

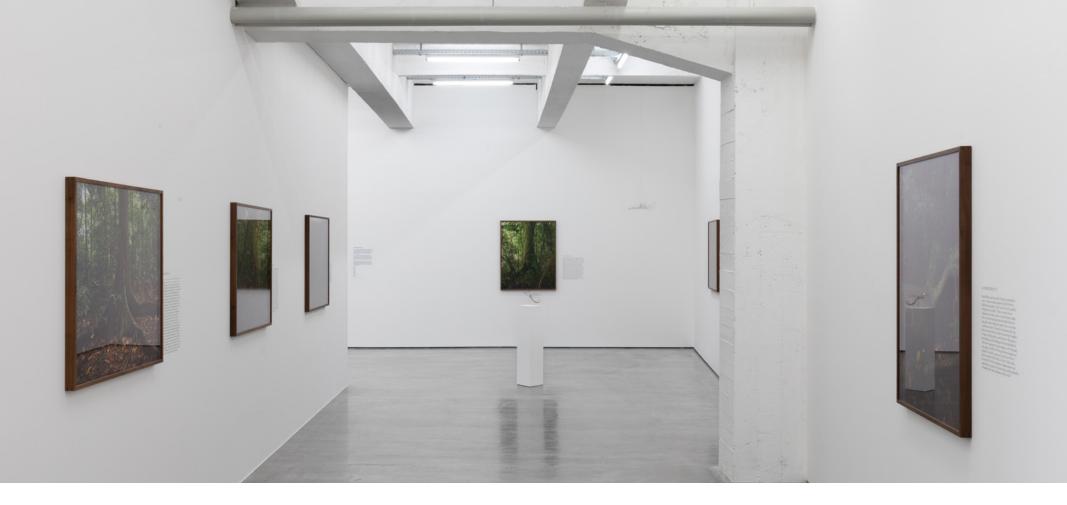
Daniel Steegmann Mangrané creates drawings, photographs, collages, and installations, relating the collective experiences of humankind with his surrounding space and exemplifying the relationship between culture and environment. His work depicts the constructivist impossibilities between solid and liquid, inserting organic material in a Cartesian space of subjective, at times virtual, reality. The object of the artist's constant research is nature, recreating a vision regarding animal and plant life and seeking visual and poetic references in his forms and mutations.

Daniel Steegmann Mangrané (b. 1977, Barcelona, Spain) lives and works in Barcelona.

Steegmann Mangrané has had solo exhibitions at Mendes Wood DM, Paris; (2024) Mendes Wood DM, New York (2023); Kiasma, Helsinki (2023); Nordnorsk Kunstmuseum Tromsø, Tromsø (2022); Institut d'Art Contemporain, Villeurbanne (2022); Kunsthalle Münster, Munster (2020); Pirelli HangarBicocca, Milan (2019); Institut d'Art Contemporain de Villeurbanne, Villeurbanne (2019); CCS Bard College, New York (2018); Fundació Tàpies, Barcelona (2018); Museu Serralves, Porto (2017); MAMM, Medellín (2016). His work has been included in group exhibitions at MoMA, New York (2023); Bourse de Commerce, Paris (2023); Hamburger Bahnhof, Berlin (2022); Liverpool Biennial, Liverpool (2021); Taipei Biennial, Taipei (2020); Museum Haus Konstruktiv, Zurich (2019); Museum of Contemporary Art, Chicago (2018); Kunstmuseum Stuttgart, Stuttgart (2018); Centre Pompidou, Metz (2017); Kunsthalle Mainz, Mainz (2017); 14th Biennale de Lyon (2017); Berlin Biennale, Berlin (2016); New Museum Triennial, New York (2015); Kunsthalle Lissabon, Lisbon (2015); Thyssen-Bornemisza Museum, Madrid (2014).



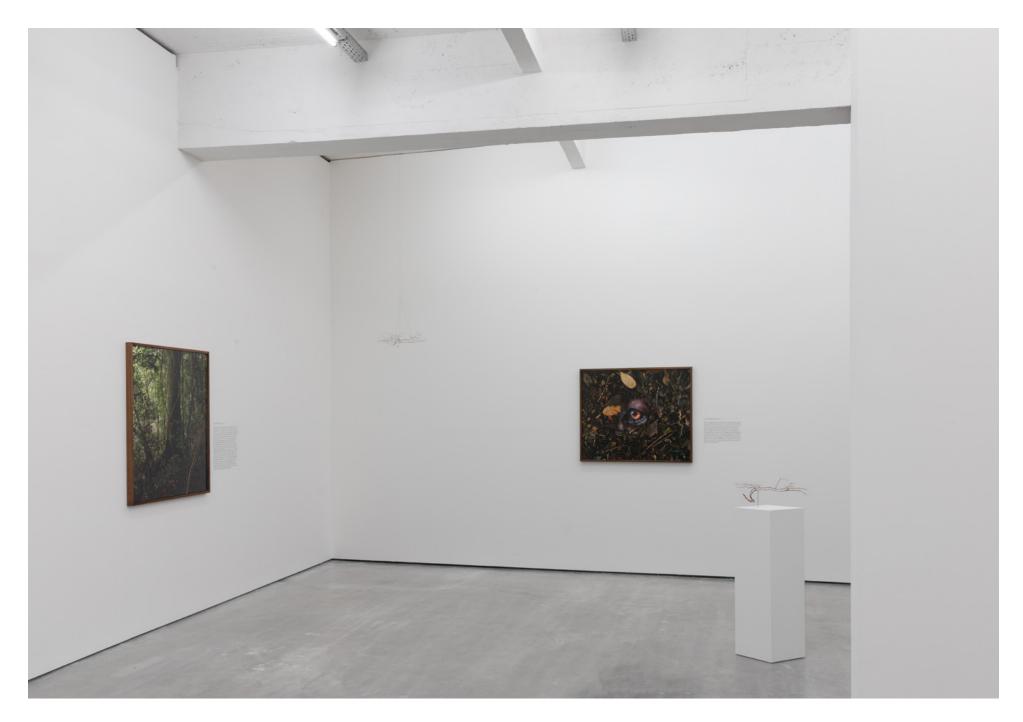
SELECTED EXHIBITIONS



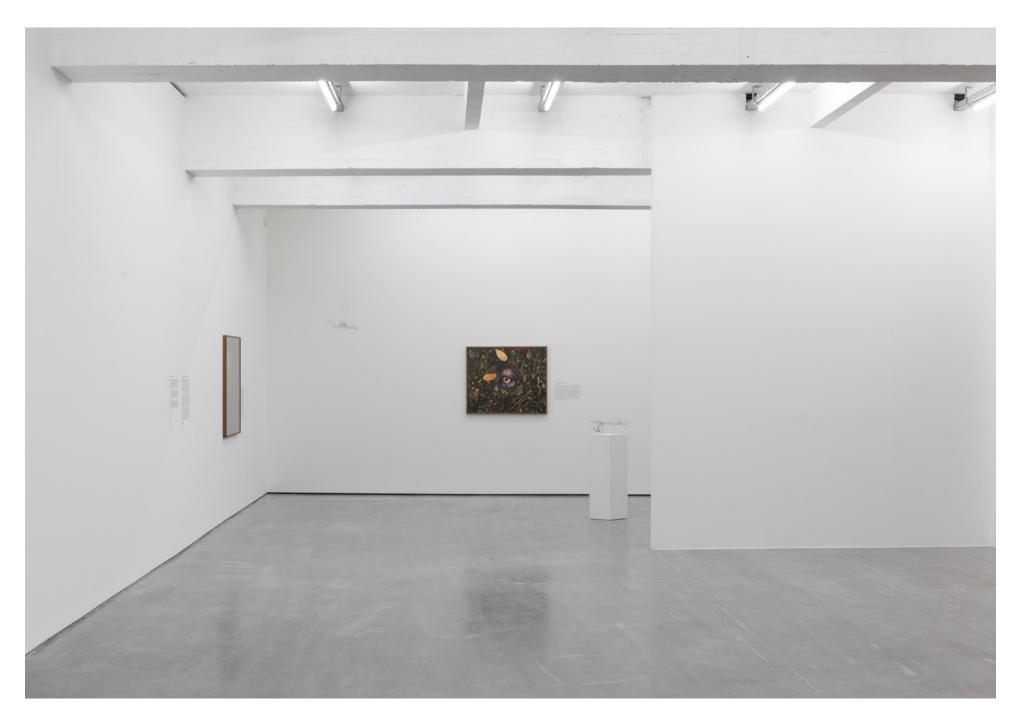
2025 WIELS, Brussels Magical Realism: Imagining Natural Dis/order

The title of the exhibition is borrowed from the artistic and literary genre known as magical realism, which is characterised by its infusion of worlds of magic, dreams and myth into mundane narratives—creating stories that redefine the boundaries of reality. The exhibition looks at how the porosity between 'magic' and 'reality' may open up spaces for other horizons to emerge in response to proliferating monocultures, precarious lives, and climate transformation.

When the world of science and hard facts has been torn apart from the world of magic and intuition, how to reconcile this fracture, what traces does it leave and how do we repair it? The exhibition navigates these questions through works that shape worlds via painting, moving image, sound and installation.



Magical Realism: Imagining Natural Dis/order, WIELS, Brussels, 2025



Magical Realism: Imagining Natural Dis/order, WIELS, Brussels, 2025





At Mendes Wood DM eyes embedded in large sections of oak bark stare at visitors from different heights as they ascend the stairs. The sections belong to a more than 300-year-old oak that recently died of the severe drought from which Catalunya is suffering. The changing climate has altered rainfall and temperature patterns, allowing for invasive species to thrive and fostering plagues, such as the xylophagous bark beetle, endangering forests and stressing flora and fauna. The disembodied eyes of dogs that recur in these sculptural works, emphasize once again the notion of a natural world that is itself feeling, perceiving, and in a constant dialogue with its inhabitants.







2023 MACBA, Barcelona A Leaf Shapes the Eye

Having lived in Rio de Janeiro for two decades, Steegmann Mangrané understands the rainforest as more than just a place, but as a living being that embodies the complexities of our contemporary world, whether they be environmental, political, or social, and serves as a metaphor for the delicate balance and interconnectedness of all things. Climate change further reminds us that we are all part of the same organism and entangled within a complex network of relationships of mutual transformation.



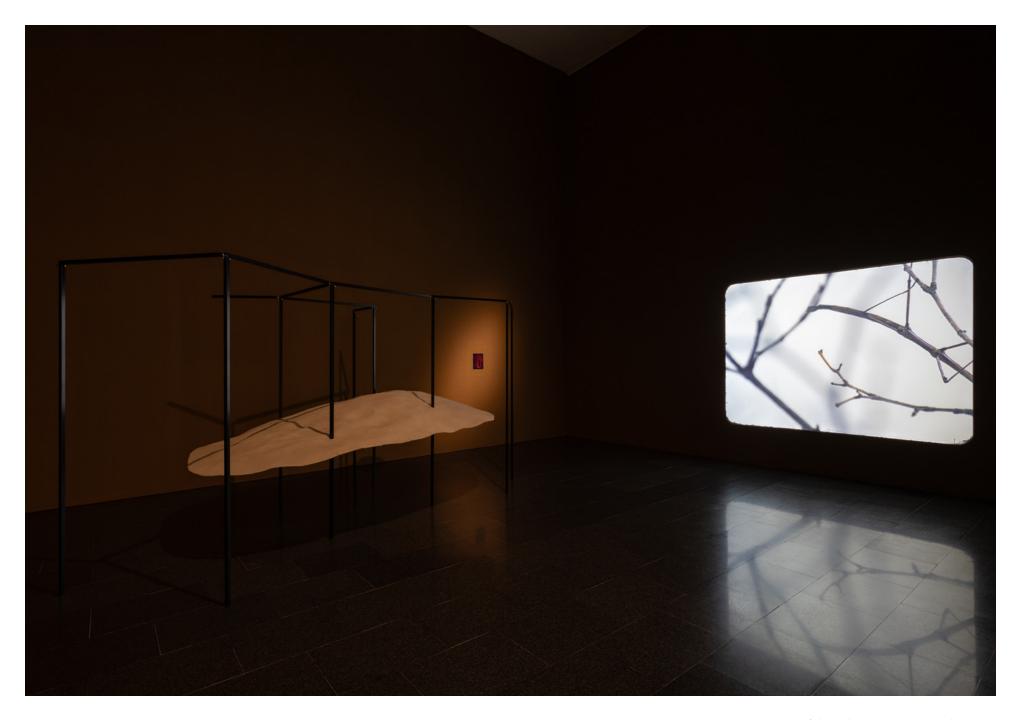


The artist's work is greatly influenced by Brazilian Neo-Concrete artists. Like them, Steegmann Mangrané considers sensory engagement as a socio-political and democratic entry point to the work, dissolving boundaries that attempt to compartmentalize our experience of the world and transforming the exhibition from an inanimate object-to-be-seen into an ever-changing entity to be experienced with our bodies and all our senses.

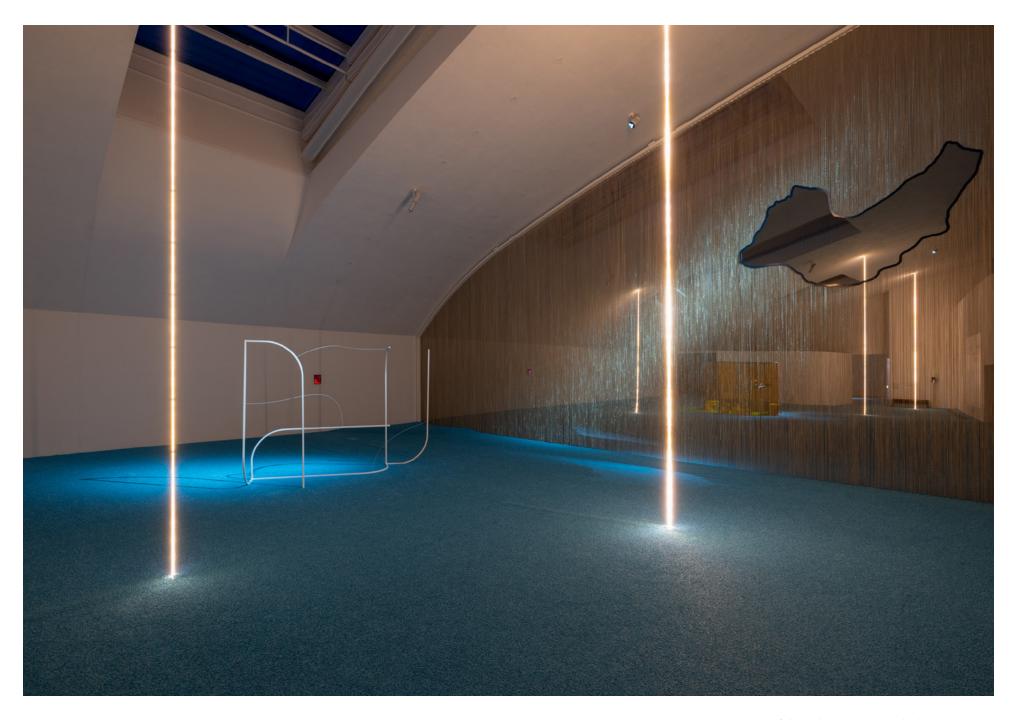


A Leaf Shapes the Eye, MACBA, Barcelona, 2023









A Leaf Shapes the Eye, Kiasma, Helsinki, Finland, 2023



A Leaf Shapes the Eye, Kiasma, Helsinki, Finland, 2023



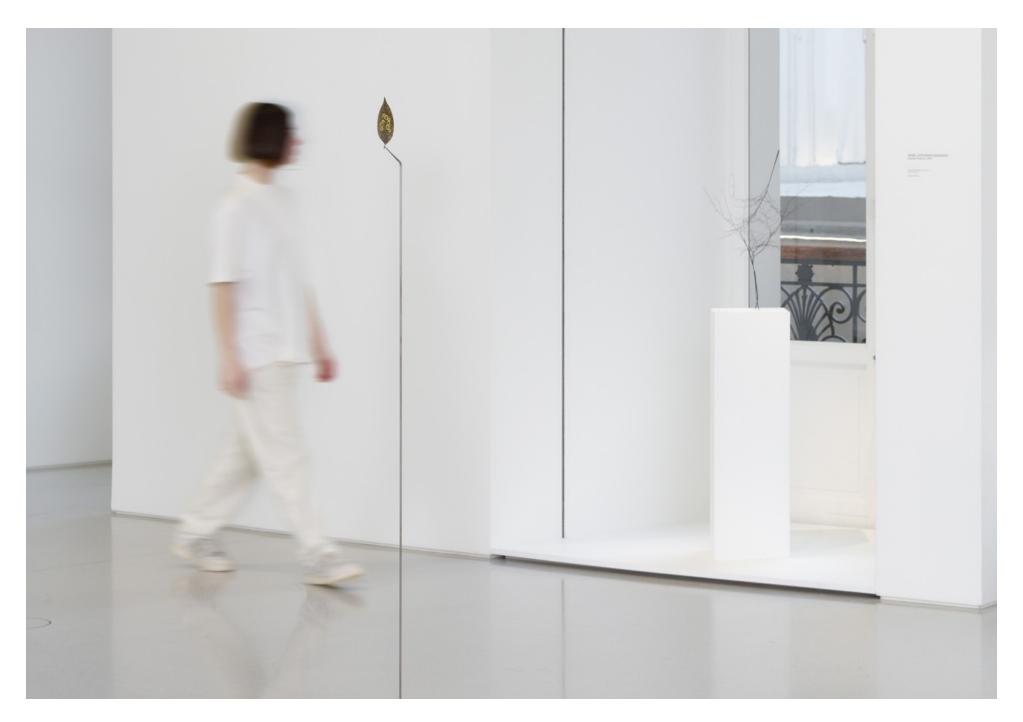
Employing ostensibly opposite ideas such as belonging and dissolution or opacity and transparency, the artist creates immersive environments by materializing liminal states in which the visual and the material coalesce. (...) Echoing the use of bodily, perceptual and sensorial strategies as a means of political participation by such 1960s Brazilian artists as Lygia Clark and Hélio Oiticica, Steegmann Mangrané creates sensual, playful situations, which overcome artificial dualisms that have historically defined our reading of the world. According to him, such dichotomies are not only false but also hierarchical, placing mind above body, rational thought above emotion, and culture above nature, ultimately enabling noxious worldviews. In opposition, Steegmann Mangrané proposes an integrated approach to address the critical moment of ecological crisis we are currently experiencing.



A Leaf Shapes the Eye, Kiasma, Helsinki, Finland, 2023



The cycle of exhibitions presented by the Pinault Collection entitled *Avant l'orage*, invites visitors on a journey from shadow to light, through installations and works, some iconic, others new, by some fifteen artists, throughout the spaces of the Bourse de Commerce. Against the backdrop of the climate crisis, in the urgency of the present, before the storm breaks again, the artists in the exhibition invent unusual ecosystems that contain new seasons.



Avant l'orage, Bourse de Commerce, Paris, France, 2023



The relational nature of our humanity is also expressed in Daniel Steegmann Mangrané's dialogue with Cy Twombly (...) The Spanish artist delights in this by deploying an ensemble of fragile situations, simple threads stretched to house leaves and branches, luminous filaments responding to the fluctuations of the climate as well as to the presence of visitors.



Avant l'orage, Bourse de Commerce, Paris, France, 2023



2022 Nordnorsk Kunstmuseum Tromsø, Tromsø Breathing Lines

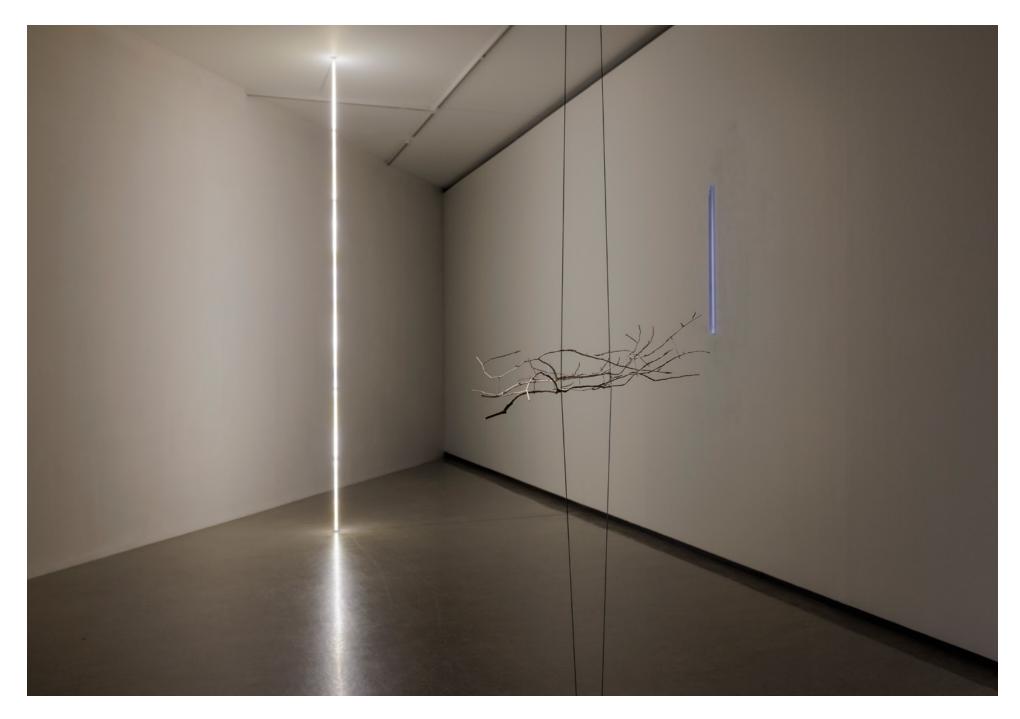
Daniel Steegmann Mangrané explores atmospheres that undermine the traditional boundaries between nature and culture, subjects and objects. In a constant reference to the tropics, in particular the Amazon rainforest, his work proposes new narratives that demonstrate the interconnectedness of diverse ecological systems. Through films, sculptures, drawings and installations, the artist challenges us to reflect on the complex dynamics between the elements that surround us and the environmental challenges that exist.



Breathing Lines, Nordnorsk Kunstmuseum Tromsø, Tromsø, Norway, 2023



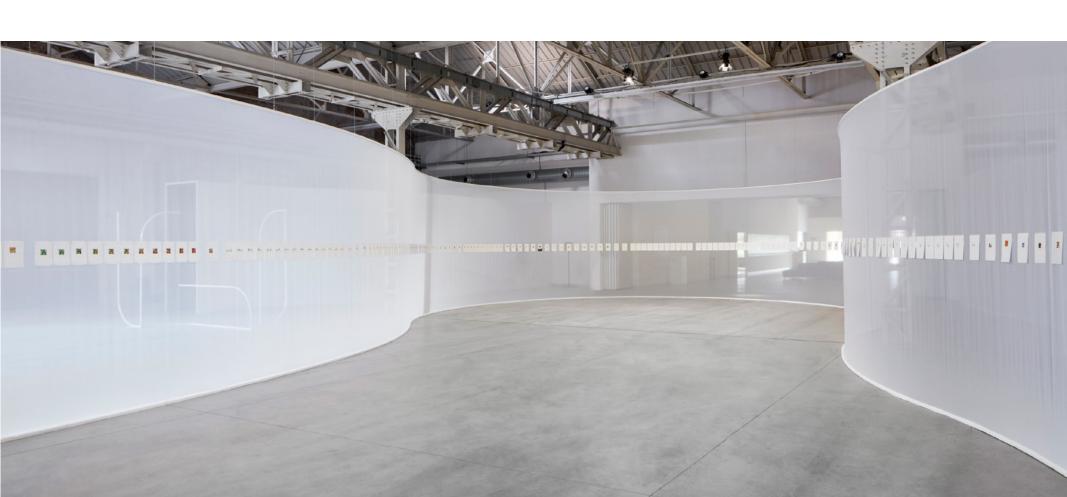
In *Breathing Lines*, Steegmann Mangrané presents a series of works that poetically transform the space through architectural, lighting and sound interventions. In the artist's words: "The museum space can no longer be a space for the accumulation of artifacts, isolated and protected from the outside world, but rather a space where our relationship to objects and reality is reconfigured."



Breathing Lines, Nordnorsk Kunstmuseum Tromsø, Tromsø, Norway, 2023

2019 Pirelli Hangar Bicocca, Milan A Leaf-Shaped Animal Draws The Hand

The exhibition narrative unfolds along the site-specific installation *Phantom Architecture* (2019), composed of different partitions in semi-transparent white material that redefine the industrial character of Pirelli HangarBicocca and enclose and reveal the works on display. Like fluctuating membranes, the curtains divide the space into different areas while permitting, by means of their transparency, a view of different volumes and depths. Alluding to the studies on light and environments in the United States by artists such as Robert Irwin in the 1970s, Steegmann Mangrané created a display that combines tangible experiences with immaterial situations, in which the visitor's body becomes part of the landscape. On the whole, the installation creates a dialogue with current research in architecture.





Daniel Steegmann Mangrané, A Leaf-Shaped Animal Draws The Hand, Pirelli HangarBicocca, Milan, 2019



Daniel Steegmann Mangrané, A Leaf-Shaped Animal Draws The Hand, Pirelli HangarBicocca, Milan, 2019



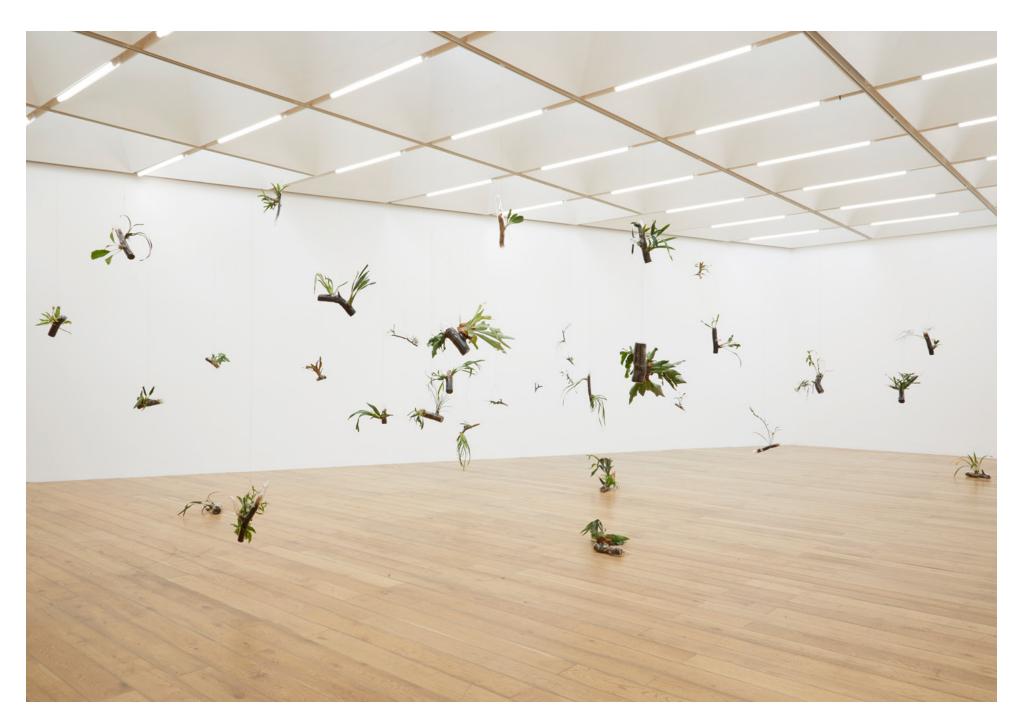
If for Western ontologies nature is the common ground from where everything else is differentiated, for Amerindian cosmologies the common ground that everything shares is humanity: according to this perception everything is people.

A "point of view" is then not something that subjects have over objects, but, rather, it is the point of view that creates the subject, gives it agency and defines its ontological actuality. Depending from which perspective it is seen, an object can be the incarnation of a divinity, a religious instrument, or just a pot. Similarly, a person changes depending on who he/she is looked at by. For the artist this theory can open a new way of defining art: "Since everything is people, the traditional division of nature-culture applies in a completely new way. If there are no longer fixed objects and subjects, there are no longer artworks and viewers, but dynamic relations of mutual transformation. I think this is a much more compelling, engaging, and intriguing way to think about art."



Daniel Steegmann Mangrané, A Leaf-Shaped Animal Draws The Hand, Pirelli HangarBicocca, Milan, 2019



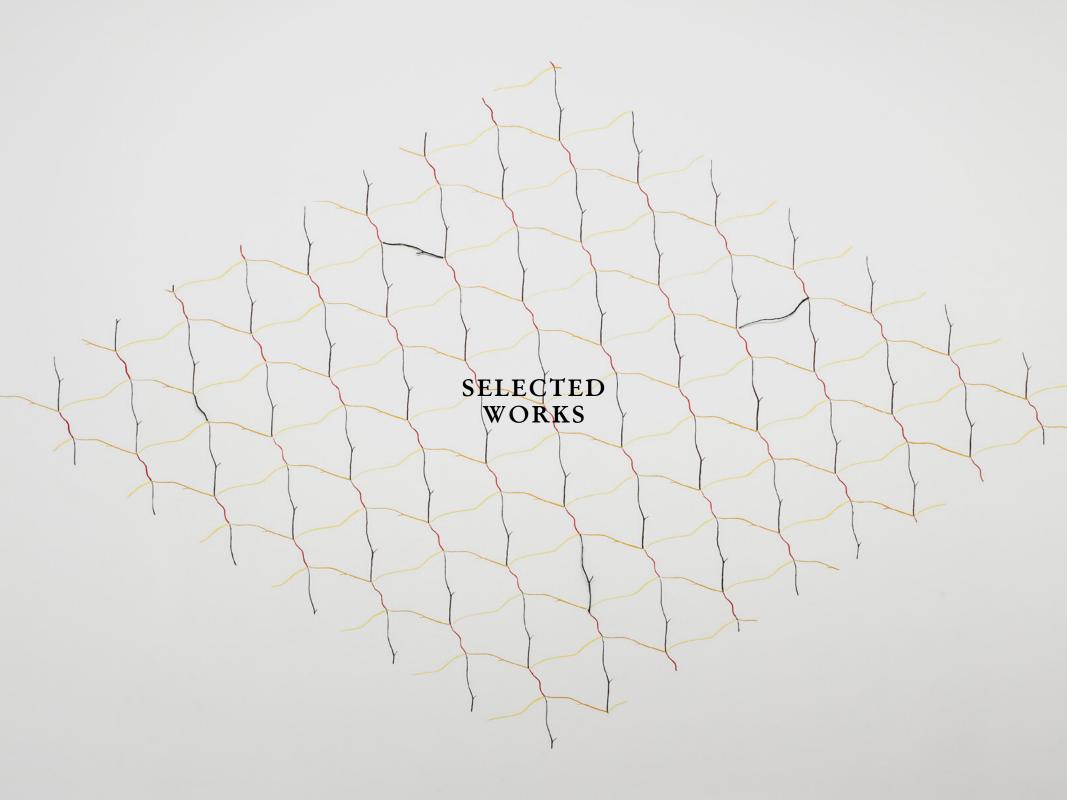


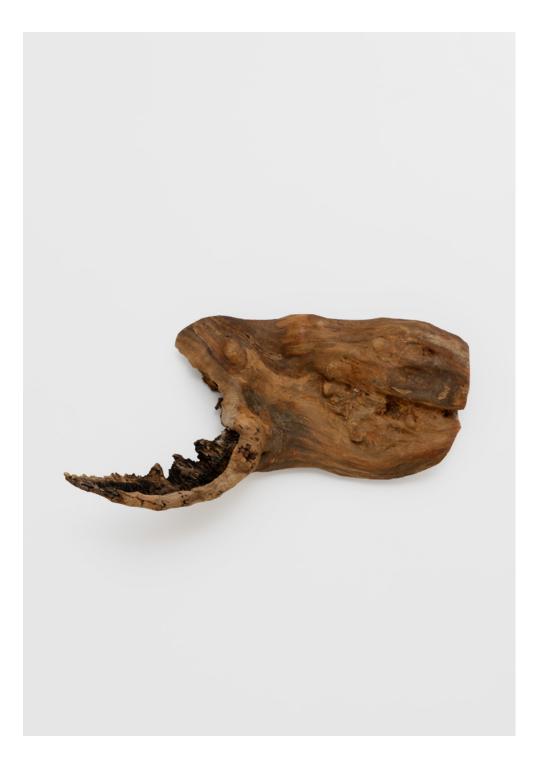
Daniel Steegmann Mangrané, Nottingham Contemporary, Nottingham, 2019



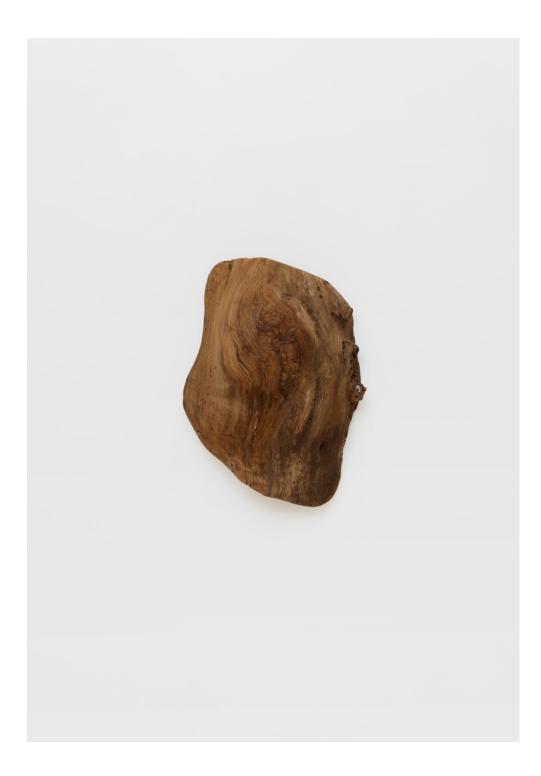


Daniel Steegmann Mangrané, Nottingham Contemporary, Nottingham, 2019





Bark 2024 oak and glass eye 111 x 57 x 46 cm 43 3/4 x 22 1/2 x 18 1/8 in MW.DST.626



Bark 2024 oak and glass eye 51 x 41 x 21 cm 20 1/8 x 16 1/8 x 8 1/4 in MW.DST.627









Tangled Leaves
2024
casted stainless steel
19 x 13 x 11 cm
7 1/2 x 5 1/8 x 4 3/8 in
Edition of 6 plus 2 artist's proofs
MW.DST.634



Ramita partida
2024

split prune branch, brass
2 x 48 x 3 cm
3/4 x 18 7/8 x 1 1/8 in
MW.DST.617





Espacio Avenca
2014
Avenca branches
48 x 27 x 24 cm
18 7/8 x 10 5/8 x 9 1/2 in
MW.DST.594

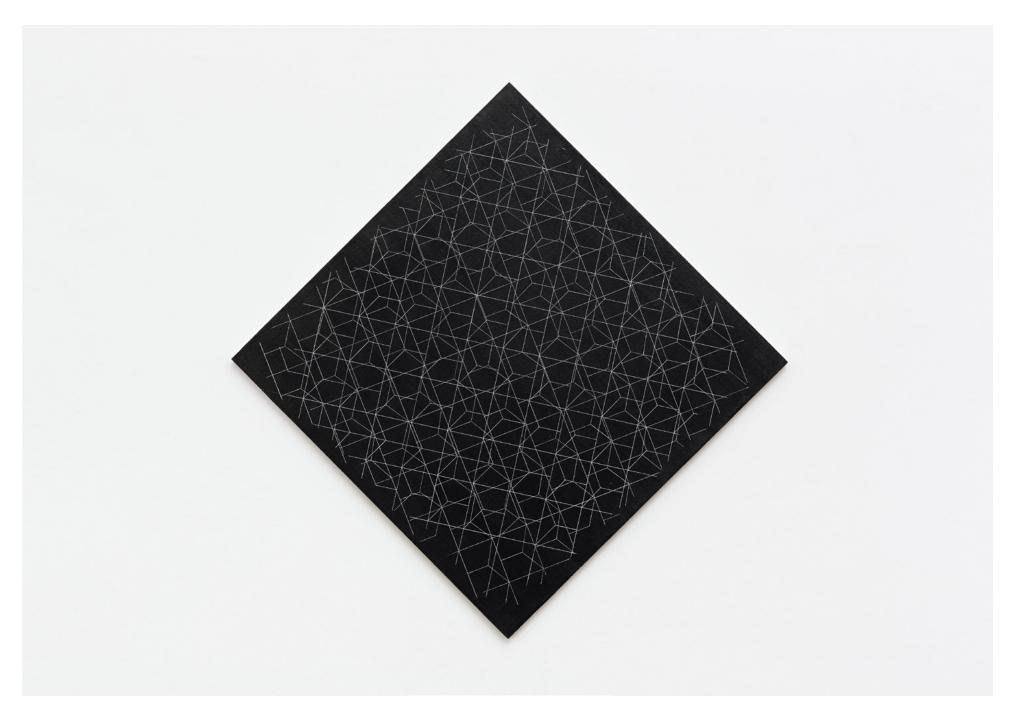


Daniel Steegmann Mangrané

Geometric Nature / Biology 2011 split branch (Fagus sylvatica), elastic cords variable dimensions MW.DST.462



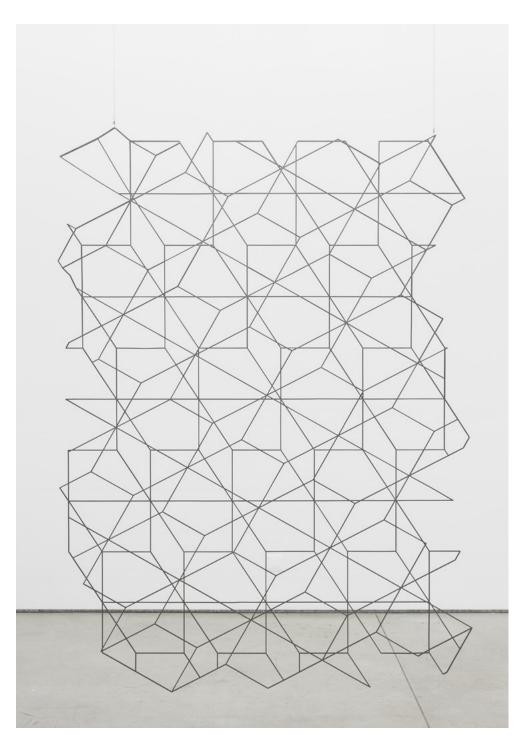
Daniel Steegmann Mangrané, Systemic Grid 127 (Mirror), 2021, handmade mirror with branch, 55 x 70 x 35 cm | 21 5/8 x 27 1/2 x 13 3/4 in, MW.DST.564



Daniel Steegmann Mangrané, Systemic Grid V, 2014, plaster and problack on board, 56 x 56 cm | 22 1/8 x 22 1/8 x 1/2 in, MW.DST.C.30



Systemic Grid 3 (echo) e
2020
graphite on cotton paper
24 x 16 cm
9 1/2 x 6 1/4 in
MW.DST.488



Systemic Grid #30 2015 laser cut steel 150 x 208 cm 59 x 81 7/8 in

MW.DST.S.277



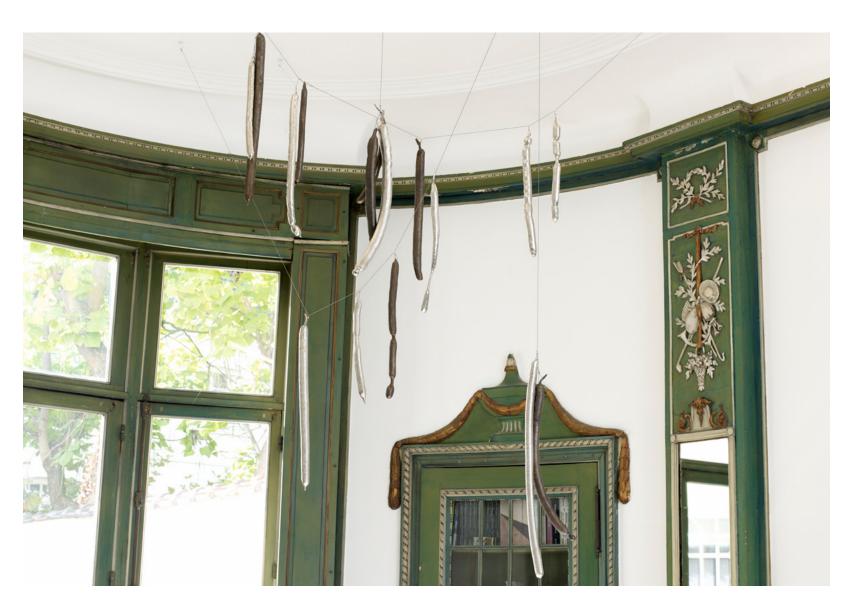
A Transparent Leaf Instead of the Mouth

2016 - 2017

glass, metal, ecosystem with autochthonous plants, exotic stick and leaf insects and mantises

270 x 500 x 500 cm 106 1/4 x 196 7/8 x 196 7/8 in MW.DST.474





a árvore entrelaçada (the tangled tree) 2018 nickel plated and brass variable dimensions MW.DST.413



Daniel Steegmann Mangrané Trepadeira

2024
hemp rope and brass leaves
variable dimensions
MW.DST.657





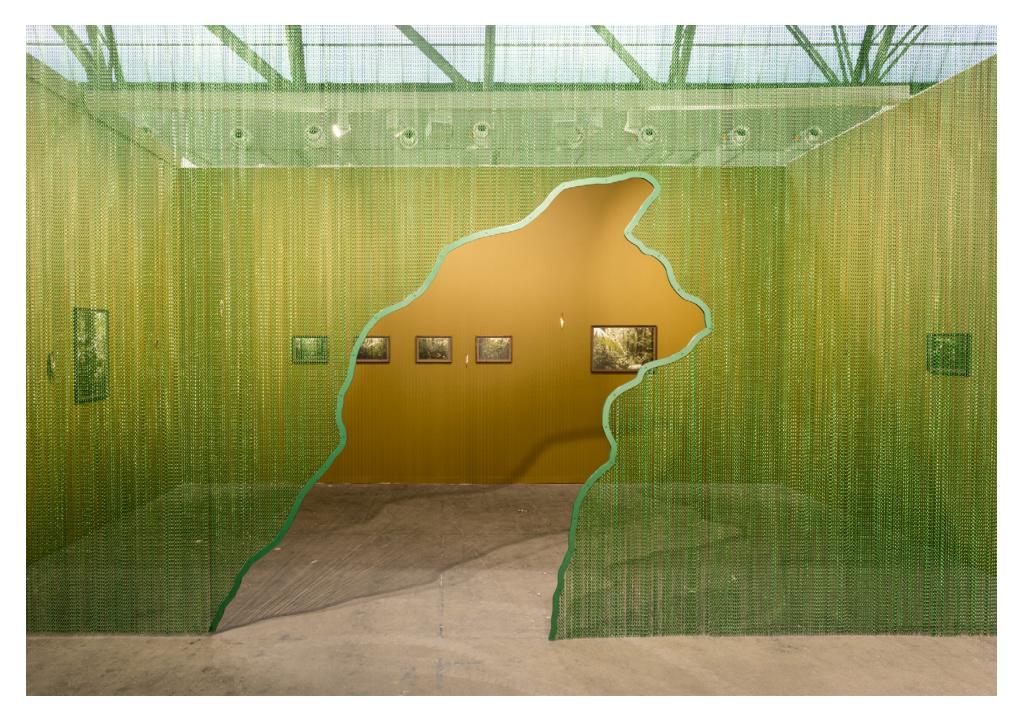
Phantom (kingdon of all the animals and all the beasts is my name)

2014-2015

Oculus Rift virtual reality headset, Unity 3D forest scan, motion capture technology, custom ceiling grid variable dimensions MW.DST.I.315







Daniel Steegmann Mangrané, Untitled, 2019, kriska aluminium curtain and powder-coated laser-cut steel frames, variable dimensions, MW.DST.430



"When I first had the idea for the curtains, I was making drawings opposing a formless shape to very regular patterns, which I thought could be some metal sculptures. It was a very incipient idea but somehow the rigidity of the grid was frustrating.

Then those curtains came to mind. They are very common in the Mediterranean, they are colorful and they make this nice noise when you cross them.

It was the right material for dealing with notions of corporeality and incorporeality, materiality and immateriality, tridimensional experience and flat surface... the work changes as you traverse the different layers, and you grow more and more aware of your body and your movement in a space that you need to constantly negotiate."



Elegancia y Renuncia
2005-2011
dried leaf (Ficus elastica japonica), metal stands, slide projector, laser cut steel slide.
variable dimensions
MW.DST.I.125



Systemic Grid 126b (Window) 2021

hand-blown ornamental glass, concrete and wood pedestal (based on Lina Bo Bardi design)

glass panels: 261 x 126 cm 102 3/4 x 49 5/8 in

pedestals: 40 x 40 x 40 cm

15.75 x 15.75 x 15.75 in

MW.DST.532



still untitled
2015
vitral paint and leaves over security glass
190 x 80 x 0,8 cm
74 3/4 x 31 1/2 in
MW.DST.S.313



Rotating Table / Speculative Device,

2018

mirrored steel rotating surfaces, tripod, split branch  $100 \times 60 \times 60 \text{ cm approx}$ .  $39 3/8 \times 23 5/8 \times 23 5/8 \text{ in approx}$ .

MW.DST.402



Holograma 1
2013
Ultimate holography plates
25 x 19 cm
9 7/8 x 7 1/2 in
MW.DST.E.160



Hologram (Mask)
2021
Pulse hologram
25 x 20 cm
9 7/8 x 7 7/8 in
MW.DST.557



Daniel Steegmann Mangrané, Metamorphing Map, 2021, Portoro marble, variable dimensions, MW.DST.552





Daniel Steegmann Mangrané, Fog Dog, 2019-2020, 2k video (color, stereo sound), 47'37", MW.DST.498





Lichtzwang (blau i vermell)
2001
watercolor on paper
21 x 15 cm
8 1/4 x 5 7/8 in
MW.DST.P.003



Lichtzwang
2001
watercolor on paper
21 x 15 cm
8 1/4 x 5 7/8 in
MW.DST.P.006



Lichtzwang (Sant Gervasi)
2001
watercolor on paper
21 x 15 cm
8 1/4 x 5 7/8 in
MW.DST.P.037



"I devoted myself to *Lichtzwang* for almost four years exclusively before slowly starting doing other things. I remember once entering the studio, literally covered with these small watercolors and thinking how crazy that was, to be doing those small drawings so intensively... It felt almost perverted! But the fact is that almost everything I did afterward came from there-all the work with variations, permutations, color, temporal and spatial loops, structures... all come from there."



Hojas llovidas
2001
dry etched leaves and elastic string
variable dimensions
leaves measure 10.2 x 14 cm
leaves measure 4 x 5 1/2 in
MW.DST.596



Mask 2021

Fig tree leaf and golden leaf

25 x 9 x 5 cm

9 7/8 x 3 1/2 x 2 in

MW.DST.529



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Mask
2012
Biribá tree leaves and gold leaf
18 x 7 cm
7 1/8 x 2 3/4 in
MW.DST.P.139



Masks

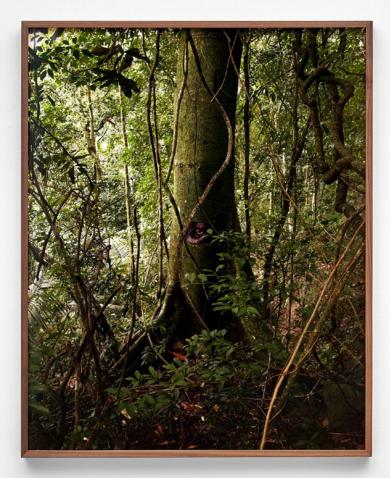
2012

Caboatã-de-Leite tree leaves and gold leaf

19 x 12 cm

7 1/2 x 4 3/4 in

MW.DST.P.145



### LA PENSÉE FÉRALE 1/7

LA PENSÉE PÉRALE 177

"An animal si dassified as feral when it is a former domestic animal living in a wild habitat, without food or shelter provided by humans, and showing some resistance to people", biologists state. Some of the most common species in turn first are casts, Sogs, horses, and pigs, Ostec companion species, when the part enablished thousands of years ago species, when the part enablished thousands of years ago judge to the part of odes, but to become something else. They become feral. Claude Lévi-Strauss coincid the concept of punde survey front la pensée des survages, as were often remitedide, a type of "untamed" thought, lept alive in the modern swettern world within "natural reserver" of art, as he would say. Dogs are not often considered wildlife; they are mostly a species-wholmansa. Mesonates. That does not mean they could not experience their own kind of pensée survage - or even a domestizated thought, who knows. But what mode of thought is expressed when these two worlds collipse, pacts are broken, their world is wounded, they become without-humans and thus feral?

## Daniel Steegmann Mangrané

La Pensée Férale 2020 7 photographs and texts 110 x 88 cm each 43 1/4 x 34 5/8 in each MW.DST.592



Bicho escondido
2019
oil on photo printing
34.8 x 22.7 cm
13 3/4 x 9 in
MW.DST.434



Mata 2010 collage with photo print 90 x 100 cm 35 3/8 x 39 3/8 in MW.DST.F.060



I'm deeply interested in the relationships between nature and culture, which are always present – often in a very formal way – and derive from the opposition between a natural and chaotic form, on one hand, and a cultural and organized form on the other hand. [...] This formal opposition between cultural and natural elements is always present but, at the same time, I try to break with it by showing that the geometrical form can be organic, and that the organic form is, in fact, also a geometric form that is extremely more complex. This is an attempt to think about the relationships between forms, rather than about the forms themselves.

- Daniel Steegmann Mangrané

### Education

BA, EINA Centre Universitari de Disseny i Art, Barcelona, Spain Photography, GrisART Escuela Superior de Fotografía, Barcelona, Spain

## Solo Exhibitions

2024

Daniel Steegmann Mangrané, Keijiban, Kanazawa, Japan

La Pensée Ferale, Mendes Wood DM, Paris, France

La Pensée Ferale, Esther Schipper, Paris, France

2023

La Pensée Férale, Mendes Wood DM, New York, USA

A Leaf Shapes the Eye, MACBA, Barcelona, Spain

A Leaf Shapes the Eye, Kiasma, Helsinki, Finland

2022

Breathing Lines, Nordnorsk Kunstmuseum Tromsø, Tromsø, Norway

2020

Dog Eye, Kunsthalle Munster, Münster, Germany

Fog Dog, Esther Schipper, Berlin, Germany

2019

A Leaf-Shaped Animal Draws The Hand, Pirelli Hangar Bicocca, Milan, Italy

Didn't want to have form, flesh or mater, Institut d'Art Contemporain de Villeurbaine, France

 ${\it The word for world is forest}, Nottingham\ Contemporary, Nottingham, United\ Kingdom$ 

2018

Phantom, CAC Vilnius, Vilnius, Lithuania

---'-, Fundació Tàpies, Barcelona, Spain

A Transparent Leaf Instead Of The Mouth, CCS Bard College, New York, USA

2017

A Transparent Leaf Instead Of The Mouth, Museu Serralves, Porto, Portugal

2016

did not want to have human form, human flesh or human matter, The Green Parrot, Barcelona, Spain

Species of Spaces, Museu d'Art Contemporani de Barcelona, Barcelona, Spain

(Paisaje de posibilidades), MAMM, Medellín, Colombia

I am pure gas, air, empty space, time, Fotograf Gallery, Prague, Czech Republic

2015

Spiral Forest, Esther Schipper, Berlim, Germany

Three points in the same line and three points that don't belong to the same line, Múrias Centeno, Lisbon,

Portugal

Daniel Steegmann Mangrané | Philippe van Snick, Museu de Arte Moderna do Rio de Janeiro, Rio de

Janeiro, Brazil

Daniel Steegmann Mangrané | Philippe van Snick, Casa Modernista, São Paulo, Brazil

Kingdom of all the animals and all the beasts is my name, Mendes Wood DM, São Paulo, Brazil

Lafayette Anticipation, Lafayette Foundation, Paris, France

2014

/ // , Proyectos Monclova, Mexico D.F., Mexico

ABC, Art Berlin Contemporary with Esther Schipper, Berlin, Germany

Os Mil Nomes de Gaia, Casa Rui Barbosa, Rio de Janeiro, Brazil

Animal que no existeix, CRAC Alsace, Altkirch, France

2013

Cipó, Taioba, Yví., Casa França Brasil, Rio de Janeiro, Brazil

Phasmides, Mendes Wood DM, São Paulo, Brazil

/(- \, Galeria Nuno Centeno, Porto, Portugal

Bicho de Nariz Delicado, A Certain Lack of Coherence, Porto, Portugal

Morfogenesis - Cripsis, Frieze Focus, London, United Kingdom

2012

16mm, Present Future / Artíssima, Turin, Italy

2011

Duna económica / maqueta sin calidad, Halfhouse, Barcelona, Spain

Duna económica / maqueta sin calidad, U-Turn Solo Projects, ArteBa, Buenos Aires, Argentina

FOUR WALLS, Mendes Wood DM, São Paulo, Brazil

2010

Espaço Cultural Municipal Sergio Porto, Rio de Janeiro, Brazil

2008

Equal/Cut, Ateliê 397, São Paulo, Brazil

Fundació La Caixa (com Renata Lucas), Lleida, Spain

2007

Apresentação, Centro Cultural São Paulo, São Paulo, Brazil

2006

Resum/Trabalho, Galería Ego, Barcelona, Spain

2004

S/t (pain grillé / revês brulès), Chapelle des Penitents da Ville d'Aniane, Montpellier, France

Naranjas naranjas, Galería Ego, Barcelona, Spain

2000

Luz de tarde, Fundació la Caixa, Lleida, Spain

1999

Mientras una flor se marchita, Galería Alejandro Sales, Barcelona, Spain

1998

=, Galeria Alter Ego, Barcelona, Spain

## **Group Exhibitions**

2025

Histórias da ecologia, MASP, São Paulo, Brazil

Le secret des secrets, Sans Titre Gallery, Paris, France

Une nature moderne, Le Crédac, Ivry-Sur-Seine, France

Réalisme Magique, Wiels, Brussels, Belgium

TONO Festival, Mexico City, Mexico

2024

Horizon and limit Visions of the landscape, Caixa Forum, Madrid, Spain

2023

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Paper Trails, Mendes Wood DM, d'Ouwe Kerke, Retranchement, The Netherlands

Chosen Memories, MoMA, New York, USA

Primordial Waters, Domaine des Étangs, Massignac, France

Avant l'orage, Bourse de Commerce, Paris, France

Elzéard Bouffier, TheMerode, Bruxelas, Bélgica

2022

Phenomenon 4, Association Phenomenon and the Kerenidis Pepe Collection, Anafi, Grécia

Nature humaine, Fondation Vincent van Gogh, Arles, FrançaUnder construction, Hamburger Bahnhof,

Berlin, Germany

Jusque-là, Le Fresnoy, Tourcoing, France

Free Jazz IV - Geomancers, NTU Centre for Contemporary Art Singapore, Singapore

Fata Morgana, Jeu de Paume Paris, Paris, France

FUTUROS ABUNDANTES, Centro de Creación Contemporánea de Andalucía, Córdoba, Spain

AnoZero, Bienal de Coimbra, Santa Clara, Portugal

2021

J'étais air, space vide, temps, Mendes Wood DM, Brussels, Belgium

Film as Muse, Salzburger Kunstverein, Salzburg, Austria

Ti con zero, Palazzo delle Esposizioni, Roma, Italy

A Green Jade Lake, CentroCentro, Madrid, Spain

Composições para tempos insurgentes, MAM-Rio, Rio de Janeiro, Brazil

Art Encounters Biennial 2021: Our Other Us, Timisoara, Romania

Voler leggere la schiuma, Francesca Minini, Milan, Italy

2020

Enormousballs, Mendes Wood DM, Brussels, Belgium

At The Noyes House, Noyes House, New Canaan, Connecticut, USA

Avanzar con paso leve, Museo Nacional Thyssen-Bornemisza, Madrid, Spain

Untitled, Palazzo Grassim Punta della Dogana, Veneza, Italia

Taipei Biennial: You And I Don't Live On The Same Planet, Taipei, China

Lacrimea Reru: A Homage to Gustav Metzger - Part II, Dir Gallery, Tel Aviv, Israel

Seismic Movements, Dhaka Art Summit, Dhakar, Bangladesh

Liverpool Biennial 2020 The Stomach and the Port, Liverpool, UK

2019

Des Attention, Le Crecad, Paris, France

Concrete Contemporary, Museum Haus Konstruktiv, Zürich, Switzerland

2018

Colección MACBA, Manarat Al Saadiyat, Abu Dhabi, United Arab Emirates

the way you read a book, Galerie Juhn und Jahn, Munich, Germany

Paradigme de la visibilité, Galeries du Theatre de Privas, Privas, France

Dreaming Awake, Marres, Maastrichtch, The Netherlands

A sedução de uma vírgula bem colocada, Museu de Arte Contemporanea de Elvas, Portugal

I followed you to the sun, Lisa Kahndolfer, Vienna, Austria

Mixed Realities, Kunstmuseum Stuttgart, Germany

Enchanted Bodies, GaMEC, Bergamo, Italy

We where raised in the internet, Museum of Contemporary Art, Chicago, USA

Fundação Iberé Camargo, Porto Alegre, Brazil

Space Shifters, Hayward Gallery, London, United Kingdom

2017

G2 Kunsthalle, Sammlung Hildebrandt, Leipzig, Germany

Hercules Florence, Noveau Musée National de Monaco, Monaco

Cosmic Spring, Centre Pompidou, Metz, France

Pachamama, InSitu, Berlin, Germany

Um Piano na Selva, Galeria Periscôpio, Belo Horizonte, Brazil

Biotopia, Kunsthalle Mainz, Germany

Canibalia (Redux), Hangar, Lisbon, Portugal

Pedra no cêu, MuBE, São Paulo, Brazil

Neither., Mendes Wood DM, Brussels, Belgium

Near Fields, Leal Rios Foundation, Lisbon, Portugal

Unanimous Night, CAC Vilnius, Lithuania

Mondes Flotants, 14th Biennale de Lyon, France

2016

Now/here, Franz Josef Kai 3, Vienna, Austria

La lliçó de Diógenes, Tecla Sala, Barcelona, Spain

The World Was Flat..., Museo de Arte de Zapopán, Guadalajara, Mexico,

Nuit Blanche, Jardins de la Petite Afrique, Monaco

Misiones Geodésicas, Centro Cultural Metropolitano de Quito, Ecuador

Prediction, Mendes Wood DM, São Paulo, Brazil

Beleza?, Museum Beelden aan Zee, Hague, The Netherlands

The present in drag, Berlin Biennale, Berlin, Germany

Sammlung Philara, Dusseldorf, Germany

Where Text is Broken By a Building..., Arario Art Museum, Seoul, South Korea

Os muitos e o um, Instituto Tomie Othake, São Paulo, Brazil

Por agui tudo é novo..., Inhotim, Brumadinho, Brazil

El curso natural de las cosas, La Casa Encendida, Madrid, Spain

Cómo vivir mejor con menos?, Bienal Femsa, Monterrey, Mexico

Resonating surfaces, Mendes Wood DM, São Paulo, Brazil

Completely something else, Point Centre for Contemporary Art, Cyprus

2da Gran Bienal Tropical, Puerto Rico

L21, Palma, Mallorca, Spain

2015

Construire une collection, Noveau Musée National de Monaco, Monaco

Museu Dançante, Museu de Arte Moderna, São Paulo, Brazil

Cannibalia, Kadist Foundation, Paris, France

Sorround Audience, New Museum Triennial, New York, USA

Encruzilhada, Parque Lagedo Objeto ao Mundo, Coleção Inhotim, Itaú Cultural, São Paulo, Brazil

FOMO, Friche Belle de Mai, Marseille, France

Beauty Codes, Fondazione Giuliani, Rome, Italy

Axololtisme, Nogueras Blanchard, Madrid, Spain

Transcurso y término, Maisterra Vabuena, Madrid, Spain

Tunnel Vision, Momentum Bienale, Oslo, Norway

A Mão Negativa, Parque Lage, Rio de Janeiro, Brazil

Species d'espaces, MACBA, Barcelona, Spain

Beauty Codes, Kunsthalle Lissabon, Lisbon, Portugal

O que caminha ao lado, SESC Vila Mariana, São Paulo, Brazil

Como fantasmas, ESPAC, Mexico DF, Mexico

United States of Latin America, Museum of Contemporary Art, Detroit, USA

Composiciones, Umbracle, Botanical Garden, Barcelona, Spain

Co-Workers: Beyond disaster, Bétonsalon, Paris, France

Kiti Ka'aeté, The Modern Institute, Glasgow, Scotland

The World Was Flat..., Bildmuseet, Umeå, Sweden

Times Museum, Guangzou, China

2014

Una pausa... MUSAC, Castilla y León, Spain

IMO Projects, Copenhagen, Denmark

Within the sound of your voice, Marrakesch Biennale, Marrakesch, Morocco

Anti Narcissus, CRAC Alsace, Altkirch, France

First lines..., Bortolami Gallery, New York, USA

Ir para volver..., Bienal de Cuenca, Cuenca, Ecuador

Treasure of Lima, Thyssen-Bornemisza Museum, Madrid, Spain

Treasure of Lima: A Buried Exhibition, Coco's Island, Costa Rica

Carne da minha perna, Hemmanuel Hervé, París, France

A transparent leaf instead of the mouth, 11 columbia, Monaco, Monaco

Premio PIPA, MAM Rio, Rio de Janeiro

El Contrato, Bulegoa, Bilbao, Spain

Ouro, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil

Do Objeto ao Mundo, Coleção Inhotim, Palacio das Artes, Belo Horizonte, Brazil 2013

Blind Field, Krannert Art Museum, Illinois University, Champaign, USA

Correspondências, Instituto Tomie Othake, São Paulo, Brazil

Kultur:Stadt, Akademie der Kunste, Berlin, Germany

Ambiguações, Sala A contemporânea, CCBB, Rio de Janeiro, Brazil

Seance of Geometry, Maddox Arts, London, United Kingdom

Out of the Blue, Centro de Arte 2 de Mayo, Madrid, Spain

Concrete Remains, Cristin Tierney Gallery, New York, USA

Blind Field, Broad Art Museum, Michigan University, East Lansing, USA

Tropicalia Negra, Museo Experimental el Eco, Mexico DF, Mexico

ArtParcours, Art Basel, Basel, Switzerland

TopoDendroPhilia, Pilar Corrías Gallery, London, United Kingdom

Fisicismos, Universidade di Tella, Buenos Aires, Argentina

Museo de Arte Contemporáneo de San José, Costa Rica

Escampar els fems, Bienal de Jafre, Jafre, Spain

Mutatis Mutandis, Largo da Artes, Rio de Janeiro, Brazil

Kunsthalle Athena, Atenas, Greece

If the weather..., 9a Mercosur Biennial, Porto Alegre, Brazil

Suicide Narcissus, Renaissance Society, Chicago, USA

33 Panorama da Arte Brasileira, MAM São Paulo, Brazil

Colección XIX, Centro de Arte 2 de Mayo, Madrid, Spain

Utopien Vermeiden, Werkleitz Biennale 2013, Halle, Germany

Panoramas do Sul, VideoBrasil, São Paulo, Brazil

Conversation Pieces, Neue Berliner Kunstverein, Berlin, Germany

Love and Hate to Lygia Clark, Zacheta National Art Gallery, Varsaw, Poland

Correspondências, Centro Cultural dos Correios, Rio de Janeiro, Brazil

2012

Galeria Pilar, São Paulo, Brazil

Esquema para una Oda Tropical, Galeria Silvia Cintra + Box4, Rio de Janeiro, Brazil

Gymnasia Herzlia, Tel-Aviv, Israel

Pindorama Suit, Rongwrong, Amsterdam, The Netherlands

Curatorial lab, Sp-Arte, São Paulo, Brazil

Aparelho óptico, o Filme, Paço das Artes, São Paulo, Brazil

Esta puerta pide clavo, Galerie Tatjana Pieters, Gent, Belgium

Bienal Naifs do Brasil, Sesc Piracicaba, São Paulo, Brazil

Alphabet of the Magi, Mendes Wood /Pivó, São Paulo, Brazil

A inminência das poêticas, 30 Bienal de São Paulo, São Paulo, Brazil

Associazione Marco Magnani, Sassari, Sardinia, Italy

Yemanjá Claus, Mendes Wood, São Paulo & Diana Stigter, Amsterdam, The Netherlands

2011

Museo ABC, Madrid, Spain

Belvedere, Estrany de la Mota, Barcelona, Spain

Premi Miquel Casablancas, Fabra i Coats, Sant Andreu Contemporani, Barcelona, Spain

5x5 International Art Prize, Espai d'Art Contemporani de Castelló, EACC, Castellón, Spain

Apartamento Modelo, Art-Rio solo projects Amarello, São Paulo, Brazil

2010

Galerie mi Riegerungsviertel / Forgotten Bar Project, Berlin, Germany

Echo..., Galerie KoraAlberg, Antwerpen, Belgium

Off-Loop, Halfhouse, Barcelona, Spain

Sobre estructuras, Colección OTR, Madrid, Spain

Fundación José García Jiménez, Murcia, Spain

angels barcelona, Barcelona, Spain

Miragem (Sempre à vista), Mendes Wood, São Paulo, Brazil

2009

Exposição de Verão, Galerias Box4 e Silvia Cintra, Rio de Janeiro, Brazil

Entes (at) Carrer Luís Vives, 4, Barcelona, Spain

HÜTTENDONG, After-the-Butcher, Berlin, Germany

Short Time, Halfhouse, Barcelona, Spain

2008

Urban Jealousy, Tehran Biennial, Tehran, Iran

Arte Joven, Seacex, Museo de Arte Contemporaneo de Santiago de Chile, Chile

Centro de Arte de Rosario, Rosario, Brazil

Centro Cultural de España, Buenos Aires, Argentina

Centro Cultural de España, Montevideo, Uruguay

2007

Abre alas, Galería A Gentil Carioca, Rio de Janeiro, Brazil

Centro Cultural São Paulo, São Paulo, Brazil

Muestra Injuve de Arte Joven, Círculo de Bellas Artes, Madrid, Spain

2006

Fotosantander, Santander, Spain

Loop Festival, Barcelona, Spain

2005

En Venta, galería Ego, Barcelona, Spain

2004

Off Loop, Loop videoart fair, Barcelona, Spain

¡Agua!, Galería Ego, Barcelona, Spain

2003

Tachikawa arts festival, Tachikawa, Tokyo, Japan

2002

b/n, Galería ego, Barcelona, Spain

2001

Generación 2001, Casa de América, Madrid, Spain

New attitudes, ArtFrankfurt, Galería Claramunt, Frankfurt, Germany

2000

Interzona, Palau de la Virreina, Barcelona, Spain

ARCO, Galería Alejandro Sales, Madrid, Spain

1999

New Art, Galería Alejandro Sales, Barcelona, Spain

Luz y Textura, Colegio de Arquitectos, Barcelona, Spain

1998

Artíssima, Galería Alter Ego, Turín, Italy

New Art, Galería Alter Ego, Barcelona, Spain

1997

Menjar i veure, Galeria Alter Ego, Barcelona, Spain

## **Public Collections**

CA2M - Centro de Arte Dos de Mayo

Castello di Rivoli

Centro de Arte Contemporânea Inhotim

col.lecció testimoni

Coleccióón JUMEX

Lafayette Anticipations - Fondation Galeries Lafayette

CPPC - Colección Patricia Phelps de Cisneros

Fondazione Morra Greco

FRAC Alsace

FRAC ÎÎle-de-France

Fundação Serralves

Fundació la Caixa

Fundación Jumex Art Contemporáneo

Kadist Art Foundation

MACBA - Museo de Arte Contemporááneo de Barcelona

MAM - Museu de Arte Moderna do Rio de Janeiro

MUSAC - Museo de Arte Contemporáneo de Castilla y Léon

Museo de Arte Moderno de Medellíín

Museu de Arte Moderna de Sãão Paulo

Nationalgalerie, Staatliche Museen zu Berlin

NMNM - Nouveau Musée National de Monaco

Philara

Pinault Collection

Reina Sofia

Remai Modern

Rubell Family Collection

Samdani Art Foundation

Si Shang Art Museum

Taipei Fine Arts Museum, Taipei

Tate Gallery of Modern Art

TBA21 - Thyssen Bornemisza Art Contemporary

