



In dialogue with the pictorial tradition of still lifes, Gimena Macri presents us with a series of paintings that, like living artifices, show us different objects and forms in magical ceremonies, seeking to transgress their own condition. The various motifs chosen by the artist rest freely on diffuse contexts and spaces that resemble more the nebulous interior of a psyche than a real environment. In this operation of imaginative neorealism, the artist shows us an unfaithful portrait of her imagination, making her figures weave neural networks among themselves, forming organisms and meanings on the canvas. Objects that play, dialogue and seek a lost primordial attitude, always framed in small absurd theatrical scenes, where they play their leading role on a turbulent canvas. Gimena Macri's work strips objects of their condition as things, endowing them with a new subjectivity and making them appear as possessed by small love rituals or seduction choreographies. Offerings, letters, potions, unbridled hearts and fragments of a bewitched amorous liturgy allow the artist to continue talking and laughing about love, and thus continue her search for that lost romanticism. There are also, always in the paintings, details of humor and mischief as a conscious way of evading the solemnity of their staging: a moon with a rocker bandana, a grill with a fried egg sunbathing, a glass phagocytizing an hourglass, a slice of pizza urinating, a faucet screaming or a candle dripping onto ice cream. In this way, objects and scenes from an almost extra-pictorial world rebel anarchically against classical painting on her canvases. In Gimena Macri's paintings there are no human forms either; those who live, inhabit and feel are only objects that, having lost their function, try to emancipate themselves by generating new conversations and meanings in a context and time of disconnection. Also against the grain of the times, the artist's painting never intends to finish defining itself: they are paintings in motion, in imbalance, where everything is in a state of transmutation, generating a suspensive painting that waits to finish assembling its message in the mind of some inattentive witness. Stripped of seriousness and fashionable precious snobbery, they are transgender paintings that jump between impressionism and the fantastic, between the real and the oneiric, trying to undefine themselves and, in this way, produce a new enchantment. In their neighborhood and virtual inspiration, the astrological coexists with the digital, and in this way, accents and network signs connect with cosmic symbols, trying to settle old confusions of meaning and interpretation. The originality of

the work also lies in this visual sampling, thus betting on a new imaginative dimension and a new disfiguration as a genre. Also surprising in some paintings are certain encrypted messages in the form of geometric, graphic or calligraphic exercises, where, through patterns of wires, tablecloths, quilts or wallpapers, she tries to contain and give security to her deranged objects, without ever achieving it. In an era of speed and saturation of images, Gimena Macri invites us to pause. The different sizes of her exhibited paintings also generate spatial questions, and propose random routes and displacements, acting as small entrances to a mysterious limbo. The only point of view that matters in this exhibition is that of the spectator, who is invited by the paintings to approach, observe details, and thus delve into the materiality and drive of oil paint. Dialoguing with a certain Rioplatense impressionism, the paintings invent a kind of neighborhood imprecisionism, trying, as a provocative artistic decision to lose detail and limits to move and without pressure, let themselves be deciphered. Although this is never a sought-after intention, some of her paintings cannot help but feel like small spontaneous essays on meaninglessness and disconnection. In Gimena Macri's mind and work, painting and its motifs regain their time, their life and their ritual potential as an intimate response to all her concerns. Gimena Macri ensures that in each of these works there is always a hidden attempt at minimal meaning. Each exposed object keeps its small secret, and that is its function and attraction. In this way, the artist invites us to reveal these visual riddles, looking for clues and details to decipher mysteries. Gimena Macri's work is not meant to be thought about or reflected upon, it seeks a clairvoyant spectator, someone who discovers the secrets of these magic acts where her pictorial motifs are always mediums to believe, and talk about painting itself, and thus continue awakening dormant synapses in the viewers' imagination.

Gimena Macri  
(Argentina, 1986)

Bachelor of Visual Arts with a focus on painting from UNA (Universidad Nacional de las Artes), Macri complemented her training through workshops with Fabián Burgos, Tomás Espina, Ernesto Ballesteros, and Carolina Antoniadis. She has been selected for artist residencies such as URRRA (Buenos Aires, 2016), RAID Projects (Los Angeles, 2013), and the SFAI Summer Residency Program (San Francisco, 2013).

Her work is characterized by its rich materiality and gestural quality, as well as its intimate and confessional nature. Blending the mental with the emotional, her practice moves freely between urban landscapes, interiors, and text.

Her most recent solo exhibitions include *El mejor regalo*, Galería Alberto Sendros (Buenos Aires, 2022); *Lyubov, Nadheza, Germaine, Mira, Yente, Olga, Diyi, Alexandra, Lidy, Anni, Varvara, Carmen, Nina, Sonia, Nelly, Saloua, Sophie, Hilma, Lygia*, Galería Pasto (Buenos Aires, 2018), curated by Lara Marmor; and *For Me The Words, For You The Forms*, Museo José Luis Pagano (Reconquista, 2017), curated by Charly Herrera.

She has participated in prestigious awards and group exhibitions, including the Fundación Fortabat Prize (2023, 2019) and the Fundación OSDE Prize (2022), and has exhibited her work in cities such as San Francisco, Berlin, and Mexico City. She lives and works in Buenos Aires.

Andy Fogwill  
(Argentina, 1969)

A graduate of the Centro de Realización y Experimentación Cinematográfica in Buenos Aires, Fogwill continued his education with studies in Communication Sciences at the University of Buenos Aires. His project *Un guión para tres pantallas* won First Prize at the first edition of the Bienal de Arte Joven in Buenos Aires.

He directed and produced shows and branding campaigns for MTV. He produced and directed over 50 music videos for Latin American rock bands, earning both national and international awards. In 2001, he founded Landia, his own production company, which now operates offices in Buenos Aires, Los Angeles, São Paulo, Madrid, Mexico City, Lisbon, Bogotá, Santiago de Chile, and Montevideo. Landia has been recognized as the best production company in Latin America and has been selected three times as Production Company Standout by the renowned AdAge A-List.

As a director and producer, Andy Fogwill's style and body of work have been celebrated at international festivals worldwide, earning him more than 100 awards, including Cannes Lions, Clio, One Show, D&AD, and MTV Awards, among others.

Throughout his career, he has also produced documentaries, feature films, and series, and has served as a jury member at various international festivals, including being the first Latin American juror in the Craft category at the Cannes Lions Festival.