



Blanca de Navarra, 12.
28010, Madrid

NF / NIEVES FERNÁNDEZ
www.nfgaleria.com

NF / Mauro Giacconi
Un poco con tus ojos

NF /

Mauro Giacconi

Buenos Aires, 1977

Mauro Giacconi's work explores the possibilities of drawing as an expanded field. Through it, the artist expands on other disciplines, such as sculpture or installation, in order to investigate architecture, precariousness and the body as territories in conflict.

In this sense, the artist subverts both the paper as support and the idea of drawing as a basic expression of artistic practice, deriving in the occupation of space, in the performative act with emphasis on the bodily experience and in the intervention of objects and universal references belonging to the contemporary metanarrative.

In the conceptual field, his work usually presents contents and experiences that tension or annul opposing notions such as birth and death, construction and destruction, freedom and closure, as a gesture that invites to revisit and question the dichotomous significance of ideas.

On the other hand, Mauro Giacconi carries out work as a critical dynamizer of art production systems, having co-founded in 2014 the projects: Obrera Centro, a self-managed space that promotes interdisciplinary artistic experimentation; and HerratecA, a popular library of tools. Both cases reveal the artist's interest in collaborative practices that generate new spaces and transformative actions, under the premise that from the collective and dialogue arise possibilities of progress and access to culture.

Mauro Giacconi

He has had solo exhibitions at BMoCA (Boulder Museum of Contemporary Art), MAMBA (Museo de Arte Moderno de Buenos Aires), Museo Universitario del Chopo, and has participated in group exhibitions at the Gregory Allicar Museum of Art, Centro Cultural Recoleta and Museo del Palacio de Bellas Artes in Mexico City. His works belong to collections such as: Kells, SPACE Collection, OMI International School of Art, Bemis Center for Contemporary Art, in the USA, and Colección Jumex, in Mexico.



Un poco con tus ojos [A Little With Your Eyes]

Humming a melody, remembering the lyrics of that song, repeating its rhythm by drumming our fingers, whistling quietly while we walk or perform a monotonous task... small gestures that we do in a disguised way, trying not to reveal our intentions or thoughts.

[Mmm mmmm mmmm mmmm
Titi ti tititi tititi tiii tit tit]

Realizing that the lyrics of a song remind us of another moment, another action that was important and remains dormant in our memory. Hearing or reading that phrase or that title in another discourse and knowing that we surely share a common imaginary with the one who says or writes that now decontextualized verse.

- Do you remember: "como si fosse sólido" na na na na na na na?
- Ahhh, yes, Chico Buarque! "Construção"! ¹
- It's a song that seemed like a dark premonition for all of America.
- Like the songs by Chilean Violeta Parra [seiscientos gramos un kilo (six hundred grams one kilo)]², a reality that will later be updated by Víctor Jara [mi canto es de los andamios (my song is from the scaffolding)]³

It was the reality for many who had to leave their homes, hide their ideals, and build new realities in other places. Exiles, who go and return as Benedetti tells us in his novel Andamios.

To pretend you know a song. To sing it clandestinely. To live undercover in order to survive. Not being what you look like. To camouflage the soul, but also to camouflage the weapon.

Scaffolding, those temporary structures, fragile and light in appearance, but with firm anchorages. Their use was first documented a thousand years B.C., when erected by Chinese armies to massively assault enemy walls. Although, somehow, there must have been other frames to lift stones, to raise walls of large buildings symbolic of great powers, such as the pyramids.

¹ Chico Buarque "Construção", 1971. Brazilian dictatorship 1964-1985

² Violeta Parra, "El diablo en el paraíso", 1965.

³ Víctor Jara, Manifiesto, 1974 Chilean dictatorship 1973-1990.

But it is the worker who climbed and continues to climb the scaffolding. It is the fragile and light labor force. It is also the field for the anarchist struggle, the construction that looks like destruction. Emma Goldman was the number one public enemy of E. Hoover, head of the FBI. She defined "Word as weapon". She argued that *"A perfect personality, therefore, is only possible in a social state where man is free to choose the mode of work, the conditions of work, and the freedom to work. A society for which the making of a table, the building of a house, or tilling the soil, is what painting is to the artist or discovery is to the scientist; the result of inspiration, of intense longing, and deep interest in labor as a creative force. That being the ideal of anarchism, the economic organization must consist of a voluntary association of production and distribution, gradually developed within a libertarian communism, the best means of producing with the least expenditure of human energy. Anarchism, however, equally recognizes the right of the individual, or a group of individuals, to fix at any time other forms of labor, in harmony with their tastes and desires."*⁴

Solid ideals that in Latin America dissolved in the air. Argentina⁵ and Uruguay⁶ migrated in order not to be disappeared. And sometimes to return, and to feel that *"si ustedes son la patria, yo soy extranjero (if you are the homeland, I am a foreigner)"*.⁷

To pretend you know a song. To sing it clandestinely. To live undercover in order to survive. Not being what you look like. To camouflage the soul, but also to camouflage the weapon.

We share being daughters of this struggle, being heirs and at the same time migrant organisms in transit, disguised. Growing up surrounded by stories that could not be told publicly, with songs that were sung softly. Growing up with critical awareness, knowing that the gesture is necessary for the possibility of overcoming. Even if it seems, like art, to have a certain degree of senselessness:

*"El futuro llegó hace rato
Todo un palo, ya lo ves
Veámoslo un poco con tus ojos
El futuro ya llegó
(The future arrived a long time ago
Quite a stick, you see)*

⁴ Goldman, Emma, "Anarquismo. Lo que realmente significa. 1911", La palabra como arma, Terramar Ediciones, Buenos Aires, 2010.

⁵ Argentinean dictatorship 1971-1986.

⁶ Uruguayan dictatorship 1973-1985.

⁷ Sui Generis, "Botas locas", 1974, lyrics by Charly García.

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*Let's see it a little with your eyes
The future has arrived)"⁸*

Now, in the present that is the future, Giacconi makes the fragile solid, shows what we need to be seen, with the resources we have at hand, to hack the system, to transform the consensus of perception, also on the material: scaffolding made of graphite and paper.

Not being what you look like. To camouflage the soul, but also to camouflage the weapon.

This strategy that he already did with bags that looked like stones, with utensils and vessels presented as if they were archaeological remains made of bread, with fake rubble among the real debris of an earthquake, with clay tools... is that of all objects that function as a hidden metaphor, resistant and resilient presence in the same thing, like sleeper cells for a future revolution. An arsenal of camouflaged poetic tools in which the tools of the master are symbolically taken.⁹

It makes you want to stop looking at the structure from the outside. It makes you want to grab the metal pipe and make it resonate on the scaffolding and on the stairs. It makes you want to, from that center in which we can penetrate to get lost in the reading, put together all the lyrics of an imaginary that sneaks between the drawings on old libertarian newspapers and printing proofs.

As in the work songs, to raise our voice collectively. Attempting to liberate the "general intellect" as Zizek¹⁰ claims to solve the communist irresolution and have everything new to do, beyond capitalism.

Mauro tells me that he has also written it in his notes for the exhibition:
"Singing in unison that if sung louder could become a reality".

And so, from the hushed whisper, a little with your eyes, come to sing together.

Marta Ramos-Yzquierdo
in dialogue with the exhibition "Un poco con tus ojos" by Mauro Giacconi,
NF/ NIEVES FERNÁNDEZ, April 2023.

⁸ Patricio Rey y sus Redonditos de ricota, "Todo un palo" 1987. Like Spinetta, who was already a referent of struggle during the dictatorship, they were the fundamental Argentine rock groups for the generation that were still children during the Malvinas war.

⁹ Hester, Helen, *Xenofeminismo: tecnologías de género y políticas de reproducción*, Caja Negra Editora, Buenos Aires, 2018.

¹⁰ Zizek, Slavoj, *La vigencia de El manifiesto comunista*, Editorial Anagrama, Barcelona, 2018.



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Exhibition view: A little with your eyes

2023

Graphite and pigment on paper, glue, silicone, magnets and nuts.

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Exhibition view: A little with your eyes

2023

Graphite and pigment on paper, glue, silicone, magnets and nuts.



NF /

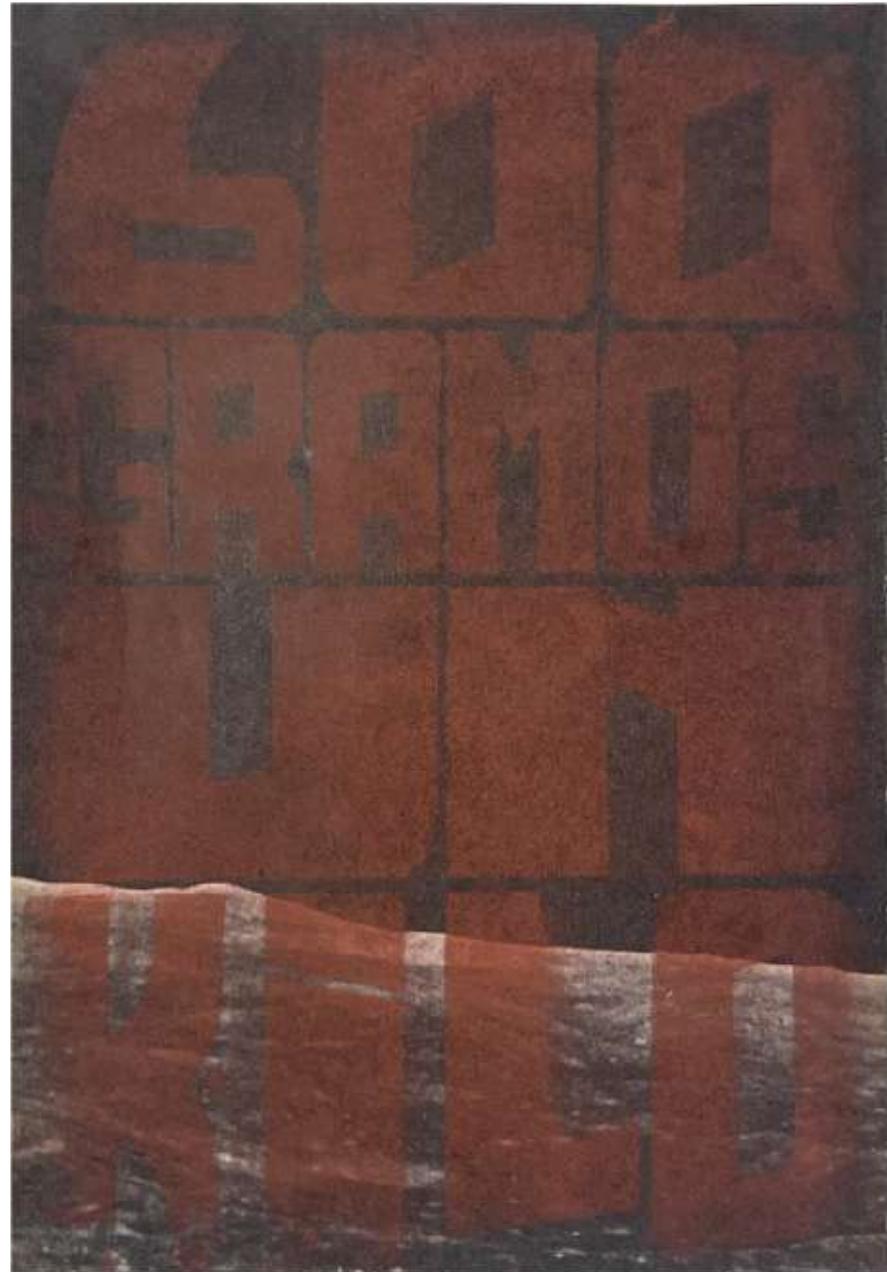
Como si fosse solido

2023

Graphite and pigment on paper, glue, silicone, magnets and nuts.
Variable sizes



NF / *600 gramos un kilo*
2018
Pigment and eraser on encyclopedia cover
24.5 x 17 cm



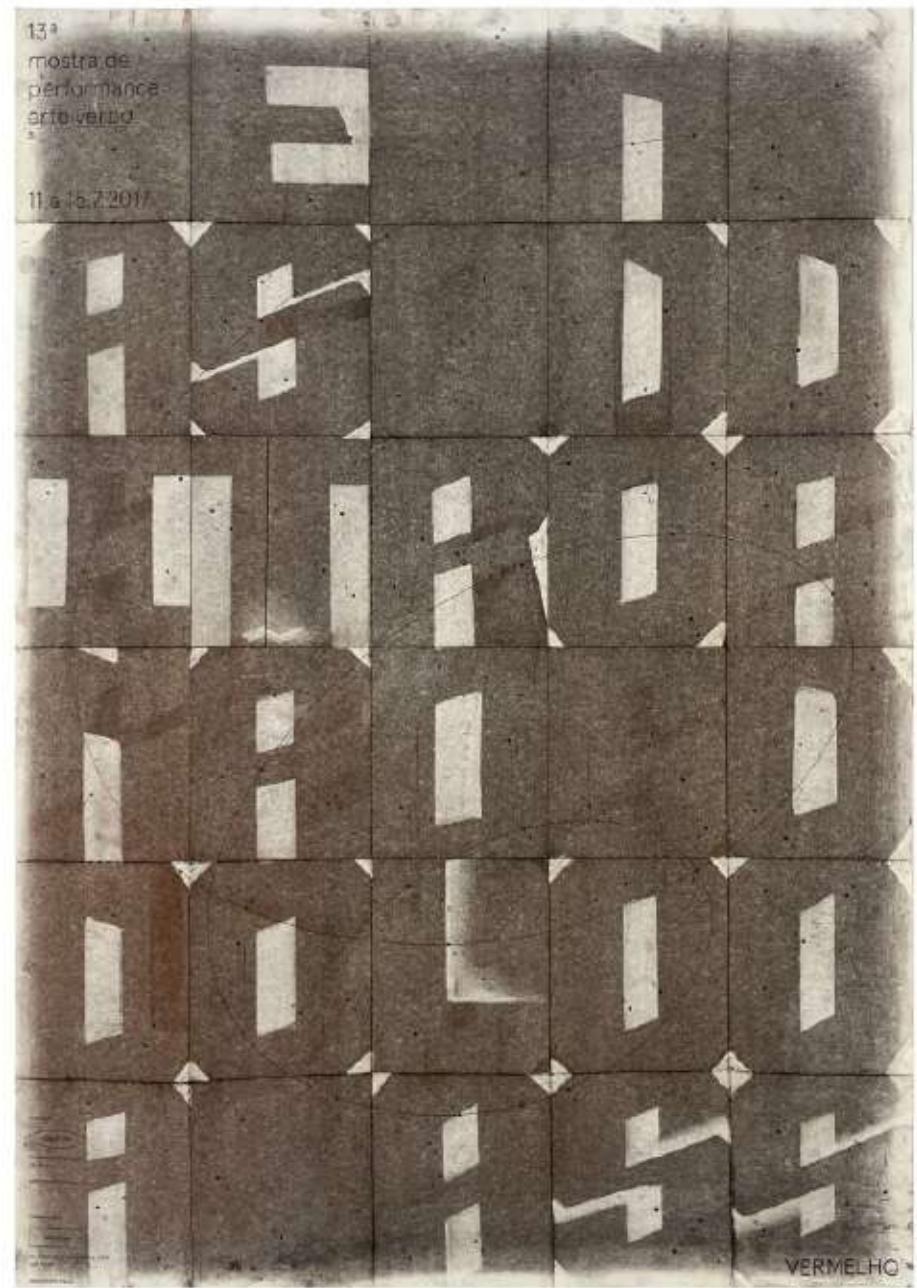
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Ainda estao rolando os dados

2023

Pigment and eraser on foldout of Verbo performance and art exhibition

72 x 50 cm



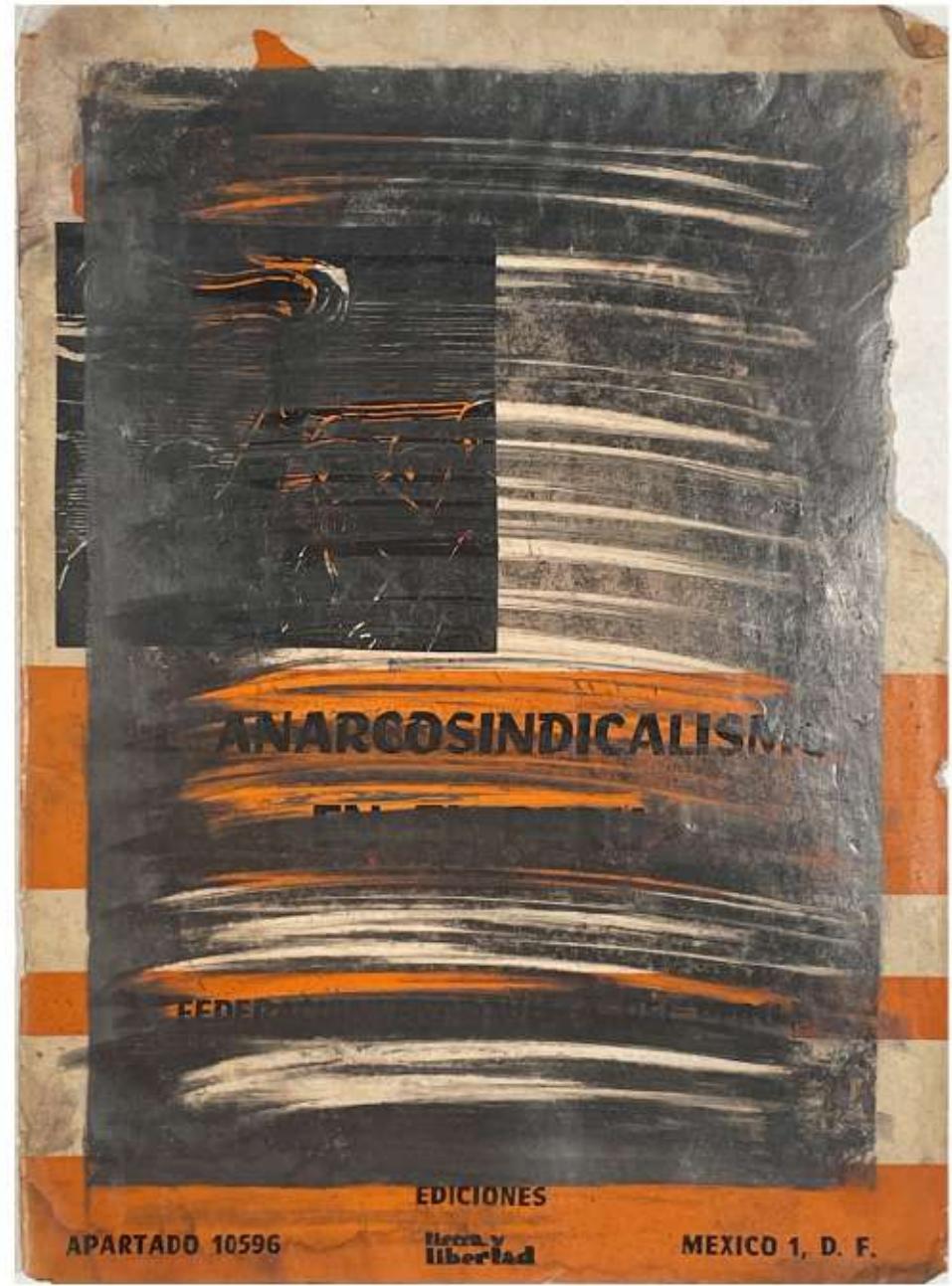
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Anarcosindicalismo

2023

Graphite and eraser on anarchist publication

22.7 x 17 cm



NF /

Andamies Pingentes

2023

Pigment and eraser on ink drawing on paper

29.8 x 22.5 cm



NF /

Artesana Paciencia

2023

Pigment and eraser on printing press scrap

89.5 x 61 cm



NF /

Atrapalhado o trafego
2023
Pigment and eraser on scrap paper
57.9 x 44 cm



NF /

Celosía chica

2023

Pigment and eraser on newsprint on newspaper

58 x 41 cm



NF /

Celosía
2023

Pigment and eraser on waste paper
86.6 x 57 cm



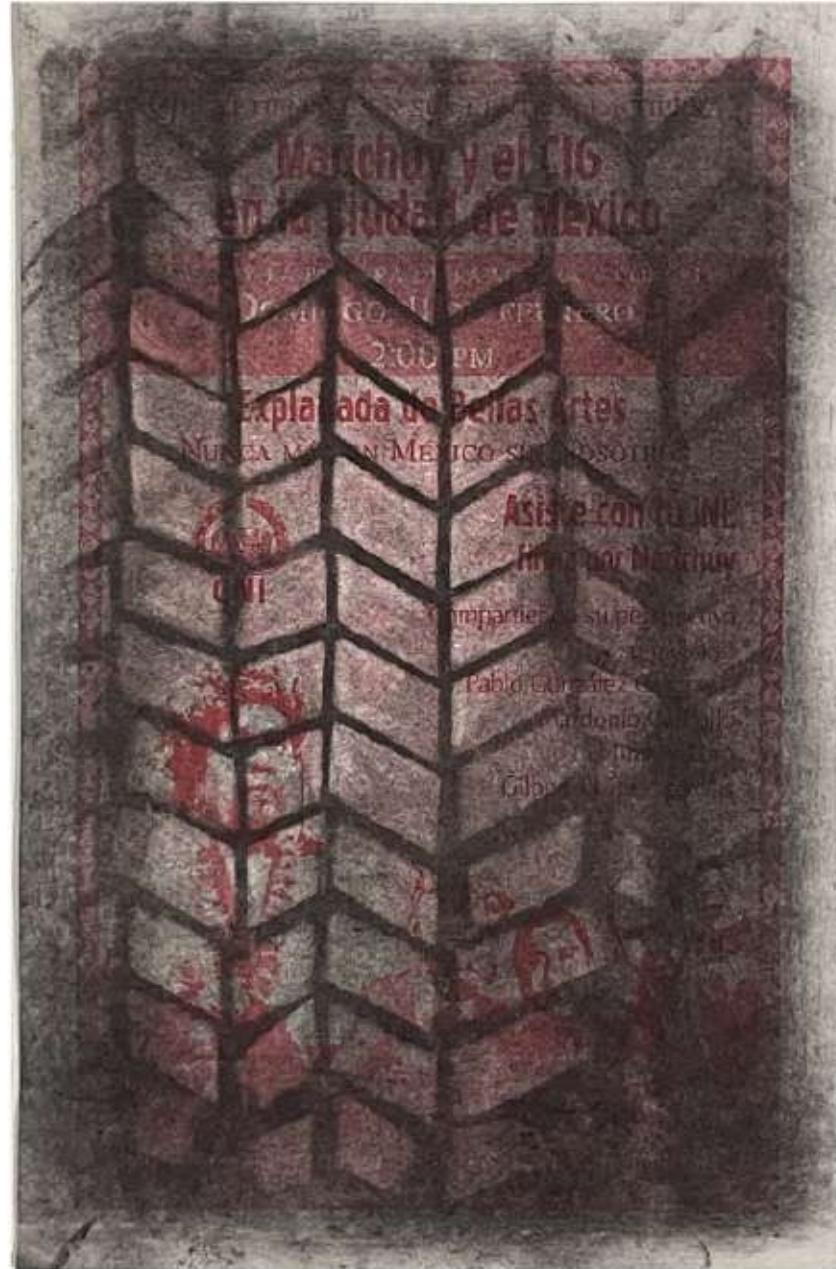
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Che qué esperás
2023

Pigment and eraser on "Bohemia" magazine page
30.5 x 23 cm



NF / CIG
2023
Pigment and eraser on National Indigenous
21.5 x 14 cm



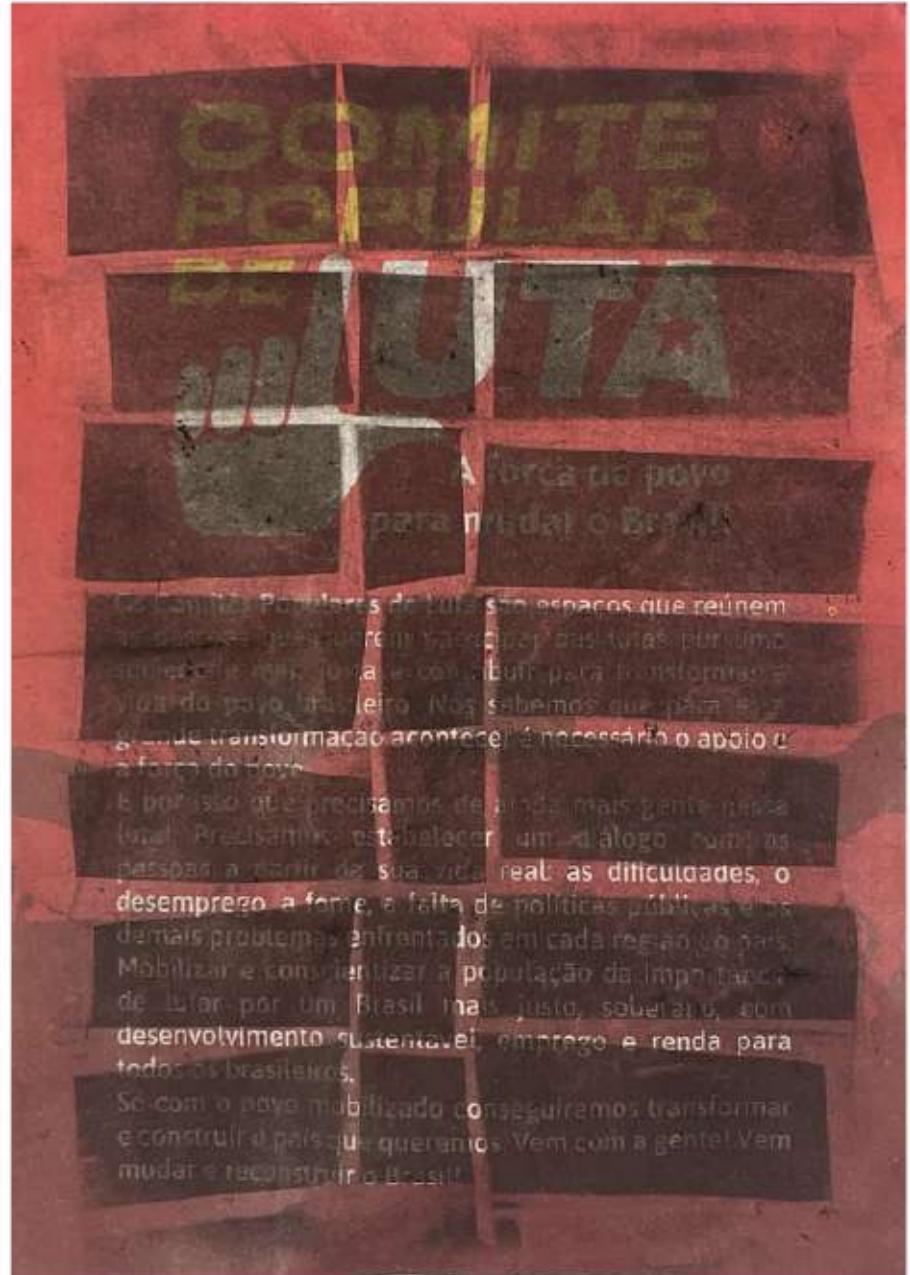
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Comité Popular de LUTA

2023

Pigment and eraser on LUTA People's Committee campaign brochure

21 x 15 cm

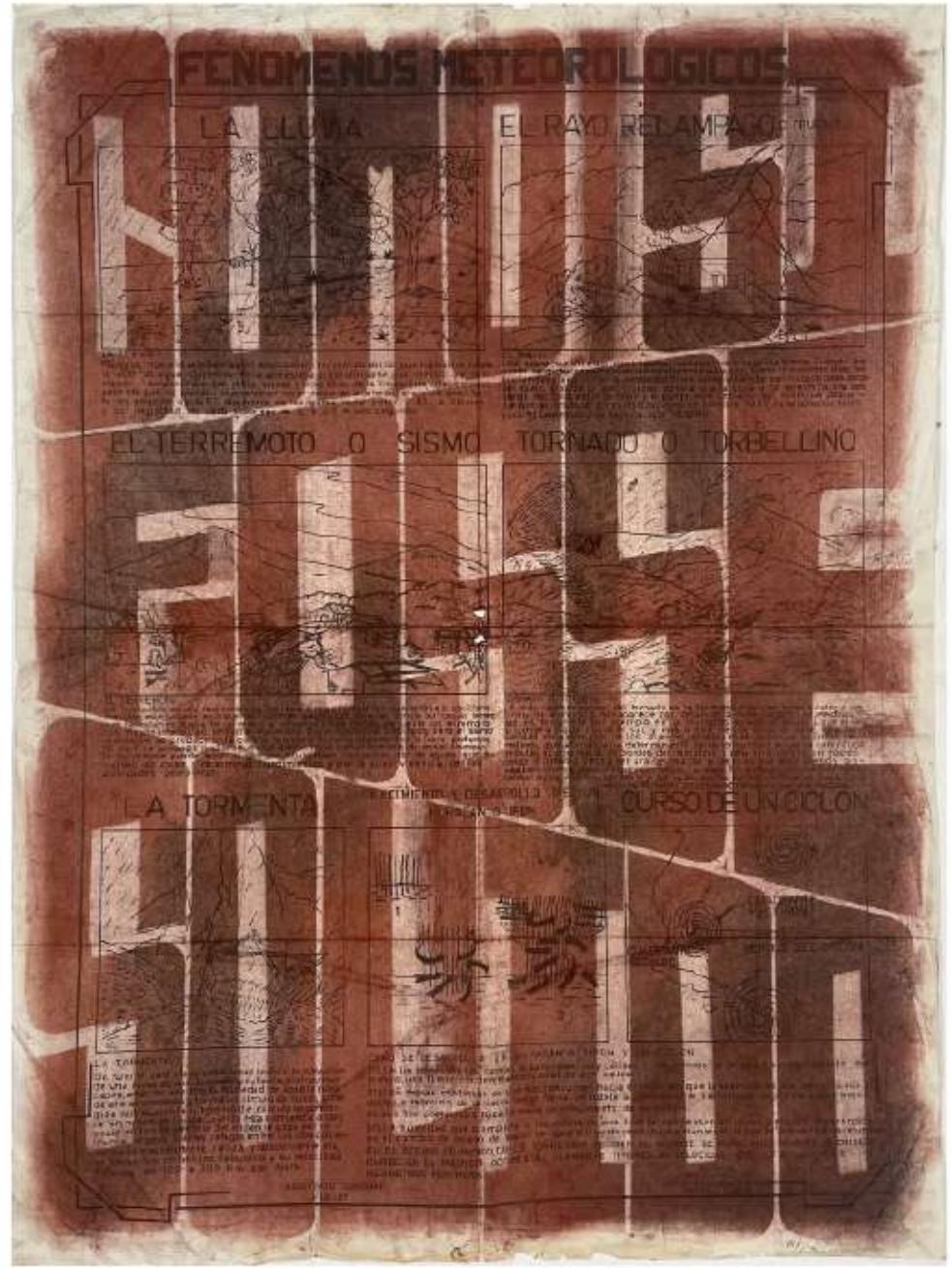






NF /

Como si fosse solido
2023
Pigment and eraser on school foils
94.5 x 70 cm



NF /

Con el arriba nervioso

2023

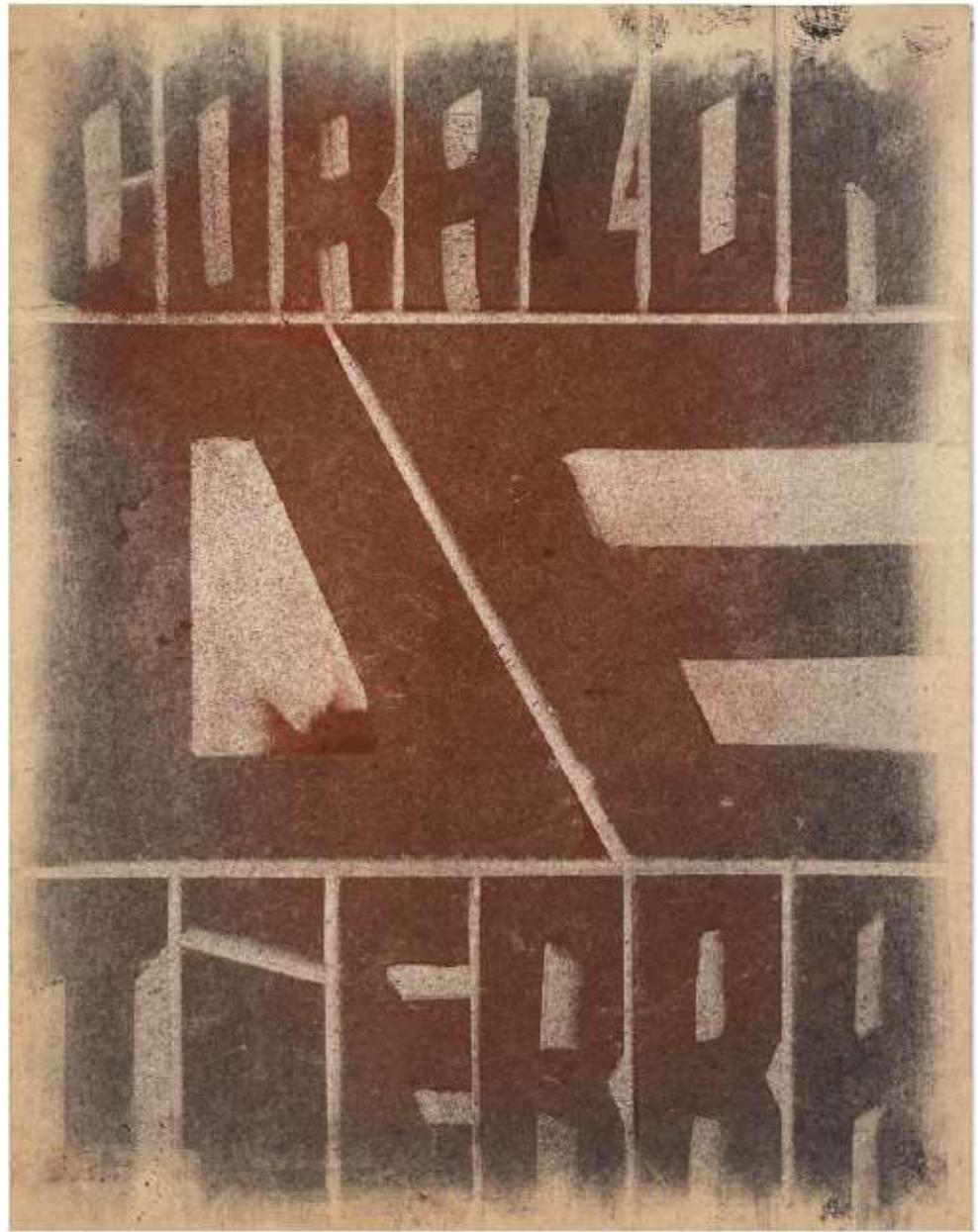
Pigment and eraser on scrap paper

89.5 x 61 cm



NF /

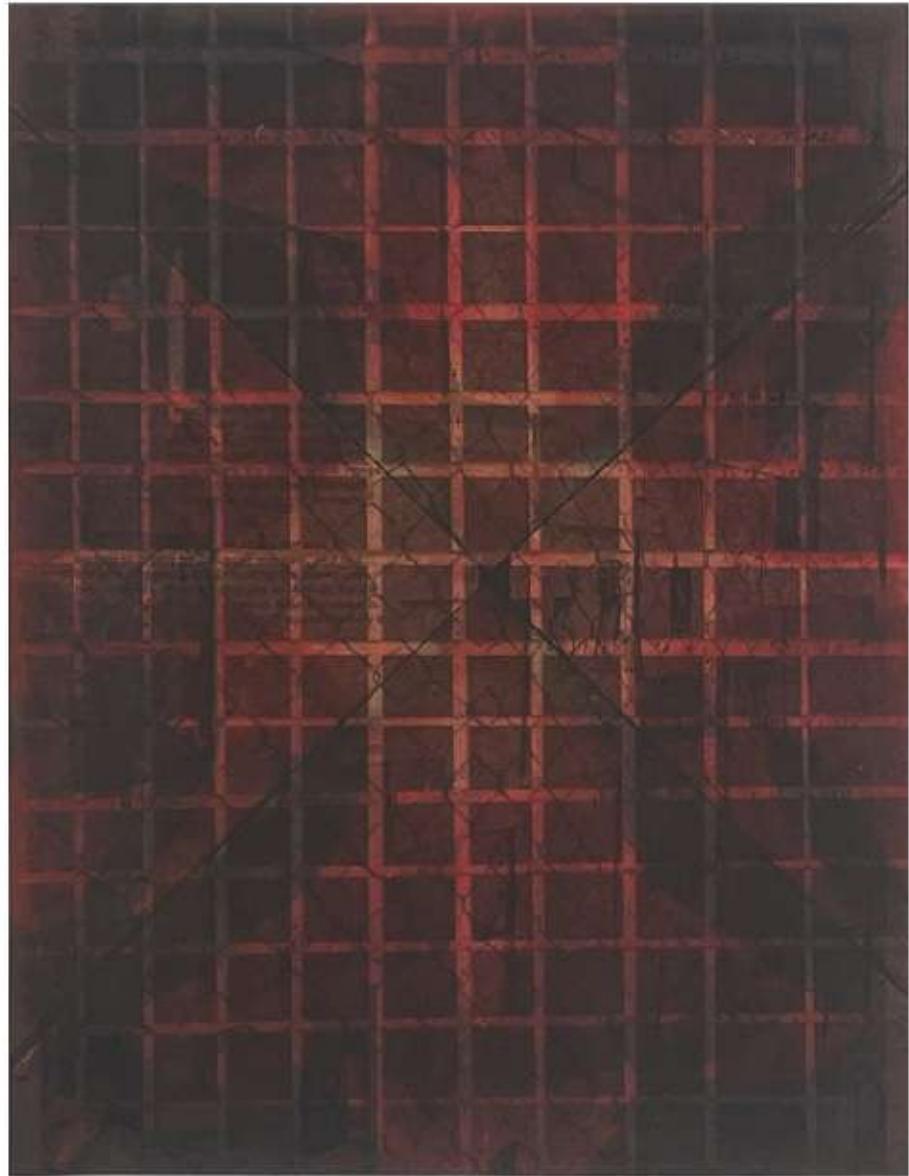
Corazón de tierra
2023
Pigment and eraser on scrap paper
27.8 x 21.6 cm



NF /
Cruz

2023

Pigment and eraser on printing press waste
28 x 21.4 cm



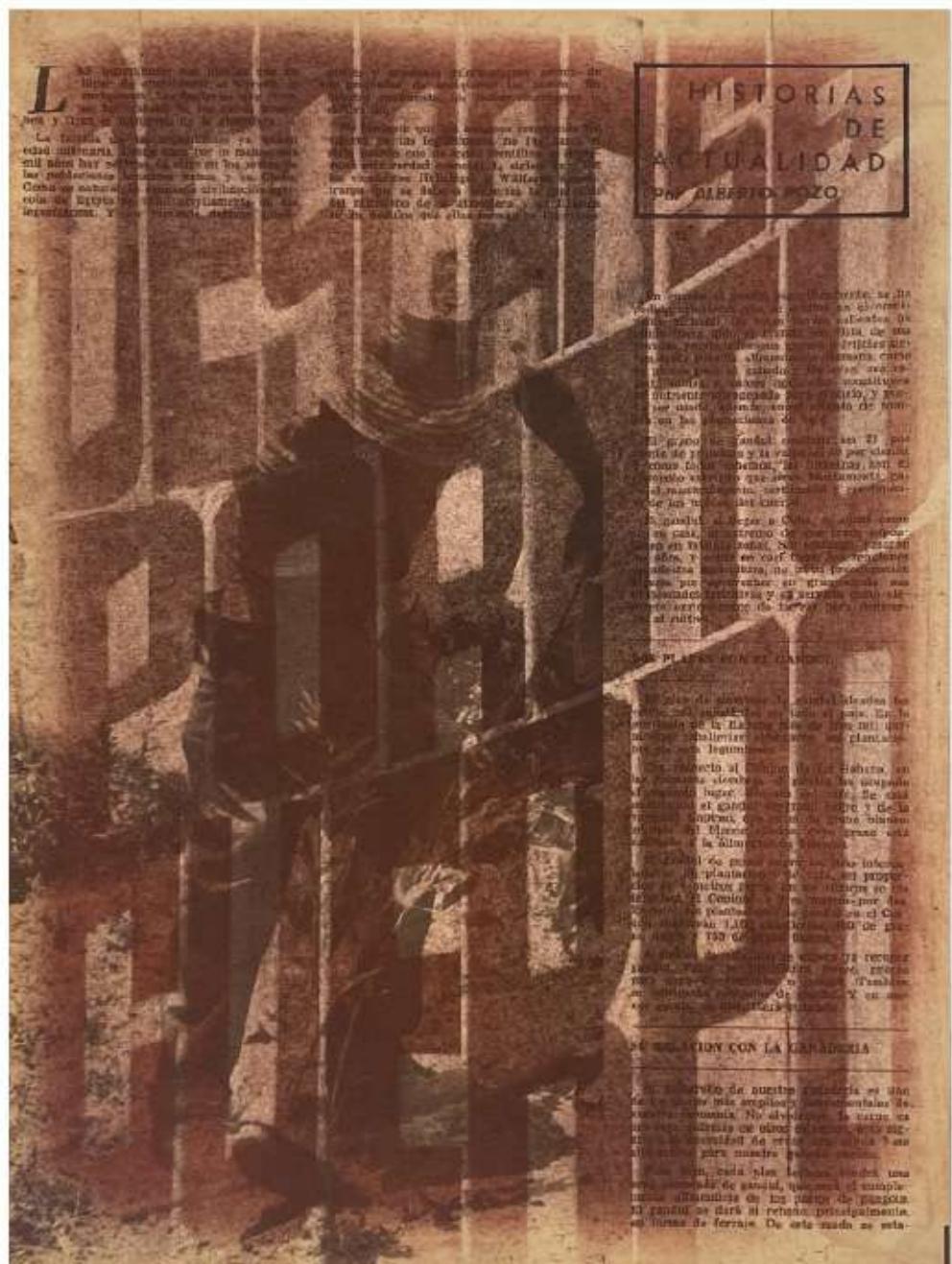
NF /

Descansa por tu cuerpo

2023

Pigment and eraser on "Bohemia" magazine page

30.3 x 23.9 cm



NF /

Desde el fondo del tiempo

2023

Pigment and eraser on charcoal drawing and eraser on
paper

95.5 x 70 cm



NF/

Diablito

2023

Pigment, graphite and eraser on paper

28 x 21.5 cm



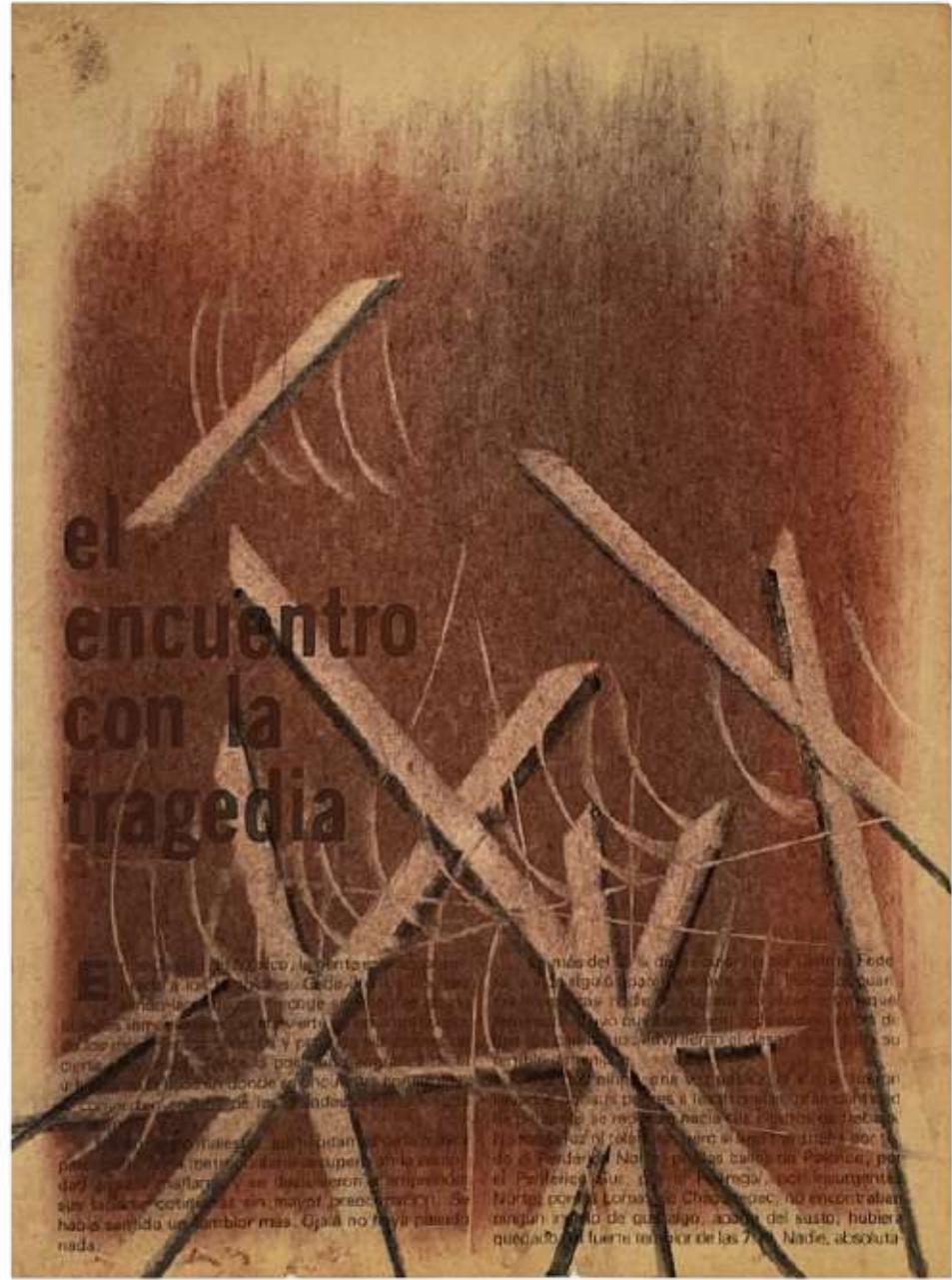
NF /

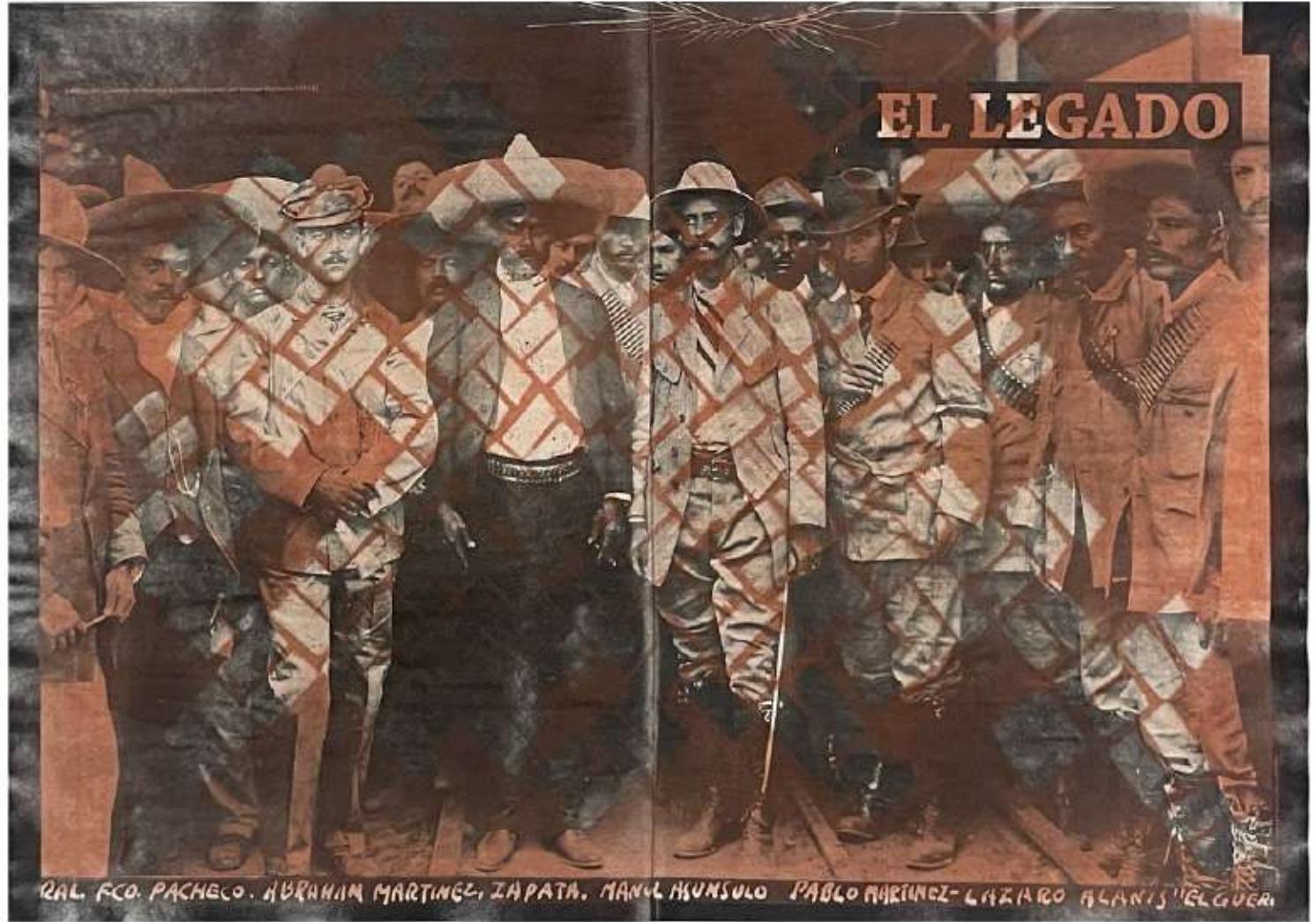
El encuentro con la tragedia

2023

Pigment and eraser on page of publication on Mexico's earthquake
of 1985

28 x 20.5 cm





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El legado

2023

Pigment and eraser on "Progreso" page

33.5 x 48 cm



NF /

El tiempo es impreciso

2023

Pigment and eraser on poster by Joaquín Torres García

33.8 x 48 cm

NF /

En la defensa

2023

Pigment and eraser on printing press waste

89.8 x 60 .5 cm



NF /

Esfuerzo constante 01

2023

Pigment and eraser on page of publication on building
materials

28 x 21.5 cm



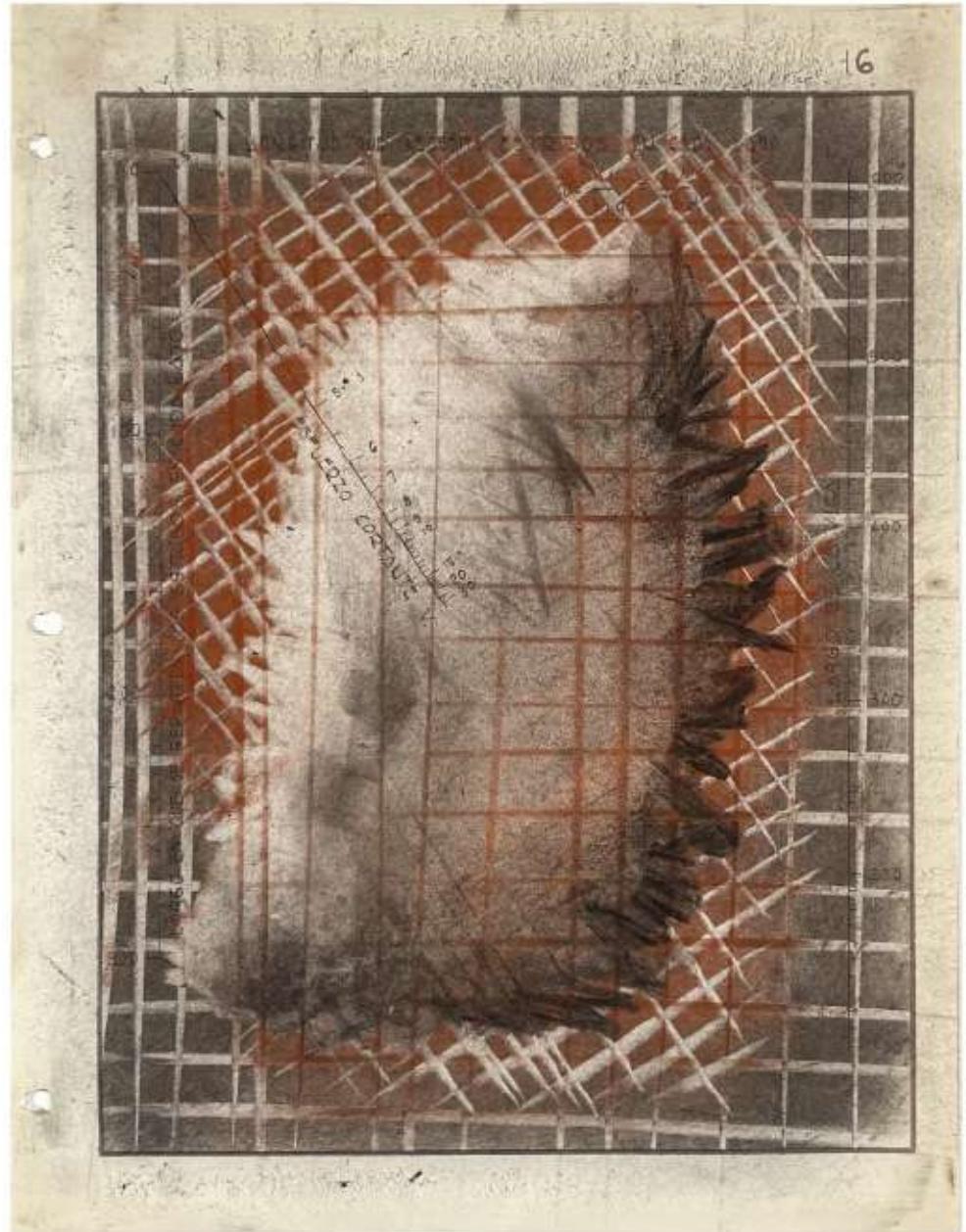
NF /

Esfuerzo constante 02

2023

Pigment and eraser on page of publication on building
materials

28 x 21 cm



NF / *Fondo negro 01*
2023
Pigment and eraser on scrap paper
86.7 x 57 cm







NF /

Como si fosse sólido (detail)

2023

Graphite and pigment on paper, glue, silicone, magnets and nuts.
Variable sizes



NF / *Como si fosse sólido* (detail)

2023

Graphite and pigment on paper, glue, silicone, magnets and nuts.
Variable sizes

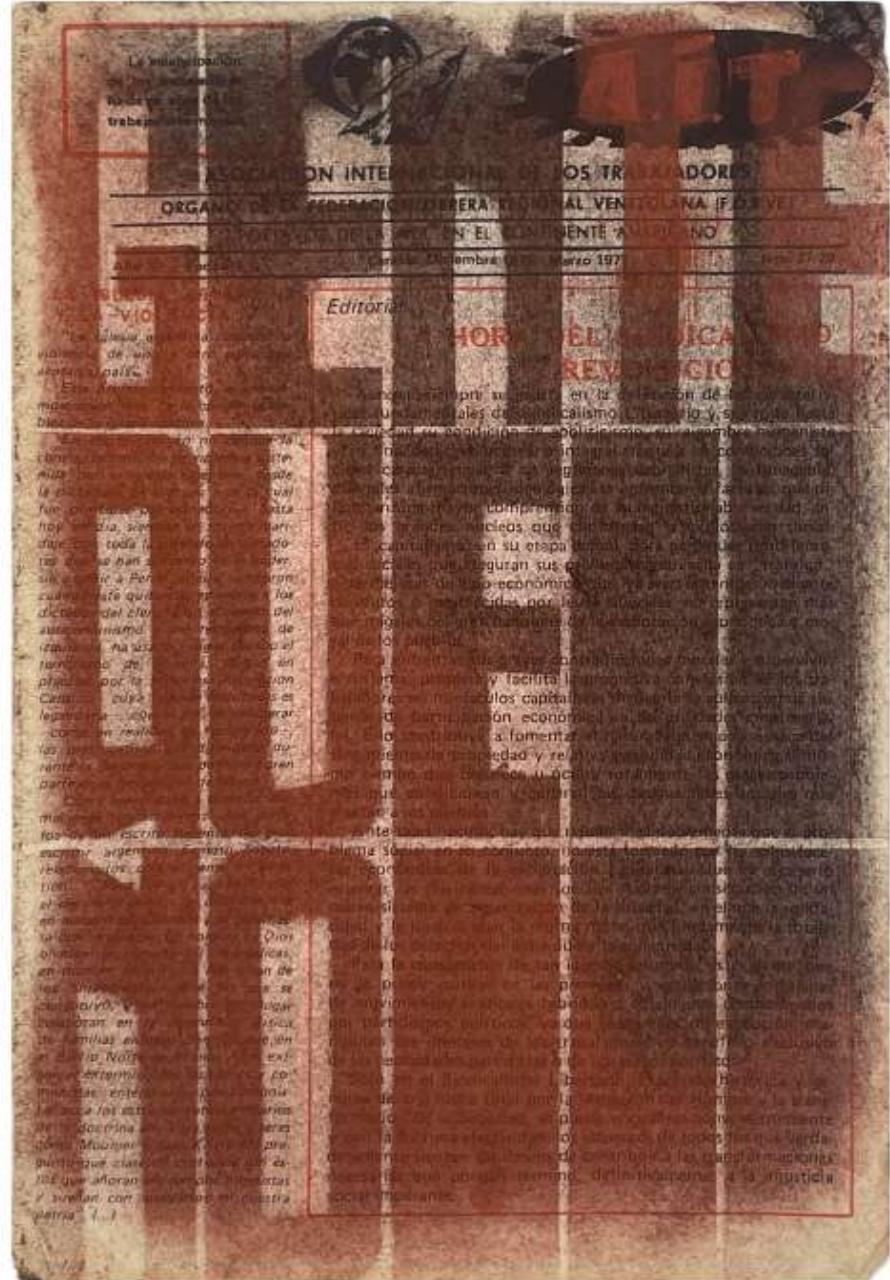
NF/

Gente que no

2023

Pigment and eraser on anarchist publication page

23.5 x 16 cm



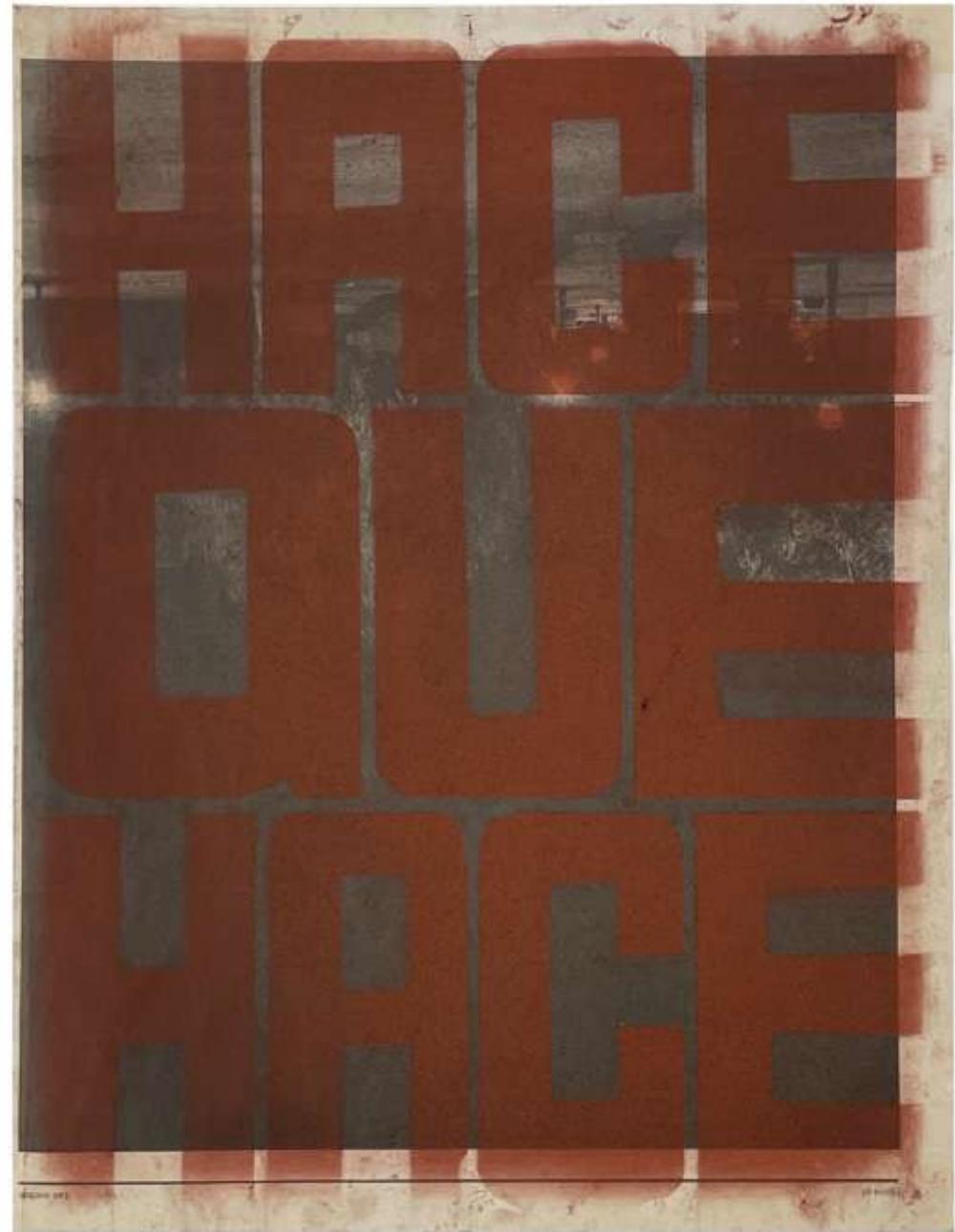
NF /

Hace que hace

2023

Pigment and eraser on scrap paper

38.2 x 30 cm



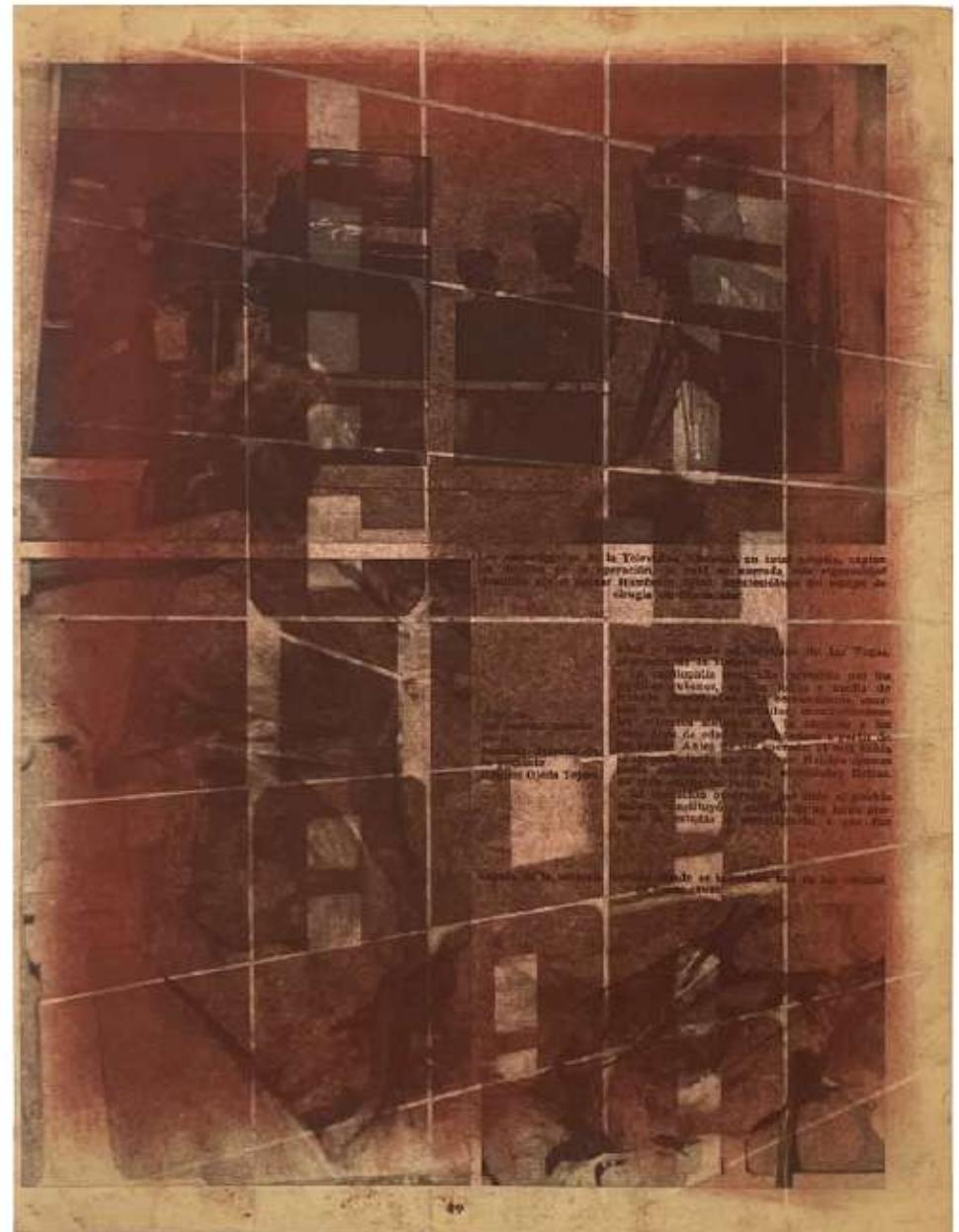
NF /

Hacia la entraña

2023

Pigment and eraser on page of publication "Bohemia".

30.5 x 23 cm



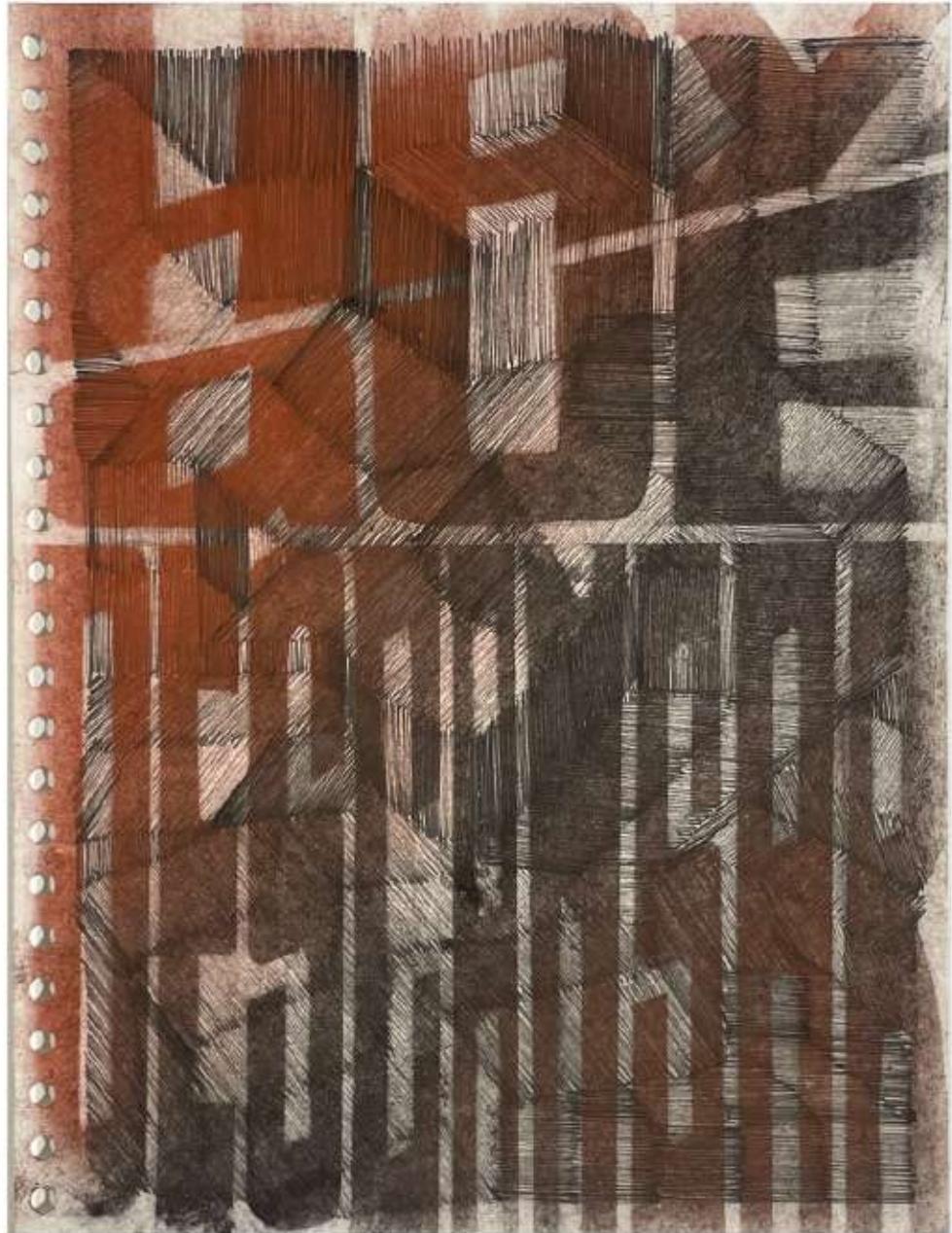
NF /

Hay que descansar

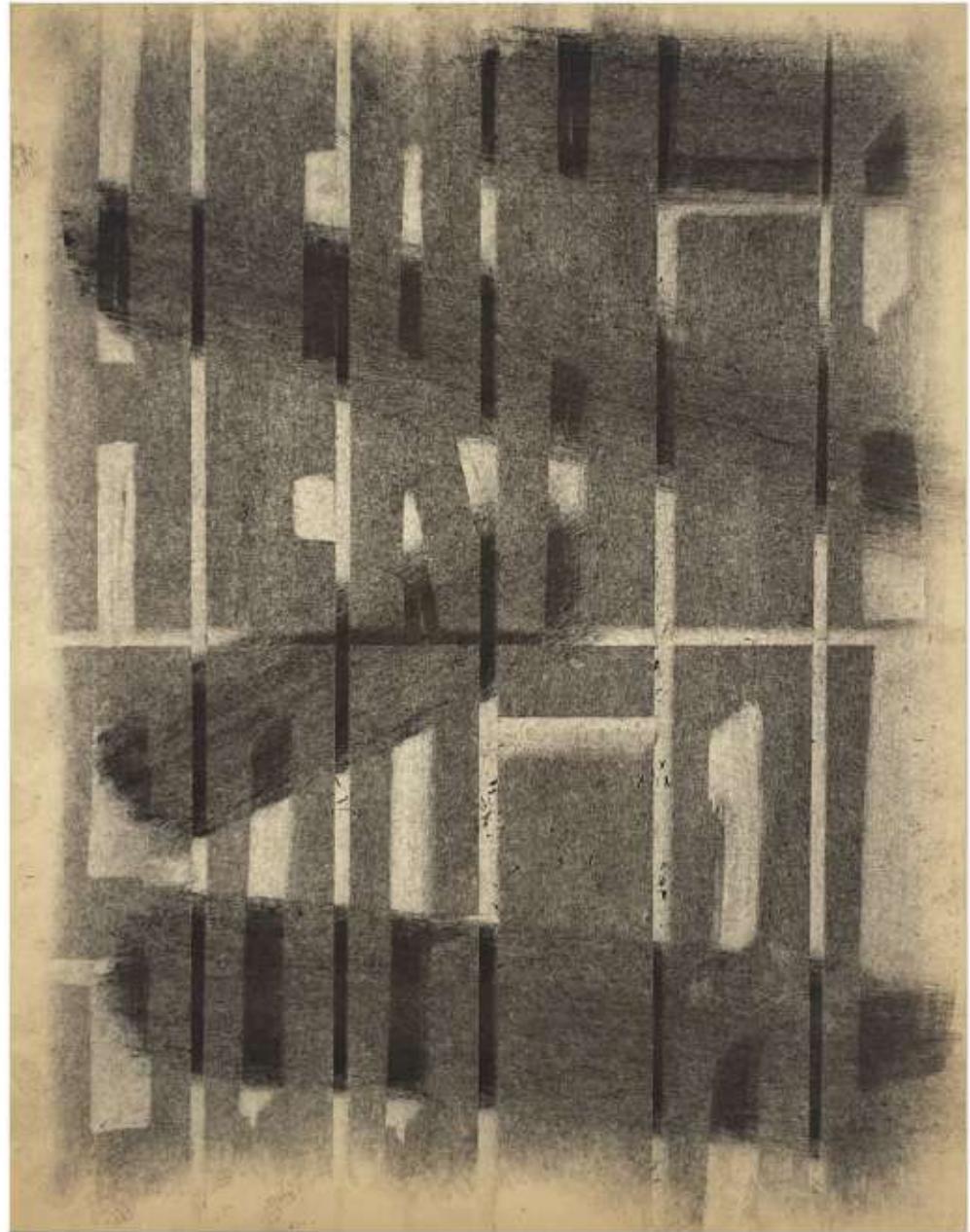
2023

Pigment and eraser on ink drawing on paper

30 x 23 cm



NF/ *Hernia social*
2023
Pigment and eraser on scrap paper
28 x 21.5 cm



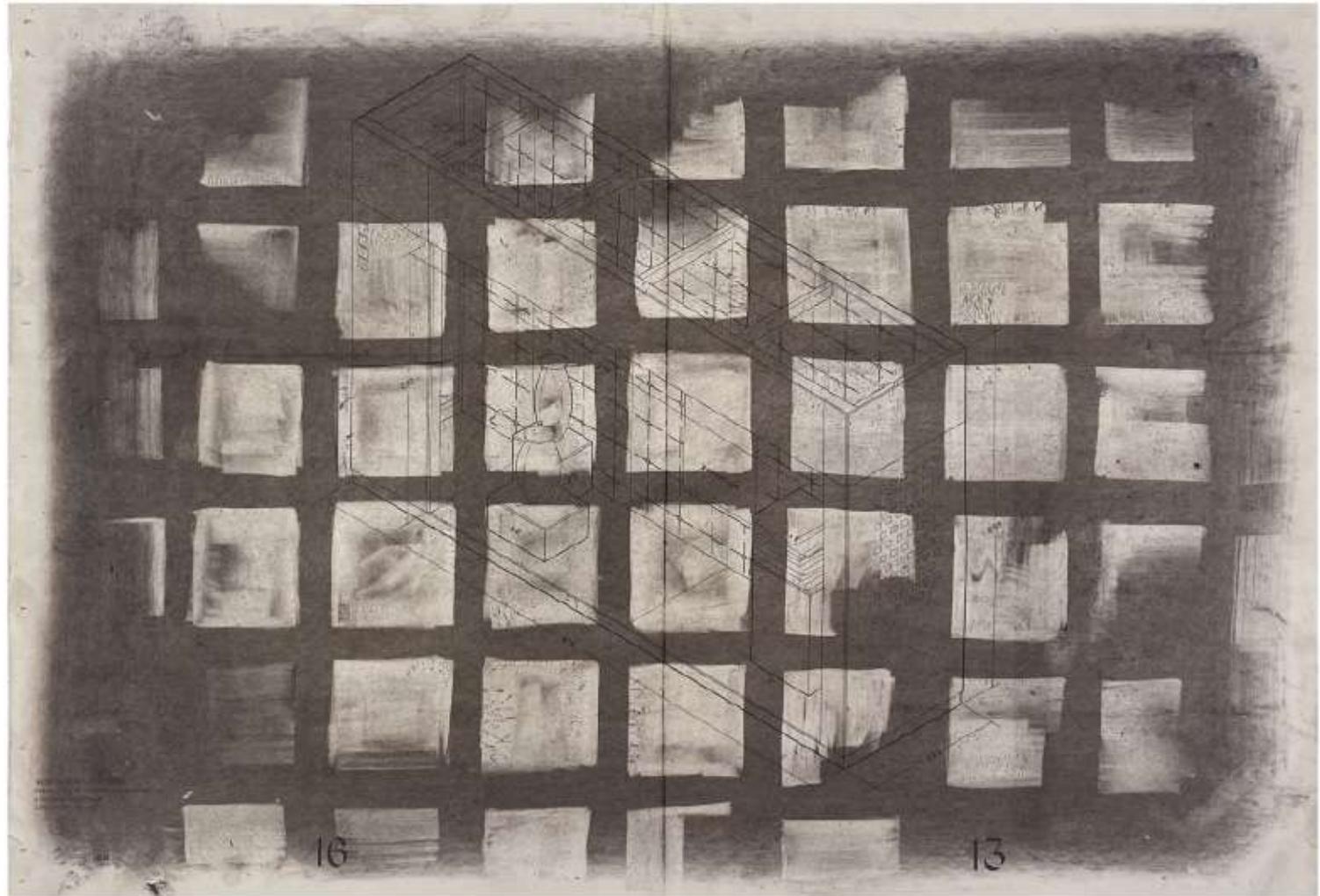
NF /

Kakemono

2023

Pigment and eraser on art catalog page

32.5 x 50.6 cm



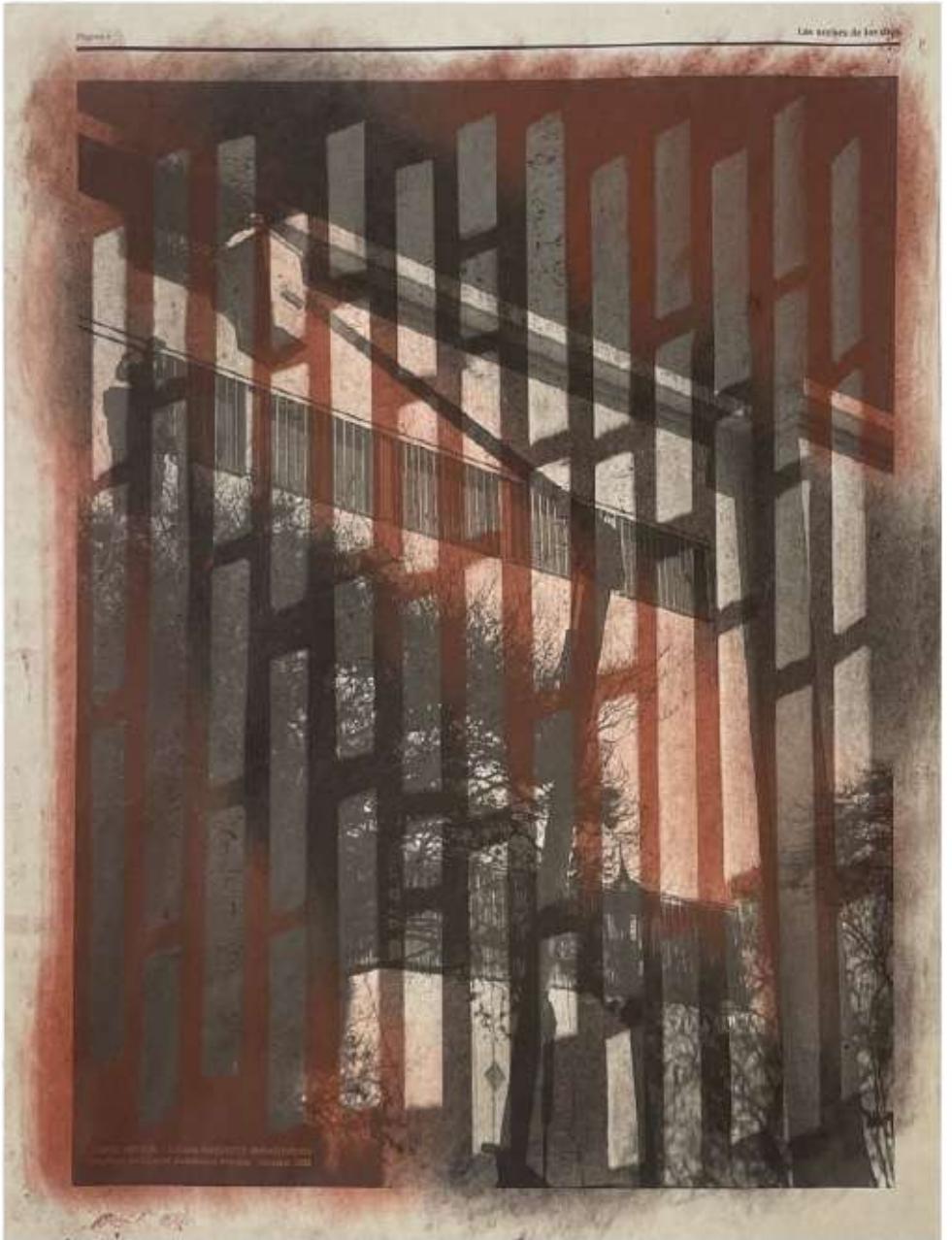
NF/

La noche de los días

2023

Pigment and eraser on art catalog page

38.5 x 29 cm



NF/ *Las ideas y los hechos*
2023
Graphite on CNT newspaper
48 x 34 cm

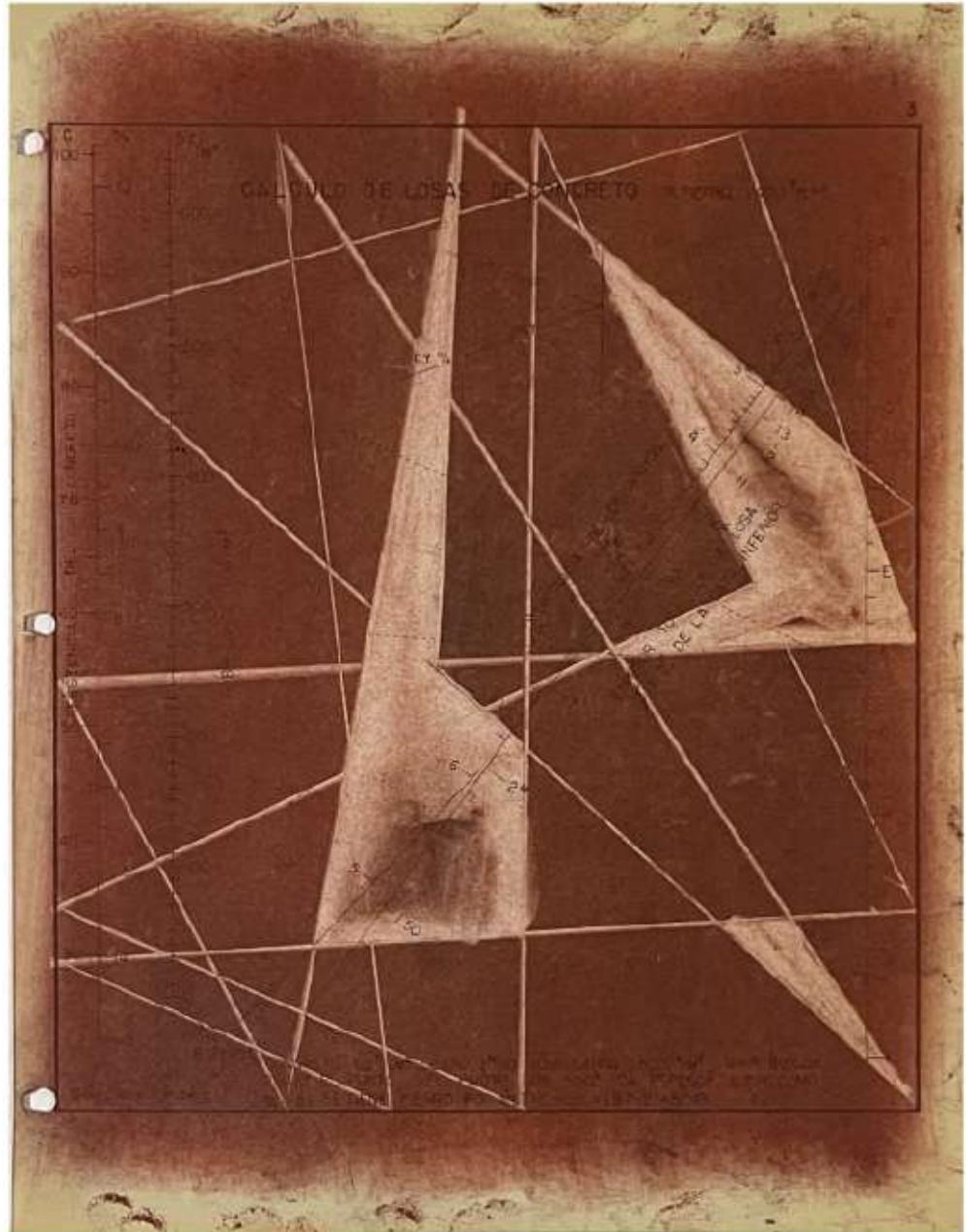


NF /

Lozza

2023

Pigment and eraser on building materials publication
28 x 21.5 cm



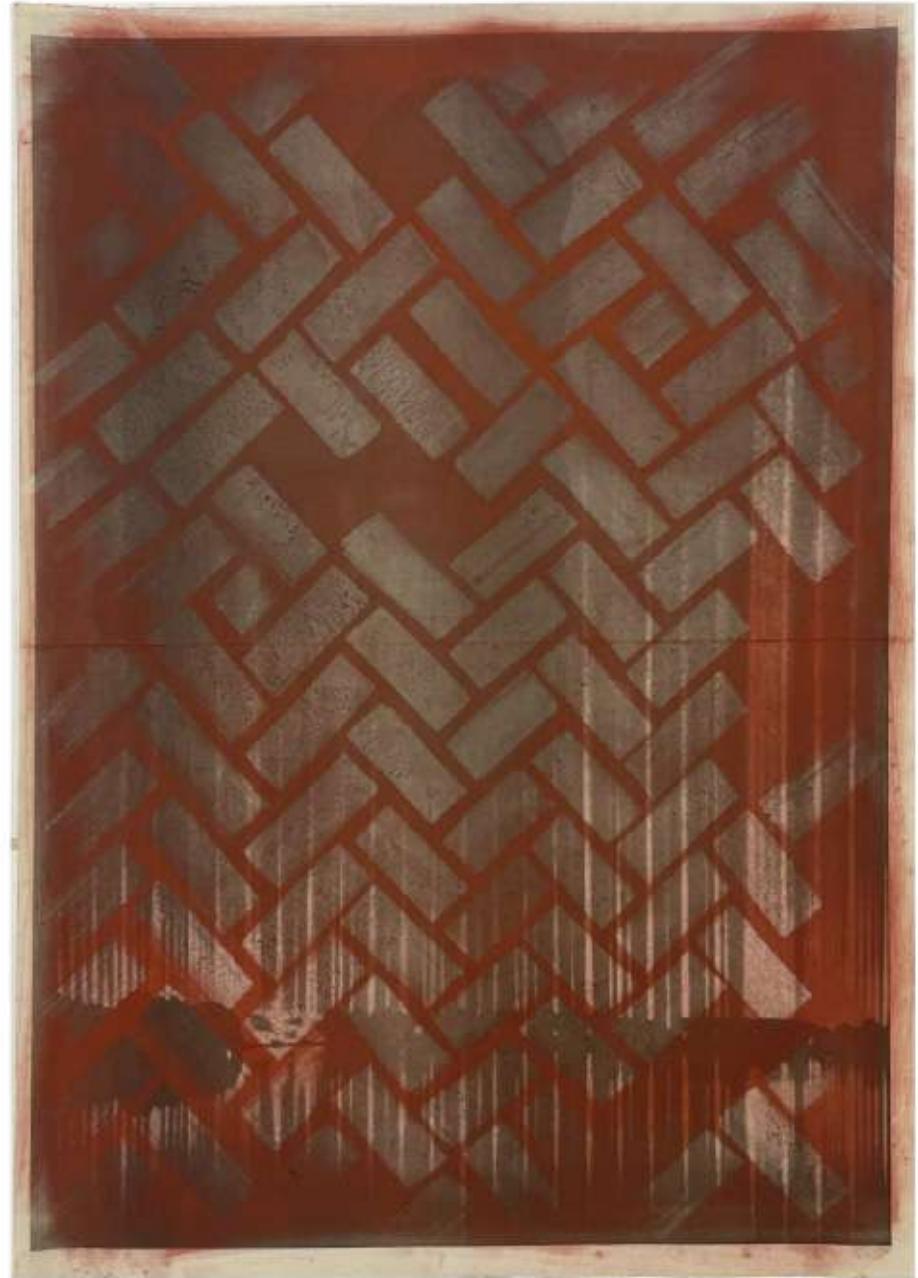
NF/

Luz y celosía

2023

Pigment and eraser on art publication

58 x 40.8 cm

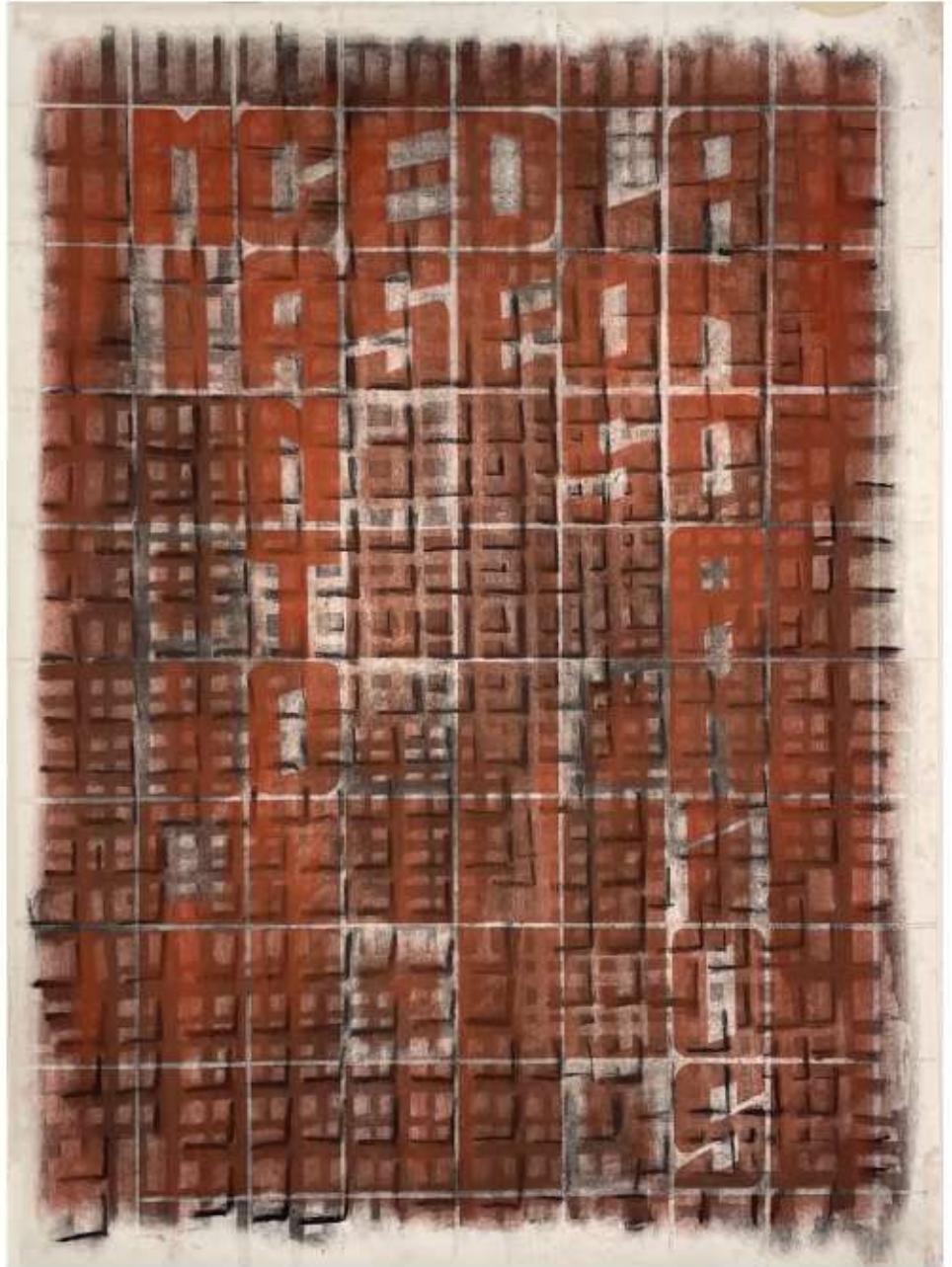


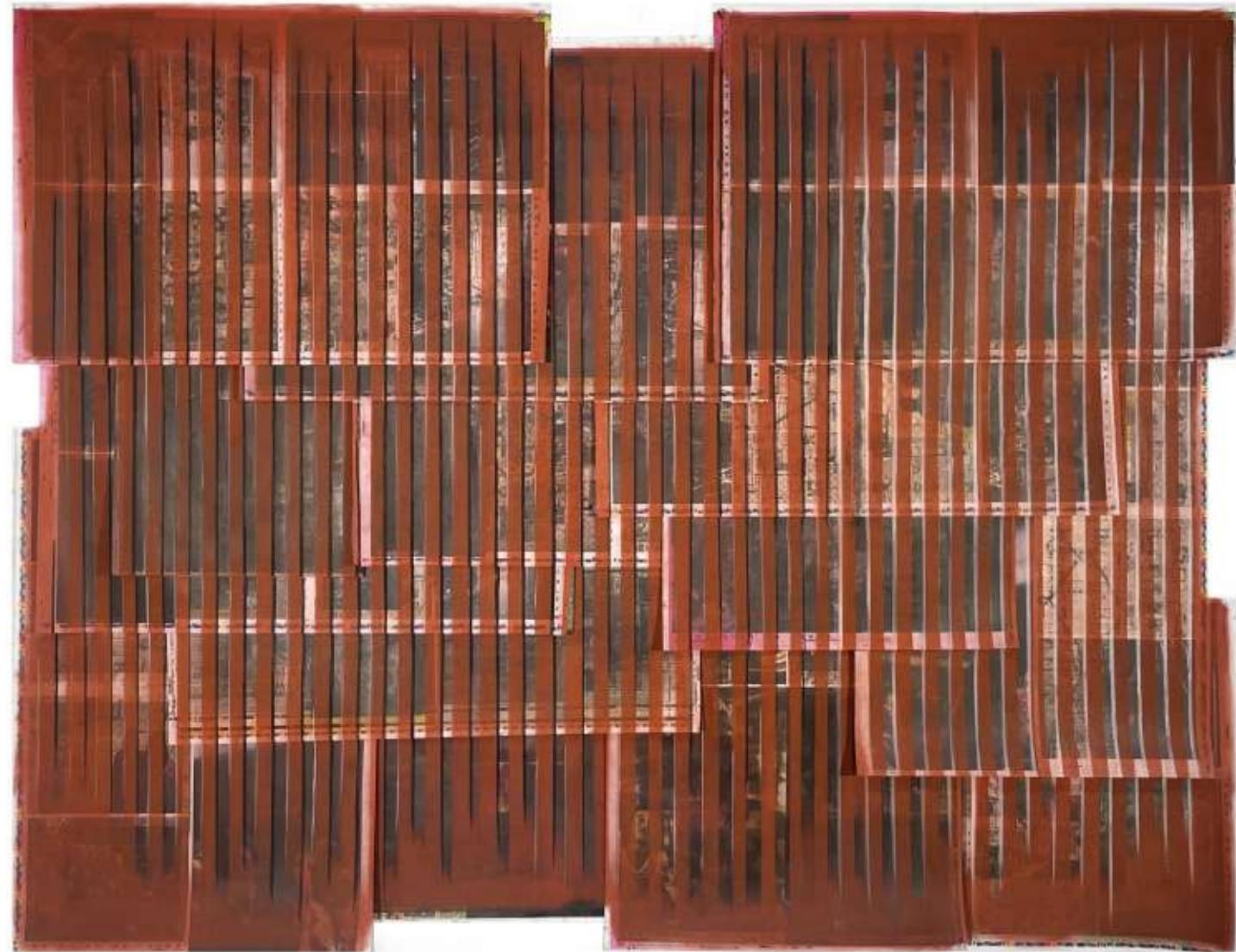
NF /

Mi canto es de los andamios

2023

Pigment and eraser overdrawing charcoal and eraser on paper
95 x 70 cm





NF /

Mirarse en el espejo

2023

Pigment and eraser on printing discs

160 x 206 cm

NF / *Mirarse en el espejo* (detail)
2023
Pigment and eraser on printing discards
160 x 206 cm



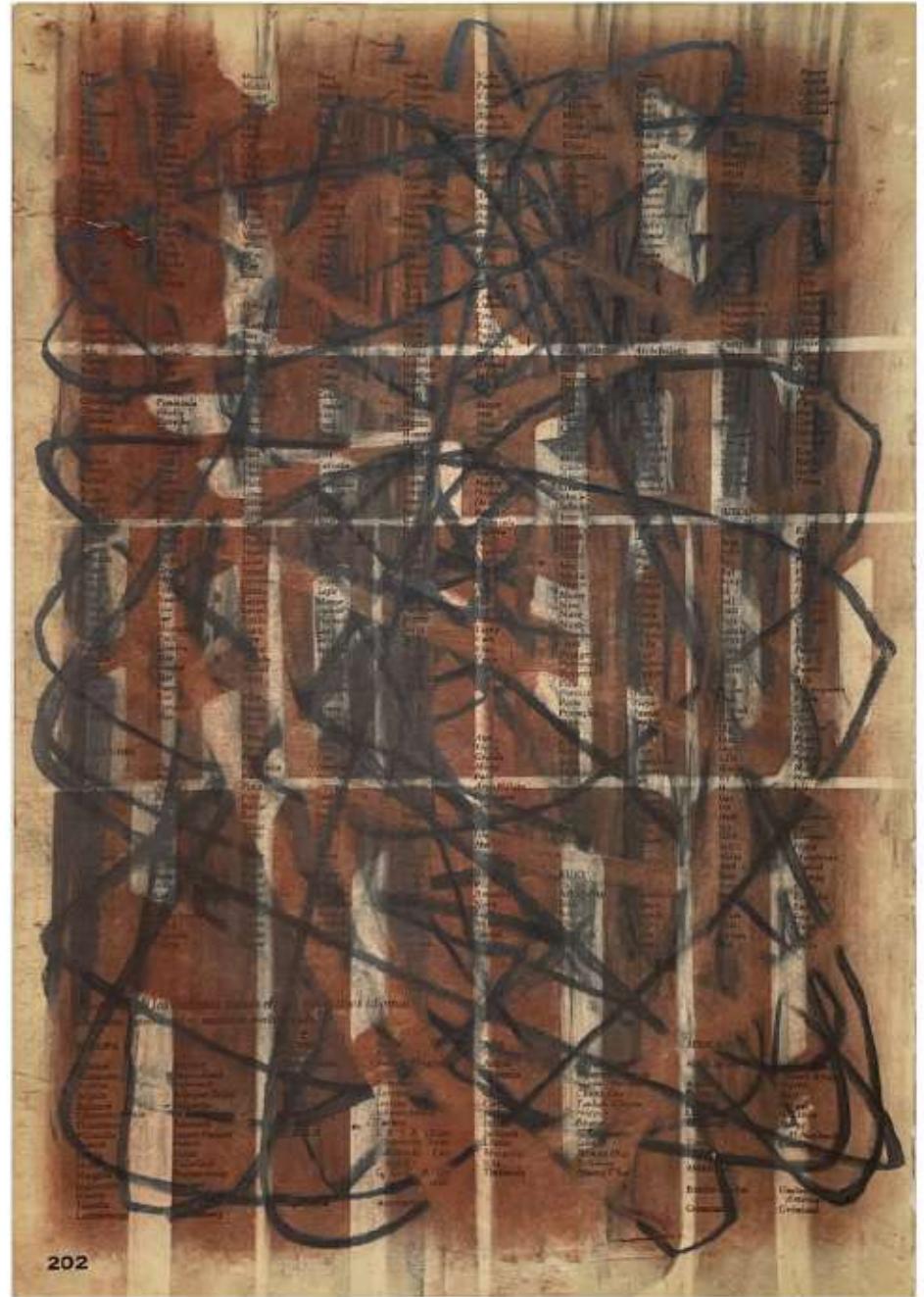
NF / No estoy haciendo nada
2023

No estoy haciendo nada

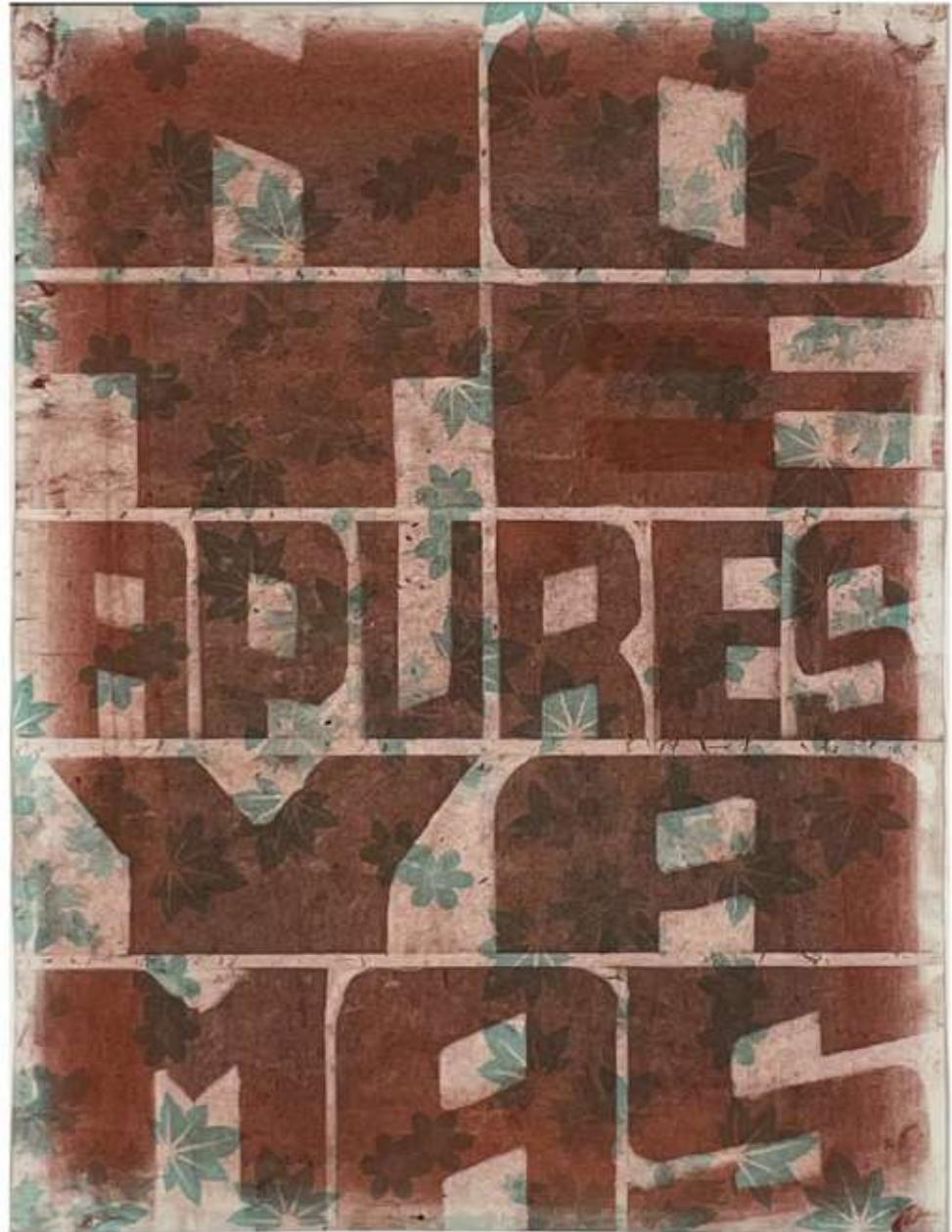
2023

Pigment and eraser on graphite drawing on atlas page

39 x 27 cm



NF / *No te apures ya más*
2023
Pigment and eraser on scrap paper
29 x 22 cm



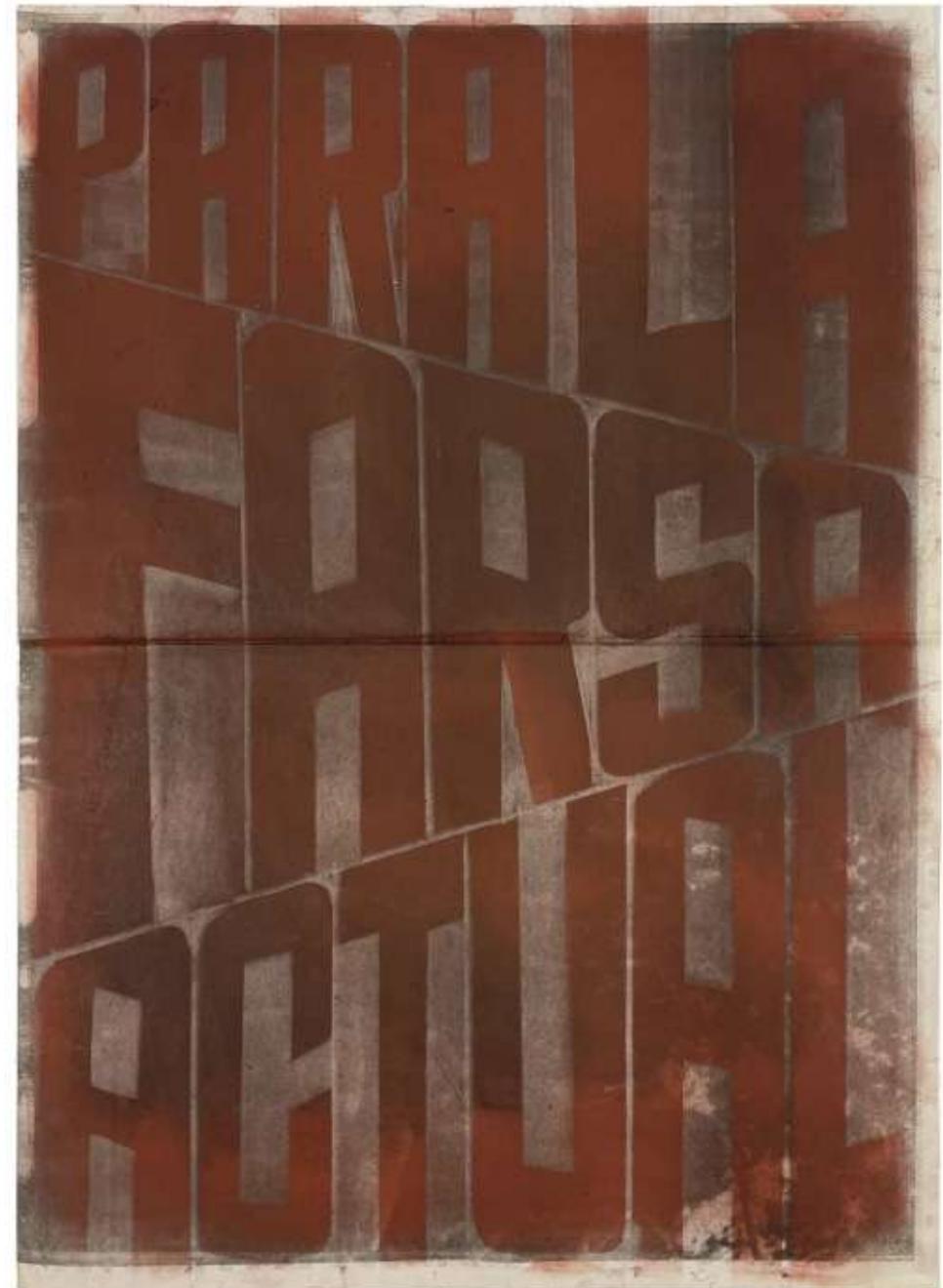
NF /

Para la farsa actual

2023

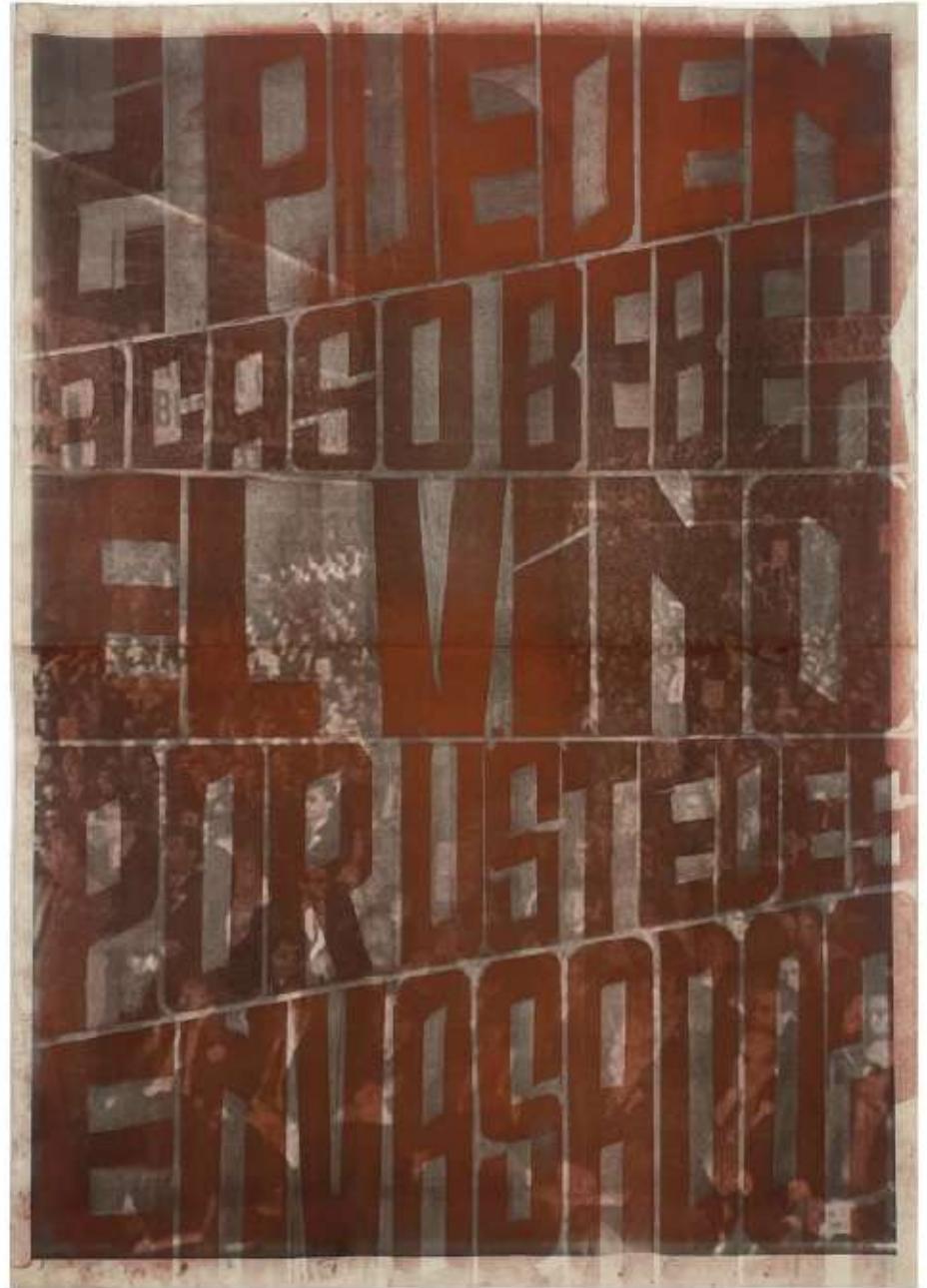
Pigment and eraser on art publication

57.8 x 40.7 cm

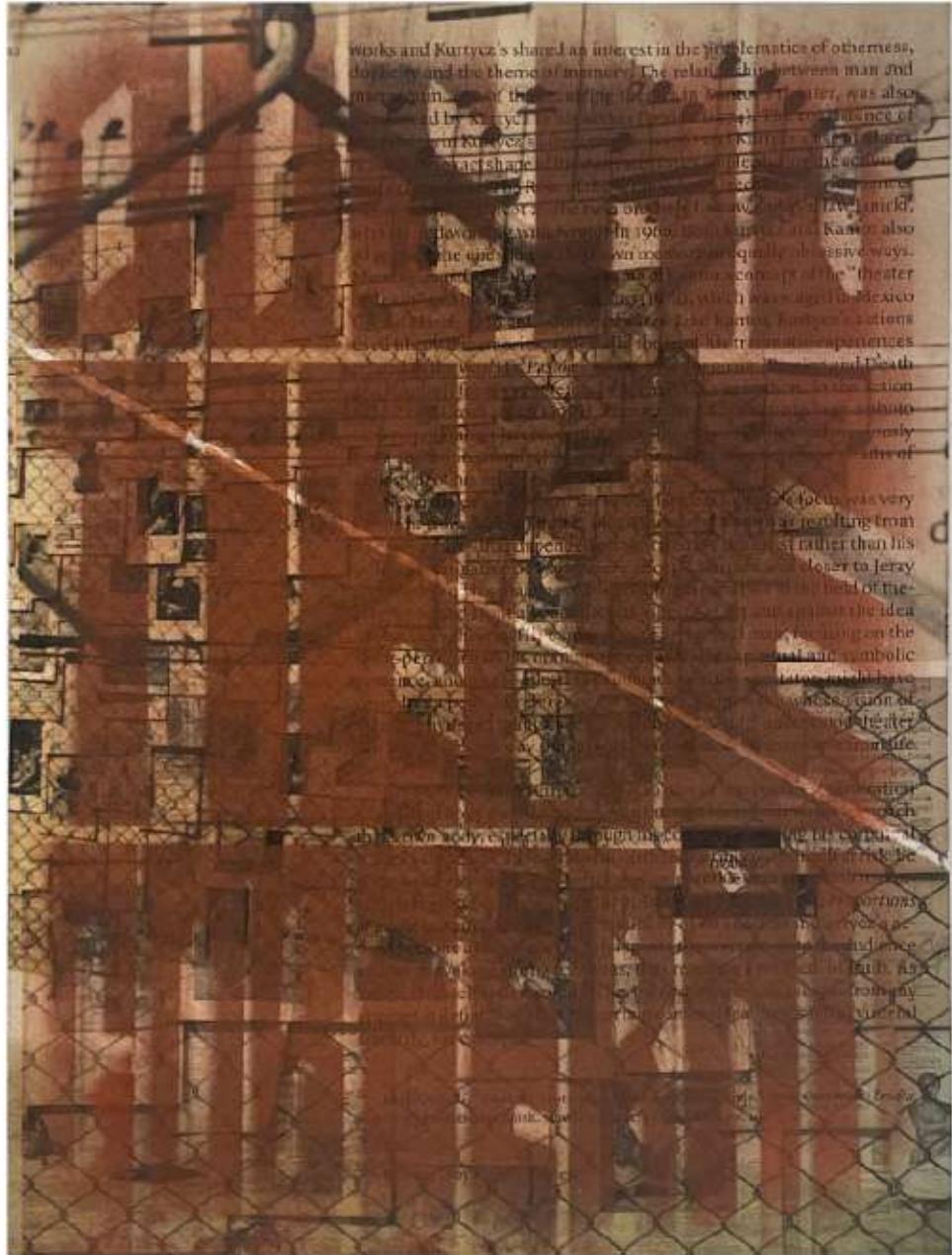


NF /

Pueden acaso beber
2023
Pigment and eraser on art publication
58 x 41 cm



NF/ *Que no tiene gobierno*
2023
Pigment and eraser on printing press waste
26.5 x 20 cm



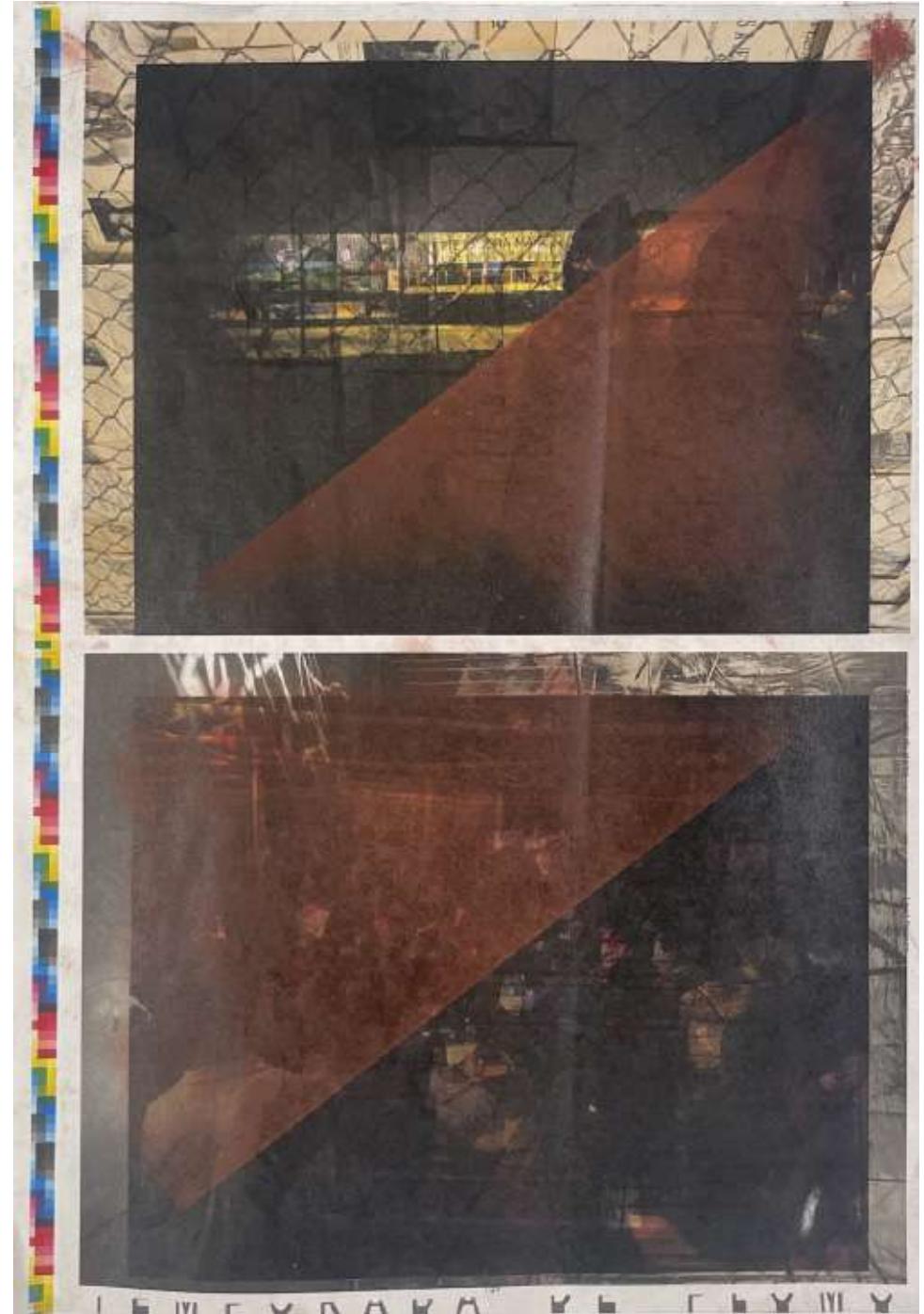
NF /

R&N

2023

Pigment and eraser on printing press waste

42.2 x 29.5 cm



NF /

Reticula 01

2023

Pigment and eraser on printing press waste

95 x 70 cm





NF /

Reticula 02

2023

Pigment and eraser on printing press waste

70 x 95 cm

NF /

Reticula 03

2023

Pigment and eraser on printing press waste

95.5 x 70 cm



NF /

Reticula 04

2023

Pigment, charcoal and eraser on art publication
58 x 41 cm



NF/

Rebelดía

2023

Pigment and eraser on printing press waste

60.5 x 89.8 cm



NF /

Roca

2023

Pigment and eraser on page of publication on building materials
28 x 21.5 cm

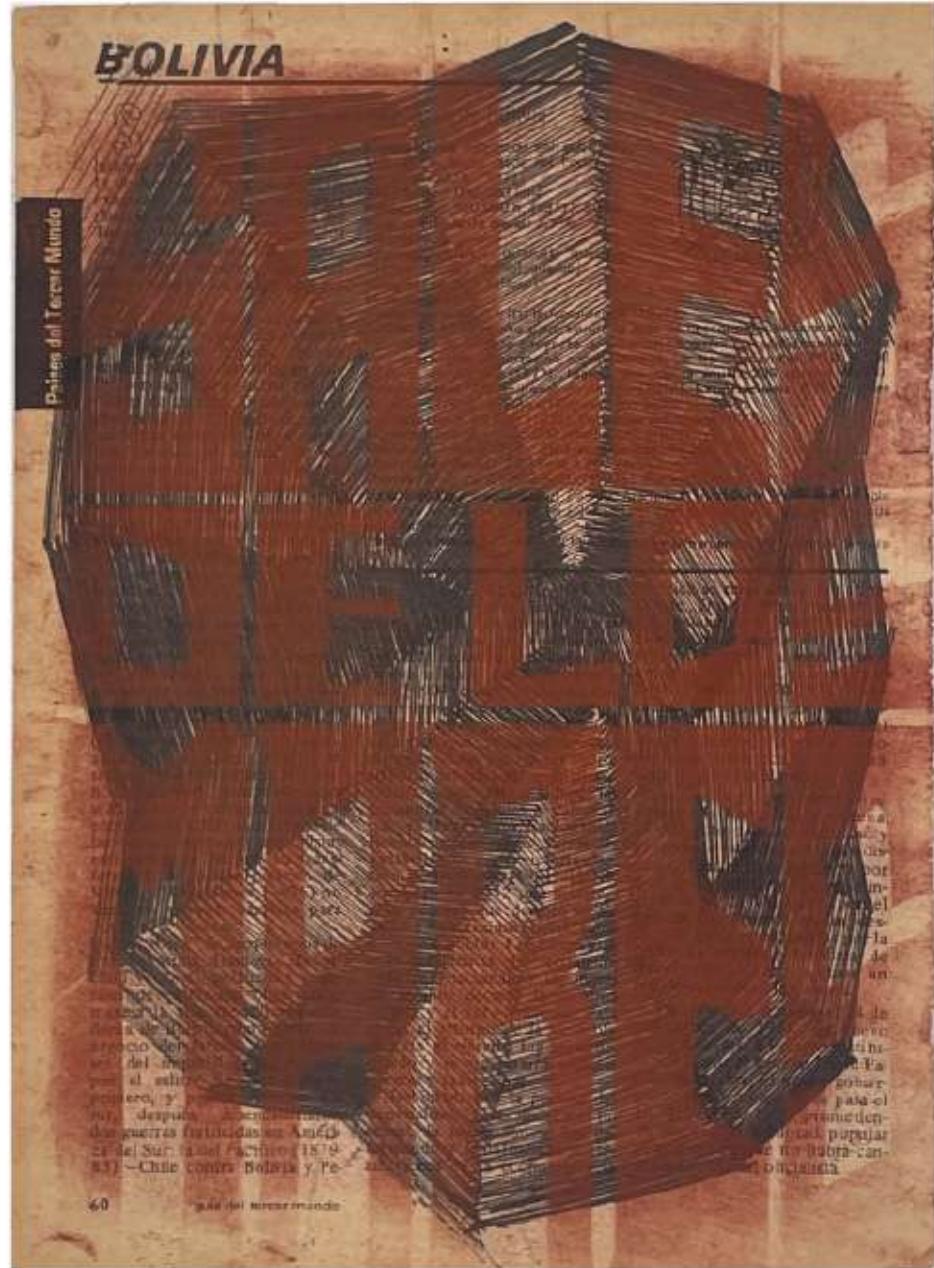


NF /

Sale de los mares

2023

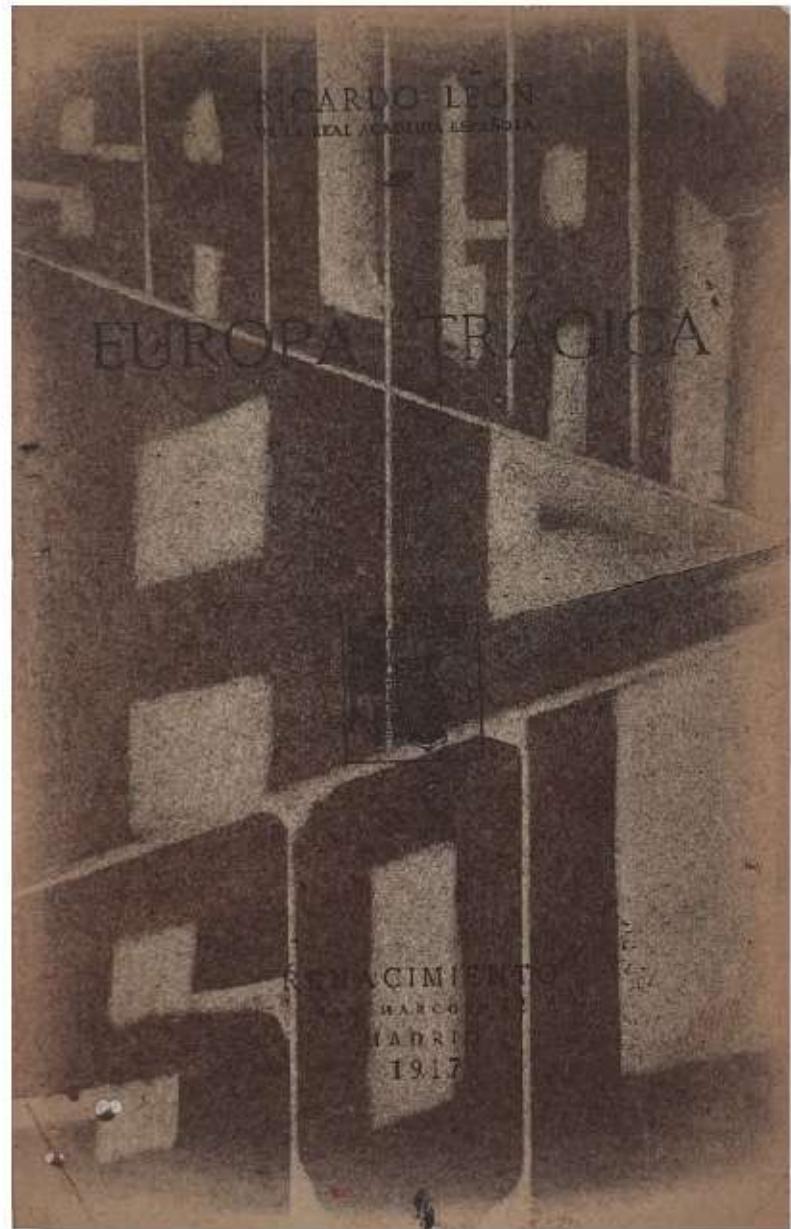
Pigment and eraser on ink drawing on Latin American atlas page
23 x 16.7 cm



NF/

Salgan al sol
2023

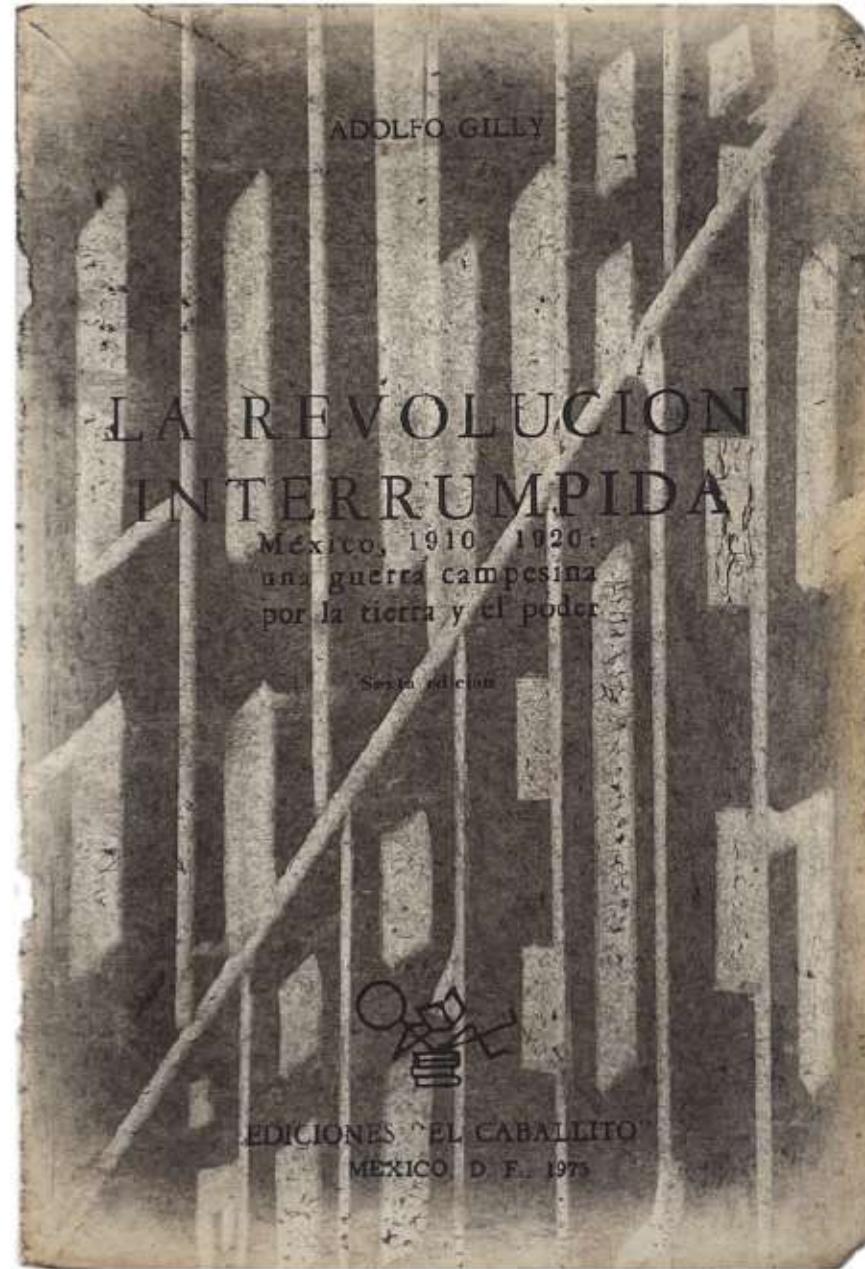
Pigment and eraser on page of "Tragic Europe".
18 x 11.2 cm



NF/
Saltar paredes

2023

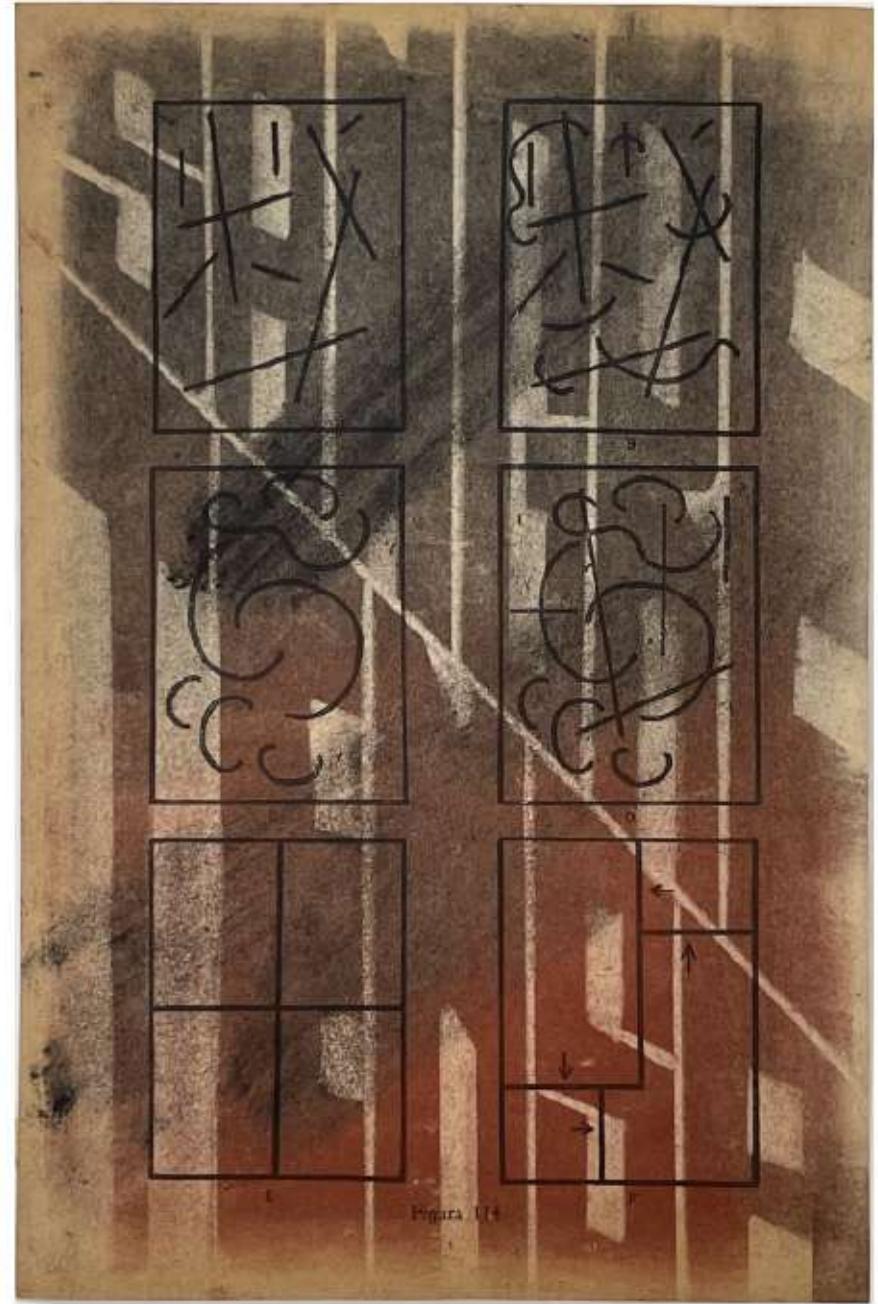
Pigment and eraser on page of "La revolución interrumpida"
19.5 x 13 cm



NF/

Sangre tensa
2023

Pigment and eraser on book page
26.5 x 17.5 cm



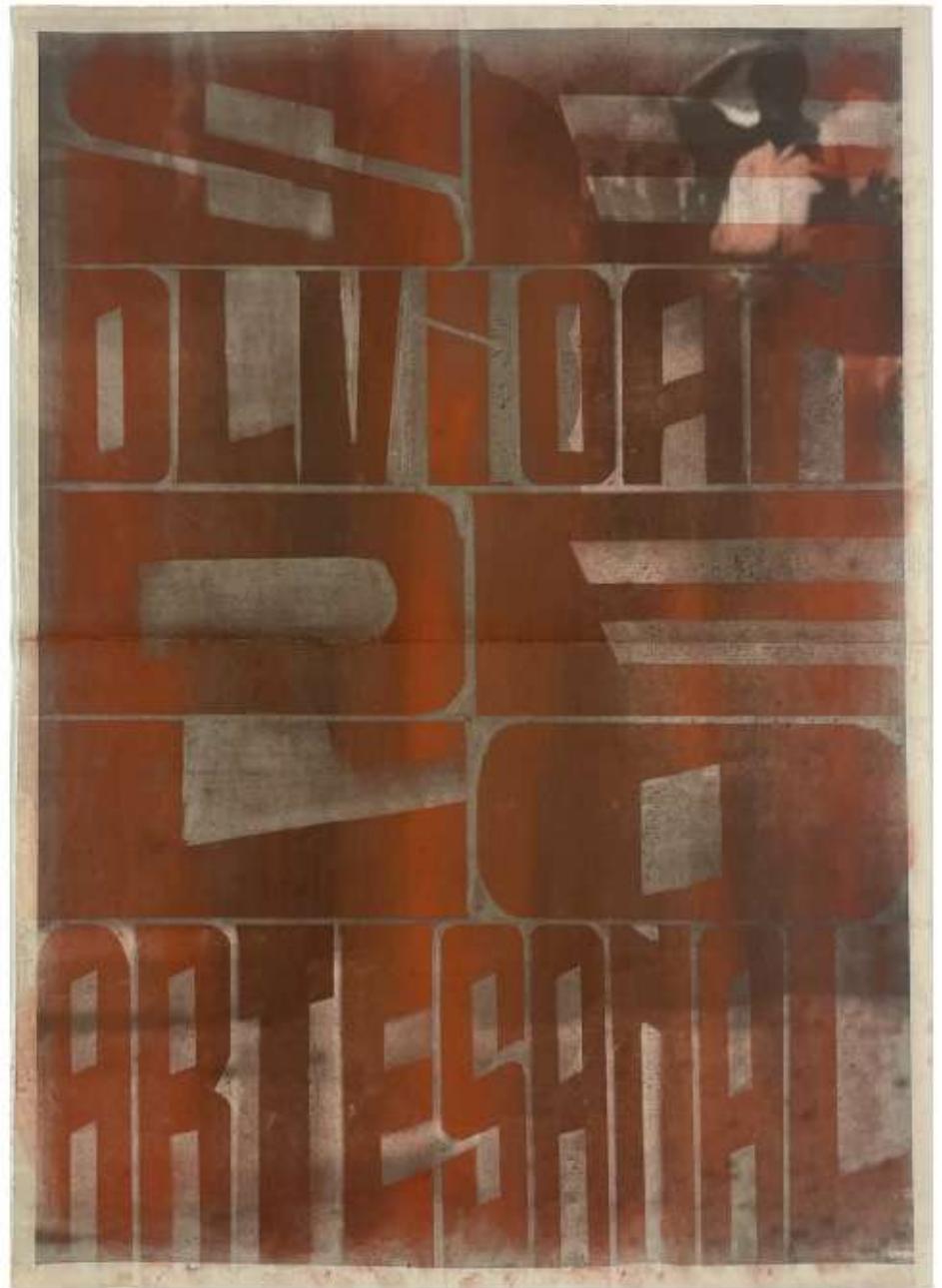
NF /

Se olvidan de lo artesanal

2023

Pigment and eraser on art publication

58 x 41 cm



NF /

Su idea de universidad

2023

Pigment and eraser on printing press waste

60.5 x 89.5 cm



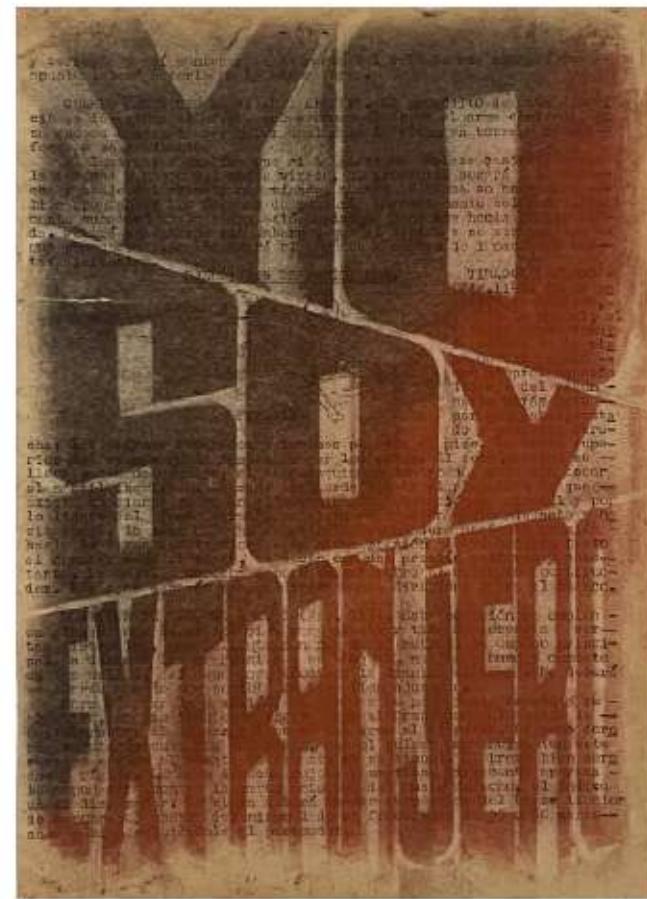
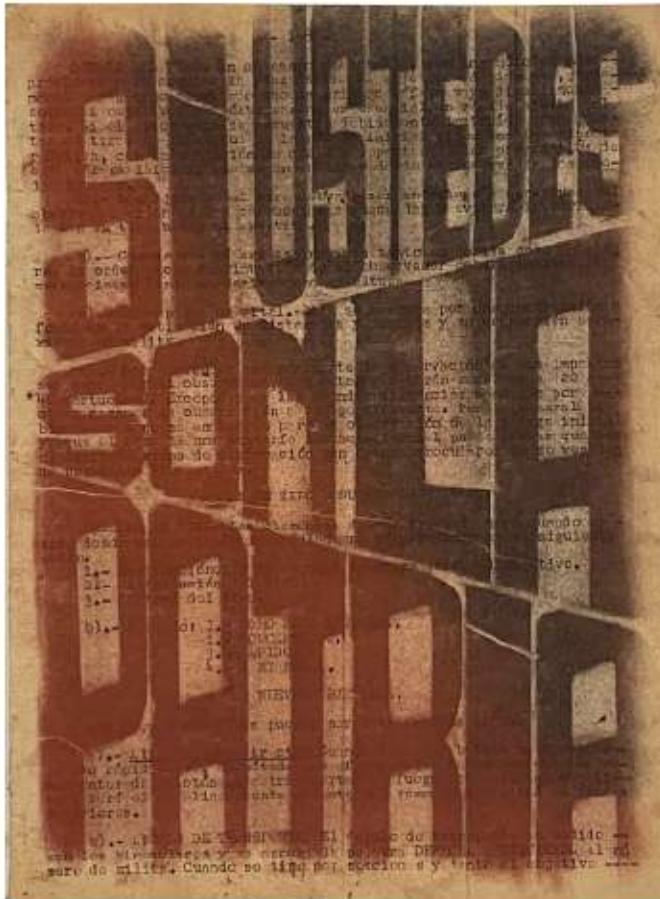
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Si ustedes son la patria yo soy extranjero

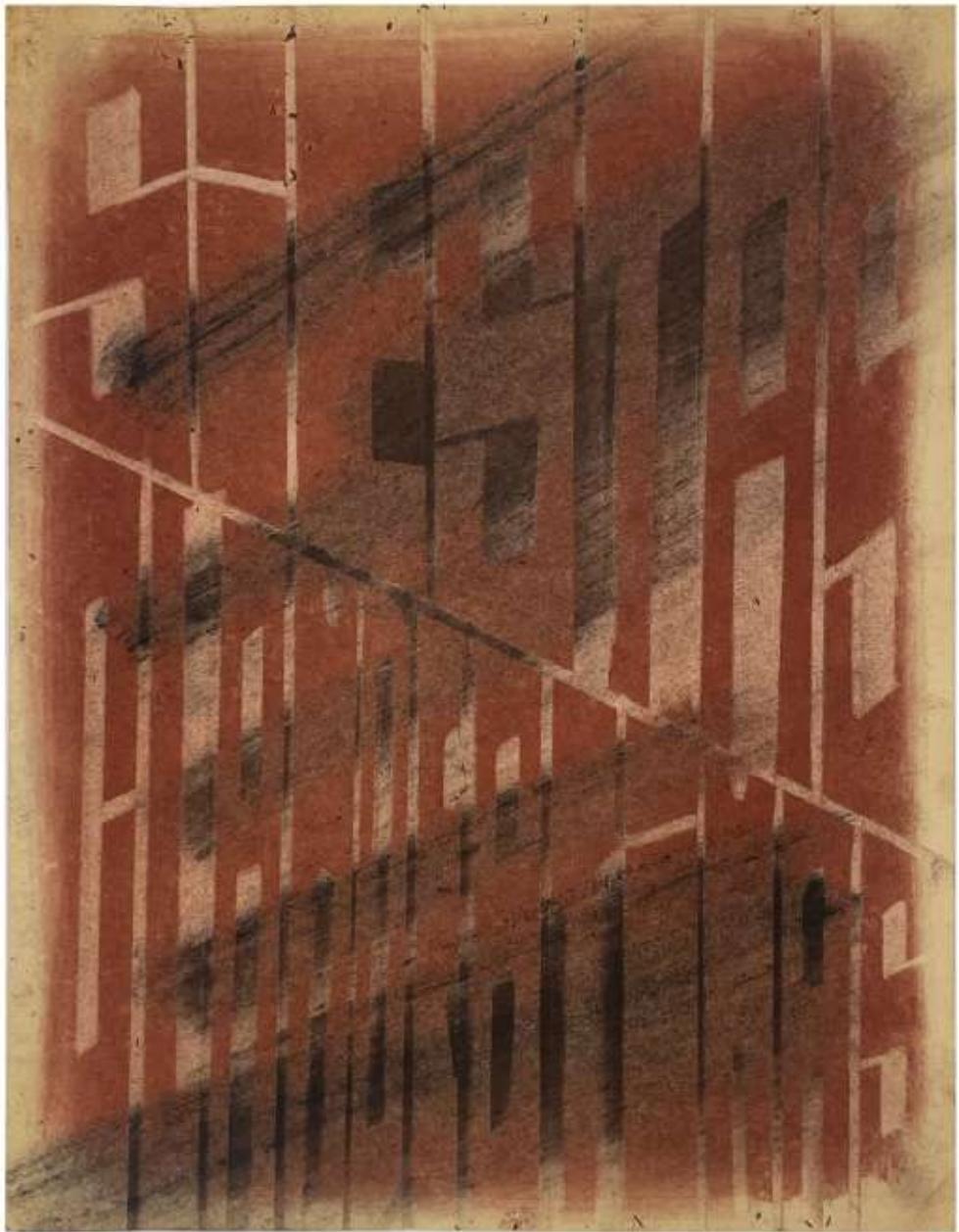
2023

Pigment and eraser on army handbook pages

19.5 x 27 cm each (diptych)



NF / *Siestas clandestinas*
2023
Pigment and eraser on paper
28 x 21.5 cm



NF /

Sin manos que te ofendan

2023

Pigment and eraser on art publication

70 x 49.5 cm



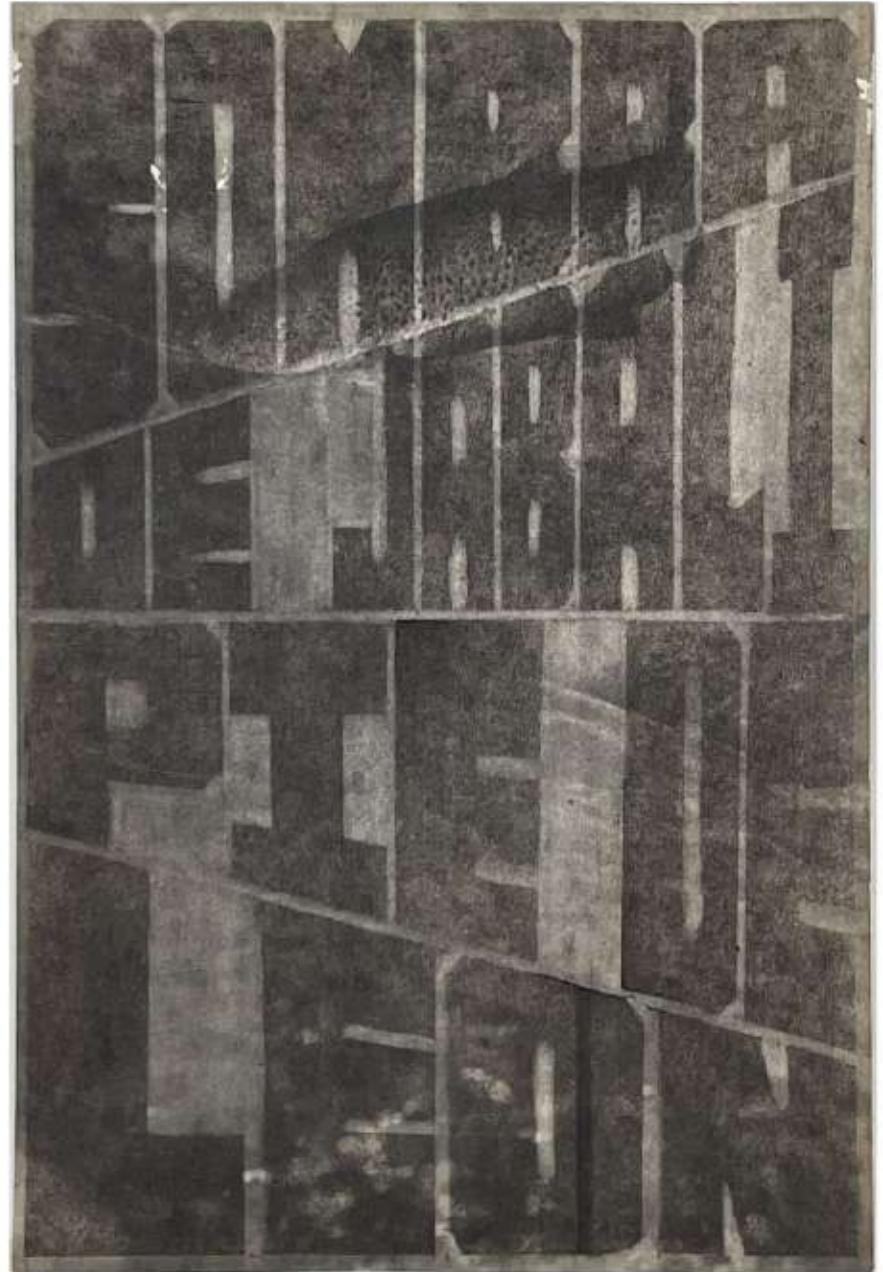
NF /

Sombra de jabalí

2023

Pigment and eraser on encyclopedia page

25 x 16.6 cm

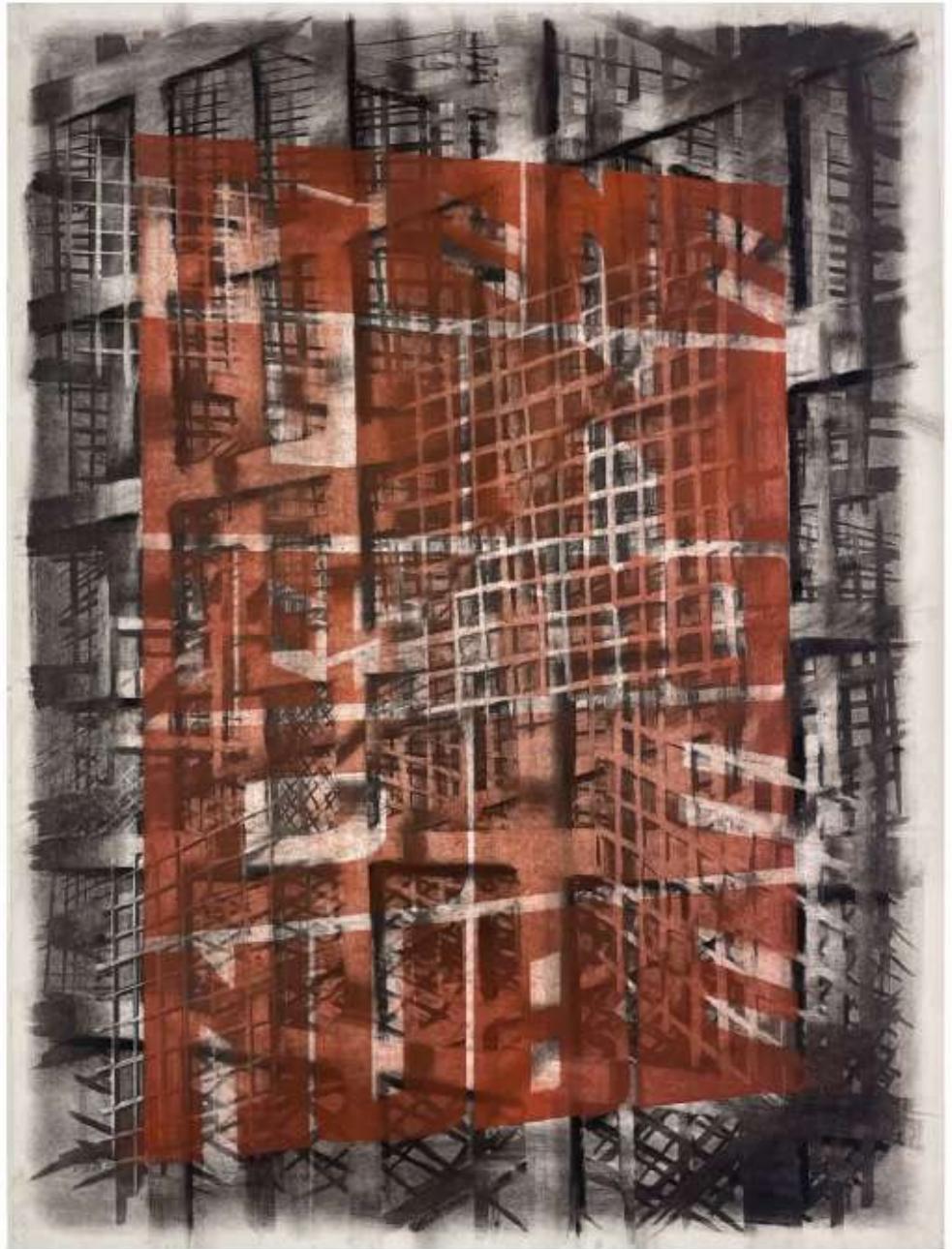


NF /

Tiene un destino de nube

2023

Pigment and eraser on charcoal drawing and eraser on paper
95 x 70 cm



NF /

Trepén a los techos 01
2023
Pigment and eraser on encyclopedia pages
110 x 80 cm



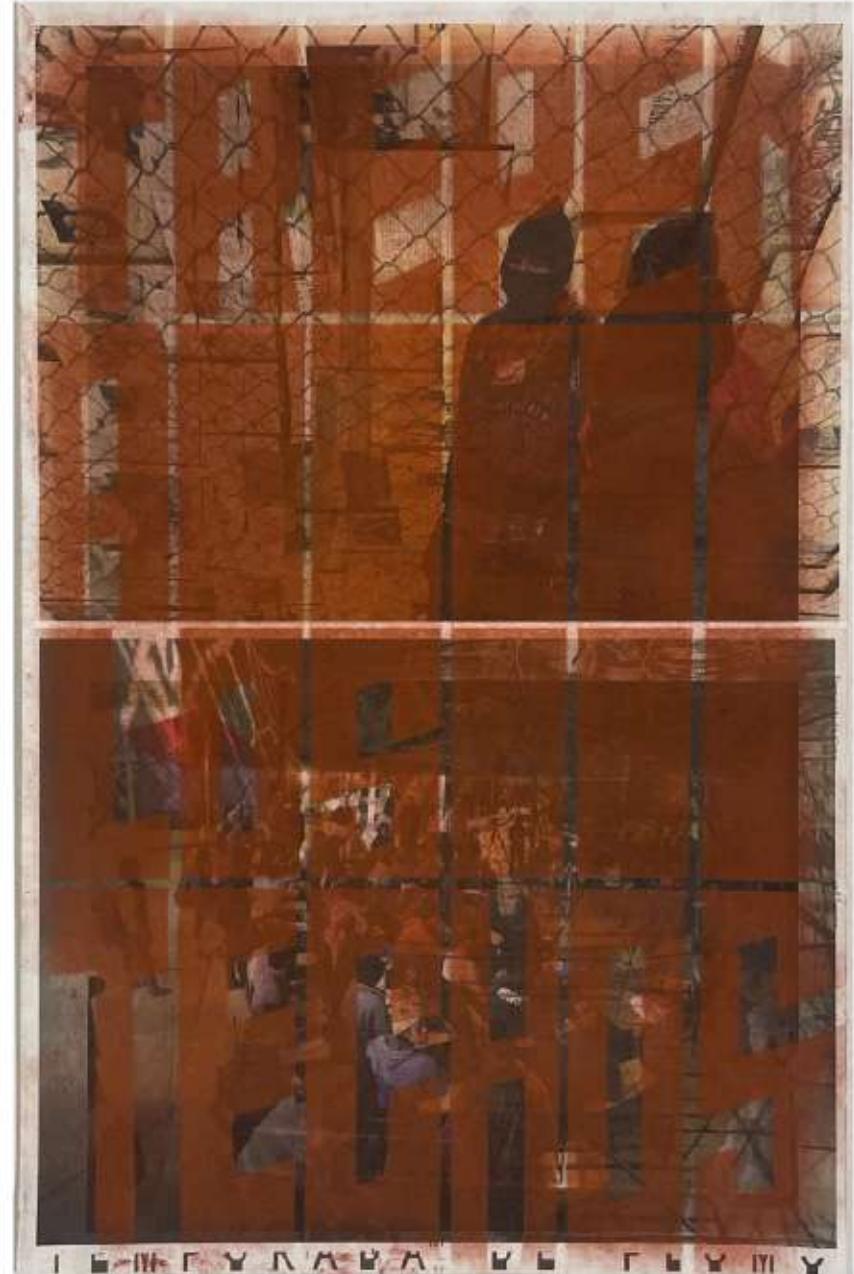
NF /

Trepén a los techos 02

2023

Pigment and eraser on printing press waste

43 x 28 cm



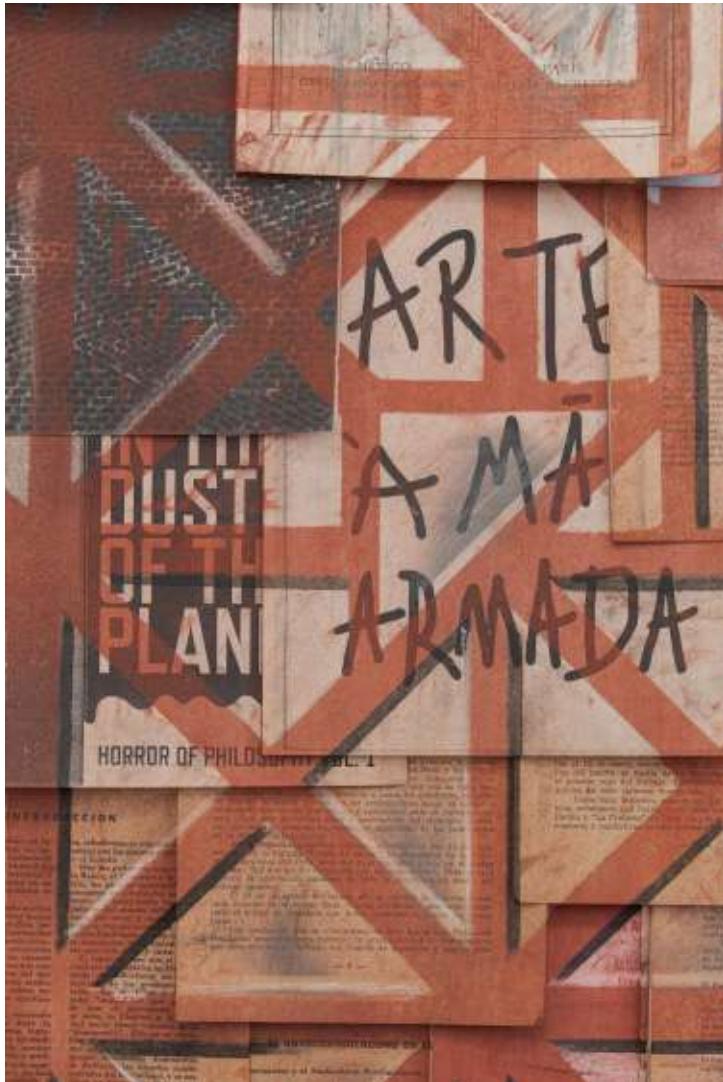


NF /

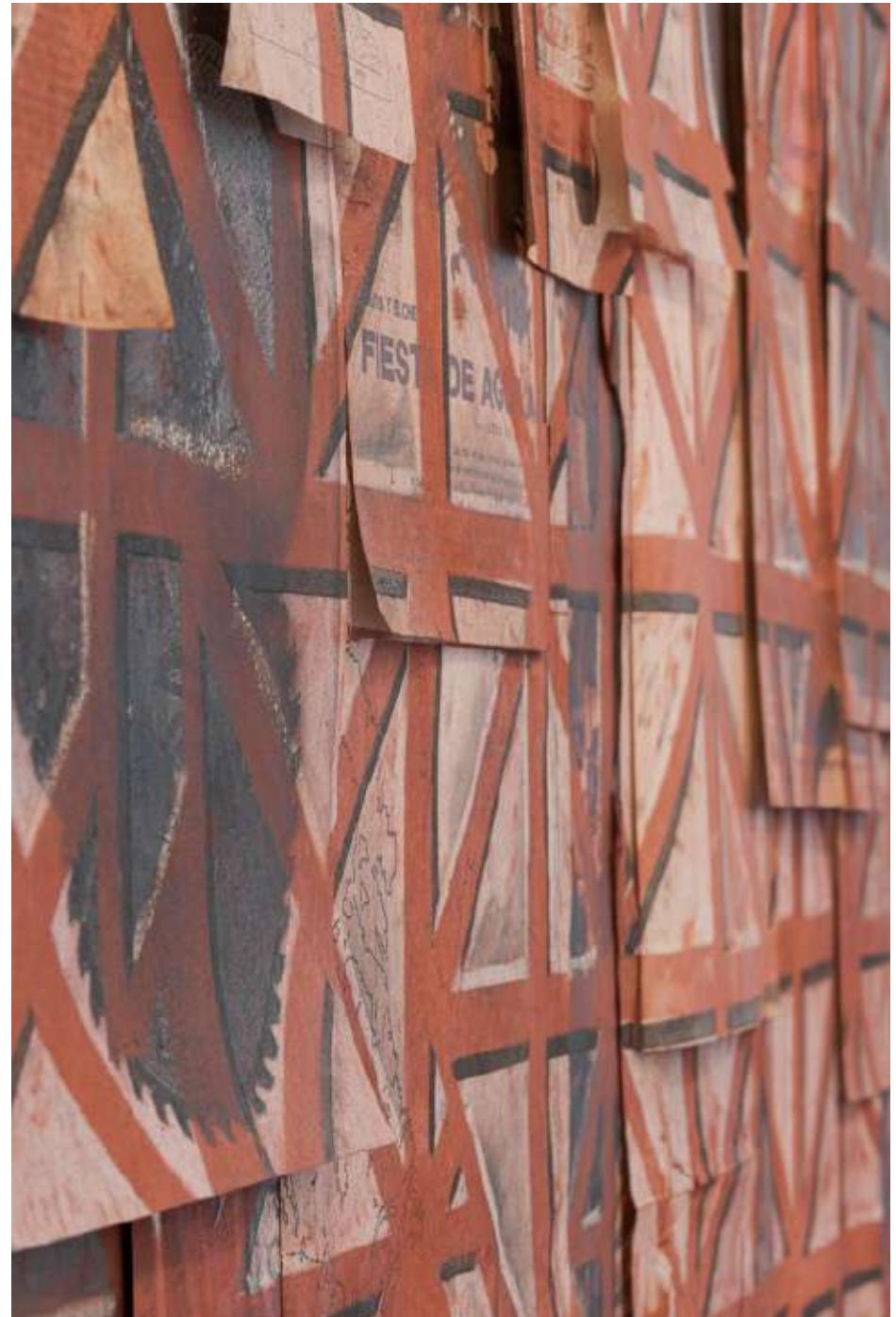
Un problema añeo

2023

Pigment, graphite, pastel and eraser on various pages
160 x 206 cm



NF /
Un problema aÑejo (detail)
2023
Pigment, graphite, pastel and eraser on
various pages
160 x 206 cm

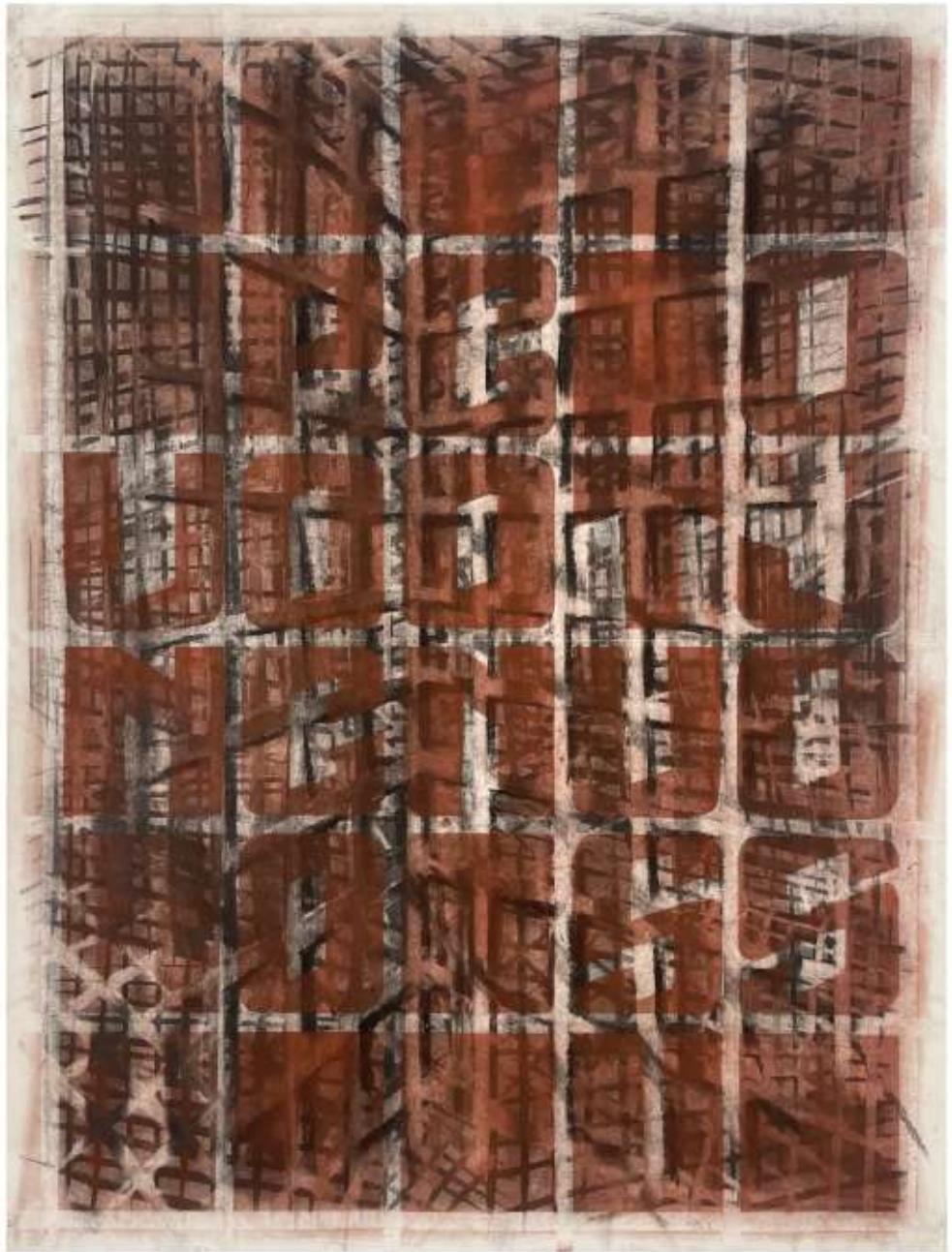


NF /

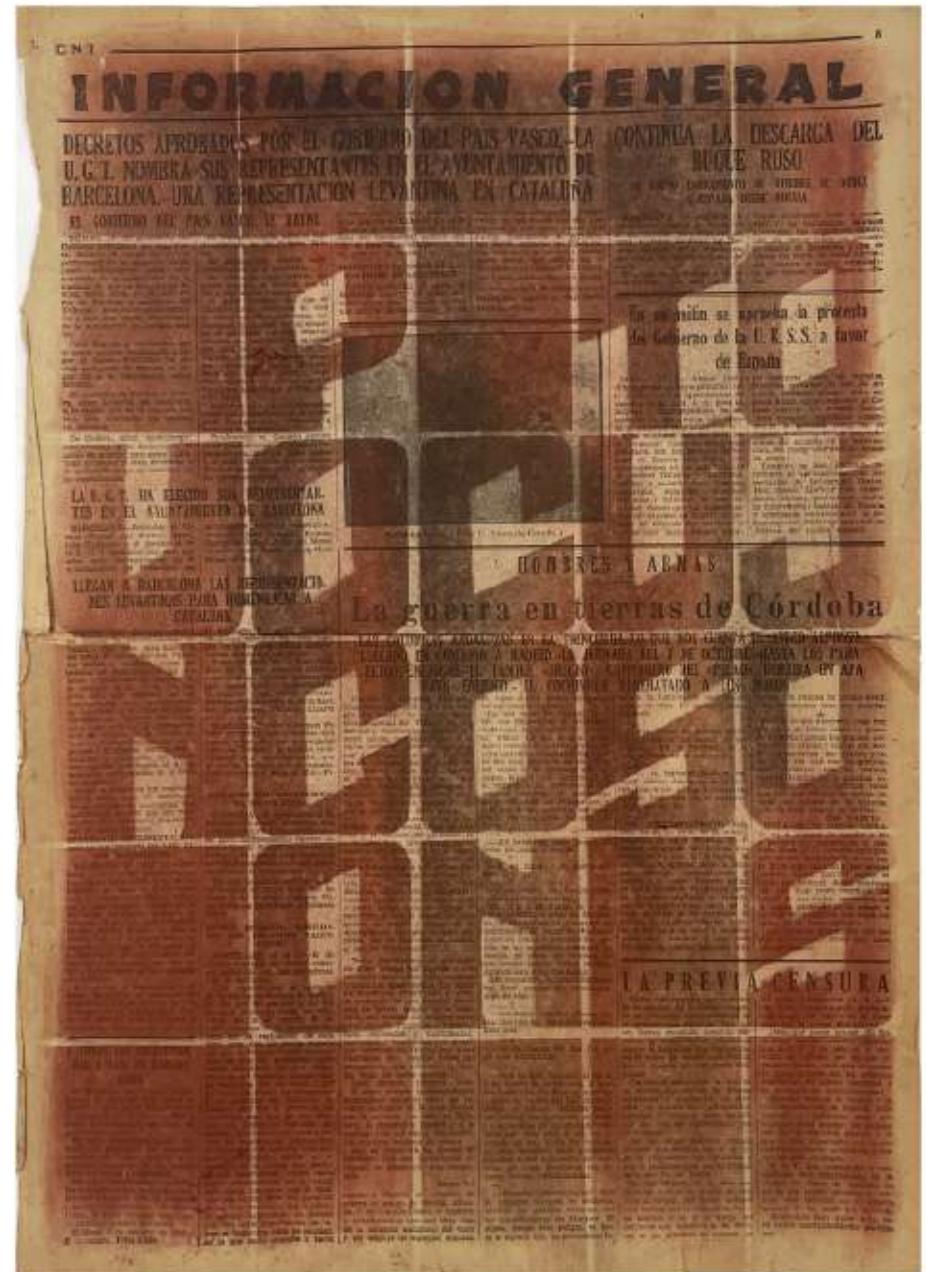
Un poco con tus ojos 01

2023

Pigment and eraser on charcoal drawing and eraser on paper
95.2 x 70.4 cm



NF / *Un poco con tus ojos 02*
2023
Pigment and eraser on CNT newspaper
47.5 x 34 cm



NF /

Zigzag

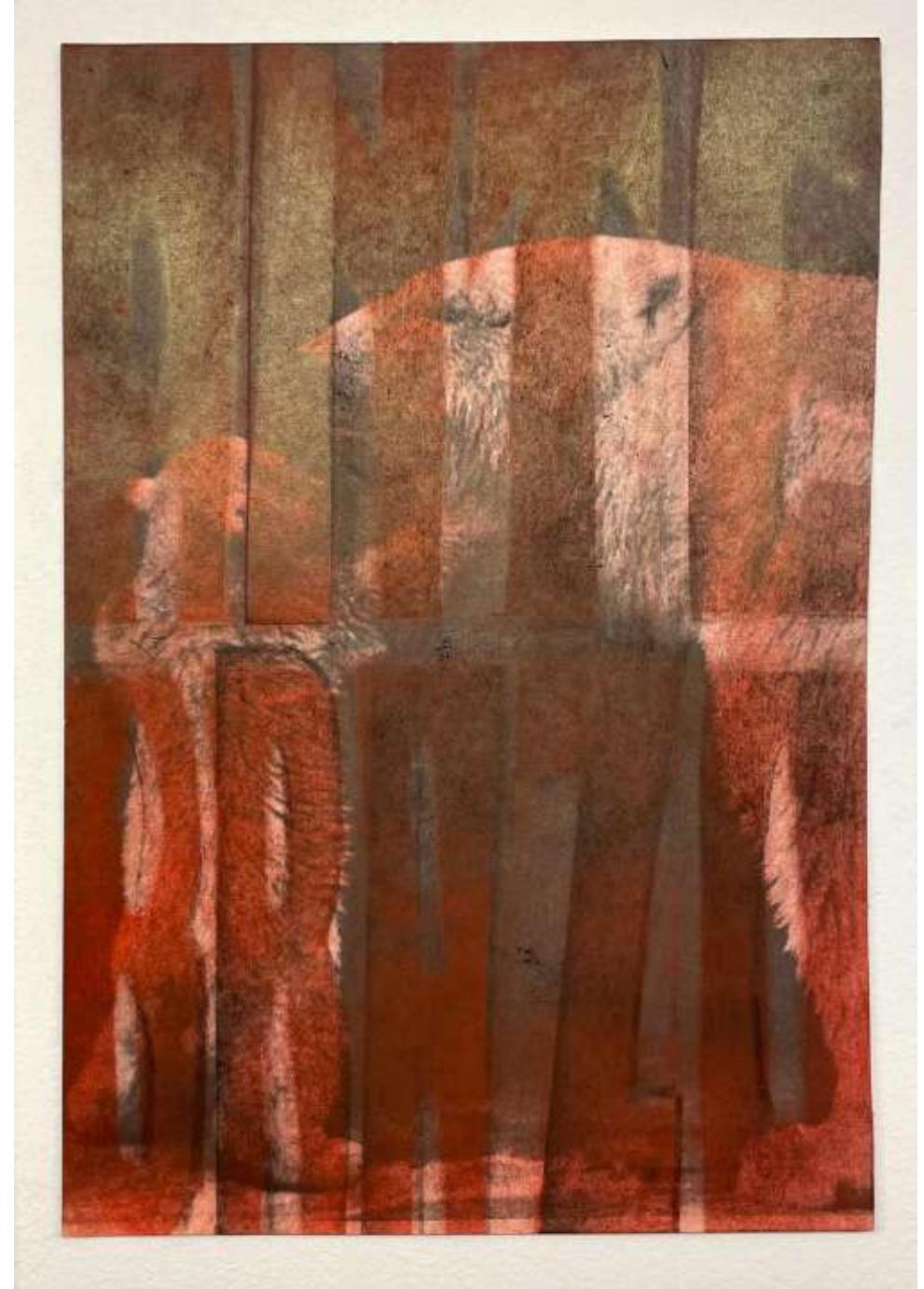
2023

Pigment, graphite and eraser on paper

28 x 21 cm



NF / *Antebrazos*
2023
Pigment and eraser on paper
25 x 16.6 cm



NF /

Cabeza corazón

2023

Pigment and eraser on paper

23 x 16.7 cm



tamento por el patio de muchísimos siglos.

Ahora bien, esta pregunta: "¿Se me plazca mi razonamiento o el calor del fuego?" es una de las que no se me forman las contradicciones, porque no existe la contradicción. El calor es absolutamente real, sólo la sensación es relativa. Se dice que el calor es un movimiento molecular, que es una actividad molecular, que es una actividad en el espacio, que es un efecto desarrumado. Contra esto se diría lo que realmente es el calor, que pierde una parte de su actividad, cuando gira, cuando se dilata, etc.

...o ser en una noche un viajero frio, por ejem-
plo, en la que corrien-
te de agua fria nos lleva por entre
una red de agujas de hielo.

Pero se puede sostener que con esa
aventurad de amistad y felicidad,
si nos referim a la voluntad de
transmisión de los ricos o de los que al-
gun dia lo fueron, es sumamente apro-
ximativo a un principio de utilidad. Esta
esperanza de calores es realmente la luz
más brillante y se mantiene dictaminada la
mayor parte de la noche. Pero del
rio de la noche de hoy que se compla-
a en la noche, no se formó una ques-

NF /

Mandíbula

2023

Pigment and eraser on paper

25 x 16.6 cm



NF /

Nudillos

2023

Pigment and eraser on paper

23 x 16.7 cm



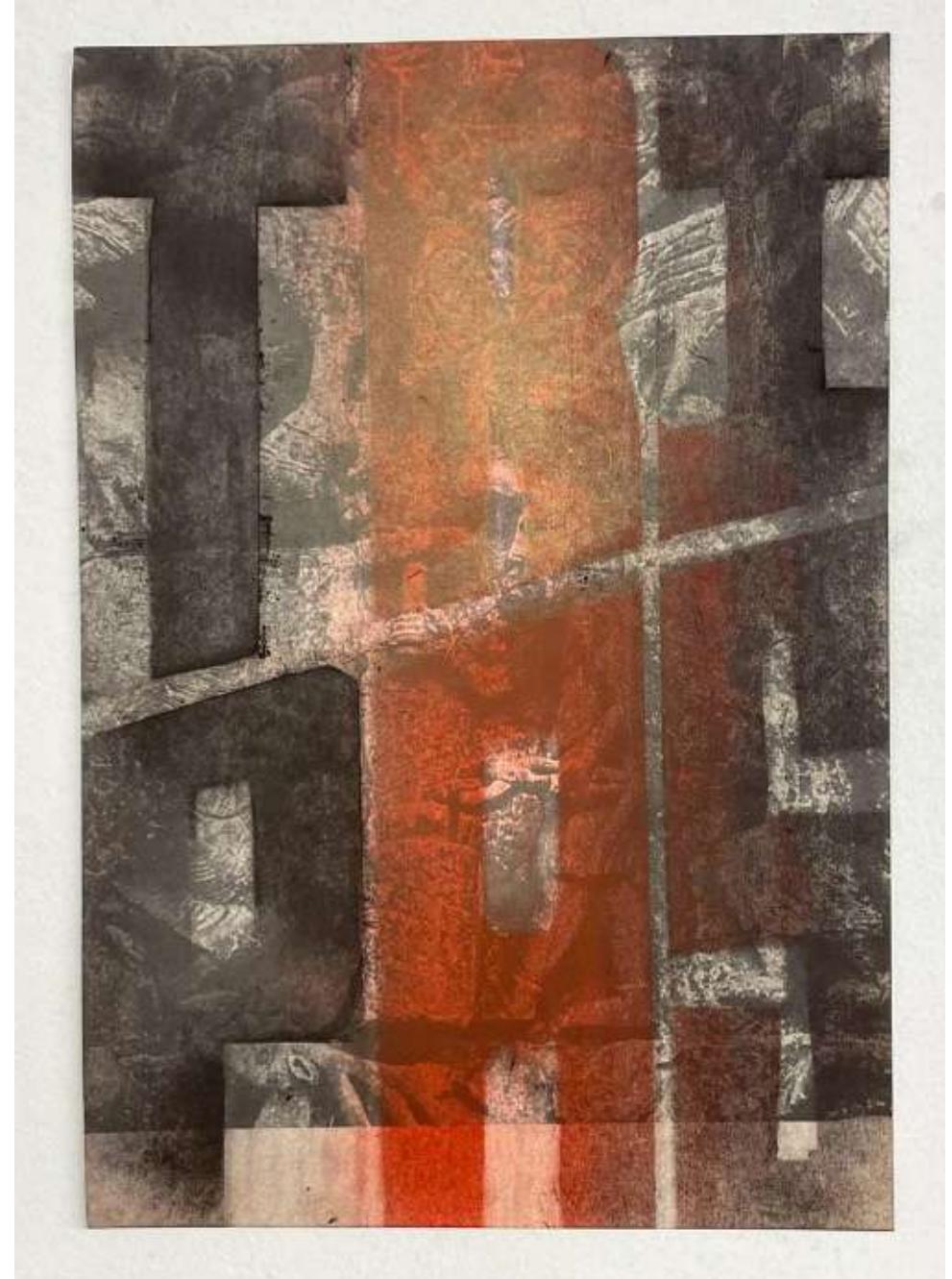
NF /

Venas

2023

Pigment and eraser on paper

25 x 16.6 cm



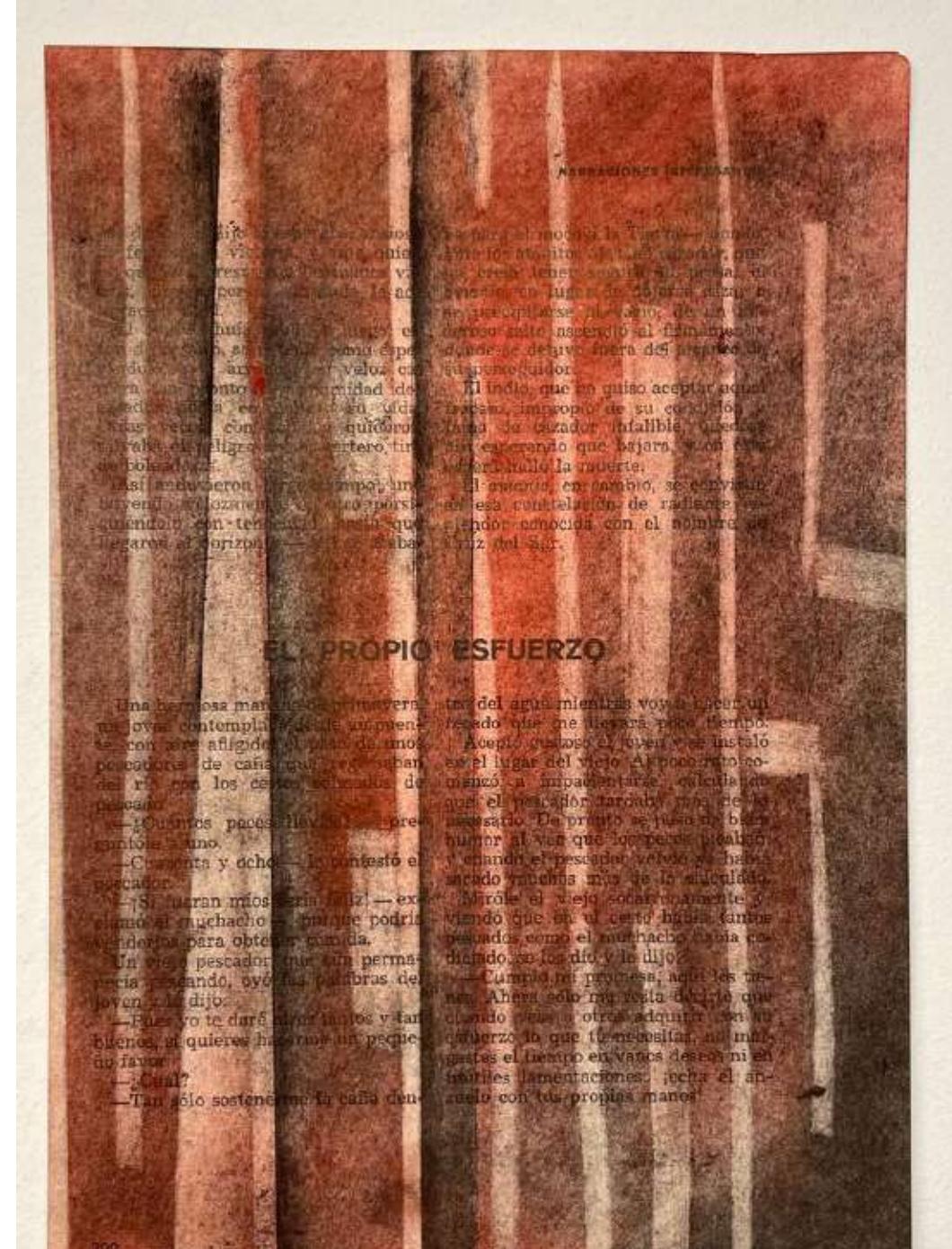
NF /

Tripas

2023

Pigment and eraser on paper

23 x 16.7 cm







NF /

Mauro Giacconi

Solo Exhibitions

- 2023 Un poco con tus ojos. NF/ NIEVES FERNÁNDEZ. Madrid
2018 Tiene un destino de nube. NF/ NIEVES FERNÁNDEZ, Madrid
- 2017 Falls to lead (from the depths of time). BMoCA - Boulder Museum of Contemporary Art, Colorado
- 2016 Desde el fondo del tiempo. Museo Universitario del Chopo, Mexico City
IMPERMANENCIA. Arróniz Arte Contemporáneo, Mexico City
- 2015 Estado Fallido. Bendana Pinel Art Contemporain, Paris
- 2014 Revuelta. Dot Fiftyone Gallery, Miami
- 2013 OCUPACIÓN. Casa Vecina, Mexico City
Ruin is Abstraction. VoltaNY, New York
- 2012 Atravesar. Galería Nueveochenta, Bogota
Temporada de Plomo. Arróniz Arte Contemporáneo, Mexico City
PARTIR. Museo de Arte Moderno de Buenos Aires, Buenos Aires
- 2011 Pinta NY. Dot Fifty One Gallery, New York
- 2010 Paralelo Inmenso. Dot Fifty One Gallery, Miami
- 2009 Entropía. Arróniz Arte Contemporáneo, Mexico City
- 2008 AQUULA. LaboHO Galerie, Marseille
Fractura Expuesta. Zavaleta LAB, Buenos Aires
- 2007 "(...)". Arróniz Arte Contemporáneo, Mexico City
- 2006 Unburden. Dot Fifty One Gallery, Miami

- 2005 Estante. Centro Cultural de España, Buenos Aires
Estacionamiento. Galería El Poste, Centro Cultural Rojas, Buenos Aires
En Obra. Galería Alberto Sendrós (Asga), Buenos Aires

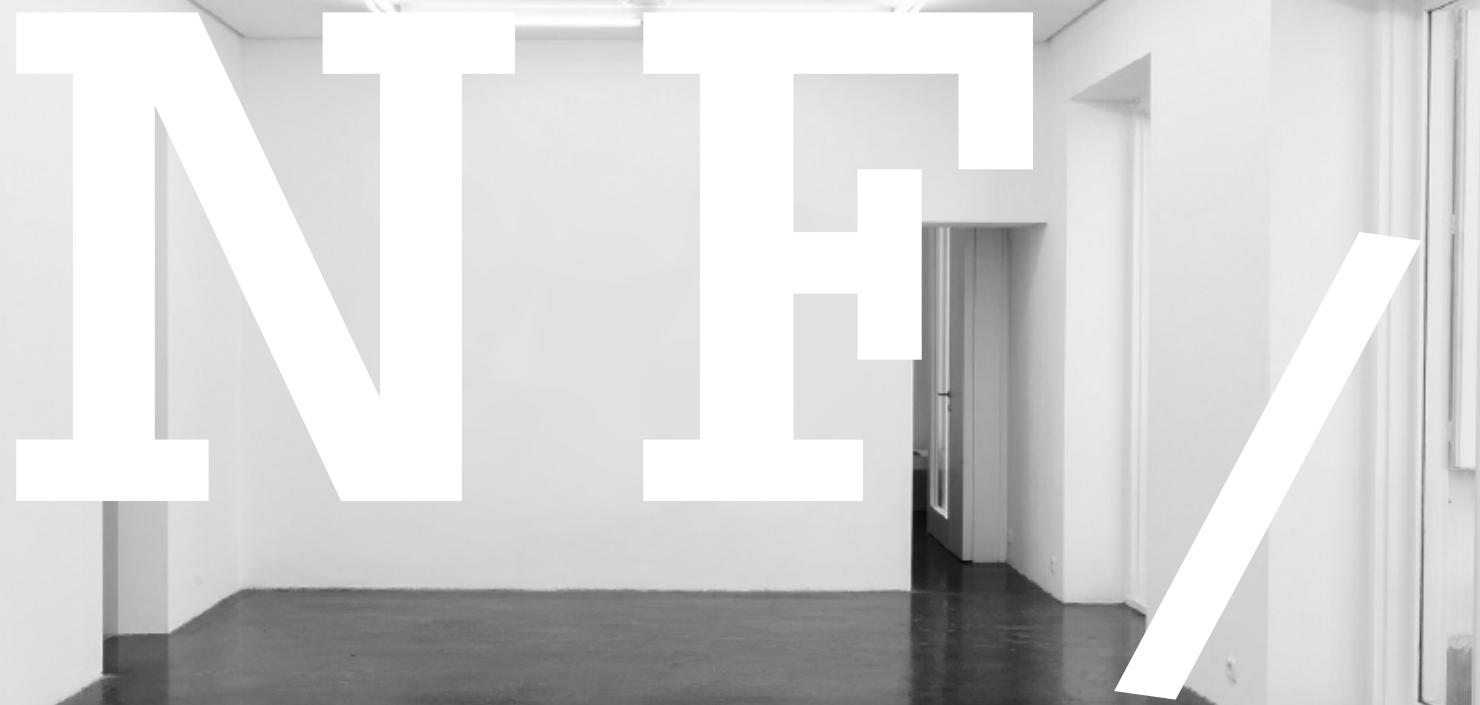
- 2004 COLUMNA. Centro Cultural de España, Buenos Aires

Group Exhibitions

- 2020 El animal herido. Museo Experimental el ECO, Mexico City
- 2018 Spatial Flux. Gregory Allicar Museum of Art, Fort Collins
- 2016 Entrecejo. NF/NIEVES FERNÁNDEZ, Madrid
Zona MACO. Arróniz Arte Contemporáneo, Mexico City
- 2015 Amplificar (proyecto en colaboración con Omar Barquet y José Luis Landet). Document Art Galería, Buenos Aires
Drawing Now Art Fair. Bendana Pinel Art Contemporain, Paris
Bruit Noir / Black Noise. Espacio Mexico, Mexico General Consulate in Montreal
Ser o no Sur. Museo de Arte Contemporáneo de Tamaulipas, Tamaulipas
- 2014 Júbilo. El Ojo Errante, Buenos Aires
Esa idea tiene una imagen. Centro Cultural Haroldo Conti, Buenos Aires
Diferencias sobre lo blanco. Casa Galería, Mexico City
OMI Open Studio. OMI International Art Center, New York
ARCO Madrid. Project in collaboration with José Luis Landet and Omar Barquet, Madrid
- 2013 Ser o no Sur. Museo José Luis Cuevas, Mexico City
Panorámica, Paisaje 2013-1969. Museo del Palacio de Bellas Artes,

Mexico City

- 2012 LA to LA, selection from Sayago Pardon Collection. Los Angeles
Lo común y lo colectivo. Galería Libertad, Querétaro
Últimas Tendencias II. Museo de Arte Moderno de Buenos Aires
Al final solo se trata de sueños rotos. Casino Metropolitano, Mexico City
Zona MACO. Arróniz Arte Contemporáneo, Mexico City
- 2011 ArtBo. Arróniz Arte Contemporáneo, Bogota
Denominazione Origene Contemporaneo. Centro Cultural Borges,
Buenos Aires
ArteBA. Arróniz Arte Contemporáneo, Buenos Aires
ArteBa. Dot Fifty One Gallery, Buenos Aires
SP-arte. Galería Eduardo Fernandes, São Paulo
- 2010 Zona MACO. Arróniz Arte Contemporáneo, Ciudad de México
Becarios CIA. Centro Cultural Recoleta, Buenos Aires
- 2009 Pulse Miami. Arróniz Arte Contemporáneo, Miami
Paper Trail V.5. Judi Rotenberg Gallery, Boston
Feria Arte Américas. Dot Fiftyone Gallery, Miami
Clínica de obra a cargo de Dolores Zinny y Juan Maidagan. Fundación Proa,
Buenos Aires
- 2006 D.L.A. ICA (Institute of Contemporary Art), Londres
Land Escape. Dot Fifty-One Gallery, Miami
ArtMiami. Dot Fifty-One Gallery, Miami
- 2005 It Happened one summer. Dot Fiftyone Gallery, Miami
- 2004 ID International. Dot Fifty-One Gallery, Miami
Estudio Abierto 2004. Palacio Barolo, Buenos Aires
WorkShop, with Luis Camnitzer. Centro Cultural Recoleta, Buenos Aires
- 2003 Entre Líneas, curator Rodrigo Alonso. Galería Alberto Sendrós,
Buenos Aires
Boquitas Pintadas. Centro Cultural Recoleta, Buenos Aires



Blanca de Navarra, 12.
28010, Madrid

NF / NIEVES FERNÁNDEZ
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