

Luciana Lamothe

Statement

Luciana Lamothe (Buenos Aires, 1975) is a visual artist who works in sculpture, performance, activation, drawing, photography and video.

The concept of her work focuses on investigating the softness of materials conceived as hard. She explores the dialectical relations between its hardness and softness in relation to its resistance, as well as between the concepts of construction and destruction.

Her research focuses on maximizing the possibilities of certain construction materials, subjecting them to their limits to enhance their potential. She conceives them as actants with their own relational behaviors, fluid agents in permanent transformation. She generates structures where the same element can be rigid and flexible in the same construction system.

In this sense, she proposes the concept of *transmateriality*, from which she maintains that all materials are soft in different perceptual degrees, that is, their softness not only depends on the point of view of humans -and the possibilities of their bodies- but also from the points of view of the tools, machines, and any other material with which they interact. This idea rethinks the condition of materials and tools by conceiving them as sensitive entities and in indefinite tension. Thus, in her work she explores these sensitivities through changes of scale and the radicalization of behaviors.

In her participatory and site-specific sculptures, form and function are mixed with the purpose of generating mechanisms that can be activated by the viewer and in which a relationship between the two can be established. In them, the bodies of the spectators and the sensitive materials transformed by the tools merge, which generates an empathetic relationship and a radical sensory symbiosis between them: their protagonisms are equalized until they become inseparable, since all the agents that participate in the contact are crossed by shared interaction and feel the same from their own perspectives.

Biography

Luciana Lamothe (born 1975, Mercedes, Buenos Aires). Lives and works in Buenos Aires.

Professor in Fine Arts - Sculpture, National School of Fine Arts Prilidiano Pueyrredon, Buenos Aires (1999). She was an artist-in-residence at Art Dubai (2019); MANA Wynwood (2016); Air Antwerp (2013); Skowhegan Residence, Maine (2007); and was part of the Kuitca Scholarship at the Torcuato Di Tella University (2011-2010).

She has exhibited in institutions such as: Art Basel, Miami Beach; Kunstraum Kreuzberg / Bethanien, Berlin; CGAC, Santiago de Compostela; La Maison Rouge, Paris; Palais de Tokyo, Paris; Torcuato Di Tella University; Museum of Modern Art, Buenos Aires, J.F Klemm Foundation, Buenos Aires; MAR Museum, Mar del Plata; Haroldo Conti Cultural Center, Buenos Aires; De Appel Arts Center, Amsterdam; Da Maré Museum, Rio de Janeiro; Museo del Barrio, New York.

In 2019 she is invited to present the work *Brutal Ambivalence* in Meridians at Art Basel, Miami Beach, a sector curated by Magalí Arriola. In 2018 she was a guest artist of the *Basel Cities Public Art Program* in Buenos Aires, under the curatorship of Cecilia Alemani. She participated in the 11th Lyon Biennale: *Une terrible beauté est née*, Lyon, France; the 5th Berlin Biennale: *When Things Don't Cast Shadows*, Berlin, Germany; the 3rd Montevideo Biennial: *The Buried Mirror*; and an exhibition on the occasion of the 7th edition of the *International Biennial of Gothenburg*, Sweden.

In 2019 Lamothe received the Pollock-Krasner Grant for Artists from the Pollock-Krasner Foundation, New York. In 2011 she obtained the First Prize Lichter Art Award, Frankfurt, with the video *Caja tarro silla marco*. In the same year, she received the First Prize from the Itaú Cultural Foundation, Buenos Aires, with the series of photo-performances *Icono-no*.

LA BIENNALE DI VENEZIA 2024



Ojalá se derrumben las puertas, 2024

Phenolic planks

Exhibition view: Argentine Pavilion,
La Biennale di Venezia, 2024

Ph: Matteo Losurdo



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PARTICIPATORY WORKS



Cien caminos en un solo día, 2023

Phenolic planks

Museo de Arte Moderno de Buenos Aires



Cien caminos en un solo día, 2023

Phenolic planks

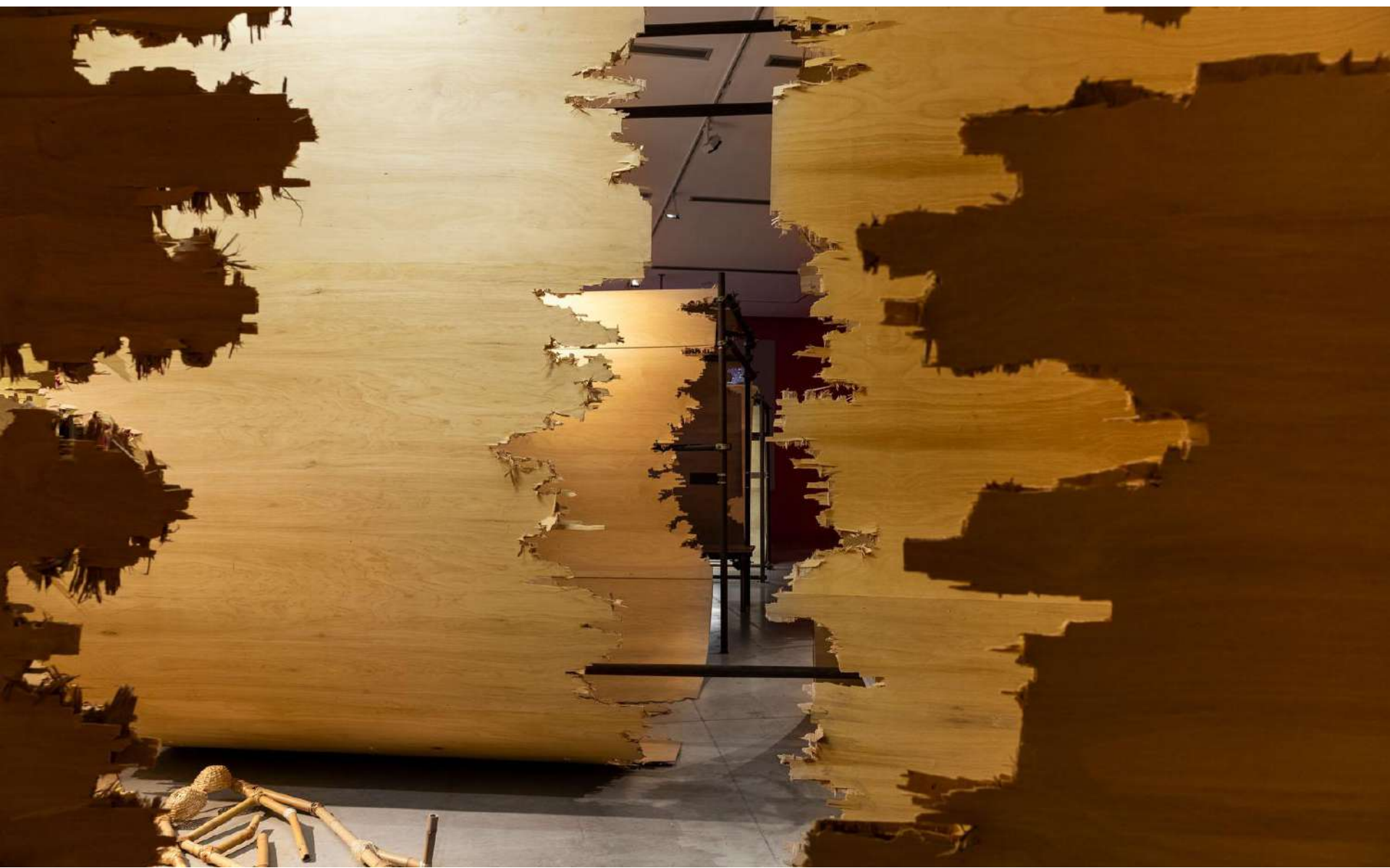
Museo de Arte Moderno de Buenos Aires



Cien caminos en un solo día, 2023

Phenolic planks

Museo de Arte Moderno de Buenos Aires



Cien caminos en un solo día, 2023

Phenolic planks

Museo de Arte Moderno de Buenos Aires



Fricciones, 2022

Phenolic planks

Exhibition view: Fricciones, Ruth Benzacar Gallery,
Buenos Aires, Argentina

Ph: Ignacio Iasparra

[Video](#)

The word friction refers to the action and effect of rubbing two bodies. At the precise moment of friction, the two bodies transform themselves, and that moment of mutation is the focus of interest.



Fricciones, 2022

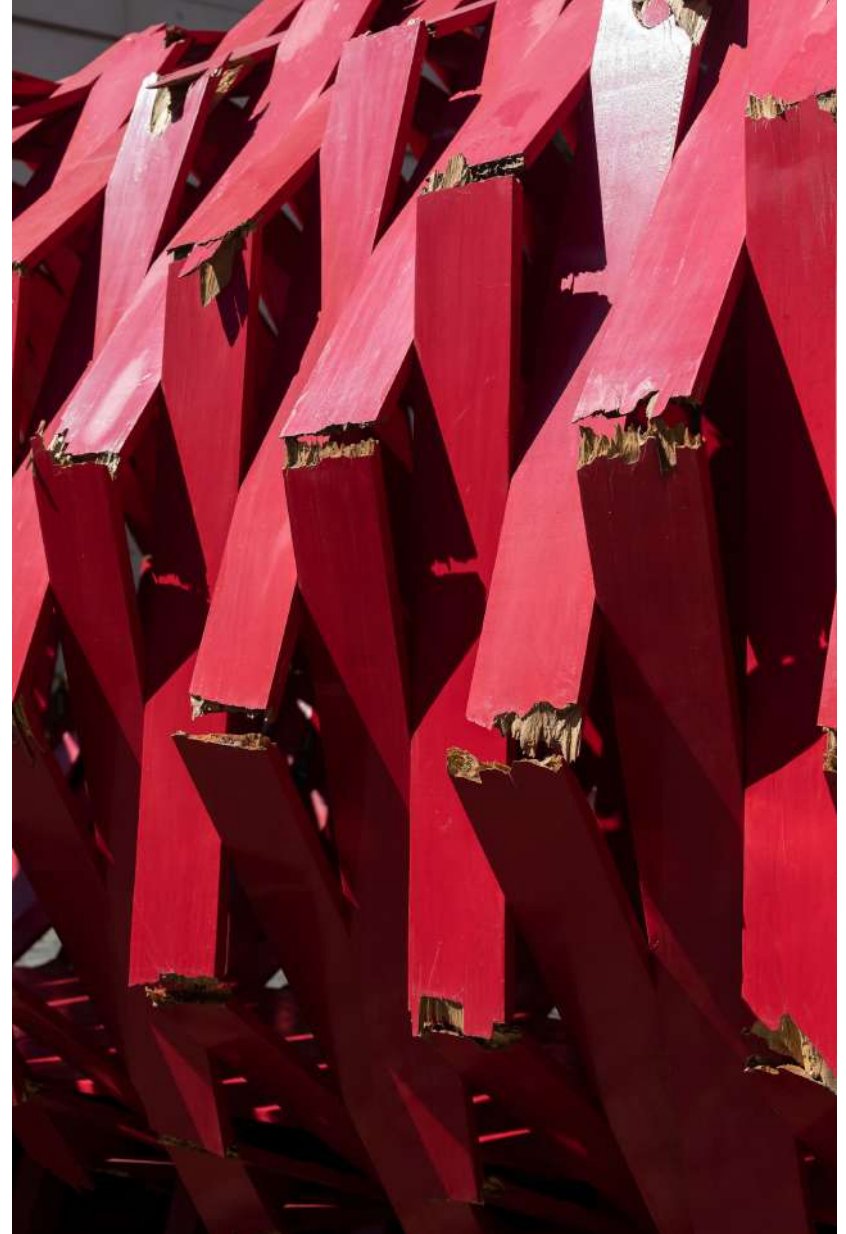
Phenolic planks

Exhibition view: Fricciones, Ruth Benzacar Gallery,
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Repetición x Quiebre, 2021

Broken and bent wooden braces

Exhibition view: *Fantasías plebeyas*, BIENALSUR,
Museo de Arte Decorativo, Buenos Aires, Argentina.

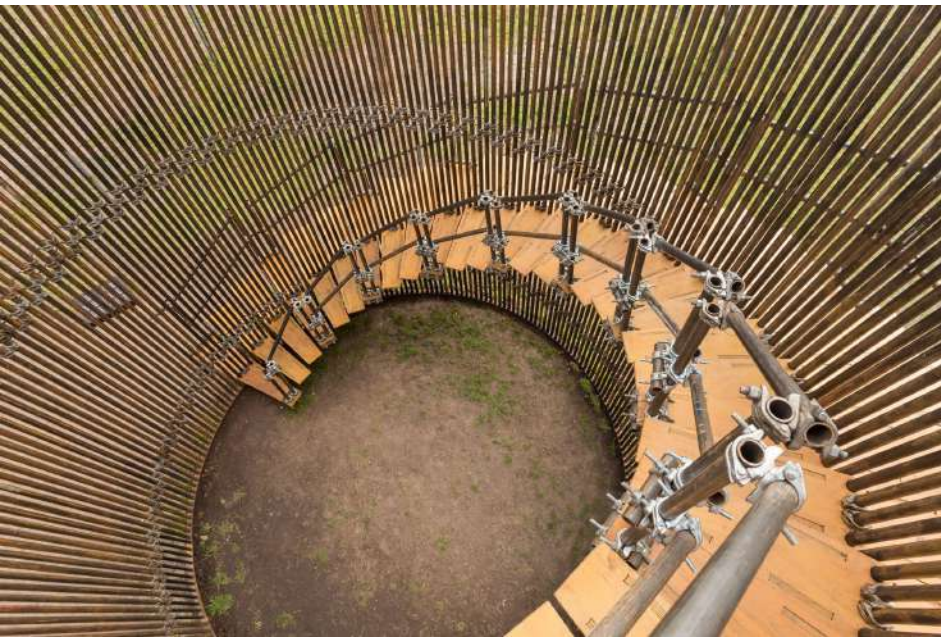
The work starts from the notion of crisis as collapse and recomposition simultaneously. The construction system is a fabric generated by the breaking of the slats: the alteration of a pre-existing order builds a new one.



Starting Zone, 2018

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Art Basel Cities Public Program*,
Buenos Aires, Argentina

The structure articulates architecture and sculpture, and refers to the design of tensioned bridges and other intermediate spaces. Its cylindrical shape configures an interior and an exterior space linked together by a reversible staircase.



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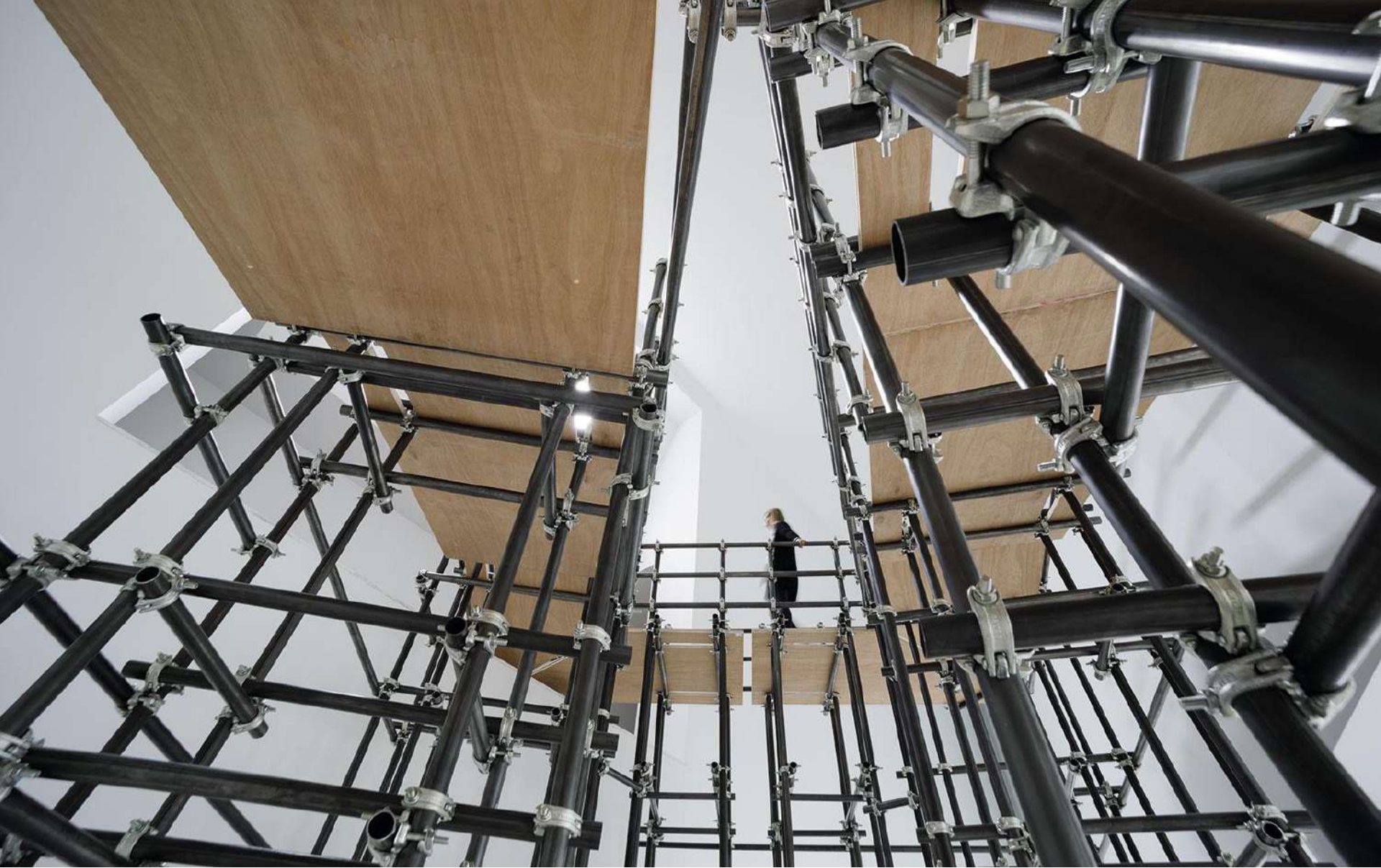
The structure articulates architecture and sculpture, and refers to the design of tensioned bridges and other intermediate spaces. Its cylindrical shape configures an interior and an exterior space linked together by a reversible staircase.



Proceso de inicio, 2017

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Place: Contingencies of Use*, CGAC,
Santiago de Compostela, Spain

Site-specific geometric structure that dialogues with the museum's triangular floor plan. The route is a triangular continuum from and to the center of the hall. It is entered through the most obtuse vertex and when walking the phenolic plates flex and generate instability.



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Metasbilad, 2015

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *My Buenos Aires*, La Maison Rouge -
Fondation Antoine de Galbert, Paris, France

Site-specific platform that is taken from the lintel and protrudes from the architecture from a slope. The public activates the elasticity and resistance of the material, dialoguing with the modern principle that requires attending to the "truth about materials", while generating instability.

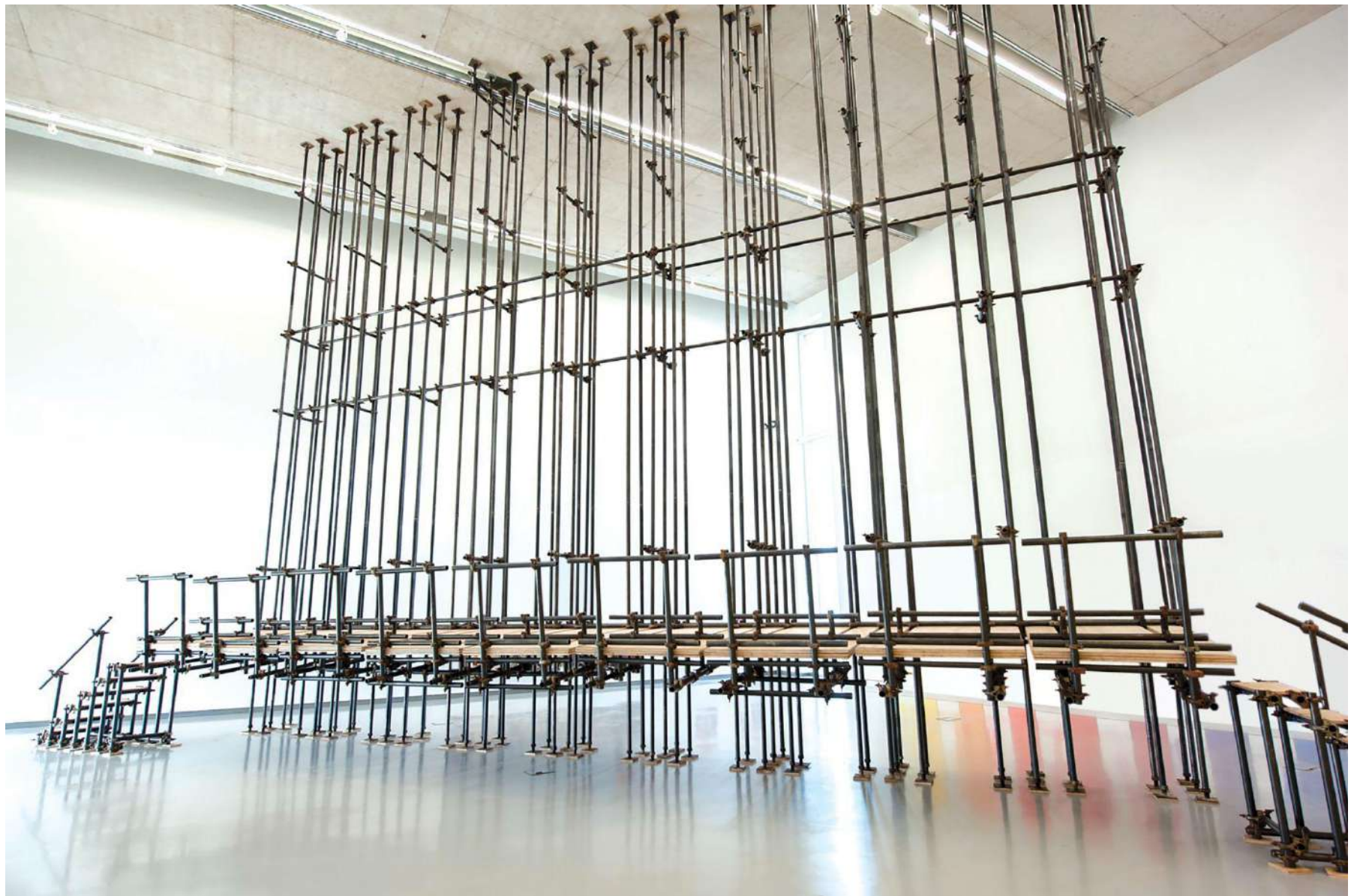


Metasbilad, 2016

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Metasbilad (version)*, KH Prisma,
Buenos Aires, Argentina

[Video](#)

Site-specific platform where the public activates the elasticity and resistance of the material, dialoguing with the modern principle that requires attending to the "truth about materials", while generating instability.



Prueba de Tensión, 2015

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Nuevas adquisiciones*, Museo MAR,
Mar del Plata, Argentina

[Video](#)

Site-specific work in which the artist proposes a walkable structure for the first time. It is made up of phenolic plates held at one end and tracing a linear path. The material is tested by footsteps, so the plates resist and yield, generating instability.



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Bidimensional bisagra, 2015

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Bidimensional bisagra*,
Haroldo Conti Cultural Center, Buenos Aires, Argentina

Site-specific structure taken from a column and suspended that forms a hinge of a single plane that divides the space. The public pushes the thinner end, the plank system flexes, and the material yields and allows passage, rendering its monumental scale light.



Bidimensional bisagra, 2015

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Bidimensional bisagra*,
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Bench, 2015

Phenolic boards, pipes and scaffolding clamps

Exhibition view: *Prueba de Tensión*, Galerie Alberta Pane, Paris, France

Two phenolic boards crossed and suspended on a tubular structure. It serves as a bench and dialogues with the character of the utilitarian structure of this element.



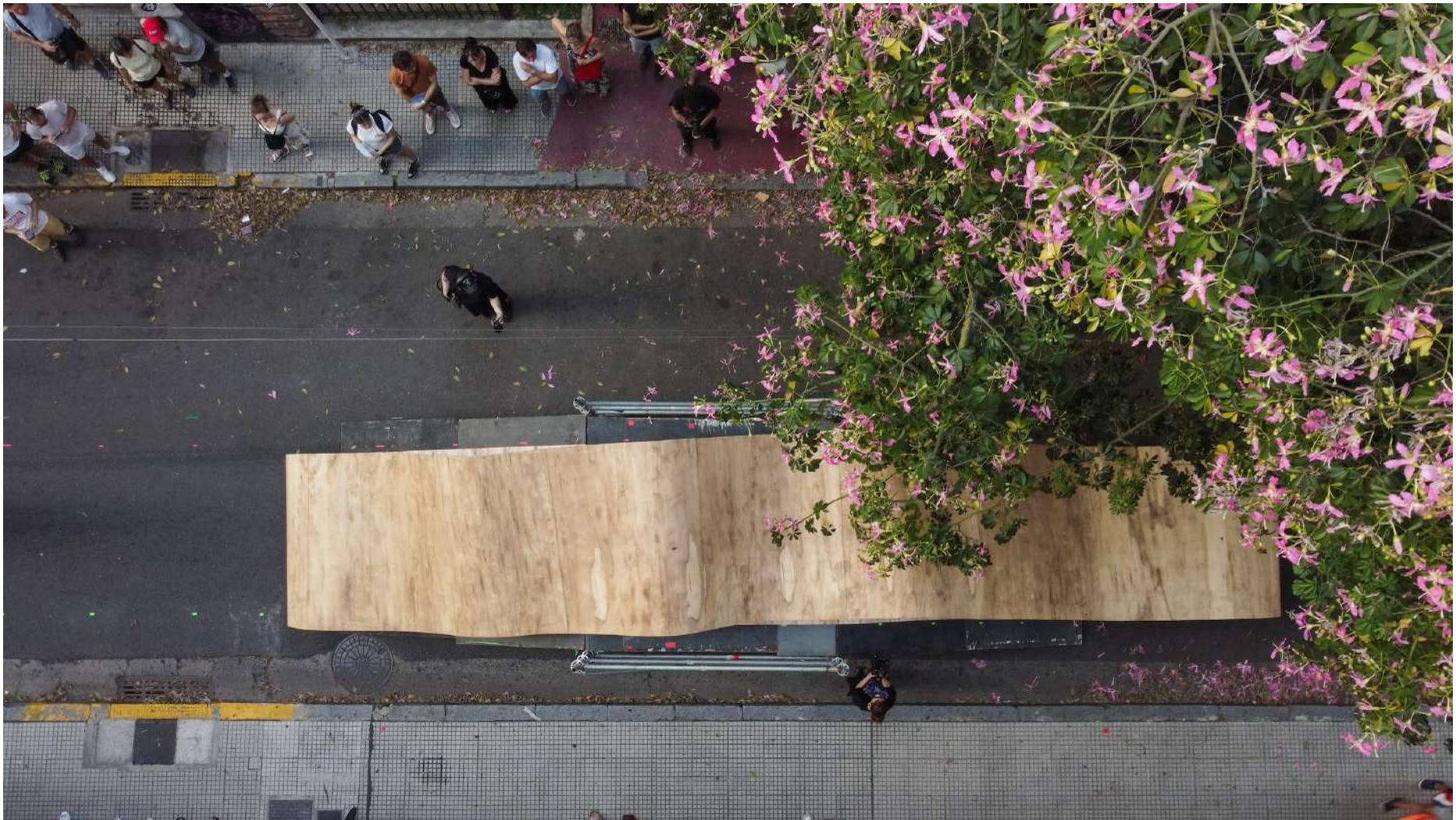
Spit on the cement floor, 2012
Cement dust and saliva
Exhibition view: Alberta Pane Gallery,
Paris, France

Site-specific and processual installation in which the entire floor area was covered with cement dust. Since the dust needs liquid to turn into cement, the spectators were invited to spit to harden and compact a soft and volatile material, transforming it.

PERFORMATIVE WORKS



Amorfa, 2023
Phenolic planks
Avenida Rivadavia and Piedras & Suipacha, Buenos Aires, Argentina



Amorfa, 2023
Phenolic planks
Avenida Rivadavia and Piedras & Suipacha, Buenos Aires, Argentina



Invocar el acto, 2022

Performative installation at cheLA, Buenos Aires, Argentina
Concept: Luciana Lamothe, Guillermina Mongan,
Gonzalo Lagos and Jorgelina Mongan
Sculptures and space: Luciana Lamothe

How to miss and provoke the human? What kind of gestures appear among the reverberation of matter, space and invocation? How does a space, an objectivity, induce us towards a state of provocation? What do we invoke with others when we perceive ourselves before the same act?



Invocar el acto, 2022

Performative installation at cheLA, Buenos Aires, Argentina
Sculptures and space: Luciana Lamothe

[Video](#)

How are gestures redefined when summoning immaterial presences? How provocative is it to invoke with others? Is it possible that the provocation of a gesture can be found beyond the relationship between its form and its intention?

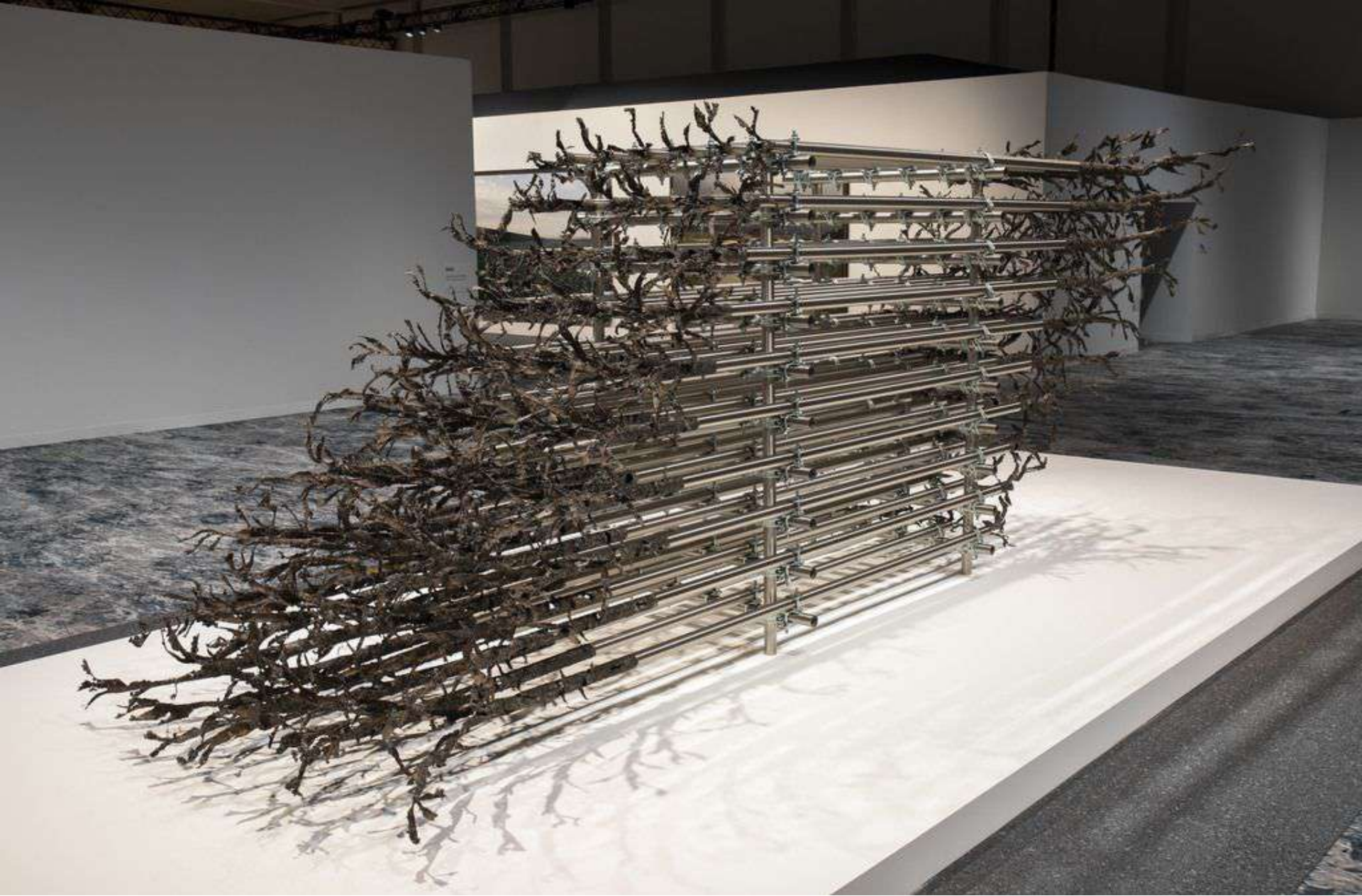
SCULPTURES



Le poids du monde, 2022

Cut iron and clamps

Exhibition View: *Arts Éphémères – Itinérance*,
Les Baux-de-Provence, France

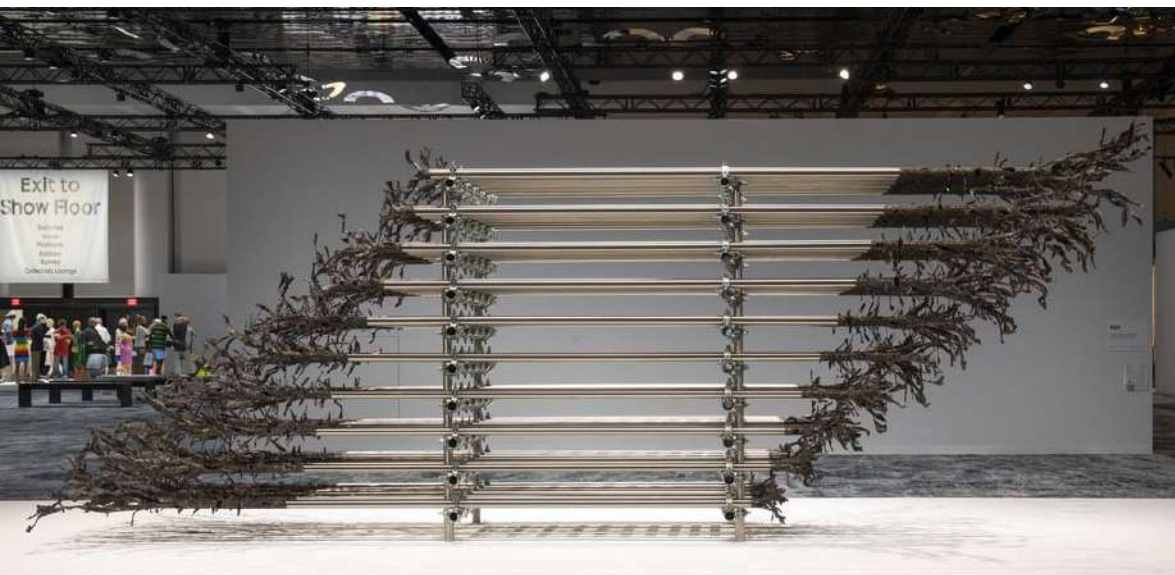
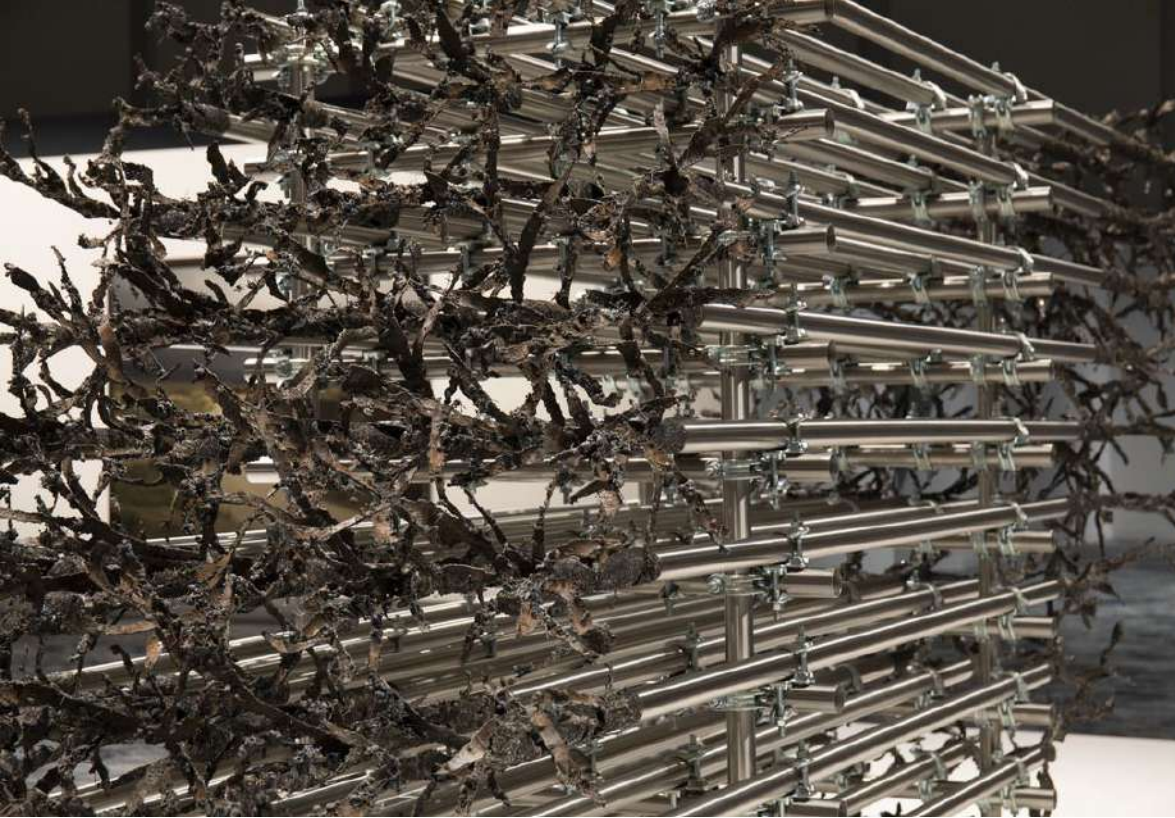


Brutal Ambivalence, 2019

Pipes and scaffolding clamps

Exhibition view: *Meridians* - Art Basel Miami Beach,
Miami, USA

The material undergoes a radical transformation process: the ends of the tubes are burned, cut and opened, making them fragile and aggressive. Ambiguous feeling prevails: shiny, smooth steel becomes an extremely dark and rough material.



Brutal Ambivalence, 2019
Pipes and scaffolding clamps
Exhibition view: *Meridians* - Art Basel Miami Beach,
Miami, USA



Models for possible performances, 2022

Phenolic planks and rubber

Exhibition view: Fricciones, Ruth Benzacar Gallery,
Buenos Aires, Argentina

In her interest in stretching the limits of contact between the human body and materials, Lamothe made models with wooden boards where the figures rehearse impossible postures that accentuate the vertigo that accompanies, to a lesser or greater extent, any intense experience.



Adentro, 2021

Burned stainless steel door handle

Exhibition view: Ruth Benzacar Gallery's stand at arteBA,
Buenos Aires, Argentina

The functionality of the elements and materials of the corporate architecture are rarefied: the steel door handle is burned and opened in its central area.



Untitled, 2022

Bronze handle

Exhibition view: *One frame life*, Alberta Pane Gallery,
Paris, France

The material undergoes a radical transformation process: the bronze handle is burned making it fragile and sheds its useful and ornamental attributes.



Untitled, 2022

Bronze handle

Exhibition view: *One frame life*, Alberta Pane Gallery,
Paris, France

The material undergoes a radical transformation process: the bronze handle is burned making it fragile and sheds its useful and ornamental attributes.



Untitled, 2022

Steel handle fragment

Exhibition view: *One frame life*, Alberta Pane Gallery,
Paris, France

The material undergoes a radical transformation process: the steel handle is cut making it aggressive and sheds its utility.

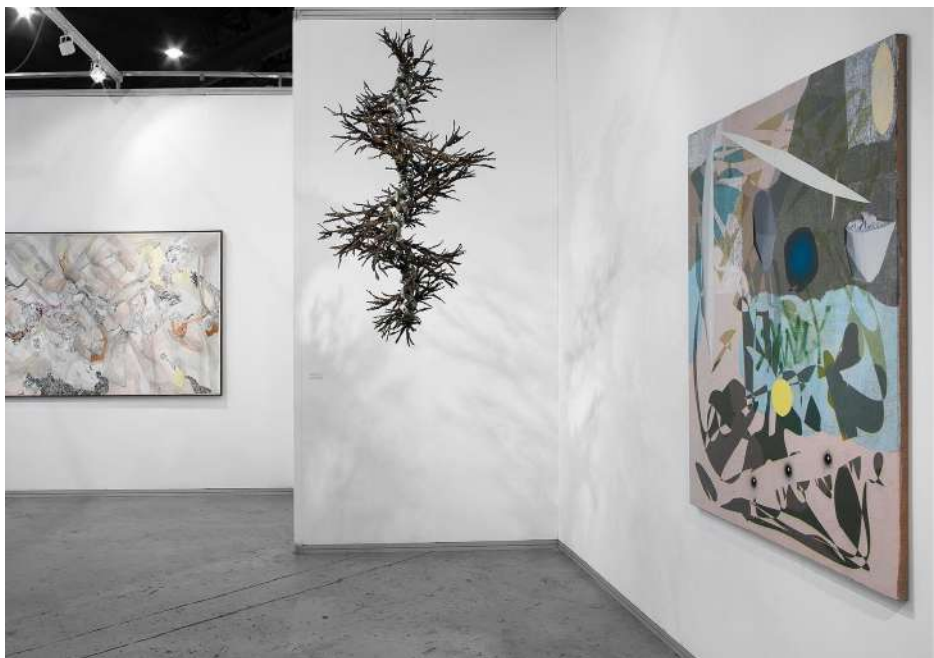


Puente, 2021

Burned stainless steel railing

Exhibition view: Ruth Benzacar Gallery's stand at arteBA,
Buenos Aires, Argentina

The stainless steel railing, a characteristic element of the buildings of globalized cities, is transformed by the heat of the welding machine, which modifies its original form and functionality.



Crecimiento, 2022

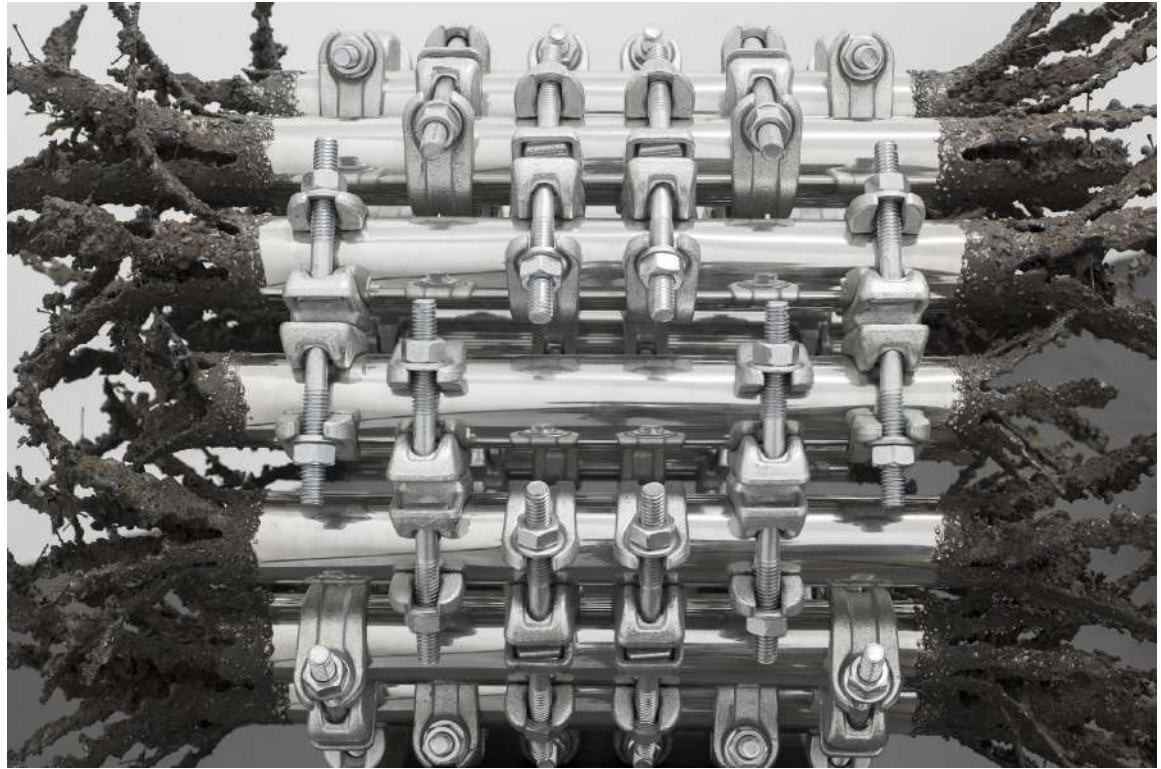
Burned iron pipes, 180 x 90 x 90 cm

Exhibition view: *arteba fair*, 2022, Ruth Benzacar Gallery,
Buenos Aires, Argentina



Untitled, 2020

Stainless steel pipes and scaffolding clamps,
55 x 45 x 110 cm



The material undergoes a radical transformation process: the ends of the tubes are burned, cut and opened.



Untitled, 2020
Stainless steel pipes and scaffolding clamps,
110 x 80 x 80 cm



Exhibition view: *I'm burning here*, 2019, Steve Turner, Los Angeles, USA

Each sculpture is a column that is taken from the concrete beams of the ceiling. Its horizontal tubes were burned and corroded until they merged into curved and organic shapes. The contrast between the functionality of the structure and the forms is evident.



Straight Burn, 2019

Oxidized pipes and scaffolding clamps

Exhibition view: *I'm burning here*, Steve Turner,
Los Angeles, USA



Materials and tools are taken to the limits of their possibilities through the use of technique as an expressive resource. The straight and rigid tubes are burned and corroded until they become curved and vegetal. Using the welder at full power melts and destroys, rather than bonding and building.

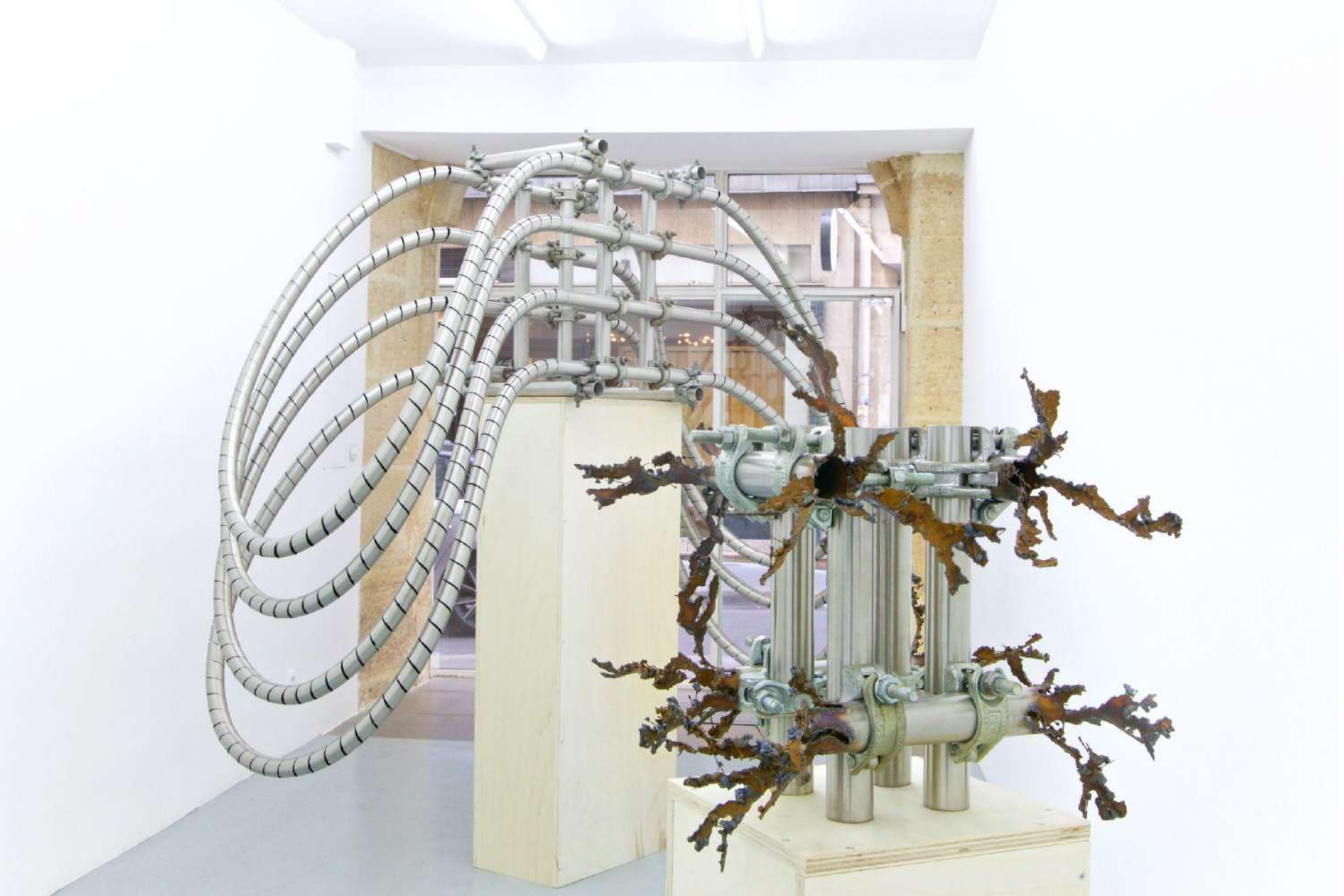


Burning in Air, 2019

Burned iron pipes and clamps, 325.1 x 152.4 x 152.4 cm

Exhibition view: *I'm burning here*, Steve Turner,
Los Angeles, USA





Exhibition view: *Mutation*, 2018, Alberta Pane Gallery, Paris

The same material can be transformed from its sensitive reaction to certain procedures and tools: stainless steel tubes are bent by spiral cuts, at the same time that they are bent irregularly with the heat of the welding machine.



Mutation, 2018

Stainless steel pipes and scaffolding clamps
Exhibition view: *Mutation*, Alberta Pane Gallery,
Paris, France

Spiral cuts soften and flex steel tubes, a material usually thought of as hard and rigid. The transformation of materials enables new latent meanings in them in the same instant that precedes their destruction.



Exhibition view: *Ensayos de Abertura*, 2018,
Ruth Benzacar Gallery, Buenos Aires, Argentina

In this exhibition, the multiple possibilities of opening a tube were investigated. The use of this element, that is hollow and has two openings at each end, accounts for the potential to discover and invent other ways and other places to perforate.



Untitled, 2018

Iron pipes and scaffolding clamps, 140 x 54 x 40 cm

Exhibition view: *Ensayos de Abertura*, 2018,

Ruth Benzacar Gallery, Buenos Aires, Argentina



Cortina, 2018

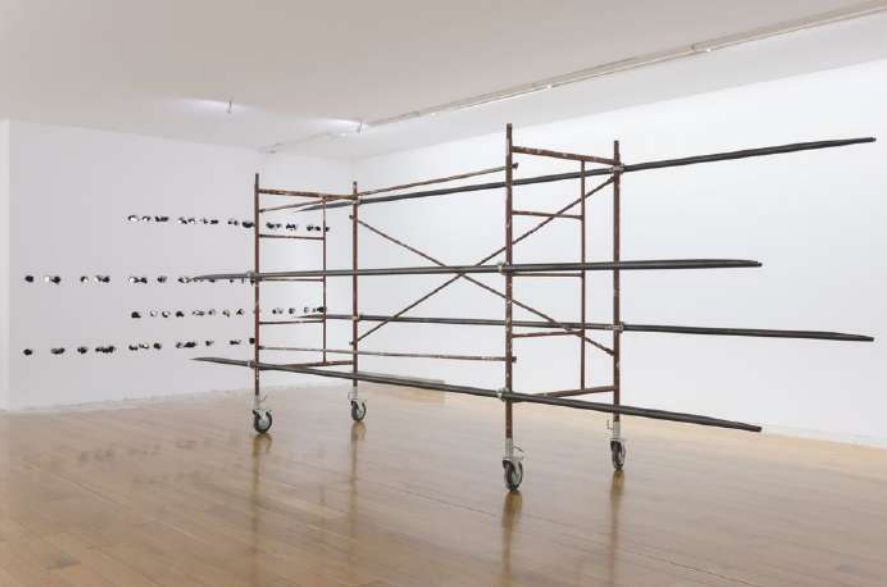
Iron pipes and scaffolding clamps, 270 x 140 x 44 cm

Exhibition view: *Ensayos de Abertura*, 2018,
Ruth Benzacar Gallery, Buenos Aires, Argentina



Puntal, 2018
Oxidized pipes
Exhibition view: *Ensayos de Abertura*, Ruth Benzacar Gallery,
Buenos Aires, Argentina

Column of radially shaped tubes that act as a prop with the ceiling. The tubes are intervened with regular cuts that generate sharp openings in the longitudinal direction. Smoothness of industrial material disintegrates and wrinkles.



Función, 2017

Phenolic boards, pipes and scaffolding clamps
Exhibition view: *Place: Contingencies of Use*, CGAC,
Santiago de Compostela, Spain

Scaffolding module with sharp ends that perforates the walls of the room. Form and function are combined when it is activated to perform a specific action. Once it fulfills its function as a tool, it becomes a sculpture of contemplation.



Espesor por radio , 2017

Plywood, iron pipes and scaffolding clamps, 320 x 650 x 120 cm
Exhibition view: *Place: Contingencies of Use*, CGAC,
Santiago de Compostela, Spain

The construction process responds to the plasticity of the materials. Its site-specific character lies in the curvature determined by the height of the ceiling, and in the interior generated by the folding of the shape itself.



Prisma, 2017

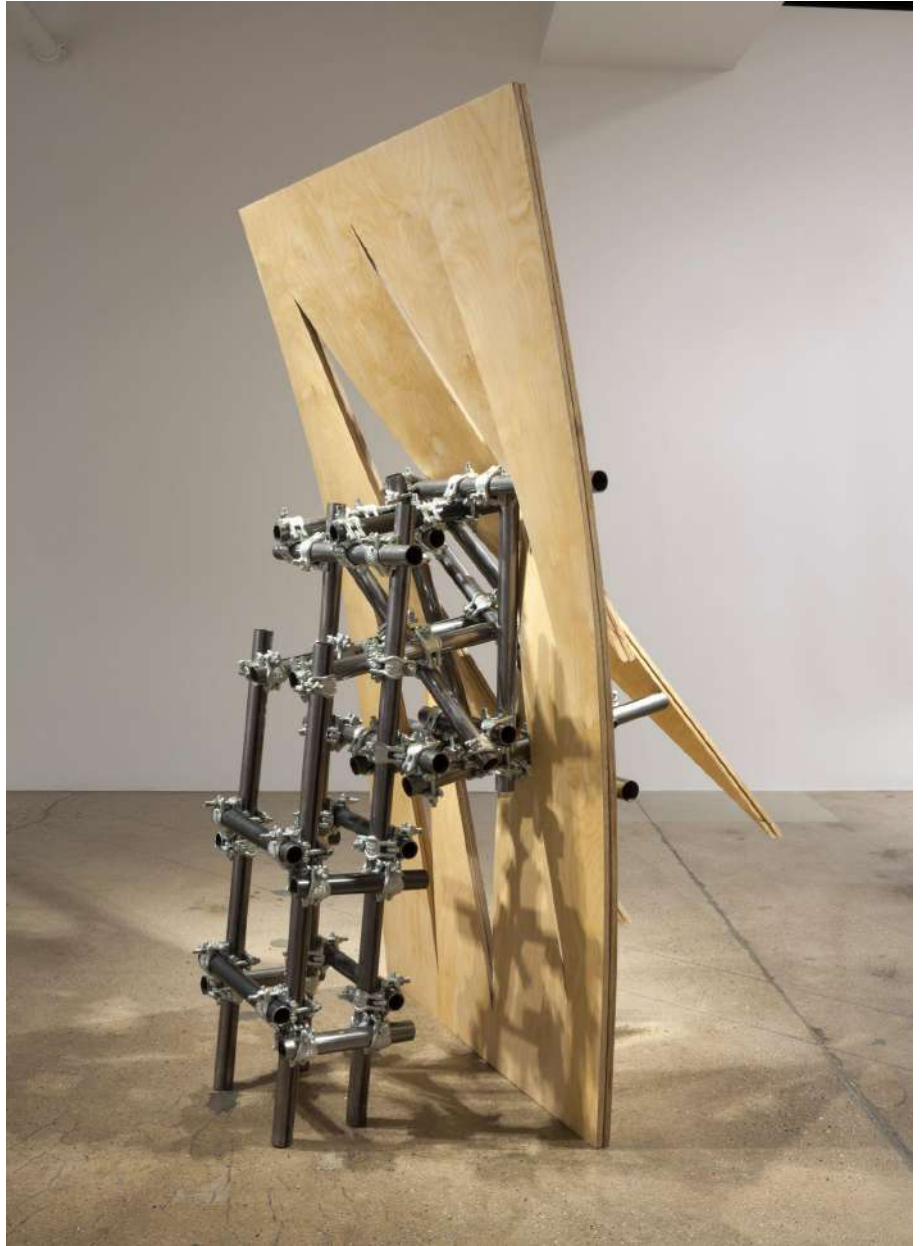
Stainless steel pipes and scaffolding clamps, 140 x 240 x 140 cm
Exhibition view: *Place: Contingencies of Use*, CGAC,
Santiago de Compostela, Spain

The disappearance of the straight at the ends in favor of the curve, the softening and the suspension in space question the functionality of the scaffold as a tool.



Exhibition view: *Free Function*, 2016, Steve Turner, Los Angeles, USA

Reconfiguring conventional systems of language and architecture, the works reveal that by undercutting the intended functions of structures, new constructive meanings become possible.



26 Layers , 2016

Plywood, iron pipes and scaffolding clamps, 250 x 120 x 110 cm
Exhibition view: *Free Function*, 2016, Steve Turner,
Los Angeles, USA

Reconfiguring conventional systems of language and architecture, the works reveal that by undercutting the intended functions of structures, new constructive meanings become possible.



A hundred degrees, 2016
Pipes and scaffolding clamps
Exhibition view: *Free Function*, Steve Turner,
Los Angeles, USA

Orthogonal structure made with iron tubes that challenges its own orthogonality from the opening and inclination in multiple directions of each end. The termination of the tubes generates sharp wedges that are attached to the tubes by a very brittle edge.



Cartones series, 2000

Cardboard, 105 x 75 x 20 cm / 69 x 53 x 20 cm



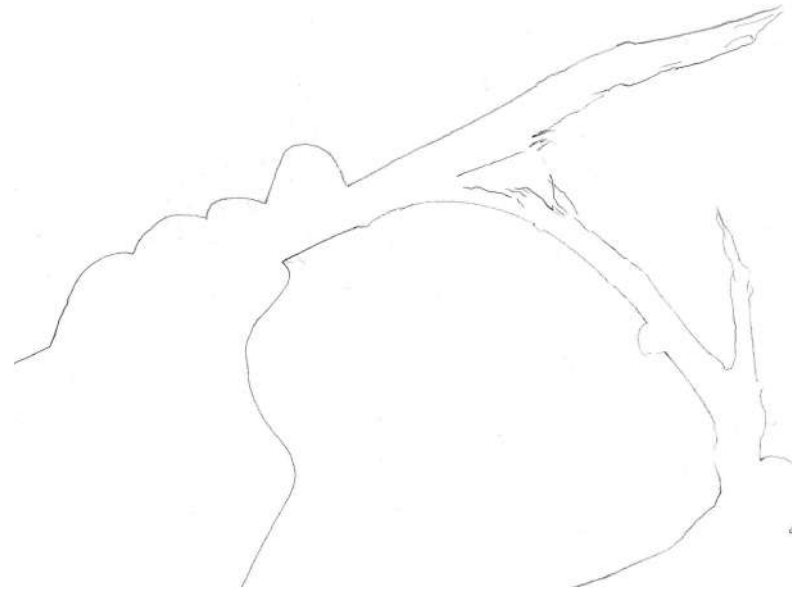
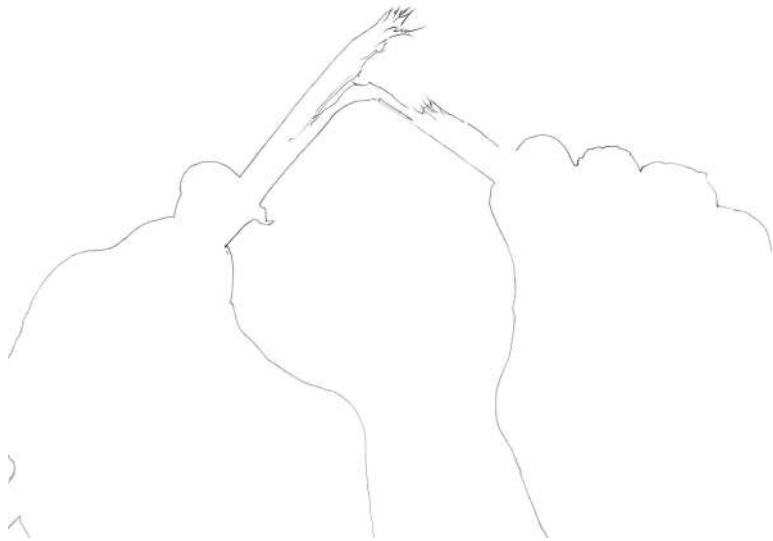
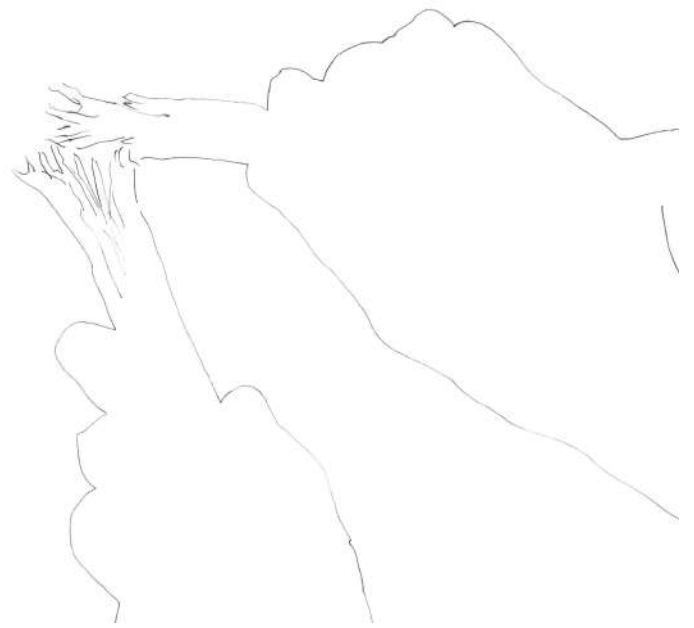
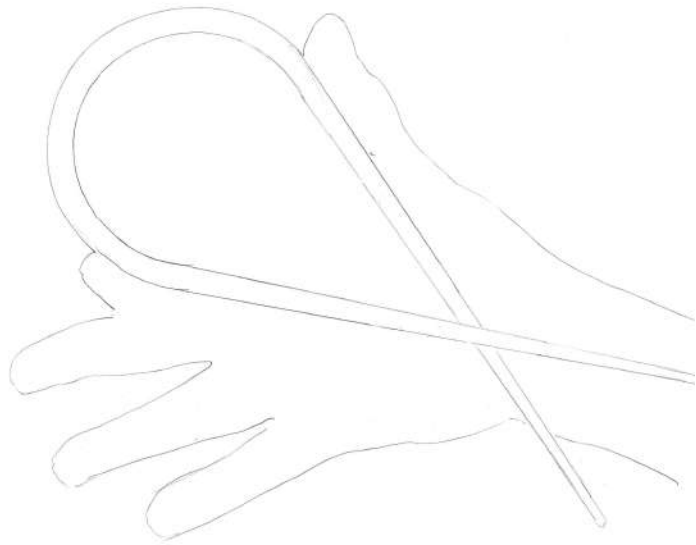
Plan, 2012

Phenolic boards, pipes, scaffolding clamps, brackets, notebook
Exhibition view: *Une terrible beauté est née*, 11th Lyon Biennial,
Lyon, France

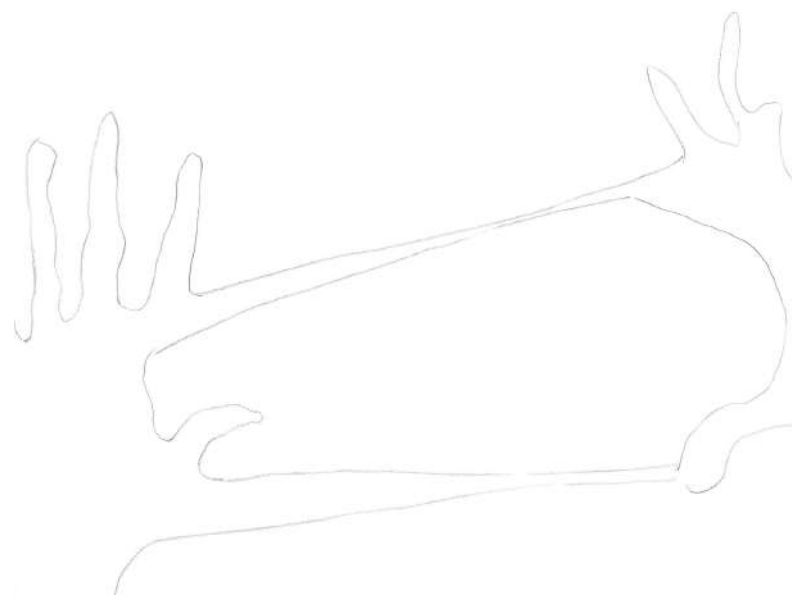
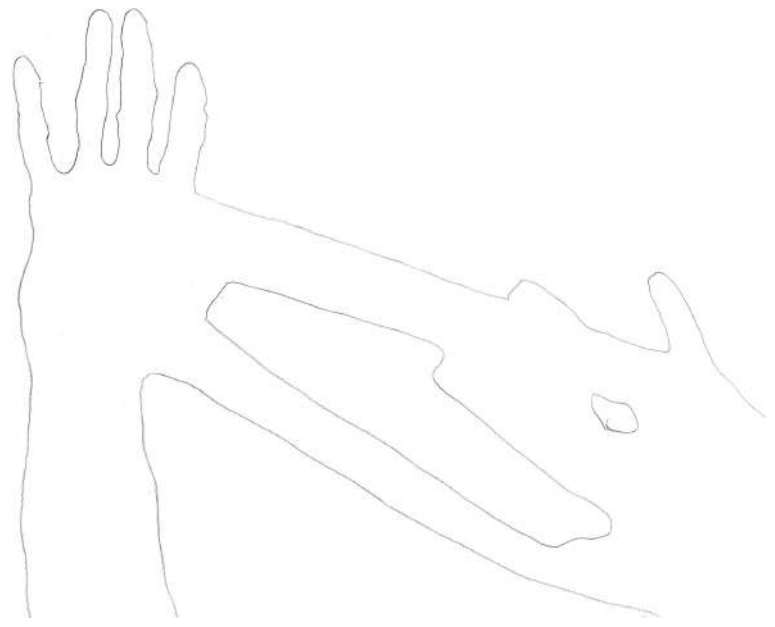
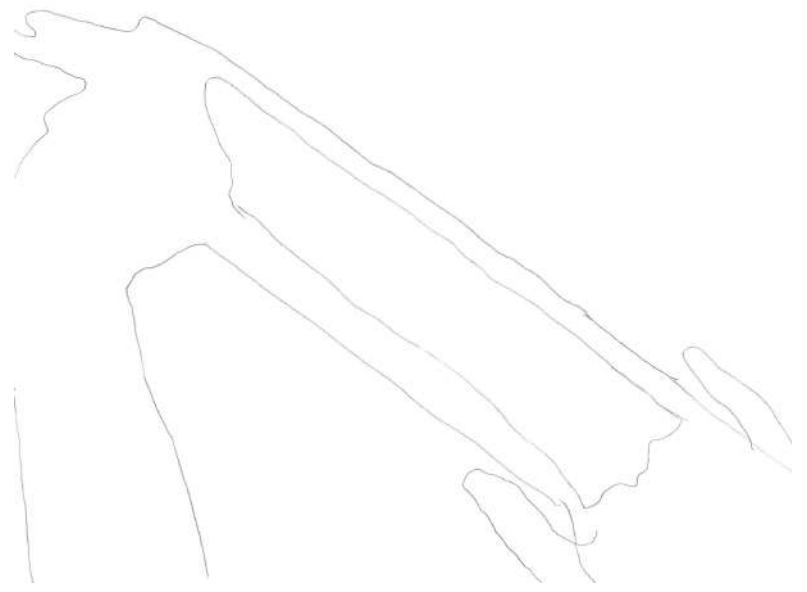
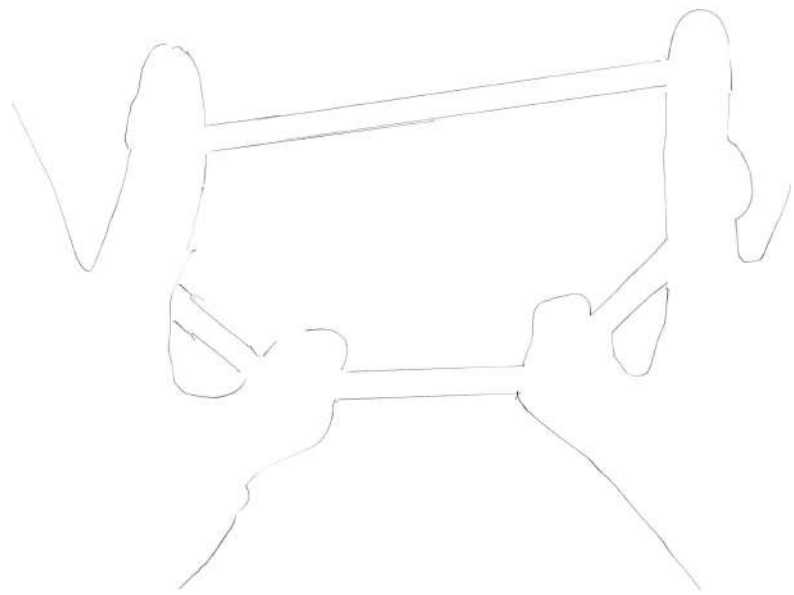


Site-specific sculpture adhered and suspended to the museum's rough wall, contradicting the forms and functions of the scaffold. The flipped notebook contributes to the suspense generated by the suspension of the forms. In this way, it articulates the concepts of construction and destruction.

DRAWINGS



Untitled series, 2024
Pencil on paper, 30 x 42 each

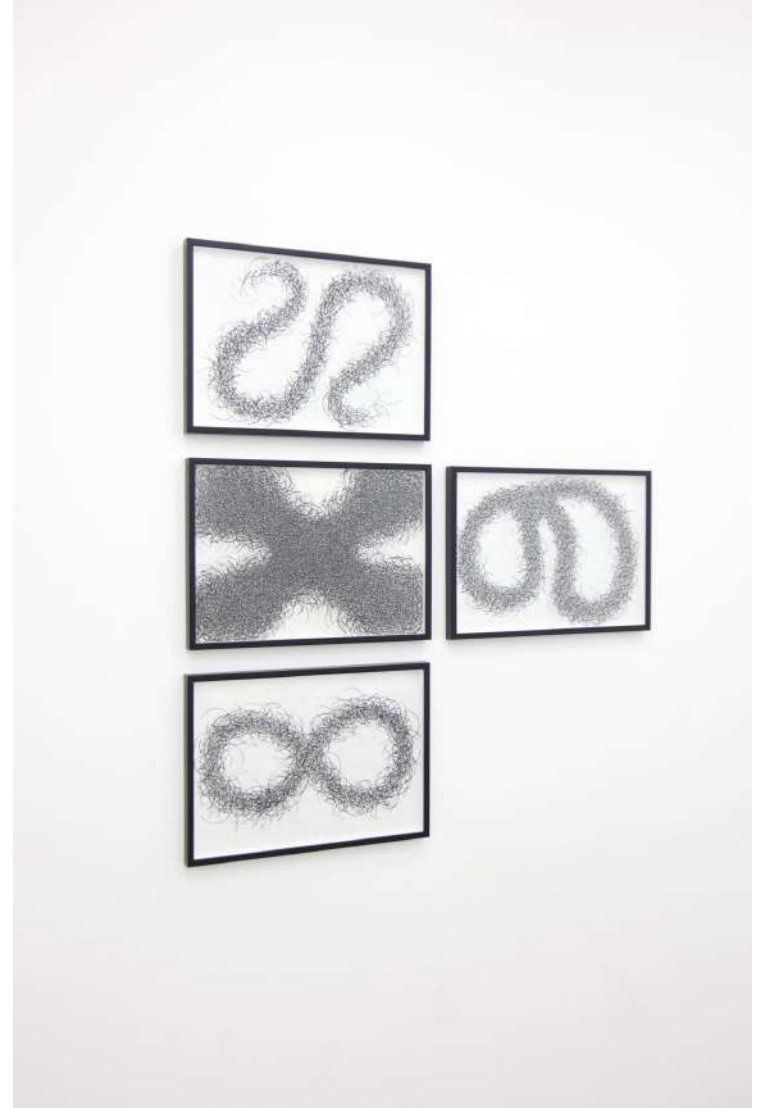
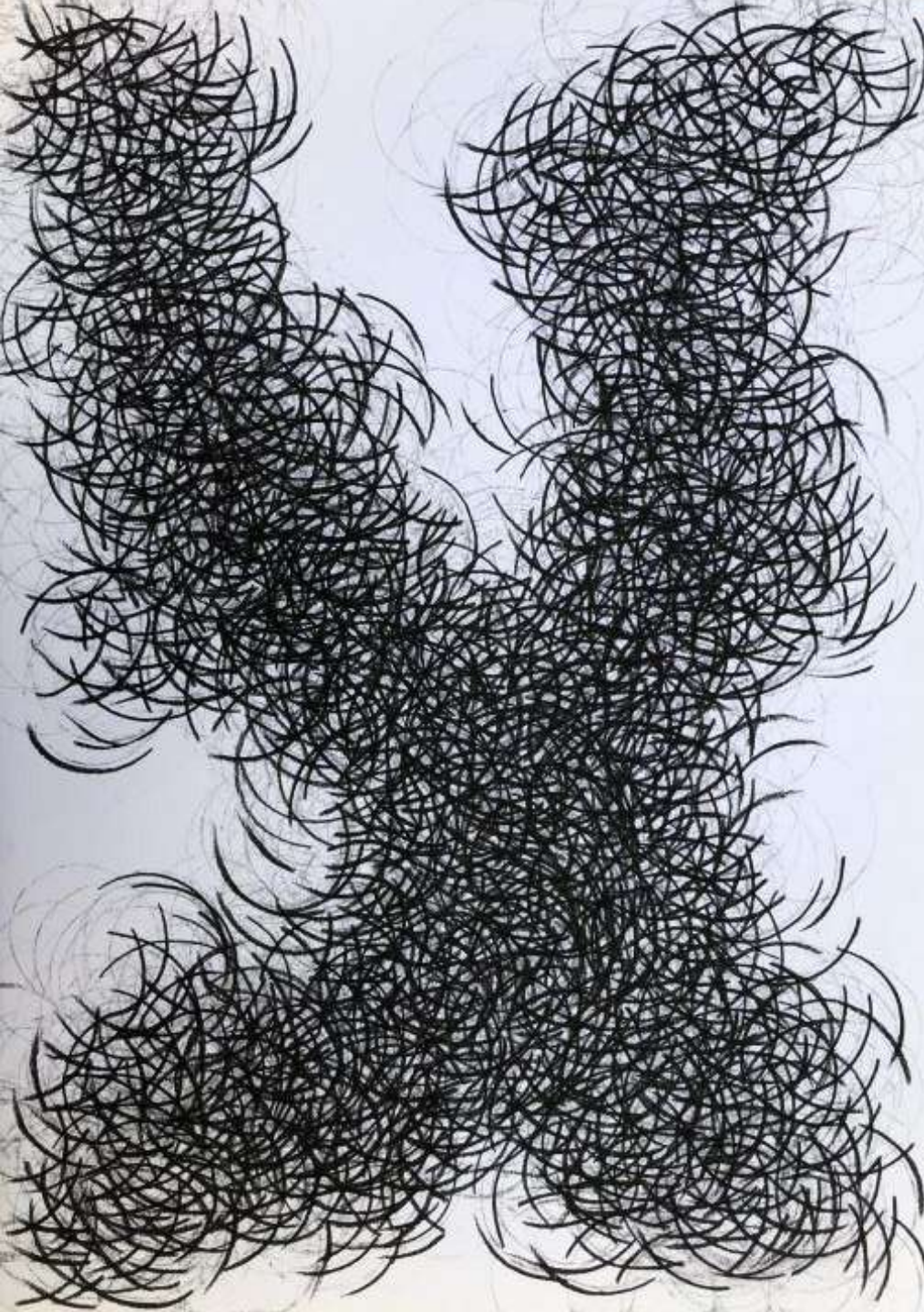


Untitled series, 2024
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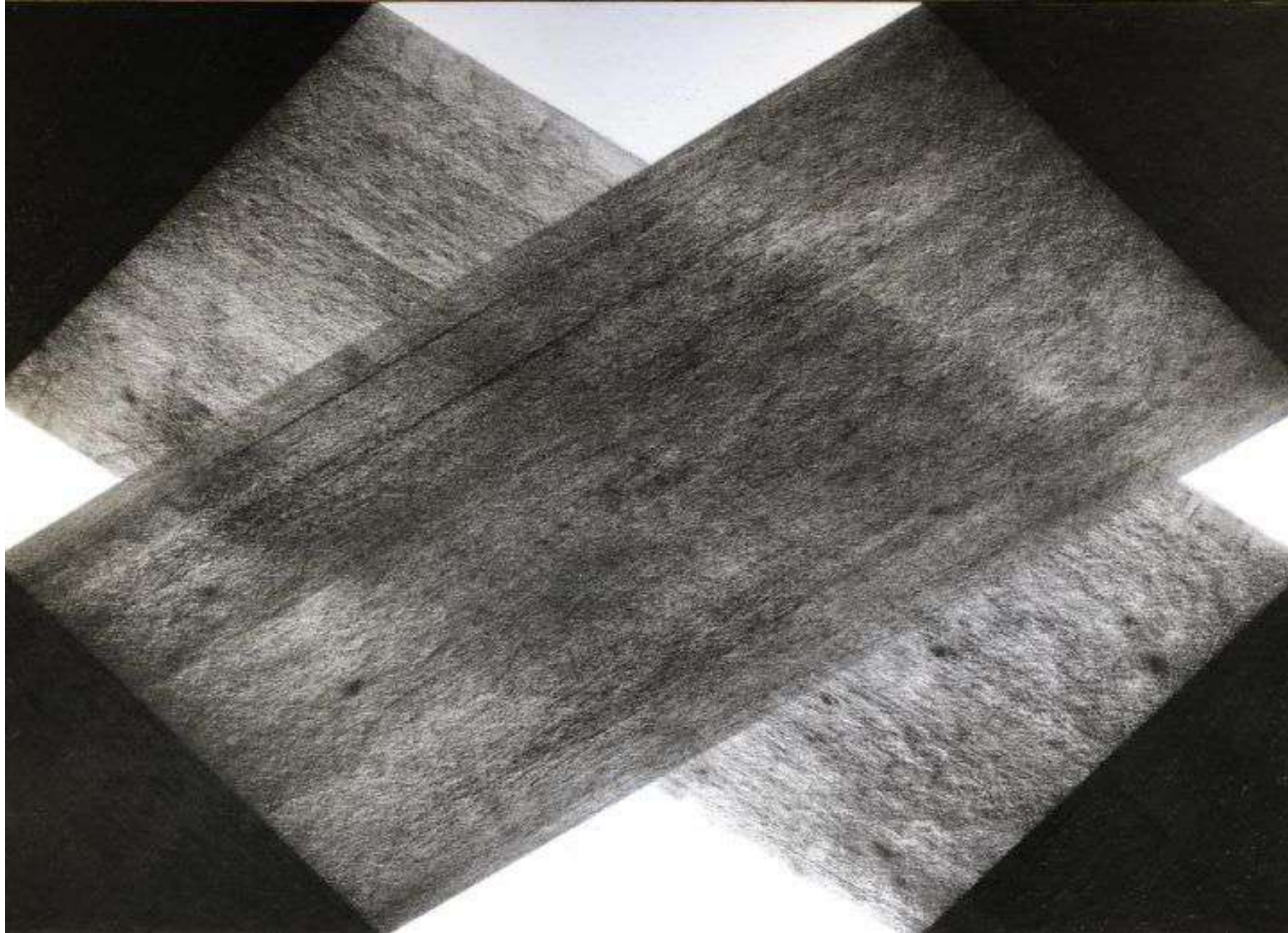
Untitled from the series *Ningún lugar*, 2011
Charcoal on paper

Contours of the artist's hands in different positions and finger combinations, whose shapes can be infinite. The hand as a tool becomes the object of study and not so much the means through which to perform a specific action



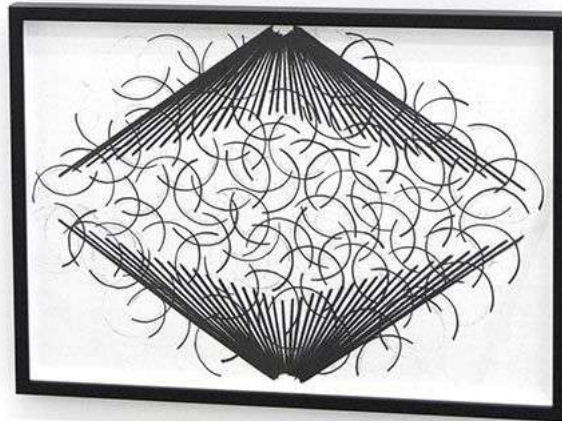
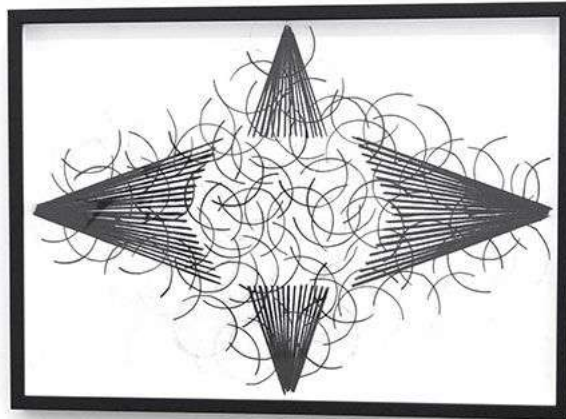
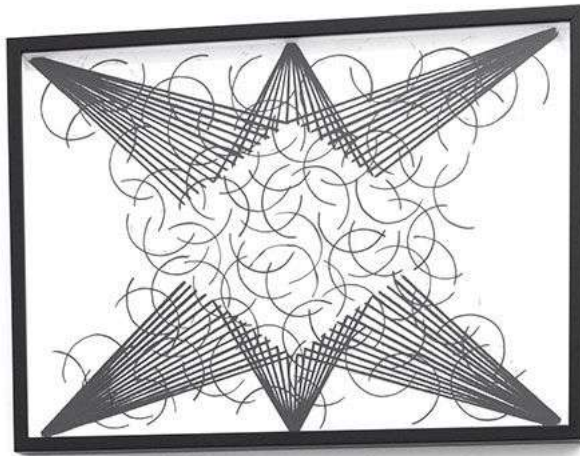
Untitled, 2020
Charcoal on paper
Exhibition: *Mutation*, Alberta Pane Gallery,
Paris, France

Organic shapes made with the circular edges of the tubes that are used for the assembly of scaffolds



Untitled, 2020
Charcoal on paper

Geometric shapes made from the displacement of the char from the darkest and most material-laden areas.

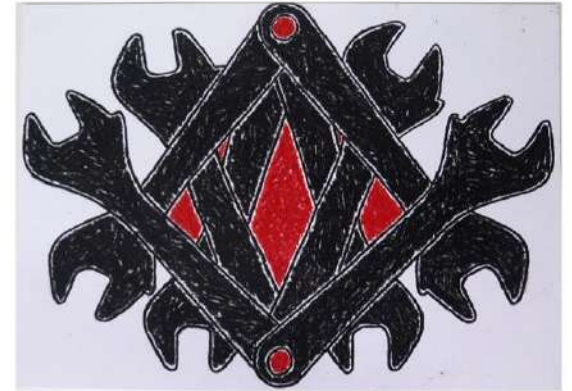
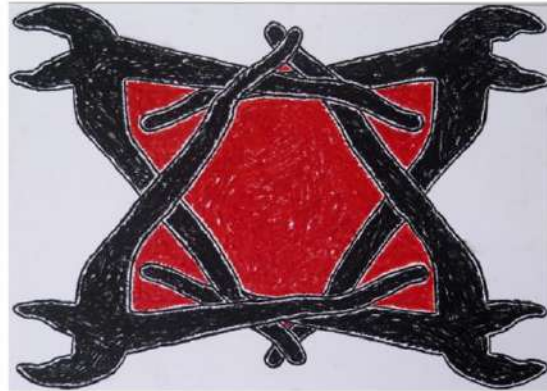
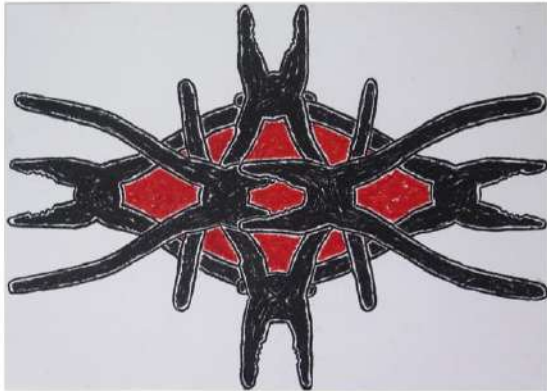
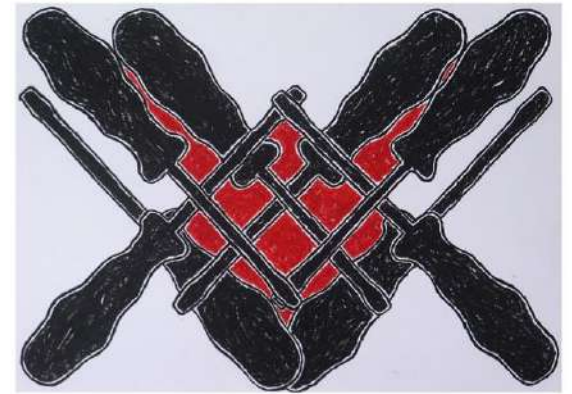
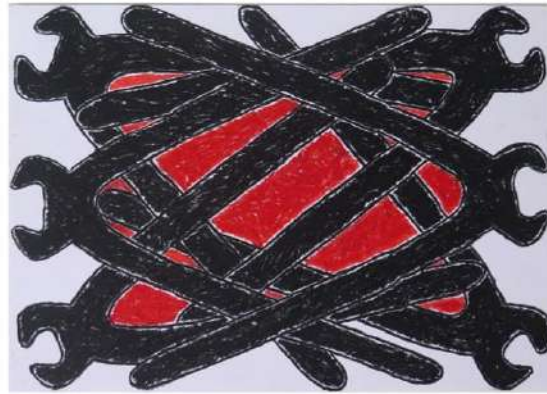
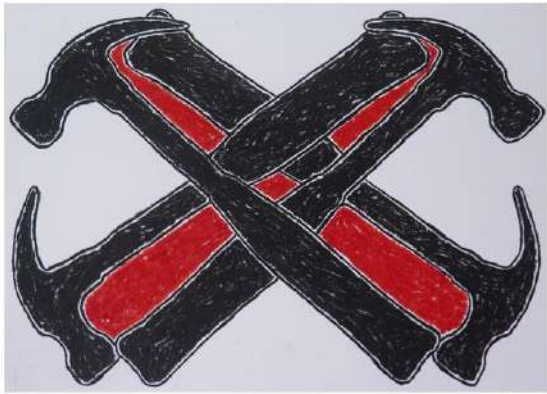


Untitled, 2019

Charcoal on paper

Exhibition: *Mutation*, Alberta Pane Gallery,
Paris, France

Superposition of geometries from an orthogonal organization of the plane. The straight and regular lines coexist with randomly repeated curved lines, which shows the ambiguity of the shapes



Untitled, 2022
Charcoal on paper
27 cm x 21 cm each

ACTIONS, VIDEOS AND PHOTOGRAPHS



Maderas 2024
Digital video, 44"
[Video](#)



Articulaciones, 2024

Digital video, 1'13"

[Video](#)



Retrato borde, 2022

Inkjet printing on Rag+Matt 310g paper, 80 x 60 cm each



One frame, 2022

Digital one frame video and projector

Exhibition view: *One frame life*, 2022,, Alberta Pane Gallery,
Paris, France

[Video](#)

The use of the frame as the minimum unit of audiovisual recording annuls the movement and visibility of the image, focusing on the notion of transience of time.

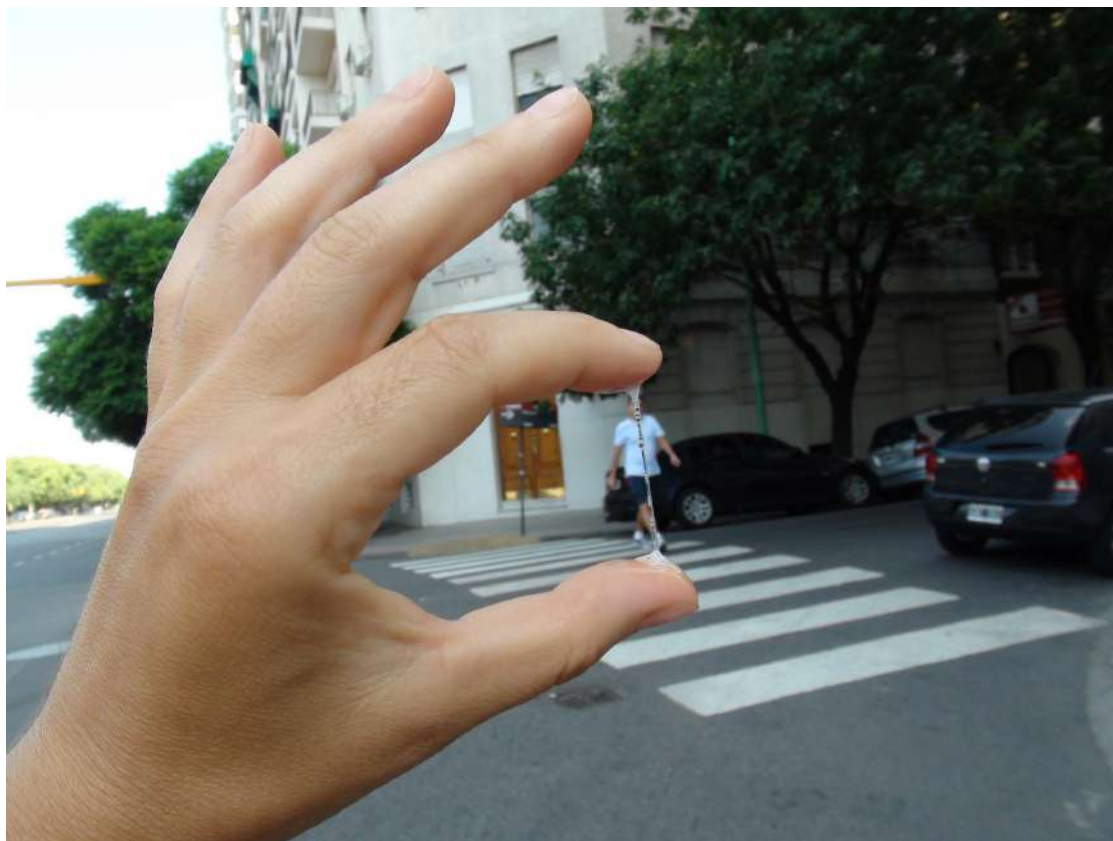
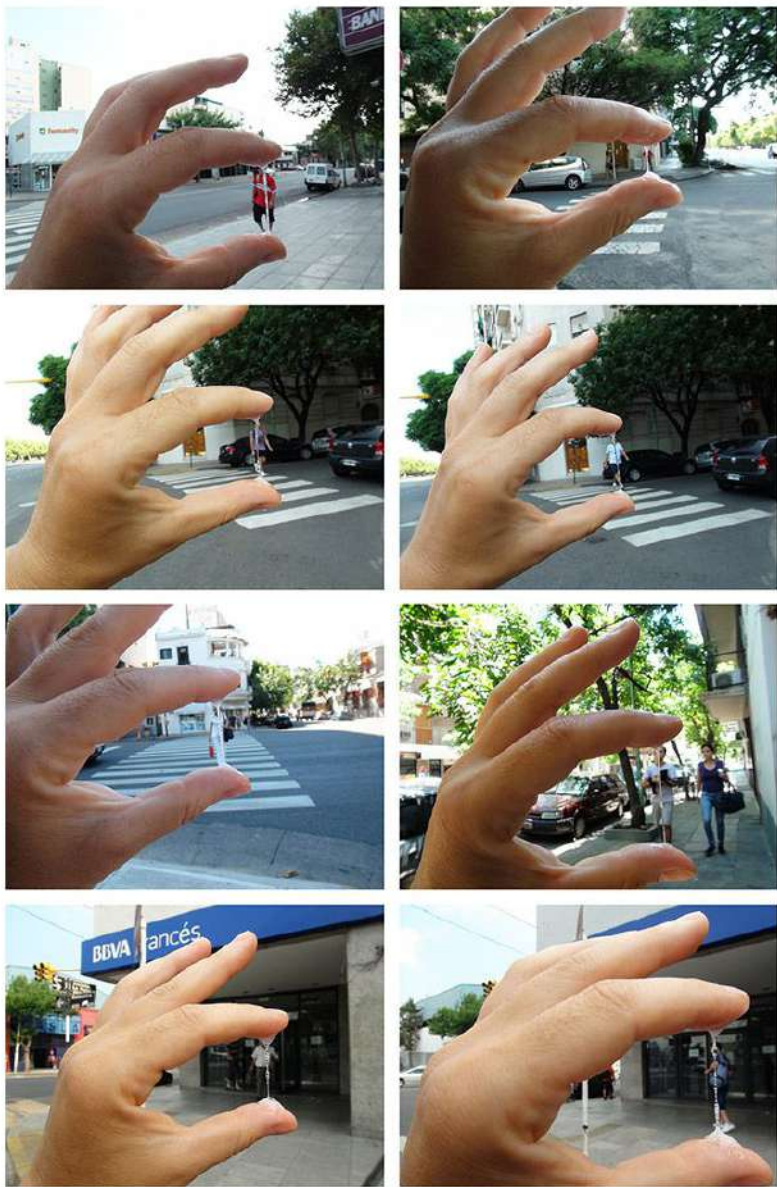


Tendríamos que haber desaparecido, 2022

Digital video, 53"

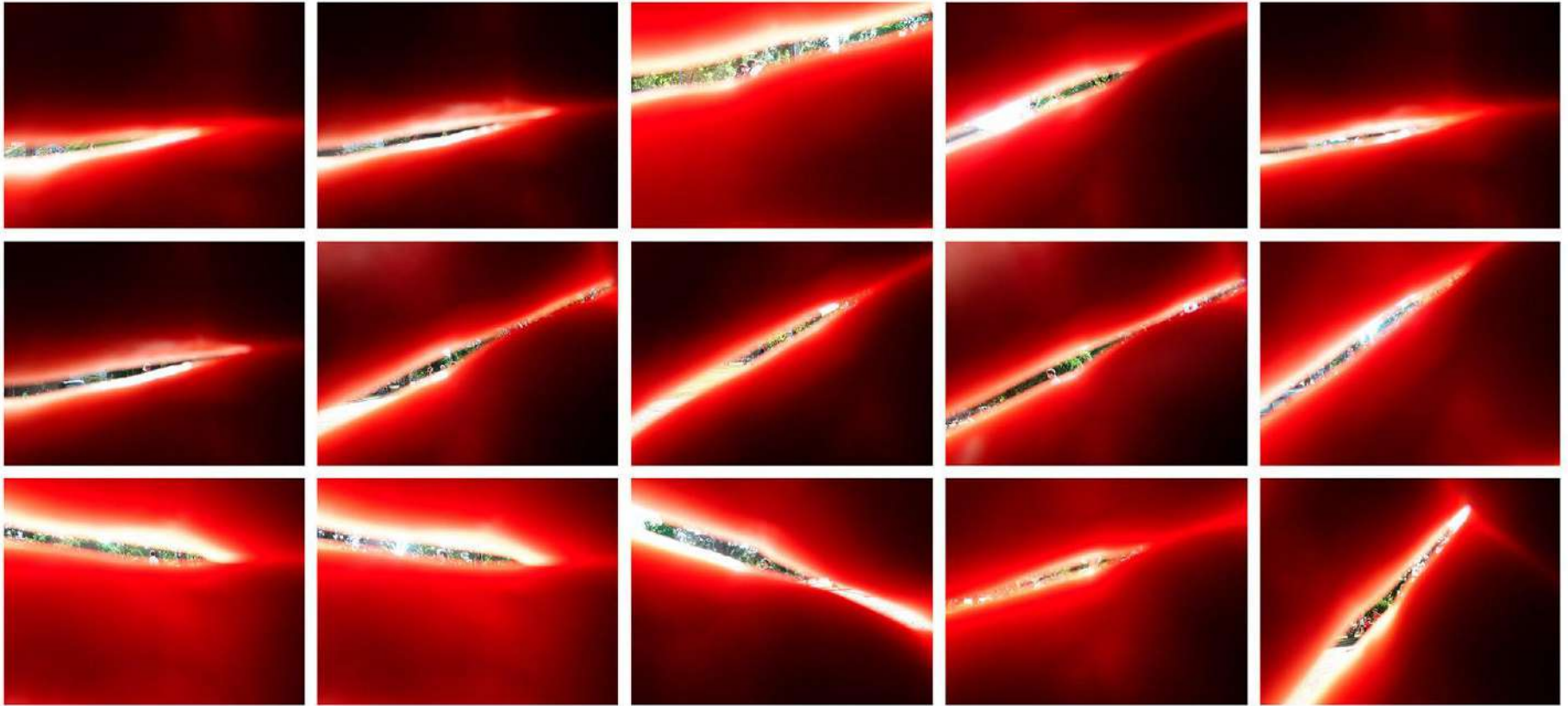
[Video](#)

Video where the artist challenged her own search to give flexibility to rigid materials, to instead look for rigidity in what is already flexed.



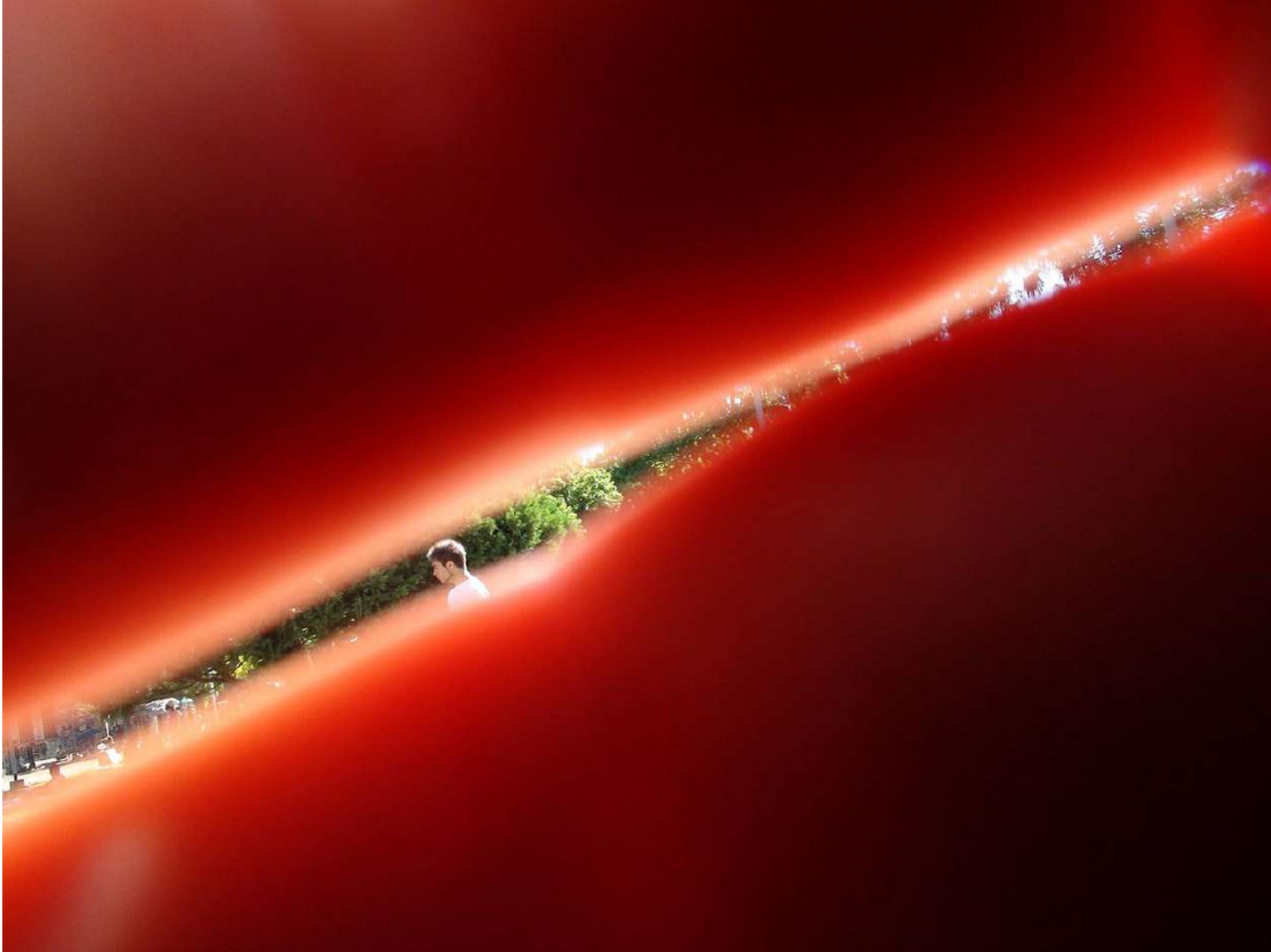
Perspectiva, 2012
Fine Art Print

Series that records passers-by seen through the thumb and index finger, between which a string of saliva is stretched that matches the height of the person seen in the distance. The string of slime stretches or contracts with the distance and the size of the person.



Encd, 2013
Archival Pigment Print on Hahnemühle Paper

Series that experiments with the possibilities of the camera as a tool based on light stimuli. The image is generated by a double action: covering the camera lens with your hand, which filters the frontal sunlight, and allowing the registered figures to be seen between your fingers.



Encd, 2013
Archival Pigment Print on Hahnemühle Paper

Series that experiments with the possibilities of the camera as a tool based on light stimuli. The image is generated by a double action: covering the camera lens with your hand, which filters the frontal sunlight, and allowing the registered figures to be seen between your fingers.



Desert Shadows, 2019
Archival Pigment Print on Bamboo Paper

Series that records tours of the city of Abu Dhabi during the AIR Program at Art Dubai. The shadow of the artist's body is projected on the remains of desert sand that survive urban growth, and accounts for the light, the sun, the climate and the geography of the place, at the same time that it frames waste of consumption or of construction



Entrada principal, desatornillar la manija, 2005
Archival Pigment Print on cotton paper

From the series *Vandal Actions*. Record of the use of a screwdriver to remove the handle from the main entrance of a building in downtown Buenos Aires.



Dónde pegar mi fastix. Moto, 2006
Archival Pigment Print on cotton paper

From the series Vandal Actions. Record of the emptying of a silicone glue knob on the front glass of a motorcycle in a city parking lot in Buenos Aires



Meadas, 2003
Archival Pigment Print on Bamboo Paper

Series that records the act of urinating on the sidewalk. The liquid advances on the surface and generates a path according to its relief. Thus, a relationship is established between a soft material (organic liquid) and a hard one (urban materials).

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