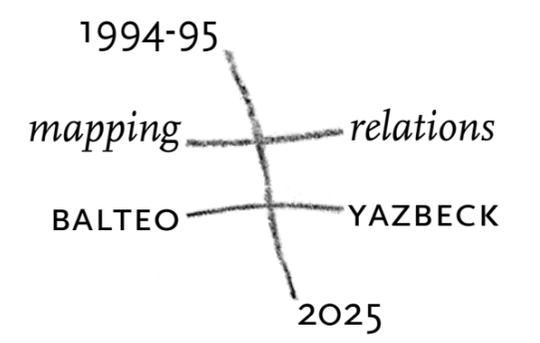


1994-95  
*mapping* — *relations*  
BALTEO — YAZBECK  
2025



*This publication is produced to accompany the exhibition*

1994-95 | *Mapping Relations* | BALTEO-YAZBECK | 2025

AT DURBAN SEGNINI GALLERY, MIAMI

22 NOVEMBER 2025 - MARCH 27, 2026

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PRINTED IN AN EDITION OF 500 COPIES

AGPO/GRAF IMPRESSORS, BARCELONA, SPAIN

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RAMÓN GRANDAL [FIG. 1]

LUIS SIMÓN MOLINA PANTIN [FIG. 15]

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ISBN 979-8-218-82615-4

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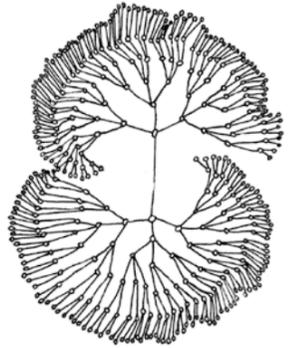
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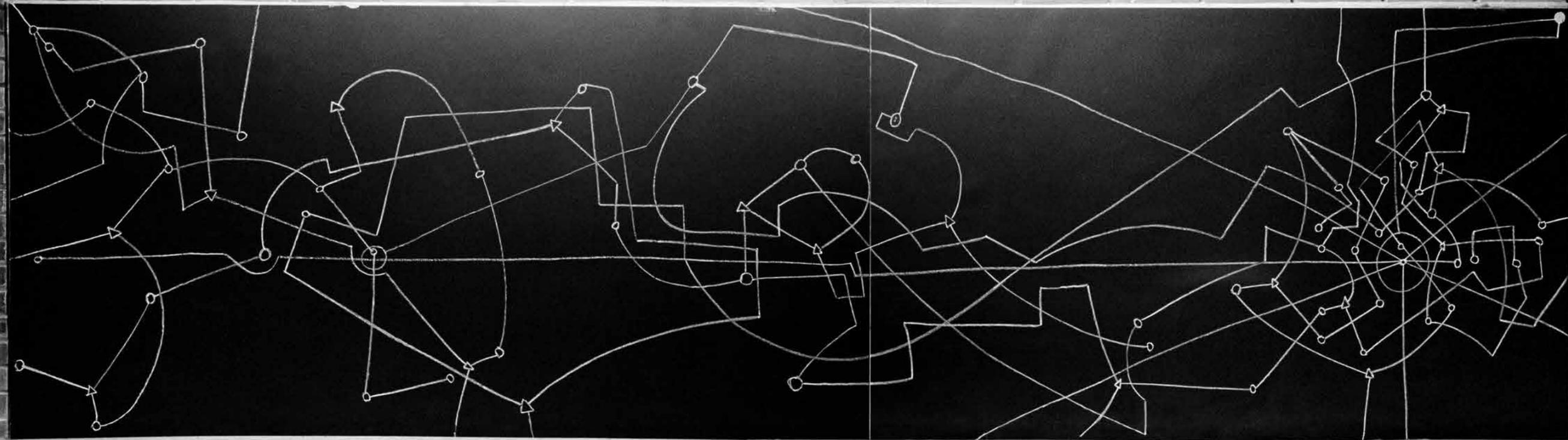
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*I would like to extend my deepest gratitude to the community of meaning involved in the creation, interpretation, validation, dissemination, and sustainability of my practice over the past 30 years.*

*This volume is a tribute to each of the relations established during that time, as well as those to come.*

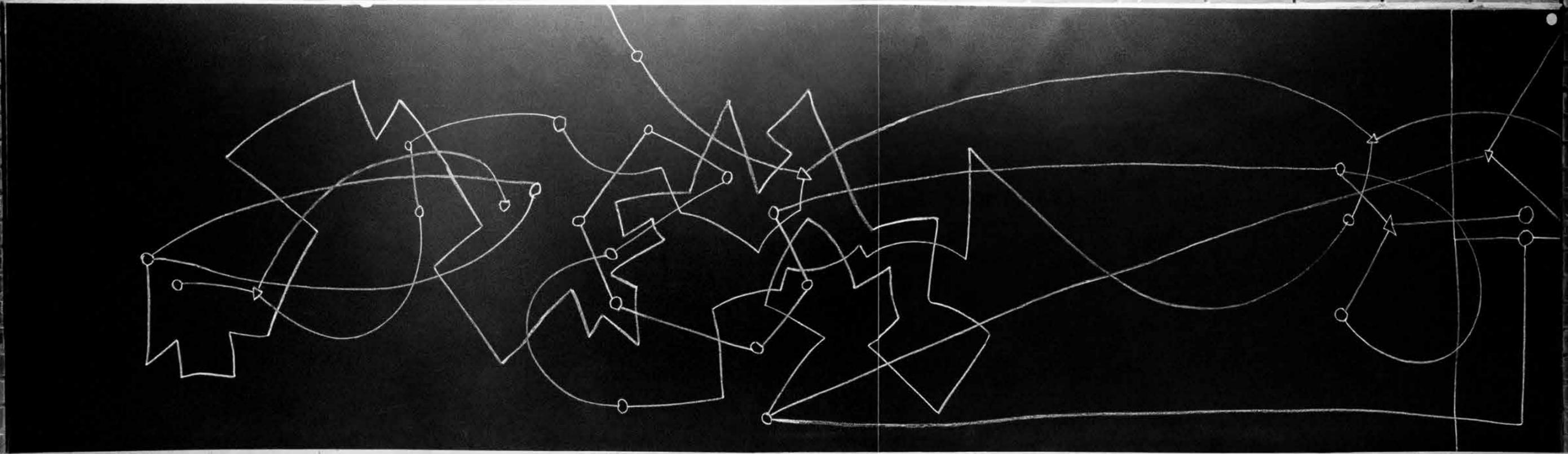
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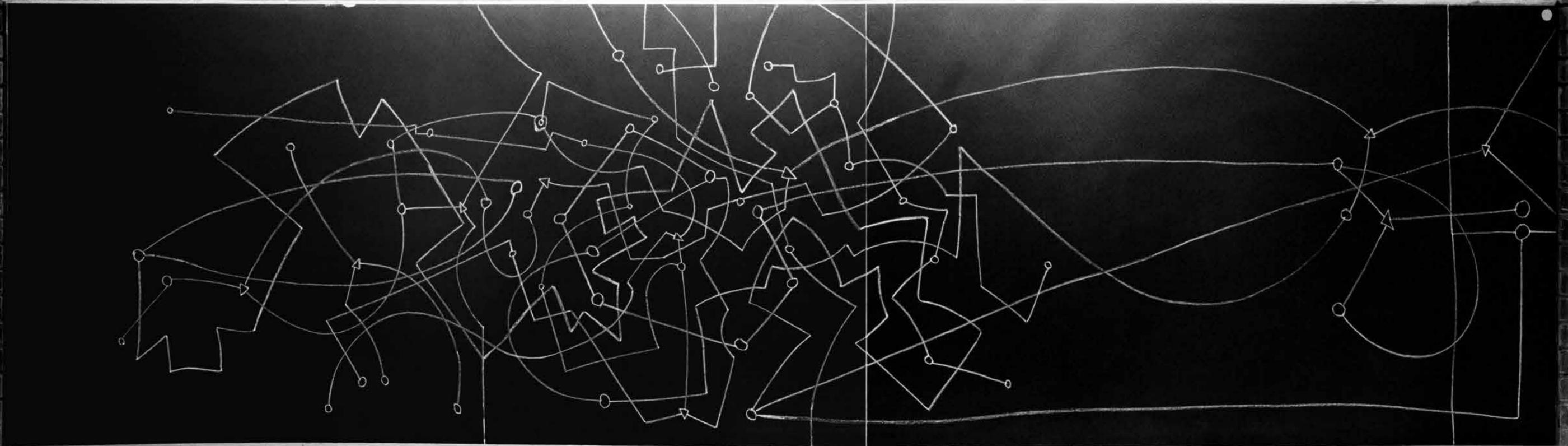
*Chalkboard Improvisation #1, Panoramic Record, Universidad Católica Andrés Bello, Hypothetical Relations Series, 1994*  
Digital photomontage printed on aluminum panel, from two 35mm black-and-white negatives. Dimensions variable; 30 x 95" / 76 x 241 cm (exhibition size). Edition of 5 + AP



*Chalkboard Improvisation #2, Panoramic Record—Stage 1, Universidad Católica Andrés Bello, Hypothetical Relations Series, 1994*  
Digital photomontage printed on aluminum panel, from two 35mm black-and-white negatives. Dimensions variable; 35 x 95" / 89 x 241 cm (exhibition size). Edition of 5 + AP



*Chalkboard Improvisation #2, Panoramic Record—Stage 2, Universidad Católica Andrés Bello, Hypothetical Relations Series, 1994*  
Digital photomontage printed on aluminum panel, from two 35mm black-and-white negatives. Dimensions variable; 35 x 95" / 89 x 241 cm (exhibition size). Edition of 5 + AP



*Chalkboard Improvisation #2, Panoramic Record—Stage 3, Universidad Católica Andrés Bello, Hypothetical Relations Series, 1994*  
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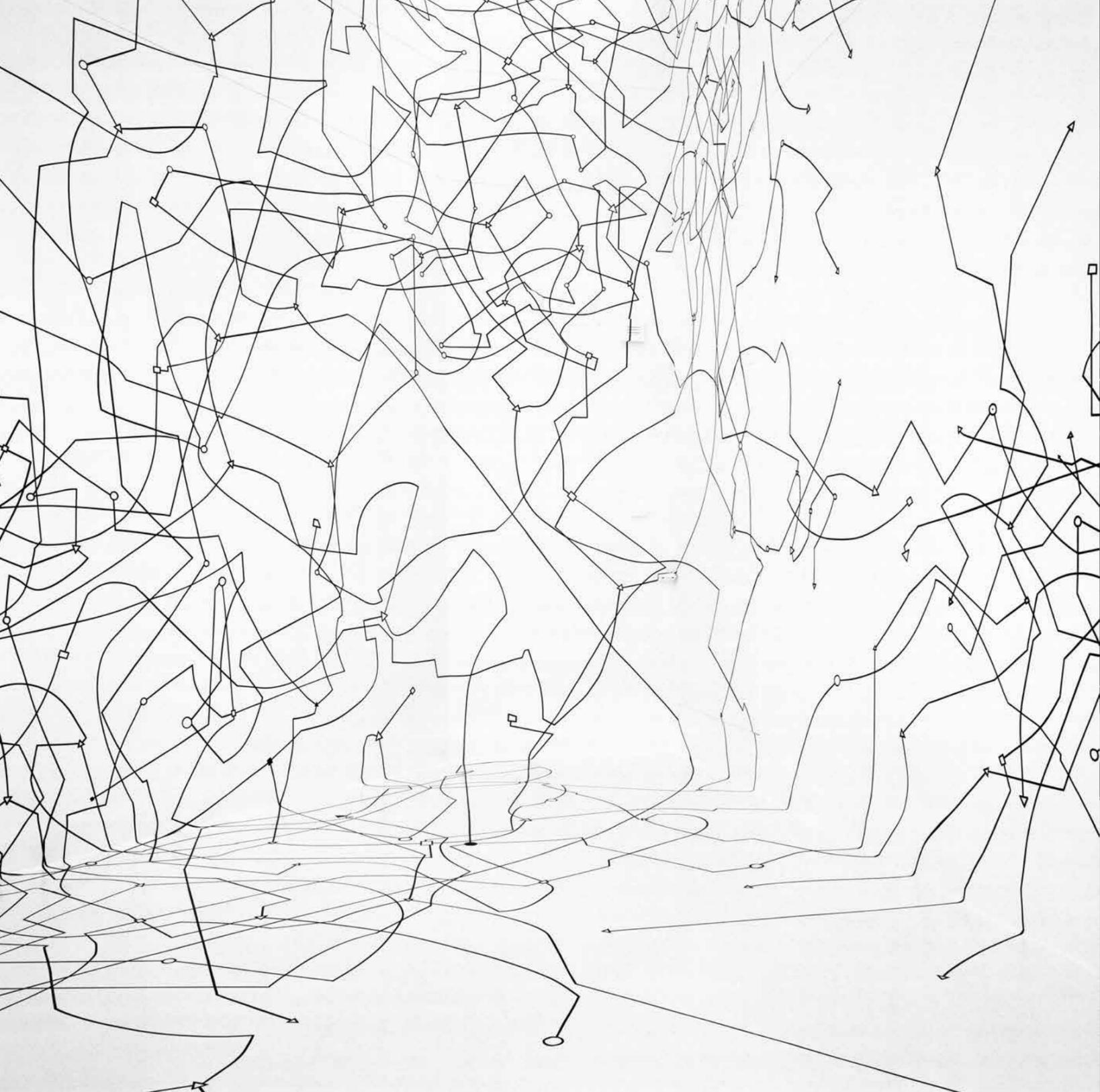




*Tribute to Gego, Documental Record G, Hypothetical Relations Series, 1994*  
Digital print on aluminum panel, from a 60mm black-and-white negative. Dimensions variable; 47.5 x 47.5" / 120.6 x 120.6 cm (exhibition size). Edition of 5 + AP



*Tribute to Gego, Documental Record E, Hypothetical Relations Series, 1994*  
Digital print on aluminum panel, from a 60mm black-and-white negative. Dimensions variable; 47.5 x 47.5" / 120.6 x 120.6 cm (exhibition size). Edition of 5 + AP



*Tribute to Gego, Documental Record D, Hypothetical Relations Series, 1994*  
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*Temporary Aluminum Installation at the Angostura Congress House, Documental Record #4, Hypothetical Relations Series—Structuring a Country, 1994*  
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*Temporary Aluminum Installation at the Angostura Congress House, Documental Record #2, Hypothetical Relations Series—Structuring a Country, 1994*  
Digital print on aluminum panel, from a 60mm black-and-white negative. Dimensions variable; 47.5 x 47.5" / 120.6 x 120.6 cm (exhibition size). Edition of 5 + AP



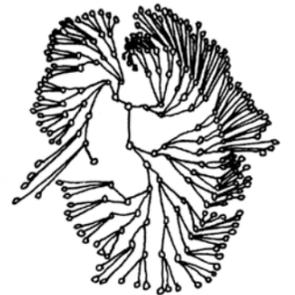
## CARTOGRAPHIES OF RELATION

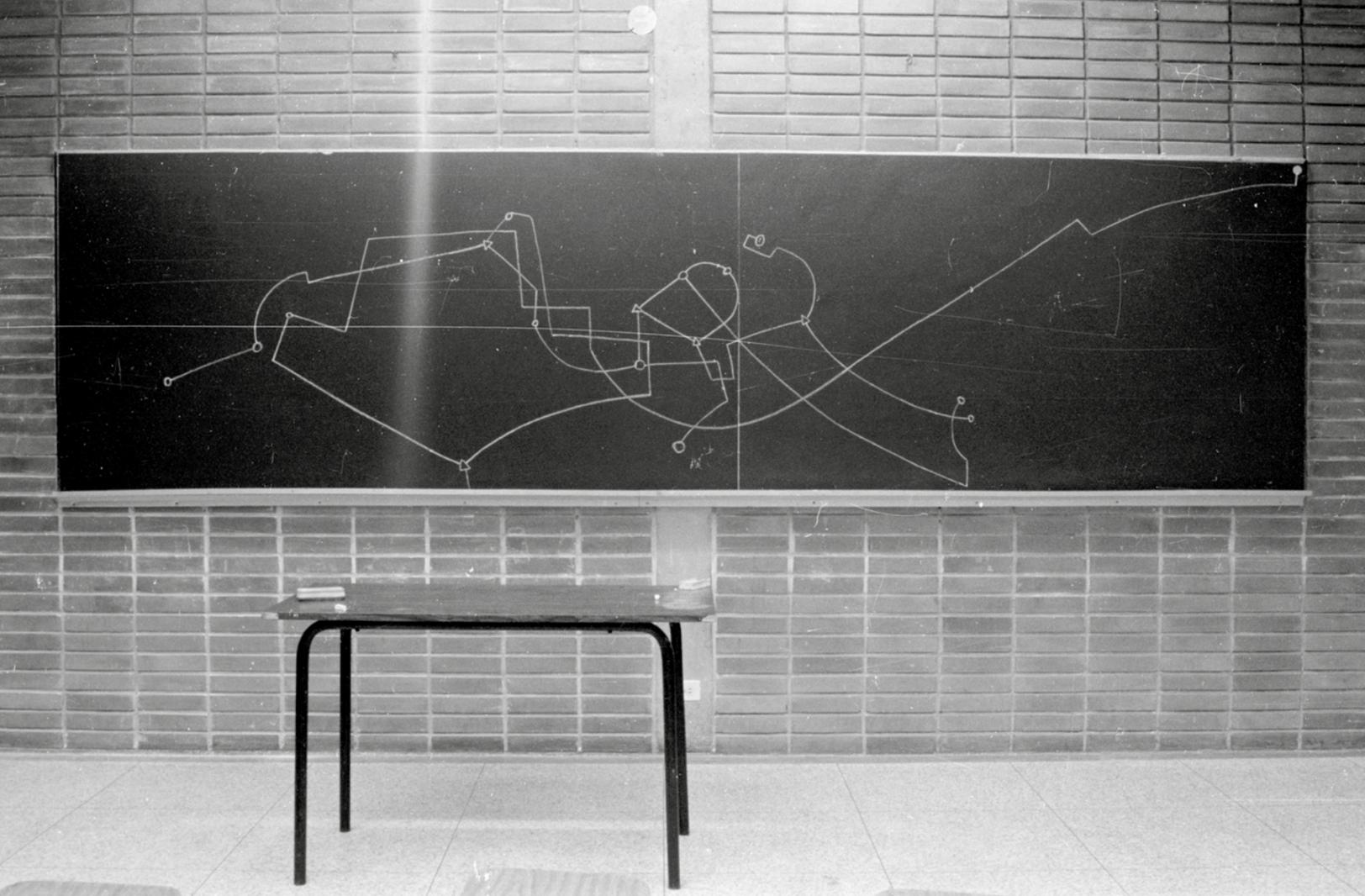
MICHEL OTAYEK

Berlin, September 2025

We live in an age defined by dispersal. Migration, exile, and displacement have become pervasive conditions, intensified by political strife, economic crisis, and ecological breakdown. The acceleration of digital life has only amplified these dynamics, multiplying channels of connection while deepening the sense of fragmentation. It is against this backdrop that this exhibition re-stages a project first conceived thirty years ago by the conceptual artist Alessandro Balteo-Yazbeck, a work that speaks with renewed urgency to our present condition. *El esquino* (1995-2001, 2025) weaves communities of meaning across geography, class, and nation through performative transactions that underscore the entanglement of art, finance, and consumerism [FIG. 1].

Today, as powerful technological and financial powers organize our lives through ever-expanding networks of digital consumption that amplify both connection and alienation, the prescience of this work becomes striking. Presented in Miami, a city where diasporic histories converge, *el esquino* foregrounds how art can both register displacement and create provisional but meaningful interpersonal connections. This tension between interconnections and fragmentation was already at the heart of Balteo-Yazbeck's earliest experiments in mid-1990s Caracas, where he began tracing the networks and ecologies that would shape his practice.





[FIG. 2] *Chalkboard Improvisation #1, raw negative, Universidad Católica Andrés Bello, Hypothetical Relations Series, 1994*

In 1994, as Venezuela faced financial collapse and political turmoil, Balteo-Yazbeck began developing strategies to map his own embedded position within a rapidly destabilizing environment.

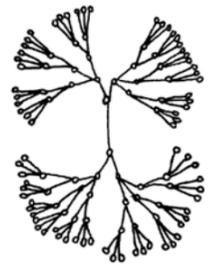
Drawing on his interest in cybernetics, the study of systems and linguistics, and his readings of Gregory Bateson—a British anthropologist and systems theorist—he set out to visualize the intricate, shifting webs of relation and systemic ecologies in which he was enmeshed [FIG. 2].

Within the span of two years, he conceived a series of projects that probed these concerns from different angles. Some engaged the embodied experience of urban space, rendering patterns of movement and interaction unfolding across time and space. Others addressed the conditions of artistic production more directly, thematizing his embeddedness within the effervescent Caracas art scene to advance a sharp critique of the intersections linking the art system with broader political and economic structures of a country in turmoil. These works emerged at a moment when the democratic order established in the late 1950s was beginning to fracture—an unraveling whose full implications would only become clearer with the 1998 election of Hugo Chávez as Venezuela’s president.

Bateson’s thought, particularly his notion that meaning resides in connecting patterns, was central to Balteo-Yazbeck’s early explorations.<sup>1</sup> For Bateson, knowledge does not arise from isolated subjects or devices but from the shifting relations and feedback loops that bind them together. Provisional and contextual, it takes form through interplay rather than fixed categories. This systemic and relational perspective provided fertile ground for an artist working amid the volatility of 1990s Caracas, offering a theoretical framework for charting the invisible forces shaping life in a time of upheaval.

Overseas, artists such as Mark Lombardi in New York, with his diagrammatic drawings of political and financial networks, or Thomas Hirschhorn in Paris, with his sprawling assemblages mapping the excesses of cultural and political discourse, were also translating abstract logics into visible forms. Read in this wider context, Balteo-Yazbeck’s early work highlights how the impulse to render relations visible was not confined to the metropolitan centers of Europe and North America. In Caracas, that impulse carried a different charge, sharpened by the immediacy of financial collapse, political turmoil, and the fracturing of a democratic order.

The earliest iterations of these works had an ephemeral quality, taking shape on chalkboards at the Universidad Católica Andrés Bello, where Balteo-Yazbeck would slip into empty classrooms at night to cover them with sprawling diagrams. These rhizomatic systems of lines and nodes were provisional and improvised, suggesting mental maps of undisclosed territories, diagrams without keys or hints to concrete locations or persons. While they echoed the visual language of geometric abstraction, their emphasis lay not on form but on the tracing of relations, resonating both with the improvisational logic of navigating Caracas and with Bateson’s ecological notion of connecting patterns. One can picture professors and students arriving the next morning to find the chalkboards covered in hermetic diagrams of unknown authorship, only to dismiss them as doodles or defacement—an uncertainty that underscored their fugitive, processual character. In fact, they were attempts to map factual and hypothetical relations between persons, objects, and ideas connected through diagrams of the artist’s own navigation of the city [FIG. 3]. At times, his nocturnal drawing sessions unfolded to the crackle of gunfire from the surrounding barrios. As the artist traced a diagram onto a blackboard, the bursts—echoes of gang violence entangled with state repression—heightened his awareness of the volatile social conditions that his emerging conceptual practice sought to articulate into aesthetic form. These found their way into the chalkboards through the channeling of the artist’s thinking process, registering the city’s turbulence in the very texture of the diagrams.



<sup>1</sup>— For an overview of Bateson’s thought see *A Sacred Unity: Further Steps to an Ecology of Mind*, ed. Rodney E. Donaldson (San Francisco: Harper Collins), 1991

[FIG. 3 NEXT PAGE] *Nightscape, 1994*  
Photomontage, views of  
and from the university classroom

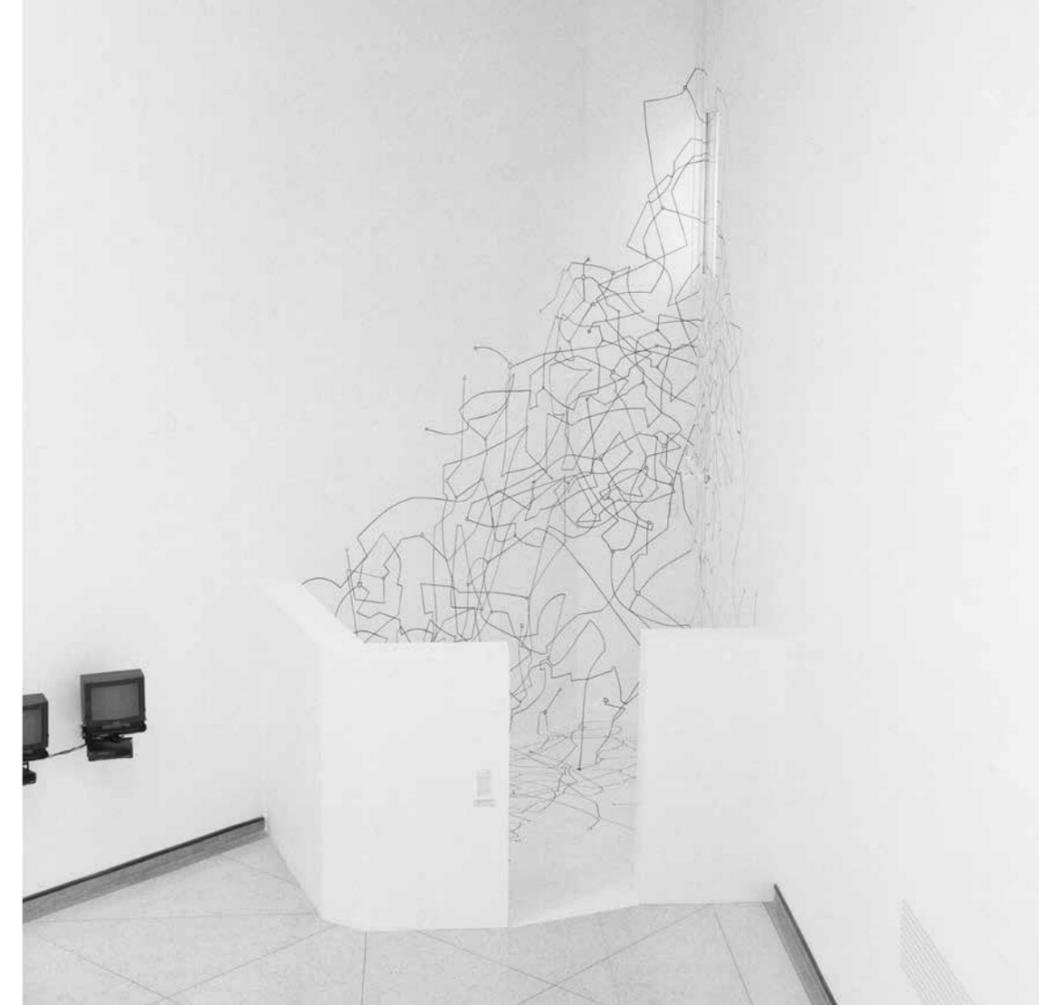




[FIG. 4] Chalk Improvisation on Rooftop, Documental Record—Stage 2, 1994



[FIG. 5] Tribute to Gego, exterior wall detail, 1994



[FIG. 6] Tribute to Gego, Documental Record B, Hypothetical Relations Series, 1994

Soon after, Balteo-Yazbeck moved this exploration beyond the classroom, carrying it onto the rooftops of residential buildings and art school walls. With chalk and pencil, he traced sprawling diagrams across built surfaces, their lines bending around floors, walls, windows, stairwells, and ventilation pipes before spilling toward the edges of the buildings [FIG. 4]. To neighbors looking out from apartments at higher elevations, they must have seemed perplexing: enigmatic, Nazca-like diagrams sprawling across the rooftop of a nearby building with no apparent function or meaning. If the chalkboards had opened a thinking process into how relations and connecting patterns might be represented, these rooftop interventions stemmed from the artist's realization that such mapping could be inscribed into the living fabric of the city. As he carried his work onto the city's surface, a magnified sense of scale emerged—not only in his effort to render visible phenomena that elude human perception, but also in the impossibility of apprehending the diagrams in their entirety while making them. The contingency of this process and the ephemeral nature of its results echoed the unstable weave of social relations the artist sought to understand and map. Rather than framing his

works through metaphor, Balteo-Yazbeck described them as “hypothetical relations,” underscoring their status as provisional attempts to register connections that could not be fully grasped, or were too subversive to be publicly disclosed.<sup>2</sup>

Subsequent iterations of Balteo-Yazbeck's cartographic exploration entered institutional spaces, where his mapping practice assumed the character of institutional critique. In a 1994 student presentation at the Instituto Universitario de Artes Plásticas Armando Reverón in Caracas, where he completed his studies, he rendered intricate relational diagrams in pencil directly on wood paneled walls, subjecting the school's pedagogical space to his mapping impulse. That same year, for the collective exhibition *Índice* at the Museo de Artes Visuales Alejandro Otero, also in Caracas, he used adhesive tape to execute a vast relational web that originated in a corner of the museum's main gallery and spilled through a window onto its marbled exterior walls, temporarily unsettling the boundaries between interior and exterior [FIGS. 5 - 6].

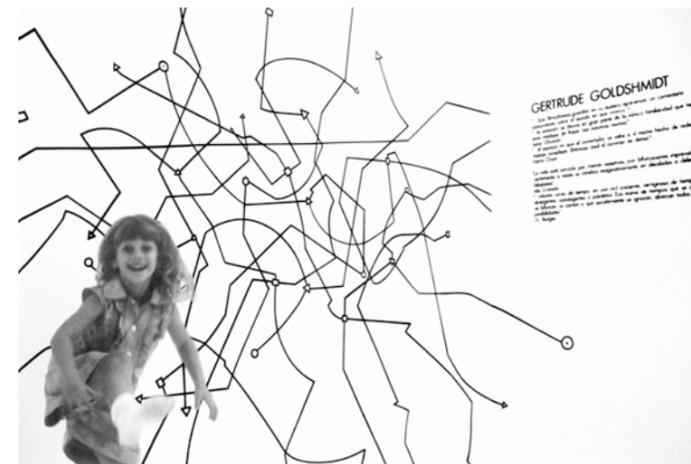
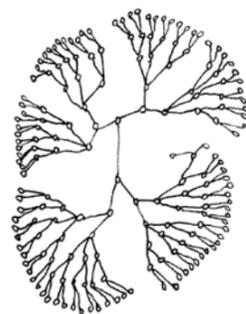
<sup>2</sup> Alessandro Balteo-Yazbeck, “Relaciones hipotéticas,” unpublished essay, n.d.



[FIG. 7] Temporary Aluminum Intervention at the Angostura Congress House, Documental Records #9, Hypothetical Relations Series—Structuring a Country, 1994

Later, at the third Bienal Nacional de Arte de Guayana in Ciudad Bolívar (1994-5), the diagrams took on a sculptural form through aluminum strips—a material tied to the region’s extractive industries and Venezuela’s modernizing aspirations [FIG. 7]. Installed in the house where the 1819-1821 Congreso de Angostura had convened under Simón Bolívar’s leadership to draft the country’s first constitution, Balteo-Yazbeck’s work drew these industrial ambitions into dialogue with the foundational narratives of the republic. The installation thus suggested that such myths of progress rang hollow against the turbulent realities of the 1990s.

Each iteration of the artist’s mapping project adapted the logic of the earlier chalkboards and rooftops to the specific conditions of exhibition, making the work responsive not only to physical space but to the cultural and political structures that sustain it. At the *Índice* exhibition, Balteo-Yazbeck explicitly situated his institutional critique in dialogue with the legacy of Venezuelan geometric abstraction. His adhesive-tape installation, titled *Homenaje a Gego* (1994) invoked the German-born Venezuelan artist whose work had



[FIG. 8] Tribute to Gego, interior’s installation view during the opening

redefined the possibilities of line, structure, and space, yet who by then had been largely sidelined from the art system, with her seminal installation *Reticulárea* (1969) confined to storage for many years. As Eliseo Sierra noted in the exhibition catalogue, Balteo-Yazbeck’s reference to Gego was less a matter of stylistic homage than a personal reading that recognized in her practice a conception of structure as a system of relations—a concern central to his own work.<sup>3</sup> [FIGS. 8–9] The installation also incorporated excerpts from texts about Gego’s work by several writers, poets and critics. By appropriating this discourse, Balteo-Yazbeck redirected its authority toward a critique of the cultural field, underscoring its entanglement with the unstable social, political, and economic dynamics that were reshaping Venezuela at the time. His homage to Gego thus became a critical reworking of the constructivist tradition, recasting it as a tool for mapping the unstable forces of a society caught in systemic crisis.

From 1995 onward, Balteo-Yazbeck’s practice began to move beyond the task of mapping existing relations and into the realm of actively intervening in their formation.

GERTRUDE GOLDSHMIDT

“... (The *Reticuláreas*) conceal within their austere appearance a powerful commentary on the world we live in...”

“... the emotion derives largely from the ironic familiarity that these tangles of lines have with ourselves.”  
Isaac Chocrón

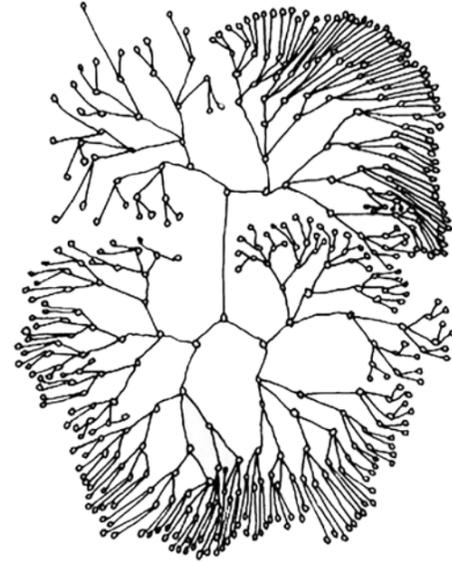
“... the space in which contemplation opens itself up, made of complex networks and weaves. Here, knowledge becomes dense.”  
Hanni Ossott

“Life is crisscrossed by sensitive weaves, by unexpected bifurcations. A feeling sometimes branches out imaginatively into desolate or delightful labyrinths.”  
Ida Gramcko

“... infinite series of time, in a growing, dizzying network of divergent, convergent, and parallel times. That web of times that approach, diverge, intersect, or secularly ignore each other encompasses all possibilities.”  
J.L. Borges

[FIG. 9] Critical texts fragments, from the 70s and 80s, appropriated by Balteo-Yazbeck for the installation interior

<sup>3</sup>– Eliseo Sierra, “Introducción,” in *Índice: Fundación Museo de Artes Visuales Alejandro Otero* (Caracas: Museo de Artes Visuales Alejandro Otero, 1994), 8



[FIG. 10] Regarding Cézanne's Apple Tree, Group C, 1995. Ten ink drawings on paper, 13 x 10,5 cm

This shift is evident in two projects he conceived that year. *A propósito del árbol de las manzanas de Cézanne* (1995) consisted of a series of ink drawings on paper that evoked tree like structures—organic in appearance yet rigorously generated through predetermined numerical rules of growth [FIG. 10]. More pointedly, the performative project *el esquino* (1995-2001) staged a collaborative critique of the entanglement between consumerism and objecthood in the art system while generating an expanding web of interrelations—one that reached beyond Caracas and anticipated the dynamics of the nascent Venezuelan diaspora [FIG. 11]. While these projects represented a formal and conceptual departure from his earlier relational maps, both were anchored in Balteo-Yazbeck's preoccupation with how to render visible or intelligible systems whose scale and dynamism exceed the scale of human perception.

The series *A propósito del árbol de las manzanas de Cézanne* alludes to the French artist's career-long engagement with apples as a still-life motif through which he explored questions of perception and perspective. Like Cézanne, Balteo-Yazbeck concentrated on a single motif to examine the tension between repetition and variation. But whereas Cézanne worked through careful observation, Balteo-Yazbeck generated dozens of tree-like structures by applying a



[FIG. 11] *The World Political Esquino's Map*, 1996-2001

formula that randomly determined how many offshoots each branch could have [FIG. 10]. The title of the series operates as a conceptual pun, alluding to the notion that a single tree could yield an infinite number of apples. In doing so, it points to the boundless occasions that reality offers artists to register and reconfigure its shifting forms. Balteo-Yazbeck did not conceive this body of work as a conventional drawing series but as a dynamic installation in space that played with the sensation of déjà vu. Collectors were instructed not to hang more than one drawing on the same wall, a rule that produced a fluid, invisible network of interconnections shaped by the chance distribution of works across different spaces and contexts. Encountering the drawings in multiple places could provoke a disorienting familiarity—have we seen this before, or is it subtly different?

Balteo-Yazbeck began producing this drawing series during a residency in Paris, awarded after he won the prize of the 2nd Camille Pissarro Biennial in Caracas (1994). The biennial was sponsored and hosted by Fundación Banco Consolidado, the cultural arm of one of the country's largest banks, which at the time played an influential role in the city's cultural landscape. For the competition, the artist proposed inscribing a large-scale map of



[FIG. 13] Temporary Aluminum Installation at the Cite des Arts Garden, Paris, 1995



[FIG. 14] View of Georges Pompidou Square with Passersby Gathering, Seen from the Museum, 1995



[FIG. 12] Hypothetical Relations, 1994. Chalk intervention at bank headquarters' rooftop, photcollage proposal for the Fundación Banco Consolidado

hypothetical relations between financial, political, and cultural interests onto the very architecture of the institution's building. While his project was awarded the biennial's prize and his conceptual sketch published in the exhibition catalogue [FIG. 12], the intervention itself was never realized, suspended as the first tremors of the country's financial collapse began to unfold around the institution.

Around this time, Balteo-Yazbeck began to question the efficacy of the geometric abstract language he had been cannibalizing as a vehicle for eliciting a critical response. As he explains, he realized that people were responding to his works for the wrong reasons.<sup>4</sup> At the same time, his residency in Paris [FIGS. 13 – 14] and his reading of Edgar Morin's *Terra-Patria* contributed to a sense of dismay about the material saturation of Western culture. Balteo-Yazbeck was coming to the conclusion that there were no reasons left for creating new objects in a world filled with them. These reflections prompted him

<sup>4</sup> Interview with the artist, August 18, 2025



[FIG. 16] Installed vintage glazed esquino, Miami, 2025



[FIG. 15] City map showing the locations of installed esquinos with color pins, detail, Caracas, 1997



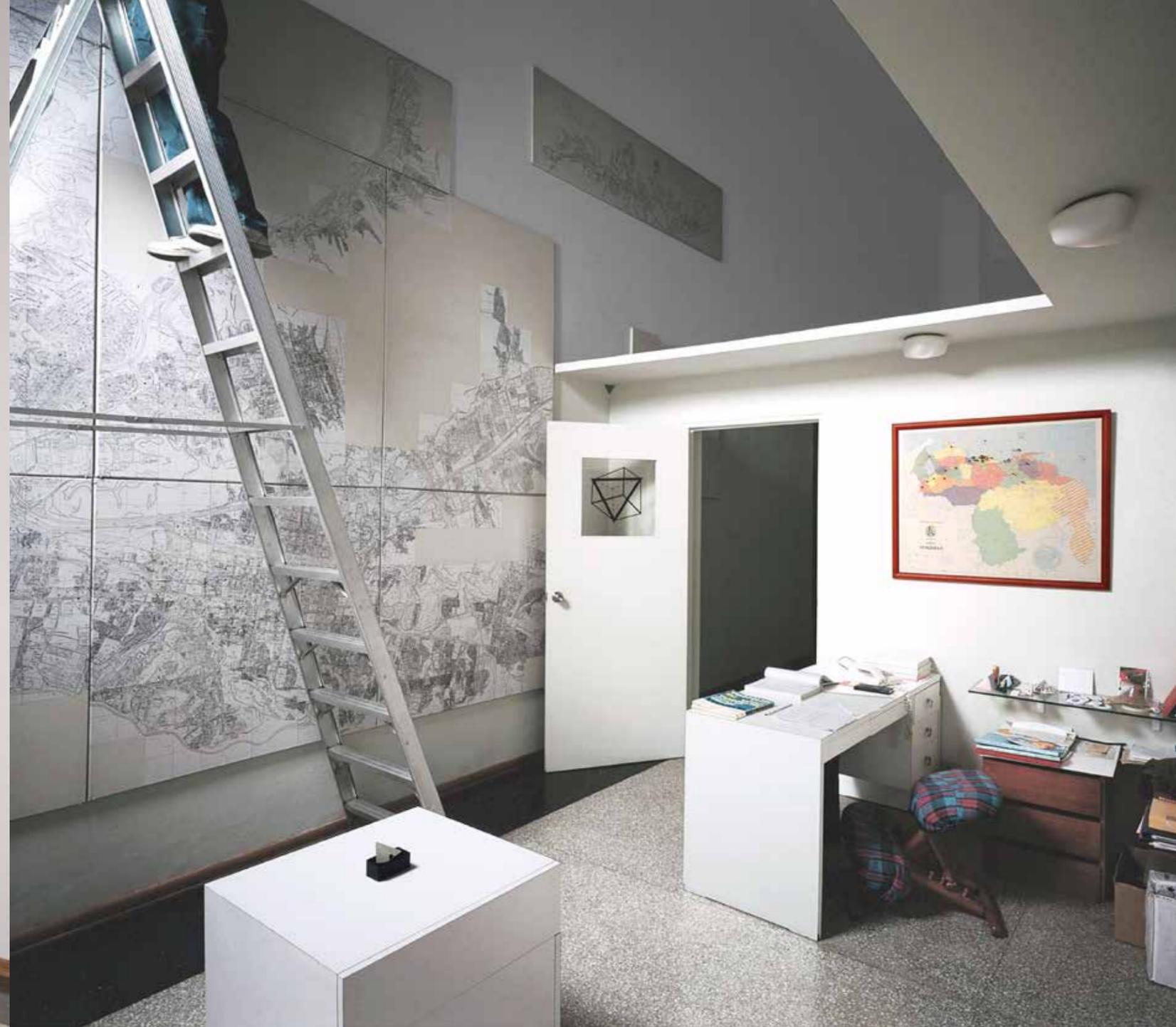
[FIG. 17] Handcrafted esquinos ready for distribution, Caracas, 1996

to reorient his practice around conceptual strategies and set the stage for *el esquino*—a performative project that redirected his efforts from diagramming relations to actively intervening and mapping interconnections between the artworld and the larger social field [FIG. 15]. *El esquino* was conceived in 1995 as a parody of commercialism based around a small ceramic sculpture designed for placement in upper corners between walls and ceilings [FIG. 16]. Linking the object's placement with its intended purpose as a devise meant to penetrate built spaces, the artist coined a slogan with an erotic undertone: “el esquino es el compañero inseparable de la esquina” (the *esquino* is the inseparable companion of the *esquina*, or corner in Spanish). Mocking advertising jargon, this witty conceptual pun highlighted the absurdity of the art object as commodity [FIG. 17]. By pegging their price to the cost of a soda can, Balteo-Yazbeck also drew attention to Venezuela's runaway inflation and to the inflationary logic of financial derivatives.



[FIG. 18] Fifth *esquino* branch, built into the Galería de Arte Nacional, Caracas, 1997

A central element of the project was the creation of *sucursales*—sales outlets that parodied the franchise system. Set up in art venues such as Sala Mendoza and the Galería de Arte Nacional, these spaces functioned as showrooms, with Balteo-Yazbeck personally on site to sell *esquinos* to potential buyers through contracts that specified their installation sites. Each *sucursal* featured a large map on which the artist charted these destinations, bringing into view an expanding network of owners whom he wryly termed *esquinohabientes* [FIGS. 18–19]. This project unfolded amid the dramatic collapse of Venezuela’s financial system, with the failure of Banco Consolidado—the institution that had sponsored Balteo-Yazbeck’s earlier prize—



[FIG. 19] Interior view of the fifth *esquino* branch, showing contract books and the artist performing on the registers of the city map, 1997

serving as one of its opening acts. As the financial system imploded, the artist pegged the price of each *esquino* not to a collapsing currency but to the price of a soda can—a global consumer commodity—thus pointing to the structural interdependence of Venezuela’s crisis and global capitalism. *El esquino* can thus be understood as an extended performance, a parody of consumer culture, a geographic archaeology of distribution, a critique of consumerist society, and a dispersed sculpture whose scale and multitude of locations exceed human perception. Mobilizing humor, the project staged parodic economic exchanges that wove communities of meaning from scattered transactions, while continuing Balteo-Yazbeck’s search for ways to render visible geographies of social interaction.



[FIG. 20] Partial city map showing the locations of installed *esquinos* and driveways between branches. Paper on canvas, pins and tape, Caracas, 1997

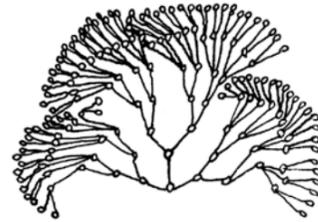
The prescience of Balteo-Yazbeck's project cannot be overstated. *El esquino* emerged as theorists like Nicolas Bourriaud were beginning to think about artistic practices that privileged interaction, exchange, and the creation of provisional communities over the production of autonomous objects.<sup>5</sup> In Europe, such experiments often unfolded within relatively stable institutional settings, reflecting the unsettled conditions of the post-communist transition and the transformations of neoliberal globalization. In Venezuela, Balteo-Yazbeck's project took shape amid financial collapse and mounting political turmoil, where every gesture was inseparable from the systemic crisis of the moment. The staged sales environments, the contractual transactions, and the expanding community of *esquino-habientes* were not abstract propositions but lived acts, [FIG. 20] bound up with economic collapse, political turmoil, and the early contours of Venezuela's now decades-long brain drain [FIG. 11]. Seen in this light, *el esquino* anticipated a broader turn toward relation but

<sup>5</sup> In *Relational Aesthetics* (Dijon: Les Presses du Réel, 1998)—published three years after Balteo-Yazbeck had already begun experimenting with such strategies—Nicolas Bourriaud described the concept as encompassing artistic practices “which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.”



[FIG. 21] *Mapa Político de la República de Venezuela*, showing cities where *esquinos* were installed, 1997-2001

did so under conditions that gave it a distinct resonance: the work became a way of charting provisional maps of connections, sketching the shifting lines that hold a society together in the midst of dislocation [FIG. 21]. Ending in 2001—the year Balteo-Yazbeck left Venezuela—the project constitutes both a record and a rehearsal of the dislocations of its time, an unfinished cartography that anticipated the wider dispersals to come. Its re-staging today brings these dynamics into renewed focus, underscoring how a project born amid the financial collapse and political upheavals of a Latin American country three decades ago anticipated broader patterns of dispersal that have since intensified on a global scale. In revisiting Balteo-Yazbeck's prescient project, we are reminded that the dislocations of the present—shaped by the digital turn—are continuous with forces long in motion, forces he first began charting in 1990s Caracas and that continue to shape the terrain we inhabit today.



CURRICULUM VITAE—ALESSANDRO BALTEO-YAZBECK

Born in Caracas, 1972 | 2000-10, works between New York and Caracas | Since 2010, lives and works in Berlin

SOLO EXHIBITIONS

- 2025 *1994-95 | Mapping Relations | Balteo-Yazbeck | 2025*. Durban Segnini Gallery, Miami, USA  
2022 *Salto atrás | Backward Jump*. Carmen Araujo Arte, Caracas, Venezuela  
2020 *All the Lands from Sunrise to Sunset*. Galerie Martin Janda, Vienna, Austria  
2018 *Instrumentalized*. Green Art Gallery, Dubai, UAE  
*Instrumentalizados*. Carmen Araujo Arte, Caracas, Venezuela  
2017 *Autocratic Nostalgia: Venezuelan Contemporary Landscapes*. Henrique Faria, New York, USA  
2016 *Electoral Autocracy—Venezuelan Case*. Galerie Martin Janda, Vienna, Austria  
2015 *Diplomatic Entanglements*. Rochester Art Center, Minnesota, USA  
*Modern Entanglements*. Green Art Gallery, Dubai, UAE  
*Eames-Derivative*. Galeria Luisa Strina, São Paulo, Brazil  
2013 *Modern Entanglements*. Henrique Faria-New York, USA  
*Cultural Diplomacy: An Art We Neglect*. Galerie Martin Janda, Vienna, Austria  
2012 *Chronoscope, 1951, 11pm*. Galerie Martin Janda, Vienna, Austria  
*Corrupted Files*. Galeria Luisa Strina, São Paulo, Brazil  
2010 *Cultural Diplomacy: An Art We Neglect*. Henrique Faria-New York, USA  
2009 *Cultural Diplomacy: An Art We Neglect*. Christopher Grimes Gallery, Santa Monica, USA  
2008 *A little bit of heaven (1998-2008)*. Carpenter Center for the Visual Arts, Harvard University, Cambridge, USA  
*The Museum of Architecture Little Store*. Faría+Fábregas Galería, Caracas, Venezuela  
2006 *Analysis*. Jersey City Museum, Rewind Project Room, Jersey City, USA  
2002 *Systemic Analysis*. Ambrosino Gallery, Miami, USA  
1997 *Symbolic Surplus*. Centro de Arte Euro Americano, Caracas, Venezuela  
1995 *Texts*. 10.000 Parking, Geneva, Switzerland

BIENNIALS AND OTHER PERIODIC INTERNATIONAL EXHIBITIONS

- 2023 *Autonomous Human, Mechanic Fossils*. La Condition Publique—Triennale Art et Industrie du Frac, France  
2019 *Making New Time*. Sharjah Biennial 14, Sharjah, UAE  
2016 *XVI Quadriennale di Arte. Other Times Other Myths—Democracy in America*. Palazzo delle Esposizioni, Roma, Italy  
2014 *12 Bienal de Cuenca; Leaving to Return*. Museo de Arte Moderno, Cuenca, Ecuador  
2013 *Liquid Assets. In the Aftermath of the Transformation of Money*. Steirischer Herbst, Graz, Austria  
2011 *12th International Istanbul Biennial*. Istanbul, Turkey  
2009 *31 Panorama da Arte Brasileira*. Museu de Arte Moderna de Sao Paulo, Brazil  
*2da Trienal Poli/Gráfica de San Juan*. San Juan, Puerto Rico  
2007 *5th Biennial, The (S) files*. El Museo del Barrio, New York, USA  
2006 *10 Defining Experiments*. Cisneros Fontanals Art Fund. Miami, USA  
2001 *Bienal del Barro*. Museo de Bellas Artes, Caracas, Venezuela  
2000 *VII Bienal de la Habana*. La Habana, Cuba  
1996 *VII Salón Mendoza*. Sala Mendoza, Caracas, Venezuela  
1994 *II Bienal Camille Pissarro*. Centro Cultural Consolidado, Caracas, Venezuela  
*IV Bienal de Guayana*. Ciudad Bolívar, Venezuela

INSTITUTIONAL GROUP EXHIBITIONS

- 2024 *Human Autonome: Déroutes.* Musée d'Art Contemporain Val-de-Marne, MAC VAL–Vitry-sur-Seine, Paris, France
- 2023 *Transformations–Works From The Collection Of The Cooperative Mobilière.* Museum Franz Gertsch, Burgdorf, Switzerland  
*Petromelancholia.* Brutus, Rotterdam, Holland
- 2021 *Oil. Beauty and Horror in the Petrol Age.* Kunstmuseum Wolfsburg, Germany
- 2019 *Sharjah Film Platform.* Sharjah Foundation, Sharjah, United Arab Emirates  
*Portadores de Sentido, Contemporary Art from the Colección Patricia Phelps de Cisneros.* Museo Amparo, Puebla, Mexico.  
*There Will Never Be A Door. You Are Inside. Teixeira de Freitas Collection.* Fundación Banco Santander, Madrid, Spain  
*Crónicas Migrantes, Historias comunes entre Perú y Venezuela.* Museo de Arte Contemporáneo, MAC-Lima, Perú
- 2018 *Everything Is Connected: Art and Conspiracy.* Metropolitan Museum of Art, New York, USA  
*The Matter of Photography in the Americas.* Cantor Arts Center, Stanford University, California, USA  
*Crude.* Jameel Arts Centre, Dubai, United Arab Emirates
- 2017 *Parapolitics: Cultural Freedom and the Cold War.* Haus der Kulturen der Welt, Berlin, Germany  
*4.543 billion.* The matter of matter. Musée d'Art Contemporain de Bordeaux—CAPC, Bordeaux, France  
*Colourless Green Ideas Sleep Furiously.* Project Arts Centre, Dublin, Republic of Ireland  
*Acordo de Confiança.* Biblioteca Mário de Andrade, São Paulo, Brazil  
*Weapon of Choice.* Shiva Art Gallery. CUNY, City University of New York, USA
- 2015 *German Cool | 31-12-1969.* Salsali Private Museum, Dubai, United Arab Emirates
- 2014 *New Territories: Laboratories for Design.* Museum of Art and Design, New York, USA  
*Beyond the Supersquare.* Bronx Museum of the Arts, New York, USA  
*Nachhaltigkeit & Kunst, Vol. 2.* Kunstsammlung der Mobiliar Genossenschaft, Bern, Switzerland
- 2013 *When Attitudes Became Form Become Attitudes.* Museum of Contemporary Art, Detroit, USA  
*Order, Chaos, and the Space between.* Phoenix Art Museum, Arizona, USA  
*Honey, I Rearranged the Collection.* Bronx Museum of the Arts, New York, USA  
*Venezuela's Electoral Autocracy.* Creative Time Reports, New York, USA
- 2012 *When Attitudes Became Form Become Attitudes.* CCA Wattis Institute, San Francisco, USA  
*Caribbean: Crossroads of the World.* El Museo del Barrio, New York, USA  
*Everything Falls Apart.* Artspace, Sydney, Australia  
*Gego, Open Work: Testimonies and Relevance.* Contemporary Art Museum, Caracas, Venezuela
- 2011 *Liberalis, Kunst+Projekte.* Galerie der Stadt Sindelfingen—Lütze-Museum, Sindelfingen, Germany
- 2010 *Then & Now: Abstraction in Latin American art, 1950 to Present.* Deutsche Bank, New York, USA
- 2008 *The Prisoner's Dilemma.* Cisneros Fontanals Art Fund. Miami, USA  
*Aspectos del dibujo en América del Sur.* Museo Valenciano de la Ilustración y la Modernidad, Valencia, Spain
- 2006 *Ecos y Contrastes.* Museo de Arte de El Salvador, San Salvador, El Salvador  
*Peekskill Project.* Hudson Valley Center for Contemporary Art, Peekskill, New York USA
- 2005 *Diálogos: Arte Latinoamericano del S. XIX y XX.* Museo Nacional de Bellas Artes, Santiago de Chile  
*Skyway.* Jersey City Museum and Victory Hall, Jersey City, USA  
*Ecos y contrastes: Arte contemporáneo en la Colección Cisneros.* Museo de Arte y Diseño Contemporáneo, San José, Costa Rica  
*Torres de Caracas. Modernidad Silenciada.* Sala Mendoza, Caracas, Venezuela
- 2004 *Diálogos: Arte Latinoamericano desde la Colección Cisneros.* Museo de Arte de Lima, Peru  
*Anthropo-Socio.* The Artist Network, New York, USA  
*The Crystal Land.* Aljira, Center for Contemporary Art, Newark, USA
- 2003 *Pandemic.* Guggenheim Museum's Sackler Center for Arts Education / United Nations, New York, USA  
*Pandemic.* Pretoria Art Museum, South Africa
- 2002 *Paralelos – arte brasileira da segunda metade do século XX em contexto – coleção Cisneros.* Museu de Arte Moderna, Rio de Janeiro, Brazil  
*Pandemic.* Convent dels Angels, MACBA, Barcelona, Spain
- 2001 *Hopscotch.* Kean University, Elizabeth, USA
- 2000 *Re-drawing the line.* Art in General, New York, USA
- 1999 *Gracias José Gregorio Hernández.* Museo de Arte Contemporáneo, Caracas, Venezuela
- 1997 *La Invención de la Continuidad.* Galería de Arte Nacional, Caracas, Venezuela  
*Re-Ready Made.* Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela
- 1996 *Atmósferas Urbanas.* Banco Union, Caracas, Venezuela
- 1995 *Encounters.* Galerie Julio Gonzalez, Paris, France  
*City.* Cité International des Arts, Paris, France
- 1994 *Índice.* Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela

GALERIES' GROUP SHOWS

- 2025 *Echoes.* Galerie Martin Janda, Vienna
- 2022 *Serendipia > Post\_ready\_made.* Espacio Monitor, Caracas, Venezuela
- 2021 *Figuraciones »Modernas« en Recurrencia.* Carmen Araujo Arte, Caracas, Venezuela  
*Map ≠ Territory.* Green Art Gallery, Dubai, United Arab Emirates  
*Serendipia > Instalar.* Espacio Monitor, Caracas, Venezuela
- 2020 *Nuestra América –third commemorative exhibition– 45th anniversary.* Galeria Luisa Strina. São Paulo, Brazil  
*Satellite IV at Hochhaus Herrengasse–On Sculpture.* Galerie Martin Janda, Vienna, Austria  
*Summer Ausstellung.* Green Art Gallery, Dubai, United Arab Emirates
- 2019 *Reconstrucción.* Meta Miami & Henrique Faria Fine Art. Miami USA  
*Satellite I at Hochhaus Herrengasse.* Galerie Martin Janda, Vienna, Austria
- 2018 *For Freedoms (Acción por la Libertad benefit show).* Henrique Faria-New York, USA
- 2016 *The Winter of Our Discontent.* Galerie Martin Janda, Vienna, Austria  
*Work Less Do More, Very (Anti) Productive Systems.* Galeria Pilar, São Paulo, Brazil.
- 2015 *Drawings from the South of America II.* Henrique Faria, New York, USA
- 2014 *Short.* Galerie Martin Janda, Vienna, Austria  
*Drawings from the South of America.* Henrique Faria, New York, USA
- 2013 *Statue of Limitation.* Green Art Gallery, Dubai, United Arab Emirates
- 2010 *De frente al Sol.* Galerie Martin Janda, Vienna, Austria  
*Panamericana.* Kurimazutto Gallery, DF, México
- 2009 *Noise.* Galerie Sfeir Semler, Beirut, Lebanon
- 2007 *Most Humans Do Not Know Better.* Serge Ziegler Gallery at Brooke Alexander, New York, USA
- 1997 *Drawing the line.* Ambrosino Gallery, Miami, USA

PUBLIC PROGRAMS

As part of his exploration of the limits of artistic and curatorial practices, Balteo-Yazbeck has curated shows and participated in public programs and artist talks addressing concerns stemming from his and other artists' personal practices.

- 2016 ARTMargins Conference panelist: *Art Histories and Aesthetic Practices.* Forum Transregionale Studien, Berlin, Germany
- 2015 Artist talk at Schlegel Graduate School for Literary Studies, Freie Universität, Berlin, Germany  
Artist talk at Museo Jumex, DF, Mexico
- 2014 Artist talk at ARCO, Madrid, Spain  
Post-Graduates' Studio Visits: Arizona State University, Tempe, USA  
Artist talk at Phoenix Art Museum, Phoenix, Arizona, USA
- 2013 Curates the group show: *Statue of Limitation.* Green Art Gallery, Dubai, United Arab Emirates  
ARTMargins' Screening at the American University of Beirut, Lebanon
- 2009 Artist talk at Escuela de Artes Plásticas, San Juan, Puerto Rico  
Artist talk at Faculdade de Artes Plásticas, Fundação Armando A. Penteadó, São Paulo, Brazil
- 2008 Curates the group show: *A little bit of heaven (1998-2008).* Carpenter Center for the Visual Arts, Harvard, Cambridge, USA  
Artist talk at the Carpenter Center for the Visual Arts, Harvard University and  
Wheaton College, Massachusetts, USA
- 2007 Artists' Talk at El Museo del Barrio: On Calder's Political Entanglements, New York, USA
- 2006 Artists' Talk at Cisneros Fontanals Art Foundation: 10 Defining Experiments Conference. Miami, USA
- 2005 Seminar panelist at The Americas Society: On Gego's Identity. New York, USA
- 2000 Seminar panelist at Museo de Bellas Artes de Caracas: Gego, vida y obra. Caracas, Venezuela
- 1997 Seminar panelist at Museo Alejandro Otero: El Ready Made y las prácticas apropiativas. Caracas, Venezuela
- 1996 Conference panelist at Espacios Unión: Arte contemporáneo en el entorno urbano. Caracas, Venezuela

MAYOR PRIVATE COLLECTIONS

- Kadist Art Foundation, San Francisco-Paris, USA-France  
Colección Patricia Phelps de Cisneros, New York, USA  
Clarissa Alcock Bronfman, New York, USA  
Manuel de Santaren Collection, Boston, USA  
Cisneros Fontanals Art Foundation, Miami, USA  
Die Mobiliar Collection, Zürich, Switzerland  
Allard Jakob Collection, Marseille  
Coleção Teixeira de Freitas, Lisbon, Portugal  
Coleção Moraes-Barbosa, São Paulo, Brazil  
Colección Charpenel, Guadalajara, Mexico  
Colección Banco Mercantil, Caracas, Venezuela

INSTITUTIONAL COLLECTIONS

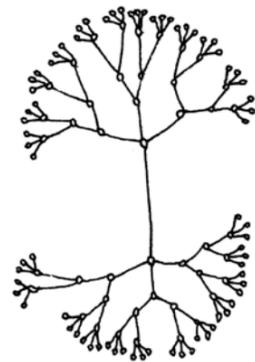
- Tate, London, England  
Museo Reina Sofía, Madrid, Spain  
Museo de Navarra, Spain  
Harvard Art Museum, Cambridge, USA  
Phoenix Art Museum, Arizona, USA  
Bronx Museum of the Arts, New York, USA  
El Museo del Barrio, New York, USA  
Museu de Arte Moderno de São Paulo, Brazil

Beyond the production of objects, the artistic practice, in my opinion, aims to interact with reality—that set of complex and surrounding problems—to develop each learning experience. This process generates ideas, objects, and countless fragments that bear the traces of the search for knowledge obtained through experience.

The framework of this experience in my case is the social sphere. However, in the exhibition and circulation phase, the aesthetic object transformed into a work of art tends to supplant the entire artistic process, relegating to the status of surplus those actions, objects, and/or fragments from the same activity that give rise to “the art work” and draw it—momentarily—as the final sequence of a development. I have come to call these objects ‘symbolic surplus,’ as they contain within themselves much of the weight that comes from that activity.

I believe that the objects and fragments brought together in this exhibition reestablish for the critical eye a kind of staging of my approach to the functioning of art, in its complexity of concretions prior to the moment we are living in and the concepts that underpin this human activity. Of course, the circulation of objects and its consequences are neither extraneous nor incidental to this process.

A.B.Y.B.B.



Más allá de la producción de objetos, la actividad artística tiene como fin (en mi opinión) el interactuar con lo real -ese conjunto de problemas complejos y circundantes- y el desarrollo de cada aprendizaje genera ideas, objetos, innumerables fragmentos que son portadores de los rastros producto de la búsqueda del conocimiento que se obtiene a través de la experiencia. Donde el marco de esta experiencia es lo social.



Pero el objeto estético transformado en **obra** suele usurpar en la fase de exhibición y circulación todo el proceso artístico, relegando en la condición de desecho aquellas acciones, objetos y/o fragmentos provenientes de la misma actividad procesal que originan “la obra” y la dibujan -momentáneamente- como la última secuencia de un desarrollo.

A estos objetos les he dado en llamar **desechos simbólicos**, pues alojan dentro de sí buena parte de la carga que se desprende de dicha actividad.

Pienso que los objetos o fragmentos, reunidos en el marco de la presente exposición, restablecen para el ojo crítico una especie de **PUESTA EN ESCENA** de lo que ha sido mi aproximación al funcionamiento del arte; en su complejidad de concreciones anteriores al momento en que vivimos y de los conceptos que sustentan dicha actividad humana.

Desde luego, la circulación de los objetos y sus consecuencias no son ni ajenas ni accesorias a este proceso.

A.B.Y.B.B.

**INAUGURACION**  
domingo 20 de julio  
hora: 11 a.m.

**Centro de Arte  
Euro Americano**

Dirección: final calle California, Las Mercedes 1060  
Tlf.:92.12.04 Telefax:91.54.01  
Horario: de lunes a viernes 9 a.m.-1 p.m. y 4 p.m.-7 p.m.  
sábados y domingos 10 a.m.-2 p.m.