Group show
Persistencias

Elba Bairon's sculptural practice explores the relationships between form, space, and presence. Since the mid-1990s, she has developed her own modelling technique using paper pulp and plaster, challenging traditional notions of volume and material. In *Untitled* (2014), form moves between abstraction and figuration to reflect on emptiness and space, giving the sculpture's interior an importance equal to its surface.

Since 2014, Nessy Cohen and Claudia Mazzucchelli have worked together, developing a painting practice based on dialogue and shared creation. Their works draw on references from literature, nature, and art history to construct scenes open to imagination. In *LMDHP* (2025) and *Chrysanthemum Day* (2026), these references combine in compositions where cultural memory, symbols, and imagination coexist without settling into a single interpretation.

Gonzalo Delgado brings the visual arts into dialogue with cinematic language through drawing, painting, and works on paper. His practice explores movement, representation, and desire, while expressive gestures and repeated lines generate images in transformation. In *I'll Wait for You Here* (2019), a scene suspended between observation and fiction places the body and narrative within a space open to multiple readings.

Claudia del Río brings together drawing, painting, writing, pedagogy, and collective work, approaching art as a form of shared knowledge. Her projects extend drawing beyond the studio, turning it into a space for encounter, experimentation, and thought. In *Under the world with caterpillar* and *Under the world with onehundredhearts* (2023), the everyday, the poetic, and the symbolic coexist within a territory shaped by observation and imagination.

Max Gómez Canle's painting explores the relationships between landscape, architecture, and the history of art. His works bring together references from different periods and traditions to create spaces where visual memory is transformed and time seems suspended. In *Brick Invention V* (2022), *Staircase* (2025), and *Brick Invention* (2025), architectural elements construct compositions that move between the recognisable and the imagined.

Nicolás Guagnini develops an interdisciplinary practice spanning painting, sculpture, film, and writing to explore how images construct memory and history. His work places individual experience within broader cultural and political processes. *The paintings from Covid, Mysterious Immunes* (2021), which emerged from a moment of shared uncertainty, speak to fragility, resilience, and transformation, and to what remains as time changes the way we see.

Chonon Bensho, a member of the Shipibo-Konibo Nation of the Peruvian Amazon, brings painting, embroidery, drawing, photography, and poetry into dialogue with ancestral knowledge. Her practice connects contemporary creation with ethnobotany and cosmological knowledge. In *Kana ibo (The Owner of Lightning)* (2023), embroidery on tucuyo presents a worldview in which beings, natural forces, and territory exist in living interdependence.

Magalí Lara's practice explores the body, emotion, and memory through painting, drawing, and writing. Her work reflects on identity, femininity, and the relationship between inner and outer worlds, using a visual language in which intuition and gesture play a central role. The paintings from *Los ojos no* (1997) approach painting as a space of transformation, where colour, line, and material remain open to change and to the unfolding of memory.

Ana López develops an interdisciplinary practice bringing together ceramics, drawing, sculpture, writing, and installation to construct narratives from everyday experience. Her work attends to domestic gestures, affect, memory, and women's lives, transforming materials such as paper and clay into vehicles for storytelling and care. In *Milk Tower* (2021–2022), an everyday element becomes an image that evokes nourishment, fragility, and support.

Gimena Macri's paintings explore intimate scenes and everyday situations in which domestic spaces, objects, and gestures acquire an ambiguous, poetic dimension. Her practice combines observation and imagination to construct images suspended between lived experience and fantasy. In *Receta secreta un secreto* (2024), a domestic interior brings together plants, objects, and forms that seem to emerge from the painted surface, creating a space between the everyday and the fantastic.

For Martín Pelenur, painting is a form of thought and a field of experimentation. His practice develops through exercises, systems, and procedures that can be repeated and transformed, making variation a tool for investigation. In *Untitled*, from *the Grillas* series (2026), an intense geometric structure combines concentric forms and expanding modules across the surface, allowing order and variation to coexist within a dynamic image.

Florencia Sadir investigates the relationships between matter, territory, and time through attention to natural cycles and forms of knowledge rooted in observation and listening. Her works approach landscape as a network of relationships between human and more-than-human forms of life. In *Forms of Life in San Carlos* and *Pulse of Rivers* (2023), rhythms, paths, and marks evoke the movement of water and the memory inscribed in the land.

Cristina Schiavi moves between painting, sculpture, and drawing to explore the relationships between abstraction, design, and material culture. Her pared-back forms and references to everyday objects examine how spaces, bodies, and objects shape the ways we inhabit and relate to the world. In *Untitled*, from the series *Cuerpo fofo* (2021), expansive forms hover between abstraction and bodily presence, revealing the affective dimension of the familiar.

Jonathan Vivacqua's sculptural practice investigates the expressive possibilities of industrial materials such as iron, aluminium, and cement. Drawing on construction processes and their physical qualities, he transforms elements associated with architecture and engineering into structures that alter our perception of space, balance, and matter. In *Rosa* (2025), materials suggesting solidity and permanence take on a form that evokes fragility, tension, and transformation.

Christian Salablanca Díaz's practice addresses the relationships between territory, memory, and the transmission of knowledge. Through installations, sculptures, and drawings, he revisits stories, objects, and forms of knowledge connected to oral and ancestral traditions. In *Enciclopedia de río* (2023), a canoe covered with engravings, acrylic paint, buoys, and weights hangs above the water. The vessel becomes a support for signs and stories, while the river becomes a space of movement and memory.



Group show
PERSISTENCIAS
11.07 –21.11.2025
W—naturae
Pueblo Garzón,Uruguay
w—w—w.ar