

CYNTHIA CARLLINNI

1987. Lives and works in Buenos Aires, Argentina

+5491141887617

cynthia.carllinni@network.rca.ac.uk

<https://cynthiacarllinni.com/>

@cynthia.carllinni



BIO

She studied **Fine Arts** at the **Ruth Prowse School of Art, Cape Town, South Africa**, between 2010 and 2012, after studying Philosophy at the University of Buenos Aires in 2006–2008, and Set Design at the University of Palermo in 2009, Argentina. Between 2013 and 2018 she attended **art analysis and workshop with Diana Aisenberg**. Between 2018 and 2021 she completed an MA in Contemporary Art Critical Practice at the **Royal College of Art, London, UK**.

In 2020 she presented the solo exhibition *Pot-Luck, Alien Potation* at Dyson Gallery (London, UK), a personal research project on collage, migration, food politics and intra-actions, in response to Brexit; in 2015 she made *YshpchzzzzzjpshSH*, an installation of performative sculptures with sound that took place in a non-institutional space in Buenos Aires, Argentina.

In 2021, she presented the project *DÍA CERO (DAY ZERO)* at the Museum of the Running Waters in Buenos Aires, a personal investigation on collage, migration, collaborative work and policies of water use in intra-actions, in response to the fact that water began to trade on the Wall Street futures market. Also this year she participated in *The Marine Frontier* and the *Expanded Museum* symposiums. *Sensory Landscapes*, in collaboration with the Royal College of Art, London; and *Conscious Isolation*, in collaboration with the University of East London, London, UK.

In 2023, her project *Feeding Frenzy at the Hair Salon* was selected in the Impulso Cazadores Program (Buenos Aires, Argentina), developed with mentoring by Raúl Flores, and exhibited at Fundación Cazadores in October 2023. In 2024, her project *Cabriolar* was selected for the 2024 Cazadores Incentive Award. In 2025, she presented *The Winds of Your House* at Cazadores Foundation, curated by Sergio Bazán, and *There Must Be Something Better Beyond the Horizon*, at CCBorges, curated by Joaquín Barrera.

Currently she is part of the international collective of artists *The ANTS Project*, which investigates collective intelligence and organizational principles based on the behavior of ant communities. Previously, she collaborated on the projects *Bepora-Arte y Periferia*, Buenos Aires and New York, 2020; *TREGUA Collective of Visual Artists*, 2019–2021; and the *South African Astronomical Observatory*, Cape Town, South Africa, 2014.

Her group exhibitions include *NFT – KDA* in Trimarchi, Enigma Art, Buenos Aires, 2022; *El piso es Lava*, Munar, Buenos Aires, 2021; *Not a Sphere but an irregular shape approximating a biaxial ellipsoid*, Doors Gallery, Amsterdam, The Netherlands, 2021; *Everything Forever Festival*, online show, London, UK, 2021; *15th UADE National Visual Arts Contest*, 2021; *VIA ARTS PRIZE*, Embassy of Brazil in London. London, UK, 2020; *Live Performance*, Art Forum Magazine, online show, UK, 2020; *Ossuary*, Milwaukee Institute of Art and Design (MIAD), Wisconsin, USA, 2020; *ICA London. 302 Redirect Festival*, organized by the Royal College of Art, Contemporary Art Practice, online & London, UK, 2020; *Irretrievable Misstep* (2 hour sound show), Montez Press Radio, New York, USA, 2020; *Capped Out*, The Old Biscuit Factory (Atrium Venue), London, UK, 2019; *W.I.P. Show*, Royal College of Art, London, UK, 2019; *Table Manners*, duo-collaboration, Chalton Gallery, London, UK, 2018; *Sonorous Landscape: Hysteresis*, Mexico Pavilion, UNC Faculty of Arts, Córdoba, Argentina, 2017.

STATEMENT

In my practice I use collage as a working method operating with and through the absurd. I address the 'social' as a space of speculation, as a fundamental aspect in the discourse to deepen collective research and experience.

In some projects I propose scenarios where my work is crossed by the encounter with the narratives of others and vice versa. I consider each artist as an agency, in the sense that their work exists on its own within their practice; based on this idea, collaborative projects propose a kind of collage where these agencies can intra-act with the potentiality of generating a new force.

Other of my projects consist of installations with performances and texts, directed by characters that exist in different ways: some inhabit a digital world, others are present by their mere absence, and others take the form of objects. I usually use adaptations that have been political, ideological or philosophical agents, which gives me a structure that allows me to deepen my research within the associative cultural worlds that adaptations drag along and push me to think constructively and differently about specific topics.

For the last few years, I have been researching the "hysteresis phenomenon" in practical beliefs (human behavior) within ideas of migration, non-borders, shamanic rituals, resistance, hope, pause, and reorganization. When life is experienced as fractured and is no longer sustained by a constant flow of habitual associations, different forces collide to produce meaning from non-meaning. From these ideas, I try to recognize the 'local specificities' in a 'globalized world' to try to understand identity, going through the complexities of these relationships in our daily life as a 'collage experience'.

CV

CYNTHIA CARLLINNI

1987. Lives and works in Buenos Aires, Argentina

EDUCATION

| | |
|-------------|---|
| 2018 – 2021 | MA CAP Contemporary Art Practices, Critical Practice. Royal College of Art, London, UK. |
| 2014 – 2018 | Art analysis and workshop with Diana Aisenberg. Buenos Aires, Argentina. |
| 2010 – 2012 | Fine Arts. Ruth Prowse School of Art. Cape Town, Sudáfrica |
| 2009 | Set Design. Universidad de Palermo. Buenos Aires, Argentina |
| 2006–2008 | Philosophy . Universidad de Buenos Aires. Buenos Aires, Argentina |

SOLO SHOWS

| | |
|------|--|
| 2023 | FEEDING FRENZY AT THE HAIR SALON. Fundación Cazadores. Buenos Aires, Argentina Video, installation and performance developed at the Impulso Cazadores Program (Buenos Aires, Argentina), with mentoring by Raúl Flores. The project also involves the development of a docu-series, based on the public's participation during the performative video installation. |
| 2021 | DAY ZERO. Palace of the Running Waters. Buenos Aires, Argentina Personal research project on collage, migration, collaborative work and water use policies in intra-actions. In response to the fact that water began trading on the Wall Street futures market. |
| 2020 | POT LUCK, Alien Potation. Dyson Gallery. Londres, UK Personal research project on collage, migration, food politics and intra-actions. In response to Brexit. |
| 2015 | YshpchzzzzzjpshSH. Non-institutional space. Buenos Aires, Argentina Installation of performative sculptures with sound. |

GROUP SHOWS (selection)

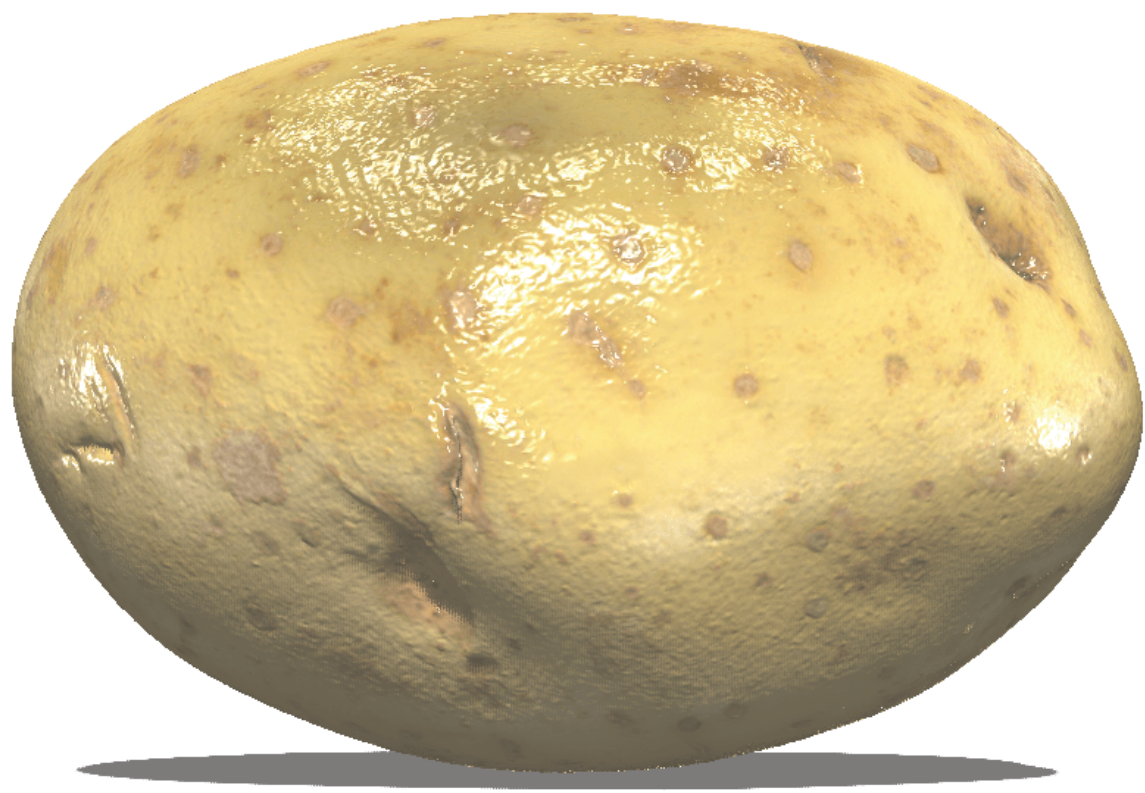
| | |
|------|--|
| 2025 | Tiene que haber algo mejor después del horizonte, curated by Joaquín Barrera. Borges Cultural Center. Argentina Los vientos de tu casa, curated by Sergio Bazán. Fundación Cazadores. Buenos Aires, Argentina |
| 2024 | 54° Salón de Artes Visuales Fernán Félix de Amador. Vicente López, Buenos Aires, Argentina Premio Estímulo Cazadores. Fundación Cazadores. Buenos Aires Argentina |

| | |
|------|--|
| 2023 | Cónclave de Animales. Microgalería. Buenos Aires, Argentina |
| 2022 | NFT – KDA in Trimarchi. Enigma Art. Buenos Aires, Argentina |
| 2021 | El piso es Lava. Munar. Buenos Aires, Argentina |
| | Not a Sphere but an irregular shape approximating a biaxial ellipsoid. Doors Gallery. Amsterdam, Holland |
| | Everything Forever Festival, Online. London, UK |
| | 15 UADE Visual Arts National Award. Buenos Aires, Argentina |
| 2020 | VIA ARTS PRIZE. Embassy of Brazil in London. London, UK |
| | Live Performance. Art Forum Magazine. Online, UK |
| | Ossuary. Milwaukee Institute of Art and Design (MIAD). Wisconsin, USA |
| | ICA London. 302 Redirect Festival, organized by Royal College of Art, Contemporary Art Practice. Online & London, UK |
| | Irretrievable Misstep (2 hour sound show). Montez Press Radio. New York, USA |
| 2019 | Capped Out. The Old Biscuit Factory (Atrium Venue). London, UK |
| | W.I.P. Show. Royal College of Art. London, UK |
| 2018 | Hopscotch, Eternity: 'Todo es Prestado'. Collaboration with the project of Maurizio Cattelan. Art Basel Cities. Buenos Aires |
| | Table Manners. Duo-Collaboration. Chalton Gallery. London. UK |
| 2017 | Paisaje Sonoro (Sonorous Landscape): Histéresis. Pavilion of Mexico, Faculty of Arts UNC. Córdoba, Argentina |
| | Paisaje Sonoro (Sonorous Landscape). Museum Night Festival, Cepia Auditorium. Córdoba Argentina |
| 2016 | Abre Villa Crespo Festival. Galería A. Buenos Aires, Argentina |
| | Gallery Nights. Railway Museum. Buenos Aires, Argentina |

OTHER PROJECTS AND COLLABORATIONS

| | |
|-----------|--|
| 2022 | The ANTS Project. International Artists Collective. Research on the behavior of communities of Cyber Ants and internet network data. |
| 2021 | The Marine Frontier and the Expanded Museum. Sensorial Landscapes. Simposio. En colaboración con Royal College of Art. London, UK |
| | 2021 Conciouss Isolation. Simposio. En Colaboración con University of East London. London, UK. |
| 2020 | Bepora – Artists Talk. Art and Periphery. Buenos Aires, Argentina, and New York, USA |
| 2019–2021 | TREGUA – Collective of Visual Artists. Rethinking what it means to be part of the European Union today. Traveling circus. |
| 2019 | Assumptions. CMS (Law Firm) & Art Acumen. Commissioned project, in duo with Emma Tighe. London, UK |
| 2014 | South African Astronomical Observatory (Observatorio de Astronomía). Cape Town, South Africa. Donation of Rocketoscope, permanent kinetic sculpture. |

PORTFOLIO



THE DAYDREAMING PHENOMENON, 2025

This piece emerges from a sort of forensic scene about a third attempt to take a dying piano out of my house. It happened in the morning. Five strong, hulking men, who seemed to know what they were doing and had complete control of the situation, turned it over and disassembled some parts, they dragged, twisted, and held on with blankets as they struggled to move, everything was about to collapse.

Finally, the angle of the staircase didn't allow them to maneuver its way out, and the machine remained there. I don't remember exactly how it made its way to my living room, but I do remember how this symbiotic relationship had began, between my body and this piece of machinery. When my house was under construction, I enthusiastically agreed on exchanged for art lessons for some lady's granddaughter. I tried to fix it, but the years went by and this dissonant thing, this broken body, wasn't willing to accept any kind of repair. And my body could no longer coexist with the out-of-tune resonances.

I have decided to get rid of the hindering entity.

After many movements and maneuvers, I arrived to the conclusion that the only viable option would be to disassemble it, smash it, and turn it into easily transportable pieces.

The installation, which also represents the end of a love, emerges as a composition from these remaining, parts that were unscrewed, sawed, and disassembled with sledgehammers, and includes a video recording of the disassembly.

It was exhibited for the first time at Fundación Cazadores, curated by Sergio Bazán.





Video: <https://vimeo.com/1087572469/8f9bb81bbf>







THERE MUST BE SOMETHING BETTER OVER THE HORIZON, 2025

Six acts that, seen in perspective, are just one. Cynthia Carllinni unfolds expansively across the galleries of this floor at the Borges Cultural Center, using the sinuosity of the space to her advantage to transform voids into social landscapes that navigate between absurdity and drama. Using collage as a method of assembling objects, materials, and languages, the artist presents in this exhibition a series of site-specific installations that narrate, in a choral key, fictional—though also subtly autobiographical—representations about migrations, cross-border cultural hybridizations, and the automated mechanization of the processes of producing feelings.

Cynthia Carllinni proposes here a solid framework of visualities that discuss the status of the national (or more than that, its pure origin), focusing on the value that the romanticized satirization of early 20th-century migratory currents had on the effects of daily life and subsequent cultural processes. To do so, she utilizes poetic and scenographic resources of the Creole grotesque (*grotesco criollo*).

The wheel that makes the world turn, which Carllinni composed for us, is a mechanized but intensely human representation of social, personal, and romantic relationships in the world of labour. The variety show, the freak show, the docuseries about his hairdresser-immigrant grandmother, and the table full of potatoes (the most American of foods) coexist in the room with songs of suburban nostalgia, with mumbled words that sound like a broken promise, with the hope of a call that brings closer everything that—in the distance—seems so distant. Crying, but working.

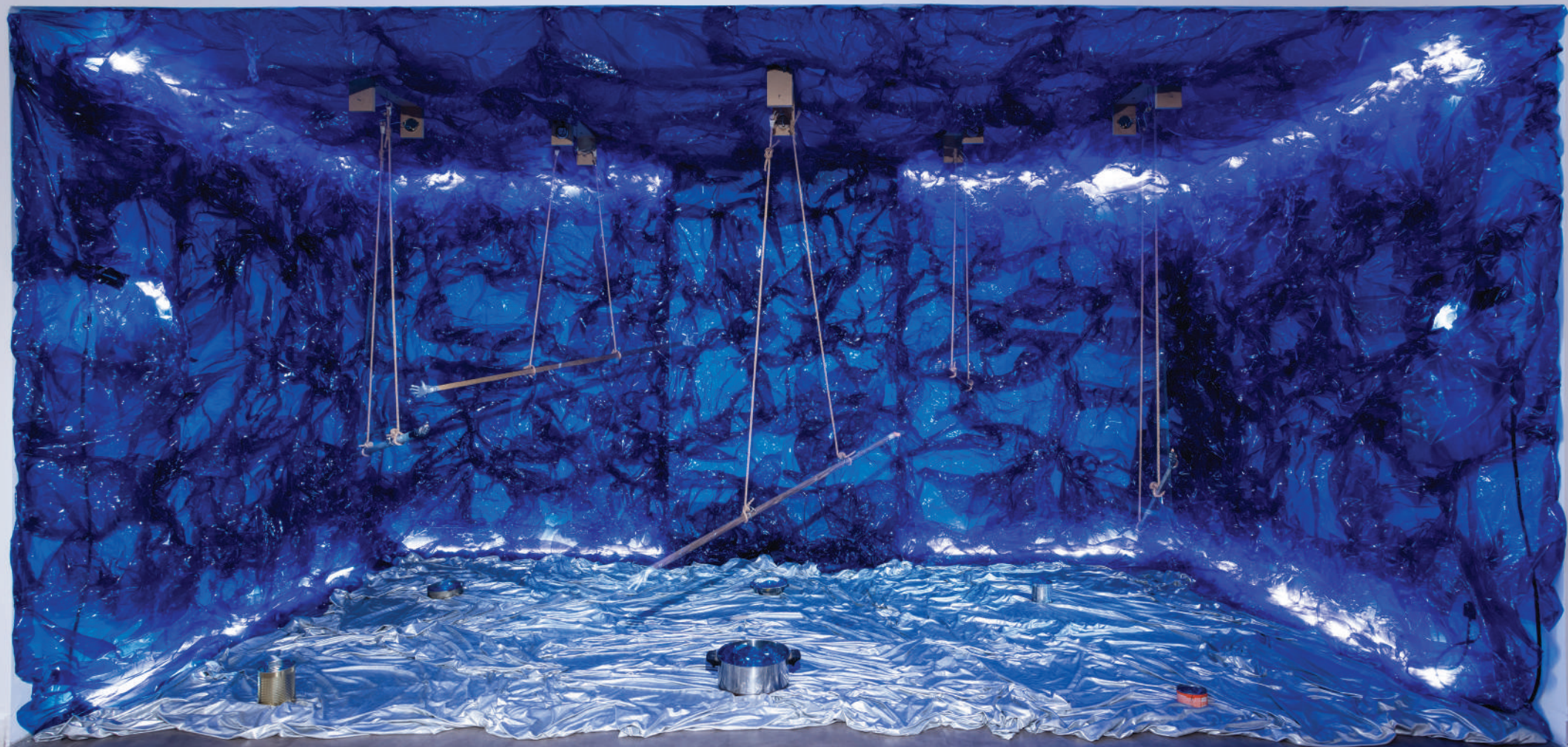
It's impossible not to think of the fragility of the mechanisms that the artist uses to set in motion the entire system of resources that gives the works mobility, as well as the value of the "do it yourself" approach when mixing materials of dense historical memory with disposable mass-consumption products. A gesture of tenderness. Perhaps the opposite of the automatism.

Joaquín Barrera













CAVORT, 2024

Serial lover, meticulous collector of flowers, wallpapers, and anxieties.
It all began with lucid indifference, refusing to rationalize the concrete.
Burst bubbles of bare facts and certain realities, multiple loves,
Inexhaustible quantities of universe attractions.
I persist with the hope of finding someone who understands...

Cavort proposes a sort of biosphere of love, an ecosystem of mutant creatures composed by beings and elements that simply remain and exist where they are, in a medium of expanding narratives. A scene of organic actions in a digital world whose organicity is incomprehensible as we conceive it and as much a part of the biosphere as the decomposition of any body.

Uninhabited faces, mud and a papier-mâché sun under a blue sky.

A dreamcatcher with 3d-printed avatars caught in the plot, some descending the ropes adjacent to a cardumen of mollusc-cosmic eyes, an enormous electric cloud limits the visibility of the largest mollusc-cosmic eye above a fountain of tears; digital characters in a desperate attempt to feel, ballet shoes show of a cabriolet on a mini-trampoline. The voices of the elements and the timing of the action were treated within the formal framework of what would be an opera, making use of its meticulousness for the superposition of the texts as aria, duet, trío and chorus.

The work questions the ineffability of a body's agency, time, and how it might be conceptualized. It explores the ways in which deeper personal narratives shape our understanding of history, whether we view the past as a series of linear progressions or as a place where violence is repeated and resonates throughout the centuries.

Cabriolar's approach continues my practice with science fiction, technology, the genetically altered and characters who inhabit the digital and the organic as gateways to address ideas of the personal, nostalgia, feelings, displacement and time.

Visual installation (11 minute Opera), presented at Fundación Cazadores, Estímulo Cazadores Award.

Key Voices

Dream-catcher and 3d-printed avatars: Daniela Zahra

3 uninhabited: Daniel Wechsler

Feet cavorting 'till eternity: Maru Vidali

Extractor Avatar: Computer

Another voice?: Cynthia Carlinni

Mollusc-cosmic eyes and Clouds

Crying avatar

Musicalization (Zanfona): Daniel Wechsler

Script writer and director: Cynthia Carlinni

Special thanks you to: Mariana Obersztern, Adriana Marcos, Nora Marcos y Patricia Pedraza





Performance: <https://vimeo.com/1002068219>





FEEDING FRENZY AT THE HAIR SALON, 2022-2023

This project arose in 2019, from the encounter with hairdressing furniture that I inherited from my grandmother Elena, a Galician immigrant with a place in Villa Urquiza where I spent the afternoons during my childhood. This material naturally linked to my artistic research and I began this construction.

The work explores the genre of Creole grotesque in a speculative science fiction world that takes place in a supposed hair salon. The installation is composed of different sculptural and performative elements that in some way activate and facilitate the narrative of a docu-series, at the same time that they behave as participatory instances with the public: the filming happens as performances of informal interviews in different scenarios of the hairdresser, through questions about memories and bridges to memory. The result is composed as an archive of psychomagic, myths, superstitions and discrepancies.

In 2023 the project was selected in the Impulso Cazadores Program, to be developed with the mentoring of Raúl Flores, and in October it took shape as an individual exhibition.

Hasta la coronilla / Up to the crown, 2023
Installation, Fundación Cazadores





Estación REM / REM station, 2023. Installation.

Un pelo y un portal / A hair and a portal | Video: <https://vimeo.com/898006908?share=copy>



Estudio para Cabezas después de Bacon después de Velázquez / Study for heads after Bacon after Velazquez, 2023. Photography, pedestal, pillow and scissors.



Cascada de pelos [Waterfall of hair] / Bobinas de pelos [Hair coils] / Mural del Salón [Salon Mural], 2023. Installation.



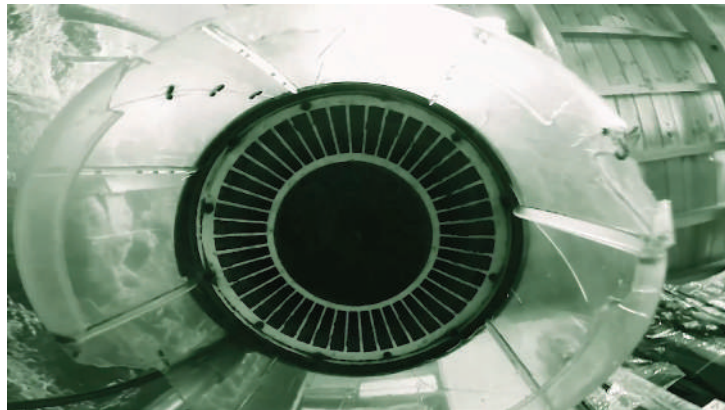
Sistema inaudible / Inaudible system, 2023. Installation | Video: <https://vimeo.com/898006944?share=copy>



<https://vimeo.com/898005558?share=copy>



<https://vimeo.com/898005541?share=copy>



<https://vimeo.com/898005498?share=copy>



<https://vimeo.com/898006093?share=copy>



<https://vimeo.com/898006046?share=copy>



<https://vimeo.com/898006425?share=copy>

SUIDICIO LÓGICO / LOGICAL SUICIDE, 2021

This project is influenced by the concept of Bubble Vision by Hito Steyerl, which I have related to my personal research on *Collage and Hysteresis*. From these ideas, I constructed a character that inhabits or lives in the form of software, by using 'time' as an element where these concepts met in the struggle to remain present. The challenge of capturing a 'specific moment' taking place when we perceive time as an ambiguous and flexible element where other times and associations are contained within along with distortions, interpretations and collage of thoughts as an implosion, here, presence itself and the present are challenged to remain.

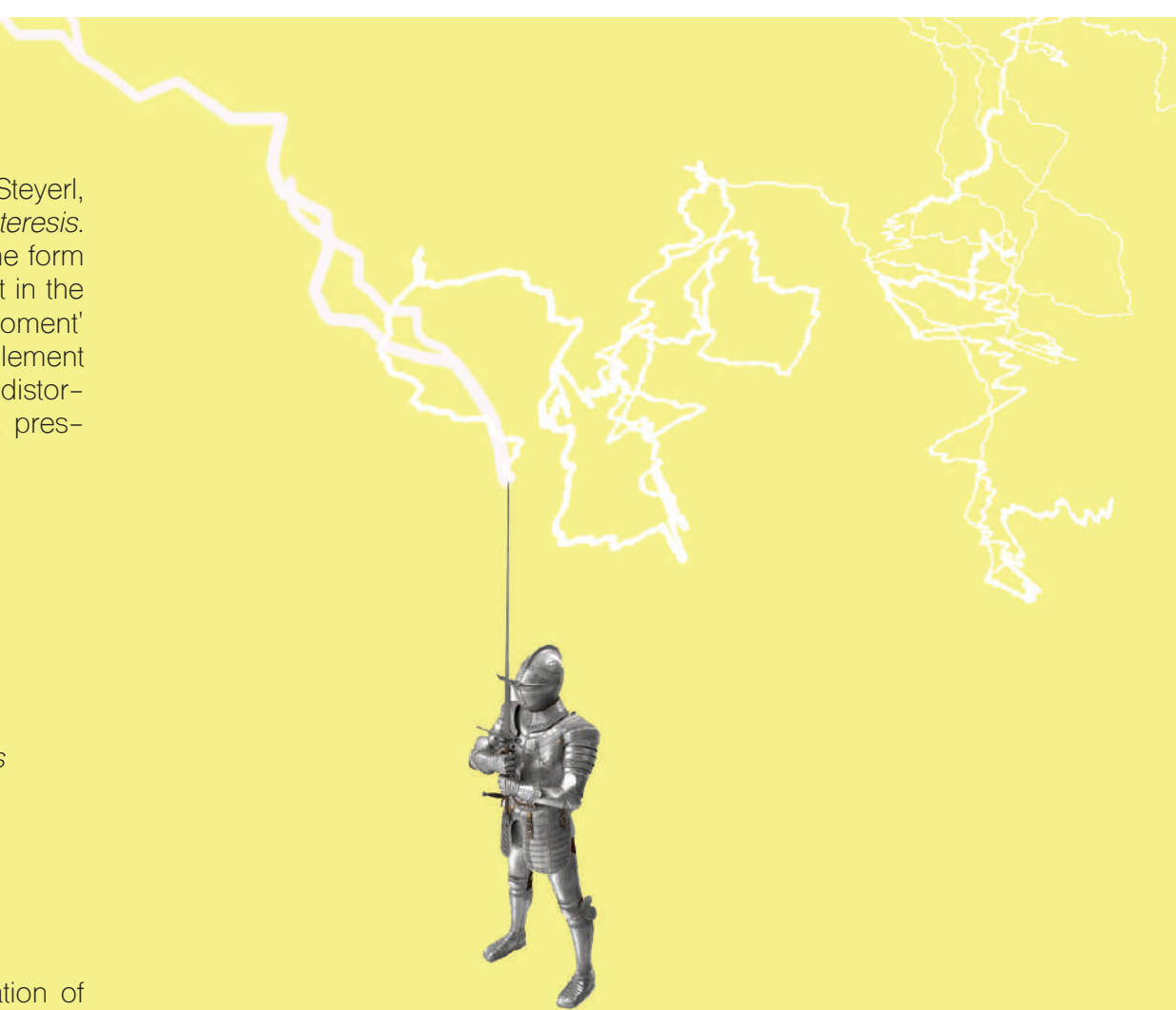
*I am a time traveller and self-generated software.
My mission is to track time/space-stretching bubbles
that hold strong thoughts and feelings,
which often get encapsulated and resist across dimensions.*

*I free these encapsulated moments by cracking the bubble's
code and revealing its pure content.*

*Bubble Situs:
Joan of Arc's cell, just before facing trial*

The script for this character is based on Joan of Arc's documentation of her trial; it is a research about the mechanism of the lag in discourse between her and the clerics from the Saint Inquisition.

His first presentation was as an audiovisual piece made in 3D animation and CGI and a recited text, presented at the Not a Sphere exhibition at DOORS, Amsterdam, Netherlands, 2021. Later the project was part of the exhibition El piso es lava [The floor is lava] at MUNAR, as an installation of mobile hanging sculptures made with fabrics, plaster and 3D printing.





Logical suicide, 2021. Audiovisual, 5:04 minutes. 3D animation and CGI, recited text
Presented at DOORS, Amsterdam. Netherlands.

Video: <https://vimeo.com/792948597>

DIA CERO / DAY ZERO, 2021

Personal project which took form as a site-specific exhibition, audiovisual and virtual installation, as a speculative setting for a group narrative in search of a collective thought. A water surveillance room, like a spaceship, that makes 'BASE' in different spaces.

In response to the fact that at the end of 2020 the right to use water began to trade on the international stock futures market (Wall Street), this project seeks to draft perspectives in face of this new Earth scenario.

Artists from different parts of the world were invited to intervene in the proposed installation with a moving image, forming a constellation of narratives. Scientific, philosophical, ecological and metaphorical approaches configure an investigation on collaboration mechanisms, colonization and imperialist systems, thought in relation to the types of exchanges that occur today with water.

The installation took place in the Water Museum, accompanying its reopening in the Palace of the Running Waters, 2021. The way in which this museum was built also influenced the signifiers of the installation, since it is linked to the history of imperialism and power dynamics. In its large room, eight hexagons acted as a screen for the water, like portals to simultaneous moving images, which appeared and disappeared as the visitor circulated through the space, within the framework of a fantastic, fluorescent and dystopian installation.

The project continues to grow, changing the formal aspects of the installation and adding artists who intervene each time. Adapting to new contexts, the dialogue and new questions arise collectively.

Recently it was part of CONSCIOUS ISOLATION. Fine Arts Lecture Series, in collaboration with The University of East London.

Conversation: <https://www.youtube.com/watch?v=7FSPpZKkSgE>

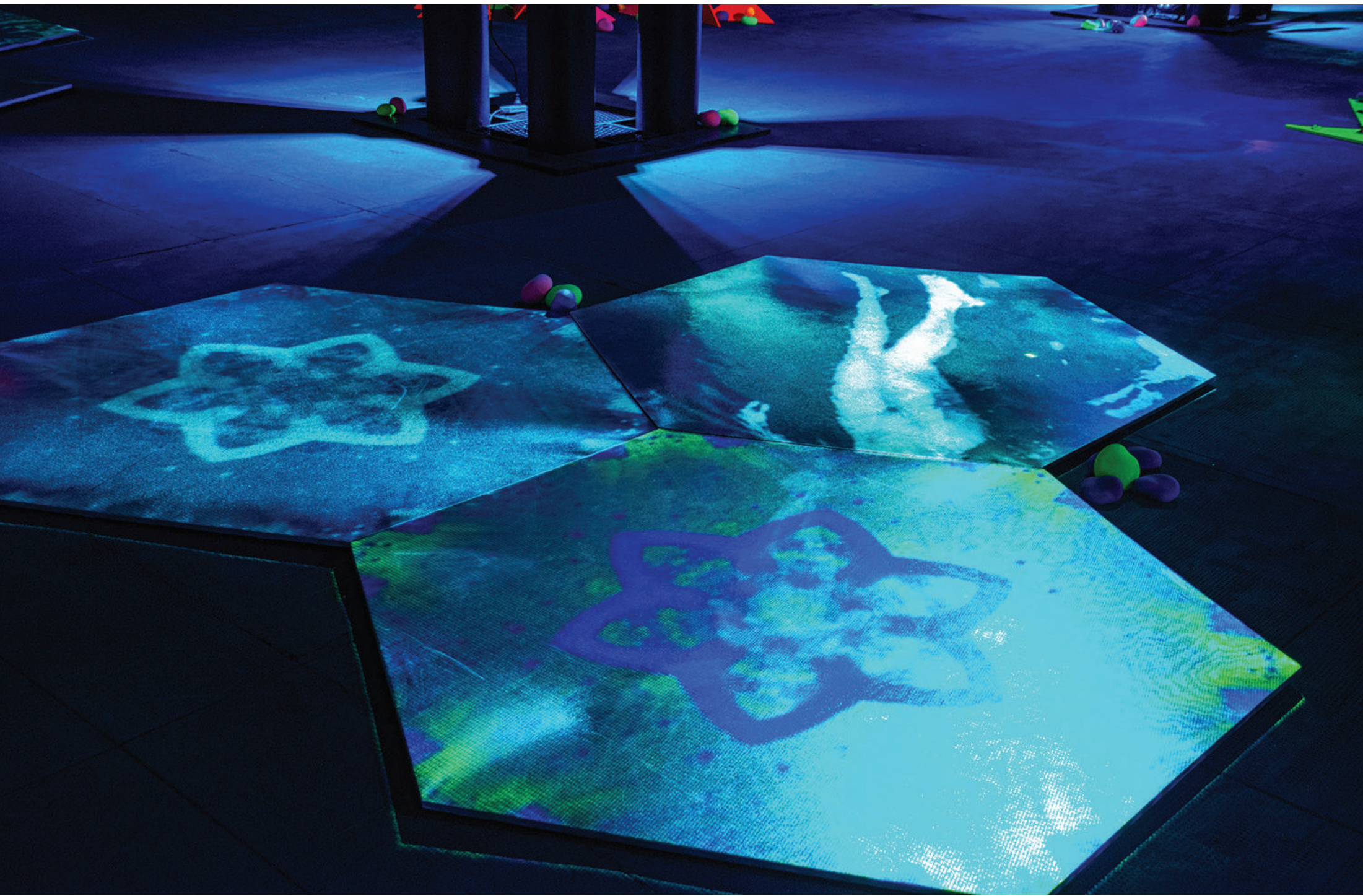
And in The Marine Frontier, sensory landscapes symposium program, organized by The Expanded Museum. Platform: <https://themarinefrontier.org/>





DIA CERO, 2021. Audiovisual site-specific installation. 20 x 25 x 4 m high. Invited artists: Alice Bucknell, Dana Ferrari, Arie Frush, Santiago Ortí, Léa Porré and Jamie Steedman







LLAMAME CONCEPCIÓN / CALL ME CONCEPTION, 2021

This video is part of my project "Feeding Frenzy at the Hair Salon", a performative installation and docu-series that attempts to be an archive of psychomagic, myths, superstitions and mismatches.

The work explores the genre of the grotesque criollo in a speculative science fiction world that takes place in a hair salon. The installation includes sculptural and performative elements that in different ways activate and facilitate the narrative of the docu-series.

The script construction becomes part of the search, and it happens in a series of steps within a theoretical framework that tries to analyze the phenomenon of hysteresis in cultural beliefs, behavioral practices and temporality.

During the filming, a series of unrehearsed performances take place through informal interviews in different settings of a hair salon, I use questions as triggers for recall and bridges to memories. The script continues taking shape during editing and post production.

The edited oral narratives become texts that are sometimes transformed into poems, that seek the meaning of the construction of that memory. The redefinition of its existence through time is inevitable.

In this narratives constellation, the action/reaction of the characters is trapped in an existential loop. Everything is transforming.





NEVER she said

because here, it is a bad word

Llamame Concepción / Call me Conception, 2021

Video, 05:50 minutes. Made as a pilot chapter of the docu-series.

Participated in Everything Forever Festival (online) and in Cromwell Place – CAP
(both in London, UK), 2021.

Video: <https://vimeo.com/517927715>

*I was always thinking... seeing...
How... How was I going to say it?*

*We used to call her pussy there
But here... here...
She grabbed me and she told me:
When I was a kid I remember...
When I arrived...
She grabbed me and she told me...*

*Look,
Here,
You don't have to say that word*

NEVER, She said

Because here, it is a bad word

*And I was telling you...
My cousins, three boys (for a worst curse)*

*I used to tell them:
Fuck a candy, fuck one!
Fuck... what ever you want there*

*And they would laugh to death
and they would hide, and laugh at me...*

*She asked me for a lettuce leaf
then put it in her mouth and took a picture
and she said...
PORK for New Year's Eve!*

SWITCH IT ON

*I will put the noodles...
...the agnolotti..*

There...

*We used to call her Pussy there...
and then she said
here...
HERE DON'T CALL ME BY THAT NAME*

call me Conception.

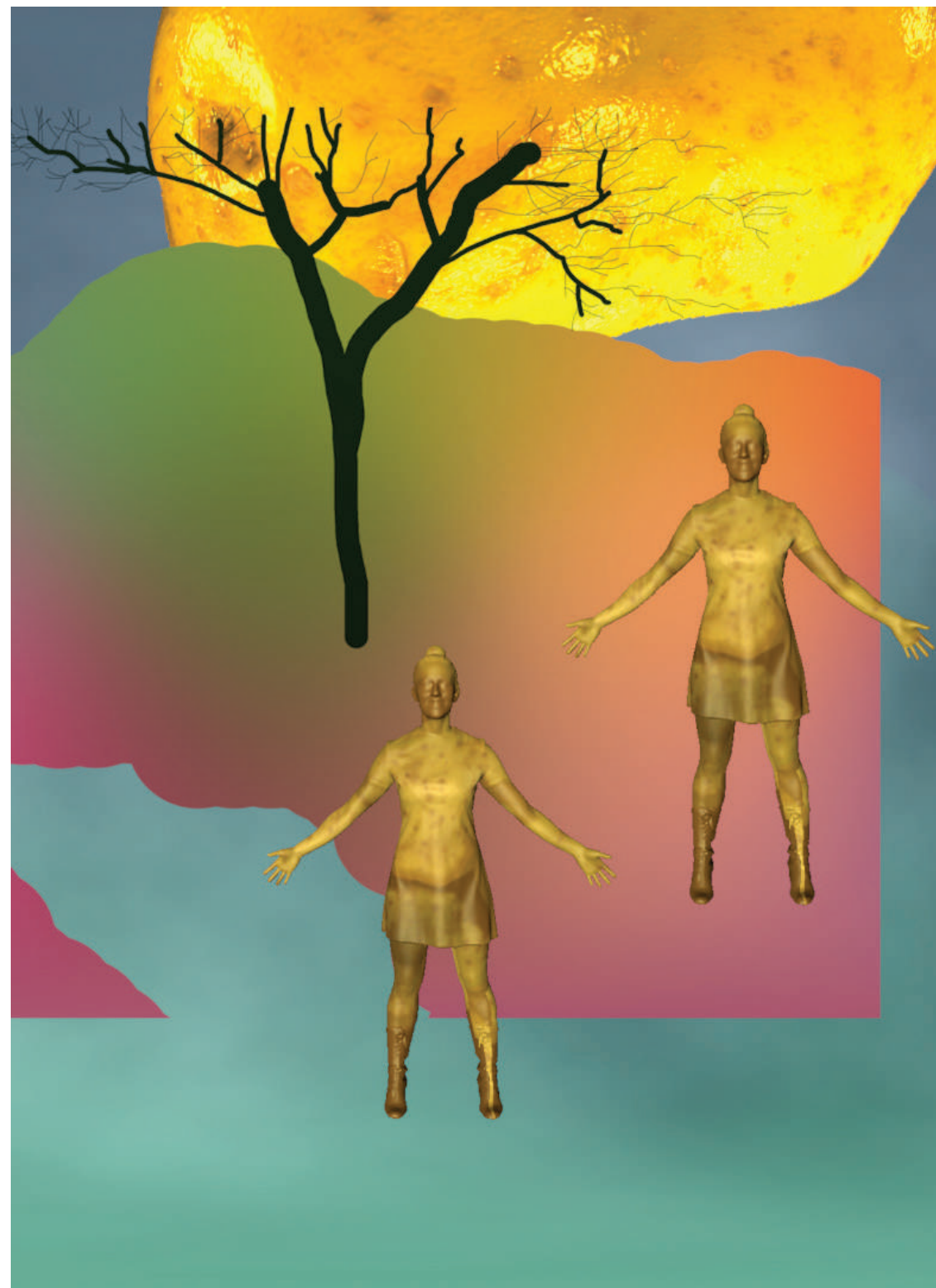
GODOT EN LA ERA DIGITAL / GODOT IN THE DIGITAL AGE, 2020-2022

Project in progress. Several acts in digital format that work simultaneously as fragments of constellative narratives

In this project I play with the materiality of time, where the presence of the past and the future transform the present into a cyclical waiting, that I try to develop in different contexts. The characters are played by my avatar, a girl in a potato skin, and somehow, they all find themselves in situations trying to resist, maintain equilibrium, or just stay. Characters perform only one action per act.

This project intends to be an adaptation of Samuel Beckett's absurd theater play, *Waiting for Godot*. Samuel Beckett left a clause in his will that will be in force until the end of 2059: only 'men' can give life to the characters of this play. And he specifies that: women do not have prostates or erections and therefore could never play the characters of his work. Another of the clauses is regarding the scenography, costumes and script that must be exactly faithful to the original script and approved by his nephew, who has closed many works around the world that did not fulfill these requirements.

The clauses became a central subject to deepen the way of adaptation of the work, gender and digital existence, play a main role through the aesthetic treatment of time.



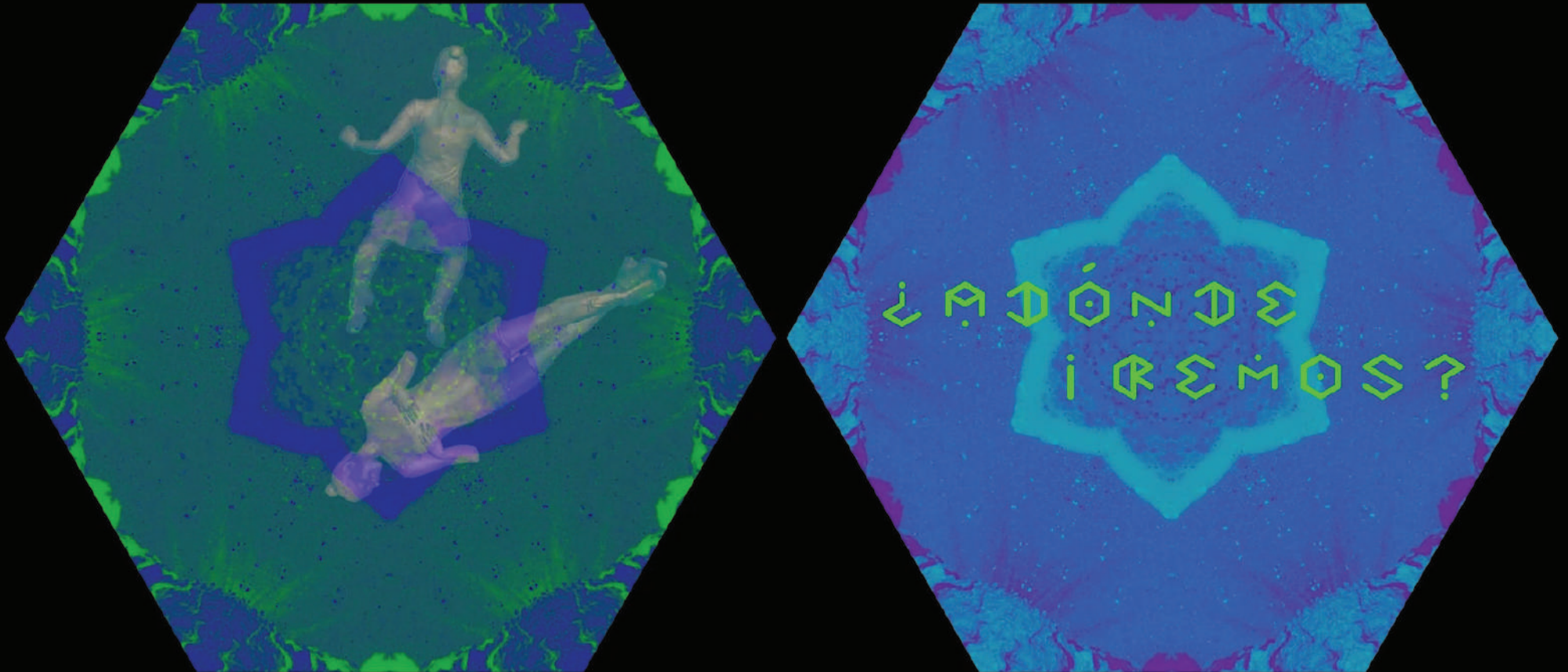


Godot in the Digital Age. Monologue ACT I; ACT II, 2020

Video CGI and 3d Animation. 2 channels. 2:52 minutes. UADE Visual Arts (Buenos Aires, Argentina) and VIA ARTS Prize (London, UK). 2020

Mirrored videos. A potato skin avatar seems to find herself trying to maintain equilibrium in some kind of digital purgatory, while interpreting Lucky's character, Pozzo's slave, from Samuel Beckett's absurd theater play *Waiting for Godot*. Both the avatar, the setting, the script and the sound are treated as objects/symbols with particular historical narratives that attempt to dialogue with each other in order to transit their most profound uncertainties as part of a globalized digital world. The sound of an electric oven temporizer, the computer's female voice reading the original script, the Avatar, a woman in a potato skin, and the green landscape, ready to be edited and changed for any location, are some of the symbols present.

Video I: <https://vimeo.com/453152991> // Video II: <https://vimeo.com/473433313>

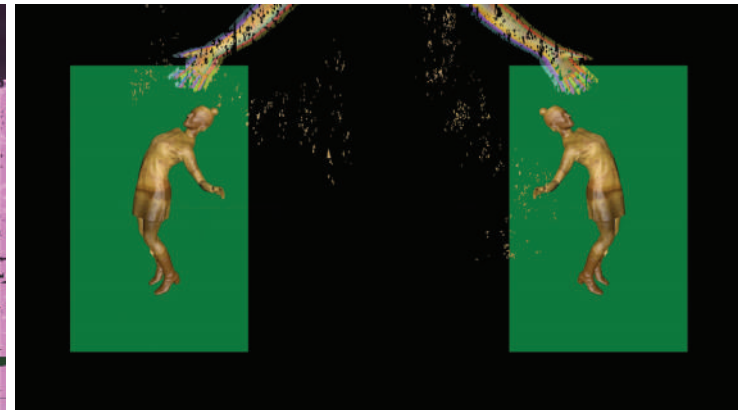
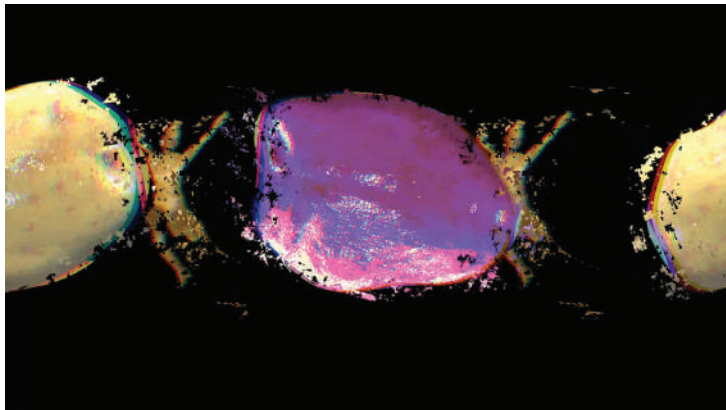
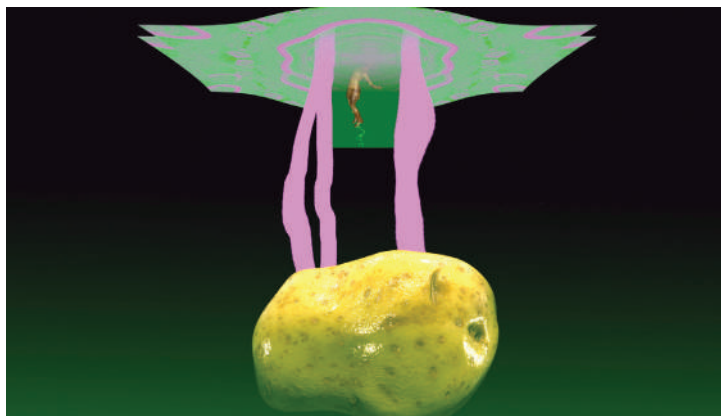


Godot in the Digital Age. Defined by the Wait, 2021

Video CGI and 3d Animation. 2 channels. 3:13 minutes. Palace of the Current Waters, Water Museum (Buenos Aires, Argentina). 2021/2022

Made for site-specific installation mapping as part of DAY ZERO exhibition. Two characters float and swim in the water, as they talk about a failed escape attempt from a platform they apparently inhabit, both waiting for a sense of purpose and their only meaning comes from the mere act of waiting. Here there is no hope, there seems to be no way out, they seem to be surrounded, they don't know how much they have slept or if they have slept at all. Due to the impossibility of escaping, of not being able to go very far, they come to the conclusion that their only option is to disappear, then they discard this option and continue in an existential loop. Defined by the Wait, is a dialogue made with a collage of fragments from the original script of the absurd theater play *Waiting for Godot* by Samuel Beckett.

Video: <https://vimeo.com/791153595>



Godot in the Digital Age. 8 simultaneous acts, 2021

8 CGI Videos and 3d Animation. 8 channels in loop. 3 minutes. Sound: Francisco Capurro Robles.

Royal College of Art MA Digital Online Show (London, UK), 2021. Enigma Art NFT, KDA (BA, Argentina), 2022

These 8 acts were designed for the context of an installation, reproduced simultaneously together, along with physical sculptural elements of dimensions adaptable to the space. The simultaneity of the events is an experiment seeking to recreate the complete piece in 3 minutes (to be played in a loop), following the cyclical argument of the original script. The actions carried out by the characters and the percussion sound refer to the "clown" and the circus, one action per act and a single line of dialogue that works like in silent film.

Glitch: <https://vimeo.com/557348310>

Lucky's: <https://vimeo.com/557350092>

Surely Tomorrow: <https://vimeo.com/557347229>

Wasn't you came yesterday: <https://vimeo.com/557348896>

Giving away bones: <https://vimeo.com/564936765>

Planning Suicide: <https://vimeo.com/559132283>

Lets Go: <https://vimeo.com/559131418>

Lucky mirrored: <https://vimeo.com/564936387>

Installation render: <https://vimeo.com/564939767>

POT LUCK. Alien Potation. 2020

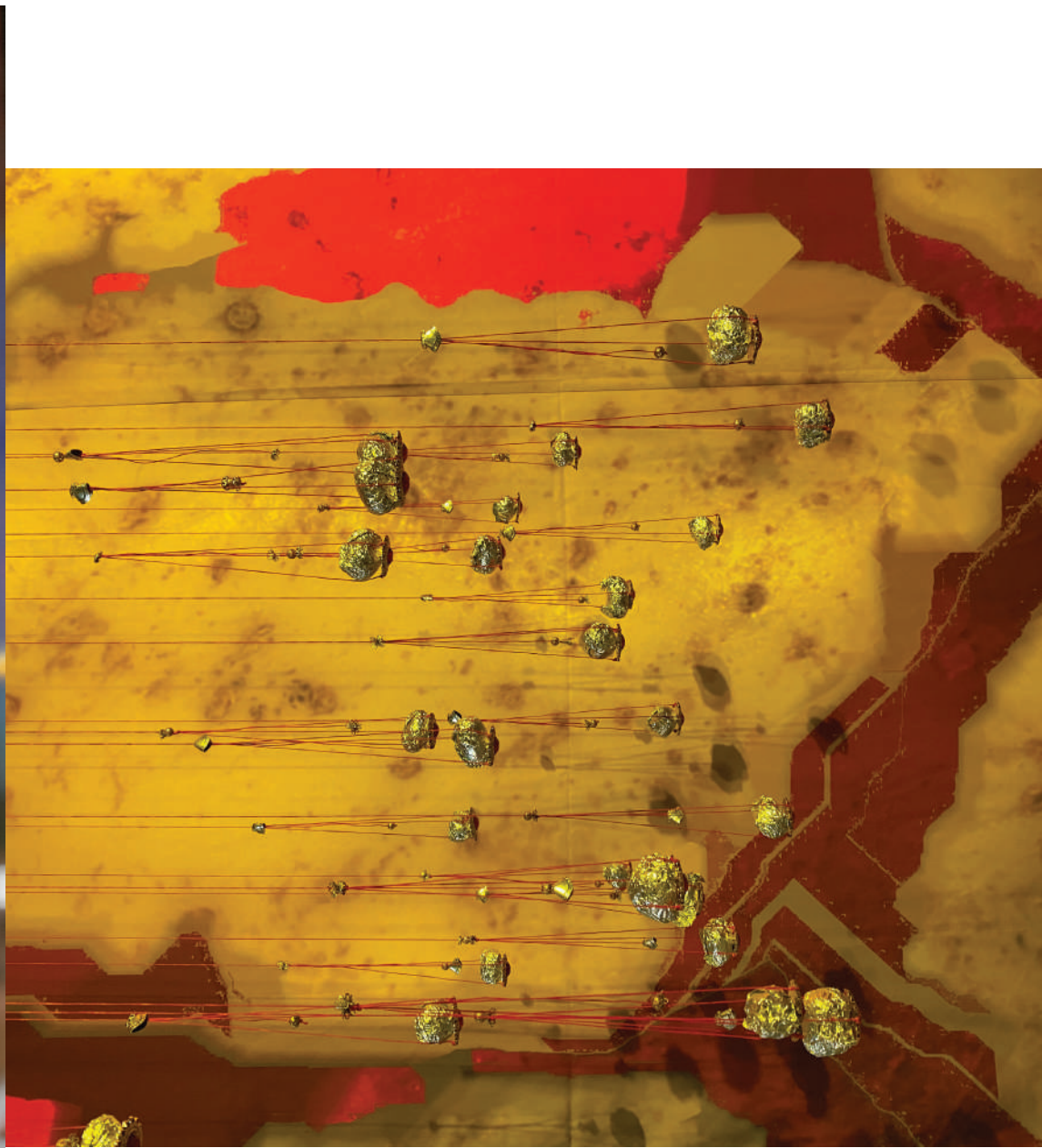
This project arises from the intention to evoke the need to share, in these times of global climate and economic crisis. I invited seven artists who work with ideas of migration and embodiment, to intervene in the installation by producing an edible artwork and/or performance based on the narratives of their own practices.

I participated with a dish/installation titled “Alien Potation”, with 120 baked potatoes suspended from mobiles hanging from the ceiling, hot and ready to be eaten. The wall was covered by an 8 x 4 m flag with a 3d scanned printed potato pattern. The installation was accompanied by a menu, similar to a restaurant menu, which contained the credits information and texts of the exhibition.

The project proposes a situation where the built concepts, with their specific narrative, intra-act to create new ideas in their own contexts. How and where do we find borders? How do we experience them? In which ways do they become visible in food? were some of the questions we spent time with. The imminent isolation, borders lockdown and Brexit were taking place at the time.

Participant artists: Alice Bucknell (USA), Amy Wright (England), Spatula&Barcode (USA), Peter Spanjer (Nigeria/Germany), Léa Porré (Belgium/France), Kaushikee Gupta (India), Patrick O'Neill (Canada)





Pot Luck. Alien Potation. 2020. Dyson Gallery, London, UK.
Interactive mix media installation, with edible elements. 800x1000cm



Pot Luck. Vista de sala

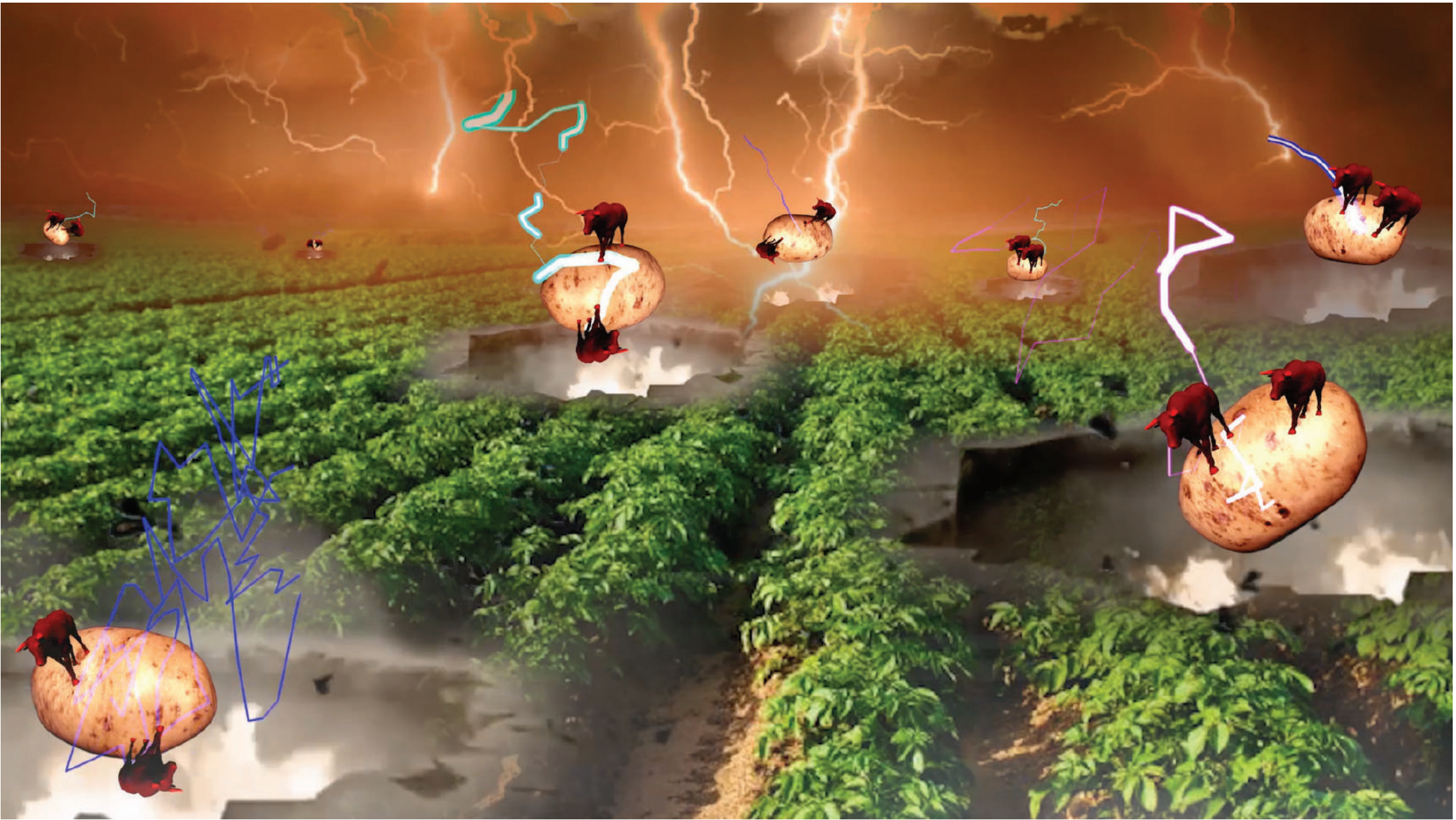


PRONÓSTICO DE COCINA / COOKING FORECAST. 2020

Virtual Collage, 3D animation and CGI. Video 5:13 minutes.

ICA London. 302 Redirect Festival, organized by Royal College of Art, Contemporary Art Practice (online & London, UK), 2020

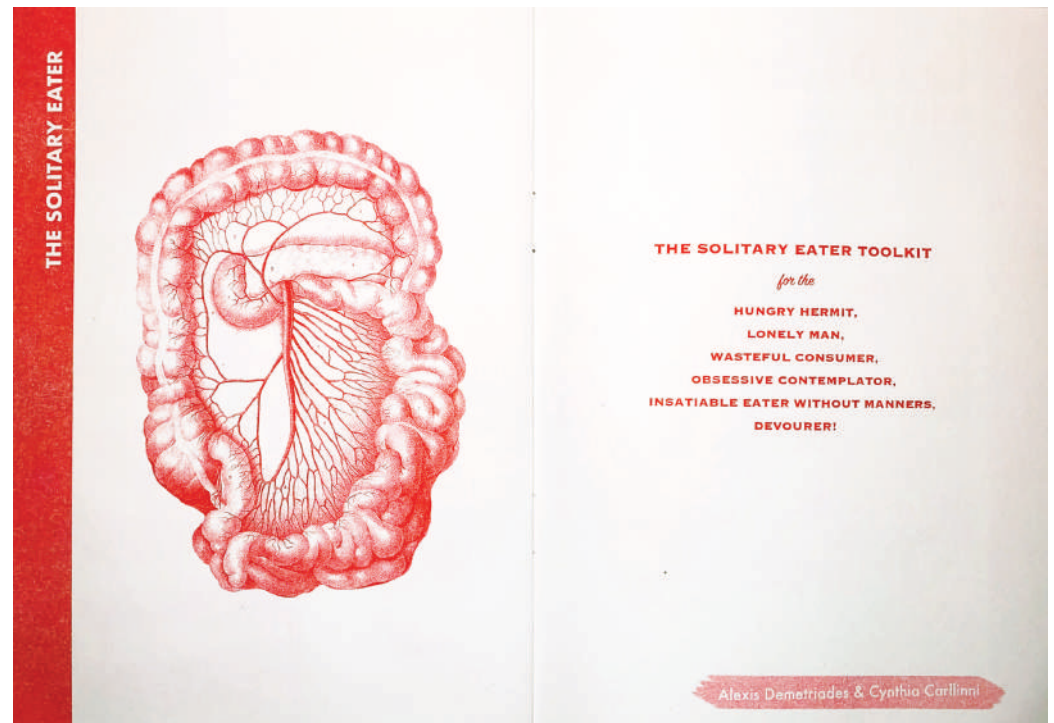
Virtual collage that takes place at a digital purgatory where the host is stuck in a 24/4-stream service that predicts the state of food with images. The 'digital' and the 'real world' collapsed, the character becomes overwhelmed with the lack of control over its own condition and falls into a state of numbness towards the acknowledgement of those issues. In her task, the host explores potatoes, a representative element of alienation and massive migration movements. The potato is a plant native to South America, brought to Europe by colonizations in 1530, where at first it was considered evil since only the roots of the plant were edible and it was considered to come from hell.





LA FORTUNA QUE ESTÁS BUSCANDO ESTÁ EN UNA GALLETITA / THE FORTUNE YOU ARE LOOKING FOR IS IN A COOKIE. 2020

Live (virtual) performance featured in Art Forum Magazine, (Online, UK). 15 minutes.



KIT DE HERRAMIENTAS PARA EL COMENSAL SOLITARIO / THE SOLITARY EATER TOOLKIT. 2018.

Duo collaboration with the artist Alexis Demetriades, originated from a research group on Table Manners. The script is an adaptation of the text A "Friendship Of Taste": The Aesthetics Of Eating Well In Kant's Anthropology From A Pragmatic Point Of View. We developed a toolkit to prevent hermits from becoming self-cannibals by eating alone every day. The project developed as an exhibition that included a series of performances, video, installation, and sound work.



Kit de herramientas para el comensal solitario, 2018
Installation of objects and video 3:24 minutes. Camera: Nick Middleton
UK Mexican Art's Society, Chalton Gallery, London.

Video: <https://vimeo.com/313275755>



YSHPCCHZZZZZZJPSHSH, 2015

Participative installation that included three sound instruments that produced different sounds of water: an installation and two kinetic sculptures, all playing simultaneously with the activation of the visitors. The title 'YshpchzzzzzzjpsHSH' also refers to an acoustic identity.

"There is a storm that leaves me deaf, I listen to the sway of waves that never rest and magical drops of water like short rains that pass. I am listening to an erratic orchestra of songs that overlap and fall silent without rhythm. Cynthia Carlinni, 2015



'Drizzle', YshpchzzzzzjpshSH. 2015

Mix media installation, cardboard tubes, nails, corn. 650 x 600 x 230cm

32 rain sticks suspended from the ceiling at different heights and angles. The path to go through the space is determined by how the sticks are hung. The spectator is invited to take corn (from bags) and throw it into the sticks, thus producing the sound of a passing drizzle.

Video: <https://www.youtube.com/watch?v=hCDrwIckO9o>



'Rain Machine', YshpchzzzzzzjpshSH. 2015

Kinetic sculpture with sound, mix media. Discarded metals, nails, corn, newsprint, gold leaf. 120x240cm

This sculpture proposes a mechanism similar to that of an old sewing machine: when the spectator activates the pedal or the handle, the sound of a storm is heard.

Video: <https://www.youtube.com/watch?v=HfUsBzA3G8Q>



'Mill of Waves', YshpchzzzzzzjpshSH. 2015

Kinetic sculpture with sound, mix media. Discarded metals, cardboard tubes, nails, corn. 240cm diameter

Three aluminum cones, each with a rain stick inside, articulated by a crank mechanism to drive it and make it rotate. When rotating, only one of the cones emits sound, while another fades away, simulating the sound of the waves.

Video: <https://www.youtube.com/watch?v=4uRxoTD9OXo>

ROCKETOSCOPIO / ROCKETOSCOPE, 2012/2014/2018

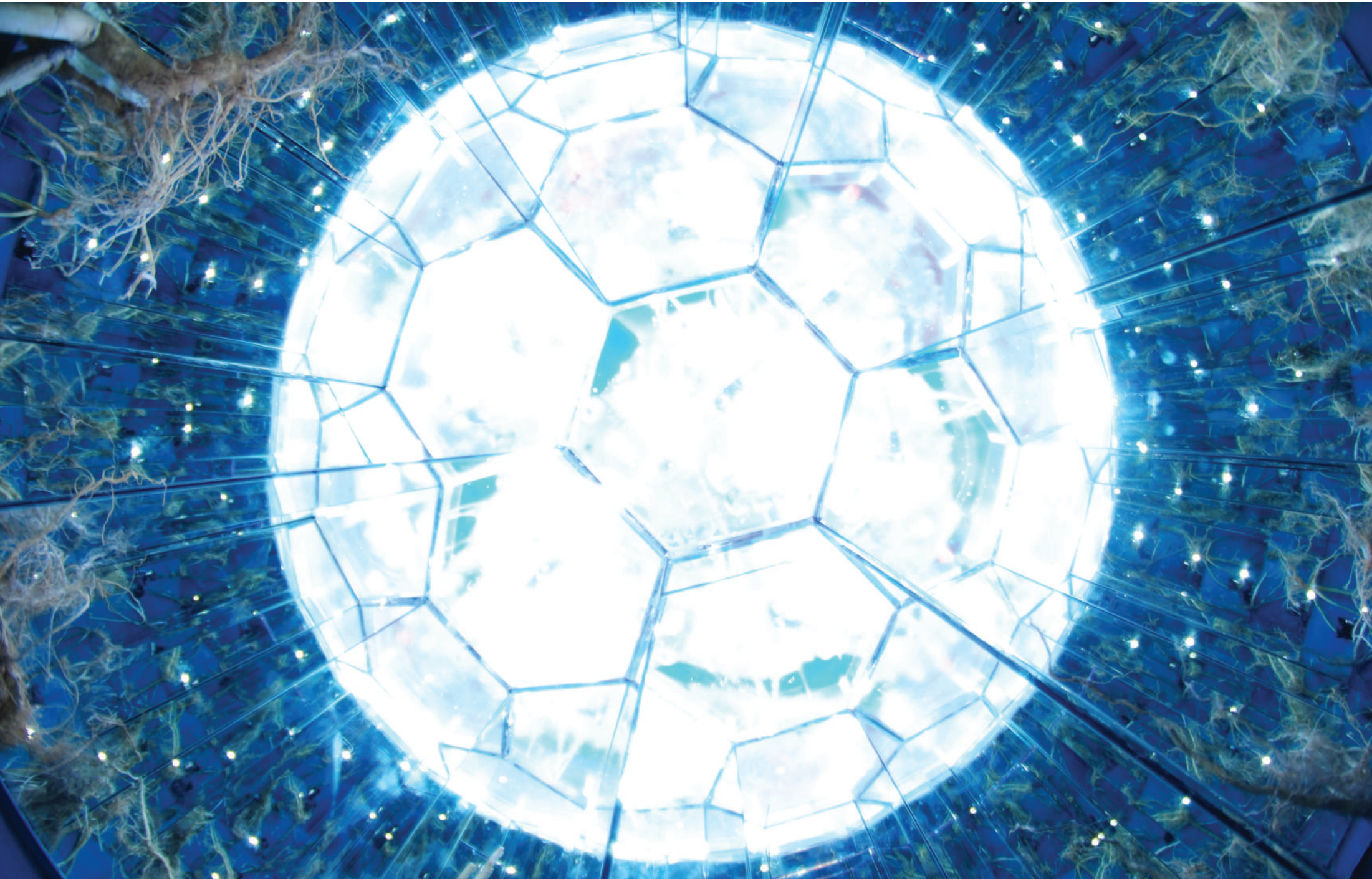
'Rocketoscope' is a hexagonal pyramid with an infinite space inside, an acrylic water pool at the top, and a 'satellite'. The satellite is made with plastic off cuts and led lights. It has a propeller with a motor that creates a vortex in the pool water.

The sculpture invites the viewer to enter inside. Due to the angle of the walls and the mirrors attached to them, when the visitor goes inside and looks up, a gigantic ball of colorful moving water is reflected on him.

This piece was inspired by the triangle in the middle of Kandinsky's 'Composition VIII', and was originally part of the installation 'General Rehearsal for today's Charades' (2012). Later on (2014) I adapted it and donated it to the South African Astronomical Observatory in Cape Town.

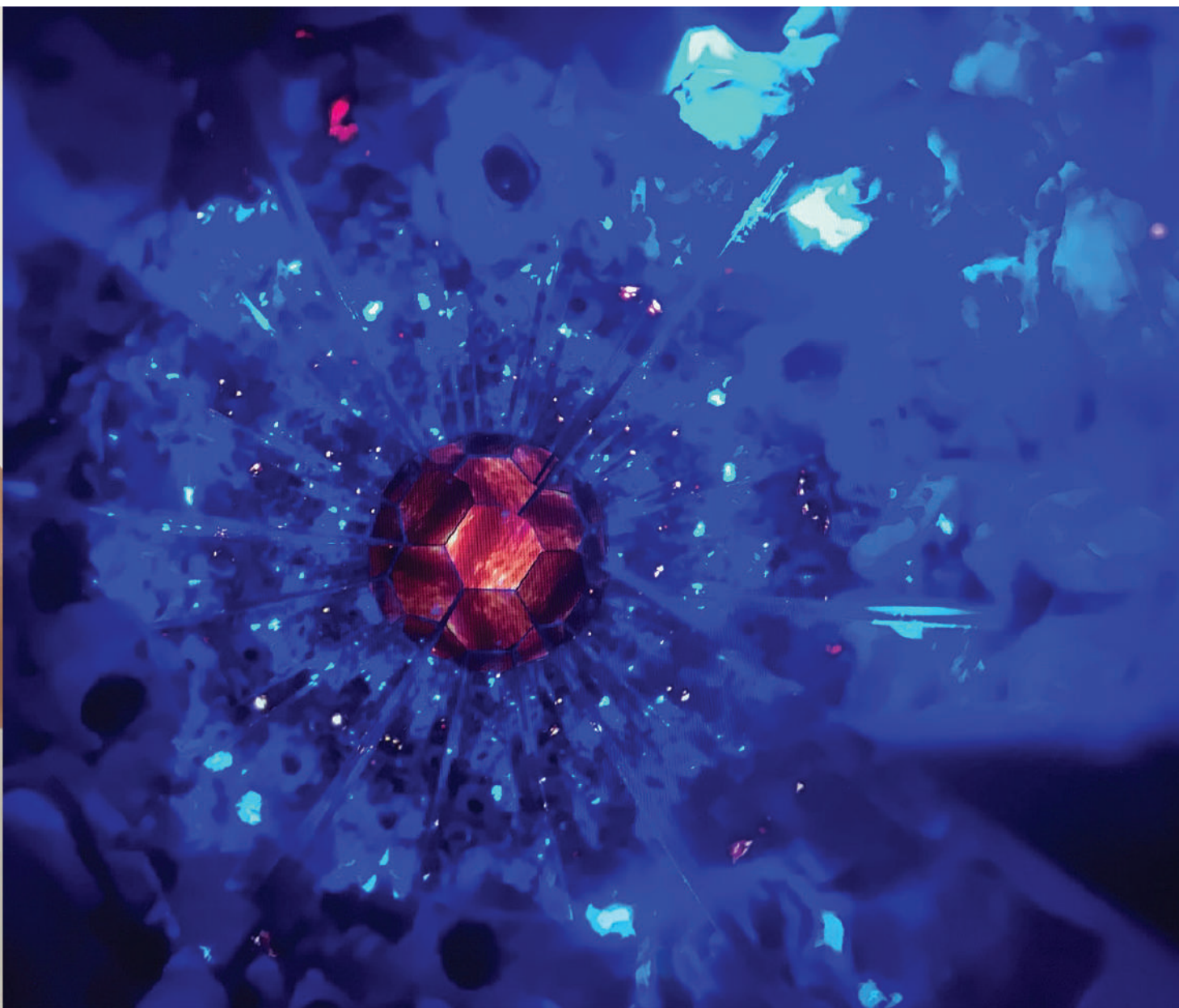
In 2018 I made a 30cm model with a 360 camera inside connected to a VR headset. This turned the 230cm sculpture into a 30cm one allowing people to go inside the small object and live the experience in virtual reality. This version was exhibited at the WIP Show in London, UK, at the Royal College of Art.





Rocketoscopio (view from inside). 2014
IMix media intervention. Wood, mirrors, plastic cutouts, cd's, led lights and fan propeller. 230x120cm
South African Astronomical Observatory in Cape Town

Video: <https://www.youtube.com/watch?v=cMMgu7wQKKE>



Rocketoscopio (virtual version). 2018.
30 cm model with a 360 camera inside.
WIP Show in London, UK, at the Royal College of Art.

