

The background of the entire image is an abstract, textured pattern in shades of green and white, resembling a camouflage or a close-up of a natural surface. The pattern consists of irregular, blotchy shapes in various tones of green, from light lime to dark forest green, set against a white or very light green base.

*FRAGMENTED*

*Wholeness*

Curated by **LATAMesa**  
29 March - 19 April, 2025

MUCCIACCIA GALLERY  
21 Dering St., W1S 1AL, London, UK





The fragment, as theorists such as Walter Benjamin and Maurice Blanchot have explored, holds a paradoxical quality: it speaks to incompleteness yet gestures towards an imagined totality. It emerges as an oneiric construction—fleeting yet resonant—like the glimpse of an idea just before it is fully grasped. In this sense, the artists of *Fragmented Wholeness*—**Iris Garagnoux**, **Rita Fernández**, and **Alessandra Risi**—offer windows into their personal and intimate landscapes. A fragment is never merely an isolated part—it is a portal to the whole, to the unconscious, to memory, to history, and to the body as a site of creation.

These fragments stand as passages, liminal spaces between the impulses, images, and memories embedded in our physical and psychic being. In psychoanalytic theory, the unconscious is often conceived as a vast, elusive terrain—brimming with latent desires, memories, and symbolic echoes.

Set as a store of meaning that cannot be fully articulated, but it continuously strives for expression. It remains forever beyond our full grasp, enacting a friction between fragment and totality. Working at the threshold of painting, the artists navigate this tension, exploring the fragment as both rupture and portal, allowing it to unfold as a site of multiplicity, resistance, and potential. Tiled painterly diary entries, sensory traces of bodily organs, and splintered landscapes become expressions of displacement and remembrance.

Inspired by the *Talavera de la Reina* tiles in her family home in Mexico, **Rita Fernández** reimagines these domestic elements as painterly, intimate diary entries for her series *Azulejos* (2024-25). Using small, square stretched canvases, she builds exhaustive layers of priming, paint, and varnish to imitate the glossy surface of ceramic tiles, creating a deceptive materiality — a deliberate play on objecthood that ultimately reveals its true nature when viewed from the sides.

Tiles encapsulate autobiographical references and domestic scenes from both Mexico and London. These intimate fragments map a tender yet complex

storyline shaped by Fernández's experiences on migrating — a meditation on longing, and displacement. Through this visual language, she evokes an imaginarium of memories and images: moments that drift between reality and reverie, where home exists as both a physical space and an emotional landscape.

Each tile emerges as an autonomous fragment and container of visual, poetic, and material meaning yet remains inextricably linked to a larger storyline. The repetition of motifs evokes the recursive nature of memory, where recollections are never fully intact but instead pieced together through iterations of thought and image. Each tile becomes a fragment that resists closure while containing the possibility of endless reinterpretation.

**Iris Garagnoux** creates layered transparencies that echo the body's plasticity and porous boundaries, revealing states of flux, dissolution, and reformation. Her approach evokes Gilles Deleuze and Félix Guattari's concept of the Body without Organs, which dismantles the body's hierarchical organisation in favour of a dynamic, fluid conception—one that resists stratification and predetermined functions.

Painting on the floor, she builds a repertoire of instinctive gestures informed by her background in gymnastics. Her abstract brushstrokes swirl across the surface, evoking the visceral rhythms of pulsing organs—movements that exist between control and surrender.

Through layering organic and synthetic materials, Garagnoux conjures a haptic, sensorial presence that seems, at times, to push beyond the frame itself. The interplay of paint, transparent membrane, and fabric subtly recalls the clinical translucence of an X-ray, opening windows into the body's hidden landscapes. She approaches the canvas as a fragment, a window, a fleeting glimpse of something larger.

Recurring motifs such as the placenta and umbilical cord as seen in *Cordon à vif .1* (*Amnion series*, 2024) and *Decidua* (*Amnion series*, 2024), evoke themes of origin, nourishment, and interconnectedness, marking a primal threshold between self and other. They underscore the body's dual role as both vessel and conduit for life, while also alluding to memory, vulnerability, and cyclical renewal. Meanwhile, the subtle presence of the tongue in *Lèche collée* (*Language series*, 2025) with its connection to taste and language, adds

yet another layer to Garagnoux's evocative visual lexicon—an intimate exploration of sensation and expression.

**Alessandra Risi** explores landscapes as sites of memory and colonial narratives, where the fragment functions as both a wound and a window—a rupture that reveals the layered histories embedded in landscapes. Drawing from her Peruvian heritage and engaging with archives of botanical books, stamps, and scientific research, Risi's work creates a hybrid space where history and nature converge.

Her representations of flora and recurrent wildfires suggest a world in perpetual change and dislocation, bearing witness to cultural memory and increasing volatile environmental shifts. Through expressive brushwork, Risi crafts vivid, bold, and immersive spaces where past, present, and speculative futures intertwine. The materiality of her work coexists with an oniric, surreal sensibility. Her paintings speak to a geography that is at once local and mythic, where emotions and histories reveal themselves through colour, vegetation, and figures suspended in a space that feels elusive — uncanny, blurred, and yet specific. Disintegrating and fluid forms conjure landscapes suspended in

tension, caught between forces of erasure and preservation. Within this shifting terrain, the fragment becomes a means of navigating the instability of histories, identities, and the land itself.

Through their varied approaches, **Fernández, Garagnoux, and Risi** present a mode of inquiry that resists closure, invites reflection, and confronts the impossibility of totality. In *Fragmented Wholeness*, the fragment becomes a proposition—an exploration of what is absent yet still present, incomplete yet profoundly whole. These ruptures give rise to new meanings: fleeting, unstable, and luminous in their refusal to settle.

Text by **LATAMesa**.

Pilar Seivane & Carolina Orlando







**Rita Fernández (b. 1999, Mexico City)** is a Mexican Artist currently based in London. She has a BA in Philosophy from Universidad Nacional Autónoma de México (UNAM), a Diploma in History of Mexican Art from Museo Amparo and a MA in Painting from the Royal College of Art, from where she graduated in September 2024.

By pushing the limits of self-portraiture, that she considers a matrix rather than a genre, Fernández approaches painting in an intuitive manner and adapts each painting's material necessities to accommodate her personal vocabulary and narrative, and vice versa. Her work is housed in private collections in the UK, Mexico, Spain and Cuba.

**Iris Garagnoux (b. 1995, Paris)** is a French visual artist based in London. She graduated from her Master's degree at the Chelsea College of Arts in 2021. She has soon after had her first solo show 'Choreographic Sequence' in Cork Street curated by Nayrouz Tatanaki. Other selected shows she participated in are 'House Visit n2' curated by DaaArt Gallery in Mayfair ; 'Pourquoi london?' curated by Gertrude and Canopy Collection ; 'Faire histoire' held in H Galerie, Paris, France; 'London Grads NOW' held at Saatchi Gallery in London; TATE Britain's TATE Lates 'Constructing Landscapes', virtual show; and more. The artist has been recently featured in W Magazine, 'Abstract Art by Women' by Alex Needham; Point Contemporain, 'Faire Histoire' by Valérie Toubas et Daniel Guionnet and Sotheby's Institute of Art online magazine, 'Body E(Motions)' by Alexis Sarfati.

**Alessandra Risi (b. 1997, Lima)** develops paintings as a mechanism of communication. Starting from personal and familiar archives, such as a collection of stamps, botanical books from the 20th century and other images from scientific research trips. This ambivalent process of crossing contamination and transformation lies at the core of artist Alessandra Risi's work. She received her BA in Visual Arts at the university Nuova Accademia Di Belle Arti in Milano (2021), she is currently studying the MA in Painting at Royal College of Art (2025). Her work has been exhibited internationally including South Korea (2020), Otto Zoo gallery, Milano (2021), the Menorca Art residency (2023), Addition Gallery, Vancouver (2023) and her recent show in Queen Alexandra House in London.

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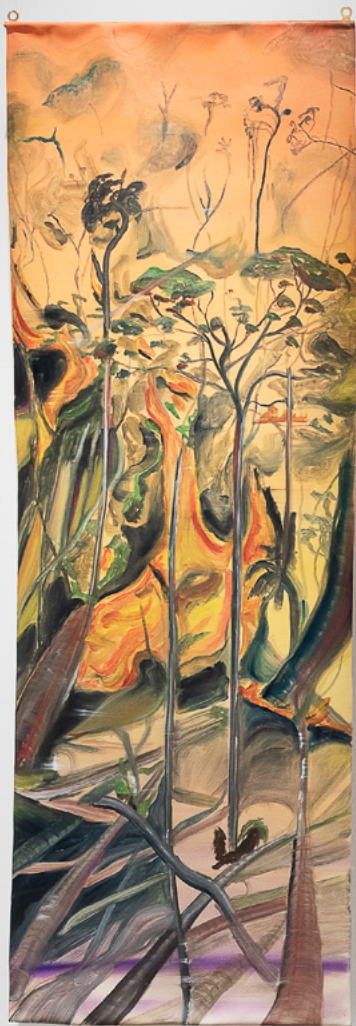
Alessandra Risi  
*Paisaje Contemporáneo, Peru. 2024*  
Oil on canvas.  
180 x 60cm





Alessandra Risi  
*Amazonic Landscape*, 2025  
Oil on canvas.  
78 x 125 cm









Alessandra Risi

*Lluvia milagrosa, lluvia que apaga, y limpia, 2025*

Oil on acrylic, light box.

120 x 70 x 15 cm





Alessandra Risi  
*Muerte en Movimiento*, 2024  
Oleo sobre lienzo  
122 x 71 cm





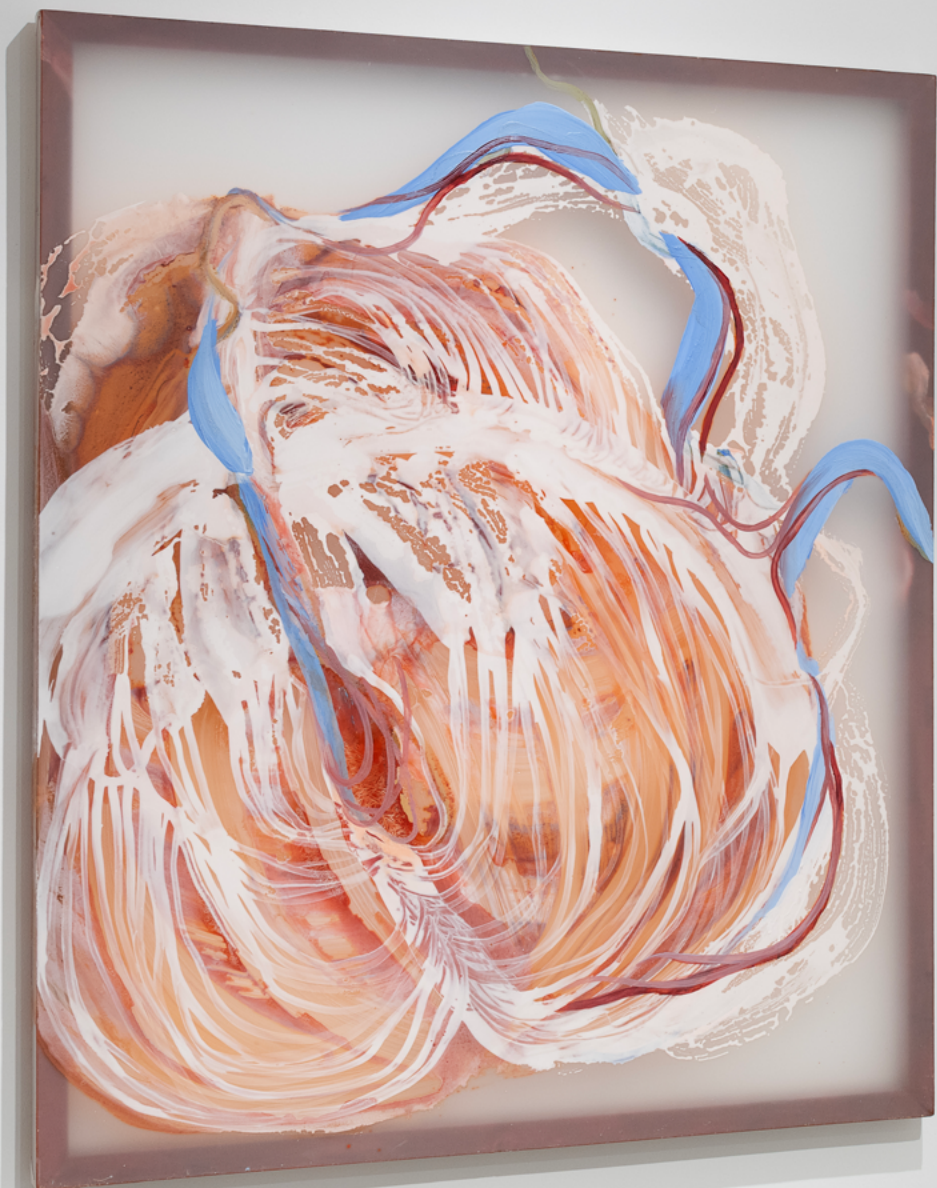






Iris Garagnoux  
*Lèche collée, Language series, 2025*  
Acrylic paint, oil paint, polyurethane  
membrane, resin, canvas  
25 x 20 x 8 cm



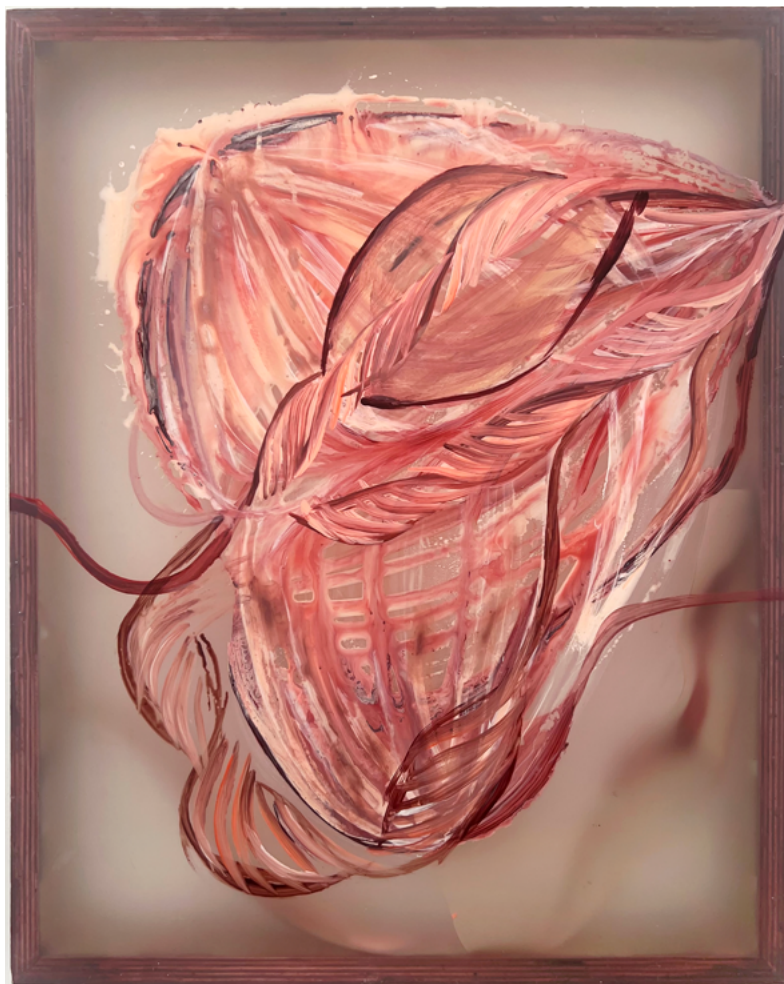




Iris Garagnoux  
*Cordon à vif .1, Amnion series, 2025*  
Acrylic paint, polyurethane membrane, canvas  
54 x 44 cm





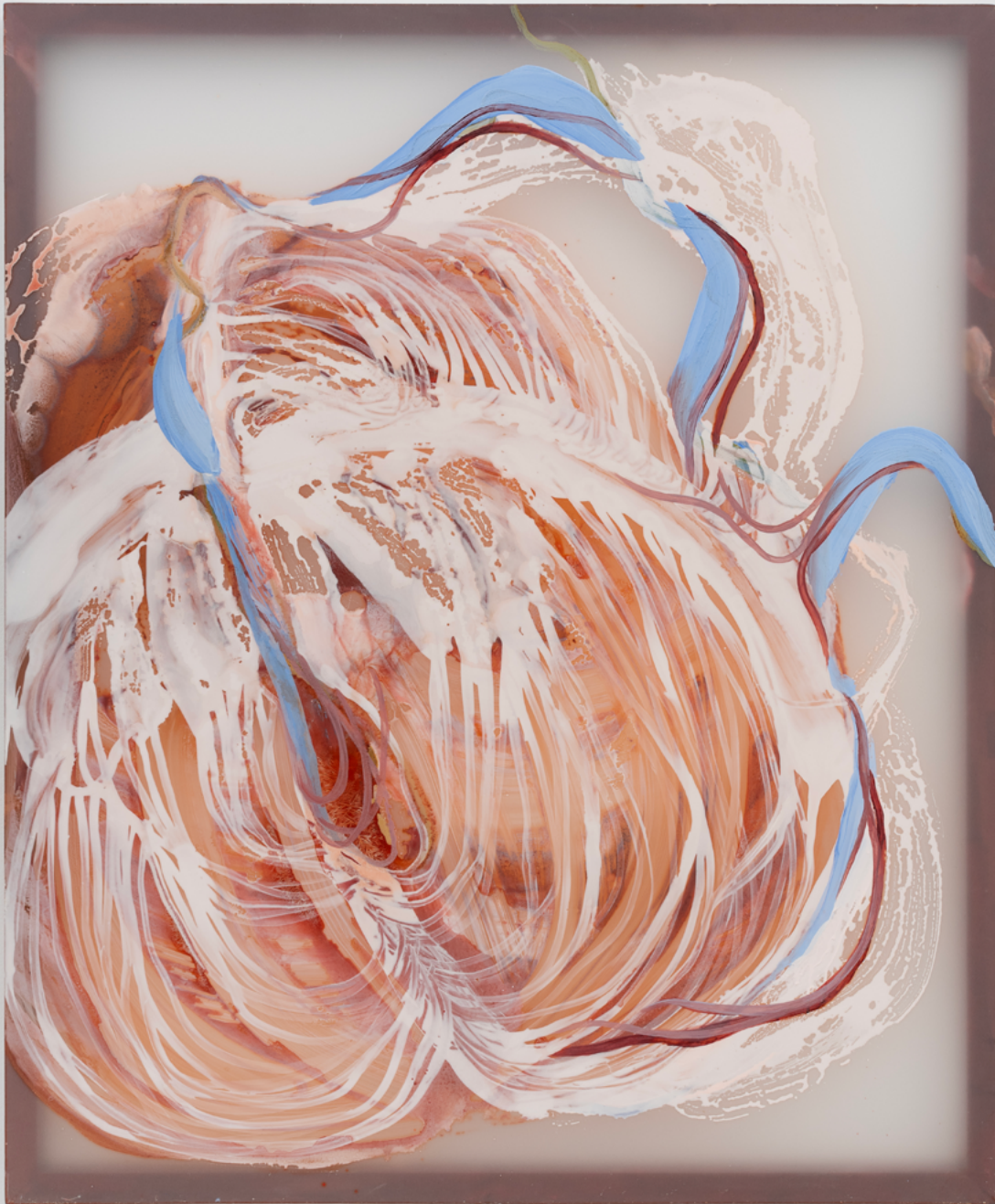


Iris Garagnoux  
*Bi Placenta, Amnion series, 2025*  
Acrylic paint on polyurethane membrane  
50 x 60 x 5 cm



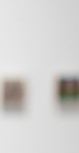
Iris Garagnoux  
*In Placenta, Amnion series, 2025*  
Acrylic paint on polyurethane membrane  
50 x 60 x 4 cm





Iris Garagnoux  
*Decidua, Amnion series, 2025*  
Acrylic paint on polyurethane membrane  
140 x 115 cm







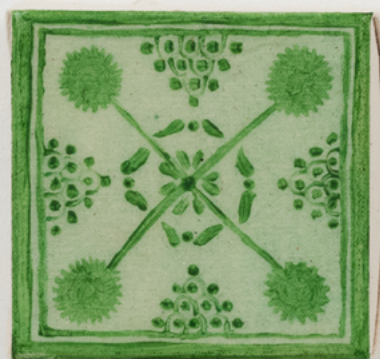
Rita Fernández

*Azulejos, 2025.*

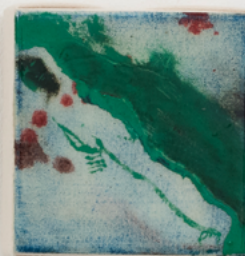
Gouache, soft pastels, charcoal, oil bars, linen cuttings, paper cuttings, marble dust, hair, oil and varnish on canvas,  
10 cm x 10 cm (each)

Full series (set of 72 paintings)











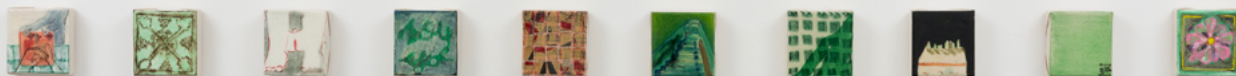


Rita Fernández

[Composition No.1 - Set of 10.] *Azulejos*, 2025.

Gouache, soft pastels, linen cuttings, marble dust, oil and varnish on canvas

10 cm x 10 cm (each)



Rita Fernández

[Composition No.2 - Set of 10.] *Azulejos*, 2025.

Gouache, soft pastels, oil bars, paper cuttings, oil and varnish on canvas,

10 cm x 10 cm (each)



Rita Fernández

[Composition No.3 - Set of 10.] *Azulejos*, 2025.

Charcoal, acrylic, oil and varnish on canvas.

10 cm x 10 cm (each)



Rita Fernández

[Composition No.4 - Set of 10.] *Azulejos*, 2025.

Gouache, linen cuttings, paper cuttings, oil and varnish on canvas

10 cm x 10 cm (each)



Rita Fernández

[Composition No.5 - Set of 10.] *Azulejos*, 2025.

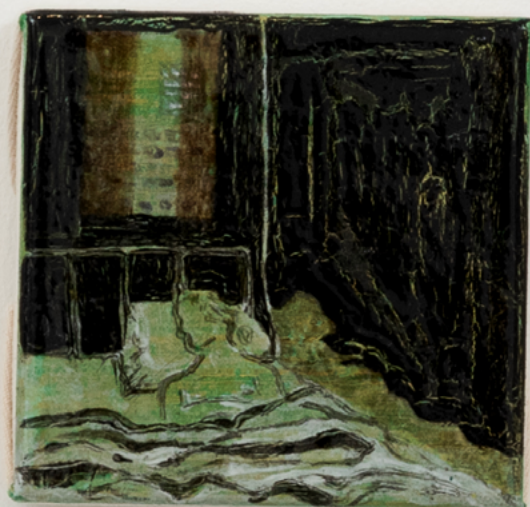
Gouache, soft pastels, charcoal, marble dust, hair, oil and varnish on canvas

10 cm x 10 cm (each)









# MUCCIACCIA GALLERY



## FRAGMENTED *wholeness*

Alessandra Risi, Rita Fernández & Iris Garagnoux

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