



# Artists bios

# Francisco Montes

## B. Buenos Aires, 1995. Lives and works in Buenos Aires

He studied at the Universidad del Cine and participated in the training programs CIA – Center for Artistic Research (2019), Artistas x Artistas – Fundación El Mirador (2020), and ABELE Art Crit, directed by curators Javier Villa and Carla Barbero (2021–22). He is currently part of the research program NECOP-NUETAM (National University of San Martín – UNSAM, Buenos Aires, Argentina).

In 2021, he was selected for the Fundación Klemm Award and took part in the KM1 Program at the Buenos Aires Museum of Modern Art. His work has been shown in group exhibitions at Casa de la Cultura (Buenos Aires, 2021), PM Gallery (Buenos Aires, 2021), and Tomas Redrado Art (Miami, 2022). *Sedimentación Autoportante* (Self-Supporting Sedimentation) at ATOCHA Gallery was his first solo show (Buenos Aires, 2023), and *Adiós a los vivientes* (Farewell to the Living) at Centro Cultural Recoleta in Buenos Aires was his first institutional solo exhibition.

His work is structured around a particular interest in elaborations of the tacit living. In pieces spanning drawing, painting, sculpture, and video, he incorporates situations where entities, geographies, and times extend into materialities of heightened fragility, colliding as the stage or still frame of an imminent dystopia. Abandonment, or the surpassing of a threshold, emerges thematically and as an omen concerning what remains of human experience. The extraterrestrial within the terrestrial — mythologized through the collision of agents and elements of natural life — aligns with a game of free will, in which, from the vantage of a catastrophically powerful entity and the patient inertia of one who surrenders their fate to stoic contemplation, the artist determines images drawn from existences.

# Magdalena Petroni

**B. Argentina, 1986. Lives and works in Mexico City**

She holds a Bachelor in Visual Arts from the National University of the Arts in Argentina (UNA), and was a fellow at Torcuato Di Tella's University's Artist Program (Buenos Aires, 2020) and the SOMA Educational Program (2021–2023, Mexico City). She also participated in various residencies, including Now Peru, Art in Antarctica, Sur Polar, and La Verdi CDMX in 2019.

Her work has been shown in solo exhibitions such as TRAUMACORE, General Expenses Gallery (CDMX, 2024); Screams Longer Than the Night, Runia (OAX); Prolonged Grief Disorder, Nixxon (CDMX); Black Silver, Ladrón Galería (CDMX); Black Blood Toad, Pasto Gallery (ARG); Let Me Have the Courage to Resist the Temptation to Invent a Form, Munar (ARG); Gold, Silver, and Cinnamon, Bikini Wax (CDMX); and Smoke Techniques and Ascension Technologies, Fundación El Mirador Gallery (ARG). In 2012, she co-founded the critical thinking and production collective La Sin Futuro, where she worked until 2015, organizing exhibitions such as Te lo prometo at Fundación PROA and Te Quiero Decir Algo at Centro Cultural San Martín (Buenos Aires 2014). She has also participated in several awards and grants, including Beca Creación (2018) and Beca Formación (2015) from Argentina's National Fund for the Arts. She also received an honorable mention from Fundación Klemm's Prize and Banco Central Prize (ARG).

Petroni works across various formats and media including installations, paintings, and sculptures, drawing on influences from car tuning, techno, cyber imagery, horror, and science fiction. She explores the boundaries between fiction and reality, culture and simulation, creating fictional spaces—sculptural installations designed to devour the viewer. These liminal environments challenge the boundaries between installation and sculpture, hyperfiction and simulation, creating ambiguous zones which act as disorienting devices, diverting and inducing paranoia, drifting, and delirium. She is also interested in exploring painting as sculpture and sculpture as installation.

Through her work, Petroni investigates the dynamics of social, technological, and sexual changes driven by capital. She is interested in the mixture of excitement and anxiety toward present-day monstrous imaginaries, where impossible dualities inherited from the modern worldview—such as mind/body, culture/nature, subject/object, human/non-human, masculine/feminine—seem to disintegrate. In this way, Petroni seeks to develop an object-oriented ontology, considering anthropocentrism as a human privilege over non-human entities.

# Julia Retz

**B. Brazil, 1987. Based between São Paulo and Rio de Janeiro.**

Artist and designer. She holds a Bachelor's degree in Visual Arts and Design with a focus on Audiovisual from the Gerrit Rietveld Academie in Amsterdam (2011) and a Master's degree in Interior Architecture from the Sandberg Instituut (2013) where she was part of the Studio for Immediate Spaces program.

Julia's practice operates at the intersection of visual arts, furniture design, and interior architecture. Her projects have been exhibited internationally in institutions such as MACBA (Buenos Aires) for Órganos Inespecíficos, EAV – Parque Lage (Rio de Janeiro) for Arte Naïf – Nenhum Museu a Menos, Tomas Redrado Art (Miami) for Montes No Visibles, La Box\_ENSA (Bourges) for Flâneuses?, and Stroom Den Haag (The Hague) for Expanded Performance: The City School.

She has also presented solo exhibitions, including An Apartment for a Gymnastic Teacher – Part II at The Office of the Imaginary (Amsterdam) and Space Proposals at CAVE Gallery (Tokyo).

Her design work includes public commissions such as custom furniture for the Institute of Choro (Rio de Janeiro) and the Contemporary Art Museum of Estonia (Tallinn). Her pieces are also part of the permanent collection of the National School of Art in Bourges, France.

Julia has participated in several artist residencies, including Pivô Pesquisa (São Paulo), Capacete (Rio de Janeiro), Salta Art Foundation, and Capacete (Rio de Janeiro) — where she further developed her interdisciplinary approach to art and design.

In addition to her artistic practice, she has lectured and led workshops at institutions including the Academy of Fine Arts Munich, the University of Architecture, Arts and Communication (UNESP) in Bauru, Brazil, and the Consulate General of Brazil in Tokyo, Japan.

# Luna Sudaca

## **B. 1995. Lives and works in Buenos Aires**

She formally began her artistic studies during adolescence, attending the Instituto Vocacional de Arte Labardén until 2014. A year later, she began her Bachelor at Instituto Superior de Formación Artística Manuel Belgrano and in 2017, she received a scholarship to join the Postgraduate Program in Art Education at IVA. In 2019, she participated in the Brun/Cattaneo Performance Prize, where she developed a performance-ambient project. Between 2021 and 2022, she attended classes at artist Flavia Da Rin's studio. In 2022, she was invited to join the MUNAR residency, where she continues to work up to this day.

Her most recent solo exhibitions include Solxs y de noche, curated by artist Joaquín Boz at TOMAS REDRADO ART Buenos Aires in collaboration with MUNAR (2024), and Chranicronicle, curated by Natalia Sosa Molina at TOMAS REDRADO ART Miami (2025).

# Jessica Trosman

## B. Buenos Aires, 1966. Lives and works in Buenos Aires

Visual artist and designer. In 2019, after a distinguished international career in fashion design, Jessica began a new creative chapter focused on textile sculpture. Her work explores the boundaries between body, volume, and matter through pieces that originate in fabric and undergo experimental processes of inflation, hardening, and manipulation until becoming abstract, static, and expressive forms. Her practice is sustained by a constant tension between the legacy of fashion and the poetic openness of contemporary art.

Trained in fashion design in the United States, Trosman founded the brand (1997–2002) upon returning to Argentina, and later launched her eponymous label Trosman, which positioned her on the global stage with presentations in Paris and a distribution agreement in Japan with the Onward Kashiya group. She has received multiple awards, including the Silver Scissors and Gold Scissors, and was featured in international publications such as *SAMPLE* (Phaidon) and *FASHION NOW* (Taschen). In 2012, Jessica sold her brand and started a textile laboratory that led to collaborations with haute couture houses such as Chanel and Rick Owens.

Since 2019, Jessica has transformed her studio into a space for artistic experimentation that exceeds both the logic of design and the traditional boundaries of sculpture. Textile materials are subjected to heat, torsion, and expansion, challenging pre-established forms, and resulting in pieces that act as emotional vestiges of vital processes. Her art production establishes a dialogue between artisanal and industrial techniques, producing a visual poetics in which matter retains the vibration of the human.

She has participated in group exhibitions such as *De caminar sobre el borde* (2021) at Gachi Prieto, curated by Clarisa Appendino, and *Crítica de la abstracción pura*, Bienal Sur (Buenos Aires, 2025). In 2022, she developed *Humana* in collaboration with Martín Churba, curated by Carlos Herrera at La Usina del Arte. Her solo exhibitions include *Temporada*, curated by Diego Bianchi at Gachi Prieto (Buenos Aires, 2022); *Sense of Self*, curated by Carlos Huffmann at Tomas Redrado Art (Miami, 2023); and *El cielo puede esperar* at Tomas Redrado Art (José Ignacio, Uruguay, 2025). Upcoming exhibitions include a joint show with Maggie Petroni at Tomas Redrado Art Miami and participation in the NADA Miami fair (both in 2025).