

Mariana Castillo Deball
das Haut-Ich

April 28 – August 25

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Mariana Castillo Deball das Haut-Ich

Ausstellung: 28. April – 25. August 2018
Eröffnung: 27. April, 18 – 21 Uhr

Zum Gallery Weekend 2018 präsentieren wir die vierte Einzelausstellung von Mariana Castillo Deball in unserer Galerie.

das Haut-Ich

"Thoughts are thoughts of the body: one's own body, other bodies; thinking seeks to bring thoughts together in a body of thoughts." Didier Anzieu

Das Haut-Ich ist ein Konzept, das durch den französischen Psychoanalytiker Didier Anzieu geprägt wurde und die Haut mit der Bildung des Ichs in Beziehung setzt. Für Anzieu sind sowohl das Gehirn, als auch die Haut Oberflächengebilde. Die Ausstellung erkundet diese geistigen und körperlichen Hämme durch einen mesoamerikanischen Zeit-Raum-Kalender und das Symbol einer zweiten, geteilten Haut. Sie umfasst eine Serie neuer Skulpturen, Zeichnungen und eine architektonische Intervention.

Die Arbeiten der Ausstellung ziehen Verbindungen zwischen dem Körper und der Vermessung von Raum und Zeit. Als Ausgangspunkte dienen Mariana Castillo Deball ein Kalender und das göttliche Wesen *Xipe Totec*.

Der *tonalpohualli* ist eine kosmologische Methode für die Messung von Zeit. Erste Belege für den mesoamerikanischen Kalender stammen aus dem 6. Jahrhundert vor Christus in Form von Kalender- und Zahlzeichen, die als Reliefs in Steinmonumenten in Oaxaca geschnitten wurden. Er wird nicht nur dazu verwendet, Zeit zu messen, sondern ist auch ein System zur Erfassung räumlicher Koordinaten und wichtig für die Landwirtschaft, sowie für rituelle Opferhandlungen. Die Götter, Ereignisse und andere Elemente, die er als Prophezeiungen beinhaltet, definieren die Art, wie die Menschen ihre Handlungen durchführen und was für eine Person sie voraussichtlich werden.

Der *tonalpohualli*-Kalender umfasst 260 Tage, die sich aus 2 Zyklen zusammensetzen: aus einem Zyklus mit 20 Tageszeichen und einem kürzeren mit 13 Nummern. Jeder Tag ist eine Kombination aus einem Tageszeichen und einer Nummer, die parallel verlaufen bis alle Kombinationen erschöpft sind. Der Tag I Krokodil ist immer gefolgt von 2 Wind, 3 Haus, 4 Eidechse und so weiter, bis der kürzere Kreis mit 13 Nummern bei 13 Schilfrohr endet. Danach beginnt es von vorne mit der Nummer 1, die Kombinationen gehen jedoch mit den verbleibenden Tageszeichen weiter: I Jaguar, 2 Adler und so weiter.

In dem Kalender ist die Verbindung zwischen dem Körper und der Umwelt präsent, z.B. entsprechen die Tageszeichen Teilen des Körpers. Der Saft des Amatl-Baums, der zur Papierherstellung verwendet wurde, steht für Blut, der Rauch eines Feuers für den menschlichen Atem und die Baumrinde für menschliche Haut. Dies ist in der indigenen Weltentstehungslehre ein Spiel von Austausch und Umwandlungen. Ausgehend von der Haut und ihrer Körperlichkeit geben auch andere Materialien Form und Identität. Sie verstofflichen, aber ersetzen und personifizieren auch, nicht nur durch visuelle Analogien, sondern auch durch subtile materielle Beziehungen.

In diesem Kalender wird die Gottheit *Xipe Totec* oft als ein Mann dargestellt, der die abgezogene Haut eines anderen über der eigenen trägt. Das jährliche Fest zu Ehren bestand aus der Opferung eines Menschen und die Verwandlung einer anderen Person durch das Tragen der Haut der geopferten Person.

Das Nahua-Konzept *ixiptla* kommt von dem Partikel *xip*, das soviel wie Haut, Bedeckung oder Schale bedeutet. Als natürliche äußere Gewebeschicht, die den Körper einer Person oder eines Tieres bedeckt, kann die Haut vom Körper getrennt werden um Kleidungsstücke, Behälter für Flüssigkeiten oder Pergament als Schreiboberfläche herzustellen. *Ixiptla* wird verstanden als Bild, Abgesandter, Figur und Vertreter.

Im Rahmen unserer Ausstellung wird Mariana Castillo Deball die vierte Ausgabe von *Ixiptla* vorstellen, einer Reihe von kollaborativen Forschungszeitschriften, die von Bom Dia Boa Tarde Boa Noite in Berlin herausgegeben werden.

Parallel zu der Eröffnung unserer Ausstellung eröffnet die Ausstellung *Hello World. Revision einer Sammlung* im Hamburger Bahnhof – Museum für Gegenwart in Berlin, in der drei Hauptwerke von Deball ausgestellt werden. Die Keramiksäulen *Rhomboïd*, *Mechanical Column* und *Snake*, die 2015 in unserer Galerie gezeigt wurden, sind Teil ihres Projekts *Who will measure the space, who will tell me the time?*. Die Ausgangsfrage für das Projekt war, welche Beziehung die Töpfer in Atzompa (Oaxaca) zu ihrem archäologischen Erbe haben, wie sie sich heute zeigt, verändert und teilweise in Auflösung begriffen ist. Verschiedene Formen sind in den Tonmodulen zu erkennen: vorspanische Figuren, Müttern, Schrauben, Spielzeuge und Brancusis berühmten Rauten der *Endlosen Säule*. Die Ausstellung im Hamburger Bahnhof läuft bis zum 26. August.

Mariana Castillo Deball (*1975 in Mexico City) lebt und arbeitet in Berlin. 2013 gewann sie den Nationalgaleriepreis für junge Kunst, worauf 2014 eine Einzelausstellung im Hamburger Bahnhof - Museum für Gegenwart in Berlin folgte. Deball hatte Einzelausstellungen im In- und Ausland, u.A. im San Francisco Art Institute, im Musée Régional D'Art Contemporain Languedoc-Roussillon in Sérignan, im Museo de arte contemporáneo de oaxaca maco in Oaxaca und im Haus Konstruktiv in Zürich. Des Weiteren nahm sie an zahlreichen Gruppenausstellungen teil.

2018 hat Deball eine Einzelausstellung im Savannah College of Art and Design Museum (SCAD) und ihre Arbeiten sind u.A. zu sehen im Hamburger Bahnhof, Berlin, sowie in der Fondazione Sandretto Re Rebaudengo in Turin. In der Ausstellung *Statues also Die. Conflict and heritage from the ancient world to the modern day* in Turin ist Deballs *Mschatta Fassade*, die Hauptarbeit aus ihrer Paragon Ausstellung, im Palazzo Reale's Salone delle Guardie Svizzere noch bis zum 9. September zu sehen.

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Mariana Castillo Deball das Haut-Ich

Exhibition: April 28 – August 25, 2018
Opening: April 27, 6 – 9 pm

In conjunction with Gallery Weekend 2018, we will present the fourth solo exhibition by Mariana Castillo Deball at our gallery.

das Haut-Ich

"Thoughts are thoughts of the body: one's own body, other bodies; thinking seeks to bring thoughts together in a body of thoughts." Didier Anzieu

The Skin-Ego is a concept coined by French psychoanalyst Didier Anzieu on the relations between the skin and the formation of the ego. For Anzieu, both the brain and the skin are surface entities. The exhibition explores these mental and bodily skins through a time-space calendar and a shared skin, and includes a series of new sculptures, drawings and an architectural intervention.

The works draw a vis-à-vis between the body and the measuring of space and time, taking a calendar and the deity *Xipe Totec* as a starting point.

The *tonalpohualli* is a cosmological technology for the count of time. The first evidence of the Mesoamerican calendar dates to the VI century BC in the form of calendrical signs and numerals carved in relief on stone monuments in Oaxaca. Apart from measuring time, it is a divinatory system entangling spatial coordinates, agriculture and ritual sacrifices. The Gods, events and other elements it carries as augural messages, define the way people conduct their affairs and even what kind of people they are likely to become.

The *tonalpohualli* is a calendar of 260 days, composed of two cycles: a cycle of 20 day signs and a shorter cycle of 13 numbers. Each day is a combination of a day sign and a number, and they run concurrently until all the combinations are exhausted. The day 1 Crocodile is always followed by 2 Wind, 3 House, 4 Lizard, and so on, until the shorter 13 number cycle ends with 13 Reed, after which it starts anew with 1, yet continues to combine with the remaining day signs - 1 Jaguar, 2 Eagle and so forth.

The connection between the body and the environment is present in the calendar, for instance the signs of the days and the body parts maintain a correspondence. The sap of the amate tree used to make paper is blood, the smoke of fire is human breath, and the tree bark is human skin. It is a game of substitutions and transmutations in the indigenous cosmogony. Departing from the skin and its materiality, the material gives shape and identity. It materializes but also substitutes and personifies, not only by visual analogies but also by subtle material relations.

In the calendar, the deity *Xipe Totec* is often depicted as a man wearing the flayed skin of another on top of his own. The annual festival related to *Xipe Totec* consisted of the sacrifice of the victim, and the transfiguration of another person through wearing the skin of the sacrificed.

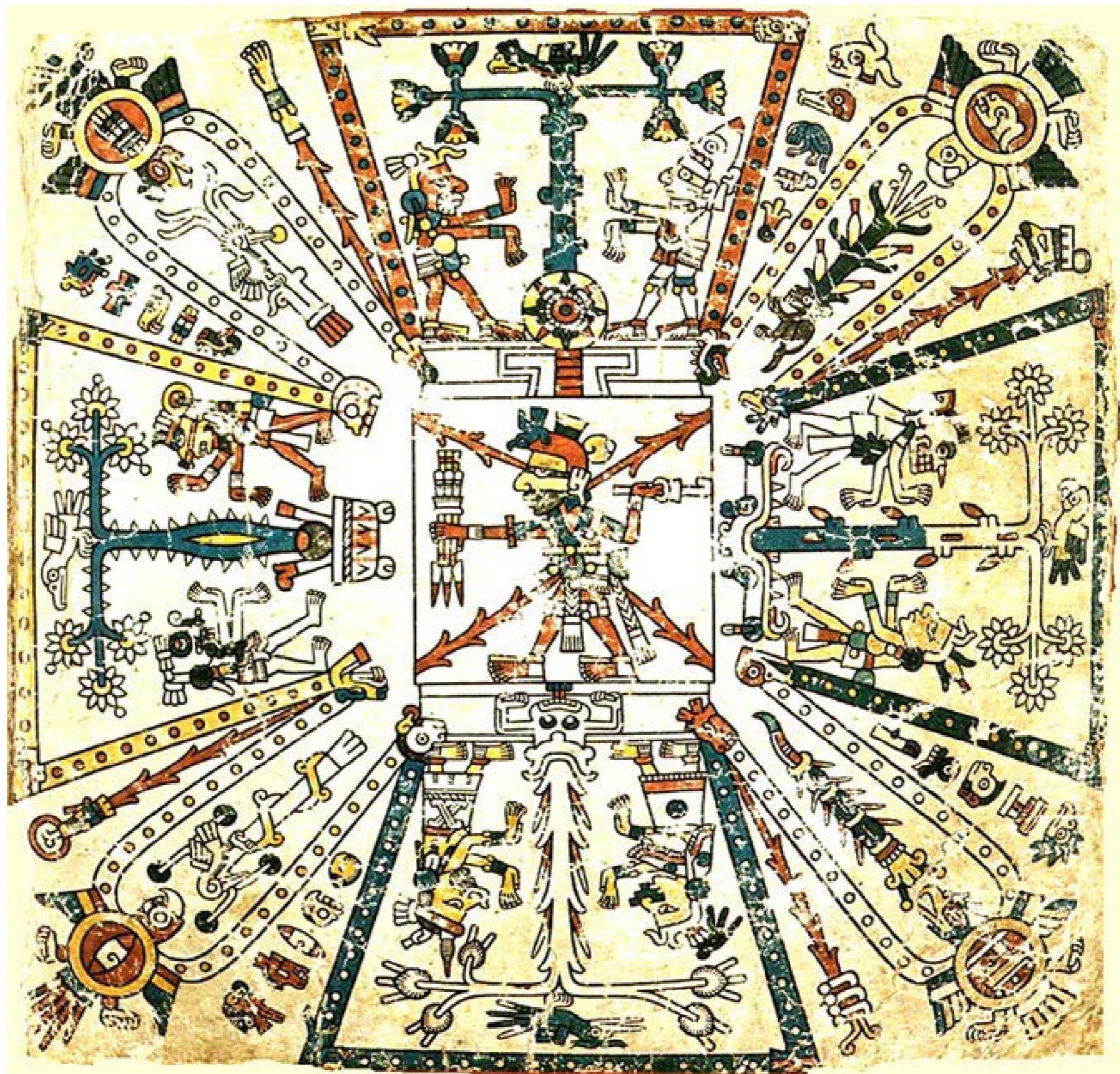
The Nahua concept of *ixiptla* derives from the particle *xip*, meaning skin, coverage or shell. As a natural outer layer of tissue that covers the body of a person or animal, the skin can be separated from the body to produce garments, containers for holding liquids or parchment as a writing surface. *Ixiptla* has been understood as image, delegate, character and representative.

Within the frame of our exhibition, Mariana Castillo Deball will present the fourth issue of *Ixiptla*: a series of collaborative research journals published by *Bom Dia Boa Tarde Boa Noite* in Berlin.

Parallel to the opening of our show, the exhibition *Hello World. Revising a Collection* opens at the Hamburger Bahnhof – Museum für Gegenwart in Berlin where three major works by Mariana Castillo Deball will be on display. The ceramic columns *Rhomboïd*, *Mechanical Column* and *Snake* that have been shown at our gallery in 2015 are part of her project *Who will measure the space, who will tell me the time?*. The initial question for the project was what relationship the Aztec potters have with their archeological heritage and how it is expressed, contaminated or dissolved in the present. Several patterns can be identified among the different ceramic modules of the columns: pre-Hispanic figures, screws, toys or even Brancusi's famous rhomboids from the *Endless Column*. The exhibition at Hamburger Bahnhof Berlin will be on view until August 26.

Mariana Castillo Deball (*1975 in Mexico City) lives and works in Berlin. In 2013 she won the Nationalgaleriepreis für junge Kunst (National Gallery Prize for Young Art), which led to her solo exhibition *Parergon* at the Hamburger Bahnhof – Museum for Contemporary Art, Berlin in 2014. Deball has had solo exhibitions, nationally and internationally, at the San Francisco Art Institute, Musée Régional D'Art Contemporain Languedoc-Roussillon in Sérignan, Museo de arte contemporáneo de oaxaca maco in Oaxaca and in Haus Konstruktiv in Zurich, among others. She has also taken part in numerous group exhibitions.

In 2018, Deball has a solo exhibition at the Savannah College of Art and Design Museum (SCAD) and her works are on show at the Hamburger Bahnhof, Berlin, as well as at the Fondazione Sandretto Re Rebaudengo in Turin, among others. In the show *Statues also Die. Conflict and heritage from the ancient world to the modern day* in Turin, the *Mschatta Fassade* – Deball's main work from her *Parergon* exhibition – is shown in the Palazzo Reale's Salone delle Guardie Svizzere until September 9.



Codex Fejervary Mayer; source / Quelle: <http://www.famsi.org/research/pohl/jpcodices/pohlborgia1.html>



Exhibition view / Ausstellungsansicht das *Haut-Ich*, Galerie Barbara Wien, Berlin 2018



Exhibition view / Ausstellungsansicht *das Haut-Ich*, Galerie Barbara Wien, Berlin 2018



Tonalpohualli Green

2018

1 element: powder coated aluminum, wood

1 Element: pulverbeschichtetes Aluminium, Holz

Dimensions variable / Maße variabel

(Aluminum element / Aluminiumelement: 12 x 270 x 0,3 cm)



Exhibition view / Ausstellungsansicht das Haut-Ich, Galerie Barbara Wien, Berlin 2018



Exhibition view / Ausstellungsansicht das *Haut-Ich*, Galerie Barbara Wien, Berlin 2018



Tonalpohualli Red Blue

2018

4 elements: powder coated aluminum, wood

4 Elemente: pulverbeschichtetes Aluminium, Holz

Dimensions variable / Maße variabel

(Aluminum elements each / Aluminiumelemente je: 12 x 270 x 0,3 cm)



Tecpatl I

2018

Watercolor on concrete tile

Aquarell auf Betonplatte

2 x 112 x 37 cm



Tecpatl III

2018

Watercolor on concrete tiles, 3-parts
Aquarell auf Betonplatten, 3-teilig
2 x 166 x 70,5 cm



Tecpatl II

2018

Watercolor on concrete tiles, 2-parts
Aquarell auf Betonplatten, 2-teilig
2 x 107 x 70,5 cm



Exhibition view / Ausstellungsansicht *das Haut-Ich*, Galerie Barbara Wien, Berlin 2018



Tonalpohualli Green

2018

2 elements: powder coated aluminum, wood

2 Elemente: pulverbeschichtetes Aluminium, Holz

Dimensions variable / Maße variabel

(Aluminum elements each / Aluminiumelemente je: 12 x 270 x 0,3 cm)



Tonalpohualli Blue Red Green Yellow

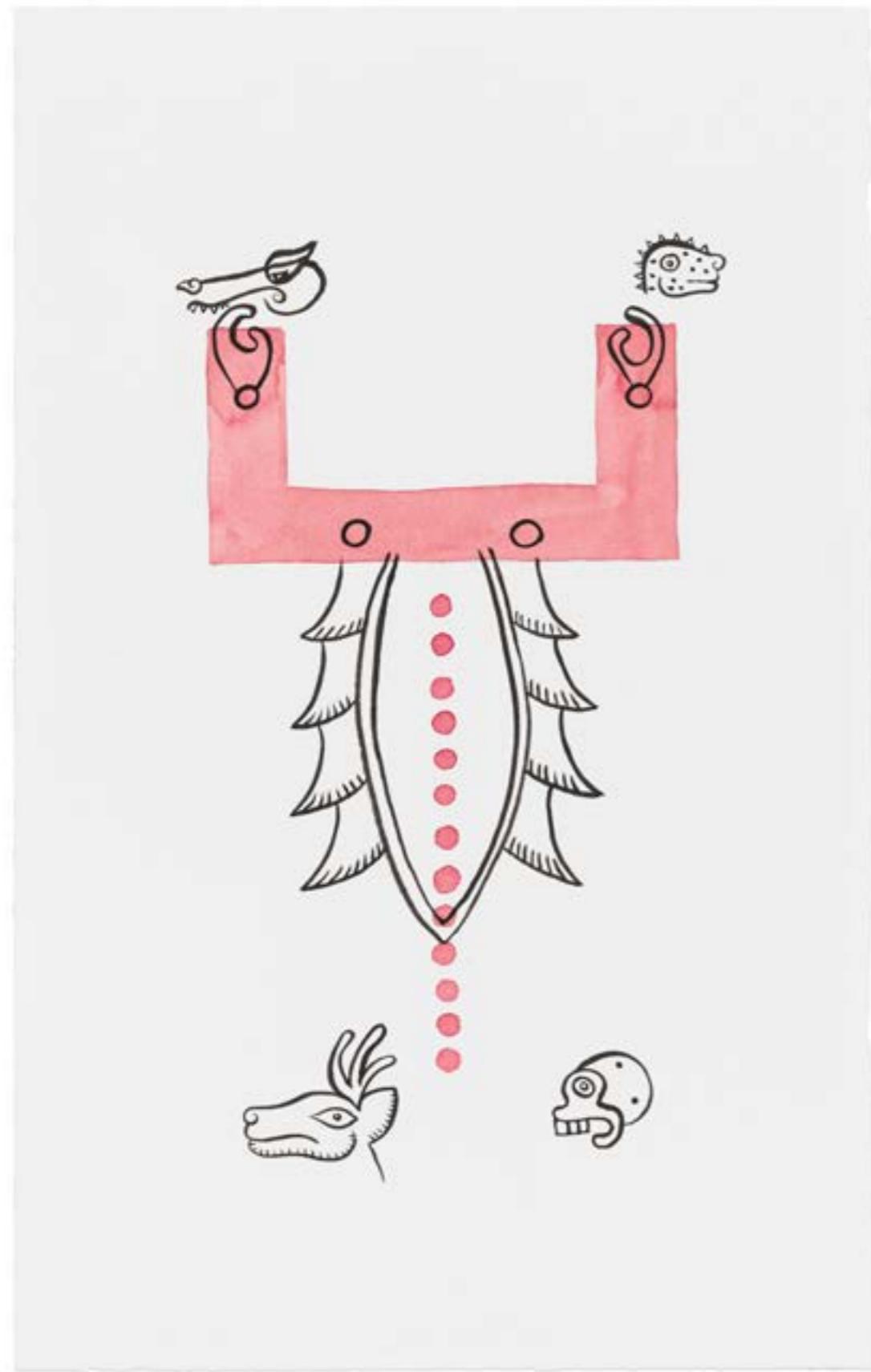
2018

9 elements: powder coated aluminum

9 Elemente: pulverbeschichtetes Aluminium

2,7 x 270 x 12 cm

(Aluminum elements each / Aluminiumelemente je: 0,3 x 270 x 12 cm)



Scorpion Time II

2018

Watercolor, ink on paper, framed

Aquarell, Tinte auf Papier, gerahmt

Drawing / Zeichnung: 35 x 22 cm; frame / Rahmen: 42 x 29 x 3,5 cm



Tonalpohualli Yellow Green

2018

4 elements: powder coated aluminum, wood

4 Elemente: pulverbeschichtetes Aluminium, Holz

Dimensions variable / Maße variabel

(Aluminum elements each / Aluminiumelemente je: 12 x 270 x 0,3 cm)



Exhibition view / Ausstellungsansicht *das Haut-Ich*, Galerie Barbara Wien, Berlin 2018

**Tonalpohualli Yellow Green**

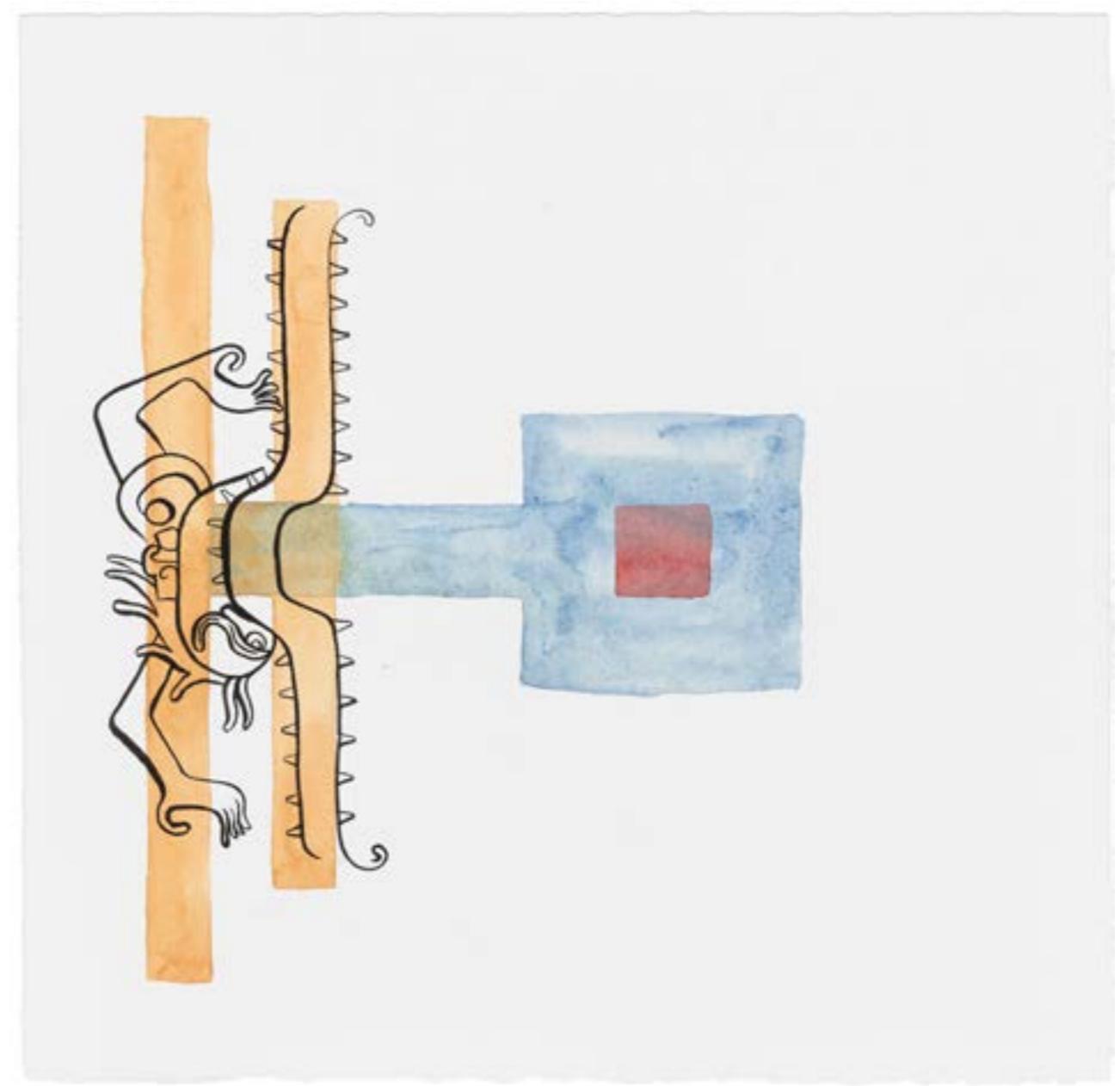
2018

4 elements: powder coated aluminum, wood

4 Elemente: pulverbeschichtetes Aluminium, Holz

Dimensions variable / Maße variabel

(Aluminum elements each / Aluminiumelemente je: 12 x 270 x 0,3 cm)

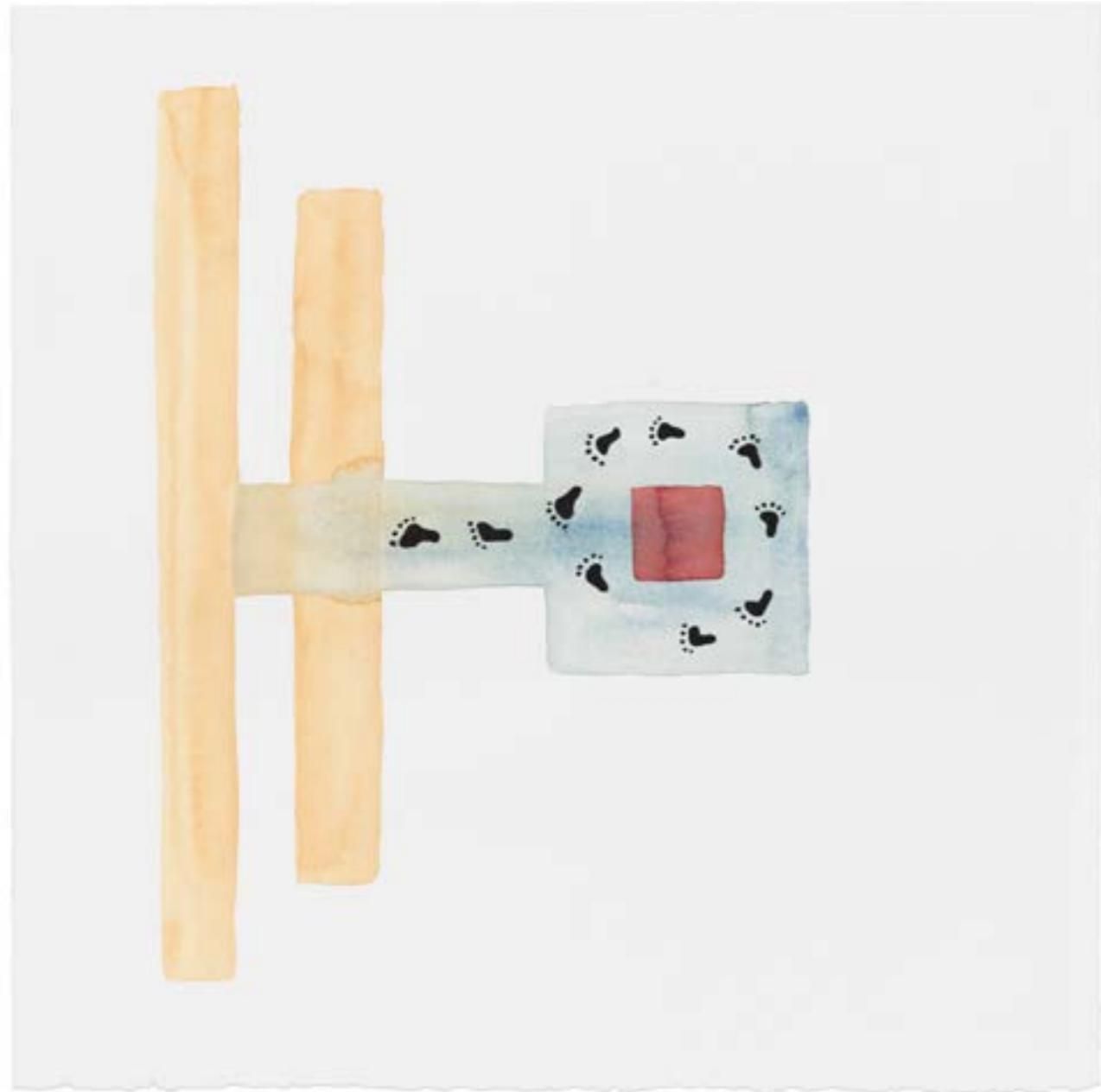
**Devouring time**

2018

Watercolor, ink on paper, framed

Aquarell, Tinte auf Papier, gerahmt

Drawing / Zeichnung: 35 x 35 cm; frame / Rahmen: 42 x 42 x 3,5 cm



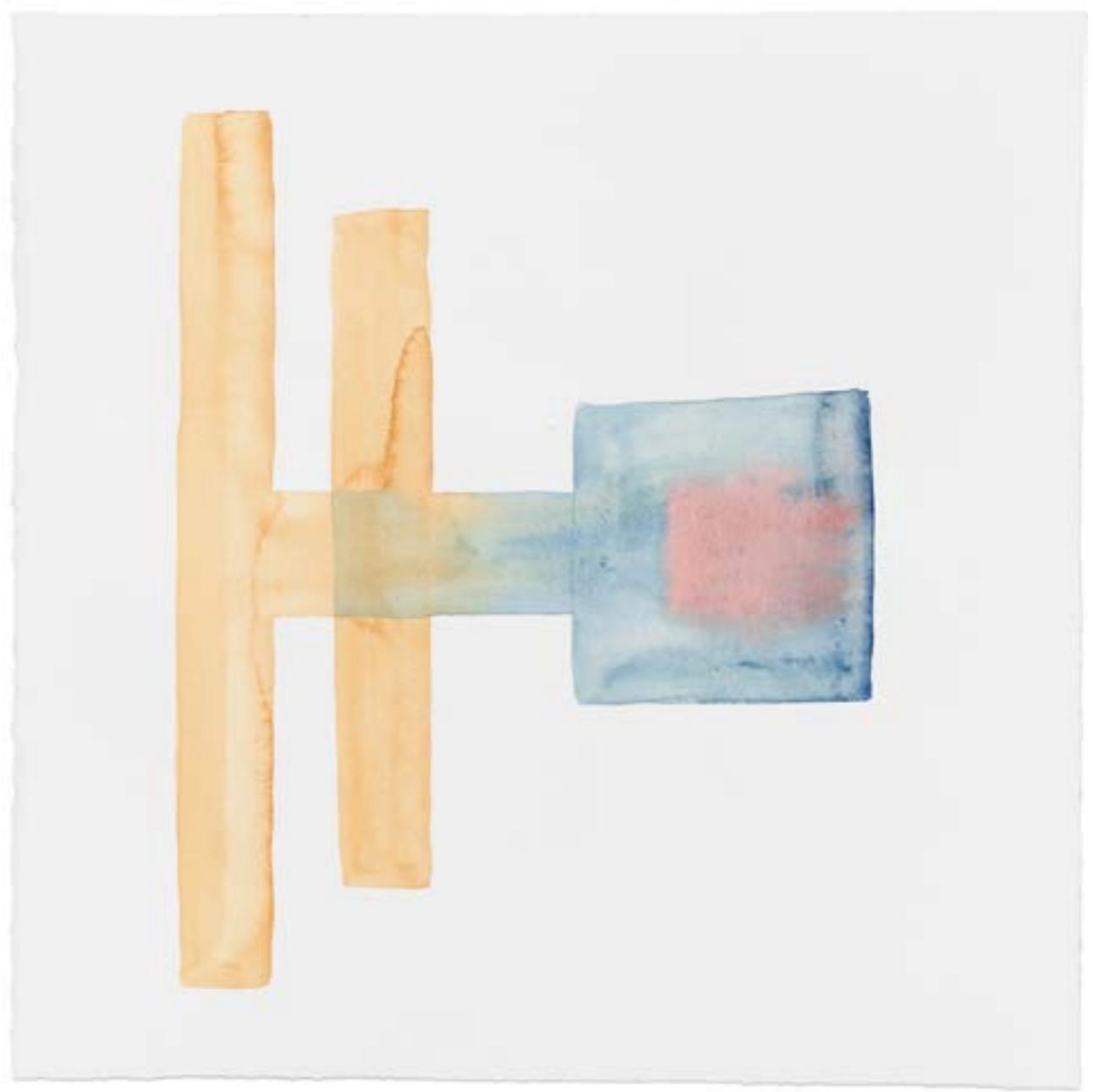
Water walk

2018

Watercolor, ink on paper, framed

Aquarell, Tinte auf Papier, gerahmt

Drawing / Zeichnung: 35 x 35 cm; frame / Rahmen: 42 x 42 x 3,5 cm



Empty time

2018

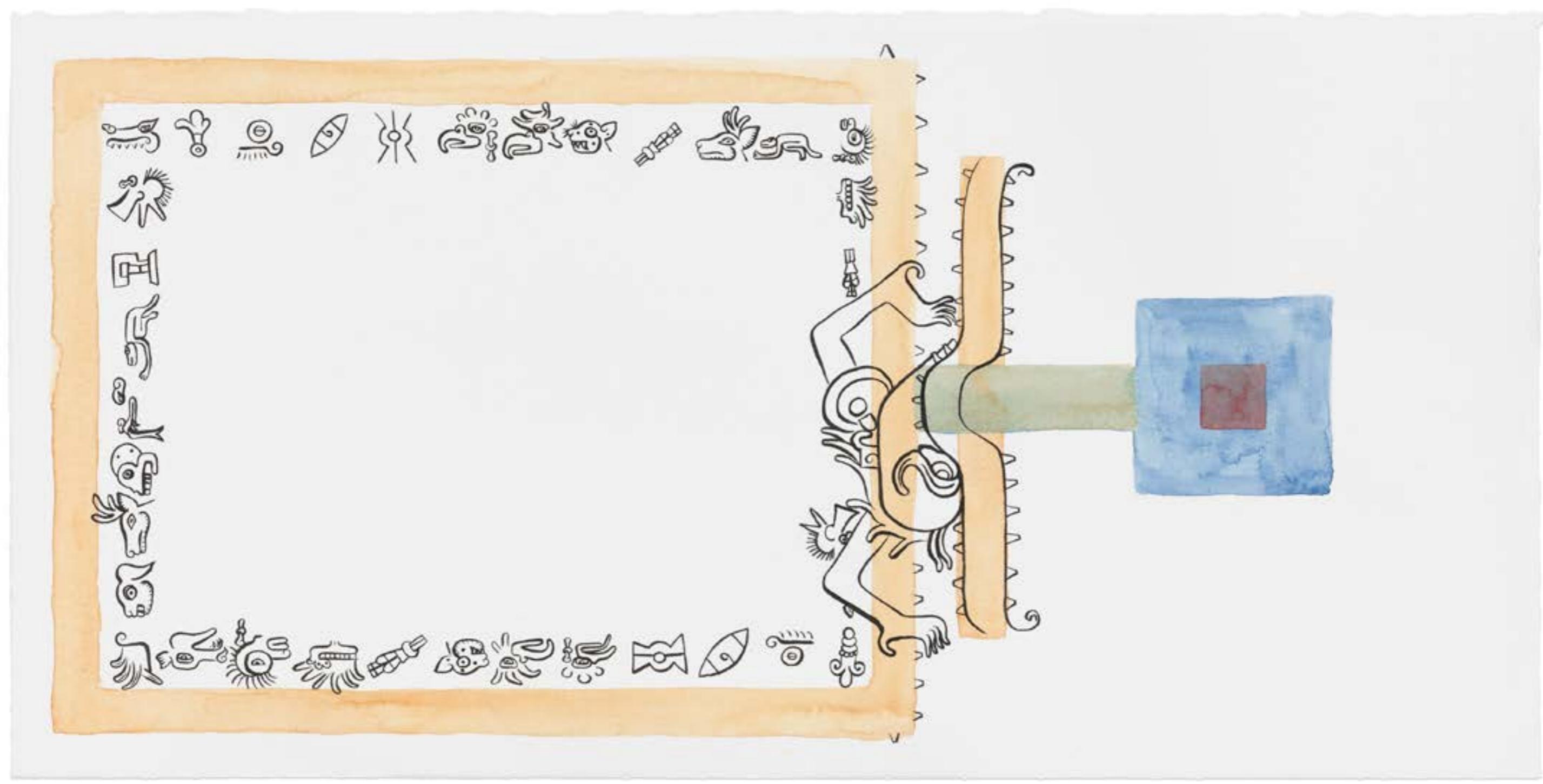
Watercolor on paper, framed

Aquarell auf Papier, gerahmt

Drawing / Zeichnung: 35 x 35 cm; frame / Rahmen: 42 x 42 x 3,5 cm



Exhibition view / Ausstellungsansicht *das Haut-Ich*, Galerie Barbara Wien, Berlin 2018



Crocodile skin book of the days

2018

Watercolor, ink on paper, framed

Aquarell, Tinte auf Papier, gerahmt

Drawing / Zeichnung: 35 x 70 cm; frame / Rahmen: 42 x 77 x 3,5 cm



Xipe, Turquesa, Petate, Turquesa, Xipe

2018

5 colored concrete tiles

5 kolorierte Betonplatten

2 x 187 x 93 cm



Xipe, Petate, Turquesa, Petate

2018

4 colored concrete tiles

4 kolorierte Betonplatten

2 x 168 x 129 cm



Turquesa, Xipe, Petate

2018

3 colored concrete tiles

3 kolorierte Betonplatten

2 x 114 x 97 cm



Xipe, Turquesa

2018

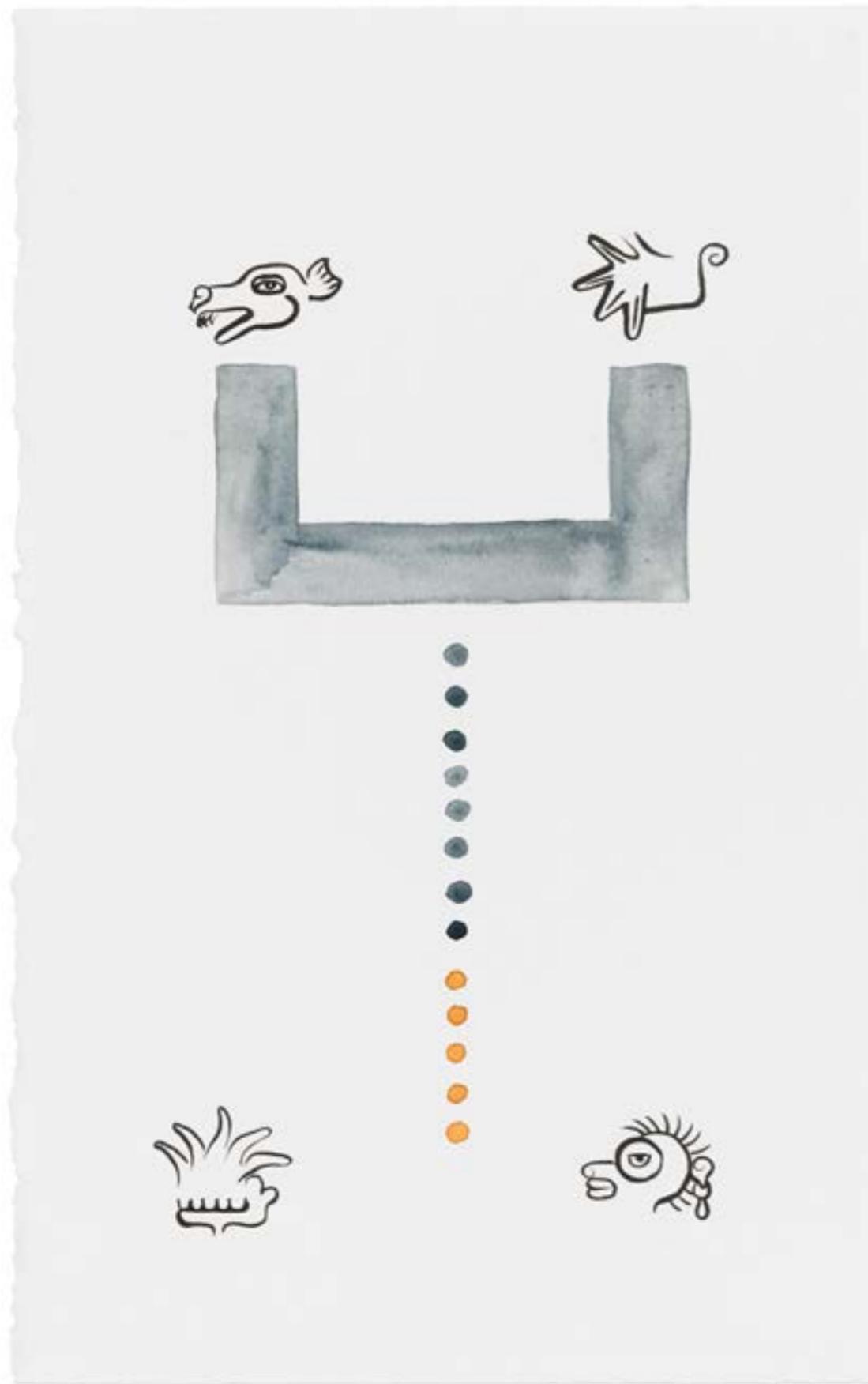
2 colored concrete tiles

2 kolorierte Betonplatten

2 x 93 x 108 cm



Exhibition view / Ausstellungsansicht *das Haut-Ich*, Galerie Barbara Wien, Berlin 2018



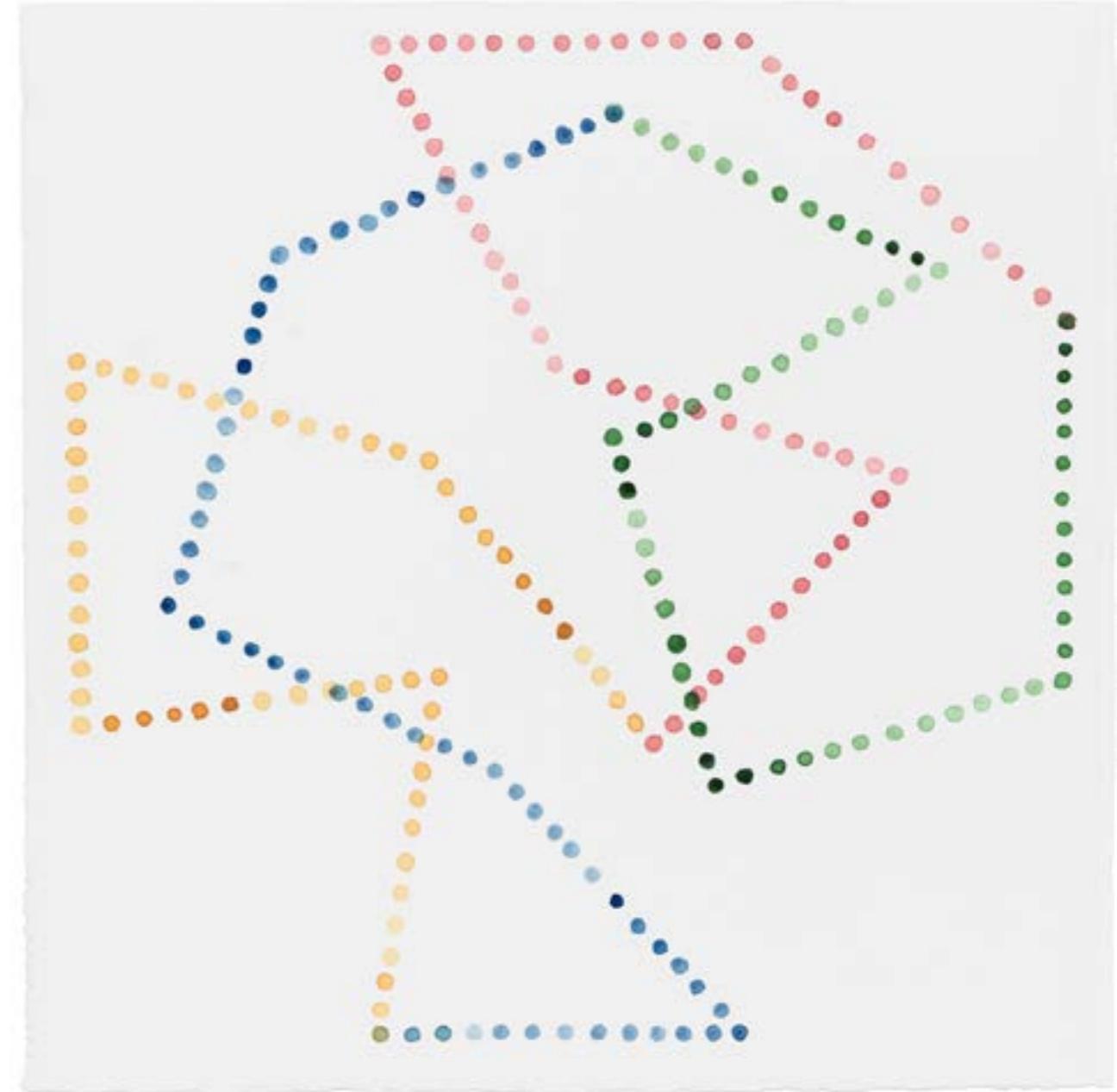
Scorpion Time I

2018

Watercolor, ink on paper, framed

Aquarell, Tinte auf Papier, gerahmt

Drawing / Zeichnung: 35 x 22 cm; frame / Rahmen: 42 x 29 x 3,5 cm



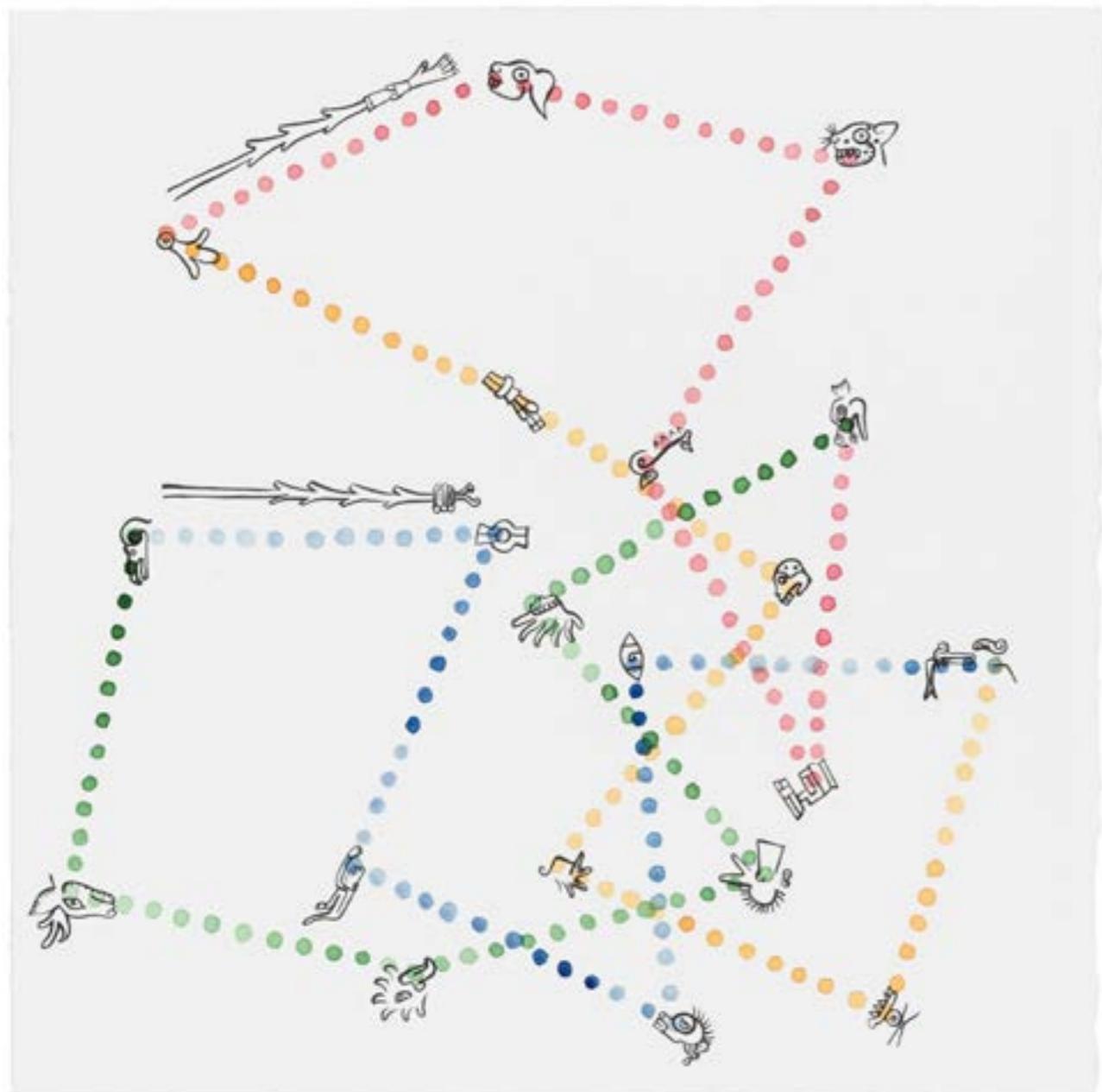
Tonalamatl V

2018

Watercolor on paper, framed

Aquarell auf Papier, gerahmt

Drawing / Zeichnung: 35 x 35 cm; frame / Rahmen: 42 x 42 x 3,5 cm



Tonalamatl III

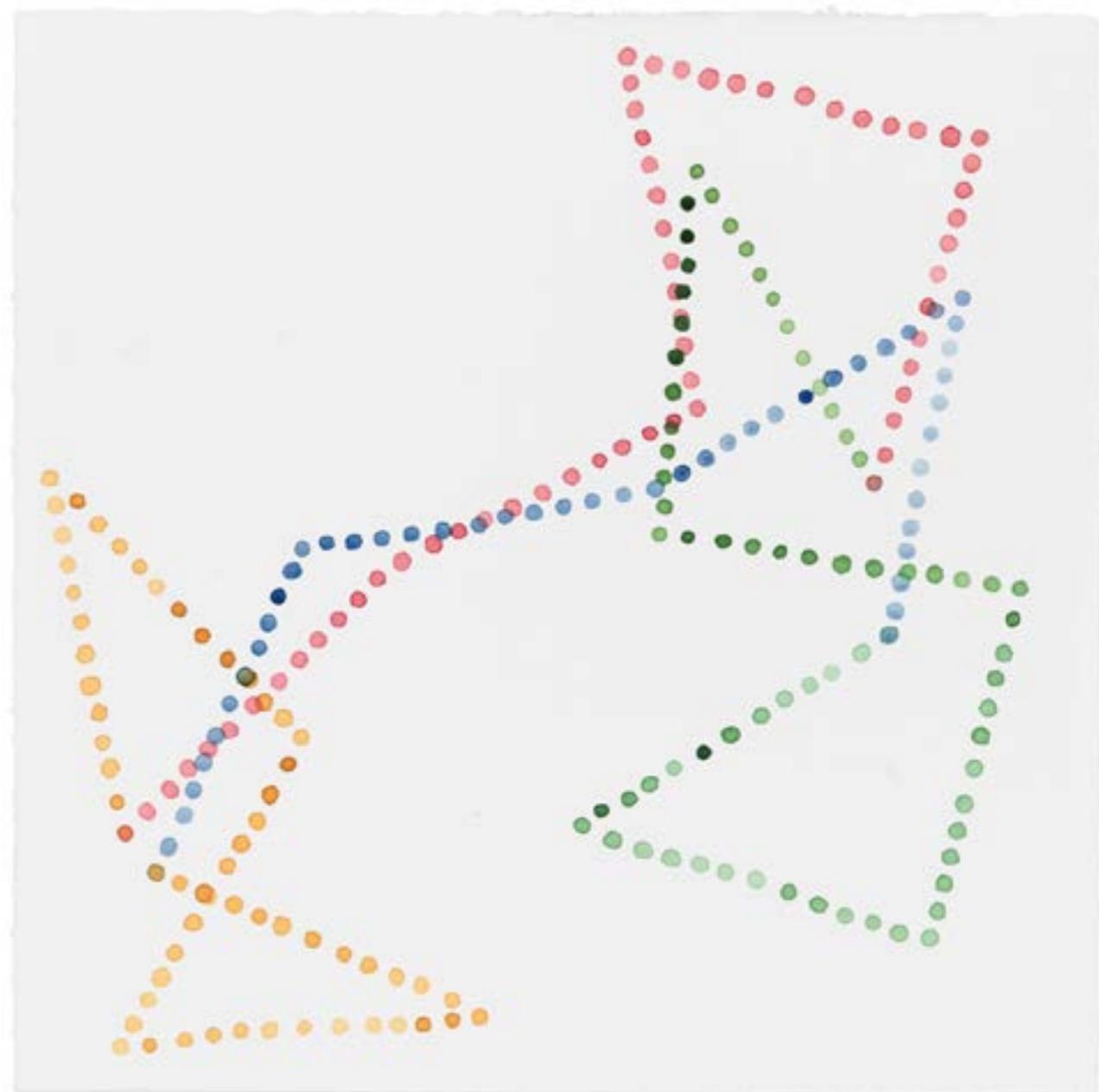
2018

Watercolor, ink on paper, framed

Aquarell, Tinte auf Papier, gerahmt

Drawing / Zeichnung: 35 x 35 cm; frame / Rahmen: 42 x 42 x 3,5 cm

SOLD



Tonalamatl IV

2018

Watercolor on paper, framed

Aquarell auf Papier, gerahmt

Drawing / Zeichnung: 35 x 35 cm; frame / Rahmen: 42 x 42 x 3,5 cm



Petate, Petate, Turquesa, Icosahedron
2018
Pigmented plaster; hemp rope, cork and 3 colored concrete tiles
Pigmentierter Gips, Hanfseil, Kork und 3 kolorierte Betonplatten
46 x 114 x 97 cm

Mariana Castillo Deball**CV**

born 1975 in Ciudad de México

Lives and works in Berlin

Education

2002–03 Postgraduate program Jan Van Eyck Academie, Maastricht, The Netherlands

1993–97 MA Fine Art, National University of Mexico, UNAM

Solo Exhibitions

- 2018 *das Haut-Ich*, Barbara Wien Gallery, Berlin, Germany
To-Day, February 20th, Savannah College of Art and Design Museum (SCAD), Savannah, GA, USA
- 2017 *Them inside the skin*, Mendes Wood DM, Brussels, Belgium
Pleasures of Association, and Poissons, such as Love-, Galerie Wedding - Raum für Zeitgenössische Kunst, Berlin Germany
- 2016 *Feathered Changes, Serpent Disappearances*, San Francisco Art Institute, San Francisco, USA
- 2015 *Reliefpfeiler*, Barbara Wien Gallery, Berlin, Germany
Cronotropo, Musée Régional D'art Contemporain Languedoc-Roussillon, Sérignan, France
¿Quién medirá el espacio, quién me dirá el momento?, Museo de Arte Contemporáneo de Oaxaca MACO, Oaxaca, Mexico
- 2014 *Parergon*, Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany
Vista de Ojos, Kurimanzutto, Mexico City, Mexico
Moi-Peau, Kunsthalle Lissabon, Portugal
- 2013 *Tamoanchan*, Pinksummer, Genova, Italy
Palavra e pedra solta não têm volta, Mendes Wood, São Paulo, Brazil
What we caught we threw away, what we didn't catch we kept, CCA Glasgow, Scotland, United Kingdom
What we caught we threw away, what we didn't catch we kept, Chisenhale Gallery London, United Kingdom
TEOR/éTica, San José, Costa Rica
- 2012 Zurich art prize, Haus Konstruktiv, Zurich, Switzerland
- 2011 *We are silently illiterate*, Galerie Wien Lukatsch, Berlin, Germany
Este desorden construido, autoriza geológicas sorpresas a la memoria mas abandonada, Museo experimental, El Eco, Mexico City, Mexico
Figures don't lie but liars can figure, Pink Summer, Genova, Italy
- 2010 *Between you and the image of you that reaches me*. Museum of Latin American Art, Long beach, CA, USA
Solo show, SCHAU ORT Elisabeth Kaufmann + Christiane Büntgen, Zurich, Switzerland
- 2009 *Kaleidoscopic Eye*, Kunst Halle Sankt Gallen, Switzerland
- 2008 *DO UT DES. Objectif_exhibitions*, Antwerp, Belgium
Nobody was tomorrow. Galerie Wien Lukatsch, Berlin, Germany
- 2006 *Estas Ruinas que ves*. Museum of contemporary Art Carrillo Gil, Mexico City, Mexico
- 2005 *Time takes no time in a story*. Adamski gallery, Aachen, Germany
- 2004 *Institute of Chance*. Prix de Rome. Stedelijk Museum, Amsterdam, Netherlands

Never odd or Even. Marres, Center for contemporary art, Maastricht, Netherlands

2003 *Interlude: The reader's traces. Intervention in the National library in Paris, Public library in New York and the National library in Berlin.**To look for a needle in a haystack*. Stephan Adamsky gallery, Aachen, Germany*Nine chains to the moon*. Jan van Eyck Academie, Maastricht, Netherlands2002 *The wall and the books: 987 words stolen from a library*. Library and gallery space Jan van Eyck Academy, Maastricht, Netherlands
Stochastic Archives. Sala de Arte Público Siqueiros. Mexico City, Mexico**Group Exhibitions**

- 2018 *Everything Was Forever Until It Was No More*, 1st Riga International Biennial of Contemporary Art (RIBOCA), Latvia
Hello World. Revision einer Sammlung, Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany
Statues Also Die: Contemporary reflections on heritage and conflict in the Middle-East, Fondazione Sandretto Re Rebaudengo, Turin, Italy
Exhibiting the Exhibition, Staatliche Kunsthalle Baden-Baden, Germany
Copy, Translate, Repeat: Contemporary Art from the Colección Patricia Phelps de Cisneros, 205 Hudson Gallery, New York, NY, USA
- 2017 *While I was also listening to Simon, Zin, Virginie, etc.*, La Criée – centre d'art contemporain, Rennes, France
Beyond the Box. Sammlung Dohmen, Leopold-Hoesch-Museum, Düren, Germany
Publishing as an Artistic Toolbox: 1989–2017, Kunsthalle Wien, Museumsquartier, Vienna, Austria
Touch Base, Studio Flotti, Berlin, Germany
Lecturas de un territorio fracturado, Museum Amparo, Puebla, Mexico
While I was also listening to David, Eleanor, Mariana, etc., La Criée - centre d'art contemporain, Rennes, France
Conceal, cover with sand, replicate, translate, restore, Kadist, Paris, France
Tamawuj, Sharjah Biennial 13, Sharjah, United Arab Emirates
Universal History of Infamy, LACMA, Los Angeles, USA
Soil and Stones, Souls and Songs, Parasite, Hong Kong
Soil and Stones, Souls and Songs, Bangkok, Thailand
Soil and Stones, Souls and Songs, Museum of Modern and Contemporary Art, Jakarta, Indonesia
- 2016 *Soil and Stones, Souls and Songs*, MCAD, Manila, Philippines
All Heritage is Poetry, Fundacao Eugénio de Almeida, Evora, Portugal
In the Belly of the Whale, Witte de With, Rotterdam, Netherlands
¿Cómo vivir mejor con menos?, Bienal FEMSA, Monterrey, Mexico
Incerteza Viva, 32nd São Paolo Biennial, Brazil
Rainbow Caravan, Aichi Triennale, Nagoya City Art Museum, Japan
SITElines2016. Much wider than a line, SITE Santa Fe, USA
Liverpool Biennial, United Kingdom
30th Anniversary Grazer Kunstverein, Graz, Austria
Another Reality. After Lina Bo Bardi, Stroom Den Haag, Netherlands
Riddle of the Burial Grounds, Extra City, Antwerp, Belgium
El orden Natural de las Cosas, Museo Jumex, Mexico City, Mexico
- 2015 *The Art of Preservation*, Draiflessen Collection, Mettingen, Germany

	<i>Under the Same Sun: Art from Latin America Today</i> , Museo Jumex, Mexico City, Mexico <i>Objetos Frontera</i> , CA2M, Madrid, Spain <i>Riddle of the Burial Ground</i> , Project Arts Centre, Dublin, Ireland <i>Ce qui ne sert pas s'oublie</i> , CAPC Musée d'Art Contemporain de Bordeaux, France <i>Sebald Variations</i> , CCCB Centre de Cultura Contemporània de Barcelona, Spain <i>The Parliament of Things</i> , Firstsite, Colchester, United Kingdom <i>Beyond Borders</i> , Fifth edition of Beaufort, Triennial of Contemporary Art by the Sea, Belgium <i>Biennial of the Americas</i> , Denver, Colorado, USA <i>Panorama</i> , The High Line, New York, USA	<i>Homo Ludens</i> , Motive Gallery, Amsterdam, Netherlands <i>Resisting the present</i> , Museo Amparo, Puebla, Mexico <i>The Eye is a Lonely Hunter – Images of Humankind</i> , 4. Fotofestival Mannheim Heidelberg Ludwigshafen, Germany <i>Inanimate beings</i> , La Casa Encendida, Madrid, Spain <i>Magical Consciousness</i> , Arnolfini, Bristol, United Kingdom <i>What about this</i> , Galerie Andreas Huber, Vienna, Austria <i>INCIDENTES DE VIAJE ESPEJO EN YUCATÁN Y OTROS LUGARES</i> , Museo Tamayo, Mexico city, Mexico <i>Fleeting Stories/Historias Fugaces</i> , LABoral, Gijón, Spain <i>54th Venice Biennale Illuminations</i> , Italy <i>Amikejo 2 – men-show</i> , Mariana Castillo Deball/Irene Kopelman (Uqbar), MUSAC Museo de Arte Contemporáneo de Castilla y León, León, Spain <i>Shadowboxing</i> , Royal College of Art: Curating Contemporary Art MA, London, UK <i>AEther – Une proposition de Christoph Keller</i> , Centre Pompidou, Paris, FR
2014	<i>Under the Same Sun: Art from Latin America Today</i> , Solomon R. Guggenheim Museum, New York, USA <i>Der Leone Have Sept Cabeças</i> , CRAC Alsace, Altkirch, France <i>8th Berlin Biennale for Contemporary Art</i> , Berlin, Germany <i>Playgrounds Reinventar la plaza</i> , Museo Reina Sofia, Madrid, Spain <i>Les Mots Bleus – Biennale de Belleville 3</i> , Paris, France <i>TransVisible</i> , 19 Bienal Paiz Guatemala - Artec centro Graciela Andrade de Paiz, Ciudad de Guatemala, Guatemala <i>Post / Postminimal</i> - Kunstmuseum St.Gallen, St. Gallen, Switzerland <i>Future Perfect</i> , Contemporary Art From Germany - Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland <i>Bibliologie</i> - FRAC - Haute-Normandie, Sotteville-lès-Rouen, France	<i>Contemporaneo de Castilla y León</i> , León, Spain <i>Shadowboxing</i> , Royal College of Art: Curating Contemporary Art MA, London, UK <i>AEther – Une proposition de Christoph Keller</i> , Centre Pompidou, Paris, FR <i>2010</i> <i>Ars viva award, History</i> , Kölnischer Kunstverein, Cologne, DE; Migros Museum, Zurich, CH <i>No Soul For Sale</i> , Festival of independents, presenting with Peep-Hole. Tate Modern, London, United Kingdom <i>Ginger Goodwin Way</i> , OR gallery, Vancouver, Canada <i>For the blind man in the dark room looking for the black cat that isn't there</i> , Touring exhibition: Museum of Contemporary Art in Detroit; ICA, London; de Appel, Amsterdam; Culturgest, Lisbon <i>The Heart of the Thing Is the Thing We Don't Know</i> , James Galley, CUNY Graduate Center, NY, USA <i>2009</i> <i>Ars viva award, History</i> , Museum Wiesbaden, Germany <i>This place you see has no size at all...</i> , Kadist Art Foundation, Paris, France <i>El Patio de mi casa</i> , Cordoba, Spain <i>Athens biennial</i> , Heaven, Athens, Greece <i>The Happy Interval</i> , Tulips & Roses, Vilnius, Lithuania <i>What are we going to do after we've done what we're doing to do next?</i> , MACBA, Contemporary Art Museum, Barcelona, Spain <i>Paper exhibition</i> , Artist space, New York, USA <i>The Malady of Writing</i> , MACBA Contemporary Art Museum, Barcelona, Spain <i>A Fantasy for Allan Kaprow</i> , Contemporary Image Collective, Cairo, Egypt <i>For the blind man in the dark room looking for the black cat that isn't there</i> , Contemporary art museum Saint Louis, USA <i>Performa</i> , Lectures and exhibition at Cabinet Magazine Space, New York, USA <i>Sequelism: Part 3</i> , Arnolfini, Bristol, United Kingdom <i>Extranjeros en la cultura y en la tecnología</i> , Espacio Fundación Telefónica, Buenos Aires, Argentina <i>Chapter 2 (the repetition)</i> , Parc Culturel de Rentilly, France <i>2008</i> <i>22nd Ateliers Internationaux</i> , Frac des Pays de la Loire, Carquefou, France <i>Galeria Sentimental</i> , Tensta konsthall, Stockholm, Sweden <i>Salon of the revolution</i> , 29th Youth Salon, Zagreb, Croatia <i>One of these things is not like the other things</i> , I/9 unosunove, Rome, Italy <i>Manifesta 7</i> , Rovereto, Italy. In collaboration with Irene Kopelman, Uqbar
2013	<i>Preis der Nationalgalerie für junge Kunst</i> , Hamburger Bahnhof, Berlin, Germany <i>how to write II</i> , Galerie Wien Lukatsch, Berlin, Germany <i>The Way of the Shovel</i> , MCA Chicago, USA <i>Future Perfect</i> , Kunstverein Frankfurt, Germany <i>Arqueológicas</i> , Matadero, Madrid, Spain	
2012	<i>dOCUMENTA (13)</i> , Kassel, Germany <i>Serpentine Gallery Memory Marathon</i> , London, United Kingdom <i>Lieber Aby Warburg. Was tun mit Bildern</i> , Museum für Gegenwartskunst Siegen, Siegen, Germany <i>Olinka, or Where Movement Is Created</i> , Museo Rufino Tamayo, Mexico City, Mexico <i>Life Is Elsewhere</i> , Galerie im Körnerpark, Berlin-Neukölln, Germany <i>LA IDEA DE AMÉRICA LATINA</i> , Centro Andaluz de Arte Contemporáneo, Sevilla, Spain <i>Nos hicimos la ilusión de avanzar directamente</i> , Espai Cultural de Barcelona, Barcelona, Spain <i>Colección: el crimen fundacional</i> , MUCA Roma, Mexico city, Mexico <i>Un ojo, dos ojos, tres ojos</i> , Mariana Castillo Deball/Irene Kopelman (Uqbar), Casa Vecina, Mexico City, Mexico <i>Never odd or Even</i> , Museum of contemporary art, Roskilde, Denmark <i>Printin'</i> , curated by Ellen Gallagher and Sarah Suzuki, Museum of Modern Art, New York, USA <i>Resisting the present</i> , Musée d'Art moderne de la Ville de Paris, France <i>Esquemas para una Oda Tropical</i> , Galeria Luisa Strina, Rio de Janeiro, Brazil	
2011	<i>The Future Lasts Forever</i> , Gävle Konstcentrum, Gävle, Sweden <i>Never odd or Even</i> , Grimm Museum, Berlin, Germany <i>Section Folklorique / Cabinet de Curiosités</i> , Zeeuws Museum, Middelburg, Netherlands <i>La Vie Mode d'Emploi (Life A User's Manual)</i> , Meessen De Clercq, Brussels, Belgium	

	<p><i>Shanghai Biennial</i>, China <i>Blackboxing</i> at artistspace, (screening) New York, USA <i>Master Humphrey's Clock</i>, De appel, Amsterdam, Netherlands <i>Sensitive Timelines</i>, 26cc, Rome, Italy <i>Object, The Undeniable Success Of Operations</i>, SMBA, Amsterdam, Netherlands <i>Seven Times Two or Three</i>, CUBITT, London, United Kingdom <i>Selective Knowledge</i>, The National Bank of Greece Cultural Foundation/MIET, Athens, Greece</p>	<p>Cuba <i>Titel folgt</i> Neuer Aachener Kunstverein, Aachen, Germany <i>Volkskrant Regular (True Type)</i> de Volkskrant, Amsterdam <i>Bonnefanten magazine</i>, Maastricht, Netherlands <i>A to Z. Museum in progress</i>.Vienna, Austria 2001 <i>Registro/Registre</i>. Galeria Banyoles, Spain <i>Se rendre à l'évidence</i>. Centre Culturel du Mexique, Paris, France XI Bienal Internacional, Vila Nova de Cerveira, Portugal 2000 <i>Los libros de otros</i>. Museo de la ciudad de México, Mexico <i>Gráfica actual</i>. Instituto de artes gráficas de Oaxaca, Mexico <i>Exposición colectiva</i>. MUCA Roma, Italy 1999 <i>City editings</i>. ZMVM: Zona Metropolitana del valle de México. Instituto Goethe. Buenos Aires, Argentina <i>El arte de los libros de artista: Homenaje a Ulises Carrión</i>, Biblioteca México, Mexico <i>Exhibición de cortometrajes</i>. Centro de la imagen, Mexico city, Mexico</p>
2007	<p><i>A for Alibi</i>, De appel, Amsterdam, Netherlands <i>Transacciones Filosóficas</i>, Historical Observatory, Córdoba, Argentina <i>The Book</i>, Heidelberg Kunstverein, Heidelberg, Germany <i>Extraordinary Rendition</i>, NoguerasBlanchard, Barcelona, Spain <i>The last piece of John Fare</i>, GB Agency, Paris, France <i>Blackboxing</i>, Project, Dublin, Ireland <i>24th Memorial Nadežda Petrović</i>, Cacak, Serbia</p>	
2006	<p><i>Just in Time</i>, Stedelijk Museum, Amsterdam, Netherlands <i>10 Defining Experiments</i>, Cisneros Fontanals Art Foundation, Miami, USA <i>Concerning knowledge</i>, BAK, Utrecht, Netherlands <i>Resonances</i>, Stuk, Leuven, Belgium, and Artis, Den Bosch, Netherlands <i>A place in Time</i>, Campr Street, San Antonio TX, USA <i>Redo/Undo</i>, Kunsthalle Fridericianum, Kassel, Germany <i>Mercury in Retrograde</i>, De Appel, Amsterdam, Netherlands <i>Friends and Enemies</i>, Gagosian Gallery, Berlin, Germany</p>	<p>Awards 2015 Premio ARCO Comunidad de Madrid para jóvenes artistas, Madrid, Spain 2013 First Prize, Preis der Nationalgalerie für junge Kunst, Berlin, Germany 2012 Zurich Art Prize, Museum Haus Konstruktiv, Switzerland 2009 Ars-viva award, History, Germany 2004 Prix de Rome/first prize. Amsterdam, Netherlands 2002 Grant for postgraduate studies CONACULTA (National Council for the culture and arts), México 2001 Young artists Grant. National Council for the culture and arts, Mexico</p>
2005	<p>"Today, November 20", If I can't dance – I don't want to be part of your revolution. Production in sequences Leiden, Netherlands <i>Tropical Abstraction</i>, Stedelijk Bureau, Amsterdam, Netherlands <i>BMW, 9th Baltic Triennial of Art</i>, Contemporary art center Vilnius, Lithuania "Blackboxing", If I can't dance – I don't want to be part of your revolution. Production in sequences, Utrecht, Netherlands <i>5ª Bienal de Artes Visuales del Mercosur</i>, Porto Alegre, Brazil</p>	<p>Residencies 2018 Ediacara Hills, Australia 2016 18th Street Art Centre, Los Angeles, USA 2012 Cove Park, Henry Moore Foundation, Scotland, United Kingdom 2011 DAAD residency, Berlin, Germany 2010 Capacete, São Paulo, Brazil. Residency July–October, 2010 2009 Capacete, Rio de Janeiro, Brazil. Residency March–June, 2009 2008 22e ateliers internationaux of Frac des Pays de la Loire, France 2006 Cisneros Fontanals Art Foundation, grant 2001 Grant Unesco/Ashberg. Vila Nova de Cerveira, Portugal</p>
2004	<p><i>Bucket Brigade</i>. Firehouse Center for Contemporary art, Burlington, USA <i>Black Friday</i>. Galerie Kamm, Berlin, Germany <i>GPB 2004</i>, Galería Pastor Bonus. Exteresa Arte Actual, México City, Mexico <i>Valenzuela y Klenner Arte Contemporáneo</i>, Bogotá, Colombia <i>Fotogalleriet</i>, Oslo, Norway</p>	<p>Publications Solo exhibitions: <i>Mariana Castillo Deball. Parergon</i>, on the occasion of the exhibition at Nationalgalerie – Staatliche Museen zu Berlin, ed. by Melanie Roumiguière, Verlag der Buchhandlung Walther König, Köln, 2014 <i>Uncomfortable Objects</i>, on the occasion of the exhibition Zurich Art prize 2012: <i>Mariana Castillo Deball</i>, Haus Konstruktiv, Zurich, 2012</p>
2003	<p><i>Outside of a Dog: Paperbacks and Other Books by Artists</i>, Baltic, International center for contemporary art Gateshead, United Kingdom "24/7". New York - Vilnius, CAC, Vilnius, Lithuania <i>20 million mexicans can't be wrong</i>, Southampton gallery, United Kingdom <i>En un mar en el que no se nada</i>. Paris Photo, Project Room, France <i>Aparentemente Sublime</i>. Museum of Modern art, Mexico City, Mexico every piece is the show luxe projects, NYC, USA</p>	
2002	<p><i>PULPA. Arte, literatura, moda, diseño y algo más</i> Centro de Arte Contemporáneo Wifredo Lam. La Habana,</p>	

Group exhibitions:

Guggenheim UBS Map Global Art Initiative. Volume II: Latin America. On the occasion of the exhibition *Under the same Sun: Art from Latin America Today*, (June 13–October 1, 2014) Solomon R. Guggenheim Museum, New York 2014

Berlin Biennale 8. *Excursus*. On the occasion of the 8th Biennale for Contemporary Art, May 29-August 3, 2014
The way of the shovel. *Art as Archaeology*. On the occasion of the exhibition at Museum of Contemporary Art in Chicago (November 9, 2013-march 9, 2014), Chicago 2013

Future Perfect. *Zeitgenössische Kunst aus Deutschland. Contemporary Art from Germany*. On the occasion of the exhibition at ifa (Institut für Auslandsbeziehungen) Stuttgart, 2013.

Resisting the present. Mexico 2000-2012. on the occasion of the exhibitions at Museo Amparo (october 15, 2011–January 15, 2012) and Musée d'Art Moderne de la Ville de Paris/ARC (March 9 -July 8, 2012)

Amikejo. On the occasion of the exhibition cycle “Amikejo” held at Laboratorio 987, Museo de Arte Contemporáneo de Castilla y León, León, throughout 2011, Mousse Publishing, 2012.

dOCUMENTA (13) *Katalog I/3. Das Buch der Bücher*, on the occasion of the exhibition in Kassel (June 9 –september, 16, 2012) documenta and Museum Fridericianum, 2012

dOCUMENTA (13) *Katalog 3/3. Das Begleitbuch*, on the occasion of the exhibition in Kassel (June 9 –september, 16, 2012) documenta and Museum Fridericianum, 2012

Inéditos 2011. on the occasion of the exhibitions at Casa Encendida, Madrid, 2011

Pablo León de la Barra / Magalí Arriola (ed.): *Incidentes de viaje espejo en Yucatán y otros lugares. Incidents of Mirror-travel in Yucatan and Elsewhere*, on the occasion of the exhibition at Museo de Tamayo, Ciudad de Mexico (July 7 – august 7, 2011), Instituto de Bellas Artes y Literatura, 2011

Magical Consciousness. *Exhibition Guide*. Arnolfini, Bristol (May 12 – July 3, 2011)

Éclats. On the occasion of the exhibition Éclats (October 30, 2010 – January 30, 2011) CEAAC, Strasbourg, Musée de Mineralogie, Strasbourg

The eye is a lonely hunter: *Images of humankind*. On the occasion of the 4th Fotofestival Mannheim-Ludwigshafen-Heidelberg (September 9 – November 6 2011), Heidelberg, 2011

Panamericana. On occasion of the exhibition at Kurimanzutto (July 10- September 11, 2010), ed. Jens Hoffmann, Mexico D.F., 2010.

Extranjerías. On the occasion of the exhibition at Espacio Fundación Telefónica, July-September 2009.

Philosophical Transactions, Uqbar Foundation, 2009

Mercury en retrograde, on the occasion of the exhibition at de Appel, Amsterdam (April 6 – June 5, 2006), Amsterdam: de Appel Arts centre, 2007

Prix de Rome 2004. *Drawing/Printed Art*. On occasion of the exhibition at Stedelijk Museum CS, Amsterdam (June 18 – August 15 2004), Rotterdam, 2004

Memorias 2001-2002. Sala de Arte Público Siqueiros, Mexico City, 2002.

Time containers. Hochschule für bildende Künste, Hamburg, 2004

No one can win against kipple. In collaboration with Hubert Czerepok. Maastricht, Netherlands: Jan van Eyck Academie, 2003

Contributions to publications:

Coyote Anthropology: *A Conversation in Words and Drawings*, Mariana Castillo Deball & Roy Wagner, Series: dOCUMENTA (13): 100 Notizen - 100 Gedanken No. 024. Hatje Cantz, 2011

Mariana Castillo Deball, in: *Public Action. Shadowboxing Issue Three*, May 2011, published by the Royal College of Art, London, 2011, p.64-71.

Mariana Castillo Deball: *entropology*, in: Yoann Gourmel (ed.): *Chapter III (The Authorized Narratives)*, Editions B42, 2010, p.31-40.

Mariana Castillo Deball: *Aazar y extrañamiento: hacia una ecuación personal*, in: García Canclini, Nestor (ed.): *Extranjeros en la tecnología y en la cultura*, Buenos Aires: Ariel, 2009 (Fundación Telefónica / Ariel); p. 91-109.

Mariana Castillo Deball: *Inversions*, in: *Dot Dot Dot 16*, issue summer 2008, Dexter Sinister: New York, p. 104-105.

Mariana Castillo Deball: *Rocket scientists breakfast*. Contribution for D-magazine, 2003

Monuments Vilnius In Early Edition of the 24/7 newspaper (exh. cat.: 24/7 Wilno – Nueva York, Visa Para). Vilnius. LT: Contemporary Art Centre (CAC)

Monuments or souvernirs. In Proceeding #1: DAKAR 5-19/05/2002 (pp. 136-141). Maastricht, Netherlands: Jan van Eyck Academie

Artists' books and own publications:

Ixiptla is a journal on trajectories of anthropology, edited by Mariana Castillo Deball, published at bom dia boa tarde boa noite:

Vol. I (English) was published on the occasion of *Expedite Expression*, 8th Berlin Biennale for Contemporary Art, Berlin, 2014

Vol. II (English and German) was published on the occasion of *Parergon*, Hamburger Bahnhof Museum für Gegenwart, Berlin, 2014

Vol. III (Spanish) was published on the occasion of *Who will measure the space, who will tell me the time?*, Museo de Arte Contemporáneo de Oaxaca, 2015

Finding Oneself Outside, published on the occasion of dOCUMENTA (13), bom dia boa tarde boa noite, 2012
Never odd or Even, Volume II, bom dia boa tarde boa noite, 2011

Kaleidoscopic Eye, Kunsthalle Sankt Gallen, 2009

Fuga di un piano. Manifesta 7, Rovereto, Italy, 2008

Estas Ruinas que ves/These Ruins you see. Museo Carrillo Gil/CONACULTA, México, Sternberg Press, 2008

A for Alibi, Uqbar Foundation/Sternberg press, 2007

Today: November 30, 2006. Newspaper

Today: November 20, 2005. Newspaper

Never odd or Even. Marres, center for contemporary art/ revolver, 2005

Interlude: The reader's traces. Jan van Eyck Academie / revolver, 2005

An interview with a goalkeeper about chance, intelligence and humour, Jan van Eyck Academie. In the context of the show To look for a needle in a haystack, 2003

Interlude: The reader's traces. Poster and inserts in the context of the library project

Contributions by: Paul Elliman, Dario Gamboni, Raimundas Malasauskas, Harry Mathews, Peter Piller, Manuel Raeder, Steve Rushton, Enrique Vila-Matas, 2003

Penser/Classer. Edited by the Jan van Eyck Academie, 2002

Artist's books. Edition with Martha Hellion and Issa Maria Benítez, Turner, 2003

Conferences/ talks/ teaching

- 2018 Mariana Castillo Deball about Eduardo Paolozzi, Berlinische Galerie, Berlin, Germany
- 2016 Lecture event with Mathew Robb, Kadist Art Foundation, San Francisco, USA
Lecture, Miércoles de SOMA, SOMA, Mexico City, Mexico
- since 2015 Teaching at Academy of Fine Arts Muenster
- 2015 Lecture, San Francisco Art Institute, San Francisco, USA
- 2013 Conversation with Chris Gosden, Chisenhale Gallery, London, United Kingdom
Screening and lecture, CCA, Glasgow, Scotland
- 2012 *Memory Marathon*, Serpentine Gallery, 2012, London, United Kingdom
Dialogue, Bice Curiger and Mariana Castillo Deball, Museum Haus Konstruktiv, Zurich, Switzerland
Guest tutoring, Piet Zwart Institute, Rotterdam, Netherlands
Dialogue zur Kunst und Architektur, Cabaret Voltaire, Zurich, Switzerland, with Laurent Bartholdi, from Mathematics Institute Göttingen
Prodoc Art&Science, discussion with Dario Gamboni, Nina Zschocke and phd students, Museum Haus Konstruktiv, Zurich, Switzerland
Never odd or Even, performance, dOCUMENTA, Kassel, Germany
- 08.06.12 Abraham Cruzvillegas and Mariam Ghani
26.07.12 with Mario Bellatin, Michael Portnoy and Eva Scharrer
14.09.12 with Marcos Lutyens and Anna Szaflarski
Blackbox, dOCUMENTA, Kassel, DE, Michael Taussig, Paul Chan and Mariana Deball
Lecture, Staatliche Akademie der Bildenden Künste Karlsruhe, Germany
Lecture, Fondazione march, Padova, Italy
Never odd or Even, performance, SOMA, Mexico city, Mexico
26.01.12 Maia Fernandez Miret and Daniel Saldaña
- 2011 Never odd or Even, performance, Grimmuseum, Berlin, Germany
01.10.11 Ana Teixeira Pinto and Armando Andrade Tudela
22.10.11 Sophie Goltz and Ingo Niermann
Lecture, UdK Seminar Ariane Beyn, Berlin, Germany
- 2010 *Map Marathon*, Serpentine Gallery, London, United Kingdom
In collaboration with Amalia Pica
Lecture, No Soul For Sale, Tate Modern, London, United Kingdom
Lecture, AAMAM/Capacete, Sao Paulo, Brazil 2010, Workshop together with Irene Kopelman. Within the exhibition *The Malady of Writing*, MACBA, Barcelona, Spain
Seeing and Naming, Honours Class Seminar, Institute for Practice-based Research in the Arts, The Hague, Netherlands
Workshop, Master of art in public sphere (MAPS). Geneva, Switzerland
- 2009 Roger Caillois and the 'kaleidoscopic intelligence', Lecture. Université de Genève, unité d'histoire de l'art
ACTUALITE DE LA RECHERCHE. MA d'histoire de l'art,
prof. Dario Gamboni Workshop, Master of art in public sphere (MAPS). Geneva, Sankt Gallen, Switzerland
Philosophical Transactions, Book presentation, Centro Cultural España Córdoba-Buenos Aires, Argentina
Uqbar (Irene Kopelman, Mariana Castillo Deball)
- 2008 *Sobre a insconstancia da alma salvagem*, Workshop and Lecture. Capacete, Rio de Janeiro, Brazil
Libre Tiraje: Primer Encuentro de gráfica y escritura. Lecture. Oaxaca, México
Un ojo, dos ojos y tres ojos, Workshop together with Irene Kopelman. CAAM, Canarias, Spain
Hacia una ecuación personal/Towards a personal equation, lecture in the context of the colloquium: *Extranjeros en la cultura y en la tecnología*, Espacio Fundación Telefónica de Buenos Aires, Argentina
Estas Ruinas que ves/These Ruins you see, book presentation.
Museo Carrillo Gil, Mexico city. With: Jesse Lerner, Renato Gonzalez Mello, Manuel Raeder and Adam Sellen
- 2007 *Storytelling*, Seminar by Uqbar (Kopelman, Deball),
for the MA students of the PZ Intitute, Rotterdam, Netherlands
November 2007–January 2008
Memories Encased: Collecting and Inventing Our Cultural Memory, Symposium, October 9, 10, 11, 2007 in Mérida, Yucatán.
National University
Contemporary Archaeology, Workshop for the students at the School of Arts, Mérida, Yucatán
- 2006 *Concerning Knowledge Production*, BAK, Utrecht, Netherlands
Libraries and Contemporary Art
Conference, in collaboration with Dario Gamboni
Bibliotheque National de France, Paris
A for Alibi. Symposium. Universiteits Museum, Utrecht, Netherlands
- 2005 *Curating the library*, DeSingel, Antwerp, Belgium
Blackboxing, Espacio 111, Mexico City
Interlude: the reader's traces. Booklaunch – lecture.
Stedelijk Museum, Amsterdam, Netherlands
Never Odd or Even. Lecture, Marres, center for contemporary art
International Summer School in the History of Science
University Museum, Utrecht, 3–16 July 2005
- 2004 *Institute of Chance*. Lecture in the context of the series "Contemporary history" Marres, center for contemporary art, Maastricht, Netherlands
Time containers. Workshop. Hochschule für bildende Künste, Hamburg. In collaboration with Manuel Raeder
- 2003 *Monday Night. 16 Beaver*. New York, USA
Souvenirs or Monuments Launch of Proceeding #1: Dakar 5–19/05/2002. Amsterdam, Netherlands:
Stedelijk Museum/Jan van Eyck Academie