



SCINTILLAE ON EARTH
Carolina Caycedo

Carolina Caycedo
(London. 1978)

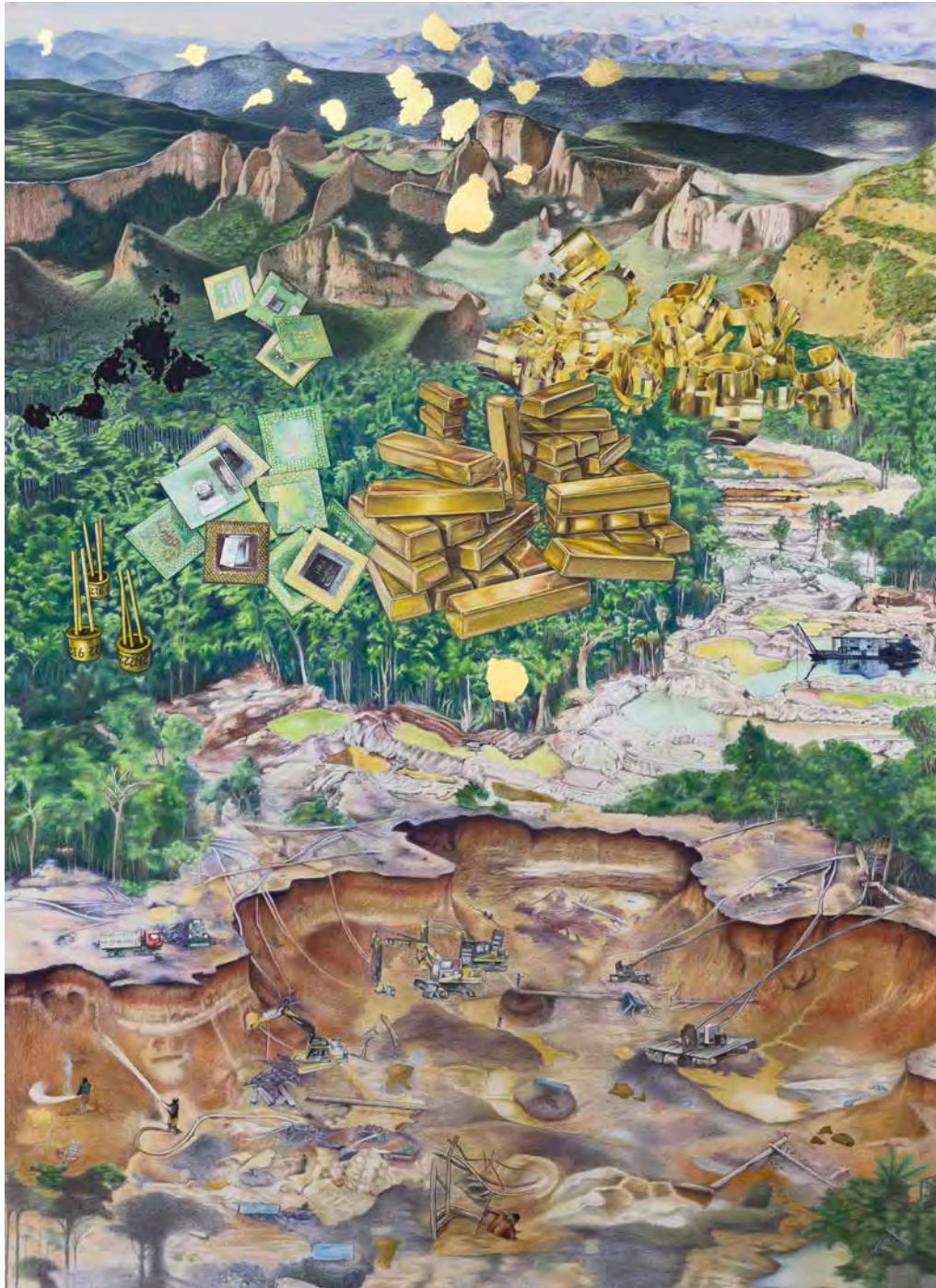
Caycedo's multidisciplinary practice is grounded in vital questions related to asymmetrical power relations, dispossession, extraction of resources, and environmental justice. She invites viewers to consider the unsustainable pace of growth under capitalism and how we might embrace resistance and solidarity with communities impacted by large-scale infrastructure and other extraction projects. Caycedo is a 2023 Soros Art Fellow, 2023 Anonymous Was a Woman Awardee, and the 2023-2024 Artist in Residence at the Getty Research Institute in Los Angeles.

La práctica multidisciplinaria de Carolina Caycedo se basa en cuestiones vitales relacionadas con las relaciones asimétricas de poder, la desposesión, la extracción de recursos y la justicia medioambiental. Invita a los espectadores a reflexionar sobre el ritmo insostenible de crecimiento del capitalismo y sobre cómo podemos adoptar la resistencia y la solidaridad con las comunidades afectadas por las infraestructuras a gran escala y otros proyectos de extracción. Caycedo es becaria Soros Art 2023, ganadora del premio Anonymous Was a Woman 2023 y artista residente 2023-2024 en el Getty Research Institute de Los Ángeles.





General view of the exhibition / Vista general de la exposición



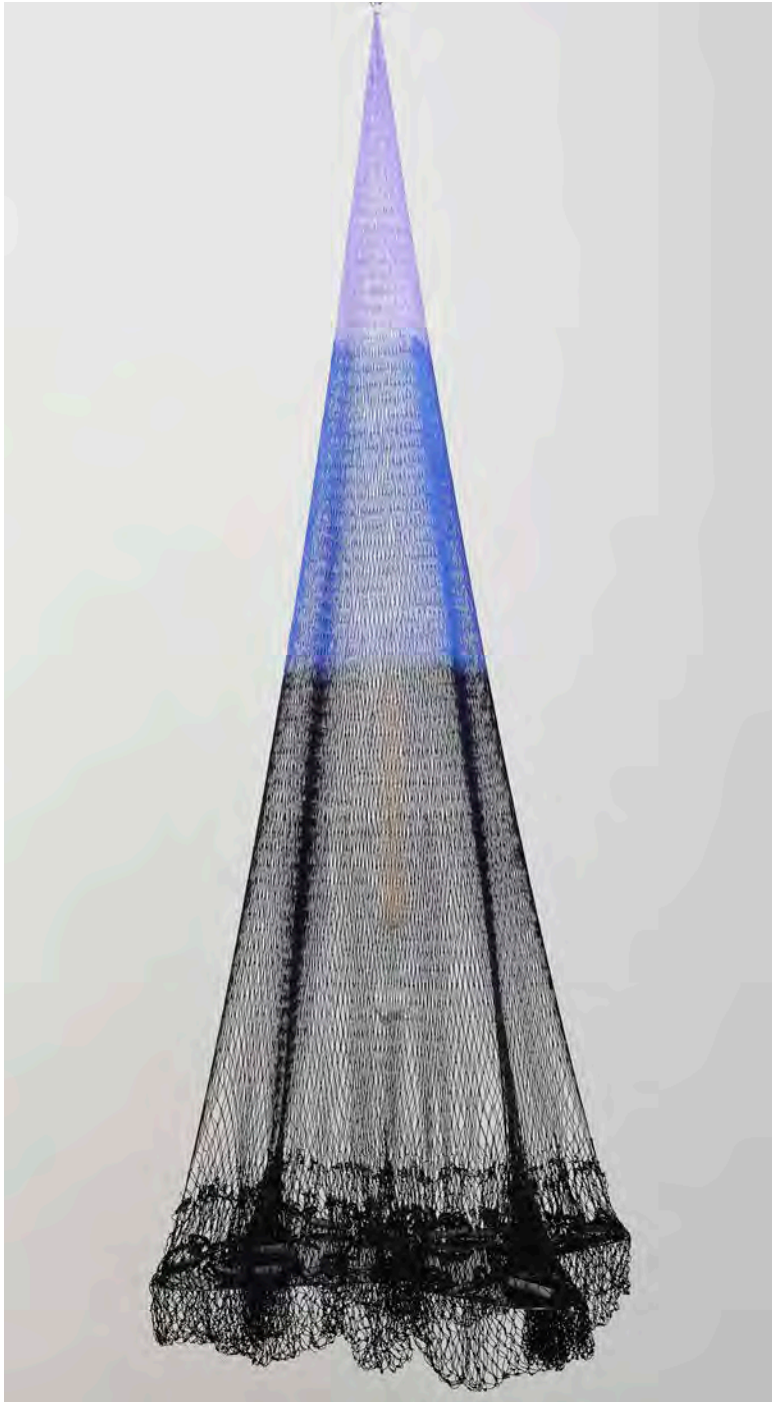
Carolina Caycedo
Gold Intensive, 2024
Paper, colored pencil, 22 carat gold leaf / Papel, lápiz de color, pan de oro de 22 quilates
70 × 50 in.





Carolina Caycedo
Starred Vortex, 2022

Artisanal hand-dyed cast nets, scratching stick, steel, acrylic paint, hemp cord, leather, lead weights /
Redes artesanales de fundición teñidas a mano, rascador, acero, pintura acrílica, cuerda de cáñamo, cuero,
pesas de plomo
47 × 17 × 16 in.



Carolina Caycedo
Estrella Negra Guia (Omen for Good Fucks), 2022
Hand-dyed artisanal fishing net, lead weights, nickel-plated steel plate /
Red de pesca artesanal teñida a mano, pesos de plomo, chapa de acero niquelado
203.2 × 81.3 × 81.3 cm.



Details / Detalles, *Estrella Negra Guia (Omen for Good Fucks)*, 2022



Carolina Caycedo

Cada sorbo de café será una bendición para ti (Tinti), 2023

Jacquard weaving, uv acrylic printed cotton twill, paper flowers, wood / Tejido jacquard, tela cruzada de algodón con estampado acrílico uv, flores de papel, madera

101.6 × 152.4 cm.



Paper flowers and wood sculpture detail / Detalle de flores de papel y escultura de madera



UV acrylic printed cotton twill back detail / Detalle trasero de tela estampada con acrílico UV



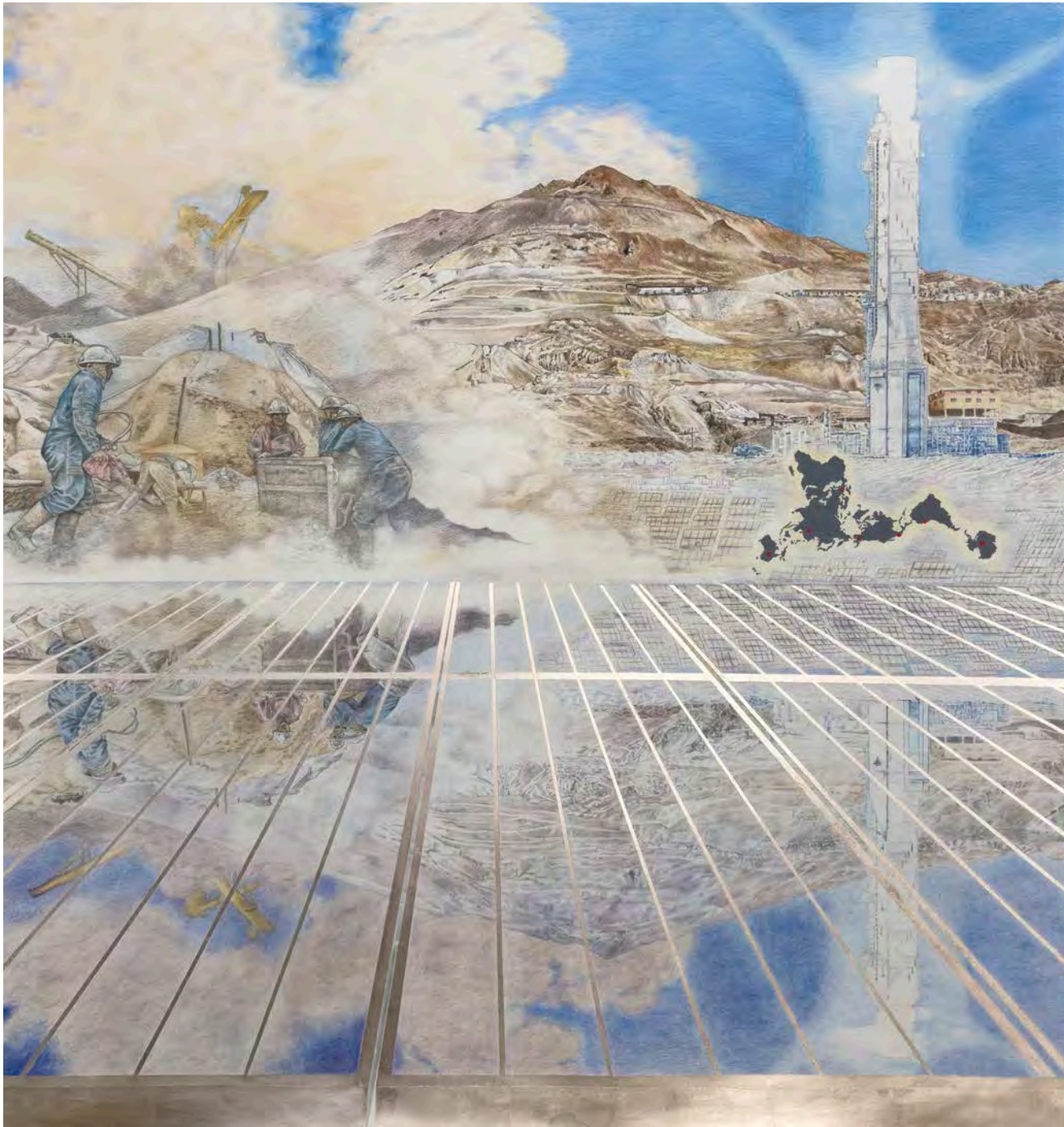
Carolina Caycedo
When You Take From Mother Earth You Can Give Back By Sprinkling Tobacco (Ella), 2023
Jacquard weaving, uv acrylic printed cotton twill, wood, loose tobacco /
Tejido jacquard, tela cruzada de algodón con impresión acrílica uv, madera, tabaco suelto
127 × 91.4 cm.



UV acrylic printed cotton twill back detail / Detalle trasero de tela estampada con acrílico UV



Paper crowberries and wood sculpture detail / Detalle de bayas de papel y escultura de madera



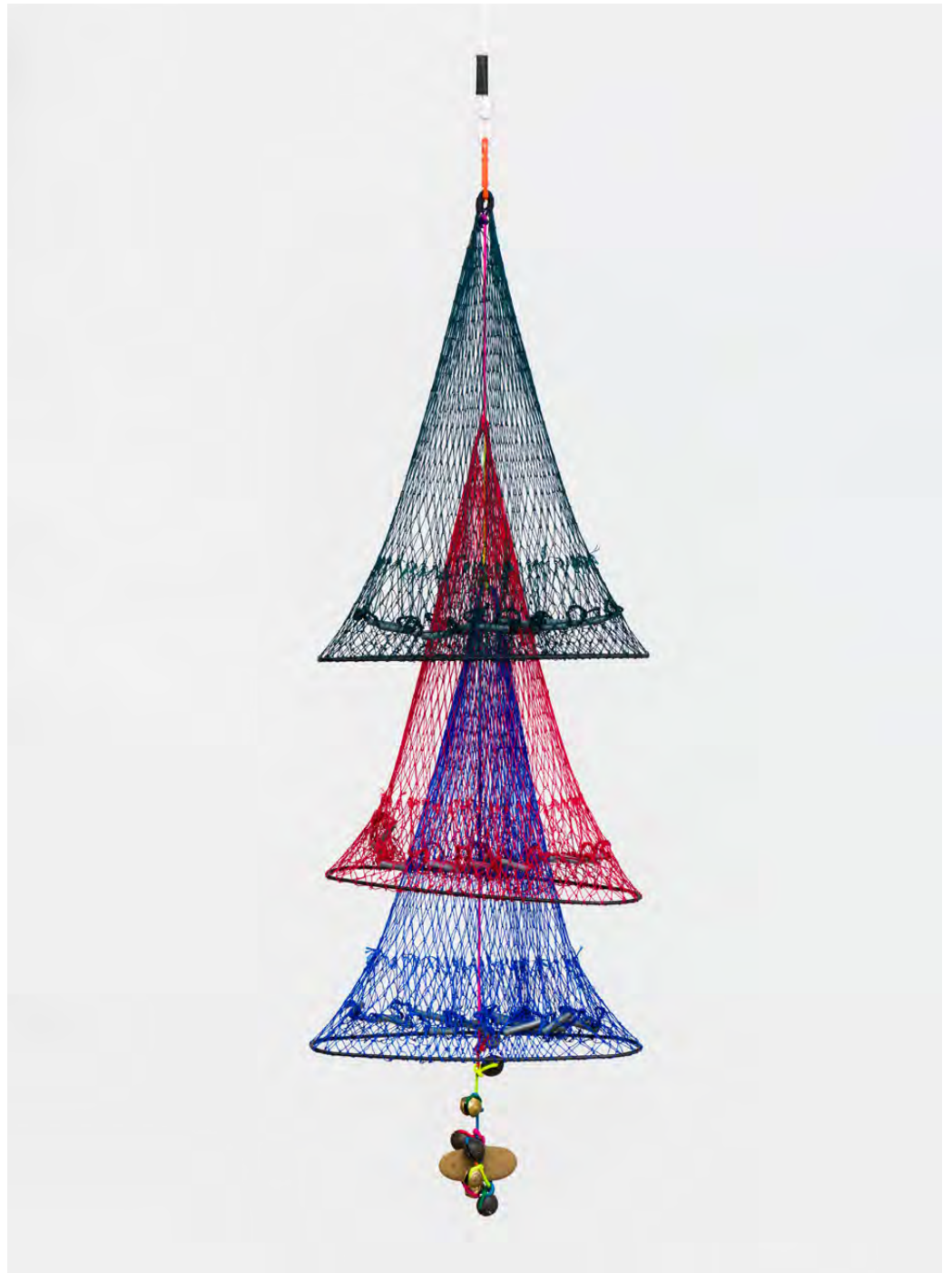
Carolina Caycedo
Silver Intensive, 2024
Paper, colored pencil, silver leaf /
Papel, lápiz de color, pan de plata
70 × 50 in.

Carolina Caycedo

Embrujo de Buenas Noches, 2022

Artisanal hand-dyed cast nets, Magdalena River stone, brass tiger bells, steel, acrylic paint, paracord,
lead weights /

Redes artesanales de fundición teñidas a mano, piedra del río Magdalena, cascabeles de tigre de latón,
acero, pintura acrílica, paracord, pesos de plomo
49 × 16 × 9 in.

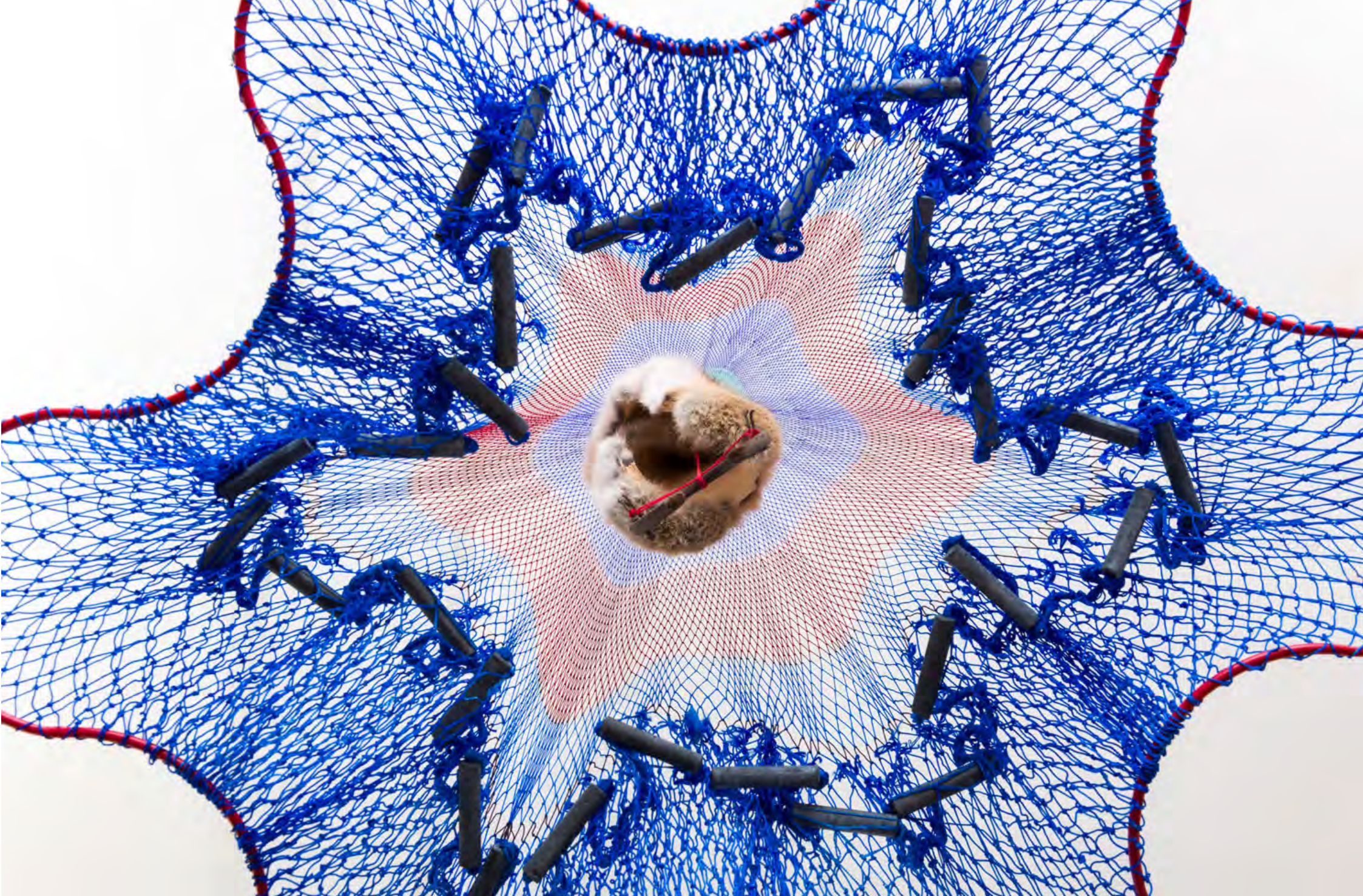






Carolina Caycedo
Turning Lucks, 2022

Artisanal hand-dyed cast net, rabbit fur, horse shoe, steel, acrylic paint, hemp cord, lead weights / Red
artesanal teñida a mano, piel de conejo, herradura de caballo, acero, pintura acrílica, cuerda de cáñamo,
pesos de plomo
86 × 31 × 31 in.



Detail / Detalle, *Turning Lucks*, 2022



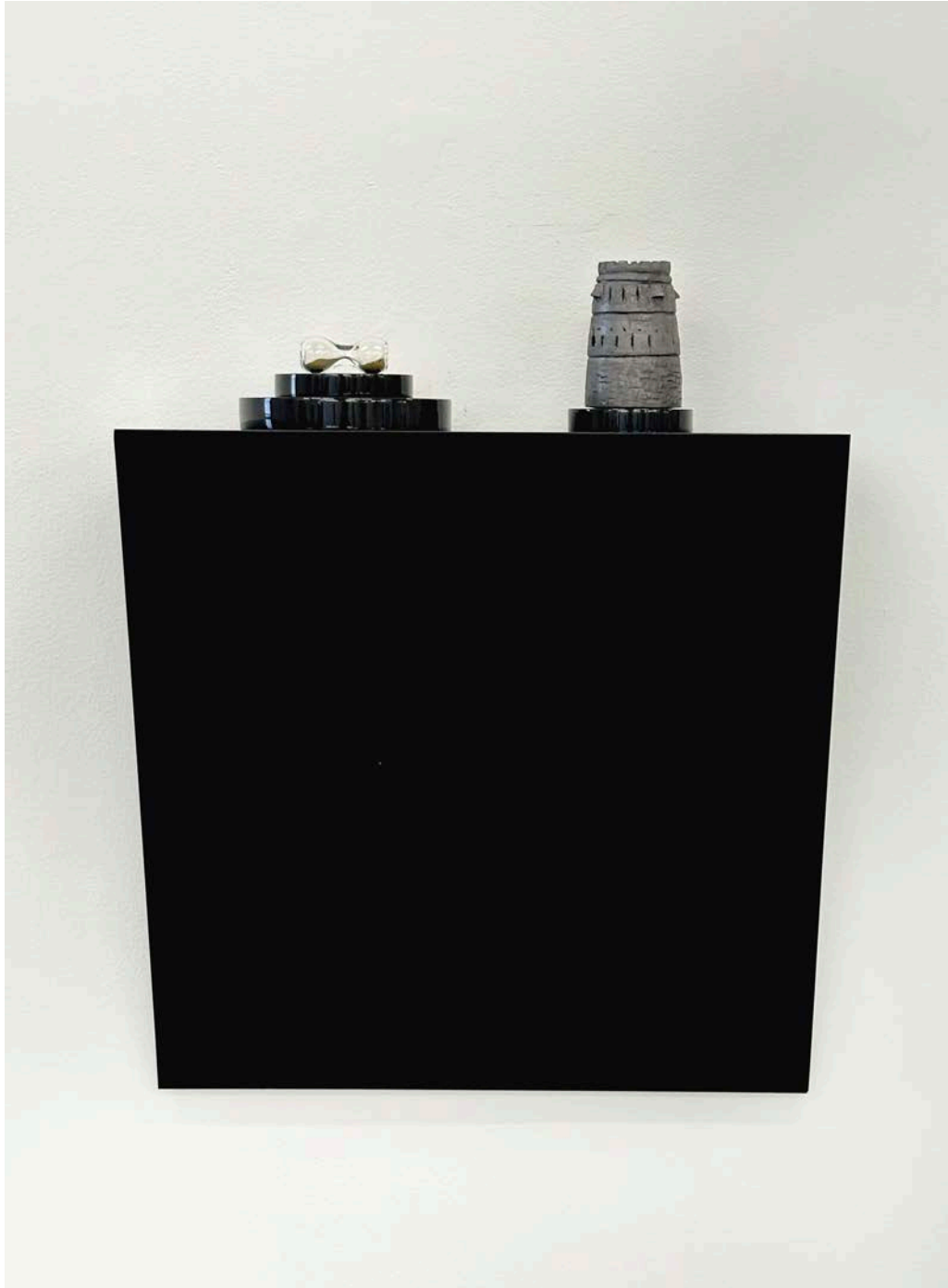
General view of the exhibition / Vista general de la exposición



Carolina Caycedo
Amulets for Fair Energy Transition, 2022
Sculptural installation consisting of 9 amulets and 5 displays / Instalación escultórica compuesta por 9 amuletos y 5 bases
Variable dimensions / Dimensiones variables



Carolina Caycedo
Nazar, 2022
Garnierite, bronze, patina, lacquer, epoxy, sand, acrylic plastic /
Garnierita, bronce, pátina, laca, epoxi, arena, plástico acrílico
28 × 25.5 × 38 cm.



Carolina Caycedo
Burj and Postponing the End of the World, 2022
Carved graphite and Blown glass, raw gold, acrylic plastic /
Grafito tallado y vidrio soplado, oro bruto, plástico acrílico
Amulet I: 10.5 × 7 × 7.5 cm
Amulet II: 2.5 × 6 × 2.5 cm



LINK TO VIDEO:
vimeo.com/792773341

Carolina Caycedo
Fuel to fire, 2023
HD video, color, sound / Vídeo HD, color, sonido
7 min. 38 sec.

Ed. 1/4 + 1AP



Stills, *Fuel to fire*, 2023





Carolina Caycedo
A Call From Earth's Womb, 2022
Cobalt, copper, heavy copper plated brass, acrylic plastic, eye bolts / Cobalto, cobre, latón cobreado pesado, plástico acrílico, armellas
15 × 25.5 × 11 cm.



Carolina Caycedo
Protective Rolla, 2022
Copper, copper phosphorus, acrylic plastic / Cobre, fósforo de cobre, plástico acrílico
12.5 × 14.5 × 22 cm.



Carolina Caycedo

El litio es del pueblo / Lithium Belongs to the People 2022

Copper, lithium quartz, fine silver, velvet, acrylic plastic /

Cobre, cuarzo de litio, plata fina, terciopelo, plástico acrílico

2.5 × 5.5 cm.



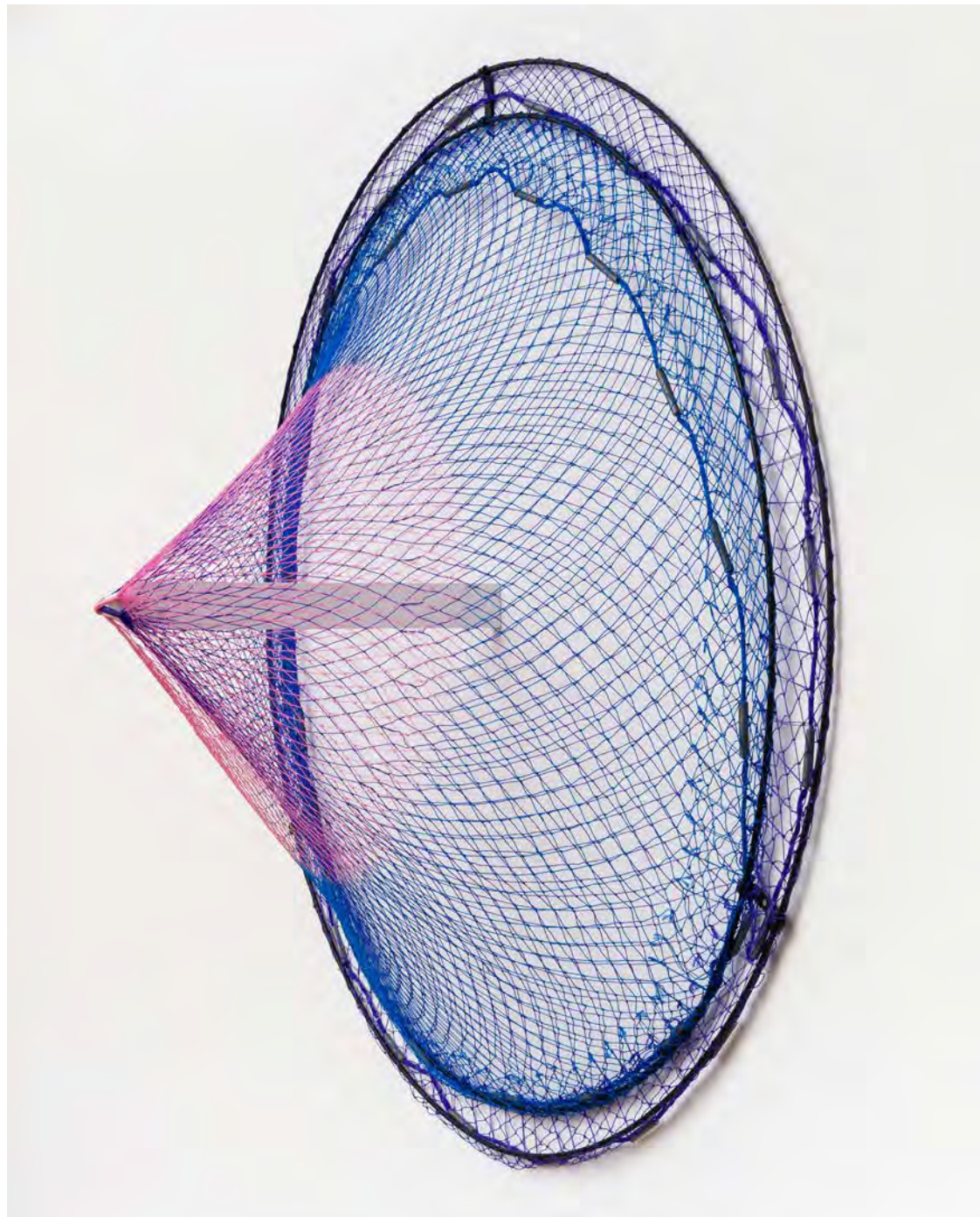
Carolina Caycedo

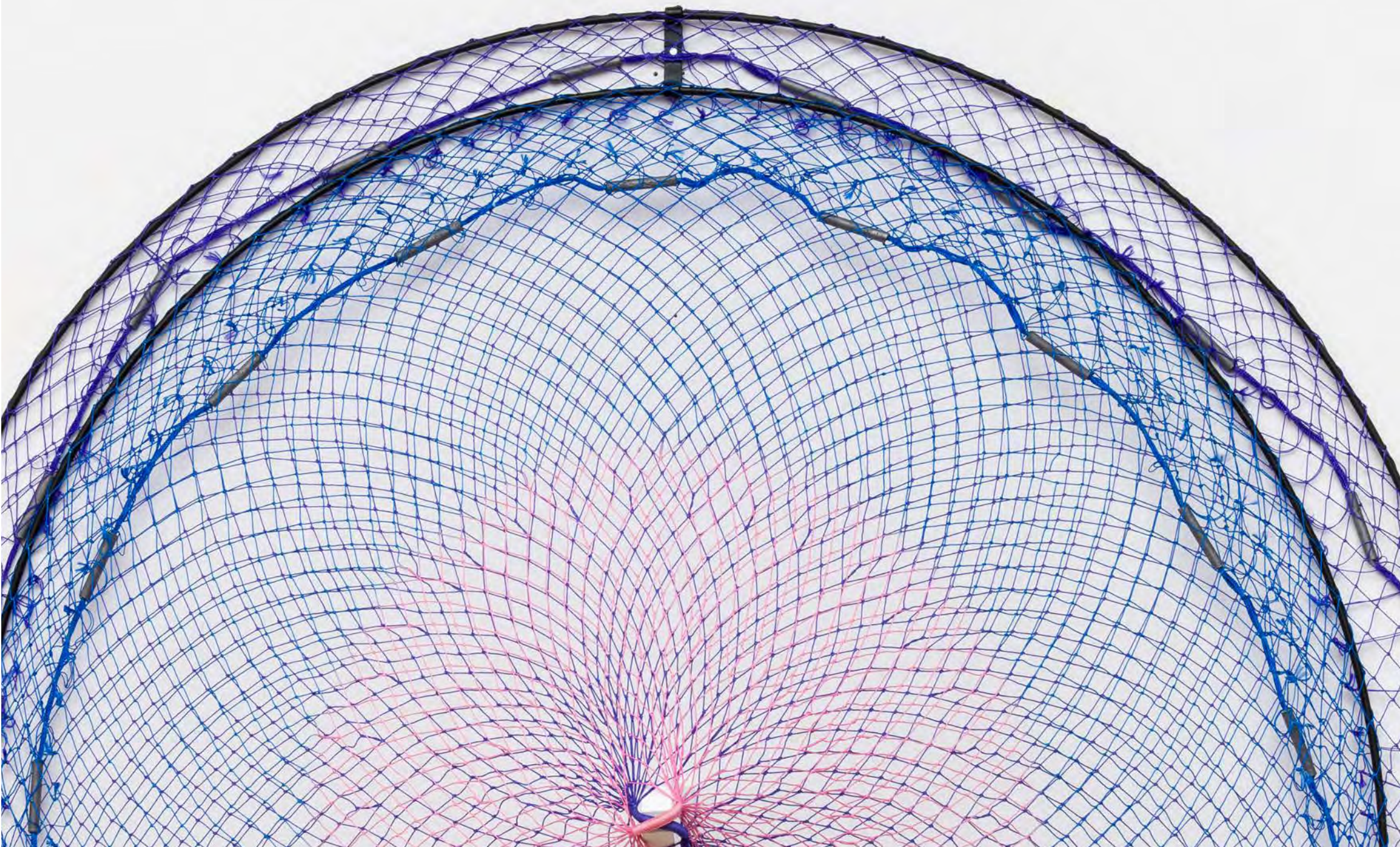
Nipple (Salute to Zilia Sanchez), 2022

Artisanal hand-dyed cast nets, wood, steel, acrylic paint, rubber coated steel clips,
lead weights /

Redes artesanales de fundición teñidas a mano, madera, acero, pintura acrílica, clips
de acero recubiertos de caucho, pesos de plomo

49 × 47 × 19 in.





Detail / Detalle, *Nipple (Salute to Zilia Sanchez)*, 2022



General view of the exhibition / Vista general de la exposición



General view of the exhibition / Vista general de la exposición

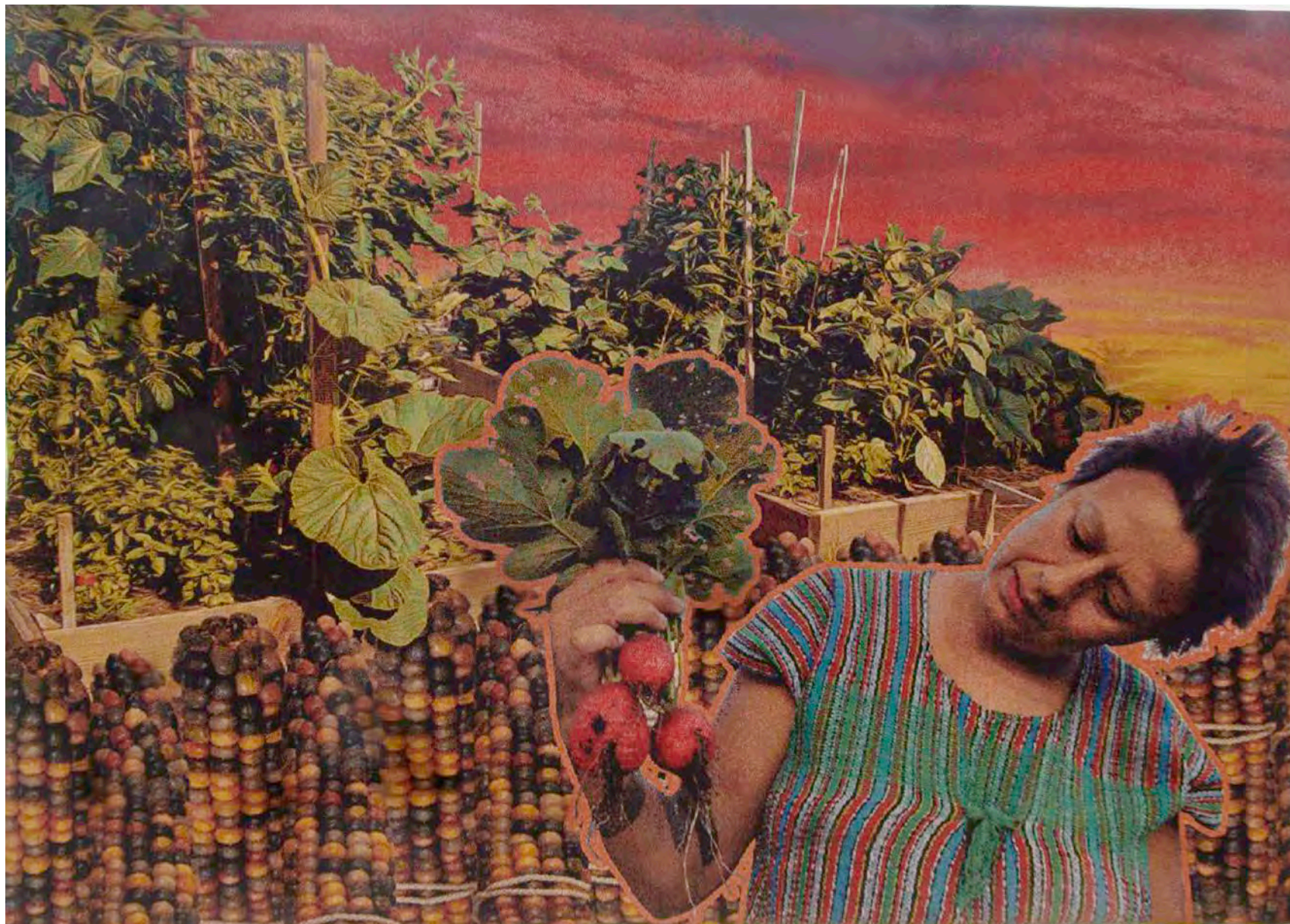
Solitary bloom



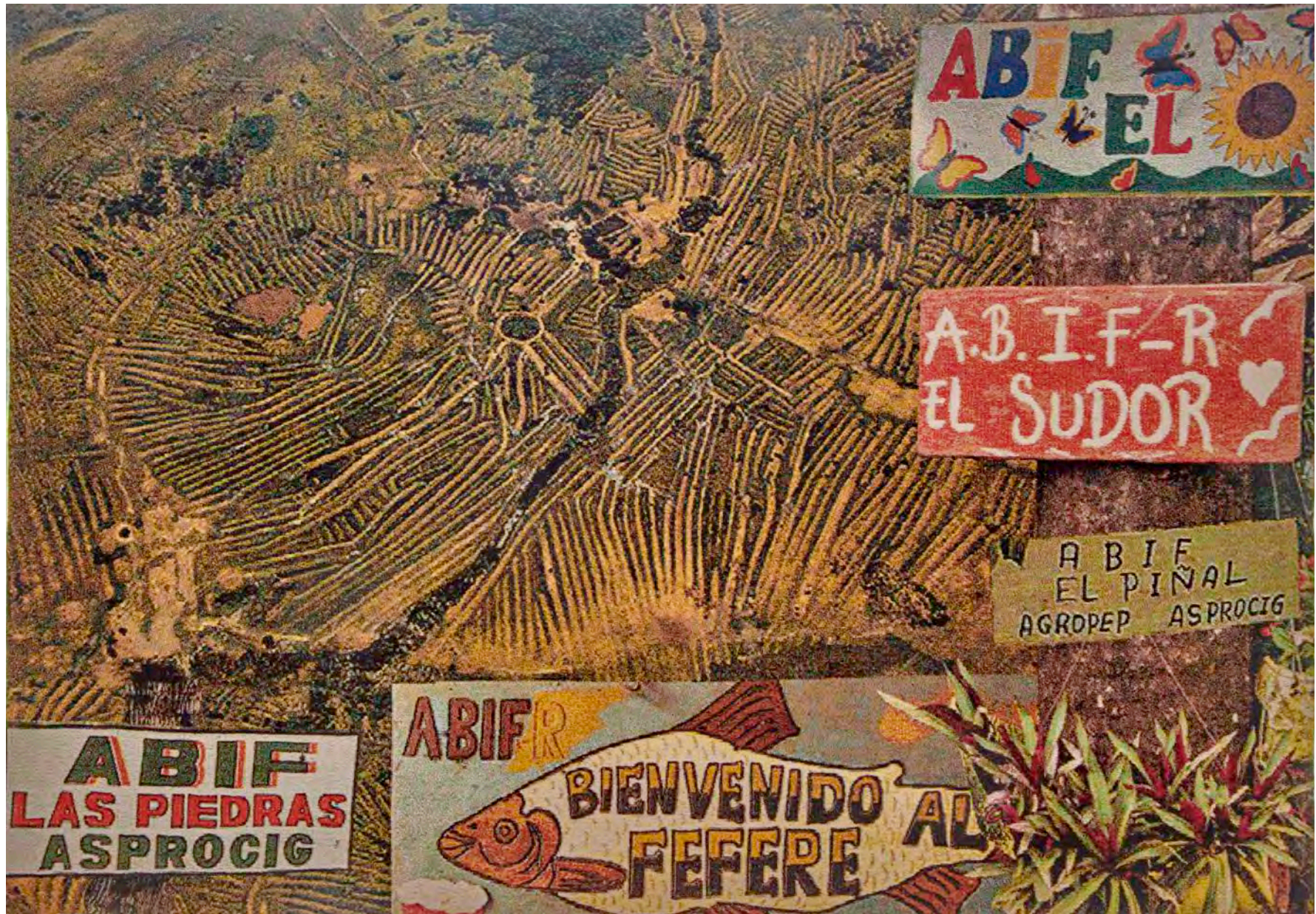
of wild rocambole

day of departure nears
Yuko Fujikawa

Carolina Caycedo
Blooming (Akiko and Yuko) 2023
Jacquard weaving / Tejido jacquard
91.4 × 91.4 cm.



Carolina Caycedo
Guardamos nuestra semilla para la próxima siembra (Caro), 2023
Jacquard weaving, uv acrylic printed cotton twill / Tejido jacquard, tela cruzada de algodón con estampado acrílico UV
106.7 × 152.4 cm.



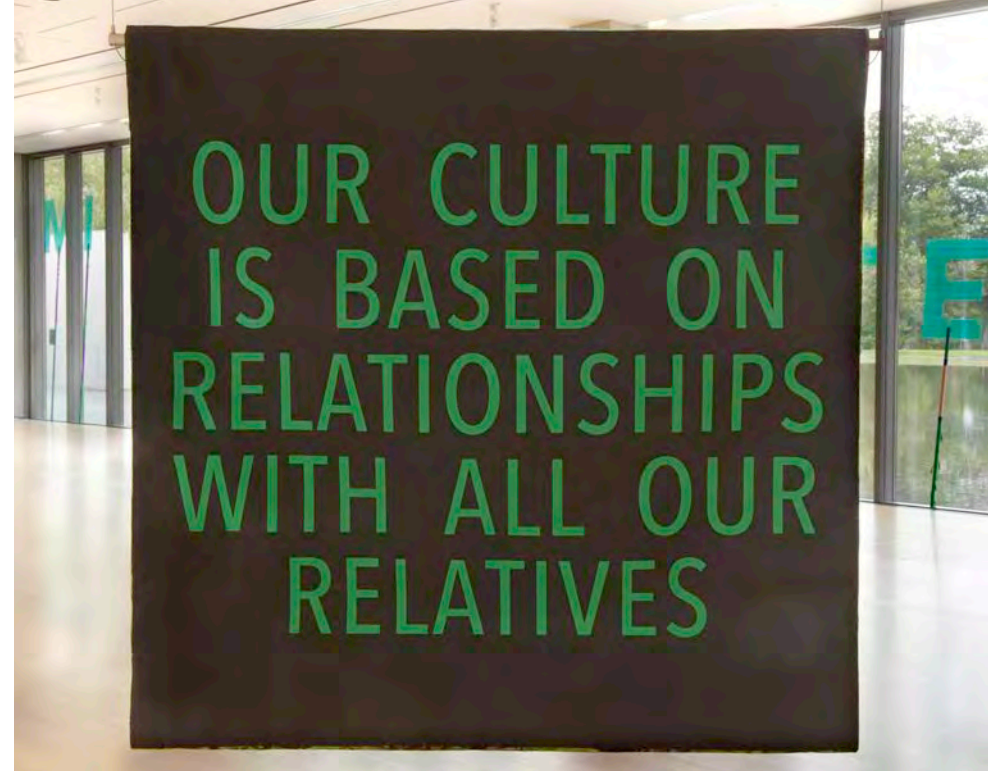
Carolina Caycedo
En función de la vida sabrosa (ABIF), 2023
Jacquard weaving, uv acrylic printed cotton twill / Tejido jacquard, tela cruzada de algodón con estampado acrílico UV
191.4 × 127 cm.



Carolina Caycedo
Our Culture Is Based On Relationships With All Our Relatives (Meda), 2023
Jacquard weaving, uv acrylic printed cotton twill, paper crowberries, wood /
Tejido jacquard, tela cruzada de algodón con impresión acrílica uv, bayas de
papel, madera
91.4 × 91.4 cm.



Paper crowberries and wood sculpture detail / Detalle de bayas de papel y escultura de madera



UV acrylic printed cotton twill back detail / Detalle trasero de tela estampada con acrílico UV

Carolina Caycedo
(London. 1978)

EDUCATION

MFA Roski School of Fine Arts. University of Southern California. Los Angeles.
BFA Los Andes University. Bogotá, Colombia.

GRANTS / RESIDENCIES / AWARDS

2023 The Getty Research Institute, Artist in Residency.
PST ART Implementation Funds, with Vincent Price Art Museum, The Getty Foundation.
United States Artists, Visual Arts Fellowship.
Artes Mundi 10 Prize Shortlist, Wales.
Denniston Hill Residency, New York, USA.

2021 Inaugural Latinx Artists Fellow. U.S Latinx Art Forum, Ford Foundation, Andrew W. Mellon Foundation. USA.
We Place Life at the Center. Research Funds. Pacific Standard Time 2024. The Getty Foundation.

2020 Inaugural Borderlands Fellowship. Center for Imagination in the Borderlands, Arizona State University, and Vera List Center for Art and Politics, The New School. USA.
VIA Art Fund. Artist Direct Grant. USA.
Betty Parsons Fellow. Art Matters. USA.
Wanlass Artist in Residency. Oxy Arts, Occidental College. Los Angeles.
Center for Contemporary Art CCA-NTU. Artist in Residency. Singapore. (Postponed)

2019 International Studio Program. Visiting Artist. Office for Contemporary Art Norway.

2018 /five Initiative. Artist in Residence. The Huntington Library, Art Museum, and Botanical Gardens. USA.

2017 Visual Artists Fellowship. California Community Foundation. Los Angeles.

2016 Artist in residency program. FAAP/Biennial Sao Paulo. Brazil.
Foundation for Contemporary Arts Grant. USA.

2015 Creative Capital Visual Arts Award. USA.
Harpo Foundation Visual Artist Grant. USA.

2014 Art Matters Grant. USA.
Traveling Grant. Ministry of Culture. Colombia.

2013 Rethinking Public Space. Grant Collaboration. Prince Claus Fund. Amsterdam.

2012 DAAD. Artists-in-Berlin Residency Program. Berlin, Germany.

2010 El Ranchito. Artist Residency. Matadero. Madrid, Spain.

2009 Cultural Exchange International. Grant. Department of Cultural Affairs. Los Angeles.

PUBLIC ART COMMISSIONS

2024 City of Houston Civic Art Commission, Mickey Leland International Terminal, Bush Intercontinental Airport, Houston, Texas.

SOLO EXHIBITIONS AND PROJECTS

2023 Oriel Davis Gallery. Newtown, Wales (Upcoming)
Tierra de los Amigos. Artium, Vitoria and IVAM, Valencia, Spain. (Upcoming)
The Blessings of the Mystery. With David de Rozas. Institute for Arts and Sciences. UC Santa Cruz. (Upcoming)

2022 Patron Mono, Midnight Moment. Times Square Arts. New York.
Carolina Caycedo: Apariciones/Apparitions. DeCordova Sculpture Park and Museum. Lincoln, MA.
Distressed Debt. ICA San Diego. San Diego.
Carolina Caycedo: Land of Friends. Baltic Centre for Contemporary Art. Newcastle. Projects: Carolina Caycedo and David de Rozas. MoMA. New York.
The Blessings of the Mystery. With David de Rozas. Ballroom Marfa, Rubin Center El Paso.
Espiral para sueños compartidos. Museo Universitario del Chopo. Mexico City.

2021 The Blessings of the Mystery. With David de Rozas. Visual Arts Center, UT Austin.
In Yarrow We Trust. Commonwealth and Council. Los Angeles.
Care Report. Oxy Arts. Los Angeles.

2020 From the Bottom of the River. MCA Chicago.
Carolina Caycedo: Cosmotarrayas. ICA Boston.
A Landscape is Never Natural. Art Gallery of Guelph. Ontario, Canada.
When Walls Become Rivers, Art Exchange, University of Essex. UK.

2019 Care Report. Muzeum Sztuki, Łódź. Poland.
Wanaawna, Rio Hondo and Other Spirits. Orange County Museum of Art. Santa Ana.

2018 Let our Souls Grow Deep Like Rivers. La Capsula. Zurich.
Those at the Great River-Mouth. Blackwood Gallery, University of Toronto Mississauga.
When The Land Speaks: Land of Friends. Projection Gallery. MSU Broad Museum. Michigan.

2017 El Hambre Como Maestra / Hunger as a Teacher. Commonwealth and Council. Los Angeles.
Conjuro de la Locura / Spell of Madness. NUMU. Guatemala.

2015 One Body of Water. The Bowtie Project, Clockshop. Los Angeles.

2014 Geochoreographies. Rural public spaces in Huila, Colombia.
La Tierra de los Amigos. Instituto de Vision. Bogota.
Land of Friends. Gayle and Ed Roski Gallery. Los Angeles.

2013 The Headlong Stream is Termed Violent. DAAD Gallery. Berlin.
Be Dammed. 18th Street Arts Center. Santa Monica, California.
Humane Materiale II. Dispari&Dispari. Reggio Emilia, Italy.
Criminal Women. Galerie du Jour. Agnes B. Paris.

2012 Humane Materiale. Hordaland Kunstsenter. Bergen, Norway.

2002 DAYTODAY. Secession. Vienna.

SELECTED GROUP EXHIBITIONS

- 2023 How to Survive. Anchorage Museum at Rasmuson Center. Anchorage, Alaska.
Humane Ecology: Eight Positions. Clark Art Institute. Williamstown, Massachusetts.
Sharjah Biennial 15: Thinking Historically in the Present. UAE.
Water Messages. MARKK. Hamburg.
- 2022 Kunna Guanna Concha. Trondheim Kunsthall. Norway.
Multispecies Clouds. Macalline Art Center. Beijing.
Black Dogs and Red Forests. Edith-Russ-Haus for Media Art. Oldenburg.
Territories of Waste. Museum Tinguely. Basel.
Tropical is Political. Americas Society, New York, and MAC, San Juan, Puerto Rico.
Dams: Reservoirs, Reclamation, Renewal, Sun Valley Museum of Art. Idaho.
Following Water. Kunsthalle Bielefeld.
Eyes of the Skin. Lehmann Maupin. New York.
Back to Earth. Serpentine Galleries. London.
Be Water: Liquidity as Method. CAC Cincinnati.
The Medium is the Message: Flags and Banners. The Wende Museum. Culver City.
Cuerpos Infinitos. Casa del Lago. Mexico City.
rivus. 23rd Biennale of Sydney. Australia.
Our Blue Planet: Global Visions of Water. Seattle Art Museum.
Qualcosa nell'aria (Something in the air). Fondazione Sandretto. Turin, Italy.
Dyschronics. Artspace New Haven.
- 2021 The Precipice of Change. Chennai Photo Biennale.
The Serpent's Eye. Le Musée d'art contemporain de la Haute-Vienne. France.
Bienal del Bioceno. 15 Bienal de Cuenca. Ecuador.
Picturing Motherhood Now: Images for a New Era. The Cleveland Museum of Art.
I Am Land. ArtworxTO Hub SOUTH. Union Station. Toronto.
We Are History. Somerset House. England.
Sensing Nature. Momenta Biennale de L' image. Montreal.
Extractive Zones. Museum der Kulturen Basel.
Overview Effect. Museum of Contemporary Art. Belgrade.
Ires y venires: diálogos en torno a la colección de Arte del Banco de la República. Bogotá.
Estamos Bien – LA TRIENAL 20/21. El Museo del Barrio. New York.
Actions of Art and Solidarity. Office for Contemporary Art Norway.
- 2020 Commonwealth. Beta-Local, San Juan; ICA, VCU Richmond; and Philadelphia Contemporary.
Sacrifice. Röda Sten Konsthall. Gothenburg.
Potential Worlds. Migros Museum, Zurich, and Baku Museum of Modern Art. Azerbaijan.
The Willow sees the Herron Image Upside Down. TEA-Tenerife Espacio de las Artes.
Fragile Creation. Dom Museum. Vienna.
- 2019 ...And Other Such Stories. Chicago Architecture Biennial.
Cosmopolis II. Centre Pompidou. Paris.
- Feminist Histories. MASP. Sao Paulo.
Spill. Belkin Art Gallery. Vancouver.
Ecovisionaries. Royal Academy of Art. London.
Universos Desdoblados. 45 Salon Nacional. MamBo. Bogota.
LA Desee Verte. Lille 3000. Lille, France.
Pangea United. Muzeum Sztuki, Łódź . Poland.
Unravelling Collective Forms. LACE. Los Angeles.
Colombian Art of the XXI Century, MAMM. Medellin.
- 2018 How to talk with birds, trees, fish, shells, snakes, lions and bulls. Hamburger Bahnhof. Berlin.
Submerged. Contemporary Image Collective. Cairo, Egypt.
I've Known Rivers. Disjecta. Portland.
Rituals of Labor and Engagement. The Huntington Art Museum. San Marino, California.
Made in L.A. Hammer Museum. Los Angeles.
If the River Run Upwards. Banff Center. Canada.
Eco-visionaries. Bildmuseet, Umea, and MAAT. Lisbon.
Between the Waters. Whitney Museum. New York.
Conjuro de Ríos. Museum National University. Bogota.
Between Bodies. Henry Art Gallery. University of Washington. Seattle.
Still I Rise. Nottingham Contemporary. UK.
Fields of Invisibility. SeSC Belezinho. Sao Paulo.
- 2017 A Universal History of Infamy LACMA-PST Getty. Los Angeles.
Working for the Future Past. Seoul Museum of Art. Korea.
Almost There. Vargas Museum. Quezon City, Philippines.
- 2016 Incerteza Viva. 32nd Bienal de Sao Paulo.
- 2015 HTUOS/HTRON. Nuit Blanche Toronto. With Cambalche Collective. Toronto.
- 2014 8 BERLIN BIENNIAL. KW Institute for Contemporary Art. Berlin.
- 2013 The Past is Present. Museum of Contemporary Art Detroit.
- 2012 Here, There and Elsewhere. SFMOMA. San Francisco.
Intense Proximity. La Triennale. Palais de Tokyo. Paris.
- 2011 Living as Form. Creative Time. New York.
- 2009 Younger Than Jesus. New Museum. New York.
X Havana Biennial. Cuba.
- 2007 NY: State of Mind. Haus der Kulturen der Welt, Berlin and Queens Museum. New York.
- 2006 Day for Night. Whitney Biennial. Whitney Museum. New York.
- 2005 J'en Reve. Cartier Foundation for Contemporary Art. Paris, France.
- 2003 The Structure of Survival. 50th Biennale di Venezia. Italy.
To Be Political it has to Look Nice. ApexArt. New York.

SELECTED PERFORMANCES / PANELS / LECTURES / SCREENINGS

- 2023 Eco-Social Salon, Site-Seeing, and Screening Series. Making Worlds Bookstore. Philadelphia, Pennsylvania
- 2022 Fuel To Fire. Modern Culture and Media at Brown University. Providence, Rhode Island.
Mas Arte Mas Accion Summer School. Documenta Fifteen, Kassel.
Centering Latinx Video Art, Disrupting and Rewriting Colonial Narratives. Anthology Film Archives, Gagosian.
Glass Humanities Lecture. Pitzer College of Art. Claremont.
The Afterlives of the Postcolonial, Panelist. March Meetings. Sharjah Art Foundation.
Inaugural Lecture. Beall Center Art + Ecologies Series. UC Irvine.
International Summer School faculty. documenta 15. Kassel.
La Siembra. El Sitio Feliz. Community memorial tree planting. Vera List Center and El Museo del Barrio.
Materia Latin Americanist and Comparative Post Anthropocentricisms, Guest Speaker. Stanford University.
- 2021 Los que mueren por la vida no pueden llamarse muertos! Vigil. Estamos Bien, La Trienal, Museo del Barrio.
POV Tour: Witch Hunt. Institute of Contemporary Art Los Angeles.
Keynote Lecture. Urgency Intensive: Intergovernmental Panel on Art and Climate Change. Jan Van Eyck Academy.
Action Lab Perspectives Presenter. IT Institute of Design. Chicago.
Resource Hungry. Debate with Jessica Morgan, Andrea Bowers and Elvira Dyangani. Verbier Art Summit.
- 2020 Conversation with Natalie Diaz. Vera List Center Forum.
Cumbre Aconcagua, Part One. Panelist. Instituto Cisneros at MoMA. New York.
Visiting Lecturer. OAK Institute for Human Rights. Colby College. Maine.
- 2019 Sankofa. Performance, Hamburger Bahnhof. Berlin.
Visiting Artist. University of Washington. Seattle.
Faculty. Summer Seminar. ICA Miami.
- 2018 Crossfade Lab. Cala Alliance. Phoenix.
Traction Art Talks. Institute of the Arts and Sciences. UC Santa Cruz.
Memories of Underdevelopment. Panel. Jumex Museum. Mexico.

MONOGRAPHS / PUBLICATIONS / WRITING

- 2022 Care Report, Oxy Arts.
- 2021 Carolina Caycedo. From the Bottom of the River. MCA Chicago den DelMonico Books.
Expectant Pacifica, with Camila Marambio. Oceans Rising. Ed. D. Zyman / TBA21 – Academy. Sternberg Press.
Sacred Places. Toward the Not-Yet. Ed. Hlavajova, van Heeswijk, Rakes. BAK basis vor aktuele kunst/MIT Press.
- 2020 Dismembering the Collective Body. Let The River Flow. Ed. Garcia-Anton, Gaski,

Guttorm. OCA Norway/Valiz.

- 2019 On Water Politics. Eco-Visionaries. Royal Academy of Arts, London
We Are Not Your Muse; We Are Not Your Paradise. Fabric Journal, Winter.
- 2018 Hunger as a Teacher. Social Text Dossier, Periscope. April.
- 2017 Serpent River Book. Artist Book. ed. 250.

SELECTED BIBLIOGRAPHY

- 2023 Prevailing Latitude. Siddhartha Mitter. Artforum. May 2023.
Energy and Aesthetics of Landscape in Latin America: On the Art of Carolina Caycedo and Jeison Sierra.
Gabriel Rudas Burgos. May 2023.
Carolina Caycedo's Spiritual Fiedwork. Anna Souter. Hyperallegic. 11 January 2023.
- 2022 Bodies of Corn, Maguey, and Water: Performing Latin American Environmentalism. Ana Martinez.
Critical Stages/Scènes critique, Issue 26, 2022.
Haunt, Graft, Recast: "New Earthworks" at the ASU Art Museum. Travis Diehl. Art in America. 23 August 2022.
At the Serpentine, a Show of Nature's Healing Power. Frank Rose. The New York Times. 28 July 2022.
Una proclama artística contra el agravio del agua en México. Ricardo Quiroga. El Economista. 31 Jan 2022.
'Ser ambientalista en América Latina es bastante peligroso.' Sonia Sierra. El Universal. 28 Jan 2022.
Redes Pesqueras dan vida a expo en Museo del Chopo. Nancy Gutierrez. Reforma. 28 Jan 2022.
- 2021 Carolina Caycedo. Daniel R. Quiles. Artforum. September Issue. 16 Sep 2021.
Drip Dry: Our Relationship with Water. Leanna Robinson. Artillery Magazine. 7 Sep 2021.
Carolina Caycedo Centers Social and Environmental Justice Conversation Around Care. Katy Donoghue.
White Wall Magazine. 17 Aug 2021.
Artists on Artists to Watch, and Maybe Even Collect. Noor Brara. NYTimes Style Magazine. Art Issue. 14 June.
Carolina Caycedo: From the Bottom of the River. Carla Acevedo-Yates. MCA Chicago/DelMonico Books, NY.
- 2020 'Turbulent River Times', Lisa Blackmore, and 'An Expanse of Water', Adriana M. Campos. Liquid Ecologies in Latin American and Caribbean Art. Routledge.
20 in 2020: The Artists of the Next Decade-Latin America. Ed. Ticoulat, Siquiera Lopes. ACT, Sao Paulo.
When Walls Become Rivers: Carolina Caycedo's Serpent River Book. Lisa Blackmore. Afterall. Spring/Summer.
Water Portraits: Carolina Caycedo interviewed by Louis Bury. Bomb Magazine. June 12, 2020.

- Each Cosmotarraya is a Universe. Max Duron. Art News. Spring 2020.
 Citizenship through art. Maeve Hannah, Sculpture Magazine. 17 Feb 2020.
 Ghosts in the Water: Carolina Caycedo. Carolina Miranda. LA Times. 7 Jan 2020.
- 2019 Colombian Artist Seeks Justice for the Natural World. Tess Tchakara. New York Times. 23 Oct 2019.
 Carolina Caycedo Portfolio. Prötocollum, 6th Edition. Berlin.
 Chicago Architecture Biennial. Ankush Arora. Architectural Digest India. 11 Oct 2019.
 Learning from Bogota. Jenna Sauers. Cultured Magazine. 26 Sep 2019.
 AÇAO. Paula Alzargaray. Revista SeLect. Ed.#42 Brasil, March 2019.
 In this Mess Together. Mihn Nguyen. Art in America. 11 March 2019.
 Between Bodies. Gayle Clemans. The Seattle Times. 1 Jan 2019.
- 2018 Eco-visionaries. Ed. Pedro Gadanho. Hatje Cantz.
 Licking the Wound. Candice Lin. X-tra Journal. Vol. 20 No. 4-Summer 2018.
 Serpent River Book. Christoph Wiesner. The Photobook Review #14, Spring 2018.
- 2017 The Extractivist Zone. Macarena Gomez-Barris. Duke University Press. Durham and London.
- 2016 Contemporary Art Colombia. Ed. H. Amirsadeghi and C. Petitgas. TransGlobe. London.
 Sabotage Art: Politics and Iconoclasm in Contemporary Latin America. Halart and Polgovsky. Taurus. London.

SELECTED COLLECTIONS

MoMA Museum of Modern Art, NY; Tate Modern, London; MCA Museum of Contemporary Art, Chicago; Guggenheim UBS Map, New York; Hammer Museum, Los Angeles; LACMA Los Angeles County Museum of Art; Whitney Museum of American Art, New York; ICA Institute of Contemporary Art, Boston; Kadist Art Foundation, San Francisco; SeMA Seoul Museum of Art, South Korea; The Huntington Art Museum, San Marino, California; MASP Museu de Arte de Sao Paulo Assis Chateaubriand, Sao Paulo; FRAC Pays de la Loire, France; Arco Foundation, Madrid; Muzeum Sztuki, Lodz, Poland; Escala Collection, University of Essex; Banco de la República, Bogotá; VPAM Vincent Price Art Museum, Los Angeles; Cornell Fine Arts Museum, Rollins College; Migros Museum, Zurich; Hood Museum, Dartmouth College. SAM Seattle Museum of Art; OCMA Orange County Museum of Art; Musée d'art Contemporain de la Haute-Vienne; Sharjah Art Institute.



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