

Sirco Ceguro

19.03 — 23.05.2026

Liv Schulman

The first time Liv Schulman got money to make a film – a \$1000 grant from a private art foundation – she decided to document the rapid shrinking of the sum as she had it converted from one currency to another. *La Desaparición* (2013) follows her while she makes her way to a number of currency exchange offices in the tri-border area of Brazil, Paraguay, and Argentina, where inflation has relentlessly grown since the economic slump of the 2000s. As she loses control of her money, the artist in front of the camera shows signs of losing control of herself, slipping towards a state of paranoia that makes it difficult for her to distinguish between consciousness and her capital.

The city becomes her favorite film set and a character in its own right. Shaped and deformed by its economic activity, it is a living organism in which actors are introduced as disruptive elements and play deeply disturbed individuals. At the heart of Schulman's films are indeed the ordinary psychiatric conditions of populations living in the market economy era. These disorders are evidenced in bodies racked with unchecked desires and grandiose tirades that are imbued with a melancholic mood as they spill out postcapitalist prophesies. Her alienated characters – including the most salient of them from the three-season series *Control* (2011-2016), the detective who wanders the city on foot – aren't looking so much for their salvation as for a physical connection with reality and above all some meaning in what is happening in the world.

Sirco Ceguro ("Secured Sircus," would be a good translation that likewise switches around the initials of the two words), was shot in Microcentro, the heart of Buenos Aires, whose skyscrapers with their one-way glass façades recall the identical image seen in any commercial center around the world while concealing an economy on the brink of collapse. Except for a lone scene that shows some kind of spying taking place, Schulman chooses to film only the shimmering surfaces of the façades. The image constantly includes in the frame the reflection of her filming what we are watching. That reflection reaches the eye at the very same time the surrounding reality does in an effect of reciprocal contamination and reversibility that remains Liv Schulman's secret sauce and source of her unique art, her great asset.

Beyond this formal conceit, however, the film also deals with doubles, simulacra, and speculation (drawing on the mental and financial senses of this last word as well as its Latin root, speculum, mirror) in a plot centered on market derivatives known in that part of the stock-trading world as "mirror assets". These are substitute assets that are introduced into a market when companies, due to a weak economy for example, no longer have sales rights to the original assets. The fictional story features clownish secret agents whose look and behavior would raise heaps of suspicions were it not for the fact they slip totally under

the radar – wouldn't everything seem normal in a bonkers world? The narrative, moreover, is diffracted, split over several screens in the exhibition venue, which has been disguised to look like some public administrative bureau trying to compensate for the prevailing austere mood with colorful walls.

There are precious few works that describe with so much excitement a world that is so desperate. At this point in watching *Sirco Ceguro*, it's hard to keep your hips from swaying to the beat of the soundtrack (created by Miguel Garutti), which lends the video installation the energy of a ballet beyond the protagonists' psychological and bodily exhaustion. Schulman's work has a large dose of the comic throughout but that trait is far from being the only tool for her sharp critique or the only form of emancipation. *Sirco Ceguro*, by replacing the concept of opacity (in terms of power and finance) with that of reflection, also morphs into an allegory about a possible change of outlook and way of acting. And we clearly see how in the deadly cycle of repetition slight variations in the reflection can bring something unexpected into view.

Julie Portier

translation by John O'Toole

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Sirco Ceguro

Video installation, 2026

Direction and screenplay : Liv Schulman

General production : Daniela Varone

Assistant director : Lucía Benavente

Director of photography : Daniela Prado Sarasúa

Direct sound : Chiara Ribaldo and Emma Dupuy

With : Bel Gatti, Iara Portillo, Ana Paula Méndez,
Lulo Demarco

Costumes : Vil Schulman

Assistants : Patricia Pedraza, Félix Kornberg,
Juanita Tapia

Sound design, mixing, and music composition :
Miguel Garutti

Editing : Liv Schulman

Calibration : Armin Weihmuller Marchesini

Graphism : Vanina Scolavino

Graphism : Tom Cazin

On-site work : Alexis Puget , Maxime Naudet,
Lina Abdelhafez, David Rossi, Pierre-Olivier Arnaud,
Mona Chancogne

Translation and subtitles : Julie Portier with Mao
Welde et Vil Schulman

On an original invitation from Diego Bianchi and Sol
Ganim

Liv Schulman (*1985, AR) lives and works between Buenos Aires and Paris. After studying at the National superior Art school of Cergy, she trained at the Goldsmiths University of London in the United Kingdom and at the post-diploma program at the National school of fine Arts of Lyon. Her work has been presented at the Pompidou Center, at CRAC Alsace, at the Ricard Foundation, at the Rennes Biennial, at La Galerie, contemporary art center in Noisy-le-Sec, and internationally at the Bemis Center For Contemporary Arts in the United States, at the Sixty Eight Art Institute in Copenhagen, at the Museo Reina Sofía in Madrid, and at Secession in Vienna, among others.

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