

Liv Schulman



The New Inflation, 2021
Video 4k
TBD



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Wikipedia explains that the word inflation can at the same time mean a rise in the general price level as well as the expansion of the early universe. The inflationary epoch of the Universe, lasted from 10–36 seconds after the explosion conjectured the Big Bang singularity. Following the inflationary period, the universe continues to expand, but at a less rapid rate. But what happened during those 10–36 seconds that keeps happening? Inflation, also as a particular economical and affective narrative is a phenomena in Argentina's way of living economy. That phenomena is intrinsically linked to a country relationship's to the United States. As Argentinean I can say Inflation is our national insanity, and it is very fierce. It creates a complete system of thinking with its own consequences in time and narratives on past and future.

The New Inflation is a feature film within a performative space that uses several layers of narrative systems: through the use of a group of actors, staged sculptures, lecturing, a funny-depressing form of collective form of stand-up comedy and a group of uniforms, I try to dress the portrait of a disenchanted economy, based on the principle of error and dependency. An economy in which singularity is explored as a refugee of the cosmos. This series of vignettes is collectively taken across different heterotopies such as the customs offices on a border of a country, the cosmos of knowledge that informal economies can produce, the different conquests of the Americas and the emergency of non-logic logic as a currency.

- Liv Schulman, October 2021.



Brown, yellow, white and dead, 2020
Video 4k, miniseries in 4 episodes
22.10', 16.59', 13,29', 18.49' min

Organizing a paranoid chaos: this could be the leitmotiv of Liv Schulman's works. Through the repetition of disparate elements, the establishment of a subdued strangeness, and through the power of humour with an occasional hint of sarcasm, the artist twists the meaning of words, images, and actions. The characters of her fictions (when she herself is not involved in the performance) are all suffering from lalomania and seem to be vainly seeking to reform reality. Thoughts pour out in inexhaustible monologues – no tourniquet could staunch the haemorrhage.

The affirmations and other peremptory verdicts adopt economic jargon, borrowing from psychoanalytical or conspiracy theories, or from the history of art, and gleefully deforming semiotic stakes. Liberated from its receiver, detached from its speaker, delivered in inhospitable situations, what power does speech deploy? Will it enable a reorganization of the world?

The film that was projected in November 2016 at In Extenso, La Desaparición, follows the artist on a cross-border journey between three cities: Misiones (Argentina), Foz de Iguaçu (Brazil), and Ciudad del Este (Paraguay). At each step, Liv Schulman exchanges all of the money won from the Vairoletto Prize (1 000 USD), until it has all gone. Over the course of the journey, her discourse becomes less coherent, her thoughts become anxious; she loses control.

The artist operates precisely within this limit where elements appear to be on the point of shifting. Hence each episode from the "series of art television", which she's been working on since 2011, the aptly named Control, follows the wanderings of a detective who spouts soliloquies in places where "dismay can be seen everywhere".¹ Working with amateur actors, camera in hand, the balance is fragile – everything might collapse from one second to the next. Here, also, in this "machine for the creation of discourse"², the phrases uttered by these bodies that roam between Paris, Buenos Aires, Mar Del Plata, Tel Aviv, and Rennes, are continually calling for meaning.

As though from within the mechanisms of the liberal economy, Liv Schulman demonstrates that individuals are interchangeable: from one city to the next, the character permutes but remains recognisable in their grey trench coat, with their verbal diarrhoea, and their particularly ambiguous relationship to objects and architecture. Here, too, humans are treated like numbers, "elements that are indifferent in themselves, whose interest lies only in their objective and measurable output [...]".³ They appear to have lost the meaning of their lives, desperately alone. To assuage this solitude, they become attached to the means that the consumer society makes available to them: impulsive drives are directed towards objects or the architecture around them, which are nonetheless unable to satisfy their apparent sexual frustration.

In episode 5 of season 2, La Resistencia Pirata, the character with an overwhelming libido wanders around a shipyard before caressing his body without a shred of decency, using old fishing nets, then rubbing his face voluptuously against the fibres of a scrubbing brush. He affirms: "Desire is an enslaved way of living, my dear friend."

Commodities do not hide the sterile character of the relationships we maintain with them at all. "True resistance," he hammers home, "is submission." Under the reign of competition and exploitation of humans by other humans, the body can apparently be nothing but alienated. General meeting. Les Forces Reproductives, shot in Lyon, where the artist was in residency during her post-graduate diploma at the ENSBA in 2015, seems to present itself as an alternative to this loss of individuality: a group of people, sitting in a circle, have assembled to discuss the future of the helium balloon factory that they have acquired. But we quickly come to understand that they find themselves trapped at this general meeting, which they can no longer escape from and from which only impasses arise. "Let's vote: who votes to no longer accept oneself and to abandon all individual or collective freedom?"

From one work to the next, the artist's obsessions become contagious; for the spectator, each character is presented like a dilemma, each word demands new meaning, each term perturbs the association of phenomena that have steered our modes of thinking up until now.

Our judgement is entirely altered. Doubt becomes permanent and paranoia, epidemic.

- Sophie Lapalu, translated from French by Anna Knight, in : labellerevue.org, 2017.

Notes

1 Liv Schulman, Interview with Patrick Joly, in: Zerodeux 2016

<https://www.zerodeux.fr/specialweb/entretien-avec-liv-schulman/>

2. Id., Control,

<https://livschulman.com/works/control-2/>

3. George Simmel, Les Grandes villes et la vie de l'esprit (1903), followed by Sociologie des sens (1908), trans. J. L. Vieillard-Baron (Paris: Payot, 1989): 43.



Brown, yellow, white and dead, 2020
Video 4k, miniseries in 4 episodes
22.10', 16.59', 13.29', 18.49' min

Two film producers, an artist, and an unemployed actor are making a horror film. Its protagonists are a group of neighbors who retreat to the basement of their building out of sheer enthusiasm for homebrewing and Tupperware, where they bring a monster to life.

With its cardboard set and its home-made costumes, this miniseries, is itself an example of such DIY entrepreneurialism. In work and brainstorming meetings, the male fantasy of perfect consumption gives rise to a giant leech who seduces the women and forces the men to question their sexuality.

- Liv Schulman, 2020.



*Sanguijuela, perro y arcoiris con mesa fantaseada / Sangsues, chiens et arcs-en-ciel avec une
table fantaisiste, 2020*

colored pencil on paper
42 x 57,5 cm / 46,5 x 62 cm (framed)



Devenir con Dignidad / Devenir avec Dignité, 2020
colored pencils on paper
42 x 57,5 cm / 46,5 x 62 cm (framed)



Eurropa, 2021

Video 4K 150min, sawed chairs, metal bars, artisanal paper, tennis balls, uniforms, iron, screens and video projectors

Exhibition view, Crac Alsace (solo), curated by : Elf Turpin, Altkirch, France 2021.

image © : Aurélien Mole

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"Argentine artist Liv Schulman is known for making videos with narratives that explore subjects as diverse as the economy, the conditions of creation and the processes of alienation. For last year's edition of steirischer herbst, for instance, she produced Brown, Yellow, White and Dead (2020) – a four-part video series addressing the phenomenon of the prosumer. In Eurropa, Schulman's current exhibition at CRAC Alsace, the artist responds to Altkirch's location on the border of three European countries: France, Germany and Switzerland.

For the show, the artist produced the titular, site-specific video installation Eurropa (2021), which imagines a fictional Europe after the demise of the European Union and the border-free Schengen area initiated in 1995.

Schulman takes particular interest in European tax havens – Andorra, Guernsey, Liechtenstein, Luxembourg, Monaco, San Marino and Switzerland – where the wealthy store their money. Having travelled around and researched these locations, the artist developed a project that focussed on their history and architecture – as well as the contradictions they embody.

Each of CRAC's seven galleries contains a film dedicated to one of these countries. The protagonists are customs officers carrying out their regular duties, such as checking the passports of new arrivals. However, most of the time, they chat about a variety of topics – the origins of coffee trading, the Portuguese occupation of South America – or hang around cash points and banks. One of the most striking aspects of their conversations is that they seem to have completely forgotten the EU ever existed. Like investigators, the characters in Eurropa appear to be searching for the means to capture the essence of these orderly yet often elusive locales.

While moving from one gallery to another, visitors must at times navigate the border agents' uniforms, made from furniture blankets, which have been spread out across the floor. In a portentous vision of the future, Europe – reduced to the intermediary space of the CRAC's corridors – has been suppressed in favour of these countries with their murky tax systems. Moreover, since there is no narrative continuity between the videos for each territory, it is almost impossible to comprehend the piece in its entirety and, consequently, to grasp what defines this new version of Europe. At the entrance to the exhibition, a railway-style timetable announces the start time of each video, from 9am to 11:25pm. Since this schedule extends beyond the gallery's opening times, Schulman seems to indicate that our perception of Eurropa will only ever be partial.

The films themselves are installed in a variety of ways: the Luxembourg video is shown on a wall-mounted monitor reminiscent of those used in waiting rooms. In the galleries for Andorra, Monaco and Lichtenstein, the films are projected onto cinema-style screens. The embedded monitors held in place by steel supports in the Guernsey and San Marino galleries lend a strong sculptural presence, reminiscent of the high-security architecture of banks, while Switzerland's installation spans two rooms, with a hole drilled into the party wall enabling both screens to be viewed simultaneously. By rendering 'Eurropa' inscrutable in its entirety, Schulman effectively mirrors the opaque systems of these enigmatic tax havens."

- Oriane Durand, in : Frieze 06 May 2021.



Europa, 2021

Video 4K 150min, sawed chairs, metal bars, artisanal paper, tennis balls,
uniforms, iron, screens and video projectors

Exhibition view, Crac Alsace (solo), curated by : Elf Turpin, Altkirch, France 2021.

image © : Aurélien Mole



A Somatic Play, 2019
Video 4k, 29.25' min

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"(...) The basement conversation, in fact, started back in 2019 when I invited Liv Schulman to participate in the exhibition The knife without a blade that lacks a handle at CRAC Alsace. She exhibited A Somatic Play, which, continuing her body of work titled Gouvernement, presented six stateless border agents interpreted by a single actress who performed the border through a series of questions, behaviors, and control techniques. A few months later, in spring 2020, governments kept us at home to face an uncontrollable coronavirus epidemic which jumped from one body to the next. Suspended free circulation, closed European borders, and a shriveling vital space. In France, this meant forbidding venturing beyond a one-kilometer radius and a one-hour duration. An experiment in self-coercion. Border agents without costumes but documents and forms."

- Elfi Turpin, press release for *Eurropa*, CRAC Alsace, February 2021.



A Somatic Play, 2020
video 4k, tulle,
feathers, textiles and
cement,
Installation view,
Galerie ArtConcept
Paris, 2019-2020.

In present-day Mexico City, borders no longer take place and are scattered everywhere, creating cracks in the social and commercial fabric of the city. A group of six customs agents interpreted by the same actress are placed on these invisible borders regulating the flows of anxiety, eroticism, languages, formal and informal trade.

-Liv Schulman, 2019.



Le Goubernement, 2019

Video 4k, miniseries in 6 episodes

07.26', 30.50', 16.34', 08.27', 21.32', 09.04' min.

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This six-episode fiction imagines the destiny and work of women, lesbian, queer, trans and non-binary artists who lived in Paris from 1910 – 1980.

"(...) The result is wonderfully absurd. First of all, it is very funny, a chiseled writing whose punchlines we catch on the fly while browsing the exhibition. The g-films are next to each other, on suspended screens or in the room, in a scenography space partitioned by walls of clothes (those worn by the spectators) and seats invaded by sulky excrescences.

Liv Schulman, as we realized during the last edition of the Fondation Ricard prize, in September, of which she was the winner with her previous series Control, succeeds in the tour de force of making people laugh (and not snigger) while talking about art, philosophy and psychoanalysis. Most of these witty lines, however, are not unattainable without a target. Whether masculinity is a "Dadaist performance" ("MDF dicks, polyurethane dicks, recycled cardboard dicks") and the avant-garde "the souvenir gift of a beautiful party to which one is not invited", laughter becomes the Trojan horse of my claim to an inclusive re-reading of history.

To an eminently topical subject (we have already mentioned in these pages the exhibitions in Paris of Rosemarie Castoro at the Thaddeus Ropac gallery; of Behjat Sadr at the Balice Hertling gallery; and currently of Au Poder at La Galerie in Noisy-le-Sec), Liv Schulman brings however a treatment looking as much towards the past and the repair as towards the present and the invention.

We know, among feminist theorists, the importance of unraveling the chronology, embodied in particular by Monique Wittig with the concept of "epic", designating the circularity of the myth, or more recently, by Renate Lorenz, in that of "transemporeal drag". Less evoked, however, is the materialist approach, also central to the work of these two authors, consisting in detaching it from the biological assignment ("woman") to sort it out towards a genealogy of the socially constructed domination.

In Le Gouvernement, the various episodes condense seven decades into a single present. In a cryptic way, a line from a logorrheic monologue points out the idea: "The singularity has never existed, it has simply found an imaginary form of regulation in several times. And the thing advanced from underneath like a vibrator. In women's feathers, the soles of their shoes, and Tupperware instructions sold at home."

To put it more prosaically, Liv Schulman looks beyond the biographical storytelling often required when (re)discovering forgotten artists of modernity. In doing so, she steps over the pathos of the small story and puts her foot down, unearthing underneath the personal trajectories the economic, social and ideological superstructures responsible for exclusion, the very ones that allow us to generalize and synthesize so many lives into a few ventriloquist spokespersons on the road to freedom - and trying to be free at all."

- Ingrid Luquet-Gad, les Inrocks, (translated from French), September 12, 2019.

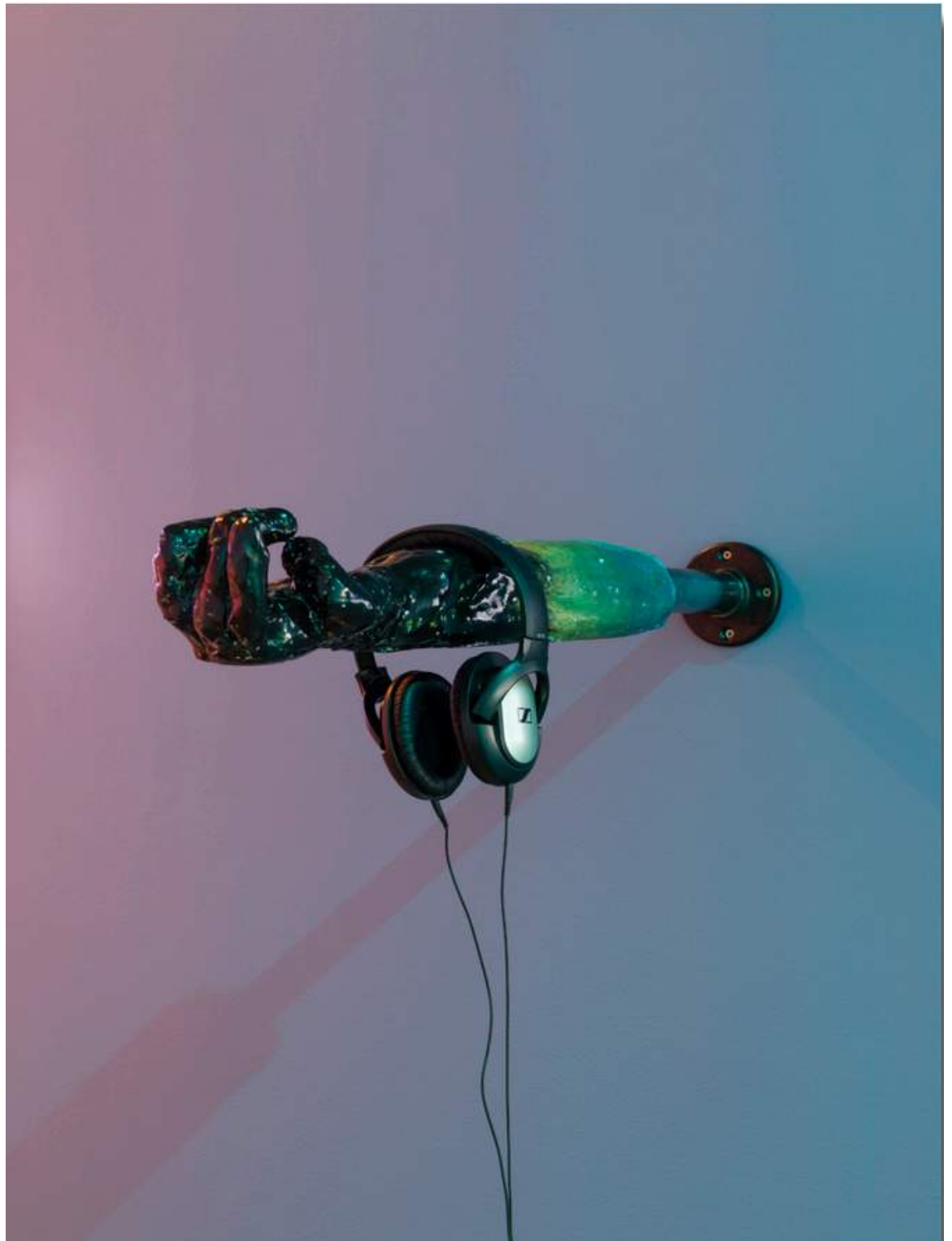


Le Gouvernement, 2019
textils, plateforme, acrylic resin, cables, pvc, televisions, projection
Installation view, Villa Vassilieff, Paris 2019.



Le Goubernement, 2019

Six channel installation, flat screens, headphones, ceramics, textiles, expanding foam, enamel
Installation view, Bemis Center for Contemporary Arts, Omaha, Nebraska, USA 2020.



Le Gouvernement, 2019

Six channel installation, flat screens, headphones, ceramics, textiles, expanding
foam, enamel

Installation view, Bemis Center for Contemporary Arts, Omaha, Nebraska, USA
2020.



Formal Economy, 2018

https://www.youtube.com/watch?v=FYt1ZwHdn2E&ab_channel=LivSchulman

Performance, 23' min

Alt_Cph, Copenhagen, May 2018.

Formal economy is a lecture-performance in which a mass of stories converge towards a possible reading of a form of economy that is as global as personal. Using a loosely poetic form of speech act, I think among and through the sculptures I am surrounded by, telling stories about various forms of informal economy that exist within our emotional lives.

Through these stories I seek to redefine the concept of offer and demand, the history of world trade, and address Spinoza's desire as a way of encouraging informal economies to take the world in charge. In a frantic form of storytelling, the narrative relies on global mistakes as a form of positivity, forming a system of thought based on the idea of error as opportunity, and allowing signifiers to slide into one another via similitude. Things that are at first scattered become connected with the mass of stories, spinning around an invisible gravitational center. This centrifuge of speech spins across the idea of an economy which is micro and peripheral but ends up replacing the formal one.

- Liv Schulman, 2018.



OUR INNER UNION, 2019

Performance, 23' min

During the public program "Lust for Dust, Tampered Emotions", Marseille, France 2019.



Comercio Interior, 2019
Performance 23' min
Buenos Aires, April 2019.

Comercio Interior (Internal Commerce) is a performance in which global economy becomes a personal issue, affecting a body through the use of language, work, antipsychotic pills and the uses of certain Avon products. Keeping my eyes closed and touching people and soft sculptures that gather around the room, I tell a series of affective and economic stories that exist within our emotional lives. Through these stories, I try to redefine the concept of supply and demand, the history of privatizations, and address the question of desire in Spinoza as a way to encourage informal economies to take over the world.

- Liv Schulman, 2019.



The Empathy

https://www.youtube.com/watch?v=FecjXlw0Wqs&t=364s&ab_channel=LivSchulman

Performance, 21' min, performed twice

SMK (National Gallery) Copenhagen, November 17th 2017.

In this performance a precise investigation of language points to the construction and deconstruction of reality through the speech act.

The empathy is a performative lecture, a derive across a mass of stories which the speaker delivers in awkward positions, while employing different strategies of storytelling and sliding one signifier into another. Disparate objects and words become united through sound and visibility, confusion is present but a feeling of empathy will arise as long as the performance keeps going reuniting everything into a complete idea of an impossible meaning. When Christopher Columbus arrived to the Americas, the indigenous just couldn't see the boats.

- Liv Schulman, 2017.



LL'Obstruction, 2017

Video 4k, 26.03' min

Installation view, La Friche Belle de Mai, Marseille, 2018.





L'Obstruction, 2017
Video 4k, 26.03' min

The film *L'Obstruction* centers around a character who constantly finds himself in situations of verbal and physical blockage. *L'Obstruction* addresses the impossibility of critical public speech and the subsequent anxiety it generates. The struggle with language and meaning is experienced by the character in the film – stuck between a strong intent and a delivery of mumbles and sentences – brings his sweating body and emotional state to an absurd point of crisis, pointing awith a biting humour to the affects conveyed by the current neoliberal context.

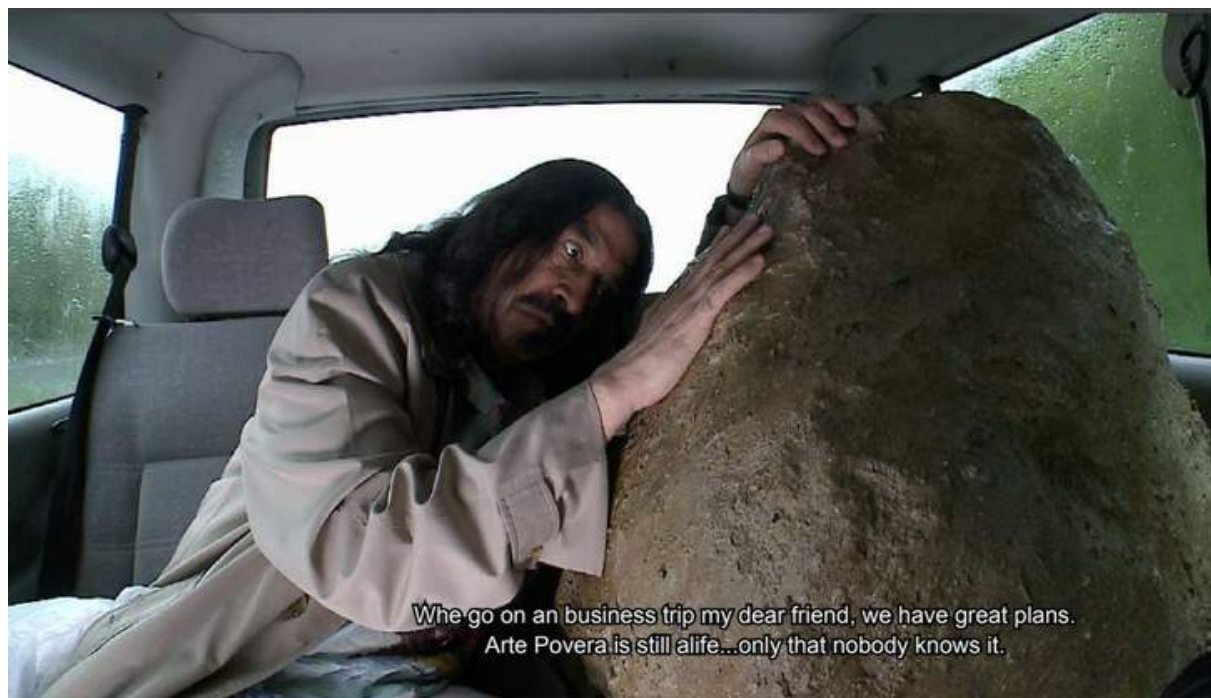
The bodies of the silent listeners join the city's overwhelmingly desirable and literally hot presence. Their gazes, whether apathetic, intense or mocking (depending on our level of paranoia), add to the increasing temperature obstructing the speaker's ability to touch the audience and deliver what he refers to as an important educational discourse.

Trying to make sense, he holds on to a broken speech navigating anecdotes about worker conditions and comments on economy, supply and demand, desire and politics. Sex plays as metaphor of the disruption: directly, through the unavoidable and comical presence of the monuments' curves, their genitals carved in stone, the oversized calf from a copy of the infamous 'David' (that the character comes close to hugging), but also through the surrounding pulse of the city that parasitize thoughts with excitement, urges, images, and power.

- Celine Kopp, 2017.



Control a TV Show : La Resistencia Taxista, 2016
season III, episode III, video 4k, 9.27' min



Control a TV Show : La Resistencia Povera, 2016
season III, episode V, video 4k, 7.45' min

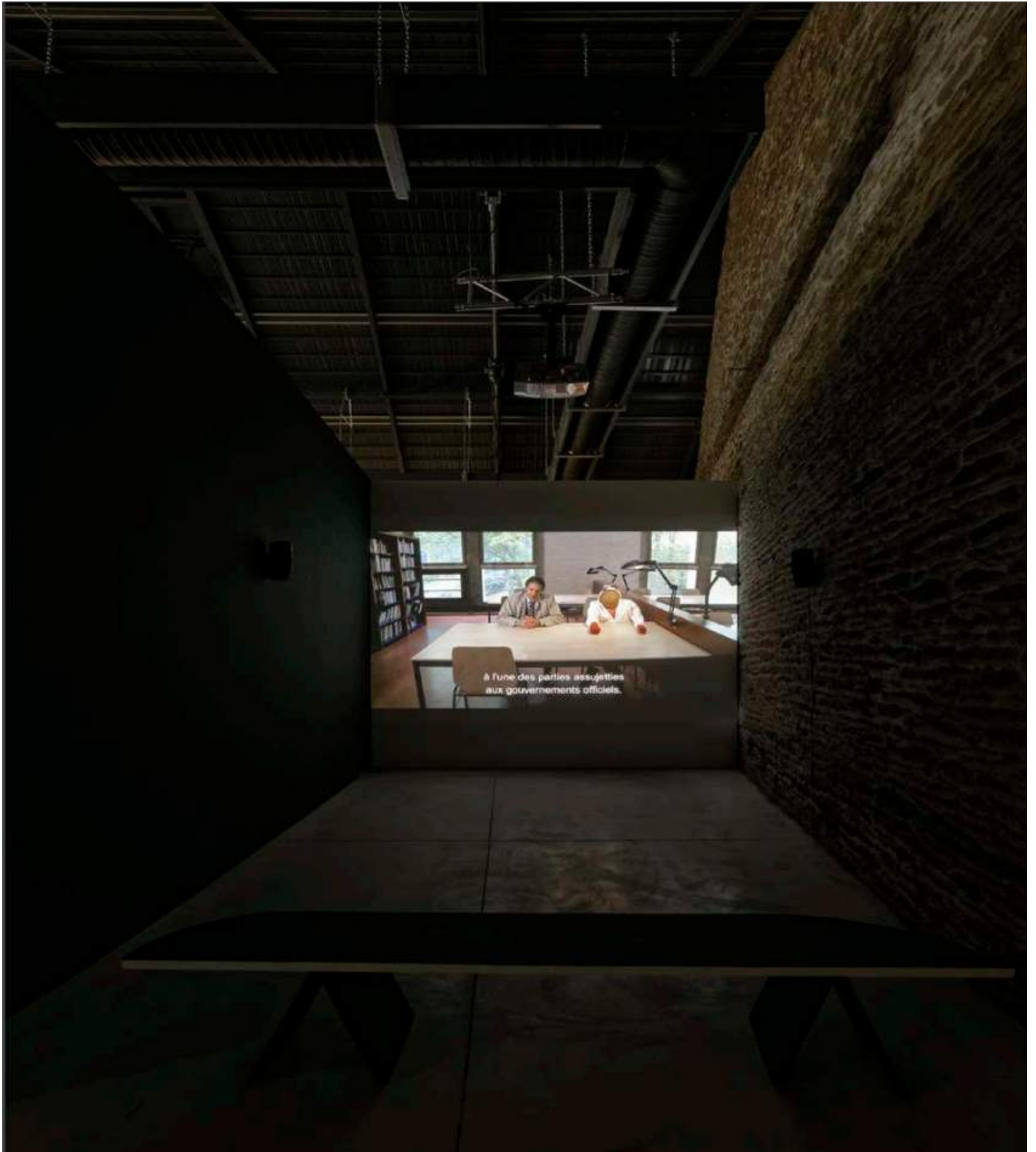


Control a TV Show, 2011-
2016
Video 4k, duration
variable

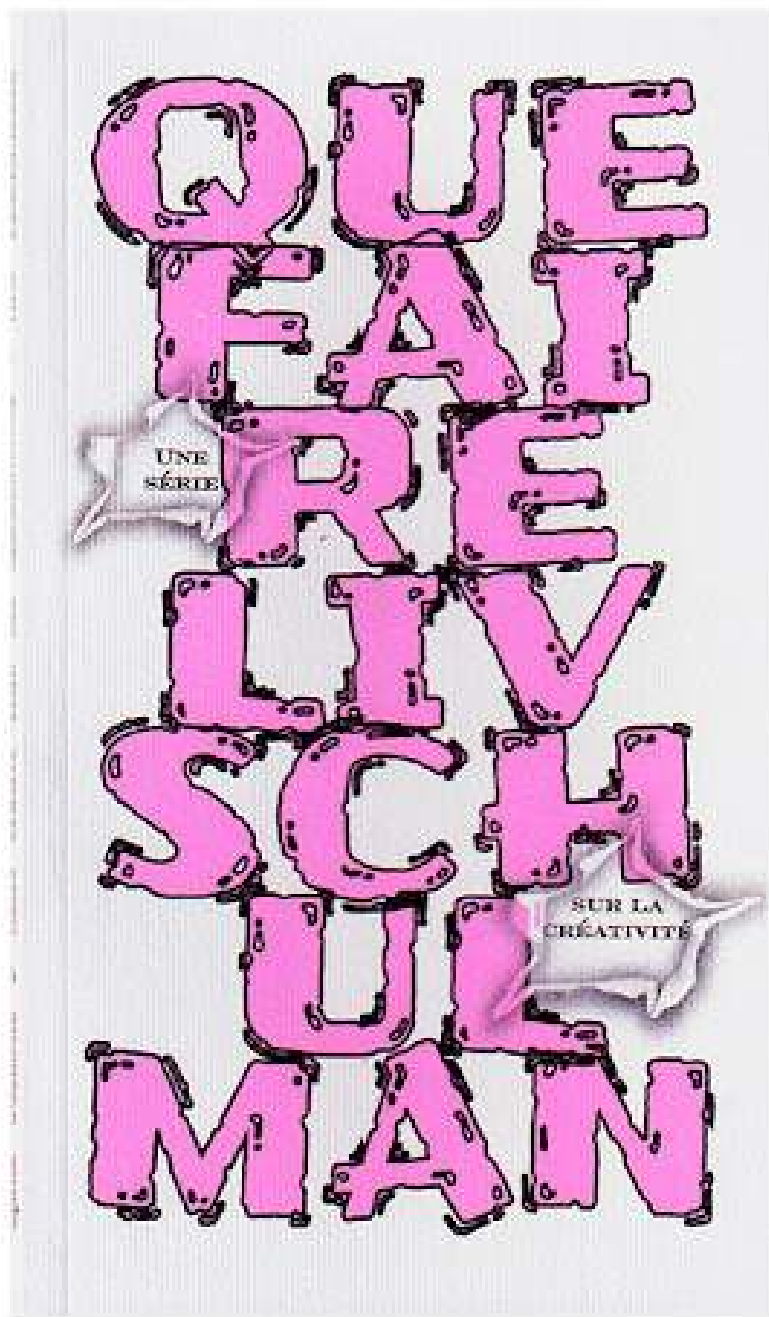
Control is a television series on art and writing in which a recurrent character, a sort of detective wanders between episodes attempting to establish new relations of meaning. *Control* is a mystery series, on the biggest mystery of all: one that can be led without an object.

At this moment, *Control* counts with three complete seasons. It was shot in Paris, Buenos Aires, Mar Del Plata, Tel Aviv et Rennes. It is broadcasted in art venues and televisions.

- Liv Schulman, 2016.



Control a TV Show, 2011- 2016
season III, video 4k, duration variable
Installation view, Biennale de Rennes, Rennes 2017.



Que Faire ?, 2018

Coproduction : Centre d'art La Galerie de Noisy-le-Sec et Parc Saint léger –
Centre d'art contemporain
2 colors Riso print, 80 p., 13,6 X 18,2 cm



Que Faire ?, 2018

Coproduction : Centre d'art La Galerie de Noisy-le-Sec et Parc Saint Léger – Centre d'art
contemporain
2 colors Riso print, 80 p., 13,6 X 18,2 cm

In *Que Faire ?* a group of writers are desperate for ideas, or any way to salvage their work through emotions and private language. Locked in the Writer's Room, or perhaps an empty workshop in their former employer's office, their activity is as much a brainstorming session as it is group therapy or an innovative form of collective unemployment. A distant echo of Lenin's famous political treatise, this new *Que Faire ?* tackles the question of work head-on when it is associated with the contemporary imperative of creativity. The title resounds with the force of a cry of distress: What to do (how to create) when bodies are devalued, reduced to a state of radical frustration and anxiety? The text probes the inability to know what to do when the inner life, the main source of productive work, is overtaken by nervous breakdown; in so doing, it also explores the plastic nature of language and the transformative power of the word.

Que Faire ? was originally a television mini-series written and directed by Liv Schulman in collaboration with a team of amateur actors. The print version of this series is the result of a collaboration with graphic designer Roxanne Maillet.



Que Faire ? Episode 3 "La Fantasie" , 2017
Video HD, 33min



Que Faire ? Episode 3 "Les Déchets", 2017
Video 4k HD, 47min

"Que Faire?" Is a mini-TV series in 3 episodes about a group of tv writers suffering from a severe writer's block. Shot with a group of local amateur actors this project focuses on the exchangeable power of spoken word and its transformative nature. The group searches desperately for ideas, they look for a way to save their jobs through the use of language and private emotions. They go to group therapy, they lock themselves in the writer's room and they live their collective unemployment in an empty studio of the former Company. In *Que Faire?* the power of the collective works as a lonely psychotic voice.

The city of Noisy-le-Sec where I have lived as an artist in residency becomes the ground of this fiction and integrates the inhabitants as actors, the activity and the municipal places of the city, gathering and re-inventing the notions of inspiration and creativity at work.

The three episodes of *Que Faire?* are:

1- *Que Faire Episode 1 "Le Realisme"* Video HD 29' min.

2- *Que Faire Episode 2 "La Fantaisie"* Video HD 33' min.

3- *Que Faire Episode 3 "Les Dechets"* Video HD 47' min.

- Liv Schulman, 2017.



Que Faire ? Episode 3 "Les Déchets", 2017
Video 4k HD, 47' min



Que Faire ?, 2017

different textiles, sewn together

4 x 7,60 m

installation view : La Galerie, Centre d'Art Contemporain de Noisy-Le-Sec

image © : Pierre Antoine

Liv Schulman relied on the practices of amateur actors-trices, using different locations in the city of Noisy-le-Sec as settings for the three episodes of her series Que faire? She displaced these people in a dystopian fiction centered on the world of work and the figure of the writer. Their words (like her writing), jerky and in tense flow, spoken in turn by dissonant characters, reveal a collective psychosis crystallized around a common malaise: the lack of inspiration, the absence of desire, the relegation to the closet... "One for all and all for one" could be their motto, but it is a losing motto that sinks them into a collective stagnation with no way out. They will end up merging into one collective body in the exhibition where a heavy curtain gathers their costumes, frozen bodies, again prevented in their vague attempt to move.

- La Galerie, Centre d'Art Contemporain, (translated from French), Noisy-le-Sec 2017.

Biography

Liv Schulman was born in 1985. She grew up in Buenos Aires and lives in Paris.

After studying at the École nationale supérieure d'arts de Cergy, she trained at Goldsmiths University of London and at the Beaux-Arts de Lyon postgraduate program. Her work was notably presented at the CRAC Alsace, Bemis Art Center, Fondation Ricard, the Rennes Biennial (curated by François Piron) or at the Galerie, Centre d'art contemporain, in Noisy-le-Sec (curated by Vanessa Desclaux & Emilie Renard), at the SixtyEight Art Institute in Copenhagen ("The Obstruction", curated by Celine Kopp).

In 2019, she received the Fondation Ricard Prize awarded to her on the occasion of the exhibition "Le Vingtième Prix de la Fondation d'entreprise Ricard", conceived by Neil Beloufa, and presented a solo exhibition at the Villa Vassilieff (curated by Mélanie Bouteloup and Émilie Bouvard).

Liv Schulman's videos are inspired by TV series. Assuming the contradictions of different forms of political resistance and "the frustration of restrained revolutionary potential", her characters "tend to construct self-destructing theses and become what they seem to criticize", in monologues at once logical, psychotic and sarcastic.

Upcoming exhibitions

April 2022

Solo show | galerie anne barrault

May 2022

Group show | Mimosa House, Londres

July - October 2022

Solo show | Loka-int, Bern

Selected Solo exhibitions

2021

Desafíos | Curated by : Mercedes Claus | Fundacion Andreani, Buenos Aires

2021

MARRÓN, AMARILLO, BLANCO Y MUERTO | Piedras, Buenos Aires

Eurropa | Curated by : Elfi Turpin | CRAC Alsace, Altkirch

2020

The Government | Curated by : Sylvie Fortin | Bemis Center for Contemporary Arts, Omaha, USA

An international subconscious awareness of capitalism | AplusA gallery, Venise

2019

A somatic play | Art : Concept Gallery, Paris

Control a TV Show Season III | Centre Pompidou, Paris

Le Goubernement | Curated by : Melanie Bouteloupe et Camille Chenais | Villa Vassilieff, Paris

Comercio Interior | Laboratorio, Buenos Aires

2018

"Los accidentes laborales" | Piedras Gallery, Buenos Aires

Nuestro propio pordiosero, Performance at Una fuerza Posible | Museo Reina Sofia, Madrid

Our Private Union. Performance in the frame of the public program Lust For Dust | Tampered Emotions, Marseille

Formal Economy | Alt_Cph, Copenhagen

2017

The Night Shift | Zoo Galerie, Nantes

The Obstruction | Curated by : Celine Kopp | SixtyEight Art Institute, Copenhagen

2015

The Covensky Method IV | Verbo Performance Festival, Vermelho Gallery, Sao Paulo
Control Season II | Big Sur Gallery, Buenos Aires

2014

El Método Covensky III A prehistoric record | Matienzo Art Centre, Buenos Aires
El Método Covensky I A recess without reconstruction | Museo de Arte Moderno de Buenos Aires

2013

Splendour | Museum of Contemporary Energy, Buenos Aires

Selected Group exhibitions

2021

Paris Internationale with Constanza Giuliani | Piedras, Buenos Aires
Buffon & Carson (la Suite) | Galerie anne barrault, Paris
Le juste Prix | Curated by : Bertrand Dezoteaux | Fondation Pernod-Ricard, Paris

2020

Brown Yellow White Dead | Steirischer herbst '20 : Paranoia TV, Graz
Tres Palomitas: Socially distanced lesbian cruising pre-warming for the upcoming world we want | Daad Galerie, Berlin

2019

Le couteau sans lame et dépourvu de manche | Curated by : Elfi Turpin | Crac Alsace, Altkirch
Une journée avec Marie Vassilief | Fondation des artistes (MABA), Nogent sur Marne

2018

20ème Prix de la Fondation d'entreprise Ricard | Fondation d'entreprise Ricard, Paris
The Fatala Momentet | Växjö Konsthall, Sweden
Perdon por ser Tan Sensual | Feria Ch.a.Co, Santiago de Chile
Vos désirs sont les nôtres | Curated by : Celine Kopp & Marie de Gaulejac | La Tour-Panorama, Friche Belle de Mai, Marseille
Democracia en Obra | Centro Cultural Kirschner, Buenos Aires
The map is the Territory | Bregenz Biennale, Bregenz

2017

The Empathy Performance at the Cut the Gap seminar | SMK, Copenhagen
Sans bride, ni mors, ni rênes | Curated by : Doriane Spiteri | Rennes
Buenos Aires Young Art Biennale | Centro Cultural Recoleta, Buenos Aires

2017

Tes Mains Dans Mes Chaussures #3 | Curated by : Vanessa Desclaux & Emilie Renard

La Galerie, Noisy-le-Sec

Tes Mains Dans Mes Chaussures #2 | Curated by: Vanessa Desclaux & Emilie Renard

La Galerie, Noisy-le-Sec

2016

Incorporated! Biennale de Rennes | Curated by : François Piron | Halle de la Courrouze, Rennes

Bienal del Pensamiento Paralelo | Curated by : Marcelo Galindo | Buenos Aires

2015

La menor Resistencia | Nora Fish Gallery, Buenos Aires

2014

Performaton | Curated by : Javier Villa | Museo de Arte Moderno, Buenos Aires

2013

Un Mundo que se Acuerda a Nuestros Deseos | Curated by : Camila Telléz | Mite Gallery, Buenos Aires

New Economy | Curated by : Claudio Iglesias | Alberto Sendrós Gallery, Buenos Aires

Fundación Vairoletto | Curated by : Lucrecia Palacios | Faena Art Centre, Buenos Aires

XIV National Fine Arts Salon of Rosario | Rosario

Visite Israel- Visite Palestina | Metrónomo Gallery, Buenos Aires