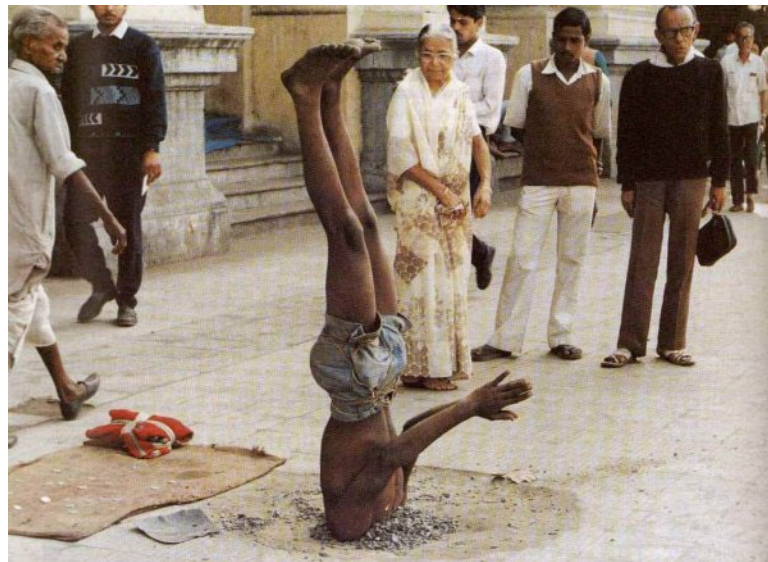


FLORENCIA RODRIGUEZ GILES

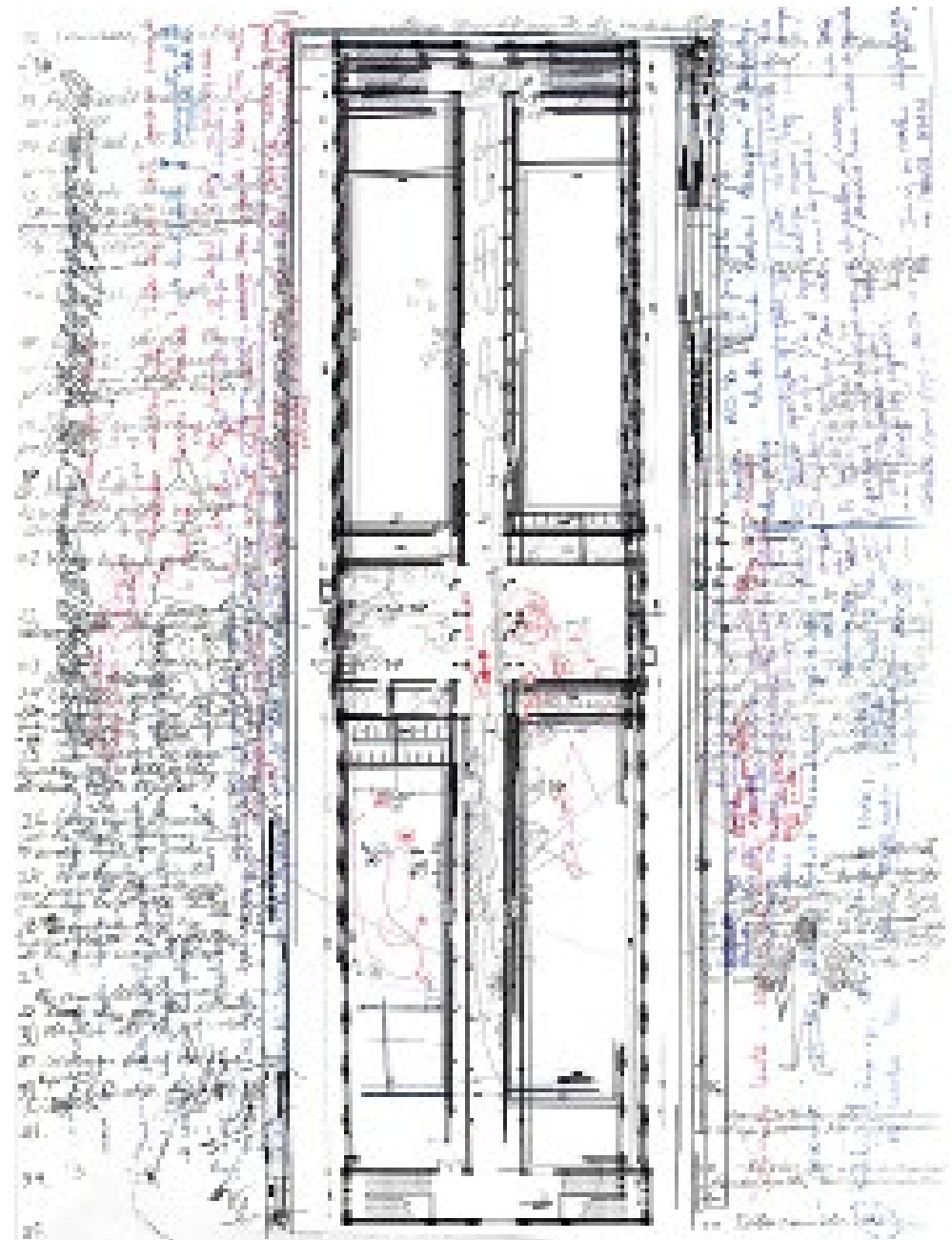
Selected works



Hyperesthesia
Performance
2015

For the development of this work I invited a group of people to alter their perceptive, affective and expressive economy by means of a series of practices taking place at the premises of the ex-hotel of the immigrants. Some of the practices were based on the dreams produced by the participants through in situ naps. Other practices were based on focusing the attention on the micro-sensations produced by the environment, tuning the subjective rhythms with other temporal scales, fostering the capacity to be influenced by the photographs and stories associated to the ex-hotel, and increasing the permeability related to the different stimulations of the space (rubbing against the different surfaces of the building, atmospheric characteristics, etc).

The ex-Hotel acted as a medium of irritation and excitation, as a vital substance capable of reacting to the contact of a strange body. Through the different practices, each participant goes through different figures and states that allow them to explore the fabric in a hypersthetic process of increasing alienation. In this way, the temporalities, intensities, velocities and textures of the medium start to symptomate through the performers.





Braque Prize. Museum of the University Tres de febrero Buenos Aires, Argentina





Braque Prize. Museum of the University Tres de febrero. Buenos Aires, Argentina

Mareaciones
Sessions for an intermediate state
2014

This project is based on the idea that the act of dreaming can be used as a source of new narratives and collective practices. First in Buenos Aires and then in Ibaraki (Japan), I created a community of persons (who did not know each other) that started to share their dreams by means of a closed group that I opened in Facebook. My objective was to establish a virtual community in which the participants could interact exclusively by means of the materials extracted from their dreams and registered in the collective Dreambook. After a period of time during which the participants shared their dreams, I started a series of collective meetings. In the first meeting, each participant got a mask that I had produced for the occasion, which became from that moment on her or his intermediate face. The scripts produced every night by the participants were used as a material through which I was looking to elicit intermediate states, between sleeping and being awake.

Arcus Project, Artist Residency Program. Ibaraki, Japan



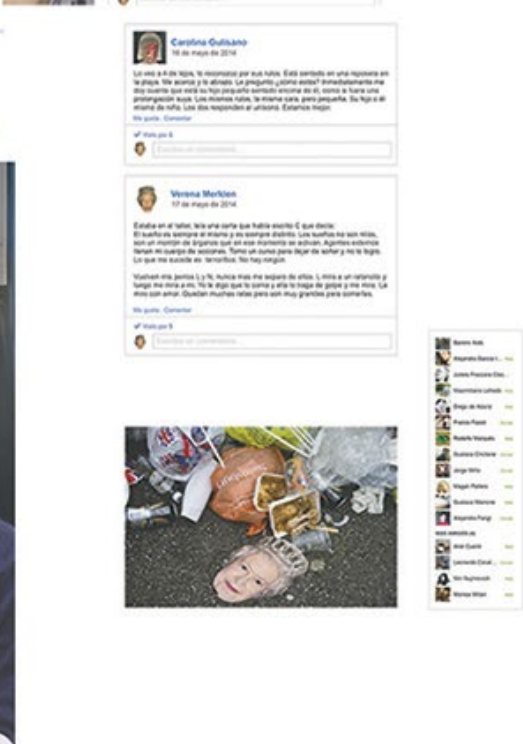
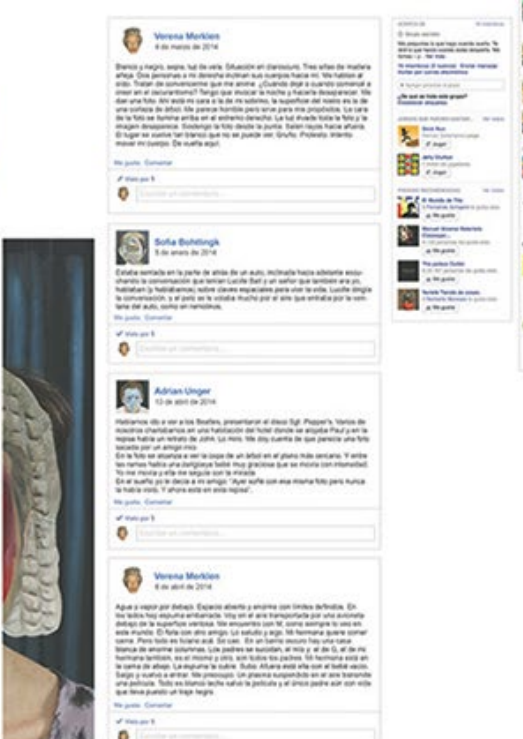
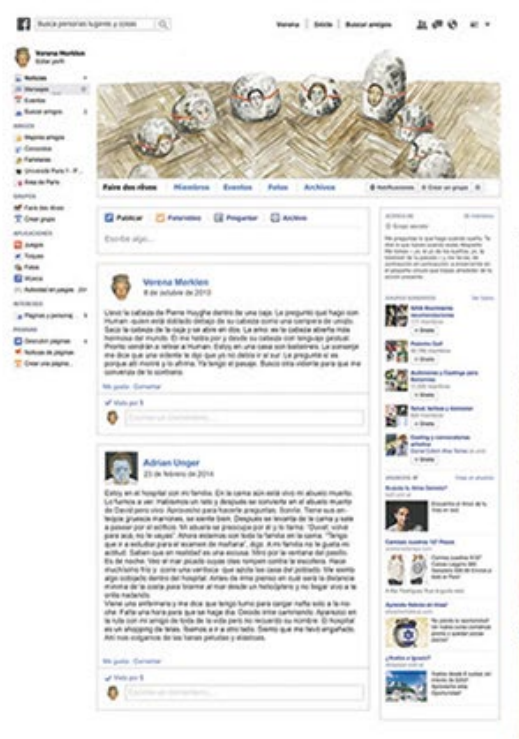


Arcus Project, Artist Residency Program. Ibaraki, Japan



dreambook

Laboratorio Experimental de Sueño Colectivo



Dreambook. 2013-2015. Book containing the dreams that a community of people that didn't know each other share in a secret group on Facebook.



Marcaciones, 2015. Ruth Benzacar Gallery. Buenos Aires, Argentina



Mareaciones, 2015. Ruth Benzacar Gallery. Buenos Aires, Argentina



Mareaciones, 2015. Ruth Benzacar Gallery. Buenos Aires, Argentina

Mareaciones
Sessions for an intermediate state
2014

The practices were oriented by the following questions: how we talk in these intermediate states, how we walk, how we interact with the space, with the others, with the objects? I was also interested in using mechanisms extracted from the logic of dreaming, such as for example the blurring of the difference between me and the others (either subjects or objects); the suspension of the strict distinction between past, present and future; the rearrangements of the spatial relations; the possibility of establishing discontinuous trajectories between heterogeneous situations, and so on.

I was also interested in exploring how this induction of intermediate states takes place in correspondence with a new relation to language. I am particularly interested in the capacity of language to induce subjective affects, by producing for examples sequences of sounds, by stuttering, or by the use of glossolalia. By doing so, I intend use the human voice in a register that is independent from the functional tasks of communication and meaning. I conceive the voice as an entity that acts inside the body, rather than an entity that represents the subject.

The goal of these intermediate states is to induce a rarified atmosphere inhabited by different intensities of existence, as if the perturbations of our states could transform the density of the air, the quality of the temporal durations, the affective and perceptive weight of things.



Mareaciones.
Performer with oil painted
backpack and oil painted mask.
2014





To look at before sleeping, 2014. Oil on paper



Session at the Museum of Modern Art of Buenos Aires (MAMBA), Argentina. 2015



Mareaciones. Sketches for practices. 13 modules. Watercolour on paper. 2015



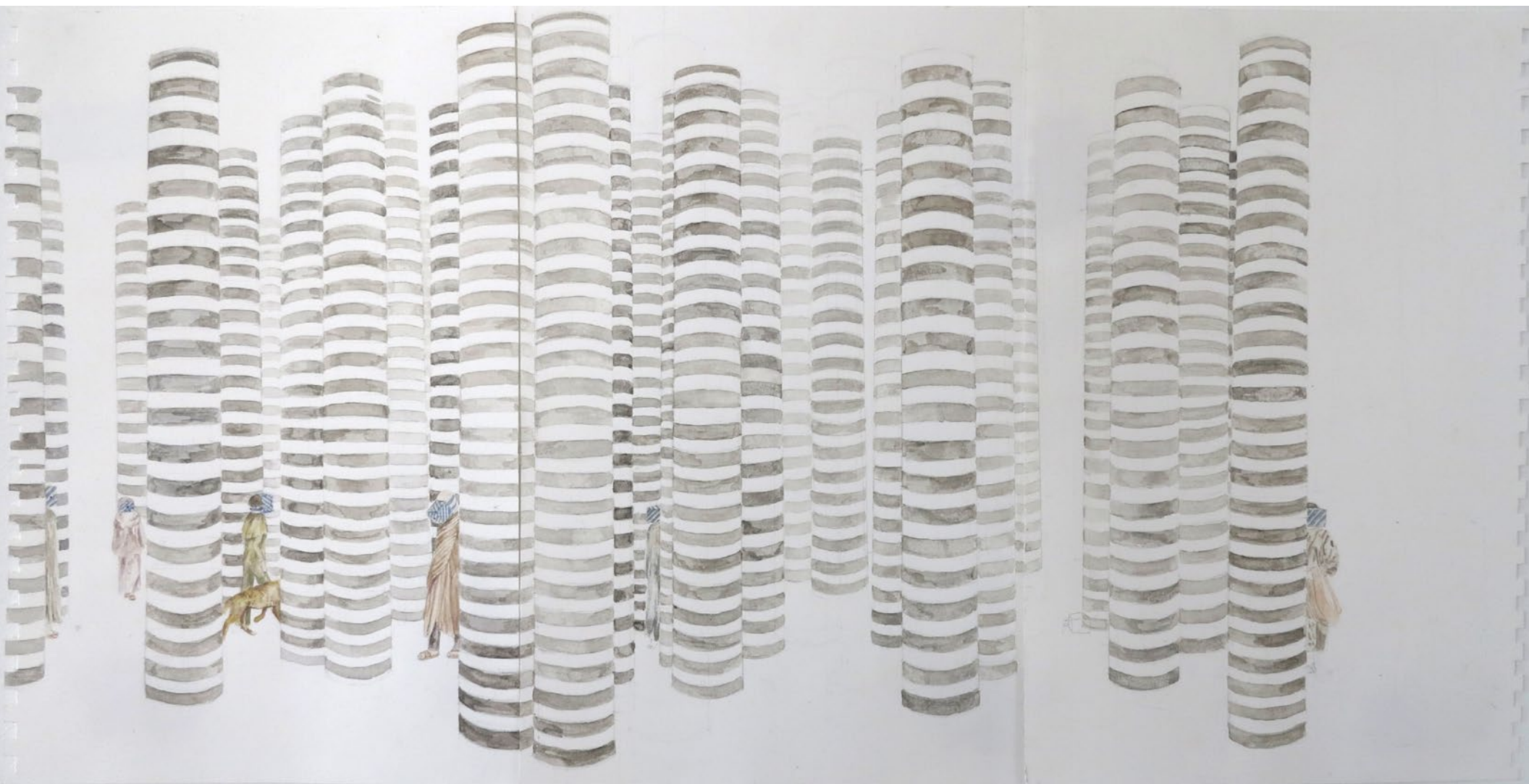
Mareaciones. Sketches for practices. 13 modules. Watercolour on paper. 2015



Mareaciones. Sketches for practices. 13 modules. Watercolour on paper. 2015



Untitled. Sketches for practices. Watercolour on paper. 2014



Untitled. Sketches for practices. Watercolour on paper. 2014













Círculos en Movimiento
music dance machine
2013

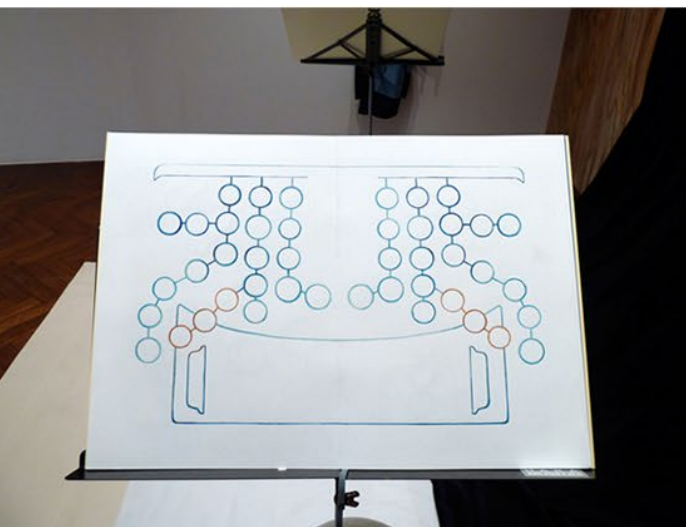
The visitors were invited to carry out a practice. After taking off their shoes, putting on a robe and walking slowly along a path of boxes, they accessed a machine through which they produced a dance and a sequence of sounds.

The machine is based on Gurdjieff movements that work with the dissociation of the body. The machine involves both arms, but each arm produces a different sound. When the visitor synchronizes the movement of their arms, the melody becomes harmonic.





Museum of Modern Art of Buenos Aires (MAMBA)



Unfallen Names. 2012

Two ballet dancers enacted a practice composed by the movements of their feet in ballet point shoes and the contemplation of a book without any text. After the opening the visitors were invited to do the practice.



Hara Museum of Contemporary Art. Tokyo, Japan.

El lo sabe, o quizás tampoco lo sepa
Theater play in collaboration with Agustina Muñoz
2012

In the space there were 5 stages and 90 written scenes printed on papers hanging on the walls. The scenes resulted from a series of questions reproduced in a small book and distributed among the visitors. The actors randomly took one of these papers and acted the corresponding scene in one of the stages while the other scenes were enacted in the other stages.





Universidad Torcuato Ditella. Buenos Aires, Argentina.



Stage. Wood and cushions. 2012.

This stage was built for the being used in a common space of the Kuitca-DiTella Scholarship at the University Torcuato Di Tella. Buenos Aires, Argentina.

Possession
2011

The space was divided in two zones. The outer zone was illuminated and occupied by 7 sculptures made of iron and embroideries. Before entering the room, the audience was invited to put on a robe and to interact with the sculptures. The room was in darkness and contained 15 oil paintings.



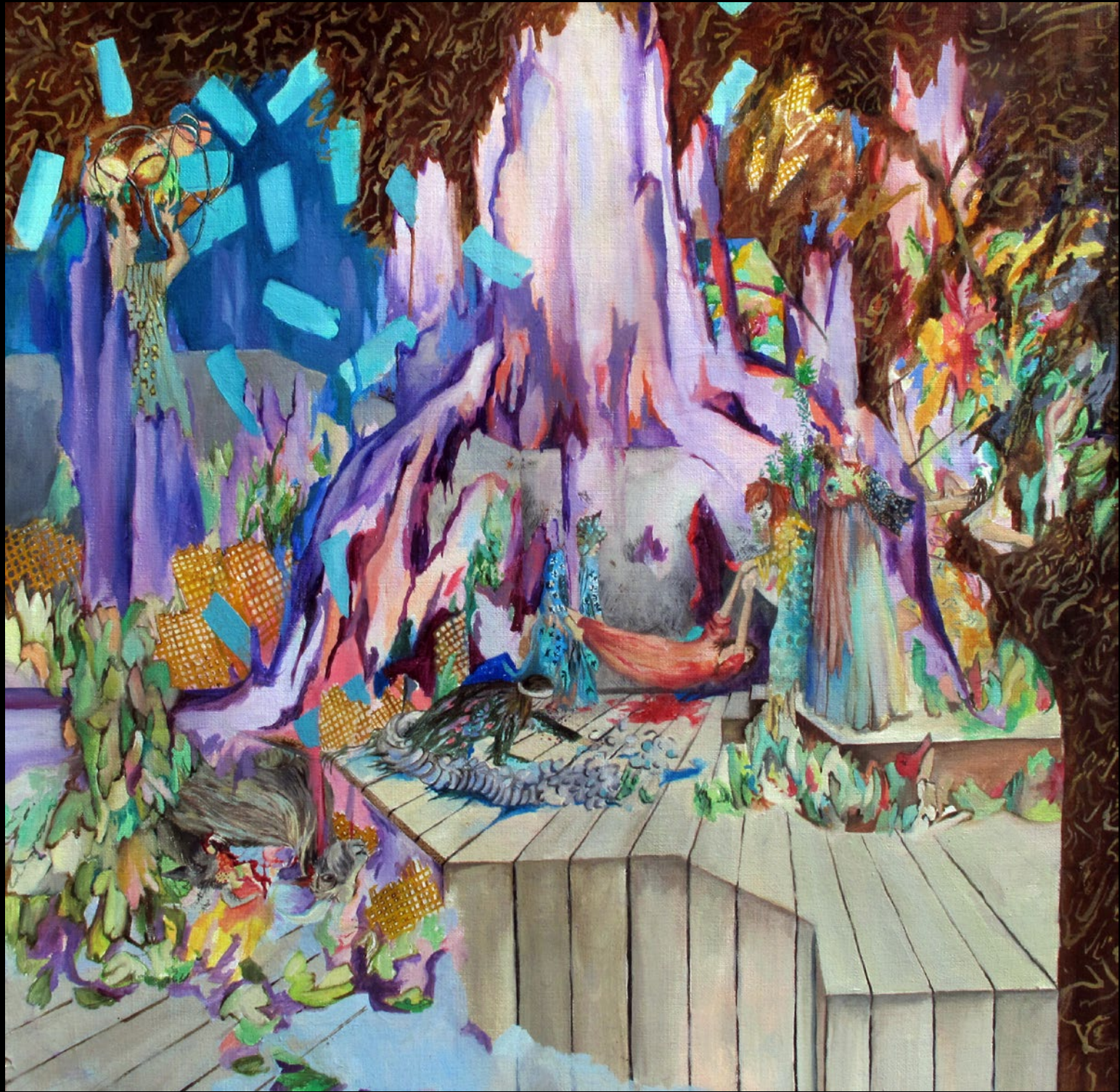
View of the exhibition at Ruth Benzacar Gallery. Buenos Aires, Argentina.













Traedme gente que la devoraré y de la devolveré renovada
2009-2012
Duration 8 min

Text by Agustina Muñoz

The video shows an anthropophagic adaptation of the ballet Giselle
whose final goal is a sacrifice repeated over and over again.





Adpatación Orilla
2007
Fotografía

Florencia Rodriguez Giles

Place of birth. CABA. Buenos Aires. Argentina

Date of birth: 2.10.1978

e-mail. florenciarodriguezgiles@gmail.com

Education

National University Institute of Arts, specializing in Painting.

2004-2016 Studies of sculpture with Nicola Constantino.

2006-2007. Analysis of the works with Diana Aisenberg

Solo exhibitions

2013. Círculos en Movimiento. Museum of Modern Art Buenos Aires, Argentina.

2011. Posesion. Ruth Benzacar Gallery. Buenos Aires, Argentina.

El lo sabe o quizás tampoco lo sepa. Torcuato Ditella University. Buenos Aires, Argentina.

2009. Paper Plays. Gallery Side 2, Tokyo, Japan (two solo exhibition)

2008. Adpatación Orilla. Museum of Contemporary Art. Fortaleza, Brazil.

2007. Adpatación Orilla. Ruth Benzacar Gallery. Buenos Aires, Argentina.

Blanca Soto Gallery. Madrid, Spain.

Selected group exhibitions

2015. Ciclo Situaciones Breves. Ruth Benzacar. Buenos Aires, Argentina.

2015. Braque Prize. Center of Contemporary Art, UNTREF. Buenos Aires, Argentina.

2014. Mover un Ismo. Museum of Modern Art of Buenos Aires. Argentina.

2014. Los vencedores y los vencidos: Marcas de violencia en la colección del Museo de Arte Moderno de Buenos Aires. Museum of Modern Art of Buenos Aires. Argentina.

2014. El museo de los mundos imaginarios. Museo de arte contemporáneo de Mar del Plata. Buenos Aires, Argentina.

2014. Beyond Magic. Galerie Xippas. Paris, Francia.

2013. True blue. Ivo Kamm Galerie. Zurich, Suiza.

2012. Home Again. Hara Museum for Contemporary Art. Tokyo, Japan

Acrónica. Museum of Art of Tigre. Buenos Aires, Argentina

Ultimas tendencias. Museum of Modern Art of Buenos Aires. Argentina

l va se passer quelque chose. La maison de l'amerique latine. Paris, France

2011. Monsters. ECUÑHi. Buenos Aires, Argentina

2010. Estrangeiros. Museum of Contemporary Art. Fortaleza, Brazil.

2009. Cuentos para no dormir. Fondo Nacional de las Artes. Argentina.

2008. Desde la caverna. Centro Cultural MOCCA, Argentina

2007. IV Ventosul, Bienal de Curitiba. Brazil.

2005. De Rosas Capullos y otras fábulas. Proa Foundation. Argentina
tArt and New Technologies. Modern Art Museum of Buenos Aires – Telefonica Foundation Award, Telefonica Foundation Space.
2002 Philips Art Expression Award. Recoleta Cultural Centre. Buenos Aires, Argentina.
Philips Art Expression Award. Marta Traba Gallery. Memorial of Latin America. Sao Paulo, Brazil.

Prizes, scholarships awarded and residencies

2015. Residency at the Cite International des Arts. Paris, France.
2015. Air Paradise Residency Program. Matsudo, Japan.
2015. First Award, Braque Prize. UNTREF. Buenos Aires, Argentina.
2014. Arcus Project, Artist Residency Program. Ibaraki, Japan.
2010. Kuitca / Universidad Torcuato Di Tella Scholarship.
Scholarship to Creation. Fondo Nacional de las Artes.
2009. Artist in residence at Backers/AIT, Tokyo, Japan.
2006. Scholarship to Creation. Fondo Nacional de las Artes. Buenos Aires, Argentina.
2005. Mention of the Jury, digital art category, Modern Art Museum of Buenos Aires Foundation Telefónica Award.
Scholarship Intercampus: Analysis and Develop of Projects in Visual Camp. Tutors: Victoria Noorthoorn, Dino Bruzzone y Patricia Hakim. Telefonica Foundation Space.
2004. Antorchas Foundation Improvement Scholarship.
Renovation of the Improvement Scholarship of Antorchas Foundation.
2002. First Award, digital category, “Philips Art Expression Award”.

Other Activities

2009-2015. Co-direction of the Art Project Vergel in the Palliative Care Service at the Hospital Ricardo Gutierrez, Buenos Aires, Argentina (www.vergelarte.com.ar).