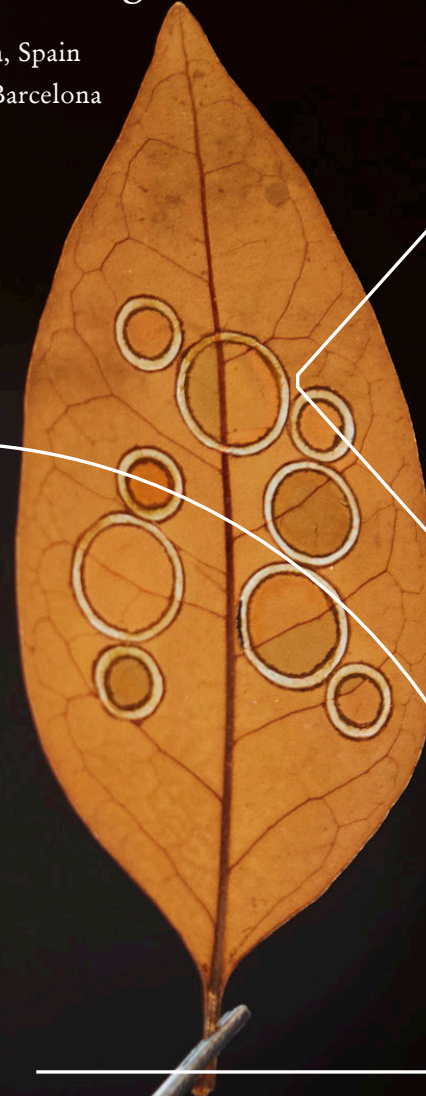
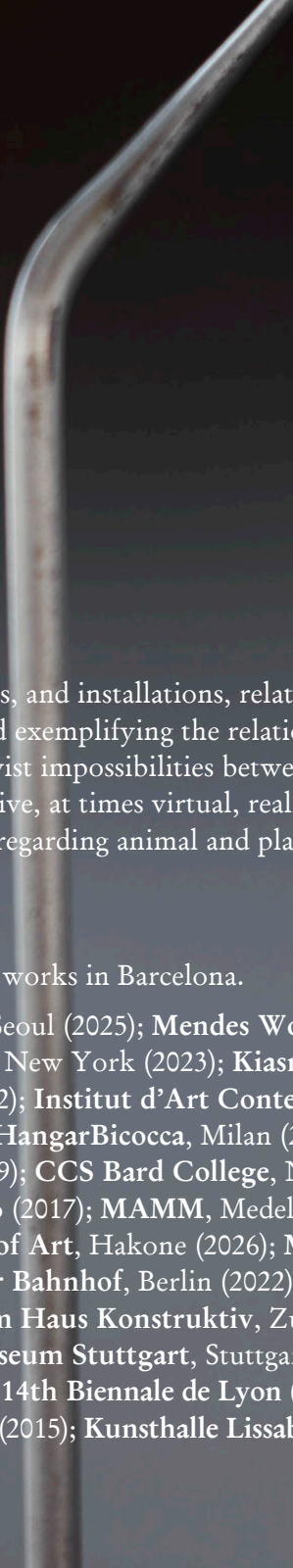


Daniel Steegmann Mangrané

b. 1977, Barcelona, Spain
lives and works in Barcelona





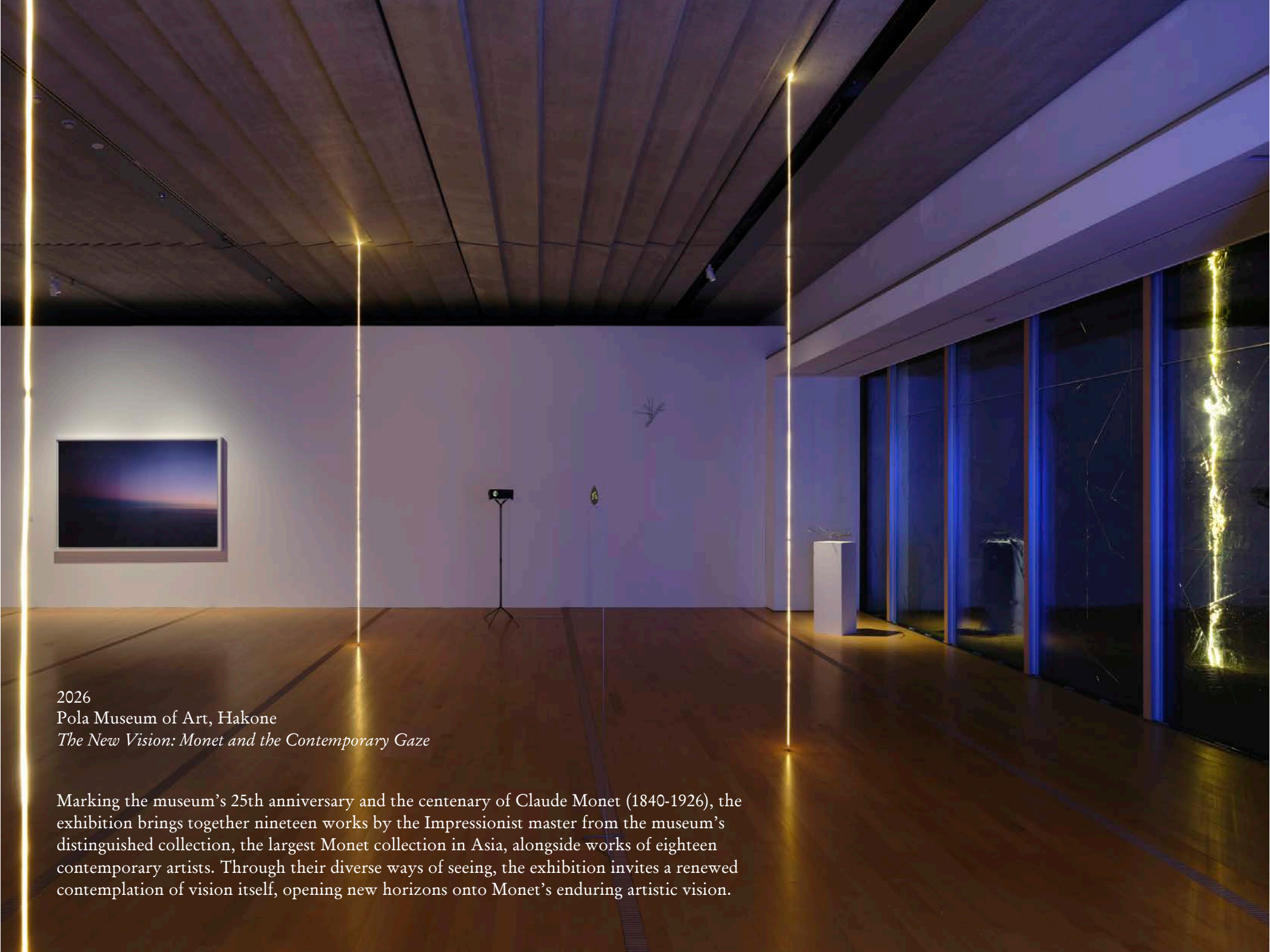
Daniel Steegmann Mangrané creates drawings, photographs, collages, and installations, relating the collective experiences of humankind with his surrounding space and exemplifying the relationship between culture and environment. His work depicts the constructivist impossibilities between solid and liquid, 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 **Atelier Hermès**, Seoul (2025); **Mendes Wood DM**, Paris (2024); **MACBA**, Barcelona (2023); **Mendes Wood DM**, New York (2023); **Kiasma**, Helsinki (2023); **Nordnorsk Kunstmuseum Tromsø**, Tromsø (2022); **Institut d'Art Contemporain**, Villeurbanne (2022); **Kunsthalle Münster**, Münster (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 **Pola Museum of Art**, Hakone (2026); **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



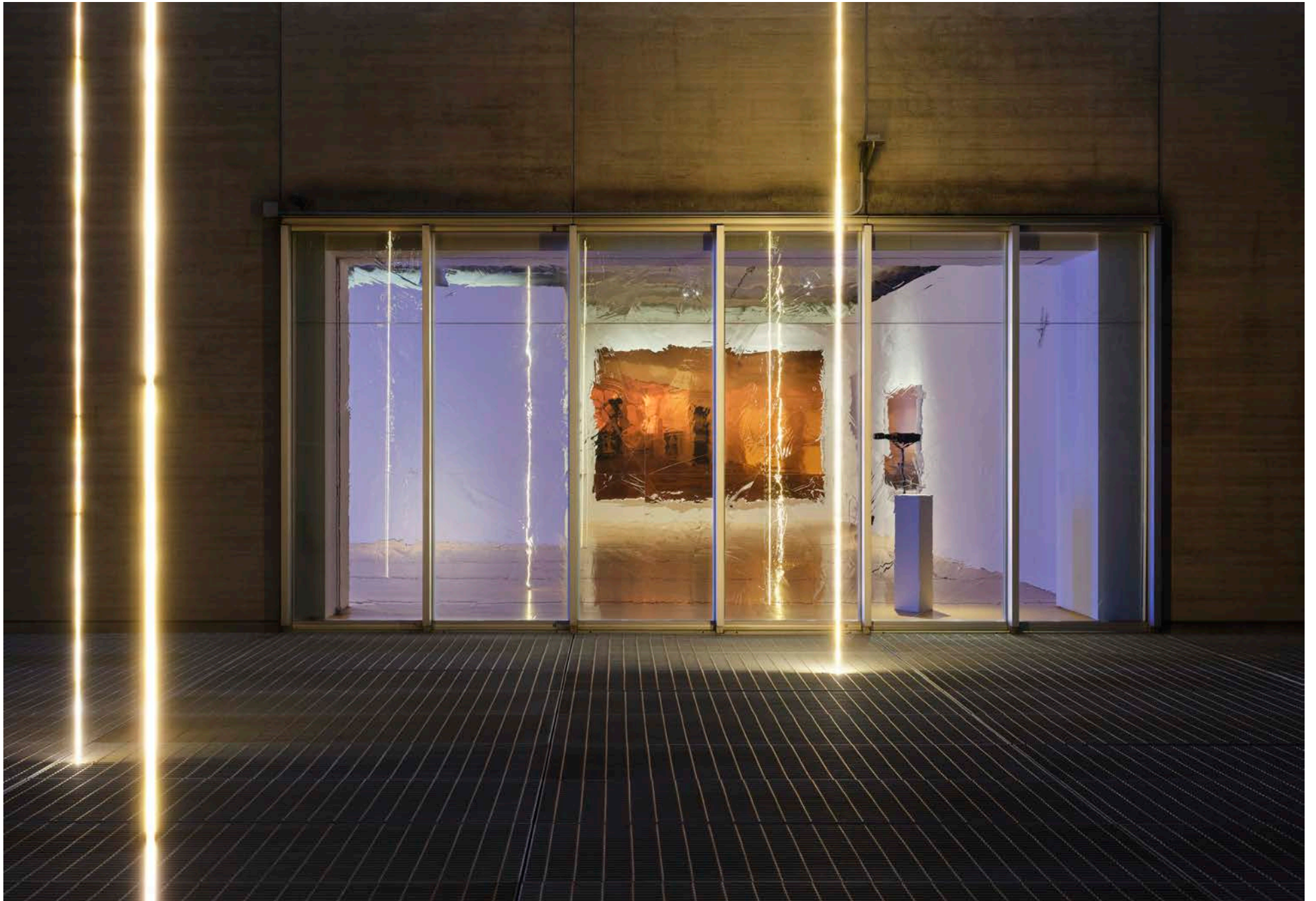


2026

Pola Museum of Art, Hakone

The New Vision: Monet and the Contemporary Gaze

Marking the museum's 25th anniversary and the centenary of Claude Monet (1840-1926), the exhibition brings together nineteen works by the Impressionist master from the museum's distinguished collection, the largest Monet collection in Asia, alongside works of eighteen contemporary artists. Through their diverse ways of seeing, the exhibition invites a renewed contemplation of vision itself, opening new horizons onto Monet's enduring artistic vision.



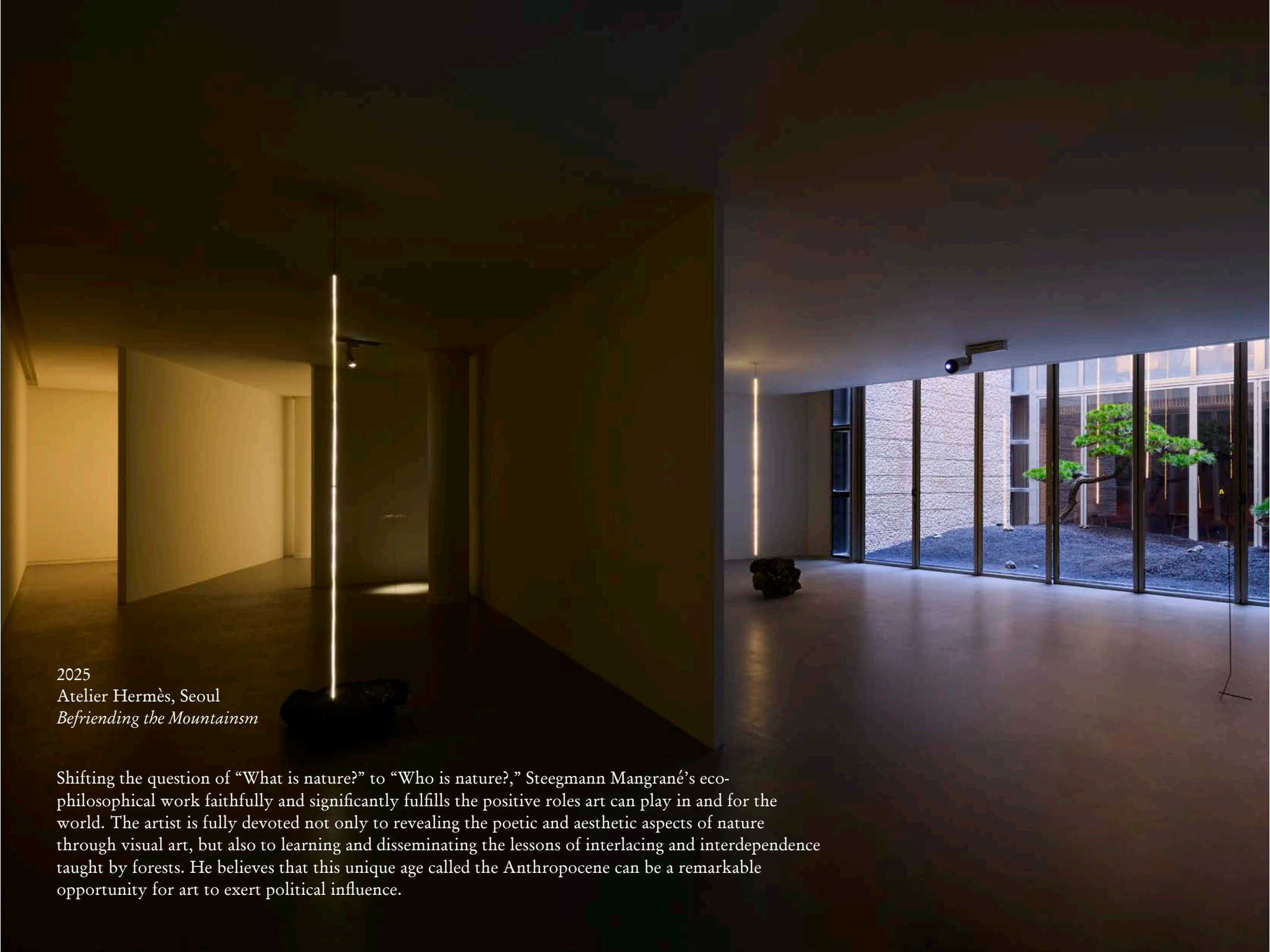
The New Vision: Monet and the Contemporary Gaze, Pola Museum of Art, Hakone, 2026



The New Vision: Monet and the Contemporary Gaze, Pola Museum of Art, Hakone, 2026



The New Vision: Monet and the Contemporary Gaze, Pola Museum of Art, Hakone, 2026



2025

Atelier Hermès, Seoul

Befriending the Mountainsm

Shifting the question of “What is nature?” to “Who is nature?,” Steegmann Mangrané’s eco-philosophical work faithfully and significantly fulfills the positive roles art can play in and for the world. The artist is fully devoted not only to revealing the poetic and aesthetic aspects of nature through visual art, but also to learning and disseminating the lessons of interlacing and interdependence taught by forests. He believes that this unique age called the Anthropocene can be a remarkable opportunity for art to exert political influence.



Befriending the Mountainsm, Atelier Hermès, Seoul, 2025



Befriending the Mountainsm, Atelier Hermès, Seoul, 2025



Steedman Mangrané's approach to space design has been inspired by Baroque music's use of ritornello and echo system. He guides and then distracts the viewer's gaze, making them curious about what's on the other side and ultimately let themselves wander in the labyrinthine exhibition space. Light from thin filaments and rocks they strike with lightning appear in every corner, but they are by no means identical. The rocks, moss-covered as if weathered by time, are nicknamed "Mountain," "Elephant," "Lion," and "Dragon" based on their shapes. This work hints at the animistic notion that all beings inhabiting the universe—from animate and inanimate beings to astronomical phenomena and artificial objects—are imbued with spirits.



Befriending the Mountainsm, Atelier Hermès, Seoul, 2025



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



2024
MendesWood DM, Paris
La Pensée Férale

Conceived as a two-part presentation, two solo exhibitions by the artist will take place in Paris concurrently, at **Mendes Wood DM** and **Esther Schipper**. A cornerstone of both exhibitions are works transposing the eye of a dog onto a tree, whether as part of a landscape or a sculptural object made from tree bark, emphasizing a mutually transforming game of gazes, a perspectivist entanglement of looking and being looked at. *La Pensée Férale* then continues Steegmann Mangrané's exploration of the complex relation of beings with their surroundings experienced for example in the Mata Atlântica. To the artist, the conditions of such rainforest environments are indicative of an entirely different mode of existence, a way of being in the world that is represented in the distinct cosmologies of Amerindian peoples and that shapes distinct notions of perspective, subjectivity, and agency.



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.



La Pensée Férale, Mendes Wood DM, Paris, 2024



La Pensée Férale, Mendes Wood DM, Paris, 2024



2023
MACBA, Barcelona
A Leaf Shapes the Eye

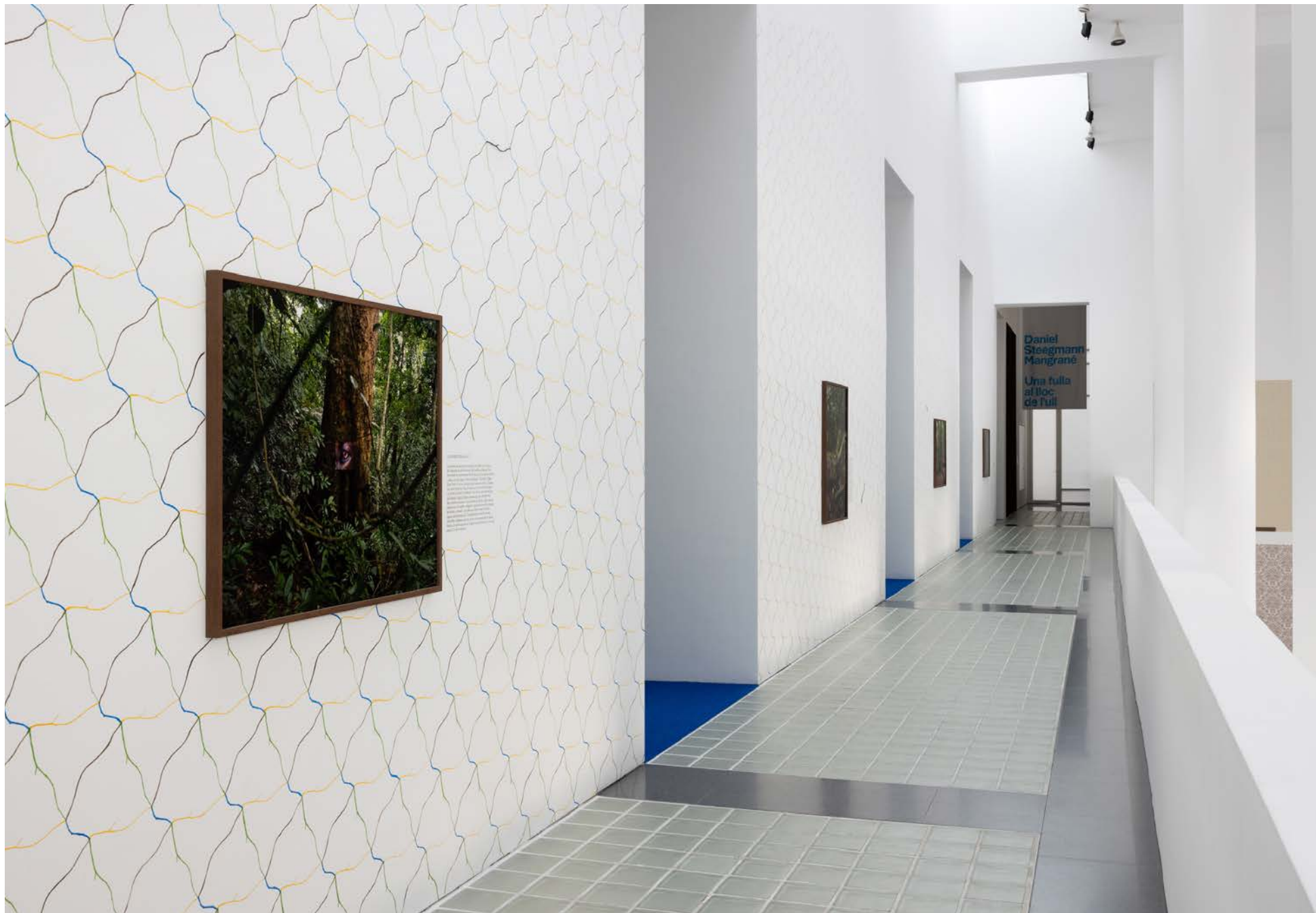
Having lived in Rio de Janeiro for two decades, Steegmann Mangrané understands the rainforest as more than just a place, but as a living being that embodies the complexities of our contemporary world, whether they be environmental, political, or social, and serves as a metaphor for the delicate balance 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.



A Leaf Shapes the Eye, MACBA, Barcelona, 2023



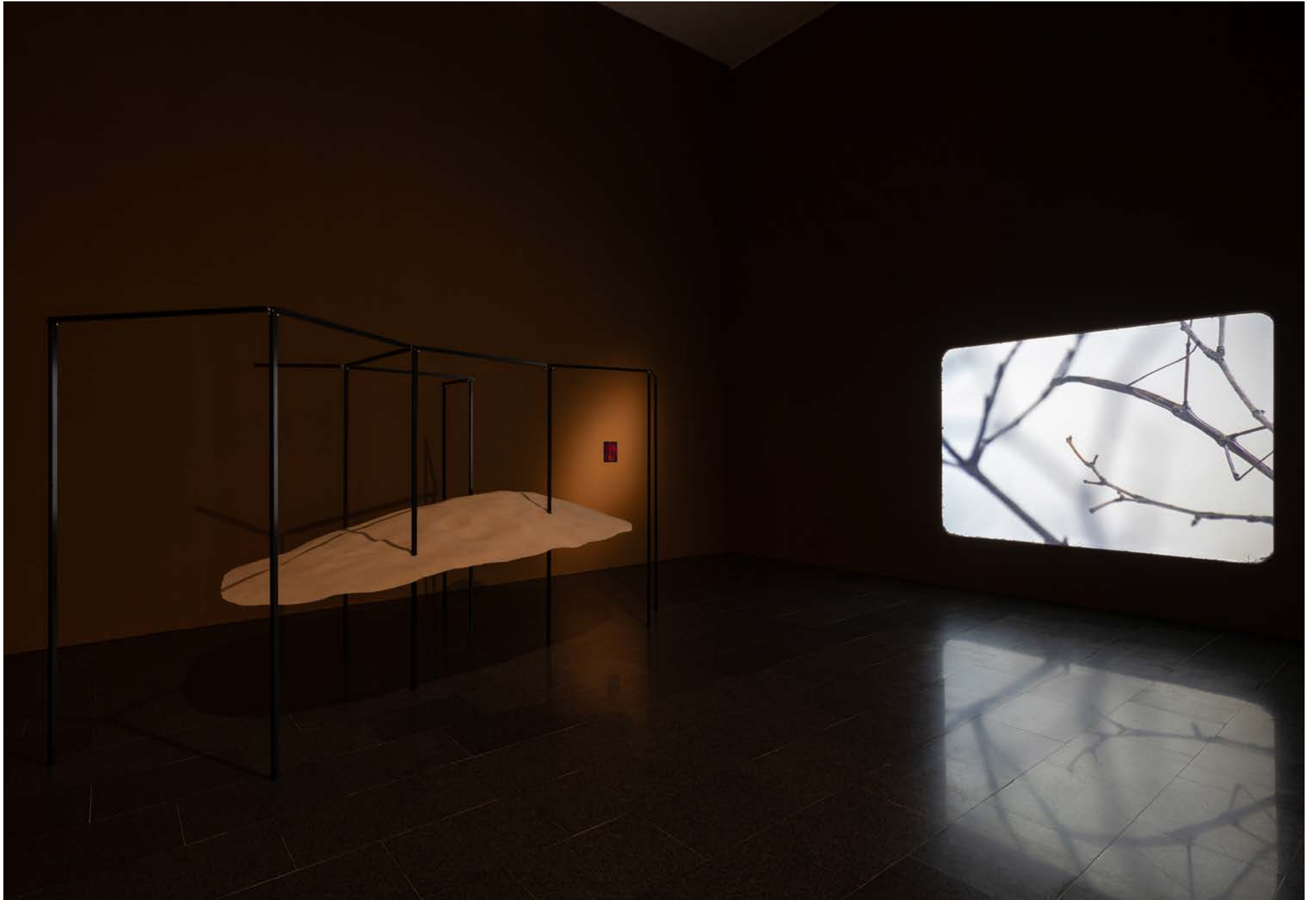
The artist's work is greatly influenced by Brazilian Neo-Concrete artists. Like them, Steegmann Mangrané considers sensory engagement as a socio-political and democratic entry point to the work, dissolving boundaries that attempt to compartmentalize our experience of the world and transforming the exhibition 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, MACBA, Barcelona, 2023



A Leaf Shapes the Eye, MACBA, Barcelona, 2023



2023

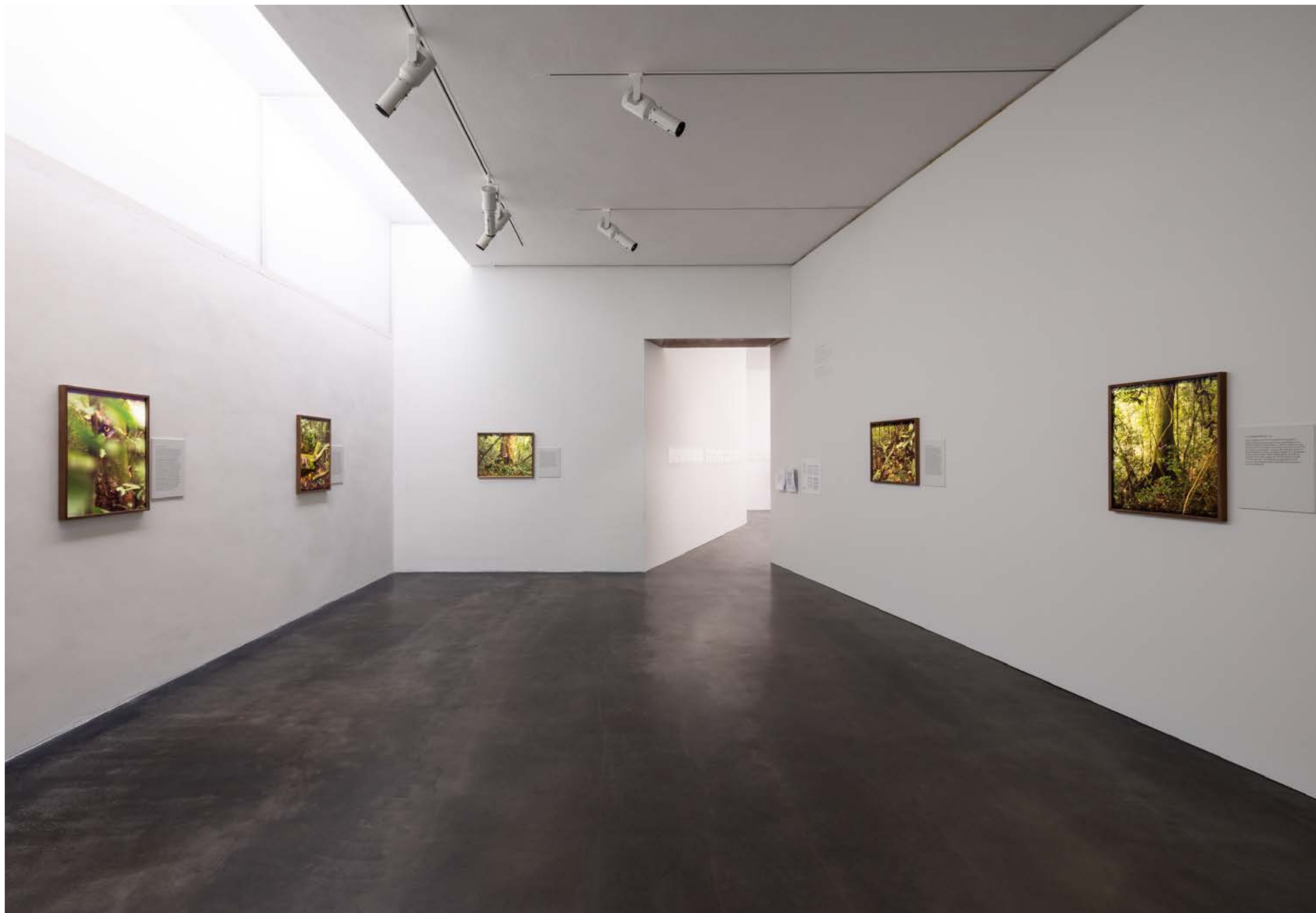
Museum of Contemporary Art Kiasma, Helsinki

A Leaf Shapes the Eye

Using light, movement, form, scent, flavour, sound and materials, artist Daniel Steegmann Mangrané creates immersive, experiential environments that engage the viewer's senses, highlighting the delusive condition of our perception. His subtle and often fragile works invite us to contemplate our place in the world. Museum of Contemporary Art Kiasma is presenting the largest survey of the artist in the Nordic countries to date, taking up over 1,000 sqm. The exhibition marks his Finnish debut.



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



2023

Bourse de Commerce, Paris

Avant l'Orage

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

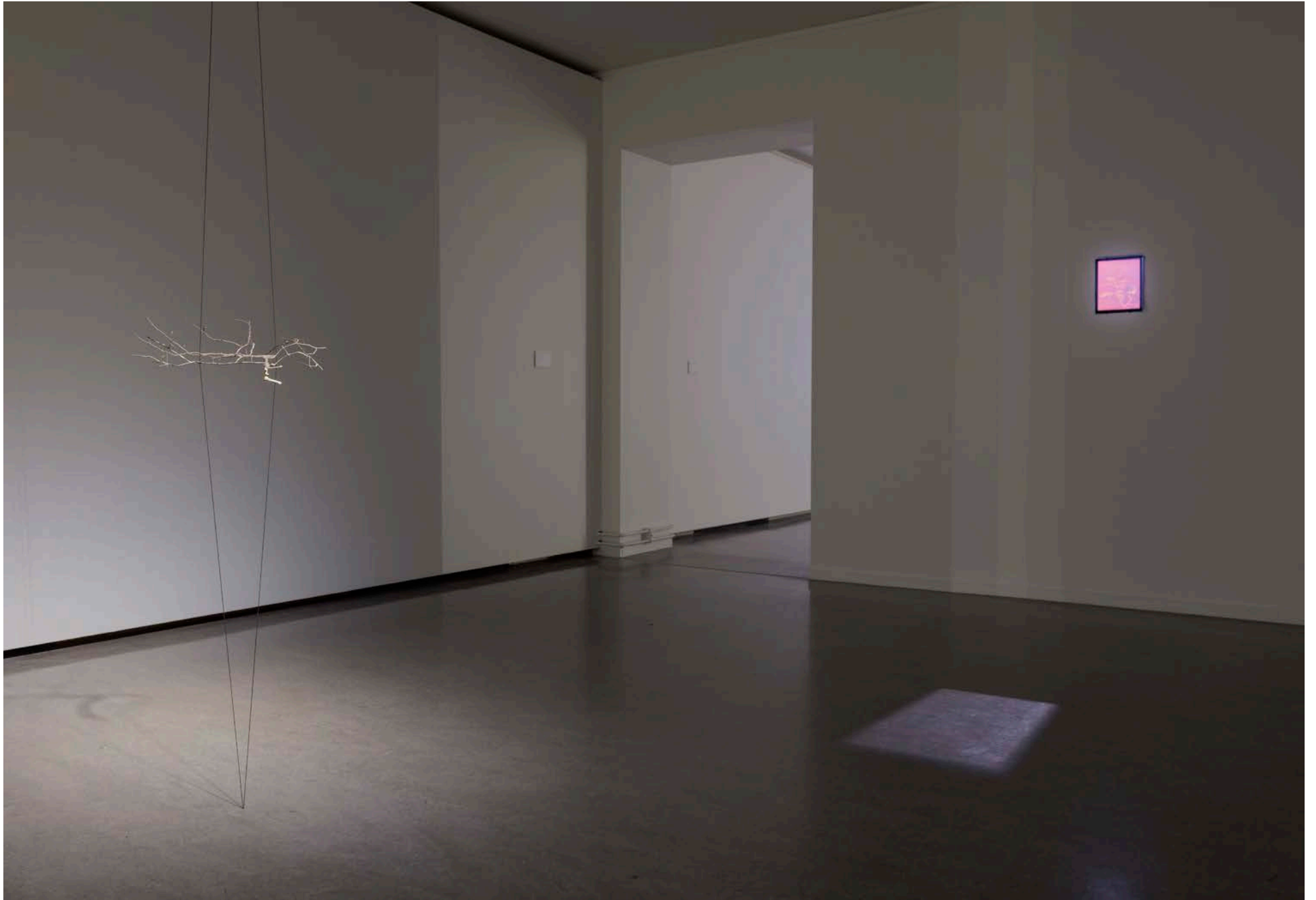


2022

Nordnorsk Kunstmuseum Tromsø, Tromsø

Breathing Lines

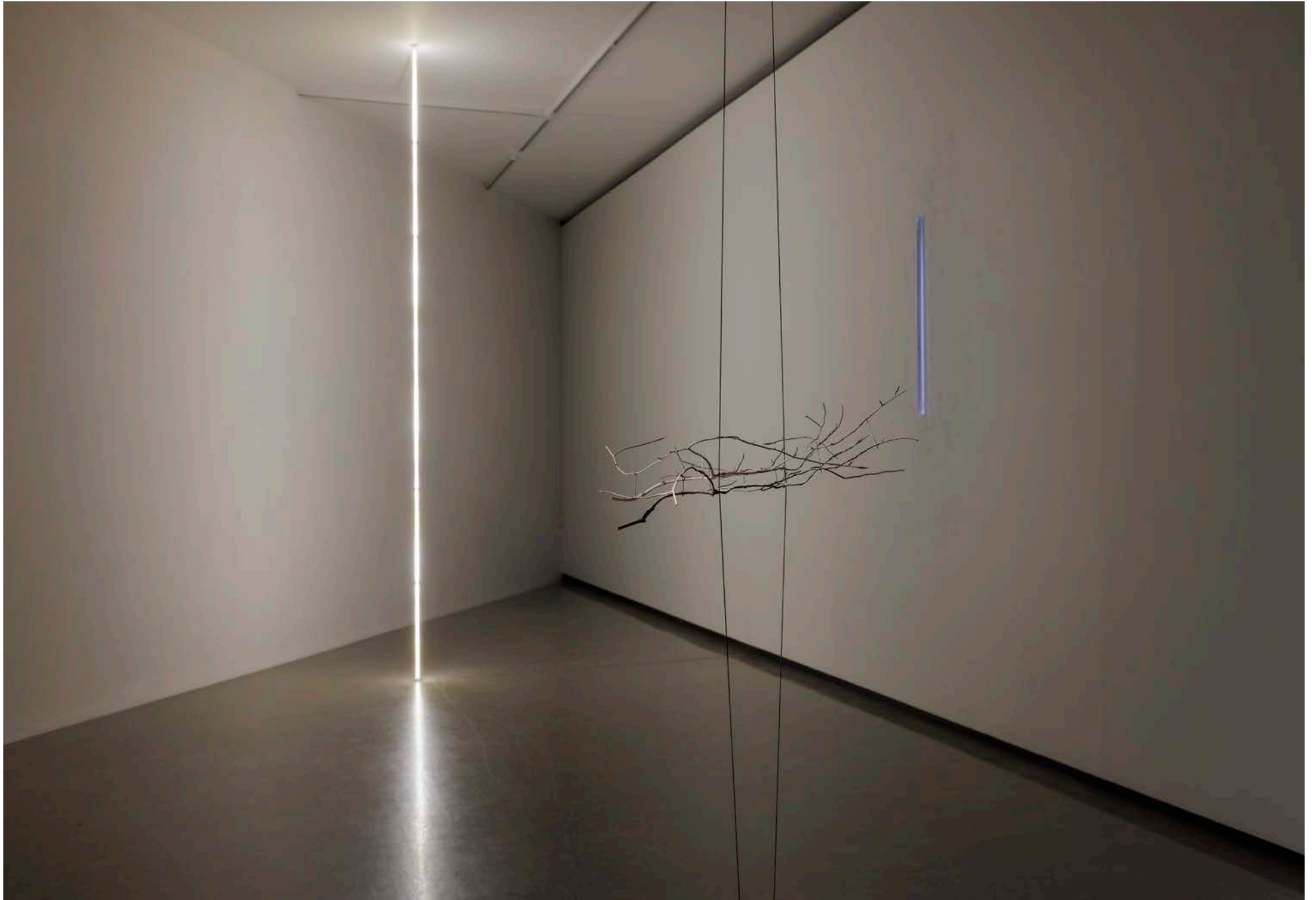
Daniel Steegmann Mangrané explores atmospheres that undermine the traditional boundaries between nature and culture, subjects and objects. In a constant reference to the tropics, in particular the Amazon rainforest, his work proposes new narratives that demonstrate the interconnectedness of diverse ecological 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



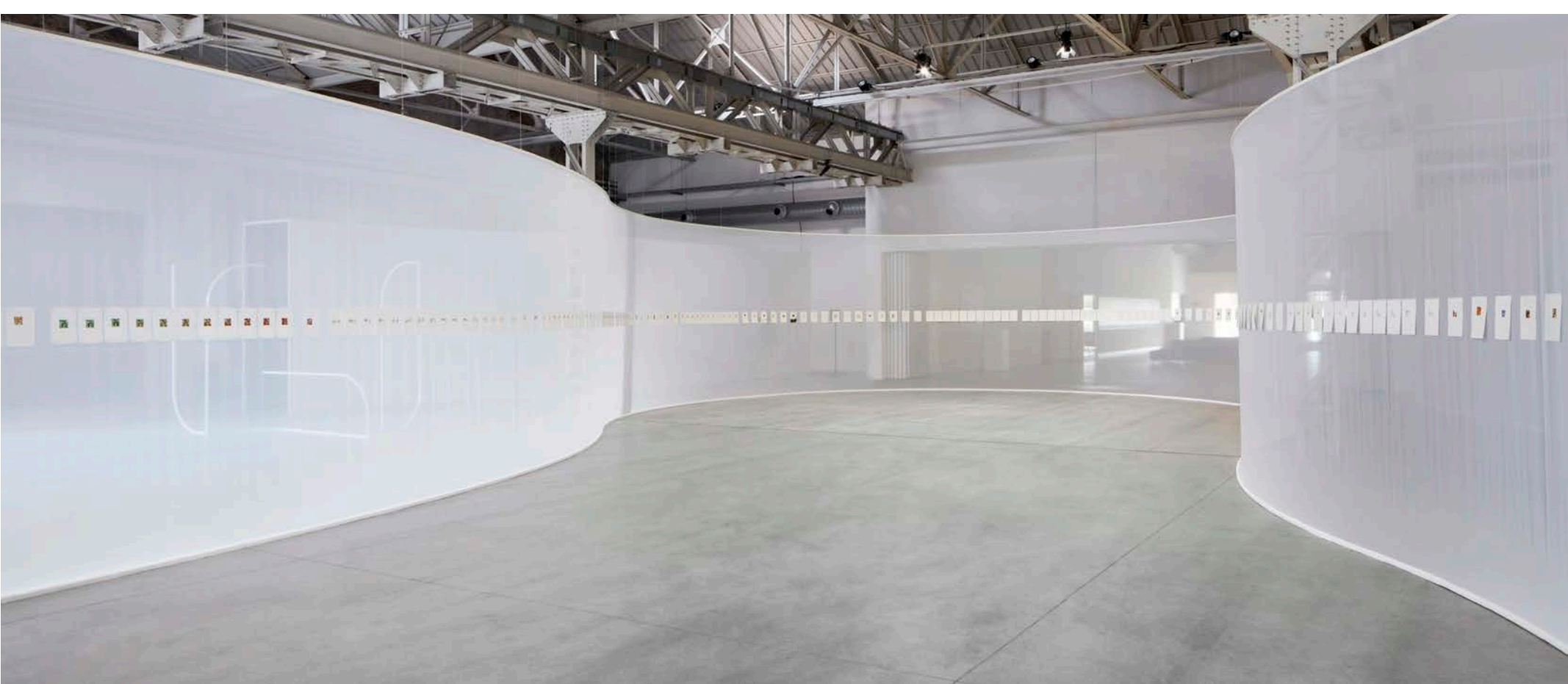
In *Breathing Lines*, Steegmann Mangrané presents a series of works that poetically transform the space through architectural, lighting and sound interventions. In the artist's words: "The museum space can no longer be a space for the accumulation of artifacts, isolated and protected from the outside 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 Hangar Bicocca 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

2019

Nottingham Contemporary, Nottingham

Daniel Steegmann Mangrané

In this exhibition – through an immersive installation, architectural interventions, a 16mm film and a virtual reality work – the artist conveys aspects of the Mata Atlântica, a tropical rainforest in Brazil. (...) Today it survives largely in small, degraded patches and protected areas. Since the 16th century, the rainforest has been a site of numerous conflicts: economic, ecological, geographic, human, scientific, historical, territorial. The crisscrossing of competing demands on this territory creates a dense network of relationships, as complex and impenetrable as the forest itself. By employing different mediums and technologies, Steegmann Mangrané provides a study of how environments can be portrayed. In doing so, he highlights the impossibilities of representation.





Daniel Steegmann Mangrané, Nottingham Contemporary, Nottingham, 2019



Daniel Steegmann Mangrané, Nottingham Contemporary, Nottingham, 2019



Daniel Steegmann Mangrané, Nottingham Contemporary, Nottingham, 2019

The background of the page is a complex, abstract pattern of thin, hand-drawn lines. These lines are primarily black, yellow, and red, and they intersect to form a grid-like structure. The lines are not perfectly straight, giving the pattern a textured, organic feel. The overall shape of the pattern is roughly diamond-shaped, centered on the page.

**SELECTED
WORKS**



Daniel Steegmann Mangrané

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



Daniel Steegmann Mangrané

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







Daniel Steegmann Mangrané

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



Daniel Steegmann Mangrané

Ramita partida

2024

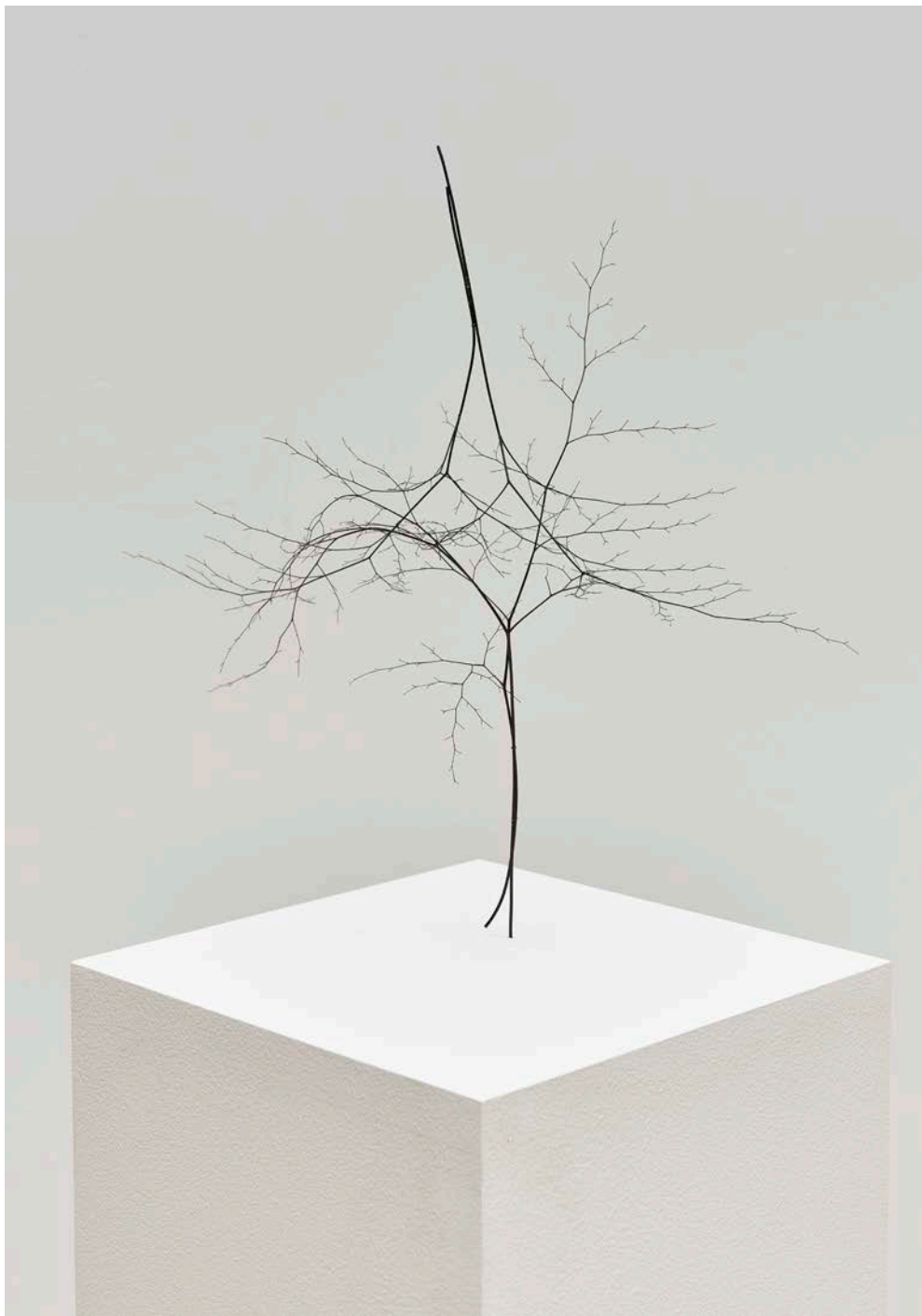
split prune branch, brass

2 x 48 x 3 cm

3/4 x 18 7/8 x 1 1/8 in

MW.DST.617





Daniel Steegmann Mangrané

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



Daniel Steegmann Mangrané

Systemic Grid 3 (echo) e

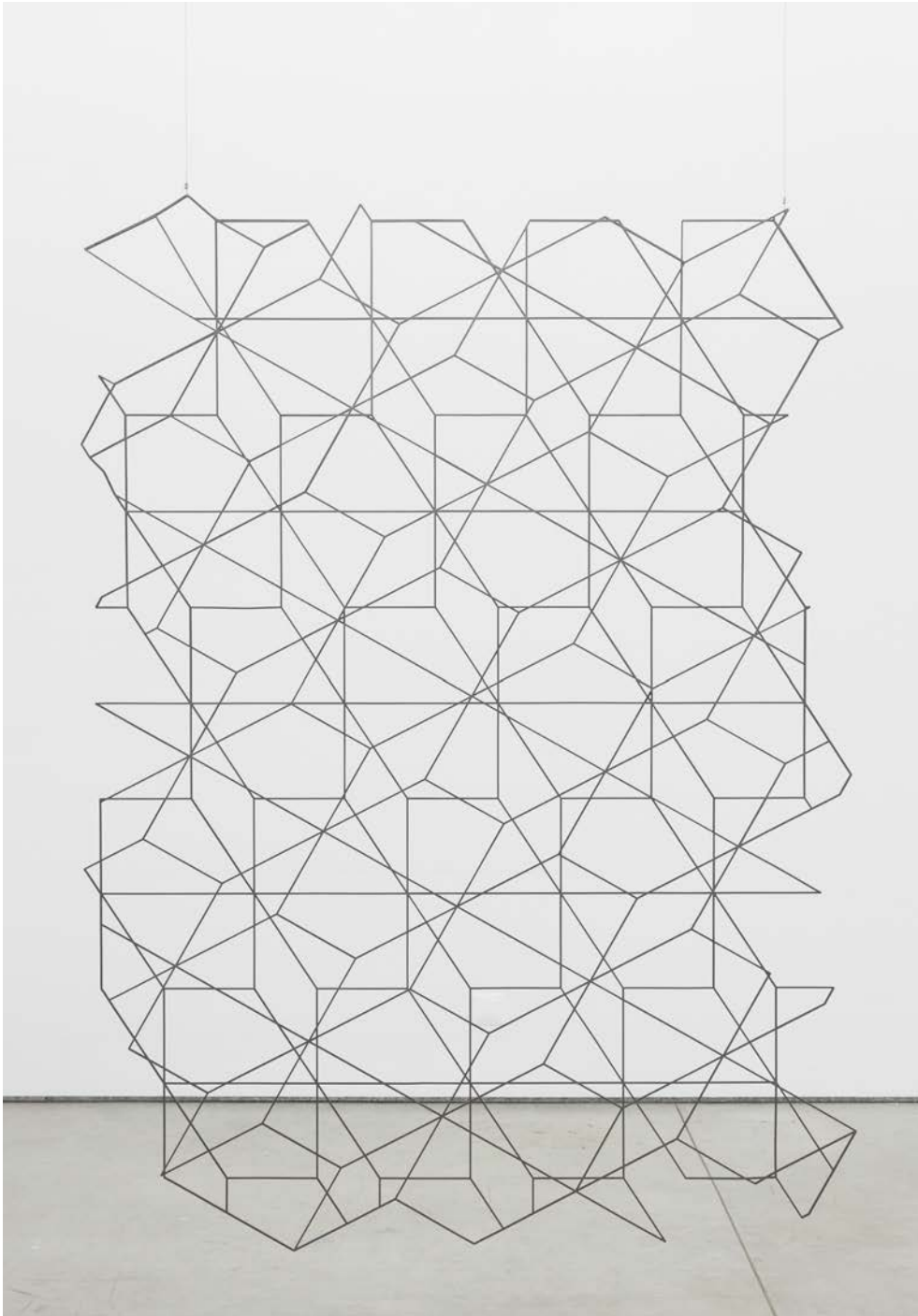
2020

graphite on cotton paper

24 x 16 cm

9 1/2 x 6 1/4 in

MW.DST.488



Daniel Steegmann Mangrané

Systemic Grid #30

2015

laser cut steel

150 x 208 cm

59 x 81 7/8 in

MW.DST.S.277



Daniel Steegmann Mangrané

*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





Daniel Steegmann Mangrané

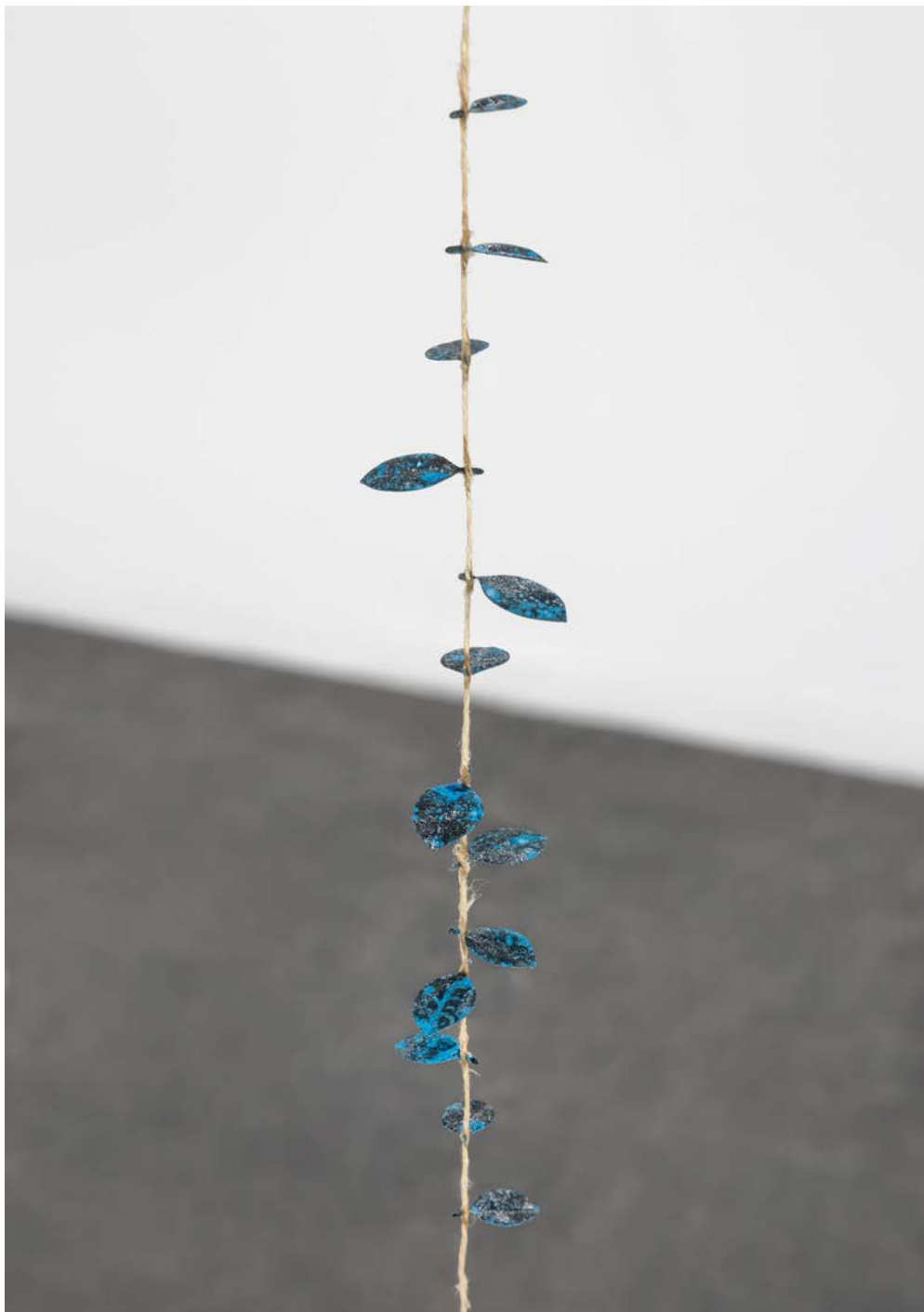
a árvore entrelaçada (the tangled tree)

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





Daniel Steegmann Mangrané

*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."



Daniel Steegmann Mangrané

Elegancia y Renuncia

2005-2011

dried leaf (*Ficus elastica japonica*), metal stands,
slide projector, laser cut steel slide.

variable dimensions

MW.DST.I.125



Daniel Steegmann Mangrané

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



Daniel Steegmann Mangrané

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



Daniel Steegmann Mangrané

*Rotating Table / Speculative
Device,*

2018

mirrored steel rotating
surfaces, tripod, split branch

100 x 60 x 60 cm approx.

39 3/8 x 23 5/8 x 23 5/8 in
approx.

MW.DST.402



Daniel Steegmann Mangrané

Holograma 1

2013

Ultimate holography plates

25 x 19 cm

9 7/8 x 7 1/2 in

MW.DST.E.160



Daniel Steegmann Mangrané

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, *Metamorphing Map*, 2021, Portoro marble, 38 x 65 x 1.5 cm | 15 x 25 5/8 x 5/8 in, MW.DST.554



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

[watch here](#)



Daniel Steegmann Mangrané, *Phasmides*, 2008 / 2012, 16mm film transferred to HD video 22'41"

[watch here](#)



Daniel Steegmann Mangrané

Lichtzwang (blau i vermell)

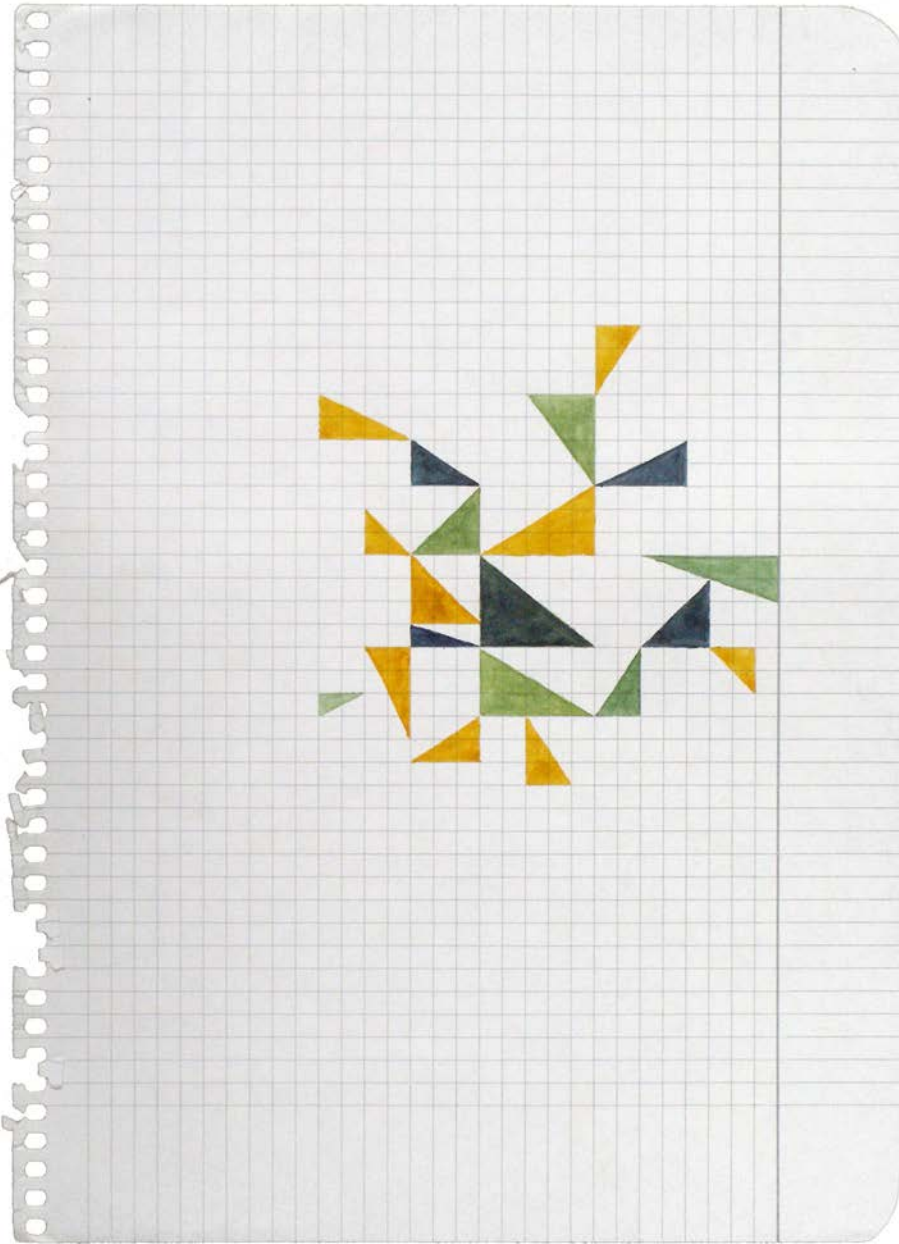
2001

watercolor on paper

21 x 15 cm

8 1/4 x 5 7/8 in

MW.DST.P.003



Daniel Steegmann Mangrané

Lichtzwang

2001

watercolor on paper

21 x 15 cm

8 1/4 x 5 7/8 in

MW.DST.P.006



Daniel Steegmann Mangrané

Lichtzwang (Sant Gervasi)

2001

watercolor on paper

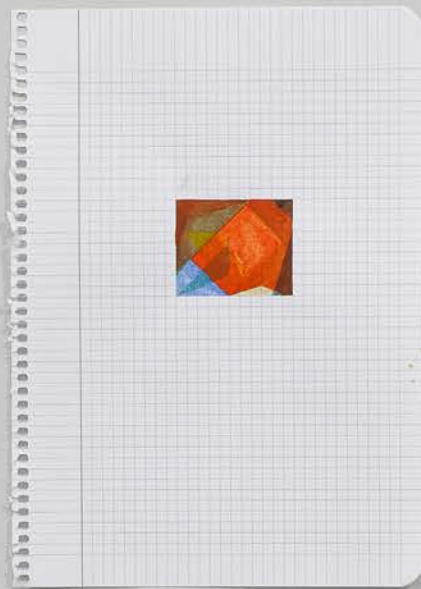
21 x 15 cm

8 1/4 x 5 7/8 in

MW.DST.P.037



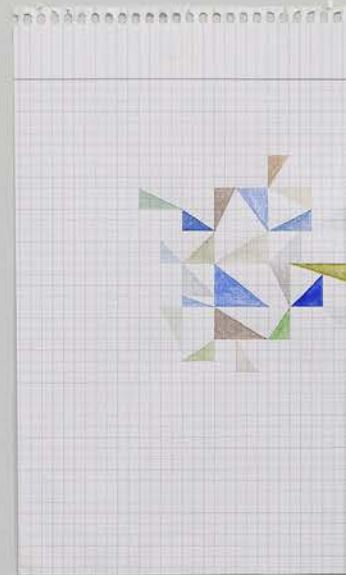
ridge, 2002



abbey's vennelles, 2003

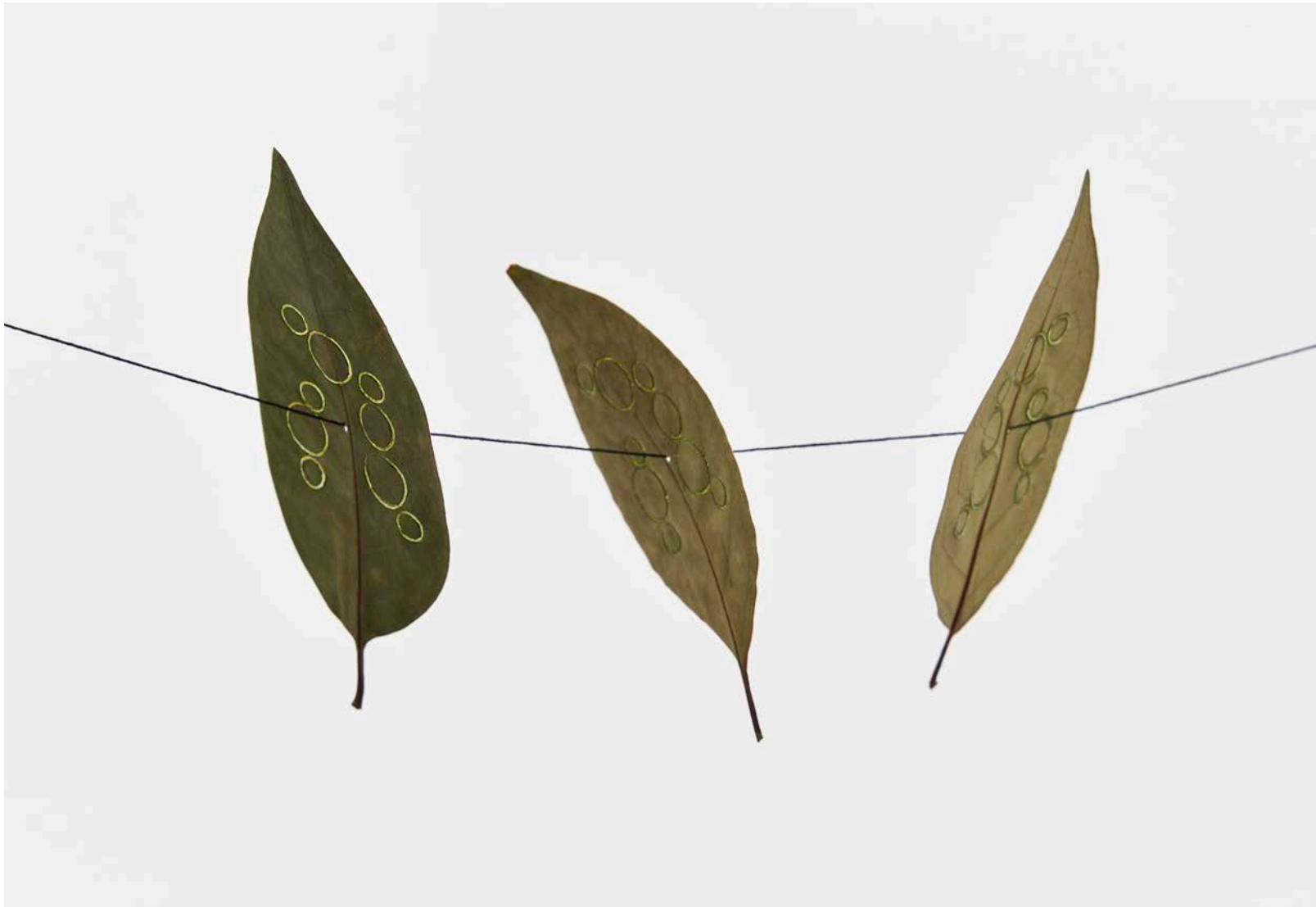


horc, 2004



triangle's blow, 2002

"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."



Daniel Steegmann Mangrané

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



Daniel Steegmann Mangrané

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



DDDDDD DDDDDDDDD
DDDDDDDD

Mask

2012

Biribá tree leaves and gold leaf

18 x 7 cm

7 1/8 x 2 3/4 in

MW.DST.P.139



Daniel Steegmann Mangrané

Masks

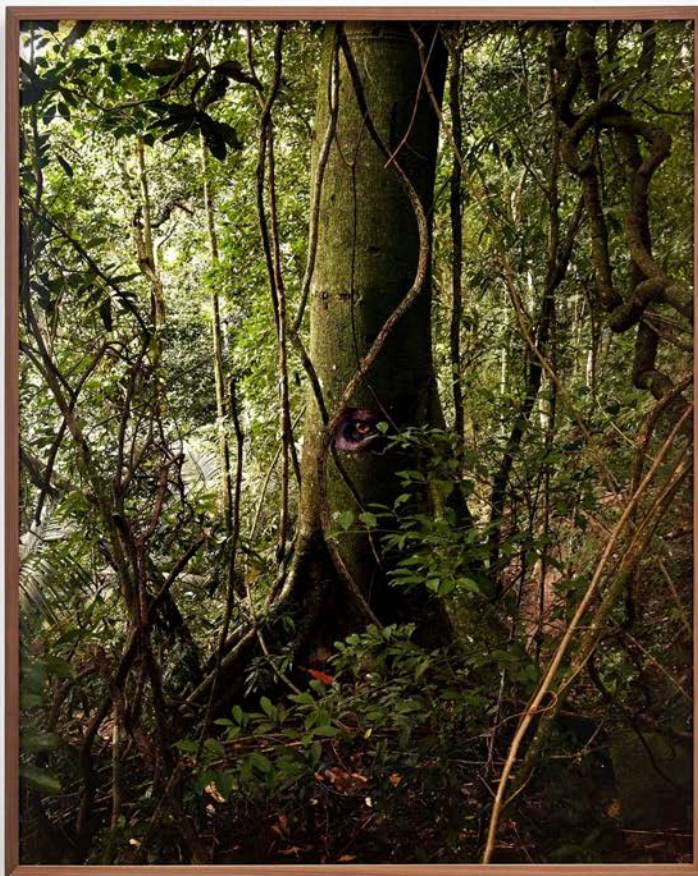
2012

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

"An animal is classified 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 that turn feral are cats, dogs, horses, and pigs. Once companion species, when the pact established thousands of years ago by codomestication is broken, they have the ability not to go back to being wolves, their wild ancestors in the case of dogs, but to become something else. They become feral. Claude Lévi-Strauss coined the concept of *pensée sauvage* (not *la pensée des sauvages*, as we are often reminded), a type of "untamed" thought, kept alive in the modern western world within "natural reserves" of art, as he would say: Dogs are not often considered wildlife; they are mostly a species-with-humans. Messmates. That does not mean they could not experience their own kind of *pensée sauvage* – or even a domesticated thought, who knows. But what mode of thought is expressed when these two worlds collapse, 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



Daniel Steegmann Mangrané

Bicho escondido

2019

oil on photo printing

34.8 x 22.7 cm

13 3/4 x 9 in

MW.DST.434



Daniel Steegmann Mangrané

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

2025

Arts of the Earth, Guggenheim Bilbao, Bilbao, Spain

ROOTS, Fondation Opale, Lens, Switzerland

Le secret des secrets, Sans Titre, Paris, France

Historias da ecologia, MASP, São Paulo, Brazil

Sex in space, Isla Flotante, Buenos Aires, Argentina

Terraphilia, Thyssen-Bornemisza, Madrid, Spain

Clear, Lucid, and Awake, Art Sonje Center, Seoul, South Korea

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

Réalisme Magique, Wiels, Brussels, Belgium

TONO Festival, Mexico City, Mexico

Why Look at Animals, The National Museum of Contemporary Art, Athens, Greece

Matter Matters, Designing with the world, DHuB Barcelona, Spain

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, Bruxelles, Bélgica

2022

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

Nature humaine, Fondation Vincent van Gogh, Arles, França
Under 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, Venezia, Italia

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

Lacrima 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, Maastricht, The Netherlands

A sedução de uma vírgula bem colocada, Museu de Arte Contemporânea 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, Nouveau Musée National de Monaco, Monaco

Cosmic Spring, Centre Pompidou, Metz, France

Pachamama, InSitu, Berlin, Germany

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

Biotopia, Kunsthalle Mainz, Germany

Canibalia (Redux), Hangar, Lisbon, Portugal

Pedra no céu, 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 aqui 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, Nouveau 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, MaisterraVabuena, Madrid, Spain
Tunnel Vision, Momentum Biennale, 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, Guangzhou, 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, Paris, 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 Künste, 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 Corriás Gallery, London, United Kingdom
Fisicisms, Universidad 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, Warsaw, 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 iminência das poéticas, 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

Colección JUMEX

Lafayette Anticipations – Fondation Galeries Lafayette

CPPC – Colección Patricia Phelps de Cisneros

Fondazione Morra Greco

FRAC Alsace

FRAC Île-de-France

Fundação Serralves

Fundació la Caixa

Fundación Jumex Art Contemporáneo

Kadist Art Foundation

MACBA – Museo de Arte Contemporáneo de Barcelona

MAM – Museu de Arte Moderna do Rio de Janeiro

MUSAC – Museo de Arte Contemporáneo de Castilla y León

Museo de Arte Moderno de Medellín

Museu de Arte Moderna de São 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



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