

**Jimena Losada Lacerna (b.1990, Mendoza)** is an Argentine visual artist living and working in Buenos Aires. Her pictorial practice is deeply rooted in her experience of landscape. Through dreamlike scenes, suspended architectures, and symbolic objects, her work explores everyday life as a poetic and affective terrain.

She holds a BFA in Visual Arts from the National University of Cuyo (2015) and participated in the Artistas x Artistas training program at Fundación El Mirador (2022), supported by a scholarship from Fundación Itaú.

She has presented solo exhibitions at Primary (Miami, 2025), Pasto Galería (Buenos Aires, 2023), Galería Jamaica (Rosario, 2021), and the Museo Municipal de Arte Moderno de Mendoza (2019). She has participated in group exhibitions in Mendoza, Rosario, and Buenos Aires.

Her work is part of public and private collections, including the Museo de Arte Moderno de Buenos Aires. Her practice has been featured in *Página/12*, *Infobae*, *La Agenda BA*, and *El Flasherito*.

## **STATEMENT**

Born in Mendoza and based in Buenos Aires, *Jimena Losada Lacerna* develops a pictorial practice deeply rooted in her experience of landscape. Her work condenses a sensitivity where theater, the visual language of *fileteado porteño*, and the architectural ornaments of the city intertwine with the metaphysical aura of magical realism. These influences do not appear as direct references, but as resonances that permeate image, atmosphere, and time.

Jimena defines herself as a landscape artist, not because she represents topographies, but because she delves into them. The landscape is not a scene to be observed, but a body to be traveled with the senses. Her process begins with a sensitive immersion in the daily: gestures, temperatures, the tacit codes of a place. From there arises a visual grammar made of dislocated yet resonant elements, organized in palettes of quaternary tones, where color withdraws and diffused light seems to inhabit everything. Each scene is suspended in a dense temporality, between dream and the drift of the present, as if the images were slowly detaching from matter.

Her paintings do not illustrate: they invoke. The figures —emerging from the streets, spectral tales, or anonymous memories— float solemnly in contained silence. The surface seems still, but it holds movement: in the light, in the implicit gesture, in the breath of the scene. These are not surrealist compositions nor symbolic allegories, but fragments of experience filtered through perception and fine layers of paint.

A kind of primordial animism develops in her work, a universe of invisible contiguities, where presences — and the settings they inhabit— are perceived as unstable architectures, metaphors of the body and the city. Buenos Aires thus appears as a misty city, not so much for its materiality, but for its vibrant, provisional quality. To balance, to float, to wobble, to resist: the figures seem to hold themselves between fugue and permanence.

Through attentive and patient practice, Losada summons the emotional memory of a place and the vitality of a city that resists being fixed. Her atmospheres reveal themselves slowly, like fog: fugitive, precise. There is in her work a refusal to exaggerate; lysergic perceptions are established through trust in color treatment, rhythm, and intuition. Painting becomes a way of slowing down, of returning to the world its poetic dimension, its mystery, its ambivalence.

In her hands, painting is an act of listening. A way of inhabiting time, mythifying space, and invoking the intangible. It is not about representing the world, but about re-enchanting it. In her work, landscape is not a view. It is an encounter.