

kamel
mennour^z

ALFREDO JAAR

kamel mennour

Artiste, architecte et réalisateur, né en 1956 à Santiago (Chili), Alfredo Jaar vit et travaille à New York.

Alfredo Jaar a exposé dans le monde entier au sein d'expositions aussi bien personnelles que collectives : au

New Museum of Contemporary Art de New York (1992), au Museum of Contemporary Art de Chicago

(1992), au Moderna Museet à Stockholm (1994), au Museum of Contemporary Art de Rome (2005) à la

Fundación Telefónica à Santiago (2006) au Musée des Beaux-arts de Lausanne (2007).

Il a également participé à la Biennale de Venise (1986, 2007), de São Paulo (1987, 1989), de Sydney (1990),

d'Istanbul (1995), de Kwangju (1995, 2000), de Johannesburg (1997), et de Seville (2006) ainsi qu'à la

Documenta de Kassel (1987, 2002).

Alfredo Jaar a réalisé plus de 50 projets sur l'espace public et 36 monographies lui ont été consacrées.

Alfredo Jaar is an artist, architect, and filmmaker who lives and works in New York. He was born in Santiago de Chile in 1956.

His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007), São Paulo (1987, 1989), Sydney (1990), Istanbul (1995), Kwangju (1995, 2000), Johannesburg (1997), and

Seville (2006), as well as the Documenta exhibitions (1987, 2002) in Kassel.

Important individual exhibitions include the New Museum of Contemporary Art, New York (1992);

Whitechapel, London (1992); Museum of Contemporary Art, Chicago (1992); Moderna Museet, Stockholm

(1994); Museum of Contemporary Art, Rome (2005); Fundación Telefónica, Santiago (2006); Musée des Beaux

Arts, Lausanne (2007); and Hangar Bicocca and Spazio Oberdan, Milan (2008).

He has created more than fifty Public Interventions around the world. More than thirty-six monographic

publications have been published about his work.

He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. In 2006 he received Spain's

Premio Extremadura a la Creación.

kamel
mennour[◀]

OEUVRES / WORKS

Alfredo Jaar
September 15, 2009
Vue d'installation/ View of the exhibition "Affective Utopia", 2019 Kadist Art Founda-
tion, Paris
© Alfredo Jaar
Courtesy the artist and and kamel mennour, Paris/London



Alfredo Jaar
Vue d'installation/ View of the exhibition , Art Basel Unlimited , 2018
© Alfredo Jaar
Courtesy the artist and and kamel mennour, Paris/London



Alfredo Jaar
Vue d'exposition/ Exhibition view "The Garden of Good and Evil" , 2017, Yorkshire
Sculpture Park (YSP)
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Vue d'installation/ View of the video installation «A Logo for America», 2016 London
Video with music by Nicolas Jaar; 5:07 minutes.

Installation with LED lights, aluminum, video projection and six lightboxes

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Vue d'exposition/ View of the exhibition "Shadows", 2016

Installation with LED lights, aluminum, video projection and six lightboxes

© Alfredo Jaar

© Kees Hin

© Koen Wessing

© Photo. Julie Joubert & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London

Courtesy Kees Hin and Koen Wessing



Alfredo Jaar

Vue d'exposition/ View of the exhibition "Shadows", 2016

Installation with LED lights, aluminum, video projection and six lightboxes

© Alfredo Jaar

© Kees Hin

© Koen Wessing

© Photo. Julie Joubert & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London

Courtesy Kees Hin and Koen Wessing



Alfredo Jaar

Vue d'exposition/ View of the exhibition "Shadows", 2016

Installation with LED lights, aluminum, video projection and six lightboxes

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Courtesy the artist and kamel mennour, Paris/London

Courtesy Kees Hin and Koen Wessing



Alfredo Jaar

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Installation with LED lights, aluminum, video projection and six lightboxes

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© Kees Hin

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Courtesy Kees Hin and Koen Wessing



Alfredo Jaar

Vue d'exposition/ View of the exhibition "Shadows", 2016

Installation with LED lights, aluminum, video projection and six lightboxes

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Courtesy the artist and kamel mennour, Paris/London

Courtesy Kees Hin and Koen Wessing



Alfredo Jaar

Vue d'exposition/ View of the exhibition "Shadows", 2016

Installation with LED lights, aluminum, video projection and six lightboxes

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Courtesy the artist and kamel mennour, Paris/London

Courtesy Kees Hin and Koen Wessing



Alfredo Jaar
Vue d'exposition/ View of exhibition, « The Soul of Money» 2016
Prague
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Gift, 2016

Vue de l'installation publique / View of public intervention, Art Basel Parcours, Bâle, Suisse / Basel, Switzerland, 2016

© Alfredo Jaar

Photo: Julie Joubert & archives kamel mennour, Paris

Courtesy the artist and kamel mennour, Paris/ London



Alfredo Jaar
Vue d'exposition/ View of exhibition
Courtesy kamel mennour and the artist Paris/ London



Alfredo Jaar
Magician, 1979
Lightbox with color transparency
18» x 12» x 5.2»
Courtesy kamel mennour and the artist Paris/ London



Alfredo Jaar
Vue d'exposition/ View of exhibition « Beyond The monument », 2015
Genève, Suisse
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Vue d'exposition/ View of exhibition « Les désastres de la guerre 1800-2014 »/ « The disasters of war, 1800-2014 », 2014
Louvre Lens
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Vue d'exposition/ View of exhibition, 2014
Néon rouge/ Red neon
Kiasma Helsinki
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Culture = Capital, 2014
Néon rouge/ Red neon
Art Basel, Miami Beach
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Venezia, Venezia, 2013

Caisse lumineux, photographie noir et blanc

Photographie : Milan, 1946: Lucio Fontana visits his studio on his return from Argentina

© Archivi Farabola

244 cm x 244 cm x 18 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Venezia, Venezia, 2013

Bassin en métal et maquette en résine des Giardini 1:60, système hydraulique

100 cm x 500 cm x 500 cm

Structure en bois et métal

100 cm x 1600 cm x 1400 cm

Installation, Pavillon du Chili, 55e

Biennale de Venise

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Venezia, Venezia, 2013

Bassin en métal et maquette en résine des Giardini 1:60, système hydraulique

100 cm x 500 cm x 500 cm

Structure en bois et métal

100 cm x 1600 cm x 1400 cm

Installation, Pavillon du Chili, 55e

Biennale de Venise

© Alfredo Jaar

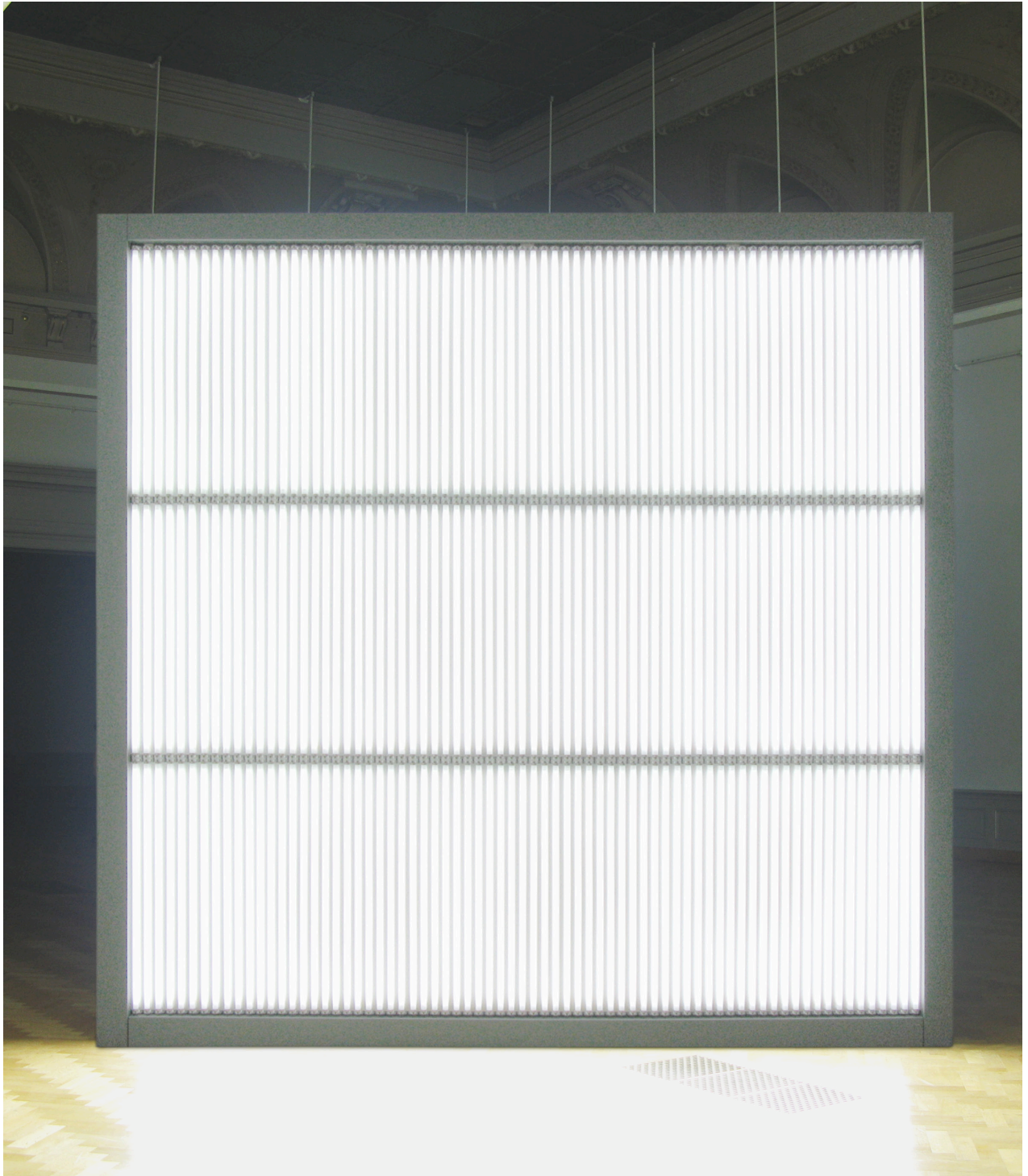
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
du voyage, des gens, 2011
Vidéo
3 min (en boucle)
Vue de l'exposition «Three Women», kamel mennour, Paris, 2011
© Alfredo Jaar Photo. Charles Duprat
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Sound of Silence, 2011
Projection vidéo, 8 min (boucle).
Structure en bois, aluminium, tubes fluorescents, lumières
stroboscopiques.
Logiciel conçu par Ravi Rajan.
© Alfredo Jaar.
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Three Women, 2010
Photographies, projecteurs et trépieds
Dimensions variables
Vue de l'exposition «Three Women», kamel mennour, Paris, 2011
© Alfredo Jaar Photo. Charles Duprat
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Three Women (Aung San Suu Kyi), 2010

1 photographie, 6 projecteurs, 6 trépieds

Dimensions variables

Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Three Women (Graça Machel), 2010

1 photographie, 6 projecteurs, 6 trépieds

Dimensions variables

Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Three Women (Ela Bhatt), 2010

1 photographie, 6 projecteurs, 6 trépieds

Dimensions variables

Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

M'illumino D'immenso, 2009

Néon blanc/ White neon

45 x 96 cm

Vue de l'exposition « Lux Perpetua », kamel mennour, Paris, 2012

© Alfredo Jaar Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Why, 2008
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Questions Questions, 2008
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

<p>COS'È LA CULTURA ?</p>	<p>CULTURA DOVE SEI ?</p>	<p>LA CULTURA È CRITICA SOCIALE ?</p>	<p>LA CULTURA È NECESSARIA ?</p>	<p>LA CULTURA È POLITICA ?</p>
<p>LA RELIGIONE È CULTURA ?</p>	<p>ABBIAMO DIMENTICATO LA CULTURA ?</p>	<p>LA CULTURA DELL'EMERGENZA ...</p>	<p>QUALI SONO LE RESPONSABILITÀ DELLA CULTURA ?</p>	<p>ALLA RICERCA DELLA CULTURA A MILANO ...</p>
<p>ALLA RICERCA DI GRAMSCI A MILANO ...</p>	<p>ALLA RICERCA DI PASOLINI A MILANO ...</p>	<p>LA POLITICA HA BISOGNO DELLA CULTURA ?</p>	<p>L'INTELLETTUALE È INUTILE ?</p>	<p>LA CULTURA FA VOLARE L'ITALIA ?</p>

Alfredo Jaar

Le siècle Levi-Strauss, 2007

Impression jet d'encre et néon blanc

63,5 x 50,8 cm (Photographie)

15,25 x 7,5 cm (Néon)

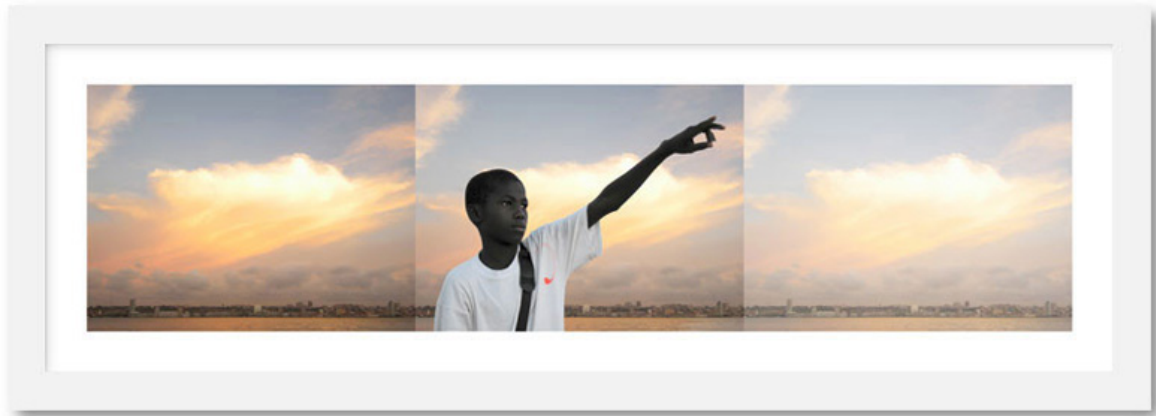
Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Angel, 2007
Digital Print
627.4 x 205.7 x 38.1 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Greed, 2007

From Time to Time, 2006

Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

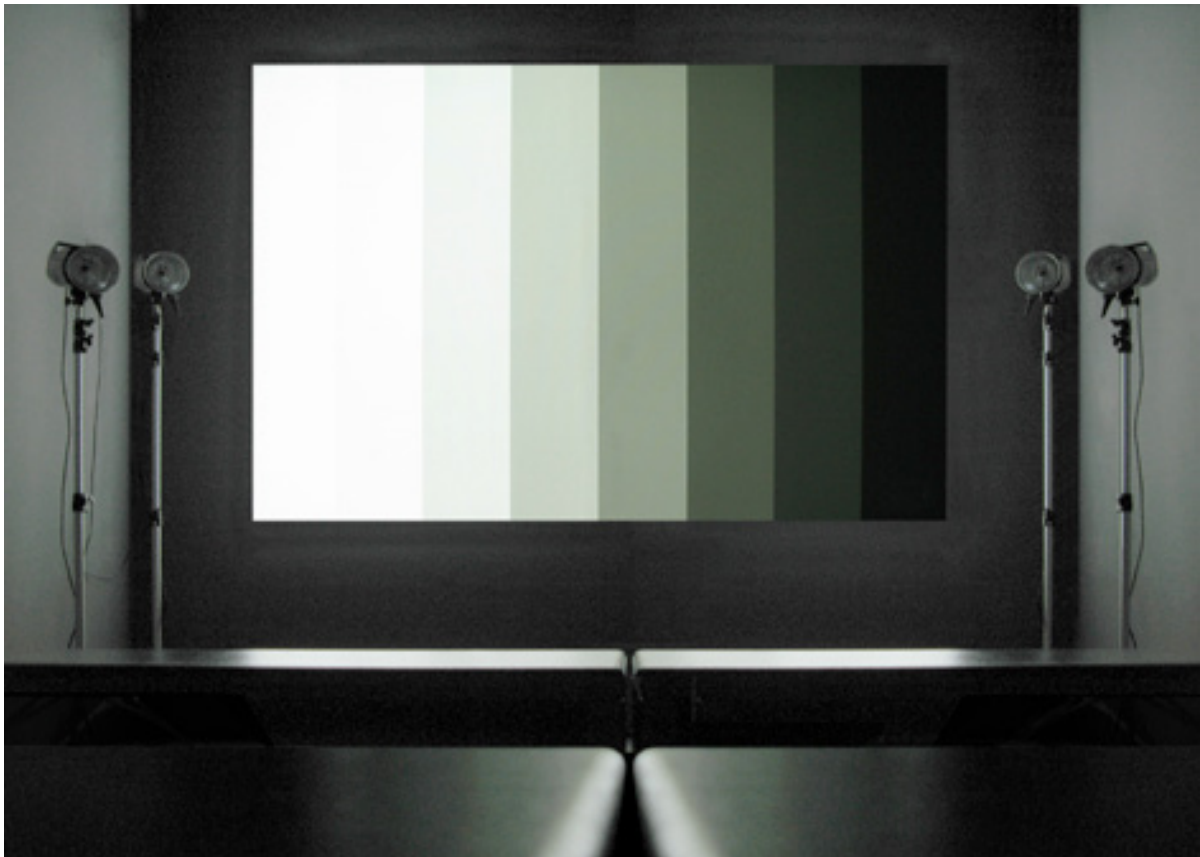
The Sound of Silence, 2006

Projection vidéo, 8 min (en boucle). Structure en bois, aluminium, tubes fluorescents, lumières stroboscopiques

Vue de l'installation, Cour vitrée du Palais des études, Ecole des beaux-arts, Paris, 2011

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Sound of Silence, 2006

Projection vidéo, 8 min (en boucle). Structure en bois, aluminium, tubes fluorescents, lumières stroboscopiques

Vue de l'installation, Cour vitrée du Palais des études, Ecole des beaux-arts, Paris, 2011

© Alfredo Jaar Photo. Fabrice Seixas

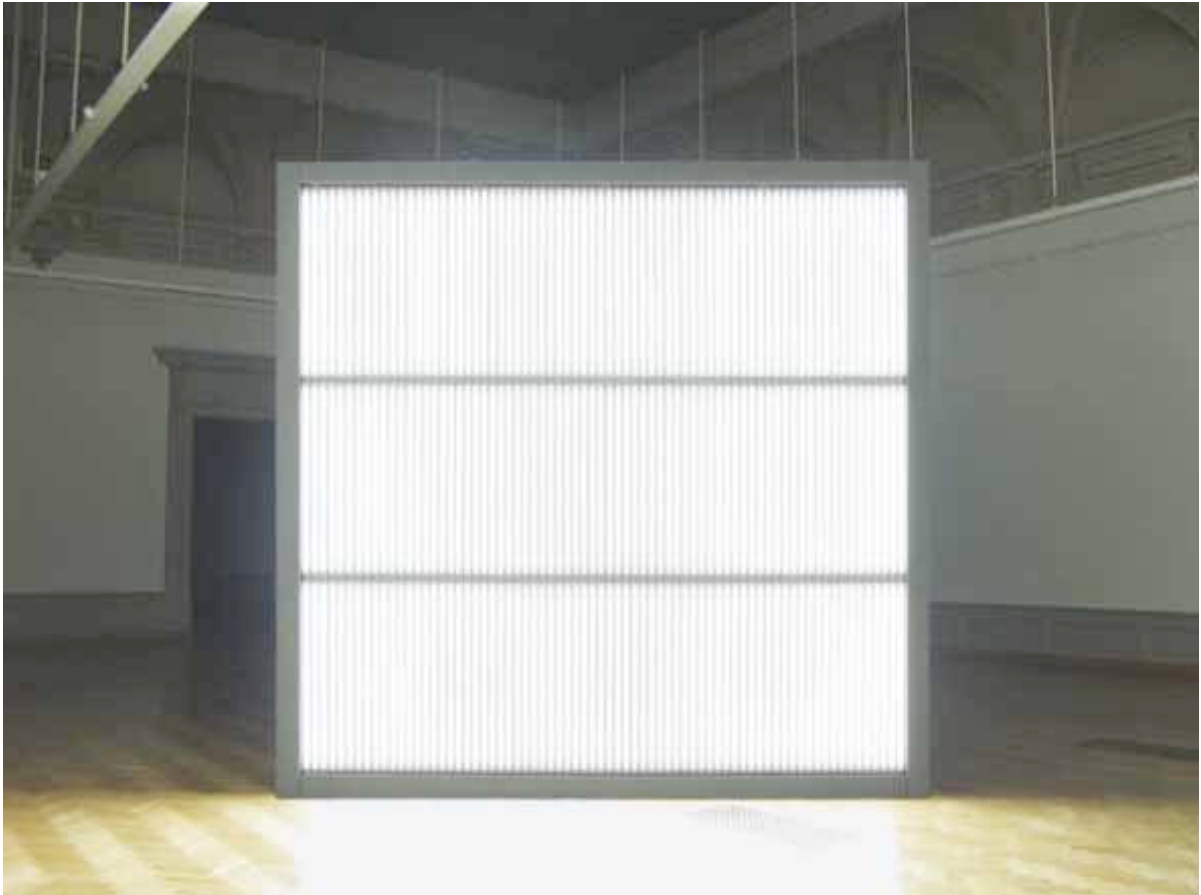
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Escalera al cielo (Una Nube para Yaguine y Fodé), 2006
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Sound of Silence, 2006
Installation (bois, tôle, néons, flashes, et projection vidéo)
Durée de la projection : 8'
Dimensions variables
Edition de 3
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Sound of Silence, 2006
Wood structure, zinc, fluorescent tubes, flash lights, tripods
8-minute video projection
overall dimensions : variable
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Sound of Silence, 2006

Projection vidéo, 8 min (en boucle). Structure en bois, aluminium, tubes fluorescents, lumières stroboscopiques

Vue de l'installation, Cour vitrée du Palais des études, Ecole des beaux-arts, Paris, 2011

© Alfredo Jaar Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Gramsci Trilogy, The Ashes of Gramsci, 2005

Metal architecture model, lightbox with color transparency, wood base, motor

Dimensions variables

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Requiem for Leipzig, 2005
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Gramsci Trilogy, The Aesthetics of Resistance, 2005
Projection de 17 minutes en boucle
Dimensions variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Gramsci Trilogy, Let One Hundred Flowers Bloom, 2005

Plateforme en bois recouverte de zinc, 100 fleurs, sol

Système lumineux daylight, système d'irrigation, système d'air conditionné

Ventilateurs industriels

Projection vidéo

Dimensions totales variables

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Gramsci Trilogy, Let One Hundred Flowers Bloom, 2005

Plateforme en bois recouverte de zinc, 100 fleurs, sol

Système lumineux daylight, système d'irrigation, système d'air conditionné

Ventilateurs industriels

Projection vidéo

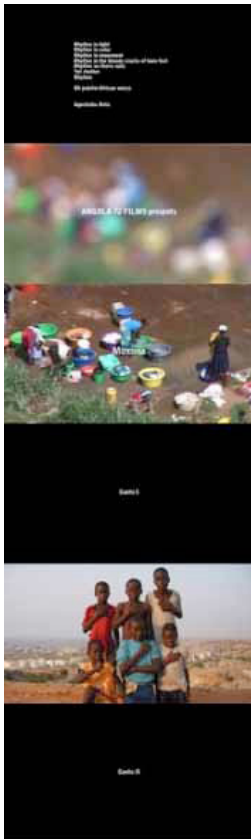
Dimensions totales variables

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Muxima, 2005
Vidéo numérique, couleur, avec son
Edition de 6
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Gramsci Trilogy, The Aesthetics of Resistance, 2005
Projection de 17 minutes en boucle
Dimensions variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Gramsci Trilogy, The Ashes of Gramsci, 2005

Metal architecture model, lightbox with color transparency, wood base, motor

Dimensions variables

© Alfredo Jaar

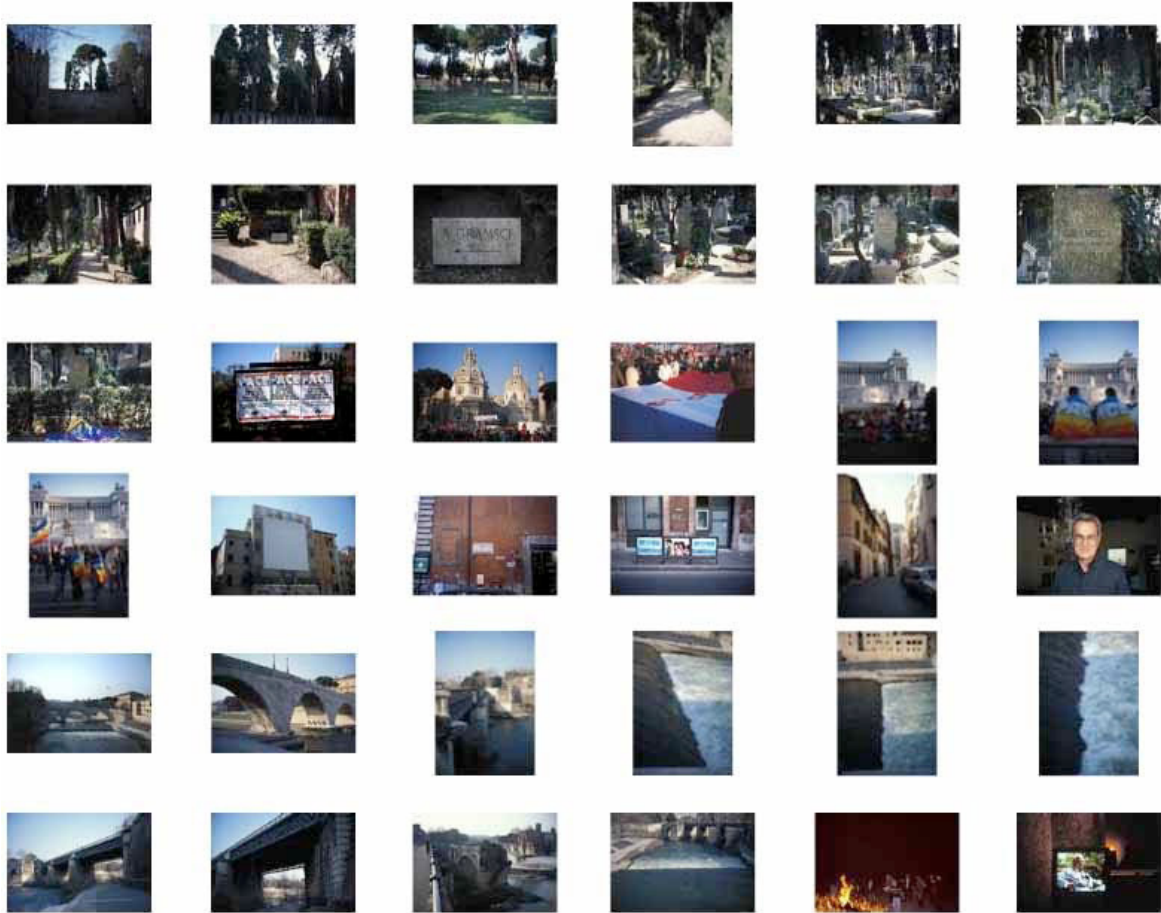
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Gramsci Trilogy, The Aesthetics of Resistance, 2005
Projection de 17 minutes en boucle
Dimensions variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Gramsci Trilogy, Searching for Gramsci, 2004
Séquence de 36 photographies
Dimensions totales variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Gramsci Trilogy, Infinite Cell, 2004
Installation (porte en fer, barres de fer, bois peint, miroirs)
370 x 450 x 260 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Hope, 2003
Animation couleur, son
60 secondes
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Lament of the Images (version 1), 2002
Installation (3 textes lumineux montés sur plexiglas, écrans lumineux)
Textes composés par David Levi Strauss
Dimensions totales variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Lament of the Images (version 2), 2002
Installation (2 tables lumineuses, moteur)
Rythme : la table supérieure s'élève toutes les 6' pendant 1'
Construit par Albert et Mark Baumgartner
Dimensions variables
Edition de 3
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Gold in the Morning, 2002
Light Box
35.6 x 96.5 x 88.9 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Cloud, 2000
Intervention publique sur la frontière Mexique - Etats-Unis
Vallée de Los Muertos, Tjuana, Mexico and San Diego,
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Bunka no Hako (Culture Box), 2000
Intervention publique Matsudai, Niigata, Japon
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Skoghall Konsthall, 2000
Intervention publique, Skoghall, Suède
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Signs of Light, 2000
Intervention publique, Hôtel de Ville, Lyon
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Cloud, 2000
Intervention publique sur la frontière Mexique - Etats-Unis
Vallée de Los Muertos, Tjuana, Mexico and San Diego,
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Cloud, 2000
Intervention publique sur la frontière Mexique - Etats-Unis
Vallée de Los Muertos, Tjuana, Mexico and San Diego,
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Six Seconds, 2000
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Six Seconds, 2000
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Waiting, 1999
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Lights in the city, 1999

Intervention publique, Marché Bonsecours, Montréal, à l'occasion du Mois de la Photo

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Juego de Niños (Playground), 1999
Intervention publique Sant Boi, Barcelone, Espagne
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Meditation space, 1998
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Emergency, 1998

Metal pool, water, fiberglass model, hydraulic system, motor

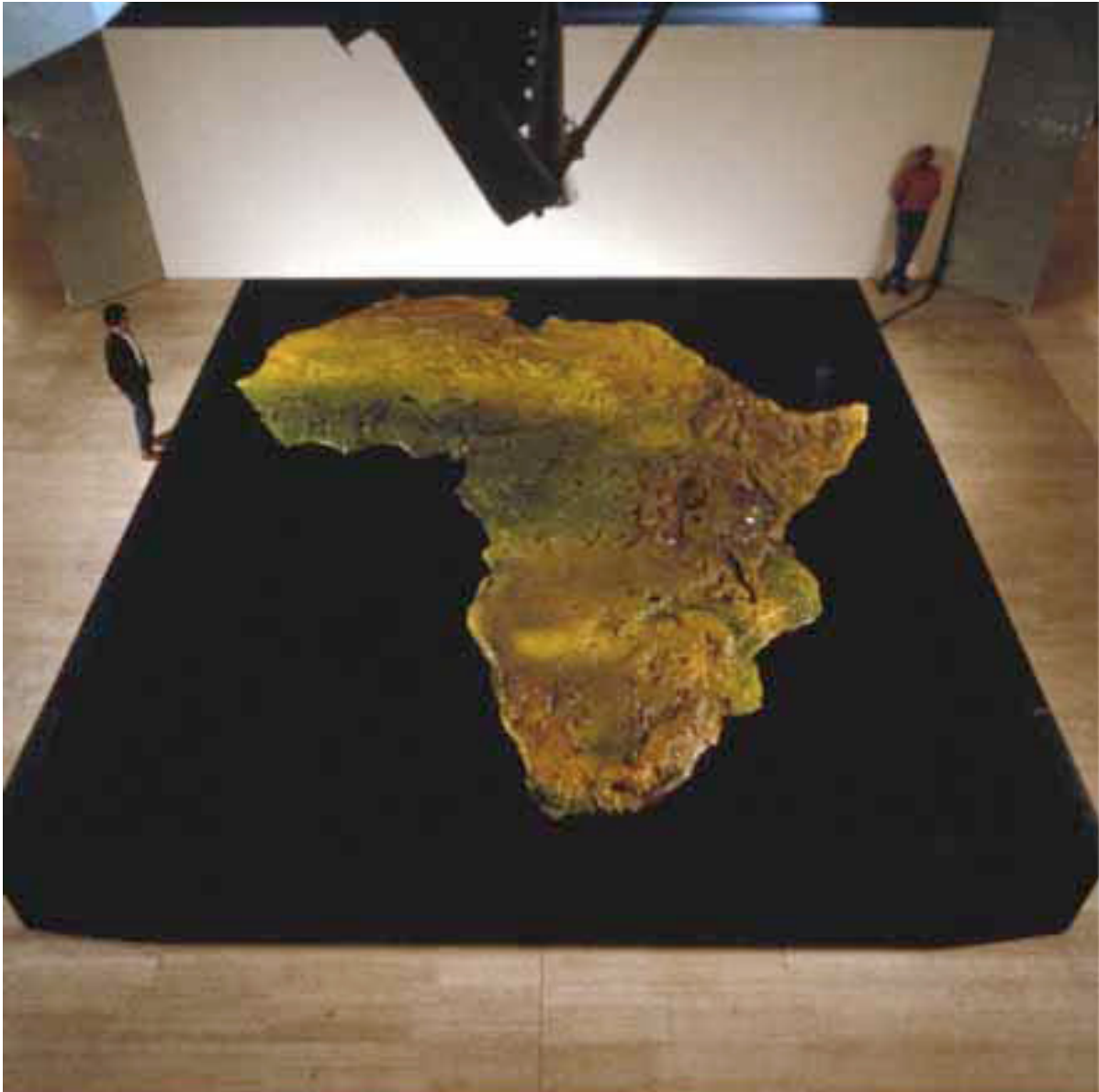
Pool: 91 x 731 x 706 cm

Maquette: 30 x 655 x 600 cm

Emergence frequency: 1 minute every 12 minute

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Epilogue, 1998
Digital video, color, silent
3 minutes
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



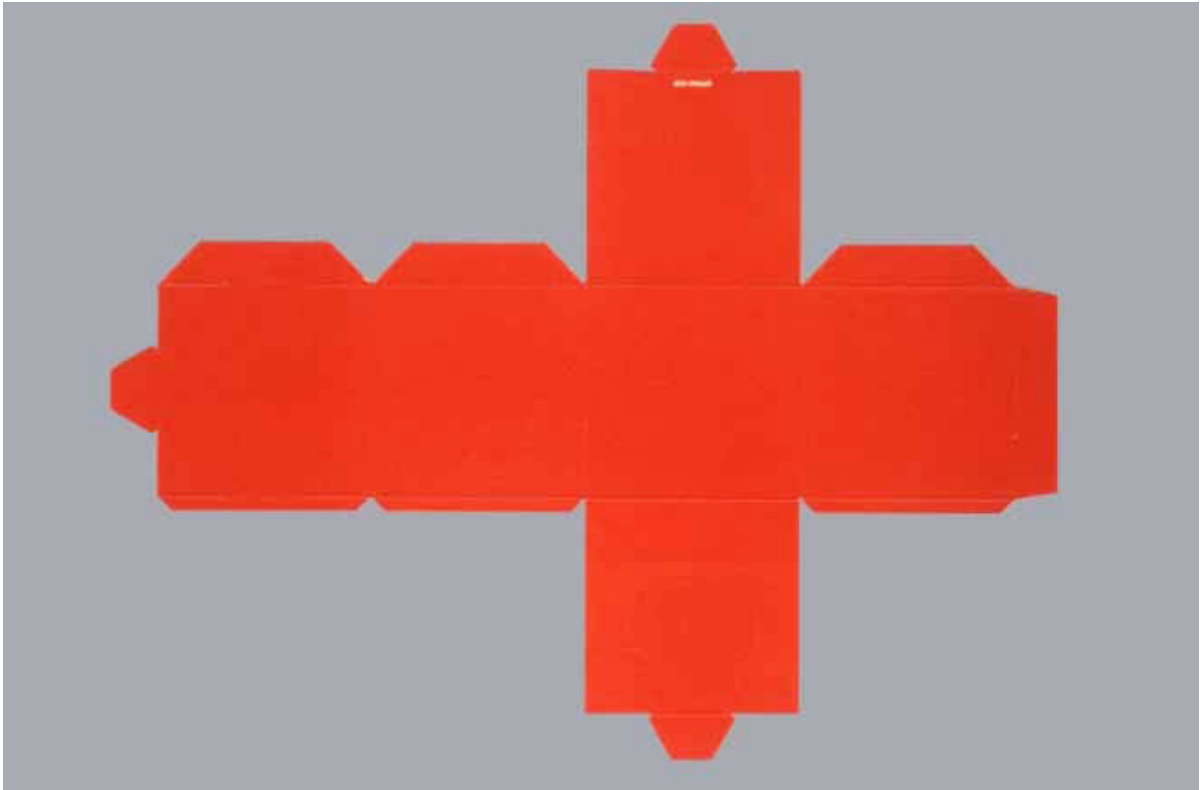
Alfredo Jaar
The Rwanda Project, The gift, 1998
Intervention publique, Stockholm, Suède
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



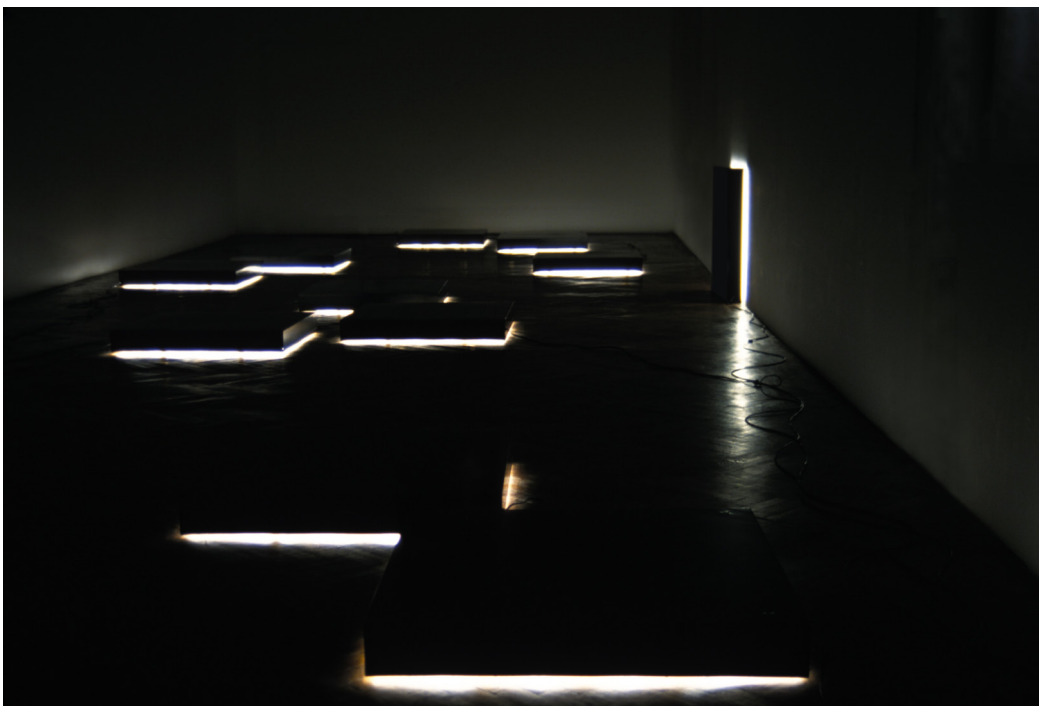
Alfredo Jaar
The Rwanda Project, The gift, 1998
Intervention publique, Stockholm, Suède
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



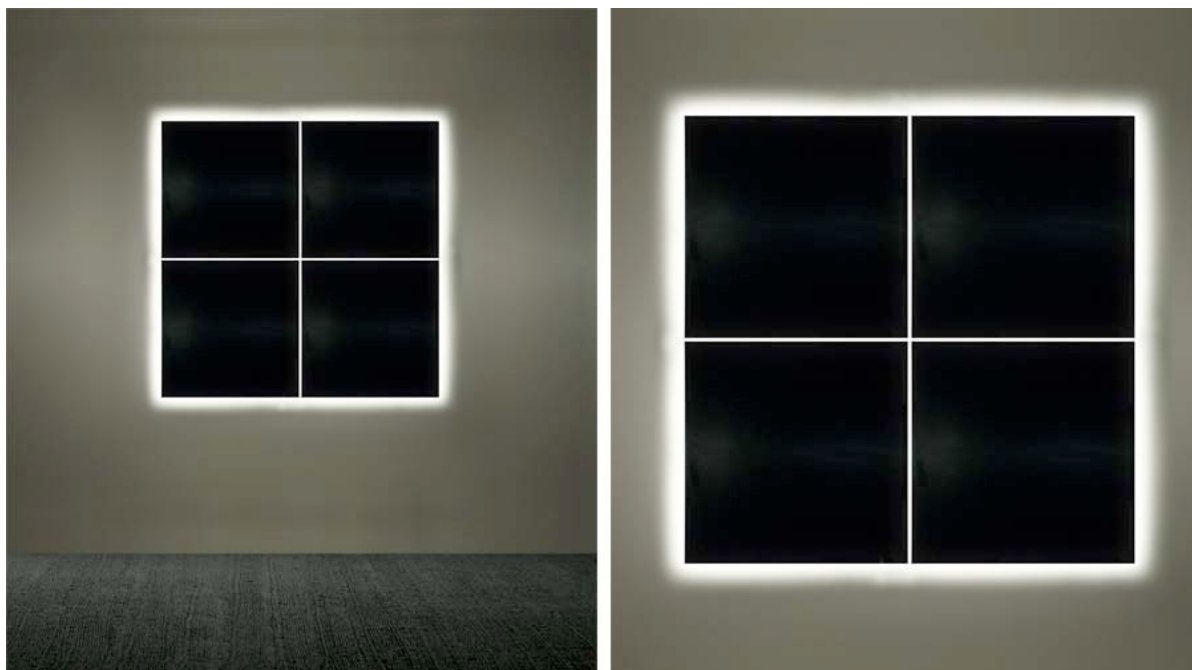
Alfredo Jaar
The Rwanda Project, The gift, 1998
Intervention publique, Stockholm, Suède
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Unseen (100 days in 1994), 1997
Installation : 18 caissons lumineux
Dimensions variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

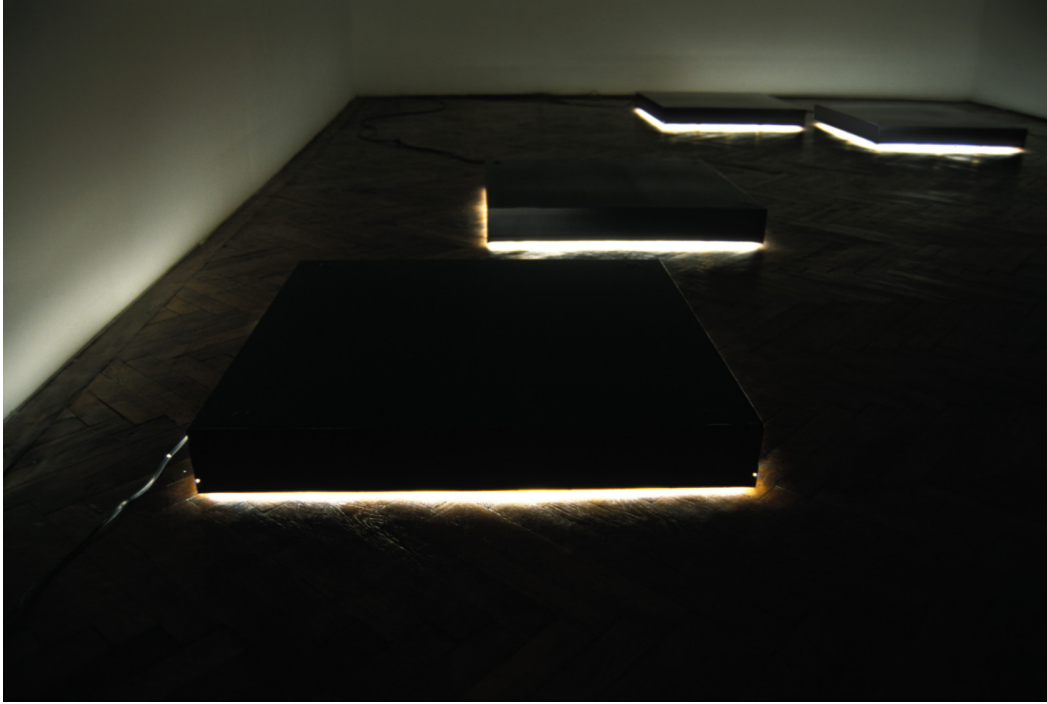


Alfredo Jaar
Unseen (100 days in 1994), 1997
Installation : 4 caissons lumineux
200 x 200 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

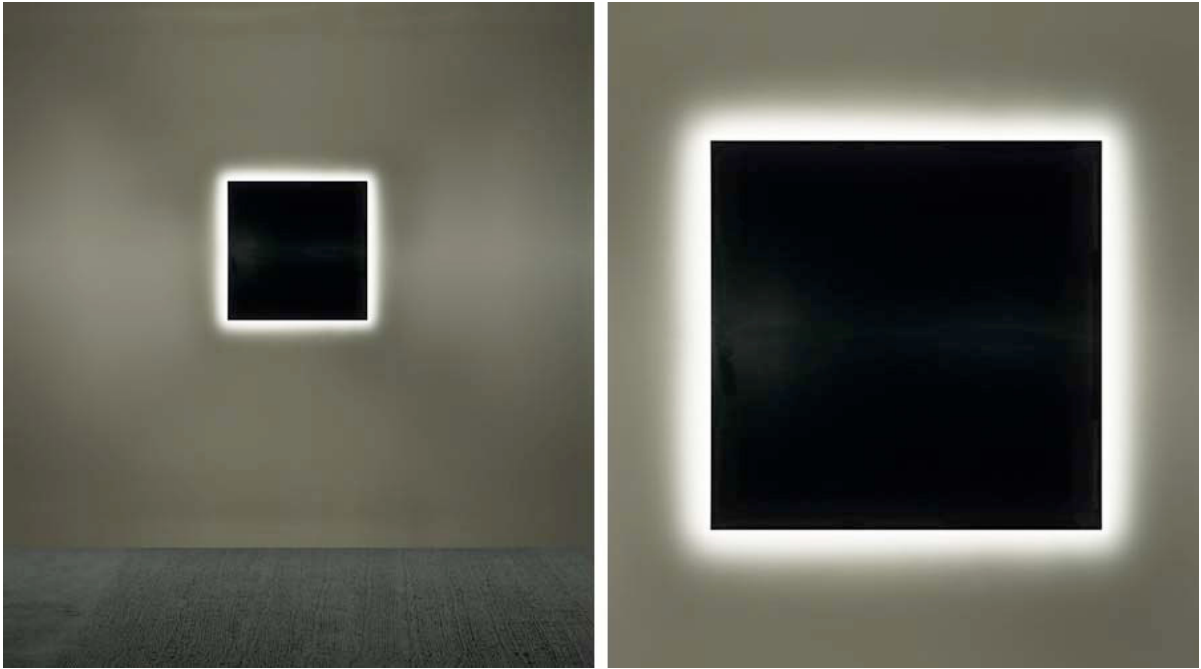


Alfredo Jaar
Unseen (100 days in 1994), 1997
Installation : caissons lumineux
Dimensions variables
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

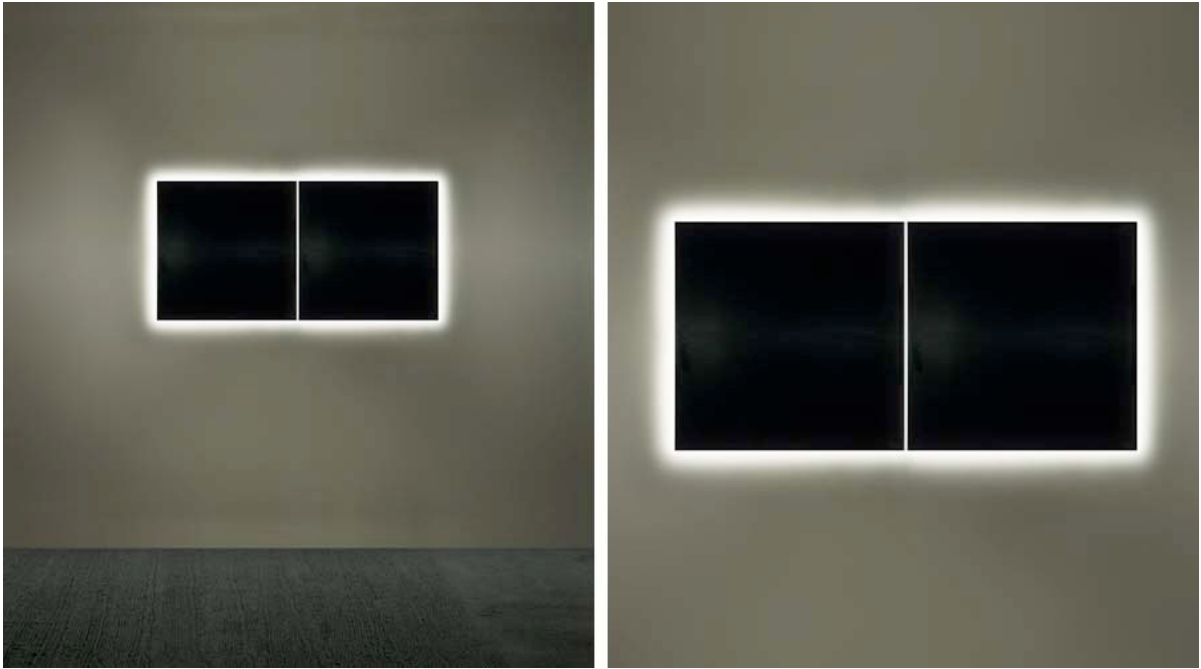




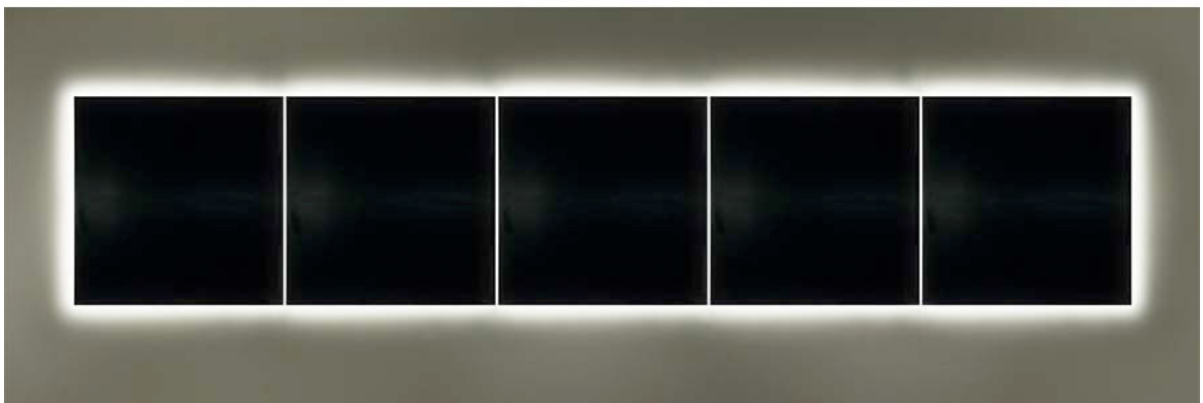
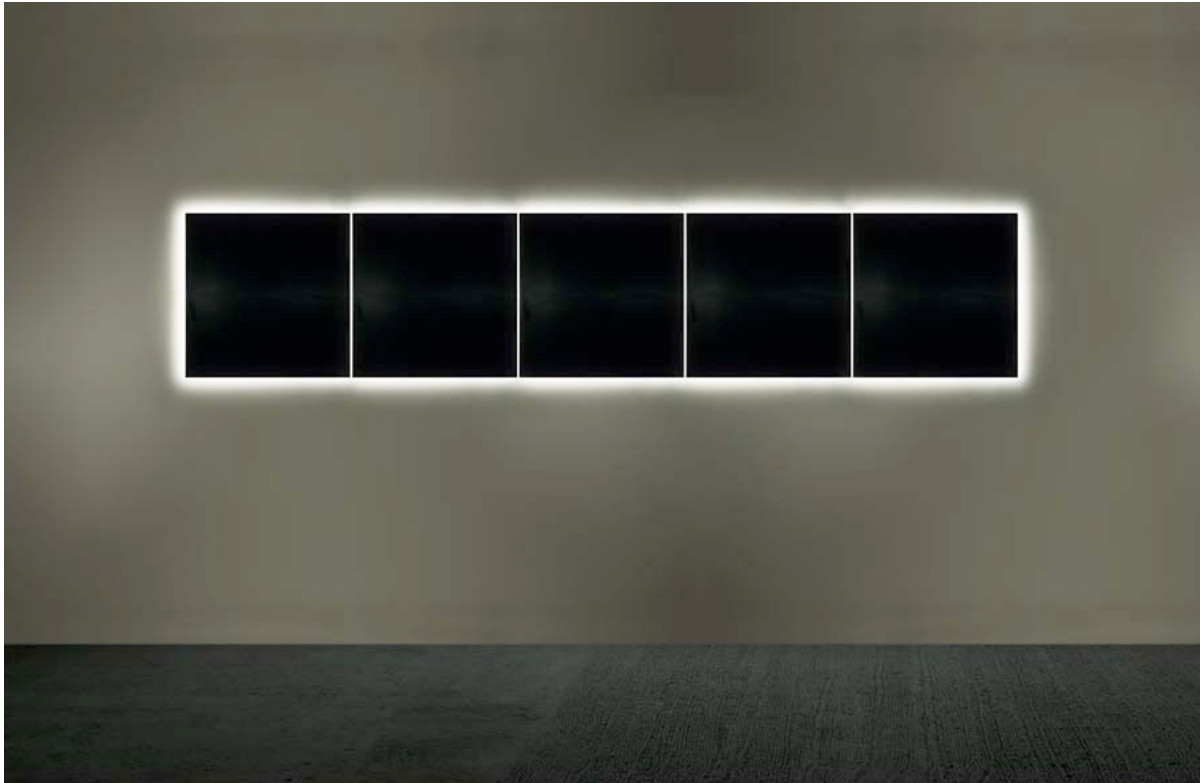
Alfredo Jaar
Unseen (100 days in 1994), 1997 (a)
Installation : 1 caisson lumineux
100 x 100 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Unseen (100 days in 1994), 1997 (b)
Installation : 2 caissons lumineux
200 x 100 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Unseen (100 days in 1994), 1997
Installation : 5 caissons lumineux
500 x 100 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, The Silence of Nduwayezu, 1997

Light table, slides, slide magnifiers, lightbox with b/w transparency

Installation (table lumineuse, diapositives)

Light table : 91,5 x 508 x 305 cm

Lightbox : 15 x 655 x 10 cm

Overall dimensions : 457 x 1219 x 853 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



nunca olvidaré su silencio. El silencio de Nduwayezu.

Alfredo Jaar

The Rwanda Project, Field, Road, Cloud, 1997

3 tirages cibachrome couleur dans caisson lumineux, 3 tirages cibachrome noir/blanc dans caisson lumineux

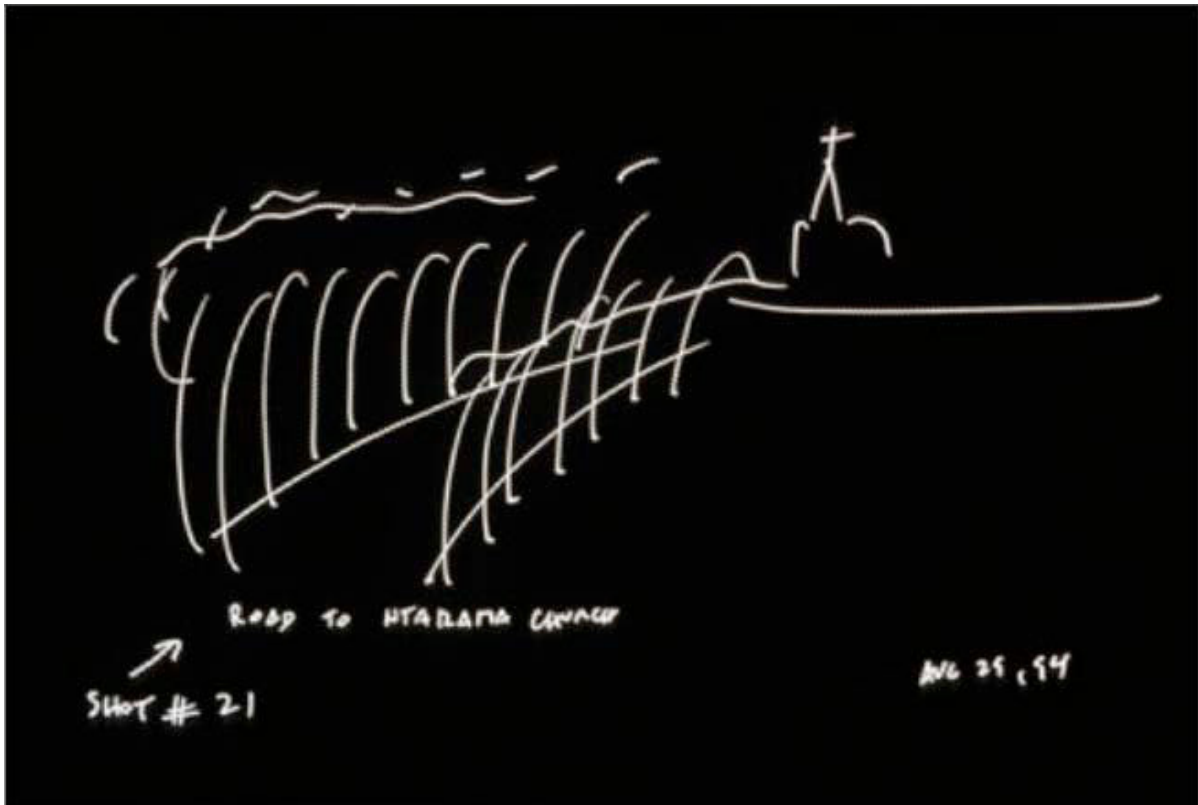
tirages couleur : 101 x 152 x 13 cm

tirages noir/blanc : 30 x 46 x 13 cm

dimensions totales : 101,6 x 698,5 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, The Silence of Nduwayezu, 1997

Light table, slides, slide magnifiers, lightbox with b/w transparency

Installation (table lumineuse, diapositives)

Table lumineuse : 91,5 x 508 x 305 cm

Lightbox : 15 x 655 x 10 cm

Overall dimensions : 457 x 1219 x 853 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Field, Road, Cloud, 1997

3 tirages cibachrome couleur dans caisson lumineux, 3 tirages cibachrome noir/blanc dans caisson lumineux

tirages couleur : 101 x 152 x 13 cm

tirages noir/blanc : 30 x 46 x 13 cm

dimensions totales : 101,6 x 698,5 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Field, Road, Cloud, 1997

3 tirages cibachrome couleur dans caisson lumineux, 3 tirages cibachrome noir/blanc dans caisson lumineux

tirages couleur : 101 x 152 x 13 cm

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© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Field, Road, Cloud, 1997

3 tirages cibachrome couleur dans caisson lumineux, 3 tirages cibachrome noir/blanc dans caisson lumineux

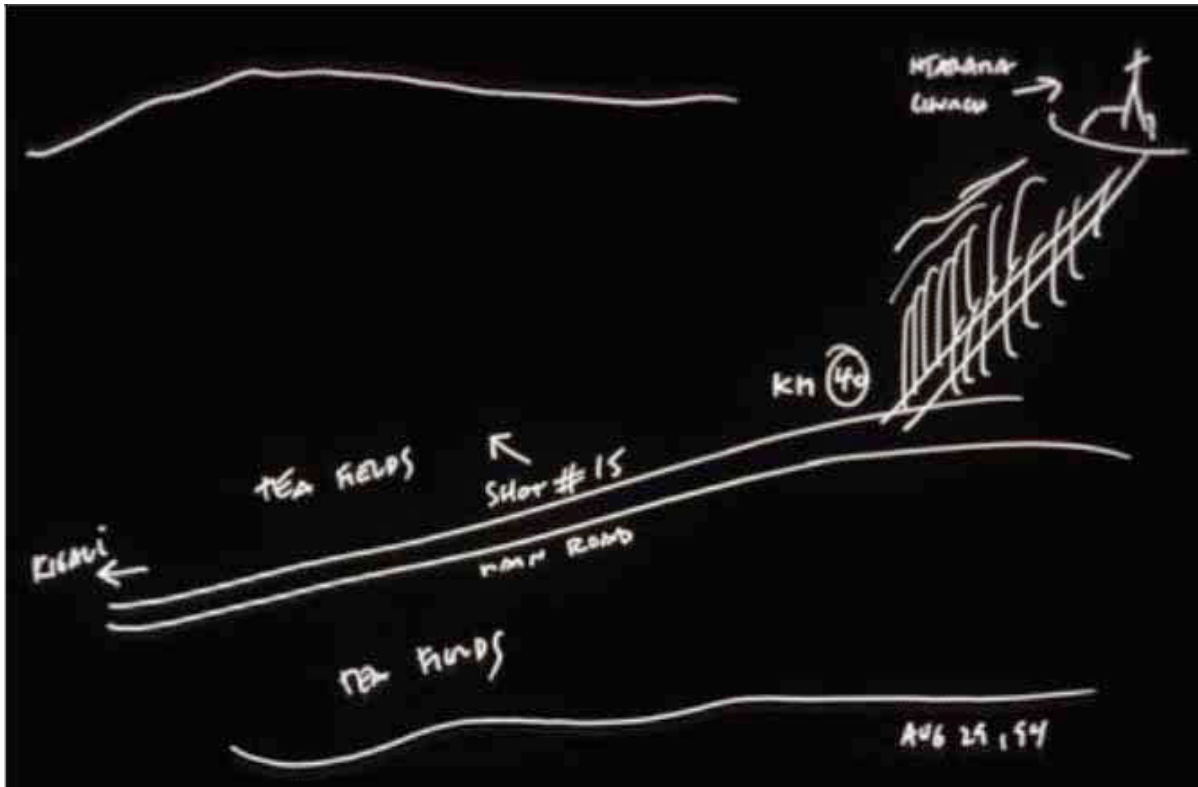
tirages couleur : 101 x 152 x 13 cm

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© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



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The Rwanda Project, Field, Road, Cloud, 1997

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© Alfredo Jaar

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Alfredo Jaar

The Rwanda Project, Field, Road, Cloud, 1997

3 tirages cibachrome couleur dans caisson lumineux, 3 tirages cibachrome noir/blanc dans caisson lumineux

tirages couleur : 101 x 152 x 13 cm

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dimensions totales : 101,6 x 698,5 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Searching for Africa in LIFE, 1996
Polyptyque. 5 diasec
152,4 x 101,6 cm chq.
Vue de l'exposition «Three Women», kamel mennour, Paris, 2011
© Alfredo Jaar Photo. Charles Duprat
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, The Eyes Of Gutete Emerita, 1996

Installation (table lumineuse avec 1 million de diapositives, loupes, texte mural)

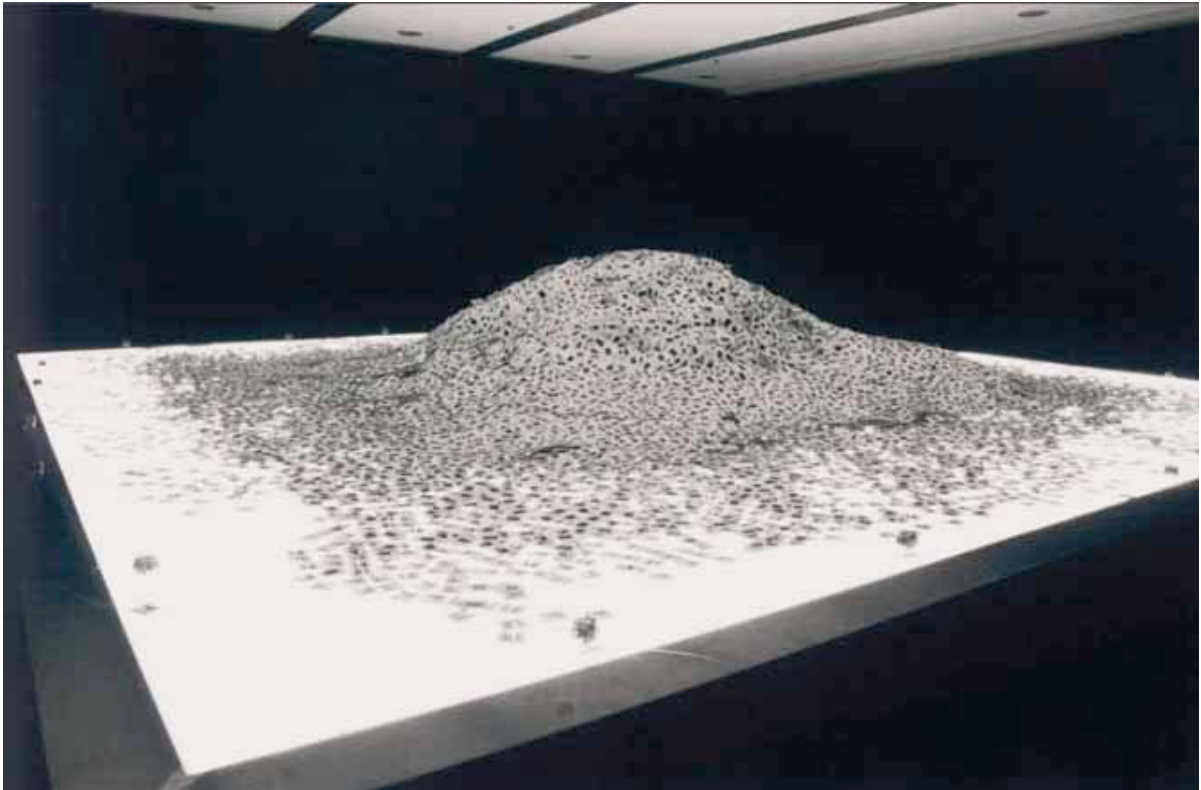
Table lumineuse : 90 x 550 x 360 cm

Lightbox : 15 x 665 x 10 cm

Dimensions totales : 457 x 1220 x 854 cm

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Avec Humanité et coeur, 1996

Impression jet d'encre et néon blanc

101,6 x 76,2 cm (Photographie)

200 x 80 cm (Néon)

Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Let There Be Light, 1996

Installation (10 caissons lumineux avec texte, 1 caisson lumineux quad vision avec 4 trans-
parents de couleur)

Caissons lumineux : 35,5 x 50,5 x 7,5 cm chaque

Caisson lumineux quad vision : 66 x 59,5 x 15 cm

Durée du cycle : 4 x 15 ' ; Dimensions totales : 167,6 x 1168,4 cm

Edition de 3

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, The Eyes Of Gutete Emerita, 1996

Installation 2 caissons lumineux quad vision avec 6 transparents noir/blanc et 2 transparents couleurs

Durée du cycle : 45', 30', 15" et 1/5'

Caisson lumineux quad vision 66 x 58,4 x 15,2 cm

Edition de 5

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Faces, 1995
Digital Print
88.9 x 116.8 x 38.1 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Real Pictures, 1995

Installation (boîtes photographiques en lin, textes sérigraphiés, photographies)

Boîtes : 5 x 29 x 22,5 cm chaque

Impressions : 20 x 25 cm chaque

Dimensions totales variables

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, In Memoriam, 1995
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

I am lured by faraway distances, the immense void I project upon the world. A feeling of emptiness grows in me; it infiltrates my body like a light and impalpable fluid. In its progress, like a dilation into infinity, I perceive the mysterious presence of the most contradictory feelings ever to inhabit a human soul. I am simultaneously happy and unhappy, exalted and depressed, overcome by both pleasure and despair in the most contradictory harmonies. I am so cheerful and yet so sad that my tears reflect at once both heaven and earth. If only for the joy of my sadness, I wish there were no death on this earth. CP&AD 1011191

Alfredo Jaar
Fear, 1995
Digital Print
116.8 x 226.1 x 38.1 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
One Million Finnish Passports, 1995
Intervention Museum of Contemporary Art, Helsinki, Finland
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

The Rwanda Project, Real Pictures, 1995

Installation (boîtes photographiques en lin, textes sérigraphiés, photographies)

Boîtes : 5 x 29 x 22,5 cm chaque

Impressions : 20 x 25 cm chaque

Dimensions totales variables

© Alfredo Jaar

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Rwanda, 1994
Intervention publique, Malmo, Suède
Impression offset
174 x 118 cm
édition de 100
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

**RWANDA
RWANDA
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RWANDA**

Alfredo Jaar
The Rwanda Project, Rwanda, 1994
Intervention publique, Malmo, Suède
Impression offset
174 x 118 cm
édition de 100
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, A5, 1994
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London

In the meantime, thousands of bodies are washing down the Kagera River, which marks the border with Tanzania. The Lutheran World Federation in Geneva said it had begun clearing the bodies out of the river near where it empties into Lake Victoria in Uganda. It said the operation did not include collection of an estimated 25,000 bodies that already had washed into the lake.

Alfredo Jaar
 The Rwanda Project, A5, 1994
 © Alfredo Jaar
 Courtesy the artist and kamel mennour, Paris/London

Lull in Rwanda Fighting Allows Aid Deliveries

KIGALI, Rwanda, May 12 (AP) — A lull in the rebel attack on Rwanda's capital enabled relief workers to deliver food and other supplies today to thousands of refugees here, the United Nations said.

"The place is so quiet we are attempting to make some deliveries," said Abdel Hakim, a spokesman for the United Nations. "We are taking advantage of the relative lull."

In recent days there have been three exchanges of rockets, mortar and mortar fire between rebels of the mostly Tutsi Rwanda Patriotic Front and troops of the Hutu-dominated interim government. The fighting has blocked deliveries of food to about

11,000 refugees who are under the protection of the United Nations.

Spontaneous small-arms and machine-gun fire, along with occasional artillery shell explosions, could be heard in the capital during the afternoon. Rebel attacks appeared to be being momentum near Rutongero, 45 miles northwest of the capital, and near Rugosera, 12 miles southeast of Kigali, United Nations observers said.

An estimated 100,000 to 200,000 people, mostly civilians, have been killed in the fighting between the majority Hutu and minority Tutsi, the United Nations and relief groups say. About 1.2 million people have also been displaced by the fighting, which erupted

after the Presidents of Rwanda and Burundi, both Hutu, were killed in a plane crash on April 6.

In an attempt to end the warfare and insure aid for refugees, José María Llanusa of Kinshasa, the United Nations High Commissioner for Human Rights, met today with members of the Hutu-dominated interim Government. He had just met with the rebels on Wednesday and said he had appealed for both sides to guarantee the delivery of relief supplies.

Limited protection for refugees and relief shipments is now being provided by 450 lightly armed United Nations soldiers in Rwanda, a number that Mr. Kato, the United Na-

tions spokesman, said was insufficient.

On Wednesday, a United Nations relief convoy of five big trucks and a small pickup was attacked twice when it took food to a refugee camp in Ntanga, a Government-held town 18 miles to the southwest of Kigali. Several boxes from automatic rifles were found at the trucks about a mile outside Kigali as they headed for the camp, which houses about 20,000 people who fled from Kigali. On the way back, more rifle fire and a single rocket-propelled grenade were aimed at the convoy.

None of the trucks was hit in the attacks, which occurred in an area controlled by government troops.

On Wednesday, the United Nations Security Council began considering a request from Secretary General Bu-

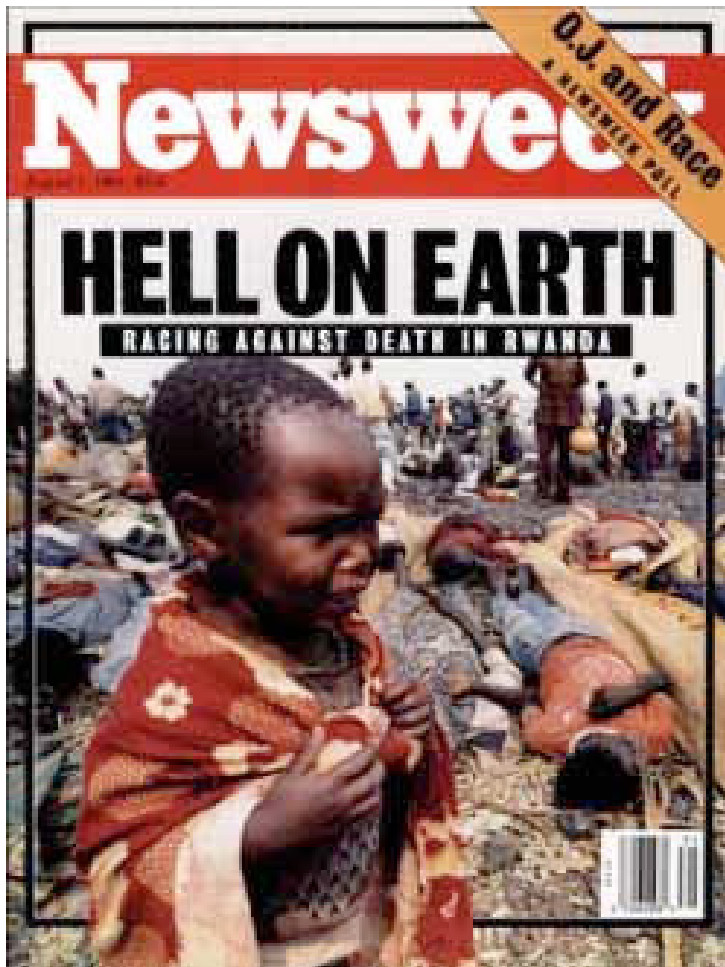
ton Mwambi-Chali for more troops, but a decision is not expected before the end of the week. Mr. Mwambi-Chali said Nigeria, Ghana and Tanzania had offered soldiers, which under the plan could use force only in self-defense and would be very to stop the ethnic fighting.

In the meantime, thousands of refugees are waiting along the Kigali-Rugosera route, where rebels are in contact with Tanzania. The Lutheran World Federation in Geneva said it had begun shipping the bodies out of the area near where a supplies into Lake Tanganyika in Uganda. It said the operation was suspended by Uganda and it feared by Ugandese provided by the United Nations. It said the operation did not exclude collection of an estimated 22,000 bodies that already had washed into the lake.



A United Nations relief convoy came under fire near Kigali.

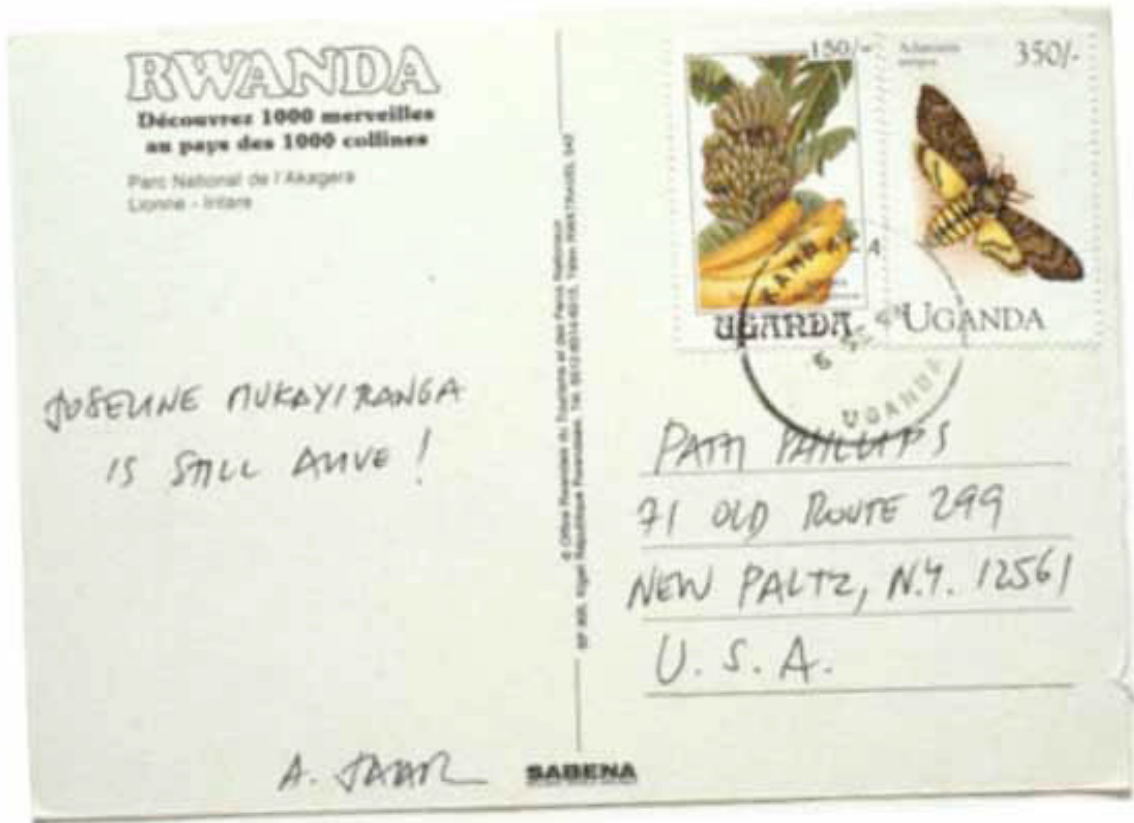
Alfredo Jaar
The Rwanda Project, Untitled (Newsweek), 1994
17 impressions numériques couleur
48,2 x 33 cm chacune
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Signs of Life, 1994
Cartes postales
10,8 x 15 cm chacune
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Signs of Life, 1994
Cartes postales
10,8 x 15 cm chacune
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



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The Rwanda Project, Signs of Life, 1994
Cartes postales
10,8 x 15 cm chacune
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
The Rwanda Project, Signs of Life, 1994
Cartes postales
10,8 x 15 cm chacune
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar

Untitled (Newsweek), 1994

17 photographies couleurs

48,1 x 33 cm

Vue de l'exposition «Three Women», kamel mennour, Paris, 2011

© Alfredo Jaar Photo. Charles Duprat

Courtesy the artist and kamel mennour, Paris/London



Alfredo Jaar
Cien Anos de Soledad, 1985
Néon
42 x 168.5 cm
© Alfredo Jaar
Courtesy the artist and kamel mennour, Paris/London



kamel
mennour[✎]

BIOGRAPHIE / BIOGRAPHY

ALFREDO JAAR

Né en 1956 à Santiago, Chili. Vit et travaille à New York.

EXPOSITIONS PERSONNELLES

2019

«Shadows», Nederlands Fotomuseum, Rotterdam

2017

«The Garden of Good and Evil», Yorkshire Sculpture Garden, Yorkshire

«Shadows» Galerie Thomas Schulte, Berlin

«The Politics of Images», Galeria Luisa Strina, Sao Paulo, Brazil

«A Logo for America», Video Project Room, The Cleveland Museum of Art

«Shadows», Lisboa Capital Ibéro-Americana da Cultura

2016

«The Politics of Images», Trish Clark Gallery, Auckland

«Shadows», Galerie Kamel Mennour, Paris

«Napoli, Napoli», Galleria Lia Rumma, Napoli

«The Sound of Silence», Wits Art Museum, Johannesburg

«Amilcar, Frantz, Patrice and the Others», Goodman Gallery, Johannesburg

2015

«Gold in the morning», Galeria Luisa Strina, São Paulo, Brésil.

«(Kindness) of (Strangers)», Galerie Thomas Schulte, Berlin, Allemagne.

«Nous l'avons tant aimée, la révolution», [mac] – Musée d'Art Contemporain, Marseille, France.

2014

«Alfredo Jaar: estudios sobre la Felicidad», MAC, Universidad de Chile, Chili.

«Alfredo Jaar: Tonight No Poetry Will Serve», Retrospective, KIASMA, Helsinki, Finlande.

Shadows, Alfredo Jaar, SCAD Museum, Savannah, États-Unis.

«Alfredo Jaar: Shadows», SCAD Museum, Savannah, États-Unis.

2013

Alfredo Jaar, Pavilion of Chile, Venice Biennale, Italie.

Culture = Capital, Musée d'art contemporain, Marseille-Provence 2013 Capitale Européenne de la Culture, Marseille, France.

Alfredo Jaar: The Politics of Images, Ryerson Image Centre, Toronto, Canada.

Alfredo Jaar: The Sound of Silence, Malmö Konsthall, Suède.

Alfredo Jaar: The Sound of Silence, Fotomuseum, Rotterdam, Pays-Bas.

Alfredo Jaar, «La politique des images», Rencontres d'Arles, France.

Alfredo Jaar, Galeria Lia Rumma, Naples, Italie.

«Alfredo Jaar: Abbiamo amato tanto la ri voluzione», Fondazione Merz, Torino, Italie.

Alfredo Jaar, Luci d'Artista, Torino, Italie.

2012

«Five Clouds», Kunstverein Arnsberg, Arnsberg, Allemagne.

Aria, Artists residency in Algiers, Algérie.

«Alfredo Jaar: The Way it is. An Aesthetics of Resistance», Berlinische Galerie, Neue Gesellschaft für Bildende Kunst e. V. and Alte Nationagalerie, Berlin, Allemagne.

Alfredo Jaar: Public Intervention, 2012 European Capital of Culture, Guimarães, Portugal.
Alfredo Jaar: Public Intervention, to commemorate the 75th anniversary of the Bombing, Guernica, Espagne.

2011

«May 1, 2011», SCAD Museum of Art, Savannah, États-Unis.
«A Hundred Times Nguyen», Museu Coleção Berardo, Lisbon, Portugal.
«The Ashes of Pasolini», Musée d'art de Joliette, Québec, Canada.
«Three Women», kamel mennour, Paris, France.
The Sound of Silence, Cour vitrée, École Nationale Supérieure des Beaux-Arts, Paris, France.
Marx Lounge, «Alfredo Jaar: Marx Lounge», Centro Andaluz de Arte Contemporáneo, Séville, Espagne.
Marx Lounge, «Alfredo Jaar: The Marx Lounge», Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam, Pays-Bas.

2010

«La geometria de la conciencia», Santiago, Chili.
The sound of silence, Galeria Oliva Arauna, Madrid, Espagne.
Park of the Laments, Indianapolis Museum of Art, Indianapolis, États-Unis.
We wish to inform you that we didn't know, Contemporary Art Galleries, University of Connecticut, Storrs, États-Unis.
«La Isla Absoluta», Galeria Florencia Loewenthal, Santiago, Chili.
«Dislocation», MAC, Santiago, Chili.

2009

The Sound of Silence, Galerie Lelong, New York, États-Unis.
Muxima, La Marrána, Montemarcello, Italie.

2008

«Alfredo Jaar: Politics of the Image», South London Gallery, Londres, Angleterre.
«Gold in the Morning», Kenji Taki Gallery, Nagoya, Japon.
«Is the wind you? (For Kurihara Sadako)», Kenji Taki Gallery, Tokyo, Japon.
«It Is Difficult», Spazio Oberdan and Hangar Bicocca, Milan, Italie.

2007

Ezra and Cecile Zilkha Gallery, Center for the Arts at Wesleyan University, Middletown, Connecticut, États-Unis.
«La Politique des Images», Musée Cantonal des Beaux-Arts, Lausanne, Suisse.
Muxima, CCB, Lisbonne, Portugal.

2006

«Jaar SCL 2006», Sala de Arte Fundación Telefonica, and Galeria Gabriela Mistral, Santiago, Chili.
Muxima, MAMCO, Genève, Suisse.
Muxima, Fundacion Tapies, Barcelona, Espagne.
Muxima, Reina Sofia, Madrid, Espagne.
Muxima, Galerie Lelong, New York, États-Unis.
Muxima, Galeria Oliva Arauna, Madrid, Espagne.
«Alfredo Jaar: The Eyes of Gutete Emerita», Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, États-Unis.

2005

Muxima, Villa Medici, Rome, Italie.

«Let One Hundred Flowers Bloom», MACRO, Museo Arte Contemporanea Roma, Rome, Italie.

«Le ceneri di Gramsci», Studio Stefania Miscetti, Rome, Italie.

«The Eyes of Gutete Emerita», Museum of Fine Arts Houston, États-Unis.

Muxima, Grand Arts, Kansas City, États-Unis.

2004

«Todo el Dolor del Mundo», Centro Portugues de Fotografia, Porto, Portugal.

2003

«Six seconds / It is Difficult», Galerie Thomas Schulte, Berlin, Allemagne.

2002

Lament of the Images, Galerie Lelong, New York, New York, États-Unis.

2001

«Let There Be Light: The Rwanda Project», Badischer Kunstverein, Karlsruhe, Suisse.

«Clouds/Recent Projects», Badischer Kunstverein, Karlsruhe, Suisse.

«The Silence: The Rwanda Project 1994-2000», International Museum of the Red Cross, Genève, Suisse.

2000

«Waiting», University Art Gallery, San Diego State University, San Diego, États-Unis.

It is difficult, Todd Hosfelt Gallery, San Francisco, États-Unis.

New Works, Kenji Taki Gallery, Nagoya Japan and Tokyo, Japon.

Art + Public, Geneva, Suisse.

Kalmar Konstmuseum, Kalmar, Suède.

«Emergencia», Public Library, Umea, Suède.

1999

Lament of the Images, MIT List Visual Arts Center, Cambridge, Massachusetts; traveled to
Museum of Art, Fort

Lauderdale, États-Unis.

1998

«Let there be Light: The Rwanda Project», Centre d'Art Santa Monica, Barcelona, Espagne ;
traveled to Koldo Mitxelena,
San Sebastian, Espagne.

«Let there be Light: The Rwanda Project», Stedelijk Museum Het Domein, Sittard, Pays-Bas.

«The Rwanda Project, 1994-1998», Galerie Lelong, New York, États-Unis.

Public Project for Sant Boi de Llobregat, Barcelona, Espagne.

1997

Todd Hosfelt Gallery, San Francisco, États-Unis.

Galeria Oliva Arauna, Madrid, Espagne.

Galerie Franck + Schulte, Berlin, Allemagne.

The Light Factory, Charlotte, North Carolina, États-Unis

Galerie Grita Insam, Vienne, Autriche.

Johannesburg Biennale, Newtown, Johannesburg, Afrique du Sud.

1996

City Gallery of Contemporary Art, Raleigh, North Carolina, États-Unis.

1995

Galerie Lelong, New York.

Museum of Contemporary Photography, Chicago, Illinois, États-Unis.

Art Museum, University of South Florida, Tampa, Floride, États-Unis.

1994

Fotografiska Museet and Moderna Museet, Stockholm, Suède.

Galerie Tilman, Bruxelles, Belgique

Galeria Oliva Arauna, Madrid, Espagne.

IFA, Institut fur Auslandsbeziehungen, Stuttgart, Allemagne.

Frankfurter Kunstverein, Frankfurt, Allemagne.

1993

Miami Center for the Fine Arts, Miami, traveled to Art Museum, University of South Florida, Tampa, Florida, États-Unis.

Galerie Franck + Schulte, Berlin, Allemagne.

Gesellschaft fur Aktuelle Kunst, Bremen, Allemagne.

Tramway, Glasgow, Irlande.

Ruth Bloom Gallery, Santa Monica, California, États-Unis.

1992

The New Museum of Contemporary Art, New York, États-Unis.

Whitechapel Art Gallery, Londres, Angleterre.

Kunstneres Hus, Oslo, Irlande.

The Museum of Contemporary Art, Chicago, Illinois, États-Unis.

Meyers/Bloom Gallery, Santa Monica, California, États-Unis.

Pergamon Museum, Berlin, Allemagne.

Torre de la Santa Cruz, Cadiz and Pabellon de Andalucia, Expo 92, Séville, Espagne.

1991

Hirshhorn Museum and Sculpture Garden, Washington, D.C., États-Unis.

Virginia Museum of Fine Arts and the Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia, États-Unis.

Galeria Benet Costa, Barcelone, Espagne.

Galeria Oliva Arauna, Madrid, Espagne.

Galerie Gabrielle Maubrie, Paris, France.

Galerie Barbara Farber, Amsterdam, Pays-Bas.

1990

San Diego Museum of Contemporary Art, California; traveled to San José Museum of Art, California; Seattle Art

Museum, Seattle, Washington; Carnegie Mellon Art Gallery, Pittsburgh, Pennsylvania, États-Unis.

Laumeier Sculpture Park, St.Louis, Missouri, États-Unis.

Diane Brown Gallery, New York, New York, États-Unis.

London Regional and Historical Museums, London, Ontario, Canada.

Insam Gleicher Gallery, Chicago, Illinois, États-Unis.

Meyers/Bloom Gallery, Los Angeles, California, États-Unis.

1989

Brooklyn Museum, Brooklyn, New York, États-Unis.

Colorado University Art Galleries, Boulder, Colorado, États-Unis.

University Art Galleries, Wright State University, Dayton, Ohio, États-Unis.
L'Arche de la Fraternité, La Défense, Paris, France.
Galerie Barbara Farber, Amsterdam, Pays-Bas.
Robert B. Menschel Photography Gallery, Syracuse University, New York, États-Unis.
University Art Museum, University of California, Berkeley, California, États-Unis.

1988

Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania, États-Unis.
Photographic Resource Center, Boston University, Boston, Massachusetts, États-Unis.
Diane Brown Gallery, New York, États-Unis.
Massachusetts College of Art, Boston, Massachusetts, États-Unis.
Galerie Gabrielle Maubrie, Paris, France.
Galleria Lidia Carrieri, Rome, Italie.

1987

Lannan Museum, Lake Worth, Florida, États-Unis.
Grey Art Gallery and Study Center, New York University, New York, États-Unis.
Spectacolor Lightboard, One Times Square, New York, États-Unis.

1986

Spring Street Subway Station, New York, États-Unis.
Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis, Indiana, États-Unis.

1985

Grey Art Gallery and Study Center, New York University, New York, États-Unis.

1979

Galeria CAL, Santiago, Chili.

EXPOSITIONS COLLECTIVES

2019

«Affective Utopia»: Deuxième chapitre : Art as a Critical Tool, Fondation Kadist, Paris

2018

Unlimited, Art Basel, Bâle, Suisse
«Across Boudaries», Draiflessen Collection, Mettingen
«Art and Conspiracy», the Met Breuer, the Metropolitan Museum of Art, New York
«Post Otto Wagner - From the Postal Savings Bank to Postmodernity», MAK, Austrian Museum of Applied Arts, Vienna
«Another Spring», Exeter Phoenix Art Gallery, Exeter
Manifesta 12, Palermo
«No se escribe, luminosamente, sobre un campo oscuro», Centro José Guerrero, Granada
Marx@200, SPACE, Pittsburgh
«Hello World. Revision of a collection», Hamburger Bahnhof, Berlin
«Memories of Underdevelopment», Museo Jumex, Mexico
«Faithless Pictures», Nasjonalmuseet, Oslo
«The Matter of Photography: Experiments in Latin American Art Since the 60's», Cantor Center for Visual Arts, Stanford University
«It is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there.», Gallery Sofie Van de Velde, Antwerpen

2017

«Hello, Robot, Design between Human and Machine», Vitra Design Museum, Weil am Rhein, Allemagne
«We shout and shout, but no one listens: Art from conflict zones», Center for Art on Migration Politics, Copenhagen
«99 cents or Less», Museum of Contemporary Art Detroit, USA
Unfinished Festival, Sala Dalles, Bucharest, Romania
«After the Fact», Lenbachhaus, München, Germany
2017 Dark MoFo Festival, MONA HOBART, Hobart, Australia
«Memories of Underdevelopment», Museum of Contemporary Art, San Diego, USA
«The image of war», Bonniers Konsthall, Stockholm, Suède
Alios! 15e biennale d'art contemporain de La-Teste-de-Buch, La Teste de Buch, France
«Age of Terror UK», Imperial War Museum, London, England
XX Bienal de Arquitectura, Valparaiso
«Sanctuary, FOR-SITE», San Francisco, USA
«Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy, Part I», Mana Contemporary, Glass Gallery, Jersey City
«From Me to Us: cities without borders», Quirinale Palace, Rome
Prospect, Prospect Triennial, New Orleans, USA

2016

«Space to Dream», Recent Art from South America, Auckland Art Gallery, Auckland - New Zealand
«And Now the Good News» Works from the Collection Annette and Peter Nobel, Museo d'arte della Svizzera italiana, Lugano, Italie
«Kultur = Kapital,» Lichtparcours, Braunschweig, WITNESS: Photography and the Human Condition, MCA CHICAGO - CHICAGO, USA
«A Joseph Beuys», Galeria Cadaqués, Cadaqués
«Hommage à Takuma Nakahira» (1938-2015) : Alfredo Jaar, Daido Moriyama, Lawrence Weiner, Circulation (Gauthier, Kauter, Nagasawa), Paris, France
«The Social Machine - an exhibition of industrial society from the perspective of art», Lisa Rosendahl, Malmö Kunstmuseum, Sweden
Bienal Siart Bolivia 2016, Bolivia, Let There Be Light, Jessica Silverman Gallery, San Francisco, USA
XII Bienal Monterrey FEMSA, Monterrey, Mexico
«Africans in America», Goodman Gallery, Johannesburg, Afrique du Sud
«Symposium : Photography in Print & Circulation Symposium», Valand Academy, University of Gothenburg, Göteborg, Suède
«Breaking News: Turning the lens on the mass media», Center for Photographs at the J. Paul Getty Museum, Los Angeles, USA
Afterwork, ILHAM Gallery, Kuala Lumpur, Malaysia

2015

«Beyond the Monument / Au-delà du monument», BAC Bâtiment d'art contemporain, Genève, Suisse.
«Fractured Narratives: A strategy to Engage», David Owsley Museum of Art, Muncie, États-Unis.
«Field, Road, Cloud: Art and Africa», Des Moines Art Center, des Moines, États-Unis.
«Forensics: The Anatomy of Crime», Wellcome Trust, Londres, Angleterre.
«The Next Future», Fundação Calouste Gulbenkian, Lisbonne, Portugal.

2014

Remembering is not enough», Maxxi, Rome, Italie.
For Whom It Stands : The Flag and the American People», Reginald F/ Lewis Museum, Baltimore,

États-Unis.

Under the Same Sun : Art from Latin America Today», Guggenheim Museum, New York, États-Unis.

«(Mis)Understanding Photography», Museum Flokwang, Essen, Allemagne.

«The Venice Syndrome – The grandeur and the fall in the art of Venice Gammel Holtegaard», Copenhagen, Danemark.

«Fractured Narratives : A Strategy to Engage», Cornell Fine Arts Museum, Orlando, États-Unis.

«Manifesto ! An Alternative History of Photography», Fotomuseum Winterthur, Suisse.

«How Far How Near. The World in the Stedelijk», Stedelijk Museum, Amsterdam, Pays-Bas.

«The Militant Image», Camera Austria, Graz, Autriche.

«Teh war which is coming is not the first one, Great War 1914-2014», Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italie.

«22 Women», SKMU Sorlandets Kunstmuseum, Kristiansand, Norvège.

«Waterscapes», Geumho Museum of Art, Seoul, Corée.

«Les désastres de la guerre. 1800-2014», Louvre-Lens, Lens, France.

«In the Aftermath of Trauma», Kemper Museum, St Louis, États-Unis.

2013

«Reproductibilitat 1.0», Museu d'Art Modern i Contemporani de Palma, Espagne.

«Surveying the Terrain», Contemporary Art Museum, Raleigh, États-Unis.

«Reproductibilitat 1.0», Museu d'Art Modern i Contemporani de Palma, Espagne.

«Without Reality There is No Utopia», Centro Andaluz de Arte Contemporaneo, Seville ; travels to Yerba Buena Center of the Arts, San Francisco, États-Unis.

The Aichi Triennale, Japon.

Nasher Sculpture Center, Dallas, États-Unis.

2012

Bilderbedarf, Staatliche Kunsthalle Baden-Baden, Allemagne.

The Kochi Muziris Biennale, Inde.

Border Crossing, Kunsthallen Brandts, Odense, Danemark.

Lux Perpetua, kamel mennour, Paris, France.

Status – 24 Contemporary Documents, Fotomuseum Winterthur, Winterthur, Suisse.

Newtopia: The State of Human Rights, Mechelen, Belgique.

This Will Have Been: Art, Love & Politics, Museum of Contemporary Art, Chicago ; traveling to The Walker Art Center, Minneapolis ; Institute of Contemporary Art, Boston, États-Unis.

Intense Proximity, Contemporary Art Triennial, curated by Okwui Enwezor, Abdellah Karroum, Claire Staebler, Émilie Renard , Mélanie Bouteloup, Palais de Tokyo, Paris, France.

Making history, Frankfurter Kunstverein, MMK Museum für Moderne Kunst, MMK Zollamt, Frankfurt, Allemagne.

Neon - Who's afraid of red, yellow and blue?, curated by David Rosenberg, La Maison Rouge, Fondation Antoine de Galbert, Paris, France.

2011

«Les nuits noires», curated by Eric Foucault, Lycée Descartes, Tours, France.

«Il Belpaese Dell'arte», Galleria d'Arte Moderna e Contemporanea, Bergame, Italie.

Muxima, SCAD, Savannah, États-Unis.

«The 29th Biennial of Graphic Arts», Moderna Galerija, Ljubljana, Slovénie.

«Seeing is Believing», KW Institute for Contemporary Art, Berlin, Allemagne.

«Distant Star, Regen Projects», Los Angeles; travels to Kurimanzutto, Mexico City, Mexique.

«PPP Pier Paolo Pasolini», Letizia Battaglia, Marlene Dumas, Graciela Iturbide, Alfredo Jaar, metis_nl, Amsterdam, Pays-Bas.

«The Ashes of Pasolin»i, Contexts, Paris, France.
«Time Flies», Hosfelt Gallery, San Francisco, États-Unis.
«Les choses de la vie», Gallery Steinek, Vienne, Autriche.
«Interventions in the Landscape», Galerie Lelong, New York, États-Unis.
«Contemporary Art Archipelago», Archipelago Centre Korpoström, Finlande.
«Déjà», Musée d'art contemporain de Montréal, Montréal, Canada.
«Private / Corporate VI», Daimler Contemporary, Berlin, Allemagne.
«ARS 11», Kiasma, Museum of Contemporary Art, Helsinki, Finlande.
«Cinémas du Réel», Festival International de Films Documentaires, Paris, France.
«Les Voies de la révolte», Musée du Quai Branly, Paris, France.
«Fotográfica Bogotá 2011», FotoMuseo, Bogotá, Colombie.
«Figures of Dissent: Pier Paolo Pasolini», KASK cinema, Gand, Belgique.
«Sin Realidad No hay Utopia», Centro Andaluz de Arte Contemporaneo, Séville, Espagne.
«Dislocación: Cultural Location and Identity in Times of Globalization», Kunstmuseum Bern, Suisse.
«Sharjah Biennial 10: Plot for a Biennial», Sharjah Art Museum, Sharjah, Emirat Arabes Unis.
«Legacy: The Emily Fisher Landau Collection», Whitney Museum of American Art, New York, États-Unis.

2010

São Paulo Biennale, São Paulo, Brésil.
«Disturbed Silence», Duffel, Belgique.
«Viaggio in Italia», Sguardi Internazionali Sull'Italia Contemporanea, Palazzo Fabroni, Pistoia, Italie.
6th Liverpool Biennial, Liverpool, États-Unis.
«Space», MAXXI, Rome, Italie.
«The Flower of May», Biennale Hall, Gwangju, Corée.
«Undercurrents: Experimental Ecosystems in Recent Art», The Kitchen, New York, États-Unis.
«Rewind: 1970s to 1990s», Museum of Contemporary Art, Chicago, États-Unis.
«All That Is Solid Melts Into Air», Museu Coleção Berardo, Lisbonne, Portugal.
«The Philosophy of Money», Lisbon City Museum, Lisbonne, Portugal.
Artefact Festival, STUK Arts Centre, Leuven, Belgique.
«Hope», Palais des Arts et du Festival, Dinard, France.
«Critical Fetishes. Residues of General Economy», CA2M Centro de Arte Dos de Mayo, Madrid, Espagne.
«The Fifth Genre», Galerie Lelong, New York, États-Unis.
«Ars Itineris», Artium, Vitoria-Gasteiz, Espagne.

2009

«For You», Daros Exhibitions, Zurich, Suisse.
«Continual Rifts», Fowler Museum at UCLA, Los Angeles, États-Unis.
Aletheia, Helsinki Photography Festival, Helsinki, Finlande.
«Voids: A Retrospective», Centre Pompidou, Paris; Kunsthalle Bern, Bern; Centre Pompidou-Metz, Metz, France.
Guangzhou Photo Biennial, Guangzhou, Chine.
«The Fear Society», Pabellón de la Urgencia, Biennale de Venise, Venise, Italie.
«En los márgenes del arte. Creación y compromiso político», MACBA, Barcelone, Espagne.

2008

«Risky Business Art», Kunstpanorama, Lucerne, Suisse.
«Aurum: L'or dans l'art contemporain», Centre PasquArt, Biel, Suisse.
«Worlds on Video», Palazzo Strozzi, Florence, Italie.
«That Was Then... This Is Now», P.S.1 Contemporary Art Center, Long Island City, New York, États-Unis.
«Africa On: Beecroft, Jaar, Kentridge», Galleria Lia Rumma, Milan, Italie.
«Arte ≠ Vida: Actions by Artists of the Americas, 1960 - 2000», El Museo del Barrio, New York, États-Unis.

«Pictures in Series», Fisher Landau Center for Art, Long Island City, New York, États-Unis.
«Framing and Being Unframed: The Uses of Documentary Photography», Ezraand Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut, États-Unis.

2007

«To Be Continued...: Art Created for Magasin 3 Over Twenty Years», Magasin 3 Stockholm Konsthall, Stockholm, Suède.
«AfterShock, Sainsbury Centre for the Arts», University of East Anglia, Norwich, Angleterre.
«Afterglow», Galerie Pfreim, Lacoste, France.
«Check List: Luanda Pop», 52nd International Art Exhibition, Venice Biennale, Venise, Italie.
«Puntos de Vista», Zeitgenössische Kunst aus der Daros - Latinamerica Collection, Museum Bochum, Bochum, Allemagne.
Sharjah Biennial 8 - Still Life: Art, Ecology, and the Politics of Change, Sharjah Art Museum, Sharjah, Émirats Arabes Unis.
«The Power of Ten: Gifts in Honor of Miami Art Museum's 10th Anniversary», Miami Art Museum, Miami, États-Unis.
«Macro Future», Museo Arte Contemporanea Roma, Rome, Italie.
«Scenes and Sequences: Peter Blum Edition, New York - A Selection from 1980 to 2006», Aargauer Kunsthau, Aarau, Suisse.
«New Perspectives in Latin American Art», 1930 - 2006: Prints, Photographs, and Media Works, Museum of Modern Art, New York, États-Unis.
«Equatorial Rhythms», Stenersen Museum, Oslo, Norvège.
«Constructing A Poetic Universe: The Diane and Bruce Halle Collection of Latin American Art», Museum of Fine Arts, Houston, États-Unis.
«Existencias», MUSAC Museo de Arte Contemporaneo de Castilla y León, León, Espagne.
«Private/Corporate IV: The Lekha and Anupam Poddar Collection indialogue with the Daimler Chrysler Collection», Haus Huth, Berlin, Allemagne.
«System Error: War is a Force that Gives Us Meaning», Palazzo delle Papesse - Centro Arte Contemporanea, Sienna.
«Turbulence», 3rd Auckland Triennial, Auckland, Nouvelle Zélande.
«Negatec», Espacio Fundación Telefónica, Buenos Aires IBCA - International Biennale of Contemporary Art, Prague, République Tchèque.

2006

«Confini - Boundaries», Museo d'Arte Provincia Nuoro, Nuoro, Italie.
«Primitivism Revisited: After the End of an Idea», Sean Kelly Gallery, New York, États-Unis.
«1st Architecture», Art and Landscape Biennial of the Canaries, Îles Canaries.
«The Gold Standard», P.S.1 Contemporary Art Center, Long Island City, New York, États-Unis.
2nd International Biennial of Contemporary Art of Seville (BIACS2), Séville, Espagne.
«Kapital», Kent Gallery, New York, États-Unis.
«Into me/ Out of me», P.S.1 Contemporary Art Center, Long Island City, New York, États-Unis ; traveled to Kunst - Werke Berlin, KW
Institute for Contemporary Art, Berlin, Allemagne.
«Beautiful Suffering - Photography and the Traffic in Pain», Williams College Museum of Art, Williamstown, Massachusetts, États-Unis.
«Review - 25 Jahre Österreichische Ludwig Stiftung», MUMOK Museum Moderner Kunst, Vienne, Autriche.
«The Past Made Present: Contemporary Art and Memory», Museum of Fine Arts, Houston, États-Unis.
«A Curators Eye: The Visual Legacy of Robert A. Sobieszek», LACMA Los Angeles County Museum of Art, Los Angeles, États-Unis.
«En las fronteras, Villa Croce Museo d'Arte Contemporanea, Gênes, Italie.

«La vision impura, Fondos de la colección permanente», MNCARS Museo Nacional Centro de Arte Reina Sofia, Madrid, Espagne.
«Gyroscope», Hirschhorn Museum and Sculpture Garden, Washington D.C. Festival Photo et Video de Biarritz, Biarritz, France.
Brighton / Photo Biennial, Fabrica, Brighton, Angleterre.
«Gardens», Toyota Municipal Museum of Art, Toyota, Japon.
«TRANSactions: Contemporary Latin American and Latino Art», Museum of Contemporary Art San Diego, La Jolla, États-Unis ;
traveling through 2008 to Memorial Art Gallery, University of Rochester, Rochester, New York, États-Unis ; High Museum of Art, Atlanta, États-Unis ; Weatherspoon Art Museum, Greensboro, États-Unis.
«FotoFest2006: Artists Responding to Violence», DiverseWorks Artspace, Houston, États-Unis.
«Conjonctions», Musée d'Art Moderne et Contemporain, Genève, Suisse.

2005

«Outside Europe: Aus der Sammlung Daimler Chrysler», Daimler Chrysler Contemporary, Berlin, Allemagne.
«The Fluidity of Time - Selections from the MCA Collection», Museum of Contemporary Art, Chicago, États-Unis.
«Lichtkunst aus Kunstlicht», ZKM | Museum für Neue Kunst & Medienmuseum, Karlsruhe, Allemagne.
«Old News», Los Angeles Contemporary Exhibitions, Los Angeles, États-Unis.
«Nuove acquisizioni. Due anni di crescita della collezione», MACRO, Museo d'Arte Contemporanea Roma, Rome, Italie.
«Identity and Nomadism», Palazzo delle Papesse - Centro Arte Contemporanea, Sienne, Italie.
«Figuratively Speaking», Miami Art Museum, Miami, États-Unis.
«Flight 405», Galerie Sfier - Semler, Hamburg, Allemagne.
«The Hours: Visual Arts of Contemporary Latin America», Irish Museum of Modern Art, Dublin, Irlande ; traveled to Museum of Contemporary Art, Sydney, Australie.
«Concerning War - Soft Target. War as a Daily, First - Hand Reality», BAK, Utrecht, Pays-Bas.
«Marking time: moving images», Miami Art Museum, Miami Sight - Cruising, Marugame Genichiro - Inokuma Museum of Contemporary Art, Marugame, Japon.
«At The Mercy of Others: The Politics of Care», Whitney Museum of American Art Independent Study Program
Exhibition at the Art Gallery of the Graduate Center, City University of New York, New York, États-Unis.
«Points of View: Landscape and Photography», Galerie Lelong, New York, États-Unis.
«05 WEST Know Your Rights Festival», Leipzig, Allemagne.
«Atomica: Making the Invisible Visible», Lombard - Freid Fine Arts and Esso Gallery, New York, États-Unis.
Miradas y conceptos en la colección Helga de Alvear, MEIAC Museo Extrmeño elberoamericano de Arte Contemporáneo, Badajoz, Espagne.
«Fotografia! Arte 2005: Latin American Photography», Tampa Museum of Art, Tampa, États-Unis.
«Double Exposure», Godt - Cleary Projects, Las Vegas, Nevada, États-Unis.
«Mapping Space: Selections from the Collection», Miami Art Museum, Miami, États-Unis.
«Emergencias», MUSAC Museo Arte Contemporaneo de Castilla y León, León, Espagne.
«Veinte años y un día», Galeria Oliva Arauna, Madrid, Espagne.

2004

«The Desire of the Cartographer», Kunstverein Hannover, Hanovre, Allemagne.
«Art by MacArthur Fellows », Carl Solway Gallery, Cincinnati, Ohio, États-Unis.

«Some Things Happening», Herron School of Art & Design, Indianapolis, Indiana, États-Unis.
«Images of Time and Place: Contemporary Views of Landscape», Lehman College Art Gallery, City University of New York, Bronx, New York, États-Unis.
«About Face: Photographic Portraits from the Collection», Art Institute of Chicago, Chicago, Illinois, États-Unis.
«The Ten Commandments», Deutsches Hygiene-Museum, Dresden, Allemagne.
Galerie Thomas Schulte, Berlin, Allemagne.
«Potential Images of the World», Speed Art Museum, Louisville, Kentucky, États-Unis.

2003

«Transferts», Palais des Beaux-Arts, Bruxelles, Belgique.
«Upon Reflection», Sean Kelly Gallery, New York, New York, États-Unis.
«Human Condition/Global Position: 4 Contemporary Chilean Artists», Founder's Gallery, The Sheldon Art Galleries, St.Louis, Missouri, États-Unis.
«Sanctuary: Contemporary Art and Human Rights», Gallery of Modern Art, Glasgow, Écosse.
«Tainted Landscapes», Ezra and Cecile Zilkha Gallery, Center for the Arts, Wesleyan University, Middletown, Connecticut, États-Unis.
«Witnessing to Silence: Art and Human Rights», Humanities Research Centre, Australian National University, Canberra, Australie; Drill Hall Gallery, Australian National University, Canberra, Australie; School of Art Gallery, Australian National University, National Institute of the Arts, Canberra, Australie; Canberra Contemporary Art Space, Canberra, Australie; National Museum of Australia, Canberra, Australie.
«Black President: The Art and Legacy of Fela Anikulapo-Kuti», The New Museum of Contemporary Art, New York, New York, États-Unis.
«Pictures from Within: American Photographs, 1958-2002», Whitney Museum of American Art, New York, New York, États-Unis.
«Experience», Rotterdam Photo Biennale, Nederlands Foto Instituut, Rotterdam, Pays-Bas.
Galeria Oliva Arauna, Madrid, Espagne.

2002

«History Now: The Presence of the Past in Contemporary Photography», Liljevalch Konsthall, Stockholm, Suède
traveled to Museum of Work, Norrköping, Suède; Passagen, Linköpings Konsthall, Linköpings, Suède ; Dunkers Kulturhaus, Helsingborg, Suède; Midlanda Konsthall, Sundsvall, Suède ; Konsthallen, Ronneby, Suède.
«Double Exposure», Edition Schellmann, Munich, Allemagne et New York, New York, États-Unis.
Cultural Crossing, Numark Gallery, Washington, D.C., États-Unis.
«Aquadria», Landesgalerie am Oberösterreichischen Landesmuseum, Linz, Autriche ; traveled to Kunstmuseen Chemnitz Baltic Art Center, Visby, Suède.
Fundacion Joan Miro, Barcelone, Espagne.

2001

Daros Exhibitions, Zurich, Suisse.
«The Gift», Palazzo delle Papesse, Siena, Italie.
«Voir Ne Pas Voir La Guerre», Musée d'Histoire Contemporaine, Invalides, La Défense, Paris, France.
«Versiones del Sur: Más allá del Documento», Museo Nacional Centro de Arte Reina Sofia, Madrid, Espagne.
«Il Dono, offerta ospitalita insidia», Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italie.
«Minimalism Past And Presence», Galerie Lelong, New York, New York, États-Unis.

«O Espiritu da Nossa Epoca», Museo de Arte Moderna, Sao Paulo, Brésil.

2000

«FaceON», Site Gallery, Sheffield, Yorkshire, Angleterre.

«inSITE2000», San Diego/Tijuana: «The Cloud», installation at Playas de Tijuana, Mexico.

«An Intelligent Pressure», Site Gallery, Sheffield.

«SCULPTography», Galerie Lelong, New York, New York, États-Unis.

«Frames of Reference from Object to Subject», Ezra and Zilkha Gallery, Center of the Arts, Wesleyan University,

Middletown, Connecticut, États-Unis.

«Bluer», Carrie Secrist Gallery, Chicago, Illinois, États-Unis.

International Museum of the Red Cross, Genève, Suisse.

1999

«Inferno & Paradiso», BildMuseet, Umeå University, Umeå, Suède (exhibition curated by Jaar).

«Scripta Manent», Esso Gallery New York, New York, États-Unis.

1998

«Do all oceans have walls?», Gesellschaft fur Aktuelle Kunst, Bremen, Allemagne.

«The edge of awareness», World Health Organisation, Genève, Suisse.

«Photography as Concept», 4th International Foto-Triennale, Esslingen, Allemagne.

«Waterproof», Centro Cultural de Belem, Expo 98, Lisbonne, Portugal.

«Exiles», National Gallery of Canada, Ottawa, Canada.

«Unthinkable Tenderness: The Art of Human Rights», Art Department Gallery, San Francisco State University, San Francisco, California, États-Unis.

«The Garden of the Forking Paths», Kunstforeningen, Copenhagen, Danemark.

1997

Johannesburg Biennale, Johannesburg, Afrique du Sud.

«American Stories», Setagaya Museum, Tokyo, Japon.

«Absolute Landscape», Yokohama Museum of Art, Yokohama, Japon.

«Asi esta la Cosa: Instalacion y Arte Objeto en America Latina», Centro Cultural Arte Contemporaneo, Mexico City, Mexique.

«The Crystal Stopper», Lehmann Maupin Gallery, New York, New York, États-Unis.

«FREEZE FRAME», Galerie Grita Insam, Vienne, Autriche.

«New Grounds: Prints and Multiples», University of South Florida Contemporary Art Museum, Tampa, Florida; traveled to

the International Center for Graphic Arts, Ljubljana, Slovénie.

«Transformacion», Villa Iris, Santander, Espagne.

«New Editions», Galerie Lelong, New York, New York, États-Unis.

1996

«En Reserva», Museum of Contemporary Art, Barcelone, Espagne.

«Thinking Print», Museum of Modern Art, New York, New York, États-Unis.

«Blurring the Boundaries». Installation Art: 1969-1996, Museum of Contemporary Art, San Diego, California, États-Unis; traveled to

Miami Art Museum, Miami, Florida, États-Unis.

«Lichtbilder», Galerie Wittenbrink, Munich, Allemagne.

«SHIFT», Haus der Kulturen der Welt, Berlin, Allemagne.

Printemps de Cahors, Cahors, France.

«Happy End», Kunsthalle, Dusseldorf, Allemagne.

Macht / Onmacht, MUHKA, Antwerp, Belgique.

«Cuarta Pared», Museo del Oeste, Caracas, Venezuela.
«Islands», National Gallery of Australia, Canberra, Australie.
Bienal de Vigo, Galicia, Espagne.
Encontros de Fotografia, Coimbra, Portugal.
«Continuity and Contradiction», Miami Art Museum, Miami, Florida, États-Unis.
«The Luminous Image», The Alternative Museum, New York, New York, États-Unis.
«Los Limites de la Fotografia Museo Nacional de Bellas Artes», Museo Nacional de Bellas Artes, Santiago, Chili;
traveled to Fundacion Banco Patricios, Buenos Aires, Argentine.
«One and Others», Galerie Lelong, New York, New York, États-Unis.
«Walk on the Soho Side», New York, New York, États-Unis.
«Transition-Dislocation», Cleveland Center for Contemporary Art, Cleveland, Ohio, États-Unis.
Sin Fronteras: Arte Latinoamericano Actual, Museo Alejandro Otero, Caracas, Espagne.
«Transformation of the Work in Art», Fosdick-Nelson Gallery, School of Art and Design at Alfred University, Alfred, New York.
«Limited Edition Artists Books», Brooke Alexander, New York, New York, États-Unis.
«Act/ Language: Power and Display», The Institute for Research on the African Diaspora in the Americas and the Caribbean, City University of New York, New York, New York, États-Unis.
«Decathlon», Fay Gold Gallery, Atlanta, Georgia, États-Unis.
«Dream Collection», Miami Art Museum, Miami, Florida, États-Unis.
«Hebben Wij Het Geweten?», Provinciaal Museum Voor Aktuelle Kunst, Haaselt, Belgique.

1995

«ARS 95», Museum of Contemporary Art, Helsinki, Finlande.
«The Spirit of Hiroshima and After», Museum of Contemporary Art, Hiroshima, Japon.
«Dialogues de Paix», Palais des Nations, Genève, Suisse.
«Our Century», Ludwig Museum, Cologne, Allemagne.
Istanbul Biennale, Istanbul, Turquie
Kwangju Biennale, Kwangju, Corée.
«Light into Art: From Video to Virtual Reality», Contemporary Arts Center, Cincinnati, Ohio, États-Unis.
«Livres d'Artistes», Centre d'Art Contemporain, Genève, Suisse.

1994

«Lessons in Life», Art Institute of Chicago, Chicago, Illinois, États-Unis.
«The Origin of Things», Musée d'Art Contemporain de Montréal, Montreal, Canada.
«Artaroundtown», Malmö, Suède.
«Das Americas», Galeria Luisa Strina, São Paulo, Brésil.
«Equal Rights and Justice», High Museum of Art, Atlanta, Georgia, États-Unis.
«Images Pour La Lutte Contre Le Sida», Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France.
Pohjoinen Valokuva 1994 («Contemporary Living Violence»), International Photographic Triennial, Oulu, Finlande.
«Public Interventions», Institute of Contemporary Art, Boston, Massachusetts, États-Unis.
«Translucent Writings», Neuberger Museum of Art, Purchase, New York, États-Unis ; traveled to University of Southern Florida Contemporary Art Museum, Tampa, Florida, États-Unis.

1993

«Latin American Artists of the Twentieth Century», Museum of Modern Art, New York, New York, États-Unis.
«New Images of the World», Louisiana Museum of Modern Art, Humlebaek, Danemark.
«Prospect 93», Frankfurter Kunstverein and Kunsthalle, Frankfurt, Allemagne.

«Camera Politic», Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, États-Unis ; traveled to La Sala Mendoza, Caracas, Espagne ;
Contemporary Arts Center, Cincinnati, Ohio, États-Unis ; Mendel Art Gallery, Saskatoon, Saskatchewan, Canada.
«Ante America», Museo de Artes Visuales Alejandro Otero, Caracas, Spain; traveled to Queens Museum, Queens, New York.
«Betrayal of Means/Means of Betrayal», Aidekman Arts Center, Tufts University, Medford, New York, États-Unis ; traveled to
Fleming Museum, University of Vermont, Burlington, Vermont, États-Unis ; Fontanelle, Potsdam Kunsthalles, Potsdam, Allemagne.
Galerie Lelong, New York, New York, États-Unis.
«Imagemakers», Nassau County Museum of Art, Roslyn Harbor, New York, États-Unis.
«Latin American Artists of the 20th Century», Kunsthalle, Cologne, Allemagne.
«Magazin Im Magazin», Vorarlberger Kunstverein, Magazin 4, Bregenz, and Architektur Zentrum, Wien, Allemagne.
«Personal Choice», Institute of Contemporary Art, Philadelphia, Pennsylvania, États-Unis.
«Photoplay: Works from the Chase Manhattan Collection», Center for the Fine Arts, Miami, Florida, États-Unis ; traveled to Museum
of Contemporary Art, Monterrey, Mexique ; Cultural Center, Caracas, Venezuela; Museum of Art, Sao Paulo, Brésil ;
National Museum of Art, Buenos Aires, Argentine; National Museum of Art, Santiago, Chili.

1992

«Skulpturen – Fragmente», Wiener Secession, Vienna, Autriche.
«Regard Multiple», Galeries Contemporaines, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France.
«Pour la Suite du Monde», Musée d'Art Contemporain de Montréal, Montreal, Canada.
«1968», Le Consortium, Dijon, France.
«Amériques Latines: Art Contemporain», Hôtel des Arts, Paris, France.
«Arte Amazonas», Museu de Arte Moderna, Museu de Arte, Rio de Janeiro, Brésil ; traveled to Staatliche Kunsthalle, Berlin, Allemagne.
«Encounters/Displacements», Archer M. Huntington Art Gallery, University of Texas, Austin, Texas, États-Unis.
«L'Art Renouvelle La Ville», Musée National des Monuments Français, Paris, France.
«Molteplici Culture», Convento San Egidio, Rome, Italie.
«Proiezioni», Castello di Rivara, Torino, Italie.
«AnteAmerica», Biblioteca Luis Angel Arango, Bogotá, Colombie ; traveled to Queens Museum of Art, Queens, New York, États-Unis ;
Museo de Artes Visuales Alejandro Otero, Caracas, Vénézuéla; Centro Cultural de la Raza, San Diego, California, États-Unis ;
Yerbabuena Center for the Arts, San Francisco, California, États-Unis ; Spencer Art Museum, Lawrence, Kansas, États-Unis ; Museo de Arte y
Diseño Contemporaneo, San Jose, Costa Rica.
«Betrayal of Means/Means of Betrayal», Southeast Museum of Photography, Daytona Beach, Florida, États-Unis.
Galerie Lelong, New York, New York, États-Unis.
«Green Acres: Neo-Colonialism in the U.S.», Washington University Gallery of Art, St. Louis, Washington, États-Unis.
«Imaginaciones: Dieciseis Miradas al 92», Expo 92, Seville, Espagne.
«Latin American Artists of the Twentieth Century», Estacion Plaza de Armas, Séville, Espagne ; traveled

to Musée National
d'art Moderne, Paris, France; Centre Georges Pompidou, Paris, France; Hôtel des Arts, Fondation Natio-
nale des Arts,
Paris, France; Museum Ludwig at Josef-Haubrich- Kunstahalle, Cologne, Allemagne ; Museum of Mo-
dern Art, New York,
New York, États-Unis.
«Trans-Voices», Whitney Museum of American Art and diverse Subway stations, New York, New York,
États-Unis.
Centre Georges Pompidou et plusieurs stations de métro, Paris, France.

1991

«Heimat», Wewerka & Weiss Galerie, Berlin, Allemagne.
«The Anonymous Other», Friends of Photography, San Francisco, California, États-Unis.
«Framed», Stephen Wirtz Gallery, San Francisco, California, États-Unis.
«Imaginaciones: Decisiones Miradas al 92», Billboards, Mexico, Mexique.
P/A, Galeria Benet Costa, Barcelone, Espagne.
«Repositioning Documentary», KunstRAI 1991, Amsterdam, Pays-Bas.
«La Revanche de l'Image» Galerie Pierre Huber, Genève, Suisse.
«Words & #s», Museum of Contemporary Art, Wright State University, Dayton, Ohio, États-Unis.

1990

«To Be And Not To Be», Centre d'Art Santa Monica, Barcelone, Espagne.
«Savoir-vivre, Savoir-faire, Savoir-Être», Centre International d'Art Contemporain de Montréal, Mon-
tréal, Canada.
«Re-Writing History», Kettle's Yard, Cambridge, England; traveled to Anthony Reynolds Gallery,
Londres, Angleterre ; Ikon
Gallery, Birmingham, Angleterre ; Cornerhouse, Manchester, Angleterre.
«Northern Centre for Contemporary Art», Sunderland, Écosse.
Sydney Biennale, Sydney, Australie.
«On the Edge: Between Sculpture and Photography», Cleveland Center for Contemporary Art, Cleve-
land, Ohio, États-Unis.
«Affirmative Actions», Betty Rymer Gallery, School of the Art Institute of Chicago, Chicago, Illinois,
États-Unis.
«Assembled: Works of Art Using Photography as a Construction Element», University Art Galleries,
Wright State University, Dayton, Ohio, États-Unis.
«Critical Realism», Perspektief Centre for Photography, Rotterdam, Pays-Bas.
«The Decade Show: Frameworks of Identity in the 1980s», The New Museum of Contemporary Art,
New York, New
York, États-Unis ; The Studio Museum in Harlem, New York, New York, États-Unis.
«Information», Terrain Gallery, San Francisco, Californie, États-Unis.
«New Work: A New Generation», San Francisco Museum of Modern Art, Californie, États-Unis.
«November, November», Anselm Dreher Gallery, Berlin, Allemagne.
«Tierra Encantada», Charlotte Crosby Kemper Gallery, Kansas City Art Institute, Kansas City, Kansas,
États-Unis.

1989

«The Photography of Invention: American Pictures of the 1980s», National Museum of American Art,
Washington, D.C, États-Unis;
traveled to Museum of Contemporary Art, Chicago, Illinois, États-Unis ; Walker Art Center, Minneapolis,
Minnesota, États-Unis.
«Magiciens de la Terre», Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France et la
Grande Halle, La

Villette, Paris, France.

«Images Critiques», Musée d'Art Moderne de la Ville de Paris, Paris, France.

«Prospect Photographie», Frankfurter Kunstverein, Frankfurt, Allemagne.

«Alfredo Jaar / Ronald Jones», Magasin 3 Stockholm Konsthall, Stockholm, Suède.

«First International Foto-Triennale», Esslingen am Neckar, Allemagne.

«Fuller/Elwood Gallery», Seattle, Washington, États-Unis.

«Une Autre Affaire», Le Consortium, Dijon, France.

«Camera Lucida», Walter Phillips Gallery, Banff, Alberta, Canada; exhibition traveled to Presentation House Gallery,

Vancouver, British Columbia, Canada; Art Gallery of Windsor, Ontario, Canada.

«A Climate of Site», Galerie Barbara Farber, Amsterdam, Pays-Bas.

«Effets de Miroir», C.A.C. Pablo Neruda, Corbeil-Essonne, France.

«Fictions», Mirabel Montreal International Airport, Montreal, Canada.

«Hommage à la Déclaration Universelle des Droits de l'Homme», Centre d'Art Contemporain, Genève, Suisse.

«International Camera», Salama-Caro Gallery, Londres, Angleterre.

«The New Concept», Forum Stadtpark, Graz, Autriche.

«Not Photography», Meyers/Bloom Gallery, Santa Monica, California, États-Unis.

«Painting/Object/Photograph», Barbara Krakow Gallery, Boston, Massachusetts, États-Unis.

«Tenir l'Image à Distance», Musée d'Art Contemporain de Montréal, Montréal, Canada.

«Vis-à-Vis der Kamera», Galerie Grita Insam, Vienne, Autriche ; traveled to Museum voor Hedendaagse Kunst Het Kruidhuis,

Hertogenbosch, Pays-Bas.

«Witness», Fuller Gross Gallery, San Francisco, California, États-Unis.

1988

«Works, Concepts, Processes, Situations, Information,» Hans Mayer Gallery, Dusseldorf, Allemagne.

«Committed to Print», Museum of Modern Art, New York, New York, États-Unis.

«Presi X Incantamento», Padiglione d'Arte Contemporanea, Milan, Italie.

«Tomoko Liguori Gallery», New York, New York, États-Unis ; traveled to Craig Cornelius Gallery, New York, New York, États-Unis.

«Williams College Museum of Art», Williamstown, Massachusetts, États-Unis.

«Lo Permeable del Gesto,» Centro Cultural Galileo, Madrid, Espagne.

Public Discourse, Real Art Ways, Hartford, Connecticut, États-Unis.

«Révélateurs», Galerie d'Art Contemporain, Centre Saint Vincent, Herblay, France.

«Temporary Public Art», Storefront for Art and Architecture, New York, New York, États-Unis.

1987

Documenta 8, Museum Fridericianum, Kassel, Allemagne.

19e Biental Internacional de Sao Paulo, Sao Paulo, Brésil.

«American Policy», Cleveland State University Art Gallery, Cleveland, Ohio, États-Unis.

«Art and the Dialectic Process», Everhart Museum, Scranton, Pennsylvanie, États-Unis.

«Perverted by Language», Hillwood Art Gallery, Long Island State University, C.W. Post Campus, Greenvale, New York, États-Unis.

1986

«Aperto», Venice Biennale, Venice, Italie.

«Artfor(u)m», Gracie Mansion Gallery, New York, New York, États-Unis.

«When Attitudes Become Forms», Bess Cutler Gallery, New York, New York, États-Unis.

1985

18e Biental Internacional de Sao Paulo, Sao Paulo, Brésil.

«Disinformation: The Manufacture of Consent», The Alternative Museum, New York, New York, États-Unis.

«4 Chilean Artists in the CAYC of Buenos Aires», CAYC, Buenos Aires, Argentine.

«Freedom Within, Staller Center Art Gallery», State University of New York, Stony Brook, New York, États-Unis.

«Not Just Any Pretty Picture», P.S. 122, New York, New York, États-Unis.

1984

«Art & Ideology», New Museum of Contemporary Art, New York, États-Unis.

«Selections from the Artists File», Artists Space, New York, États-Unis.

«Aqua: 22 Latin American Artists Living and Working in the United States», Fisher Gallery, University of Southern

California, Los Angeles, États-Unis.

«Art of the Americas», Kenkeleba Gallery, New York, États-Unis.

«Call and Response: Art on Central America», Colby College Museum of Art, Waterville, Maine, États-Unis.

«Chronicles», INTAR Latin American Gallery, New York, États-Unis.

«L'Esprit Encyclopédique», New York Public Library, New York, États-Unis.

«Philosophies on the Art Process», Makkom, Amsterdam, Pays-Bas.

«Vision and Conscience», University Art Gallery, State University of New York, Binghamton, New York, États-Unis.

1983

«Catchwords», Caidoz, New York, États-Unis.

«Chile, Chile», Cayman Gallery, New York, États-Unis.

«Contemporary Latin American Artists», The Chrysler Museum, Norfolk, Virginia, États-Unis.

«Hispanic Achievement in the Arts», Equitable Center, New York, États-Unis.

«In/Out: Four Projects by Chilean Artists», Washington Project for Arts, Washington D.C., États-Unis.
Terminal New York, Brooklyn Army Terminal, New York, États-Unis.

1982

«Segundo Encuentro de Video», Instituto Chileno-Frances de Cultura, Santiago, Chili.

12e Paris Biennale, Musée d'Art Moderne de la Ville de Paris, France.

«Contextos», Galeria Sur, Santiago, Chili.

1981

Segunda Bienal de Arte Universitario, Pontificia Universidad «Catlica de Chile», Museo Nacional de Bellas Artes, Santiago, Chili.

«Grafica Chilena Contemporanea», Museo Nacional de Bellas Artes, Santiago, Chili.

«Primer Encuentro de Video», Instituto Chileno-Frances de Cultura, Santiago, Chili.

Quinta Bienal Internacional de Valparaiso, Chili.

«Séptima Exhibicion», Colocadora Nacional de Valores, Museo Nacional de Bellas Artes, Santiago, Chili.

1980

«Centenario del Museo Nacional De Bellas Arte», Museo Nacional de Bellas Artes, Santiago, Chili.

Salon de Grafica, Pontificia Universidad Catolica, Museo Nacional de Bellas Artes, Santiago, Chili.

Segundo Encuentro de Arte Joven, Instituto Cultural de Las Condes, Santiago, Chili.

Sexta Exhibicion, Colocadora Nacional de Valores, Museo Nacional de Bellas Artes, Santiago, Chili.

1979

Primera Bienal de Arte Universitario, Pontificia Universidad Catolica de Chile, Museo Nacional de Bellas Artes, Santiago, Chili.

Quinta Exhibicion, Colocadora Nacional de Valores, Museo Nacional de Bellas Artes, Santiago, Chili.

PRIX

2006

Premio Extremadura a la Creación, Espagne.

2000

MacArthur Foundation, MacArthur Fellowship, États-Unis.

1985

New York State Council of the Arts Grant, États-Unis.

1985

Guggenheim Fellowship, États-Unis.

COLLECTIONS PUBLIQUES

21C Museum Foundation, Louisville, Kentucky, États-Unis.

Les Abattoirs de Toulouse, Toulouse, France

Art Institute of Chicago, Chicago, Illinois, États-Unis.

Chase Manhattan, New York, New York, États-Unis.

DaimlerChrysler Contemporary, Berlin, Allemagne.

Daros Foundation, Zurich, Suisse.

Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts, États-Unis.

Fonds National d'Art Contemporain, Paris, France.

High Museum of Art, Atlanta, Georgia, États-Unis.

Hirshhorn Museum and Sculpture Garden, Washington, D.C., États-Unis.

Indianapolis Museum of Art, Indianapolis, Indiana, États-Unis.

The Israel Museum, Jerusalem, Israël.

Los Angeles County Museum of Art, Los Angeles, California, États-Unis.

Magasin 3 Stockholm Konsthall, Stockholm, Suède.

Miami Art Museum, Miami, Florida, États-Unis.

Musée d'Art Contemporain, Montreal, Quebec, Canada.

Musée cantonal des Beaux-Arts, Lausanne, Suisse.

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France.

Museo de Artes Visuales, Santiago, Chili.

Museo de Arte Contemporáneo de Castilla y León, León, Espagne.

El Museo del Barrio, New York, New York, États-Unis.

Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, Espagne.

Museo Nacional Centro de Arte Reina Sofía, Madrid, Espagne.

Museu d'Art Contemporani de Barcelona, Barcelona, Espagne.

Museum het Domein, Sittard, Pays-Bas.

Museum of Contemporary Art Chicago, Chicago, Illinois, États-Unis.

Museum of Contemporary Arts Los Angeles, Los Angeles, California, États-Unis.

Museum of Contemporary Art San Diego, San Diego, California, États-Unis.

Museum of Contemporary Photography, Chicago, Illinois, États-Unis.

Museum of Modern Art, New York, New York, États-Unis.

Museum voor Hedendaagse Kunst Antwerpen, Antwerp, Belgique.

National Gallery of Canada, Ottawa, Ontario, Canada.

New York Public Library, New York, New York, États-Unis.
Norton Museum of Art, West Palm Beach, Florida, États-Unis.
Queensland Art Gallery, Queensland Cultural Center, South Brisbane, Australie.
Rose Art Museum, Brandeis University, Waltham, Massachusetts, États-Unis.
Seattle Art Museum, Seattle, Washington, États-Unis.
Tate Britain, Londres, Angleterre.
Williams College Museum of Art, Williams College, Williamstown, Massachusetts, États-Unis.

PUBLICATIONS

2012

Ades, Dawn. Collecting art from Latin America. A perspective from the UK, essay in Tate Latin American Acquisitions Committee catalogue, London: Tate, pp. 9.

Bamm, Peter, et al. Ashes and Gold. A World's Journey Exhibition Catalogue, Cologne: Marta Herford gGmbH, pp. 24-25.

Batchen, Geoffrey, et al. The Afterlife of Photographs, essay in book *Picturing Atrocity, Photography in Crisis*, London: Reaktion Books, pp. 273-281.

Budick, Ariella. Dantesque delights, *Financial Times*, December 1.

Dander, Patrizia. Image Counter Image, essay in *Image Counter Image Exhibition catalogue*, Cologne: Buchhandlung Walther König, pp. 13-15.

De Peuter, Patricia. Alfredo Jaar shares his mission with us, essay in book *Alfredo Jaar. Let There Be Light*, Brussels: ING Belgium, pp. 24-25.

Enwezor, Okwui. Alfredo Jaar's Art of Illumination, essay in book *Alfredo Jaar, The Sound of Silence*, Paris: éditions kamel mennour, pp. 18-29.

Fassi, Luigi. Alfredo Jaar - The Cloud, essay in *Border Crossing Exhibition catalogue*, Odense: Kunsthallen Brandts, pp. 36-51.

Fusi, Lorenzo. Alfredo Jaar, Roma: Exorma.

Geimer, Peter. Das Unsichtbare fest im Blick, *Frankfurter Allgemeine*, August 7, <http://www.faz.net/aktuell/feuilleton/kunst/kunst-im-zeichen-der-gewalt-das-unsichtbare-fest-im-blick-11844094.html>.

Goris, Gie. Een bombardement zonder genade, No. 98, October, pp. 56-58.

Grace, Claire. Alfredo Jaar, *We Are All Created Equal, 1984*, essay in *This Will Have Been: Art, Love, & Politics Exhibition Catalogue*, New Haven: Yale University Press, pp. 196-200.

Gregos, Katerina. Alfredo Jaar, essay in *Newtopia: the State of Human Rights Exhibition catalogue*, Mechelen: Ludion, pp. 202-208.

Gregos, Katerina. Beyond images: The art of Alfredo Jaar, essay in book *Alfredo Jaar. Let There Be Light*, Brussels: ING Belgium, pp. 26-29, 49-79.

Hilgenstock, Andrea. Der Widerstandige, *tip Berlin*, June 21 - July 4, 2012, pp. 65.

Hornung, Peter Michael. Man bliver jo helt utilpas, *Politiken*, August 22, pp. 16.

Jaar, Alfredo and Luis Camnitzer. Luis Camnitzer vs. Alfredo Jaar, *Fluor*, #01/01/02/03 2012, pp. 8-23.

Jaar, Alfredo. Culture = Capital, *Inaesthetics*, No. 3, pp. 51.

Krempel, Leon. Alfredo Jaar, essay in *Image Counter Image Exhibition catalogue*, Cologne: Buchhandlung Walther König, pp. 120-1230.

Kuni, Verena. Making History, *Camera Austria*, No. 118, pp. 76-77.

Larrauri, Eva. El monumento Gernika' en memoria de las victimas no estara listo en 2012, *El Pais* July 6, pp. 2.

Letelier, Michelle-Marie. Alfredo Jaar: Reflexiones sobre su retrospectiva en Berlin, *Artishock*, July 10, <http://www.artishock.c1/2012/07/alfredo-jaar-reflexiones-sobre-su-retrospectiva-en-berlin/>

Loret, Eric. Alfredo Jaar, *surex a Berlin, Liberation*, August 13, p. 20.

Lucchesi, Silvia. It's Hard to Touch the Real, essay in *Bulletin #1*, Florence: Lo Schermo dell'Arte, pp. 11, 14.

Macho, Thomas. visible / invisible, essay in *Status Exhibition Catalogue*, Winterthur: Fotomuseum Winterthur, pp. 53.

Meixner, Christiane. *Asthetik und Widerstand*, Zitty Berlin, June 14–27, 2012, pp. 94–95.

Migliore, Tiziana. *Alfredo Jaar, l'esperienza dell'impegno*, *Il Manifesto*, September 4, <http://www.ilmanifesto.it/area-abbonati/in-edicola/manip2n1/20120904/manip2pg/11/manip-2pz/328117/>.

Moliterni, Rocco. *Artissima accende i neon sul futuro*, *La Stampa*, September 11, pp. 32–33.

Nedo, Kito. *Utopie ist noch möglich*, *Art*, July 1, http://www.art-magazin.de/kunst/53050/alfredo_jaar_berlin.

Nungesser, Michael. *Alfredo Jaar*, *Kunstforum*, No. 218, October/December, pp. 274–276.

Planitzer, Matthias. *Das Schlufswort*, *Die Monatliche Kritik von Castro & Pollux*, *Kunst Magazin*, July 15, <http://www.kunst-magazin.de/castor-und-pollux-das-schlusswort-5/>.

Reichert, Von Kolja. *Die Stille nach dem Grauen*, *Der Tagesspiegel*, June 19, pp. 26.

Remes, Outi. *Finding Africa(s) in Finland*, *Afterimage*, Vol. 39 No. 4, pp. 32–33.

Savski, Andrej. *Alfredo Jaar essay in Dogodek*, *The Event Exhibition catalogue*, Ljubljana: The International Centre of Graphic Arts, pp. 116–119.

Schmid, Martina. *Jaar, Alfredo*, in *Image Counter Image Exhibition catalogue*, Munich: Haus der Kunst, pp. 9.

Schwabsky, Barry. *Alfredo Jaar*, *Contexts*, *Artforum*, February, 2012, Vol. 50, No. 6, pp. 239.

Shin, Wonjung. *Alfredo Jaar. The Artist of Resistance*, *Monthly Art*, No. 332, October, pp. 126–133.

Solnit, Rebecca. *Geflügelter Merkur und goldenes Kalb essay in book Das Rheingold*, Munich: National Theater, pp. 98, 102–107, 114–117.

Speranza, Graciela. *Atlas portatil de América Latina. Arte y ficciones errantes*, Barcelona: Editorial Anagrama, pp. 47–50.

Stange, Raimar. *Eine Politik der Bilder*, *Spike*, Fall, pp. 133.

Streltsova, Alina. *Alfredo Jaar: Some Errors*, *Art Magazine*, No. 3 (582), pp. 116–123.

Ulmer, Brigitte. *Ambivalenz des Sichtbaren*, *Neue Zürcher Zeitung*, July 26, http://www.nZZ.ch/aktuell/zuerich/zuercher_kultur/ambivalenz-des-sichtbaren-117403197/.

Valdés, Adriana. *Alfredo Jaar: La Geometria de la Conciencia*, *Zona de Proyecto*, No. 19, pp. 184–187.

Viola, Eugene. *Radici*, *Fondazione Malvina Menegaz*, June 26, <http://www.fondazionemenegaz.it/eventi/252/radici/>.

Wendt, Selene. *The Communist Manifesto*, essay in *The Storytellers Exhibition catalogue*, Oslo: Transnational Art Production, pp. 40–43.

Von Sebastian, Perus. *Die Glut ist nicht erloschen*, *Berliner Zeitung*, June 20, pp. 26.

Wach, Alexandra. *Vorsicht*, *Kamera: Alfredo Jaar fragt in Berlin nach der Wirkung von Bildern*, *monopol*, June, pp. 128.

Wendt, Selene. *The Communist Manifesto*, essay in *The Storytellers Exhibition catalogue*, Oslo: Transnational Art Production, pp. 40–43.

Wolf, Dominik. *Ausstellung: Alfredo Jaar - The Way It Is: Eine Ästhetik des Widerstands*, *I-REF*, June 19, <http://www.i-ref.de/2012/061191ausstellung-alfredo-jaar-the-way-it-is-eine-asthetik-des-widerstands/>.

Wulffen, Thomas. *Durchgang durch den Rundgang*, *Kunstforum*, No. 216, July 1, pp. 254–255.

Zillig, Steffen. *MIT/GEFUHL / Steffen Zillig über Alfredo Jaar in der Neuen Gesellschaft für Bildende Kunst, der Alten Nationalgalerie und der Berlinischen Galerie*, *alle Berlin, Texte Zur Kunst*, Issue No. 87, September, pp. 268–273.

2011

Bakels, Babs. *The Eyes of Gutete Emerita*, *De Dood Leeft*, Amsterdam: Tropenmuseum, pp. 96–97.

Battistozzi, Ana María. *El comunicador del arte*, *Ñ*, July 30, pp. 30–31.

Bouwhuis, Jelle. *Alfredo Jaar: The Marx Lounge*, Amsterdam, The Netherlands: die Keure, Brugge.

Bruckle, Wolfgang. *The Trouble with Atrocity Photography in Gerhard Richter, Robert Morris and Alfredo Jaar, or, Art on the Brink of Failure*, essay in book *Pictorial Cultures and Political Iconographies: Approaches, Perspectives, Case Studies from Europe and America*, Berlin: De Gruyter, pp. 11, 355–356, 367–371.

Cavallo, Francesca. Re-reading The Classic, *Cura*, #08 Spring/Summer, pp. 58-63.

Chougnet, Jean-Francois. A Hundred Times Nguyenm Exhibition catalogue, Lisbon: Museu Colecção Berardo.

Cirelli, Julie. Alfredo Jaar. Kamel Mennour. Paris, frieze, Issue 140, June, July, August, pp. 216.

Diaz-Urmeneta Muñoz, Juan Bosco. Re-reading Marx, 11 to 21. *The Political Constitution of the Present*, CAAC Issue 1 March - June, pp. 108-113.

Di Tommaso, Francis. Alfredo Jaar & David Levi Strauss essay in *Being American* Exhibition catalogue, New York: Visual Arts Gallery, pp 38-3, 79

Enwezor, Okwui. Alfredo Jaar: The Sound of Silence, *Defining Contemporary Art: 25 Years in 200 Pivotal Artworks*, London: Phaidon Press, pp. 62, 382-383.

Frascina, Francis. Face to Face: Resistance, Melancholy, and Representations of Atrocities, *Afterimage*, Vol. 39, Nos. 1 & 2, pp. 49-53.

Frascina, Francis. News From Nowhere, *Afterimage*, Vol. 38, No. 4, Jan/Feb, pp. 6-7.

Frascina, Francis. The aesthetics of violence, *Art Monthly*, March, pp. 9-12.

Gothoni, Ralf, et al. Dear Markus Exhibition catalogue, Turku: Contemporary Art Archipelago.

Hart, Katherine. Alfredo Jaar and Goya's Legacy: A Work about Rwanda's Genocide Enters the Hood's Collection, essay in *Alfredo Jaar: The Eyes of Gutete Emerita* Exhibition catalogue, Hanover, New Hampshire: Hood Museum of Art.

Jaar, Alfredo. El silencio de Ai Weiwei, *La Vanguardia*, July 20, pp. 12-13.

Jaar, Alfredo. Muxima, essay in *ARS 11* Exhibition catalogue, Helsinki: KIASMA, pp. 140-143.

Jaar, Alfredo. Proposal for Piazza Matteotti, Piazza Competition. *The Space Beneath The Sky*, Imola: Museo di San Domenico, pp. 20-27.

Jaar, Alfredo. Questionnaire, frieze, Issue 143, November, December, pp. 156.

Jauffret, Magali. Le retour a Paris de l'artiste Alfredo Jaar, *l'Humanite*, February 26, pp. 18.

Kleene, Guido and Alfredo Jaar. Alfredo Jaar: The Rwanda Project, *De Helling*, No. 4 Winter, pp. Cover-9, 24-25.

Knudsen, Stephen. Alfredo Jaar, *ArtPulse*, Winter, pp. 78.

Leenaerts, Daniell. L'oeuvre comme dispositif réflexif dans l'art d'Alfredo Jaar, de 1979 a 1986 in *Efficacité/Efficacy. How To Do Things With Words and Images?*, Amsterdam/New York: Rodopi, pp. 209-223.

Loeffler, Frances. A Protest for Thinking, Talking and Reading: Alfredo Jaar's The Marx Lounge, essay in *Touched* Exhibition catalogue, Liverpool: Liverpool Biennial of Contemporary Art, pp. 187-195.

Macellari, Marcelo. Alfredo Jaar: Cada vez es mas dificil hacer arte en un mundo tan complejo, *El Mercurio de Valparaiso*, October 18, pp. 29.

MacQueen, Kathleen. Shifting Connections: Fall/Winter Shorts, *BombBlog*, December 16, <http://bombsite.com/issues/1000/articles/6336/>.

Mancini, Maria Giovanna. L'arte nello spazio pubblico, *Una prospettiva critica*, Salerno: Plectica, pp. 23-24, 78-79, 88-100.

Martini, Federica, and Vittoria Martini. A Conversation with Alfredo Jaar, essay in book *Just Another Exhibition, Histories and Politics of Biennials*, Milan: Postmedia, pp. 9, 80, 86-89, 98, 153-155.

Marvrikakis, Nicolas. MAJ-EUR, *Voir*, December 15, <http://voir.ca/arts-visuels/2011/12/15/gaetane-verna-maj-eur/>

Medeiros, Margarida. A poesia é a melhor forma de documentar o real, *Publico*, June 3, pp. 16-18.

Miller, Dana, Donna De Salvo and Joseph Giovanni. *The Emily Fisher Landau Collection*, New Haven: Yale University Press, pp. 128-129.

Nelson, Maggie. *The Art of Cruelty: A Reckoning*, New York: W. W. Norton & Company, pp. 26-27.

Oncu, Sorin. Arta contemporana si razboiul yossarian. *Artistul anti-razboi*, *Contrapunct*, November 4-6, pp. 25-29.

Platt, Susan Noyes. Alfredo Jaar: Chile's Nightmares/ Contemporary Genocides, essay in book *ART and POLITICS NOW: Cultural Activism in a Time of Crisis*, New York, NY: Midmarch Arts Press, pp. xix, 66, 71-75, 97, 166.

Pietromarchi, Bartolomeo. Italia in opera. La nostra identita attraverso le arti visive, Torino: Bollati Boringhieri, pp. 122-25, 149, 174, 189.