

Curators: Lolo y Lauti

March-May, 2025

The gallery opens its 2025 exhibition season with a show conceived from and through video by the artist duo Lolo and Lauti—who have made this medium their central tool—although it also includes works that “leap” beyond the screen.

The selection juxtaposes works by renowned artists such as Delia Cancela, Fernanda Laguna, and Lolo and Lauti, with productions by emerging artists. The curators observe connections between recent Argentine video art and the spontaneous, untamed, and alternative approach of 1970s experimental cinema promoted by Jonas Mekas. Humor, absurdity, romanticism, and a queer perspective recur in several of the selected works.

Telecataplum is, therefore, a tribute to video art and a contemporary reappraisal. At times wild, at times refined, it is always a form of moving image whose strength, according to the curators, lies in the fact that it is not expected to convince us (like films), nor to be real (like the news), nor to “work” like social media reels.

There are videos that stare back at us, fixed in their frozen time. Others get into our heads and follow us home, slip into our beds, into our dreams. Some extend an arm and invite us to jump inside. Others try to escape their device and, in their haste, stumble and leave traces behind, like a flower scattering its pollen. And then there are videos that grow branches, antennas, legs—like a colony of ants that ends up making its fish tank explode.

We consume so many videos constantly that it is physically impossible for us to stop at each one and ask how it is made. When we watch a film, we want it to convince us. When we watch the news, we trust that it is real. When we watch a reel, we need to believe that five-minute hack actually works. We want immediacy, fluidity, for everything to feel natural. And all of that depends on the process being hidden, on nothing interrupting the illusion.

But not with video art. And that is where its strength lies. Video art does not have to be polished. It does not need to convince us of anything, nor appear real, nor follow a classical structure. It can be an experiment, a test, an error that becomes a work.



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In Telecataplum, the videos are neither alone nor still. They coexist in a dollhouse, in a labyrinth guided by riddles where before, after, and meanwhile intermingle. Some stumble, others escape, and some stare right at us.

Lolo and Lauti

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