

MARIANA TELLERIA

Sin título
[Untitled], 2022

- 13 x 21 cm
- *The End of Imagination*, in collaboration with Adrián Villar Rojas, The Bass, Miami



Tumba del Soldado Desconocido
[Tomb of the Unknown Soldier], 2022

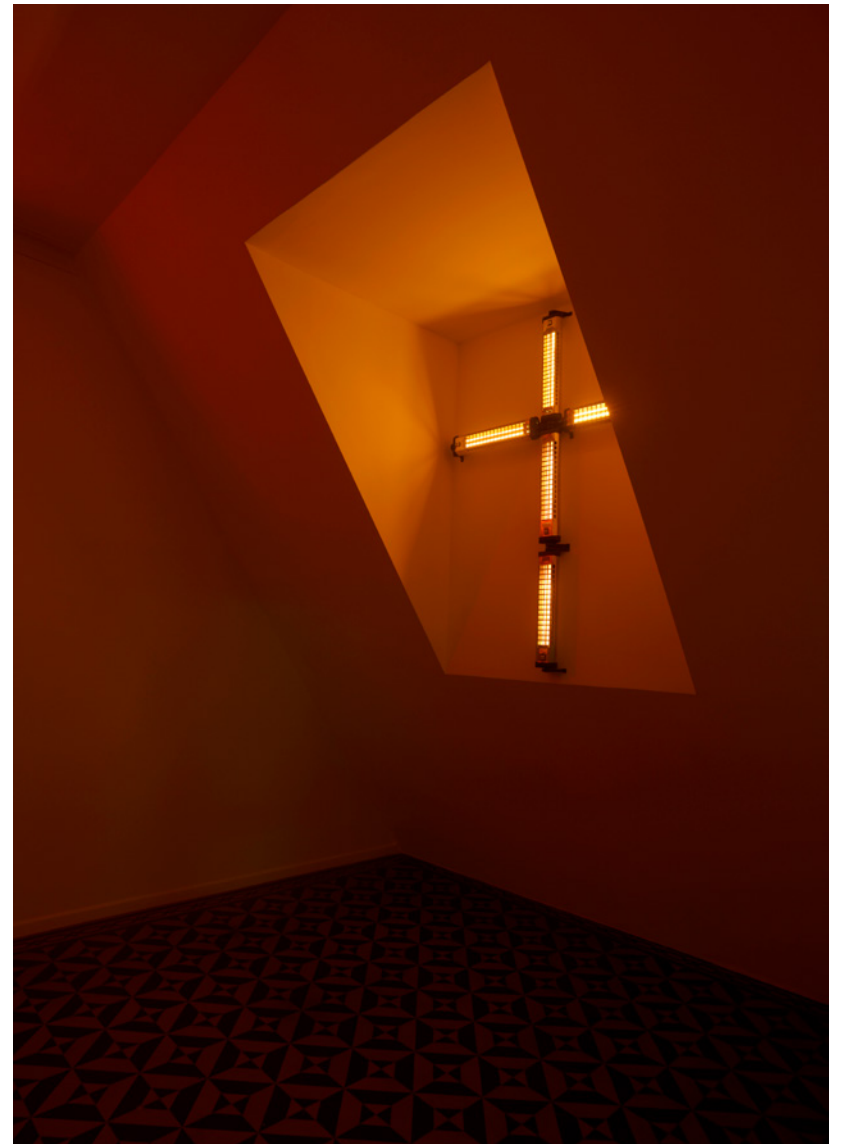
- Réplica de la llama eterna ubicada en el Propileo Triunfal del Monumento Nacional a la Bandera en Rosario, Argentina [Replica of the Eternal Flame located at the Triumphal Propylaeum of the National Flag Memorial in Rosario, Argentina]
- 400 x 400 x 165 cm
- *The End of Imagination*, in collaboration with Adrián Villar Rojas, The Bass, Miami



La pesadilla del sol

[The Sun's Nightmare], 2021

- 5 quartz halogen heaters and bespoke diagonal drywall construction
- Installation view
- Diego Obligado Galería de Arte, Rosario, Argentina



Las noches de los días

[The Nights of All Days], 2021

- Drywall construction, plaster, black paint and publication in tabloid format
- 540 x 410 x 450 cm
- *Siembra 34*, kurimanzutto, Ciudad de México

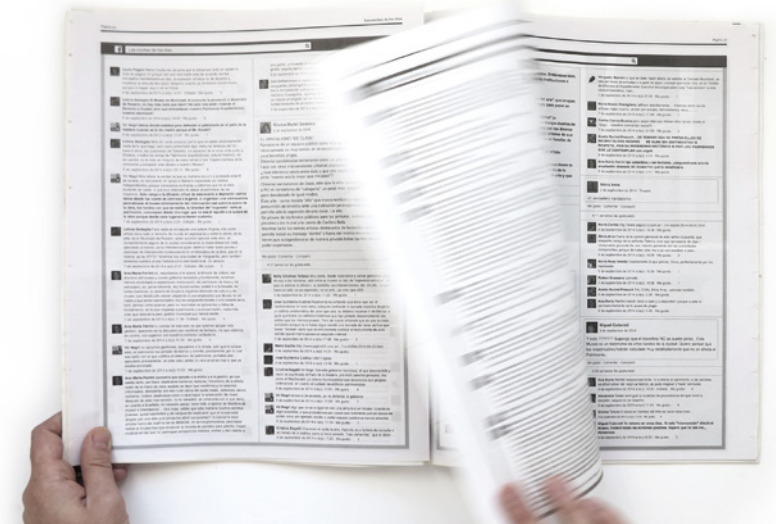
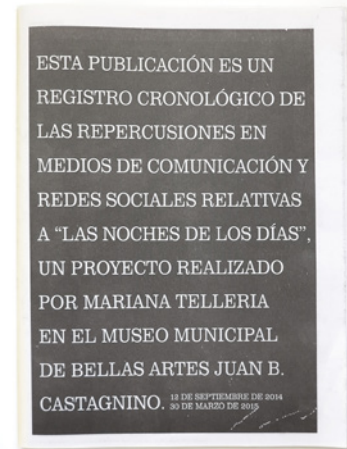


Las noches de los días (2014), consisted in covering the exterior of the Museo de Bellas Artes Juan B. Castagnino in Rosario, Argentina, with black paint. In 2017, the project expanded into a 100-page tabloid publication which included from all-out pitched battles in social media, to newspaper articles, to op-eds and reader commentaries on news websites and the visitors' book from the museum. By way of a mechanism constructed *ex-profeso* for *Siembra 34*, Telleria presents the record of that intervention. The artist puts forth a museographic device, a large black cube, a kind of inverted archive of that 2014 experience, which gives form and makes room for the full blackness, in its material and immutable texture.



Las noches de los días
[The Nights of All Days], 2021

The lyrical and political dimensions of *Las noches de los días* cannot be conceived (nor would they even exist) as separate entities, nor can the documentation and preservation of their aftermath and repercussions. For that reason, this piece—which puts at its spectators' disposal a new edition of the publication—holds the certainty that not only the museum itself, but also the archive of the lived experiences in the public sphere, possess a certain contour that, when all is said and done, remains impenetrable.



Él

[Him], 2020

- Borrador de un proyecto deliberadamente inconcluso, iniciado a principios de 2020 y abandonado el 25 de Noviembre del mismo año con la muerte de Diego Armando Maradona [Draft of a deliberately unfinished project, its production began on early 2020 and abandoned on November 25 of the same year with the death of Diego Armando Maradona]
- [Digital Video 1'48"](#)



New Animal VII, 2022

[From the series *New Animals*], 2020

- Restored car doors
- 295 x 150 x 150 cm
- Galería Ruth Benzacar, Buenos Aires, Argentina



New Animals, 2021

[From the series *New Animals*], 2020

- Installation view
- *Simbiología*, Centro Cultural Kirchner, Buenos Aires, Argentina



New Animal II, III, V

[From the series New Animals], 2020

- *New Animal III* - Tires and indoor plant, 225 x 65cm diameter
- *New Animal V* - Tree bark, volumes of fabric and blown tire, 275 x 50 x 45cm
- *New Animal II* - Wrecked car door, volumes of fabric and indoor plant, 175 x 100 x 70cm

"*New Animals* is a series of works that arises from the combination of things that already exist in my workshop, these forms mix and gather objects from my material archive. As happens in the construction of a poem, of the world or reality; the elements that make them up can converge and reorder and find synchronicities between forms and senses that could appear to be distant. I am the thing that does. A machine in a frequency or dimension where arguments matter little, which tries to conquer materials through movements. A lost sculptor striking the marble. It is a state of pure action, of projecting connections in each choice, where there is not much control: I do what those things want or let me do. To these forms I clearly belong."

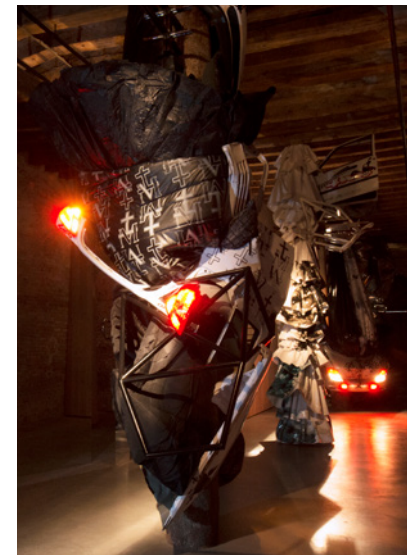
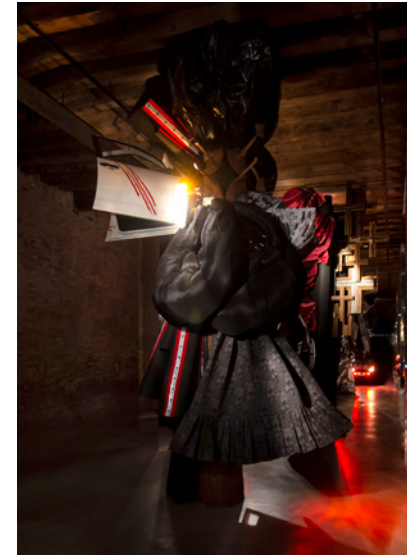


El nombre de un país

[The Name of a Country], 2019

- Mirrors on every column of the room; seven 5.30m wooden trunks vertically arranged;
- 150 volumes of fabric with different printing and painting techniques; wrecked auto parts (car doors, structural chassis, fenders), beds, fragmented wooden tables and frames, bronze crosses, graphic lettering, transfers, screen printing
- Exhibition view
- Argentinian Pavilion, 58th International Art Exhibition - La Biennale di Venezia

El nombre de un país, a display of punk monumentality with a haute couture attitude, condensed and retrieved every aspect of Mariana Telleria's conceptual and operational world. Even the title of her first solo show in Buenos Aires, a decade ago, was revisited, somehow stating that the Venice project should be thought of as an integral rewriting of all her work. "The unexpected, the idea, does not always get to me from the outside: most of the time I find it within my own practice and in the memories it generates. The past itself can become unpredictable."



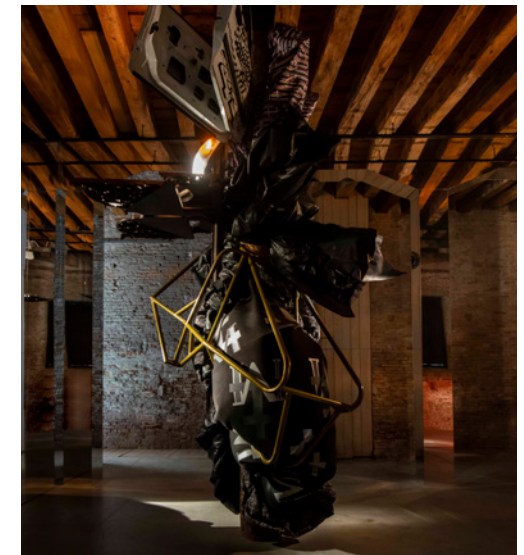
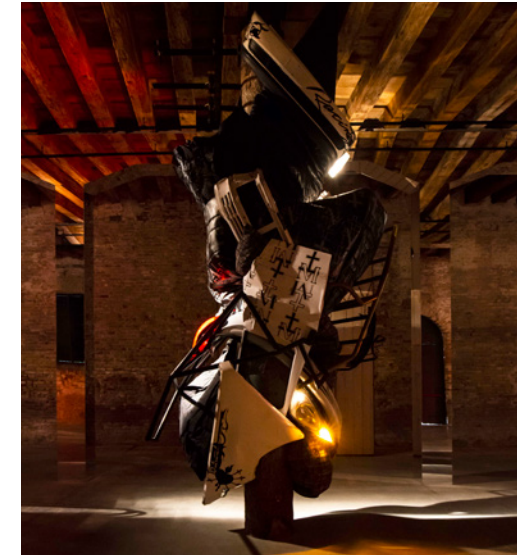
El nombre de un país
[The Name of a Country], 2019

In this march of sculptures, an intuitive transformation of things and materials enclosing the presence of contemporary issues took place; an archive of desacralized meanings that fastened a poetic matrix where religious iconography, rubbish, fashion, spectacle, nature, and industry all shared the same horizontal hierarchy. *El nombre de un país* may be the name of something that existed and vanished, of something that does not yet exist or of something that exists already, but we are not allowed to see it. The name of a country where things that are not, can be.



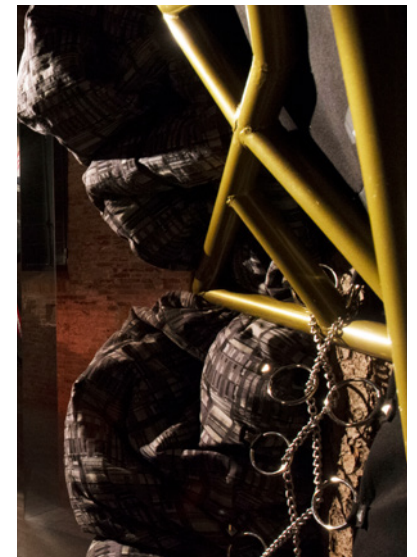
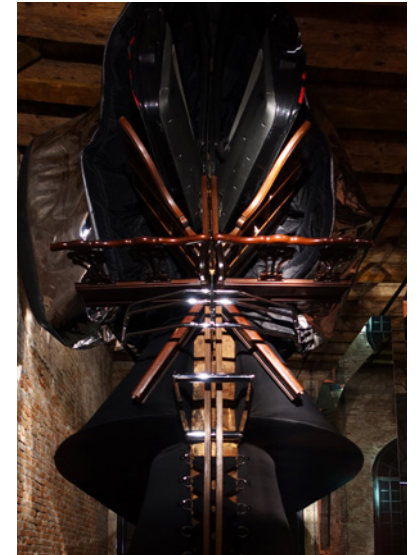
El nombre de un país
[The Name of a Country], 2019

The lightning system provided a momentary indistinctness, as it was based on car optics scarcely placed over the sculptures. This darkness asked the visitor for an inner visual timing that had to be different from that of the swift contemporary gaze. The shapes were progressively revealed as the sight grew accustomed to the gloom. Darkness always requires us to put the pieces together; it's more strict than daylight; and together with mirror panels, darkness was an essential element of the project. They both functioned as an invisible link between the sculptures and the Pavilion space.



El nombre de un país
[The Name of a Country], 2019

Fashion appeared as language and as a specific way of doing things, guiding not only the construction of the textile volumes that made up the sculptures, but also the different decisions concerning the Pavilion space: the strategic use of mirrors, the linear composition inside the exhibition room and the systematic repetition of different materials. The “design” of the sculptures incorporated a monogram with the initials «MT». Extracted from the reverse of the Miraculous Medal, the initials of the monogram originally referred to the “M” for Virgin Mary and to a stylized cross in the shape of a “T”. The MT immediately draws associations with the logos of high fashion brands such as Louis Vuitton or Balenciaga.

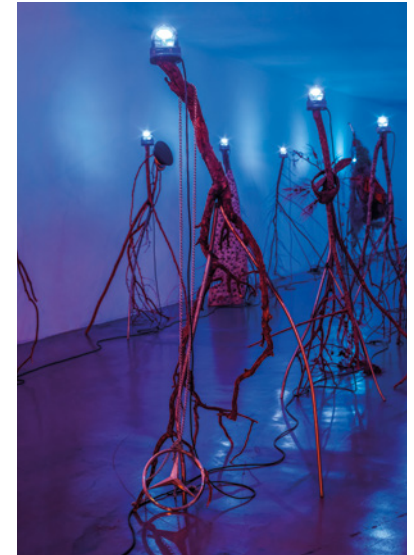


Ficción primitiva

[Primitive Fiction], 2018

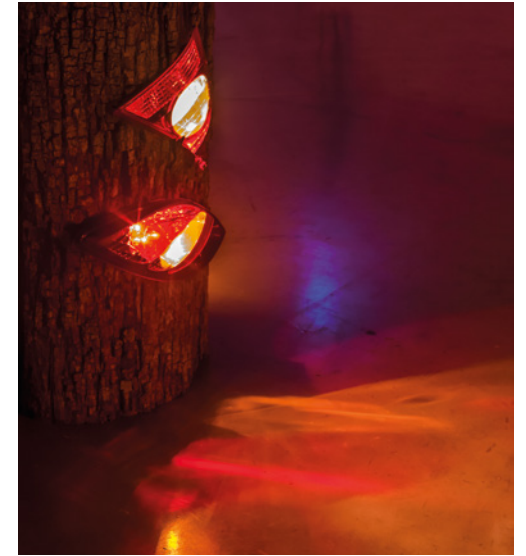
- Trunk, headlights and car taillights, branches, feathers, crucifix, boot, metals, coins, keys, horns, thorns, book, military cap, sneakers, candles, chain, net, car parts, spear, bread, ball, leather, sword, fabric and sea snail
- Exhibition view
- Galería Ruth Benzacar, Buenos Aires, Argentina

Dry branch formations distributed in rows led to a huge trunk with embedded car optics all over its surface. Behind it, a giant mirror that covered floor-to-ceiling the back wall of the gallery multiplied the space. Handmade technology and hands-as-technology. Each branch was a piece that carefully assembled remnants of the Christian, industrial and mineral worlds; a catalogue of signs, remains, associations. This procession of symmetrically ordered wooden penitents could be seen under a cautionary light, signaling a kind of potential environmental and metaphysical collapse, brought over by the oversaturation of discarded consumer items and outbreaks of virtual projections.



Ficción primitiva
[Primitive Fiction], 2018

- Exhibition view
- Galería Ruth Benzacar, Buenos Aires, Argentina



Ficción primitiva
[Primitive Fiction], 2018

- Detalle [Detail]
- Galería Ruth Benzacar, Buenos Aires, Argentina

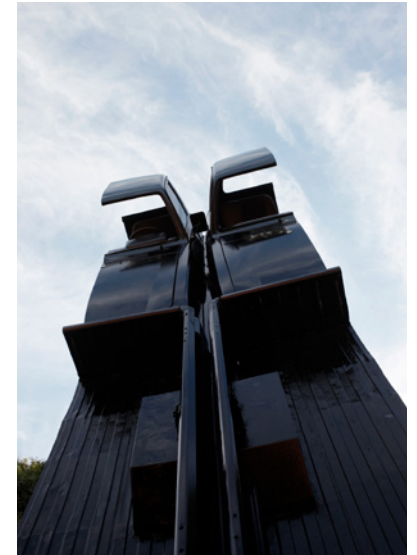


Dios es inmigrante

[God Is an Immigrant], 2017-2019

- Monument
- Black coated truck, quartered and reassembled by its external corners, marble, bronze plaque
- 220 x 180 x 700 cm
- Semana de Arte, Plaza Intendente Seeber, Buenos Aires, Argentina

To quarter something and to turn the fragments on themselves, forming a cross: this is a procedure that the artist has thoroughly applied on objects such as beds, tables and even other crosses. It somehow reveals a story hidden within things, a shape within a shape. To address the idea of God from its dimension as an aesthetic phenomenon, first, to arrive at the possibility of seeing its reality as an object. Seeber Square, just a few meters away from the American embassy in Buenos Aires, seemed to be the ideal location for this monument. As it rose above the public landscape, the artistic effort shifted towards anonymity. A bronze plaque stated the name of the piece and its placement date.

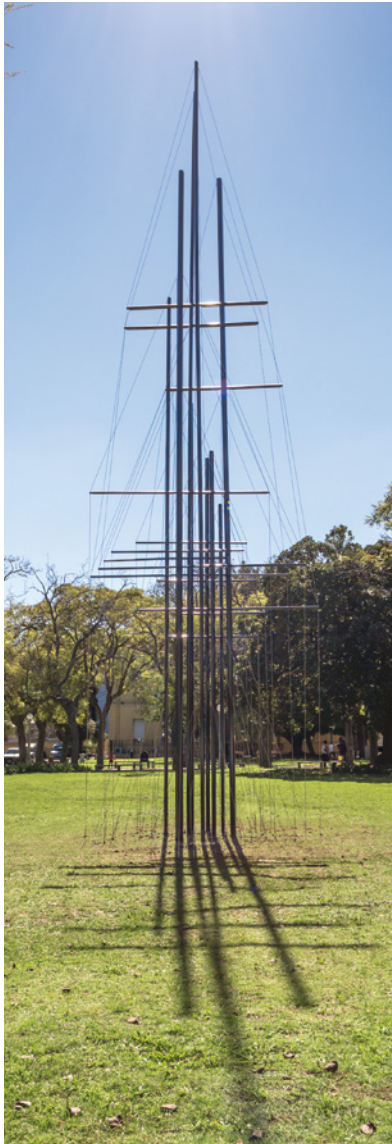


Dios es inmigrante

[God Is an Immigrant], 2017-2019

- Monument
- Black coated aluminium boat masts, marble, bronze plaque
- 150 x 150 x 1400 cm
- BIENALSUR, Muntref, Museo de la Inmigración, Buenos Aires, Argentina

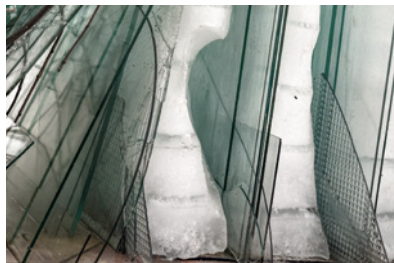
The institutional context for this piece—a house-hotel-hospital that received European immigrants during the early 20th century—sealed the evocative weight of the things from which the piece itself was composed: a flotilla of black masts in the shape of crosses. It shouldn't be considered an installation but a monument. As such, it brings back a moment in history to make it always present. There's an extent of future in that, a kind of persistence. The notion of sacred remnants migrated from the religious to the secular imagination somewhere during the 18th century. The church was never interested in the perishable, as the veneration of the everlasting is a central part of its dogma: "for ever and ever".



Las canchas de paddle, después los ciberns y ahora yo
[Paddle Courts, Then Internet Cafés and Now Myself], 2017

- Ice blocks, glass and branches. Defrosting and glass breakage process
- 550 x 140 x 235 cm
- Installation view
- Espacio Calyformio, Buenos Aires, Argentina

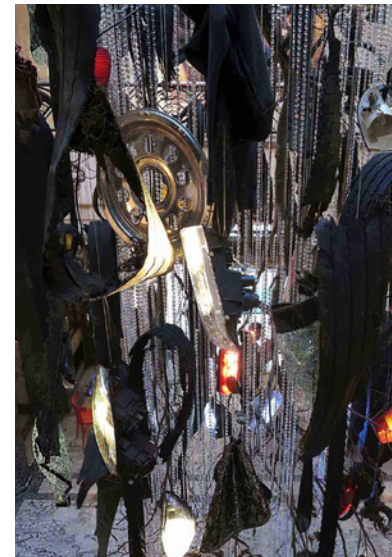
The transience of the installation, the high risk of collapse and the unrelenting march towards meltdown, opened an incapacity of closeness as familiar to a potential threat as to trauma. A mausoleum for Argentina's post-hyperinflation economic crises in 1989 and 2001, when those multi-service ventures and padel courses temporarily colonized the country's urban outlooks. The "self" included in the artwork's title accommodates a series of possibilities: the collapse could be self-referential; a tautological statement about the materiality of the work itself; an economy on the verge of collapse, an image of ecological crisis, "the horror of living in the hereafter:"



Antes de nuestro nacimiento
[Before Our Birth], 2016

- Metal structure, blown tires, headlights and car taillights, branches, broken windshields, chandelier beads, car structural elements, clothes and backpack
- 550 x 250 cm diameter
- *Répétition*, Boghossian Foundation, Villa Empain, Brussels, Belgium

The double-height marble-clad center of the Art Deco mansion of the Villa Empain in Brussels, with its neatly restored architecture, was forced to endure this meticulously dense chaos of elements, generating a subversive irruption of another idea of beauty: the broken one. A floating accident that camouflaged a record of tragic feelings. For the making of *Antes de nuestro nacimiento* many objects were gathered and threaded. If the act of “being born is the result of gathering” one should also believe that birth, that fortuitous gathering, is always an accident.

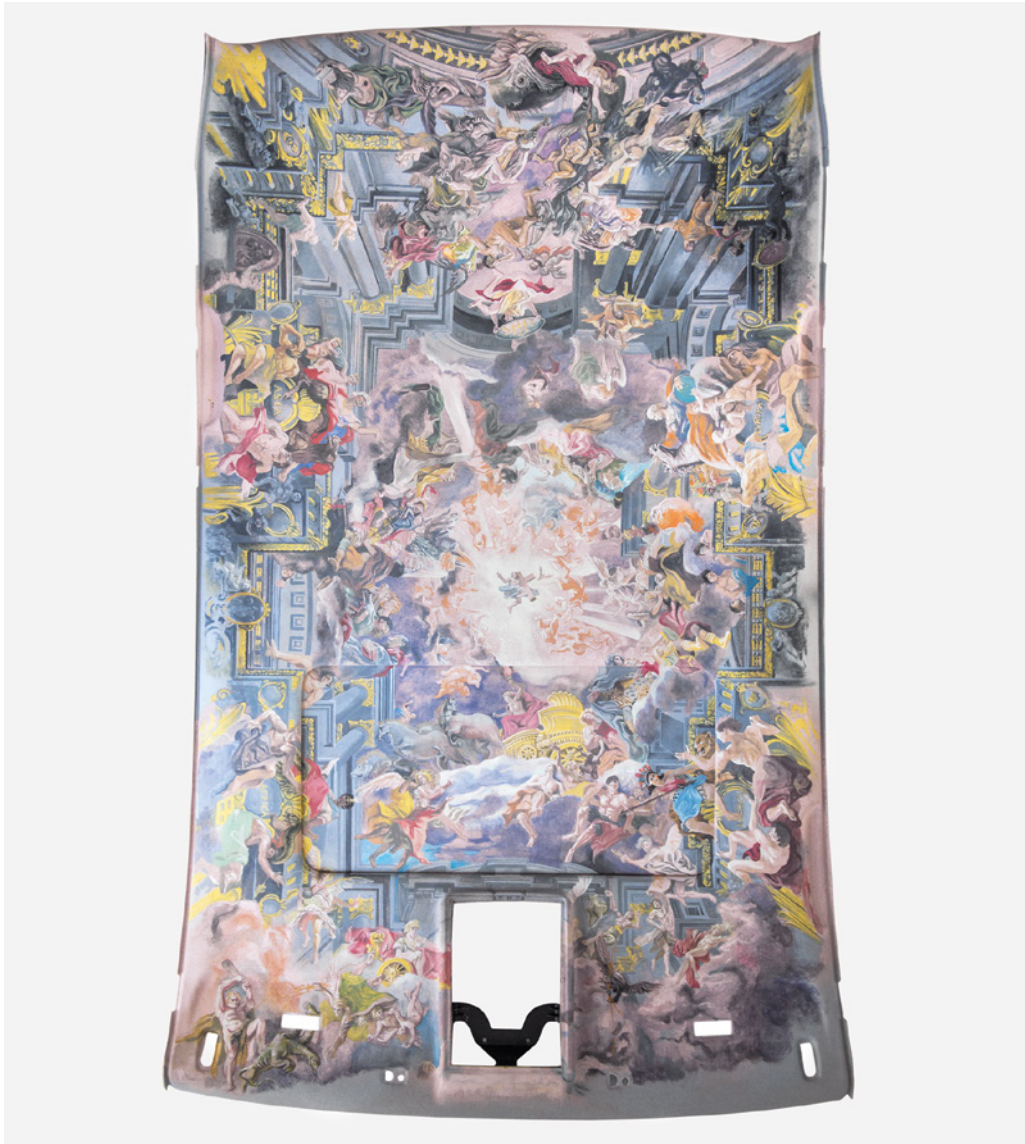


El Gran Plan

[The Great Plan], 2016

- Fresco painting on a car's ceiling
- 104 x 172 x 5 cm
- Galería Ruth Benzacar, Buenos Aires, Argentina

A car whose interior part of the roof was tempera decorated with a syncretic collage that brought together elements of monumental paintings of vaults, in both churches and secular palaces: The Apotheosis of Saint Ignatius (Church of St. Ignatius of Loyola), Triumph of the Name of Jesus (Church of the Gesù), Jonah and the Whale (Museum Kunstpalast), Dawn displaces Darkness (Charlottenburg Palace). The effective propaganda plan of the Baroque artists, supported by their *Quadratura* illusionist technique, is reimagined in this piece, where Aurora, the Jesuits, the Last Judgment, God the Father, Pallas Atheneia, Cerberus and even allegorical representations of the continents coexist in an intimate and mobile nave.



La evolución de Cristo

[The Evolution of Christ], 2016

- Marble, bronze and fragmented crucifix
- 75 x 160 x 80 cm
- arteBA, U-TURN Projects Rooms, Buenos Aires, Argentina



Te
[Te], 2016

- Crucifix and letter "e" made in wood
- 36 x 36 x 5 cm
- arteBA, U-TURN Projects Rooms, Buenos Aires, Argentina



Todo era simple IV, de la serie Estás en todos lados
[Everything was Simple IV, from the series You Are Everywhere], 2014

- Fragmented table
- 76 x 54 x 38 cm
- arteBA, U-TURN Projects Rooms, Buenos Aires, Argentina



La evolución de Cristo

[The Evolution of Christ], 2014-2019

- Fragmented crucifix
- 93 x 61 x 7 cm
- Galería Ruth Benzacar, Buenos Aires, Argentina



Estás en todos lados

[You Are Everywhere], 2010-2019

- Fragmented frame
- Variable dimensions
- Galería Ruth Benzacar, Buenos Aires, Argentina



Máquina del tiempo lenta
[Slow Time Machine], 2015

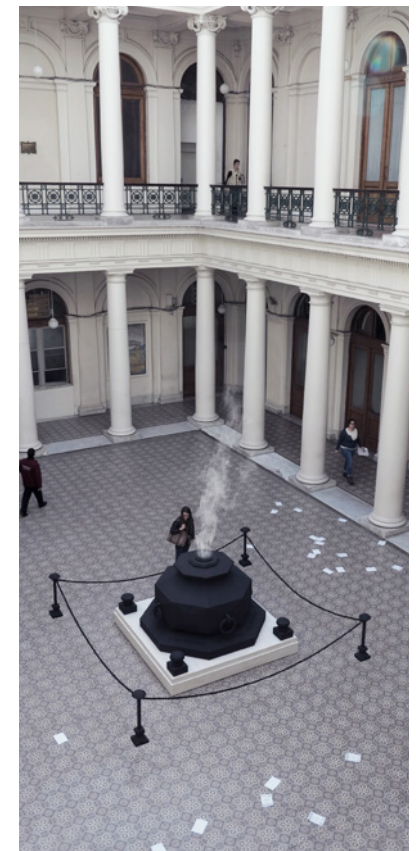
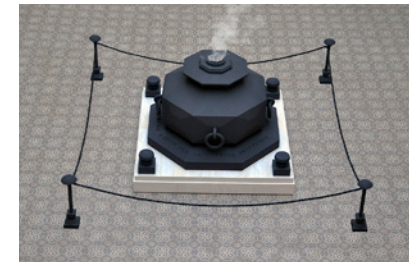
- Wheels and paper
- 380 x 190 x 90 cm
- ZONAMACO, Projects Rooms, Ciudad de México



Tumba del Soldado Desconocido
[Tomb of the Unknown Soldier], 2015

- Réplica de la llama eterna ubicada en el Propileo Triunfal del Monumento Nacional a la Bandera en Rosario, Argentina [Replica of the Eternal Flame located at the Triumphal Propylaeum of the National Flag Memorial in Rosario, Argentina]
- 400 x 400 x 165 cm
- Rectorado de la Universidad Nacional de La Plata, Buenos Aires, Argentina

The Tomb of the Unknown Soldier is located in the National Flag Monument, in the city of Rosario, and honors the soldiers who died in combat. An exact replica, although entirely black, was placed in the regency building of the University of La Plata. Its “eternal flame” was extinguished and where fire should have been burning, a faint smoke column arose. By subjecting this monument of grave symbolic density to a copy-paste logic, the artist takes it outside the limits of its historical significance and alienates it from its tourist-commemorative function. A kind of miraculous purge of meaning that can make things anew, as well as the most classic mechanism of humor: to put something where it shouldn't be.

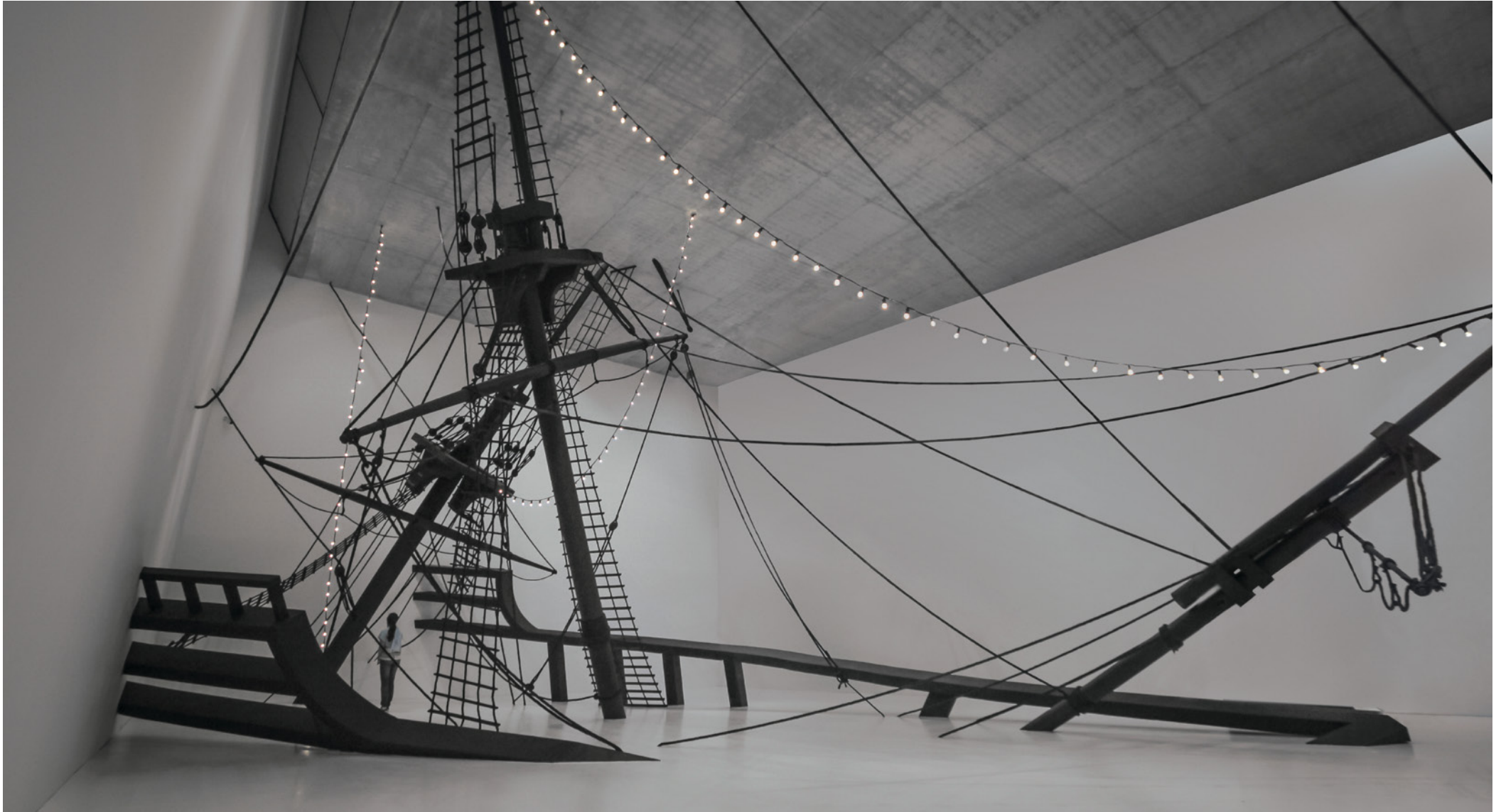


Somos el límite de las cosas

[We Are the Limit of All Things], 2014

- Wood, rope and incandescent lamps
- 1.500 x 1.800 x 1.000 cm
- Museo de Arte Contemporáneo Mar del Plata, Buenos Aires, Argentina

The neatly trimmed remains of a ship give the impression of it going through the walls, floor and ceiling of the Museum, as if the vessel was sinking into the space itself, an effect that refers to the manipulation of 3D models in a virtual environment. The piece examines the middle ground between abstraction and figuration, trying to open up that hybrid zone to reclaim an unadulterated shape, perhaps even a meaning, and make it reappear fully while keeping it sunk in uncertainty. As with figures hidden in darkness, one must rebuild what seems to be missing; nothing in the world can exist without the need for something to complete, testify and frame (limit) its existence.



Las noches de los días

[The Nights of All Days], 2014

- Intervention on the facade of the Museo Juan B. Castagnino, Rosario, Argentina
- *Ampliación*, Museo Juan B. Castagnino, Rosario, Argentina

The application of black coating is already a well established resource within the artist's practice, as it is pointing out the fictitious permanence of things. *Las noches de los días* –a full-scale public space intervention- consisted of fully covering the exterior of the Juan B. Castagnino Museum of Fine Arts with black paint. This simple act allowed for the institution to be reborn as a kind of Kaaba, a black cube capable of liquefying in a dark vortex all kinds of reflections of society.



Las noches de los días
[The Nights of All Days], 2014

The city was outraged. Primetime TV asked: “Art or sacrilege?” The effects on public opinion were a fundamental aspect of the work; in fact, the project was prolonged in a voluminous publication that compiled the repercussions on the media and social networks. Everyone — detractors and defenders— wanted to go and see it. Thus the Castagnino further fulfilled one of the functions for which museums were originally designed: being places where art manifests itself. What *Las noches de los días* managed to achieve, besides pointing out what was already there and taking it to the newspapers, was to establish, through a violent disruption, the existence of “the public” as a force that actively builds the social.

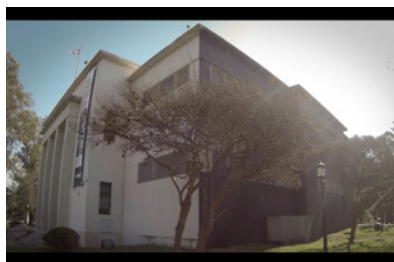


Las noches de los días
[The Nights of All Days], 2014

Documentation of the intervention at the Museo de Bellas Artes Juan B. Castagnino.

Video stills

[Full timelapse 4'18"](#)



Los dobladitos, de la serie Buscando a Cristo en todos lados
[The Folded, from the series Searching for Christ Everywhere], 2014

- Folded paper
- 35 x 22 cm
- *Beyond Magic*, Galerie Xippas, Paris, France



Todo era simple I - II, de la serie Buscando a Cristo en todos lados
[Everything Was Simple (I - II), from the series Searching for Christ Everywhere], 2014

- Fragmented tables
- 53 x 53 x 64 cm / 74 x 54 x 76 cm
- *Some Artists' Artists*, Marian Goodman Gallery, New York



Sola
[Alone], 2014

- Wood and thorns from a *Ceiba speciosa* tree
- 150 x 24 x 9 cm
- *Some Artists' Artists*, Marian Goodman Gallery, New York



New Animal
[New Animal], 2019

- Car door and thorns from a *Ceiba speciosa* tree
- 110 x 114 x 16 cm
- Art Basel Miami Beach, Miami



Estás en todos lados
[You Are Everywhere], 2010-2019

- Fragmented bed
- Variable dimensions
- ZONAMACO, Projects Rooms, Ciudad de México



Morir no es posible
[Dying Is Not Possible], 2013

- Fragmented bed
- 125 x 210 x 170 cm
- Premio Braque, Muntref, Buenos Aires, Argentina



El primer momento de la existencia de algo
[The First Moment of Something's Existence], 2013

- A performer practicing continuously for 9 hours the tablecloth trick
- Monumental Club Atlético River Plate Stadium, Organized by the Art Department of the UTDT, Buenos Aires, Argentina

[Full video 9'29"](#)

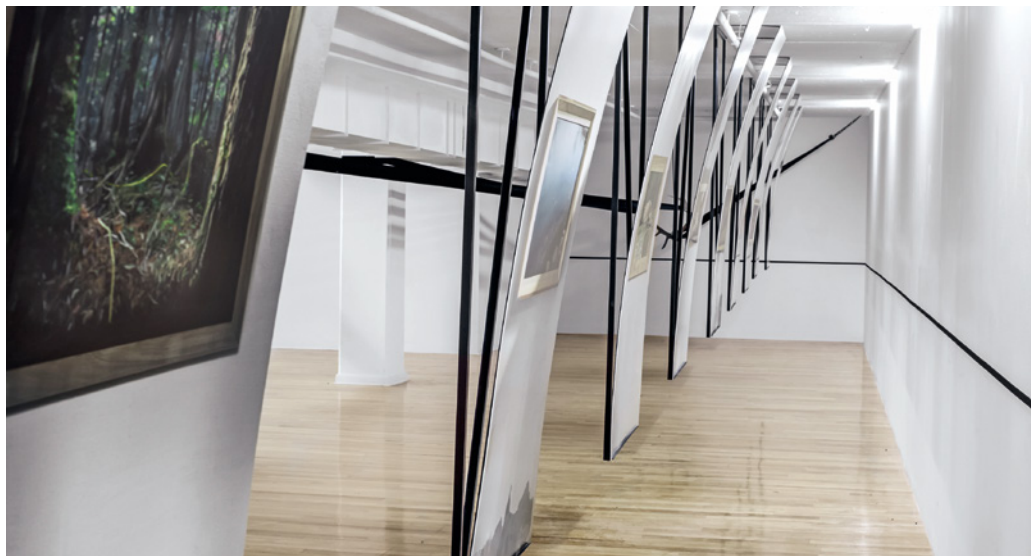
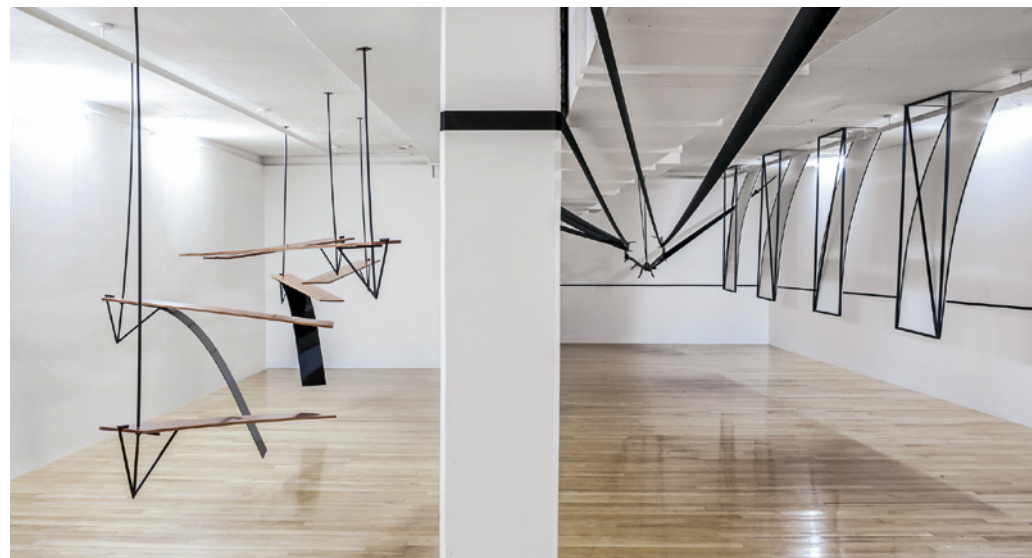
Within a series of interventions promoted by the Di Tella University, this performative piece negotiated with the surrounding architecture to bypass the limitations of the campus. The neighboring field of the River Plate Stadium was the stage where, defying every expectation of prominence and spectacularity, the guests found a man invested in perfecting the technique of the “tablecloth trick”, that juggling act on which a tablecloth is dragged from a table while various tableware elements rest on it. The indifference of the tablecloth, of the dishes as they fell and broke, the ruthless serialization of the same movement over and over again: that's what precedes the first moment of something's perfect existence.



Los Angeles
[Angels], 2013

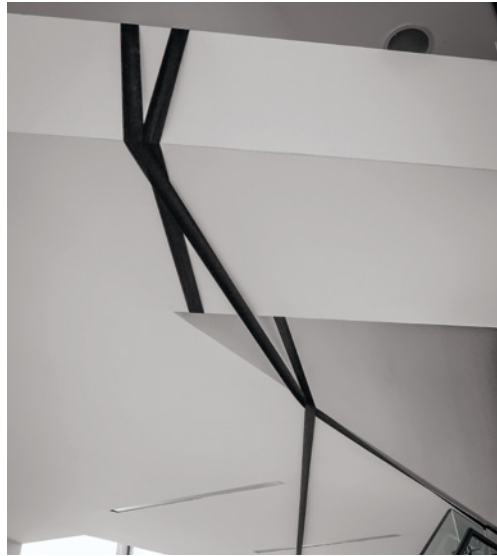
- Iron structure, wood, deerhorn, black elastics and photographs
- Exhibition view
- Galería Ruth Benzacar, Buenos Aires, Argentina

Lines like 3D vectors unfolded inside the gallery space. The narrative plot was suffocated by the black and slender blueprint that these shapes created. The virtual mass corresponded with the very features of this space: low height, columns, two clearly defined areas. None of these lineal structures touched the floor nor the walls. Clear figures whose paradoxical fate was the failure of any hyper-mediated and purely formal intention: behind them, found photographs of drowned beings, painted and re-photographed, were displayed over black hanging walls.



Ballet de gigantes
[Ballet of Giants], 2013

- Pelotas de goma "Pulpito" y elásticos ["Pulpito" rubber balls and elastics]
- Dimensiones variables [Variable dimensions]
- Queremos ver, Fundación Proa, Buenos Aires, Argentina



Jugar en el bosque
[Play in Forest], 2013

- “Pulpito” rubber balls and eucalyptus bark
- 140 x 80 x 15 cm
- Galería Ruth Benzacar, Buenos Aires, Argentina



Bichito
[Little Bug], 2012

- Tree branches and glass vases
- 185 x 120 x 130 cm
- ZONAMACO, Projects Rooms, Ciudad de México



Días en que todo es verdad
[Days When Everything Is True], 2012

- Found, assembled and manipulated objects
- 3 shelves of 300 cm each
- *The Ungovernables*, New Museum Triennial 2012, New York

“I think an idea may be just there, as a branch that fell during a storm, as an abandoned car after a crash, or like a lump of cloth on the floor. There is a kind of continuity between all things and I feel that every time an idea appears, everytime I choose or try to develop an idea, I do nothing but reaffirm my history and my record of this world. It's just me articulating reality. That's the truest thing I do. I see an object and I want to change it, to make it look like something else, put it together with an object of another material order and see what happens when they converge. In these new ways I find a place to rest or to activate myself: art is essentially an idea that can give us more ideas.”



Somos el límite de las cosas

[We Are the Limit of all Things], 2011

- Estructura de calesita [Carousel structure]
- 450 x 550 cm diámetro [diameter]
- Premio arteBA-Petrobras de Artes Visuales Octava Edición, Buenos Aires, Argentina



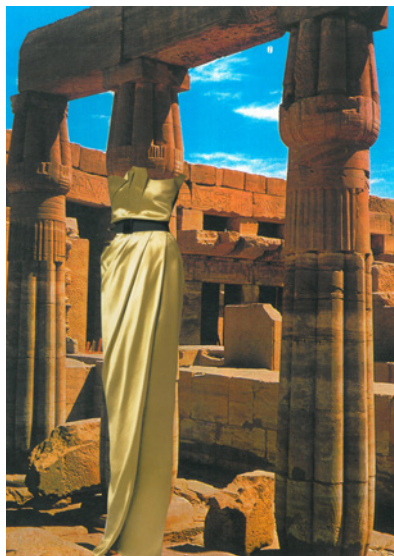
Las que no saben bien
[The Uncertain Girls], 2010

- Digital photography
- 110 x 90 cm
- Galería Alberto Sendrós, Buenos Aires, Argentina



De la serie Depredador
[From the series Predator], 2003-2014

- Collage
- Variable dimensions
- Beyond Magic, Galerie Xippas, Paris, France



Estás en todos lados

[You Are Everywhere], 2010

- Fragmented frames
- Variable dimensions
- Galería Ruth Benzacar, Buenos Aires, Argentina



Sin título
[Untitled], 2010

- Vitrina con jarrones de vidrio, agua y banda elástica [Glass cabinet with glass vases, water and elastic band]
- 65 x 90 x 20 cm



Abstracción
[Abstraction], 2010

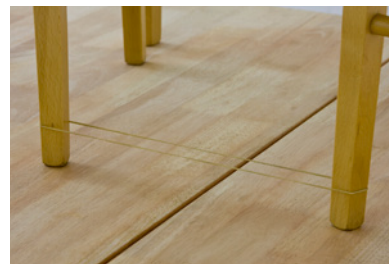
- Placa de telgopor y espinas del árbol *Ceiba speciosa* [Styrofoam sheet and thorns from a *Ceiba speciosa* tree]
- 180 x 70 x 80 cm



El nombre de un país
[The Name of a Country], 2009

- Dry tree, hammock, fake bricks, table and chairs, elastic band, sports balls painted on vases and glass cabinets
- Exhibition view
- Galería Alberto Sendrós, Buenos Aires, Argentina

As a show with multiple deviations, *El nombre de un país* suggested evidence, clues, and pieces of a possible and unknown civilization. Incidentally, it also introduced elements of the current world that eloquently spoke of the culture of the present. Exhausting the spectrum that went from the intervention and the found object to batik and crafts, the set of pieces showed a great variety of artistic methods and procedures based on profound questions, such as the cultural significance of everyday things, the possibilities of use offered by shapes and the way in which all civilizations (even imaginary ones) are defined by a particular approach to the relationship between nature and construction.



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