

Andrés Pachón (Madrid, 1985) has an academic background in Contemporary Art (Fine Arts degree, UCM - CES Felipe II, 2008; Theory and Practice of Contemporary Art master degree, UCM, 2009) and in Social and Cultural Anthropology (Social and Cultural Anthropology master degree, Coimbra University, 2019).

In the last years, his visual practice focused on the construction of the colonial imaginary through the use of photographic archives in anthropology and ethnography. In this context, he developed his work through collaborations with institutions such as the Musée du Quai Branly in Paris, National Museum of Anthropology in Madrid and the Photographic Archive of Art Museum of Lima (MALI) in Peru. His visual work reflects on the construction of knowledge through photography, establishing relationships between the practices of the 19th and 20th centuries, and the current uses of technology, as is the case of his current research on socio-technical activity in Computer Vision Systems.

The Fletcher series_Angeles Baños Gallery_11/06/15_01/08/16

“The Fletcher Series” born from the meeting of Andrés Pachón – during his residence in the center of the image of Lima between the months of March and may 2015 – with the collection of photographic plates of the historical archive of the Centre; a total of 24,000 plates which correspond to the period from 1892 to 1934. According to the signs offering plates, would be a collection of “the better and cheaper photographs of second order”, which makes the file a large portrait of the Lima half population of the time.

The title of the project and the exhibition refers to pictorial funds of the second category (backgrounds) sold by the European houses of photography studios of different parts of the world. These funds were introduced in the catalogues as “a popular series of funds, which, although cheap, are well painted”.

“The Fletcher Series” is presented as a double archaeology of the photographic document; an articulation between the fragments of a past reality (the one in a series of natural spaces and interior) and the reality of the photographic artifact (plates with numbers and concrete nomenclature). To this end Pachón proceeded to clean some explicit information of the photographed landmark in each plate, looking for the implicit sense of these microescenarios of the past. At the same time they are arranged as a new archivo-documento, which by its negative condition prevents us to perceive clearly the details that compose each image, showing the complexity to read the iconography of a photographic image.

The landscapes that we find in the plates have an indeterminate and idealized character, a refined environment that seems to make reference to the painting and fine arts. Landscapes of fantasy that could respond anywhere in the world, running away from some Peruvian local representation. And it is, in origin, it was the pictorial funds used by the photographer in his studio portraits. On the other hand find the funds linked to interiors, which along with the “art nouveau” style Kit – tables, chairs, pedestals – imitated the French bourgeois Salon.

These decorations do not work exclusively as a substitute on the landscape and the Lima, if not internal that pointed to a clear modernity colonizing. A European environment that photographer and photographed wanted to identify themselves and pass on to posterity, as so-called idea of progress and civilization, annulling any national tinge; Hence the sought after absence that

is perceived in the collection that is exposed, which are subtitled with names and surnames of various origins, but without any specific identity.

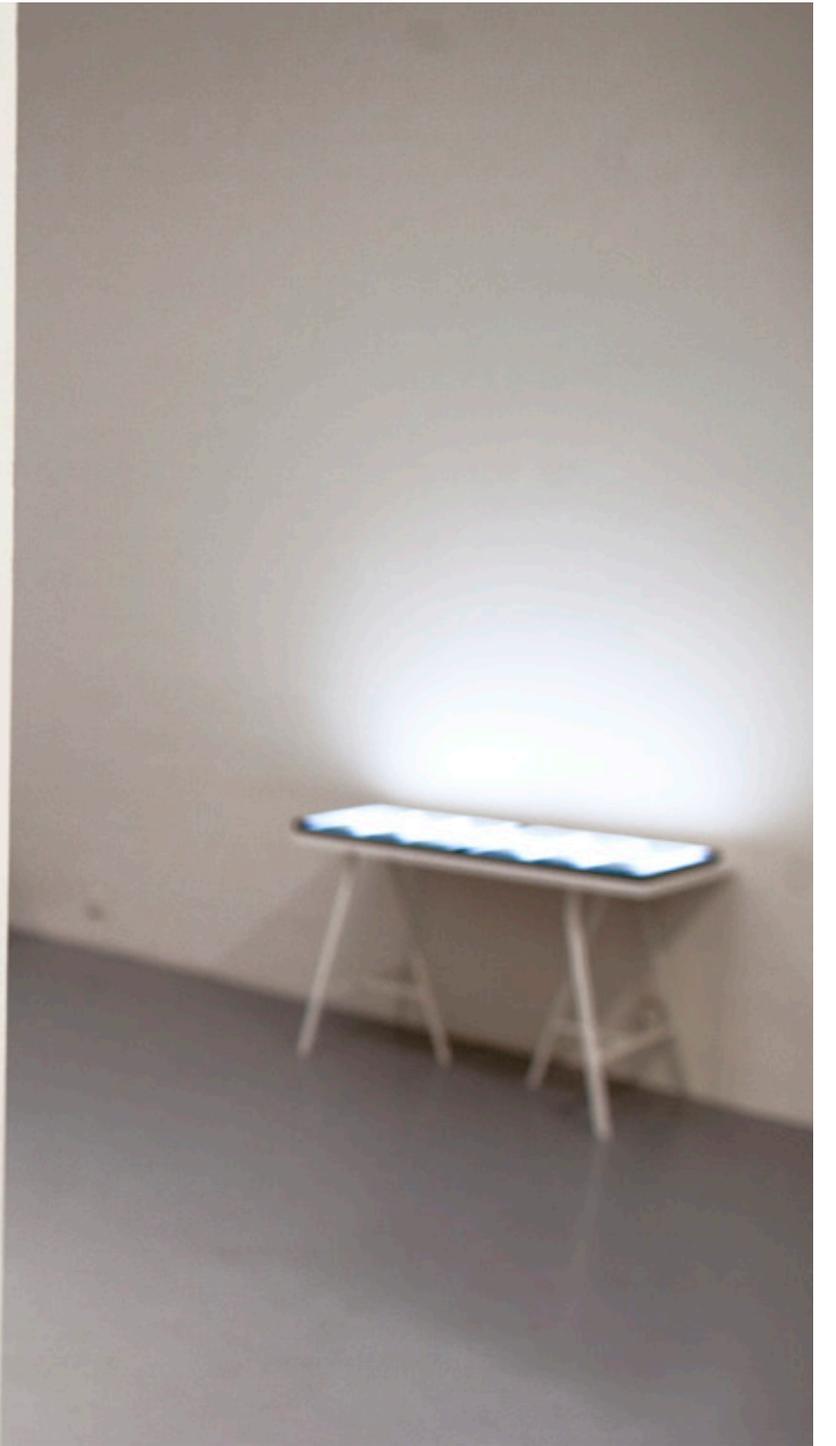
The exhibition project is completed with a series of photographs of large-format canvas print home funds and presented in the exhibition as new funds of large format. It's the backdrops used for studies of the Andean periphery and marginal photographers whose authorship is unknown. The main function of these curtains was to isolate the portrayed the real environment, evading the frictions this could generate. These photographs were still serving bourgeois portrait study of language, but presented an ideal imaginary own and manufactured.

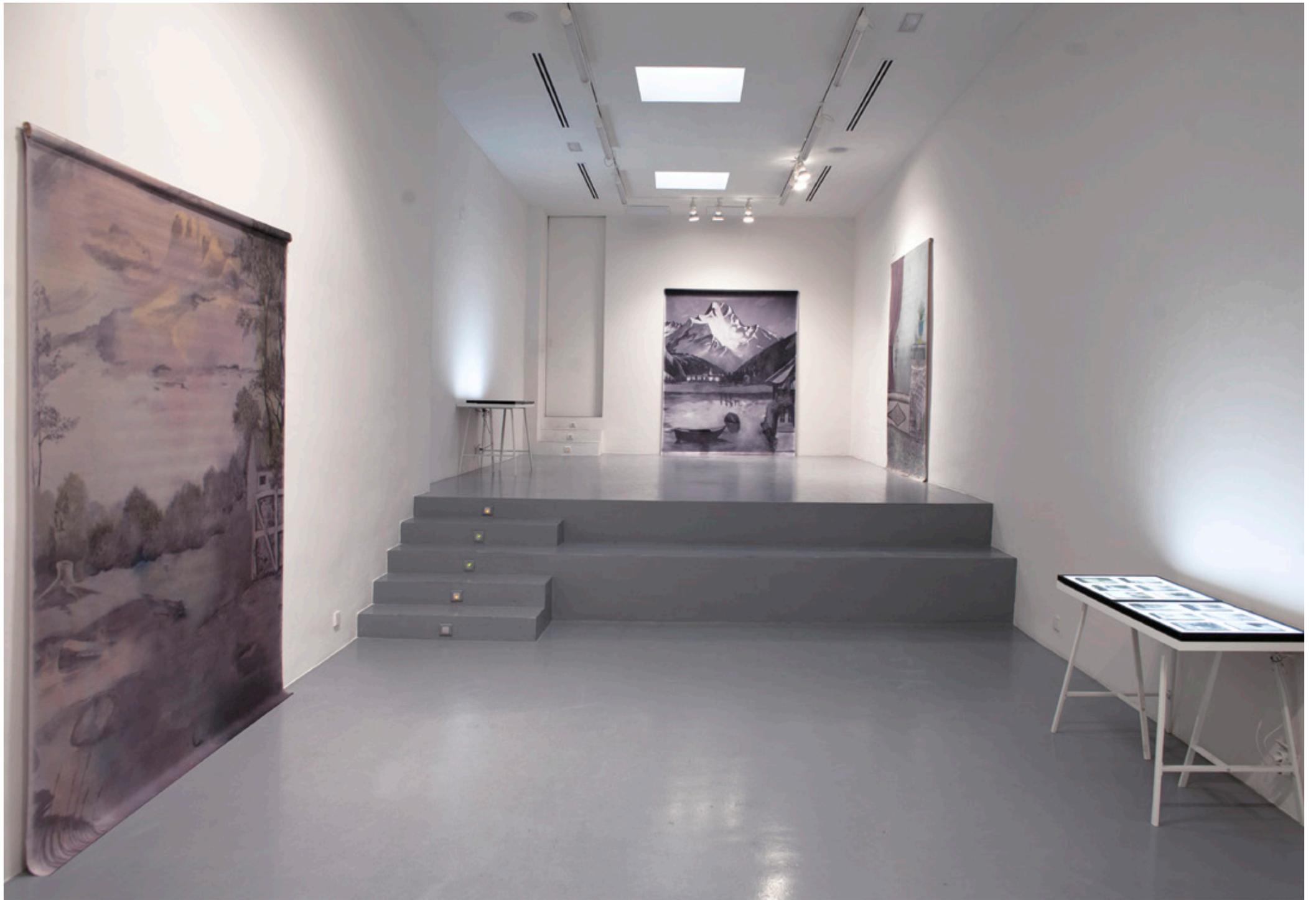




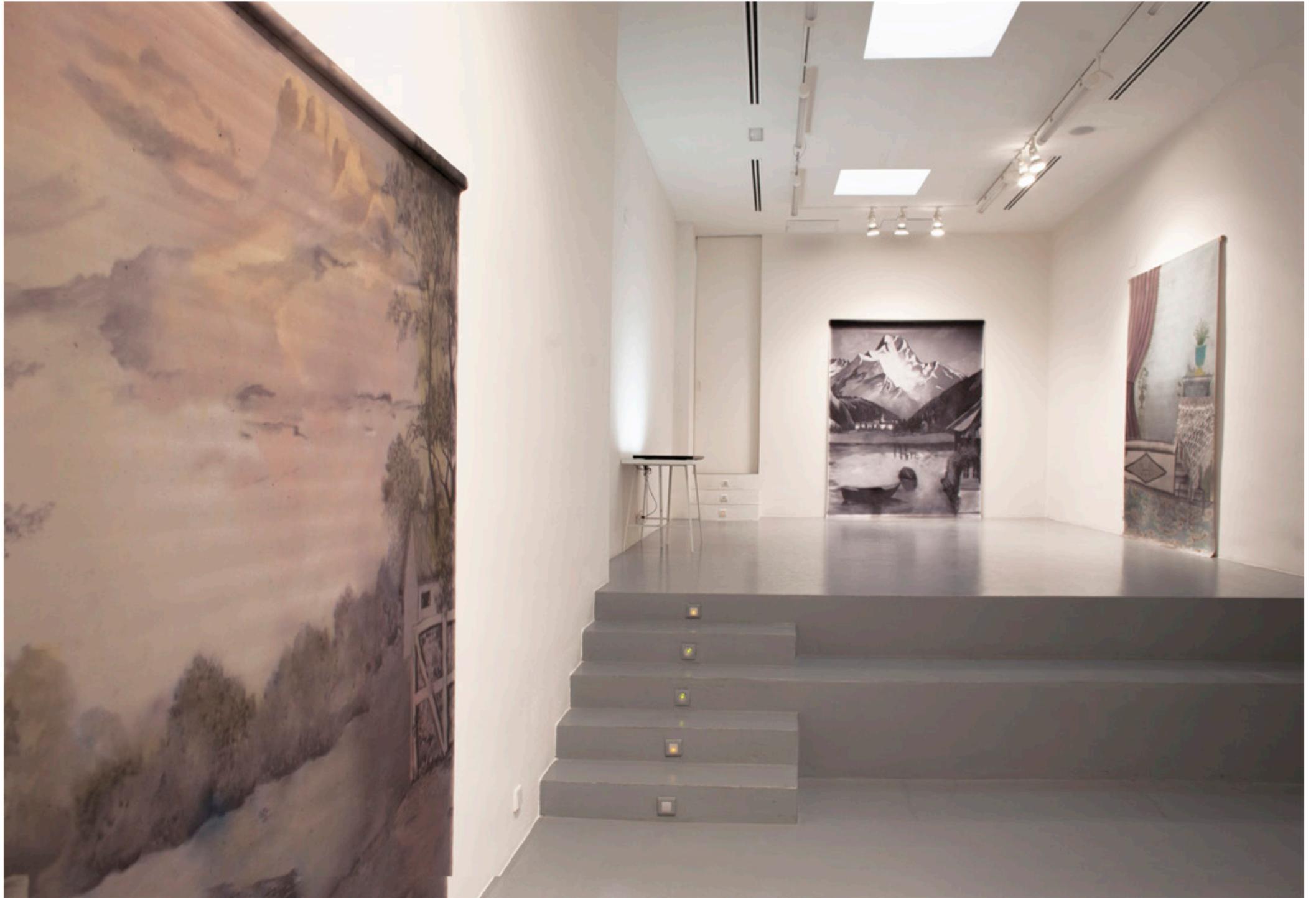
"The Fletcher Series"
Andrés Pachón









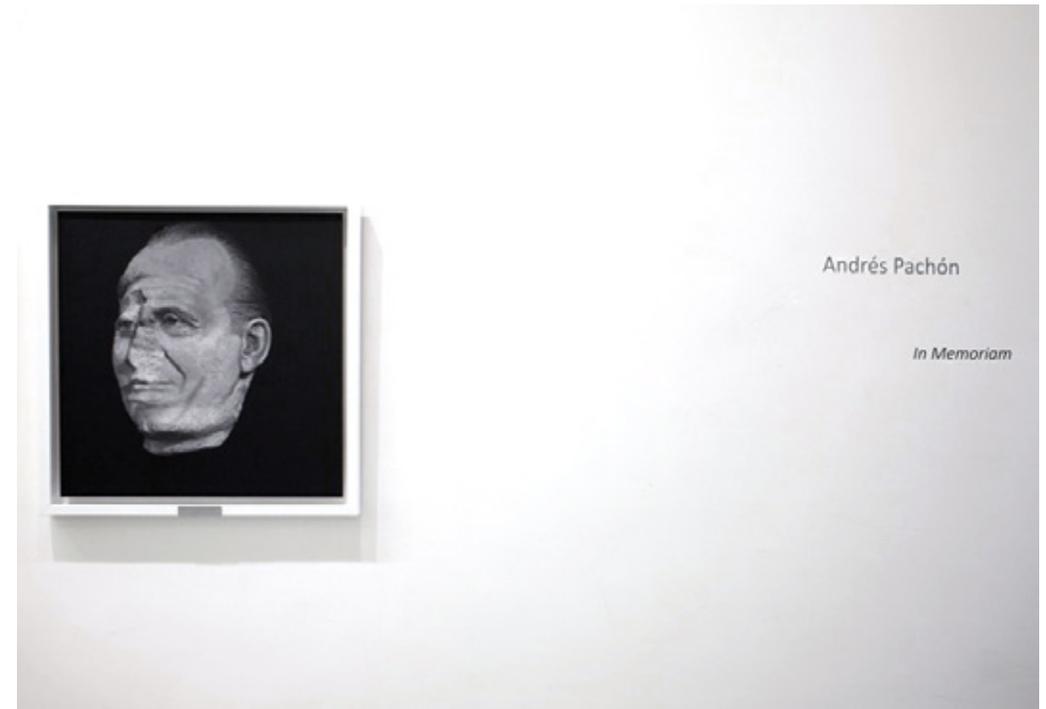




In memoriam_Angelos Baños Gallery_06/13/12_07/31/12

This exhibition will be presented under the title of the photographic series "In Memoriam" (2011), which is shown for the first time. Next to the photo project, we found the video of the project "Shadows of New Guinea" (2011). These works arise from modification of related photographic and videographic, both themselves and others. It tries to reveal how our experience of reality is mediated by the imaginary, and as this builds our eyes, in this case, with respect to the other cultural and media face.

"In Memoriam" series consists of seven composite photographs by several layers, layers that make up an idea in a lathe to face media, its representation, and its durability. Television busts, heads of State and representatives belonging to the times of the technical reproduction, presented to us by Museum sculptures of playfulness, a representation more in the imagology that configures these faces. His gestures appear fragmented and eroded, reminding us of the ruins of classical sculpture. Sculptures seeking away from these portraits, the dignity of the portrayed.



Andrés Pachón

In Memoriam



The Magic Lantern

The magic lantern was a device to project images created in the seventeenth century. It was a precedent of the cinematograph and this was used for scientific recreations, popular entertainment and it was one of the emerging mass media. Magic lantern sessions created an imaginary that built the western visual culture and with it the way we relate to the world.

This work is an archeology of photographic support used in the latest magic lanterns: glass slides dated between 1890 and 1930, usually they were hand painted, like the plates used in this project.

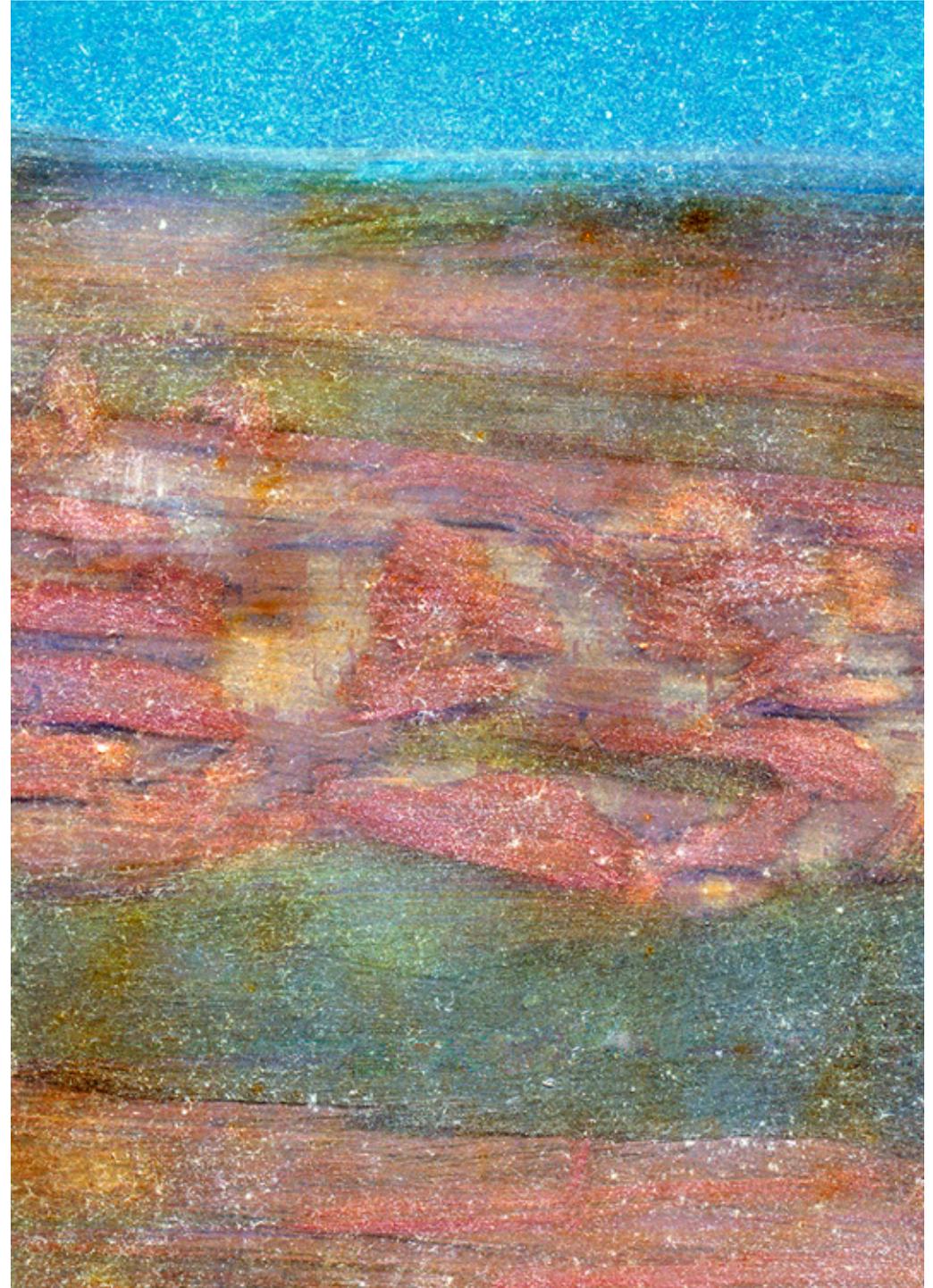
The magic lantern slides used in this project are landscapes of the Holy Lands in the Old and New Testament, where the ethnographic value of the photographs overlaps with biblical imaginary.

In "Magic Lantern Vol.1", the original plates are presented in a device that modifies the correct view, cancels the photography and showing only the layer with the pictorial intervention.

In "Magic Lantern Vol.2", the picture layer of this plates is digitally extracted, watercolor is isolated from the photography, showing the brushstrokes.

In this way we are placed between the layer of the manual gesture and the mechanical photographic layer, it showing how the western eye builds his imaginary on the false objectivity photographic. Because the landscapes don't arise from the direct experience of nature, they arise from the experience of previous landscapes.

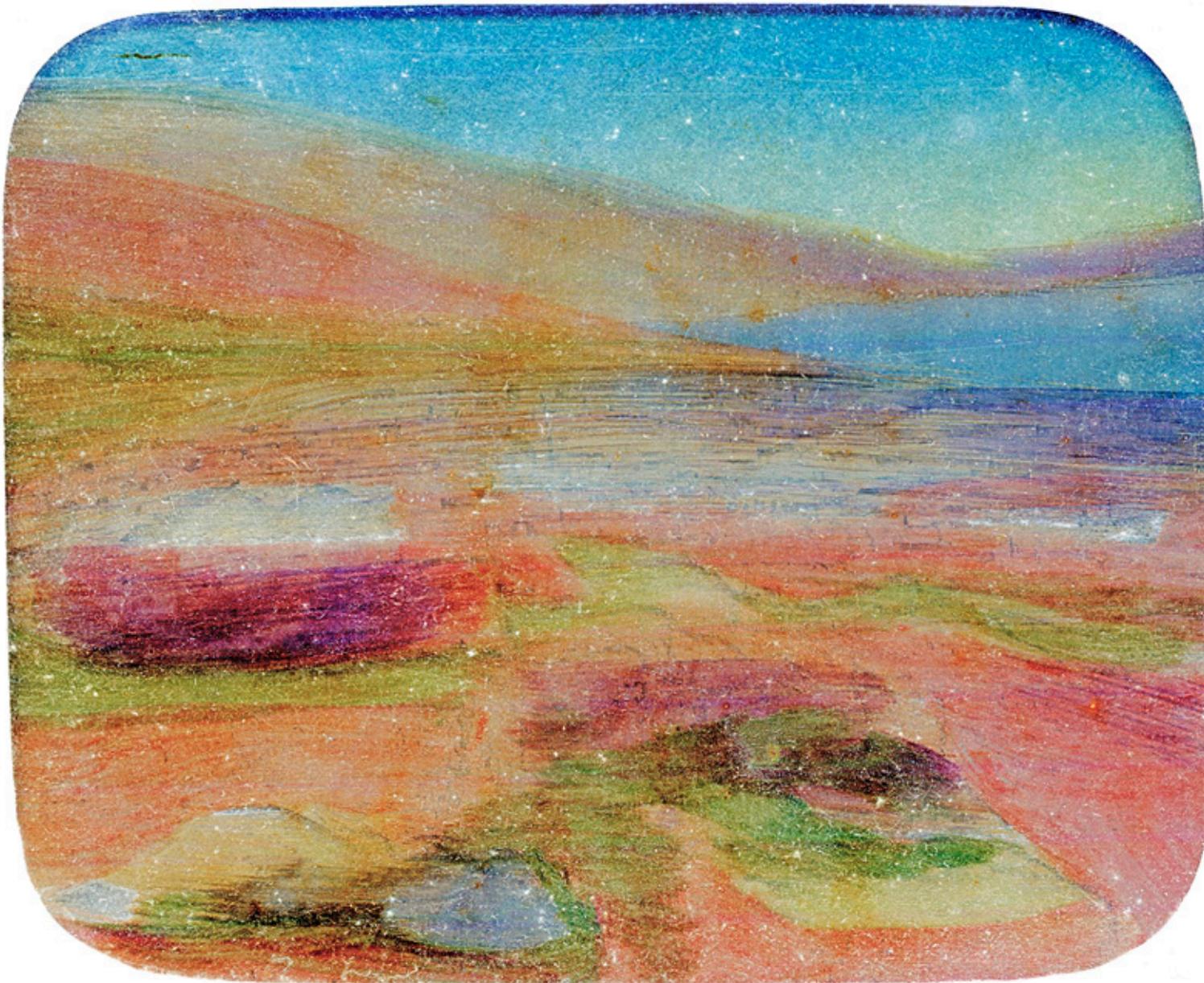
We don't know who precedes whom, the photographic image to the pictorial or viceversa; finally our image of the world is a copy of a copy, an overlap layers where there isn't referent.





Magic lantern Vol.2 (Mount Hermon). Inkjet print on fine art paper of 310gr. 110 x 130 cm. Ed. 3+P.A. 2016





Magic Lantern Vol.2 (Tiberias). Inkjet print on fine art paper of 310gr. 110 x 130 cm. Ed. 3+PA. 2016





Magic lantern Vol.2 (Bethany). Inkjet print on fine art paper of 310 gr. 110 x 130 cm. Ed. 3+P.A. 2016





Magic lantern Vol.1. Four originals hand colored glass slides, leds and mirrors. 15 x 15 cm. c/u. 2016

The Fletcher series

The information contained in the photographic plates has been subjected to an erase process, which results in idealized and indeterminate spaces reprinted on glass. These images are presented as a new collection of glass negatives on light boxes, where the ambiguity of the images is increased by the negative character of the plates.

These little scenes of the past are actually pictorial backgrounds used in photography studies of Lima in these years. The backgrounds were sent to Peru from Europe to satisfy the Lima middle class, who wanted to be portrayed in a context of supposed development. All this is a form of colonization, typical of modernity, which develops through the construction of the image, and it cancels any local representation. Thus the new negatives are subtitled with surnames of different origin, but without any specific identity.

On the other hand, we find a series of homemade backgrounds (1), someones of the Andean periphery (2), which have been extracted and enlarged from Peruvian photographs of the early twentieth century. These backgrounds continued to use the bourgeois language, but unlike the plates, here we can find an own imaginary manufactured. These curtains are a humble attempt to assimilate the modern; for example, the mining area of the Andes, where the backgrounds representing the (distant) Alps isolated the portrayed from the hostility of a landscape in a violent process of modernization.

Finally, we can see the actors of these scenarios in another collection of photographs. The original negatives of these photographs were retouched based on the new trend of the third decade of the 20th century in Lima: the pictorial backgrounds gave way to other abstract and smooth, without any real or imagined context.

1. The original photographs, expressly assigned for this project, belong to the private collection of curator and art critic Jorge Villacorta (Lima, Peru)
2. The original photographs, expressly assigned for this project, belong to the Photographic Archive of MALI (Art Museum of Lima)

This project has been produced with the Transvisiones Alcobendas Grant (Residence at Image Center of Lima, Peru) and the Award XXVII Circuitos de Artes Plásticas de Madrid.



The Fletcher series. Background 01. Detail



The Fletcher series. Mesa de luz 02. UVI print on glass over light boxes and wood table. 50 x 60 cm. Ed. 3+P.A. 2015











The Fletcher Series. IMG_6945. UVI print on glass. 18 x 13 cm. Ed. 3+P.A. 2015



The Fletcher series. IMG_6867. UVI print on glass. 18 x 13 cm. Ed. 3+P.A. 2015



The Fletcher series. Background 02. UVI print on canvas. 250 x 200 cm. Ed. 3+P.A. 2015



The Fletcher series. Background 04. UVI print on canvas. 230 x 250 cm. Ed. 3+P.A. 2015

In situ. Tropologías VI

In situ there is speculation about a set of three photographs found in the Documentation Department of the National Museum of Anthropology, in Madrid, together with Fernando Debas' pictures: portraits of Filipinos who were brought to Madrid in 1887 for the Exhibition of the Philippines.

In these new pictures, an element of proximity to Debas images is found: the use of backgrounds to make photographic portraits. This time the photographs were taken in the Philippines, but there is not representation of the wild nature associated with the imaginary of the Philippines. Now we find an aseptic background nullifying the Philippine context, enhancing uniforms and military insignia of the portrayed: soldiers of the Spanish colony in the Philippines.

By altering the scale, the background emptiness increases, showing us ambiguous images, difficult to understand without subtitles, where "the texture" of the photographic support itself precedes the content.

In the video, this background is used as a projection screen where different landscapes are gradually revealed: phantasmagoric projections of the first images taken in the Spanish colony of the Philippines in the late 1800s.

This project has been produced with the Transvisiones Alcobendas Grant (Residence at Image Center of Lima, Peru) and the Award XXVII Circuitos de Artes Plásticas de Madrid.



In situ I. Tropologías VI



In situ I. Print on RC Lambda. 180 x 70 cm. Ed. 3+P.A. 2015

Tropologías V

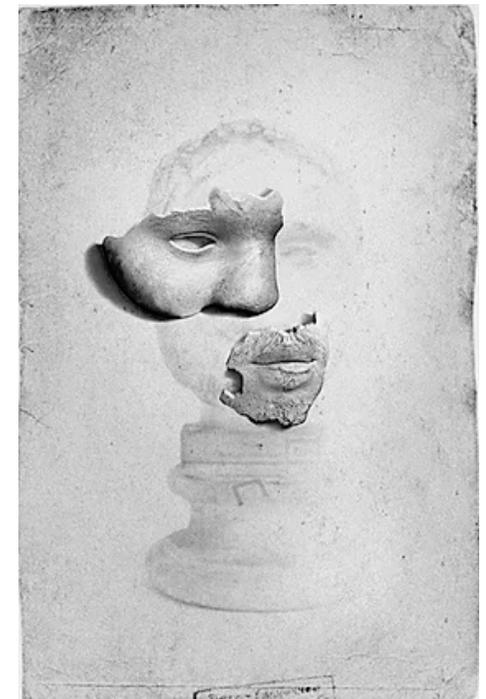
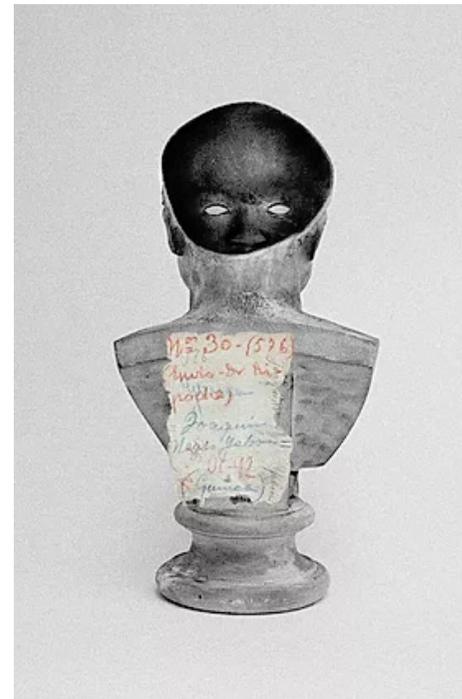
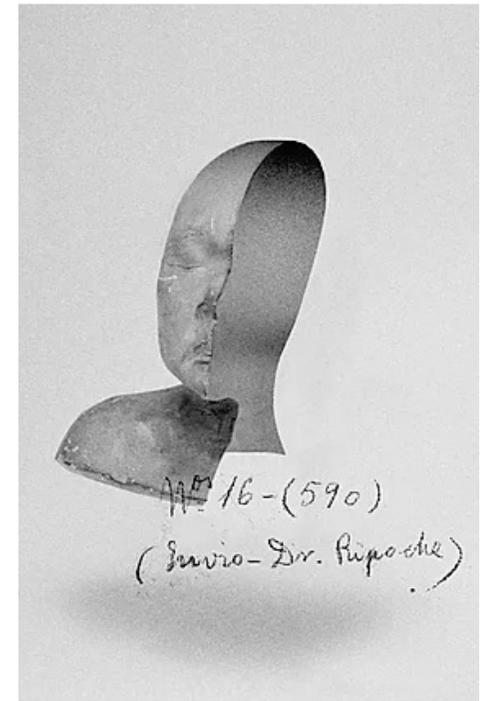
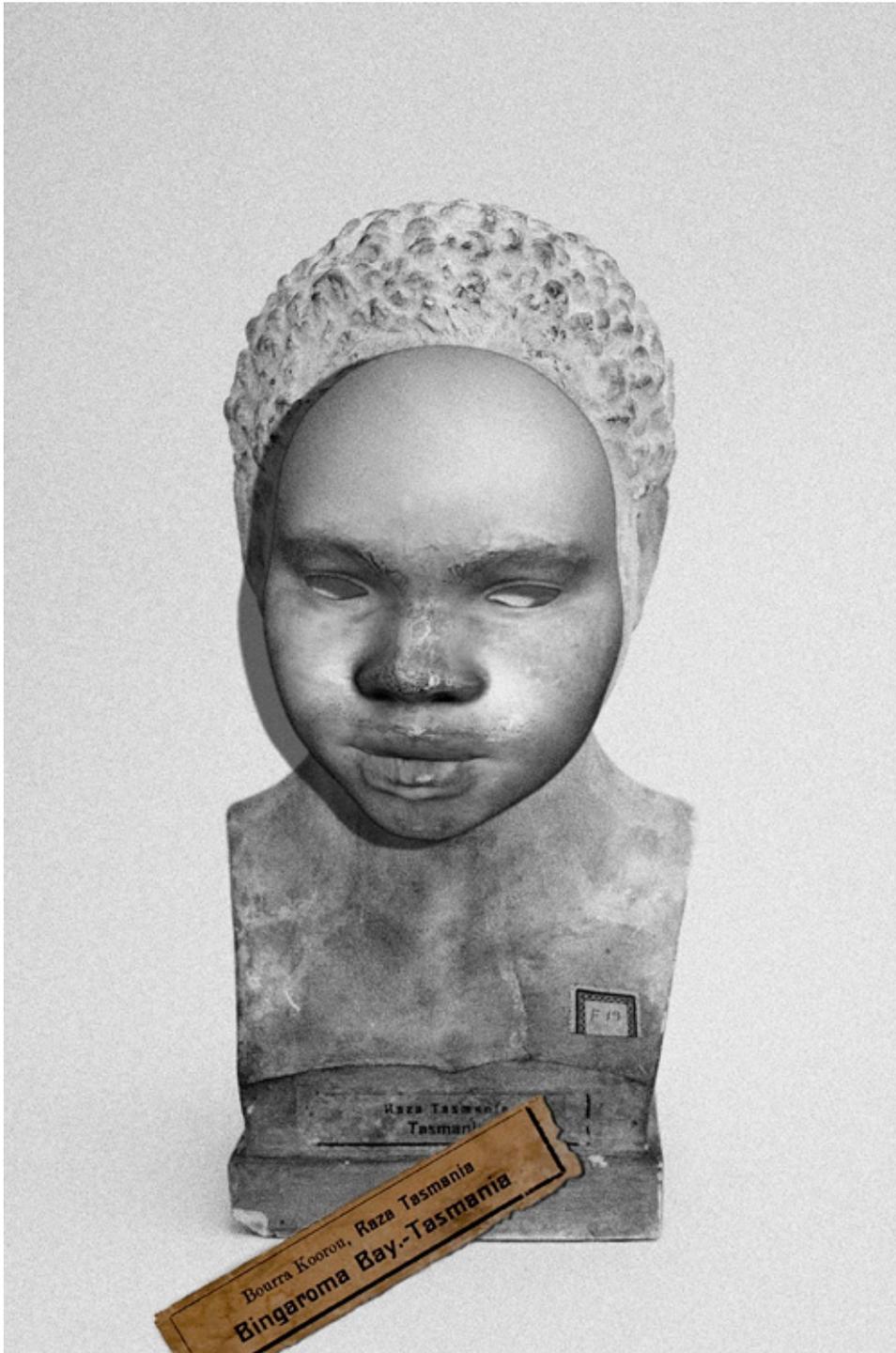
In early 1900, Dr. Ripoche sent a bust collection of typological content, from the Natural Museum of Paris to the Anthropology Museum of Madrid. These would be some of the so-called “immutable mobiles”, a term coined by sociologist Bruno Latour, referred to preserved samples of the natural world that can be moved in space without changing.

The researcher Jose Maria Lanzarote Guiral argues that these busts are copies of an original series preserved in Paris, made from positives and not from the models face nor the original mold which allowed the first series. These were copies of the copy, whose value, beyond preserving the immutability of the material, resided in pleasing the illusion of knowledge regarding the image of the Other and its rapid spread by European museums.

“Tropologías V” is presented as a game of mirrors between the bust, its photographic image and its 3D image, where the original referent is lost.



Móviles inmutables 1. Tropologías V



Móviles inmutables 3,3,4,5,6. Tropológicas V. Print on Hahnemühle. 90 x 60 cm. Ed. 3+P.A. 2014

Tropologias IV (de las fuerzas regulares indígenas de Melilla)

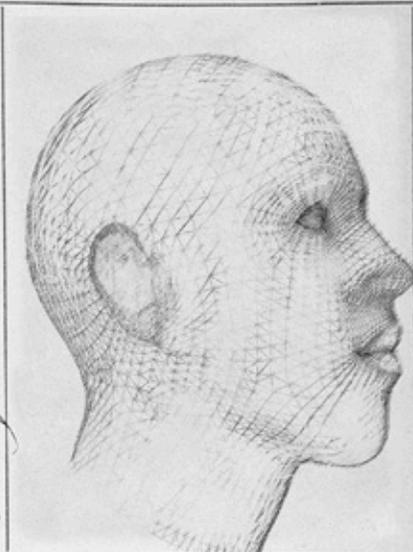
Following the police file system of french Alphonse Bertillon (1853-1914), new files were made in 1914 regarding moroccan soldiers of the Indian Natives Regular Forces of Melilla, that belonged to Spanish Militar Forces.

This system was composed by two photographs -front and side-view-, an anthropometric file, and what Bertillon denominated "the speaking portraits". This system was born with photography's birth, which, thanks to its unusual realism, helped to emphasize the objective character of the system, facilitating the enrollment of foreign into an order, in this case the military order.

In "Tropologias IV", the photographs have been replaced by 3D meshes, synthesis images from each portrayed, generating a new document where the data is free of the photographic weight.

Fuerzas Regulares Indigenas de Melilla
SANIDAD MILITAR

HOJA DE IDENTIDAD

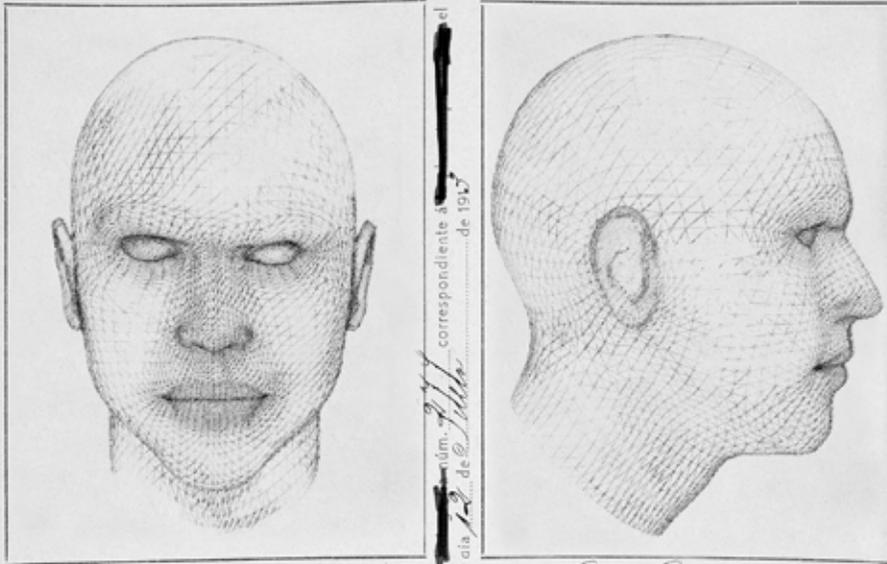
el
núm. Hoja de Identidad de 1913
a la 23 de Febrero

El moro que dice llamarse *Mohamed B. Hach Buisfuri* manifiesta ser hijo de *Hach* y de *Arkua* natural del poblado *Bessihufura* región *Garslaya* de profesión *permalero*; ingresando en estas fuerzas el día *2* de *Febrero* de *1912*; representa tener *21* años de edad; *no* sabe leer *n* escribir

DATOS ANTROPOMÉTRICOS

TALLA		Perímetro torácico		PESO		DIÁMETROS CEFÁLICOS			Perfil de la nariz	Estado de la dentadura	COLOR DE			
Total -Centímetros	del pecho -Centímetros	Si índice	Si índice a la talla total	Si índice a la talla total	Si índice a la talla total	Longitudinal máxima -Milímetros	Tranversal máxima -Milímetros	Índice en centes.			la piel	el cabello	de los ojos	
162	82	51	81	50	62	88	189	146	77	Recto	Buena	Pigmentada	Negro	Negro

HOJA DE IDENTIDAD



El moro que dice llamarse *Mamón Gu. Fachin Queblau* manifiesta ser hijo de *Fachin* y de *Mimyna* natural del poblado *Queblaua* región *Guclaya* de profesión *journaleri*; ingresando en estas fuerzas el día *12* de *Julio* de 1913; representa tener *28* años de edad; *no* sabe leer *no* escribir

DATOS ANTROPOMÉTRICOS

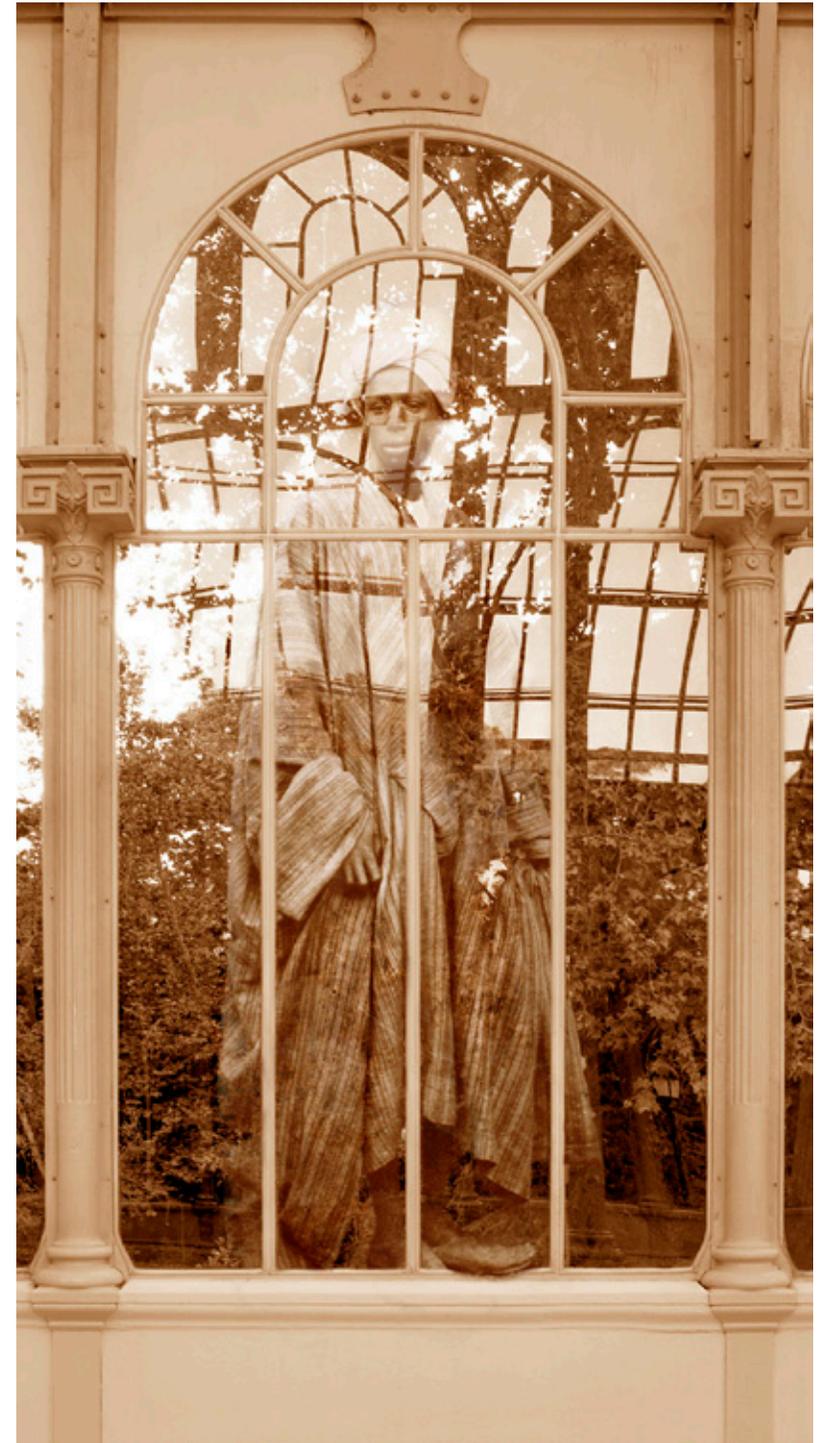
TALLA			Perímetro torácico		PESO		DIÁMETROS CEFÁLICOS			Perfil de la nariz	Estado de la dentadura	COLOR DE		
Total — Centímetros	Del pecho — Centímetros	Su índice	Centímetros	Su índice a la tibia total	Kilos	Longitudinal máxima — Milímetros	Transversal máxima — Milímetros	Índice en centímetros	la piel			el cabello	los ojos	
107	85	51	96	57	66	40	186	146	78	<i>Curvada</i>	<i>Presencia</i>	<i>Amarillizo</i>	<i>Negro</i>	<i>Castaño</i>

Tropologías III (del Parque del Retiro)

In 1897 a group of people of the Ashanti ethnic group of British West Africa was located near the Palacio de Cristal in Madrid's Parque del Retiro. It was an "ethnographic" Human Zoo exhibition or, as intended in the rest of Europe; exhibitions that exploited the idea of the exotic for commercial purposes.

There was a record of these events thanks to the photographs taken by both amateur and professional photographers, who composed portraits choosing the poses, gestures and even clothing. These images, where all kinds of stereotypes associated with the exotic were made, were an important way to build the European imagination on the extra-Western societies.

In "Tropologías III" the portrayed "break" the cristal window frames of Crystal Palace; as in the myth of Pygmalion, the Other takes a step forward to stop being a reflection, materializing in a simulacrum bult by the imagination of the Western man.



Untitled Nº1 . Tropologías III (del Parque del Retiro)



Untitled N°02/03. Tropologías III (del Parque del Retiro). Print on RC Lambda, 130x73 cm. 2014

Tropologías II (del archivo def Dr. Ripoche)

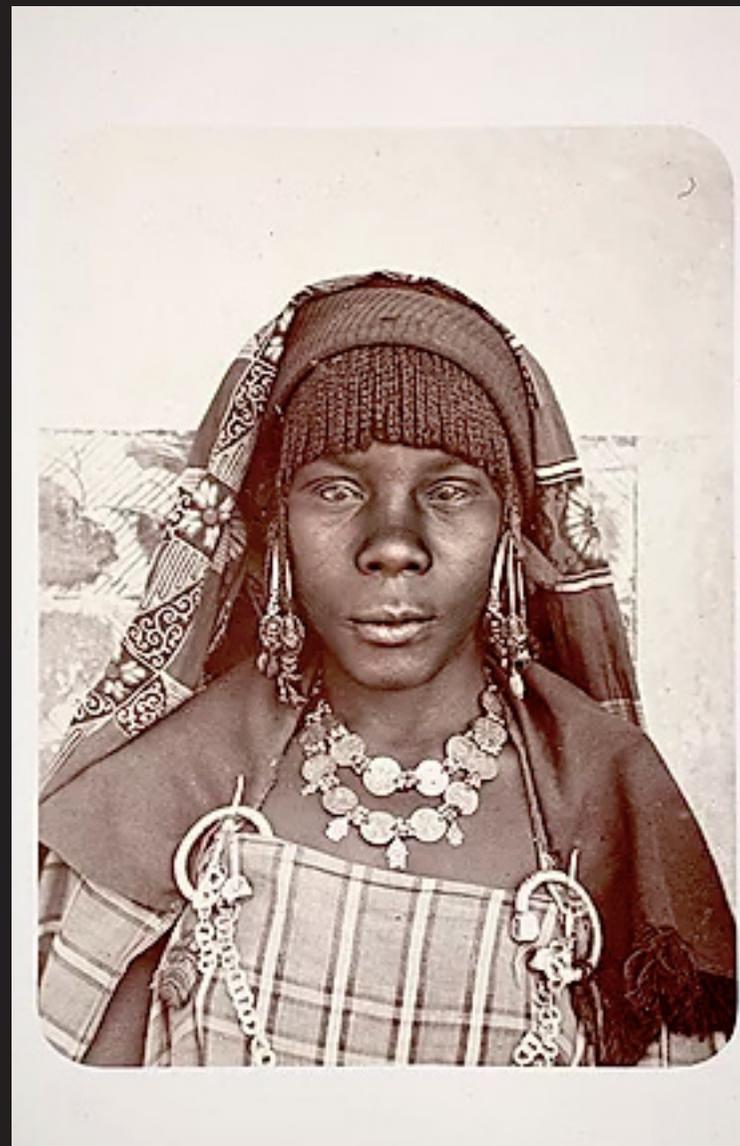
In 1990 Doctor Ripoche sent a collection of more than 300 photos of African typologies, from the Natural History Museum in Paris, to the National Anthropology Museum of Madrid. These photographs were used by the Physical Anthropology of the nineteenth century, in classifications and racial taxonomies; scientific studies that, allegedly, accommodated the results to desired racist conclusions, supported by the positivist use of photography.

In "Tropologías II" a 3D virtual mask was created for each portrait, by means of a facial recognition software that uses two types of images that were used in all kind of anthropometric and typological records: front and profile.

The photographic faces presented in the panels are replaced by the 3D synthesis image, a simulacrum of the image of the racial other, attempting to highlight the meaning construction within the photographs: a power that is based in the supposed objective knowledge offered by the photographic device, and that imposed a limited visibility of the other.

"Tropologías II (del archivo del Dr. Ripoche)" is one of the six works that materialize the result of a practice led research about the photographic material from the Documentation Department of the National Museum of Anthropology, in Madrid. These works question the eurocentric gaze that is predominant in the uses of anthropologic photography, and reflects on its influence in the construction of the colonial imaginary, during the 19th and early 20th century.

In 2015 "Tropologías" was presented in the major exhibition rooms of the National Museum of Anthropology (Madrid), creating a dialogue with the museum's permanent collection



Tropologías II (del archivo del Dr. Ripoche). Detail



Tropologías II (del archivo del Dr. Ripoche). 24 digital prints and multimedia tablet display. 180 x 100 cm. 2014

Tropologías I (del estudio de Fernando Debas)

In late nineteenth century, photojournalist Fernando Debas, performed a series of portraits of Filipinos who were brought to Madrid in 1887 for the Exhibition of the Philippines, one of many colonial exhibitions that were developed with great success in those years. These images were taken in the photographer's studio, where the models were placed in front of a pictorial background that illustrated the sylvan image usually related and imagined of the former Spanish ex-colony.

The interest in observing other societies through field photography, is mixed with other exotic representations, resulting in distorted visions of the Otherness.

A number of changes were made in "Tropologías I", on both the content of the images and how to present them, highlighting the difficulty in contextualizing the reality that resulted in these photographs. Those portrayed have been "incorporated" into the artificial background, a liminal space from which the observed becomes the observer. The images are again printed as if they were new photographic backgrounds, in a game of mirrors where we can no longer differentiate the first reality that gave rise to these images.

Thus, the status of truth attributed to photography is questioned, being far from the objectivity that is presupposed by it since its invention.



Untitled I. Tropologías I (del estudio de Fernando Debas)

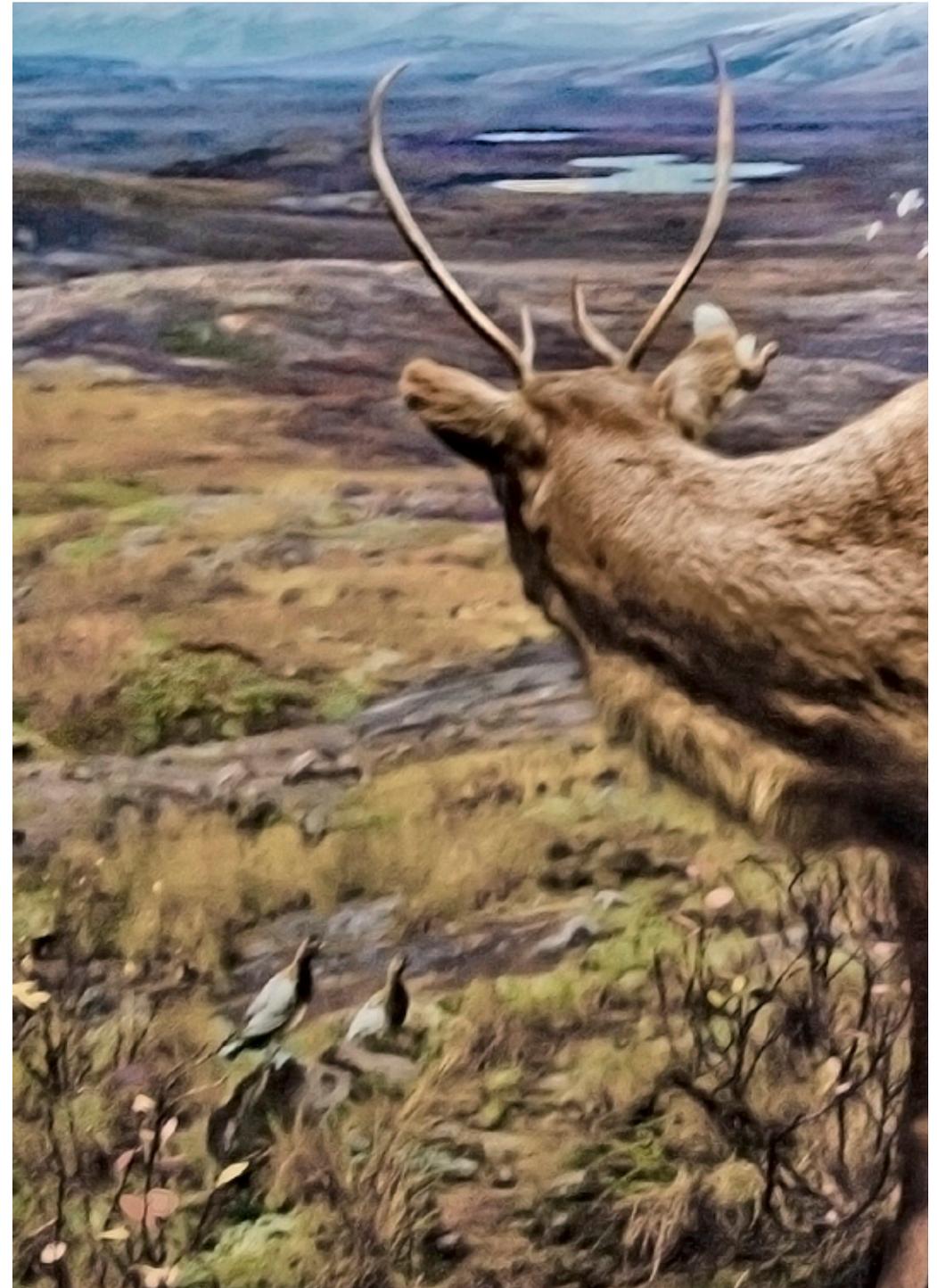


Untitled II, III, IV. Tropologías I (del estudio de Fernando Debas). Photographic print on canvas. 250 x 200 cm. Ed. 3+P.A. 2013

Taxidermia

"These rarefied scenes are nothing but photographs of various european and american natural science museums that the artist took during his travels, subsequently subjected to a process of digital retouching in order to make them appear ambiguously, from his photographic paper skin, genre paintings. A painting without matter, with no brushstrokes nor texture, with no relief: a painting itself dissected, as the protagonist fauna that poses with glass eyes in a constructed nature that looks alive but is dead, aspiring for only the appearances to be credible. Once again, there's a concealment of what exist, while what doesn't is simulated.

On the other hand, beyond the immediate reading that forces us to doubt between the real or fictional character of the referred realities (the species, their habitat, the discipline with which they are represented, the status of the image we stand before our eyes, etc.), Pachón brings out (...) other specific problems of our time, as the complexity of our relationship with the natural environment, the simulated aspect of any contemporary image or indefatigable task of consolidation the museum discursive field."





Taxidermia III. Print on Lambda RC over dibond. 80 x 120 cm. Ed. 3+P.A. 2010



Taxidermia IV. Print on Lambda RC over dibond. 80 x 120 cm. Ed. 3+P.A. 2010



Taxidermia VI. Print on Lambda RC over dibond. 80 x 120 cm. Ed. 3+PA. 2010

Andrés Pachón

Madrid. 1985

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FORMACIÓN

2019

Master en Antropología Social y Cultural. Universidade de Coimbra. Coimbra. Portugal

2009

Magister en Teoría y Práctica de las Artes Plásticas Contemporáneas. U.C.M. Madrid

2008

Licenciado en Bellas Artes, especialidad en Artes de la Imagen. C.E.S. Felipe II- U.C.M. Aranjuez

ARTISTA RESIDENTE

2008

Residencia artística en Centro de la Imagen de Perú. Lima. Perú

EXPOSICIONES INDIVIDUALES

2020

La derrota del rostro o lárxiu com a ideología, comisariado por Hasan G. López Sanz. Centro Cultural La Nau. Valencia

2016

Magic Lantern. Rodriguez Gallery. Poznan. Polonia

2015

The Fletcher Series. Galería Ángeles Baños. Badajoz
Tropologías. Museo Nacional de Antropología. Madrid

2014

Móviles Inmutables. a New Gallery. Madrid.

2013

Tropologías (del estudio de Fernando Debas). Centro de Arte Alcobendas. Madrid
Dioramas. VIVA off, Espacio Valverde. Madrid

2012

In Memoriam. Galería Ángeles Baños. Badajoz

2009

Yoursself, Espacio F. Madrid

EXPOSICIONES COLECTIVAS

2020

Herbarios imaginados. Entrente el arte y la ciencia. Comisariado por Luis Castelo y Toya Legido. Centro de Arte Complutense. Madrid

2019

Panorama. Imágenes de la Nueva Colección Pilar Ciitoler. Sala Vimcorsa. Córdoba
A/A8. Associação Portuguesa de Antropologia Art Grant. Museo Nacional de Etnología Lisboa. Portugal

Faces. Un diálogo entre la Colección Es Baluard y la Colección BEEP de Arte Electrónico. Comisariado por Roberta Bosco y Stefano Caldana. Es Baluard. Palma de Mallorca

2018

Estado Liminal. Centro Cultural Galileo. Madrid

Aiethopia. Comisariado por Juan José Santos. Museo de Arte Africano. Valladolid

2017

XXVII Circuitos de Artes Plásticas de la Comunidad de Madrid. Comisariado por Virginia Torrente. Sala de Arte Joven de la Comunidad de Madrid. Madrid.

Quid pro Quo. Comisariado por Martim Dias. Panel 361. Buenos Aires. Argentina

2016

Cuestionamiento al Territorio. Comisariado por Martim Dias. Sala de Arte Joven de la Comunidad de Madrid. Madrid

El medio (no) es (solo) el mensaje. LABoral Centro de Arte y Creación Industrial. Gijón.

En lo profundo del bosque. Comisariado por Marisol Salanova. Puertas de Castilla. Murcia

Animalista. Comisariado por Rafael Doctor Roncero. La Casa Encendida. Madrid

Pensar (siempre) el tiempo. Comisariado por Juan Jesús Torres, Espacio El Butrón. Sevilla

2015

Transvisiones. PhotoEspaña 2015. Centro de Arte Alcobendas. Madrid

Casa Leibniz. Palacio de Santa Bárbara. Galería Ángeles Baños. Madrid

2014

Colonia Apócrifa. Comisariado por Juan Guardiola. MUSAC. León

Rencontres Internationales. Nouveau cinema et art contemporain. Haus der Kulturen der Welt. Berlín. Alemania

Rencontres Internationales. Nouveau cinema et art contemporain. Gaîté Lyrique y Palais de Tokyo. Paris. Francia

XVII Certamen de Artes Plásticas El Brocense. Sala de Arte El Brocense. Cáceres

Foro Sur. Gabinete Foto. Galería Ángeles Baños. Cáceres

Fuera de Código. Galería Ángeles Baños. Badajoz

Arxiu Intervingut. PalmaPhoto 2014. Comisariado por Fernando Gomez de la Cuesta y Dani

Cardona. Palma de Mallorca

El paisaje ortopédico. Twin Studio Gallery. Madrid

2013

Recorridos por el cine/ Wege ums Kino. Hotel Gat Point Charlie. Berlín. Alemania

Premi Miquel Casablanca 2013. Fabra i Coats-Centre d'Art Contemporari. Barcelona

VIVA Collections on Tour. Museo Lázaro Galdiano. Madrid

Diálogo sobre el paisaje. Open Studio 2013. Estudio Princesa 81. Madrid

Masquelibros. Feria del libro de artistas de Madrid. C.O.A.M. Madrid

Me, myself and I. IV Certamen de Dibujo Contemporáneo Pilar y Andrés Centenera Jaraba. Sala La Lonja. Madrid

2012

El papel del dibujo V. Libro de artista. Comisariado por Martín Carrasco. Galería Ángeles Baños. Badajoz

Que a dor nao seja mais do que uma recordação. Instituto Camoes. Lisboa. Portugal

V Premio Internacional de Artes Plásticas Fundación María José Jove. Fundación María José Jove. A Coruña

2011

Que el dolor sea solo un recuerdo. II Premio de arte Grüenthal. Sala Mirador Museo Thyssen-Bornemisza. Madrid

Hic me "Yo estuve aquí". Comisariado por Óscar Alonso Molina. Obra Social Caja Madrid. Aranjuez. Madrid

La imagen en movimiento. II Festival Internacional de Fotografía Emergente de Granada Pa-ta-ta Festival. Granada

Foro Sur. Galería Ángeles Baños. Cáceres

XX Certamen de Dibujo Gregorio Prieto. Sala La Lonja. Madrid

2010

XIII Certamen de Artes Plásticas El Brocense. Sala de Arte El Brocense. Cáceres

XX Certamen de Dibujo Gregorio Prieto. Museo Fundación Gregorio Prieto. Ciudad Real

Fármaco de lo real. Comisariado por Óscar Alonso Molina Galería Ángeles Baños. Badajoz

eCrea 2010/Emergent Lleida. Sala Gótica del Institut d'Estudis Ilerdencs de Lleida. Lleida

Fármaco de lo real. Comisariado por Óscar Alonso Molina. Arte Santander. Galería Ángeles Baños. Santander

2009

Sala de ex-posiciones. Sala de Exposiciones de la Facultad de Bellas Artes. U.C.M. Madrid

En la Intemperie—Ex Situ. Centro de Arte Complutense. Madrid

2007

Ráfagas 2007. La Casa Encendida. Madrid

FERIAS

2018

Estampa. Galería Ángeles Baños. IFEMA. Madrid

2016

Estampa. Solo project Magic Lantern. Galería Ángeles Baños. Matadero Madrid. Madrid

2015

Volta 11. Galería Ángeles Baños. Markthalle. Basel. Suiza

2015

ArtLondon. La New Gallery. Olympia. Londres. Inglaterra

2014

ARCO. Galería Ángeles Baños. IFEMA. Madrid

2013

JustMad 4. Galería Ángeles Baños. Hotel Silken Puerta de América. Madrid

2010

ArteSantander. Proyecto Fármaco de lo real. Comisariado por Óscar Alonso Molina. Galería Ángeles Baños. Santander

PREMIOS Y BECAS

2019

Beca Leonardo a Investigadores y Creadores Culturales de la Fundación BBVA

1o Premio VII Congresso da Associação Portuguesa de Antropologia. Lisboa

2017

Beca Ayuda a la Creación de Artes Visuales. Madrid

2016

Premio XXVII Circuitos de Artes Plásticas de la Comunidad de Madrid, Madrid

2015

Beca Transvisiones Alcobendas. Residencia en Centro de la Imagen de Perú. Lima, Perú

2014

IX Premio ARCO/BEEP de Arte Electrónico. Madrid

XVII Certamen de Artes Plásticas El Brocense. Cáceres

Mención de honor Concurso Iberoamericano de Fotografía Nexofoto 14. Madrid

2012

Beca II Encontro de Artistas Novos. Dirigido por Rafael Doctor Roncero. Santiago de Compostela

V Premio Internacional de Artes Plásticas Fundación María José Jove. A Coruña

www.galeriaangelesb.com

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