

Carolina Fusilier

PEANA

Carolina Fusilier (b. 1985, Buenos Aires) is a multidisciplinary artist who explores the physicality of technology, notions of non-linear time, and post-human imaginaries at the intersections between organic and mechanical bodies, industrial and domestic settings. Her work takes various forms through moving image, painting, sound, and site-specific projects.

She received the Pollock-Krasner Foundation Grant, 2019, US; and the Raúl Urtasun-Frances Harley Grant, 2015, The Banff Center, CA. *El Lado Quieto* (2021), her first feature film as co-director, was selected by ACC Cinema Fund, Asia Culture Center, KO. Her latest short film *Corrientes Mercuriales* (2023) premiered that same year at NYFF (New York Film Festival), and received a special mention for Best Argentine Short Film at the Mar del Plata International Film Festival, 2023. She is currently working on *Sorry For the Late Reply*, her second feature as co-director, supported by ACF-BIFF (ACF - Busan International Film Festival, KO) and SGIFF SEA-DOC Grant Selection (Singapore International Film Festival). Together with filmmaker Miko Revereza, she forms the collaborative duo *Arquitectura Parlante*, where they lead film workshops, produce their own films, and are self-managing the beginnings of Cinema Antena, a micro-community cinema space for screenings and workshops in San Agustín Etla, OAX.

Her most recent solo and group exhibitions include *¿Cómo se escribe muerte al sur?* with Paloma Contreras, Museo Anahuacalli, CDMX, MX; *Isla Eléctrica*, PEANA, CDMX, MX; *Corrientes Mercuriales*, Museo Jumex, CDMX, MX; *Kitchen With a View*, Locust Projects, MIA, US; *Clepsidra*, Daniela Elbahara Galería, CDMX, MX; *Angel Engines*, Natalia Hug Gallery, CGN, DE. Additionally, she has participated in exhibitions at Museo Tamayo, CDMX, MX; Doc-Fortnight MoMA, NY, US; The Drawing Center, NY, US; Mendes Wood DM, SP, BR; Casa O'Gorman Nancarrow, CDMX, US; Sculpture Center, NY, US; MAMBA (Museo de Arte Moderno de Buenos Aires), BA, AR; Margot Samel Gallery, NY, US; Centro Cultural Tlatelolco (CCUT), CDMX, MX. Recently, she created the site-specific piece *Espejo Espectro*, commissioned by Malba Puertos, BA, AR.

She graduated from Universidad del Cine, 2010, AR, and has undertaken studies at the Düsseldorf Academy, 2018, DE; *Soma*, 2016, MX; and the Artist Program at Universidad Torcuato Di Tella, 2011, AR.



LIVES AND WORKS

Oaxaca, MX.

SOLO EXHIBITIONS

- 2024** Isla Eléctrica, PEANA; CDMX, MX.
Nuit blanche, TOR, CA.
Espejo-Espectro, Malba- Puertos, BA, AR
- 2023** Corrientes Mercuriales, Museo Jumex; CDMX, MX.
Da serie “Trazos Cuanticos”, Mendes Wood DM, SP, BR.
- 2021** Clepsidra, Daniela Elbahara Gallery; CDMX, MX.
- 2019** Kitchen with a view, Locust Projects; MIA, US.
- 2018** Angel Engines, Natalia Hug Gallery; CGN, DE.
- 2014** Fenómeno, La Fábrica; BA, AR.

GROUP EXHIBITIONS

- 2025** ¿Cómo se escribe muerte al sur? Carolina Fusilier and Paloma Contreras, Museo Anahuacalli; CDMX, MX
Material Art Fair Vol. 11; CDMX, MX
Yendo de la cama al living, curated by Enrique Giner, Salon Acme; CDMX, MX
- 2024** Material Art Fair Vol. 3; GDL, MX.
A Stubborn and a Hermit Walk into a Bar, Casa Nancarrow; CDMX, MX.
Material Art Fair Vol. 10; CDMX, MX.
Casa Ideal, curated by Enrique Giner, Proyectos Multipropósito; CDMX, MX.
- 2023** Linhas Tortas, Mendes Wood; SP, BR.
Hic Sunt Dracones, Deli Gallery; CDMX, MX.
- 2022** Folk Fiction, curated by Ariana Kalliga; OMS Space; ATH, GR.
Viscera, curated by Moira Sims, Simone Subal Gallery; NY, US.
Fire Regime, Curated by Croma Collective, Space 22; ATH, GR.
El Lado Quieto - Video projection at Campeche Galería; CDMX, MX.
Pain Things Vol. 2, Yope Projects; Oaxaca City, MX.
El Umbral de lo visible, curated by Rivera, LLano Galería; CDMX, MX.
Noctámbula, Relaciones Públicas; CDMX, MX.
- 2021** Adentro no hay más que una morada, curated by Alejandra Aguado, Museo Moderno de Buenos Aires; BA, AR.
Montajes Audiovisuales, curated by Esteban King, Espacio Ayer; GDL, MX.
Sssoporte; Guadalajara, MX.
- 2020** Kamias Triennial, Project 20; MNL, PH.
Drawer NYC, Curated by ESSEX Flowers; NY, US.
- 2019** Point of Departure, The Drawing Center; NY, US.
Ficción y Tiempo, Centro Cultural Tlatelolco; CDMX, MX.
Lucky Draw Auction, Sculpture Center; NY, US.

- 2019** Open Studios, Kunstakademie; DUS, DE.
What’s love got to do with it?, The Drawing Center; NY, US.
Mutagenesis, DOC; PAR, FR.
Campamento para Jóvenes Naturalistas, curated by Wendy Cabrera Rubio y Karla
- 2018** Kaplun, Museo de Querétaro; QRO, MX.
74 million million million tons, curated by Ruba Katrib and Lawrence Abu Hamdan, The Sculpture Center; NY, US.
A salve of sorts, Vacation Gallery; NY, US.
Inches, feet, verse, metre, curated by Ludovica Carbotta and Sara Enrico, Marsèllerie; NY, US.

AWARDS AND RESIDENCIES

- 2024** Eighth House; VT, US
Centro de las Artes San Agustín Etla (CaSa); OAX, MX
- 2022** Hot Docs + Netflix support for independent filmmakers; US.
- 2020** Asian Culture Center (ACC CINEMA FUND) for producing ´El Lado Quieto´ KOR.
Kamias Triennial; Manila, Filipinas. CA / PH.
- 2019** Pollock-Krasner Foundation Fellowship; US.
- 2018** Locust Projects- Fundación Jumex for producing Kitchen with a view; MX/ US.
Open Sessions. Selection for two-year program at The Drawing Center; NY, US.
- 2015** The Banff Center. The Raul Urtasun - Frances Harley Scholarship for emerging artists of Argentina, CAN

FILM FESTIVALS

- 2023** NYFF; New York, US.
Festival de Mar del Plata; MDQ, AR.
- 2022** Doc-Fortnight MoMa; NY, US.
Images Festival; TOR, CA.
True/ False Film Festival; DC, US.
BARQ, Festival de Cine de Arquitectura de Barcelona; BCN, ES.
2220 Arts + Archives; LA, US.
- 2021** Open City Film Festival; LDN, UK.
IDFA International Documentary Film Festival; AMS, NL.
DMZ Docs; GG, KR.
YIDFF Yamagata International Documentary Film Festival; Yamagata City, JP.
Dok-Leipzig; LEJ, DE.
Black Canvas; CDMX, MX.
Cámara Lucida International Film Festival; CU, EC.
Pravo Ljudski Film Festival; SJJ, BA.

Selected Projects

¿Cómo se escribe muerte al sur?
Museo Anahuacalli; CDMX, MX. 2025.

Espejo Espectro
Malba- Puertos; BA, AR. 2024.

Isla Eléctrica
PEANA; CDMX, MX. 2024

Corrientes Mercuriales
Museo Jumex; CDMX, MX. 2023.

Trazos cuánticos
Material Art Fair, PEANA; CDMX, MX. 2023.

El Lado Quieto
Campeche Galeria; CDMX, MX. 2022.

Clepsidra
Daniela Elbahara; CDMX, MX. 2022.

Kitchen with a View
Locust Projects; MIA, US. 2019.

Angel Engines
Natalia Hug Gallery; CGN, DE, 2018.



¿Cómo se escribe muerte al sur?

Museo Anahuacalli; CDMX, MX. 2025

¿Cómo se escribe muerte al sur?, a duo exhibition by Carolina Fusilier and Paloma Contreras Lomas responds to the phantasmagoric imagination of the Museo Anahuacalli, which Diego Rivera created as a temple for art to house his collection of prehispanic objects and where he hoped to be buried when he died. Through video and sound installation, sculpture, and painting, the artists transform the museum into the site of a fictional thriller mixing personal views on death with the symbols embedded in this enigmatic museum/mausoleum.

Children of 1990s Latin American neoliberalism, Carolina and Paloma, who grew up in Argentina and Mexico, respectively, respond to monuments of failed modernity. Anahuacalli Museum evokes ghosts of a hybrid and baroque modernity, characteristic of a modern Mexico shaped by Western visions. Together, both artists seek to establish mystical bridges that articulate their notions of immortality and a Mesoamerican futurism crossed and interrupted by Western modernity.

Reflecting on the writings of 19th-century Russian biocosmist Nikolai Fedorov, Fusilier seeks to translate some of his theories and relate them to the museum's collection. Carolina thus explores notions of immortality through technological means and envisions the museum as an ideal project for safeguarding resurrected dead. She proposes a dismembered machine dispersed throughout the galleries, where a series of paintings—rendered from industrial waste—awaken specters through sound.

To construct this environment, antennas capture electromagnetic frequencies, which are heard through speakers connected by an intricate network of pipes. These, in turn, link to paintings that embody the physicality of such connections: machines that immortalize dead matter—dried insects, fragments of a butterfly, and the lingering spirit of figures who gaze out from behind the display cases.

Curated by Karla Niño de Rivera and Sam Ozer, this exhibition is a collaboration between the Museo Anahuacalli and TONO.





Installation view
¿Cómo se escribe muerte al sur?
Museo Anahuacalli; CDMX, MX. 2025





Installation view
¿Cómo se escribe muerte al sur?
Museo Anahuacalli; CDMX, MX. 2025







Installation view
¿Cómo se escribe muerte al sur?
Museo Anahuacalli; CDMX, MX. 2025



Espejo Espectro

Malba-Puertos; BA, AR. 2024

Espejo Espectro is a site-specific piece specially designed for an island and commissioned by Malba Puertos.

This artwork by Fusilier, is not strictly a gong, but its shape and materiality are tied to that enigmatic and ancient instrument that Sun Ra used in his lyrical happiness treatises: a thin metal solar disc suspended over water, a piece that is at once a musical instrument, a visual echo of the planets, and a mirror of the landscape.

Terrestrial and celestial happenings –the drumming of fat raindrops on a rainy day, the slow yet never identical path of the sun as the seasons change, the misty moon, an unrelenting wind– will be reflected in the oscillating disc.

On special days, during commemorations or festivals, an emissary will approach by boat and make it sound. They might recall that moment in The Pillow Book, when Sei Shōnagon, lady of the refined Heian court in 10th-century Japan, says: “In winter, when it is very cold and one is buried under the bedclothes listening to the loving words of one’s lover, it is a delight to hear the resonant gong of the temple, which seems to come from the bottom of a well.”

Some nights, a spotlight from the shore will illuminate the disc, and then it will become a beacon or a siren for wandering souls.

Maria Gainza



Installation view
Espéjo Espectro
Malba- Puertos, BA, AR, 2025



Isla Eléctrica

PEANA; CDMX, MX. 2024

This body of work emerges from a fiction based around real socio-political events, the recent history of human hands radically manipulating the landscape in the name of a near-divine logic of progress. The engine behind this leap-forward of science and technology, in this specific research, is electricity and the golden age of massive dams installed during the 20th century in certain geographies of Latin America. Fusilier's narratives, however, don't exist neither here in the now nor there, in that past, but in an indefinite future that is as far or as near as we shall want. In them, the landscape is fully surveilled, observed through hardware, a quantifying, probing, rationalizing, lens/artifact that actively turns it into cumulative, accountable data systems — and yet, underneath, resistance persists, in lifeforms only obliquely known to humans, submerged in an entirely different type of worlding.

For this project Fusilier's penchant for representing poetic, machinic and post-human landscapes in large-scale painting, meets with her instinct for video storytelling and is further explored in a series of sculptures and sound-works that extend the artist's previous engagement with the aesthetic and political aspects of the ruin.





Installation view
Isla Eléctrica
PEANA; CDMX, MX. 2024



Corrientes Mercuriales

Museo Jumex; CDMX, MX. 2023

Carolina Fusilier (Buenos Aires, 1985) presents a series of unpublished works that connect finance and technology with imaginary worlds and mysterious entities, intertwining the language of documentary cinema with science fiction.

The exhibition emerges from the search for a photograph of her father in 1996, which triggered a process to investigate the financial crises of the 1990s in Argentina from a personal perspective. The video installation “Corrientes Mercuriales” (2023) explores the fictional and real stories that emerge from this photograph. A sound network of human and automaton voices brings to life narratives about spaces that are now deserted due to enormous technological transitions, the artist’s family history, and her emotional relationships with these spaces. An orchestral chorus of ringing phones accompanies the video, and together, these images and sounds construct a sensory journey that suggests that just as nature has its cycles, so do human crises.

A series of paintings inspired by quantum computers accompany the installation. In these works, the artist studies the future and the physicality of intangible and silent technologies that are now part of our lives, through the materiality of painting.

These works create a narrative that links the technological with the ecological and the past with the future, reflecting on family trauma, debt, and the failures of the global neoliberal promise.

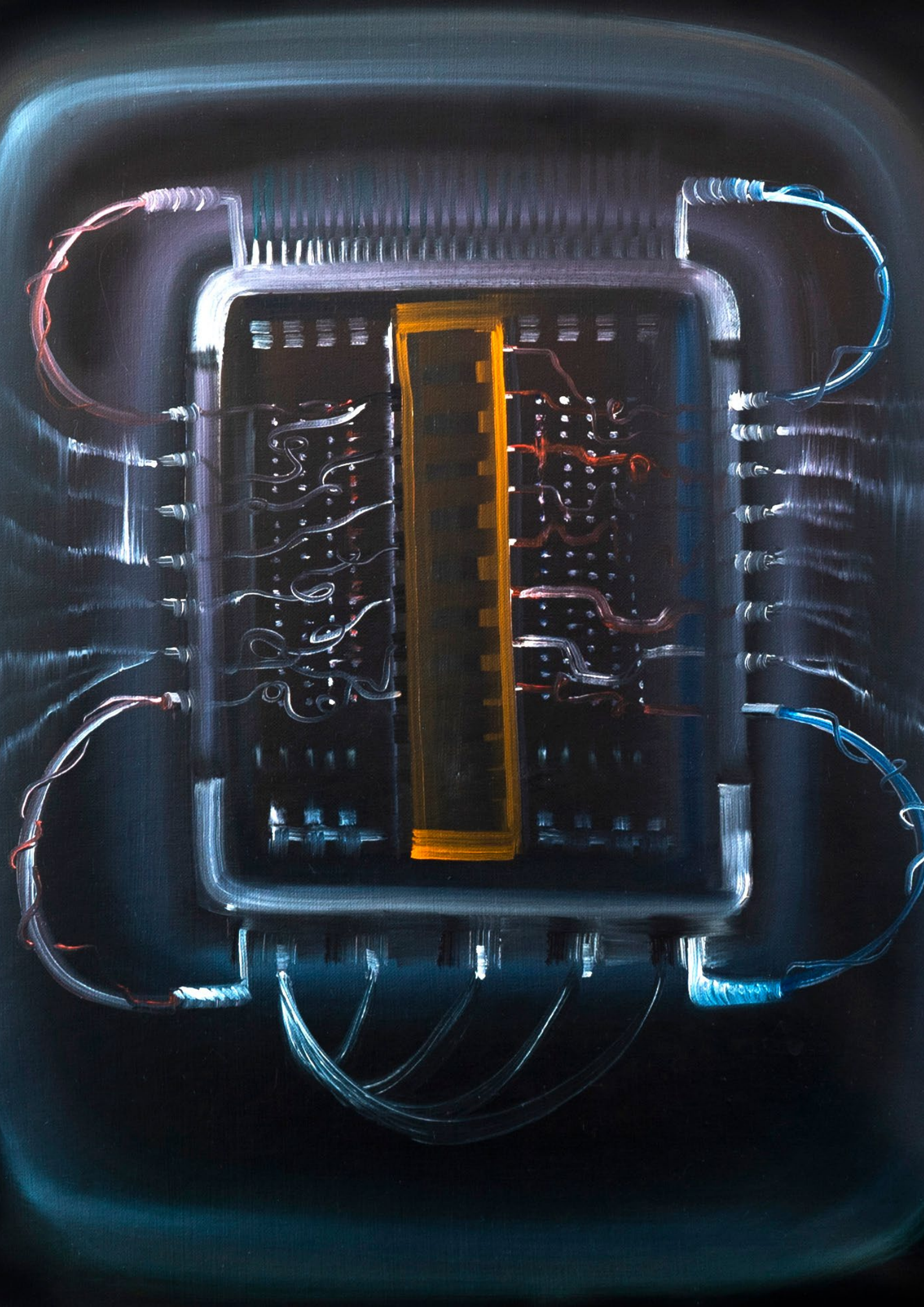




Installation view
Corrientes Mercuriales
Museo Jumex; CDMX, MX. 2023



Installation view
Corrientes Mercuriales
Museo Jumex; CDMX, MX. 2023

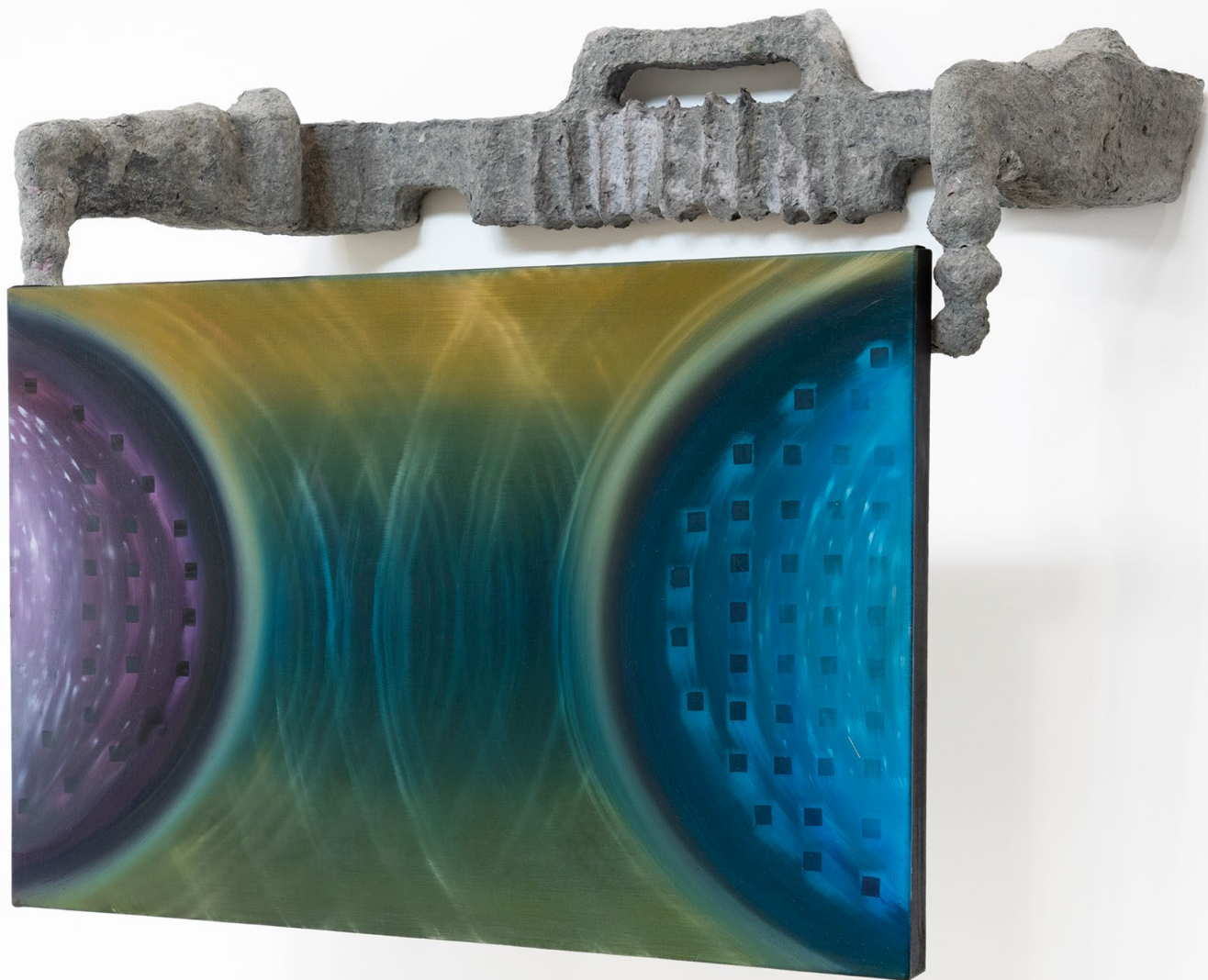


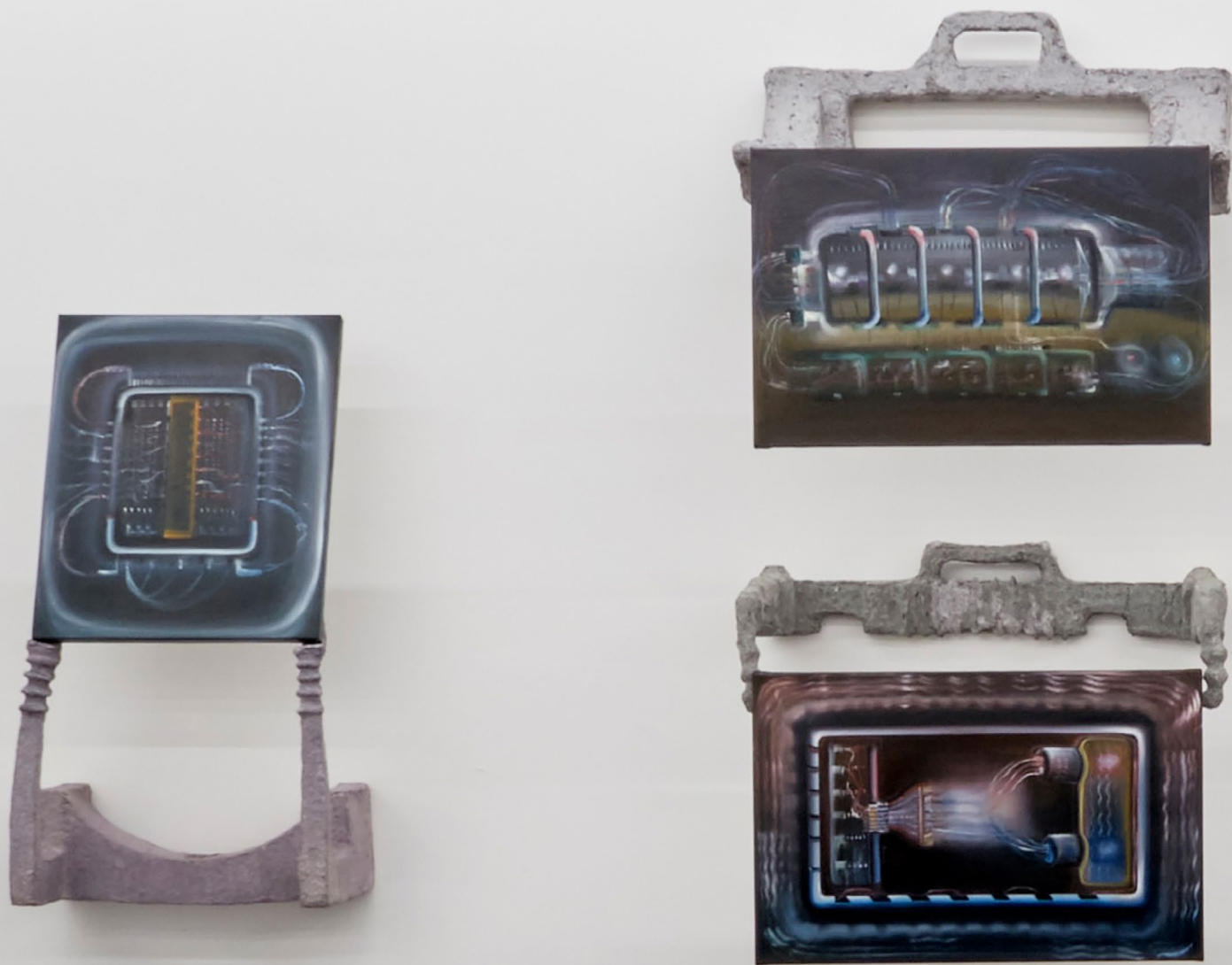
Trazos Cuánticos

Material Art Fair, PEANA; CDMX, MX. 2023

Trazos Cuánticos (Quantic traces) are Carolina Fusilier's new series of oil paintings, each supported by a papier maché structure. The works are based on the possibilities of navigating and understanding quantum systems through painting, with a non-scientific approach. These series build their own speculative systems of connections, understanding the materiality of painting as a way of technology. Traces that become wires, wires that go from red to blue circuits, colors and lines that transform into liquid, smoke or light, transmutations that are possible only by the physics of oil paint.

This series accompanies the new video project *Corrientes Mercuriales* (Mercurial Currents) that will be exhibited this April at the Museo Jumex (Mexico). The video installation is a hybrid and experimental documentary, depicting the memory of an economic crisis through intertwined perspectives that oscillate between personal narrative and science fiction, to reflect on the animism of technology and economy, family trauma and the failures of the global neoliberal promise.





Installation view
Trazos Cuánticos
Material Art Fair, PEANA; CDMX, MX. 2023



El Lado Quieto

Campeche Galería; CDMX, MX. 2022

Written and directed by Miko Revereza and Carolina Fusilier. DCP, 70 min. Made with the support of ACC Cinemafund, Korea. Produced by Arquitectura Parlante: Mexico, Argentina, Philippines. World Premiere September 9, 2021, ICA, London, UK. Open City Film Festival. Somewhere in Mexico off the Pacific coast is the island of Capaluco. Once a popular spot for international tourism, it is now completely abandoned. A strange creature emerges from the water and arrives on the island via a strong current from the Philippines. The film navigates through the ruins of the architecture, interacting with the spectral sounds of Capaluco. A kind of science fiction mixed with documentary, El Lado Quieto speculates about future inhabitants in what is left of an abandoned empire.

Trailer: <https://vimeo.com/582989690>



Installation view
El Lado Quieto
Campeche Galeria; CDMX, MX. 2022

Clepsidra

Daniela Elbahara; CDMX, MX. 2022

Carolina Fusilier's work has previously concerned itself with the metaphysics of the nonhuman, even the inorganic: To what gods do machines pray? In her latest exhibition, Fusilier expanded on that inquiry to ponder whether anything can exist outside of time. The show's title, "Clepsidra," refers, like its English cognate clepsydra, to a water clock, one of the most ancient kinds of time piece. The first room of the gallery held three paintings. Sunday 7:25 pm (all works 2021) depicts a mostly red bedroom with a wide rectangular window that itself recursively opens onto a kind of portal, a white vortex of matter spinning in a red sky above a black mass: the ocean or the endless expanse of space. The bed is not quite empty. Spread across it in a way that brings to mind a reclining human figure are several machines, their white lights of activity glowing in a violet semidarkness. One is a hybrid of a Kindle and a paper book; another an illuminated screen under the sheets; and the third, enigmatically, a vacuum cleaner sucking a row of Post-its from the wall, making the book's pages flutter. Thursday 8:27 pm portrays a blue, dimly lit kitchen-like interior. Over a table hovers a robotic hand spilling a bottle of shimmery liquid onto a table, upon which lies another mechanical hand, one that appears out of order. The arm extending from the first hand is diaphanous; it comes from nowhere. Has it been collecting our leftovers? A molcajete (mortar and pestle) and a mamey sapote (a fruit) also sit on the table. Through an open window, we see that unknowable black expanse again, but this time a few stick figures with glowy ends are in it. Are they playing? Working? A black cat observes us from a chair in the corner.

These mystifying interiors evoke the prophecy of alt-right accelerationist philosopher Nick Land: "Nothing human makes it out of the near-future." But what if the end of the human was not the end of consciousness? Of joy, laziness, or curiosity? What would a nonhuman self-awareness, perhaps belonging to one of our beloved material and nonhuman companions, make of our Earth? Are their experiences, too, shaped by time?







The second room of the exhibition dealt with such questions more explicitly. Our senses were welcomed by waves of sound. In *Ubiquitous Feeling*, an eerily distorted recording of the repetitive sounds of the ocean emanated from skeletal speakers resting on glass vessels. The speakers themselves were agents here: Atop them rested beach debris, rocks, seashells, and dry corals; sand was spread on the floor. The vibration, the physical performance of sound, toyed with the objects, slowly wearing them down into sandy dust. On the walls hung “*Clepsidra*,” a series of small hybrid painting/sculpture timepieces. Each one depicted a glass vase holding water and a plant, with a single functioning clock hand at its center adding a layer of cyclical accounting to the rhythm of the audio waves. Every vase evoked a distinct personality, a mood. One of them, improbably C-shaped, contained a peacock feather; another slumped down, some sad leaves flopping over its lips. A gorgeous one, blue and curvy—shaped like an Instagram model—proudly held a stylish orchid. There were twelve of these works—the random number we use to divide our days—and they displayed plants in different stages of their life cycles: *memento mori* of sorts.

It’s funny how, obsessed with the ruthless rule of time over our existence, we humans project its authority onto objects such as the sun, or onto the movement of sand and water. I kept thinking about the relationship between the show’s two rooms: the first a speculative space with Fusilier’s paintings opening windows and doors to the outside of another time, a humanless future or past; the second oddly claustrophobic, as if inside a dimension consecrated to the consciousness of time, an endless accounting of hours and entropy.

- Gaby Cepeda

Selected press

Querida Carolina. Una Correspondencia Alrededor de Clepsidra by Sandra Sánchez from ONDA MX. <https://www.ondamx.art/escrito/querida-carolina-una-correspondencia-alrededor-de-clepsidra--PfzyeLZv7ugTNEQBWray>

Clepsidra, de Carolina Fusilier by Gustavo Cruz from Post-Filia. <https://postfilia.com/2022/01/30/clepsidra-de-carolina-fusilier/>



Kitchen with a View

Locust Projects; MIA, US. 2019

Locust Projects is proud to present Kitchen with a View, a site-specific video installation by Argentinian-born, Mexico City-based artist Carolina Fusilier. This newly commissioned installation for the Project Room is Fusilier's first solo exhibition in Miami. The video was filmed during a month-long residency at Locust Projects.

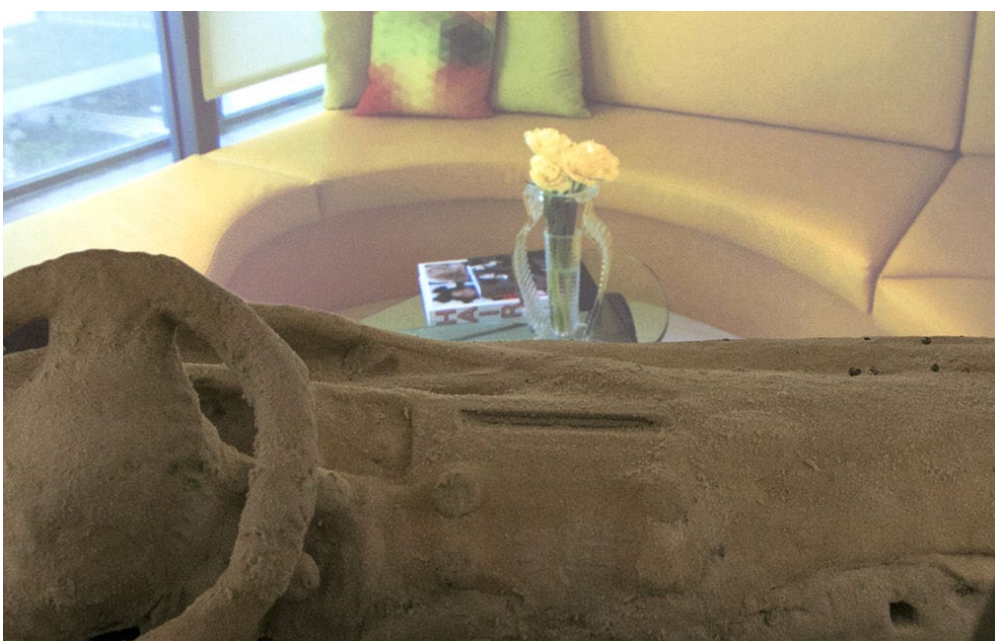
The project reflects on the dystopic possibility of a Miami where the human presence has disappeared overtaken by the proliferation of luxury real estate development.

These rooms with their brand new furniture become hyper-realistic digital renders for the camera. There is no human trace, no passage of time or anything that indicates that these places are, or were inhabited.

The room at Locust Projects becomes the scene of a ruin: the skull of a vehicle with no doors or windows is parked in this garage space and is the evidence of some kind of natural catastrophe. The video at the centerpiece of the exhibition is a filmic meditation on Miami as a site of a dystopic desolation with no human activity. Even the signs of a hand behind the camera and the reflection of the artist filming the shiny surfaces has been erased.

Video: <https://vimeo.com/332692658>







Installation view
Kitchen with a View
Locust Projects; MIA, US. 2019

Angel Engines

Natalia Hug Gallery; CGN, DE, 2018

What if our privatized nature, our dear machines, our complex urban systems, not only were not inert but had interior lives, a whole cosmogony? Would Carolina Fusilier's landscapes be their paradise? Their hell? Do they dream of us like we dream of owning them? If the longrunning ambition of science has been to disenchant the world and to organize everything that is knowable into objective and rational categories, then Fusilier's Angel Engines is resolved on doing the opposite. It is not that this group of works are anti-science or irrational but they are open and willing to speculate.

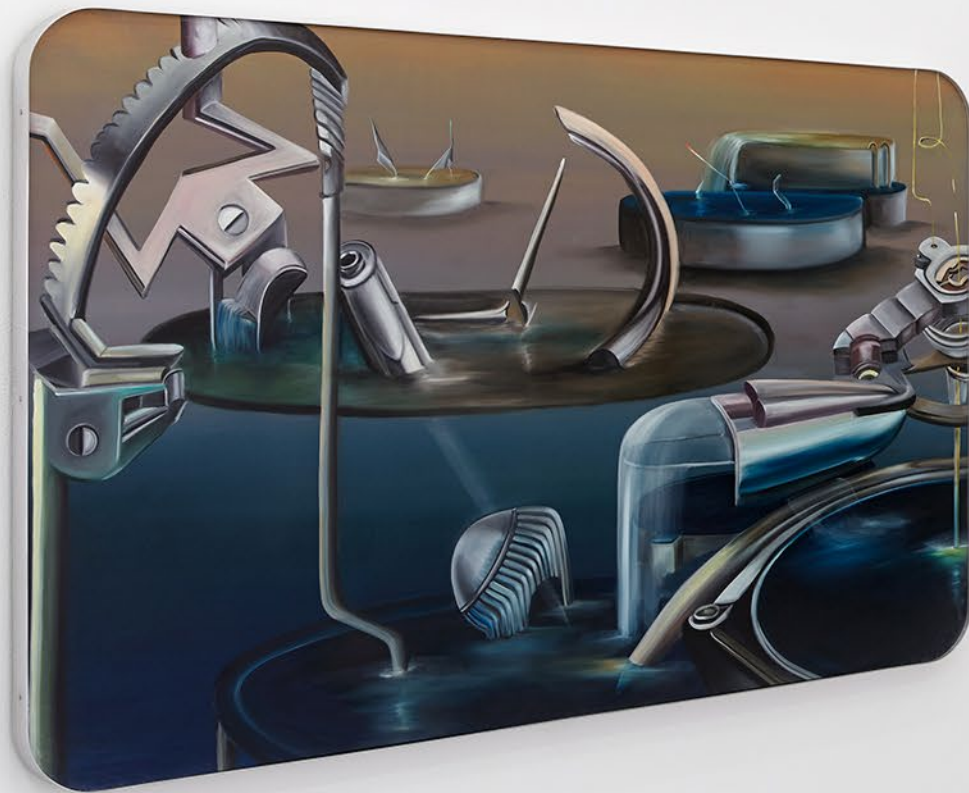
The artworks re-enchant the world, they overlap a poetic, non-linear narrative on our reality to reveal an agency that could very well be there. The angel engines are in a world adjacent to ours and relayed by a sassy, primal, fluid deity, an ally and knower of the inner-lives of our belongings, a first cousin of electricity, a lost child of the sea. In Dreams of a Pipe Deity, a soundpiece streaming out of a chrome-tipped seashell, this divinity describes their own embodiment and omnipresence, their travels within our cotidianity and their wish to transform the banality of turning on the faucet into an encounter with mysticism. They are a curious presence, a voice that scolds us for our indifference and prods us into reassessing our place in the world. But that also sings songs and offers themselves up in a tap-water sculpture for visitors to ingest in a sort of communion rite, a reconciliation.

Fusilier's paintings depict no place, an undefinable moment in history, they could be either prehuman or post-human. They are portholes into the endless existence all around us, reconfiguring the gallery as a ship flying over the uncanny. A utopia of retired metal objects where ridden of mankind they get to do what they want: grow in spirals, melt into liquid,

flow in and out of pools. Fusilier speculates on the realities and futures available to us, but also on those accessible to our artifacts or what we generically call our resources: our waters, metals, oils. She follows Ursula K Le Guin's advice: "One way to stop seeing trees, or rivers, or hills, only as 'natural resources' is to class them as fellow beings—kinfolk."¹ And she de-objectifies, connects, spreads thick empathy all over a weird landscape.

- Gaby Cepeda

Carolina Fusilier (b. 1985) lives and works in Mexico City and Buenos Aires. Having completed postgraduate program at Soma, Mexico City in 2017, Fusilier participated in numerous exhibition including, most recently, "74 million million million tons", a group exhibition at the Sculpture Center, New York. She is currently part of Open Sessions 2018-2020, two-year program in Drawing Center, New York. This fall, Fusilier will be a guest student in Dusseldorf academy with Prof. Rita McBride.



Installation view
Angel Engines
Natalia Hug Gallery; CGN, DE. 2018





Selected Artworks















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