

Juan Gutierrez Bio

Juan Gutierrez (b. 1953, Corrientes Capital, Argentina) is a visual artist whose multidisciplinary practice incorporates painting, drawing, textile-based sculpture, and installation. His work is deeply rooted in queer aesthetics, Latin American visual culture, and the intersections between popular iconography, memory, and political bodies. He currently lives and works between Corrientes (Argentina) and Rio de Janeiro (Brazil).

Gutierrez began his formal artistic training at an early age at the Academia de Bellas Artes Josefina Contte in Corrientes, and later pursued architectural studies at the Faculty of Architecture and Urbanism at the National University of the Northeast. Between 1981 and 1984, he relocated to Rio de Janeiro to continue studying architecture at the Universidade Santa Úrsula (USU). During this formative period, he actively participated in the city's cultural scene, exhibiting work within the university and collaborating as an illustrator for the *Antologia de Arte Pornô*, associated with the *Movimento de Arte Pornô*, led by conceptual artist Eduardo Kac.

In 1984, Gutierrez returned to Corrientes and founded Eidos, an independent art gallery and cultural space that became a key platform for artists from the Argentine northeast, including Dufva Nielsen, Fabriciano Gómez, and Ofelia Fisman. The gallery played an important role in fostering experimental and contemporary practices outside of Argentina's traditional art centers.

He moved to Buenos Aires in 1986, where he worked in the design industry—specifically in costume design and window dressing in the Once district. This period marked the beginning of his sustained engagement with materials linked to labor and domesticity, which would later characterize his sculptural work. He began creating textile-based sculptures using repurposed fabrics, remnants, and everyday materials, establishing a visual language that merged craft, gender, and theatricality.

In 1991, he presented his first solo exhibition, *Susana y otras muñecas*, at the Casa de la Cultura del Parque Cambá Cuá (now the Centro Cultural Adolfo Mors) in Corrientes Capital. The show featured a series of sculptural works that reflected on femininity, performance, and regional popular culture.

Shortly after, he emigrated to San Francisco, California, where he lived and worked between 1992 and 2007. There, he taught visual arts at the Mission Cultural Center for Latino Arts (MCCLA), an influential institution dedicated to Latinx and Chicanx cultural production. His artistic practice in the Bay Area was embedded in broader activist and diasporic conversations, often intersecting with queer, feminist, and decolonial perspectives. Gutierrez participated in numerous group exhibitions at the MCCLA and at the Yerba Buena Center for the Arts, engaging with artists, theorists, and writers such as Cherrie Moraga, Ricardo A. Bracho, and Gloria Anzaldúa.

During his years in San Francisco, he continued drawing prolifically and began producing the Bomberos series of acrylic paintings, which reimagined heroic male archetypes through

a homoerotic and vulnerable lens. He also created ritual installations and altars in response to the AIDS epidemic, which disproportionately affected the queer and immigrant communities around him. These installations were featured in the MCCLA's annual Día de los Muertos exhibitions, connecting personal grief and cultural resistance through Chicana traditions.

Between 1999 and 2000, he returned to sculptural practice using cartapesta (papier-mâché), initiating the Tacones series—figurative pieces exploring movement, gender, and the performativity of footwear as cultural signifiers.

In 2003, Gutierrez exhibited at the Sala de Arte del Edificio La Argentina at the Argentine Consulate in Rio de Janeiro, reinforcing his ties to the Brazilian art scene. He lived in San Francisco until 2007, at which point he made a permanent move back to Argentina. Since then, he has continued producing works across various media, maintaining an independent and experimental practice outside the traditional circuits of the art market. His recent work explores regional iconography, queer memory, and the affective dimensions of textile and handcrafted materials.

Juan Gutierrez's trajectory reflects a transnational, self-determined approach to art-making. His practice challenges institutional boundaries and centers marginal narratives—whether through fabric, figuration, or altar-making—bridging personal and political histories across the Americas.

Paloma Klenik Bio

Crafted from a narrative rooted unequivocally in the female experience, Paloma Klenik's (b. 1997, Buenos Aires, Argentina) paintings are structured both compositionally and interpretively as works that oscillate between storytelling and the surreptitious observation of the relationships between a figure and its environment. Cat-women, nude women, women in evening gowns, women at ease, women on the verge of a nervous breakdown, idealized women, women in the abyss—these are some of the representations the artist chooses as the central form from which emerge, at times, urban landscapes, at times rural locations, or sometimes, places of greater abstraction, such as the nighttime or the mysteries of romantic misfortune.

Engaging with key figures in the history of local painting—such as Antonio Berni—or revisiting elements of the figure-ground organization of Argentine Nueva Figuración, as well as the subtle allusions to Torres García's representation of the urban landscape, even recalling in her depiction of the female figure that of French Art Deco painter Tamara Lempicka and revisiting the palette and lighting techniques characteristic of Agnes Pelton, Paloma Klenik's painting is the result of a meticulous admiration for the Western sensibility of the last century.

From decadence to luxury and from boredom to states of alteration without a trace of reason, the scenes and characters developed condense intimate esoteric anecdotes and a more general gender- and sexuality-based worldview that comes from her experience of the current era. The belief that nighttime is a place and that the city is as liquid as time is a distinctly *porteño* elaboration—and, like the desiring women depicted, the oil and brushstrokes used to materialize them share in this conviction.

Studies

2020 – Slade School of Fine Arts

2017 – Universidad del Museo Social Argentino

Workshops

2022 – Artists x Artists Program, Fundación El Mirador

2022 – ABELE Workshop with Javier Villa and Carla Barbero

2021 – Antonella Agesta Painting Workshop

2021 – Gimena Macri Painting Workshop

2020 – Gabriela Gutierrez Workshop

2019 – Luis Maria Teran Sculpture Workshop

Group shows

2024 – hipopoety ArteBA booth with Fantasy Dynasty and Gregorio Rubio

2023 – Twinks vs. Dolls, hipopoety

2022 – Inauguration, hipopoety

2022 – Mi Vereda, Buenos Aires Museum of Modern Art

2022 – Para Mi, PM Gallery

2021 – ArteBA booth with Jennifer Magazine

Solo shows

2024 – Hysteric, curated by Victoria Colmegna, hipopoety

2023 – Espesura, OHNO Gallery