

CARLOS HERRERA
SELECTED PROJECTS

RUTH
BENZACAR
GALERIA DE ARTE



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Herrera's art dialogues with the history of the ornament and the pictorial genre of the still life; his titles often reference the (self)portrait tradition. The artist presents successive versions of himself, registering the change in his face as well as his character over the course of his life. Arrangement is a metaphor for the work of recomposing one's self, but also a memento mori that invites raw, baroque, and vital homosexual hedonism.

Herrera meticulously arranges objects and organic materials. He establishes a degree of familiarity between the wide range of materials with which he works (anchor chains, sheets, blankets, wood, flowers, feathers, bread, meat, bones, tableware, water, and soap), materials that take their dying breath in assembled compositions inside boxes or bags. On occasion, those composites form part of installations that include other elements as well; they organize viewers' passage through the work.

The structure of Herrera's work engages thinking about death and madness, the passage of time, the sexual, rites of passage, and the present. Organic and inorganic elements come together in a question that runs through all his art: Is it possible to disappear?

The body is brought to bear as remain: substances, emissions, and memories become material to return to the scene(s) time and again.

PERFORMANCE

UNA VERDAD DESAFORTUNADA | LA MUERTE DEL POETA

2022

The artist presents an artwork that establishes a dialogue with a planned ornamental fireplace called 'The Death of the Poet (1913)' created by the artist Auguste Rodin having been commissioned by Matías Errázuriz for the Grand Hall of his palace, but that was never made.

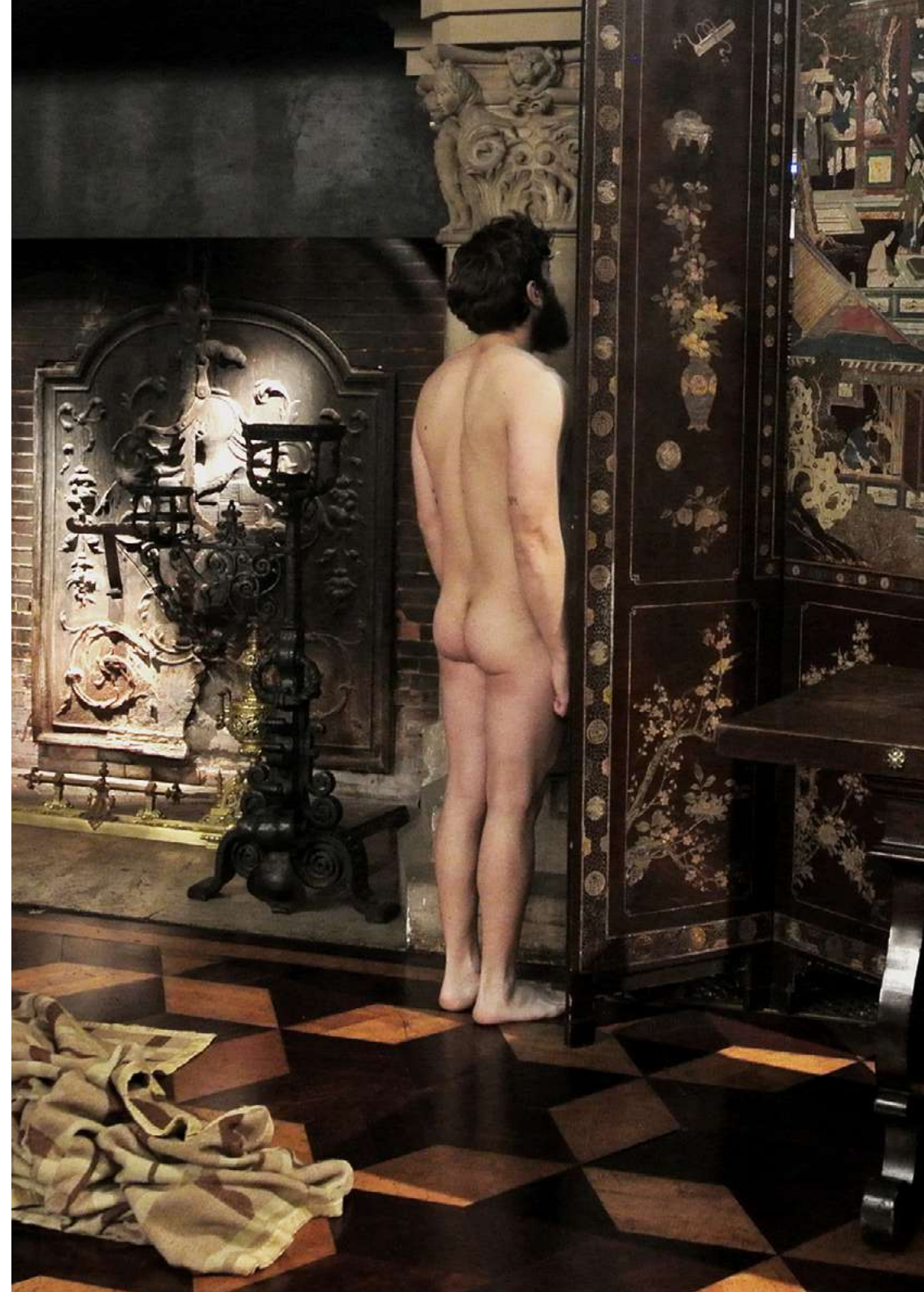
The performance reflects on and explores the body's potential to disappear. It inhabits a space of exploration, repetition and wrong turns in which simple repeated mechanisms come together to create a polyphonic exercise completed with the other.

Duration: 3 hs

Guest performer: Ramón Ríos

Museo de Arte Decorativo, Buenos Aires, 2020

Photo credits: Joaquín Wall













PERFORMANCE

MI SILENCIO MISERIA

2016

In this performance the artist pays homage to his dead father and the relationship between the body and a corpse's bones.

The space is decorated with reinterpreted funeral wreaths and a bone soup to accompany a ritual that feels as though it is keeping the spirit alive as it makes its passage.

Like food, the action nourishes the transit of misery, exhaustion, the fragility of the body and farewell.

Duration: 10 hs
Performer: Carlos Herrera
La Toma espacio de arte de UNR, Santa Fe, 2016

Photo credits: Gabriela Schevach

















PERFORMANCE

AVE MISERIA

2016

In this performance the artist repeatedly and automatically approaches and moves away from a companion who never seems to wake up.

He washes him, feeds him, changes the colour of his face, performs little disappearing tricks, makes offerings, moves his body, checks his vital signs, tends to him, washes him and lets him rest.

The sound piece that accompanies this performance is a violin playing a c minor chord on loop. To achieve this, one violinist is relieved by another to be keep the chord going.

Duration: 4hs

Guest performer Mariano Blatt, poeta

Photo credits: Gabriela Schevach





Ruth Benzacar Galería de Arte,
Buenos Aires, 2015















PERFORMANCE

PAN AGUA JABÓN VOS

2016

In this performance the artist undertakes a group exploration in which four performers separately perform acts of ablution, feeding and rest.

Each has a bodily experience of the desire awakened by their relationship with the water, soap, food and objects that were assigned to them without relating with one another.

Duration: 4 hs

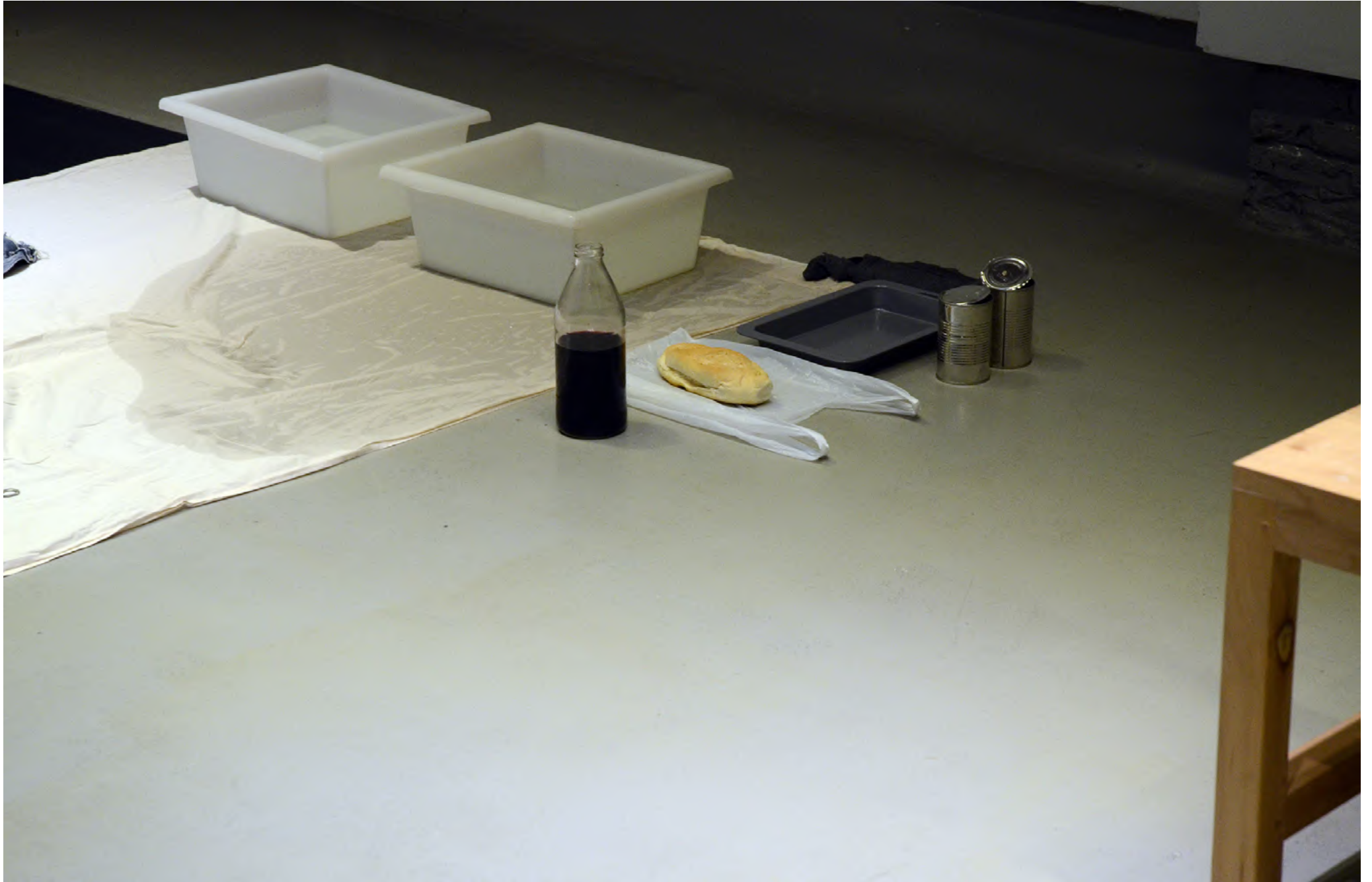
Guest performers: Ramón Ríos, Guido Poloni y Federico Cantini
Pasaje 17 Arte Contemporáneo. Buenos Aires, 2016

Photo credits: Gabriela Schevach













PERFORMANCE

ABRO LA VENTANA

2016

In this performance the artist undertakes a free interpretation of the radical nature of prolonged sobbing, deliberately exaggerating the act to create an emotional dissonance that undermines bonds with the other.

The accompanying sound piece is a slowed down song on repeat by the singer Lhasa de Sela entitled "Abro la ventana".

Duration: 2 hs
Performer: Carlos Herrera
Teatro Sarmiento, Buenos Aires, 2016

Photo credits: Gabriela Schevach











PERFORMANCE

YACENTE

2014

To a soundtrack of ancient string music, the artist uses his hand to create over a man's naked body a visual show of ablution to commence a ritual involving ephemeral elements such as fat, water, soap, bones and bread.

Documentation of performance carried out in a case similar to that used to preserve representations of the prone body of Christ in churches.



Duration of the action: 3 horas
UV Estudios, Buenos Aires, 2016
Photo credits: Joaquín Wall







PERFORMANCE

COBRE MISERIA MIERDA

2015 - 2016

The sculptures that make up this installation are constructed with wooden doors transformed into beds. Above them, large porcelain plates with copper-colored rims and soapy water, used blankets, human-sized wooden crates and phallic walnut-colored turned poles compose a forest of desire, death and contemplation

Eucalyptus trees in white buckets, copper-colored curtains, animal bones in crates, birds' nests, clothing and food scraps give the impression of having been inhabited sculptures.

To enter the installation you have to cross a large corridor that displays a black and white photographic record in which six large format images show an action that has never been seen or contemplated by an audience.

This record by photographer Flavia Da Rin shows two men performing simple activities such as washing, urinating, eating, defecating and sleeping.

Guest performer: Ramón Ríos y Pablo Policastro
Ruth Benzacar galería, Buenos Aires, 2016

Photo credit: Ignacio laspara

RB.41





Ruth Benzacar Galería de Arte, 2018













SCULPTURE / OBJET

FERVOR

2022

FERVOR is the name of a group of works that belong to a conceptual script worked by Herrera in DESHUESADO, the solo show done in 2022 at Ruth Benzacar.

These unearthed rose bushes represent skeletal structures that express feelings of pain and desire, of death and prosperity. A construction of dual meaning that reveals the fragility of the human condition, its contingency and its desire to subsist. Faithless structures that take refuge in an immeasurable fragility.





Facing the wall, I no longer pray.

- 'Son, to sell flowers is to sell corpses.'

That morning my father, brother and I went out with three knives to cut dahlias in a field just over a mile away from home. There was no doubt that drama accompanied us on that hot morning, as did my future life and work. One hundred and twenty-three fragile dahlias sang out with hollow gravity as they were cut: slash, snip, slice.

A drop of seething water burned the skin, hands brown with cutting, back chafed with the burden, a bitter taste in the mouth and at night the two paintings I made.

Carlos Herrea

FERVOR, 2020

Iron, glass, red enamel and carved bone skulls
218 x 81 x 47 cm







Herrera objectively reinterprets the idea of the countryside, removing any hint of bucolic fondness; his model is not the free, open exaltation of livestock and grain, the potential to recreate the landscape, but the composition of a scene of passage whose model is utilitarian accumulation, the unstable organizational structure of a barn.

- Ruben Mira, fragmento de Un éxtasis bestial (Quién, cómo, cuándo, dónde y por qué en la obra de Carlos Herrera)

SCULPTURE / OBJET

DESHUESADO

2020

This exhibition consists of sculptures made from iron, floral arrangements and crystal and bone craftwork.

It is a conceptual journey split into three moments: torment, ecstasy and unfaithfulness. It is a portrayal of a wandering memory, something now devoid of nostalgia and apparently about to fade away.

The sculptures are made from iron bars, transforming empty space into a place where meaning is constructed. Roses, torsos, skeletons, beds, ladders, crowns and chandeliers are built and superimposed to form a clean, ethereal space, dream-like images and others that seem empty but have apparently withstood the passage of time.

Guest performer: Matisto
Ruth Benzacar Galeria de Arte, Buenos Aires, 2020





EL TORMENTO, 2019-2020
Metal, esmalte rojo
95 x 15 x 12 cm

Carlos Herrera's work is disconcerting not so much for the attempt to connect dissimilar objects and situations as for the closed discharge of simultaneous points of view that prevent the gaze from stalling and keep it always in suspense, floating between this side and the other; or perched, softly, fleetingly, between the two. In the complicated scenes of art, the gaze has no rest: it points and hides, names and keeps silent; it refers both to what is and to what is not, to what is visible and to what does not appear. It is the task of art to give no respite to the gaze, because it responds to the whimsical movements of desire: the force that mobilizes this useless and indispensable task.

What does a heap of used clothes mean, a pile of ordinary objects or a crucifix outraged or redeemed by profane rituals? They mean nothing. The jumble of clothes, objects, and bodies cannot be ordered in a defined and clear set; its constant internal commotion generates unstable signs. Herrera's work does not seek to arrive at meanings, but to peek into meanings, whose hollowness, far from exposing pure emptiness, indicates the reserve of possible new meanings. Always unsure: unstoppable.

In the context of the culture of information and spectacle, keeping the question in suspense is a political gesture. The market's log and, behind it, the omnipotence of instrumental reason, pretend to make everything transparent for the benefit of its accessibility as merchandise.

The political in Herrera's work operates through two movements. The first leaves in suspense all certainty. Every attempt to find a clear and self-assured figure is clouded by poetic maneuvers that disorient the sure course. This operation seeks to declassify the categorical logic of the hegemonic system. People, things, and facts are categorized by this system according to pre-established hierarchies and positions, naturalized by the status quo. Shaking the pigeonhole is a more subversive gesture than representing any dissident situation.

In the realm of art, the political does not occur through symbolic representation, but through its critique. The second movement is not based on putting discordant situations into an aesthetic mode, but on micro-politics that rethink the links produced by hegemony by appealing to the impulses of desire and the unconscious, to the affections of the body, and to the forces of sensibility and imagination. According to the Brazilian theorist Suely Rolnik, the micropolitical play struggles to recover the ethical destiny of the drive; that is, to restore the creative power that had been diverted by capitalism in favor of profitable speculation.

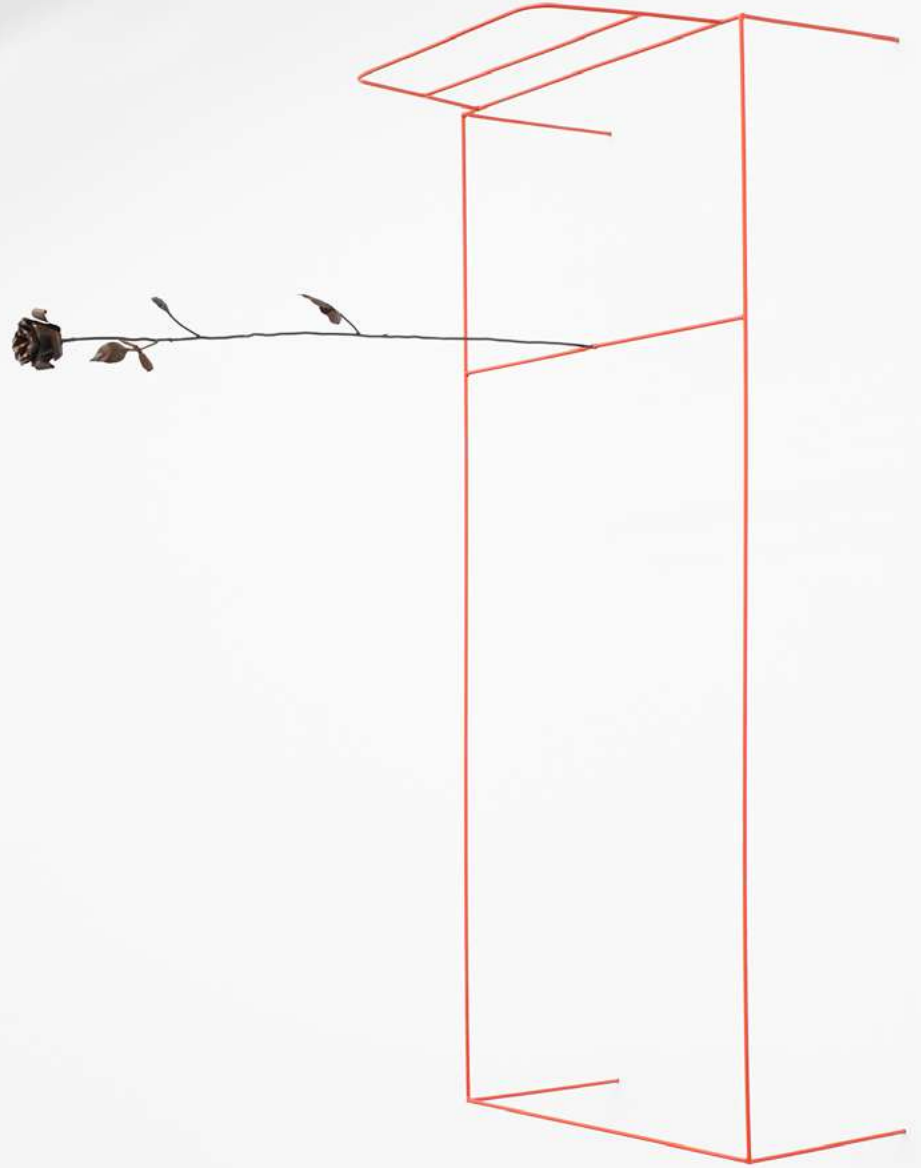
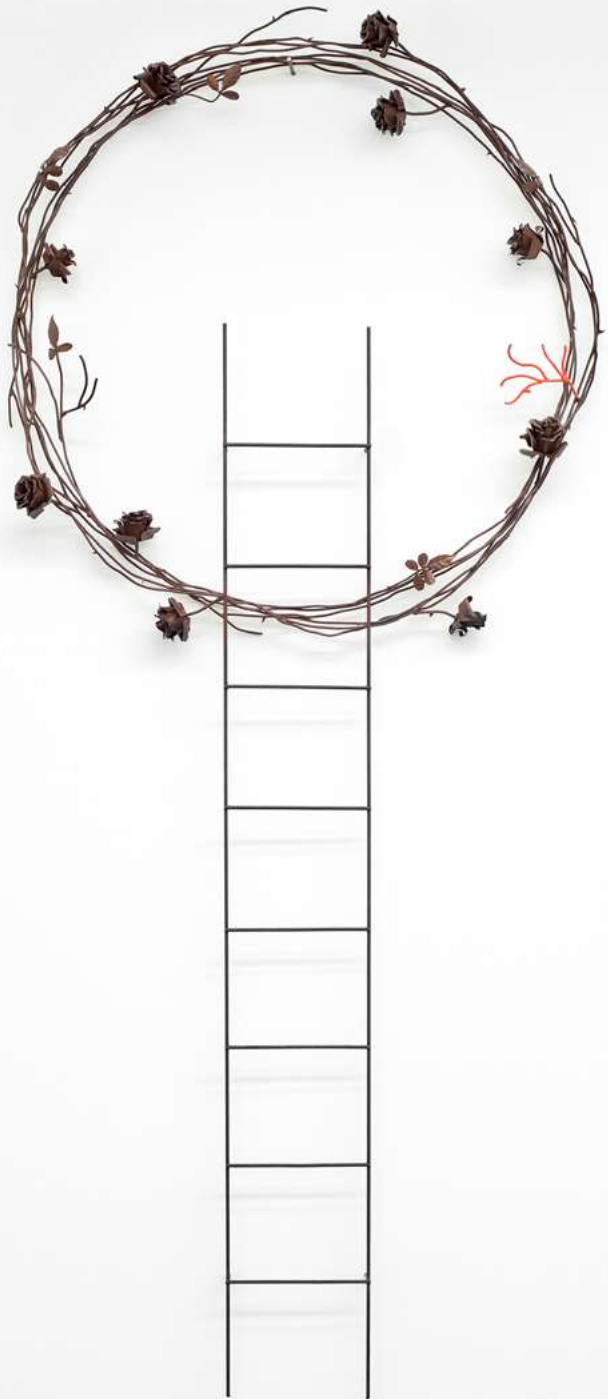
In this micropolitical direction, Herrera's work emphasizes the erotic charge or the perishable destiny of the body, the revelations of intuition, and the weight of matter. Such work does not gather objects and facts because they are vulgar; it seeks them out because they can bring closer hints of a memory that is reluctant to be literally summoned. The smells, the fluids, and the gnawing of human flesh, their indiscreet traces, as well as the ordinariness of the everyday, keep the residual secret of figures subtracted from the regime of language. Ghosts, spontaneous associations and shadows, small silences, and fleeting sensations bring closer resonances to what lacks name and form. Only by means of flashing images can one glimpse but not reach that which disturbs and calls insistently from beyond the last sign.

Ticio Escobar
September 2020, Asunción











NOCTURNO, 2019-2020
(From the series *Lo Infiel*)
Glass, wire, bones, red corals.
58 x 22 x 6 cm (each)



EL ÉXTASIS, 2019-2020

Iron, black and red enamel, floral arrangement of white and yellow chrysanthemums, asparagus, asparagus.
192 x 160 x 90 cm



SALIDA

SALIDA





SCULPTURE / OBJET

TRABAJO NOCTURNO

2009 - 2019

This series of objects reflects on the space occupied by the body in relation to everyday objects, the measures, what is at hand, what is stored, what is spent by its use. The hard and the soft, what we treasure in a drawer, what gives us enjoyment. Phallic sticks and holes are attracted to each other, some bear the weight of what is forgotten or gurgled, others, attracted by the night, wait for their time.

TRABAJO NOCTURNO, Ruth Benzacar Galería de Arte, Buenos Aires, 2013
CAMICACE (Eduardo Basualdo/Carlos Herrera), Beca Kuitca/UTDT.
Buenos Aires, Argentina, 2011





AUTORRETRATOS, 2011
CAMICACE (Eduardo Basualdo/Carlos Herrera), Beca Kuitca/
UTDT. Buenos Aires, 2011



UNTITLED FROM THE
SERIES AUTORRETRATOS,
2011
Sculpture on pedestal, wood
60 x 38 x 28 cm
Beca Kuitca/UTDT. Buenos
Aires, 2011



AUTORRETRATO, 2009
Floor sculpture: meat
8 x 13 x 13 cm
Beca Kuitca/UTDT. Buenos
Aires, 2011





UNTITLED FROM THE SERIES AUTORRETRATOS, 2009

- 2013

hromed iron, wood, plastic bags

191 x 26 x 26 cm

Ruth Benzacar Galería de Arte, Buenos Aires, 2013



**UNTITLED FROM THE SERIE AUTORRETRATOS, 2009 -
2013**

Cardboard box and hydrocarbons

15,5 x 15 x 15 cm

Ruth Benzacar Galería de Arte, Buenos Aires, 2013



**UNTITLED FROM THE
SERIES AUTORRETRATOS,**
2009 - 2013
Chrome-plated iron, wood,
glass, nylon bags and various
materials
154 x 120 x 52 cm
Ruth Benzacar galería, Buenos
Aires, 2013







UNTITLED, FROM THE SERIES AUTORRETRATOS, 2009
- 2012
Floor sculpture: wood, resin skull, shoes, small link chain
104 x 114 x 84 cm



UNTITLED FROM THE SERIES AUTORRETRATOS, 2012 - 2019
Floor sculpture: chromed iron, wood, resin skull, sneaker lace,
plastic bucket.
200 x 120 x 70 cm



**UNTITLED FROM THE SERIES AUTORRETRATOS, 2012
- 2019.**

Floor sculpture: chromed iron, wood, fabric, sneaker lace,
plastic bucket.

200 x 150 x 90 cm



**UNTITLED FROM THE SERIES AUTORRETRATOS, 2012
- 2019.**

Floor sculpture: chromed iron, fine link chains, wood, tin can,
fabric, sneaker lace, plastic bucket.
200 x 120 x 70 cm



UNTITLED FROM THE SERIES AUTORRETRATO, 2012 - 2019
Floor sculpture: chromed iron, wood, resin skull, sneaker lace, plastic bucket.
200 x 120 x 70 cm

AVE MISERIA

2017 - 2019

In this performance the artist repeatedly and automatically approaches and moves away from a companion who never seems to wake up.

He washes him, feeds him, changes the colour of his face, performs little disappearing tricks, makes offerings, moves his body, checks his vital signs, tends to him, washes him and lets him rest.

The sound piece that accompanies this performance is a violin playing a c minor chord on loop. To achieve this, one violinist is relieved by another to be keep the chord going.

All production ends in death. Then the meaning of function falls away and with the collapse of their functional meaning these objects and bodies are stripped of their apparent richness. Herrera is familiar with the artistic scope of this fall. *Ave Poverty* the title of one of his performances was an introduction to the passage from waste to remains as a means of emptying out. Poverty didn't just indicate a fall into indigence, the inability to access what one needs to satisfy their bodily wants: hunger, shelter and sex, but also a downfall of the soul when, as a consequence of repeating a useless attempt, exhaustion sets in. A relationship between poverty and exhaustion arises: while poverty is a state in which one lacks material possessions and the minimal becomes essential, exhaustion is a form of alienation. To the tired body, abundant objects become an unnecessary nuisance but the austere object also becomes a literal presence. What Herrera calls 'poverty'

(and sometimes 'austerity') would appear to be what is left over from a gradually conceived objective shift into the essential and the literal, moving in the opposite direction to that of his generation. Instead of removing attributes from the basic methods of working with waste, remaking and reanimating as part of a minimalist cleansing of one's origins, he removed the procedure itself, relieving the objects of their potential to rise up to another value. There is no longer a celebration of abundance or the luxuries of the poor, there is no convertibility. It is a tough, savage gesture and consists of removing the essence of objects and reducing them to the category of something stored in a warehouse.

Fragment from Ruben Mira *Un éxtasis bestial* (Quién, cómo, cuándo, dónde y por qué en la obra de Carlos Herrera)



UNA HISTORIA DE LA
IMAGINACIÓN EN LA
ARGENTINA, Museo de Arte
Moderno de Buenos Aires, 2019





CORONAS, Sala Boglione.
Escuela Musto Rosario, 2017





SCULPTURE / OBJET

INGRÁVIDO

2004 - 2014

Edition of objects constructed from scraps of personal clothing and unused objects of daily consumption assembled with thread and wire. Some are hand-activated by means of simple devices, such as bronze and wooden rods, others hang from cotton threads and gravitate in space. Others hang from cotton threads and gravitate in space.

This extensive edition of objects exceeds sixty units and was built over ten consecutive years.

Democracia en la Obra. Centro. Cultural Kirchner, 2018

El ejercicio de las cosas, Curaduría Soña Becce. La Tabacalera, Madrid, 2017

Ingávido. Centro Cultural Haroldo Conti, 2014

Un gesto de Cacnsancio. La Galería, Bogotá, 2012





UNTITLED, 2004-2014
Assembled objects and
remnants of personal clothing
Activated by hand
Variable Measurements

















SCULPTURE / OBJET

UNTITLED FROM THE SERIES AUTORRETRATO

2010 - 2011

The use of nylon bags is a recurring material in the work of this author.

They refer to the skin, to what it keeps, to what it exposes, to what is printed or marked with the passage of time. A membrane that tells us from its fragility the forcefulness of life and death.

Her own skin, that of her partners, that of corpses or clowns are examples of the visits of this author, who tries to decipher the vulnerability of being.





**UNTITLED FROM THE
SERIES AUTORRETRATO,**
2010 - 2011
Floor sculpture: bag, glove,
cord and iron.
172 x 24 cm

Un gesto de cansancio, La
galería. Bogota, 2012



**UNTITLED FROM THE
SERIES AUTORRETRATO,**
2010 - 2011
Floor sculpture: bag, sock,
shoelace and iron.
172 x 24 cm

Un gesto de cansancio, La
galería. Bogota, 2012



**UNTITLED, FROM THE
SERIES PAYASOS, 2010-2011**

Various materials

62 x 22 x 22 x 22 /

65 x 35 x 23 cm

Un gesto de cansancio, La
galería. Bogota, 2012



These glass-walled boxes with wooden lids contain food remains, dried flowers, chains, chains, medals, disused clothing, footprints and some gestures of movement.

The boxes have a size that is repeated in other series by Herrera, 38 x 28 x 28 cm. These containers are designed for a person to stand inside one of them and take off all his clothes, leaving them inside and getting out of it. The idea of stripping off the material and being naked is the concept of these boxes, a container for the material.

In these glass boxes what remains is something other than clothing, that is already gone. Material remains linked to food, to the basics, to the minimum. A piece of bread, a ring, a can of fish, a shoelace, a trouser pocket, a chain with a medal, a bunch of chrysanthemum leaves.

**UNTITLED FROM THE
SERIES AUTORRETRATO,
2009**

Sculpture on pedestal: glass,
wood, paper, corn husk.
38 x 28 x 28 cm





UNTITLED FROM THE SERIES AUTORRETRATO, 2009
Sculpture on pedestal: glass, wood, chain with medal
38 x 28 x 28 x 28 cm

UNTITLED FROM THE SERIES AUTORRETRATO, 2009

Sculpture on pedestal: glass, wood, chrysanthemum leaves,
pants pocket

38 x 28 x 28 x 28 cm





Untitled from the series Autorretrato, 2009
Sculpture on pedestal: glass, wood, slipper lace
38 x 28 x 28 x 28 cm

El uso de bolsas de nailon es un material recurrente en las obra de Herrera.

remiten a la piel, a lo que ella guarda, a lo que ella expone, a lo que se imprime o marca con el paso del tiempo. Una membrana que nos cuenta desde su fragilidad la contundencia de la vida y la muerte.

Su propia piel, la de sus parejas, la de los cadáveres o la de los payasos son ejemplos de visitas de este autor que intenta desifrar la vulnerabilidad del ser.

UNTITLED FROM THE SERIES AUTORRETRATO, 2009

Sculpture on pedestal: glass, wood, tin can

38 x 28 x 28 x 28 cm



SCULPTURE / OBJET

TEMPERATURA PERFECTA

2006 - 2011

TEMPERATURA PERFECTA (PERFECT TEMPERATURE) is the title of a research work that the artist developed between 2006 and 2011.

From its initial logic and until its end, what united this series was the close visit to a group of young people and teenagers from a small town in Santa Fe. Their customs, their games, their privacy, their stories, their fetishes and their waste, were of vital inspiration for this extensive series of objects.

They function as a sort of offering that shows the human temperature of a group traversed by the fervor of suffering, change and desire. These objects are preceded by an extensive series of photographs that began in 1999 of the same group of people.

UNTITLED (12th Istanbul Biennial) Curaduría de: Adriano Pedrosa y Jens Hoffmann, 2011

AUTORRETRATOS, Universidad Torcuato Di Tella, Buenos Aires 2011





Torcuato Di Tella University
exhibition hall, Buenos Aires
2011



UNTITLED, 2006 -2011
Sculpture on pedestal: various
materials
85 x 30 x 30 cm

Torcuato Di Tella University
Exhibition Hall, Buenos Aires
2011







UNTITLED, 2006 - 2011

Wall sculpture: soccer boots, socks, ball
34 x 25 x 14 cm

Untitled (12th Istanbul Biennial) Curated by: Adriano Pedrosa
and Jens Hoffmann, 2011



UNTITLED, 2006 - 2011
Wall sculpture: bicycle seat, ball
25 x 15 x 15 x 12 cm

Untitled (12th Istanbul Biennial) Curated by: Adriano Pedrosa
and Jens Hoffmann, 2011



SIN TÍTULO, 2006 - 2011

Escultura de pared: botines, camiseta y pelota de rugby 34 x
25 x 13 cm

Untitled (12th Istanbul Biennial) Curaduría de: Adriano
Pedrosa y Jens Hoffmann, 2011



UNTITLED, 2006 - 2011

Wall sculpture: booties, cap
34 x 25 x 14 cm

Untitled (12th Istanbul Biennial) Curated by: Adriano Pedrosa
and Jens Hoffmann, 2011



UNTITLED, 2006 - 2011 Wall sculpture: bicycle seat,
ball, socks, beer cap.
26 x 12 x 12 cm

Untitled (12th Istanbul Biennial) Curated by: Adriano Pedrosa
and Jens Hoffmann, 2011.



UNTITLED, 2006 - 2011
Wall sculpture: boots, soccer jersey, ball.
30 x 16 x 14 cm

Untitled (12th Istanbul Biennial) Curated by: Adriano Pedrosa
and Jens Hoffmann, 2011.

SCULPTURE / OBJET

AUTORRETRATO SOBRE MI MUERTE

2009 - 2010

This work explores the fragility of being and its decomposition. The remains, the material and what is left of a being.

Aurtorretrato sobre mi muerte is a work that leaves aside the spiritual and focuses on representing the decomposition of matter, its solid state in transformation and putrefaction. It is a lyrical, acute and self-referential work.

Floor sculpture: nylon bag, socks, T-shirt, shoes, squid
1er Premio Petraobras ArteBA 2011

El Valor de lo Inútil, Centro de Expresiones Contemporáneas Rosario, 2016





UNTITLED FROM THE
SERIES AUTORRETRATO
SOBRE MI MUERTE, 2009
- 2010
Floor sculpture: nylon bag,
socks, t-shirt, shoes, squids
30 x 40 x 10 cm





UNTITLED FROM THE SERIES **AUTORRETRATO SOBRE MI MUERTE**, 2009 - 2010
Sculpture on pedestal: Squid, iron, silver cross on marble
14 x 30 x 15 cm



Repetition is not the defining factor but the means by which the repetition is repeated. Neither is the aspiration for elevation and meaning the wrong path but the way in which one learns. Art isn't the question but the way in which the ability to act between the profane and the sacred is mediated, between its mercantile workings and revelatory potential. It is open tension, a duality between the low and the high, introducing a temporal interface between tradition and the present. Is it possible to disappear? then becomes a question that enquires in both directions. Herrera is aware that, right now, artistic rationale and magic come together in entertainment culture.

Both are shows that can and must be produced based on predetermined narratives and surprise twists. Knowledge of these techniques is essential: it's like knowing that opening a can of tuna after six hours of performance, he says during the conversation, that the smell will make an impression on the audience, eliciting an immediate reaction; something has happened. But what matters, he says, lets slip, in art and magic is how they can be emptied of their productive meaning to become plausible vessels for a new tentative, uncertain, conjectural filling.

Fragment from Ruben Mira, *Un éxtasis bestial* (Quién, cómo, cuándo, dónde y por qué en la obra de Carlos Herrera)

SCULPTURE / OBJET

AUTORRETRATO / DISCIPLINA

2006

Transforming what was originally a car engine into bodies, organs, viscera or car body is the central challenge of this work.

The interiors of cars, their engines, their pipes and their fluids, are constitutive for the functioning of these machines that allow us to be fast.

Stranded by a covering of solid white vaseline, nylon bags, remnants of human clothing and accessories, he manages to transform these complex forms into an organic entity in a state of rest. A residual labor, a disorganized body waiting to be contemplated, smelled, touched.

Disciplina, Centro de expresiones contemporáneas, Rosario, 2013

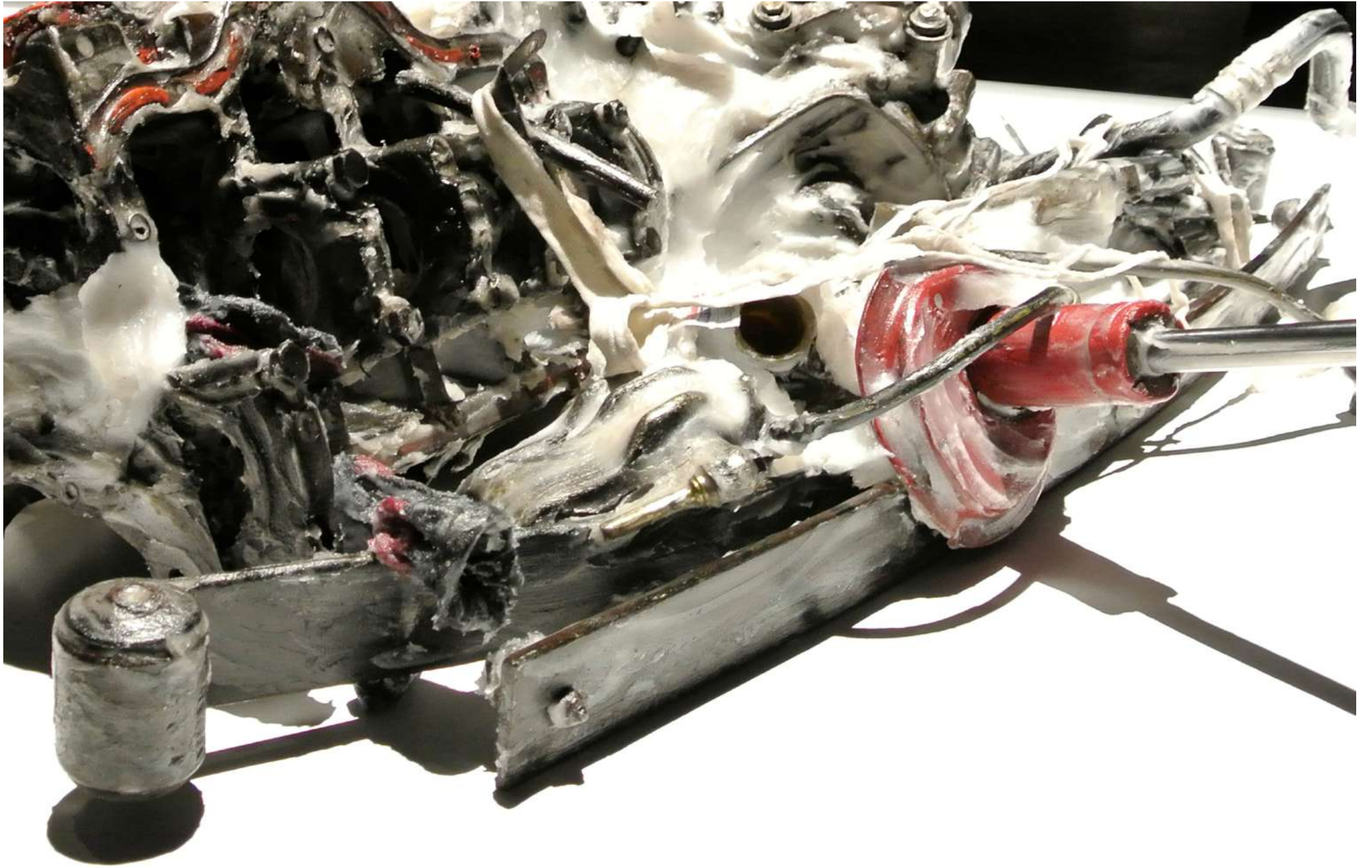
Disciplina, Galería Doque, Buenos Aires, 2011

**UNTITLED, FROM THE SERIES AUTORRETRATO /
DISCIPLINA, 2006**

Sculpture on pedestal: fragments of car engines,
hydrocarbons, wood, various metals, fragments of clothing
and nylon bags.

Variable measurements









ÓPERAS

2004

Between 2004 and 2009, the artist developed a series of videos and sculptural compositions under the title OPERAS. These compositions are made of ephemeral materials and give an account of a series of tributes to classical music, its characters, its contexts, its arias, and its lyrics.

Cardboard theaters painted with hands and ketchup, mayonnaise, and other organic materials give way to a decadent vision of the classical over the mundane. A look that focused on the residual rather than the luxury of the material gave the residual a central and perceptive place in what we know as vulgar.

Óperas mínimas, Museo MAC. Bahía Blanca, 2010





UNTITLED, FROM THE SERIES ÓPERAS, 2004.
Wall, floor and ceiling sculpture: Cardboard box, tomato
sauce, mayonnaise jar, sock and sausage
Variable measurements



PHOTOS

TONTO HUÉRFANO

2015 - 2016

TOGETHER WITH FLAVIA DA RIN

Inkjet photography on cotton paper.
70 x 49 cm







UNTITLED, FROM THE
SERIES TONTO
HUÉRFANO, 2015-2016.
Inkjet photography on cotton
paper
70 x 49 cm



Carlos Herrera was born in the city of Rosario, Argentina, in 1976. Until 2009 he lived and worked in the countryside with his family of farmers and floriculturists. The imagery of flowers and the rural landscape were major features of his first artistic endeavours. He took drawing and painting classes with artists from the riverscape regions and also trained as an assistant florist and maker of Ikebanas and funeral wreaths.

His interest in collage, graphic design, photography and video led him away from his initial love of painting and introduced him to new preoccupations and themes. The body, sex and the ephemeral became primary concerns as he carried out research into pornography, food and

the manipulation of organic material. He made collages out of pornographic magazines from the 80s and 90s that he called 'Protección' (Protection) followed by videos of cardboard sets in which his hands manipulated fruit, vegetables, meat and liquid to the soundtrack of classical opera.

His entry into the fields of sculpture and installations saw the transformation and reinterpretation of embalmed animals he bought at flea markets, placing them in new, unfamiliar contexts.

For ten years he observed and photographed the lives of a group of youths and teenagers in a small town on the outskirts of Rosario and constructed sculptures out of scraps of clothing and objects given to him by the individuals under observation. The extensive series is called 'Temperatura perfecta' (Perfect Temperature).

A constant theme since his early work has been the creation of mobiles, puppets, playful objects and simple masks out of discarded dried food, and fragments of his friends', lovers' and his own used clothes. He called this series of reconstituted cast-offs 'Ingrávido' (Weightless).

The popular universe of street performers, clowns and magicians are part of the poetic and conceptual landscape of a set of artworks that portray sadness, exhaustion and disappointment.

In 2009 he began to experiment with the dimensions of his body and created a modular prototype based on the volume of a wooden prism containing one of his complete outfits that, when filled with water, one can take a bath in. He called this piece 'Autorretrato' (Self Portrait) and it awoke his interest in action and performance.

Shortly after this revelation he started to experiment with basic everyday actions and his oeuvre became one big performative act.

Death, time, madness, sex, silence and disappearance are common themes of his work over the past ten years. A repertory of sculptures, objects and actions titled 'Ave Poverty' paved the way for his current experiments with mentalism, clairvoyance and mind control.

**RUTH
BENZACAR**
GALERIA DE ARTE

Por consultas, por favor escribir a
mora@ruthbenzacar.com

www.ruthbenzacar.com
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