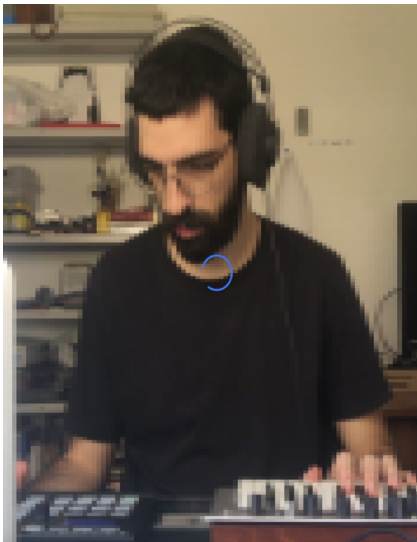


PEDRO ZYLBERSZTAJN

(São Paulo, Brazil, 1993)



From the interactions between drawing, writing, editing, publishing, performing, collecting and sounding, the artistic practice of Pedro Zylbersztajn investigates the circular relationship between image, language, protocols of everydayness, technology, and authority. His research employs strategies of reading with the intention of defamiliarizing the way in which commonplace devices are used to build and enforce specific (and sometimes violent) relations between the different realities that surround us. With that, he seeks to create altered relational spaces, which are more reliant on ambiguity and negotiation.

Zylbersztajn holds a Master's degree from the MIT Program in Art, Culture, and Technology (USA), and was a Postgraduate Fellow at the Art by Translation research program (France, 2019-2021). He has participated in exhibitions, fairs, panels, and publications internationally, among which is the solo show *As if i were the photographer: Carlos Amadeu Gouvêa, 1971* (Casamata, Rio de Janeiro, 2016), the performance *brickwork* (Americas Society Visual Arts, New York, 2018); and the group exhibitions *Trembling Thinking* (Americas Society, NY, 2018) and *Time Capsule 2045* (Palais des Beaux-arts de Paris, FR, 2021, Musée d'Art et Histoire de Genève, CH, 2022). He was also part of the 2022 FRONT Triennial, Cleveland, and the 12th São Paulo International Architecture Biennial (CCSP, 2019).

More recently, his artistic practice seeks to expand toward collective environments in which the sense of shared responsibilities overrides authorial intentions. Currently, is co-editor -in collaboration with the Index Literacy Programme- of a publication titled *Indexing Imaginaries* (DATA Browser/Open Humanities Press, 2022), which explores the concept of indexing as a form of power. He is involved in the *micro-histórias* initiative at Casa do Povo (SP), which focuses on researching institutional history and he is the coordinator of a multidisciplinary research group called *Disposições Infraestruturais*, which delves into issues related to art, architecture, and planetarity.

He currently lives and works in São Paulo, Brazil.

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SOLO EXHIBITIONS (SELECTION)

- 2023** Rumor, permanent installation, performance series, Pivô, São Paulo, Brazil
- 2018** Brickwork, Performance, Americas Society, New York, USA
- 2016** Como se eu fosse o fotógrafo – Carlos Amadeu Gouvêa, 1971, Exhibition, casamata, Rio de Janeiro, Brazil

GROUP EXHIBITIONS (SELECTION)

- 2023** The Afterwake: Anaïs Horn & Pedro Zylbersztajn, Galería RGR, Mexico City, Mexico
ALIMENTO, la_cápsula, Zürich, Switzerland
- 2022** Contact, Exhibition, FRONT Triennial, Museum of Contemporary Art, Cleveland, USA
- 2021** Time Capsule 2045, Exhibition, Musée d'Art et Histoire, Geneva, Switzerland
Time Capsule 2045, Exhibition, Palais des Beaux-arts, Paris, France
- 2020** Maputo Fast Forward 2020, Exhibition, Online/Maputo, Mozambique
Covideo-19, Online Exhibition
- 2019** L'Intolérable ligne droite, Exhibition, Galerie Art & Essai, Rennes, France
Everyday, Exhibition, 12a São Paulo International Architecture Biennial, CCSP, São Paulo, Brazil
Sob a Gravidade de um Pequeno Sol, Exhibition, Solar Grandjean de Montigny, Rio de Janeiro, Brazil
Feira Parte – Lado B, Contemporary Art Fair, Casa Parte, São Paulo, Brazil
- 2018** Trembling Thinking, Exhibition, Americas Society, New York, USA
As If, Exhibition, Provisional Gallery, San Francisco, USA
In Our Present Condition (N–Z), Exhibition, Gallery 9, MIT, Cambridge, USA
The February School, Event Series/Performance/Installation, Wiesner Gallery, Cambridge, USA
- 2017** In No Time, Exhibition, Lipchitz Courtyard, MIT, Cambridge, USA
- 2015** Fatia, A Bolha, Rio de Janeiro, Brazil
Mostra Ilha, Exhibition, Casa Kolor, Rio de Janeiro, Brazil
- 2013** No Man is An Island, Exhibition, Printmaking Center of New Jersey, Branchburg, USA