

2026

**Hay Cuerpos**  
*(There Are Bodies)*

Memorial Park, Buenos Aires, Argentina

“**There Are Bodies**” , curated by **Laura Casanovas**, is an exhibition project for the **Parque de la Memoria – Monument to the Victims of State Terrorism**, which explores the **various possibilities of bodily** existence while seeking to deconstruct the cultural construction of certain associations of meaning in order to foster openness and dialogue in a world that often dismisses them.

The works by **Marina De Caro, Nushi Muntaabski, Ariadna Pastorini, Cristina Schiavi, and Eugenia Streb** explore forms and sensibilities through materials capable of altering the usual association of the soft with the weak. Their works uncover strength in “weakness” by multiplying pleasant, dramatic, fantastical, and questioning forms. In this way, the exhibition highlights the **need to give these bodies visibility in an era of real and virtual violence that generates and/or perpetuates fears with a direct impact on physicality.**

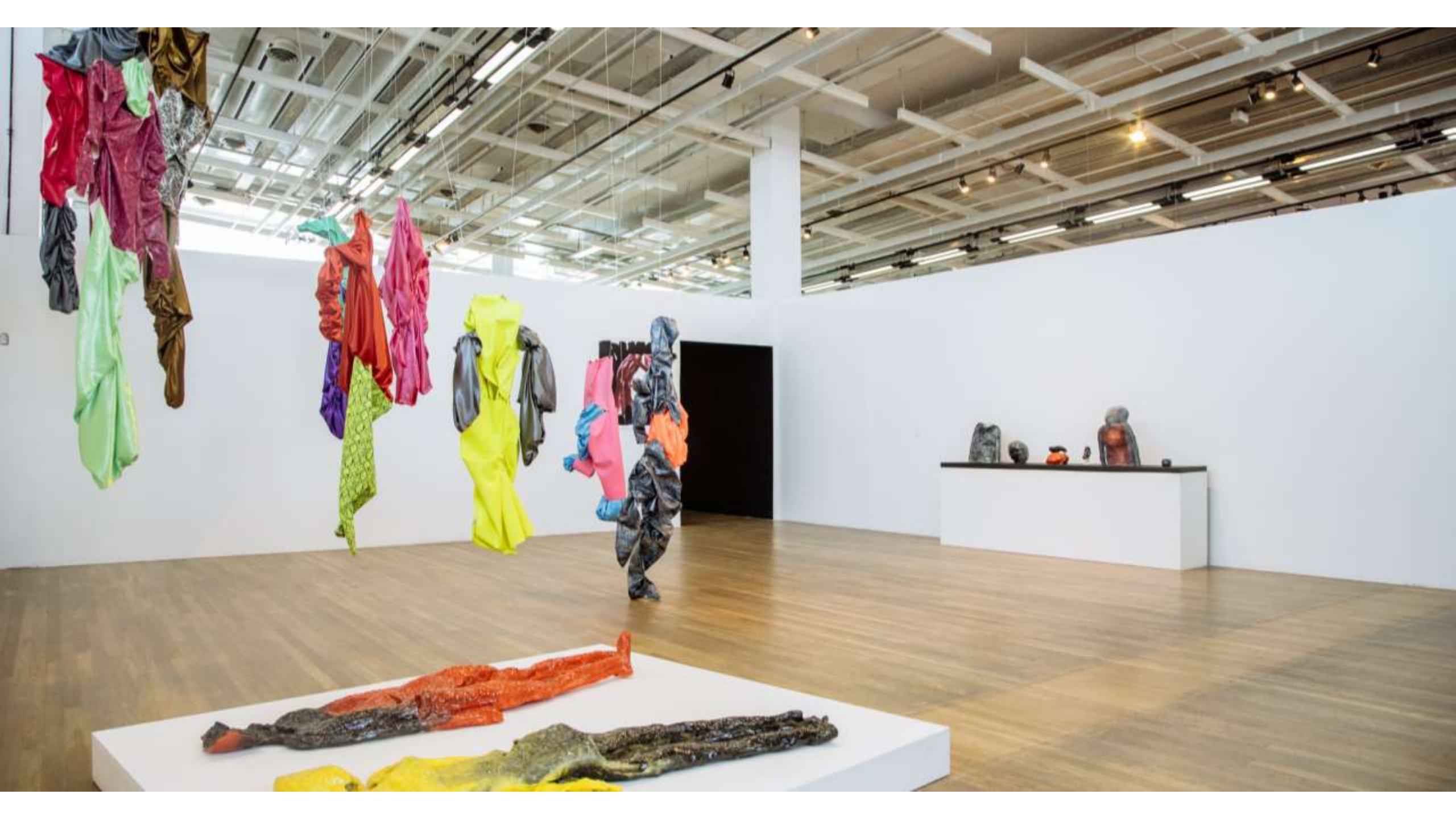
What are these bodies like? What do they go through, endure, and propose? Do they resist? Do they propose? How do they present and represent themselves? The prominence of curves and textiles—complemented by ceramics, drawing, and video—amplifies perceptions. Bodies contort, cluster, fragment, isolate, and rise. And they are colorful, suggesting a shift in the common association between colorfulness/joy and darkness/pain. **Is life not tinged with a variety of tones in misfortune and joy?** Blood is red in vital fluids and in wounds.

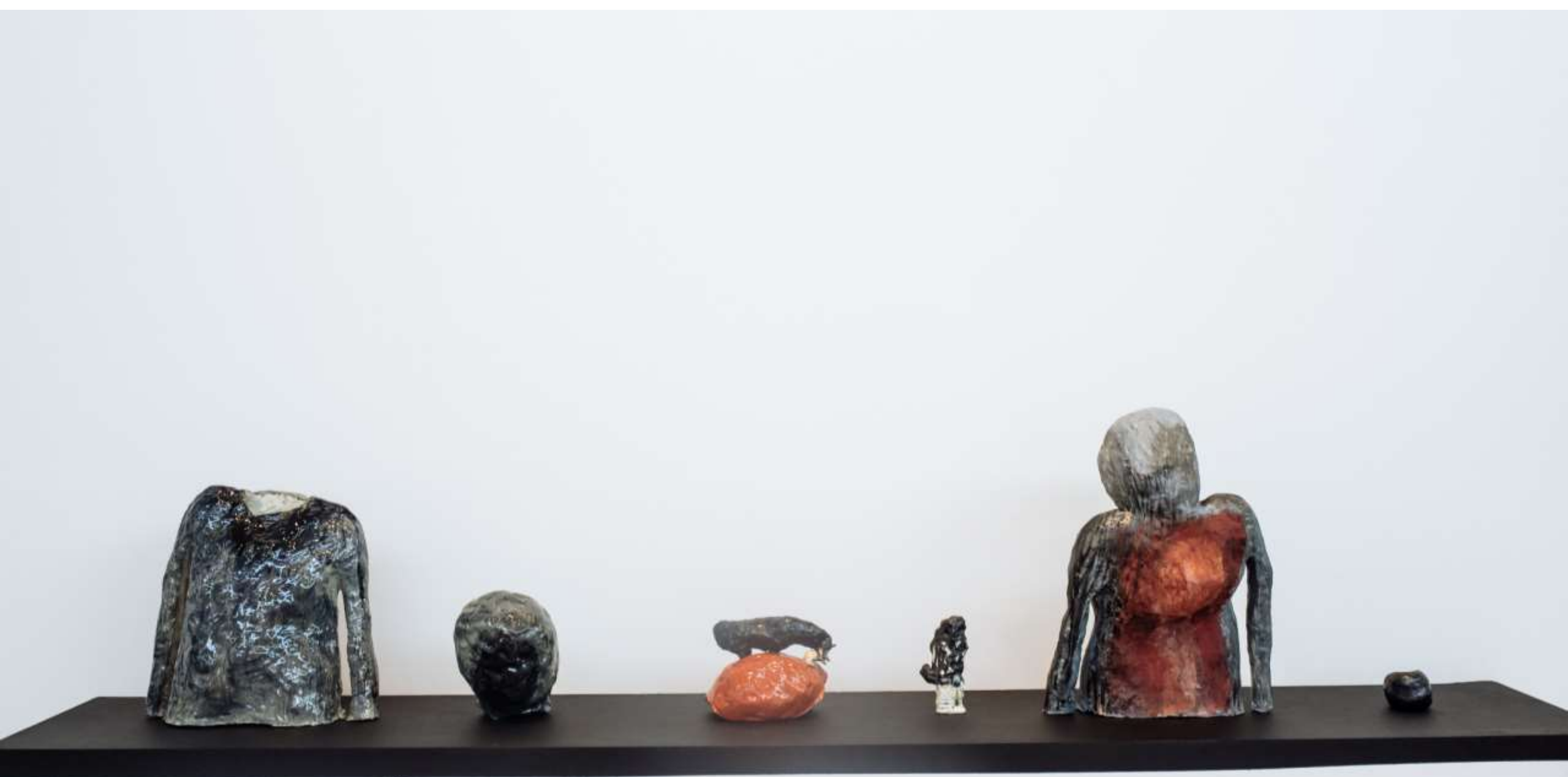
To say “There Are Bodies” functions as a stance of recognition of their various vicissitudes in a time and space of posthumanism. With the aim of opening paths, like those marked by the works in the exhibition, capable of engaging us and reminding us that “all human beings are intertwined in reciprocity.”

“Hay Cuerpos” is a project produced by the **Parque de la Memoria – Monument to the Victims of State Terrorism**, under the General Directorate of Human Rights of the Ministry of Justice of the Government of the City of Buenos Aires.













**Front page**

**Plastic**

**De Caro, Muntaabski, Pastorini, Schiavi y Streb**

## **Bodies intertwined because there is reciprocity**

Inspired by a poem by Néstor Perlongher, the exhibition “Hay cuerpos” by five artists is on display at the Parque de la Memoria.

For **Laura Casanovas** \*

23 de diciembre de 2025 - 0:01



**Hay cuerpos-Parque de la Memoria** Vista parcial de la muestra; obras de Marina De Caro y Ariadna Pastorini. (Gentileza -)

Four decades ago, the Argentine poet Néstor Perlongher wrote his most famous poem, in which the line “There Are Corpses” is repeated over and over. In it, the rhythm of the repetition functions like a mantra, or like a drop that pierces the conscience as it falls ceaselessly. He thus foreshadowed the modus operandi and the consequences of a sinister period in Argentina’s history: that of the last military dictatorship.

In this exhibition at the Parque de la Memoria, we take the liberty of saying “There Are Bodies,” not as a triumphant reaction—though the presence of a body (corpse) in relation to its disappearance is, tragically, celebratory—but rather as a manifestation of the various possibilities of its existence. We bring the past into the present to reflect on and feel the turbulent world of today, where art and language warn of obedience while encouraging other ways.

From there, we also propose to retrace the cultural construction of certain associations of meaning to encourage openness and dialogue. What are these bodies like? What do they go through, endure, propose? Do they resist? Do they suggest? How do they present and represent themselves?

The works of these five established artists explore images and sensibilities through materials capable of altering the usual association of the soft with the weak. They are leading figures of a local generation that, in the late 1980s, renewed the concept of sculpture and aesthetic strategies by introducing soft materials and object-based and installation-based forms.

Their works discover strength in “weakness” by multiplying pleasant, dramatic, fantastical, and questioning forms. In this way, the need to grant them visibility is highlighted in an era of real and virtual violence, which generates and/or perpetuates fears with a direct impact on the body.

The prominence of curves and textiles—complemented by ceramics, drawing, and video—amplifies perceptions. Bodies contort, cluster, fragment, isolate, and rise. And they are colorful, proposing another shift in the common relationship between colorfulness/joy and darkness/pain. Is life not tinged with a variety of hues in both misfortune and joy? Blood is red in vital fluids and in wounds.

Furthermore, elegance is a quality associated with delicacy, as it rejects the banality of this notion, the necessity of which becomes urgent in the face of prevailing crudeness. This crudeness manifests itself not only as explicit violence but also as rigid ideological stances opposed to all subtlety. In this sense, language is also questioned and mistreated when considering its potential based on differences or “différance,” as posited by Jacques Derrida, with that required delay so opposed to unreflective immediacy.

Another characteristic running through the work of these artists is the fact that they situate themselves in intermediate (“in-between”), transitional spaces of movements that emancipate from fixed identities. The bodies presented here traverse and retrace gestures, paths, and emotions. A courageous instability that propels encounters.

Marina De Caro’s works stage falls and resurgences, between solemnity and dance, in search of the different. The specific choice of her ceramics for this occasion highlights a resistant yet fragile material, which forms delicate human features. In contrast, the robust masses of presences in the previously unseen video *\*Formas de ser del río, formas de ser en el río\** shift their perception between light and shadow.

In Nushi Muntaabski’s *\*Rusia\** series, presented together for the first time, the soft, bent, and segmented bodies—endowed with a precise cultural identity—refer to merciless violence drawn from past and present memories. It suffices to alter the cultural references of their sumptuous attire to situate them in any other time and space. That which changes within their dramatic permanence.

In the two installations created especially for the exhibition, Ariadna Pastorini displays textures, sheen, and colors in garments, which convey bodily decisions and affections. They come together as a community, manifesting in their individuality a collective force that seems to arrive or depart. The fragmented parts evoke an archaeology that unearths and displays its findings to reconstitute the lost bodies.

With her “fluffy” series, Cristina Schiavi tenderly reclaim this culturally stigmatized bodily notion by contrasting it with muscular firmness. Yet it is precisely this elasticity that fosters artistic and conceptual play. The geometric forms stretch out, embodying both positive and negative space, figure and background, a gentle chromatic interweaving that multiplies perspectives. One of the sculptures is being exhibited for the first time in Argentina. Meanwhile, Eugenia Streb’s soft, shimmering forms feature recesses and protrusions with a metaphorical decorativism of the hidden. Various eye-catching fabrics are woven together through seams that conceal social mandates linked to feminine roles. To question what covers/conceals the body in its condition as a social and historical construct.

Thus, to say “There Are Bodies” functions as a stance of acknowledging their various vicissitudes in a time and space of posthumanism. Four decades after that poem by Perlongher, thinking about those bodies and those of today implies a responsibility to explore other contours and meanings. To rescue and grant dignity, protection.

To proclaim Hay cuerpos is to perceive an unsilenced vitality, capable of sustaining itself. With the aim of opening paths, like those traced by the works in the exhibition, capable of engaging us and reminding us, in the words of essayist Siri Hustvedt, that “all human beings are intertwined in reciprocity (...)”.

\* Curator of the exhibition “Hay cuerpos,” by artists Marina De Caro, Nushi Muntaabski, Ariadna Pastorini, Cristina Schiavi, and Eugenia Streb. At Parque de la Memoria, Costanera Norte, adjacent to Ciudad Universitaria; Monday through Friday, 10 a.m. to 6 p.m.; Saturdays and Sundays, 10 a.m. to 7 p.m.; through April 19, with free admission.

## Front Page

### Plastic

#### Exhibition “Your Honors, Never Again,” at the Park of Remembrance

# 40 Years Since the Trial of the Military Juntas

The exhibition offers a chance to revisit that pivotal moment in Argentine history through archival documents, testimonies, records, photographs, and works of art.

For Fabián Lebenglik

Novembre 24, 2025 - 0:01



Park of Remembrance Entrance to the exhibition in the PAYS-Park of Remembrance gallery  
(Courtesy of -)

Forty years after the historic trial of the military juntas, the exhibition “Your Honors, Never Again” offers a chance to revisit that pivotal moment in Argentine history through a collection of archival documents, photographs, works of art—paintings, drawings, and installations—as well as audiovisual and audio recordings. The exhibition is jointly organized by the Parque de la Memoria and Memoria Abierta, an NGO that brings together various human rights organizations and specializes in archival preservation. Together, the two organizers have created an exhibition that balances artistic expression with historical and legal elements. A timeline runs through the entire exhibition, extending from the walls, panels, and partitions to guide visitors through the milestones—both preceding, concurrent with, and following the trial. This itinerary is divided into several sections, each featuring works of art that, in their own way, evoke those specific moments: works, for example, by Carlos Gorriarena, Luis Felipe Noé, Grupo de Arte Callejero, Azul Blaseotto, and Margarita Paksa, among other artists. In the case of Paksa’s work, it is a 1968 ink drawing that serves as the image for this exhibition at the Parque de la Memoria. On display are Blaseotto’s documentary drawings, which she created while attending the oral and public trials against the perpetrators of genocide. The central focus of the exhibition is the 1985 trial, the result of Raúl Alfonsín’s bold decision; shortly after democratically assuming the presidency of the country, he took up the popular demand for truth and justice.

The exhibition is divided into five chapters, which logically begin with the background: that is, everything that had to be done beforehand to reach the trial, including specific artistic/political actions such as the Siluetazo. Among other points, it is noted that in order to proceed with the trial of the Juntas, the code of military justice had to be reformed.

There is also the famous image in which CONADEP presents President Alfonsín with the Nunca Más report. There are photos of CONADEP at work, helping to gather the necessary evidence for the trial. Another milestone is the identification of clandestine detention centers throughout the country.

Among the documents included is not only the first edition of Nunca Más, but also the edition of the report later published by Página 12, with illustrations by León Ferrari.

After providing the necessary background, the exhibition continues with the legal proceedings, featuring images of the courtroom where they took place; the judges, witnesses, and prosecutors; and the defendants and their defense attorneys. There is a series of—chilling—excerpts from testimonies, some with the audio playing. The exhibition then turns to “the street”—that is, images of some of the many civil society demonstrations in support of the trial. You can also hear the famous closing argument by prosecutor Julio Strassera, whose conclusion—which the prosecutor does not claim as his own, as it belongs to the Argentine people—serves as the title of the exhibition: “Your Honors, Never Again.”

There are copies of the *Diario del Juicio*, which the Perfil publishing house published during the trial.

There are also images and texts from the book by photographer and human rights activist Marcelo Brodsky: *Memoria en construcción: el debate sobre la ESMA* (2005). The volume brings together historical essays, proposals, testimonies, visual works, and ideas—sometimes conflicting—that converge in defining the future of the Space for Memory and Human Rights, which would occupy the site of the former Navy Mechanics School, an emblematic site of torture and extermination under the Argentine military dictatorship (1976–1983).

Among the excerpts in the book are a few lines from survivor Víctor Bastera, who had been kidnapped by the dictatorship and held at ESMA: “I took the photos of the soldiers to make their documents, but they took the photos of my comrades; they had a photographer who did that” (...) “But one day, while working in the lab, I saw they had a pile of photos to burn; it was already ’83, and change was coming. And among them I saw my portrait, my own photo taken right after they’d raped me—the one they’d taken the very same day they photographed all of us against the same wall. So I reached into the pile and took the negatives I could grab; I hid them between my belly and my pants, tucked them there, near my balls (...) By then it seemed they’d decided to spare my life, that I’d been a good boy and deserved to keep living—under surveillance, but, well, harmless. They couldn’t have imagined that as soon as I could, I smuggled the photos out of ESMA little by little, during outings, this time tucked well down below, between my balls and my ass. They hardly ever searched me, but if they’d found one of those photos, I’d be done for.” Among the photos of detainees/disappeared persons recovered by Bastera—which served as evidence in the Trial—is one of Fernando Brodsky, Marcelo’s brother.

Among the images documenting the protests and street graffiti, highlights include graffiti on the Obelisk reading “No to amnesty”; the “March of the Masks”; and photos of demonstrations in front of the courthouses, demanding trials and punishment.

The exhibition also includes international context, as well as the enormous global impact the trial had.

The exhibition details the military uprisings that the Alfonsín administration faced following the trial.

The exhibition’s timeline also documents the political setbacks resulting from the “full stop” and “due obedience” laws—enacted during the Alfonsín administration—as well as the pardons issued by Carlos Menem. However, the social demand for truth and justice did not cease. Noé’s large painting “Nothing Happened Here” (1996) depicts the state of affairs in the mid-1990s from an artistic perspective.

Those moments of impunity are part of the exhibition, as is the emergence of the “escraches.” A work/map by the Street Art Group—in collaboration with the H.I.J.O.S. (Children for Identity and Justice Against Oblivion and Silence) organization—marks the addresses of the perpetrators of genocide. A video from that era showed that if there was no justice, there was an “escrache.” The exhibition offers a comprehensive overview of the various means used—including graphics and humor—to denounce the situation.

The exhibition then reviews the reopening of trials in 2003, during the presidency of Néstor Kirchner, with the annulment of the Full Stop and Due Obedience laws and the avalanche of trials for crimes against humanity (in 2007, the Supreme Court declared the pardons unconstitutional), which continues to this day.

The exhibition serves not only to revisit that historic milestone in Argentine history, but also to put into perspective the state of the current, degraded justice system in relation to the model of (extra)ordinary justice represented by the Trial of the Military Juntas.

The park also features the outstanding exhibition \*Hay cuerpos\*, with works by Marina de Caro, Nushi Muntaabski, Ariadna Pastorini, Cristina Schiavi, and Eugenia Streb, curated by Laura Casanovas with the assistance of Sabrina Antik.

\* At Parque de la Memoria, Costanera Norte, adjacent to Ciudad Universitaria; Monday through Friday, 10 a.m. to 6 p.m.; Saturdays and Sundays, 10 a.m. to 7 p.m.; through April 19, 2026, with free admission.

## Press releases

<https://www.perfil.com/noticias/cultura/hay-cuerpos-una-exposicion-que-resignifica-el-hay-cadaveres-de-perlongher-a-traves-de-la-mirada-de-cinco-artistas-a42.phtml>

<https://www.pagina12.com.ar/2025/12/23/obras-diciendo-que-hay-cuerpos/>

[https://www.tiempoar.com.ar/ta\\_article/artistas-muestra-cuerpo/](https://www.tiempoar.com.ar/ta_article/artistas-muestra-cuerpo/)