

ALFREDO JAAR

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

Born in 1956 in Santiago, Chile. Lives and works in New York.

EXPOSITIONS PERSONNELLES / SOLO SHOWS

2019

Alfredo Jaar: Shadows, Nederlands Fotomuseum, Rotterdam

2017

Alfredo Jaar: The Garden of Good and Evil, Yorkshire Sculpture Garden, Yorkshire

Alfredo Jaar: Shadows, Galerie Thomas Schulte, Berlin

Alfredo Jaar: The Politics of Images, Galeria Luisa Strina, Sao Paulo, Brazil

Alfredo Jaar: A Logo for America, Video Project Room, The Cleveland Museum of Art

Alfredo Jaar: Shadows, Lisboa Capital Ibéro-Americana da Cultura

2016

Alfredo Jaar: The Politics of Images, Trish Clark Gallery, Auckland

Alfredo Jaar: Shadows, Galerie Kamel Mennour, Paris

Alfredo Jaar: Napoli, Napoli, Galleria Lia Rumma, Napoli

Alfredo Jaar: The Sound of Silence, Wits Art Museum, Johannesburg

Alfredo Jaar: Amilcar, Frantz, Patrice and the Others, Goodman Gallery, Johannesburg

2015

Alfredo Jaar: (Kindness) of (Strangers), Galerie Thomas Schulte, Berlin

Alfredo Jaar: Che cento fiori sboccino," Fondazione Merz, Torino

22 Women, Stiftelsen 3,14, Bergen

Nous l'avons tant aimée, la révolution, MAC Marseille, France

The Sound of Silence, galeria Ready, Santiago, Chile

Alfredo Jaar: Shadows, Galerie Lelong, New York

Alfredo Jaar: Gold in the Morning, Galeria Luisa Strina, Sao Paulo

2014

The Sound of Silence, Center of Contemporary Art, Torun, Poland

Alfredo Jaar: Estudios sobre la Felicidad, Parque de la Memoria, Buenos Aires

Alfredo Jaar: Muxima, San Diego Museum of Art, San Diego

Alfredo Jaar: Shadows, SCAD Museum of Art, Savannah

Alfredo Jaar: Tonight No Poetry Will Serve, Museum of Contemporary Art Kiasma, Helsinki

Alfredo Jaar: The Sound of Silence, Center of Contemporary Art, Torun

Alfredo Jaar: The Sound of Silence, Galeria Patricia Ready, Santiago

22 Women, SKMU Sørlandets Kunstmuseum, Kristiansand

2013

Alfredo Jaar: Abbiamo amato tanto la rivoluzione, Fondazione Merz, Torino

Alfredo Jaar, High Museum of Art, Atlanta

Alfredo Jaar, Luci d'Artista, Torino

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

Alfredo Jaar: The Sound of Silence, Nederlands Fotomuseum, Rotterdam, The Netherlands

2012

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

Alfredo Jaar / Gold in the Morning, Goodman Gallery, Johannesburg  
Alfredo Jaar: Cultura = Capital, Guimarães 2012 European Capital of Culture, Portugal  
Alfredo Jaar: Let there be light, Espace Culturel ING, Brussels, Belgium  
Alfredo Jaar: Fünf Wolken, Kunstverein Arnsberg, Arnsberg, Germany  
Alfredo Jaar: The Way it is. An Aesthetics of Resistance," Berlinische  
Galerie, Neue Gesellschaft für Bildende Kunst e. V. and Alte Nationagalerie, Berlin  
Alfredo Jaar, Kultur = Kapital, Galerie Thomas Schulte, Berlin  
2011

Muxima, The Art Institute of Chicago, Chicago  
May 1, 2011, SCAD Museum of Art, Savannah  
A Hundred Times Nguyen, Museu Colección Berardo, Lisbon  
Alfredo Jaar: The Sound of Silence, École Nationale Supérieure des Beaux-Arts, Paris  
Three Women, kamel mennour, Paris  
The Ashes of Pasolini, Palace of Fine Arts, Brussels, Belgium  
The Marx Lounge, Centro Andaluz de Arte Contemporaneo, Seville  
The Marx Lounge, Stedelijk Museum, Amsterdam, the Netherlands  
The Ashes of Pasolini, Contexts, Paris  
The Ashes of Pasolini, *Musée d'art de Joliette, Quebec*  
We wish to inform you that we didn't know, Ulrich Museum of Art, Wichita, Kansas  
2010

La geometría de la conciencia (The Geometry of Conscience), Santiago, Chile  
Park of the Laments, Indianapolis Museum of Art, Indianapolis  
We wish to inform you that we didn't know, Contemporary Art Galleries,  
University of Connecticut, Storrs, CT  
The Sound of Silence, Galería Oliva Arauna, Madrid  
2009

Alfredo Jaar: The Sound of Silence, Galerie Lelong, New York.  
Muxima, La Marrána, Montemarcello.  
Alfredo Jarr: Kenji Taki Gallery, Tokyo

2008  
Alfredo Jaar: Politics of the Image, South London Gallery, London.  
Gold in the Morning, Kenji Taki Gallery, Nagoya.  
Is the wind you? (For Kurihara Sadako), Kenji Taki Gallery, Tokyo.  
It Is Difficult, Spazio Oberdan and Hangar Bicocca, Milan.

2007  
Ezra and Cecile Zilkha Gallery, Center for the Arts at Wesleyan University, Middletown,  
Connecticut.  
La Politique des Images, Musée Cantonal des Beaux-Arts, Lausanne.  
Muxima, CCB, Lisbonne.

2006  
Jaar SCL 2006, Sala de Arte Fundación Telefonica, and Galeria Gabriela Mistral, Santiago.  
Muxima, MAMCO, Geneva.  
Muxima, Fundacion Tapies, Barcelona.  
Muxima, Reina Sofia, Madrid.  
Muxima, Galerie Lelong, New York.  
Muxima, Galería Oliva Arauna, Madrid.  
Alfredo Jaar: The Eyes of Gutete Emerita, Hood Museum of Art, Dartmouth College, Hanover,  
New Hampshire.

2005  
Muxima, Villa Medici, Rome.  
Let One Hundred Flowers Bloom, MACRO, Museo Arte Contemporanea Roma, Rome.  
Le ceneri di Gramsci, Studio Stefania Miscetti, Rome.

The Eyes of Gutete Emerita, Museum of Fine Arts, Houston.  
Muxima, Grand Arts, Kansas City.

2004

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

2003

The Desire of the Cartographer, Kunstverein Hannover, Hannover, Germany.

Six Seconds -/ It is Difficult, Galerie Thomas Schulte, Berlin, Germany.

2002

Lament of the Images, Galerie Lelong, New York, New York.

2001

Let There Be Light: The Rwanda Project, Badischer Kunstverein, Karlsruhe, Switzerland.

Clouds/Recent Projects, Badischer Kunstverein, Karlsruhe, Switzerland.

The Silence: The Rwanda Project 1994-2000, International Museum of the Red Cross, Geneva, Switzerland.

2000

Waiting, University Art Gallery, San Diego State University, California.

It is difficult, Todd Hosfelt Gallery, San Francisco, California.

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

Art + Public, Geneva, Switzerland.

Kalmar Konstmuseum, Kalmar, Sweden.

Emergencia, Public Library, Umea, Denmark.

1999

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

1998

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

Let there be Light: The Rwanda Project, Stedelijk Museum Het Domein, Sittard, Netherlands.

The Rwanda Project, 1994-1998, Galerie Lelong, New York.

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

1997

Todd Hosfelt Gallery, San Francisco, California.

Galeria Oliva Arauna, Madrid, Spain.

Galerie Franck + Schulte, Berlin, Germany.

The Light Factory, Charlotte, North Carolina.

Galerie Grita Insam, Vienna, Austria.

Johannesburg Biennale, Newtown, Johannesburg, South Africa.

1996

City Gallery of Contemporary Art, Raleigh, North Carolina, USA.

1995

Galerie Lelong, New York.

Museum of Contemporary Photography, Chicago, Illinois.

Art Museum, University of South Florida, Tampa, Florida.

1994

Fotografiska Museet and Moderna Museet, Stockholm, Sweden.

Galerie Tilman, Brussels, Belgium.

Galeria Oliva Arauna, Madrid, Spain.

IFA, Institut fur Auslandsbeziehungen, Stuttgart, Germany.

Frankfurter Kunstverein, Frankfurt, Germany.

1993

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

Galerie Franck + Schulte, Berlin, Germany.

Gesellschaft für Aktuelle Kunst, Bremen, Germany.

Tramway, Glasgow, Ireland.

Ruth Bloom Gallery, Santa Monica, California.

1992

The New Museum of Contemporary Art, New York.

Whitechapel Art Gallery, London, England.

Kunstneres Hus, Oslo, Ireland.

The Museum of Contemporary Art, Chicago, Illinois.

Meyers/Bloom Gallery, Santa Monica, California.

Pergamon Museum, Berlin, Germany.

Torre de la Santa Cruz, Cadiz and Pabellon de Andalucia, Expo 92, Seville, Spain.

1991

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

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

Galeria Benet Costa, Barcelona, Spain.

Galeria Oliva Arauna, Madrid, Spain.

Galerie Gabrielle Maubrie, Paris, France.

Galerie Barbara Farber, Amsterdam, The Netherlands.

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; Laumeier Sculpture Park, St. Louis, Missouri.

Diane Brown Gallery, New York, New York.

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

Insam Gleicher Gallery, Chicago, Illinois.

Meyers/Bloom Gallery, Los Angeles, California.

1989

Brooklyn Museum, Brooklyn, New York.

Colorado University Art Galleries, Boulder, Colorado.

University Art Galleries, Wright State University, Dayton, Ohio.

L'Arche de la Fraternité, La Défense, Paris, France.

Galerie Barbara Farber, Amsterdam, The Netherlands.

Robert B. Menschel Photography Gallery, Syracuse University, New York.

University Art Museum, University of California, Berkeley, California.

1988

Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania.

Photographic Resource Center, Boston University, Boston, Massachusetts.

Diane Brown Gallery, New York.

Massachusetts College of Art, Boston, Massachusetts.

Galerie Gabrielle Maubrie, Paris, France.

Galleria Lidia Carrieri, Rome, Italy.

1987

Lannan Museum, Lake Worth, Florida.

Grey Art Gallery and Study Center, New York University, New York.

Spectacolor Lightboard, One Times Square, New York.

1986

Spring Street Subway Station, New York.

Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis, Indiana.

1985

Grey Art Gallery and Study Center, New York University, New York.

1979

Galeria CAL, Santiago, Chile.

## EXPOSITIONS COLLECTIVES / GROUP SHOWS

2018

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

III. Berliner Herbstsalon, Gorki Theater, Berlin

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

The ROCI Road to Peace: Experiments in the Unfamiliar,” Academy Art Museum, Easton  
Streamlines,” Deichtorhallen, Hamburg  
Bajo el mismo sol,” Museo – Fundación Jumex Arte Contemporáneo, Mexico City  
The Migrant (Moving) Image,” A Tale of a Tub, Rotterdam  
2nd Berliner Herbstsalon,” Maxim Gorki Theater, Berlin  
Todavía Esclavos / Still Slaves,” Museo de Arte Contemporáneo de Castilla y León, León  
IV Poly/Graphic San Juan Triennial: Latin American and the Caribbean,” San Juan  
La giornata del contemporaneo,” Fondazione Merz, Torino  
Messages from a New America” Mercosul Biennale 2015, Porto Alegre  
Dark Mirror: Art from Latin America since 1968,” Kunstmuseum Wolfsburg, Wolfsburg  
Remember Lidice,” Archiv Block, Berlin  
tes-vous,” Diocesan Museum of Trento, Trento  
3rd Ural Industrial Biennale of Contemporary Art,” Ekaterinburg  
CFB 25 years,” Casa França-Brasil, Rio de Janeiro  
Clamour Can Melt Gold,” Edouard Malingue Gallery, Hong Kong  
United Nations Extended – The Vienna Dialog,” freirum quartier21 INTERNATIONAL, Vienna  
The Next Future,” Fundação Calouste Gulbenkian, Lisbon  
Into Dust: Traces of the Fragile in Contemporary Art,” Philadelphia Museum of Art, Philadelphia  
Rastros y Vestigios,” Hospicio Cabañas, Guadalajara  
Forensics: The Anatomy of Crime,” Wellcome Trust, London  
Com'è viva la città,” Villa Olmo, Como  
Braunschweig Lichtparcours,” Braunschweig Kunstverein  
Fractured Narratives: A Strategy to Engage,” David Owsley Museum of Art, Muncie  
Scenes for a New Heritage: Contemporary Art from the Collection,” Museum of Modern Art, New York  
Field, Road, Cloud: Art and Africa,” Des Moines Art Center, Des Moines  
Beyond the Monument / Au-delà du monument,” BAC Bâtiment d'art contemporain, Genève  
Waterscapes,” Pohang Museum of Steel Art, Seoul

2014

Einblicke in die Sammlung Wemhöner, Wemhöner Foundation, Berlin  
For Whom It Stands: The Flag and the American People, Reginald F. Lewis Museum, Baltimore  
Fractured Narratives: A Strategy to Engage, Cornell Fine Arts Museum, Orlando  
How Far How Near. The World in the Stedelijk, Stedelijk Museum, Amsterdam  
In Context: The Portrait in Contemporary Photographic Practice, Ruth and Elmer Wellin Museum of Art, Hamilton College  
In Plain Sight, Smack Mellon Gallery, New York  
In the Aftermath of Trauma, Kemper Museum, St Louis  
Into Dust: Traces of the Fragile in Contemporary Art, Philadelphia Museum of Art, Philadelphia  
Latin American Art at the Allen Memorial Art Museum, Allen Memorial Art Museum, Oberlin  
L'ange de l'histoire, Centre d'Art Contemporain Walter Benjamin, Perpignan

Les désastres de la guerre, 1800-2014, Louvre-Lens, Lens  
 Literary Devices, Fisher Landau Center for Art, New York  
 Manifesto! An Alternative History of Photography, Fotomuseum Winterthur, Winterthur  
 (Mis)Understanding Photography, Museum Folkwang, Essen  
 Post Conflict, Kinz + Tillou Fine Art, New York  
 Realidades en Conflicto, Espacio ArtNexus, Bogotá  
 Re-framing History, Galerie Lelong, New York  
 Red Pill, Galleria H, Taipei  
 RE:VISION, Trish Clark Gallery, Auckland  
 Surfacing, Goodman Gallery, Cape Town  
 The Militant Image, Urban Subjects with Camera Austria, Graz  
 The Venice Syndrome – The Grandeur and the fall in the art of Venice, Gammel Holtegaard, Copenhagen  
 The war which is coming is not the first one, Great War 1914-2014, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto  
 Under the Same Sun: Art from Latin America Today, Guggenheim Museum, New York  
 Waterscapes, Kumho Museum of Art, Seoul  
 2013  
 Surveying the Terrain," Contemporary Art Museum, Raleigh  
 Accented Boundaries", Itinerant\_sends\_for\_itinerant, Copenhagen  
 Summer Exposure," Galerie Lelong, New York  
 Être humain et le savoir ensemble: Sixth International Biennial of Contemporary Art of Melle," France  
 Alfredo Jaar: La politique des images," Les Rencontres d'Arles, Arles  
 Alfredo Jaar, The Sound of Silence," Art Unlimited, Basel  
 Alfredo Jaar," Culture = Capital, Marseille Capitale Européenne de la Culture  
 Venezia, Venezia," Pavilion of Chile, Venice Biennale  
 Americana," Pérez Art Museum, Miami  
 All You Need Is Love: From Chagall to Kusama and Hatsune Miku," Mori Art Museum, Tokyo  
 Aichi Triennale," Aichi Arts Center, Nagoya  
 Beam In Thine Own Eye," Museum of Old and New Art, Tasmania  
 Being," Storefront for Art and Architecture, New York  
 Alfredo Jaar: The Sound of Silence," Malmö Konsthall, Malmö  
 Cleaning Up," Johannes Vogt Gallery  
 Colección Helga de Alvear. The Art of the Present," CentroCentro Cibeles de Cultura y Ciudadanía, Madrid  
 Economics in Art," MOCAM Museum of Contemporary Art, Krakow  
 FotoBialMASP," Museo de Arte de São Paulo  
 In Between," Kasteel van Gaasbeek, Belgium  
 Junkies' Promises," Paul Kasmin Gallery, New York  
 Nasher XChange," Nasher Sculpture Center, Dallas  
 Remembering is not enough," MAXXI, Rome  
 Reproductibilitat 1.0, Museu d'Art Modern i Contemporani de Palma," Spain  
 Shapeshifting. My Friend. My Enemy. My Society," Castrum Peregrini, Amsterdam  
 The Collection as a Character," Museum for Contemporary Art Antwerp  
 This Is (Part of) America," Arizona State University Art Museum, Tempe  
 Transformed Visions," Tate Modern, London  
 2012  
 Regarding Warhol: Sixty Years, Sixty Artists," The Metropolitan Museum of Art, New York  
 Pier Paolo Pasolini: Intellettuale," MoMA PS1, New York  
 Transformed Visions," Tate Modern, London  
 Image Counter Image," Haus der Kunst, Munich  
 Status – 24 Contemporary Documents," Fotomuseum Winterthur, Winterthur

This Will Have Been: Art, Love, & Politics," Museum of Contemporary Art, Chicago; traveled to The Walker Art Center, Minneapolis; Institute of Contemporary Art, Boston  
Making History," Frankfurter Kunstverein, MMK Museum für Moderne Kunst, MMK Zollamt, Frankfurt  
Intense Proximity," La Triennale de Paris, Palais de Tokyo, Paris  
Pasolini's Language of Reality; Digesting a Polemical Life," Uniondocs, New York  
The Kochi Muziris Biennale," India  
Off And Free International Film and Experimental Art Festival," Korean Film Archive Theater, Seoul, Korea  
Biennale Bénin. Inventing World: The Artist as Citizen," Bénin  
Bilderbedarf," Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany  
Landslide: Impertinence – Resistance – Survival," Musée Ianchelevici, La Louvière, Belgium  
A Generous Medium. Photography at Wellesley 1972-2012," Davis Museum at Wellesley College, Wellesley"  
Newtopia: The State of Human Rights," Mechelen, Belgium  
The Story Tellers," The Stenersen Museum, Oslo  
Border Crossing," Kunsthallen Brandts, Odense, Denmark  
Roma-Sinti-Kale-Manush," Rivington Place, London  
Creative Destruction," The Kitchen, New York  
Dancing Towards the Essence," Kunsthaus Grenchen, Grenchen, Switzerland  
La Idea De América Latina," El Centro Andaluz de Arte Contemporáneo, Sevilla  
Lux Perpetua," Kamel Mennour, Paris  
Half the Sky: Visualized," Contemporary Art Galleries, University of Connecticut, Storrs, Connecticut  
Who's afraid of red, yellow and blue?," La Maison Rouge, Paris  
The Uncanny," Nusser & Baumgart, Munich  
Ashes and Gold: A Journey through different Worlds," Galerie Thomas Schulte, Berlin  
Mind the Gap," Kent Fine Art, New York  
2011  
Being American," Visual Arts Gallery, New York City  
The Walls That Divide Us," apexart, New York City  
Il Belpaese Dell'arte," Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy  
Seeing is Believing," KW Institute for Contemporary Art, Berlin  
The 29th Biennial of Graphic Arts," Moderna Galerija, Ljubljana  
Distant Star," Regen Projects, Los Angeles; travels to Kurimanzutto, Mexico City  
PPP Pier Paolo Pasolini, Letizia Battaglia, Marlene Dumas, Graciela Iturbide, Alfredo Jaar," metis, Amsterdam  
Time Flies," Hosfelt Gallery, San Francisco  
Les choses de la vie," Gallery Steinek, Vienna  
Contemporary Art Archipelago," Archipelago Centre Korpoström, Finland  
Interventions in the Landscape," Galerie Lelong, New York  
Déjà," Musée d'art contemporain de Montréal, Montreal  
Private / Corporate VI," Daimler Contemporary, Berlin  
Chile años 70 y 80. Memoria y Experimentalidad," Museo de Arte Contemporáneo, Santiago  
ARS 11," Kiasma, Museum of Contemporary Art, Helsinki, Finland  
Cinemas du Reel,"  
Festival International de Films Documentaires, Paris  
Les Voies de la révolte," Musée du Quai Branly, Paris  
Fotográfica Bogotá 2011," FotoMuseo, Bogotá, Colombia  
Figures of Dissent: Pier Paolo Pasolini," KASK cinema, Gent  
Without Reality There is No Utopia," Centro Andaluz de Arte Contemporáneo, Seville; traveled to Yerba Buena Center for the Arts, San Francisco



Dislocación: Cultural Location and Identity in Times of Globalization," Kunstmuseum Bern, Switzerland  
Sharjah Biennial 10: Plot for a Biennial," Sharjah Art Museum, Sharjah  
Legacy: The Emily Fisher Landau Collection," Whitney Museum of American Art, New York  
2010  
29th São Paulo Biennial," São Paulo, Brazil  
TV/ARTS/TV: The television 'shot; by artists," ARTS SANTA MÒNICA, Barcelona  
Viaggio in Italia. Sguardi Internazionali Sull'Italia Contemporanea, Palazzo Fabroni, Pistoia, Italy  
Space," MAXXI, Rome  
The Flower of May," Biennale Hall, Guangju, South Korea  
Undercurrents: Experimental Ecosystems in Recent Art," The Kitchen, New York  
Rewind: 1970s to 1990s," Museum of Contemporary Art, Chicago  
6th Liverpool Biennial," Liverpool  
Santiago Festival Internacional de Cine", Santiago  
For the Use of Those Who See," KW Institute, Berlin  
All That Is Solid Melts Into Air," Museu Colecção Berardo, Lisbon  
The Philosophy of Money," Lisbon City Museum, Lisbon  
Hope," Palais des Arts et du Festival, Dinar  
Critical Fetishes. Residues of General Economy," CA2M Centro de Arte Dos de Mayo, Madrid  
The Fifth Genre," Galerie Lelong, New York  
Ars Itineris," Artium, Vitoria-Gasteiz  
La Isla Absoluta," D21 Galería de Arte, Santiago  
Searching Songs," Yebisu International Festival for Art & Alternative  
Visions, Tokyo Metropolitan Museum of Photography, Tokyo  
And the moral of the story is...," Witte de With, Rotterdam  
Artefact Festival: On Gaps and Silent Documents," Kunstencentrum STUK, Leuven, The Netherlands  
The Crude and the Rare," The Cooper Union, New York  
2009  
Después del Arte," Centro de Arte Contemporáneo Wifredo Lam, Havana  
Paisajes Cruzados: Miradas a la colección de Es Baluard," Es Baluard, Palma  
For You," Daros Exhibitions, Zurich  
Continual Rifts," Fowler Museum at UCLA, Los Angeles  
Aletheia," Helsinki Photography Festival, Helsinki  
VOIDS: A Retrospective," Centre Pompidou, Paris; Kunsthalle Bern, Bern; Centre Pompidou-Metz, Metz  
Guangzhou Photo Biennial," Guangzhou, China  
The Fear Society," Pabellón de la Urgencia, Venice Biennale  
En los márgenes del arte. Creación y compromiso político," MACBA, Barcelona  
For the Use of Those Who See," KW Institute for Contemporary Art, Berlin  
Welt-Bilder 3," Helmhaus, Zurich  
When the Lightness of Poetry," Sculpture International Rotterdam, Rotterdam  
The Third Moscow Biennale of Contemporary Art," Moscow  
Proiezioni," Costello di Rivara - Centro d'art Contemporanea, Torino  
Deep Images," CREAM, International Festival for Arts and Media, Yokohama  
2008  
Cancelled, Erased & Removed," Sean Kelly Gallery, New York  
Risky Business Art," Kunstpanorama, Lucerne  
Aurum: L'or dans l'art contemporain," Centre PasquArt, Biel  
Worlds on Video," Palazzo Strozzi, Florence  
That Was Then... This Is Now," P.S.1 Contemporary Art Center, Long Island City, New York  
Africa On: Beecroft, Jaar, Kentridge," Galleria Lia Rumma, Milan

Arte ≠ Vida: Actions by Artists of the Americas, 1960-2000," El Museo del Barrio, New York  
New Acquisitions," Louisiana Museum of Modern Art, Humblebæk  
Pictures in Series," Fisher Landau Center for Art, Long Island City, New York  
Framing and Being Unframed: The Uses of Documentary Photography," Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut  
2007  
To Be Continued...: Art Created for Magasin 3 Over Twenty Years, Magasin 3 Stockholm Konsthall, Stockholm.  
AfterShock, Sainsbury Centre for the Arts, University of East Anglia, Norwich, UK.  
Afterglow, Galerie Pfreim, Lacoste.  
Check List: Luanda Pop, 52nd International Art Exhibition, Venice Biennale, Venice.  
Puntos de Vista, Zeitgenössische Kunst aus der Daros - Latinamerica Collection, Museum Bochum, Bochum.  
Sharjah Biennial 8 - Still Life: Art, Ecology, and the Politics of Change, Sharjah Art Museum, Sharjah.  
The Power of Ten: Gifts in Honor of Miami Art Museum's 10th Anniversary, Miami Art Museum, Miami.  
Macro Future, Museo Arte Contemporanea Roma, Rome.  
Scenes and Sequences: Peter Blum Edition, New York - A Selection from 1980 to 2006, Aargauer Kunsthau, Aarau.  
New Perspectives in Latin American Art, 1930 - 2006: Prints, Photographs, and Media Works, Museum of Modern Art, New York.  
Equatorial Rhythms, Stenersen Museum, Oslo.  
Constructing A Poetic Universe: The Diane and Bruce Halle Collection of Latin American Art, Museum of Fine Arts, Houston.  
Existencias, MUSAC Museo de Arte Contemporaneo de Castilla y León, León.  
Private/Corporate IV: The Lekha and Anupam Poddar Collection in dialogue with the Daimler Chrysler Collection, Haus Huth, Berlin.  
System Error: War is a Force that Gives Us Meaning, Palazzo delle Papesse - Centro Arte Contemporanea, Siena.  
Turbulence: 3rd Auckland Triennial, Auckland, New Zealand.  
Negatec, Espacio Fundación Telefónica, Buenos Aires IBCA - International Biennale of Contemporary Art, Prague.  
2006  
Confini - Boundaries, Museo d'Arte Provincia Nuoro, Nuoro.  
Primitivism Revisited: After the End of an Idea, Sean Kelly Gallery, New York.  
1st Architecture, Art and Landscape Biennial of the Canaries, Canary Islands.  
The Gold Standard, P.S.1 Contemporary Art Center, Long Island City, New York.  
2nd International Biennial of Contemporary Art of Seville (BIACS2), Seville.  
Kapital, Kent Gallery, New York.  
Into me/ Out of me, P.S.1 Contemporary Art Center, Long Island City, New York; traveled to Kunst - Werke Berlin, KW Institute for Contemporary Art, Berlin.  
Beautiful Suffering - Photography and the Traffic in Pain, Williams College Museum of Art, Williamstown, Massachusetts.  
Review - 25 Jahre Österreichische Ludwig Stiftung, MUMOK Museum Moderner Kunst, Vienna.  
The Past Made Present: Contemporary Art and Memory, Museum of Fine Arts, Houston.  
A Curator's Eye: The Visual Legacy of Robert A. Sobieszek, LACMA Los Angeles County Museum of Art, Los Angeles.  
En las fronteras, Villa Croce Museo d'Arte Contemporanea, Gênes.  
La visión impura, Fondos de la colección permanente, MNCARS Museo Nacional Centro de Arte Reina Sofía, Madrid.

Gyroscope, Hirschhorn Museum and Sculpture Garden, Washington D.C. Festival Photo et Video de Biarritz, Biarritz Brighton / Photo Biennial, Fabrica, Brighton.

Gardens, Toyota Municipal Museum of Art, Toyota.

TRANsactions: Contemporary Latin American and Latino Art, Museum of Contemporary Art San Diego, La Jolla; traveling through 2008 to Memorial Art Gallery, University of Rochester, Rochester, NY; High Museum of Art, Atlanta, GA; Weatherspoon Art Museum, Greensboro, NC. FotoFest2006: Artists Responding to Violence, DiverseWorks Artspace, Houston.

Conjonctions, Musée d'Art Moderne et Contemporain, Geneva.

2005

Outside Europe: Aus der Sammlung Daimler Chrysler, Daimler Chrysler Contemporary, Berlin. The Fluidity of Time - Selections from the MCA Collection, Museum of Contemporary Art, Chicago.

Lichtkunst aus Kunstlicht, ZKM | Museum für Neue Kunst & Medienmuseum, Karlsruhe.

Old News, Los Angeles Contemporary Exhibitions, Los Angeles.

Nuove acquisizioni. Due anni di crescita della collezione MACRO, Museo d'Arte Contemporanea Roma, Rome.

Identity and Nomadism, Palazzo delle Papesse - Centro Arte Contemporanea, Sienna.

Figuratively Speaking, Miami Art Museum, Miami.

Flight 405, Galerie Sfier - Semler, Hamburg.

The Hours: Visual Arts of Contemporary Latin America, Irish Museum of Modern Art, Dublin; traveled to Museum of Contemporary Art, Sydney.

Concerning War - Soft Target. War as a Daily, First - Hand Reality, BAK, Utrecht.

Marking time: moving images, Miami Art Museum, Miami Sight - Cruising, Marugame Genichiro - Inokuma Museum of Contemporary Art, Marugame.

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.

Points of View: Landscape and Photography, Galerie Lelong, New York.

05 WEST Know Your Rights Festival, Leipzig.

Atomica: Making the Invisible Visible, Lombard - Freid Fine Arts and Esso Gallery, New York.

Miradas y conceptos en la colección Helga de Alvear, MEIAC Museo Extrmeño elberoamericano de Arte Contemporáneo, Badajoz.

Fotografia! Arte 2005: Latin American Photography, Tampa Museum of Art, Tampa.

Double Exposure, Godt - Cleary Projects, Las Vegas, Nevada.

Mapping Space: Selections from the Collection, Miami Art Museum, Miami.

Emergencias, MUSAC Museo Arte Contemporaneo de Castilla y León, León.

Veinte años y un día, Galeria Oliva Arauna, Madrid.

2004

Art by MacArthur Fellows Carl Solway Gallery, Cincinnati, Ohio.

Some Things Happening, Herron School of Art & Design, Indianapolis, Indiana.

Images of Time and Place: Contemporary Views of Landscape, Lehman College Art Gallery, City University of New York, Bronx, New York.

About Face: Photographic Portraits from the Collection, Art Institute of Chicago, Chicago, Illinois.

The Ten Commandments, Deutsches Hygiene-Museum, Dresden, Germany.

Galerie Thomas Schulte, Berlin, Germany.

Potential Images of the World, Speed Art Museum, Louisville, Kentucky.

2003

Transferts, Palais des Beaux-Arts, Brussels, Belgium.

Upon Reflection, Sean Kelly Gallery, New York, New York.

Human Condition/Global Position: 4 Contemporary Chilean Artists, Founder's Gallery, The Sheldon Art Galleries, St. Louis, Missouri.

Sanctuary: Contemporary Art and Human Rights, Gallery of Modern Art, Glasgow, Scotland.

Tainted Landscapes, Ezra and Cecile Zilkha Gallery, Center for the Arts, Wesleyan University, Middletown, Connecticut.

Witnessing to Silence: Art and Human Rights, Humanities Research Centre, Australian National University, Canberra, Australia; Drill Hall Gallery, Australian National University, Canberra, Australia; School of Art Gallery, Australian National University, National Institute of the Arts, Canberra, Australia; Canberra Contemporary Art Space, Canberra, Australia; National Museum of Australia, Canberra, Australia.

Black President: The Art and Legacy of Fela Anikulapo-Kuti, The New Museum of Contemporary Art, New York, New York.

Pictures from Within: American Photographs, 1958-2002, Whitney Museum of American Art, New York, New York.

Experience, Rotterdam Photo Biennale, Nederlands Foto Instituut, Rotterdam, Netherlands.

Transferts, Palais des Beaux Arts, Brussels, Belgium.

Galeria Oliva Arauna, Madrid, Spain.

2002

History Now: The Presence of the Past in Contemporary Photography, Liljevalch Konsthall, Stockholm, Sweden; traveled to Museum of Work, Norrköping, Sweden; Passagen, Linköpings Konsthall, Linköpings, Sweden; Dunkers Kulturhaus, Helsingborg, Sweden; Midlanda Konsthall, Sundsvall, Sweden; Konsthallen, Ronneby, Sweden.

Double Exposure, Edition Schellmann, Munich, Germany and New York, New York.

Cultural Crossing, Numark Gallery, Washington, D.C.

Aquaria, Landesgalerie am Oberösterreichischen Landesmuseum, Linz; traveled to Kunstammlungen Chemnitz.

Baltic Art Center, Visby, Sweden.

Fundacion Joan Miro, Barcelona, Spain.

2001

Daros Exhibitions, Zurich, Switzerland.

The Gift, Palazzo delle Papesse, Siena, Italy.

Voir Ne Pas Voir La Guerre, Musée d'Histoire Contemporaine, Invalides, La Defense, Paris, France.

Versiones del Sur: Más allá del Documento, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

Il Dono, offerta ospitalita insidia, Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy.

Minimalism Past And Presence, Galerie Lelong, New York, New York.

O Espiritu da Nossa Epoca, Museo de Arte Moderna, Sao Paulo, Brazil.

2000

FaceON, Site Gallery, Sheffield, Yorkshire.

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.

Frames of Reference from Object to Subject, Ezra and Zilkha Gallery, Center or the Arts, Wesleyan University, Middletown, Connecticut.

Bluer, Carrie Secrist Gallery, Chicago, Illinois.

International Museum of the Red Cross, Geneva, Switzerland.

PRIX / PRIZES

2006

Premio Extremadura a la Creación, Spain.

2000

MacArthur Foundation, MacArthur Fellowship.

1985

New York State Council of the Arts Grant.

1985

Guggenheim Fellowship.

## COLLECTIONS PUBLIQUES / PUBLIC COLLECTIONS

21C Museum Foundation, Louisville, Kentucky.

Les Abattoirs de Toulouse, Toulouse, France.

Art Institute of Chicago, Chicago, Illinois.

Chase Manhattan, New York, New York.

DaimlerChrysler Contemporary, Berlin, Germany.

Daros Foundation, Zurich, Switzerland.

Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts.

Fonds National d'Art Contemporain, Paris, France.

High Museum of Art, Atlanta, Georgia.

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Indianapolis Museum of Art, Indianapolis, Indiana.

The Israel Museum, Jerusalem, Israel.

Los Angeles County Museum of Art, Los Angeles, California.

Magasin 3 Stockholm Konsthall, Stockholm, Sweden.

Miami Art Museum, Miami, Florida.

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

Musee cantonal des Beaux-Arts, Lausanne, Switzerland.

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

Museo de Artes Visuales, Santiago, Chile.

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

El Museo del Barrio, New York, New York.

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

Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

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

Museum het Domein, Sittard, the Netherlands.

Museum of Contemporary Art Chicago, Chicago, Illinois.

Museum of Contemporary Arts Los Angeles, Los Angeles, California.

Museum of Contemporary Art San Diego, San Diego, California.

Museum of Contemporary Photography, Chicago, Illinois.

Museum of Modern Art, New York, New York.

Museum voor Hedendaagse Kunst Antwerpen, Antwerp, Belgium.

National Gallery of Canada, Ottawa, Ontario, Canada.

New York Public Library, New York, New York.

Norton Museum of Art, West Palm Beach, Florida.

Queensland Art Gallery, Queensland Cultural Center, South Brisbane, Australia.

Rose Art Museum, Brandeis University, Waltham, Massachusetts.

Seattle Art Museum, Seattle, Washington.

Tate Britain, London, England.

Williams College Museum of Art, Williams College, Williamstown, Massachusetts.

## 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: editions 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.cl/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/manip2pz/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](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 portátil 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, *Искусство 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/](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-aesthetik-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.  
 Chougnat, Jean-Francois. A Hundred Times Nguyenm Exhibition catalogue, Lisbon: Museu Coleção Berardo.  
 Cirelli, Julie. Alfredo Jaar. Kamel Mennour. Paris, frieze, Issue 140, June, July, August, pp. 216.  
 Díaz-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.

Prosser, Jay. *Installing Atrocity: The Body of the Photograph in Susan Meisela's Reframing History*, *Afterimage*, Vol. 39, Nos. 1 & 2, pp. 74-79.

Rodeschini, M. Cristina and Giacinto Di Pietrantonio. *Il Belpaese dell'Arte. Etiche ed Estetiche della Nazione Exhibition Catalogue*, Bergamo: Nomos Edizioni, pp. 205.

Salazar, Angelica Gallon. *En Fotografica 2011*, *El Espectador*, May 14, pp. 24-25.

Sánchez, Julio. *Caravana de imágenes, adi*, August 5, pp. 22-23.



Sardo, Delfim. Alfredo Jaar, essay in book *Stories of Material Life: People, Places, Things, Events, Fictions*, Caceres, Spain: Centro de Artes Visuales-Fundacion Helga de Alvear Caceres, pp. 238-239.

Schnepf, Herbert. Les choses de la vie eselat, Summer 2011, <http://www.eselat.com/termin/52945/>.

Slavick, Elin O'Hara. Empathetic Vision: Aesthetics of Power and Loss, essay in book *Virilio Now. Current Perspectives in Virilio Studies*, Cambridge: Polity Press, pp. 116, 120, 134, 137-138.

Tedeschi, Francesco. *Il mondo ridisegnato. Arte e geografia nella contemporaneità*, Milan: Vita e Pensiero, pp. 111-112.

Ursprung, Philip. La cordillera de los Andes (CB),”essay in *Dislocacion Exhibition catalogue*, Ostfildern: Hatje Cantz Verlag, pp. 128-137.

Vozmediano, Elena. Alfredo Jaar, cien veces Nguyen, *El Cultural*, July 15-21, pp. 32.

Wiehager, Renate. Alfredo Jaar, essay in *Private 1 Corporate VI Exhibition catalogue*, Berlin: Daimler AG, pp. 34-35.

2010

Alloa, Emmanuel. Changer de sens. Quelques effets du tournant iconique, *Critique*, August-September, Volume LXVI, No. 759-760, Paris: Editions de Minuit, pp. 647-658.

Andulce, Pablo. Las raíces de Jaar, *Vivienda y Decoracion*, January 16, pp. 12-17.

Barclay Morgan, Anne. Subtle Power: Alfredo Jaar's Recent Installations and Permanent Public Interventions,” *Sculpture*, December, pp. 56-61.

Blocker, Jane. Seeing Witness: Visuality and the Ethics of Testimony, Minneapolis: University of Minnesota Press, pp. xxii, xxiii, 53-57, 59, 127.

Celant, Germano and Melissa Harris. *Immagini Inquietanti*, Italy, pp. 322-333.

Chiodi, Stefano, and Domitilla Dardi. *SPACE: From MAXXI'S Collections of Art and Architecture*, Rome: Electa, pp. 173.

Chiuminatto, Pablo. The Gramsci Trilogy: As with Weeping the Speechless Eyes, essay in book *The Eyes of Gutete Emerita*, Santiago: DIRAC, pp. 51-62.

Corris, Michael. Word and Image in Art since 1945, *Art, Word, and Image: 2,000 Years of Visual / Textual Interaction*, London: Reaktion Books Ltd., pp. 215-316.

D'Alleva, Anne. *Look! The Fundamentals of Art History*, Third Edition, New York: Prentice Hall, pp. 43-44.

Denegri, Dobrilla. Alfredo Jaar, essay in *The Flower of May Exhibition catalogue*, Gwangju Biennale Hall, Gwangju: Gwangju Biennale Foundation, pp. 52-57.

Diaz, Eva. The Language of Transformation: A Conversation between Alfredo Jaar and Eva Diaz, essay in *The crude and the rare Exhibition Catalogue*, New York: The Copper Union. pp. 46-53

Dobrzynski, Judith. Art and Nature, Hand in Hand, *The Wall Street Journal*, June 23, pp. D6.

Espinoza, Denisse. Alfredo Jaar estrena Cintas sobre Ruanda y Pasolini e inaugura muestra colectiva, *La Tercera*, August 20, pp. 61.

Fournier, Anik. The Ruin in the Age of Junkspace, essay in *Undercurrents: Experimental Ecosystems in Recent Art Exhibition catalogue*, New York: Whitney Museum of American Art, pp. 54-57.

Golonu, Berin. Format Your Intervention! *The Creative Time Summit: Revolutions in Public Practice*, *Art Papers*, March/April, pp. 15.

Iriarte, Maria Elvira. The 29th Sao Paulo Biennial, *ArtNexus*, No. 79, Volume 9, pp. 86-94.

Jaar, Alfredo. *Cover, Cura*, October — December, pp. 1.

Jaar, Alfredo. El Bicentenario Segun Jaar, *Que Pasa*, No. 2057, September, pp. 12-19.

Jaar, Alfredo. Les Cendres de Pasolini, *Trafic*, No. 73, pp. 95-96.

Jaar, Alfredo. *Host: a Project for Transmission*, *Transmission Annual*, London: Artwords Press, pp. 35-44.

Jaar, Alfredo. Parque de los Lamentos, *Trace*, November 2010-January, Issue 01, pp. 90-97.

Korshak, Yvonne and Robert J. Ruben. Beyond the Text: Artists' Books from the Collection of Robert J. Ruben, New York, pp. 82-3.

Lavoie, Vincent. Lights in the City (1999) d'Alfredo Jaar ou l'indigence furtive, *Oeuvres a la rue: pratiques et discours émergents en art public*, Montreal: UQAM, pp. 31-37.

Lindquist, David. Nature & Art Intertwined, *The Indianapolis Star*, June 20, pp. A1, A15-17.

Litt, Steven. Please Touch, *ArtNews*, June, Vol. 109, No. 6.

Loeffer, Francis. Alfredo Jaar, *Liverpool Biennial: The Guide*, Liverpool: Liverpool Biennial of Contemporary Art Ltd. pp. 66-7.

MacQueen, Kathleen. Murmurs of the Heart: Alfredo Jaar's Muxima, essay in book *Tactical Response: Art in an Age of Terror*, Ann Arbor: UMI, pp. 124-178.

Marucci, Luciano. L'Arte della Sopravvivenza. *Juliet*, October – November, pp. 52.

Nair, Parvati. After-Images: Trauma, History and Connection in the Photography of Alfredo Jaar, essay in book *The Eyes of Gutete*, Emerita, Santiago: DIRAC, pp. 63-80.

Neil, Jonathan T. D. Feature, *ArtReview*, June, pp. 102-4.

Okamura, Keiko. Alfredo Jaar, in *Searching Songs Exhibition catalogue*, Tokyo Metropolitan Museum of Photography. Tokyo: Tokyo Metropolitan Museum of Photography, pp. 66-9.

Pas, Johan, ed. *Track Report 10102: Zonder beeld*, Antwerp: Eric Ubben.

Pfeffer, Susanne, ed. *Alfredo Jaar, For the Use of Those Who See Exhibition catalogue*. Koln: Shoenck Verlagsgesellschaft mbH, pp. 65-72.

Pfeffer, Susanne, ed. *My Work and Me*, Koln: Verlag der Buchhandlung Walther Konig.

Poblete, Joel, ed. *Shoot the Shooter, SANFIC6 Exhibition catalogue*, Santiago de Chile: SANFIC, pp. 130-133.

Risco, Ana María. The Disturbance of the Sensible: Reflections on Alfredo Jaar's Politics of the Image, essay in book *The Eyes of Gutete Emerita*, Santiago: DIRAC, pp. 27-38.

Sheets, Hilarie. 100 Acres to Roam, No Restrictions, *The New York Times*, June 13, pp. AR2 2.

Thibodeaux, Julianna. IMA's Art & Nature Park, *NUVO*, June 16-23, pp. 14-20.

Tisi, Rodrigo, ed. *Alfredo Jaar, SCL 21 10, Texts by Adriana Valdés and Alejandro Crispiani*. Santiago: Uqbar Editores, pp. 318-349.

Varblane, Reet. Kommunikatsioon ei ole vaid sonum. *E*, April 30, pp. 1, 11.

Viñuela Díaz, José María. *Margins of Silence Exhibition catalogue*. Helga De Alvear Foundation, pp. 172-173.

Walker, Sydney R. Artmaking and the Sinthome, *Visual Arts Research*, Vol. 36 No. 2 Issue 71 Winter, Illinois: University of Illinois at Urbana-Champaign, pp. 75-82.

Zuñiga, Rodrigo. The Site and the Formula: A Logo for America, essay in book *The Eyes of Gutete*, Santiago: DIRAC, pp. 39-50.

Alfredo Jaar: Presentaré un proyecto muy personal sobre el Bicentenario, *El Mercurio*, August 15, pp. E8.

2009

Aranda-Alvarado, Rocio. Alfredo Jaar, *ArtNexus*, Vol. 8, No. 73, pp. 111-112.

Arestizabal, Irma. Alfredo Jaar, *Arte al Día*, February/March, No. 126, p. 84.

Ashton, Dore with Phong Bui and David Levi Strauss. Alfredo Jaar, *The Brooklyn Rail*, April, pp. 16-19.

Bickers, Patricia. 53rd Venice Biennale, *Art Monthly*, July-August, No. 328, pp. 24-25.

Ceresoli, Jacqueline. Alfredo Jaar, *Flash Art Italia*, Vol. 42, No. 273, December/January, p. 78.

Decter, Joshua. Alfredo Jaar, *Artforum*, XLVII, No. 10, Summer, p. 335.

Di Matteo, Roberta. Alfredo Jaar, *Metro News*, January 21.

Frascina, Francis. Gaza: Lament of the Images Revisited, *Art Monthly*, April, No. 325, pp. 9-12.

Font, J.M. Martí. El panfleto como obra de arte, *El País*, July 9.

Jaar, Alfredo. Cox18 deve vivere perché la cultura è la sua raison d'être, *Il Manifesto*, February 4, p. 12.

Jaar, Alfredo. -273.15° project in *Voids: A Retrospective Exhibition catalogue* Centre Pompidou, Paris; Kunsthalle Bern, Bern; Centre Pompidou-Metz, Metz. Zurich: JRP Ringier.

Jaar, Alfredo. En la Cárcel de Mandela, Domingo (*El Mercurio*), April 5, pp. 4-5.

Luna, Claire. Alfredo Jaar, *Arte al Día*, May-July, No. 127, pp. 108-109.

Lundström, Jan-Erik. Alfredo Jaar, essay in *Aletheia Exhibition catalogue*, Helsinki Photography Festival, Helsinki City Art Museum, p. 46.

Oddo, Eva. Interview with Alfredo Jaar, *The Myth of Europa*, January, pp. 1+.

Ortega, Soledad. Alfredo Jaar interviene las calles y el metro de Barcelona, *La Tercera*, April 3, p. 66.

Phillips, Patricia C. Alfredo Jaar, essay in *For You* Exhibition brochure, Daros Exhibitions, Zurich. Riffbjerg, Synne. Billedstorm, *Weekendavisen*, No. 11, March 13–19, p. 1.

Schellenberg, Samuel. Millésime d'exception pour les pavillons nationaux, *Le Courrier*, June 13.

Smith, Roberta. Alfredo Jaar: The Sound of Silence, *The New York Times*, April 24, p. C23.

Smith, Roberta. One Image of Agony Resonates in Two Lives, *The New York Times*, April 15, pp. C1+.

Van der Stok, Frank. Mental Images, essay in book *Questioning History: Imagining the Past in Contemporary Art*, Rotterdam: NAI Publishers, pp. 104–119.

Wilson, Michael. Alfredo Jaar: The Sound of Silence, *Time Out New York*, April 16–22, No. 707, p. 46.

2008

Allsop, Laura. Pressing Issues, *Tank*, Vol. 5, No. 3, p. 38.

Andriessse, Paul. On My Mind..., *Foam Magazine*, No. 11, p. 19.

Bartezzaghi, Stefano. Que punti interrogativi che affermano più di uno slogan, *La Repubblica*, Vol.

233, No. 299, December 17, p. 44.

Basting, Barbara. *Tages-Anzeiger*, Zurich, *Art: Das Kunstmagazin*, January, p. 63.

Bergòs, Monica. Alfredo Jaar, una ventana a Africa, *Noticias*, March.

Bernabei, Valentina. Guerrigliero dell'arte, *La Repubblica*, Vol. 233, No. 299, December 17, p. 44.

Bonazzoli, Francesca. Jaar: Le urla dell'arte, *Corriere della Sera*, October 2, p. 14.

Bouchet, Raphaële, and Samuel Schellenberg. Le travail, maux a maux, *Le Mag*, January 19, pp. 19–20.