

SOL CALERO

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SOL CALERO

b. Caracas, Venezuela 1982
Lives and works in Berlin, Germany

Sol Calero's colorful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts. Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

Recent solo exhibitions: Stavanger Art Museum, Norway (2023), 1646, The Hague (2022); Crèvecoeur, Paris (2021); Copenhagen Contemporary (2020); Villa Arson, Nice, France (2020); Tate, Liverpool, UK (2019) and Museum Boijmans Van Beuningen, Rotterdam (2019). Recent group exhibitions: Oku-Noto Triennale, Japan (2023); Bergen Assembly, Norway (2022), Museum of Contemporary Art Kiasma, Helsinki (2022); Bergen Kunsthall (2021); Hamburger Kunsthalle, Germany (2020) and La Casa Encendida, Madrid (2019). Calero was nominated for the Preis der Nationalgalerie in 2017, which included an exhibition at the Hamburger Bahnhof Museum, Berlin. She also co-runs a project space in Berlin with Christopher Kline called Kinderhook & Caracas.



Gallery exhibition



SOL CALERO
Casa encontrada

Opening 21 March 2023
Until 6 May 2023

While the tiles of mosaic emerge up out from the floor, a structure that recalls that of a house without windows or frames invites the guests to step forwards. Beyond the threshold, the imposing paintings completely covering the walls of the gallery transform the second half of the first room into a forgotten loggia. Columns join together at the top, and, by forming arches, become an element of access to the view of the external world, as *natural frames*¹.

The landscapes that one glimpses among the arches do not just come alive and take shape from the architectural element itself, but the geometric shapes – emblems of human activity – mix together and overlap with the organic and changing shapes of the creation through transparencies and veils. The new series of paintings by Sol Calero (Caracas, Venezuela, 1982) is a point of departure from her previous work: whereas in the past her subjects were more defined and made unmistakable reference to her origins, this new production is more disassembling and focuses on the intersection of human action and that of nature. These views framed by the vaults look out onto worlds in which the nature-culture dichotomy does not seem to exist: human action does not take place in opposition to or in protection of nature, but inside of it.

Are nature and culture really two so distinctly opposed to one another? The artist chooses places of forgetting – those hybrid zones significantly changed by human intervention, but then abandoned and reabsorbed by the environment – as a metaphor and starting point to begin to sew back up the clear dividing line between this dichotomy, thereby reassessing the meaning of ruin and reflecting on the meaning of a common home.

Sol Calero digs then into the background of the gallery, almost turning it into an archaeological site. But the title, Casa

encontrada (found home), seems to suggest more a meeting than a discovery. And the meeting expresses in the best way possible the sense of egalitarian convergence between two entities, two forces, which come together and linger voluntarily. The intention of discovering, on the contrary, alludes to a way of acting that has less to do with exchange and reciprocity: of the two entities that come into contact, only one is active, and it exercises a force vis-à-vis the other that is objectified in order to be understood.

The artist, who has lived in Europe for many years, but spent her childhood and adolescence in South America, is well aware of the fact that the dominant narrative has always described the relationship between the “Old” and “New World” as a discovery that the former made of the latter, and that the very act of naming – precisely as in this case (Old and New) – generates an alteration of reality, a particular gaze conditioned by the differences between terms which did not exist before. *Whoever possesses language possesses the reflection of the world expressed and implicit in this language*².

With *Casa encontrada*, Sol Calero invites us to an appointment with the remains and fragments of stories and places that have ceased to exist. And not with the intention of freezing them in place and exhibiting them in museum displays, but of showing that human civilizations have always been an open laboratory of social experimentation, not a linear march towards modernity and the institutions of the present day. By subverting the typically western prejudices of Otherness, the artist’s work makes use of the counter-hegemonic potential of art in order to turn the gallery into a lively and dynamic space aimed at the communitarian experimentation of social structures, which in this way can be explored

and transformed. *It is an aesthetic of turbulence, whose corresponding ethic is not given in advance*³. It is an infinite process, and thus often incomplete; it is an invitation to refuse the bureaucratization of the mind, a stimulus to go ahead and to burn back, renouncing the idea of a single direction a priori; it’s a zig-zag in which the multiplicity and reversibility of the anthropological options emerges gradually from the traces of the past, without ever coming to an end. *An aesthetic, therefore, is more than a philosophy or theory of art and of the beautiful; it is a way of inhabiting a space, a special position, a way of seeing and transforming oneself*⁴. And this found home in the background of the gallery is not just a physical discovery, but it is above all a metaphysical one: returning to the imagining of environments in which beings interact amongst themselves like shared habitations to be taken care of.

Casa encontrada certainly does not offer absolute certainties, but instead a series of solid clues: it defines the capacity for imagining alternative and oppositional aesthetic acts as an answer to current cultural practices. Whoever is lucky enough to pass through its spaces will reassess the importance of the primordial attitude towards self-determination of one’s environment and the recovery of the instinct to build one’s own home, and therefore one’s own life.

Francesco Scalas

¹Lugi Ghirri, *Photography Lessons*.

²Frantz Fanon, *Black Skin, White Masks*.

³Édouard Glissant, *Poetics of Relation*.

⁴bell hooks, *Feminist Theory; From Margin to Center*.

Mentre dal pavimento affiorano le tessere di un mosaico, una struttura che ricorda un'abitazione priva di stipiti e infissi invita gli ospiti a farsi avanti. Superata la soglia, gli imponenti interventi pittorici che ricoprono totalmente le pareti della galleria trasformano la seconda metà della prima sala in una loggia dimenticata. Delle colonne si raccordano alle sommità e, disegnando degli archi, diventano un elemento di accesso alla visione del mondo esterno, delle *inquadrature naturali*¹.

I paesaggi che si scorgono tra le arcate non solo prendono vita e si modellano a partire dalla componente architettonica stessa, ma le forme geometriche – emblema dell'attività antropica – si mescolano e si sovrappongono a quelle organiche e mutevoli del creato attraverso trasparenze e velature. La nuova serie di dipinti di Sol Calero (Caracas, Venezuela, 1982) è un punto di rottura con la sua ricerca precedente: se in passato i soggetti erano più definiti e facevano indubbiamente riferimento alle sue origini, la nuova produzione è più dissimulata e si concentra sull'intreccio tra l'azione umana e quella naturale. Queste vedute incorniciate dalle volte si affacciano su dei mondi in cui la dicotomia natura-cultura sembra non esistere: l'azione umana non avviene in opposizione o in tutela della natura, ma all'interno di essa.

Natura e cultura sono veramente poli distinti? L'artista sceglie i luoghi dell'oblio – quelle zone ibride modificate significativamente dall'intervento umano, ma poi abbandonate per essere riassorbite dall'ambiente – come metafora e punto di partenza per iniziare a ricucire la linea di demarcazione netta di tale dicotomia, rivalutando così il significato di rovina e riflettendo sul significato di casa comune.

Sol Calero scava quindi sul fondo della galleria, quasi a renderla un sito archeologico.

Ma il titolo, *Casa encontrada* (casa trovata), sembra suggerire più un incontro che una scoperta. E l'incontrare esprime nel migliore dei modi il senso di confronto egualitario tra due enti, due forze, che convergono e si soffermano volontariamente. L'intenzione di scoprire, al contrario, allude ad una modalità di agire che ha meno a che fare con lo scambio e la reciprocità: dei due enti che entrano in contatto solo uno è attivo, ed esercita una forza nei confronti dell'altro che invece viene oggettivizzato per essere compreso.

L'artista, che vive da anni in Europa, ma ha trascorso dall'infanzia all'adolescenza in Sudamerica, è cosciente del fatto che la narrazione dominante ha sempre descritto la relazione tra "Vecchio" e il "Nuovo Mondo" come una scoperta del primo nei confronti del secondo, e che l'atto di nominare – esattamente come in questo caso (Vecchio e Nuovo) – genera un'alterazione della realtà, uno sguardo particolare condizionato dalle differenze tra termini che prima non esistevano. *Chi possiede il linguaggio possiede di riflesso il mondo espresso e implicato in questo linguaggio*².

Con *Casa encontrada*, Sol Calero ci invita ad un appuntamento con i resti e i frammenti di storie e luoghi che hanno cessato di esistere. E non con l'intento di cristallizzarli ed esporli nelle teche dei musei, ma per rivelare che le civiltà umane sono sempre state un laboratorio di sperimentazione sociale aperto, non una marcia lineare verso la modernità e le istituzioni del presente. Sovvertendo i pregiudizi tipicamente occidentali nei confronti dell'Alterità, la pratica dell'artista si serve delle potenzialità controegemoniche dell'arte per trasformare la galleria in uno spazio vivace e dinamico volto alla sperimentazione comunitaria delle strutture sociali, che in tal modo possono essere indagate e trasformate.

*Si tratta di un'estetica della turbolenza, la cui etica corrispondente non è data in anticipo*³. È un processo infinito, e per questo spesso incompleto; è un invito al rifiuto di burocratizzare la mente, uno stimolo ad andare avanti e tornare indietro, rinunciando a priori all'idea di un movimento a senso unico; è uno zig zag in cui la molteplicità e la reversibilità delle opzioni antropologiche emerge gradualmente dalle tracce del passato, senza esaurirsi mai. *L'estetica, dunque, è più di una filosofia o teoria dell'arte e del bello; è un modo di abitare lo spazio, una posizione particolare, un modo di guardare e trasformarsi*⁴. E questa casa trovata sul fondo della galleria non è solo un rinvenimento fisico, ma lo è soprattutto in senso metaforico: tornare ad immaginare gli ambienti in cui gli esseri interagiscono tra loro come abitazioni condivise di cui prendersi cura.

Casa encontrada non offre sicuramente certezze assolute, ma senz'altro una serie di solidi inizi: definisce la capacità di immaginare atti estetici alternativi e di opposizione in risposta alle pratiche culturali correnti. Chi avrà la fortuna di attraversare i suoi spazi rivaluterà l'importanza dell'attitudine primordiale all'autodeterminazione del proprio ambiente e del recupero dell'istinto alla costruzione della propria casa e quindi della propria vita.

Francesco Scalas

¹Lugi Ghirri, *Lezioni di fotografia*.

²Frantz Fanon, *Pelle nera, maschere bianche*.

³Édouard Glissant, *Poetica della relazione*.

⁴bell hooks, *Elogio del margine*.



Casa encontrada, 2023
Installation view at Francesca Minini, Milan



Casa encontrada, 2023
Installation view at Francesca Minini, Milan



Casa encontrada, 2023
Installation view at Francesca Minini, Milan



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Installation view at Francesca Minini, Milan



Casa encontrada, 2023
Installation view at Francesca Minini, Milan



Casa encontrada, 2023
Installation view at Francesca Minini, Milan

Shows and
site specific projects



SOL CALERO
La tienda Maeno

2023

Oku-Noto Triennale, Suzu (JAP)



La tienda Maeno, 2023
Installation view at Oku-Noto Triennale, Suzu



La tienda Maeno, 2023
Installation view at Oku-Noto Triennale, Suzu



SOL CALERO

La Cantina de La Touriste

2022

Bergen Assembly, Bergen (NOR)



La Cantine de La Touriste, 2022
Installation view at Bergen Assembly, Bergen



La Cantine de La Touriste, 2022
Installation view at Bergen Assembly, Bergen

La Cantine de La Touriste, 2022
Installation view at Bergen Assembly, Bergen





La Cantine de La Touriste, 2022
Installation view at Bergen Assembly, Bergen



La Cantine de La Touriste, 2022
Installation view at Bergen Assembly, Bergen

SOL CALERO
*Los vestigios
de La Turista*

2022

1646
The Hague, (NLD)





Los vestigios de La Touriste, 2022
Installation view at 1646, The Hague



Los vestigios de La Touriste, 2022
Installation view at 1646, The Hague



Los vestigios de La Touriste, 2022
Installation view at 1646, The Hague



Los vestigios de La Touriste, 2022
Installation view at 1646, The Hague



SOL CALERO
El Autobús

2022

Finnish National Gallery
Helsinki (FIN)



El Autobús, 2022
Installation view at Finnish National Gallery, Helsinki



El Autobús, 2022
Installation view at Finnish National Gallery, Helsinki

SOL CALERO
La Ventana

2021

Bahnhof Friedrichstraße
train station
Berlin (DEU)





La Ventana, 2021
Mural installation for Bahnhof Berlin Friedrichstraße train station, Berlin



La Ventana, 2021
Mural installation for Bahnhof Berlin Friedrichstraße train station, Berlin

...erotisch shoppen
auf der Galerie



Ausgang
Friedrichstraße
↑

S
S1 S2
S2 S26

La Ventana, 2021
Mural installation for Bahnhof Berlin Friedrichstraße train station, Berlin



SOL CALERO

*Se empeñaban en tapar las grietas,
pero las paredes seguían sudando*

2020

Villa Arson, Nice (FRA)



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Installation view at Villa Arson, Nice



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Installation view at Villa Arson, Nice



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Installation view at Villa Arson, Nice



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Installation view at Villa Arson, Nice



SOL CALERO

El barco de piedra (The Clay Ship)

2020

Contemporary Copenhagen
Copenhagen (DNK)



El barco de piedra (The Clay Ship), 2020
Installation view at Contemporary Copenhagen, Copenhagen



El barco de piedra (The Clay Ship), 2020
Installation view at Contemporary Copenhagen, Copenhagen



El barco de piedra (The Clay Ship), 2020
Installation view at Contemporary Copenhagen, Copenhagen



SOL CALERO

Isla

2019

Extra City
Antwerp (BEL)



Isla, 2019
Installation view at Extra City, Antwerp



Isla, 2019
Installation view at Extra City, Antwerp



Isla, 2019
Installation view at Extra City, Antwerp

SOL CALERO
Tente en el aire

2018

Kunsthalle Lissabon
Lisbon (PRT)





Tente en el aire, 2018
Installation view at Kunsthalle Lissabon, Lisbon



SOL CALERO
El Patio,
Sensory Spaces 15

2018

Boijmans van Beuningen Museum
Rotterdam (NLD)



El Patio, Sensory Spaces 15, 2018
Installation view at Boijmans van Beuningen Museum, Rotterdam



El Patio, Sensory Spaces 15, 2018
Installation view at Boijmans van Beuningen Museum, Rotterdam



SOL CALERO
Interiores

2017

Dortmunder Kunstverein
Dortmund (DEU)



Tente en l'air, 2018
Installation view at Kunsthalle Lissabon, Lisbon

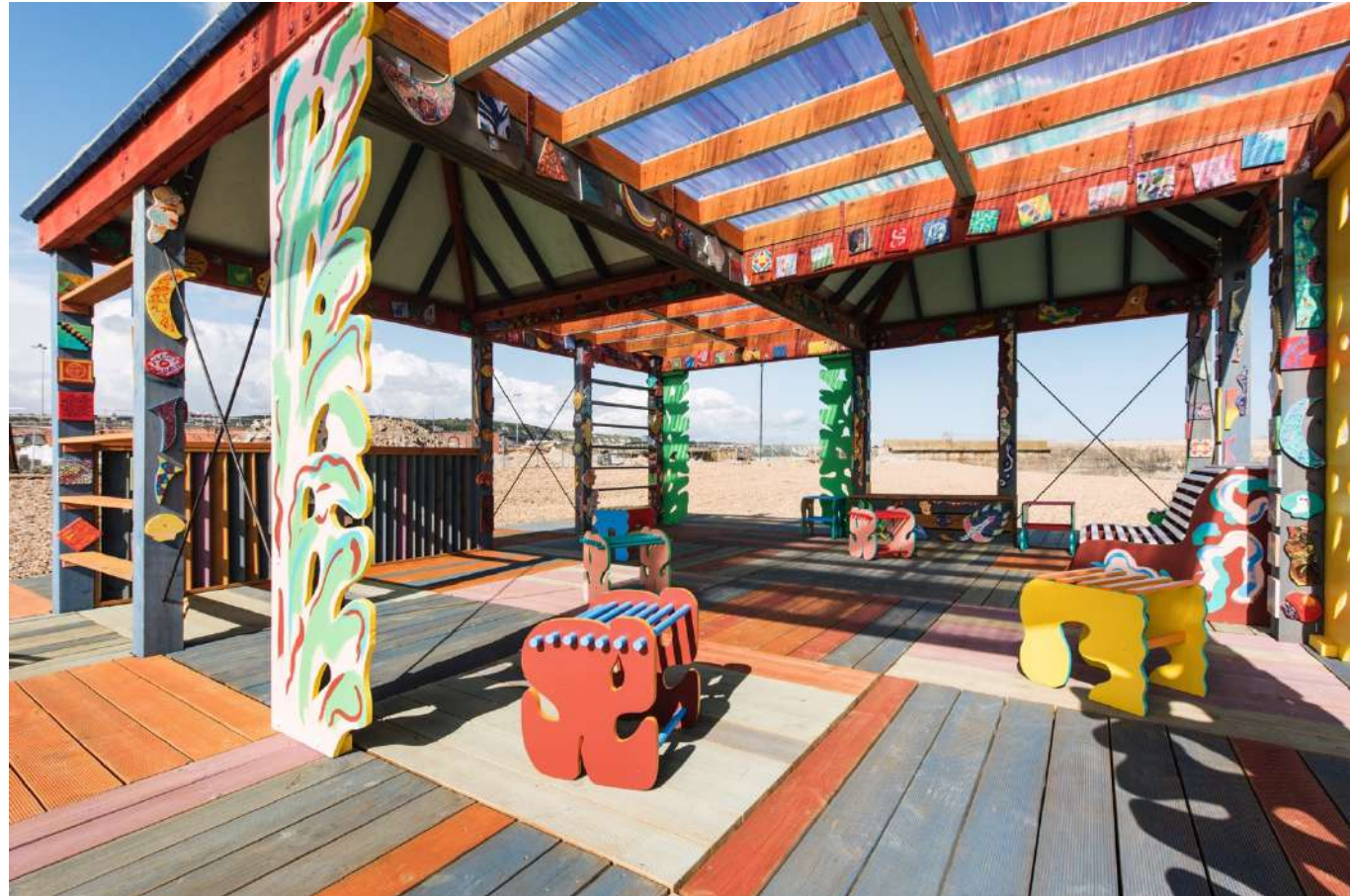


Interiores, 2017
Installation view at Dortmunder Kunstverein, Dortmund

SOL CALERO
Casa Anacaona

2017

Folkestone (GBR)





Casa Anacaona, 2017
Installation view at Folkestone

A co-commission by WOMAD World of Art and the Creative Foundation for Folkestone Triennial 2017



Casa Anacaona, 2017
Installation view at Folkestone
A co-commission by WOMAD World of Art and the Creative Foundation for Folkestone Triennial 2017



SOL CALERO
Casa Anacaona

2017

Womad Festival
Malmesbury (GBR)



Casa Anacaona, 2017
Installation view at Womad Festival, Malmesbury
A co-commission by WOMAD World of Art and the Creative Foundation for Folkestone Triennial 2017



SOL CALERO
Amazonas Shopping Center

2017

Hamburger Bahnhof - Museum für Gegenwart
Berlin (DEU)



Amazonas Shopping Center, 2017
Installation view at Hamburger Bahnhof - Museum für Gegenwart, Berlin



Amazonas Shopping Center, 2017
Installation view at Hamburger Bahnhof - Museum für Gegenwart, Berlin



Amazonas Shopping Center, 2017
Installation view at Hamburger Bahnhof - Museum für Gegenwart, Berlin

SOL CALERO
La Sauna Caliente

2016

KUB Collection Showcase,
Bregenz (AUT)





La Sauna Caliente, 2016
Installation view at KUB Collection Showcase, Bregenz



La Sauna Caliente, 2016
Installation view at KUB Collection Showcase, Bregenz



La Sauna Caliente, 2016
Installation view at KUB Collection Showcase, Bregenz



SOL CALERO
Casa de Cambio

2016

Art Basel Statements
Basel (CHE)



Casa de Cambio, 2016
Installation view at Art Basel Statements, Basel



Casa de Cambio, 2016
Installation view at Art Basel Statements, Basel



SOL CALERO
La Escuela del Sur

2015

Studio Voltaire
London (GBR)



La Escuela del Sur, 2015
Installation view at Studio Voltaire, London



La Escuela del Sur, 2015
Installation view at Studio Voltaire, London



La Escuela del Sur, 2015
Installation view at Studio Voltaire, London

SOL CALERO

b. Caracas, Venezuela 1982

Lives and works in Berlin, Germany

EDUCATION

2009

Master in Design, Universidad Complutense de Madrid (ESP)

2006

BA in Fine Arts, Universidad de La Laguna, Tenerife (ESP)

AWARDS, PRIZES AND SCHOLARSHIPS

2019

Nominated for Prix Jean-Francois Prat, Paris (FRA)

2017

Nominated for the Preis der Nationalgalerie in association with Hamburger Bahnhof, Berlin (DEU)

2016

Shortlisted, Future Generation Art Prize, Kiev (UKR)

2014

XVII Salón Banesco Jóvenes Con FIA, Third Place in National Prize, Caracas (VEN)

2009

Leonardo Da Vinci, Berlin (DEU)

2005

Séneca / Sicue, Universitat de Barcelona, Barcelona (ESP)

2004

Erasmus, Interactive Arts, Manchester Metropolitan University, Manchester (GBR)

PUBLIC AND INSTITUTIONAL COLLECTIONS

Lafayette Anticipations, Fonds de dotation Famille Moulin, Paris (FRA)

Les Abattoirs, Musée - Frac Occitanie Toulouse, Toulouse (FRA)

Sammlung zeitgenössischer Kunst der Bundesrepublik, (DEU)

Centro de Art 2 de Mayo, CA2M, Madrid (ESP)

Musée d'Art Moderne de la Ville de Paris, Paris (FRA)

Centre national des arts plastiques, Paris (FRA)

Museo Madre, Naples (ITA)

Hiscox Collection, London (GBR)

Fondazione Cassa Di Risparmio Di Cuneo, Cuneo (ITA)

Solomon R. Guggenheim Museum, New York (USA)

EDITIONS

2022

Solidarity Prints for Artists at Risk in Ukraine

2021

Studio Voltaire

Whitechapel Gallery

Designing Motherhood

Absolut Art

2020

Art For Black Lives

Copenhagen Contemporary, Copenhagen

2019

Tate Liverpool

2018

Kunstverein für die Rheinlande und Westfalen, Düsseldorf

BOM DIA BOA TARDE BOA NOITE

2017

Jahresgabe, Dortmunder Kunstverein, Dortmund

2016

London is Open: Art for Everyone, Art On The Underground, London House of Voltaire, Studio Voltaire, London

Glasgow International Festival, Glasgow

Jahresgabe, Kunstverein für die Rheinlande und Westfalen, Düsseldorf

CATALOGUES & PUBLICATIONS

2023

Latin American Artists: From 1785 to Now, Phaidon Editors

2022

Mecarõ – Amazonia in the Petitgas Collection, ed. by Anna Kerekes,

Jacqueline Kok, Silvana Editoriale, Milan, 2020

2017

Sol Calero. Agencia Viajes Paraiso, by Amely Deiss and Milena Mercer, Kunstpalais, Stadt Erlangen

2015

Works from the Agovino Collection, by Dio c'é, Cura Publishing.

SOLO EXHIBITIONS

2023

Galleria Francesca Minini, Milan (ITA)
Stavanger Museum, Stavanger (NOR)
Oku-Noto Triennale, Noto (JPN)
ChertLüdde, Berlin (DEU)

2022

LA CANTINA DE LA TOURISTE, Bergen Assembly, Bergen (NOR)
LOS VESTIGIOS DE LA TURISTA, 1646, The Hague (NLD)
ARS 2022, Kiasma Finnish National Gallery, Helsinki (FIN)

2021

ISLA, Berlin Art Week Garden, Kindl, Zentrum für zeitgenössische Kunst, Berlin (DEU)
LA VENTANA, Mural installation for train station. Bahnhof Berlin-Friedrichstraße, Berlin (DEU)
LA CARTA, POR FAVOR, Galerie Crèvecoeur, Paris (FRA)

2020

EL BARCO DE BARRO (THE CLAY SHIP), Copenhagen Contemporary, Copenhagen (DNK)
SE EMPEÑABAN EN TAPAR LAS GRIETAS, PERO LAS PAREDES SEGUÍAN SUDANDO, Villa Arson, Nice (FRA)

2019

EL AUTOBÚS, TATE, Liverpool (GBR)
PASAJE DEL OLVIDO, Barbara Gross Galerie, Munich (DEU)
ISLA, Kunsthal Extra City, Antwerp (BEL)
ARCHIVOS OLVIDADOS, ChertLüdde, Berlin (DEU)

2018

EL PATIO, Museum Boijmans van Beuningen, Rotterdam (NLD)
CASA ISADORA, Brücke Museum, Berlin (DEU)
PICA PICA, Düsseldorf Kunstverein, Düsseldorf (DEU)
TENTE EN EL AIRE, Kunsthalle Lissabon, Lisbon (PRT)
SOLO PINTURA II, Barbara Gross Galerie, Munich Milagritos y Frutas, Galerie Crèvecoeur, Paris (FRA)

2017

AMAZONAS SHOPPING CENTER, Preis der Nationalgalerie - Nominee exhibition, 2017 Hamburger Bahnhof - Museum for Gegenwart, Berlin (DEU)
AGENCIA VIAJES PARAÍSO, Kunstpalais Erlangen, Erlangen (DEU)
INTERIORES, Dortmunder Kunstverein, Dortmund (DEU)

2016

LA SAUNA CALIENTE, Kunsthaus Bregenz, Bregenz (AUT)
SOLO PINTURA, Laura Bartlett Gallery, London (GBR)
CASA DE CAMBIO, Art Basel Statements, Basel (CHE)
DESDE EL JARDÍN, David Dale Gallery, Glasgow (GBR)

2015

LA ESCUELA DEL SUR, Studio Voltaire, London (GBR)
El Buen Vecino, SALTS, Basel (CHE)
OFICINA DEL CIUDADANO, Galerie Wedding, Berlin (DEU)
CARACAS 2015, Sala Mendoza, Caracas (VEN)

2014

BIENVENIDOS A NUEVO ESTILO, Laura Bartlett Gallery, London (GBR)
SALSA, Gillmeier Rech Gallery, Berlin (DEU)

CARIBBEAN STYLE, Museo Apparente, Naples (ITA)

CYBER CAFE, Frieze, London (GBR)

2013

LA CARAQUEÑA, Frutta Gallery, (Hadrian), Rome (ITA)

MODERN DOWRY (with Christopher Kline), Toves, Copenhagen (DNK)

LA PERLA DEL CARIBE, The Taut And Tame (Lüttgenmeijer), Berlin (DEU)

GROUP EXHIBITIONS

2023

OKU-NOTO TRIENNALE, Suzu (JAP)

2021

QUINCEAÑERA, 15 años de Diablo Rosso, Panama City (PAN)

PAINTING IN PERSON, The new Collection of Fondazione CRC, Cuneo (ITA)

THE SOWERS, Brussels (BEL)

THE OCEAN, Bergen Kunsthall, Bergen (NOR)

INDICE ULTRAVIOLET: DÉCALAGE VERS LE ROUGE, CAN Centre d'art Neuchâtel, Neuchâtel (CHE)

2020

DIE ABSURDE SCHÖNHEIT DES RAUMES, Hamburger Kunsthalle, Hamburg (DEU)

FEATURES, ZEHN SICHTEN AUF BERLIN, Nikolaikirche, Stadtmuseum Berlin, Berlin (DEU)

L'AMAZONIE DANS LA COLLECTION PETITGAS, MO.CO., Montpellier (FRA)

RAUPENIMMERSATTISM. THE AFFLUENT SOCIETY AS CONSUMED SOCIETY OR THE MYTH OF ENDLESS PRODUCTION AND CONSUMPTION, SAVVY

Contemporary, Berlin (DEU)

2019

EXPANDED PAINTING, Galleria Massimo Minini, Brescia (ITA)

POSTALES DEL FUTURO, Baró Galería, Madrid (ESP)

EL HECHO ALEGRE. UNA MECÁNICA POPULAR DE LOS SENTIDOS, La Casa Encendida, Madrid (ESP)

A SHIVER IN SEARCH OF A SPINE, Arario Gallery, Seoul (KOR)

2018

LA PUERTA, ACCA Melbourne, Melbourne Papier Salon, Wentrup, Berlin (DEU)

2017

CASA ANACAONA, Folkestone Triennial, Folkestone (GBR)

FIRST DAY OF GOOD WEATHER, organised by Despacio (Costa Rica), Sies & Høke, Düsseldorf (DEU)

FUTURE GENERATION ART PRIZE, Pinchuk Art Centre, Kiev (UKR)

WHAT'S UP - THE AMERICAS, LVH Art, London (GBR)

HO HO HO, Frutta Gallery, Rome (ITA)

2016

CURATED BY A TREE, 1857, Oslo (NOR)

TROPICAL PUNCH, Galerie Nathalie Halgand, Vienna (AUT)

CLOSER TO THE VEG, Fitzroy Park Allotments, London (GBR)

JE NE SAIS WHAT?, Cernelutti Law Firm, Milan (ITA)

2015

SALON OF HYBRID THINGS, KW Institute for Contemporary Art, Berlin (DEU)

OFFICE FOR PARADOXICAL RELATIONS, space design, NGKB, Berlin (DEU)

WOMEN'S ART SOCIETY II, curated by Adam Carr, Mostyn, Llandudno (GBR)

YOU WILL FIND ME IF YOU WANT ME IN THE GARDEN, Galerie Chez Valentin, Paris (FRA)

OH, OF COURSE, YOU WERE BERRY PICKING, DREI Gallery, Köln (DEU)

CHE CHE COLE, 63rd-77th STEPS, Bari (ITA)

2014

SMALL ROME, Frutta Gallery, Rome (ITA)

BORDERS, curated by Adam Carr, Artuner, Online show (GBR)

ACCORDION, Laura Bartlett Gallery, London (GBR)

2013

WOMEN'S ART SOCIETY, curated by Adam Carr, Mostyn, Llandudno (GBR)

THE PHYLOGENESIS OF GENEROSITY, Prizessinnengarten Outdoor Sculpture Triennial, Berlin (DEU)

VON FLUSSIGEN STAMMBAUMEN IM GEROLL DER VERNETZUNG: EIN FAMILIENPORTRÄT, Espace Beaumont, Luxembourg (LUX)

PERFORMING AND COSTUME FOR MICHELE DI MENNA - OOZE GENERATOR, 12. Triennale Klein plastik, Fellbach (DEU)

ITEM PERSPECTIVA, Krome Gallery, Berlin (DEU)

COME, ALL YE FAITHFUL, CURATED BY CARSON CHAN, Florian Christopher, Zurich (CHE)