



## FICCIÓN POST-FUNCIÓN

By Ana Vogelfang

Perched on the threshold between functional servitude and aesthetic supremacy, the furniture sculpture occupies a space where the worlds of art and design rub up against, repel and attract one another. This friction isn't an issue of categorization but drive: When does an object free itself of its role as a tool? When the form resists utilitarian domestication and establishes its presence as something autonomous in its own right?

The furniture/sculpture opposition isn't a contradiction of terms but an alteration in the continuum between the useful and the contemplative. Furniture is by definition a promise of docility: it offers up its body, allows itself to be inhabited, contains within it the memory of an act. Sculpture, in contrast, asserts its right not to be diminished; the non-negotiable importance of its presence. But in that intermediate space, resistance to functional submission does not necessarily forfeit the potential for use.

In the 20th century, modern sculpture stepped down from the pedestal and spread throughout the space while design oscillated between exalting function and expression. Post-war architecture experimented with interior designs based on scenography, lines that curved for no anatomical reason to choreograph the concept of a body in transit. Thus they escaped the functionalist canon and became symbols of an imaginary domestication. At the same time, sculpture embarked upon a strategy of hollowness: systems of repetition, geometry and seriality where utility was shrouded in ambiguity. There is, however, another genealogy, less linear and pure, that ignored prescriptive programs and saw confusion as a virtue. The *readymade* stands as a latent infection, a viral deviation that undermines the logic of usefulness from the inside. These configurations should be read as symptoms of a sensibility that resists taxonomies and does not distinguish between medium and ornament, ergonomics and fetish, domesticity and violence.

The fourth edition of *Mueble Escultura* brings together pieces where this impurity is transformed into a language: the corporeal sofas of Michel, Kosice's aquatic table, Fracchia's thrones; Marta Minujín's icon and the pop melancholy of Cervio Martini. *Rueda Duchamp* (Duchamp Wheel) by Leopoldo Estol folds

Duchamp's gesture back in on itself in an act of self-reflexive or parasitic irony. This approach acts from the margins: mistrustful of comfortable canons, it sabotages the promise of design, exaggerating tactile, emotional or absurd qualities. Here, one finds a spirit of rebellion, a kind of gleeful anti-functionalism that indulges in excess, fragility and strangeness. Some pieces veer upon a fictitious archaeology – for instance *Todo fin merece un homenaje* (Every Ending Deserves an Homenage) by Tipitto and Bouzat or Souto's stone/lamp – others futurist hallucinations such as *Pilotis Díscolo* by Kayen Montes and Alison Bartlett.

What bodies conjure these objects? What kind of domesticity do they teach? And what forces – social, erotic, and historic – are written into their surfaces?

We might regard this exhibition as a choreography of situations that explore ways of being, sitting, posing and moving. A kind of theater of thwarted utility. Furniture as an animal: not a tool, but a mutant organism. In these shifts, the body becomes a central hypothesis: not a passive recipient of design but an unstable variable that energizes and transforms the material. Many of these works have anthropomorphic dimensions, organic features or bestial qualities: the *Mesa Kardashian* (Kardashian Table) by Mónica Sartori poses like a body subjected to the surgery of desire. In *Marcada a fuego* (Forged in Flames), Victoria Young etches the history of violence into the surface, employing techniques reminiscent of industrial iron production and the ritual branding of cattle: the body as marked territory, object as a receptacle for such inscriptions. They look like artifacts from out of a post-industrial dystopia in which gender, force and the figure come together in an opaque entity.

We are being presented with a politics of form that subverts with the binary opposition between the work and the object via a constellation of deviations: from design to fantasy, art to engineering, gesture to machinery, ornament to protest. This tension between function and fiction, these creatures, without questioning their utility, bring us back to the question of how we want to be in this world. Perhaps it's not a matter of inhabiting them but allowing them to inhabit us.

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MUEBLE ESCULTURA + BARRO

Curated by: Lucila Garcia De Onrubia, Cinthia Kazez  
Apr–May 2025

BARRO



## MUEBLE ESCULTURA + BARRO

REF / ENG



01  
Francisco ÁLVAREZ  
*Sustituto*  
2024



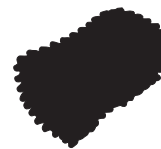
02  
Nicanor ARÁOZ  
*Untitled*  
2025



03  
Lucas BARBUZZI  
*Mesa\_02*  
2024



04  
Nacha CANVAS  
*Untitled*  
2025



05  
Martín CHURBA  
*Abiko Bench*  
2023



06  
Juan CRUZ  
*Solo di sol a los ídolos*  
2024



07  
Max DEGLI  
*Arco – Prototipo*  
2025



08  
Leopoldo ESTOL  
*Rueda Duchamp*  
2013



09  
Nacho FABIO  
*Conurbano tardío*  
2020



10  
Camila FANEGO HARTE  
*Untitled*, 2025



11  
Samantha FERRO  
*Andamios autoportantes*  
2025



12  
Tomás FRACCHIA  
*Bancos Fractal*  
2024–25



13  
Nicolás GARCÍA URIBURU  
*Víctima y victimario* 13  
2001–02



14  
Gyula KOSICE  
*Mesa hidroespacial*  
c. 1968



15  
Cervio MARTINI  
*Pareidolia Post Rompimiento*  
2023



16  
Jorge MICHEL  
*Untitled*  
1985



17  
Marta MINUJÍN  
*Obelisco fluorescente*  
2010



18  
Kayen MONTES & Alison BARTLETT  
*Pilotis Díscolo*  
2024



19  
Rocío NERÓN COIRO  
*Muteca*  
2024–25



20  
Nacho NOVILLO  
*Hoyos; Paisaje interior*  
From the *Cavidades* Series, 2025



21  
Mónica SARTORI,  
*Mesa Kardashian*  
2025



22  
Juan José SOUTO  
*Untitled*  
From the *KIKIN* Series, 2024



23  
María Clara TIPITTO & Santiago BOUZAT  
*Todo fin merece un homenaje*, 2025



24  
Gregorio VARDANEGA  
*Untitled*  
1971



25  
Victoria YOUNG  
*Marcada a fuego*  
2024