

**AR
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Madrid

Michael Najjar

JUAN S I L I Ó
G A L E R Í A

Michael Najjar
Stand 7E06



Esta selección de piezas de la serie *outer space* de Michael Najjar se centran en el proceso de terraformación; la dramática transformación de nuestro entorno natural en paisajes post-naturales y la duda más existencial del s. XXI: salvar el futuro de la tierra.

Para los sistemas vivos, la Tierra ha sido el entorno primario desde hace millones de años. Los cambios climáticos u otros cambios en los flujos de información han dado como resultado el ascenso y caída de miles de especies a lo largo del tiempo. Ahora la especie humana encara amenazas existenciales que están surgiendo de la transformación de los entornos, la sobrepoblación, el cambio climático, la terraformación, la disminución de los recursos y la escasez de energía, comida y agua. Los sistemas humanos crean y usan las nuevas tecnologías como herramientas de evolución social. Ahora vivimos en un tecno-sistema que funciona cooperativamente con la humanidad y el sistema natural del planeta. Este sistema llamado "tecnosfera" se define como la matriz y principal conductor tras la actual transición de este planeta a una nueva época geológica de la humanidad; el Antropoceno. La tecnosfera ha alcanzado ahora un enorme, pero aún no determinante, potencial para alterar la superficie de la Tierra, así como sus grandes profundidades –desde el nivel orbital a las profundidades marinas-.

Un elemento clave para la supervivencia de la especie humana es el Agua. Es fundamental para todas las operaciones vitales en el espacio y en nuestro planeta natal. El agua ha sido detectada incluso en galaxias distantes a más de doce mil millones de años luz de distancia. Es vital en el mantenimiento de la habitación humana por puntos como la hidratación, la agricultura, la protección contra la radiación y el oxígeno. Pero el agua es también un elemento clave en el proceso llamado "terraformación", según el cual un entorno hostil, como un planeta que es demasiado frío, caliente o con una atmósfera irrespirable, puede ser alterado para hacerlo adecuado para la vida humana. Un proceso así no es un mero escenario futurista, sino que representa exactamente lo que está ocurriendo en la Tierra en este preciso momento con el proceso de cambio atmosférico ocasionado por el aumento de las emisiones CO2 que calientan el planeta y acelera el proceso del cambio climático. Este desarrollo representa una calamitosa amenaza para la población mundial tanto presente como futura, ya que una de sus consecuencias es la retirada de los glaciares el derretimiento del hielo glacial, que encabezan el aumento global de los niveles oceánicos, inundaciones, pérdida de tierra habitable y escasez de comida y agua potable. Implícito en el diálogo de la terraformación está la paradoja de que podríamos necesitar la transformación en un entorno habitable de nuestro planeta vecino Marte, precisamente porque estamos transformando nuestro planeta en uno inhabitable.

Nacido en 1966 en Landau, Alemania, Najjar asistió a la Academia de la Imagen y de las Artes en Berlín desde 1988 a 1993, donde se le enseñó las prácticas del arte conceptual e interdisciplinar. Su obra se exhibe en museos, galerías y bienales de todo el mundo, y forma parte de reconocidas colecciones a nivel internacional. En 2018 y 2019 ha sido nominado al premio de fotografía más prestigioso del mundo; el Prix Pictet.

En su enfoque considerado de los propósitos y posibilidades de la fotografía, el trabajo conceptual de Najjar magnifica y reexamina el potencial de la imagen fotográfica a través de la constante reconstrucción del tiempo y el espacio usando un amplio espectro de técnicas temáticamente centradas en series. En estos trabajos de foto y vídeo Najjar se acerca al arte con un punto de vista interdisciplinar, trasmutando los campos de la ciencia, arte y tecnología en visiones y utopías de las futuras estructuras sociales que emergen bajo el impacto de las innovadoras tecnologías.

http://www.juansilio.com/artistas/najjar_michael.php

Michael Najjar
Booth 7E06



This selection of works of Michael Najjar's series *outer space* focusses on terraforming; the dramatic transformation of our natural environment into post natural landscapes and the most existential question of the 21st century: saving the Earth's future.

For living systems Earth has been the primary environment for eons. Climatic changes or other shifts in the information flow have resulted in the rise and fall of thousands of species over time. Now the human species faces existential threats arising from environmental transformation, overpopulation, climate change, terraforming, diminishing resources, and shortages in the energy, food and water supply. Human systems create and use new technologies as tools of social evolution. We now live in a techno-system functioning cooperatively with humanity and the natural system of the planet. This system called "technosphere" is the defining matrix and main driver behind the ongoing transition of this planet into the new geological epoch of humankind, the Anthropocene. The technosphere has now reached an enormous, not yet determinate potential to alter the surface of the Earth as well as its great depths – from the orbital level to the deep sea.

A key element for the survival of the human species is Water. It is the most abundant chemical compound in the universe. It's ubiquitous in our own solar system and fundamental to all life operations in space and on our home planet. Water has even been recently detected in far distant galaxies more than 12 billion light-years away. It's vital in supporting human habitation for things like drinking water, agriculture, radiation shielding, and oxygen. But water is also the key element in a process called "terraforming", whereby a hostile environment, like a planet that is too cold, too hot, or with an unbreathable atmosphere, can be altered to make it suitable for human life. Such a process is not merely a futuristic scenario but represents exactly what is happening on Earth at this very moment as the process of atmospheric change brought about by increasing CO2 emissions heats up our planet and speeds up the process of climate change. This development poses a calamitous threat to the world population both present and future as one of its consequences is the retreat of glaciers and the melting of glacial ice which leads to globally rising sea levels, flooding, loss of habitable land and scarcity of food and drinking water. Implicit in the terraforming dialogue is the paradox that we might need to transform our neighbour planet Mars into a habitable environment precisely because we are transforming our home planet into an uninhabitable one.

Born in 1966 in Landau, Germany, Najjar attended the bildo Academy of Arts in Berlin from 1988 – 1993, where he was trained in the practices of conceptual and interdisciplinary art. His work is exhibited in museums, galleries and biennales around de world, and it takes part of renowned international collections. In 2018 and 2019 Michael Najjar was twice nominated for the world's most prestigious photography award, the "Prix Pictet".

In its considered approach to the means and possibilities of photography, Najjar's conceptual work magnifies and re-examines the potential of the photographic image through constant reconstruction of time and space using a wide range of techniques in thematically focused work series. In his photo and video works Najjar approaches art with an interdisciplinary mindset, transmuting the fields of science, art, and technology into visions and utopias of future social structures emerging under the impact of cutting-edge technologies.

http://www.juansilio.com/artistas/najjar_michael.php

liquid time (2017)

Glaciers are the largest reservoirs of fresh water on Earth and an essential element of the fragile ecological balance of our biospheres. Over recent decades, however, the majority of the world's glaciers have suffered a drastic reduction in their mass as a consequence of global climate change. Rising temperatures across the world and the consequent shrinkage of glacial ice are to be attributed to the ever more potent greenhouse effect. This development poses a calamitous threat to the world population both present and future as the progressive retreat of glaciers and the melting of glacial ice leads to globally rising sea levels, flooding, loss of habitable land and scarcity of food and drinking water. Scientists have computed that the sea level will rise by from 8 to 88 centimeters by the year 2100. The melting of the Greenland ice sheet in the course of the 21st century would even raise the sea level by a drastic 7 meters. The present clearly observable disappearance of glaciers is no longer due to natural causes but must be ascribed to anthropogenic influences – as humankind and its technologies impact upon the Earth's climate. The work "liquid time" highlights the fragility of our ecological balance and the significance of the changing state from ice to water. Glaciers are storage houses of time; layer on layer they capture the air, water and oxygen of countless thousands of years. The picture was taken in winter 2017 in an ice cave under the Breiðamerkurjökull glacier in Iceland which is now retreating at an annual rate of between approximately 80 - 100 meters. This singular ice cave was formed by melting glacial ice. The ice in "liquid time" has already undertaken a journey of a thousand years and now the process transforming it has set in with the first drops of water as signs of the transition from a solid to a liquid state. Glaciers have a highly delayed reaction to climatic changes; the ice world of "liquid time" simultaneously visualises the past history of the glacier and its future with the wave-like design of the motif serving as a premonition of the uptake of ice water by the sea. The transition from highly compact glacial ice to fluid seawater is irreversible; the numerous fissures and fractures signal the forthcoming transformation.

frozen waves (2018)

Water is the most abundant chemical compound in the universe. It's ubiquitous in our own solar system and fundamental to all life operations in space and on our home planet. Water has even been recently detected in far distant galaxies more than 12 billion light-years away. It's vital in supporting human habitation for things like drinking water, agriculture, radiation shielding, and oxygen. But water is also the key element in a process called "terraforming", whereby a hostile environment, like a planet that is too cold, too hot, or with an unbreathable atmosphere, can be altered to make it suitable for human life. Such a process is not merely a futuristic scenario but represents exactly what is happening on Earth at this very moment as the process of atmospheric change brought about by increasing CO₂ emissions heats up our planet and speeds up the process of climate change. This development poses a calamitous threat to the world population both present and future as one of its consequences is the retreat of glaciers and the melting of glacial ice which leads to globally rising sea levels, flooding, loss of habitable land and scarcity of food and drinking water. Implicit in the terraforming dialogue is the paradox that we might need to transform our neighbour planet Mars into a habitable environment precisely because we are transforming our home planet into an uninhabitable one.

The triptych "frozen waves" focusses on the transformation of solid ice into liquid water. It depicts a melting glacier in Iceland, still frozen but already in the process of liquefaction. The present clearly observable disappearance of glaciers is no longer due to natural causes but must be ascribed to anthropogenic influences – as humankind and its technologies impact upon the Earth's climate. Glaciers are the Earth's largest reservoirs of fresh water and an essential element of the fragile ecological balance of our biospheres. Over recent decades, however, the majority of the world's glaciers have suffered a drastic reduction in their mass as a consequence of global climate change. Increasing satellite observation from space helps us to measure the glacier mass balance as well as to track changes in ice sheet thickness and ice flow velocities.

Rising temperatures across the world and the consequent shrinkage of glacial ice are to be attributed to the ever more potent greenhouse effect. The artwork “frozen waves” expresses the inherent violence of this transformation process. The ice walls seem to fight against the inevitable loss of stability, turning into chaotic liquid structures. The triptych composition of the work intensifies the immersive effect of being swept away by the forces of this liquefaction and reveals the dialectic behind the concept of terraforming – the beauty of creation on one side and the violence of destruction on the other.

planetary overview (2017)

One important outcome of advanced space exploration is the appearance of a planetary overview system. The overview effect of seeing and feeling the unity of Earth is a meta-experience that was previously only accessible for astronauts. Today’s dramatically growing Earth-observation technologies intensify this effect and make it accessible to all of us. Yet this new way of measuring and visualizing the globe carries a stern ecological warning. Space exploration visions are not just focused outwards into space, they include the Earth as well. The dawning of a planetary overview system might intensify awareness of the ecological damage our planet is currently suffering. Advances in satellite technology, computer algorithms and processing power are now enabling scientists to expand their orbital observation of glacier regions. The goal is to understand how quickly glaciers and ice sheets melt - and thus how fast oceans rise - as temperatures increase.

The work “planetary overview” highlights observation of glacier change from space. Satellite observation has revolutionised glaciology by creating new ways to map large terrestrial landscapes. It has enabled glacier inventories of entire countries to be taken, and underpinned our understanding of glacier recession and advance; it helps us to map glacier snow cover and mass balance as well as to track changes in ice sheet thickness and ice flow velocities; and has also allowed detailed changes in remote locations to be monitored. By using a camera positioned in space we can observe glacier behaviour on a much larger scale. “planetary overview” combines images taken from inside a crevasse in Iceland’s Breiðamerkurjökull glacier with several satellite images taken of the same glacier from an orbital position high in space. The work combines a micro- and macro-perspective, the inside view of the fragile glacier with the extreme distance view from outer space.

liquid time (2017)

Los glaciares son las mayores reservas de agua fresca de la Tierra y un elemento esencial del frágil equilibrio ecológico de nuestras biosferas. En las últimas décadas, sin embargo, la mayoría de los glaciares del mundo han sufrido una drástica reducción de sus masas como consecuencia del cambio climático. La subida de temperaturas en todo el planeta y la consecuente disminución del hielo glacial se vienen atribuyendo al, incluso más potente, efecto invernadero. Este avance plantea una calamitosa amenaza a la población mundial, tanto actual como futura, debido a que el retroceso progresivo de los glaciares y el deshielo del hielo glacial lideran el aumento del nivel del mar, inundaciones, la pérdida de tierra habitable y la escasez de comida y agua potable. Los científicos han calculado que el nivel del mar crecerá de 8 a 88 centímetros en el año 2100. El deshielo de la capa de hielo de Groenlandia en el curso del s. XXI podría hacer crecer el nivel del mar en unos drásticos 7 metros. La presente y claramente observable desaparición de glaciares, ya no está debida a causas naturales, sino que debe ser atribuida a influencias antropogénicas –ya que la humanidad y sus tecnologías impactan en el clima de la Tierra-.

La obra *liquid time* destaca la fragilidad de nuestro equilibrio ecológico y la trascendencia del cambio de estado de hielo a agua líquida. Los glaciares son enormes cápsulas del tiempo; capa a capa capturan el aire, el agua y el oxígeno de incontables miles de años. La fotografía fue tomada en el invierno de 2017 en una cueva de hielo bajo el glaciar Breiðamerkurjökull, en Islandia, el cual está desapareciendo a un ritmo de entre 80 y 100 metros anuales aproximadamente. Esta singular cueva de hielo se ha formado por derretimiento del hielo glacial. El hielo en *liquid time* ya ha emprendido un viaje de miles de años y ahora el proceso de transformación ha comenzado con las primeras gotas de agua como signos de la transición de estado sólido a líquido. Los glaciares tienen una reacción muy retardada a los cambios climáticos; el mundo de hielo de *liquid time* visualiza simultáneamente la historia pasada del glaciar y su futuro con la forma de ola del diseño del tema sirviendo como premonición de la absorción del agua de hielo por parte del mar. La transición de un hielo glacial muy compacto a fluida agua de mar es irreversible; las numerosas fisuras y fracturas son señal de la transformación que está por venir.

frozen waves (2018)

El agua es el componente químico más abundante en el universo. Está extendido por nuestro sistema solar y es fundamental para todas las operaciones vitales en el espacio y en nuestro planeta natal. El agua ha sido detectada incluso en galaxias distantes a más de doce mil millones de años luz de distancia. Es vital en el mantenimiento de la habitación humana por puntos como la hidratación, la agricultura, la protección contra la radiación y el oxígeno. Pero el agua es también un elemento clave en el proceso llamado “terraformación”, según el cual un entorno hostil, como un planeta que es demasiado frío, caliente o con una atmósfera irrespirable, puede ser alterado para hacerlo adecuado para la vida humana. Un proceso así no es un mero escenario futurista, sino que representa exactamente lo que está ocurriendo en la Tierra en este preciso momento con el proceso de cambio atmosférico ocasionado por el aumento de las emisiones CO₂ que calientan el planeta y acelera el proceso del cambio climático. Este desarrollo representa una calamitosa amenaza para la población mundial tanto presente como futura, ya que una de sus consecuencias es la retirada de los glaciares el derretimiento del hielo glacial, que encabezan el aumento global de los niveles oceánicos, inundaciones, pérdida de tierra habitable y escasez de comida y agua potable. Implícito en el diálogo de la terraformación está la paradoja de que podríamos necesitar la transformación en

un entorno habitable de nuestro planeta vecino Marte, precisamente porque estamos transformando nuestro planeta en uno inhabitable.

El tríptico *frozen waves* (olas heladas) se centra en la transformación del hielo sólido a agua líquida. Esto describe el deshielo de un glaciar en Islandia, aún congelado, pero ya en proceso de licuefacción. La actual desaparición de los glaciares, claramente observable, ya no es debido a causas naturales, si no que se debe adscribir a influencias antropogénicas -como lo son la humanidad y el impacto de su tecnología sobre el clima de la Tierra-. Los glaciares son las mayores reservas de agua fresca de la Tierra y un elemento esencial del frágil equilibrio ecológico de nuestras biosferas. Sin embargo, durante las últimas décadas, a mayor parte de los glaciares del planeta han sufrido una reducción drástica de su masa como consecuencia del cambio climático. Aumentar la observación desde el espacio mediante satélites nos ayuda a medir el equilibrio de la masa glaciar, así como para monitorizar los cambios en el grosor de la capa de hielo y las velocidades de los flujos de hielo. El aumento de las temperaturas en todo el planeta y la contracción del hielo glaciar han de ser atribuidos al efecto invernadero más potente de todos los tiempos. La obra *frozen waves* expresa la inherente violencia de este proceso de transformación. Las paredes de hielo parecen luchar contra la inevitable pérdida de estabilidad, volviéndose caóticas estructuras líquidas. La composición de la pieza en un tríptico intensifica el efecto inmersivo de ser arrastrado por las fuerzas de la licuefacción y revela la dialéctica tras el concepto de terraformación -la belleza de la creación por un lado y la violencia de la destrucción por otro-.

***planetary overview* (2017)**

Uno de los resultados de la exploración espacial avanzada es la aparición de un sistema de visión de perspectiva planetario. El efecto perspectiva de ver y sentir la unidad de la Tierra es una meta-experiencia a la que solo los astronautas habían tenido acceso anteriormente. Hoy en día, el dramático crecimiento de la tecnología de observación terrestre intensifica este efecto y lo hace accesible a todos nosotros. No obstante, este nuevo modo de medición y visualización del globo acarrea una alarma ecológica severa. Las imágenes de la exploración espacial no solo están centradas hacia fuera en el espacio, sino que estas también incluyen la Tierra. El inicio de un sistema de visión de perspectiva planetaria podría intensificar la conciencia del daño ecológico que nuestro planeta está sufriendo actualmente. Los avances en la tecnología satélite, los algoritmos computacionales y la capacidad de procesamiento están permitiendo a los científicos expandir su observación orbital de las regiones glaciares. El objetivo es comprender cuán rápido las capas glaciares y de hielo se funden -y por tanto, cuán rápido aumentan los océanos- a medida que la temperatura se incrementa.

El trabajo *planetary overview* (visión de perspectiva planetaria) destaca la observación del cambio de glaciar desde el espacio. La observación vía satélite ha revolucionado la glaciología mediante la creación de nuevas formas de cartografiar grandes paisajes terrestres. Esto permite realizar inventarios de glaciares de países enteros y respaldar nuestro conocimiento de la recesión y avance de los glaciares; lo que nos ayuda a cartografiar glaciares cubiertos de nieve y el equilibrio de la masa glaciar, así como el grosor de la capa de hielo y las velocidades de los flujos de hielo; y también permite poder monitorizar cambios detallados en localizaciones remotas. Mediante el uso de una cámara situada en el espacio, podemos observar el comportamiento glaciar a una escala mucho mayor. *planetary overview* combina imágenes tomadas desde el interior de una grieta en el glaciar Breiðamerkurjökull en Islandia con imágenes de satélite del mismo glaciar tomadas desde una posición de órbita arriba en el espacio. La obra combina una micro y macro perspectiva, la vista interior del frágil glaciar con la distancia extrema de la vista desde el espacio exterior.

Ficha de Obra



Autor
Michael NAJJAR

Título
frozen waves

Año | Dimensiones (alto x ancho x fondo)
2018 | 132 x 404 x 5 cm (51,97 x 159,06 x 1,97 in)

Edición
Edición - 3/6 (Edición total:
6+2PA)

Técnica
Fotografía híbrida, archival pigment print, metacrilato mate,

Precio (sin IVA)
47.500,00 €

Referencia
13485

Ficha de Obra



Autor
Michael NAJJAR

Título
liquid time

Año | Dimensiones (alto x ancho x fondo)
2017 | 132 x 202 x 5 cm (51,97 x 79,53 x 1,97 in)

Edición
Edición - 2/6 (Edición total:
6+2PA)

Técnica
Fotografía híbrida, archival pigment print, metacrilato mate,

Precio (sin IVA)
28.500,00 €

Referencia
13486

Ficha de Obra



Autor
Michael NAJJAR

Título
planetary overview

Año | Dimensiones (alto x ancho x fondo)
2017 | 102 x 67 x 5 cm (40,16 x 26,38 x 1,97 in)

Edición
Edición - 3/6 (Edición total:
6+2PA)

Técnica
Fotografía híbrida, archival pigment print, metacrilato mate,

Precio (sin IVA)
14.500,00 €

Referencia
13491

CV Michael Najjar

born 1966 in Landau, Germany
lives and works in Berlin, Germany

Education

1988-1993 Bildo Academy, Berlin, Germany
graduated in photography / new media art

Lived and worked in

1990 Rio de Janeiro, Brasil
1992 Madrid, Spain
1996 Havana, Cuba
1999 Tokyo, Japan
2003 New York, USA
2004 Rio de Janeiro, Brasil
2008 London, UK

Selected Solo Exhibitions

2019:

- "outer space"
BANK / MABSOCIETY, Shanghai, China
- "terraforming"
Galería Juan Silió, Santander, Spain
- "Beyond the Horizon"
Innovationsfabrik Wittenstein
Igersheim, Germany

2017:

- "Michael Najjar - Planetary Echoes"
Alfred-Ehrhardt-Stiftung, Berlin, Germany
- "Journeys into Peripheral Worlds - Ventures into Space"
Des Moines Art Center, Des Moines, USA

2016:

- "outer space"
Benrubi Gallery, New York, USA

2015:

- "Who gave us the sponge to wipe away the entire horizon? – Video works from the outer space series"
Museo Es Baluard, Palma de Mallorca, Spain
- "outer space"
Oldenburger Kunstverein, Oldenburg, Germany
- "outer space"
Galleria Studio la Città, Verona, Italy
- "outer space"
Galería Juan Silió, Santander, Spain

2011:

- "Data Flows - Between Megacities and Financial Markets"
Young Gallery, Brussels, Belgium

2010:

- "high altitude"
Galleria Studio la Città, Verona, Italy
- "high altitude"
Galerie Guy Bärtschi, Geneva, Switzerland
- "high altitude"
Galerie Clairefontaine, Luxemburg

2009:

- "bionic angel"
Dvorak Sec Gallery, Prague, Czech Republic
- "high altitude"
Bitforms Gallery, New York, USA
- "high altitude"
Galería Juan Silió, Santander, Spain

2008:

- "netropolis"
Einstein Galerie, Berlin, Germany
- "Augmented Realities - Michael Najjar /
Works 1997 - 2008"
Museum of Photography and GEM - Museum for Contemporary Art The Hague, Netherlands

2007:

- "netropolis"
Dubai Design Forum, Dubai, UAE
curated by Elie Dormit
- "japanese style"
Wilhelm-Hack Museum / Rudolf-Scharpf Galerie Ludwigshafen, Germany

2006

- "bionic angel"
Bitforms Gallery, New York, USA
- "netropolis"
Galerie Guy Bärtschi, Geneva, Switzerland
- "Michael Najjar. Selected Works"
Galería Juan Silió, Santander, Spain

2005:

- "japanese style"
Federal Foreign Office of Germany, Berlin, Germany

2004:

- "netropolis"
Bitforms Gallery, New York, USA

2003:

- "information and apocalypse"
Goethe-Institut, New York, USA

2002

- "z one zero - Between Simulation and Hyperreality"
Selected Works 1997-2002. Galerie im Willy-Brandt-Haus, Berlin, Germany
- "no memory access"
Kunsthalle Hamburg / Galerie der Gegenwart Hamburg, Germany
- "japanese style"
Sony Center, Berlin, Germany in collaboration with Teutloff Kultur + Medienprojekte

2001:

- "splitimages - A Trip Through Reality"
Galerie Zagreus Projekt, Berlin, Germany
- "no memory access"
Sony exhibition space, Internationale Funkausstellung, Berlin, Germany
- "splitimages - A Trip Through Reality"
Galerie Cato Jans, Hamburg, Germany

2000:

- "nexus project part I"
Galerie Cato Jans, Hamburg, Germany

1999:

- "nexus project part I"
Photokina, Kodak exhibition space, Cologne, Germany

1998:

- "Reise in den Zwischenraum"
Galerie Raab, Hamburg, Germany
- "¡viva fidel! - Reise in die Absurdität"
Museum für Kunst und Gewerbe, Forum Fotografie, Hamburg, Germany, curated by Gabriele Philipp
- "Reise im Kreis" Projectspace Oberbaum City, Berlin, Germany

1997:

- "¡viva fidel! - Eine Reise in die Absurdität"
Einstein Galerie, Berlin, Germany
- "¡viva fidel! - Eine Reise in die Absurdität"
Galerie Alter Wiehrebahnhof, Freiburg, Germany

1994:

- "annäherung"
European League of Institutes of the Arts, Berlin, Germany

Selected Group Exhibitions

2020:

- "Civilization: the way we live now"
Auckland Art Gallery Auckland, New Zealand, curated by William Ewing, Bartomeu Marí & Holly Rousset
- "Fluidities: Envisioning the Human to be"
Le Fresnoy – Studio National des Arts Contemporains, Tourcoing, France, curated by Benjamin Weil and Pascal Pronnier
- "Space Works – Backlight2020"
Tampere Art Museum Tampere, Finland, curated by Louise Wolthers, Sara Walker a.o.
- "Photo Basel"
art fair presentation with ArtitledContemporary, Basel, Switzerland
- "Photo London"
art fair presentation with ArtitledContemporary, Somerset House, London, UK

2019:

- "Civilization: the way we live now"
National Gallery of Victoria, Melbourne, Australia, curated by William Ewing, Bartomeu Marí & Holly Rousset
- "Infinitud - Biental Sur"
Centro Cultural Kirchner, Buenos Aires, Argentina, curated by Nekane Aramburu and Diana Weschler
- "Science | Fictions"
Berman Museum of Art, Ursinus College, , Collegeville PA, USA, curated by Ginger Duggan and Judy Fox
- "Civilization: the way we live now"
Ullens Center for Contemporary Art, Beijing, China, curated by William Ewing, Bartomeu Marí & Holly Rousset
- "Human + Landscape"
Colección Kells, Palacete del Embarcadero, Santander, Spain, curated by Ana Belén García
- "Space is the Place – Intergalactic"
BNKR, Munich, Germany, curated by Lukas Feireiss
- "Grenzen"
Kunsthalle Bannitz, Bannitz, Germany, curated by Bodo Rau
- Art021 Shanghai Contemporary Art Fair
art fair presentation with BANK / MABSOCIETY, Shanghai, China
- Art Miami
art fair presentation with ArtitledContemporary, Miami, USA
- "PHOTOFAIRS Shanghai"
art fair presentation with BANK / Mabsociety, Shanghai, China

- "ART Karlsruhe"
art fair presentation with Artitled Gallery, Karlsruhe, Germany
- "London Art Fair"
art fair presentation with Artitled Gallery, London, UK

2018:

- "Civilization: the way we live now"
National Museum of Modern and Contemporary Art , Seoul, Korea, curated by William Ewing, Bartomeu Marí & Holly Rousset
- "The Legacy of Architectonic Futurism"
BANK / MABSOCIETY, Shanghai, China
- "Geld - Wahn - Sinn: Die Sammlung Haupt in den Reinbeckhallen Berlin"
Reinbeckhallen, Berlin, Germany, curated by Lena Fließbach
- Art Miami
art fair presentation with Artitled Gallery, Miami, USA
- PAN Amsterdam
art fair presentation with Artitled Gallery, Amsterdam, The Netherland
- Paris Photo
art fair presentation with Benrubi Gallery, Paris, France
- West Bund Art & Design
art fair presentation with BANK Gallery, Shanghai, China

2017:

- "Clouds <=> Forests / 7th International Moscow Biennial"
Moscow, Russia, curated by Yuko Hasegawa
- "Rivoluzione Galileo. L'arte incontra la scienza"
Palazzo del Monte, Padua, Italy, curated by Giovanni C. F. Villa and Stefan Weppelmann
- "ESCENAS: ACCIÓN Y REPRESENTACIÓN"
Colección Bragales de Jaime Sordo
Museo del Patrimonio Municipal, Málaga, Spain, curated by Alicia Ventura
- "Nucleus | Imagining science"
Noorderlicht Photofestival 2017, The Netherlands, curated by Wim Melis
- "SUPERSTAR"
Elizabeth Houston Gallery, New York, USA
- "IBRIDA Festival / ikonoTV"
Forlì, Italy, curated by Vanina Saracino
- "Die innere Haut - Kunst und Scham"
MARTA Herford, Germany
curated by Friederike Fast
- "Untitled, Miami Beach"
art fair presentation with Galería Juan Silió , Miami, USA
- "Paris Photo"
art fair presentation with Benrubi Gallery, Paris, France
- "Arco 2017"
Art fair presentation with Galería Juan Silió , Madrid, Spain

2016:

- "Islas y horizontes. Obras de la colección Es Baluard"
CEART – Centro de Arte Tomás y Valiente, Madrid, Spain, curated by Nekane Aramburu
- "Grün stört - Im Fokus einer Farbe"
MARTA Herford, Germany , curated by Roland Nachtigäller and Michael Kröger
- "DEMO:POLIS"
Akademie der Künste Berlin, Berlin, Germany, curated by Wilfried Wang
- "Space Veggies & Earth Plants #1"
Galerie Lichtblick, Cologne, Germany, curated by Tina Schelhorn
- "Fotografia Europea 2016"
Palazzo da Mosto, Reggio Emilia, Italy

- "Space Appeal - Paratissima 2016"

Turin, Italy, curated by Francesca Canfora and Cristina Marinelli
-"Ikono TV - Art Speaks Out"
Climate Change Conference, ArtCop22, Marrakesh, Morocco, curated by Vanina Saracino
-"Arco 2016"
Art fair presentation with Galería Juan Silió, Madrid, Spain
-"Arte Fiera Bologna"
Art fair presentation with Studio la Città, Bologna, Italy

2015:

-"Reflexiones en torno a la nueva colección de Pilar Citoler"
Casa Mena, Málaga, Universidad Internacional de Andalucía, Spain, curated by Alfonso de la Torre
-"Exo-Evolution"
ZKM - Museum of Contemporary Art, Karlsruhe, Germany, curated by Andreas Beitin
-"Lo Sguardo di... / The Gaze of..."
UniCredit Pavilion, Milano, Italy, curated by Walter Guadagnini
-"Fühlst du nicht an meinen Liedern dass ich eins und doppelt bin"
Peter Kilchmann Gallery, Zurich, Switzerland, curated by Mateo Chacón Pino
-"Out There - Video Art, New media & Photography on landscapes in Public Space"
Viewmaster Projects, Rotterdam, The Netherlands, curated by Bart van den Boom
-"Paris Photo"
art fair presentation with Benrubi Gallery, New York, USA
-"AIPAD Photography Show New York"
art fair presentation with Benrubi Gallery, Paris, France
-"ARCO 2015"
art fair presentation with Galería Juan Silió
Madrid, Spain

2014

-"Progress and Hygiene"
Zacheta National Gallery of Art, Warsaw, Poland
curated by Anda Rottenberg
-"Facts & Fictions. Contemporary Photography from the Art Collection UniCredit"
Multimedia Art Museum Moscow, Russia, curated by Walter Guadagnini
-"Datascape"
Laboral Centro de Arte y Creación Industrial, Gijón, Spain
curated by Benjamin Weil
-"Fotoverhalen"
Gemeentemuseum, The Hague, The Netherlands curated by Wim van Sinderen
-"EINBLICKE - in die Sammlung Wemhöner"
Osram-Höfe, Berlin, Germany, curated by Philipp Bollmann
-"Kochi-Muziris Biennale 2014"
Kochi, India, curated by Jitish Kallat
-"Meta.Morf - Lost in Transition"
Biennale for Art and Technology
Trondheim Art Museum, Trondheim, Norway, curated by Espen Gangvik
-"entrepreneur award 4.0"
Werkhalle Wittenstein, Igersheim-Harthausen, Germany, curated by Felix Hoffmann
-"The Photographers 2014"
Beetles + Huxley Gallery, London, UK
-"Beste Aussichten"
Galerie Sherin Najjar, Berlin, Germany
-"Miami Project"
art fair presentation with Benrubi Gallery, Miami, USA
-"Paris Photo"
art fair presentation with Benrubi Gallery, Paris, France
-"Art Dubai"
art fair presentation with Carroll / Fletcher Gallery, Dubai, UAE
-"ARCO 2014"
art fair presentation with Galería Juan Silió, Madrid, Spain

2013

- "Datascape"

Borusan Contemporary, Istanbul, Turkey, curated by Benjamin Weil

- "Landmark: The Fields of Photography"

Somerset House, London, UK, curated by William Ewing

- "Generosity - Donations and Loans from the ZKM Collection"

ZKM - Museum of Contemporary Art, Karlsruhe, Germany, curated by Andreas Beitin

- "ISEA Sydney"

19th International Symposium of Electronic Arts / The Streaming Museum, Sydney, Australia, curated by Nina Colosi

- "Microwave New Media Festival"

The Streaming Museum, Hong Kong, China, curated by Nina Colosi

- "Sikkah Art Festival"

The Streaming Museum, Dubai, UAE, curated by Nina Colosi

- "Ah Lord, love me passionately"

Nikolai Church, Bielefeld, Germany, curated by Sigfried Zielinski

- "Accumulations"

Galerie Sherin Najjar, Berlin, Germany, curated by Sabin Bors

- "Ikono - On Air Festival"

online exhibition, curated by Vanina Saracino

- "Tattoo - The Face of Freedom"

online exhibition, Teutloff Museum, curated by Peter Weibel

- "Art International Istanbul"

art fair presentation with Carroll / Fletcher Gallery, Istanbul, Turkey

- "ARCO 13"

art fair presentation with Galería Juan Silió, Madrid, Spain

2012:

- "Data Deluge"

Ballroom Marfa, Marfa, USA, curated by Rachel Gugelberger

- "Il Fuoco della Natura / The Flash of Nature"

Salone degli Incanti - Ex Pescheria, Trieste, Italy, curated by Marco Puntin and Jonathan Turner

- "Miniature"

GEM Museum for Contemporary Art, The Hague, Netherlands, curated by Ria and Lex Daniels

- "Schaubilder"

Bielefelder Kunstverein, Bielefeld, Germany, curated by Thomas Thiel

- "Terra Cognita"

Museum Belvédère, Heerenveen, The Netherlands, Photofestival Noorderlicht

- "Bedlam"

Lazarides Gallery / Old Vic Tunnels, London, UK, curated by Steve Lazarides

- "We Write This To You From The Distant Future"

Public Art Screens, Norway, curated by Hege Tapia Gaare

- "Zero1 Biennial"

San Jose, USA, curated by Jaime Austin

- "The Golden Cage"

Kunstbüro Berlin, Berlin, Germany, curated by Nicole Loeser, Ruth Martius and Katharina Buncke

- "ARCO 12"

art fair presentation with Galería Juan Silió, Madrid, Spain

- "Mia - Milan Image Art Fair"

art fair presentation with Galleria Maggiore, Milan, Italy

2011:

- "ATLAS. How to Carry the World on One's Back?"

ZKM Museum of Contemporary Art, Karlsruhe, Germany, curated by Georges Didi-Huberman

- "ATLAS. How to Carry the World on One's Back?"

Deichtorhallen / Sammlung Falckenberg, Hamburg, Germany, curated by Georges Didi-Huberman

- "Portraits in Series - Photography of a Century"

Museum für Kunst und Gewerbe, Hamburg, Germany, curated by Gabriele Betancourt

- "La travesía de una colección - Los Bragales"

Centro de Arte Alcobendas, Madrid, Spain, curated by Jaime Sordo
-"Miniature"
GEM Museum for Contemporary Art, The Hague, Netherlands, curated by Ria and Lex Daniels
-"Architektur in der Kunst - Architekturen des Augenblicks"
Kunsthalle Bahnitz, Germany, curated by Bodo Rauh
-"Identity"
Art Stations Foundation, Poznan, Poland, curated by Paulina Kolczynska
-"We Write This To You From The Distant Future"
Wilson Theater at Lincoln Center, New York, USA, curated by Nina Colosi
-"Alt. +1000"
Festival de Photographie de Montagne, Rossinière, Switzerland, curated by Nathalie Herschdorfer
-"Metropolis - City Life in the Urban Age"
Photofestival Noorderlicht, The Netherlands, curated by Wim Melis
-"The Minotaur"
Lazarides Gallery / Old Vic Tunnels, London, UK, curated by Steve Lazarides
-"Art Cologne 2011"
art fair presentation with Galleria Studio la Città , Cologne, Germany
-"Artefiera Bologna"
art fair presentation with Galleria Studio la Città
Bologna, Italy
-"ARCO 11"
art fair presentation with Galería Juan Silió, Madrid, Spain

2010:

-"Apocalipsis"
CAC Málaga, Spain, curated by Fernando Francés
-"Estancias, Residencias, Presencias"
TEA - Tenerife Espacio de las Artes, Spain
-"For Real - 30 Utopian Projections in Public Space"
Maastricht, The Netherlands, curated by Bart van den Boom
-"Meta.Morf 2010 - New.Brave.World!"
Biennial for Art and Technology, Trondheim, Norway, curated by Alex Adriaansens
-"Zero One - San Jose Biennial",
San Jose, USA , curated by Steve Dietz
-"Tina B. - Prague Contemporary Art Festival"
Prague, Czech Republic, curated by Valerie Dvoráková
-"The Big Screen Project"
New York, USA, curated by Nina Colosi
-"Cocor Media Channel"
Bucharest, Romania, curated by Nina Colosi
-"Engineering the Landscape"
Forward Thinking Museum, virtual exhibition, curated by Nathalie Herschdorfer
-"20 ans déjà !"
Galerie Guy Bärtschi, Geneva, Switzerland
-"Trouble with Love"
Dvorak Sec Contemporary, Prague, Czech Republic
-"ARCO 10"
Madrid, Spain, art fair presentation with Galería Juan Silió
-"The Armory Show"
New York, USA, art fair presentation with Galleria Studio la Città
-"Art Cologne"
Cologne, Germany, art fair presentation with Galleria Studio la Città
-"Scope Basel 2010"
art fair presentation with Dvorak Sec Contemporary, Basel, Switzerland
-"Art Brussels"
art fair presentation with Galerie Guy Bärtschi, Brussels, Belgium

2009:

-"Trouble in Paradise"

Tucson Museum of Art, Tucson, USA, curated by Julie Sasse
-"Jahresgaben"
Leopold Hösch Museum, Düren, Germany, curated by Xenia Litvin
-"Fluid Architecture"
New Media Art Institute, Amsterdam, The Netherlands, curated by Susanne Jaschko
-"Landscape as a Dream"
Galleria Studio la Città, Verona, Italy, curated by Luigi Meneghelli
-"Tattoo"
Teutloff Collection, virtual exhibition, curated by Peter Weibel
-"Vision - Darmstädter Tage der Fotografie"
Darmstadt, Germany, curated by Ute Noll
-"Taboo - Photomeetings Luxemburg 2009"
Luxembourg
curated by Marita Ruiters
-"Glow Festival 2009"
International Forum of Light in Art and Architecture, Eindhoven, The Netherlands, curated by Bettina Pelz / Tom Groll
-"ARCO 09"
Madrid, Spain, art fair presentation with Galería Juan Silió, Santander, Spain
-"Art Dubai 09"
Dubai, UAE, art fair presentation with Bitforms Gallery, New York, USA
-"Art Brussels 09"
Brussels, Belgium, art fair presentation with Bitforms Gallery, New York

2008:

-"En privat 1"
Museo Es Baluard, Palma, Mallorca, curated by Cristina Ros
-"Map Games"
Central Academy of Fine Arts, Beijing, China , curated by Monica Piccioni, Rosario Scarpato
-"Map Games"
Museum of Contemporary Art, Birmingham, Great Britain, curated by Monica Piccioni, Rosario Scarpato
-"Dislocate 08"
exhibition space souzoUKUKan9001, Tokyo, Japan
curated by Emma Ota
-"2008 Culturas - Año europeo del diálogo intercultural"
online exhibition - www.2008culturas.com, curated by Elena Vozmediano
-"Reminiscences - Old Masters of Tomorrow"
White Square Gallery, Las Vegas, US
-"Festival of Digital Art"
New Dehli, India
-"Esquire Show – Los Angeles"
Esquire House 2008, Los Angeles, USA
-"Digital Media Show"
Sala Naranja, Valencia, Spain
-"Optica Festival"
Gijón, Spain
-"ARCO 08"
Madrid, Spain, art fair presentation with Galería Juan Silió, Santander
-"Arte Lisboa 2008"
Lisbon, Portugal, art fair presentation with Galería Juan Silió, Santander
-"Art Brussels 08"
Brussels, Belgium, art fair presentation with Bitforms Gallery, New York
-"Pulse Miami 08"
Miami, USA, art fair presentation with Bitforms Gallery, New York

2007:

-"Face - The New Photographic Portrait"
FORMA. International Centre for Photography, Milano, Italy, curated by William Ewing / Nathalie Herschdorfer
-"First International Photographic Art Prize - Arte Laguna"

Brolo Centro d'Arte e Cultura, Venice, Italy
-"7 Wochen - 7 Künstler"
Kunstverein Heidelberg, Germany, curated by Johann Holten
-"Act of Faith"
Noorderlicht Photofestival, The Netherlands, curated by Wim Melis
-"Poetic Terrorism"
Festival Edición Madrid (fem), Spain, curated by Elga Wimmer
-"Esquire Show 2007",
Esquire House, New York, USA, curated by Steve Sacks
-"Elison and Peter W. Klein Collection"
Museum Kunstwerk, Stuttgart, Germany, curated by Peter W. Klein
-"ARCO 07"
Madrid, Spain, art fair presentation with Bitforms Gallery, New York
-"DFoto 07"
San Sebastián, Spain, art fair presentation with Galería Juan Silió, Santander
-"Arte Lisboa 07"
Lisbon, Portugal, art fair presentation with Galería Juan Silió, Santander

2006:

-"Cities, Architecture and Society"
Venice Biennial - 10th International Architecture Exhibition, Venice, Italy, curated by Elena Foster / Antonio Sanz
-"Urban Dynamics"
9th Havana Biennial, Havana, Cuba, curated by Nelson Herrera
-"Mascarada"
Museo DA2.domusartium 2002, Salamanca, Spain, curated by Bodo Rau
-"Photo Trafic"
Centre pour l' image Contemporaine, Geneva, Switzerland, curated by André Iten
-"Visibilities_between Facts and Fiction"
Edith-Ruß Site for Media Art, Oldenburg, Germany
-"Mass Media Manipulation"
Photomeetings Luxemburg 2006, Luxemburg, curated by Marita Ruiter
-"Mass Media Manipulation"
Galerie Clairefontaine, Luxemburg
-"Seoul Photo Show"
Gana Art Center, Seoul, South-Korea
-"Parisphoto 06"
Paris, France, art fair presentation with Galerie Clairefontaine, Luxemburg
-"Venice Video Artfair 06"
presentation with Douz & Mille Gallery, Washington, Venice, Italy, curated by Rafaella Gavarro
-"ARCO 06"
Madrid, Spain, art fair presentation with Bitforms Gallery, New York
-"DFoto 06"
San Sebastián, Spain, art fair presentation with Galería Juan Silió, Santander

2005:

-"Future Face"
National Museum of Science, Taichung, Taiwan, curated by Tak-Cheung
-"Über Schönheit/About Beauty"
Haus der Kulturen der Welt, Berlin, Germany, curated by Shaeen Merali / Wu Hung
-"First Korean Group Show"
Bitforms Gallery, Seoul, South-Korea
-"Traces and Omens"
Noorderlicht Photography Festival, Groningen, The Netherlands
curated by Wim Melis
-"The Junction of East Longitude 116.65 and North Latitude 40.13"
Convergence Biennial, Beijing, China, curated by Feng Boyi
-"Ciudades/Cities"
Photography Festival Photoespaña 05, Madrid, Spain, curated by Horacio Fernández
-"The City: Contemporary Views of the Built Environment"

Lehman College Gallery, New York, USA, curated by Susan Hoeltzel
-"City of Future"
Gesellschaft für Technische Zusammenarbeit, , Frankfurt, Germany, curated by Petra Skiba
-"Art Cologne"
Cologne, Germany, art fair presentation with Bitforms Gallery, New York
-"ARCO 05"
Madrid, Spain, art fair presentation with Bitforms Gallery, New York
-"Diva Video Art Fair"
New York, USA, art fair presentation with Bitforms Gallery, New York
-"DFoto 05"
San Sebastián, Spain, art fair presentation with Galería Juan Silió, Santander

2004:

-"The Beauty of Failure / The Failure of Beauty"
Fundació Joan Miró, Barcelona, Spain, curated by Harald Szeemann
-"Future Face"
Science Museum, London, UK, curated by Sandra Kemp
-"Art Works from The F.C. Gundlach Collection"
Kulturbehörde der Freien Hansestadt Hamburg, Germany
-"Touch and Temperature"
Bitforms Gallery, New York, USA, curated by Michael Rees
-"Touch and Temperature"
Deborah Colton Gallery, Houston, USA, curated by Michael Rees
-"ARCO 04"
Madrid, Spain, art fair presentation with Bitforms Gallery, New York
-"Grenzgänge"
Photokina 2004, Cologne, Germany
-"Art Cologne"
Cologne, Germany, art fair presentation with Bitforms Gallery, New York

2003:

-"A Clear Vision – Photography from the F.C. Gundlach Collection"
Deichtorhallen, International House of Photography, Hamburg, Germany, curated by Zednek Felix
-"Bitforms Group Show 2003"
Bitforms Gallery, New York, USA
-"Designkrokken"
Museum Traphold, Kolding, Denmark, curated by Eva Bræmer-Jensen
-"What's next?"
Danish Design Center (DDC) Copenhagen, Denmark, curated by Lene Tanghøj

2002:

-"Mythos St. Pauli"
Museum für Kunst und Gewerbe, Hamburg, Germany, curated by Gabriele Philipp
-"Bilder die bewegen - Mißelbecks Gefährten"
Kunstverein Siegburg, Germany
-"(White) Cubes"
c/o Galerie Berlin, Germany

2001:

-"Digital"
Stiftung Starke, Berlin, Germany
-"Verfremdete Fremde"
Gesellschaft für Technische Zusammenarbeit, Berlin, Germany
-"Strange Reality"
Galerie Blickensdorf, Berlin, Germany
-"(White) Cubes"
Galerie Cato Jans, Hamburg, Germany

2000

"Designmensch"

Museum für Kunst und Gewerbe, Forum Gestaltung, , Hamburg, Germany, curated by Gabriele Philipp

1999:

"Video Virtuale Foto Fictionale"

Museum Ludwig, Cologne, Germany, curated by Reinhold Mißelbeck

1998:

-"Erkennen Erkennen"

Design Center Nordrhein-Westfalen, Essen, Germany

-"Kodak/BFF Digital Imaging Award"

PPS Galerie, Hamburg, Germany, Haus der Wirtschaft, Stuttgart, Germany

-"Photokina 98"

Kodak/BFF, Cologne, Germany

1997:

-"Transformator I-V"

Project Space Oberbaum City, Berlin, Germany

-"Kodak/BFF Digital Imaging Award"

Kodak House, Essen, Germany

1993:

"Kunst verfremdet"

Kulturhaus Dock4, Kassel, Germany

1990:

"Variationen zum anonymen Bild"

Galerie Treppenhaus, Berlin, Germany

1989:

"Die Photographische Simulation"

Bildo Akademie, Berlin, Germany, curated by Gabriele Philipp