Sergio Verastegui

how alienated I am at this point writing i
not stopping to speak about myself what
you I hope you will understand the reas
repressed on the sentences flowing in the
you down on your expectations but what
abstract forms from objects you already
ment with society what an asshole avoid
nothing more about it never mind of cou
finish in this I think you have more to sa
see your secret thoughts about it come or
about technology my instagram friends t
we going to fuck later why do you talk to
want this desire don't destroy it is the las
you never eat fresh tomatoes write your
I will send you a form you wouldn't reco
so there is no dialogue here you are stari
questioning yourself and your fucking v
why politics are institutions how a revolu
lies trying to find signs of life there is no

How
Installation views, 2019

n an strange language as I am working on these things without any protection all my insecurities inside and I am
t a selfish man please don't take this too seriously please excuse me I am very sorry leaving this crap in front of
sons behind there are always other reasons hidden from the surface often diabolical reasons the speech of evil
e space hello my darling don't stop here don't look at me like that I never wanted to hurt you I never wanted to let
do you want here you have me avoiding the question of politics again avoiding any kind of realism offering only
know very well can I use your bathroom please I want to disappear from this conversation where is my engage-
ing to speak clearly playing the game of mystery displacing the time of an object to the time of a text which says
urse I am struggling of course I have anxieties sometimes I am very poor and miserable but why this effort will
ay than me so don't play that game I am seeing you trying to avoid the question don't pretend to be stupid I can
n do you feel this pain inside or outside when are we going to eat there is such a good restaurant in the corner what
think you are really smart but I am not seeing your intelligence now and who cares about intelligence maybe are
o me like that I don't deserve it get away from me maybe I will call you later when this desire disappears I really
st thing connecting us to nature what do you know about nature anyway you're dirty like a shoe you urban person
number in my hand I promise I will not laugh from this joke it seems too serious for me from this place to yours
gnise my voice in other places it becomes as strong as waves crashing against rocks I am falling you don't answer
ng at me again waiting for an explanation I already told you there is nothing more you are hurting me please stop
oices inside they are the form of society I am also one of them if we are zombies going around with no purpose
ution can arise from enterprises consumers advertisings bills in your heart let me tell you in your eyes desires are
big difference I am a lie also don't want to tell you is not your business go away I am trying to figure out how

Ecdysis 1
Gold leaf and carboard mounted on wood, 2019.

Birth
Shark jaw, rope and beeswax on fabric, 2019.

Ecdysis 3
Gold leaf and carboard mounted on wood, 2019.

Méduse
Parachute, grid, lamp, oxygen mask, 2019.

Birds
Cardboard and ready-made chair destroyed by birds, 2019.

Exuviae
Gold leaf and acrylic on cardboard, 2019.

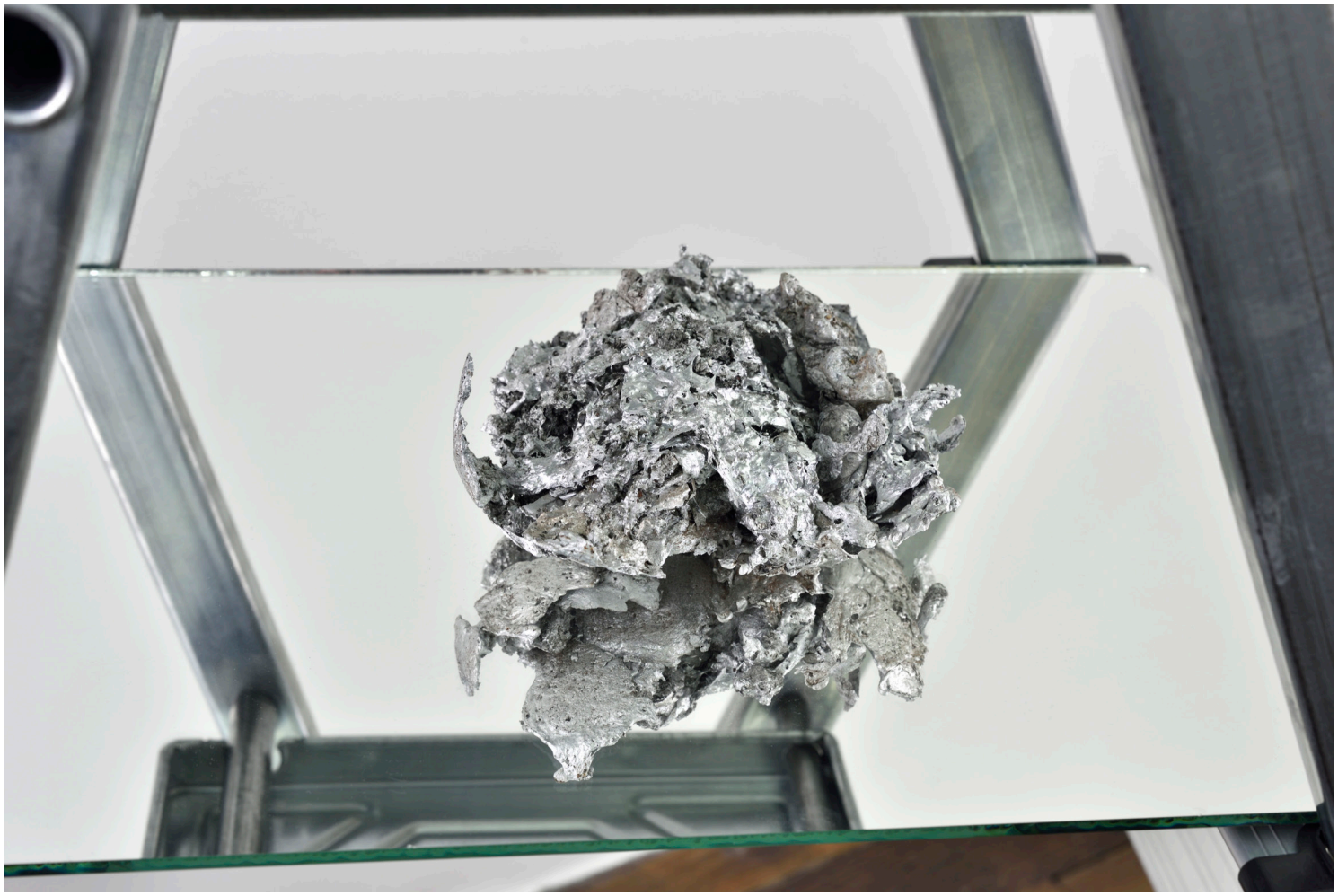
Y
Gold leaf and acrylic on wood, chains and articulations, 2018.

Quasi-cristal
Installation views, 2018.

Ça
Wood, metal, resin, plaster, brass chains.
Variable dimensions, 2018.

Transpoème
Installation view
2018

A
Stepladder, miror, aluminium.
Variable dimensions, 2018.



A
(detail)
Stepladder, miror, aluminium.
Variable dimensions, 2018.

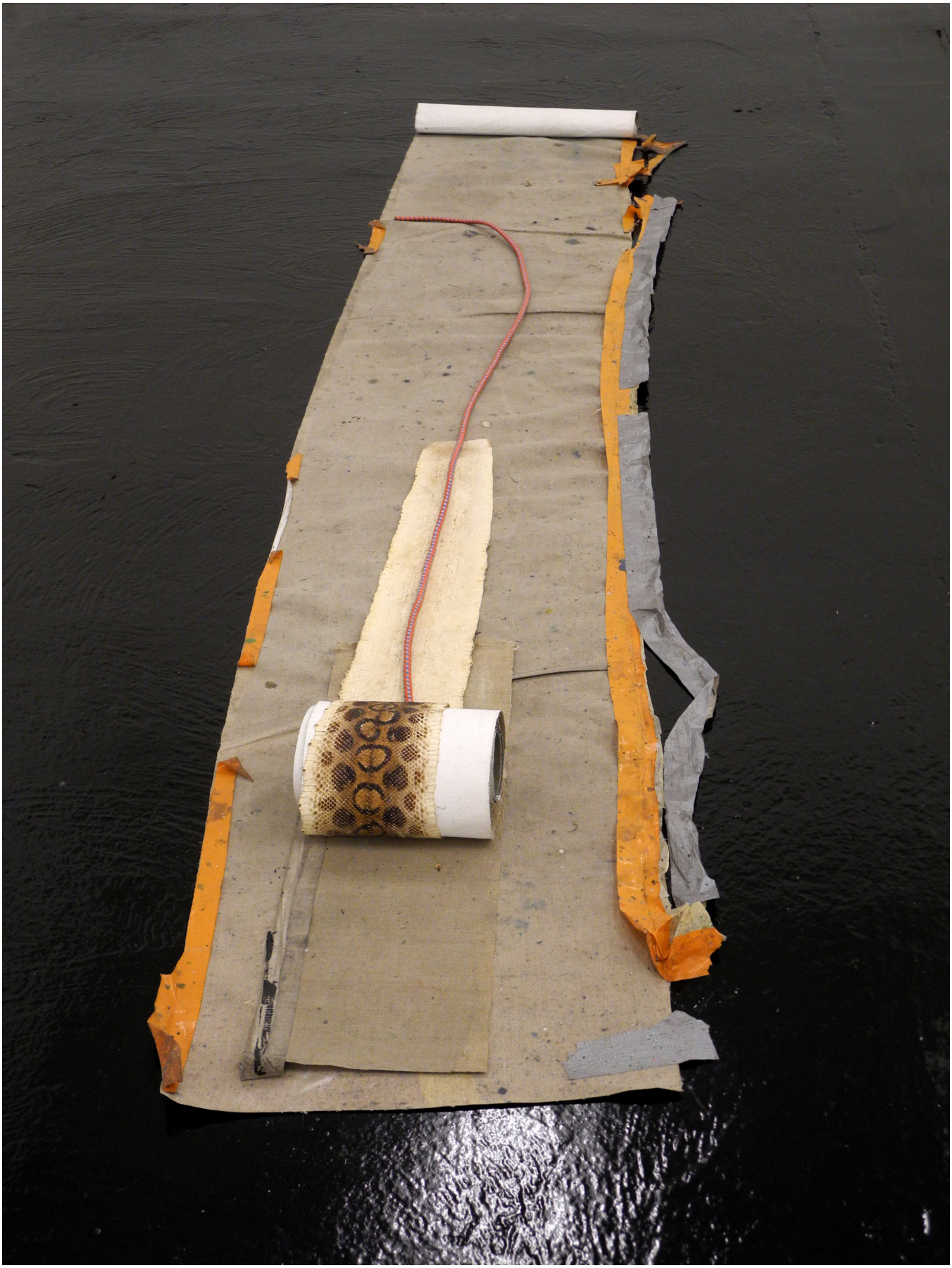
Anti-retablo
studio views
Articulated wood and mirror.
Variable dimensions, 2017

Doppelgänger
Aluminilum, string
40 x 23 x 15 cm, 2016

Dead eyes opened
Installation views. 2016

Dead eyes opened
Installation views, 2016

Dead eyes opened
Installation views. 2016



Slice
Fabric, snake skin, rope, tape
250 x 60 x 20 cm, 2014

Dead eyes opened
Wood, double mirror, sleeping mask, snake head, fragments of crab shell
98 x 35 x 12 cm 2014

Scar
Scarified photography
15 x 10 cm, 2014

how could this infinite inner storms give us some peace again why are these multiple skins around your face not hurting you come on let's jump from this building a fly on the wall reminds you of the name of your ancestors they represent the darkest part of your unconscious but you don't really care because the sound of the sea is here again same as every year at this time you forget your problems I will try to forget also with our feet on this strange sand we promise ourselves not to look back to the past connections in our brains we will maintain reality where we need it to be not to face death again not to face your own fragility just continue drinking that same water in the middle of nowhere we are falling now very deep and our dreams are becoming nightmares becoming dreams again but dreaming from a nightmare implies a sense of suspicion so you keep an eye open in bed every night some tears falling on the pillows not talking not making any noise half dreaming half looking at the wall a white wall staring at you protecting your body from the outside can you make a call now different ideas go through your conversations nothing new why can't you remember love keeps you aware can you defend love from this pollution of information products behaviours smells feelings around this piece of matter how do you think it was at the beginning with no image no idea no miracle nothing on a starting point we just jumped into the hole of life and came out with a big scream in our throats without any explanation reflections on this glass could bring you back the image of your face screaming or trying to sing in another language in another time with your hands on the ground and rain pouring down on you beware of your own fears because they are not only yours keep an eye on your desires to be sure they are really yours a distance crossing a void of signs meaning something impossible but how

SERGIO VERASTEGUI

Né en 1981 à Lima, vit et travaille à Paris.

FORMATION
2006-2010
DNSEP à la Villa Arson, Nice, France
2002-2004
Parque Lage, Rio de Janeiro, Brésil

EXPOSITIONS PERSONNELLES

2020
Morphing, Galerie Praz-Delavallade, Los Angeles.
Anti-retables, Espace d'Art Contemporain de Privas.
Commissariat : Julia Cistiakova

2019
How, Galerie Cortex Athletico, Paris.
Texte : Camila Bechelany.
___, Solo show Artissima 2019, Turin.
Dépouilles éparses, Vitrine du Frac Île-de-France, Paris.
Texte : Tiago de Abreu Pinto et Francesco Giaveri.
Temporary Spaces, Institut Français, Madrid.
Texte : Francesco Giaveri
DROBED, Roussin, Paris.

2018
(S)CRYPTE, Galerie Thomas Bernard, Paris.
Texte : Annabela Tournon
Transpoème, Atelier Vortex, Dijon.
Texte : Nina Léger
Quasi-cristal, La Tôlerie, Clermont-Ferrand.

2017
Skeletons, La Métive, Moutier-d'Ahun.

2016
Pellejos Sueltos, Salón, Madrid.
Commissariat : Tiago de Abreu Pinto et Francesco Giaveri.
Dead Eyes Opened, Galerie Thomas Bernard, Paris.
Texte : Lorenzo Benedetti

2015
°°°°°°°LINES EYES LIES°°°°°°°, SP-arte Sao Paulo.
Commissariat : Maria Inés Rodriguez et Rodrigo Moura
Cancion de Amanecer, MATERIAL Art Fair, Mexico City.

2014
Skins, grids and drop drawings, Galerie Cortex Athletico, Paris.
Skins, grids and drop drawings, Galerie Cortex Athletico, Bordeaux.
Texte : Erik Verhagen
A single line which is invisible and unceasing, Solo show artiste invité Art-O-Rama, Marseille.
Texte : Frédéric Bonnet

EXPOSITIONS COLLECTIVES

2019
Le Magasin, Unit 5, Los Angeles.
Commissariat : Anthony Salvador.
The Sound of Silence, Galerie Praz-Delavallade, Los Angeles.
Expo Chicago, stand de la galerie Praz-Delavallade, Chicago.
Ouiouinonon, 24 Beaubourg, Paris.

2018
Sculpter (faire l'atelier), FRAC Bretagne, Rennes.
Commissariat : Anne Dary, Catherine Elkar et Sophie Kaplan.
Sobranie Cocktail, Dienstgebaeude, Zurich.
Commissariat : Julia Cistiakova et Ekaterina Scherbakova.
Coincidence(s), new acquisitions 2008-2018. CAPC Bordeaux.
Commissariat : Anne Cadenet
Des Fils ou des Fibres, Abbaye de Saint-André, Centre d'Art Contemporain, Meymac
Double Irish Dutch Sandwich, Jose de la Fuente Gallery, Santander
Commissariat : Beatriz Escudero et Francesco Giaveri.
La voz que se oye / deja oir, Museo Amano, Lima.
Commissariat : Gerardo Chavez-Maza
Intoto 6, Fondation d'entreprise Ricard, Paris.
Commissariat : Thomas Fougeirol, Pepo Salazar et Julien Carreyn
La chaise vide, Villa Belleville, Paris.

Weninger ist mehr - Less is more, galerie du CROUS
Commissariat : Maia Sachweh
How well do you behave? IN THE FLAT FIELD, Beeler Gallery, Columbus College of Art & Design.
Commissariat : Jo-ey Tang

2017
BIENALSUR, Musée national des Beaux-Arts, Buenos Aires.
Commissariat : Sophie Costes à partir de la collection du MAMCO
Micro salon #7, galerie l'inlassable, Paris.
Intoto 5, Paris, France
Commissariat : Thomas Fougeirol, Pepo Salazar et Julien Carreyn

2016
L'Artothèque et le FRAC au musée, Musée d'art et d'archéologie de Guéret, Guéret
FIAC 2016, Grand Palais, Paris.
Accrochage #1, avec Fernanda Gomes, Galerie Emmanuel Hervé / Galerie Thomas Bernard - Cortex Athletico, Paris.
The Past is the Past, Galerie Thomas Bernard - Cortex Athletico, Paris.
Not really really, Frédéric de Goldschmidt Collection, Bruxelles, Belgique
mi casa tu casa, Casa Imelda, Mexico City.

2015
Thirthy Shades of white, Galerie Praz-Delavallade, Paris.
Commisariat : René-Julien Praz.
L'Artothèque au Musée, Musée d'art et d'archéologie de Guéret.
Dust: **The plates of the present**, February 2013-July 2015, Baxter St/Camera Club of New York.
Commissariat : Thomas Fougeirol et Jo-ey Tang.
Drawing Now, Carreau du Temple, Paris.
Stranger Than Paradise, CP5, Paris.
Commissariat : Ekaterina Scherbakova.
Odradek, Les Instants Chavirés, Montreuil.
Commissariat : Flora Katz et Mikaela Assolent.

2014
Flatland, un plateau de sculptures, MAMCO, Genève.
Commissaire : Christian Bernard,
Quelque chose à vous dire, Galerie Cortex Athletico, Paris
Les Ruines Circulaires, Meetfactory, Prague.
commissaire : Jean-Marc Avrilla.
Carne da minha perna, Galerie Emmanuel Hervé, Paris.
Commissariat : Estelle Nabeyrat.

2013
ART-O-RAMA (Show-Room Project), La Cartonerie, Marseille
Salon International Jeune Création 2013, Centquatre, Paris.
Un Espace, La Marbrerie, Montreuil.

2012
Pas Encore, Galerie Sultana, Paris.
Commissariat : Frédéric Bonnet
Engrammes, Galerie 22,48m2, Paris,
Commissariat : Simone Frangi
E, I know it begins with E, North End Studios, Detroit.
Commissariat : Flora Katz, Mikaela Assolent et Maia Asshaq
Pinta London 2012. Contemporary Latin American Art Show, Galerie Bendana-Pinel, Londres.
Îles et Océans, Cité Internationale des Arts, Paris, France

2011
Une Vente Aux Enchères, Mains d'Œuvres, Saint Ouen
Hutte, Collectif Hold Up, Paris
Musik für Kreisverkehre & Sculptures for Rondabouts, Golden Pudle Club, Hambourg
Commissariat : Albrecht Pischel.

2010
Cette année là..., Galerie de La Marine, Nice
Hein?!, Centre National d'Art Contemporain de la Villa Arson, Nice.
Bal Tragique, Centre National d'Art Contemporain de la Villa Arson, Nice.
Opus Magnum, Galerie des Bains Douches, Marseille.

2009
54e édition du Salon de Montrouge, Montrouge.
Opération Tonerre, Mains d'Œuvres, Saint Ouen
United Artists, Galerie 10 RD, Nice,

RÉSIDENCES

2015
Casa Imelda, Mexico City
Cité Internationale des Arts, Paris
2014
Meetfactory, Prague
2010-2012
Cité Internationale des Arts, Paris
2012
Résidence Bleu Fixe / Les Charpentiers de la Corse.

PRIX

2013
Prix Show-Room Art-O-Rama, Marseille.
Prix Jeune Création SYMEV, Paris.

BOURSES

2019
Étant Donnés, Institut Français - FACE Foundation,
pour un projet en 2020 à Los Angeles.

2016
Cnap - soutien à une recherche/production artistique
Pour un projet de recherche au Mexique.

CATALOGUES
2019
20 Ans d'Art en France. Une histoire sinon rien 1999-2018
Michel Gauthier et Marjolaine Lévy, Éditions Flammarion, Paris.
2018
Sculpter (faire à l'atelier)
Catalogue de l'exposition
Textes : Hubert Besacier, Julie Portier. Préface : Anne Dary, Catherine Elkar, Sophie Kaplan
Notices d'œuvres : Claire Kueny, Nina Leger.
Éditions Fage, Lyon.
2015
Roland Barthes contemporain
Magali Nachtergael,
Éditions Max Milo, Paris
Dust, The plates of the present
Textes : Robin Cameron, Thomas Fougeirol, Mara Hoberman, Flora Katz, Brett Littman, Jo-ey Tang.
Edité par Sonel Breslav, Secretary Press, New York.
2014
A single line which is invisible and unceasing
Catalogue / livre d'artiste
Texte de Frédéric Bonnet
Éditions P
2012
Engrammes,
Catalogue de l'exposition
éditions 22,48m2

COLLECTIONS
MAMCO Genève, FRAC Bretagne, Artothèque du Limousin-FRAC Limousin, Cnap Centre National des Arts Plastiques, Centre Pompidou, CAPC Bordeaux, FRAC Ile-de-France.

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