



## Eduardo Basualdo Selected Works

PSM  
Schöneberger Ufer 61  
10785 Berlin

PHONE +49 30 246 492 00  
EMAIL [office@psm-gallery.com](mailto:office@psm-gallery.com)  
WEB [www.psm-gallery.com](http://www.psm-gallery.com)  
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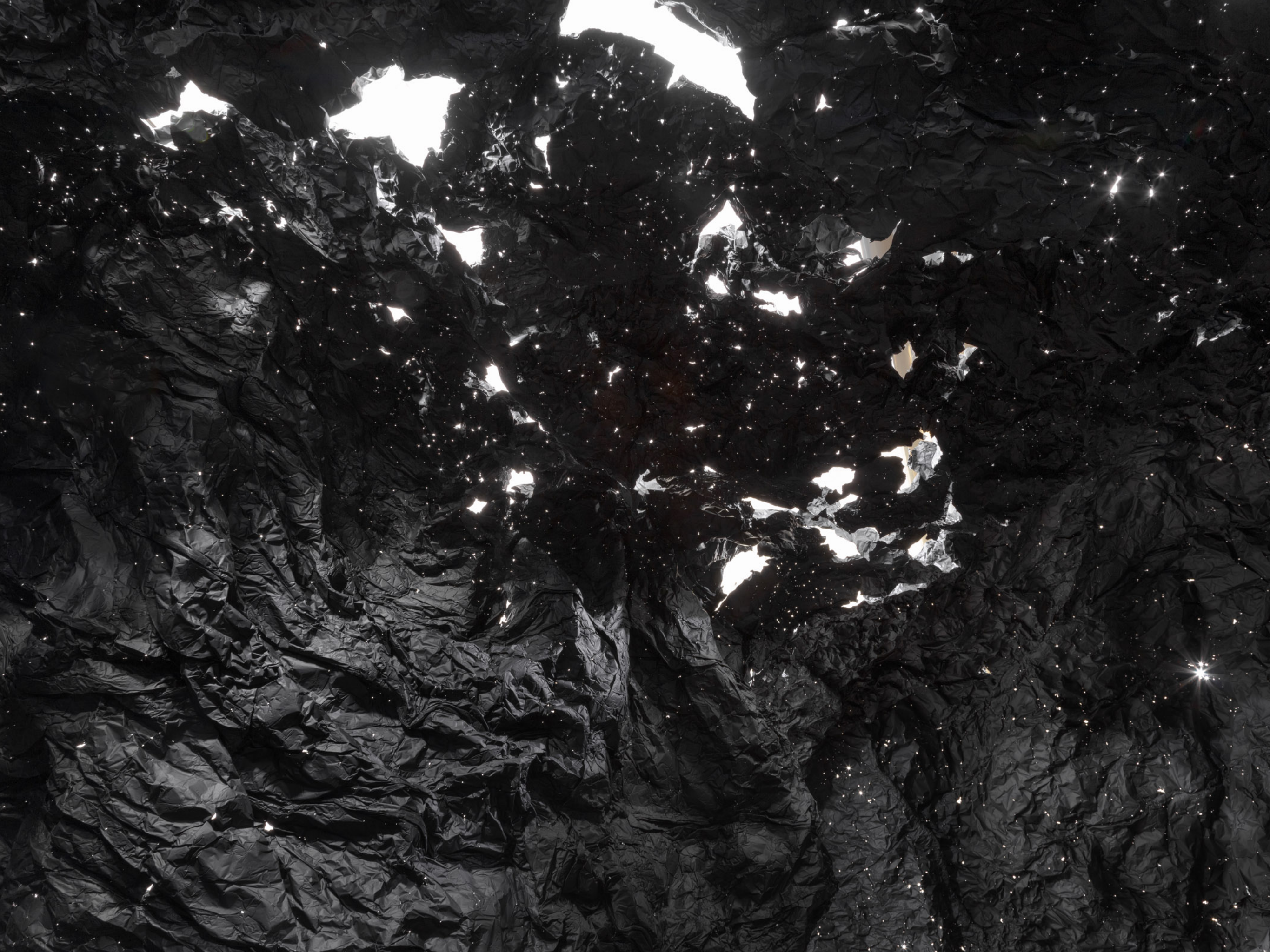




Standing tall from floor to ceiling, the matte-black, obdurate mass resembles a meteorite. Skirting gingerly around its perimeter, you will find a slim opening that leads to the behemoth's center. From here, the rock looks less substantial: Thousands of perforations form a galaxy of light. To create this and other works, Eduardo Basualdo manipulated large sheets of Cinefoil, a black aluminum foil used to block light in stage productions. The resulting objects borrow theatrical techniques to play with viewers' expectations.

**Estanque (Pond), 2020**  
Black aluminum foil, wood, wire







## La Caída (The Fall)

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2020

Metal bars

In one of Basualdo's ongoing bodies of work, he fabricates barriers that emulate the tall steel-bar gates typically found in prison cells. They seem impenetrable from a distance, but as one approaches, they see that the spaces between the bars is in fact wide enough to accommodate passage. In his world of easily permeable gates, Basualdo reveals the absurdity of institutional structures designed to restrain. While barriers and fences may posture as inherent features of a landscape, they are exposed as arbitrary acts of control when they are physically overcome. The limits have limitations. Basualdo's work considers these limitations: of experiencing life through only one body; of the conditions architecture places on our habits and movements; and of human understandings of existence.











**Brumaria, 2020**  
black aluminium (cinefoil)

# Brumaria

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2020

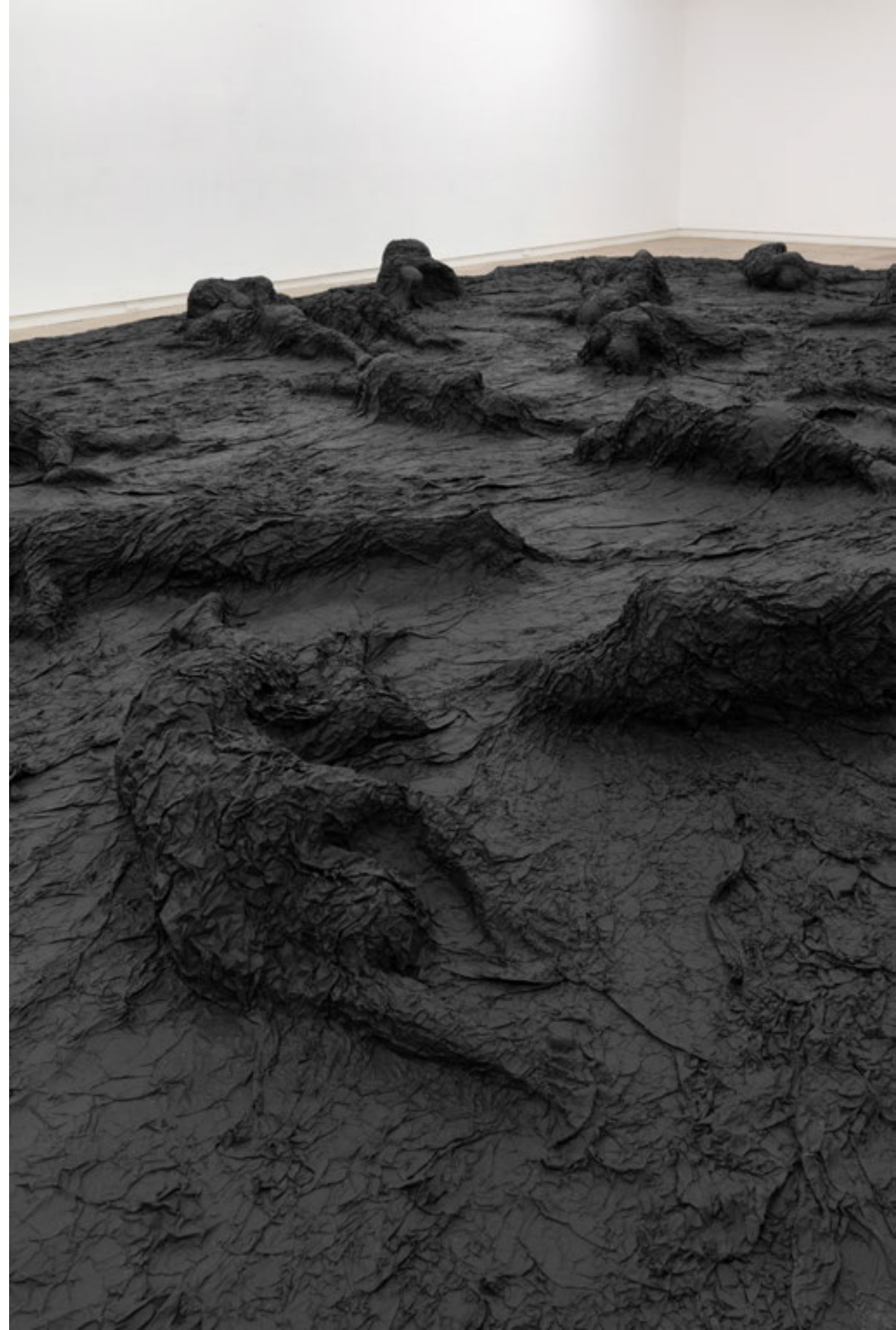
Black aluminium (cinefoil)

Sprawling across the floor, the crumpled foil of Brumaria resembles magma, enveloping what seem to be humans. To make this work, the artist had people lie on the floor while he carefully sculpted his material around their prostrate forms. Taking in the haunting result is akin to stumbling upon a battlefield littered with the dead. Unlike in Estanque (pond), no lightness counters the heavy tone; the viewer is left to imagine what the prone models must have felt as the artist encased them in the sharp, obfuscating foil.

Working in a wide range of materials, from steel and paper to mirrors and textiles, Basualdo creates architectural structures and mysterious, uncanny objects. His works are often large-scale installations that immerse—and sometimes overwhelm—viewers.

Many of Basualdo's recent works have been crafted from Cinefoil, a matte-black aluminum foil used in theatre productions to absorb light, which he shapes into immense organic forms that resemble volcanic boulders, scorched earth, or rippling black holes. They're landed meteorites still eclipsing light and space. They're archeological excavations of curled, fossilized bodies captured under hardened ash. They swallow light into vast tracts of darkness while also creating pinprick constellations where the foil has been worn down and punctured. They appear to be dense and immovable but are actually lightweight and flimsy when handled. They are imposing and alien.

The origins of Cinefoil point to the broader influence of theatre for Basualdo. Like in a theatre's black box, where audiences may be at once lost in the story before them and acutely aware of their bodies (don't cough; don't fidget), Basualdo heightens the viewer's awareness of their own physical presence while their mind is carried to alternate realities.





## Razón y Fuerza (Reason and Strength)

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2020

black aluminium (cinefoil), LED light, weigh mechanism

Razon y Fuerza (Reason and Strength) is a bare, blinding LED fixture with a large, roughly constructed Cinefoil shade suspended above it. A pulley system mechanically raises and lowers the cover over the light at regular intervals. The optical effect is so harsh that the brief eclipse is a relief. Here, the Cinefoil is not menacing or suffocating, but protective.







**Razón y Fuerza (Reason and Strength), 2020**  
black aluminium (cinefoil), LED light, weigh mechanism





**Párpados (Eyelids), 2020**  
Viole curtains inside and outside of windows  
dimensions variable  
Exhibition: Free Will, PSM, Berlin 2020

VIDEO





The work consists of two voile curtains installed at both sides of a glass window pane. The indoors curtain will remain still while the one on the outside moves with the wind. The simple and uncoloured voile of the curtains makes it possible to see how one moves through the other.

To look into an eye. The eye of someone else or oneself's eye in a mirror. A veil on each side of the transparent glass pane makes direct contact impossible. Accidentally, an internal movement coinciding with one outdoors may allow for a visual through. In the meantime, the curtains stir untimely.

**Párpados (Eyelids), 2013**

Voile curtains inside and outside of a window  
dimensions variable

Exhibition:  
Fundación PROA, Buenos Aires, 2013

VIDEO





*Voluntad* is a kinetic installation. It consists on a classic garage gate installed in the middle of the room dividing the space into two halves. The gate automatically moves from one wall to its opposite one, closing one side and opening the other at the same time. All the time both sides of the gate remain linked by a passageway. The location of this passageway is what changes.

**Voluntad (Will), 2016**  
Metal gate, motor, rail 220 x 780 x 160 cm  
Exhibition: Free Will, PSM, Berlin 2020

VIDEO



# Voluntad (Will)

2016

Metal gate, motor, rail

220 x 980 x 160 cm

Voluntad is a solid-metal paled gateway, which slowly moves back and forth. With its sheer size and its mode of construction in dark-painted metal it recalls entrance gateways such as tend to be found for security purposes at the entrances to commercial or state-institutional property. Transported from the external space of such contexts into the internal space of an art gallery, the gateway seems out of place – and yet no less intimidating. At the same time, the effect is one of internal and external space being interchanged. The demarcation does, however, not form a complete barrier, because the moving gate always opens up half of the boundary or border that it delineates. What we are faced with is a mobile, porous boundary, which is thus not without a certain absurdity. Though not averse to the absurd, Basualdo's concern, however, is to instil a consciousness for the porosity of borders and boundaries – a phenomenon of which world events, both past and present, offer sufficient examples. His work alludes also, however, to the opening, shutting, and shifting of borders on the level of subjective experience, of interhuman relationships and hence of social and, in the final analysis, political processes. His works make us aware that beyond and apart from binary schemes of exclusion and inclusion nothing remains as it is.

The very term *voluntad* inherently implies the concept of 'freedom' and Basualdo's installation makes reference both to outer, physical freedom and to its constant close relation, the inner freedom of the individual. By means of its investigation into the porous nature of boundaries Basualdo's works, however, also raise the vexed question as to the freedom of the will and thus to its boundaries and limits as being in a dynamic state of constant shift and permeability.



Exhibition view:  
Picasso and the Exodus - A Spanish History of Art in  
Resistance Les Abattoirs, Musée - Frac Occitanie,  
Toulouse, France, 2019



# Capital

VNH, Paris, 2016



Inside and outside. The fundamental dichotomy simultaneously excludes and integrates, inviting introspection while demanding action. When the delicate tension between these perceptions is lost, a sense of deep estrangement takes control of experience. What happens next is the substance of **CAPITAL**, Eduardo Basualdo's first exhibition at VNH Gallery.

The bareness of the general installation becomes a main feature in pieces like *Intemperie* (Outdoor) where the image of a landscape surrounds a single metal pipe. Through the picture, the piece claims both inside and outside as its own, while the steel supports everything above and beneath it. Out of it all, the viewer becomes a weightless observer, expelled from the linear paradigm that he used to rule, challenged to find new ways of protection.

In an adjacent wall, *Pasivo* (Passive) offers a dubious lifesaver in a black grille with all bars but one cut by the middle. The horizontal wounds inflicted in the pipes bring to mind ideas of tension and an aggressive, yet incomplete, break with reality.

While in most pieces the viewer perceives rigid limits and breaks, in works like *Pasaje* (Passage) he is allowed to dwell on the elasticity of the space, oblivious to the invisible barriers that threaten an experience that could, if damaged, be healed (*Siete Puentes* - Seven Bridges).

In the following gallery, a metallic fence activates automatically at even intervals, closing as it opens, opening as it closes. The size and heaviness of *Voluntad* (Will) emphasises the absurdity of the action it performs, as the viewer can easily come and go through the door that remains open at either side of the moving structure.

The word capital comes from the latin caput, meaning 'head', the top part of an animate body. As the heads of countries, state capitals struggle today to connect with their bodies, with obsolete structures cutting between parts, threatening instead of protecting experience.

Acknowledging that such control is senseless in an era of extreme porosity, Eduardo Basualdo invites the viewer to grasp the excitement and disorientation that surfaces when such limits are abolished.

by Marisol Rodriguez



# Intemperie (Outdoor)

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2016

Metal pipe, print

345 x 5.5 cm

This work consists of a round metal pipe that goes from floor to ceiling. At eye level a painting of a landscape with the horizon surrounds the pipe completely generating a continuous infinity. The horizon that is commonly around us is here confined in a cylinder and us out of it.





## Break of Day, 2015

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Synthetic enamel, metal

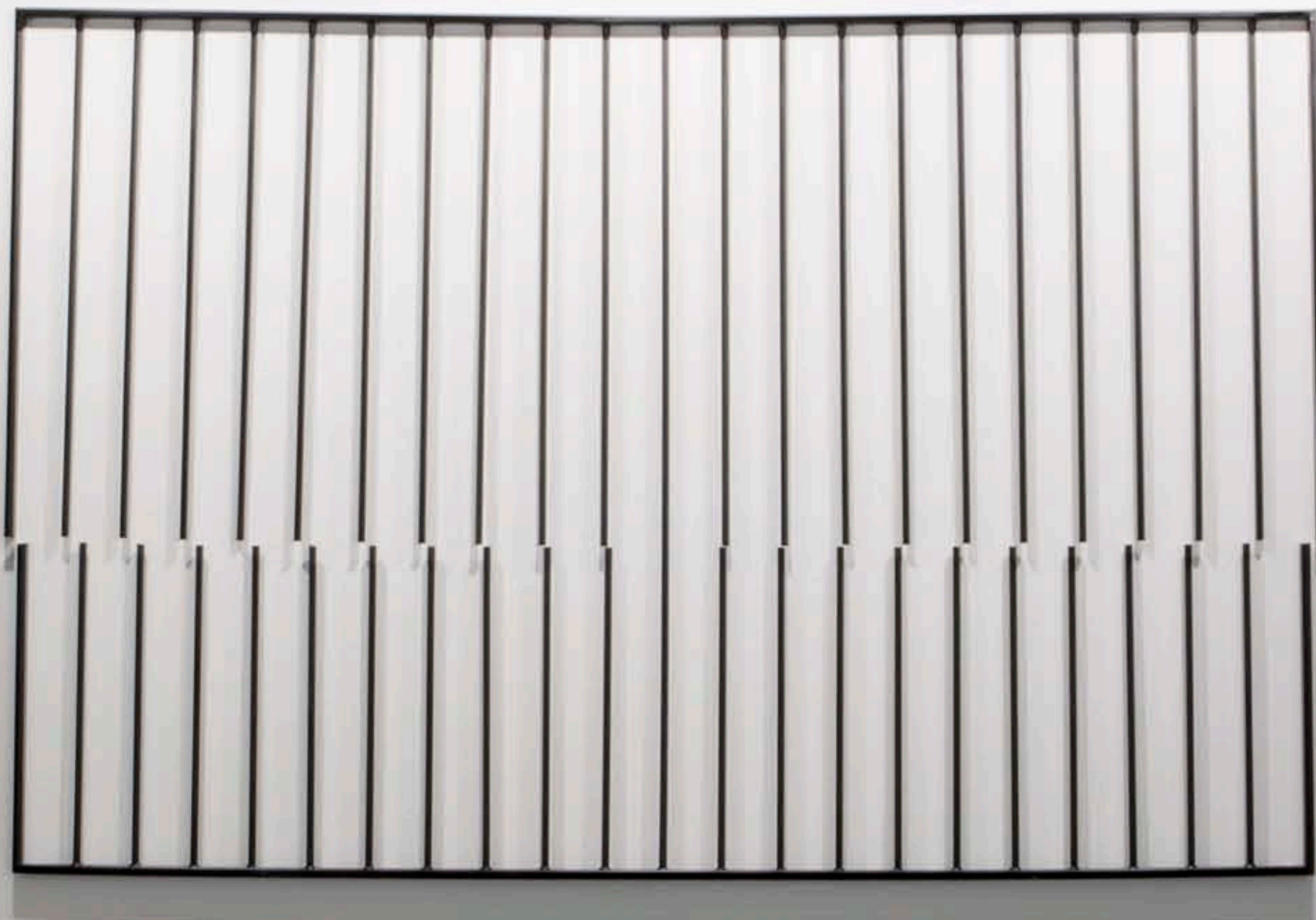






**Break of Day, 2015**  
Synthetic enamel, metal





This work consists of a black grille installed on the wall as if it were a window. All the bars of the fence have been cut except the central one. The gate remains attached by this single bar.

**Pasivo (Passive)**, 2016  
Metal grid, painted with Black  
synthetic enamel 190 x 300 x 3 cm



## Pasaje

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2014

Pintura transparente, vidrio, metal, luz

100 x 150 cm

La impresión de una paloma en una ventana proyecta su sombra en la pared.







**Pasaje (detalle)**, 2014  
Pintura transparente, vidrio,  
metal, luz 100 x 150 cm





## Incisivo (Incisive), 2016

Graphite on paper  
PSM, Berlin

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Incisive consists of a large drawing that covers the walls of the exhibition space. The paper on which the work has been made is extremely thin, almost translucent, and on it bars reminiscent of a prison cell have been drawing a way creating a cage within the gallery. Using frottage to make the drawing, Basualdo put paper on top of a solid piece of metal and made an impression of its volume and shape by hand with graphite.

Incisive is an installation that combines two elements that by their repetition and naturalisation have become almost invisible to us: metal bars and the white cube. The first element, the bars, can be found in the urban landscape throughout the world, and are the physical expression of the absence of contract between people. We could say that for every metal gate we see there is an agreement that did not work. The second element, the white cube, is point zero of the art world. It has become the naturalised convention that art happens in those spaces; where we see white walls we see emptiness. Incisive seeks to scratch the surface of these conventions in order to put them in evidence. It is like biting a coin with our teeth in order to measure its resistance and to try to recognise whether it is real.





## Incisivo (Incisive), 2016

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Exhibition View PSM, Berlin



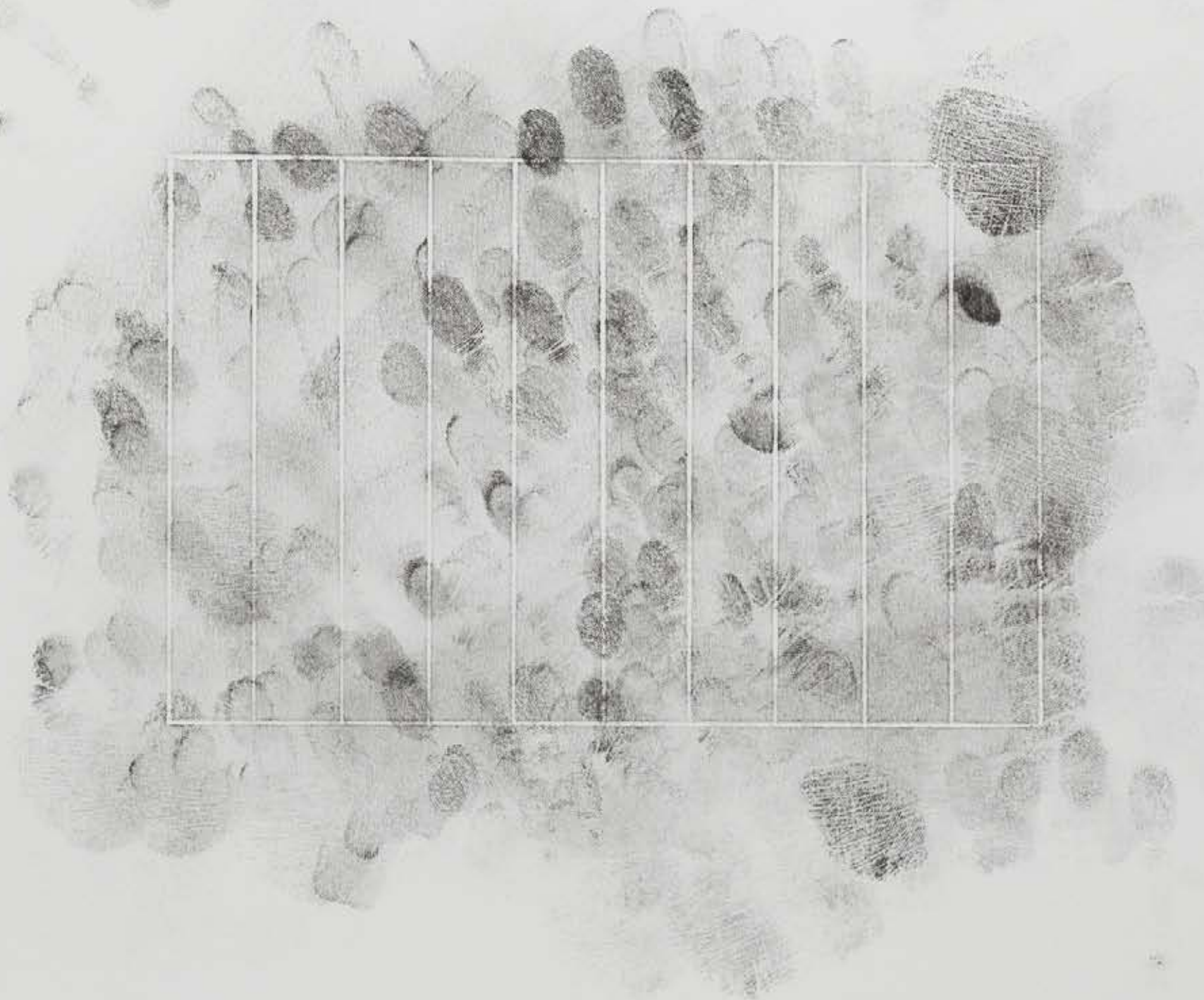


## Incisivo (Incisive), 2016

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Exhibition View PSM, Berlin

**Oración, 2016**  
29.7 x 42 cm  
Ink and Dry Tip on Paper





# Infinito

2015  
Grafito sobre papel

A medida que avanza la palabra 'infinito' sus letras se pierden en el blanco de un papel.

INFIN

# Juramento

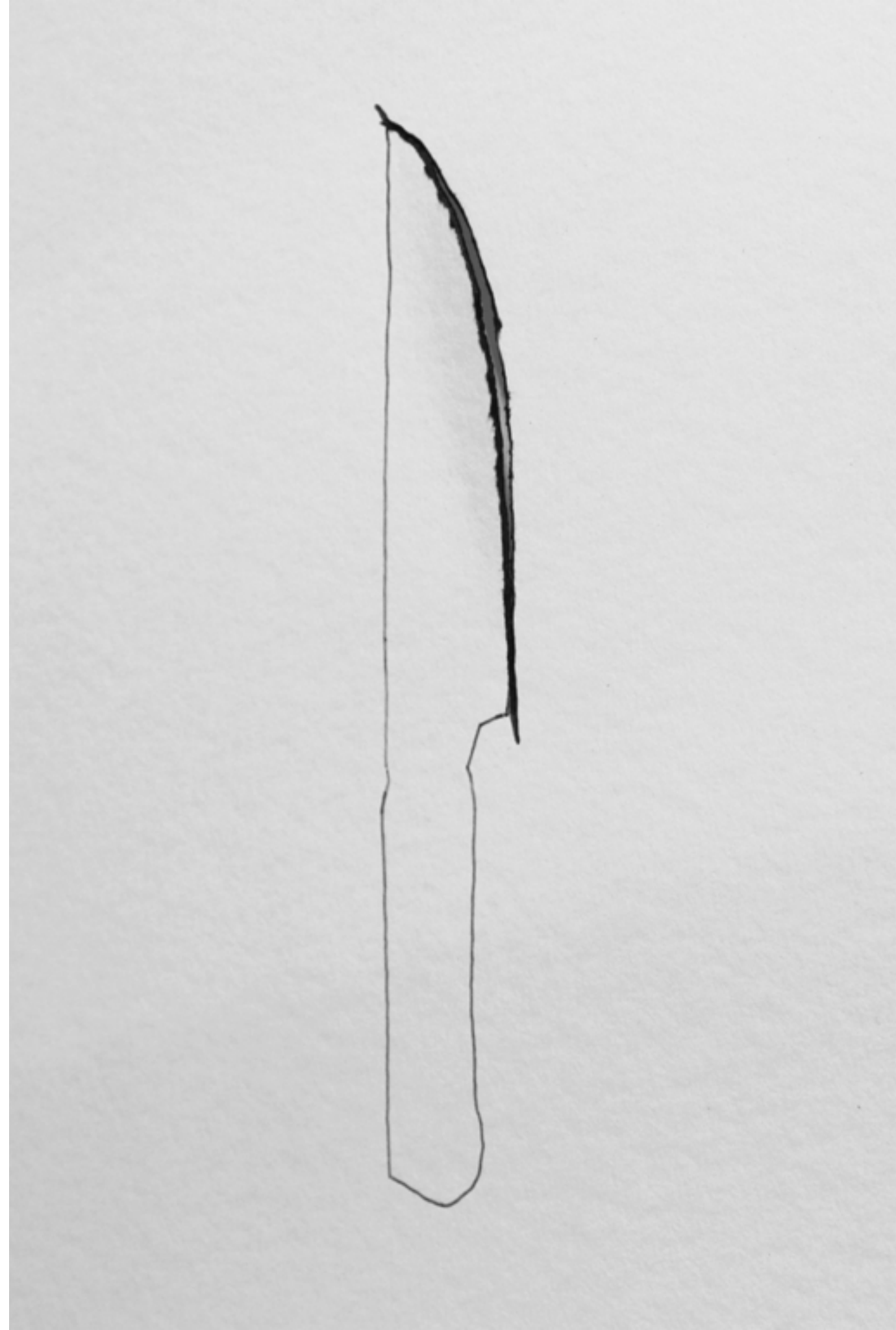
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2013

Boligrafo sobre papel

50 x 70 cm

El filo de un cuchillo dibujado es tantas veces repasado que la hoja termina cortándose.





# Indivisible

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2016

In this project, architecture and human body get confused. The space is elastic, the viewer's body generates a place where there was none before. If the previous work of the artist sought to break the logic of architecture as a limit, these pieces dilute the rule, generating an indivisible unity between body and space.

*Indivisible* consists of a passable wall to which viewers can access by only peeling off a plastic skin that covers its entire surface. Entering by one of its edges visitors have the opportunity to transit a virtual space that unfolds as they move along.

Exhibition: Eter, Ruth Benzacar Galeria, Buenos Aires, 2016





Indivisible , 2016

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# Primeras Nieves

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2016

The outer side of a beam exiting the wall is covered with a thin sheet of paper. The contact area between the two which is shaped like the letter "I", transpires.





Primeras Nieves, 2016





## Puente Levadizo

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2016

A wall with an opening is divided in the middle by dropping one of its faces forward and one backwards. A steel cable that crosses the walls from side to side keeps them in balance. The line drawn on the floor by the wall grows up becoming space.



## Puente Levadizo

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2016





## Puente Levadizo

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2016

# All the worlds futures

La Biennale di Venezia

56th International Art Exhibition 2015

Curador: Okwui Enwenzor

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La instalación consiste en cuatro trabajos autónomos que Okwui Enwezor eligió para exponer en el Arsenale en la Bienal de Venecia.

Las piezas presentadas exploran la posibilidad que tiene el ser humano de interactuar con el mundo material. La imaginación, el tacto y el lenguaje se presentan como los principales canales que poseen los hombres para transformar su realidad. Los trabajos pueden ser leídos como ejercicios que ponen en evidencia el impacto de estas herramientas sobre las estructuras que nos rodean. Parecen responder a preguntas improbables semejantes a cómo atravesar una puerta con la yema de los dedos? cómo quebrar una viga de hierro con un papel y un lápiz? o cómo poner en evidencia el poder de la palabra?





## Grito

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Sobre cinco columnas de metal instaladas en el espacio se repite el mismo procedimiento. Se coloca un papel arrugado sobre ellas, se traza el frottage de la barra metálica sobre ellos con un grafito. Se despliega el papel. Se exhibe cada papel sobre una columna sujeto con dos imanes en sus extremos.

2014  
Metal, grafito sobre papel  
Dimensiones variables del piso al techo  
Papel 150 x 100 cm



## Alba [Daybreak]

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Una alta puerta de madera permanece erguida en medio del espacio. El centro de la puerta ha sido en parte desintegrado por la acción de una mano o de alguna herramienta.

2014  
Madera y metal  
81,5 x 215 x 5 (base: 75 x 81 cm)







**Alba [Daybreak], 2014**  
Wood and metal  
81,5 x 215 x 5 (base: 75 x 81 cm)

## Amenaza

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Sobre una mesa de madera un mango de cuchillo proyecta la sombra de su filo invisible.

2014  
Plastico, grafito, madera y metal  
90h x 100 x 67 cm







**Amenaza [Threat], 2014**  
Plástico, grafito, madera y metal  
90h x 100 x 67 cm

## Reparación

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2014  
Vidrio, cuerda y marco de metal  
66 x 86 cm

Nudos sobre cristales de vidrio.







**Reparación (Detail), 2014**  
Vidrio, cuerda y marco de metal  
66 x 86 cm

# Reflujo

Centro Cultural de la Memoria H. Conti

Buenos Aires, 2014

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Esta instalación fue producida especialmente para el Centro Cultural de la Memoria Haroldo Conti, un espacio cultural instalado en el mismo predio donde funcionó el mayor campo de concentración de la Argentina. A pesar de los años pasados y de la intensa actividad cultural desarrollada en este sitio desde su recuperación, la sensación de estar en el mismo centro donde sucedió el espanto no deja de impactarnos a los visitantes. Al recorrer las calles y los edificios del predio uno no puede evitar imaginar su fisionomía durante los años de la dictadura. Los tiempos se superponen sin solución de continuidad generando un limbo que nos permite estar aquí y allá al mismo tiempo.

La instalación está compuesta por dos piezas:

Línea de tiempo consiste en una cuerda negra instalada de piso a techo. A cierta altura la cuerda comienza a enredarse formando un gran nudo.

Antipersonal, una enorme cantidad de relojes con sus números borrados que se extiende a lo largo de todo el piso de la sala dificultando el tránsito de los espectadores. Las agujas de los aparatos giran indicando una hora indefinida.







**Reflujo, 2014**  
Instalación con relojes sin números y cuerda



**Antipersonal, 2014**  
Instalación con relojes sin números



# La Isla

Comisionada por la 10ª Bienal de  
Gwangju “Burning Down the House”  
Korea, 2014  
Curadora: Jessica Morgan

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Burning Down the House explores the process of burning and transformation, a cycle of obliteration and renewal witnessed throughout history. Evident in aesthetics, historical events, and an increasingly rapid course of redundancy and renewal in commercial culture, the Biennale reflects on this process of, often violent, events of destruction or self-destruction—burning the home one occupies—followed by the promise of the new and the hope for change.

In the 1930s the critic Walter Benjamin coined the term ‘Tigersprung’ (the tiger’s leap) for a new model of history where the past is activated in and through the present within a culture industry that demands constant renewal. What can the ‘Tigersprung’ mean for today’s ‘tiger economies’ like South Korea in a context where economic and political powers deliver the eternally new of fashionable commodities and industrial progress at the apparent expense of a cultural past?

Burning Down the House looks at the spiral of rejection and revitalization that this process implies. The theme highlights the capacity of art to critique the establishment through an exploration that includes the visual, sound, movement and dramatic performance. At the same time, it recognises the possibility and impossibility within art to deal directly and concretely with politics. The energy, the materiality and processes of burning — the manner in which material is changed and destroyed by flames into the residue of dramatic interventions or remnants of celebrations — have long informed artistic practice. The transformative powers of fire are central to the way in which this exhibition has been imagined.

Rather than a simple reference to a leftfield pop anthem from the early 1980s, the title reflects the double significance of the proposed Biennale-concept. By fusing physical movement with political engagement, it animates the concept for the decennial of the Gwangju Biennale. When the US-Band Talking Heads were debating the title and chorus of ‘Burning Down the House’, their most recognised track, members of the band remembered being at a Funkadelic-concert where George Clinton and the audience swapped calls to ‘Burn Down the House’. This hedonism by the P-Funk crowd on the dance floor was then turned into an anthem of bourgeois anxieties by the New York-based band. This dual meaning of pleasure and engagement serves as the defining spirit of the 10th Gwangju Biennale.

Burning Down the House examines the potential of art as movement, by exploring the efforts made by contemporary artists to address personal and public issues through individual and collective engagement, as well as demonstrating how challenging these efforts and their impacts have become. Contrary to museums, with their often hegemonic cultural policies and interest in denoting legacies and traditions, the biennale is a mobile and flexible event, which offers a spectrum of creative expressions that are immediate, contemporary and topical, making the proposed debate of art as movement fitting for the space of Gwangju — both geopolitically and as an institutional alternative.











**La isla (The Island) [Copia exposición], 2009 - 2014**  
Instalación con madera quemada, bonsais muertos, lámparas,  
esculturas colgantes y dibujos.





**La isla (The Island) [Copia exposición], 2009 - 2014**  
Instalación con madera quemada, bonsais muertos,  
lámparas, esculturas colgantes y dibujos.





**La isla (The Island) [Copia exposición], 2009 - 2014**  
Instalación con madera quemada, bonsais muertos, lámparas,  
esculturas colgantes y dibujos.

# Testigo

Galeria Luisa Strina

Sao Paulo, 2013

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“The link is an element that functions within a group. Here, outside its chain, without any function and isolated, it illustrates and personifies the state of uncertainty of those who will go through the tests of the installation “Testigo” [Witness] by Argentine artist Eduardo T. Basualdo. If we think of ourselves as links in a larger chain, we understand that the only way to see it is by being outside of it. Conceived especially for the main room of Galeria Luisa Strina “Testigo” is inspired by the initiation rites of primitive societies and presents a set of seven large-format artworks made up of walls, steel grids and mirrors, which, like a series of tests, is imposed along the extensive room, inviting the spectators to move through it with their bodies in search of transformation, in a process where they stop being protagonists and become witnesses, not only of their own condition but of the circumstances of this specific period in which we are living.”

—Mousse Magazine and Publishing. September 2013.







**La noche en mitad del día, 2013**  
Durlock, pared, espejos  
3 x 4 x 3.5 m



Vista, 2013





**Mar Abierto, 2013**  
Reloj sin números  
40 x 40 cm  
Ed of 3 + 1 AP

# Sky

FIAC with PSM

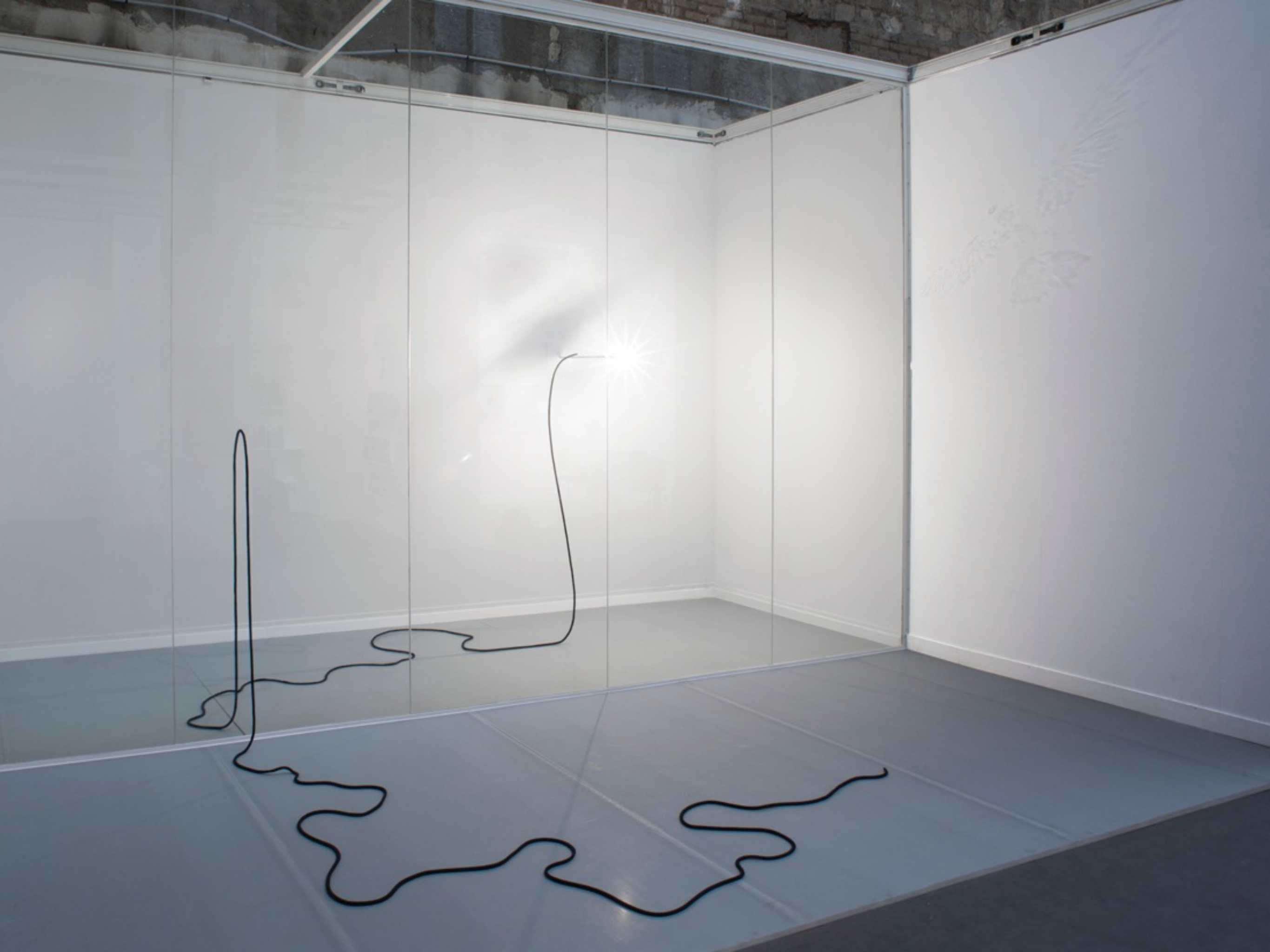
Paris, 2013

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Drawing on his education as both a scenographer and puppeteer, Eduardo T. Basualdo creates theatrical installations engaging the viewer in staged scenarios with underlying metaphorical meaning. His work often examines limits, be it in physical or mental form. In the installation SKY, specifically commissioned for FIAC, this research around intermediate states is conducted through the material glass. A light print of a bird's body is placed on a glass-wall dividing the gallery's booth into two spaces – an open and a closed area. A strong lamp spotlights this print from the inside of the closed space, creating a shadow of a flying bird onto the wall outside of this glass box. The print takes reference to natural imprints of birds on windows – an imprint of the lacking awareness of the barrier between two spaces, which led the bird towards death. A string running through a small hole in the glass connects the two spaces, the passage between the inside and the outside, between here and there. Opposite to the bird's accidental flight the string overcomes the barrier, like the light that transports the physical memory of the bird as a shadow.









**Sky, 2013**  
Instalación con vidrio, cuerda y luz



# The End of Ending

PSM, Berlin, 2012

“What happens when we arrive at an exhibition and, instead of finding some object or objects on which to focus our viewing experience, the object itself frustrates that effort?

This is what happens when engaging with Eduardo Basualdo’s *The End of Ending*, 2012—which does have to be engaged with, consisting as it does of a large black object that almost fills the entire gallery. The piece imposes itself not only into the gallery, but also into the viewer’s personal viewing space with its striking scale, which has a decentralising effect by forcing the navigation around the work to act as a new conduit for viewing: In order to find what’s around its crumpled surface, one must crouch, hunch, and touch. That said, the work is impressive not merely because of its size; it also has an organic quality that piques our inquisitiveness. Walking around the inflatable structure, you can see its active movement, and hear its subtle shifts, almost as if it has a life of its own.

Made with a thin, black metal foil used by lighting technicians in the film and theatre industries, the piece was formed by laying out such strips and folding the edges together, inflating it to fit the space, then forming it into shape using a homemade tool. Its folds make it look like a giant alien rock, but its motion makes it appear to be breathing. Basualdo has used this material for site-specific sculptural installations before, sometimes using a motor or sound, adding a dramatic effect. But here the work is not overly theatrical; rather, the interiority of the object is brought outward by using the space between the sculpture and the gallery.”

—Artforum by Aaron Bogart. February, 2010.





**The End of Ending, 2012**  
Aluminio negro  
4 x 8 x 4 mts



# El silencio de las sirenas

11th Biennale de Lyon "A Terrible Beauty is Born"

Lyon, France, 2011

Curator: Victoria Noorthoorn

The installation *El Silencio de las Sirenas* (The silence of Sirens) commissioned for the 11th Biennale de Lyon 2011, consists of a resin made basin from which dark coloured water flowed every two minutes in a slow movement that was simultaneous to dimming lights. "Eduardo Basualdo's works set out to unbalance our understanding of the world. Using water, electricity, emptiness, plants, wind or light, he presents us simultaneously with the playful and the strange, as if in a kind of tragic fairytale.", Victoria Noorthoorn.

"[...] In the first floor, under a dim light, the selected works that examine death, labour and war contribute to create an atmosphere of cruelty, desperation and violence. Breath, a piece by Samuel Beckett, the shortest in the history of theatre, presents a rug of trash. The lights go off. After hearing a heavy breathing, a flash turns the expectations blind and the piece is over. [...] After seeing this, all the rest around it is even darker. Puxador, the work by Laura Lima, a naked and chained man who tries in vain to move the room's columns, reminds us of the Sisifo myth. And the fifty-five coffins laid on top of one another by Barthélémy Toguo, metaphorically representing the situation of the fifty-five African countries, give evidence of its existential connotations. This is why, arriving at Eduardo Basualdo's work is a relief. Although he recreates what he imagines to be the result of a collision between the Earth and the Moon, his work is a romantic and sublime landscape. A huge crater is intermittently filled and emptied with a purpure water. When its bare, it is possible to walk though the arid landscape. As it fills up, the peace of the pond and its reflections enchant, and the forces that start pulling back fascinate [...]"

—Página 12, RADAR, Lyon d'Or by Lucrecia Palacios. October 16th, 2011.







**El Silencio de las Sirenas, 2011**  
Resina, agua coloreada, bombas, tuberías  
15 x 12 m



# El silencio de las sirenas

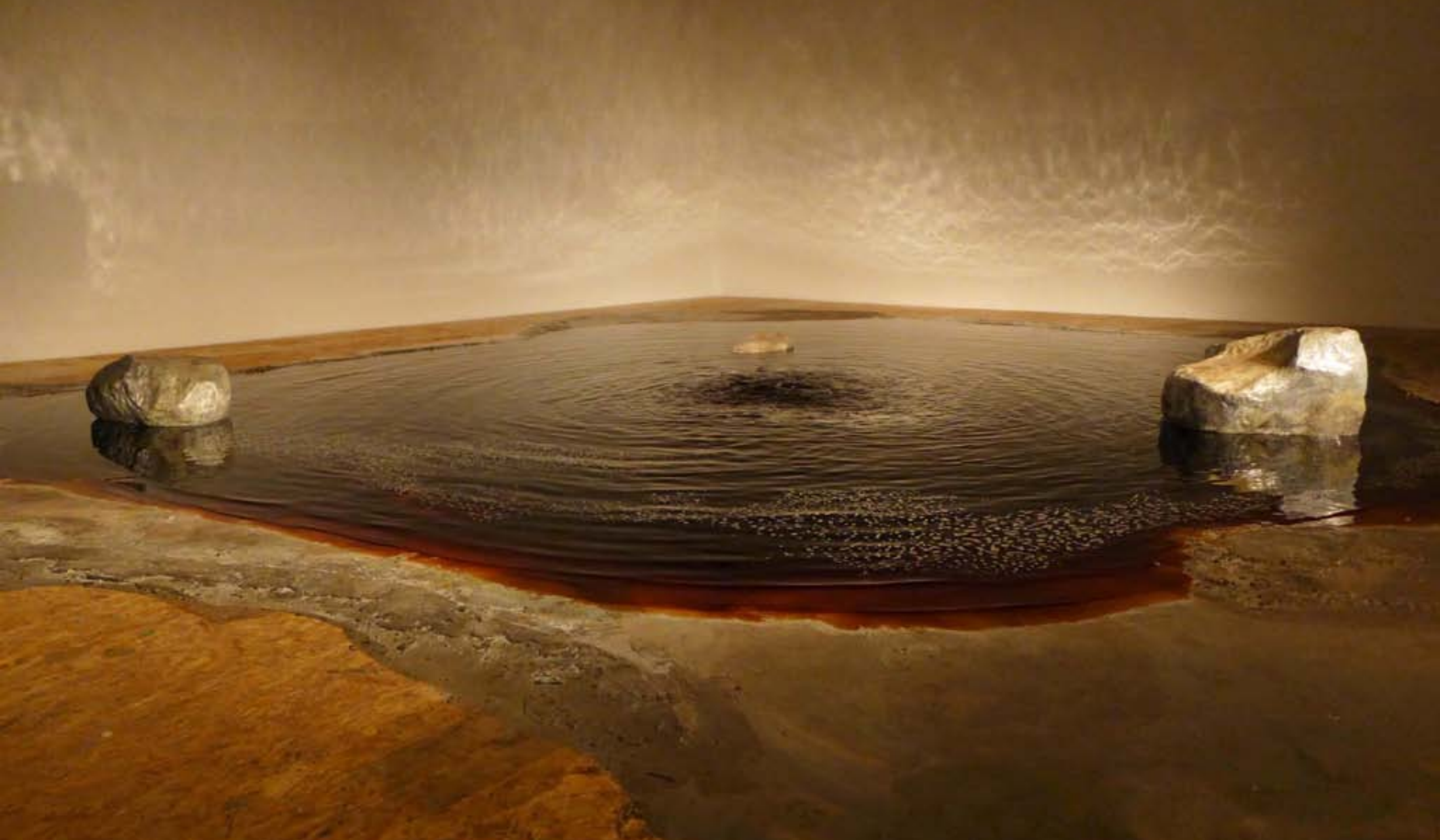
Museo de Arte Contemporáneo de Mar del Plata  
Argentina, 2014  
Curador: Rodrigo Alonso





**El Silencio de las Sirenas, 2014**  
Resina, bombas, agua negra





**El Silencio de las Sirenas, 2014**  
Resina, bombas, agua negra



## **EDUARDO BASUALDO**

Born in 1977 in Buenos Aires, AR. Lives and works in Buenos Aires, AR.

### **EDUCATION:**

**1999 – 2003**

Dilpoma, Fine Arts, Instituto Nacional de Artes Visuales, Buenos Aires, AR

**1995 – 1999**

Acting and Puppeteering, Teatro General San Martín, Buenos Aires, AR

### **SELECTED SOLO EXHIBITIONS**

**2020**

PSM, Berlin, DE

Casa Naranja, Córdoba, AR

**2018**

*La Cabeza de Goliat*, Les Abattoirs, Toulouse, FR

*La Cabeza de Goliat*, Usina del Arte, Buenos Aires, AR

*Perspectiva de Ausencia*, Site specific Project for Art Basel Cities Buenos Aires, AR

**2017**

*CasiNo / Sentido Único [One Way]*, Galeria Luisa Strina, São Paulo, BR

*Arena*, Museu Brasileiro de Escultura e Ecologia, São Paulo, BR

*Freelancer*, solo project en ArteBa Buenos Aires, AR.

*Remoto Control*, Museo de Arte Contemporaneo, Sorocaba, BR

**2016**

*Capital*, VNH Gallery, Paris, FR

*Eter*, Ruth Benzacar Galería de Arte, Buenos Aires, AR

*Lux*, with Provisorio-Permanente, Galería Nara Roesler, San Pablo, BR

**2015**

*Mirar la obscuridad*, with Provisorio-Permanente, Ruth Benzacar, Buenos Aires, AR **2014**

*Reflujo*, Centro Cultural de la Memoria H. Conti, Buenos Aires, AR

**2013**

*Teoria*, FRIEZE Frame with PSM, London, UK

*Sky*, FIAC Lafayette with PSM, Paris, FR

*Testigo*, Galeria Luisa Strina, São Paulo, BR

*Nervio*, Musée départemental d'art contemporain de Rochechouart, Rochechouart, FR **2012**

*The End of Ending*, PSM, Berlin, DE

artberlincontemporary, Berlin, DE



**2010**

*Hermética*, with Provisorio-Permanente. Galería Ruth Benzacar, Buenos Aires, AR **2009**

*Todo lo Contrario*, Ruth Benzacar Gallery, Buenos Aires, AR

*Niña Lágrimas de Cocodrilo*, with Provisorio-Permanente, Fondo Nacional de las Artes, Buenos Aires, AR

**2007**

*Azotado por el viento*, Galería Isidro Miranda, Buenos Aires, AR

**2006**

*Cabeza Rodante*, Museo de la Universidad de Antioquia, Medellín, CO

*Alguien Llama*, with Provisorio-Permanente, Ruth Benzacar Gallery, Buenos Aires

**SELECTED GROUP EXHIBITIONS****2019**

Secretos Compartidos, Centro Cultural Borges, Buenos Aires, AR

*Bienal Sur*, Riyadh, SA

*Picasso et le exilé*, Musée d'art Contemporain Les Abattoirs, Toulouse, F

*Inmediatamente antes y poco después de*, duracted by Heike van den Valentyn and Christina Sommer at Hotel des Immigrantes, Buenos Aires, AR

**2018**

*Cronicas del Sur*. Xippas, Montevideo, UY

*O lugar do centro*, Central Galeria, São Paulo, BR

**2017**

*Parientes*, Centro Cultural Parque de España, Rosario, AR

**2016**

*Secret Surface*, KW Institute for Contemporary Art, Berlin, DE

*Hacking Habitat*, Utrecht, NL

*The End of Ending*, at *Masterworks for the Hirschhorn Collection*, acquisition from the Hirschhorn Museum and Sculpture Garden, Washington, US

36th Art Festival Watou, Poperinge, BE

*Everything You Are I Am Not*, Mana Contemporary, Jersey City, US

**2015**

*All the World's Future*, 56 Biennale di Venezia, Arsenale, curated by Okwui Enwezor, Venice, IT

*Risk*, Turner Contemporary, Margate, UK

*Film International: Summer 2015*, Eduardo Basualdo, Tanya Busse & Emilija Skarnulyte, Brigid

McCaffrey & Pallavi Paul, Whitechapel, London, UK

*My Buenos Aires*, La Maison Rouge, Paris, FR

XII Bienal de La Habana, Havana, CUB

**2014**

*Teoria* (La Cabeza de Goliath), Palais de Tokyo and SAM Art Projects, Paris, FR

*Dreamer's Field*, Frieze New York | Sculpture Park, US

*EL Silencio de las Sirenas*, MAR, Mar del Plata, AR

*Burning down the house*, Gwangju Biennale, Gwangju, KR

*Ruth Benzacar*, Xippas Galeria, Paris, FR

*Teoria*, Fundacoa Calouste Gulbenkian, Lisboa, PT

*Eyelids*, OK Center for Contemporary Art, Linz, AU

*Cromofobia*, curated by Teresa Riccardi, MACBA Museu de Arte

Contemporáneo de Buenos Aires, AR

**2013**

*Salvador for Of Bridges & Borders*, Valparaiso, CL

*La Fuga*, Solo project for ParC Art Fair, Lima, PE

**2012**

*El Gran Sur*, 1° Bienal de Montevideo, UY

*L'Innombrable*, Art Parcours, Basel, CH

*Mapas invisibles (Invisible Maps)*, cur. by Violeta Horcasitas, Luis Adelantado Gallery, MX

Eduardo T. Basualdo & Daniel Jackson, ArteBA with PSM Berlin, Buenos Aires, AR **2011**

11th Biennale de Lyon, La Sucrière, Lyon, FR

*Sculpture is three-dimensional artwork*, Johann König Gallery, Berlin, DE

*Su Nero Nero / Over Black Black*, curated by Franz Paludetto, Castello di Rivara - Centro d'Arte Contemporanea, Rivara, IT

**2010**

*One Way (Sentido Unico)*, Fundación Jumex, MX

*Panamericana*, Kurimanzutto Galery, MX

**2009**

*Cuentos para no dormir*, Fondo Nacional de las Artes, Buenos Aires, AR

*Grito y Escucha*, 7° Bienal del Mercosur, Porto Alegre, BR