## Mariana Castillo Deball \*1975, Mexico City, Mexico lives and works in Berlin

Mariana Castillo Deball takes a kaleidoscopic approach to her practice, mediating between science, archaeology, and the visual arts and exploring the way in which these disciplines describe the world. Her installations, performances, sculptures, and editorial projects arise from the recombination of different languages that seek to understand the role objects play in our identity and history. Her works result from a long research process, allowing her to study the different ways in which a historical object can be read as it presents a version of reality that informs and blends into a polyphonic panorama. Seeking to initiate a dialogue with institutions and museums beyond contemporary art, she collaborates with ethnographic collections, libraries, and historical archives. She often produces multiples —books or objects with different uses and formats— to explore how they might generate new territories. Weaving her way through the fields of anthropology, philosophy, and literature, Castillo Deball draws inspiration from a wide range of sources as she engages in the exchange of knowledge as a transforming process for everyone involved.

Mariana Castillo Deball (b. 1975, Mexico City, Mexico) lives and works in Berlin.

She has had institutional solo exhibitions at Bloomberg Space, London (2022); Vlesshal, Middelburg (2022); Museum für Gegenwartskunst Siegen (2021); MUAC-UNAM, Mexico City (2021); Artium Museum, Vitoria-Gasteiz (2021); Modern Art Oxford (2020); ACE Open, Adelaide (2020); Monash University Museum of Art, Caulfield (2019); Witte de With Center for Contemporary Art, Rotterdam (2019); New Museum, New York (2019); SCAD Museum of Art, Savannah (2018); Museo Amparo, Puebla (2018); San Francisco Art Institute (2016); Musée Régional D'Art Contemporain Languedoc-Roussillon, Sérignan (2015); Museo de Arte Contemporáneo de Oaxaca (MACO) (2015); Hamburger Bahnhof, Berlin (2014); Kunsthalle Lissabon (2014); Chisenhale Gallery, London (2013); Museum Haus Konstruktiv, Zurich (2012); Museo Experimental el Eco, Mexico City (2011); Museum of Latin American Art, Long Beach (2010); Kunst Halle Sankt Gallen (2009); Museo de Arte Carrillo Gil, Mexico City (2006); Stedelijk Museum Amsterdam (2004); Marres House for Contemporary Culture, Maastricht (2004); Sala de Arte Público Siqueiros, Mexico City (2002), among others.

Her work has been featured in recent group shows at institutions such as Architectural Association in London (2023); MUMOK, Vienna (2022); Haus der Kulturen der Welt, Berlin (2022); Musée du Quai Branly - Jacques Chirac, Paris (2020); Kunsthaus Dresden (2020); Museo de Arte Contemporáneo de Barcelona (MACBA) (2019); Whitechapel Gallery, London (2019); Zentrum für Kunst und Medien (ZKM), Karlsruhe (2019); Hamburger Bahnhof, Berlin (2019 & 2018); Museo Jumex, Mexico City (2018, 2016 & 2015); Staatliche Kunsthalle Baden-Baden (2018); KADIST Foundation, Paris (2017); The High Line, New York (2015); Guggenheim Museum, New York (2015 & 2014); Museo Nacional Centro de Arte Reina Sofía, Madrid (2014).

Her work has also been included in the Venice Biennial (2022 & 2011); Sharjah Biennial (2017); Documenta (2017 & 2012); São Paulo Biennial (2016); Liverpool Biennial (2016); Berlin Biennial (2014); Athens Biennial (2009), and Shanghai Biennial (2008).

## SELECTED EXHIBITIONS

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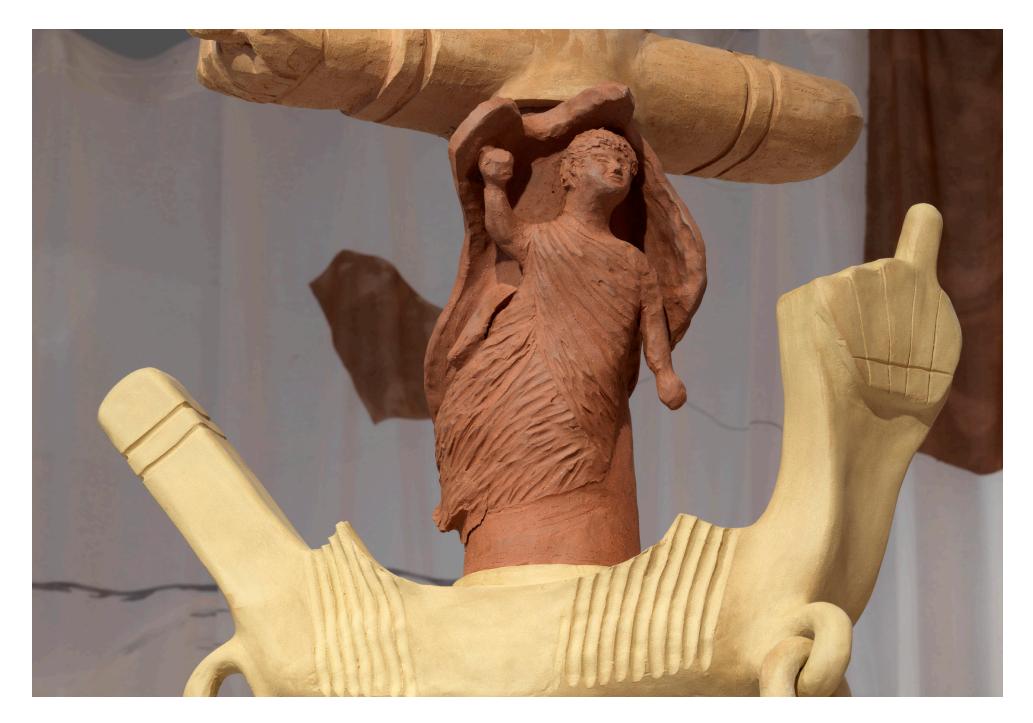
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2022 Bloomberg Space, London *Roman Rubbish* 

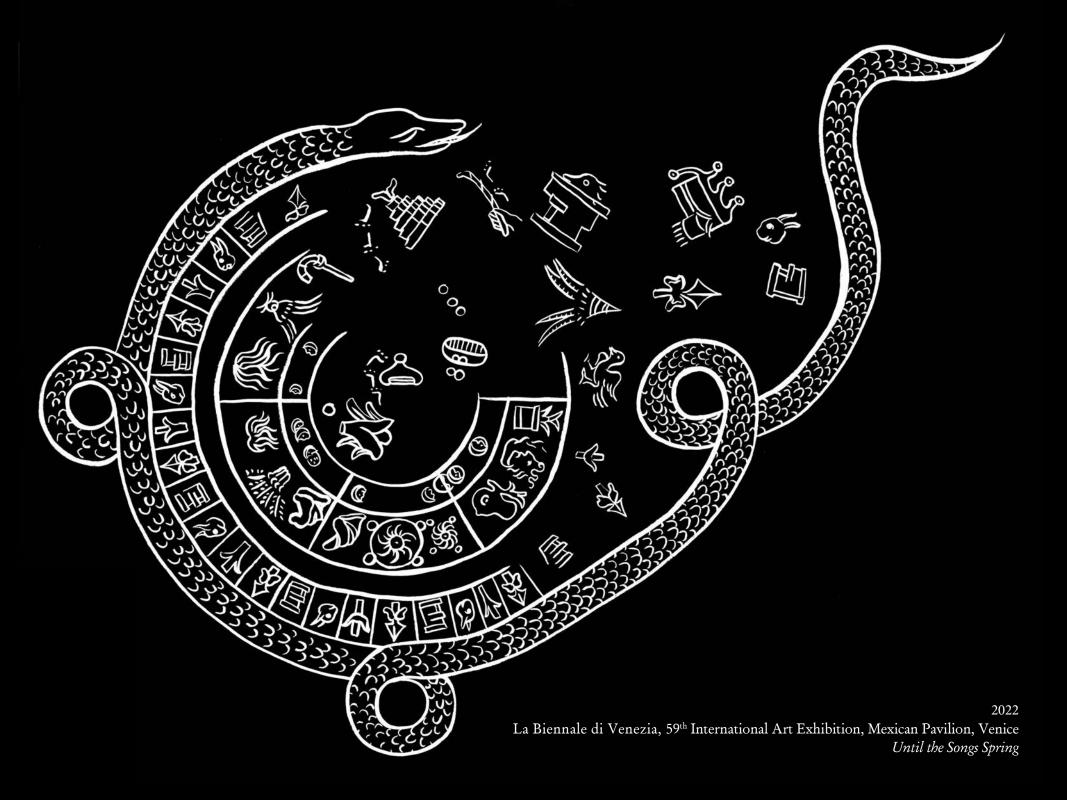
Castillo Deball's composition was inspired by the 14,000 Roman artefacts discovered on the site of Bloomberg's European headquarters during the 2012–2014 archaeological excavations. The installation comprised towering pillars of ceramic sculptures, an elegant textile curtain and a wax feature wall with delicate inscriptions, highlighting the variety of objects left behind by the City of London's predecessors.

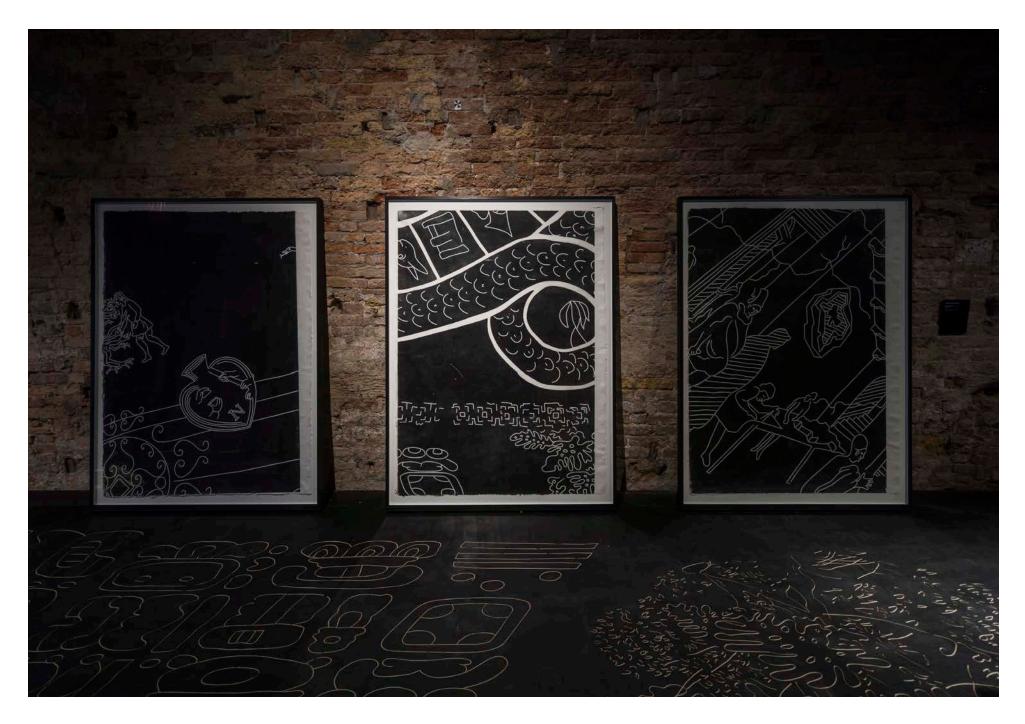












Until the Songs Spring, La Biennale di Venezia, 59th International Art Exhibition, Mexican Pavilion, Venice, 2022

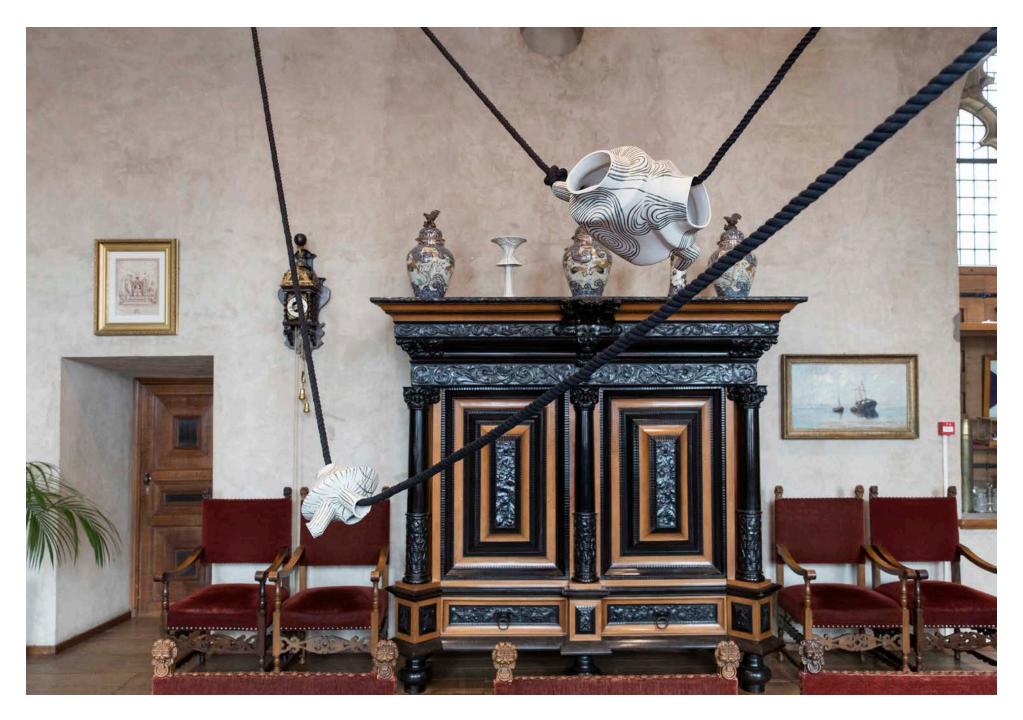
2022 SBKM De Vleeshal, Middelbourg By the position of your heart IT WILL BE KNOWN WHERE THE MIDDLE PLACE IS

Mariana Castillo Deball's suspended ceramic installations opened. As with most of her practice, the piece acknowledges and explores how stories are performed and retained in museums, while making visible practitioners and makers whose histories have long been obscured.

The ceramic pieces, particularly those made of porcelain and painted with an engobe slip, resemble ancient pottery vessels that have perforations at their base or 'kill holes'. This deliberate removal of a receptacle's function as a container is found to be common practice used for traditional burial rites in the American Southwestern region. Deball further manipulates these forms to create five imagined pieces connected by a rope, while also incorporating her 1998 sculptural investigation of the Klein bottle, a mathematical object that has no inside or outside. This formalistic exploration of ceramics is paired with Deball's extensive research and mediation in science, archaeology, and the visual arts, specifically on how these disciplines describe the world. Her work also highlights collaborations, and the knowledge exchanges that occur by experimenting with its modes of (re)production. The work was installed in the historic B&W-room of Middelburg's former Town Hall.



By the position of your heart IT WILL BE KNOWN WHERE THE MIDDLE PLACE IS, SBKM De Vleeshal, Middelbourg, 2022



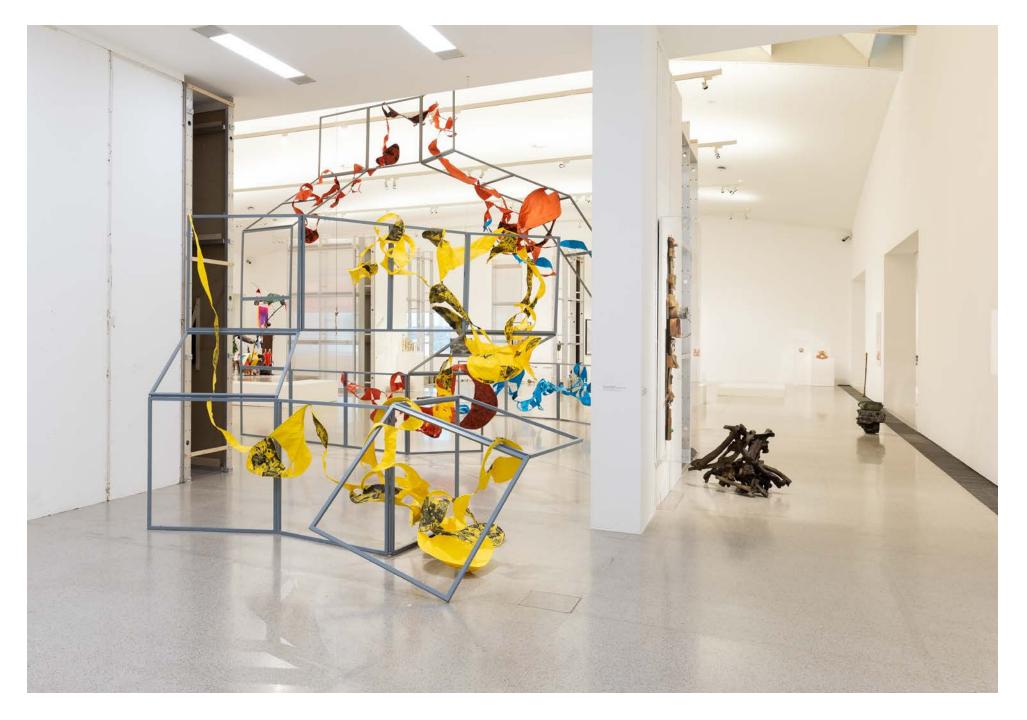
By the position of your heart IT WILL BE KNOWN WHERE THE MIDDLE PLACE IS, SBKM De Vleeshal, Middelbourg, 2022

## 2022 MUMOK, Vienna mixed up with others before we even begin

The exhibition *mixed up with others before we even begin* investigates models of thinking and working that reconcile different, sometimes contradictory entities within contemporary visual culture. Current artistic positions enter into a dialogue with selected works from the mumok collection and objects from the collections of the Natural History Museum Vienna to foreground the hybrid as an effective tenet, not only in artistic but also societal and political realms.

mixed up with others before we even begin celebrates the historical-cultural processes of creolization as a mode of world-making that has always been there. It encompasses moments of encounter and friendly gathering as well as those of collision, too. The exhibition features works that open perspectives to postcolonial histories of diversity, to satirical transliteration, queer folklore, and collective feminist rituals, to the molecular borders of the human body and its entanglements with science and technology.







2021 Museum für Gegenwartskunst Siegen, Siegen *Amarantus* 

The museum as such fascinates Mariana Castillo Deball as a place where we encounter strange and sometimes disturbing objects. Mariana Castillo Deball follows their stories in order to gain a new perspective on and a deeper understanding of cultural, temporal and spatial contexts. She also questions the museum narrative that overlies the objects. To this end, she researches in libraries and archives, seeks cooperation with scientists, and uses the methods of archaeology, ethnography and historical research. In large-scale installations, sculptures, videos, photographs, prints and (artist) publications, the artist translates her findings into her own personal artistic language. With a view to the present day, she visualizes decisive moments in cultural history and enables us to experience our alienation from the things she has been examining.

The title of her exhibition *Amarantus* refers to the plant amaranth, sometimes known as foxtail, which is commonly found all over the world. Amaranth seeds are one of the most important foodstuffs in Mexico and have long been used in religious rituals, which is why it was banned temporarily during the Spanish colonization of the Americas. The Greek meaning of the word conveys the idea of a flower that never wilts. It is in a similar way that Mariana Castillo Deball understands the objects she is following. Even out of their original context they resemble flowers that never die. In this way the artist imagines a museum that permits different readings of cultural knowledge and reveals fresh connecting threads between objects.



Amarantus, Museum für Gegenwartskunst Siegen, Siegen, 2021



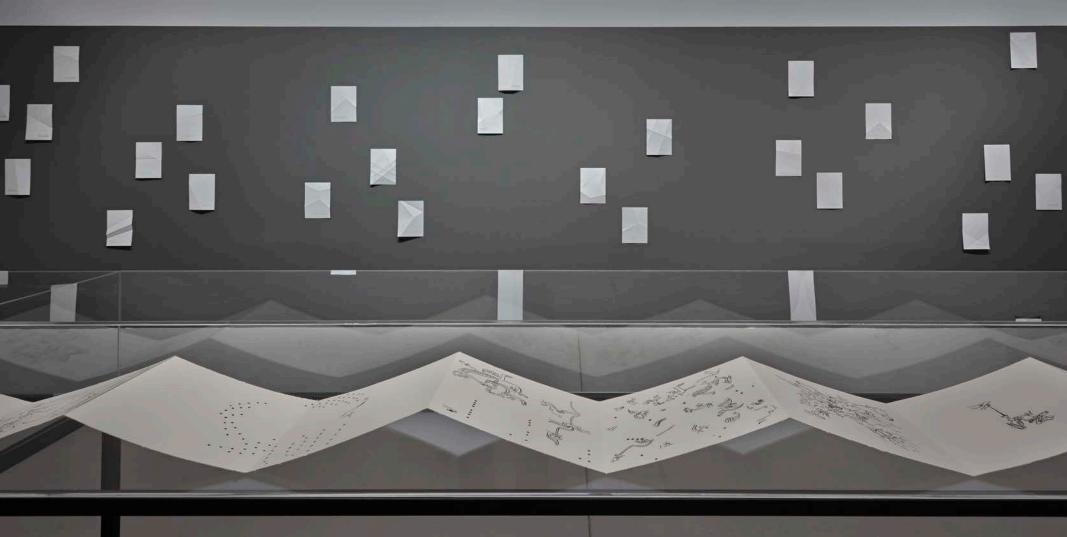








2021 Artium Museum, Araba *Amarantus* 



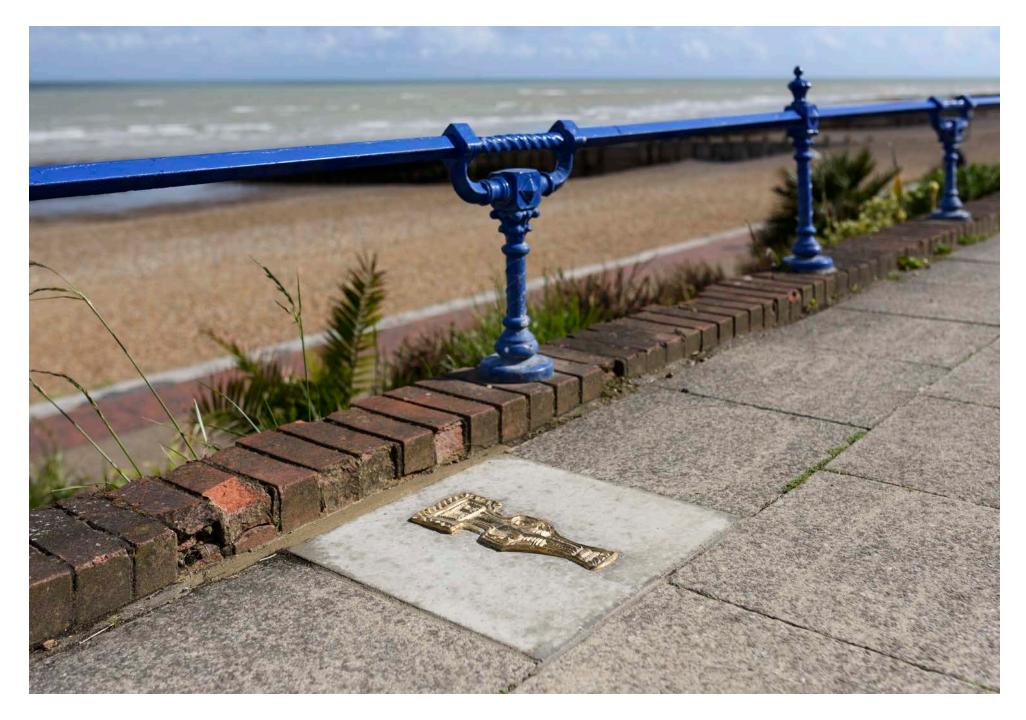




2021 England's Creative Coast Walking through the town I followed a pattern on the pavement that became the magnified silhouette of a woman's profile

The artwork draws on both the ancient and more recent geological and social history of Eastbourne and the surrounding area, creating, Castillo Deball explains, "a work that could be experienced as an image, a walking path, or a narrative."

Her starting points were two nearby archaeological finds: the 'Beachy Head Woman', an ancient female skeleton dating to the Roman period who is thought to have originated from sub-Saharan Africa; and the body of a young 'Frankish woman' excavated at St Anne's, Eastbourne, in the late 90s along with a number of funerary objects dating back to the Iron and Bronze ages.



Walking through the town I followed a pattern on the pavement that became the magnified silhouette of a woman's profile, England's Creative Coast, 2021



Walking through the town I followed a pattern on the pavement that became the magnified silhouette of a woman's profile, England's Creative Coast, 2021



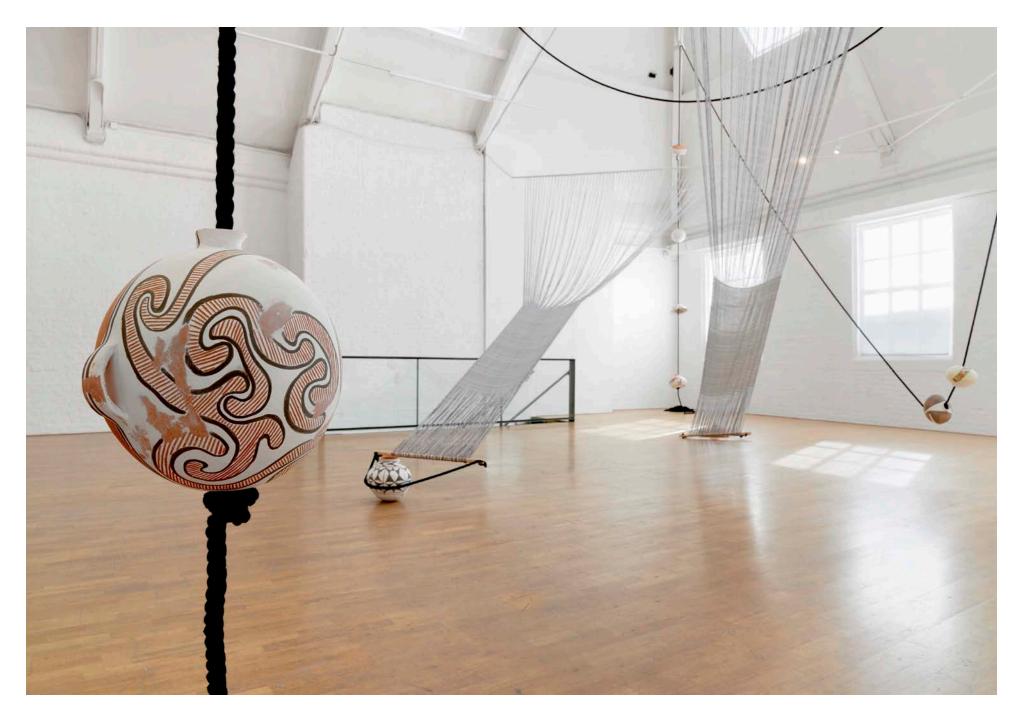
Walking through the town I followed a pattern on the pavement that became the magnified silhouette of a woman's profile, England's Creative Coast, 2021

2020 Modern Art Oxford, Oxford Between making and knowing something

Through a collage-like installation featuring pottery, photography and textiles, Mexican-born artist Mariana Castillo Deball works to uncover stories and individuals often hidden in traditional museum displays.

Mariana Castillo Deball's exhibition focuses on sharing the stories of a number of little-known female anthropologists and indigenous storytellers and makers. To do this, the artist recreates historical artefacts and reconfigures display cases to expose how museum collections both conceal and reveal historical narratives and shape our understanding of the world.

Between making and knowing something is born out of Deball's ongoing research into museums, the observational science of people and cultures (or ethnography), archaeology and photographic archives. The exhibition particularly explores objects and archives held in the Pitt Rivers Museum in Oxford and the Smithsonian Museum National Collections in Washington D.C.







## 2019

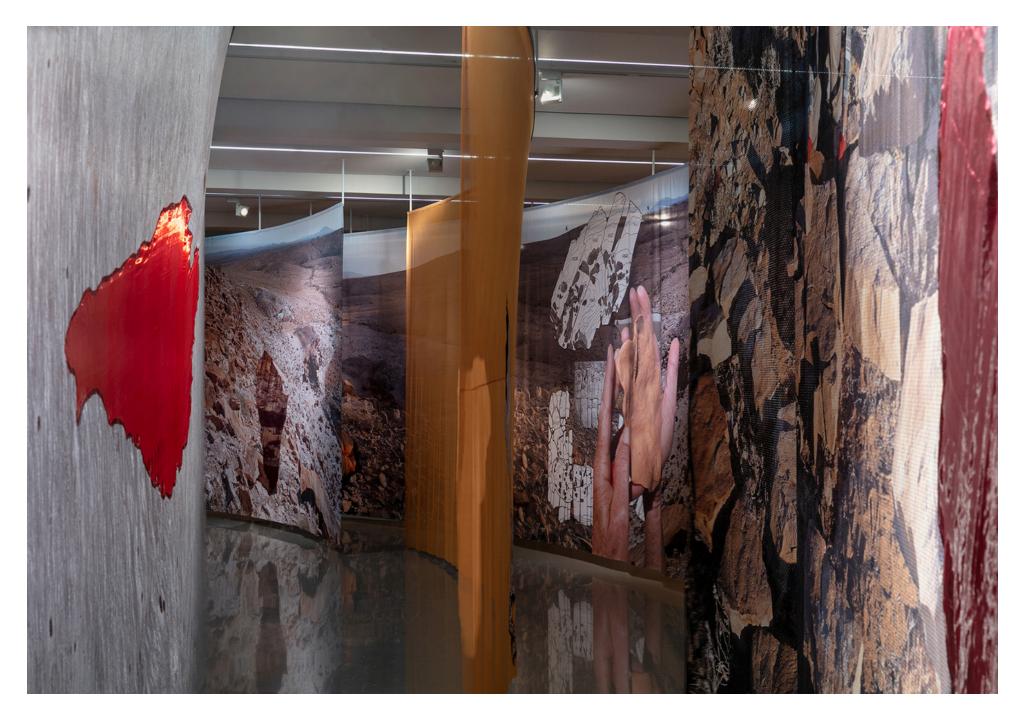
Monash University Museum of Art, Melbourne Replaying Life's Tape

For her project at MUMA, Castillo Deball focused on Nilpena, an area north of Adelaide, which is home to one of the most well-preserved Ediacara fossil sites in the world. Now numbering around thirty such sites globally, the rich South Australian findings resulted in the naming of a new geological period. The Ediacaran Period, between 635 and 542 million years ago, directly preceded the Cambrian. Its large, complex organisms inhabited seafloors prior to the emergence of animals with skeletons and shells.

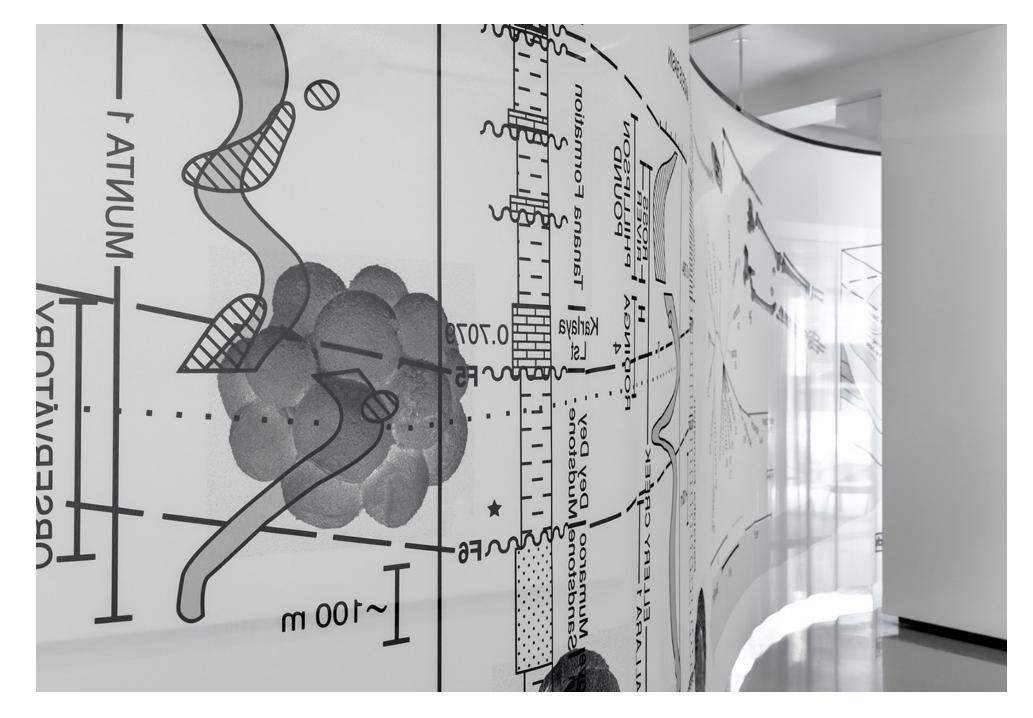
In 2018, Castillo Deball undertook a site visit to the Ediacara Hills with staff of the South Australian Museum who have significant holdings of

the fossils in their collection and take annual site visits to the site for research and training. Using tactile methods such as ink rubbings and frottage, Castillo Deball documented the sandstone-based impressions, capturing images often more readable than the fossils themselves.

With *Replaying Life's Tape*, Castillo Deball presented a scenographic recreation of the palaeoecology of the Ediacaran Period, combining objects, sculptural display systems, prints on fabric and paper, and schematic diagrams to consider the relationships between site, time and history.







2019 New Museum, New York *Finding Oneself Outside*,

The title of Castillo Deball's New Museum exhibition, Finding Oneself Outside, offers a possible description of a sensation that is central to both the study of history and the experience of encountering an unfamiliar culture. The exhibition's centerpiece, a specially commissioned inlaid wood floor installation, draws from an early colonial map of San Pedro Teozacoalco, Mexico, which bears a unique stylistic blend of European maps and Mixtec codices of the sixteenth century. A large-scale sculpture, No solid form can contain you (2010), offers a peculiar visualization of space as a would-be mold turned inside out-panels cast from a statue of Coatlicue, the Mexica, or Aztec, mother goddess, are inverted to reveal their concave sides and reassembled to create a hollow figure. Do ut des (2014-19), Castillo Deball's series of perforated books, borrows its title from a Latin phrase meaning "I give so that you will give," and her Mathematical Distortions (2012) refers to the shifts in knowledge that occur with shifts in position. Together, the works in the exhibition speak to the place of the viewer, the permeability of surfaces, and ideas of reciprocity and exchange.









This solo exhibition presents three distinct kinds of work—and worlds created by Castillo Deball in the past decade. They strike a balance between material folds and unfolding ideas, whereby multiple senses of time are experienced in the blank spaces of a drawing, in the negative space of sculpture, or in the wrinkles of a surface. For years, Castillo Deball's work has consistently manifested the ways in which the passage of time is illustrated, organized, and expressed in nature as much as in artifice.

One body of work in the exhibition comes from her study into the description of indigenous culture, skills, and technology—including the development of natural pigments endemic to pre-Columbian Mexico, as indicated in the 16th century Florentine Codex. Another group of works point to the artist's long-standing interest in the meeting points of indigenous knowledge and Western thought. In this case, her works investigate how such dialogues, which are often contentious, are expressed in different spheres of influence, from museum design practices to cultural theories inspired by anthropophagy, the act of eating human flesh

The artist paints and sculpts, writes and publishes, and conducts artistic research into source materials drawn from antiquity, modernity, and our present. Like a line of thought, or an air plant, Castillo Deball's work meanders through a physical space in imagined time. At times, sensually maneuvering us into another world, while at others, uncomfortably poking into ours, only to experience the wealth of knowledge there is to gain from a wider, deeper, and more global understanding of our ancient past.



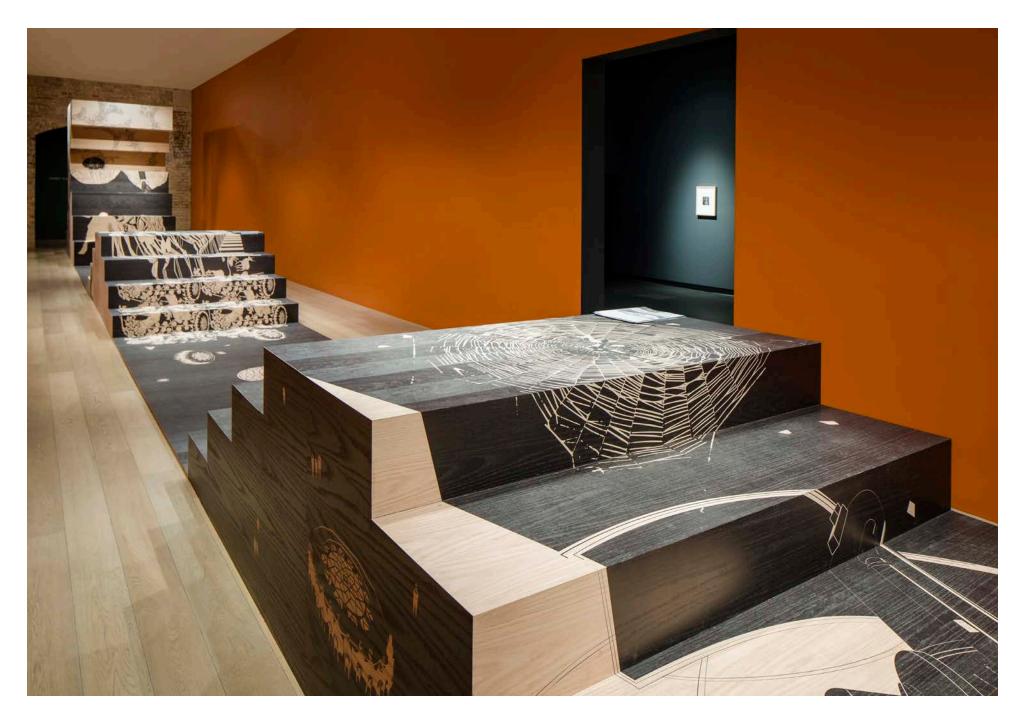
2018 SCAD Museum of Art, Savannah *To-Day, February 20th* 

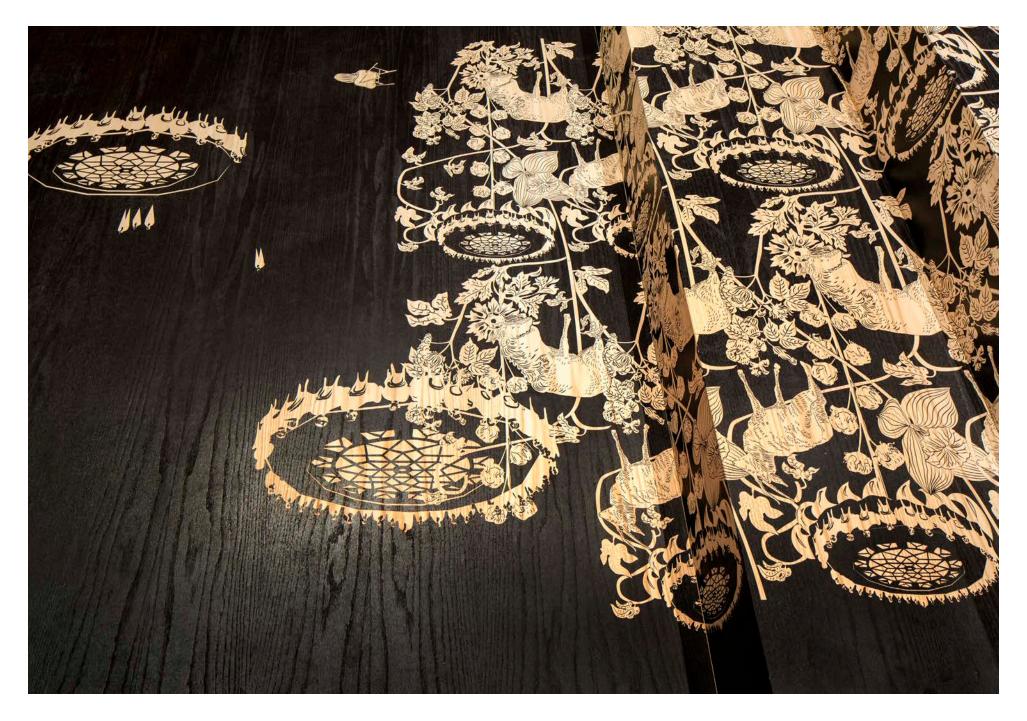
For her exhibition at the SCAD Museum of Art, Castillo Deball presents the most recent iteration of the project *To-Day*, which combines historical research about a specific site and a physical form that contains this research, which the artist calls a "fictional character". This ongoing project is founded in a set of parameters that the artist herself has set:

"Each time the piece takes place, the character is shaped by this one-day history. It is important to mention that the date is decided by the situation and not by the artist. The date always coincides with the official opening of the exhibition, in this case the 20<sup>th</sup> of February. The documentation and visual material departs from newspapers, travel logs, birthdates, obituaries, holidays, observances and any other traces related to this particular date. *To-Day* is an archive of events, with an arbitrary point in common. The piece will be completed after 365 editions."

For To-Day, February 20th, Castillo Deball presents a modular staircase structure that has been designed by the artist specifically for Gallery 109 within the SCAD Museum of Art. This structure is covered with a pattern that the artist has created in relationship to the research about the history of Savannah and the date. Visitors are encouraged to interact with the structure by transiting, climbing or sitting on it. Therefore, To-Day, February 20th reacts both to the architecture of the museum and the history of Savannah, while it considers objects as histories and histories as objects.





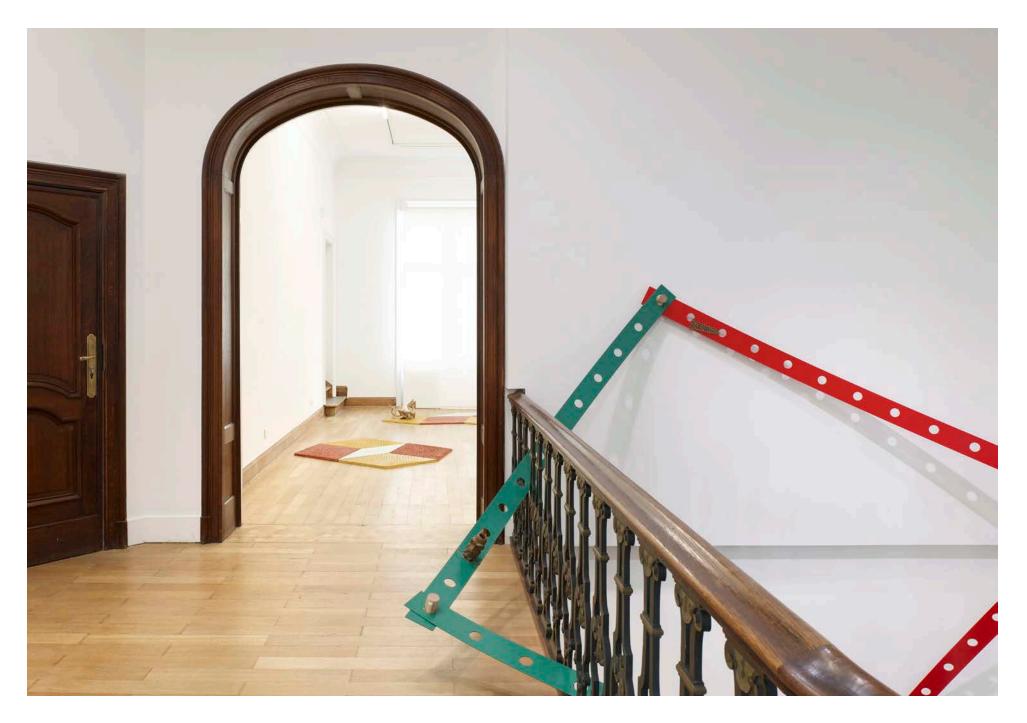


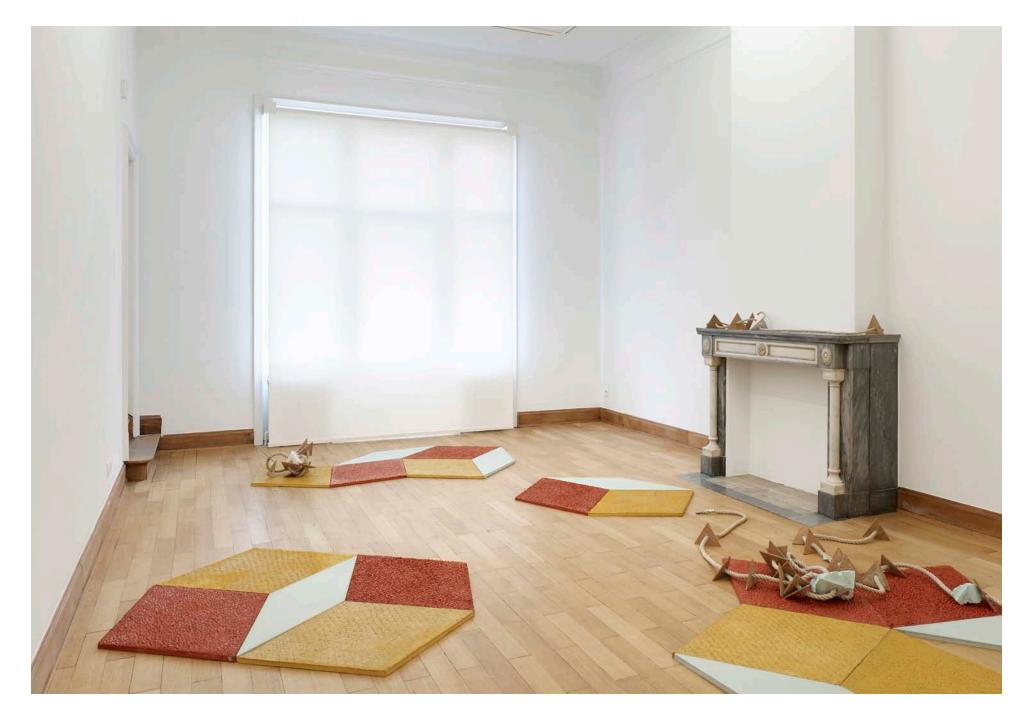
2017 Mendes Wood DM, Brussels *Them inside the skin* 

The exhibition has two main characters: a time-space calendar a shared skin

To measure – whether distance or time – is to develop a material engagement with the world that is at once practical and conceptual. The exhibition explores sculptural praxis as an expanded skin that comprises space and time. (...)

The body of works in this exhibition share the same skin, a skin for thought. It is not a contained skin, but a skin that can be shared, acting as an extended tissue between different bodies.







2016 32<sup>nd</sup> São Paulo Biennial, São Paulo *Incerteza Viva* 

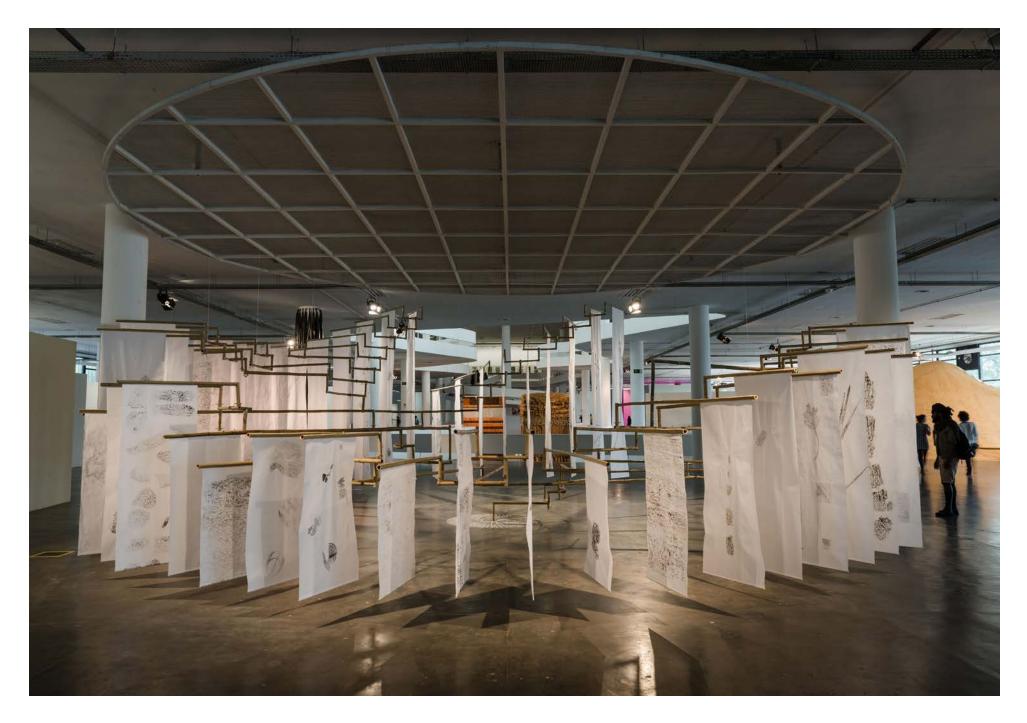
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2016 Liverpool Biennale, Liverpool *To-day 9<sup>th</sup> of July 2016* 

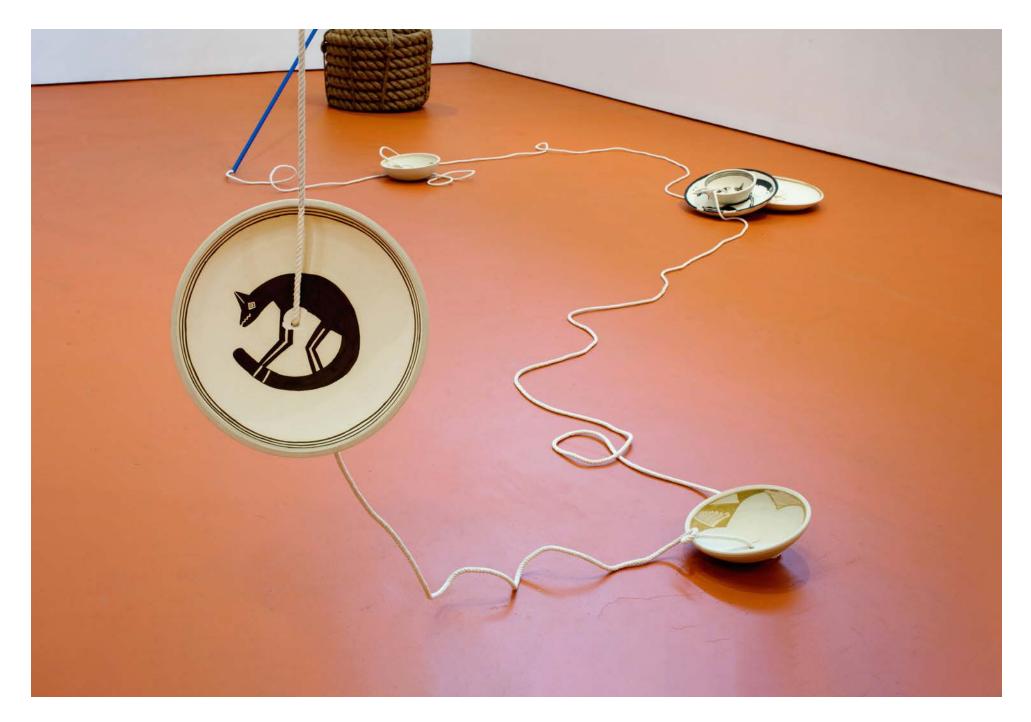
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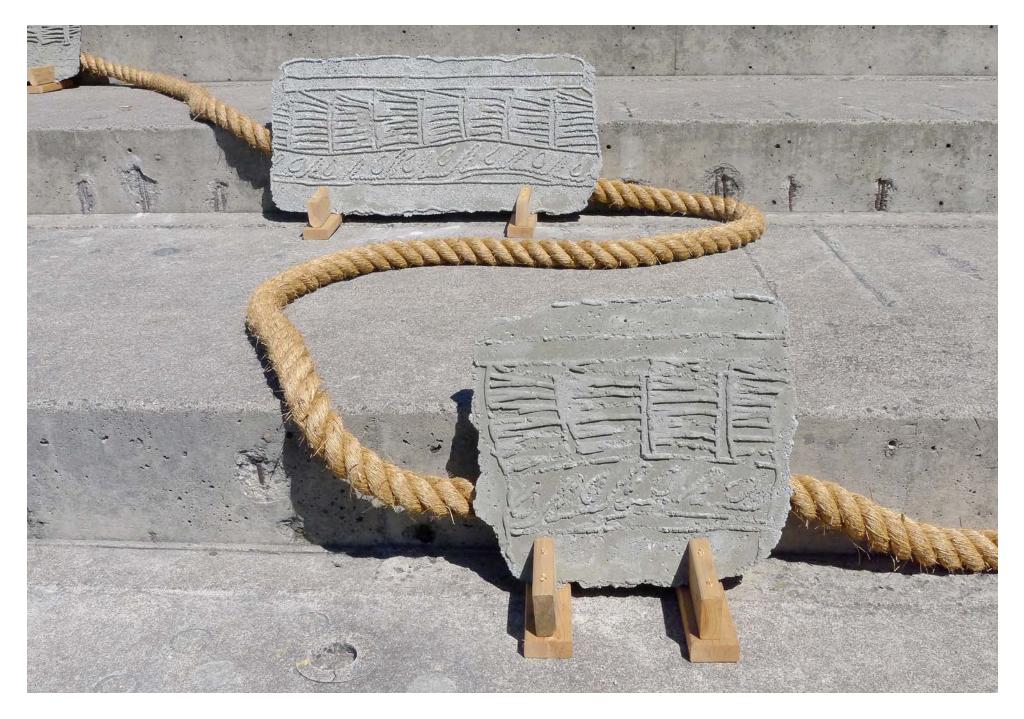
2016 San Francisco Art Institute, San Francisco Feathered Changes, Serpent Disappearances



Feathered Changes, Serpent Disappearances San Francisco Art Institute San Francisco 2016







2015 Musée Régional D'Art Contemporain Languedoc-Roussillon, Sérignan *Cronotropo* 











## Museo de Arte Contemporáneo de Oaxaca, Oaxaca ¿Quién medirá el espacio, quién me dirá el momento?

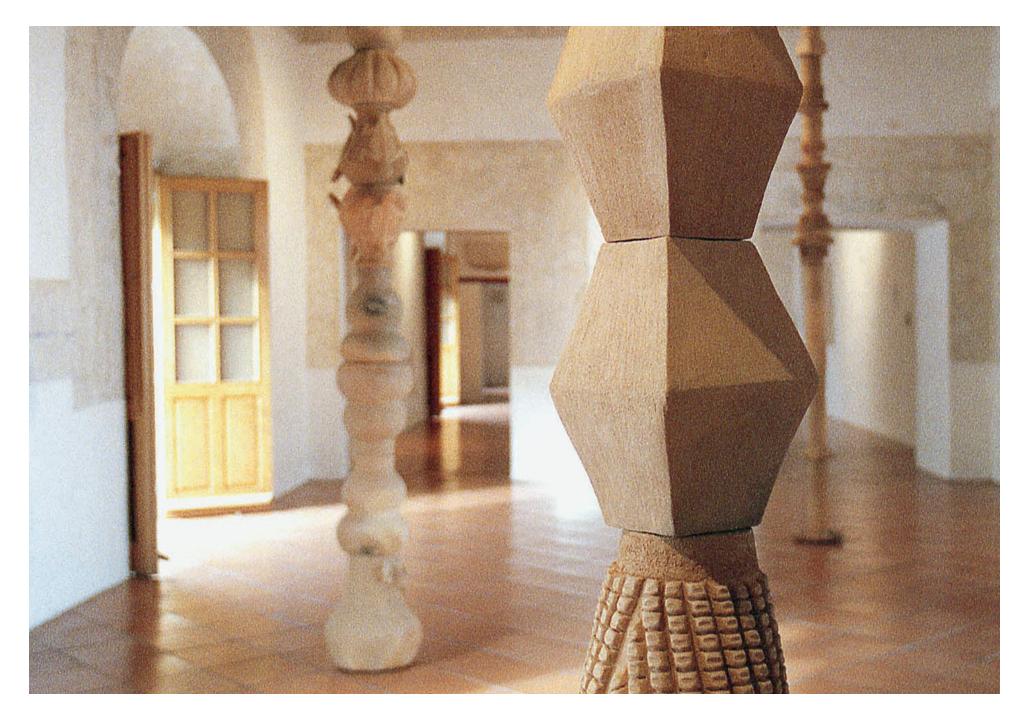
Snake, kapok, gear, whipping top, horned warrior, Mother Earth, potter, pot, bat, screw, dog, corn, frog with a cell phone, root, lizard, pumpkin, elder, turkey, ceiba, infinite column. This repertoire of objects, some archaeological, other mechanical, recreational or synthetic, were selected in the present, along with the Coatlicue pottery workshop based in Atzompa, Oaxaca. The selection was the foundation for imagining a series of stories, which now stand as columns in the exhibition space.

Who will measure the space, who will tell me the time? It is situated on the thin line that divides our relationship with objects, with the stories we make about them. Perhaps, the language is not slippery, but the objects. The use, handling is its reason for being and simultaneously its exhaustion, their complete disappearance. In the project Who will measure the space, who will tell me the time?, the initial question of the relationship Atzompa potters have with their archaeological heritage and how it is expressed, is contaminated or dissolved in the present. Far from taking a purist stance, this work began with a series of discussions on the copies, forgeries, style changes and influences in the history of Mexican archeology.

Together (artist and potters) we visited the archaeological museum Rufino Tamayo and selected our favourite pieces. To this set of pieces, we added a lot of nuts and gears found in Ramiro's workshop, also a whipping top, a ball, and other belongings, to form a repertoire, a vocabulary to tell our stories. The group split in two. The main exercise was to develop a story to proceed in the span of one hundred years, and one that happened in one day. We ended up with a story of the origin of the Universe in one hundred years, and another about the origin of the Universe in one day. The two stories are almost the same, which got us thinking. Then came the story of the journey of a potter, since he wakes up at dawn to prepare the clay until he finish the pieces, burn them, and then leaves to sell them in order to buy corn to eat. After hundred years the transit the life and death of the warrior who ended up being life-death warrior. We also realized that the kapok was a main character, and the gears became a metaphor for everything. And then every character became clay, and we ordered them in columns to reach the ceiling, so visitors can surround the stories of top-down and bottom-up.



¿Quién medirá el espacio, quién me dirá el momento?, Museo de Arte Contemporáneo de Oaxaca, Oaxaca, 2015



¿Quién medirá el espacio, quién me dirá el momento?, Museo de Arte Contemporáneo de Oaxaca, Oaxaca, 2015



¿Quién medirá el espacio, quién me dirá el momento?, Museo de Arte Contemporáneo de Oaxaca, Oaxaca, 2015



2014 Kunsthalle Lissabon, Lisbon *Moi-Peau* 

The Skin-Ego (Le Moi-Peau) is a concept coined by French psychoanalyst Didier Anzieu in 1974 on the relations between the experience of the skin and the formation and sustaining of the ego. For Anzieu, the ego is the projection in the psyche of the surface of the body, namely the skin, which makes up this sheet or interface. The skin allows us to distinguish excitations of external origin from those of internal origin; just as one of the main functions of the ego is to distinguish what belongs to myself and what does not belong, between what comes from me and the desires thoughts, and affects of others, and between a physical (the world) or biological (the body) reality outside the mind.

The skin-ego is at once a sac containing together the pieces of the self, an excitation screen, a surface in which signs are inscribed, and guardian of the intensity of instincts that it localizes in a bodily source.

The exhibition at Kunsthalle Lissabon also features *Do ut des*, an ongoing piece Mariana Castillo Deball has been developing over recent years. *Do ut des* is a series of altered books with perforations, starting from the front page and working inwards, forming symmetrical patterns when each spread is opened. The books belong to *O Mundo dos Museus*, a collection conceived by Brazilian designer Eugênio Hirsch in the 1970's offering the reader a promenade through the museum and its functioning, and not just a catalogue of artworks. Each volume is dedicated to a different world museum, starting with photo reportage of the museum in use, its urban landscape and architecture, the process of manipulation and restoration of works, and the visitors walking though the galleries. A two-page spread collaging images of people alongside artworks, indicate the works' dimensions in relation to the human scale.



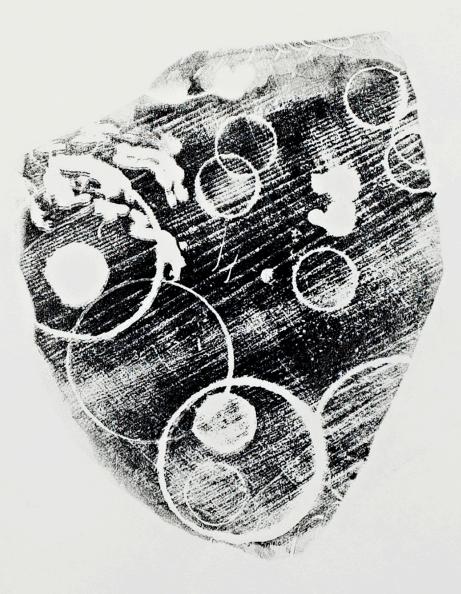


2013 Mendes Wood DM, São Paulo Palavra e pedra solta não têm volta

In this exhibition, Castillo Deball touches a series of questions related to printing, drawing, and sculpture; attempts to make a perceptual experience last as a trace, a memory, an image or an object. For this purpose, Castillo Deball follows the way archaeological objects have been described and reproduced throughout the centuries.

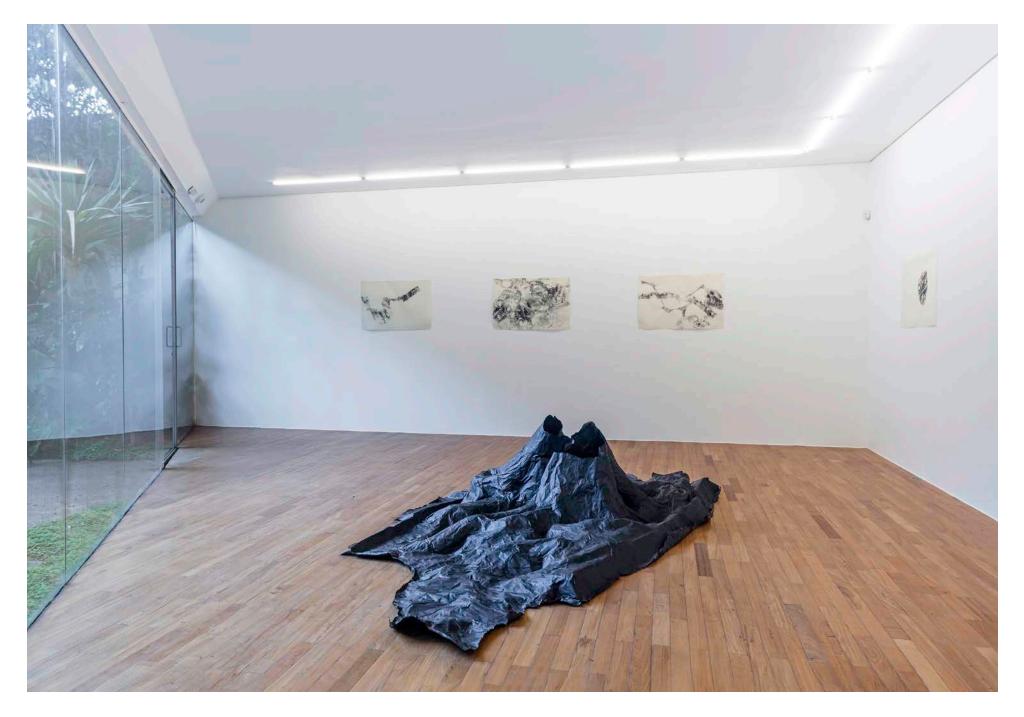
She follows the history of Alfred Maudslay, a British explorer who travelled extensively in the Maya region in Mexico and Guatemala between 1880 – 1920. Maudslay played a crucial role in the understanding of Maya hieroglyphic writing. He recorded the monument's inscriptions with drawings, photographs and plaster casts. He also developed the technique known as paper squeezes, moulds made out of papier-mâché.

Castillo Deball is interested in the trajectory of these objects, which depart from a direct contact with the original monuments and end up as negatives, positives, photographs and drawings. This immense amount of physical information travelled first as raw materials from England to the Maya region in the form of wrapping paper and plaster from London to Guatemala, returning to London as a precise and diverse record of the ancient Maya monuments.





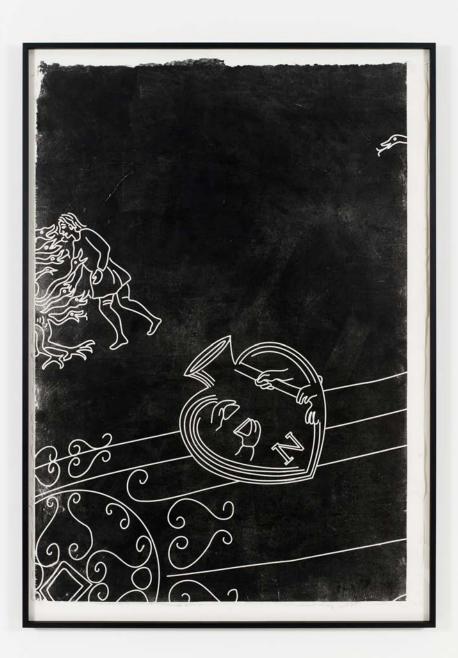
Palavra e pedra solta não têm volta, Mendes Wood DM, São Paulo, 2013



2013 Matadero, Madrid *Arqueológica* 







Calendar Fall Away 85 2022 woodcut print on Konzo and Abaca handmade paper 181 x 131 cm edition of 3 plus 1 artist's proof





Calendar Fall Away 40 2022 woodcut print on Konzo and Abaca handmade paper 181 x 131 cm edition of 3 plus 1 artist's proof









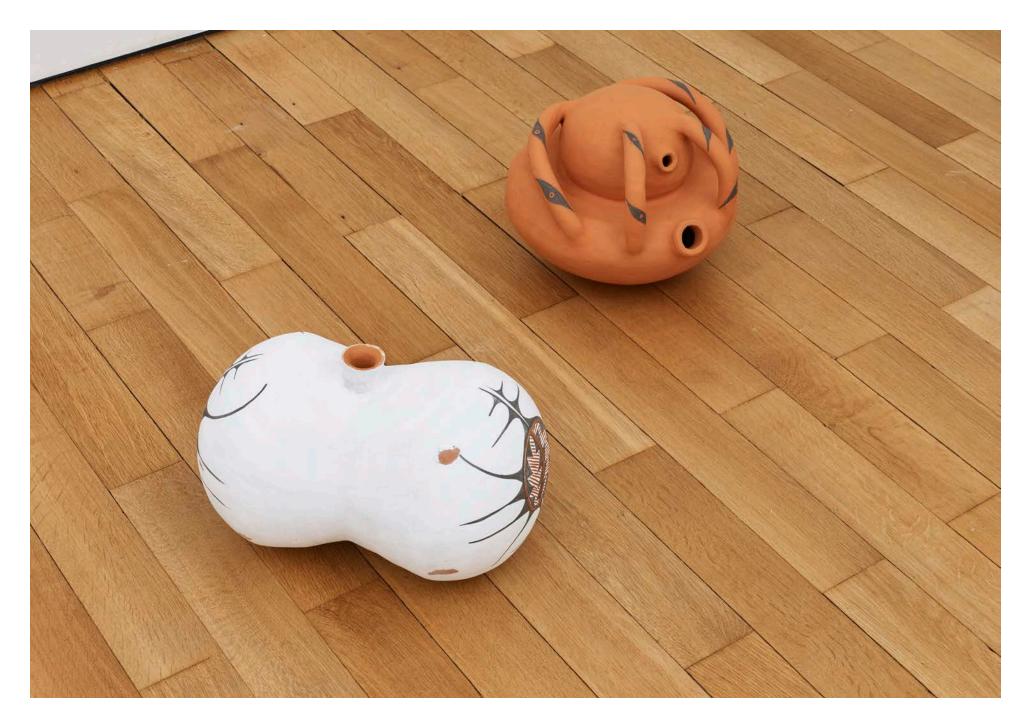
Luck in the double focus

2020

ceramic vessel made of red stoneware painted with engobe slip

36 x 31 x 30 cm





appendixes, 2020, two ceramic vessels made of red stoneware painted with engobe slip, 28 x 33 x 29 cm (terracota ceramic), 26 x 37.5 x 25.5 cm (white ceramic)







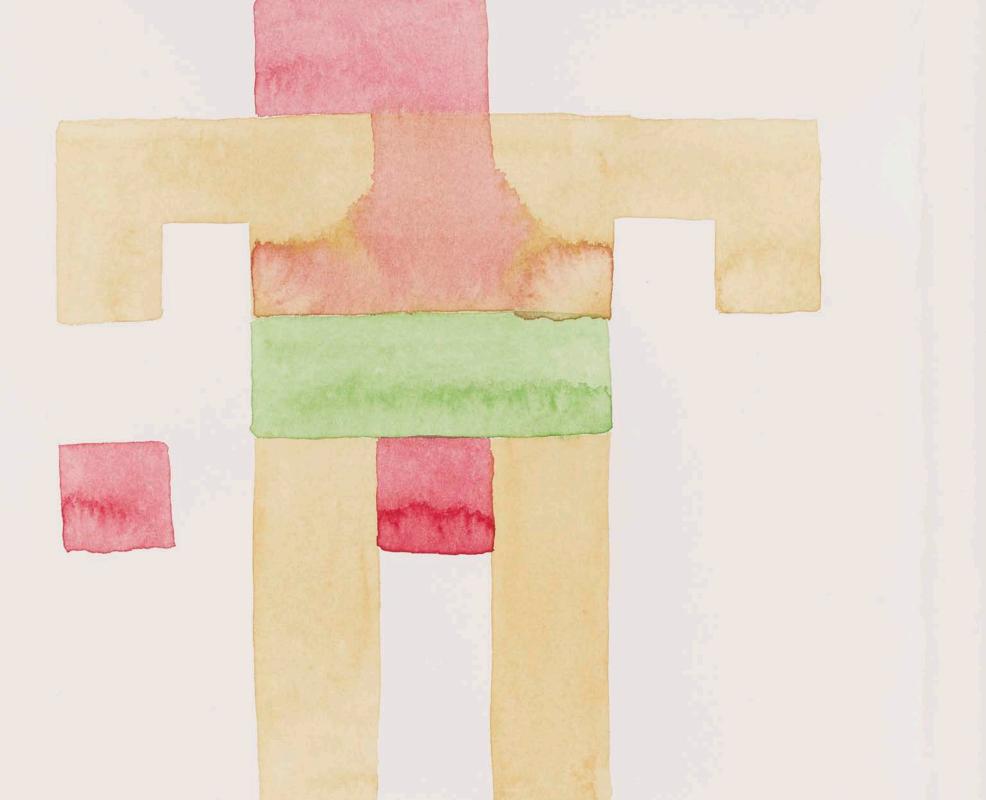


*Curvas Guerrero Picudo* 2016 ceramic height 220 cm



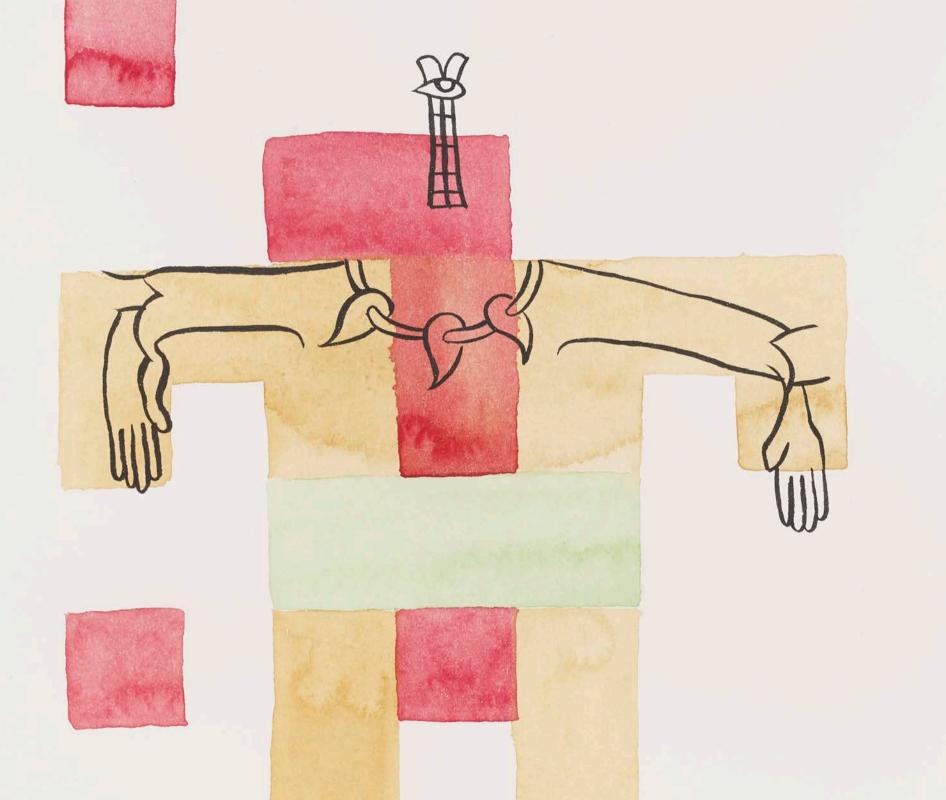


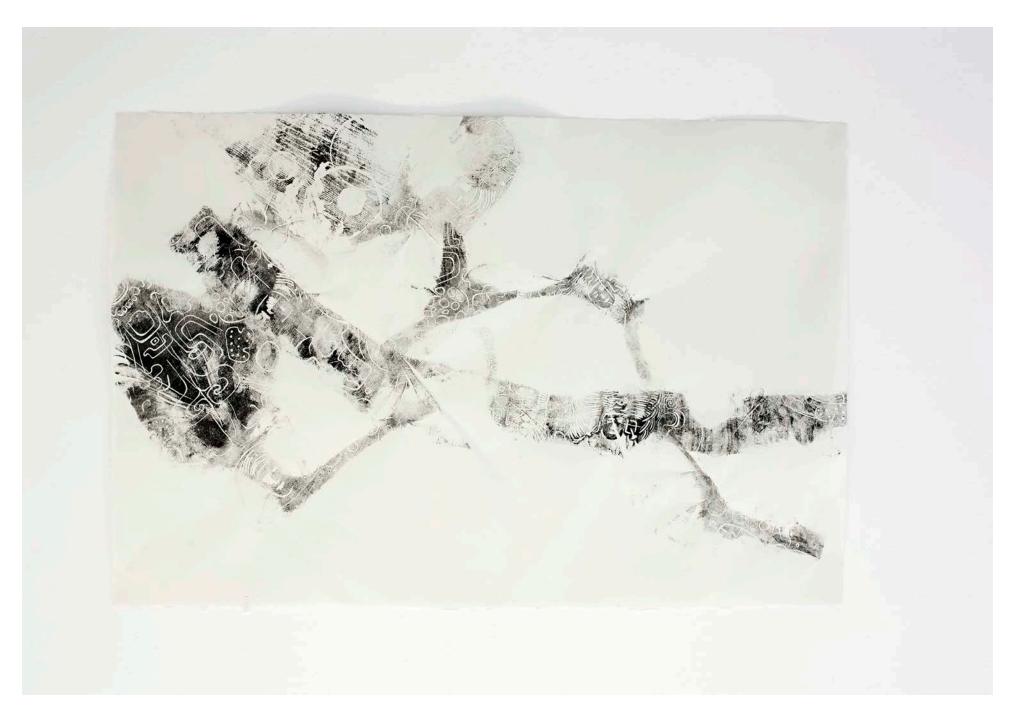
Why don't you say something? 2017 watercolor on paper 35 x 21 cm





What's the matter with you? 2017 watercolor on paper 35 x 21 cm











#### Education

2003 Postgraduate Program Jan Van Eyck Academie, Maastricht, The Netherlands 1999 MA in Philosophy at Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico 1997 MA in Fine Art at National University of Mexico, Mexico City, Mexico Solo Exhibitions 2023 Mendes Wood DM, Brussels, Belgium To-day project September 2, Pivô, São Paulo, Brazil 2022 In a Convex Mirror, Pinksummer Gallery, Genova, Italy Roman Rubbish, Bloomberg Space, London, United Kingdom By the position of your heart IT WILL BE KNOWN WHERE THE MIDDLE PLACE IS, SBKM De Vleeshal, Middelbourg, The Netherlands 2021 Remedio Milenario, Códice de la Cruz - Badiano p. 61, Casa de México, Madrid, Spain Amarantus, Museum für Gegenwartskunst Siegen, Siegen, Germany Amarantus, MUAC Mexico City, Mexico City, Mexico Amarantus, Artium Museum, Araba, Spain Walking through the town I followed a pattern on the pavement that became the magnified silhouette of a woman's profile, England's Creative Coast, United Kingdom Mariana Castillo Deball curates the Towner Collection, Towner Eastbourne, United Kingdom 2020 Between making and knowing something, Modern Art Oxford, Oxford, United Kingdom Replaying Life's Tape, Ace Open, Adelaide, Australia 2019 Mariana Castillo Deball: A solo exhibition, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands Mariana Castillo Deball: Finding Oneself Outside, New Museum, New York, USA Point, kurimanzutto, New York, USA Replaying Life's Tape, Monash University Museum of Art, Melbourne, Australia 2018 das Haut-Ich., Barbara Wien gallery, Berlin, Germany To-Day, February 20th, SCAD Museum of Art, Savannah, USA In Tlilli in Tlapalli, Museo Amparo, Puebla, Mexico Mariana Castillo Deball: Petlacoatl, Logan Center Gallery, Chicago, USA 2017 Them inside the skin, Mendes Wood DM, Brussels, Belgium Pleasures of Association, & Poissons, such as Love -, Galerie Wedding, Berlin, Germany The tortoise and other footraces between unequal contestants, Pinksummer, Genova, Italy

Proyecto liquido., Alumnos 47, Mexico City, Mexico 2016 Feathered Changes, Serpent Disappearances, San Francisco Art Institute and KADIST Art Foundation, San Francisco, USA 2015 Reliefpfeiler, Barbara Wien gallery, Berlin, Germany Cronotropo, Musée Régional D'Art Contemporain Languedoc-Roussillon, Sérignan, France ¿Quién medirá el espacio, quién me dirá el momento?, Museo de Arte Contemporáneo de Oaxaca (MACO), Oaxaca, Mexico 2014 Parergon, Hamburger Bahnhof, Berlin, Germany Vista de Ojos, kurimanzutto, Mexico City, Mexico Moi-Peau, Kunsthalle Lissabon, Lisbon, Portugal 2013 Tamoanchan, Pinksummer, Genova, Italy Palavra e Pedra Solta Não Têm Volta, Mendes Wood DM, São Paulo, Brazil What we caught we threw away, what we didn't catch we kept, CCA Glasgow, Scotland, United Kingdom What we caught we threw away, what we didn't catch we kept, Chisenhale Gallery, London, United Kingdom El donde estoy va desapareciendo, TEOR/éTica, San Jose, Costa Rica 2012 Zurich Art Prize, Museum Haus Konstruktiv, Zurich, Switzerland 2011 We are silently illiterate, Barbara Wien gallery, Berlin, Germany Este desorden construido, autoriza geológicas sorpresas a la memoria mas abandonada, Museo Experimental el Eco, Mexico City, Mexico Figures don't lie but liars can figure, Pinksummer, Genova, Italy 2010 Between you and the image of you that reaches me, Museum of Latin American Art, Long Beach, USA Mariana Castillo Deball, SCHAU ORT Elisabeth Kaufmann + Christiane Büntgen, Zurich, Switzerland 2009 Kaleidoscopic Eye, Kunst Halle Sankt Gallen, St. Gallen, Switzerland 2008 DO UT DES, Objectif exhibitions, Antwerp, Belgium Nobody was tomorrow, Barbara Wien gallery, Berlin, Germany 2006 Estas Ruinas que ves, Museo de Arte Carrillo Gil, Mexico City, Mexico 2005 Time takes no time in a story, Adamski Gallery, Aachen, Germany 2004 Institute of Chance, Prix de Rome, Stedelijk Museum Amsterdam, Amsterdam, The Netherlands Never odd or Even, Marres House for Contemporary Culture, Maastricht, The Netherlands

# 2003 Interlude: The reader's traces, Interventions at the National Library, Paris, France; New York Public Library, New York, USA, and the National Library, Berlin, Germany To look for a needle in a haystack, Stephan Adamsky Gallery, Aachen, Germany Nine chains to the moon., Jan van Eyck Academie, Maastricht, The Netherlands 2002 The wall and the books: 987 words stolen from a library, Jan van Eyck Academie, Maastricht, The Netherlands Stochastic Archives, Sala de Arte Público Sigueiros, Mexico City, Mexico Mexico **Group Exhibitions** 2023 Paper Trails, Mendes Wood Dm at d'Ouwe Kerke, Retranchement, The Netherlands 2018 Imaginario Coyolxauhqui, Museo del banco de Mexico, Mexico City, Mexico Linhas Tortas, Mendes Wood DM, São Paulo, Brazil Into Nature: Time Horizons, Into Nature, Borger-Odoorn, The Netherlands As Hardly Found in the Art of Tropical Architecture, Architectural Association in London, London, United Kingdom The Paradoxes of Internationalism (As Narrated by the Museo Tamayo Collection). Part I, Museo Tamayo, Mexico City, Mexico Postcard from Genova, Waldburger Wouters, Genova, Italy 2022 mixed up with others before we even begin, MUMOK, Vienna, Austria todos juntos (all together), kurimanzutto, New York, USA Conference Around the Clock - Audio Feature (Presentation), Birkbeck Cinema, London, United Kingdom Ceremony, Haus der Kulturen der Welt, Berlin, Germany 2017 Until the Songs Spring, La Biennale di Venezia, 59th International Art Exhibition, Mexican Pavilion, Venice, Italy Andreas Fogarasi and Mariana Castillo Deball: Five Ways of Telling Time, Georg Kargl Fine Arts, Vienna, Austria Panorama Monopoli, ITALICS, A city-wide exhibition, Monopoly, Italy INTERMEDIA. ESCRIBIR LA IMAGEN, CREAR LA PALABRA, Museo Unav, Pamplona, Spain Five Ways of Telling Time, Georg Kargl BOX, Vienna, Austria 2021 Pintar el Lienzo de Tlaxcala, Centro Cultural Universitario Tlatelolco, Mexico City, Mexico 2020 STUDIO BERLIN, Berghain, Berlin, Germany Who is Gazing, Musée du Quai Branly - Jacques Chirac, Paris, France Become Immortal and then Die, La Capella, Barcelona, Spain 1000°. Contemporary Art on Old and New Ceramic Techniques, Kunsthaus Dresden, Germany 2019 Time for Fragments - Works from the Marx Collection and the Collection of the Nationalgalerie, Hamburger Bahnhof, Berlin, Germany El Nudo, CarrerasMugica, Bilbao, Spain

Deep Sounding - History as multiple narratives, daadgalerie, Berlin, Germany Undefined Territories: Perspectives on Colonial Legacies, Museo de Arte Contemporáneo de Barcelona (MACBA), Barcelona, Spain Is this tomorrow?, Whitechapel Gallery, London, United Kingdom What remains is what the poets found, PS120, Berlin, Germany The Green Goddess, ELDORADO Lille3000, Gare Saint Sauveur, Lille, France Negative Space, Zentrum für Kunst und Medien (ZKM), Karlsruhe, Germany Portadores de sentido: Arte contemporáneo de la colección Patricia Phelps de Cisneros, Museo Amparo, Puebla, Mapping Memory: Space and History in 16th-century Mexico, Blanton Museum of Art, Austin, USA Abusos de las formas, Museo de Arte Carrillo Gil, Mexico City, Mexico der grosse Anspruch des kleinen Bildes, Barbara Wien gallery, Berlin, Germany Writing the Mountains. Biennale Gherdëina VI, Ortisei / Val Gardena, Italy General Rehearsal, Moscow Museum of Modern Art, Moscow, Russia Magical fatalism Opera about desire and nostalgia, Alumnos 47, Mexico City, Mexico Rogério Duarte. Marginália 1, Museo Jumex, Mexico City, Mexico Statues Also Die: Conflict and heritage from the ancient world to the modern day, Museo Egizio, Fondazione Sandretto Re Rebaudengo, Musei Reali, Turin, Italy Exhibiting the Exhibition: From the Cabinet of Curiosity to the Curatorial Situation, Staatliche Kunsthalle Baden-Baden, Germany Hello World. Revising a Collection, Hamburger Bahnhof, Berlin, Germany Copy, Translate, Repeat: Contemporary Art from the Colección Patricia Phelps de Cisneros, 205 Hudson Gallery, New York, USA Documenta 14: Learning from Athens, Athens, Greece Tamawuj, Sharjah Biennial 13, Sharjah, United Arab Emirates While I was also listening to David, Eleanor, Mariana, Delia, Genk, Jean, Mark, Pierre, Shima, Simon, Zin and Virgini, La Criée Centre for Contemporary Art, Rennes, France Soil and Stones, Souls and Songs, Para Site, Hong Kong, China Soil and Stones, Souls and Songs, The Jim Thompson Art Center, Bangkok, Thailand Soil and Stones, Souls and Songs, Museum of Modern and Contemporary Art, Jakarta, Indonesia Future Perfect, Museo de Artes de Guadalajara, Guadalajara, Mexico A Universal History of Infamy, Los Angeles County Museum of Art (LACMA), Los Angeles, USA Neither., Mendes Wood DM, Brussels, Belgium Publishing as an Artistic Toolbox: 1989-2017, Kunsthalle Wien, Vienna, Austria Beyond the Box. Sammlung Dohmen, Leopold-Hoesch-Museum, Düren, Germany Touch Base, Studio Flotti, Berlin, Germany Lecturas de un territorio fracturado, Museo Amparo, Puebla, Mexico Recouvrir, ensabler, copier, traduire, restituer, KADIST Foundation, Paris, France Proyecto líquido. Deseo, Alumnos 47, Mexico City, Mexico

#### 2016

Soil and Stones, Souls and Songs, MCAD Manila, Manila, Philippines Riddle of the Burial Grounds, Extra City, Antwerp, Belgium Another Reality. After Lina Bo Bardi, Stroom Den Haag, The Hague, The Netherlands All Heritage is Poetry, Fórum Fundaçao Eugénio de Almeida, Évora, Portugal 30th Anniversary Grazer Kunstverein, Graz, Austria Rainbow Caravan, 3rd Aichi Triennale, Nagoya City Art Museum, Nagoya, Japan SITElines2016. Much wider than a line, SITE Santa Fé, Santa Fé, USA ¿Cómo vivir mejor con menos?, Bienal FEMSA, Monterrey, Mexico Incerteza Viva, 32nd São Paulo Biennial, São Paulo, Brazil In the Belly of the Whale, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands Under the Same Sun: Art from Latin America Today, The South London Gallery, United Kingdom Unresolved, De Appel Art Centre, Amsterdam, The Netherlands The Natural Order of Things, Museo Jumex, Mexico City, Mexico To-day 9th of July 2016, Liverpool Biennale, Liverpool, United Kingdom 2015 Under the Same Sun: Art from Latin America Today, Museo Jumex, Mexico City, Mexico Boundary Objects, Centro de Arte Dos de Mayo, Madrid, Spain Riddle of the Burial Ground, Project Arts Centre, Dublin, Ireland Ce qui ne sert pas s'oublie, CAPC Musée d'Art Contemporain de Bordeaux, France Sebald Variations, CCCB Centre de Cultura Contemporania de Barcelona, Barcelona, Spain The Parliament of Things, Firstsite, Colchester, United Kingdom Beyond Borders, 5th edition of Beaufort Triennial of Contemporary Art by the Sea, Belgium Biennial of the Americas, Denver, USA Panorama, The High Line, New York, USA Storylines: Contemporary Art at the Guggenheim, Guggenheim Museum, New York, USA Suppleness and Rigidity - The Art of the Fold, Kunstraum Alexander Bürkle, Freiburg, Germany The Art of Preservation, Draiflessen Collection, Mettingen, Germany 2014 ¡Puro mexicano! Tres momentos de creación, Museo Nacional de Arte (MUNAL) Mexico City, Mexico Der Leone Have Sept Cabeças, CRAC Alsace, Altkirch, France 8th Berlin Biennale of Contemporary Art, Berlin, Germany Under the Same Sun: Art from Latin America Today, Guggenheim Museum, New York, USA Playgrounds: Reinventing the Square, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain Les Mots Bleus - Biennale de Belleville 3, Paris, France TransVisible, XIX Bienal de Arte Paiz, Guatemala City, Guatemala Post/Postminimal, Kunstmuseum St.Gallen, St. Gallen, Switzerland Future Perfect. Contemporary Art From Germany, Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland Bibliologie, FRAC Normandie Rouen, Sotteville-lès-Rouen, France

Everything is About to Happen: An ongoing archive of artists' books selected by Gregorio Magnani, Corvi-Mora, London, United Kingdom 2013 Preis der Nationalgalerie für junge Kunst, Hamburger Bahnhof, Berlin, Germany how to write II, Galerie Wien Lukatsch, Berlin, Germany The Way of the Shovel: Art as Archaeology, MCA Chicago, Chicago, USA Future Perfect. The Future as It Will Have Been, Frankfurter Kunstverein, Frankfurt, Germany Arqueológica, Matadero, Madrid, Spain 2012 Documenta (13), Kassel, Germany Memory Marathon, Serpentine Pavillion, London, United Kingdom Lieber Aby Warburg, Was tun mit Bildern, Museum für Gegenwartskunst Siegen, Siegen, Germany Olinka, or Where Movement Is Created, Museo Tamayo, Mexico City, Mexico Life Is Elsewhere, Galerie im Körnerpark, Berlin, Germany LA IDEA DE AMÉRICA LATINA, Centro Andaluz de Arte Contemporáneo, Sevilla, Spain Nos hicimos la ilusión de avanzar directamente, Espai Cultural de Barcelona, Barcelona, Spain Colección: el crimen fundacional, MUCA Roma, Mexico City, Mexico Un ojo, dos ojos, tres ojos, Mariana Castillo Deball/Irene Kopelman (Uqbar), Casa Vecina, Mexico City, Mexico Printin', MoMA, New York, USA Resisting the present, Musée d'Art Moderne de Paris, Paris, France Esquemas para una Oda Tropical, Silvia Cintra/Box 4, Rio de Janeiro, Brazil Prism. Drawing from 1990-2012, National Museum of Norway, Oslo, Norway The Future Lasts Forever, Gävle Konstcentrum, Gävle, Sweden 2011 Never odd or even, Grimm Museum, Berlin, Germany Never odd or even, Museet for samtidskunst, Roskilde, Denmark Section Folklorique / Cabinet de Curiosités, Zeeuws Museum, Middelburg, The Netherlands La Vie Mode d'Emploi (Life A User's Manual), Meessen De Clercq, Brussels, Belgium Homo Ludens, Motive Gallery, Amsterdam, The Netherlands Mexicall/Resisting the present, Museo Amparo, Puebla, Mexico Inanimate beings, La Casa Encendida, Madrid, Spain Magical Consciousness, Arnolfini Arts, Bristol, United Kingdom Incidentes de Viaje Espejo en Yucatán y otros lugares, Museo Tamayo, Mexico City, Mexico Fleeting Stories/Historias Fugaces, LABoral, Gijón, Spain Illuminations, 54th Venice Biennale, Venice, Italy What about this, Galerie Andreas Huber, Vienna, Austria Shadowboxing, Royal College of Art, London, United Kingdom AEther - Une proposition de Christoph Keller, Centre Pompidou, Paris, France The Eye is a Lonely Hunter - Images of Humankind, 4. Fotofestival Mannheim Heidelberg, Ludwigshafen, Germany Amikejo, Mariana Castillo Deball/Irene Kopelman (Uqbar), MUSAC, León, Spain

#### 2010

ars viva 9/10 Geschichte/History, Kölnischer Kunstverein, Cologne, Germany Panamericana, kurimanzutto, Mexico City, Mexico ars viva 9/10 Geschichte/History, Migros Museum, Zurich, Switzerland No Soul For Sale - A Festival of independents, presenting with Peep-Hole, Tate Modern, London, United Kingdom Ginger Goodwin Way, OR gallery, Vancouver, Canada For the blind man in the dark room looking for the black cat that isn't there, Museum of Contemporary Art in Detroit, Detroit, USA For the blind man in the dark room looking for the black cat that isn't there, de Appel, Amsterdam, The Netherlands For the blind man in the dark room looking for the black cat that isn't there, Culturgest, Lisbon, Portugal The Heart of the Thing Is the Thing We Don't Know, James Galley - CUNY Graduate Center, New York, USA 2009 ars viva 9/10 Geschichte/History, Museum Wiesbaden, Wiesbaden, Germany This place you see has no size at all..., KADIST Foundation, Paris, France El Patio de mi casa, Archeological Museum of Cordoba, Cordoba, Spain Heaven, Athens Biennial, Athens, Greece The Happy Interval, Tulips & Roses, Vilnius, Lithuania What are we going to do after we've done what we're doing to do next?, Museo de Arte Contemporáneo de Barcelona (MACBA), Barcelona, Spain Paper exhibition, Artist space, New York, USA The Malady of Writing, Museo de Arte Contemporáneo de Barcelona, Barcelona, Spain A Fantasy for Allan Kaprow, Contemporary Image Collective, Cairo, Egypt For the blind man in the dark room looking for the black cat that isn't there, Contemporary Art Museum St. Louis, St. Louis, USA Performa, Cabinet Magazine Space, New York, USA Sequelism: Part 3, Arnolfini, Bristol, United Kingdom Extranjeros en la cultura y en la tecnología, Espacio Fundación Telefónica, Buenos Aires, Argentina Chapter 2 (the repetition), Parc Culturel de Rentilly, Bussy-Saint-Martin, France 2008 22<sup>nd</sup> Ateliers Internationaux, FRAC des Pays de la Loire, Carquefou, France Galeria Sentimental, Tensta Konsthall, Stockholm, Sweden Salon of the revolution, 29th Youth Salon, Zagreb, Croatia One of these things is not like the other things, unosunove, Rome, Italy Manifesta 7, Rovereto, Italy. In collaboration with Irene Kopelman, Shanghai Biennale, Shanghai, China Blackboxing, Artistspace, New York, USA Master Humphrey's Clock, De Appel, Amsterdam, The Netherlands Sensitive Timelines, 26<sup>cc</sup>, Rome, Italy Object, The Undeniable Success Of Operations, Stedelijk Museum Amsterdam, Amsterdam, The Netherlands Seven Times Two or Three, CUBITT, London, United Kingdom Selective Knowledge, The National Bank of Greece Cultural Foundation/MIET, Athens, Greece

## 2007

A for Alibi, De Appel, Amsterdam, The Netherlands Transacciones Filosóficas, Historical Observatory, Córdoba, Argentina The Book, Heidelberger Kunstverein, Heidelberg, Germany Extraordinary Rendition, Nogueras Blachard, Barcelona, Spain The last piece of John Fare, GB Agency, Paris, France Blackboxing, Project, Dublin, Ireland 24th Memorial Nadežda Petrovic, Cacak, Serbia 2006 Just in Time, Stedelijk Museum Amsterdam, Amsterdam, The Netherlands 10 Defining Experiments, Cisneros Fontanals Art Foundation, Miami, USA Concerning knowledge, BAK, Utrecht, Netherlands Resonances, Stuk, Leuven, Belgium Resonances, Artis, VK's-Hertogenbosch, The Netherlands A place in Time, Campr Street, San Antonio, USA Redo/Undo, Fridericianum, Kassel, Germany Mercury in Retrograde, De Appel, Amsterdam, The Netherlands Friends and Enemies, Gagosian, Berlin, Germany 2005 Today, November 20; (If I can't dance - I don't want to be part of your revolution), Scheltema Fabriek, Leiden, The Netherlands Tropical Abstraction, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands 9th Baltic Triennial of Art, Contemporary Art Center, Vilnius, Lithuania Blackboxing; If I can't dance - I don't want to be part of your revolution, Production in sequences, Utrecht, The Netherlands 5ª Bienal de Artes Visuais do Mercosul, Porto Alegre, Brazil 2004 Bucket Brigade, Burlington City Arts, Firehouse Center for Contemporary Art, Burlington City, USA Black Friday, Galerie Kamm, Berlin, Germany GPB 2004, Galeri Pastor Bonus, Exteresa Arte Actual, Mexico City, Mexico 2003 Outside of a Dog: Paperbacks and Other Books by Artists, Baltic - International Center for Contemporary Art, Gateshead, United Kingdom 24/7. New York - Vilnius, Contemporary Art Center, Vilnius, Lithuania 20 million Mexicans can't be wrong, John Hansard Gallery, Southampton, United Kingdom En un mar en el que no se nada, Paris Photo, Project Room, Paris, France Aparentemente Sublime, Museo de Arte Moderno, Mexico City, Mexico Every Piece is the show, Luxe projects, New York, USA 2002 PULPA, Arte, literatura, moda, diseño y algo más, Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba Titel folgt, Neuer Aachener Kunstverein, Aachen, Germany Volkskrant Regular (True Type), Volkskrant, Amsterdam, The Netherlands

Bonnefanten magazine, Maastricht, The Netherlands
A to Z. Museum in progress, Vienna, Austria
2001
Registro/Registre, Galeria Banyoles, Spain
Se rendre à l'evidence, Institut Culturel du Mexique, Paris, France
XI Bienal Internacional, Vila Nova de Cerveira, Portugal
2000
Los libros de otros, Museo de la Ciudad de México, Mexico City, Mexico
Gráfica actual, Instituto de Artes Gráficas de Oaxaca, Oaxaca, Mexico
Exposición colectiva, MUCA Roma, Mexico City, Mexico
1999
City editings. ZMVM: Zona Metropolitana del valle de México, Instituto Goethe, Buenos Aires, Argentina
El arte de los libros de artista: Homenaje a Ulises Carrión, Biblioteca de México,
Mexico City, Mexico
Exbibición de cortometrajes, Centro de la Imagen, Mexico City, Mexico

## Collections

Blanton Museum of Art Castello di Rivoli Centro de Arte Dos de Mayo (CA2M) Colección Jumex Fundación Cisneros/Colección Patricia Phelps de Cisneros (FC/CPPC) Guggenheim Museum Institut für Auslandsbeziehungen (ifa) KADIST Foundation Kunsthalle St. Gallen MoMA Museo Amparo Museo Amparo Museo Nacional Centro de Arte Reina Sofía Museum für Gegenwartskunst Siegen

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