

Oyentes

Audience

Claudia Fontes

With the proliferation of images generated by AI, I felt inclined towards physical collage as a method of critically engaging with existing images and knowledge systems, a process where chance and human intuition converge to generate meaning through a haptic, embodied process. I am interested in the world-making function of collage, worlds that emerge from relational play and inhabit a reality that is plural, dynamic, and in flux.

“Oyentes” (Audience) is a series of collages that I began by preparing a pile of cut-outs of images of nature from popular science magazines of the XX century. These images reinforced the paradigms of modern geography and biology and displayed a reductionist bias towards vision as the predominant sense in Western culture.

In this pile, thousands of fragments come together with their historical and epistemic weight as an unruly archive of shapes, visual textures, and colours that depict matter in its infinite capacity of metamorphosis.

The pile generates thus a non-linear ontology, where scale collapses, and micro and macro phenomena coexist visually: the lava river created by a volcano sits next to the mitochondria of a plant cell, and both dialogue with the trail left by a supernova explosion.

In this archive with no taxonomy or hierarchy, unexpected alliances happen. I play randomly with these shapes while identifying affinities by colour, texture and form. At some point, the infinite potential of combination and liberation of meaning that happens in collage stabilises into entities that I came to call “Oyentes” (Audience). What the *Oyentes* are listening to remains an open question; however it is clear that all possible songs created in all the worlds that inhabit what we call ‘our’ world resonate in the alliances they form, songs too often ignored by our deaf human ears.





Oyentes (Audience series)
Acid-free paper, cut-outs from XX century geography magazines, and pastels on aluminium composite.
42 x 29.7 cm
2025





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BIO

Claudia Fontes lives and works in England. Born and raised in Argentina, she pursues her artistic practice internationally.

She studied art at the Prilidiano Pueyrredón National School of Fine Arts in Buenos Aires and art history at the University of Buenos Aires. She received grants to develop her practice at the Taller de Barracas in Buenos Aires and was an artist-in-residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands, where she worked under the mentorship of Richard Deacon, Michelangelo Pistoletto, and Joan Jonas, among others.

She has been exhibiting her work since 1992.
Recipient of the Parque de la Memoria Award in 1999, her work *Reconstruction of the Portrait of Pablo Míguez* is one of the most emblematic pieces about the period of the last dictatorship in Argentina. In 2020, she was nominated for the High Line Plinth and was one of four finalists for the Percent for Arts NYC commission at Bush Terminal in Brooklyn.

In 2022, she received the Lifetime Achievement Award from the National Academy of Fine Arts and the Konex Award for Visual Arts, both in Argentina. Recently, she has won the Brookfield + AWITA 2026 Award for *Glasshouse Stories*.

She has participated on numerous occasions in large-scale international events: In 2022, as a member of La Intermundial Holobiente at documenta fifteen with *The Book of Ten Thousand Things*, and at Documenta 13 (2012) as part of *The Wordly House*. In 2017, she represented Argentina at the 57th Venice Biennale with her installation *The Horse Problem*. In 2018, she was one of the seven artist-curators of the 33rd São Paulo Biennial, for which she created the section *The Slow Bird*.

Alongside his personal practice, he has spearheaded the creation of several collective projects and fostered spaces for the development of critical thinking, particularly in relation to artist-led culture. Among them are TRAMA (2000–2006), *La criatura intermedia* (2016), and, more recently, La Intermundial Holobiente (2020–ongoing), a collective platform for playful and interdisciplinary artistic research.

Her works are part of the collections of the Israel Museum in Jerusalem, MALBA (Museum of Latin American Art of Buenos Aires), MAMBA (Museum of Modern Art of Buenos Aires), and MACRO (Museum of Contemporary Art of Rosario). Her work is also found in private collections in Latin America, the United States, Europe, and Australia.

Her first solo exhibition in the United Kingdom, *Radical Literacy*, will open in January 2027 at The Showroom in London.