

benito laren

Benito Laren (San Nicolas, 1962) with his characteristic humor satirizes the levity of contemporaneity, using the elements in her works she produces and supplies its own bill, combining their knowledge of writing and chemical technician to create them. Its production is characterized by bursts of strident colors, glitter and metallic papers, the use of geometry and unusual supports such as glass, bicycle wheels or car doors. Playfulness is essential in Laren's work: play allows him to build and disarticulate at the same time, generating crosscutting quotes from the past, present and future. Figuration and abstraction coexist dialectically. The links he creates with the diverse styles of various artists, the collages and the interventions made to historical paintings are part of Laren's Universe, who makes both himself and his life a work of art.

Laren is a self-taught artist. He studied technical drawing in his hometown which allowed him to know the secrets of geometry and the different types of perspectives that he applies in his vast amount of optical works. He graduated as a Chemical Technician in 1983, an activity that he adds to his work by experimenting and combining strange and different elements.

The multifaceted Benito, in addition to developing a very particular technique on glass, is also a painter, singer, youtuber and writer. He dared to think an alternative a world of his own, with his own ministers, embassies, and his own music. At a certain point in his life, he even invented a character for himself who he called Benito Laren and also invented a new biography that places his origins on the planet Mars. Eventually he would added Eu(n)genio as his middle name (in a clear play of words in Spanish referring himself as a genius).

His career is marked by his time at the Ricardo Rojas Cultural Center of the "Generation of 90", as one of the four members of the exhibition that gave rise to the term "Light Art" in Argentina, under the direction of Gumier Maier.

His works are found in the most important collections in the country and in museums abroad, such as The Corning Museum of Glass in New York (1988) and the Blanton Museum of the University of Austin, Texas (2007). In 2003 the work *A la puerta Bony ta* was part of the opening exhibition of the Museum of Contemporary Art (MAR) in the city of Mar del Plata. In 2010 he published his first book entitled *Larenland*, which covers his artistic work of more than thirty years of experience. In 2014, his *Modelarem* catalog was presented at the Museum of Latin American Art (MALBA). Since 2015, two of his works are part of the permanent collection of the National Museum of Fine Arts (MNBA) of Buenos Aires. In that same year, he held an exhibition at the Faena Art space in Miami; and in 2017 he exhibited *Fabularen* at the Fortabat Museum in Buenos Aires.

The Pop Oh Art –although it is a technique invented by Benito– seems to find its foundations in the current of simulationism. This movement considered the work of art as an absolute merchandise and the creations as simple replacements for the act of consuming. Benito seizes these codes, perhaps without knowing it and, in this way, his creations are a stage where the framework of a post-capitalist society is projected.

Benito reappropriates lexicons and by using homophony, he makes up his own phrases and names; nothing is innocent in his pungent universe.

Collections (selection):

Castagnino Museum - Rosario, Argentina.

French Embassy - Buenos Aires, Argentina.

Amalia Lacroze from Fortabat - Buenos Aires, Argentina.

Susana Giménez - Buenos Aires, Argentina.

The Corning of Glass Museum - New York, USA.

Blanton Museum - Austin, Texas, USA.

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