



Bruno Juliano

selección de trabajos selection of works



Frente de tormenta. 2025
Impresiones sobre papel,
cinta.
Medidas variables.
Residencia Casa Alberto
Heredia.
Museo Moderno de Buenos Aires.

Facing the Storm. 2025
Prints on paper, tape.
Variable measurements.
Alberto Heredia House
Residence.
Modern Museum of Buenos Aires.

“Facing the Storm” is an exploration of material and concrete abstraction, part of a research and production project during the first edition of the Casa Alberto Heredia artist residency program at the Museum of Modern Art, Buenos Aires, Argentina.

We ask ourselves, where does gesture, the formula of gesture, survive beyond the representation of the body in tension? How can we build a memory of abstraction?

An excess of Warburg’s Phatosformel. We don’t think of a formula, but rather a sensitive approach to the differences that shape the tensions and displacements of images. An excess of representation, in the instant where references are lost, in the impact of the material on the support, on the surface where the image is configured.

[Publication layout.](#)





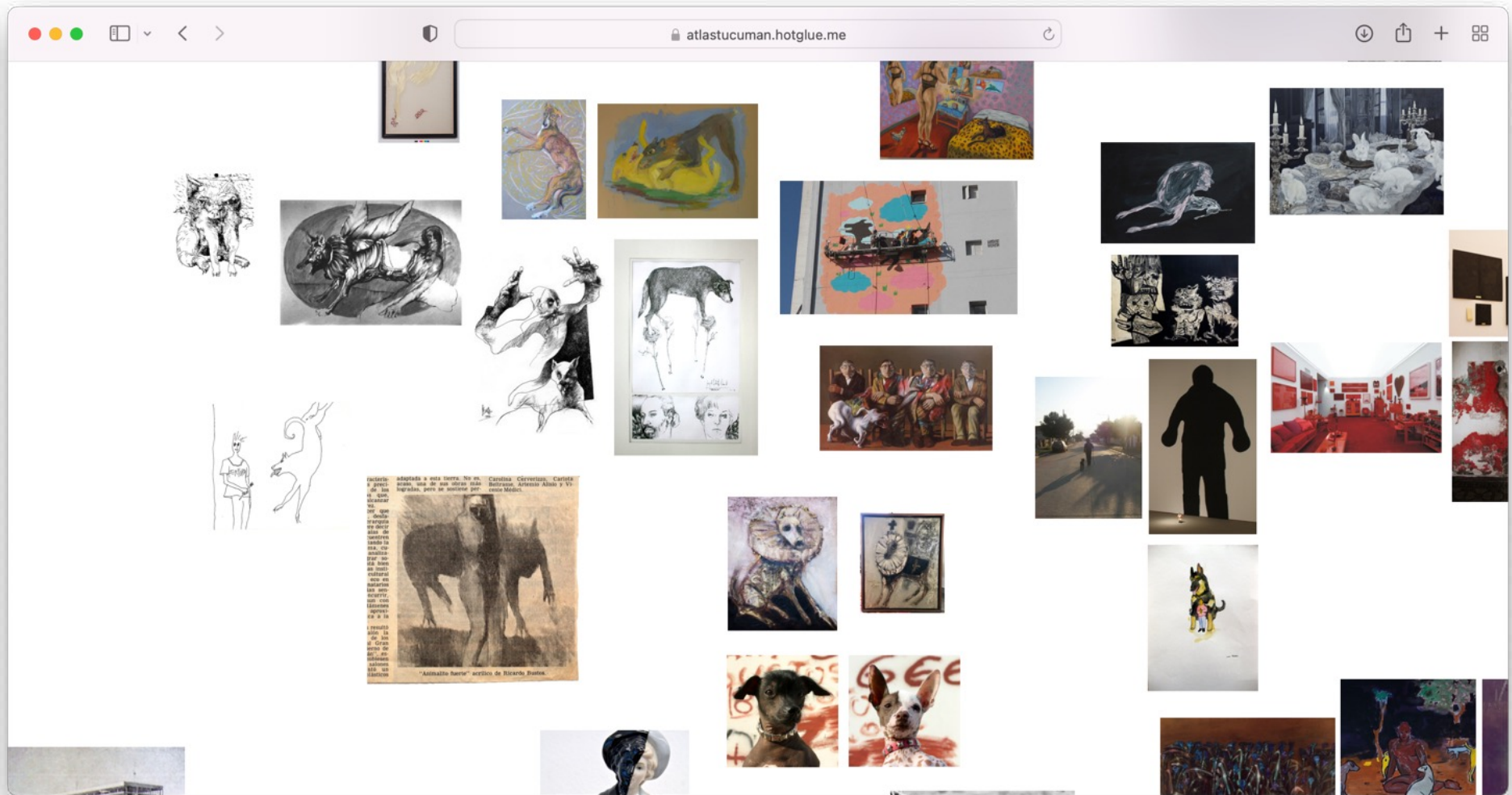


La imagen invisible. 2017
Mural.
Medidas variables.
LXXI salón Castagnino+macro.
1º premio adquisición.

The Invisible Image. 2017
Mural.
Variable measurements.
LXXI Castagnino+macro salon.
1st prize acquisition.







Hacia la configuración de un atlas del arte contemporáneo en Tucumán (2010-2020). 2022
Tesis doctoral.

<https://atlastucuman.hotglue.me>

Towards the Configuration of an Atlas of Contemporary Art at Tucumán (2010-2020). 2022
Doctoral thesis.



Espacio Cripta. 2009-2019.
Proyecto de arte contemporáneo
en el espacio de una cripta
cristiana subterránea que
permaneció inundada durante
40 años.

Crypt Space. 2009-2019
Contemporary art project in
the space of an underground
Christian crypt that remained
flooded for 40 years.

Curatorship that seeks to open the collection of the School of Arts of the National University of Tucumán to the community through an integrative experience and collaborative work between students, graduates, teachers, neighbors, artists, curators, researchers, technicians, and museum workers.

The project aims to awaken, strengthen, and stimulate the interest of those who live at the School daily, engaging with the residents of the surrounding neighborhoods in the works that make up the collection, highlighting the pedagogical influence and action that should always accompany public cultural heritage.

Dejar que las cosas sucedan
juntas. 2024
Co-curaduría junto a Analía
Solomonoff y Ana Volonté.
Facultad de Artes, Universidad
Nacional de Tucumán.

Letting things happen
together. 2024
Co-curatorship with Analía
Solomonoff and Ana Volonté.
School of Arts, National
University of Tucumán.







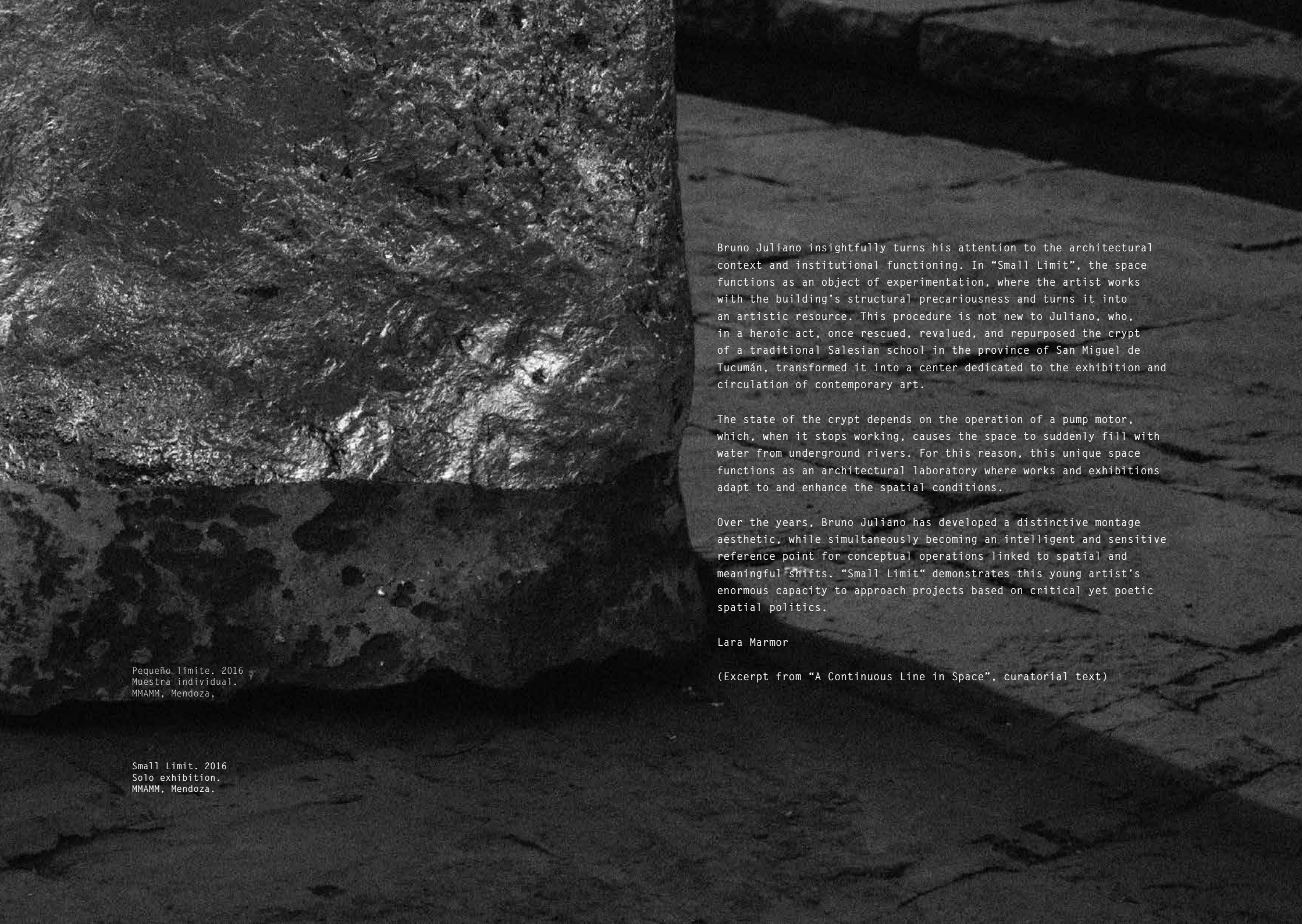
MUSEO MUNICIPAL ARTE MODERNO

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DEERE



Pequeño límite. 2016
Muestra individual.
MMAMM, Mendoza.

Small Limit. 2016
Solo exhibition.
MMAMM, Mendoza.

Bruno Juliano insightfully turns his attention to the architectural context and institutional functioning. In "Small Limit", the space functions as an object of experimentation, where the artist works with the building's structural precariousness and turns it into an artistic resource. This procedure is not new to Juliano, who, in a heroic act, once rescued, revalued, and repurposed the crypt of a traditional Salesian school in the province of San Miguel de Tucumán, transformed it into a center dedicated to the exhibition and circulation of contemporary art.

The state of the crypt depends on the operation of a pump motor, which, when it stops working, causes the space to suddenly fill with water from underground rivers. For this reason, this unique space functions as an architectural laboratory where works and exhibitions adapt to and enhance the spatial conditions.

Over the years, Bruno Juliano has developed a distinctive montage aesthetic, while simultaneously becoming an intelligent and sensitive reference point for conceptual operations linked to spatial and meaningful shifts. "Small Limit" demonstrates this young artist's enormous capacity to approach projects based on critical yet poetic spatial politics.

Lara Marmor

(Excerpt from "A Continuous Line in Space", curatorial text)





Monstruo. 2021
Dibujo sobre molde de papel.
Grafito, papel vegetal.
170 x 150 x 90 cm.
Pre producción y dirección
técnica: Rodro Cañas

Monster. 2021
Drawing on paper template.
Graphite, tracing paper.
170 x 150 x 90 cm.
Pre-production and technical
direction: Rodro Cañas





Niebla. 2025
Acrílico y tinta sobre papel
vegetal.
400 x 300 cm.

Fog. 2025
Acrylic and ink on tracing
paper.
400 x 300 cm.





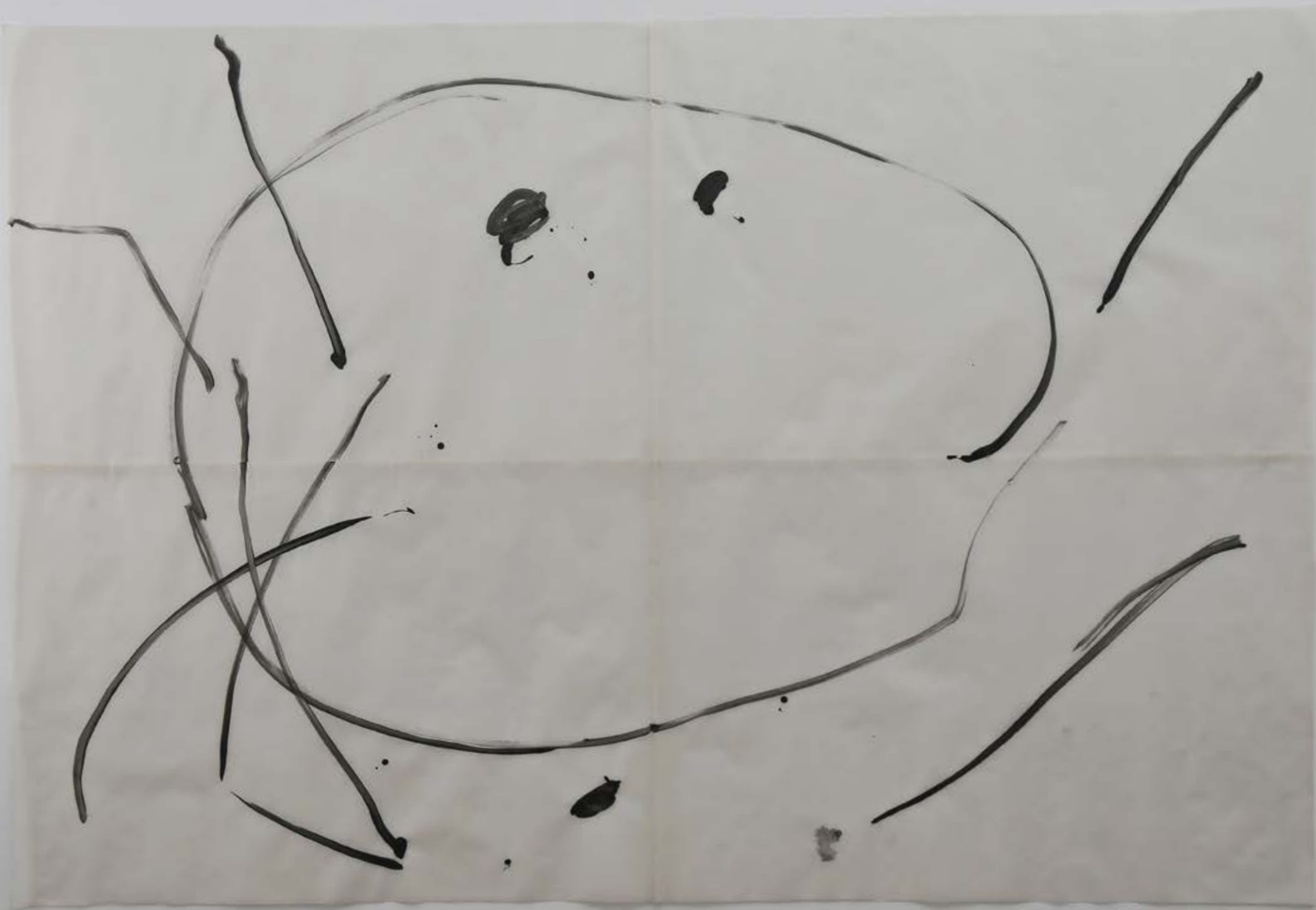
Rodro Cañas, Bruno Juliano.
Muero, pero mañana reencarnaré
a las 6, no te asustes. 2025
Proyecto expositivo de sitio
específico.
Museo de la Universidad
Nacional de Tucumán.

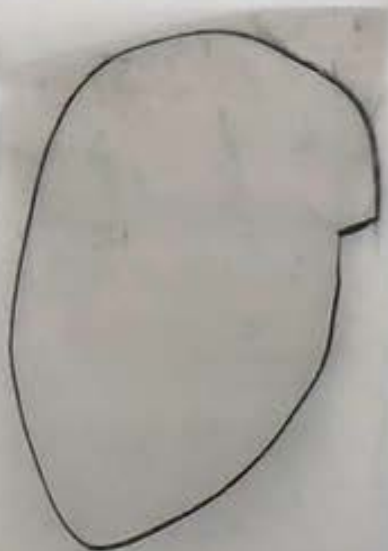
Rodro Cañas, Bruno Juliano.
I'm dying, but I'll be
reincarnated tomorrow at 6,
don't worry. 2025
Site-specific exhibition
project.
Museum of the National
University of Tucumán.

Sin título. 2025
Acrílico y tinta sobre papel
finlandés.
195 x 135 cm.

Untitled. 2025
Acrylic and ink on Finnish
paper.
195 x 135 cm.







I was born in Tucumán in 1985. I am an artist and researcher. I work with the memory of images and contemporary art in Tucumán, a province located in northwestern Argentina, where I develop artistic, curatorial, editorial, and management projects. I hold a Bachelor in Fine Arts and a PhD in Humanities, in the field of Art History, from the National University of Tucumán, Argentina.

I was part of the Torcuato Di Tella University Artist Program (2022-2023). I won first prize in the acquisition of the 71st Museo Castagnino+macro exhibition (2017) and was a beneficiary of the “Argentine Culture to the World”, a program from the Argentine Ministry of Foreign Affairs, International Trade and Worship, and the CIMAM-Arthaus scholarship, Alec Oxenford Collection, among others. I recently participated in the first edition of the Alberto Heredia House Residency at the Museo Moderno, Buenos Aires.

I teach Contemporary Art History at the Faculty of Art of the University of Tucumán (UNT), where I manage the research project “Between the Atlas and the Archive: Individual and Collective Memories of Images Produced by Artistic Practices in Tucumán.” I have been invited to teach graduate courses at other universities in Argentina and Brazil.

I co-founded Espacio Cripta, a contemporary art management project in the space of a Christian crypt that remained flooded for 40 years.

I publish articles, essays, and curatorial texts in various local media and international journals. In my doctoral thesis, I revisit the strategies for studying images from Warburg’s Kulturwissenschaft to consider alternative approaches to local art history, such as the visual arts atlas presented in the same thesis. I am currently continuing my studies at the Federal University of Rio de Janeiro, Brazil.

