

FLORENCIA RODRIGUEZ GILES - UNI SECTOR  
BOOTH UII

---

RUTH  
BENZACAR  
GALERIA DE ARTE

ArPa

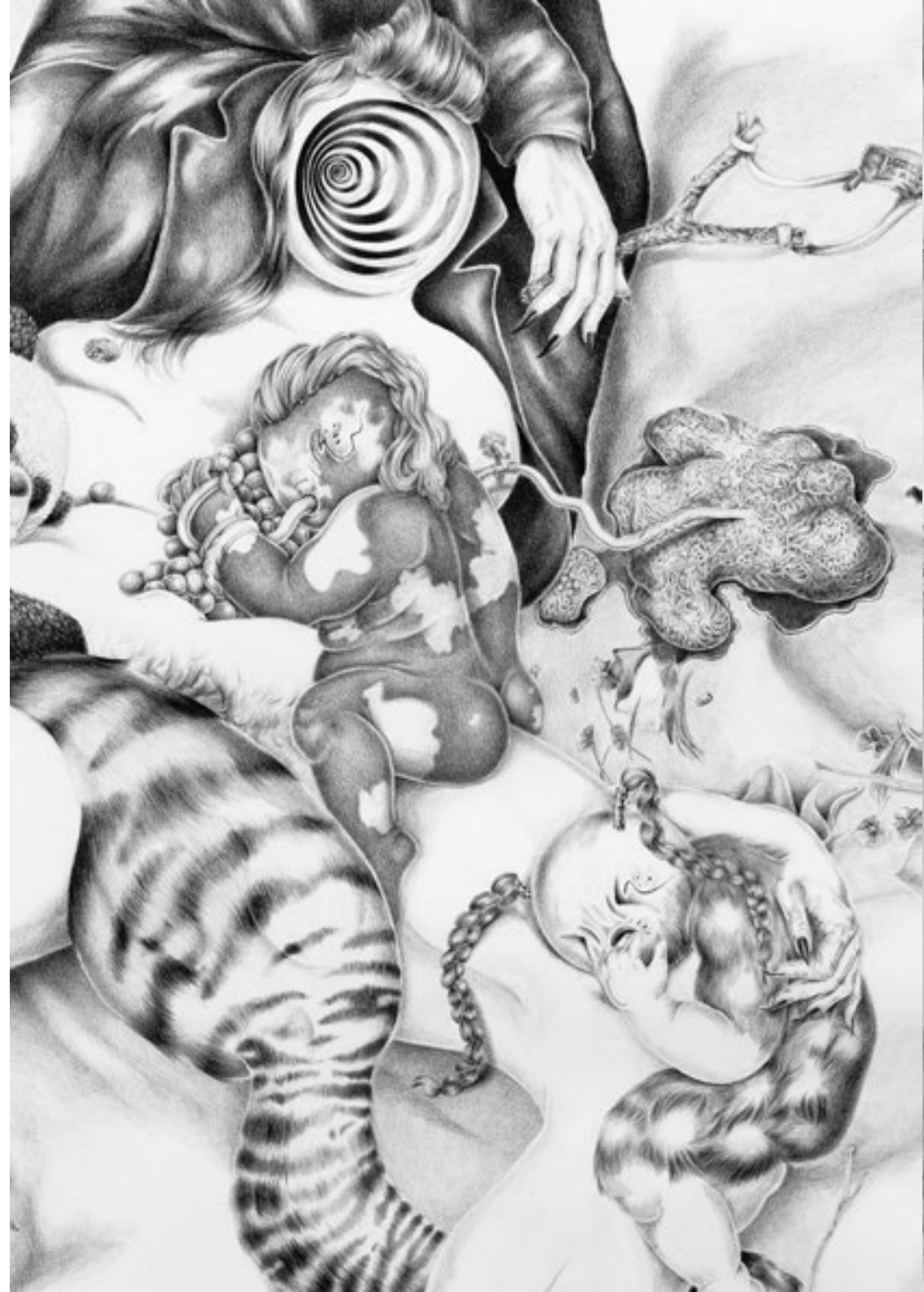




Florencia Rodríguez Giles establishes communicating vessels between artistic and therapeutic practices. Her production pursues an expansion of the imagination and mutation of life forms. Her practice and performances set out to explore states prior to individuation, that is, between the conscious and the unconscious, wakefulness and dream, where the body and the psyche become malleable.

More specifically, the artist invites groups of persons to participate in a series of exercises or to follow instructions that alter the organization of their perceptions, emotions, and expressions. Each of the experiences gives rise to a small and more or less transitory community; participants wear masks to cover their faces—the most distinctive and recognizable part of any subject's body—not only to enable another sort of perception and sensation but also to effect a defamiliarization of the self. In addition to masks, they often wear costumes and prostheses with soft or viscous materials. The spaces where these experiences happen are often intervened with paintings, sculptures, or videos, as well as music or other sound pieces.

Some of Rodríguez Giles's proposals are an invitation to rest, to a siesta, or, conversely, to collective delirium. In them, dreaming is upheld as space where new narratives are produced and new worlds and scenarios possible. In her explorations, the limits between viewer and participant are blurred. In her drawings and other artistic processes, the artist probes physical and psychic states and unfurls a profuse posthuman, ritualistic, fantastic, and orgiastic imaginary.





**LA SIESTA DE GASTÓN, 2024**  
Charcoal on paper  
mounted on canvas  
194 x 152 cm

**BABLEO, 2024**  
Charcoal on paper  
mounted on canvas  
30 x 23 cm







**CAOs**, 2024  
Charcoal on paper  
mounted on canvas  
54 x 63 cm



**ALGARROBO, 2025**  
Charcoal on paper  
mounted on canvas  
44 x 58 cm





Florencia Rodríguez Giles draws to create queer utopias—anti-patriarchal universes featuring amorphous beings in various states of drag. Her drawings situate femme identity and desire at the center of parallel universes where forms of freedom, self-expression, and desire are not only possible, but realized. In addition to drawing, Rodríguez Giles also works in performance and sculpture where collaboration is an essential element of her work. Rodríguez Giles often uses her dreams and those of others to create new narratives and collective practices, transforming personal experiences into creatively shared ones. Key to these endeavors is the use of masks and garments that Rodríguez Giles makes for her collaborators—items meant to facilitate altered states and new modes of collectivity. These experiences are often recorded through drawing and become a springboard to other bodies of work. In *Viaje inmóvil*, Rodríguez Giles revisits the work of German painter Johann Moritz Rugendas, who, during the first half of the nineteenth century traveled across Latin America to depict its landscapes. One of the best-known European landscape painters of that period, Rugendas recorded the spectacular vistas of Brazil, Haiti, Mexico, Chile, and Peru, leaving behind more than 6,000 drawings and paintings. In dialogue with Rugendas's drawings, Rodríguez Giles reimagines a genre long identified with exploitative exoticism with her own scenes of queer conviviality. Rodríguez Giles views drawing as a malleable, elastic form that allows her to not only amplify her own fantasies, but invite each of us to explore our own.

Rosario Güiraldes for *Drawing in the Continuous Present*.  
Drawing Center, New York, 2021





*Drawing in the Continuous Present.*  
Drawing Center, New York, 2021

**VIAJE INMÓVIL**, 2020  
Charcoal on paper  
mounted on canvas  
30 x 42 cm





*Drawing in the Continuous Present.*  
Drawing Center, New York, 2021

**VIAJE INMÓVIL**, 2020  
Charcoal on paper  
mounted on canvas  
40 x 58 cm



*Drawing in the Continuous Present.*  
Drawing Center, New York, 2021

**VIAJE INMÓVIL**, 2020  
Charcoal on paper  
mounted on canvas  
36 x 58 cm





*Drawing in the Continuous Present.*  
Drawing Center, New York, 2021

**VIAJE INMÓVIL**, 2020  
Charcoal on paper  
mounted on canvas  
30 x 42 cm







Performance *Comunidad transitoria de mascotas terapéuticas*, INHA, Paris, 2019



### *Temporary Community of Pets Who Are Therapists*

Is it possible to imagine alternative experiences and possibilities for humans? Might there be a form of healing in letting oneself go, in momentarily ceasing to be who one is?

By shifting the desire for the biographical and the private towards a communal and fictional horizon — one shaped by the memory of other species — we propose to engage with a kind of malaise that escapes taxative diagnosis. A game of mutations and a form of performative therapy: a portal that connects different modes of perception and self-expression, enabling new forms of care and attention.

After setting aside their belongings, the performers transform into future therapists, who will join the Temporary Community of Pets Who Are Therapists for two days at INHA. Their first task will be to explore ways of abandoning language through a series of activities designed to heighten presence and refine the ability to communicate without words, particularly with non-animated entities. Through these and other exercises, the aim is for the future therapists to cultivate a form of intimacy with things in general, as well as the capacity to guide and be guided by others in the community.

This process prepares them to ultimately become a pet who is also a therapist. It involves training a new sensitivity through the use of costumes, rules, tasks, and talismans — prosthetic extensions of the body — in a setting that questions the political power of discomforts and unease, sensations often reduced to mere symptoms of illness. Rather than simply becoming aware of our alienation in order to domesticate our anxieties, the Temporary Community of Pets Who Are Therapists explores practices of freedom rooted in acts of commanding and obeying, in a game oriented towards experiencing greater plasticity in our subjectivities — which often do not align with the notion of a fixed “self”.

— Florencia Rodríguez Giles





**COMUNIDAD TRANSITORIA DE  
MASCOTAS TERAPEUTICAS,**  
2019-2025

Resin, canvas, oil colours, natural  
feathers and synthetic fur  
20 x 22 x 25 cm

COMUNIDAD TRANSITORIA DE  
MASCOTAS TERAPEUTICAS,  
2019-2025  
Resin, canvas, oil colours, natural  
feathers and synthetic fur  
20 x 22 x 25 cm







**ESQUIZO PICNIC, 2018**  
Resin, oil painting,  
artificial hair  
50 X 87 X 30 cm





Performance *Ezquiso Picnic* en Museo Reina Sofía, Madrid, 2018





**ESQUIZO PICNIC, 2018**

Resin, oil painting,  
artificial hair  
50 X 87 X 30 cm

With this performance we saw how it is possible to negotiate the limits of the outside and the inside, from a logic that privileges the bonds and the attention over the calculation and the will of control, not only clinical or pharmacological.

At sunset, dressed in masks and costumes that looked as if they had been taken from a psychedelic therapy session, a group of trans-humanized beings were involved in a choreography articulated by actions, apparently simple and repetitive. As the action passes, accompanied by broken rhythms and lost sounds, a series of rifts and some displacement occur. It is the emergence of another possible world that is not exhausted in the current normality.

The museum is transformed into a space of unconditional hospitality, crossed by the alien power of a difference liberated to its own radical nature. Undoubtedly, that force that calls us to be together is complex. The ambiguity of having worked in what was for centuries a madhouse complicated more our position. Although we didn't want to stop listening to that noise that is relentless. A field of ungovernable meetings, between desiring bodies that are made of affective and political symptoms. Disruptive psychosomatics that are forms of life and not diseases to be cured.

-Alfredo Aracil and Franco Castignani.

**CLUB DE ACTIVIDADES**  
**PREMUNDICAS, 2018**

Resin, oil painting,  
artificial hair  
25 x 25 x 32 cm









**BIODÉLICA**, 2018  
Resin, oil painting,  
artificial hair  
20 x 22 x 25 cm





Sonámbulas, Ruth Benzacar Galería de Arte, Buenos Aires, 2020



With the precision of the somnambulist who walks his house in the dark: tongues, fingers, legs, and muzzles combine accurate movements with tactile explorations without a specific purpose. Like an onanistic choreography that can nevertheless be rehearsed on another body, the drawings show actions aimed at exciting points and erogenous zones that distribute attention on a different map of pleasures.

Together, the scenes form a sequence of visions for an ecology and etiology of the future, symbiotic and tentacular. Joyful couplings and hitherto unpublished encounters, like the tongue scraping against braced teeth, a reminiscence of made-up games on the go, the kind of entertainment that kids and crazy people aren't afraid to explore.

Above physiology and human scale, these situations together with black and white portraits combine realistic details, with technical procedures of naturalism and whims typical of fantastic representations that cover the universe of bestiaries and teratological dreams. Bringing sensations and images from the collective performatic experiences of his work, hypnagogic marks serve as architecture. They materialize on the walls a universe of forms between sleep and wakefulness.

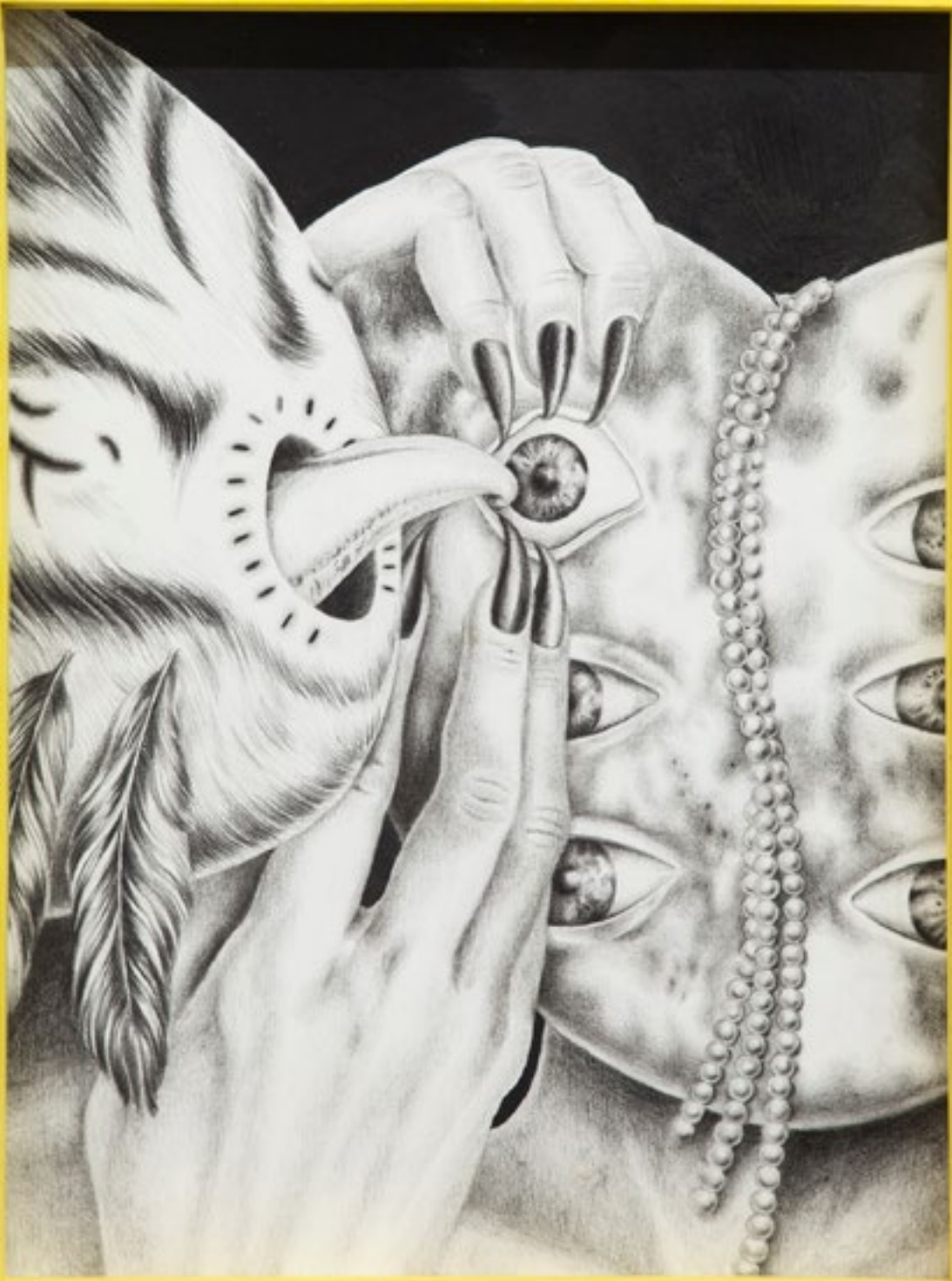
Abyssal images and erratic trajectories: squiggles or plastic abstractions that do not respond to any apparent pattern. Affection as matter and gesture for a type of parietal art without animals or geometric motifs, which floats indistinctly between the signifier and the signified. The unstable and non-rational as a source of senseless feeling, as a reverie that becomes a material fact.

-Florencia Rodriguez Giles



**SONÁMBULAS,** 2020  
Pencil on paper  
32 x 23 cm



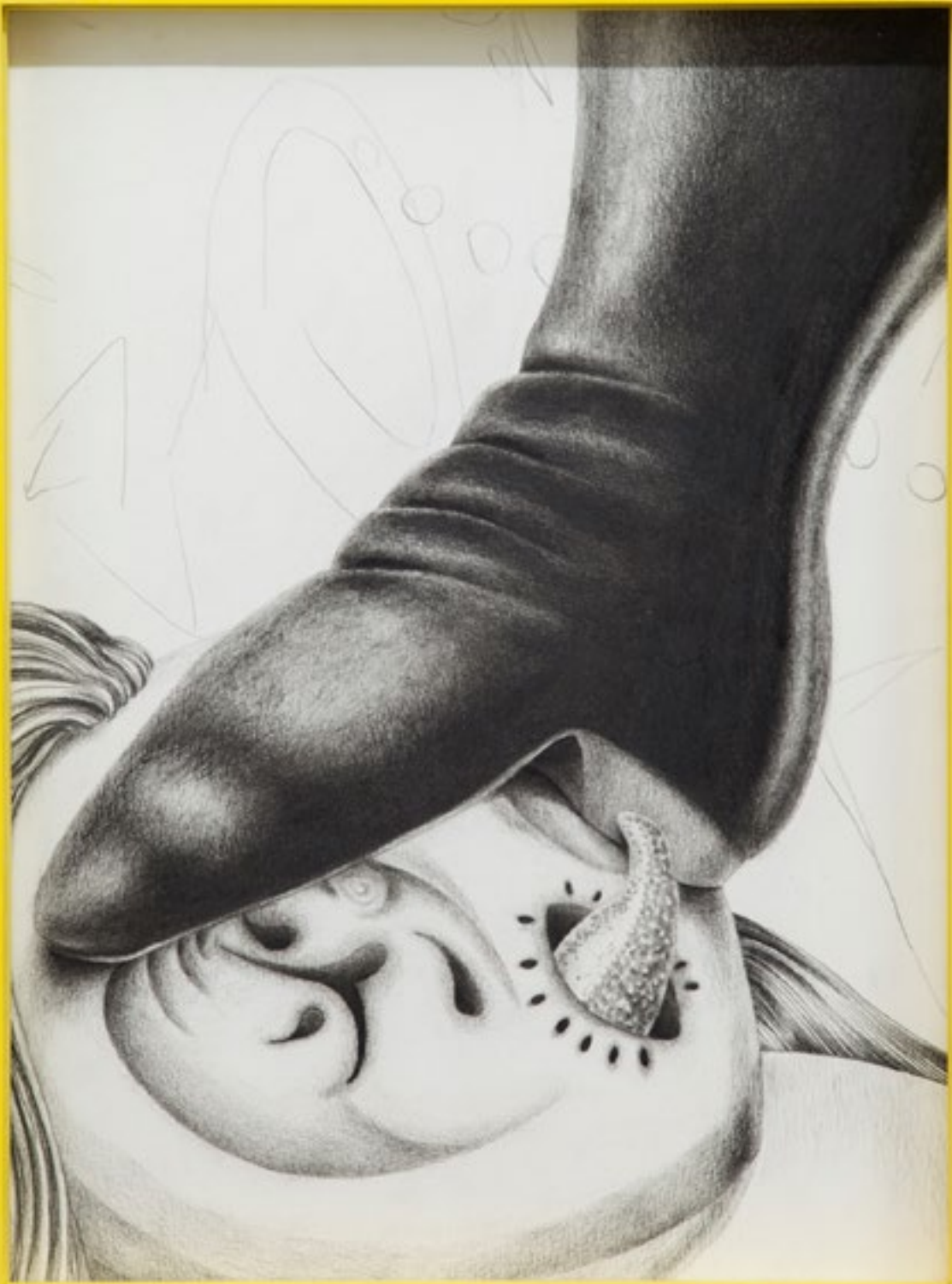


**SONÁMBULAS**, 2020  
Pencil on paper  
32 x 23 cm



**SONÁMBULAS, 2020**  
Pencil on paper  
32 x 23 cm





**SONÁMBULAS**, 2020  
Pencil on paper  
32 x 23 cm





**COALESCENCIAS, 2025**  
Resin, oil and synthetic hair

COALESCENCIAS, 2025  
Resin, oil and synthetic hair







According to certain legends, in the immense Pampas plain, under the shadow of the ombú tree, there is a spring that connects the Erkian underworld with the basin of the current Amazon River, a universe of underground tunnels leading to the Enchanted Citadel where the winged dolphins live along with other forms of marine life.

An unconscious terror travels around the continent. From the Pampa to other more jungly latitudes, stories are repeated of how winged dolphins are able to adopt the form of human beings to kidnap people in the middle of a dream and lead them to their citadels.

There, captives, they experience all kinds of transformations, being even able to reach a total dissolution. Ronquidos Osceánicos take up this legend to invent its own mysterious cult, in the sleep of a long shared nap.

Florencia Rodríguez Giles

RONQUIDOS OSCEÁNICOS, 2019  
Bienal de Performance, Buenos Aires, 2019









[Ver video / Link to video >>](#)

**MOISES**, 2019  
Resin, oil painting, artificial hair  
22 x 18 x 38 cm







**RONQUIDOS OCEÁNICOS**, 2019  
Resin, oil painting, artificial hair



Born in 1978, in Buenos Aires, Argentina.

She graduated as National Professor of Painting from the National School of Fine Arts Prilidiano Pueyrredón. In 2006, she studied sculpture with Nicola Costantino. The following year she attended Diana Aisenberg's art seminars and, between 2010/2011 she participated in the art program of the Kuitca Fellowship at the Torcuato Di Tella University. Her work was supported by numerous grants, including those awarded by the Fondo Nacional de las Artes (Argentina), Fundación Antorchas (Argentina), the Ministerio de Cultura de la Nación Argentina and the Centre National d'Art Plastique (France). In 2016 she won the Braque Muntref Prize and in 2019 the Federico Klemm Prize.

Florencia participated in the following artist-in-residence programs: Le Magasin, Grenoble, France (2017); FRAC Lorraine, Fonds Régional d'Art Contemporain (2016); Cité Internationale des Arts, Paris, France (2016-2017); Paradise Air, Matsudo, Japan (2015); Arcus Studio (Ibaraki, Japan, 2014) and AIT- Arts Initiative Tokyo, Japan (2009).

Since 2002 she's made several exhibitions and performances, such as: Sintomario, Museo de Arte Moderno de Buenos Aires (2022), Tiro al Pato Fundación Klemm (2021), Ronquidos Oceánicos, Performance Biennial, Argentina (2019); Bidelica, Ruth Benzacar Galería de Arte, Buenos Aires (2018), EsquizoPicnic, Museo Reina Sofía (2018), Séance Liminoïde, Palais de Tokyo (2016), Strabisme Interne, Galerie d'Art Contemporain Bendana-Pinel, Paris (2016); Hiperestesia, Muntref, Argentina (2016). and Interzone (Arcus Studio, Ibaraki, Japan, 2014).



**Other Represented Artists and Estates**

---

Roberto Aizenberg

Ernesto Ballesteros

Eduardo Basualdo

Chiachio & Giannone

Marina De Caro

Sofía Durrieu

Leandro Erlich

Ana Gallardo

Sebastián Gordín

Julio Grinblatt

Carlos Herrera

Carlos Huffmann

Guillermo Iuso

Daniel Joglar

Fabio Kacero

Guillermo Kuitca

Catalina León

Jazmín López

Jorge Macchi

Rómulo Macció

Tomás Maglione

Ulises Mazzucca

Marie Orensanz

Liliana Porter

Francisca Rey

Florencia Rodríguez Giles

Miguel Rothschild

Tomás Saraceno

Pablo Siquier

Mariana Telleria

Stella Ticera

Adrián Villar Rojas

**RUTH  
BENZACAR**  
GALERIA DE ARTE

Por consultas, por favor escribir a  
[mora@ruthbenzacar.com](mailto:mora@ruthbenzacar.com)

[www.ruthbenzacar.com](http://www.ruthbenzacar.com)  
Buenos Aires, Argentina. 2025