

CARRIE BENCARDINO

Carrie Bencardino (b. 1993, Buenos Aires) studied Visual Arts at UNA. They participated in the 2020 ArtistsxArtists Program and in the 2019 UTDT Artists Program. They won the Rosario Bléfari Award at the 2020 Jamaica Visual Arts Prize and the 2nd Prize of the SNAV of La Pampa 2019. In 2019 they received the FNA Training Scholarship. They took classes with Carlos Herrera in 2018 and a fellowship clinic with Manuel Ameztoy between 2014 and 2017. They held their first solo show in 2020 at Piedras gallery, entitled "Never gonna forget how awful I felt." In 2021 they participated in a residency in Munar with the group Princesas del Asfalto, of which they is a member. They participated in exhibitions at La Bienal 2019, FIVA 2019, BC Performance Stimulus Award, UNL Young Art Biennial 2018, Barro, UV, and PM. They currently performs a work clinic with Flavia Da Rin.

Through my practice, I investigate the visual discourses present in the different scenes that I have frequented from an early age, from queer party circles to the metal underground of Buenos Aires. Characters with body modifications, nightclubs, junk images from the Internet, bands' iconography are some of the frequent elements in my work, through which I construct my own story of those who inhabit these spaces, their phenomena and their contradictions. The autobiographical is presented as a possible exponent of situations that, isolated from the context that justifies their existence, invite us to think of agitation as a way of inhabiting the contemporary world. Expanding the limits of my practice, involving other people, recreating agitation instances, and that representation becomes a presented action are some of my main interests when working. I isolate code-laden actions from their usual context and try to condense a given gesture. It challenges me to analyse what happens to these gestures when they are taken out of their usual environment, and what transformations they produce in their surroundings when this happens.

SANTIAGO GASQUET

Santiago Gasquet (1978, Buenos Aires – Argentina) studied teaching at the Lola Mora National School of Fine Arts and later studied engraving and sculpture at the Prilidiano Pueyrredón National School of Fine Arts. In 2012 he attended the Artists Program of the Torcuato Di Tella University, and in 2013 he was a fellow of the Center for Artistic Research (CIA). In 2017 he received a full scholarship from the National Fund for the Arts to carry out a two-month residency at MATADERO Madrid, part of the Argentina program as a guest country at ARCO, and in 2018 he carried out a residency at the EAC (Montevideo, Uruguay). He made the solo exhibitions “El beat del momento” (Ungallery, 2018-2019), “Dónde estoy?” (Museo de Bellas Artes, La Plata), “Qué hago aquí?” (PIEDRAS, 2018) “Ahora” (Metrónomo, Buenos Aires) y “La captura del alma” (Isla Flotante, 2013). In 2013 he exhibits the site-specific drawing “I MISS YOU” at the Museum of Modern Art in Buenos Aires. His work was exhibited at Matadero (Madrid), Museo De Arte Contemporáneo de Salta (Salta), Casa Nacional del Bicentenario (Buenos Aires), María Casado Home Gallery (Beccar), Rusia Galería (Tucumán), Palais de Glace (Buenos Aires), Universidad Torcuato Di Tella (Buenos Aires) and Espacio Forest (Buenos Aires) among others.

My work shifts from painting and video to performance and drawing, this last one gathers most of my job. I'm interested in various elements that are present in collective thinking such as fear, pop music, psychotropic plants or biased typography of the mass media as resources to narrate social issues of my time and my immediate context. Sometimes I approach the autobiographical to narrate from an intimate and personal perspective, problems, fears and uncertainty, and I find in the act of exhibiting-sharing the pieces a kind of group therapy. Then I can film a video in which I comb my father's hair, days before he dies, for a long time, a time that seems eternal, or draw a self-portrait of my head smashed against the floor, or I can also paint existential questions in the first person using Google's font and colours. Likewise, I'm interested in bringing to the present and reformulating in my work numerous iconic representations from art history, as well as thinking about possible future scenarios in which I imagine, for example, a planet where only traces of humanity remain. In all this game of words that try to explain something is where I discover contradictions and I stop myself to observe and think about; next, I ask myself: Will humanity be a good option for this world?

CONSTANZA GIULIANI

Constanza Giuliani (b. 1984, Mendoza - Argentina) lives and works in Buenos Aires (Argentina). She studied at the National University of Cuyo, participated in the Artists Program of the Torcuato Di Tella University (2012) and completed the BLOC program (2016) in Santiago de Chile. Constanza Giuliani completed the Eskff residences at Mana Contemporary in New Jersey (2015) the Forensic Curatory Social Summer Camp in Chile (2015), received the Acquisition Prize at the UADE Visual Arts Awards (2016), the Rosario National Salon First Prize (2021) and participated in the Biennial of Buenos Aires (2013), among others. Her individual exhibitions are "Apéndices lejanos" (PIEDRAS, Buenos Aires, 2021), "En una isla pegada a la tierra cerca de todo" (PIEDRAS, Buenos Aires, 2019), "Primavera en el baño" (PAPI Independent Public Art Program, Mexico City, 2017), "Qué te pasa ya se que estás solx" (Material Art Fair presented by PIEDRAS, Mexico City, 2017), "El corazón de un mundo" (PIEDRAS, Buenos Aires, 2016) and "Aproximaciones" (Meridion, Buenos Aires, 2010). Her show "VANGUARDIA TRANSFORMER", was exhibited at Festival Laboratory (presented by PIEDRAS, 2018) and then in Mendoza (Image Gallery, 2018) and Santiago de Chile (Marisol Project, 2019). She participated in collective exhibitions in different spaces such as The Drawing Center in New York, the Gabriela Mistral Cultural Center in Santiago de Chile, Casona Fernandini in Lima, Rojas Cultural Center in Buenos Aires and MACRO Museum in Rosario among others. Her third book "Ser una rata es muy difícil" was published in 2022.

The formal bases of my work are anchored in the practice of drawing and painting. Using the airbrush, a tool that allows the hybridization of these activities, I develop visual imagery close to surrealism, comics, animation and graffiti. By making pseudo-stories or proto-comics, I investigate experimental writing in painting and graphic arts. The text often becomes form and competes or blends with the images. Literary elements such as fables, stories and poetry emerge experimentally. I'm interested in building bodies-characters-stories that can assimilate the diverse emergence of contemporary beings. Through speculative fiction, I metabolize emotions and personal experiences that hunt to reverberate with and in others, as they move from the particular to the general, from the personal to the public, from the inside to the outside and also from virtuality to real space. I search for my work to have the intimacy of emotions and forms that belong to relationships to grant it political and poetic power. I search for establishing platforms that foster poetic dialogues through a feminist perspective. This perspective is not anthropocentric but queer, it is activated from the difference that bodies and ideas present in a constant process of mutation. It explores the possibility of creating the space-time where humans and nonhumans are relationally linked through experiences and tentacular actions, doing with and becoming one with each other. My challenge is to force the boundaries between the tensions of individual and collective labour production.

CARLA GRUNAUER

Carla Grunauer (1982, Tucumán) has a degree in Visual Arts from the National University of Tucumán. She participated in the Artists Program of the Torcuato Di Tella University (2018-2019) and carried out workshops with Rafael Cippolini thanks to a grant from the National Fund for the Arts (2013). In 2015 she was part of the Amigo del Interior Scholarship, conducting a workshop with Carlos Huffmann and Javier Villa and a production workshop led by Martín Legón, Gastón Pérsico and Cecilia Szalkowicz. In 2021 she held her first individual exhibition in a museum: "Las Oferentes" (Museum of Modern Art of Buenos Aires). In 2022 she participates in the project "The book of the thousand things" of La Intermundial Holobiente, exhibited at Documenta Fifteen (Kassel, Germany). She made solo shows and participated in group exhibitions, among: "Una historia de la imaginación en Argentina", Museo de Arte Moderno de Buenos Aires (2019), "Cartas para un animal que sueña", Espacio Tucumán (2019), "El fuego de un brazalete", PIEDRAS (2018), "Ya nos estamos yendo" y "Lo que mueve la quietud" Sala de exhibiciones Universidad Torcuato DiTella (2018), "Dibujo para hablar más lento", Centro Cultural Heraldo Conti (2018), "Still life", UV estudios (2016) y "Sin invisible", Un Club (2014) among others. Her work belongs to the Collection of the Museum of Modern Art of Buenos Aires, the F. Klemm Foundation Collection, the National Collection of the Central Bank, the Palais de Glace National Collection and the Di Tella Institute Collection.

I investigate the possibilities of painting and drawing by taking figurations that circulate along a path of free associations and mental spaces. My works evoke different imageries, sometimes primitive, sometimes metaphysical, where architectural forms, abstractions and icons coexist. I'm interested in the development of particular execution techniques that combine contemporary materialities with traditional craft practices, creating permeable blends and edges between painting and drawing, abstraction and figuration, body and architecture. I think of the image as an unknown fiction that at times touches the surface of what we know, the artistic practice as an oracle and the body as a medium. The themes of my projects emerge from the materials and the gestural, in the first place. Then they are transformed into accurate signalling, a form that reveals itself out of intuition towards a guided reading. In my recent works, I present a series of fiction inhabited by decomposed and disjointed bodies that seek to reconstitute themselves and establish a new balance. They are liminal beings that inhabit waste and ruin as refuge architecture.

MONICA HELLER

Mónica Heller (b. 1975, Buenos Aires) is a cartoonist, painter and video artist. Throughout her twenty-year career she has created 2D and 3D animations, using both amateur production strategies and CGI models taken from open-source and free libraries. The self-taught nature of her approach to digital technology and the artisanal dedication she puts into each of her pieces laid the foundations for a DIY work ethic that characterizes and singles out both her varied production and the place she occupies within the Argentine art scene.

Her works have been exhibited individually and collectively in Buenos Aires, Rosario, Salta, San Martín de los Andes, Tucumán, Barcelona, Santiago de Chile, London, Lyon, Budapest, San Pablo and Berlin, among other cities. Among the several awards she received in recent years, the following stand out: the First Prize of the Fundación Andreani Award (2017), the Stimulus Award of the 72nd Salón Nacional de Rosario Castagnino + Macro (2017) and the Third Prize of the Fundación Fortabat Award (2021). She is a member of the experimental drawing collective “Geometría Pueblo Nuevo”, together with other Argentine artists. She participated in the first edition of the Artists Programme of the Universidad Torcuato Di Tella.

In 2022 she represents her country in the Argentine Pavilion at the Venice Biennale.