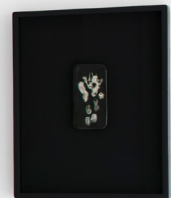
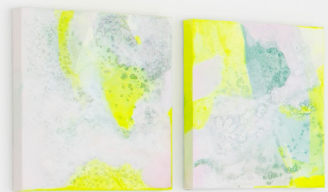


see you next tuesday



Florencia Levy
Third Atomic Spectral
12.06.–07.08.2026

see you next tuesday

Florencia Levy Third Atomic Spectral

12.06.–07.08.2026

DE

see you next tuesday freut sich, die erste Einzelausstellung von Florencia Levy in der Galerie zu präsentieren. Mit Third Atomic Spectral zeigt die argentinische Künstlerin und Forscherin erstmals eine umfassende Werkgruppe in der Galerie.

Seit mehr als einem Jahrzehnt entwickelt Levy eine künstlerische Praxis, die auf langfristiger Forschung, Feldarbeit, Archiven, Interviews und Kooperationen mit wissenschaftlichen Teams basiert. Sie arbeitet in den Medien Video, Installation, Klang, Fotografie, Malerei und Objekt und verfolgt jene materiellen Ketten, die geologische Formationen, extraktive Wirtschaftssysteme, technologische Infrastrukturen und Repräsentationsformen miteinander verbinden. Von den Abbaugebieten seltener Erden in China über die Grensräume des Tiefseebergbaus bis hin zu Fracking-Regionen in Patagonien und den Lithium-Salzseen der argentinischen Puna untersucht sie, wie Mineralien zu Geräten, Bildern, Energie, Infrastruktur und Zukunftsversprechen werden.

Third Atomic Spectral vereint eine aktuelle Werkgruppe, die sich mit Lithium und seinen materiellen, politischen und wahrnehmungsbezogenen Netzwerken auseinandersetzt. Die Ausstellung bewegt sich zwischen zwei Zeitlichkeiten, die in demselben Element enthalten sind: dem kosmologischen Ursprung des Lithiums, das in den ersten Momenten nach dem Urknall entstand, und seiner heutigen Rolle als strategischer Rohstoff für Batterien, Energiespeicherung, Infrastrukturen der künstlichen Intelligenz und Ökonomien der Energiewende. Durch diese doppelte Genealogie erscheint Lithium als Materie, die von Tiefenzeit, territorialem Druck, technologischer Abhängigkeit und beschleunigter Extraktion durchzogen ist.

Im Zentrum der Ausstellung steht **Audiencia de espectros**, eine Videoarbeit, die Lithium in seiner doppelten Eigenschaft als kosmischer Rückstand und strategische Komponente innerhalb eines Narrativs der Energiewende betrachtet, das seine Kosten auf bestimmte Territorien verlagert. Basierend auf Interviews und Feldforschung in der argentinischen Puna verfolgt der Film den Weg des Minerals durch die Salzflächen und durch jene Infrastrukturen, die seine Zirkulation ermöglichen: Verdunstungsbecken, Rohrleitungen, Camps, Strassen, Verträge, Elektromobilitätsketten und Systeme künstlicher Intelligenz. Ein Fragment von Satellitenprospektionscode verarbeitet hyperspektrale Bilder, um Konzentrationen zu modellieren und eine technische Lesart des Territoriums zu erzeugen. Über dieses Datengitter hinweg wechselt eine bearbeitete menschliche Stimme zwischen Zeugnis und Signal, als wäre das Gerät, das die Lagerstätte kartiert, zugleich von dem betroffen, was es aufzeichnet.

Im Film erscheint Lithium auch als materielle Voraussetzung jener Systeme, die es berechnen. Eine Materie, die am Ursprung des Universums entstand, trägt Infrastrukturen, die jene Gebiete modellieren, klassifizieren und projizieren können, aus denen genau diese Materie gewonnen wird. In diesem Kreislauf scheint Lithium durch die Technologien, die es selbst ermöglicht, über sich nachzudenken. Der Film entwirft eine materielle Kartografie, in der Kosmologie, Geologie und Ökonomie auf derselben sinnlichen Ebene zusammentreffen und in der die Rhythmen von Wasser, Verdunstung, Staub und Körpern die Wahrnehmung der Landschaft neu ordnen.

Die Malereien der Serie **Coreografía espectral** erweitern diese Untersuchung durch Satellitenansichten des Salzsees Olaroz, eines der wichtigsten Lithiumabbaugebiete der Welt in der Provinz Jujuy im Hochland Nordwestargentinien. Aus der Vogelperspektive wird die infrastrukturelle Dimension der Extraktion sichtbar: Strassen, Verdunstungsbecken, Bohrstellen und logistische Spuren. Die Linien, die die Gemälde durchziehen, folgen den Routen der Lastwagen, die in den Salar einfahren und die verschiedenen Stufen des Extraktionsprozesses miteinander verbinden. Lithiumhaltige Sole wird durch Bohrungen unter der Salzkruste gewonnen und zu Verdunstungsbecken transportiert, wo das Material schrittweise konzentriert wird, bevor es in globale Produktionsketten für Batterien eintritt.

see you next tuesday

Die Gemälde entstehen aus mehr als vierzig äußerst dünnen Schichten von Acrylfarbe und Lithiumsole und verwandeln Satellitenbilder in dichte materielle Oberflächen. Das Satellitenbild operiert gewöhnlich auf einer abstrakten, kartografischen und nahezu körperlosen Ebene. In diesen Arbeiten verleiht die materielle Präsenz der Sole dieser Distanz wieder Dichte, Reibung und physische Nähe. Das Gemälde behält einen materiellen Kontakt zu seinem Referenten: Es zeigt ein Bild und trägt zugleich einen Teil jenes Extraktionsprozesses in sich, den es darstellt. Der Salar tritt als Oberfläche, Spur und Rückstand in das Werk ein. Eine Bildlichkeit, die geschaffen wurde, um das Territorium zu vermessen, zu berechnen und zu verwalten, wird in ein Feld der Aufmerksamkeit verschoben, in dem Extraktion durch Textur, Maßstab, Zeitlichkeit und die in die Landschaft eingeschriebenen Spuren sichtbar wird.

Cadena mineral besteht aus Keramikobjekten, die im Maßstab 1:1 einen *Cerebras Wafer-Scale Engine Chip* reproduzieren, der mit Verarbeitungssystemen für künstliche Intelligenz verbunden ist. Im Dialog mit mineralischen Oberflächen und Bildern des Salars bringen die Arbeiten die Architektur des Rechnens näher an jene Territorien heran, aus denen die Energierohstoffe gewonnen werden. So entsteht eine Verbindung zwischen Lithiumabbau und der materiellen Infrastruktur, die die gegenwärtige Entwicklung künstlicher Intelligenz trägt. Die Arbeit legt eine Kontinuität zwischen Territorium, Extraktion, Energie und Rechenleistung nahe und ermöglicht es, künstliche Intelligenz durch die geologischen, hydrologischen und politischen Bedingungen zu verstehen, auf denen sie beruht.

Tercer Sedimento erweitert diese Beziehungskette, indem es die Gewinnung seltener Erden in Baotou mit der Produktion zeitgenössischer Technologien und ihren verstreuten Geografien der Folgen verbindet. Die Arbeit verfolgt toxische Rückstände, industrielle Landschaften und sedimentierte Geschichten, die hinter der technologischen Beschleunigung zurückbleiben. Im Kontext von **Third Atomic Spectral** fungiert **Tercer Sedimento** als weiteres Kapitel in Levys langfristiger Untersuchung der materiellen Kehrseite technologischer Systeme und verknüpft den Abbau seltener Erden mit den Lithiumökonomien, die heute neue Formen von Energie und Berechnung organisieren. **Herencia de un gesto** setzt diese Untersuchung mit einer Serie keramischer Arbeiten fort, die Mobiltelefone darstellen. Für ihre Herstellung zerlegt Levy reale Geräte und gewinnt Materialien aus ihrem Inneren zurück, darunter Kupfer, Aluminium und andere Metalle, die mit technologischer Produktion verbunden sind. Diese Materialien werden in den keramischen Prozess integriert – in einer Umkehrung der extraktiven Logik: Die Metalle werden dem fertigen Gerät entnommen und in den Ton zurückgeführt, ein Material, das ebenfalls Millionen von Jahren in sich verdichtet. Das Mobiltelefon, Sinnbild für Kommunikation, Geschwindigkeit und permanente Zirkulation, erscheint als mineralisierte Form technologischen Begehrens, die Spuren von Extraktion, Arbeit, Konsum und planetarer Verschiebung in sich trägt.

In der gesamten Ausstellung wird Lithium zu einem Berührungspunkt zwischen dem Ursprung der Materie und den Infrastrukturen, die das zeitgenössische Leben organisieren. Salzseen, Satelliten, Laborverfahren, Mineralproben, Rohrleitungen, Algorithmen, Bildschirme, Chips und keramische Geräte bilden eine Konstellation, in der Technologie über ihre materiellen Abhängigkeiten sichtbar wird. Die Ausstellung richtet ihren Blick zugleich auf den Widerstand jener Territorien und Gemeinschaften, die von der Ausweitung extraktiver Projekte betroffen sind: auf Konflikte um Wasser, Konsultation, Autonomie und das Recht, über die Zukunft des Landes selbst zu entscheiden. **Third Atomic Spectral** eröffnet eine Form der Aufmerksamkeit für die Vielschichtigkeit des Lithiums als geologische Materie, politischer Konflikt, Bildregime und technologisches Versprechen und ermöglicht es, die vermeintlich sauberen Erzählungen der Energiewende durch jene Territorien, Körper und Zeitlichkeiten zu lesen, die sie tragen.

Florencia Levy studierte am Central Saint Martins College of Arts in London sowie an der Universidad Nacional de las Artes in Buenos Aires. Sie erhielt zahlreiche internationale Auszeichnungen und Stipendien, darunter ein Stipendium der Pollock-Krasner Foundation sowie den Premio Konex Arte y Tecnología, und stellte ihre Arbeiten in Europa, Asien und Amerika aus. Im Jahr 2024 vertrat sie Argentinien bei der 15th Gwangju Biennale. Levy lebt und arbeitet in Buenos Aires.

see you next tuesday

Florencia Levy **Third Atomic Spectral**

12.06.–08.08.2026

EN

see you next tuesday is delighted to present **Third Atomic Spectral**, Argentinian artist and researcher Florencia Levy's first solo exhibition with the gallery.

For more than a decade, Levy has developed a practice based on long-term research, fieldwork, archives, interviews and collaborations with scientific teams. Her work unfolds through video, installation, sound, photography, painting and objects, following the material chains that connect geological formations, extractive economies, technological infrastructures and systems of representation. From rare earth extraction zones in China to deep-sea mining frontiers, fracking territories in Patagonia and lithium salt flats in the Argentine Puna, her projects observe how minerals become devices, images, energy, infrastructure and promises of the future.

Third Atomic Spectral brings together a recent body of work centred on lithium and its material, political and perceptual networks. The exhibition moves between two temporalities contained within the same element: lithium's cosmological origin, formed in the first moments after the Big Bang, and its contemporary role as a strategic resource for batteries, energy storage, artificial intelligence infrastructures and transition economies. Through this double genealogy, lithium appears as a matter traversed by deep time, territorial pressure, technological dependency and accelerated extraction.

At the centre of the exhibition is **Audiencia de espectros**, a video work that approaches lithium in its double condition as cosmic residue and strategic component within a narrative of energy transition that displaces its costs onto specific territories. Based on interviews and fieldwork in the Argentine Puna, the film follows the mineral's drift through the salt flats and through the infrastructures that make it circulate: evaporation ponds, pipes, camps, roads, contracts, electromobility chains and artificial intelligence systems. A fragment of satellite prospecting code processes hyperspectral images in order to model concentrations and produce a technical reading of the territory. Over this data grid, a processed human voice alternates between testimony and signal, as if the device that maps the deposit were also affected by what it records.

In the film, lithium also appears as the material condition of the systems that calculate it. A matter formed at the origin of the universe sustains infrastructures capable of modelling, classifying and projecting the territories from which that same matter is extracted. In this circuit, lithium seems to think itself through the technologies it feeds. The film composes a material cartography in which cosmology, geology and economy unfold on the same sensitive plane, and where the rhythms of water, evaporation, dust and bodies reorganise the perception of the landscape.

The paintings from the **Coreografía espectral** series extend this investigation through satellite views of the Olaroz salt flat, one of the main lithium extraction territories in the world, located in the province of Jujuy, in the high plateau region of northwestern Argentina. From the aerial image, the infrastructural scale of extraction becomes visible: roads, evaporation ponds, drilling points and logistical traces. The lines crossing the paintings follow the routes of trucks entering the salar and connecting the different stages of the extractive process. Lithium-rich brine is obtained through perforations beneath the salt crust and transported to evaporation ponds, where the material is gradually concentrated before entering global battery production chains.

Made through more than forty very thin layers of acrylic and lithium brine, the paintings transform satellite images into dense material surfaces. The satellite image usually operates from an abstract, cartographic, almost disembodied scale. In these works, the material presence of the brine returns thickness, friction and physical proximity

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to that distance. The painting maintains a material contact with its referent: it presents an image and carries a portion of the extractive process it represents. The salar enters the work as surface, trace and residue. A visuality produced to measure, calculate and administer the territory is displaced into a field of attention where extraction appears through texture, scale, time and the marks inscribed on the landscape.

Cadena mineral is composed of ceramic pieces that reproduce, at real scale, a *Cerebras Wafer-Scale Engine chip*, associated with processing systems for artificial intelligence. Placed in dialogue with mineral surfaces and images of the salar, the pieces bring the architecture of computation closer to the territory from which energy materials are extracted, establishing a relation between lithium extraction and the material infrastructure that sustains the contemporary development of artificial intelligence. The work suggests a continuity between territory, extraction, energy and processing, allowing artificial intelligence to be understood through the geological, hydrological and political conditions that support it.

Tercer Sedimento expands this chain of relations by connecting rare earth extraction in Baotou, Inner Mongolia, with the production of contemporary technologies and their dispersed geographies of consequence. The work follows toxic residues, industrial landscapes and sedimented histories that remain behind technological acceleration. In the context of **Third Atomic Spectral**, **Tercer sedimento** functions as another chapter within Levy's long-term investigation into the material underside of technological systems, linking rare earth extraction with the lithium economies that now organise new forms of energy and computation.

Herencia de un gesto continues this investigation through a series of ceramic pieces that represent mobile phones. To make them, Levy dismantles real devices and recovers materials found inside them, such as copper, aluminium and other metals associated with technological production. These materials are incorporated into the ceramic process, in an operation that reverses the extractive logic: metals are removed from the finished device and returned to clay, a material that also condenses millions of years. The phone, associated with communication, speed and constant circulation, appears as a mineralised form of technological desire, carrying traces of extraction, labour, consumption and planetary displacement.

Throughout the exhibition, lithium becomes a point of contact between the origin of matter and the infrastructures that organise contemporary life. Salt flats, satellites, laboratory procedures, mineral samples, pipes, algorithms, screens, chips and ceramic devices form a constellation in which technology appears through its material dependencies. The exhibition also attends to the resistance of territories and communities affected by extractive expansion: disputes over water, consultation, autonomy and the right to decide the future of the land. **Third Atomic Spectral** opens a form of attention towards the density of lithium as geological matter, political dispute, image regime and technological promise, allowing the clean narratives of energy transition to be read through the territories, bodies and temporalities that sustain them.

Florencia Levy studied at Central Saint Martins College of Arts in London and at the Universidad Nacional de las Artes in Buenos Aires. She has received numerous international awards and grants, including the Pollock-Krasner Foundation Grant and the Premio Konex Arte y Tecnología, and has exhibited her work across Europe, Asia and the Americas. In 2024, she represented Argentina at the 15th Gwangju Biennale. Levy lives and works in Buenos Aires.

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Reflectance detected in bands four and five
Apparent density: variable

Audiencia de espectros
2025
One-Channel HD-Video
Stereo Sound
11 minutes 11 seconds
Ed. 1/5 + 2AP

CHF 10'000

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Herencia de un gesto XVIII-XX
2026
Glazed Ceramic, Gold,
Copper, Aluminium
40 × 31 cm each

CHF 2'400 each

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Coreografía espectral I–V
2026
Acrylic, Oil, and Lithium Brine
on Canvas
120 × 90 cm each

CHF 8'000 each

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Coreografía espectral VI & VII
2026
Acrylic, Oil, and Lithium Brine
on Canvas
30 × 24 cm each

CHF 900 each

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Cadena mineral V
2026
Glazed Ceramic with
Chrome Lustre
40 × 34 cm

Sold

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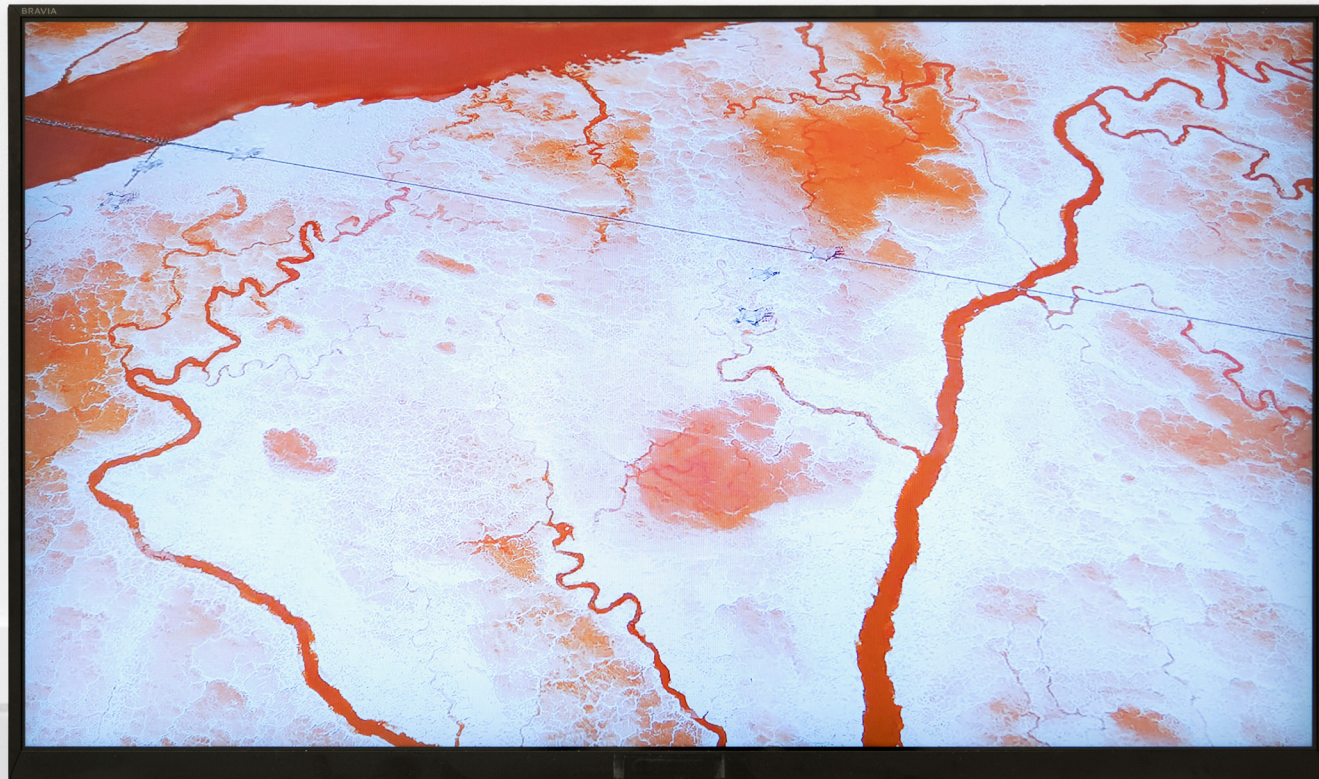
Herencia de un gesto XIV-XVII
2023
Glazed Ceramic, Gold,
Copper, Manganese,
Aluminium
30 × 24 cm each

CHF 2'100 each

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Tercer sedimento
2023
One-Channel HD-Video
Stereo Sound
5 min 50 seconds
Ed. 3/5 + 2AP

CHF 5'000

see you next tuesday

*1979 in Buenos Aires, AR. Lives and works in Buenos Aires, AR.

SOLO SHOWS

2026

"Third Atomic Spectral", See you next tuesday, Basel, CH

2024

"In the Order of the Stones", Argentina Pavilion at the 15th Gwangju Biennale, curated by Sofía Dourron, Gwangju, KR

2023 .

"Última Arquitectura", ArtHaus Foundation, Buenos Aires, AR

2019 .

"Landscape for a person", Centro Cultural San Martín, Buenos Aires, AR

2014

"26 cases about the memory of a place", OSDE Foundation, Buenos Aires, AR

2013

"El Baqueano", Fundación Santander Creativa, Santander, ES

2012

"Commute Portraits: Sapporo", Plantation Gallery, Sapporo, JP

2011

"El Baqueano", 713 Contemporary Art, Buenos Aires, AR

2009

"Sistema de caminos", 713 Contemporary Art, Buenos Aires, AR

2009

"Commute-Portraits", Centraltrak, the University of Texas at Dallas Artists Residency. Dallas, Texas, US

2007

"Escena de regreso", 713 Contemporary Art, Buenos Aires, AR

2006

"Expedición 180", La Casona de los Olivera, Buenos Aires, AR

GROUP SHOWS AND FESTIVALS

2024

"Experiencias Contemporáneas de Arte Argentino" at Centro Cultural Borges, Buenos Aires, AR

2023

"Filmar los juicios" curated by Cecile Dazord, Alianza Francesa, Buenos Aires, AR

"You Survived When Nothing Grew", curated by Nursaç Sargon y Florencia Incarbone, Historical Bıçakçı Han, Izmir, TR

"Ways of Vanishing", curated by Florencia Incarbone, Maison de l'Amérique Latine, Paris, FR

"Ways of Vanishing," curated by Florencia Incarbone, FRAC Bretagne, FR

"Ways of Vanishing", Universidade Federal do Rio Grande do Sul, BR

2022

"10th Lichter Art Award", curated by Saul Judd at Basis, Frankfurt, DE

"Usos del mundo", curated by Carolina Cuervo, OSDE Foundation, Buenos Aires, AR

"Goliat Persiste", curated by Lorena Alfonso. Pasaje 17, Buenos Aires, AR

"Bar Blue", curated by Sophie Mauch. Gleis 70, Zurich, CH

2021

"Rethink Everything", curated by Andrea Giunta, Espace Van Gogh at Les Rencontres de la Photographie, Arles, FR

"Reactivando videografías", Academia de España en Roma, Rome, IT

"National Awards for Visual Arts", Casa Nacional del Bicentenario, BA, AR

"Now and After", curated by Marina Fomenko Platform for videoart, Moscow, RU

"98 Salon Annual Nacional de Santa Fe", Museo Rosa Galisteo, Santa Fe, AR

"8M Award." Centrol Cultural Kirchner, Buenos Aires, AR

2020

"Pensar todo de nuevo", Curated by Andrea Giunta, ROLF Art. BA, AR

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"Just in time", curated by Gabriela Golder at VIDEO EX Festival, Zurich, CH

"Lago International Film Festival", Treviso, IT

"Premio Trabucco otros soportes", Academia Nacional de Bellas Artes/ Fundación Klemm, Buenos Aires, AR

"Becoming Future", curated by Iole Pellion at Recontemporary, Turin, IT

"¿Sin color?", curated by Miacaela Bianco at OSDE Foundation, BA, AR

2019

"LOOP Discover International Video Art Award", curated by Gisella Chillida Espinosa, Covent de Sant Agustí, Barcelona, ES

"108 National Salon of Visual Arts", Casa Nacional del Bicentenario, BA, AR

Jerusalem Biennale, "From near and far away", curated by Ewa Chomicka, Jerusalem, IL

Cinema Urbana, "Buildings Memories". Museu Correios, Brasília, BR

"IVAHM International Video Festival", Museo C.A.V. La Neomudejar, Madrid, ES

"DOBRA Film Festival", Museum of Modern Art, Rio de Janeiro, BR

"Mostra Strangoscope International Exhibition of Experimental Video and Performance", Centro Integrado de Cultura, Florianópolis, BR

"Arquiteturas Film Festival", Lisboa, PT

"ExiS Experimental Film Festival", Korean Film Archive, Seoul, KR

2018

"¿Qué hacer?" Biennale of the Moving Image BIM, Center of Contemporary Art- Muntref, Buenos Aires, AR

"International Video Festival NodoCCS", Cerquone Projects, Caracas, VE

"Ultra Cinema", oficial selection, Xalapa, Veracruz, MX

"DOC Buenos Aires-Artists Films", curated by Eduardo Stupia at The Museum of Contemporary Art from Buenos Aires, AR

"Contraste Simultáneo", Fundación OSDE, Buenos Aires, AR

"National Award for Visual Arts", Casa Nacional del Bcentenario, Buenos Aires, AR

"Desarme", curated by Florencia Qualina at F.J. Klemm Foundation, BA, AR

"Fundación Guasch-Coranty International Painting Prize", Barcelona, ES

"Arte Ba at Ginsberg Gallery", Buenos Aires, AR

"Balkan Can Kino", Athens, GR

Itaú Award, curated by Adriana Lauría, Casa Nacional del Bicentenario, BA, AR

2017

"Experimenta India International Film Festival", Bangalore, IN

"This Human World", International Film Festival for Human Rights, Vienna, AT

"FIVA International Video Art Festival", Buenos Aires, AR

"Juan Downey Award at 13 Biennial of New Media", National Museum of Fine Arts, Santiago, CL

"Lebanese International Biennale for Cinema and the Arts (BLICA) 2017" Niemeyer International Competition, MAMAC, Byblos, LB

"FUSO 2017", Lisboa, PT

"Golden Tree International Documentary Film Festival Official Selection", Frankfurt, DE

"Colección", curated by Eduardo Medici, Fundación Alfono y Luz Castillo, BA, AR

"Visions du Reel Film Festival", Nyon, CH

"UArt", curated by Tamar Ette at the University of St. Gallen, CH

"EMAF European Media Art Festival", Osnabruck, DE

"BackUp Film Festival", Weimar, DE

"This city is indeed for me: Urban life and its place in contemporary documentary." At ZWAP, Bilbao, ES

"El Centro en Movimiento", curated by Rodrigo Alonso at Centro Cultural Kirchner, Buenos Aires, AR

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"Bordes / Borders", curated by Othon Castaneda at Mexican Cultural Institute, Washington DC, US

"V Arte x Arte Photography Award", Luz and Alfonso Castillo Foundation, Buenos Aires, AR

"FILE Video Art-Electronic Language International Festival", Art Gallery of Fiesp Cultural Center, Sao Paulo, BR

"Concurso de Artes Visuales del Fondo Nacional de las Artes", Casa Victoria Ocampo Buenos Aires, AR

2016

"Presence/Absence/Traces. Contemporary artists on Jewish Warsaw", Curated by Ewa Chomicka and Agnieszka Pindera. POLIN Museum, Warsaw, PL

"ISEA 2016 HONG KONG. The new geopolitics of Art Making." Shaw Shaw Creative Media Centre, HK

"The 5th Taiwan International Video Art Exhibition 2016 – Negative Horizon", curated by Pei-Yi LU, Fang-Tze HSU at the Honggah Museum, Taipei, TW

"Transmission Art Festival", Karlsruhe, DE

"Casa Tomada", Casa Nacional del Bicentenario, Buenos Aires, AR

"VER: Selección de obras audiovisuales latinoamericanas", MAC / Museo de Arte Contemporáneo, Santiago, CL

"2nd International Biennial of Video and Animation", Instituto Municipal de Arte y Cultura de Puebla, MX

"11 Concurso Nacional UADE Artes Visuales", Buenos Aires, AR

"2016 International Video Festival", curated by José Drummond at the Orient Foundation, Macao, CN

"BIM Bienal de la Imágen en Movimiento", Premio Norberto Griffa, AR

"FIVA International Video Art Festival", National Library, Buenos Aires, AR

2015

12 Biennial of New Media "Hablar en lenguas" National Museum of Fine Art Santiago, CL

"Hacer con lo hecho", curated by Federico Baeza and Sebastián Vidal Mackinson. Museum of Modern Art of Cuenca, EC

"Braque Award 2015", Muntref CAC, Hotel de Inmigrantes, Buenos Aires, AR

"XIX Klemm Foundation Award for the Visual Arts", Buenos Aires, AR

"IV Biennial Arte x Arte." Alfonso and Luz Castillo Foundation, Buenos Aires, AR

"VER Latin American Audiovisual Creation" Mar Museum, Mar del Plata, AR

"Biennial of the Frontiers, Museo de Arte Contemporáneo de Tamaulipas, MX

"Young Photography Award" Madi Museum, Salta, AR

"Rojak", The Stage Exhibition space, Kuala Lumpur, MY

"Territorios Award winning selection from the Central Bank National Painting Prize". Casa de la Cultura, Buenos Aires, AR

2014

"Medrad, 6th Cairo International Video Festival", Gezira Art Centre, El Cairo, EG

"Klemm Award for Visual Arts", F. Klemm Foundation, Buenos Aires, AR

"Williams Foundation Young Art Award," Quinquela Martín Museum, Buenos Aires, AR

"Bellos Jueves", curated by Agustín Diez Fischer, National Museum of Fine Arts, Buenos Aires, AR

"Sovereignty of the use", everyday appropriations in the contemporary scene, curated by Federico Baeza and Sebastián Vidal Mackinson, OSDE Foundation, Buenos Aires, AR

"Pronto el hombre pisará Marte y sino, al tiempo", curated by Laetitia Mello, BSM Art Building, Buenos Aires, AR

"FIVA III International Festival", Museum of Contemporary Art of Santa Fé, Santa Fé, AR

2013

"Proyector 13", International Festival of Video Art, La Neomudejar, Madrid, ES

"Between Image and Personality", International Video Festival: Now and After, curated by Marina Fomenko at the Moscow Museum of Modern Art, RU

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"FIVA", International Video Festival, Sala Borges. Buenos Aires, AR

"Bahía Blanca Biennale 2013", Bahía Blanca, Buenos Aires Province, AR

2012

"Universal Video Art," ArteAméricas 2012, Miami, US

"International Painting Prize Focus-Abengoa Foundation", Sevilla, ES

"First Latinamerican Video Art Festival", Centro Cultural Borges, Buenos Aires, AR

"International Painting Award Guasch Coranty Foundation", Barcelona, ES

"National Salon of Visual Arts", Palais de Glace, Buenos Aires, AR

2011

"Gyeonggi Creation Center Open Studios", KR

"National Painting Awards", Palais de Glace, Buenos Aires, AR

"QUAM 2011 Wikpolis." Mapping and collective constructions of social space, ACVic Centre d'Arts Contemporànies, Barcelona, ES

2010

"Greening Green", curated by Sewon OH at Arko Art Center. Seoul, KR

"Tales of Resistance and Change", Artists from Argentina, curated by Rodrigo Alonso Frankfurter Kunstverein, Frankfurt, DE

"Mining" Hotel MariaKapel, Hoorn, NL

"Know Thyself: An artistic anthropological study on Self-Portrait", WM Gallery, Amsterdam, NL

2009

"Zone Indeterminate", Taipei Artist Village, TW

"Presence: Rene Francisco, Florencia Levy and Teresa Rafidi", University of Texas at Denton, US

2008

"Reflect/Refract", RICH Gallery, London, UK

"National Painting Award Central Bank", National Fine Arts Museum of BA, AR

2007

"Salón Nacional de Artes Visuales", Palais de Glace. Buenos Aires, AR

"Resplandores", Centro Cultural Recoleta. Buenos Aires, AR

"Transatlántica", Sala de estar, Sevilla, ES

2006

"ESTUDIO ABIERTO", Palacio de Correos, Buenos Aires, AR

"Art & New Technology Award", The Museum of Modern Art of BA, AR

2005

"PROyecto A Award", Proyecto A Gallery, Buenos Aires, AR

2004

"Argentinean Association of Art Galleries Awards", Klemm Foundation, Buenos Aires, AR

RESIDENCIES

2021

"Gastatelier Gleis 70", Art Residency Fellowship, Zürich, CH

2016

"Low Res Art Cube Studios International Residency Fellowship", Jerusalem, IL

"Swatch Art Residency Programme Fellowship", Shanghai, CN

2015

"POLIN Museum of the History of Polish Jews", Fellowship for Artistic Residencies, Warsaw, PL

"Wolo Art Residency Fellowship", Kuala Lumpur, MY

2012

"Sapporo Artist in Residency Award" Sapporo, JP

2010

"Gyeonggi Creation Center Fellowship" Gyeonggi-Do, KR

"Residencia Batiscafo" La Habana, CU

"Hotel MariaKapel Fellowship Residency Programme" Hoorn, NL

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2009

"Taipei Artist Village Fellowship" Taipei, TW

2008

"Central Track: The University of Texas at Dallas Artists Residency", Dallas, US

AWARDS AND DISTINCTIONS

2022

Premio Konex, Art and Technology, Fundación Konex. Buenos Aires, AR

2021

Lichter Art Award, International Platform for Videoart, Frankfurt, DE

2020

1st Prize Trabucco Award, Klemm Foundation, Buenos Aires, AR

Honorable Mention, International Video Art Festival "Now and After", Moscow, RU

2019

Acquisition Prize "National Presidency" to the 3rd Best work of the National Salon of Visual Arts. Casa Nacional del Bicentenario, Buenos Aires, AR

Honorable Mention LOOP Discover International Video Art Award. Barcelona, ES

2018

2nd Prize Itaú Bank Foundation Award, Buenos Aires, AR

Prize for Best Short film at Arquivo em Cartaz, Rio de Janeiro, BR

2017

1st Prize Arte x Arte Photography Award, Buenos Aires, AR

3rd Prize FILE Video Art Award, Sao Paulo, BR

2016

1st Prize International Biennial of Video from Puebla, MX

2nd Prize Moving Image Biennial BIM, AR

2015

2nd Prize XIX Klemm Foundation Award for the Visual Arts, Buenos Aires, AR

Acquisition Prize, Biennial of the Frontiers, Tamaulipas, MX

2014

Honourable Mention, XVIII Klemm Foundation Award for the Visual Arts 2014, Buenos Aires, AR

2013

Honourable Mention, Bahía Blanca Biennale 2013, AR

2012

1st Prize Latin American Video Art Festival, Borges Cultural Center. Buenos Aires, AR

Honourable Mention International Painting Award Guasch Coranty Foundation, Barcelona, ES

2011

Honourable Mention Petrobras Buenos Aires Photo 2011, AR

2010

Honourable Mention at the National Painting Award of Banco Nación. Buenos Aires, AR

2009

1st Prize 4th National Painting Award UADE MOCA. Buenos Aires, AR

2008

1st Prize for young artist at the National Painting Prize. National Museum of Fine Arts, Buenos Aires, AR

2007

3rd Prize (Painting), National Salon of Fine Arts. Palais de Glace, Buenos Aires, AR
3rd Prize (Video) Mac Awards Digital Paradigm. Buenos Aires, AR

2006

1st. Prize Argentinean Prize of Visual Arts 2006, Fundación OSDE. Buenos Aires, AR

2004

1st Prize Premios AAGA (Argentinean Association of Art Galleries), AR

2003

3rd Prize Premios AAGA a las Artes Visuales, Centro Cultural Borges, Buenos Aires, AR

2000

1st Prize Continuity and Art. Jury: Ruth and Orly Benzacar, Buenos Aires, AR

GRANTS

2020

Pollock-Krasner Foundation Grant, New York, US

2019

Creation Grant from the National Fund for the Arts, AR

2016

Bicentennial Grant from the National Fund for the Arts, AR

2015

Pollock-Krasner Foundation Grant, New York, US

COLLECTIONS

Institutional Collections:

Museo Moderno de Buenos Aires, Argentina

Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Polin Museum. Warsaw, Poland

Museo de Arte Contemporáneo de Tamaulipas, Mexico

Guasch-Coranty Foundation, Barcelona, Spain

Itaú Bank Foundation, Buenos Aires, Argentina

Federico Klemm Foundation, Buenos Aires, Argentina

Central Bank of Argentina Foundation, Buenos Aires, Argentina

WOLO Collection, Kuala Lumpur, Malaysia

AAGA, Argentinean Association of Art Galleries, Buenos Aires, Argentina

OSDE Foundation, Buenos Aires, Argentina

E-Com Foundation, San Juan, Puerto Rico

UADE Foundation, Buenos Aires, Argentina

Private collections in:

Argentina, USA, Japan, China, Malaya, Brazil, Canada, Poland and Spain

EDUCATION

2000–2005

Visual Arts at The National University of Arts (UNA) Buenos Aires, Argentina

1999–2000

Central Saint Martin University of the Arts London, UK

see you next tuesday

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All images by Leah Studinger