



**victoria papagni**

BIO //

Buenos Aires, Argentina (AR), 1991.  
Based in Zurich, Switzerland (CH)



She is pursuing a Master's degree in Fine Arts at ZHdK (Zürcher Hochschule der Künste) in Zurich, Switzerland. She is a graduated Electronic Artist at Universidad Nacional 3 de Febrero (AR) and a Sonovisual Producer in Electronic Image (UNTREF). She attended the postgraduate Cinema Program at Universidad Torcuato Di Tella (due to a scholarship) where she assisted in seminars with Lucrecia Martel and James Benning.

Victoria obtained the 2nd Prize of the 108th Salón Nacional de Artes Visuales in Installations and Alternative Media; received the Stimulus Award in Object and Installation Essays from the Fondo Nacional de las Artes and obtained the 2nd Prize of Proyecto A - Arte Contemporáneo. She participated in numerous national contests such as the 7th Fundación Andreani Award, among others. Victoria also obtained several funding and support for her work from Fondo Nacional de las Artes and Fondo Metropolitano de las Artes.

In 2025 the artist did a Residency at Uberbau in Sao Paulo, Brasil. She also did a Residency at Atelier Mondial, Basel, Switzerland, supported by Pro Helvetia South America (Swiss Art Council) and a Residency at SKK Stipendium, Genua, Italy, together with her collaborator tobibienz (Swiss performer) supported by

Zurich Stadt. Their joint project was also supported by Migros Kulturprozent, Swiss Embassy in Argentina, Gesnerallee, Ernst Göhner Stiftung and Interpretationstiftung Schweiz. They also won the Co Creation Grant from Pro Helvetia (2024).

Her main solo exhibitions are Fears & Affections (2024) at Fundación PROA 21(AR) and at Gessnerallee (CH) in collaboration with tobibienz; Colección Menina (2021) at Fundación Cazadores curated by Santiago Villanueva supported by the Fondo Nacional de las Artes, Mecenazgo Impulso Cultural and Fundación Itaú Argentina; and Ficción Monumental (2019) at Centro Cultural General San Martín and Museo de la Cárcova (2019).

She showcases her work internationally between Latin America and Europe. Her work has been also exhibited at Bienal Sur (AR), Verbo at Galeria Vermelho, Brasil; Galería del Paseo, Peru; Creative Cluster Development, Uruguay; Casa Plan, Chile) and in international platforms such as The Wrong New Digital Art Biennale, Videoex Experimental Video and Film Festival (CH), Reconnect Festival (IR/USA), +CODE FEST (AR), Queer Poetics (GT), among other video and digital culture festivals.

## STATEMENT//

I use as a tool **New Media and Post Internet Digital Culture** at the intersection **Art, Design and Technology**.

As a digital native, I am interested in critically analyzing changes and proposals produced by new technologies at an affective and sociocultural level. To do so, I use as a tool **post-humanist** theoretical analyzes & queer philosophy, as well as my own sensitive experience as a user and my close environment.

In my practice, I **remix** cultural consumptions that I identify as **iconic** of my generation —the new globalized digital sensibilities—, with a **queer**, **decolonial** and **sustainable** perspective.

I'm interested in digital pop practices like **selfie**: the way we publicly affirm and self-legitimise ourselves. I reflect about narcissism aesthetics through my own image and **Me®**: identity as a branding product - late capitalism. Thus, my work can be read as the mixed physical and virtual proliferous display of my own **avatar**: an identity representation, an object, an on/off line subject.

I work with Anime (*japanese comics*), especially the subgenre of magical warriors, as they are globalised icons of the 90s and role models of female heroines.

I am particularly interested in **kawaii**, a cute aesthetic code that proposes the admiration of beauty by being tender: vulnerability as a strong attribute.

I work with different mediums such as video installation, 3D technology, interspecies performance, interventions in public space and sound.

The result are **transdisciplinary** projects whose realization involves collaborations with artists and professionals from different fields (industrial designers, engineers, electronic technicians, software developers, film makers, musicians, entomologists) as well as the appropriation of downloadable and free community data from the internet. Many works culminate in complex developments that intersect digital fabrication, co-creation, new materials, and DIY ethics methodologies (from the punk movement, "do it yourself" or "do it with others" as well).

An open, dynamic, delocalized, human-**cyborg**, physical and virtual collaborative network. Developments involve **usability** criteria, **sustainability** and **interactivity**. That is why I call them performative objects or interactive sculptures /prostheses.

Blurring the boundaries between disciplines is an invitation to blur the self-imposed boundaries.

#kawaii #hyperpop #teoria queer #cyborg #industrial design #speculative design #colaboration #new media #selfie culture #public space #anime #SF #science fiction #tenderness #social media #Apps #internet #hiper exposition #prosthesis #OOO #magical object oriented ontology





# Fears & Affections

*El día que me enamore de las bichas*  
the day I fell in love with the vermins

Victoria Papagni & Tobibi Bienz & Cockroaches

Gessnerallee Zurich ... 12 / 13 / 14 / 18 / 19 / 20 April



Graphics for "Fears & Affections, el día que me enamoré de las bichas" Gessnerallee Show, Zurich, Switzerland, April 2024.

\*Bichas is a Southamerican slang for queer people





Fears & Affections, Performative Installation at Gessnerallee, Switzerland, 2024  
Video Record: <https://vimeo.com/947372411?share=copy>





Video Installation, exhibition at Gessnerallee, Switzerland, 2024





Video Installation, exhibition at Gessnerallee, Switzerland, 2024





Exhibition at Gessnerallee, Switzerland, 2024





*Cockroach Ring*, 3D Scan, 3D Modeling and 3D printed on translucent photosensitive resin, 2023









*Cockroach Mask*, 3D Scan, 3D Modeling and printed on translucent photosensitive resin, 2023





Victoria.obj Terrarium, 3D Scan, 3D Modeling and printed on translucent photosensitive resin, 2023





Still from Fears & Affections - Film (Video Installation in the pictures)





Fears & Affections, Film. <https://vimeo.com/1040310649?share=copy> pass: F&A

10" Estereo, 4k, 2024





Fears & Affections, Film. <https://vimeo.com/1040310649?share=copy> pass: F&A

10" Estereo, 4k, 2024





Fears & Affections, Film. <https://vimeo.com/1040310649?share=copy> pass: F&A  
10" Stereo, 4k, 2024





Exhibition at Gessnerallee, Switzerland, 2023





Exhibition at Gessnerallee, Switzerland, 2023



a human - non human critter collaboration?  
a naïf low tech romance.  
how would you collaborate with a cockroach?  
we want you - sexy cockroach







Exhibition at Gessnerallee, Switzerland, 2023





**Fears & Affections** – Performance for 6 human bodies and 6 cockroaches with live sound at PROA 21, Buenos Aires, Argentina, 2024.





Exhibition at Proa 21, Argentina, March 2024.





Exhibition at Proa 21, Argentina, March 2024.



Fears & Affections - "We are going to explore together questions around attraction & repulsion, intimacies & love, haptics & magnetisms and power structures between humans & non humans".









# COLLEZIONE MERINIA<sup>®</sup> VICTORIAPAPAGNI















is a **Queer Dildo Brand** developed with usability and sustainability criteria in collaboration with a transdisciplinary team. A hybrid object whose objective is to amalgamate the anime poetics of magical heroines with queer philosophy, which proposes dildo as a techno-sexual prosthesis that dismantles the artificial construction of the sex-gender system.

The existence of sexual prostheses dates back to before the 3rd century. It was medicine responsible for their mechanical perfection and massive diffusion in the 18th century, since vibrators were a crucial part of the therapy against the so-called “feminine hysteria”. History of dildos is assimilated to the dramatic censorship of female and queer sexualities. That is why this project reclaims and appropriates it - with joy and pleasure - as an emancipatory object based on its analogy with the Sceptre, the power prosthesis of the magical warrior women protagonists of the popular Japanese series of my generation.

#### Interactive Sculptures Installation - Dildos

Materials: Skin Safe Silicone, bioplastic PLA, acrylic, cellular, inkjet prints 250 gr, pink tube lights.

Technique: The dildos manufacturing technique combines traditional moulding, silicone casting, 3D technology and electronic circuits.











Menina Collectoin, Dildos SkinSafe Silicone, acrylic, 3D printing, inkjet print 250 gr, 2021



# MENINA

Bluetooth controlled **Dildo** by mobile App.  
Vibration & Light & Audiorythm functions.

Interactive Installation

Development of electronic circuit and mobile application, 3D sculpt and printing on ecologic plastic, silicone, acrylic.

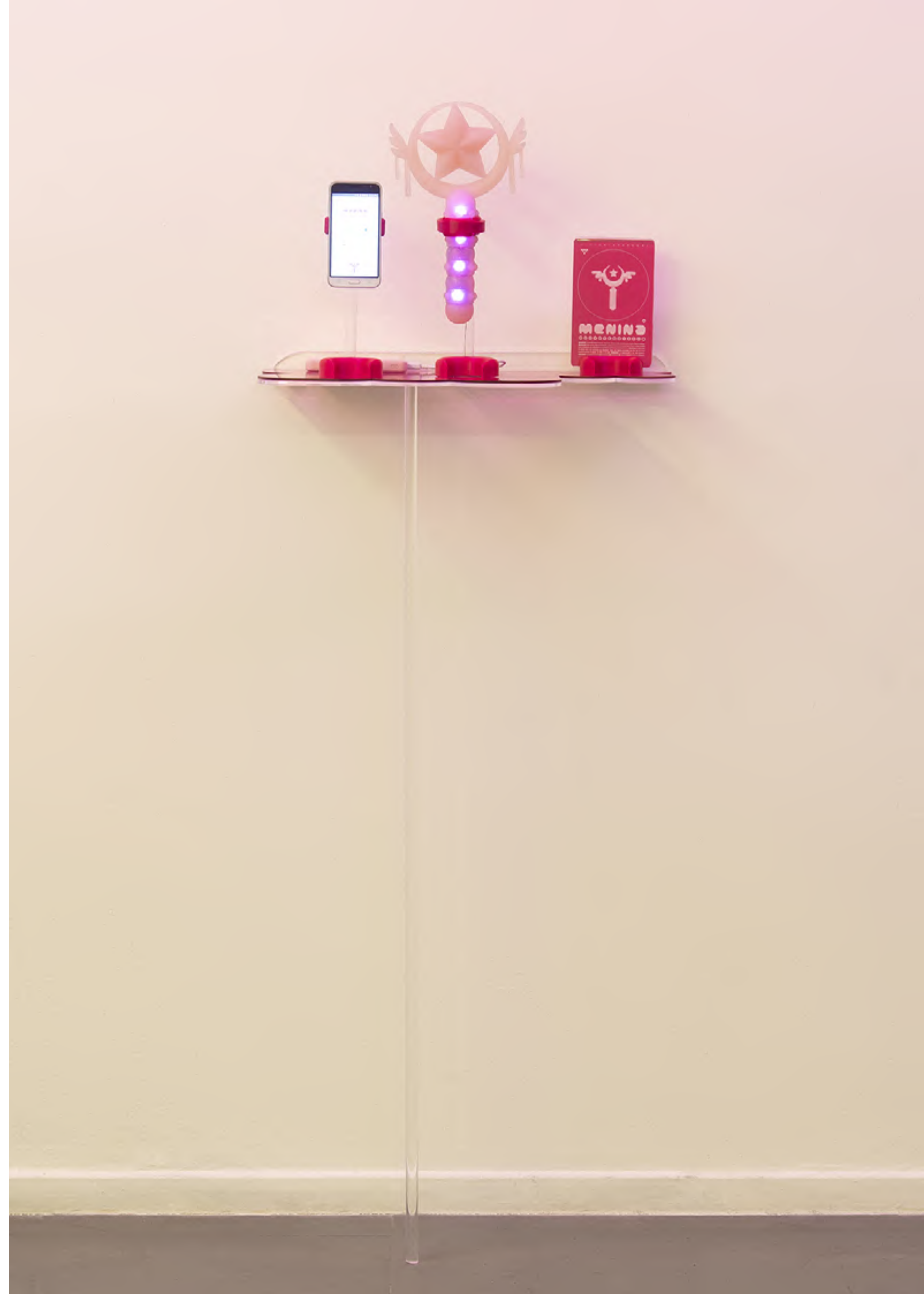
155 x 58 x 30 cm

2020

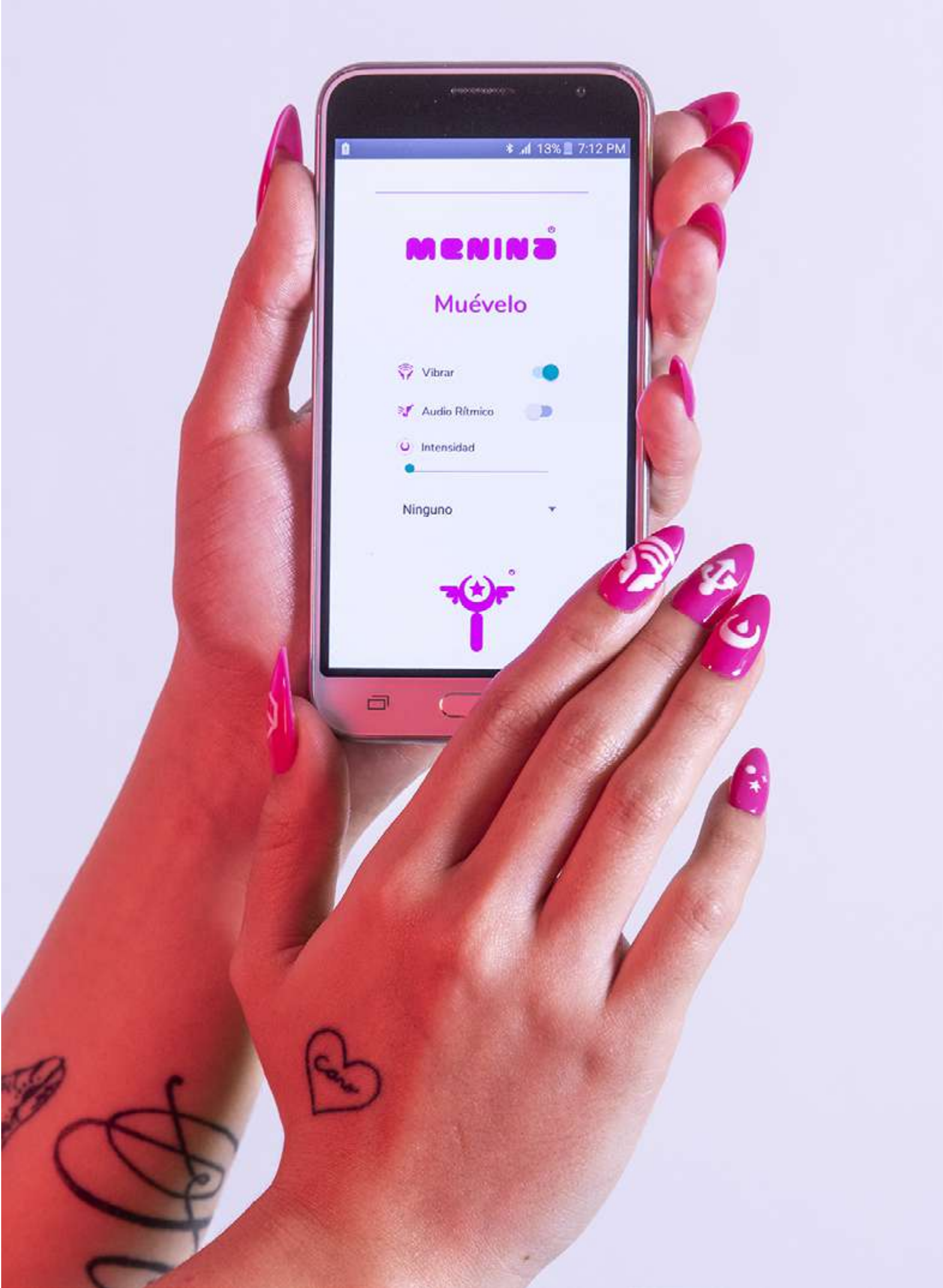
+ info: <https://victoriapapagni.xyz/menina/>



Finalist work in the **109° National Salon of Visual Arts Prize**, 2021







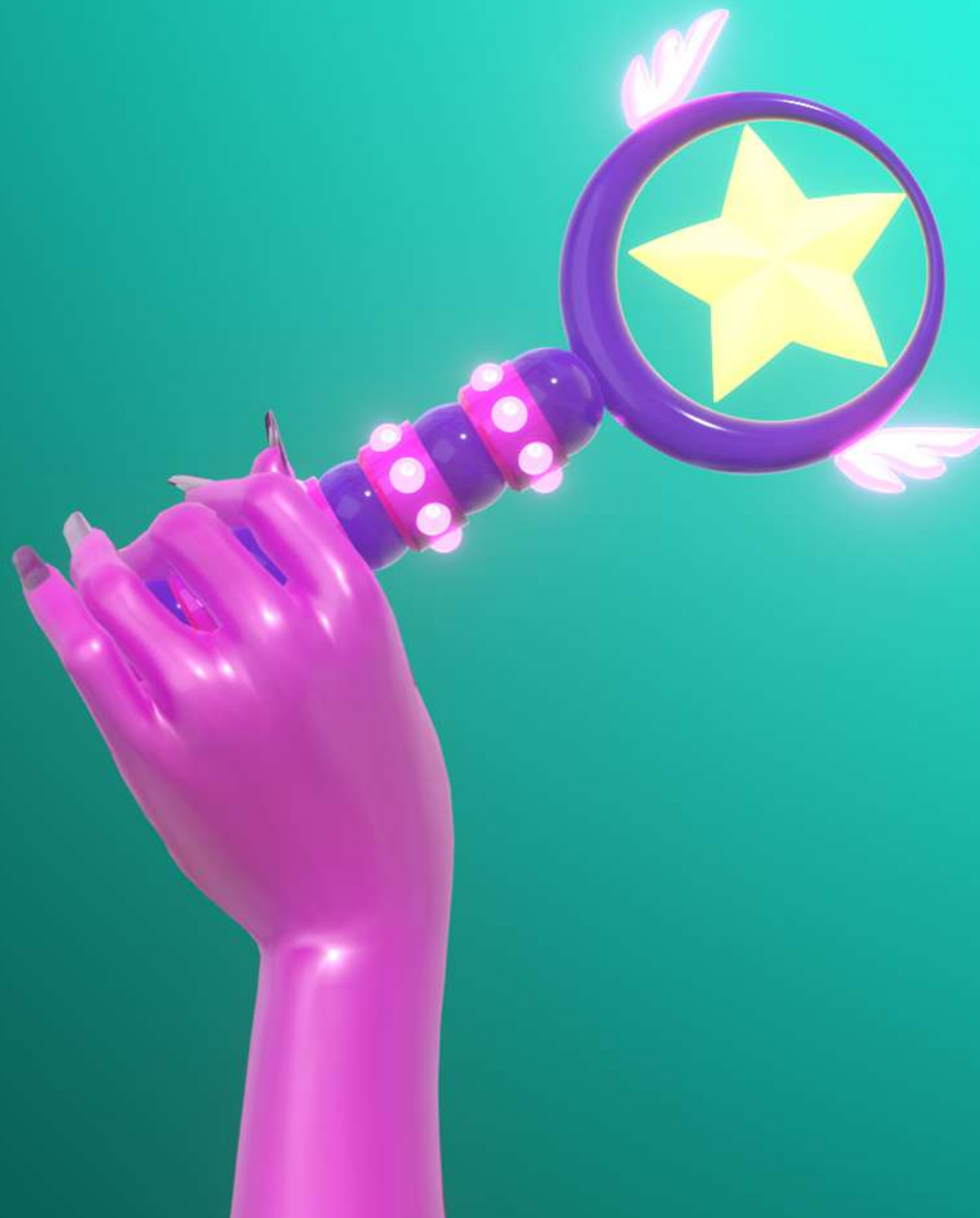
Menina Advertising, Digital Photo Series, 2020.





Menina Advertising, Backlight, Illuminated banner from printed photographs , 2 m x 1 m, 2021







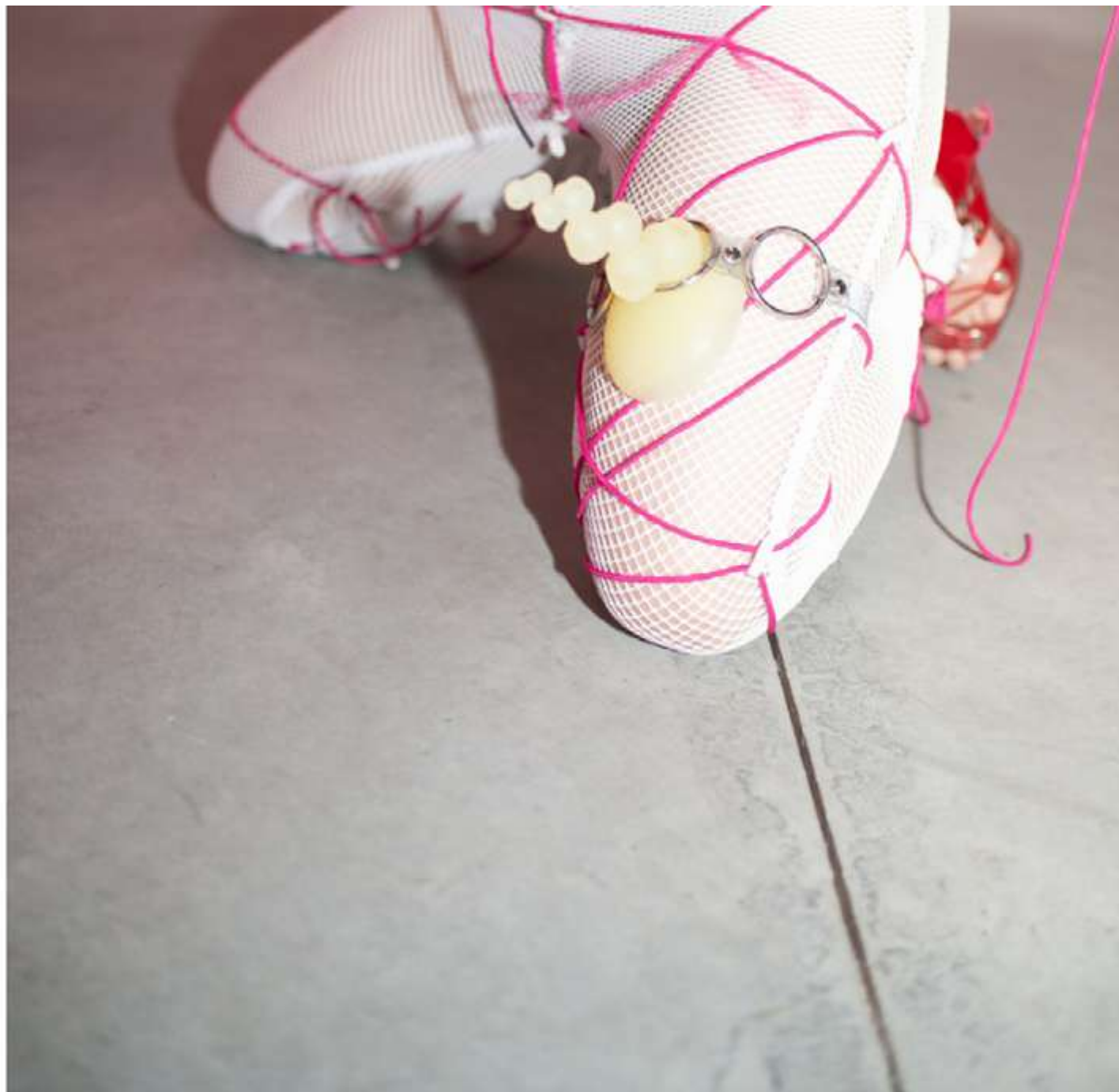






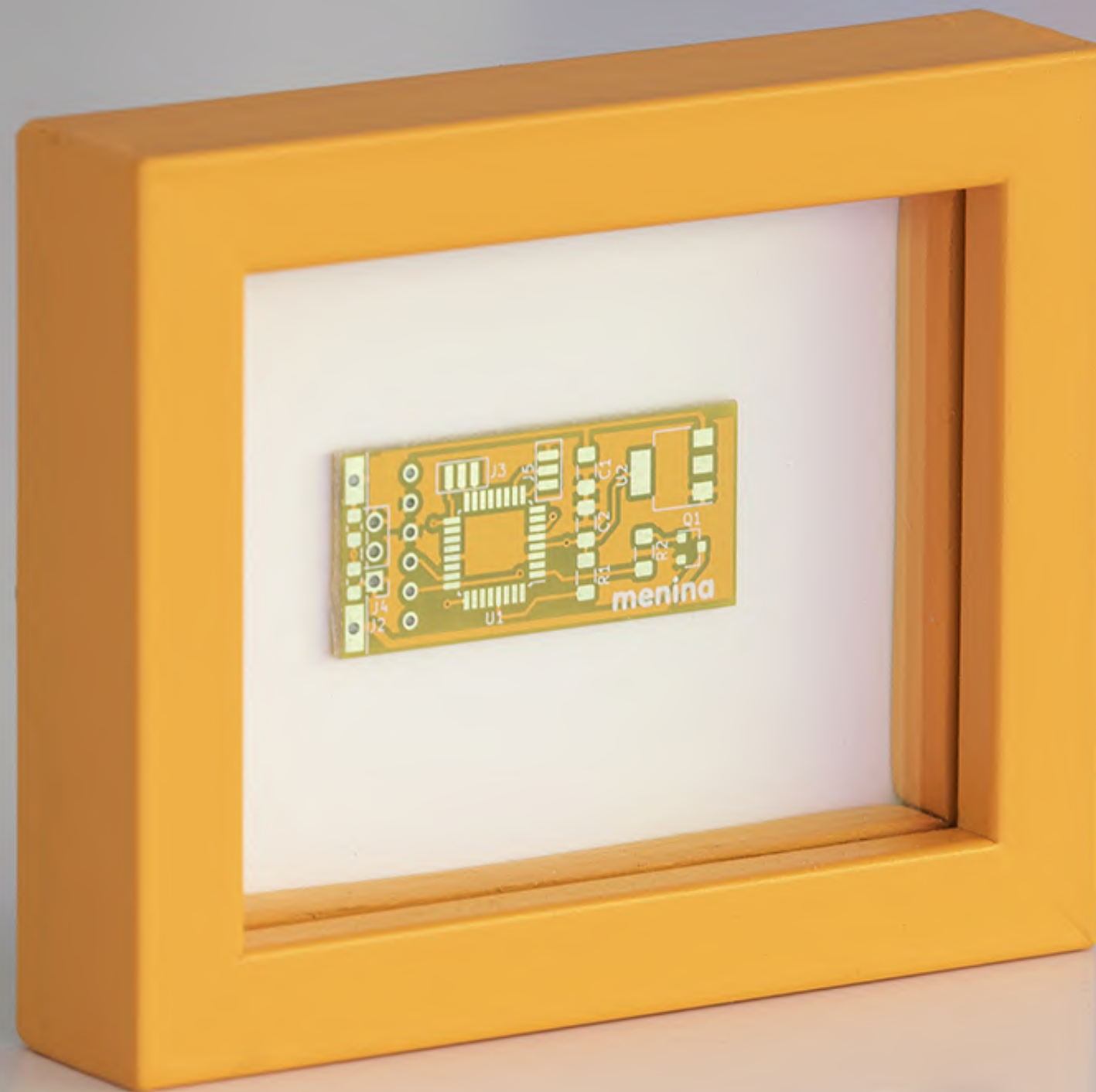
**Menina Panties**, installation of 3D printed sculptures, metal hangers and textiles embroidered with the logos of each dildo.





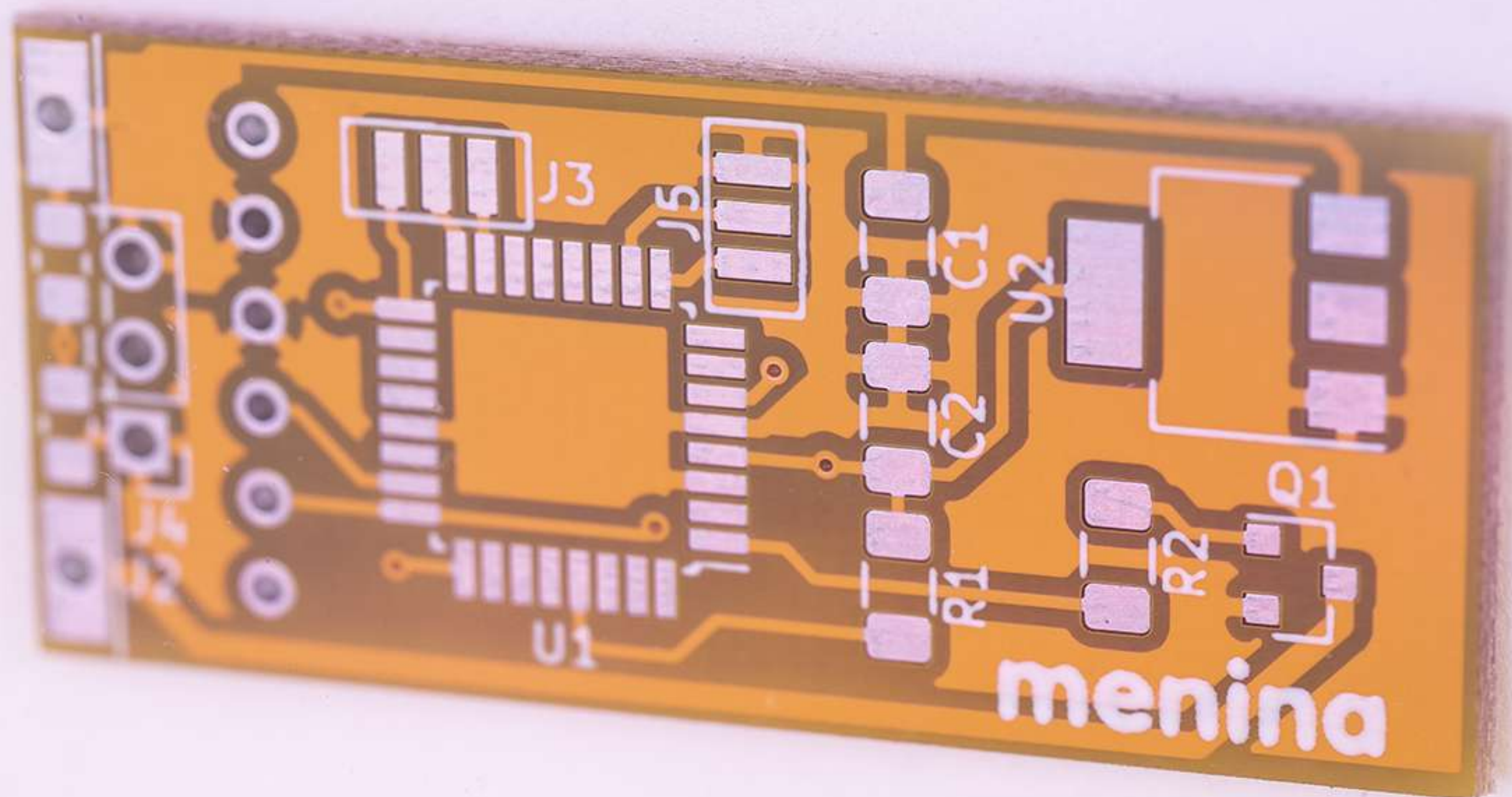
Menina Collection, Performance Biennial, 2021.



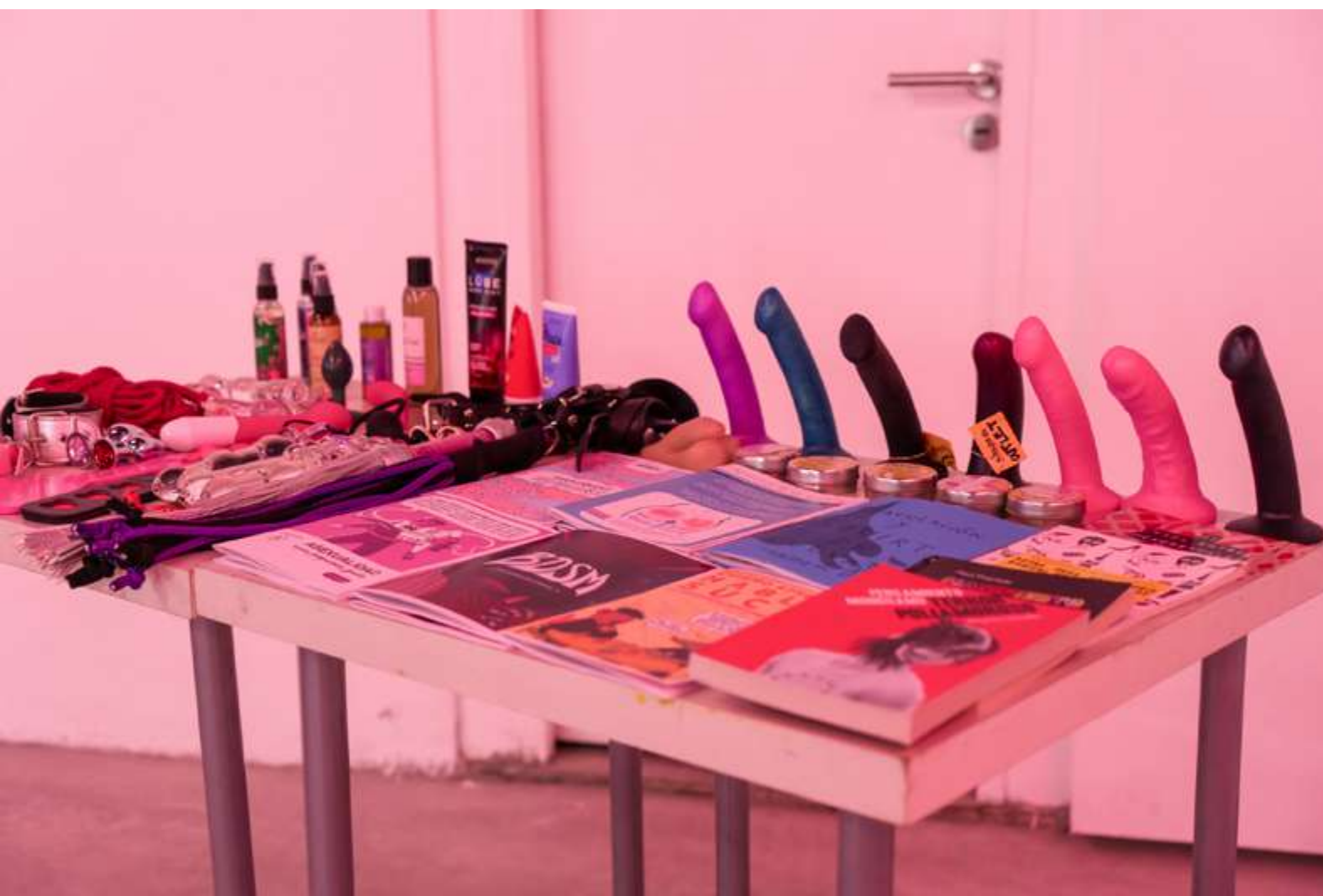


**Meninia Circuit**, electronic board developed for the project and made in China. 10 cm x 8 cm x 2 cm .









**Menina Fair** - I invited independent erotic shop projects to sell their products during the Menina Collection show. There were also independent publications on #disclosure of #sexual health pleasure, fetishism and intersectionality.





Colección Menina - Performative intervention at Sex Shop Lion in the context of the Lavalle Cultural Festival of the City of Buenos Aires.



# SEX SHOP

## LION

loc. 34



## SEX SHOP

Sexshop  
Pedidos

11 69498648















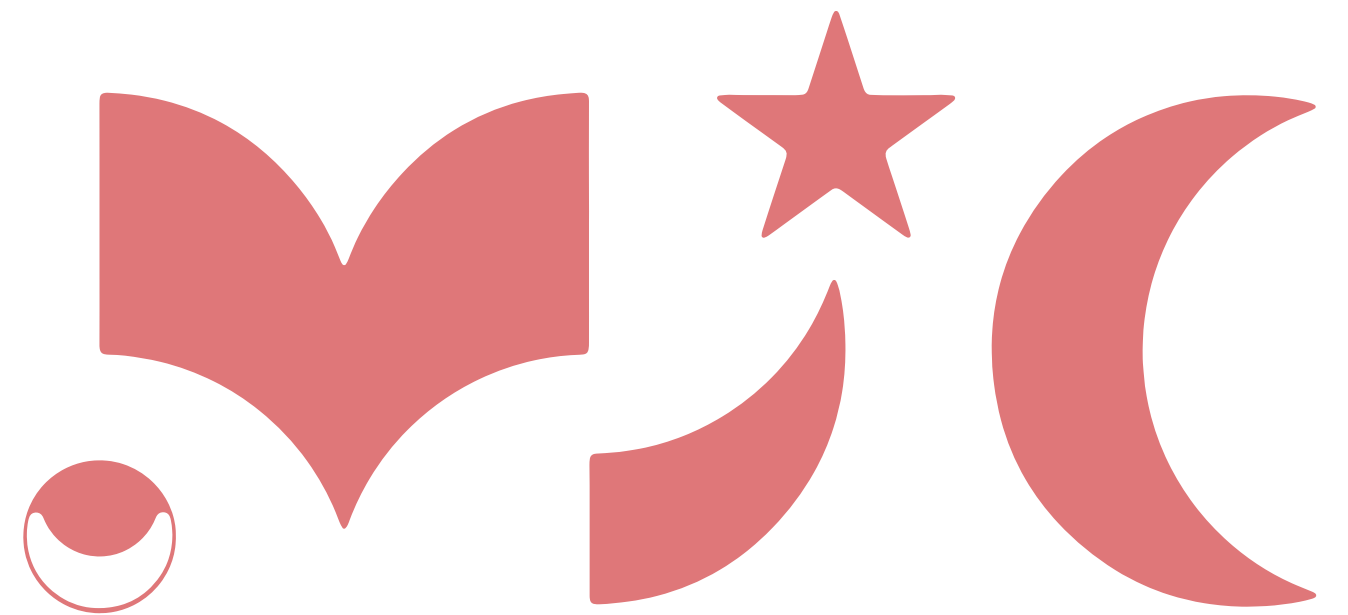
**Double Mic**, Interactive Sound Sculpture, 3D modeling and printing, PLA, ecological photosensitive resin, professional mic and customize iron stand



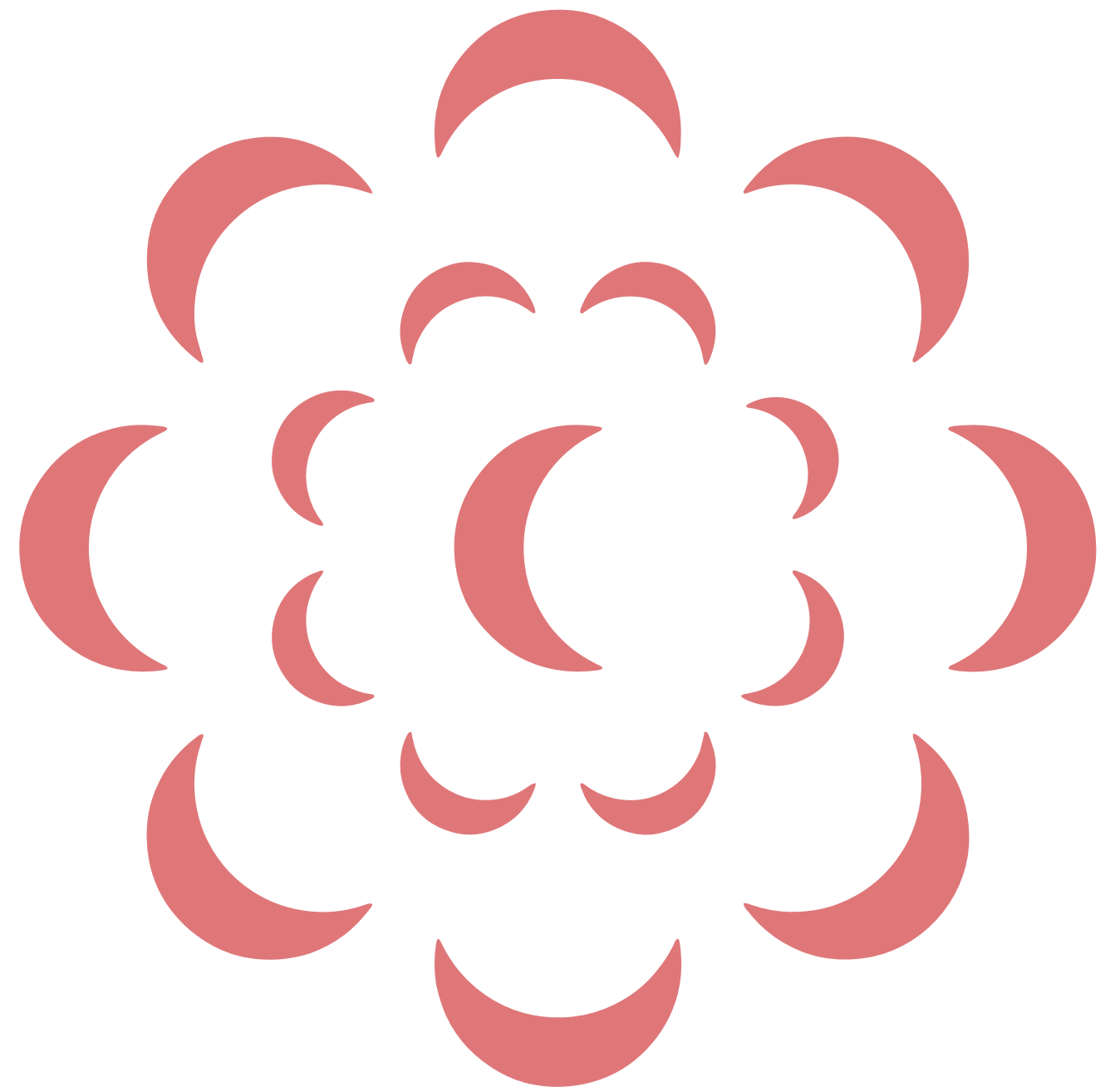


Finalist work in the [111° National Salon of Visual Arts Prize](#), 2023





V I C T O R I A P A P A G N I







Mic, Sound Interactive Sculpture, 3D Sulpt and printing in ecological plastic, photosensitive ecologic resin, professional mic, aluminium foot.





Finalist work for the [Andreani Foundation Award, 2021](#). Musical Performance Video Record: [https://www.youtube.com/watch?v=05HY-tKx0\\_M](https://www.youtube.com/watch?v=05HY-tKx0_M)





Series [Victoria.obj](#) (object), 3D Scan, 3D Sculpt, 3D Bio Plastic Print, Gold and Silver appliques, 30 cm x 30 cm x 30 cm, 2021









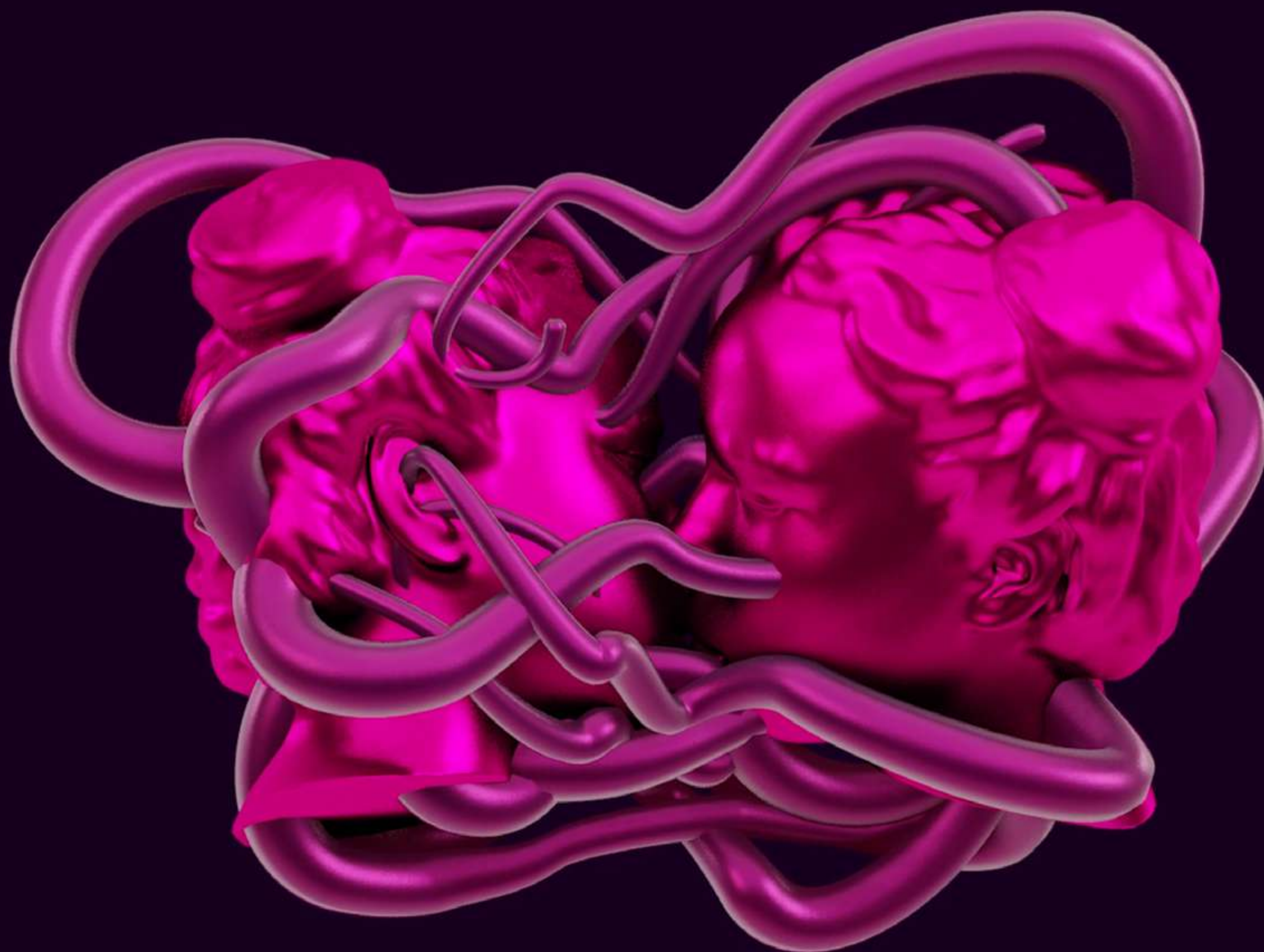
Series [Victoria.obj](#) (object), 3D Scan, 3D Sculpt, 3D Bio Plastic Print, Silver appliques, 30 cm x 30 cm x 30 cm, 2021





Series [Victoria.obj](#) (object), 3D Scan, 3D Sculpt, 3D Bio Plastic Print, Silver appliques, 30 cm x 30 cm x 30 cm, 2021













VAMPIRE A/V Presentation , live show in collab with the Dj and sound producer Driado, Fundación Cazadores.





¡Victoria! Intervention in public space, 3D Scan, Digital Sculpt, 3D Print on ecologic plastic on stone support, 2018



Ficción Monumental, Video Performance 18", 4K, Stéreo, 2019. <https://vimeo.com/352102480> Pass: ficcionmonumental

This piece won the 2º Prize 108th National Prize of Visual Arts (ARG)



*"The trajectory of this image can be seen as a parable of contemporary narcissism turned intervention: it is not enough to model our own image, then we have to carry it. And this is not enough either, because we cannot stop re-evaluating it against exemplary figures, which mark milestones in the history of the aesthetics of the thing itself. The presence of technique is unavoidable in the very process of this sculpture, which involves photometry taken to 3D printing, but it is also in the register of displacements. Where the sculptor fought with stone or melted metal - the struggle with matter - Victoria uses the softness of digital codes in the production and carries out hard, bodily work for the transfer and location. The positioning of one's own image then becomes a burden."*

- Dr Margarita Martinez, Roses, thorns and egos: about Monumental Fiction













Ficción Monumental - Solo Show

Centro Cultural San Martín, 2019.  
Video Record <https://vimeo.com/356620976>









Ficción Monumental – Solo Show, Centro Cultural San Martín, 2019, Video Record <https://vimeo.com/356620976>



Ficción Monumental - Museo Nacional de la Cárcova, 2018







TEXTO PABLO SCHANTON  
FOTOS JULIE FOLLY Y SANTIAGO ORTI

# Cucarachas

## Cómo amarlas y escribirles cartas de amor

La artista argentina Victoria Papagni junto al performer suizo Tobibi Bienz se propusieron enfrentar la fobia que producen estos insectos. Su obra se llama "Miedos y afectos".

Al menos el mosquito lleva el diminutivo que connota ternura, pero las cucarachas, además de recibir el nombre más cacofónico posible, suelen ser condenadas al apocalipsis del desprecio: "Cucas". Ni las asesinas bacterias reciben tanto odio. Será por su invisibilidad, pero la "cucafobia" abunda, sobre todo, en las urbes, rankeando el pobre insecto por debajo de las ratas entre las pla-

gas domésticas. Asociada al performer suizo Tobibi Bienz, la artista argentina Victoria Papagni decidió hacer un experimento: acercarse al animal más marginado por la humanidad para transformarlo en amigo, maestra, ejemplo de vida, un amor, un gran amor. El resultado es la obra *Fears & Affections*. El día en que me enamoré de las bichas, que consiste en videos, esculturas, performances y una instalación. Impacta el contraste entre el plástico rosa de las esculturas (que aluden a fetiches del glamour como uñas, stilletos, pulseras) y el marrón de quinina y pelo perteneciente a "la cuca". En la performance -que en Buenos Aires se vio hace unos días en Proa 21 y el 12 abril se estrena en el teatro Gessnerallee de

Zürich-, los actores se mueven entre el público completamente desnudos y completamente pintados de ese rosa sobrehumano. A cada una le toca llevar una cucaracha sobre su cuerpo, ofrecerle su superficie corporal como paisaje para pasear, lograr que el bichito nunca se caiga y camine libremente. Finalmente, la cuca es la coreógrafa que manipula los movimientos de los performers: manda ella. El discurso de "relaciones interespecies" que reivindica una igualdad entre criaturas humanas y no humanas está de moda en el mundo académico, ese del que abrevan los curadores. Por eso, esta obra presenta un plus irónico: ¿Ah sí? ¿Y qué pasaría si en vez de relacionarme con gatos y perros, me enamoro de un ejem-

plar de especie considerada "fea" y "mala"? Aquí entre la atracción y la repulsión pasa una delgada línea. En una escena filmada en los helados Alpes, Tobibi abre su boca dejando ver a nuestro insecto sobre su lengua. En otra, que tiene lugar en un basural a cielo abierto, el cuerpo casi magenta trata de integrarse en una meseta de plástico desechado (vaya casualidad, muchas son bolsas vacías de comida artificial para mascotas). También hay imágenes más verdes, tomadas en zonas de verde y río de Santiago del Estero. Papagni invitó a leer cartas de amor a la "bicha" en vivo. Si, los vínculos interespecies conllevan más desafíos de los que pensamos. ■

**Belleza en lo abyecto**  
El suizo Tobibi Bienz, sobre una pila de basura. Abajo: Varios performers adoran a las cucarachas que recorren sus cuerpos.



### SUMARIO

## P.12



**Vidas para leer**  
Marlon Brando, un mito en carne viva

## P.20



**Teatro**  
Casablanca, Reinhold y un país en el diván

## P.24



**Moda**  
Transparencias en las pasarelas

## P.30



**Viajes**  
Cinque Terre, un paraíso italiano

# Press

HISTORIA GENERAL DEL ARTE ARGENTINO - TOMO XIII, Academia Nacional de Bellas Artes. Art & Technology Chapter by curator Jazmin Adler.

LAS OLAS DEL DESEO. SOBRE FEMINISMOS, DIVERSIDADES Y CULTURA VISUAL 2010 - 2020. Edited by Casa Nacional del Bicentenario. Georgina Gluzman, Cecilia Palmeiro, Nancy Rojas y Julia Rosenberg.

<https://casadelbicentenario.cultura.gob.ar/noticia/publicaciones-las-olas-del-deseo-sobre-feminismos-diversidades-y-cultura-visual-2/>

CUCARACHAS, CÓMO AMARLAS Y ESCRIBIRLES CARTAS DE AMOR. BELLEZA EN LO ABYECTO. **Print Press** - Clarin, Revista Viva, written by Pablo Schanton, 2024

'FEARS & AFFECTIONS' OR HOW TO LOVE COCKROACHES  
PRO HELVETIA SOUTH AMERICA, PERFORMING ARTS, VISUAL ARTS, 2024

<https://prohelvetia.ch/en/whats-on/fears-and-affections-or-how-to-love-cockroaches/>

DIE KAKERLAKE ALS EXQUISITES MITTEL ZUR ÄSTHETISCHEN TRANSFORMATION  
Radio X, Basel, 2023.

<https://radiox.ch/news-archiv/victoria-papagni-atelier-mondial-23.html>

VICTORIA PAPAGNI, ARTE ONLINE

<https://www.arte-online.net/Notas/Victoria-Papagni>

VIDEOEX FESTIVAL

Swiss Competitoin, 2024

<https://videoex.ch/videoex/festival-2024/programm-2024/swiss-competition/fears-and-affections-toxic-ballad-victoria-papagni/>

MIRAME PERO NO ME TOQUES. Página 12

<https://www.pagina12.com.ar/286411-mirame-pero-no-me-toques>

TOQUE DE SEDA

Revista Otra Parte

<https://www.revistaotraparte.com/arte/toque-de-seda/>



[www.victoriapapagni.xyz](http://www.victoriapapagni.xyz)



