

ARCO 2026

LIV SCHULMAN



ARCO 2045:  
THE FUTURE, FOR NOW

CURATED BY MAGALÍ ARRIOLA Y JOSÉ LUIS BLONDET

PIEDRAS  
GALLERY

Piedras Galería participates in ARCOmadrid 2026 as part of *ARCO2045: The Future, for Now*, a section curated by Magalí Arriola and José Luis Blondet that proposes thinking about the future through its immediate, unstable, and paradoxical character. The section approaches the future not as a promise or a linear projection, but as a time shaped by repetition, déjà vu, recent memory, and the fragility of all prediction.

Within this framework, the gallery presents *Hombres Argentinos (Argentine Men)*, a project by Liv Schulman composed of six sculptures and five drawings, installed across both spaces of the section, in pavilions 7 and 9 of the fair.

*Hombres Argentinos* consists of six sculptures made of ceramic, wicker, hardened textiles, and printed T-shirts. These absurd humanoid figures are stitched together like bones using strips of locally harvested wicker. Each sculpture incorporates, within its spatial arrangement, a series of ceramic objects that—crafted by hand and produced quickly—refer to exclusively Argentine spirits and liqueurs, pistols, cigars, and cured hams.

The materiality of the works is interrupted by a series of collages made with glossy paper, crepe paper, and school materials, drawing on women's and fashion magazines as well as napkins from Buenos Aires bars. Offset printing, wickerwork, basketry, and ceramics—materials historically associated with craft—come together to configure an absurd masculinity, forged within the context of a brutal Latin American economy, where political stupidity emerges as both an identity marker and an economic resource.

This group of sculptures is organized into two clusters: *Debt* and *Depression*. In *Debt*, the sculptures wear T-shirts bearing phrases that link economic, affective, and social indebtedness. In *Depression*, the texts refer to exhaustion, medication, forced adaptation, and loss of orientation.

Both groups function as two out-of-sync choruses of the same tragedy: Argentine men are depressed because they are indebted, and they are indebted because they repeat an inherited, exhausted, and increasingly unworkable model of masculinity. What persists is performance—a devalued masculinity sustained by precarious forms of consumption and by a craft practice that was once feminized labor and now appears as a possible space for recomposition.

*Hombres Argentinos* proposes a reflection on the relationship between economy and affect, between debt and depression,



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between craft and theater—a territory where collapse becomes visible.

The five drawings that accompany the sculptures expand the universe of *Hombres Argentinos*, reinforcing its narrative and symbolic dimension and establishing a graphic counterpoint that dialogues with the material precariousness, humor, and theatricality present in the three-dimensional works.



Liv Schulman (1985, Buenos Aires) is an Argentine artist living and working between Paris and Buenos Aires. Her work encompasses documentary fictions, television series, performative readings, and novelistic texts, all characterized by a thorough use of language. These various forms of discourse serve as absurd and nonsensical tools for a paranoid interpretation of the social world, exploring the complex role of subjectivity within the political sphere.

In her approach, creating means experiencing a medium, a system, or a subject firsthand. Through a blend of cynical figures—such as artists, detectives, and writers—Schulman evokes a multitude of stories that document a tragic notion of paranoid shock. In this way, economic crises, collective neuroses, intimate narratives, and sociopolitical contexts converge in her work, inviting critical reflection on contemporary dynamics, particularly through humor and irony.

Schulman holds degrees from institutions including the École Nationale des Beaux-Arts de Lyon, Torcuato Di Tella University, Goldsmiths University, and the École Nationale Supérieure d'Arts de Cergy. She has received numerous awards, such as the ADAGP, the Villa Vassilieff Bourse, and the Prix de la Fondation d'entreprise Ricard. Her works have been featured in biennials and exhibitions around the world, including those at the Centre Pompidou in Paris, the Reina Sofía Museum, and the Rennes Biennial. Her work is part of collections like those at the Centre Pompidou and the CNAP in France.

PIEDRAS

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se carga claro



FORMICA

• Excelente de  
BROOKLYN

**ARTISTAS:**

Joaquín Aras  
Carrie Bencardino  
Jimena Croceri  
Clara Esborraz  
Santiago Gasquet  
Teresa Giarcovich  
Constanza Giuliani  
Carla Grunauer  
Mónica Heller  
Josefina Labourt  
Sonia Ruiz  
Liv Schulman

Originating as an artist-run initiative, PIEDRAS became a gallery in 2018 and, since 2023, has been based in a 400 m<sup>2</sup> space in Buenos Aires' San Telmo neighborhood. It represents artists who approach mainstream cultural imaginaries from their edges. Their practices address questions of gender, embodiment, neoliberal economies, and the performative power of fiction in everyday life. The program includes solo and group exhibitions as well as performances, with each project conceived as an open process that emphasizes experimentation and dialogue.

In recent years, the gallery has supported its artists in their first major institutional solo exhibitions, including Mónica Heller at the Argentine Pavilion, Venice Biennale (Italy, 2022); Constanza Giuliani at Kunstmuseum Luzern (Switzerland, 2024); Liv Schulman at Centre Pompidou (France, 2019); Carrie Bencardino at Malba (Argentina, 2025); Josefina Labourt at Centro Cultural Recoleta (Argentina, 2025); and Clara Esborraz (2019) and Carla Grunauer (2021–22) at Museo de Arte Moderno de Buenos Aires (Argentina), among others.

It has also facilitated museum acquisitions in Argentina and abroad, with recent highlights including works by Jimena Croceri entering Harvard Art Museums (US) and MACBA (Spain), and Josefina Labourt entering Denver Art Museum (US). Since 2019, the gallery has maintained a strong presence at fairs such as ARCO, Art Basel Miami Beach, and Liste, known for its focused solo presentations and curated dialogues between two artists.

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