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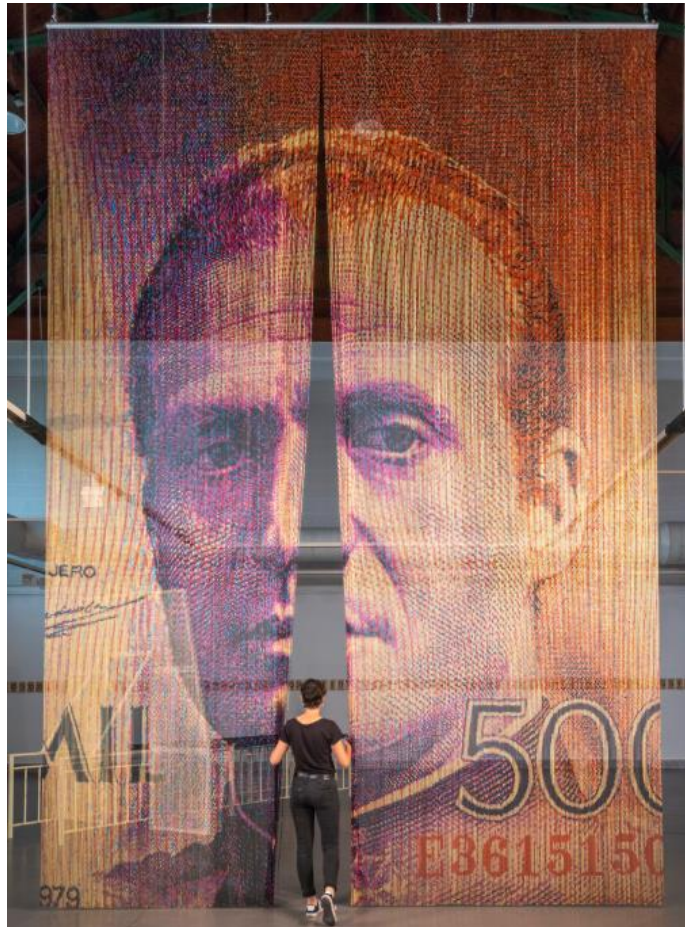
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Carlos Aires

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Welcome

2021

Aluminum chains of different colours.

650 x 450 cm.

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Carte d'or

2021

Aluminum chains of different colours.

420 x 325 cm.

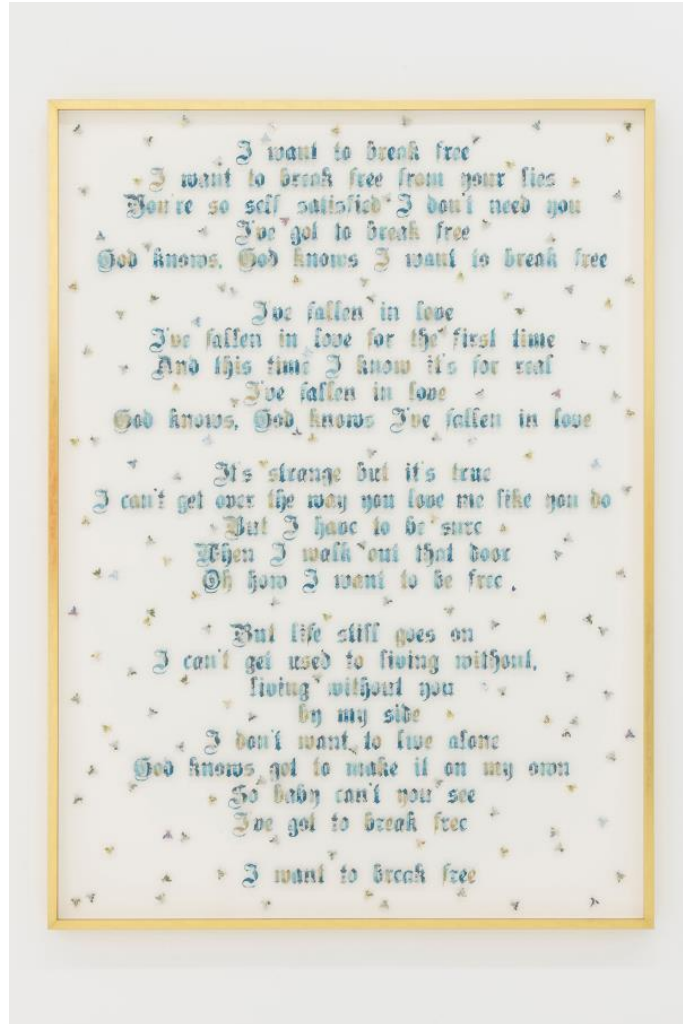


Fair / Fear People

2022

Original banknotes from the 30 richest countries in the world (based on the GDP), Golden pins, cardboard, wooden frame with gold leaf, antireflective museum glass.

150 x 150 x 7 cm.



I want to break free

2019
Original UK and Euro bills, golden frame
185 x 135 x 7 cm

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Like tears in rain

2019

14 tears of 24 karats gold, wallpaper

485 x 500 cm



Music is God my love

2019

Embroidered military peaked hat, wooden coat rack

210 x 60 x 40 cm.



I will die

2019

Embroidered military peaked hat, wooden coat rack

210 x 60 x 40 cm

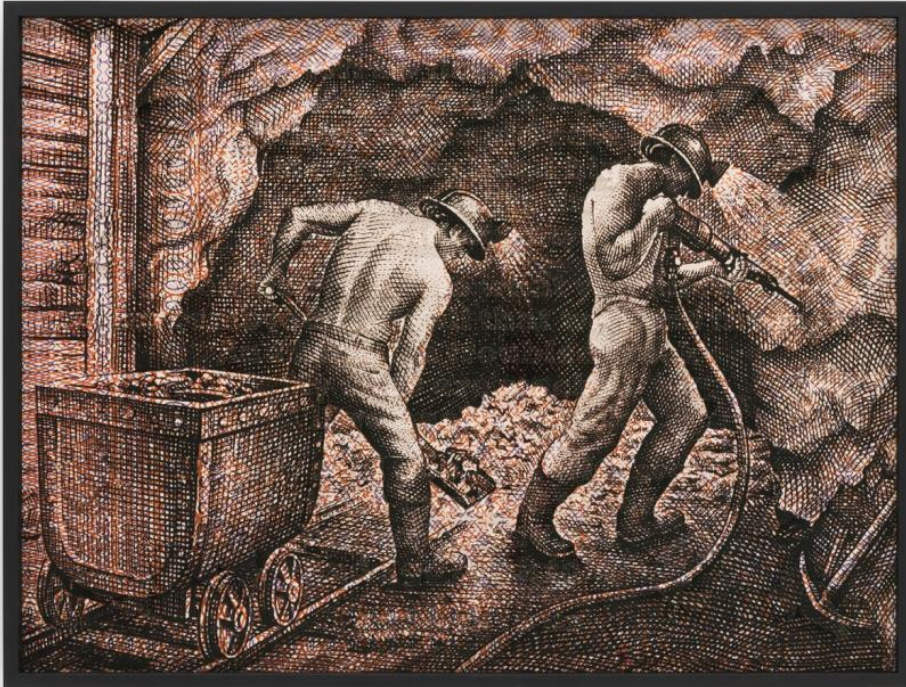


Love is in the air (Songs for times of crisis)

2019

Print on paper, golden pins, paspartús, golden frame, museum glass

105,5 x 140 x 6 cm

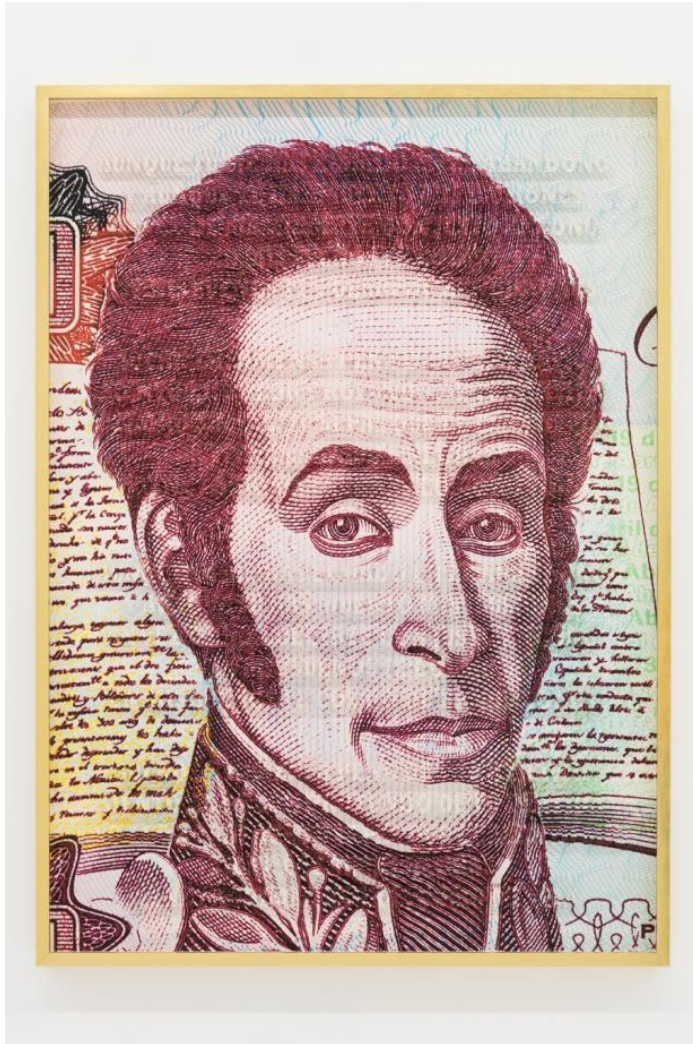


Back to Black (Songs for times of crisis)

2019

Print on paper, golden pins, paspartús, museum glass

120 x 160 x 6 cm



Lágrimas negras (Songs for times of crisis)

2019

Print on paper, golden pins, paspartús, golden frame, museum glass

143 x 103,5 x 6 cm



Angelitos negros

2019

120 porcelain figures, ceramic paint, velvet, wood

244 x 45 x 45 cm

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Icono gástrico I

2019

Porcelain glassed plates, forex, magnets

32 x 32 x 5 cm



Welcome

2019

Original banknote cut-out and digital print on "Fine Art Hahnemuler" paper

12 parts: 25 x 196 x 4 cm framed



Bienvenido Mister Marshall I

2019

Original banknote cut-out and digital print on "Fine Art Hahnemuler" paper

49 parts: 25 x 727 x 4 cm framed

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Bon appetit I

2019

Porcelain glassed plates, forex, magnets

200 x 160 x 13 cm



Telediario I

2019

Porcelain glassed plates, forex, magnets

190 x 125 x 13 cm

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Reflections in a Golden Eye II

2019

Print on inox metal with gold finishing, varnish, paint, black polycarbonate, magnets, screws

200 x 200 cm.

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Reflections in a Golden Eye

2018

Print on inox metal with gold finishing, varnish, paint, black polycarbonate, magnets, screws

190 x 150 x 7 cm



Desastre CX

2014

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastre CLIX

2019

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5

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Desastre CLXXIX

2019

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastre CXCVI

2021

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastre CXC VII

2021

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5

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Desastre CXCIX

2021

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastre CCI

2021

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastre CCI

2021

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastre X

2013

Digital print on "Fine Art Hahnemuler" paper, original banknote, cardboard, parpastu, hand-dyed wooden frame with antireflective museum glass.

25 x 33 x 3,5 cm. framed

Edition of 5



Desastres / Disaster CLXXIII

2019
Print on paper and bill
22 x 30 cm
Edition of 5



Desastres / Disaster CLXXVI

2019
Print on paper and bill
22 x 30 cm
Edition of 5

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Desastres / Disaster CLVI

2019
Print on paper and bill
22 x 30 cm
Edition of 5

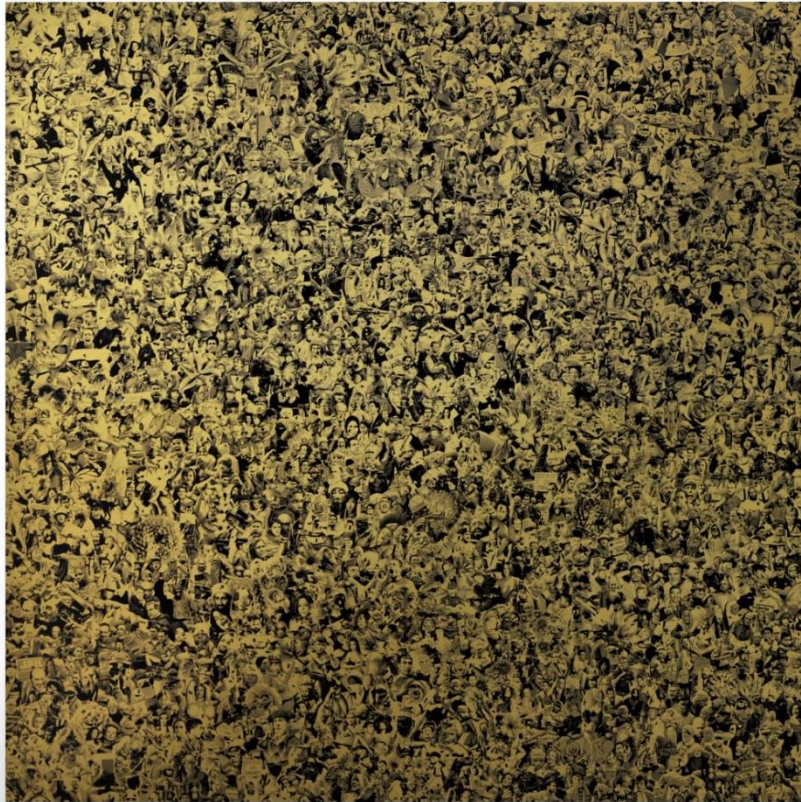


Desastres / Disaster II

2013
Print on paper and bill
22 x 30 cm
Edition of 5

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Leçons de Ténèbres I-IV

2018

Print on aluminium with gold finishing

120 x 120 x 4 cm.

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El ojo que todo lo ve / All seeing eye

2018

Polished Bronze

122 x 43 x 12 cm

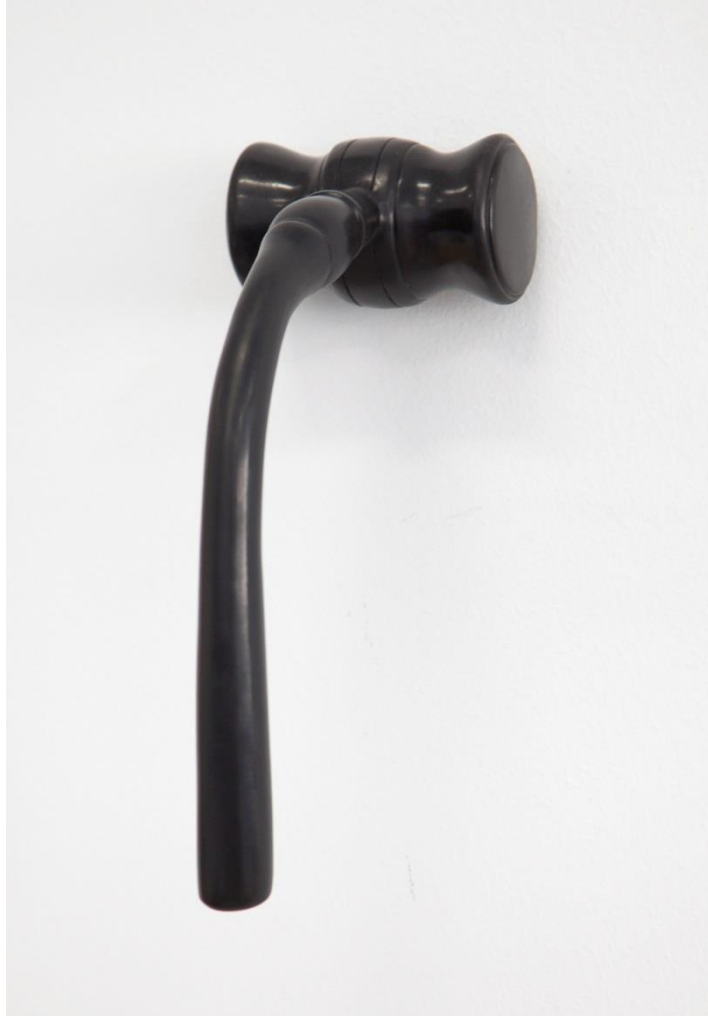


Punished II

2017
Bronze
61 x 43 x 12 cm

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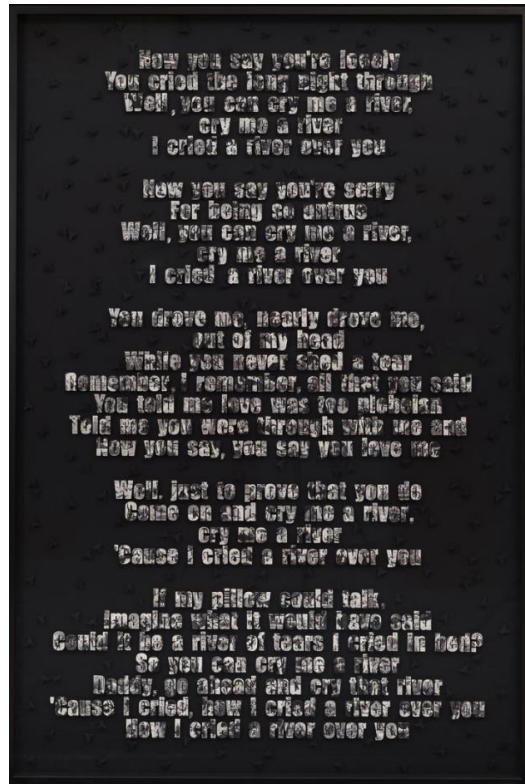


Impotencia

2017

Bronze

28 x 10 x 18 cm

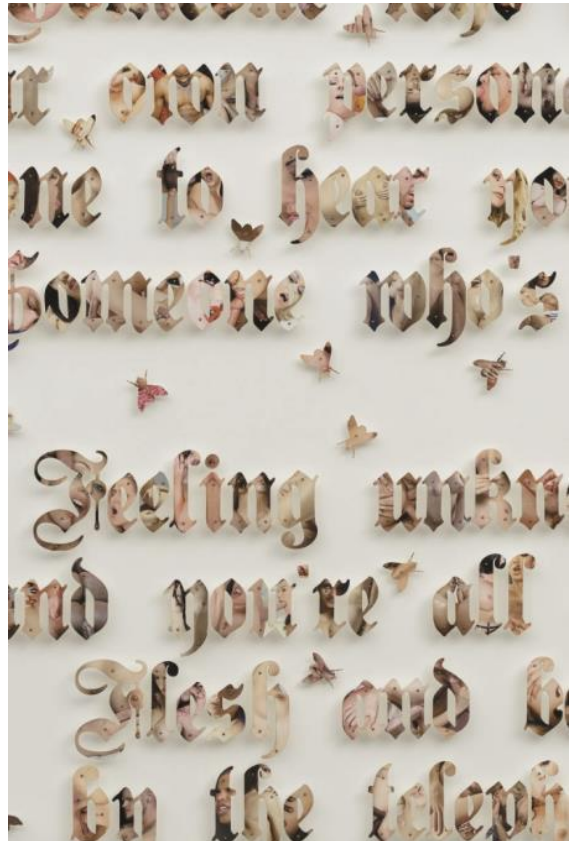
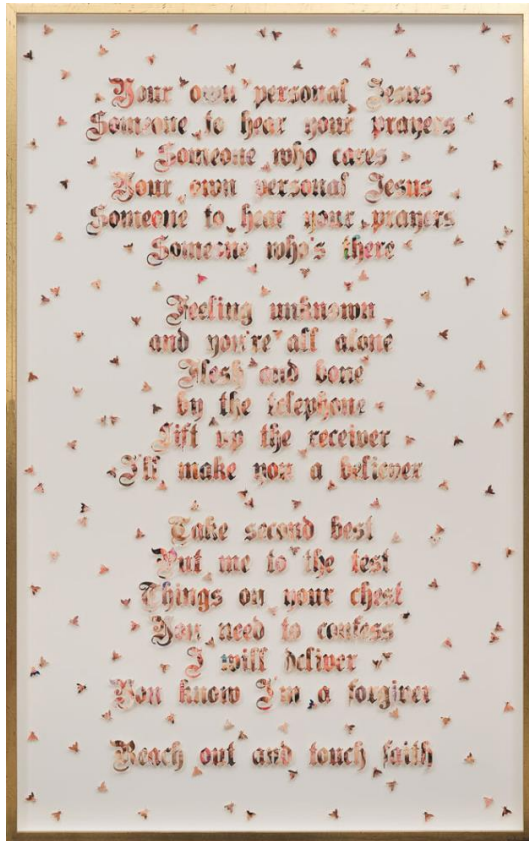


Cry me a River

2016

Print on paper, golden pins, hand-painted wooden frame

190 x 128 x 7 cm



Personal Jesus (flesh)

2016

Print on paper, golden pins, hand-painted wooden frame

190 x 120 x 7 cm

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Sweet Dreams (are made of this)

2016

Video

4' 21" min

Edition of 5

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Even after all

2015

Digital print on paper and original bill

8 pieces: 25 x 33 x 3,5 cm each

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Retablo XIII

2015

Print on aluminium with gold finishing

120 x 120 x 4 cm

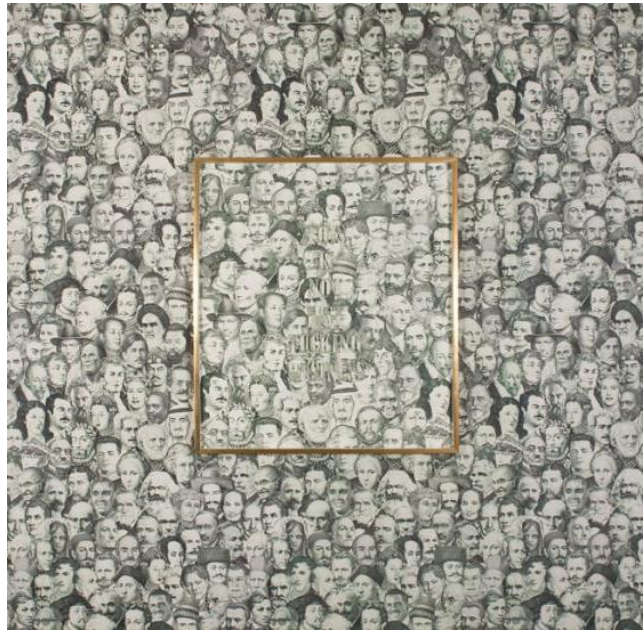
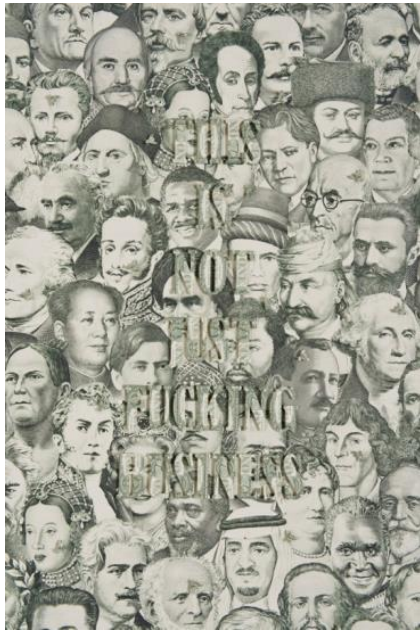


Money Makes the world go round (dollar version)

2016

Cut-out dollar bills

150,5 x 150,5 x 6,5 cm



This is not Just Fucking Business (dollar version)

2014

Dollar bills, golden pins, wooden frame with gold leaf, wallpaper with portraits from bills

110 x 130 x 7 cm



This is not just fucking business

2014

Bills, golden pins, wooden frame with gold leaf, wallpaper with portraits from bills

125 x 122 x 7 cm



De natura Deorum V

2013

Wooden frame, stucco, 24 karats polished gold leaf, paint, digital print

100 pieces: 30 x 14 x 5 cm each

Mar Negro (Black Sea)

2013

La instalación está compuesta por un video y una instalación de suelo. El video muestra imágenes de un grupo de hombres trabajando en un astillero local. Cortan y recogen trozos de madera procedentes de un gran número de embarcaciones abandonadas. En la habitación contigua o al lado del video el visitante encuentra una habitación vacía con piso de parquet. El suelo está formado por cientos de trozos de madera de pateras abandonadas (barcos de inmigrantes ilegales procedentes principalmente de África) y barcos de pesca. Carlos Aires encontró por casualidad este "cementerio de barcos" en Cádiz, provincia cercana a Ronda (donde nació y aún vive la mayor parte de su familia) y donde suele pasar tiempo durante el verano.

The installation is composed of a video and a floor piece. The video shows images of a group of men working in a local shipyard. They cut and collect pieces of wood coming from a large number of abandoned boats. In the adjoining room or next to the video the visitor finds an empty room with a parquet floor. The floor is made of hundreds of pieces of wood from abandoned "pateras" (illegal immigrant boats mainly coming from Africa) and fishing boats. Carlos Aires found by chance this "boat cemetery" in Cadiz, a province close of Ronda (where he was born and most of his family still lives) and where he often spends time during summer.

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Mar Negro (Black Sea)

2013

Video and wooden floor.

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Mar Negro (Black Sea)

2013

Video and wooden floor.



Money makes the world go round III (lizard edition)

2013
Original banknotes from 30 richest countries in the world (base don the GDP), cardboard, golden pins, passepartout, wooden frame with old leaf and antireflective museum glass.
103 x 103 x 7 cm.



Money makes the world go around

2013

Cut-out bills

184 x 155 x 7 cm.

Opening Night

2012

La instalación consta de 2500 linternas de papel que se apagan cada 10 minutos y dejan la sala en completa oscuridad durante 10 segundos. Estos farolillos, se introdujeron en España durante el siglo XIX y se convirtieron en una decoración luminosa típica y popular en las ferias y festividades folclóricas españolas. Los faroles de esta instalación están hechos de fotografías encontradas en uno de los archivos fotográficos españoles más antiguos, el del periódico ABC. Estas fotografías están archivadas digitalmente bajo "palabras clave" referidas a catástrofes: guerra, motín, sangre, muerte, cadáver, huracán,... Algunos retratos de personas que tienen un orgasmo (petite mort) se han mezclado con las otras fotografías.

The installation consists of 2500 paper lanterns that go out every 10 minutes and leave the gallery in complete darkness for 10 seconds. These lanterns, "farolillos", were introduced in Spain during the 19th century and became a typical and popular light decoration in Spanish folkloric fairs (ferias) and festivities. The lanterns in this installation are made of photographs found in one of the oldest Spanish photograph archives, ABC newspaper. These photographs are digitally archived under "key words" referring to catastrophes: war, riot, blood, death, corpse, hurricane,... Some portraits of people having an orgasm (petite mort) have been mixed with the other photographs.

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Opening Night

2012

Installation view at CAC, Málaga.

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Opening Night

2012

Installation view at CAC, Málaga.



Luto Iberico

2011

Installation of 40 plants and 55 photos

350 x 270 cm.



140 X 125 cm.



Let's get lost (triptych gold vinyl edition)

2011

Vinyl cut-out, plexiglas, wooden frame

270 x 190 cm.



El Jardín de las delicias (gold vinyl edition)

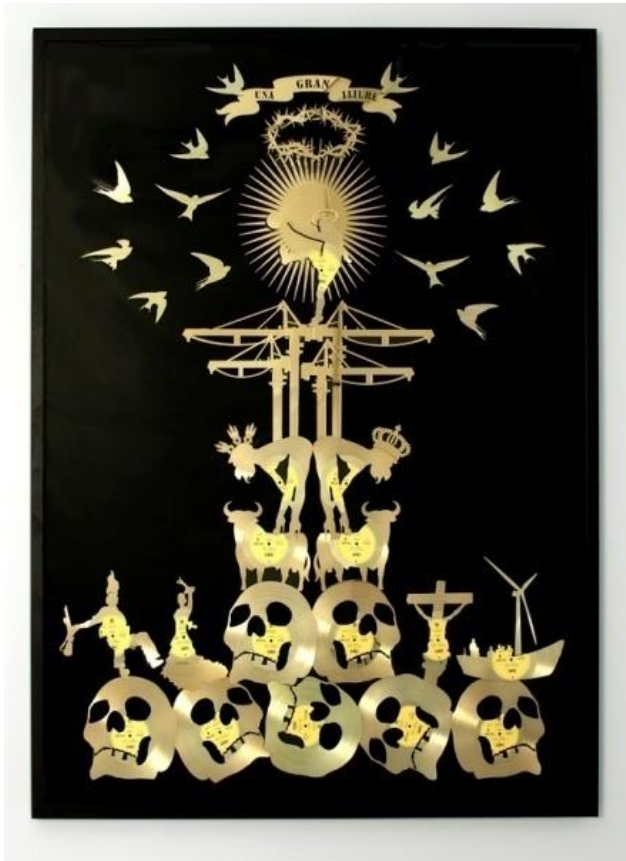
2010

Vinyl cut-out, plexiglas, wooden frame

195 x 195 cm.

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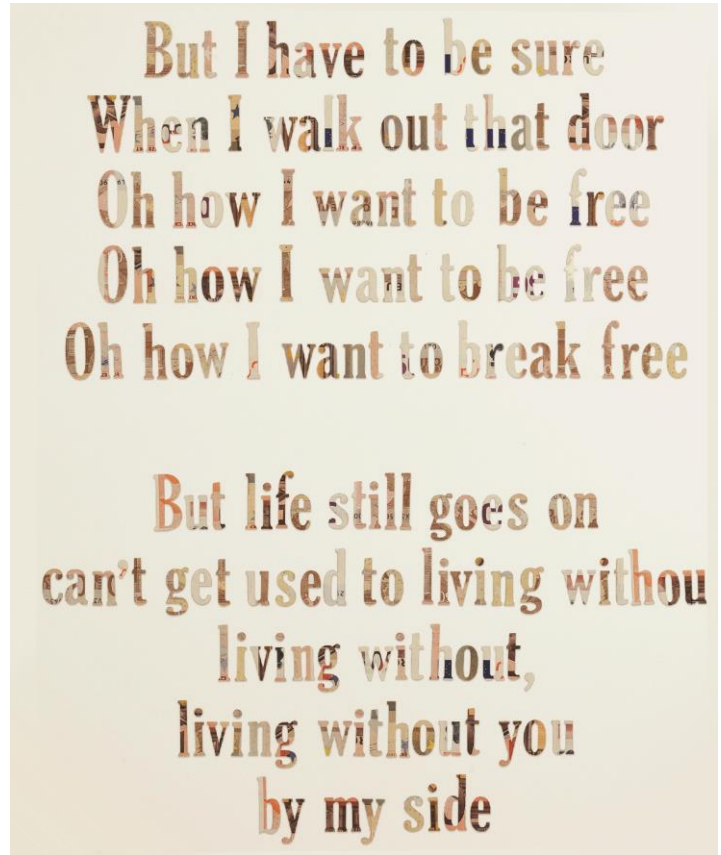


Es Pain (gold vinyl edition)

2010

Vinyl cut-out, plexiglas, wooden frame

195 x 150 x 5 cm.



I want to break free

2010

180 x 80 x 7 cm

Lyrics of the song made of 50 € real bill cut-out letters, golden frame.



Llorando (Crying)

2010

Installation. Variable measures

Plaster, glue, wood, textile, 22 karat polish gold leaf, engraved knives, magnets.



Face to Face with Death

2010-2014

Vinyl cut-out, plexiglas

375 x 200 cm.



Money makes the world go round III (lizard edition)

2013
Original banknotes from 30 richest countries in the world (base don the GDP), cardboard, golden pins, passepartout, wooden frame with old leaf and antireflective museum glass.
103 x 103 x 7 cm.

In The Glass Darkly

2005

2º Award Prix de la Jeune Peinture Belga / Belgian Art Prize
BOZAR. Brussels, Belgium

El visitante accede a la instalación a través de un armario y se adentra en un pasillo lleno de fotografías en blanco y negro de gente riendo. Estas imágenes están extraídas de revistas, nuevos periódicos, webs,... durante los dos años de estudios en el HISK (Amberes, Bélgica). Todos ellos tienen marcos barrocos de diferentes tamaños y formas.

The visitor accesses to the installation through a wardrobe and enters a corridor full of black and white photographs of laughing people. These images are taken from magazines, new papers, webs,... during the two years of studies at the HISK (Antwerp, Belgium). All of them have baroque frames in different sizes and shapes.

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In The Glass Darkly

2005

Installation view at BOZAR, Brussels.

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In The Glass Darkly

2005

Installation view at BOZAR, Brussels.

Happily Ever After series

2004-2007

En la serie *Happily Ever After* Aires juega constantemente con el concepto de realidad: lo que es real pero no se parece y viceversa. Todos los personajes y lugares que aparecen en las imágenes son reales, es decir, se representan a sí mismos sin vestirse como un personaje o interpretar a alguien que no son. Al mismo tiempo, los marcos de los cuadros parecen antigüedades originales pero son copias en poliuretano barato y ligero. En el caso de los paisajes, se trata de fotografías de larga exposición en parques de cruising donde gays y prostitutas conocen a clientes o amantes para practicar el sexo.

In the series *Happily Ever After* Aires plays constantly with the concept of reality: what is real but it doesn't look like and viceversa. All the characters and places that appear in the images are real, that means they are representing the selves, without being dressed in character or playing someone they are not. At the same time, the frames of the pictures look like original antiques but they are copies in cheap and light polyurethane. In the case of landscapes, these are long exposure photographs in cruising parks where gay men and prostitutes meet clients or lovers to have sex.



No title (from the series Happily Ever After)

2004

Digital print on metallic paper, plexiglass, dibond, polyurethane and wood frame.

142 x 174 x 12 cm.



No title (from the series Happily Ever After)

2004

Digital print on metallic paper, plexiglass, dibond, polyurethane and wood frame.

174 x 142 x 12 cm.

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No title (from the series Happily Ever After)

2007

Digital print on metallic paper, plexiglass, dibond, polyurethane and wood frame.

120 x 120 x 10 cm.



The Enchanted woods IV (from the series Happily Ever After)

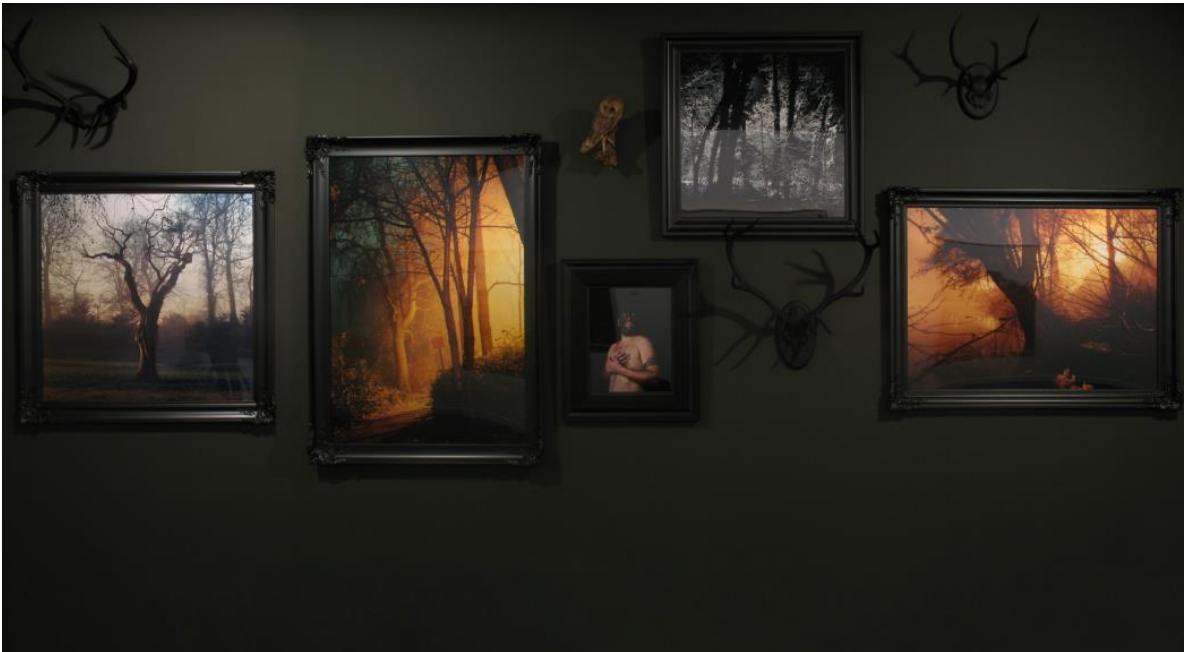
2004

Digital print on metallic paper, plexiglass, dibond, polyurethane and wood frame.

174 x 142 x 12 cm.

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The Enchanted woods
(from the series *Happily Ever After*)

Mister Hyde I (Darkroom)

2004

El video muestra imágenes infrarrojas de dos fuentes diferentes: un castillo de terror de una feria y un cuarto oscuro (o trastienda) de una discoteca gay. Ambos grabados en Amberes (Bélgica). A través de un proceso de edición preciso, es casi imposible ver la disolución de un tipo de imagen en el otro. El sonido parece no pertenecer al video, sino que proviene de otra habitación cercana al espacio de proyección. El sonido es una canción de Nat King Cole: quizás, quizás, quizás. Suena como si viniera del piso de la planta baja y no perteneciera a la pieza.

The video shows infrared images from two different sources: a horror castle from a fun fair and a darkroom (or backroom) of a gay discotheque. Both recorded in Antwerp (Belgium). Through a precise editing process, it is almost impossible to see the dissolving of one kind of image to the other. The sound seems to belong not to the video, but instead, coming from another room close to the projection space. The sound is a song from Nat King Cole: perhaps, perhaps, perhaps. It sounds as if it comes from the upstairs floor and it does not belong to the piece.



Mister Hyde I (Darkroom)

2004

Video and sound, 6 min. loop.

CARLOS AIRES (Ronda, Spain, 1974)

EXPOSICIONES INDIVIDUALES / SOLO SHOWS

2023

El mundo, Galeria Sabrina, Amrani, Madrid.

2022

Cry me a river, Ani Molnar Gallery, Budapest.

2019

Nothing New. ADN Galeria, Barcelona.

Paysage de l'exil, Carlos Aires & Laetitia Tura. Centre d'art et de photographie de Lectoure.

2018

Summertime, and the livin' is easy. SPECTA Gallery, Copenhagen.

Sweet dreams are made of this. Aeroplastics Contemporary-The Chapel, Brussels.

2017

Mar Negro. CDAN, Huesca.

2016

Sweet dreams are made of this. El Tanque, Tenerife.

2015

Sweet dreams are made of this. Mauroner gallery, Vienna.

2014

This is not just fucking business. ADN Galeria, Barcelona.

2013

Luto. Centro de Arte Alcobendas, Madrid.

Bilis Negra. MAS. Museo de Bellas Artes de Santander.

2012

Es Pain. Casal Sorrellic, Palma.

Love is in the air (remix). CDA Projects, Istanbul.

Opening Night. CAC. Contemporary Art Museum, Malaga.

2011

Let's get Physical. ADN Galeria, Barcelona.

I've got you under my skin. Aeroplastics Contemporary, Brussels.

2010

Pena, Penita, Pena. Alvaro Alcazar gallery, Madrid.

Golden Tears. Mario Mauroner gallery, Vienna.

2009

Danzad, danzad, malditos. ADN Galeria, Barcelona.

Non si uccidono così anche i cavalli? Allegra Ravizza gallery, Milano.

2007

A night without sunshine is like night. Aeroplastics Contemporary, Brussels.

2006

Y Fueron Felices. Sandunga gallery, Granada.

As hard as it can get. Brakke Grond, Amsterdam.

2005

Cataracts. OSU. Hithcock Hall. Columbus, Ohio.

2004

Happily Ever After. Kusseneers gallery, Antwerpen.

2003

Continuará. Caja San Fernando. Itinerante, España.

2002

Mister Hyde. Palacio de los Condes de Gabia, Granada.

EXPOSITIONES COLECTIVAS / GROUP SHOWS

2023

Temporal Echoes, Carlos Aires & Omar Barquet, Ziberman Miami.

2022

My One and Only, Galerie Mam - Mario Mauroner Salzburg.

What's in an artwork?, Gosset Site, Brussels.

(Un)common values. Banco de España y Banque Nacional de Bélgica. Two Corporate collections of Contemporary Art, Brussels.

The Circus We Are, Musée Félicien Rops y Museo Le Delta, Namur.

Palimpsesto Barroco, Museo de Salamanca.

Overdose, Desing Museum Holon.

4x4. WARP, Contemporary Art Platform. Sint-Niklaas.

2021

Malaga Contemporanea, MUPAM, Malaga.

Dialecto CA2M, CA2M, Madrid.

Résistances, Ateliers Les Arques, Les Arques.

Come what may, Aeroplastis New Project, Brussels.

The Eyes Have It Show, Lehman College Art Gallery, New York.

Art on Video, Saint Apollonia's Chapel, Salerno.

Estado de sitio, Sala Amós Salvador. Logroño.

Takeover España, Marion Art Gallery, San Francisco.

Canciones para la revolución, Centros Culturales de España, El Salvador.

Bajo la Superficie (miedos, monstruos, sombras), Conde Duque, Madrid.

2020

Bajo la superficie, Centro de Cultura Contemporánea Condeduque, Madrid.

Foto no Foto. PhotoEspaña 2020, CAA, Centro de Arte de Alcobendas, Madrid.

El sueño de la razón. Goya's influence in Contemporary Art, Kubo-kutxa, San Sebastian.

X Encontro de Artistas Novos, EAN10, Santiago de Compostela.

Vu(e)s de dos, Le Delta, Namur.

Passion Obsession collection, POC, Brussels.

2019

5994 is just a number, ADN Galeria, Barcelona.

Estampa Art Fair, ADN Galeria, Madrid.

El sueño de la razón. La sombra de Goya en el arte contemporáneo, Fernán Gómez Centro, Madrid.

The Color Blue, Mario Mauroner Contemporary Art, Salzburg.

Bailar de Arquitectura, Fernán Gómez Centro Cultural de la Villa, Madrid.

2018

XXV años de la Colección Alcobendas. Centro de Arte Alcobendas, Madrid.

Proyector. Different locations, Madrid.

Historia. Miradas de artistas. Club Matador, Madrid.

A short century: MACBA Collection. MACBA, Barcelona.

Schilling, mark, dollar, euro and... money in art. Galerie im Traklhaus, Salzburg.

Black Mirror. Mario Mauroner gallery, Salzburg.

Rencontres Internationales Paris/Berlin. Cité Internationale des Arts, Paris; Haus der Kulturen, Berlin.

En plan travesti (y radical). Tabacalera, Madrid.

Le Beau, La Belle et La Bête. Château et Jardins du Rivau, Lémeré.

Extraña Varsovia. Centro Cultural Maria Victoria Atencia. Málaga.

Otra Puta Bienal. Galería 6mas1. Madrid.

Cartografías Líquidas. Instituto de México en España. Madrid.

Abierto-Abierto. Estudios Los Guayabamos, Guadalajara.

Black Disguises. MMSU, Museum of Modern and Contemporary Art, Rijeka.

Issues of Uncertainty. Ani Molnár gallery, Budapest.

2017

EDGY. International video exhibition. Galerija Umjetnina. Museum of Fine Arts, Split.

Private Choice. Centrale for Contemporary Art, Brussels.

Shit, it's Christmas again (from Jesus to Santa Claus). Gabrielle Maubrie galerie, Paris.

Cartografías Líquidas. Artium, Vitoria.

The Raft. Art is (not) Lonely Different locations. Mu.ZEE, Ostende.

Algo más que palabras. Feria del Libro de Guadalajara. Guadalajara.

B3. On Desire. Biennial of Moving Image. Frankfurt Main.

Me duele España. Espacio Dörffi, Arrecife, Lanzarote.

Transition. Mario Mauroner Contemporary Art, Salzburg.

COMM / ALT / SHIFT. Aljira, A Center for Contemporary Art, New Jersey.

Nuestro deseo es una revolución. Centro Centro, Madrid.
Abstracted # 2. Aeroplastics Contemporary. Brussels.
The Chapel, Aeroplastics Contemporary, Brussels.
React. Peanut Gallery, New York.
El borde de la herida. Centro Centro. Madrid.
Cartografías Líquidas. Museo de Arte Carrillo Gil, Mexico DF.

2016

WePorn. Galerie Levy-Deval. Brussels.
Pavilion de L'Exile. Paris.
The Act of Seditio. WhiteBox, New York.
PIGS. Galeria Municipal do Porto.
Mundos (im)possibles. Centre d'Art la Panera, Lleida.
El impacto de lo viejo. Fundación Cajasol. Sevilla.
Quién es ese hombre? TEA, Tenerife Espacio de las Artes. Tenerife.
PUNK. MACBA, Barcelona.
Forever. BuBox, Kortrijk.
PIGS. Artium. Basque Museum-Center of Contemporary Art. Vitoria.
Partner/You. Performance/collaboration with choreographer Chantal Yzerman. MUKHA. Antwerp.
Solo es Sexo. Galería Fernando Pradilla., Madrid.
InterraCtion. Centre d'art de Cugnaux, Toulouse.

2015

Andante Giocoso. Mario Mauroner gallery, Viena.
Dark Ages. Aeroplastics Contemporary. Brussels.
From Madonna to Madonna. M100. Centro Cultural Matucana. Santiago de Chile.
El llano en llamas. Festival de Arte Contemporáneo de Saltillo.
PUNK. Sus rastros en el arte contemporáneo. Artium. Vitoria.
5th Thessaloniki Biennale of Contemporary Art. State Museum of Contemporary Art, Greece.
Les Mondes Inverses. B.P.S. 22, Charleroi.
Nel Mezzo del Mezzo. Palazzo Riso, Contemporary Art Museum of Sicil.
The Trick in the Smile. Artium collection. Artium, Vitoria.
Cine X. Me gusta Mirar. M100. Centro Cultural Matucana 100. Santiago de Chile.
Tomorrow Today "It's Money Jim, but not as we know it". Mario Mauroner gallery, Vienna.

Imago Mundi. Luciano Benetton Collection. Fondazione Giorgio Cini, Venice.

Éros c'est la vie. Javier Lopez gallery. Madrid.

Wild Open Space / Les moissons de la cité. Grand Curtius, Liege.

Icône(s). Maison Particulière, Bruselas.

PUNK. CA2M, Centro de Arte Dos de Mayo, Mostoles, Madrid.

Flatlander. Boulder Museum of Contemporary Art, Boulder, Colorado.

Engagements: collectionner / partager. Musée Sainte-Croix, Poitiers.

2014

The Remarkable Lightness of Being. Aeroplastics Contemporary, Brussels.

Neighbours II. CAC, Contemporary Art Museo Malaga.

Relatos de Bellas Cosas Falsas. Arts Santa Monica, Barcelona.

Tiempo de progreso. Museo Barjola. Gijón.

BB6. Bucharest International Biennial for Contemporary Art, Bucarest.

Partner/You. Collaboration with choreographer Chantal Yzermans. Extra City, Antwerp.

Flatland. The Guadalupe Cultural Art Center, San Antonio, Texas.

Colonia Apócrifa. MUSAC, Museo de Arte Contemporáneo de Castilla y León, León.

50 years of Hell. Art Elite vs Power Elite. Positive Propaganda Art Space, Munich.

Confirmación de la Alternatica. Tendido 11, Plaza de toros de las Ventas de Madrid.

2013

Inner Journeys. Maison Particulière, Bruselas.

Relats de Belles coses falses. Lo Pati, Centre d'Art de les Terres de l'Ebre.

De Madonna a Madonna. DA2, Domus Artium, Salamanca.

Din A33. Galería Louis 21, Palma de Mallorca.

Matar al Mensajero. Galería Fernando Pradilla, Madrid.

Viaje de vuelta a Flandes. La Naval, Cartagena, Murcia.

2012

Nuevas Adquisiciones 2009-2012. Centro de Arte Alcobendas. Madrid.

SChriftuur/Scripture. De Bond museum, Brugge.

Die Erfindung des Jenseits. Residenzgalerie Salzburg, Mario Mauroner gallery, Salzburg.

Mundos Propios. Fundación Madariaga (Sevilla) y CAF (Almería).

Intersections on paper. Galería Sherin Najjar. Berlin.

GOLD. Belvedere Palace, Vienna.
Knives for dark nights. Iselp, Brussels.
Struggle(s). Maison Particulière art center. Brussels.

2011

Humanos: acciones, historia y fotografía. Centro de arte Alcobendas, Madrid.
Espíritu de época. MIAC. Museo Internacional de Arte Contemporáneo. Lanzarote.
Space collection. Halle aux Viandes. Liege. 'T Brandweer. Masstricht.

2010

That's all Folks. Stadshallen, Brugge.
Kontroversen. Kunst Haus Wien. Museum Hundertwasser. Vienna.
Cinema X: I like to watch. Canada Contemporary Art Museum. Montreal.
Presente Perfecto. Centro Cultural Caja Granada. Granada.
Tardor de l'art festival. ADN Galeria, Barcelona.
After Post. Mas alla de la fotografía. Espacio Iniciarte. Junta de Andalucía. Sevilla.
Dreams. Mario Mauroner gallery. Salzburg.
Artium Collection. Based on real events. Artium Contemporary Art Museum, Vitoria.
El Pensamiento en la Boca. Salas Vimcorsa. CajaSol Bank. Córdoba.
La Palabra Visual. Sala Puerta Nueva. Córdoba.

2009

How innocent is that? Pavilion Unicredi. Bucharest Biennale. Bucarest.
JERK OFF. Festival des Cultures Alternatives. Paris.
IIª Muestra de Videarte Andaluz SURVIDEOVISIONES. Espacio Iniciarte, Sevilla.
Eutopía 09. IIª Muestra de Videarte Andaluz. Filmoteca de Andalucía. Córdoba.
Scarpia. Proyectos en espacios públicos. El Carpio, Córdoba.
ALTERARTE. Festival de Arte Emergente. Museo Arqueológico. Murcia.
Fuori Nonluego. Novalis Contemporary Art. Turin.
Colección de fotografía Alcobendas. Centro Andaluz de la Fotografía. Almería.
Procesos del Paisaje. Sala de exposiciones Caja Sol. Jerez.

2008

The Trickster. Art Extra Gallery. Johannesburgo.

Generación 2008. Caja Madrid. La Casa Encendida. Madrid.

Now or Die. Spac Collection. Hotel de Vielle Lieja.

Espejos del alma. El retrato fotográfico en la España de nuestros días. Itinerante.

Red Itiner. Concejalía de Cultura de la Comunidad de Madrid. Madrid.

Premios Unicaja. Palacio Episcopal. Málaga.

The No problem show. First floor gallery. Amberes.

Inicial 08. Selección de obras colección Iniciararte. Junta de Andalucía. Espacio Iniciararte. Sevilla.

Rock my Religion. Museo Domus Artium. Salamanca.

Deadly Serious. Festival de Arte Contemporáneo "Printemps de Septembre". Exprmntl Gallery. Toulouse.

Uit-thuis-eten. Artistas españoles en Holanda. Embajada Española. La Haya.

Certamen Andaluz de Arte Contemporáneo. Itinerante. Junta de Andalucía. Sevilla.

COLECCIONES PÚBLICAS / PUBLIC COLLECTIONS

ARTIUM, Museo Vasco de Arte Contemporáneo.
MACBA, Museu d'Art Contemporani de Barcelona.
Foundation Francès, France.
Arter Collection, Istanbul.
CAC, Centro de Arte Contemporáneo, Málaga.
Maison Particuliere Art Center, Brussels.
MAS, Museo de Arte Moderno y Contemporáneo de Santander y Cantabria, Santander.
Museum Biedermann, Donaueschingen.
Ministerio de Cultura de España.
Progress Art, Saudi Arabia.
Colección Caja Madrid.
National Belgium Bank Collection.
21c Museum, USA.
DKV Collection.
Colección de fotografía de Alcobendas.
Iniciarte, Junta de Andalucía.
MAK, Museum of Applied Arts, Vienna.
CAC, Centro Andaluz de Arte Contemporáneo, Sevilla.
Frans Masereel Centrum, Belgium.
Colección Caja Sol, Sevilla.
Fondazione Benetton, Italy.
Diputación de Huelva.
Diputación de Málaga.
Ayuntamiento de Málaga.
IAJ, Instituto Andaluz de la Juventud.
Space Collection, Belgium.
Colección Banco Unicaja.