

Water Language

Oscar Tuazon, Shanai Matteson

13.05.2022

16.07.2022

La exposición *Water Language (El lenguaje del agua)* reúne obras de nueva producción de los artistas estadounidenses Shanai Haana Matteson (1982) y Oscar Tuazon (1975). Desde sus respectivos enfoques, ambos artistas tienen un compromiso a largo plazo con el trabajo colaborativo y cuestiones relacionadas con la equidad del agua, la resiliencia climática y la justicia social. Matteson es cofundadora del Water Bar and Public Studio, un establecimiento comunitario en el norte de Minneapolis, y está involucrada en la creación de nuevas plataformas para que los artistas investiguen en colaboración con otros profesionales que trabajan en los campos de las ciencias ambientales y los recursos hídricos. Por su parte, Oscar Tuazon, desde hace más de una década, ha dedicado la mayor parte de su obra y vida a “Water School” (Escuela del Agua); una obra de arte funcional que a su vez es una escuela experimental para que estudiantes de todas las edades se involucren en el diálogo y el trabajo colaborativo entorno al agua. Primero en Los Ángeles, después en Nevada, seguido de Minnesota y que sigue extendiéndose a otros lugares.

Matteson y Tuazon se conocieron hace unos años mientras ambos participaban en las protestas medioambientales, de salud pública y derechos civiles que surgieron en oposición a la construcción del oleoducto Dakota Access en Dakota del sur y del norte junto a la reserva Standing Rock de la tribu Sioux. Y más recientemente han coincidido en la oposición a la construcción del oleoducto Línea 3 en Minnesota y White Earth Territory, donde creció la propia Matteson. Inspirados por la activista, economista y ecologista nativa americana Winona LaDuke, que ha dedicado su vida a abogar por el control indígena de sus tierras, los recursos naturales y las prácticas culturales, Matteson y Tuazon, se han unido a estas luchas con las herramientas que tienen a mano, como artistas.

La exposición en la galería Cibrián de San Sebastián se concibió como una conversación entre ambos, tanto en el espacio de la galería como, literalmente, dentro de la publicación que la galería está produciendo para la muestra como parte de su proyecto Atalka-Atalka. En palabras de los artistas mientras conversan para la publicación:

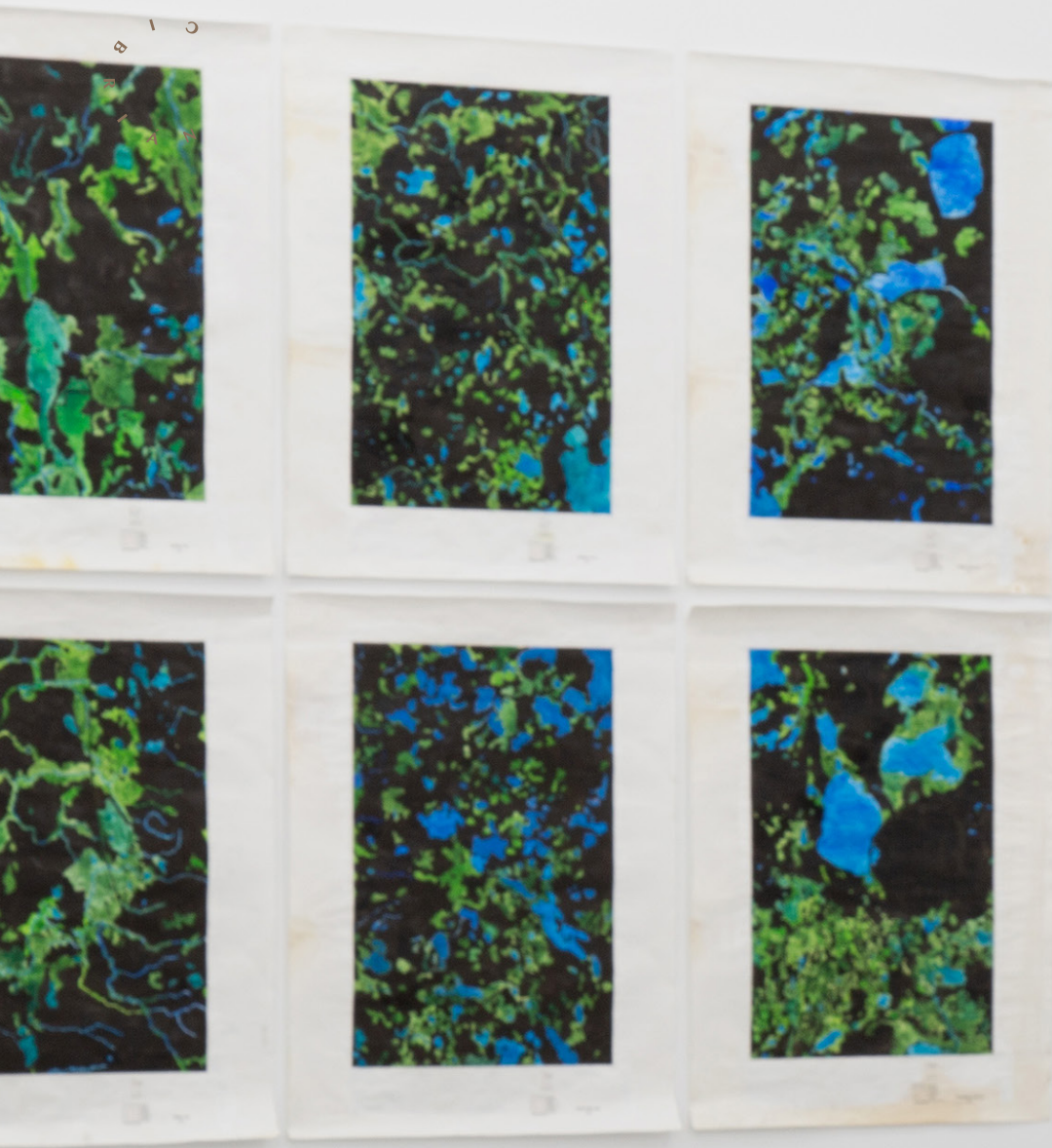
Oscar: Las lecciones de ecología indígena son realmente esenciales en este momento para preservar la salud de nuestro medio ambiente, ya sea en Minnesota o en San Sebastián. El profundo conocimiento transgeneracional de cómo se mueve el agua debajo de la tierra es algo que en la actualidad la ciencia sigue intentando entender. Y en términos de ecosistemas forestales, cómo funcionan los bosques saludables... la ciencia occidental tiene mucho camino por recorrer solo para comprender algunos de los preceptos básicos de los que los pueblos indígenas han estado hablando durante mucho, mucho tiempo. Entonces, en lugar de pensar en sistemas globales y economías globales, estamos en un punto en el que se vuelve necesario reinvertir en el conocimiento local. Eso, para mí, es el principal entendimiento: el agua nos conecta a todos y pertenecemos al agua donde vivimos. Conocer el agua que bebemos puede ser una parte esencial de nuestra educación y nuestro sentido de pertenencia en el mundo. Shanai, tu obra de arte pública Water Bar demuestra esto de una manera muy profunda. Solo sirves agua. Y así se anima a la gente a experimentar un lugar a través de la degustación. Es a la vez tan esencial como etéreo. El conocimiento autóctono está ahí. Tenemos que ser conscientes de cómo se distribuye ese conocimiento. Ya que también sucede algo similar al extractivismo, y las prácticas extractivas incluyen la extracción de conocimiento. Si los ecosistemas van a ser realmente restaurados, no puede ser a costa del conocimiento local.

Shanai: Un tipo de mentalidad capitalista o colonialista puede llegar a impregnar a las personas, su comprensión, é incluso la cultura activista para que se vuelva extractiva o apropiativa. Y eso es algo de lo que se habla mucho. Creo que trato de ser muy consciente de eso, y eso significa siempre reflexionar sobre los sistemas en los que estoy trabajando o viendo a través. Realmente se trata de desafiarme a mí misma y a los que me rodean a no continuar en esas estructuras extractivas o explotadoras, o que eliminan las contribuciones de los pueblos indígenas. Y también siempre tengo que tener respeto por todo lo que no es para mí. Hay muchas cosas que se guardan en secreto dentro de las comunidades nativas y que se deben respetar, hay formas de hacer las cosas, hay prácticas y protocolos y algunos son abiertos y otros no. Y hay una historia de violencia que subraya por qué eso es importante. Pero siempre hay trabajo que hacer. La palabra pertenencia es extraña, pero todos tenemos una conexión muy profunda con la tierra y el agua si llegamos acceder a ella. No necesitamos apropiarnos de otra cultura para encontrar nuestra conexión. El idioma es algo muy importante. Tal como lo has dicho, Oscar, las ecologías indígenas son realmente vitales para la salud futura de este planeta, para la gente y para la tierra. Y creo que mucho de eso está conectado con el idioma, por lo que creo que necesito apoyar la revitalización de las lenguas indígenas de la manera que pueda. Es algo que creo que es importante. Incluso en nuestro día a día... Lo he estado intentando, voy a comenzar a impartir clases de idioma indígena, como si fuera una misionera, como si hubiera una mesa online abierta a la que todos están invitados a unirse. Quiero averiguar cómo incorporar más el idioma Anishinaabe en el trabajo que estamos haciendo en la tierra de aquí.

Water Language, título y proyecto de esta exposición de Shanai Haana Matteson y Oscar Tuazon en la galería Cibrián de San Sebastián, es ante todo una invitación a mantener esta conversación abierta, y a hacerla aún más colectiva y vital.

















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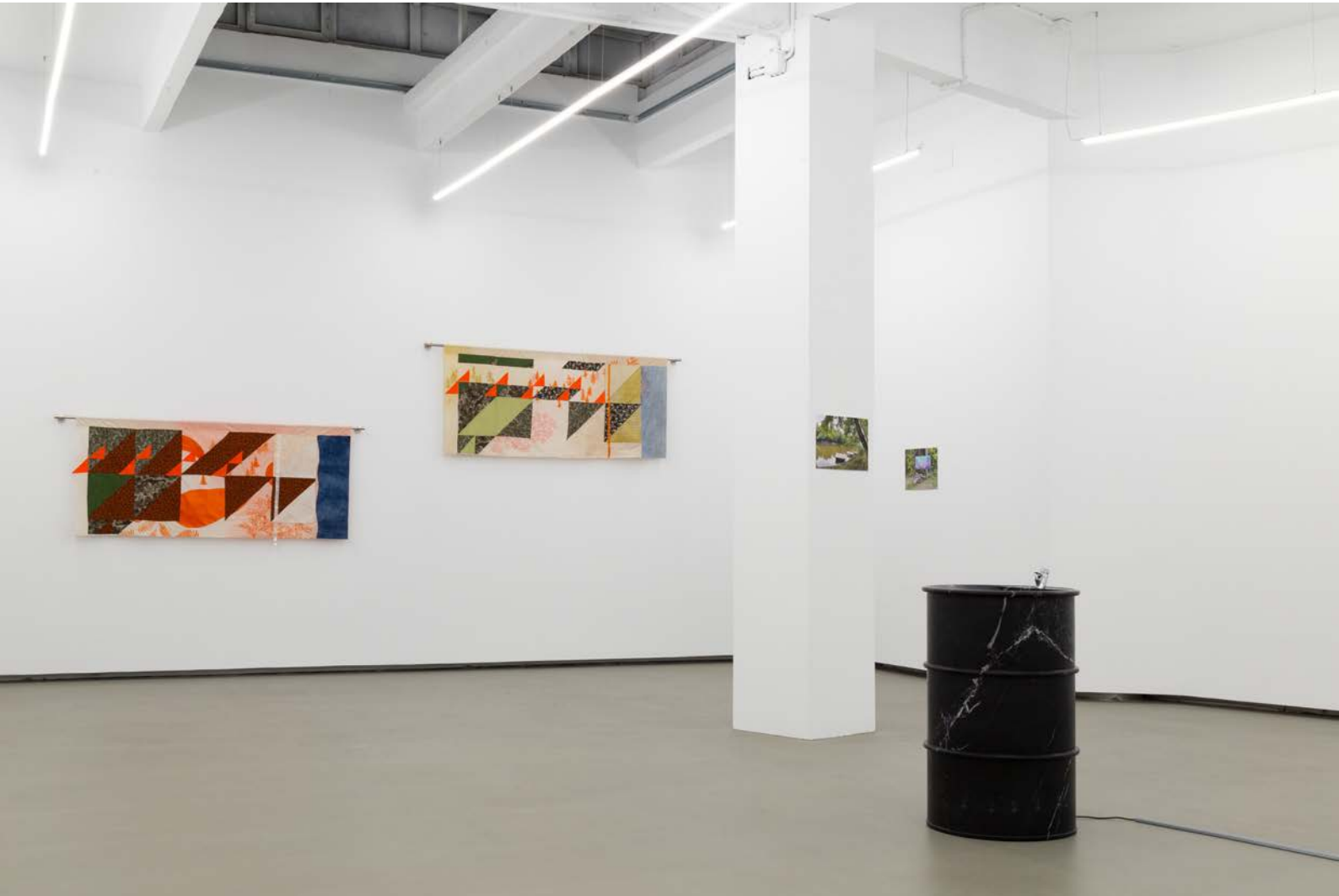
Water Language



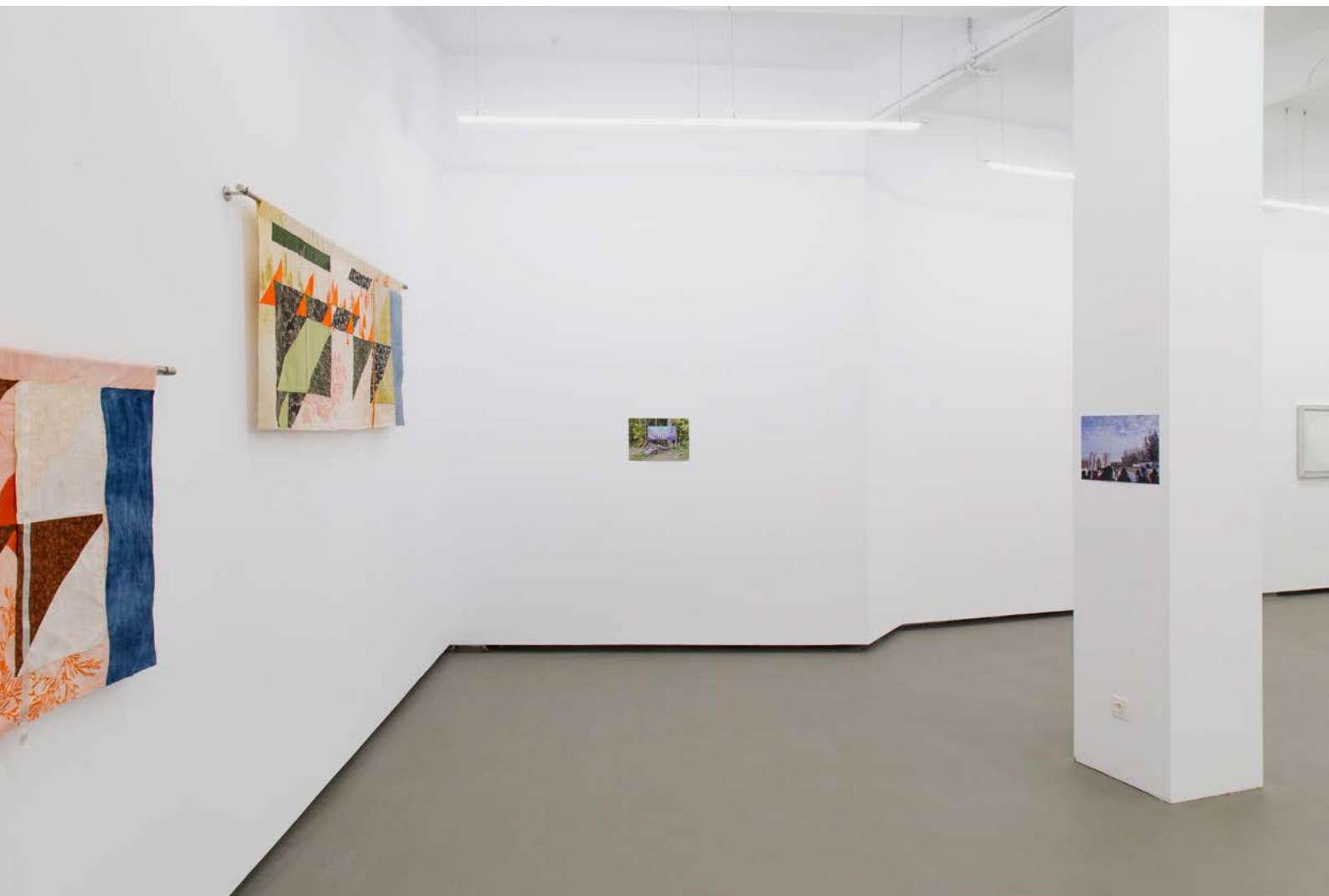










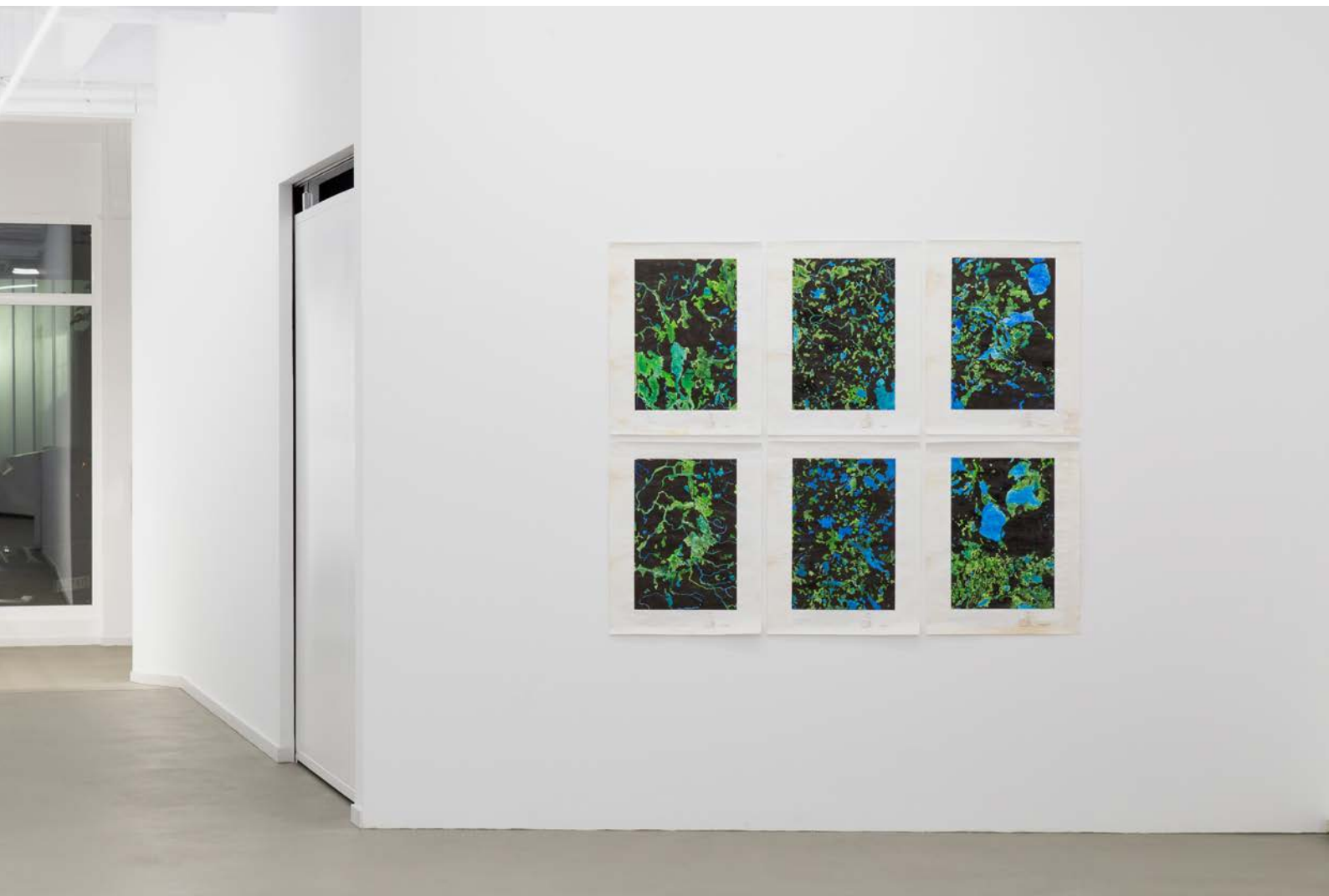


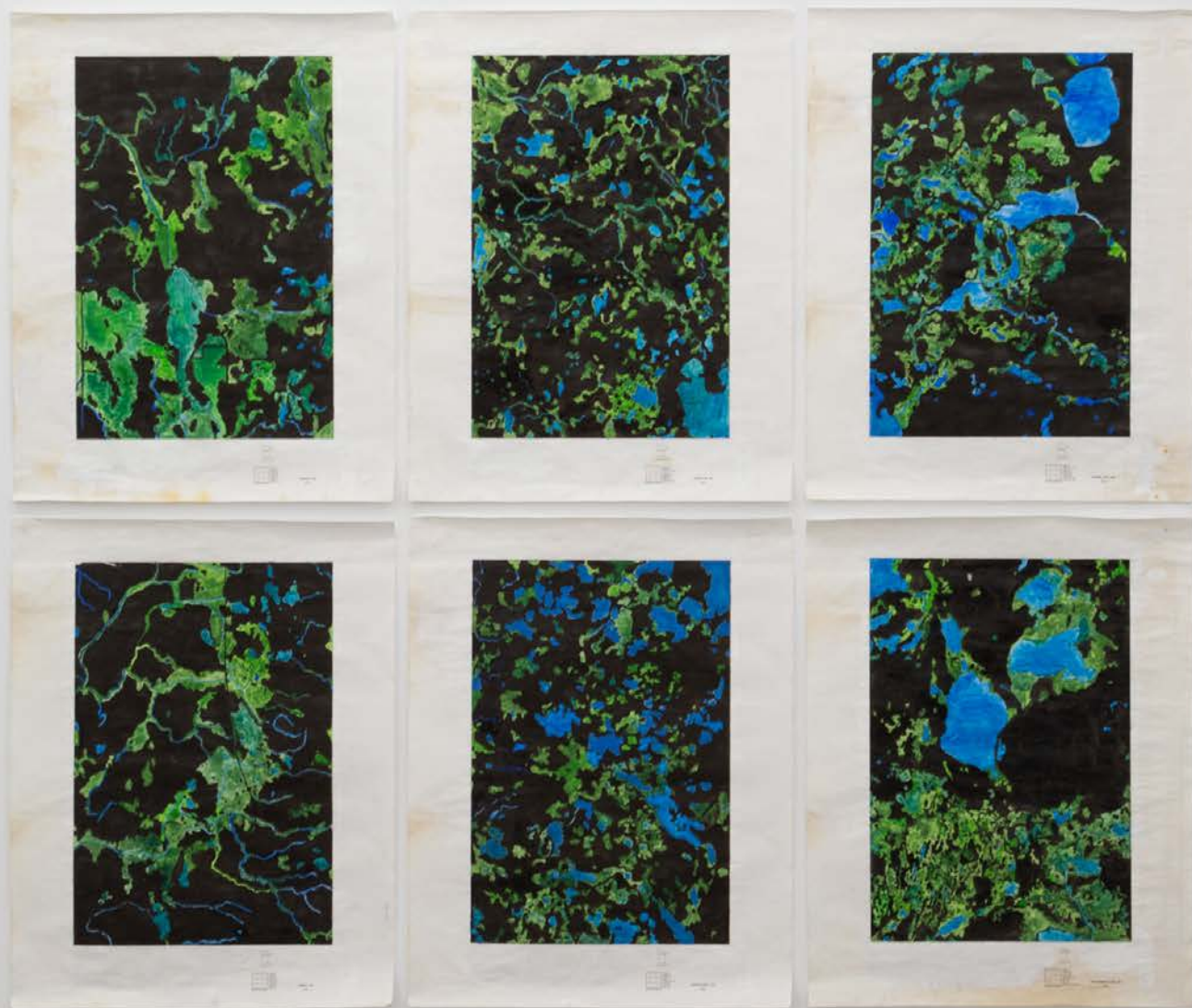




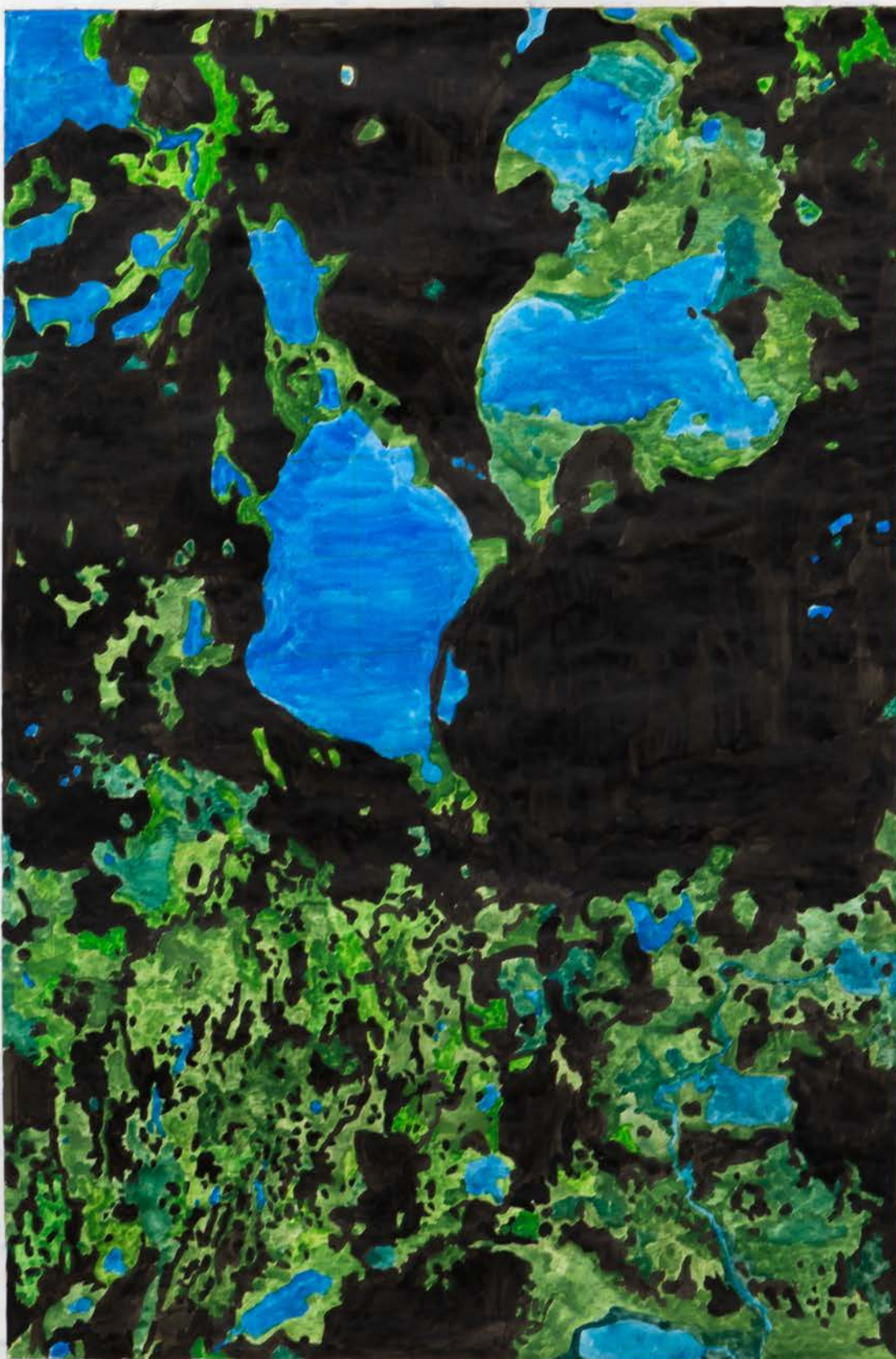








Oscar Tuazon
Water Map (White Earth, Minnesota)
2022
Tinta, acuarela, mapa.
149 x 175,5 cm



1	2	3
4	5	6
7	8	9

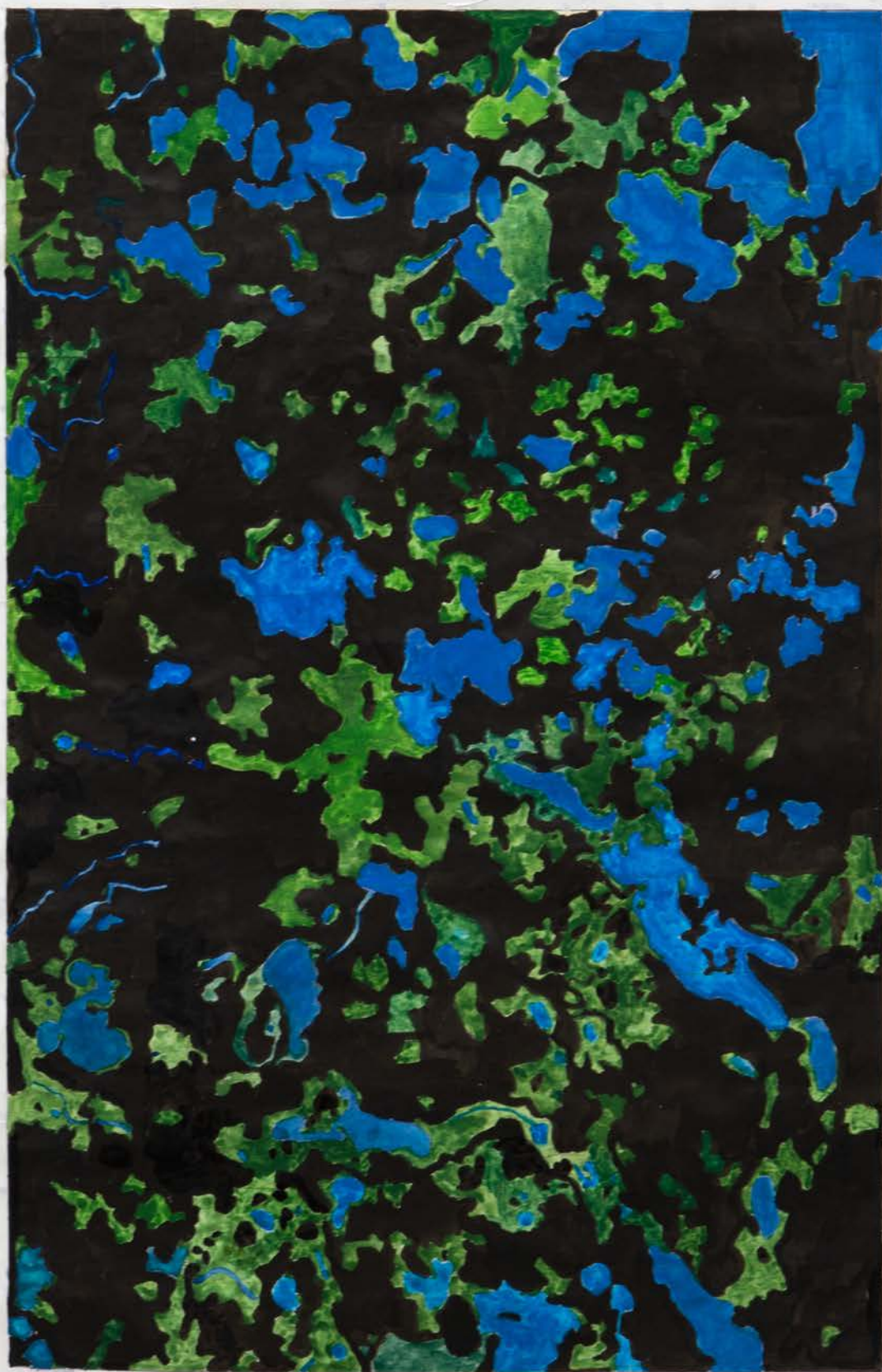
Legend:
1 Superior Lake
2 Sugar Lake
3 Turkey Lake
4 White Lake
5 Lake Umbagog
6 Mille Lacs
7 Pine Lake
8 Wing Lake
9 Lake Umbagog

STRAWBERRY LAKE, MN
2016

Detalle de la obra

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Water Language



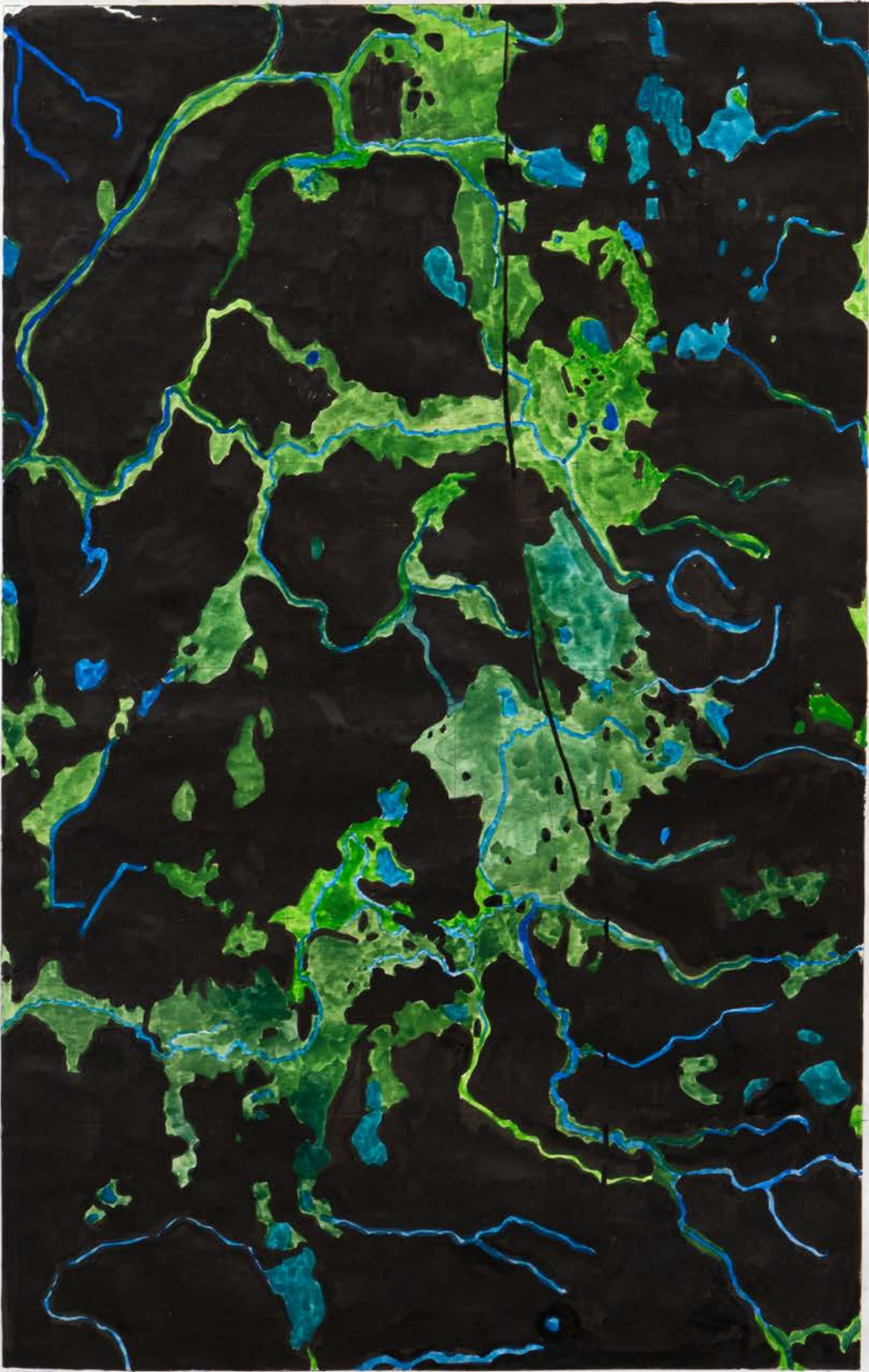
1	2	3
4	5	6
7	8	9

1. Water
2. Open Land
3. Forest
4. Open
5. Wetland
6. Cultivated
7. Pasture
8. Field
9. Forest

WHITE EARTH, MN
2016

Detalle de la obra

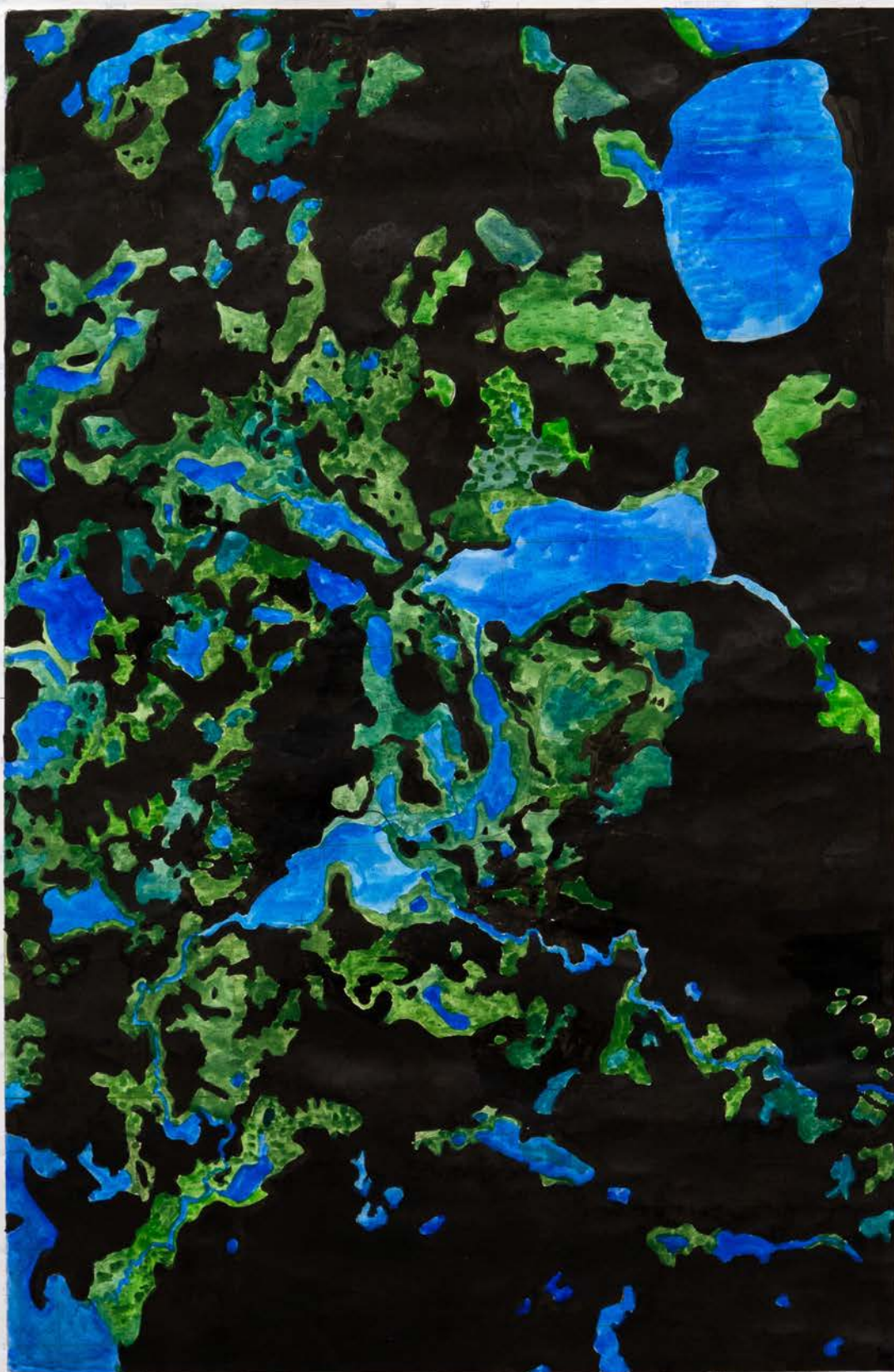
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OGEMA, MN
2016

Detalle de la obra



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4	5	6
7	8	9

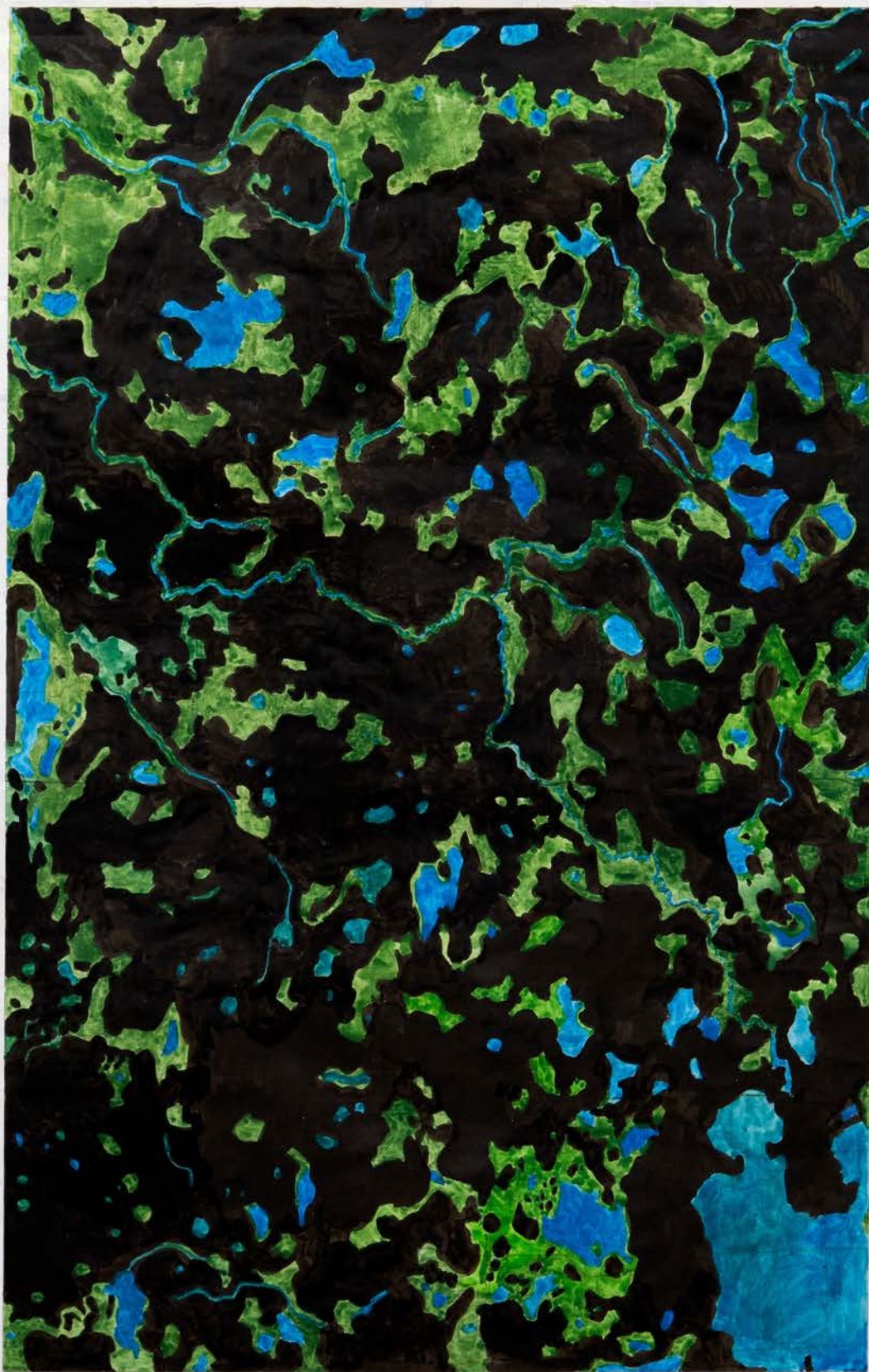
1 Beauty
2 North Twin Lake
3 Red Lake
4 Ogema Hill
5 Snider Lake
6 White Earth
7 Roseberry Lake
8 Mary Point Lake

RELATIVE QUANTITIES

SNIDER LAKE, MN
2016

Detalle de la obra

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1	2	3
4	5	6
7	8	9

1. Inconnet
2. Beaulieu
3. South Twin Lake
4. Elk River
5. Spring Lake
6. Ogea
7. Prairie Earth
8. Strawberry Lake

ALGUNE SICHANES

OGEA NE, MN
2016

Detalle de la obra



1	2	3
4	5	6
7	8	9

1. Farm
2. Agriculture
3. Forest
4. Farm (H)
5. Diverse (H)
6. Farm (L)
7. Diverse
8. Forest
9. Forest (H)

WAUBUN, MN
2016

Detalle de la obra



Shanai Matteson
Line 3 Construction Map No.3
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm





Shanai Matteson
Line 3 Construction Map No.2
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm



Oscar Tuazon
Artesian Aquifer
2022
Piedra de Marquiña, bomba de agua, fuente, agua.
94x 57 Ø cm









Shanai Matteson
Line 3 Construction Map No.1
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm

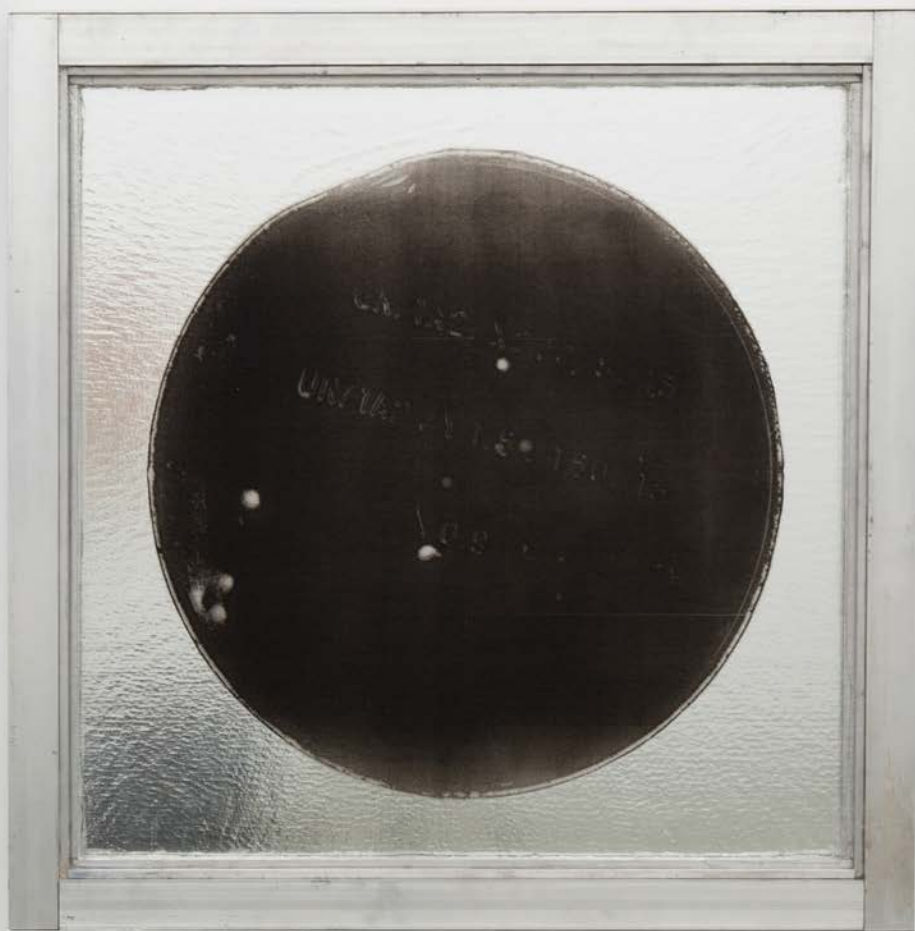


Shanai Matteson
Line 3 Construction Map No.4
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm

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Water language





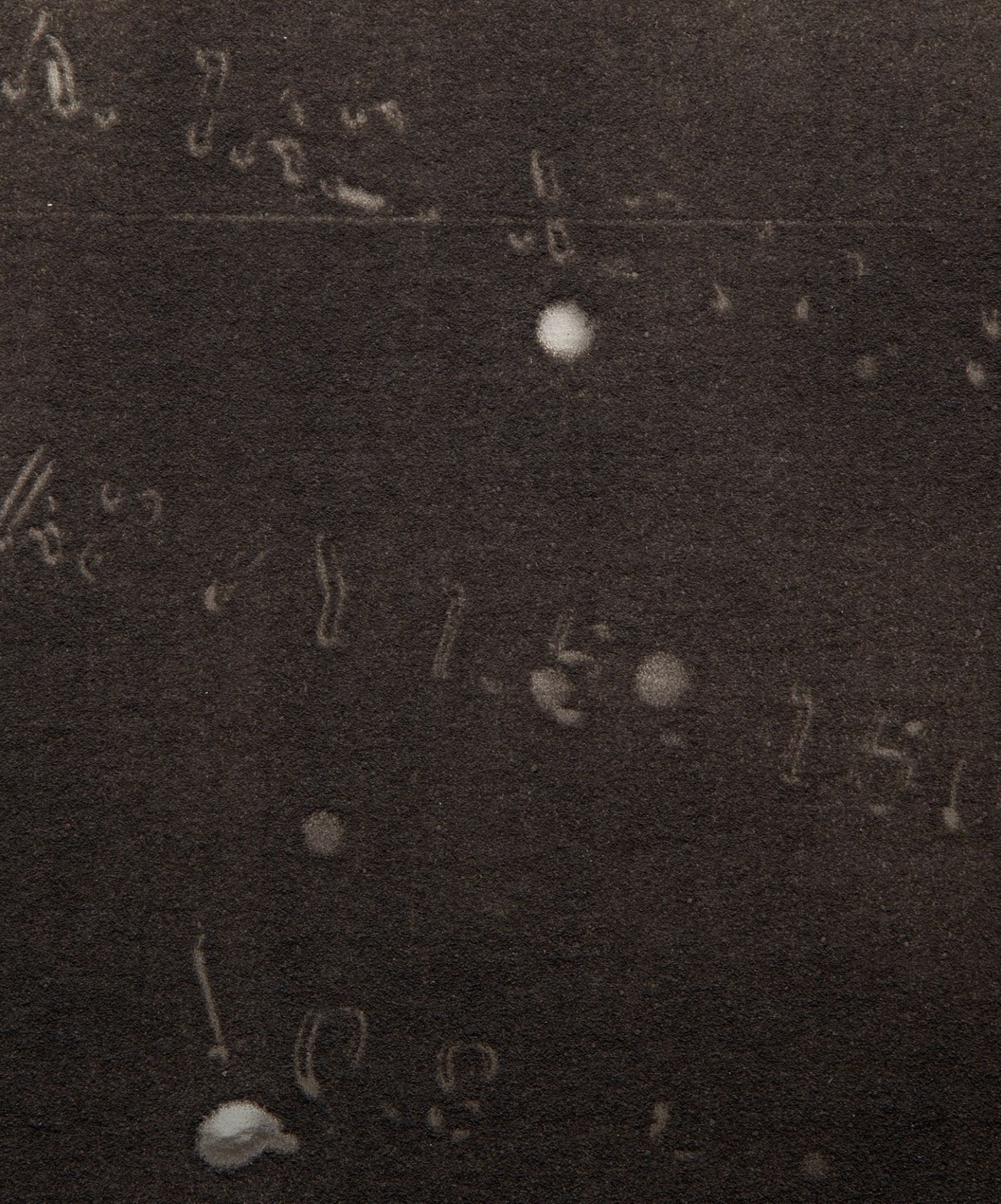
Oscar Tuazon

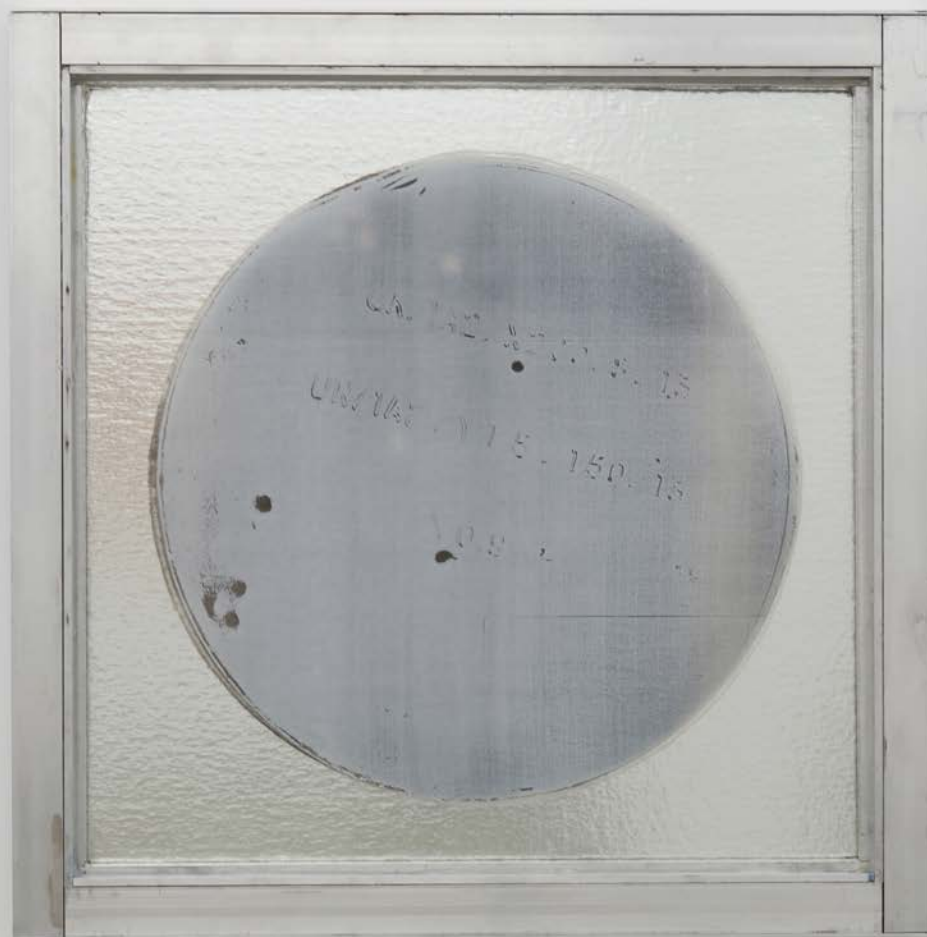
Dead Moon

2022

Vidrio, esmalte, aluminio, silicona, espejo.

63 x 63 x 6 cm





Oscar Tuazon
Lunar Eclipse
2022

Vidrio, esmalte, aluminio, silicona, espejo.
63 x 63 x 6 cm

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Water Language



Oscar Tuazon

Full Moon

2022

Vidrio, esmalte, aluminio, silicona, espejo.

63 x 63 x 6 cm



Oscar Tuazon
Water Map (Callaway, Minnesota)
2022
Tinta, acuarela, mapa.
74,5 x 58,5 cm



Cravath
Lake



CV

Oscar Tuazon

Born in 1975 in Seattle, Washington, USA.

EDUCATION

2002–2003

Program/Cooper Union School of Architecture, Architecture/Urban Studies Progeam, New York, U.S.A.

2001–2003

Whitney Museum of American Art Independent Study Program, Studio Program, New York, U.S.A.

1995–1999

Cooper Union for the Advancement of Science and Art, New York, Etats-Unis.

SOLO EXHIBITIONS (SELECTION)

2022

Water Language, Oscar Tuazon, Shanai Matteson, Cibrian Gallery, Donostia-San Sebastián, Spain.

2021

L'Ecole de l'eau, Paris, France.

PEOPLE, Luhring Augustine, New York, Etats-Unis.

2019

Dependance, Brussels, Belgium.

Standard, Oslo, Norway.

Collaborator, Bellevue Arts Museum, Bellevue, U.S.A.

Water School, Michigan State University, East Lansing, U.S.A.

2018

Oscar Tuazon, Luhring Augustine, New York, U.S.A.

2017

Une colonne d'eau, FIAC Hors les murs, Place Vendôme, Paris, France.

See Through, Galerie Eva Presenhuber, Zurich, Switzerland.

Building Fire, Documenta 14, Radio Athènes, Athens, Greece.

2016

Un Pont, Nouveaux Commanditaires - Fondation de France, Belfort, France.

Zome Alloy, Art Basel|Messeplatz, Switzerland.

Public Space, with Ariana Reines, Modern Art Gallery, London, U.K.

General Contractor, dépendance, Brussels, Belgium.

Shelters, Galerie Chantal Crousel, Paris, France.

Hammer Project: Oscar Tuazon, Hammer Museum, Los Angeles, U.S.A.

2015

Break the Glass, Kastro, Antiparos, Greece.

Oscar Tuazon, T-Space, Rhinebeck, New York, U.S.A.

This Won't Take Long, Paradise Garage, Los Angeles, U.S.A.

Studio, Le Consortium, Dijon, France.

2014

Oh Brother, with Eli Hansen, MacCarone, New York, U.S.A.

Partners (Platform 15), deCordova Sculpture Park, Lincoln, U.S.A.

Alone In An Empty Room, Ludwig Museum, Cologne, Germany.

I Never Learn, Standard (Oslo), Oslo, Norway.

A Home, Galerie Eva Presenhuber, Zürich, Switzerland.

2013

Sensory Spaces 1, Museum Boijmans Van Beuningen, Rotterdam, Netherlands.

Spasms of Misuse, Schinkel Pavillon, Berlin, Germany.

Oscar Tuazon, Dependance, Brussels, Belgium.

2012

People, Public Art Fund, Brooklyn Bridge Park, New York, U.S.A.

Scott Burton, Fondazione Giuliani, Rome, Italy.

We're Just in It for the Money, with Elias Hansen, Balice Hertling Paris, France.

Action, Jonathan Viner Gallery, London, U.K.

Manual Labor, Galerie Eva Presenhuber, Zürich, Switzerland.

Working Drawing, Centre d'édition contemporaine, Geneva, Switzerland.

Towards a Vernacular Architecture, Forde, Geneva, Switzerland.

2011

America Is My Woman, Maccarone, New York, U.S.A.

Steel, Pressure-Treated Wood, Oak Post, Office Chair, Induction Stovetop, Aluminum, Standard (Oslo), Oslo, Norway.

A Palazzo, Brescia, Italy.

Die, Power Station, Dallas, U.S.A.

2010

Sex Booze Weed Speed (with Garder Eide Einarsson), Rat Hole Gallery, Japan.

Sex, Jonathan Viner Gallery, London, U.K.

My Mistake, Institute of Contemporary Art, London, U.K.

Oscar Tuazon, Kunsthalle Bern, Switzerland.

My Flesh to Your Bare Bones (with Vito Acconci), Maccarone, New York, U.S.A

One of My Best Comes, Parc St. Leger, France.

2009

Bend It Till It Breaks, Centre international d'art et du paysage, Ile de Vassivière, France.

Against Nature, Künstlerhaus Stuttgart, Germany.

F.T.W., Dépendance, Brussels, Belgium.

That's Not Made For That, David Roberts Foundation, London, U.K.

ASS TO MOUTH, Balice Hertling, Paris, France.

Untitled (Leave Me Be), Standard, Oslo, Norway.

I Was A Stranger, "Berlin-Paris", Balice Hertling with Isabella Bortolozzi, Berlin, Germany.

Another Nameless Venture Gone Wrong, Haugar Vestfold Kunstmuseum, Tønsberg, Norway.

2008

A Vow of Poverty, Maccarone, New York, U.S.A.

Dirty Work, Jonathan Viner, London, U.K.

Kodiak, with Eli Hansen, Seattle Art Museum, Seattle, U.S.A.

This World's Just Not Real to Me, with Eli Hansen, Howard House, Seattle, U.S.A.

Alex Hubbard and Oscar Tuazon, Contemporary Art Museum St. Louis, U.S.A.

2007

Where I Lived and What I Lived For, Module Palais de Tokyo, Paris, France.

I'd Rather Be Gone, Standard, Oslo, Norway.

Oscar Tuazon / Mike Freeman, castillo/corrales, Paris, France.

Voluntary NOn vUlnerable (with Eli Hansen), Bodgers and Kludgers, Vancouver, Canada.

GROUP EXHIBITIONS (SELECTION)

2021

Domaine du Muy – Parc de sculptures, Le Muy, France.

34th Sao Paulo Bienal, Sao Paulo, Brasil.

2019

There are exactly four of them, Galerie Cibrián, Saint-Sebastien, Spain.

Valérie Snobeck & Oscar Tuazon, curated by Bastide Projects, Brasserie Atlas, Brussels, Belgium.

Foncteur d'oubli, Le Plateau, FRAC Ile de France, Paris, France.

Chicago Architecture Biennial, Chicago, USA.

Rumeurs et Légendes, Musée d'Art Moderne de la Ville de Paris, France.

In Plain Sight, Henry Art Gallery, Seattle, USA.

2018

Lost Without Your Rhythm, Aspen Art Museum, U.S.A.

The Artist is Present, YUZ Museum, Shanghai, China.

Almanach 18, Le Consortium, Dijon, France.

Joe Bradley, Oscar Tuazon, Michael Williams, The Brant Foundation, Greenwich, U.S.A.

Centre d'édition contemporaine, Geneva, Switzerland.

Jay DeFeo, The Ripple Effect, Le Consortium, Dijon, France.

2017

La vie simple – Simplement la vie, Fondation van Gogh, Arles, France.
 Burn the Formwork (Fire Building) as part of Skulptur Projekte, Münster, Germany.
 Skulptur Projekte Münster 2017, Munich, Germany.
 Indian Water, The Native American Pavilion, Garden, Garden of Ca' Bembo, Venice, Italy.
 Gardar eide einarsson and Oscar Tuazon, Maureen Paley, London, U.K.
 Oscar Tuazon, OMR Gallery, Mexico City, Mexico.
 The Transported Man, curated by Marc-Olivier Wahler, Eli and Edythe Broad Museum at Michigan State University, East Lansing, MI.

2016

PLATFORM 15: Oscar Tuazon, deCordova Sculpture Park and Museum, Lincoln, U.S.A.
 Exquisite Corpse, Galerie Chantal Crousel at The Mistake Room, L.A., U.S.A.
 Les Possédés, Friche La Belle de Mai, Marseille, France.

2015

Desire of the Other, Annka Kultys Gallery, London, U.K.
 dépendance | Opposite the Other Side, Sommer Contemporary Art, Tel Aviv, Israel.
 Works on Paper, Galerie Eva Presenhuber, Zürich, Switzerland.
 Andy Warhol sul comò, Museo d'Arte Contemporanea di Villa Croce, Geneva, Switzerland.

2014

Second Autumn, Art Stations gallery, Poznan, Poland.
 Chez Perv, team (gallery inc.), New York, U.S.A.
 The Hawker, dependence at Carlos/Ishikawa, London, U.K.
 Living In The Material World, Haus Lange and Haus Esters museum, Krefeld, Germany.
 The Promise, The Downs, Bristol, U.K.

2013

Anamericana, American Academy in Rome Gallery, Rome, Italy.
 Alchemy, Jonathan Viner, London, U.K.
 Standard Escape Routes, Standard (Oslo), Oslo, Norway.
 Folk Devil, David Zwirner, New York, U.S.A.
 The Glass Show, Jonathan Viner Gallery, London, U.K.
 From Triple X to Birdsong (In Search of the Schizophrenic), Kayne Griffin Corcoran, Los Angeles, U.S.A.
 Beyond the Object, Brand New Gallery, Milan, Italy.
 New and Forever, Museum Ludwig, Cologne, Germany.
 De leur temps (4) – Nantes, Centre d'Art Le Hangar á Bananes, Nantes, France.
 Hello Goodbye Thank you, Again, And Again, And Again, castillo/corrales, Paris, France.
 Le Pont, Musée d'art contemporain, Marseille, France.
 Sea Salt and Cross Passes, The Modern Institute, Glasgow, U.K.
 356 Sculptures, 365 Mission, Los Angeles, U.S.A.
 And Again, And Again, castillo/corrales, Paris, France.

2012

Whitney Biennial 2012, Whitney Museum of American Art, New York, U.S.A.
 Deftig Barok, Von Cattelan bis Zurbarán, Manifeste des prekär Vitalen, Kunsthaus, Zürich and Guggenheim Museum, Bilbao, Spain.
 Tools for Conviviality, The Power Plant, Toronto, Canada.
 Sense and Sustainibility, Urdaibai Biosphere Reserve, Spain.
 Minimal Myth, Museum Boijmans Van Beuningen, Rotterdam, Netherlands.
 Heart to Hand, Swiss Institute, New York, U.S.A.
 Shaman/Showman, with Karl Holmqvist, Galerie Chantal Crousel, Paris, France.
 Alone Together, Rubell Family Collection/Contemporary Foundation, Miami, U.S.A.
 Lost (in L.A.), Los Angeles Municipal Art Gallery, Los Angeles, U.S.A.
 Fruits of Passion, Centre Pompidou, Paris, France.
 If There Would Be A Face, This Would Be A Cat, dépendence, Brussels, Belgium.
 Art and the City, Das Festival für Kunst im öffentlichen Raum, Zürich, Switzerland.
 Deliquesce, Jonathan Viner, London, U.K.
 Ab in die Ecke!, Städtische Galerie, Delmenhorst, Germany.
 Paperless, Southeastern Centre for Contemporary Art, Winston-Salem, U.S.A.
 Bouvard and Péruchet's Compendious Quest for Beauty, Curator's series #5, David Roberts Art Founda-
 tion,

London, U.K.

Surface to Surface, Jonathan Viner, London, U.K.

Monochrome, S.A.L.T.S., Birsfelden, Switzerland.

New Acquisitions, Kunsthaus, Zürich, Switzerland.

Into the Corner, Städtische Galerie, Delmenhorst, Germany.

2011

ILLUMInations, 54th International Art Exhibition, La Biennale di Venezia, Venice, Italy.

The Language of Less (Then and Now), Museum of Contemporary Art, Chicago, U.S.A.

Sculpture Now, Eva Presenhuber Galerie, Zürich, Switzerland.

Isabelle Cornaro, Nikolas Gambaroff, Oscar Tuazon, Elias Hansen, A Palazzo Gallery, Brescia, Italy.

Fragments Americana, Almine Rech, Brussels, Belgium.

The Art of Narration Changes with Time, Sprüth Magers, Berlin, Germany.

After Images, Musée Juif de Belgique, Brussels, Belgium.

Tableaux, Le Magasin, Grenoble, France.

It's Great To Be In New Jersey, Honor Fraser, Los Angeles, U.S.A.

The Medecine Bag, Maccarone, New York, U.S.A.

The Shape of Things to Come: New Sculpture Part 1, Saatchi Gallery, London, U.K.

Hello Goodbye Thank You, Again and Again, castillo/corrales, Paris, France.

Books on Books, Swiss Institute, New York, U.S.A.

Dystopia, Musée d'art contemporain, Bordeaux, France.

Poste Restante, Artspeak, Vancouver, Canada.

Art In The City, Art Brussels, Brussels, Belgium.

The Way Is Wasn't (Celebrating Ten Years of castillo/corrales, Paris), Culturgest, Porto, Portugal.

Light In Darkness, Westernbridge, Seattle, U.S.A.

Under Construction, SAKS, Geneva, Switzerland.

2010

Displaced Fractures, Migros Museum fur Gegenwartkunst, Zurich, Switzerland.

The Way It Wasn't (Celebrating Ten Years of castillo/corrales, Paris), Midway Contemporary Art, Minneapolis, Minnesota, U.S.A.

Dynasty, Palais de Tokyo & Musée d'Art Moderne de la Ville de Paris, Paris Art Public (with Balice Hertling / Standard Oslo), Art41 Basel, Basel, Switzerland.

Rehabilitation, WIELS Center for Contemporary Art, Brussels, Belgium.

Perpetual Battles, Baibakov Art Foundation Moscow, Russia.

When Do You See Yourself in Ten Years?, Standard (Oslo), Oslo, Norway.

The Concrete Show, Galleria Franco Noero, Turin, Italy.

A Basic Human Impulse, GC.AC, Galleria Comunale d'Arte Contemporanea di Monfalcone, Monfalcone, Italy. Mutinity Seemed a Probability, Fondazione Giuliani, Rome, Italy.

Box With The Sound Of Its Own Making, Western Bridge, Seattle, Washington, U.S.A.

The Nice Thing About Castillo/Corrales..., castillo/corrales, Paris, France.

Les Sculptures Meurent Aussi, La Kunsthalle Mulhouse, Mulhouse, France.

Infinite Fold, Galerie Thaddaeus Ropac, Paris, France.

2009

Wood, Maccarone, New York, U.S.A.

Of Vagrant Dwellers in the Houseless Woods (curated by Eric Fredericksen), Or Gallery, Vancouver, Canada.

Utopie et Quotidiennete, Centre d'Art Contemporain Geneva, Switzerland.

Genneriello, Balice Hertling, Paris, France.

Sauvagerie Domestique, Galerie Eduard-Manet, Genevilliers, France.

Free As Air and Water, Cooper Union, New York, U.S.A.

Use It For What It's Used For (with Eli Hansen), Temporary Sculpture Park, Lower Manhattan Cultural Council, New York, U.S.A.

L'image Cabrée, 11° Prix Fondation d'entreprise Ricard, Fondation d'entreprise Ricard, Paris, France.

Display with Sound, IPS, Birmingham, U.K.

Evento, Bordeaux, France.

Insiders : pratiques, usage, savoir-faire, CAPC, Bordeaux, France.

Hello Goodbye Thank You, Again, castillo/corrales, Paris, France.

Mirrors (curated by Gyonata Bonvicini), MARCO, Vigo, Spain.

2008

Alex Hubbard and Oscar Tuazon, Contemporary Art Museum St. Louis, Saint Louis, U.S.A.

September Show, Tanya Leighton Gallery, Berlin, Germany.

Rendez-Vous Nowhere, Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain.

The Station (curated by Shamim Momin), Miami, U.S.A.
 Sack of Bones (Los Angeles), Peres Projects, U.S.A.
 Sommerakademie, Paul Klee Zentrum, Bern, Switzerland.
 Suddenly : Where We Live Now, Douglas F. Cooley Memorial Art Gallery, Portland, U.S.A.
 2007
 A Town (Not a City), Kunsthalle St. Gallen, St.Gallen, Switzerland.
 We Have Never Met Before [...], Standard (Oslo), Oslo, Norway.
 Exposition N°1, Balice Hertling, Paris, France.
 Documenta 12 Magazine Projects, under the auspices of Metronome, Kassel, Germany.
 2006
 The Elementary Particles (The Paperback Edition), Standard, Oslo.
 Minotaur Blood, Fortescue Avenue/Johnathan Viner, London, U.K.
 Just Move On, project for CLUI Wendover, Wendover, U.S.A.
 Down By Law, The Wrong Gallery, Whitney Biennial, Whitney Museum of American Art, New York, U.S.A.
 An Open Operation, Edinburgh College of Art, Edinburgh, U.K.
 For Death, Halle 14, Leipzig, Germany.
 The Culture of Fear, ACC Galerie, Weimar, Germany.
 Metronome no. 10, Portland Institute for Contemporary Art, Portland, U.S.A.
 Living Underground, Siuslaw National Forest, U.S.A.
 2005
 Secret Room, Kanazawa, Japan.
 Baroque Geode, Sundown Salon, Los Angeles, U.S.A.
 Bridges, University of Colorado, Denver, U.S.A.
 2004
 Slouching Towards Bethlehem, The Project, New York, U.S.A.
 Xtreme Houses, Lothringer13, Munich, Germany and "Halle 14", Leipzig, Germany.
 Human, Fucking Human, Lofoten International Art Festival, Bergen, Norway.
 Adaptations, Kunsthalle Fridericianum, Kassel, Germany.
 Our Mirror, Lower Manhattan Cultural Council, New York, U.S.A.
 Urban Renewal: City Without a Ghetto, Temporary Services, Chicago, U.S.A
 Urban Renewal: City Without a Ghetto, Princeton School of Architecture, New Jersey, U.S.A.
 The Subsidized Landscape, The Center for Architecture, New York, U.S.A.
 Sprawl, Hudson Clearing, New York, U.S.A.
 Adaptations, with Richard Fischbeck, Apex Art, New York, U.S.A.
 Wight Biennial, with Richard Fischbeck, UCLA, Los Angeles, U.S.A.
 24/7, CAC, Vilnius, Lithuania.
 2003
 Float, Socrates Sculpture Park, New York, U.S.A.
 Deathtime, 27 Canal, New York Whitney Independent Study Program, Galapagos, New York, U.S.A.
 Whitney Independent Study Program (with Bea Schlingelhoff), New York, U.S.A.
 Totally Motivated, with Gardar Eide Einarsson, Kunstverein, München, Germany.
 Between the Lines, with Gardar Eide Einarsson, Apex Art, New York, U.S.A.
 City Without a Ghetto, Artists Space, New York, U.S.A.
 Inscribing the Temporal, Kunsthalle Exnergasse, Vienna, Austria.
 2002
 STRIKE, Wolverhampton Art Gallery, Wolverhampton, U.K.
 Coming Soon, Whitney Independent Study Program, New York, U.S.A.
 Museum of the White Man, New York / Suquamish, Washington, U.S.A.
 2001
 Programmable City, Storefront for Art and Architecture, New York, U.S.A.
 Building Codes, Lower East Side Tenement Museum, New York, U.S.A.
 Landlords Instant Cash!, P.S.1 Center for Contemporary Art, New York, U.S.A

COLLECTIONS (SELECTION)

Collection Museum Boijmans Van Beuningen, Rotterdam, Netherlands.
 David Roberts Art Foundation, London, United Kingdom.
 Marciano Art Foundation, Los Angeles, CA, USA
 Giuliani Foundation, Rome, Italy.
 Kunsthaus, Zurich, Switzerland.

Migros Museum of Contemporary Art, Zurich, Switzerland.
 Musée National d'Art Moderne, Centre Pompidou, Paris, France
 Saatchi Gallery Collection, London, United Kingdom.
 The Museum of Modern Art, New York, NY, USA
 The Silvie Fleming Collection, London, United Kingdom.
 Zabłudowicz Collection, London, United Kingdom.
 FRAC Île de France, France
 Musée d'art moderne de la ville de Paris, France

TALKS

2020
 Seventh annual ArtBites at FOG, SF MOMA, San Francisco, États-Unis.
 2016
 Zome Alloy, Installation, Talks & Workshop, Art Basel|Messeplatz, Switzerland.

SPECIAL PROJECTS

2019
 Oscar Tuazon: Tree Rings, Central Wharf Park commission, Boston Central Wharf Park, USA.
 Oscar Tuazon: Fire Worship, Aspen Museum, USA.
 Boutique Céline, Sculpture in situ, Paris, France.
 2017
 Standing rock soundtrack, text published in Paris LA, Issue 15, Spring 2017 and broadcast on Radio Athènes
 2015
 Oscar Tuazon. Beaufort beyond borders. Het Zwin, Belgium.
 2012
 R4, Ile Seguin, Paris, France.
 p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px 'Van Dijck MT Std'}

CATALOGUES & ARTIST'S BOOK

2020
 Oscar Tuazon: Water School, DoPe Press, Köln, Germany.
 2015
 Making Books, Castillo, Corrales, Paris, France.
 2014
 Oscar Tuazon, «Live», DoPe Press 2 volumes, Los Angeles, USA.
 2012
 Oscar Tuazon, «Working Drawing Centre d'édition contemporaine», Geneva, Switzerland.
 Oscar Tuazon, «Die», Ed. Rachel Bohan, The Power Station, Dallas, TX, USA.
 2011
 Oscar Tuazon, «Making Books», The social life of the book, Ed. castillo/corrales, Paraguay Press, Paris, France.
 2010
 Oscar Tuazon, «I can't see», DoPe Press & co-published by Paraguay Press, Los Angeles, Paris, France.
 2005
 Oscar Tuazon, «downlow», Metronome, Paris, France.
 2004
 Oscar Tuazon An introduction to the Randome, Bridges Mathematical Conference Proceedings, Hungray.
 2003
 «After the Utopian Reflex, Kirsten Everberg», The 2003 Wight Biennial Catalogue. «What is a tool», Cabin Magazine 03, Kent Institute of Art, UK.
 «Guerrilla War in the USA, 1965-70», with Gardar Eide Einarsson, New York.
 2002
 «City Without a Ghetto», Artiste Space, New York, USA.
 «Refuse to be Burnt Out», UKS Forum for Samtidkust, #2/3/4: Architecture, Oslo.
 «DomeHome», New York, USA.

PRESS (SELECTION)

2021

Raffaele Quattrone, "Oscar Tuazon. Water School, Wall Street International Magazine", July, 2021.

2020

Thibaut Wychowanok, « 9 artistes vus par leur galeriste (et vice versa). Oscar Tuazon & Niklas Svennung », NUMERO ART #6, June–September 2020, p. 105–107.

Magali Lesauvage, « Oscar Tuazon, Chantal Crousel, Meridians, Booth M2 », The Art Daily News, Special edition - 12.2019, p. 2.

Matthew Kangas, « Oscar Tuazon », Sculpture Magazine, March 6, 2020.

2019

Magali Lesauvage, « Oscar Tuazon », Le Quotidien de l'Art - Special Edition Art Basel Miami Beach, December, 2019.

Sarah Cascone, « See the Highlights of Art Basel Miami Beach's Newest Section, Dedicated to Art That's Just Too Awesome For an Art Fair », Artnet news, December 4, 2019.

Carolina A. Miranda, « Oscar Tuazon's water and 'hippie outlaw architecture' obsessions began with a dome », Los Angeles Times, November 21, 2019.

Carolina A. Miranda, « Cities around the world are erupting in protest – an architecture biennial examines why », Los Angeles Times, November 20, 2019.

« A Photo Guide to Boston's Growing Public Art Scene », Boston Magazine, November 13, 2019.

Rebecca Anne Proctor, « Yayoi Kusama's Gigantic Inflatable Pumpkin Makes A Statement At Paris' Place Vendôme », Harper's Bazaar Arabia, October 20, 2019.

Agathe Hakoun, « Fiac 2019: La citrouille de Yayoi Kusama se dégonfle Place Vendôme », Connaissance des arts, October 18, 2019.

Christine Coste, « Mirabaud le discret mécène de la Fiac Hors les Murs », Le Journal des Arts, October 17, 2019.

J.S., « NEWS BRIEF : Art Basel Miami annonce sa liste inaugurale pour 'Meridians' », The Artnewspaper Daily n°352, October 15, 2019.

M.V., « Meridians, la nouvelle section d'Art Basel Miami, dévoile sa sélection d'artistes », Le Quotidien de l'Art, October 11, 2019.

Rachel Tashjian, « The Coolest New Gallery Is Your Local Celine Store », GQ, October 8, 2019.

Ian Volner, « Beyond buildings: the expanded vision of the 2019 Chicago Architecture Biennial », Wallpaper, October 1, 2019.

Alex Needham, « Hedi Slimane gets creative at Celine », The Guardian, September 27, 2019.

« Celine ouvre une nouvelle boutique et invite 3 nouveaux artistes », Numéro, June 13, 2019.

Amy Serafin, « Line Works: Hedi Slimane's store design ramp up retail at Celine », Wallpaper, June, 2019.

« Sculptor uses Guardian Glass for MSU Broad exhibition », Glass on Web, April 29, 2019.

Gabrielle Welsh, « Water School, Oscar Tuazon // MSU Broad », Seen-Issue 08, April, 2019.

2018

« Oscar Tuazon, « Fire » at Maureen Paley, London », Mousse Magazine, July 2018.

Grandjean, Emmanuel. « Les sculptures vont au jardin », Le Temps, June 7, 2018.

Languin, Irène. « Quatorze sculptures aèrent leur gloire au parc », Tribune de Genève, June 11, 2018.

Lavrador, Judicaël. « La matière noire de Jay Defeo rayonne à Dijon », Libération, 25 March, 2018.

« Collection on Display: Oscar Tuazon, Banks Violette », Migros Museum für Gegenwartskunst, February 17, 2018.

2017

« Le design revient à la FIAC », Le Quotidien de l'Art, Numéro 1330, Thursday, July 13, 2017, p.3

« Anne Dressen : Oscar Tuazon, Un Pont (A Bridge) (Belfort, France) », Art Forum, VOL.56, NO.4, December 2017, p.148.

« Oscar Tuazon ou la nécessité de la sculpture », Art media Agency, October 2, 2017

« La FIAC 2017, l'art de la maturité », Le Figaro, October 20, 2017

« Foire Internationale d'Art Contemporain 2017 – Hors les murs », Mensch Maus, October 20, 2017

von Bardeleben, Elvire. « Sous le soleil de la place Vendôme », Le Monde, November 18, 2017.

Jordan, Eliza. « Gallerist Chantal Crousel on art as evolution », Whitewaller, London & Paris 2017, pp. 118-119.

Mwood. « Rencontre avec Oscar Tuazon, place Vendôme », Beaux Arts, October 27, 2017

Blonde Aurélie, Pernelle, Thomas. « Sortir à Paris : C'est parti pour la Fiac 2017 ! », BFM Video, October

19, 2017

« A new environmental installation by Oscar Tuazon opened in Paris », Domus, October 23, 2017
 Troncy, Eric. « Qui est Oscar Tuazon, l'artiste qui a métamorphosé la place Vendôme? », October 18, 2017.

Forster, Siegfried. « La Fiac 2017, entre le désir et l'enfer », RFI, October 19, 2017

« Paris se donne à l'art contemporain avec la 44e édition de la Fiac », October 18, 2017.

Loos, Ted. « Can't Get Enough of FIAC? Go Outside », The New York Times, October 18, 2017.

« La Fiac 2017: les artistes au large », Le FigaroScope.fr, October 18, 2017

Blindé, Joséphine. « Fiac 2017, mode d'emploi », Beaux Arts, October 16, 2017

« Fiac, 44e édition », Yahoo actualités, October 17, 2017.

« Oscar Tuazon, Une colonne d'eau, FIAC Hors les Murs, place Vendôme, Paris, 16.10 – 09.11.2017 », Art Catalyse, October 17, 2017

Troncy, Eric. « Oscar Tuazon, des Hippies de Seattle à la Place Vendôme », Numéro Art, N°1, Hors série Septembre 2017 – Février 2018, pp.133-136

D. Elodie. « FIAC 2017 : l'étrange Colonne d'eau d'Oscar Tuazon Place Vendôme », Sortir à Paris October 11, 2017

Robert, Martine. « Le tout-Paris se met à l'heure de la FIAC », L'oeil, #705, October 2017, pp. 38-40.

« Paris invite l'art », Numéro, N°187, October 2017, p.138

Griffin, Jonathan. « Living as a sculptural process », Momart, 2017, pp.20-23.

« Rough Version w/ Oscar Tuazon & Gardar Eine Einnarson – 22nd June 2017 », NTS Radio, June 22, 2017.

Tuazon, Oscar. « Standing rock soundtrack », Paris LA, Issue 15, Spring 2017, pp.98-111.

Gaimari, Caroline. « Oscar Tuazon, on art and political resistance », Purple Fashion, Spring Summer 2017 – VOL. III, Issue 27, pp.92-93.

Berta, Sonja, Wang, Jin. « Oscar Tuazon "See Through" exhibition at Galerie Eva Presenhuber, Zürich », Purple.fr, February 24, 2017.

2016

Lainé, Pascal. « Le Pont de l'Arsot rend hommage aux « indigènes » », L'Est Républicain, November, 20 2016.

«Oscar Tuazon, artiste de l'éphémère », Happening, November 18, 2016.

Planadevall, Didier. «Vive polémique autour du pont-mémorial», L'Est Républicain, November 18, 2016.

Chardon, Elisabeth «Art Basel, version urbaine et gratuite», Le Temps, June 16, 2016.

Lainé, Pascal. «Valdoie : le «Pont sans fin» d'Oscar Tuazon prend forme », L'Est Républicain, June 16, 2016.

Forrest, Nicholas. "Sneak Peek: What to Expect at Art Basel in Basel 2016". Blouin Art Info, May 26, 2016.

"Le top 5 des expos de la semaine". Les Inrocks, Friday, May 20, 2016.

"Oscar Tuazon "General Contractor" exhibition at dépendance, Brussels". Purple.fr, May 24, 2016.

Dillon, Brian. «Ariana Reines & Oscar Tuazon. PUBIC SPACE», Art Review, May, 2016, p.108.

Teyssou, Charles. «Oscar Tuazon. Chantal Crousel/Paris», Flash Art, May, 2016, p.100

«Une oeuvre d'Oscar Tuazon au coeur d'Art Basel», Le Quotidien de l'Art, Numéro 1057, Tuesday, May3, 2016, p.4.

Jo-ey Tang. «Oscar Tuazon», Art Forum, March, 2016.

«Valdoie : l'artiste Oscar Tuazon a imaginé « le pont sans fin »», l'Est Républicain, March 21st, 2016.

Pascal Lainé. «Valdoie : un monument dédié aux libérateurs de Belfort est en cours de construction à l'Arsot», l'Est Républicain, March 21st, 2016.

«Valdoie : l'artiste Oscar Tuazon a imaginé « le pont sans fin »», l'Est Républicain, March 21st, 2016.

Eric Troncy. «Zoom sur l'artiste Oscar Tuazon à l'occasion de son exposition "Shelters" à la Galerie Chantal Crousel», Numero 732, March 2016.

«Oscar Tuazon "Shelters" exhibition at Galerie Chantal Crousel, Paris», Numero 732, March 8th, 2016.

«Sylvia Lavin and Oscar Tuazon», MOCA, The Museum of Contemporary Art, Los Angeles, 2016.

Charlotte Jansen. «Pipe dreams: Oscar Tuazon emulates LA' s aqueducts in his latest body of work», Wallpaper, February 10, 2016.

Rachel Corbett. «Six Wild, Western Projects at L.A.' s Least Stuffy Art Fair», The New York Times, January 29, 2016.

2015

Eric Troncy. «Oscar Tuazon», Frog, n° 15, Fall/Winter, 2015-2016, pp. 146-151.

«Oscar Tuazon at Paradise Garage», Contemporary Art Daily, n. 820, April 28, 2015.

Claire Moulène. «Le top 5 des expos de la semaine», Les in Rocks, February, 12, 2015.

2014

- Anna Francke. «Oscar Tuazon – Galerie Eva Presenhuber, Zürich», *Frieze d/e*, n° 14, May 2014, pp. 132–133.
- «Five Questions about Los Angeles. Oscar Tuazon», *Flash Art*, n° 294, vol. 47, January–February, 2014, p. 81.
- Rainer Morgenroth. «Oscars Räume», *Die Welt*, February 19, 2014.
- «'Oscar Tuazon: Alone in an empty room' opens at Museum Ludwig in Cologne», *ArtDaily*, February 18, 2014.
- «Ein Haus im Haus», *Zeit Magazin*, March 17, 2014.
- «'Alone in an empty room'» Museum Ludwig zeigt Oscar Tuazon», *report-K.de*, February 13, 2014.
- «Oscar Tuazon 'A Home' at Galerie Eva Presenhuber, Zurich», *Mousse Magazine*, February 21, 2014.
- «Oscar Tuazon, 'A Home'», *Kaleidoscope blog*, February, 2014.
- «Oscar Tuazon», *A*, n° 70, February–March, 2014, p. 190.
- «KunstBewusst-Talk: Oscar Tuazon, 11.02.2014, Museum Ludwig Cologne: Part 1», *Vimeo*, February, 2014.
- 2013
- Jorge Pardo. «How To Build a House», *PARIS, LA*, n° 10, Fall, 2013, pp. 38–45.
- Curiger, B. (2013). *De Cattelan a Zurbán: Barroco exuberante: Manifiesto de la precariedad vital* (pp 37, 64–65) *Guggenheim Bilbao*, Snoeck Verlagsgesellschaft mbH.
- Andrea Goffo. «A Berlino il nuovo progetto di Oscar Tuazon», *Pig Mag*, April 24, 2013.
- «Oscar Tuazon. Spasms of Misuse», *Schinkel Pavillon*, April, 2013.
- «Inventing Venice», *Art in America*, June–July, 2013, pp. 96–97.
- «Gallery Weekend Berlin #09. Oscar Tuazon at Schinkel Pavillon», *Mousse Magazine*, May, 2013.
- «Imitation of Life/ Spasms of Misuse/ Beyond the Realm of Speech», *kultur-online*, April, 2013.
- Gesine Borchardt. «Hinter Honeckers Tresen», *Zeit Online*, April 26, 2013.
- «Skulptur für einen performativen Raum», *taz.de*, April 25, 2013.
- «Jorge Pardo & Oscar Tuazon, in conversation», *Architect*, May 23, 2013.
- 2012
- Oscar Tuazon: *Steel, Oak Post, Office Chair*. In: *Crash*, (62 winter).
- Olga Stefan. «Oscar Tuazon, Eva Presenhuber, Zurich», *Flash Art*, vol. 45, n° 283, March–April, 2012, p. 98.
- Hans Rudolf Reust. «Galerie Eva Presenhuber, Zurich», *Artforum International*, vol. 50, n° 9, May, 2012, pp. 322–323.
- Doran, Anne. Tuazon, Oscar. (2012). *Oscar Tuazon: Leave Me Be*. Paris: DoPe Press.
- Blagojevic, Bosko. Oscar Tuazon: Maccarone. *Art in America*, Februar 2012, S.104.
- Anne Doran. «Oscar Tuazon at Maccarone, New York», *Art in America*, February 1, 2012.
- Social Register: Corresponding with Oscar Tuazon (A'99). Retrieved March 8, 2012.
- Oscar Tuazon: 'Working Drawing', *Centre d'édition contemporaine*, Genève.
- SW. «Oscar Tuazon», *Kunst Bulletin*, January–February, 2012, p. 66.
- Benjamin Sutton. «Oscar Tuazon's Tree Sculptures Take Root in Brooklyn Bridge Park», *Blouin ArtInfo*, July 18, 2012.
- Peggy Roalf. «Oscar Tuazon at Brooklyn Bridge Park», *DART*, August 16, 2012.
- Eric Magnuson. «Artist interview: Oscar Tuazon creates sculptures you are supposed to play with», *The Art Newspaper*, July 16, 2012.
- Alberto Fiore. «Oscar Tuazon. Architetture alternative in costante rielaborazione», *Arte e Critica*, n° 71, June–August, 2012, pp. 48–50.
- «Oscar Tuazon Sculptures for Brooklyn Bridge Park», *Dumbo*, July 30, 2012.
- Michael H. Miller. «Oscar Tuazon Installs Sculptures in Brooklyn Bridge Park», *Gallerist NY*, 2012.
- Dan Duray, Sarah Douglas. «Werner Herzog Doesn't Like Art, and Other Tales From the Whitney Biennial Opening», *Gallerist NY*, March 15, 2012.
- Andrew Russeth. «Tire Tracks, Totems and Tricked-Out Trees: Lara Favaretto and Esther Kläs at MoMA PS1, Oscar Tuazon at Brooklyn Bridge Park», *Gallerist NY*, September 6, 2012.
- Megan Christiansen. «Oscar Tuazon at the Whitney Biennial», March 7, 2012.
- «Oscar Tuazon: Action», *Time Out*, October 11, 2012.
- «Oscar Tuazon. K8 Hardy's 'Untitled Fashion Show' at the Whitney», *Catch Fire*, August 3, 2012.
- Karen Rosenberg. «Heart to Hand», *The New York Times*, April 5, 2012.
- «Oscar Tuazon. Harte Arbeit», *Züritipp*, January 19–25, 2012.
- «Heart to Hand», *Swiss Institute*, n° 1, March, 2012, pp. 3–13.
- «Social Register: Corresponding with Oscar Tuazon (A' 99)», *The Cooper Union*, March 7, 2012.
- «Art and the City: Public Art Festival in Zurich, Switzerland», *Huffington Post*, August 6, 2012.
- Iwona Eberle. «Kunst für den westen», *Züritipp*, June 10, 2012.

Pietro Marino. «A Zurigo l' estetica va... a tutta birra», La Gazzetta del Mezzogiorno, June 23, 2012.

Paolo Bianchi. «Der urbane Blick auf das 'Lebenskunstwerk Stadt'», Titel, n° 218, 2012, pp. 3-19.

Lorenza Pignatti. «Zürich is cool!», Artribune, n° 9, September- October, 2012, pp. 56-57.

«Zurich West Art and the City Tour», Artregards Blog, July 17, 2012.

2011

«Oscar Tuazon», Parkett Art, n° 89, November, 2011.

DoPe Press, March, 2011.

«Reading Notes: the Social Life of the Book (1): Oscar Tuazon Making Books», Very Small Kitchen, July 29, 2011.

Benjamin Lima. «Oscar Tuazon: Die, The Power Station, Dallas», Pastedgram, August 26, 2011.

«A man fights, and fights, and then fights some more. Because surrender is death, and death is for pussies.», ParisLA Magazine, Issue 7, 2011.

« Rencontre avec Oscar Tuazon à la Biennale de Venise », Vogue, 2011.

2010

«I can't see», DoPe Press/Paraguay Pres, Paris.

Julian Rose. «Structural Tension», Artforum, October, 2010, pp. 218-225.

Skye Sherwin. «Artist of the week 98: Oscar Tuazon», The Guardian, July 28, 2011.

Lorena Muñoz Alonso. «Oscar Tuazon», Kaleidoscope, July, 2010

«Oscar Tuazon. My Mistake», Roland, The ICA' s Magazine, n° 6, June- August, 2010, pp. 4-11.

Charlotte Philby. «How do I look?: Oscar Tuazon, artist, 35», The Independent, June 26, 2010.

Mike Freeman. «Oscar Tuazon», in Dynasty, Musée d'Art Moderne de la Ville de Paris / Arc, Palais de Tokyo, Paris.

«Oscar Tuazon & Eli Hansen», in Palais, n°12, palais de Tokyo, CNAP, Paris.

Richard Leydier. «Oscar Tuazon, points de rupture», Art Press, n°369, Paris, 2010.

Sonia Campagnola. «Oscar Tuazon. Formal concerns, utopian concepts», Flash Art, n°271, March-Avril, 2010.

Karen Rosenberg. «Oscar Tuazon: My Flesh to Your Bare Bones», The New York Times, April, 16, 2010.

Esperanza Rosales. «Useless Objects. Writing and Poetry in the Work of Oscar Tuazon», Mousse, n° 23, April-May, 2010, pp. 180-183.

Vivian Rehberg.



Sahani Matteson

Artist at Works Progress Studio | worksprogress.org

Co-Founder & Collaborative Director at Water Bar & Public Studio | water-bar.org

EDUCATION

2005 BA Cultural Studies & Comparative Literature / History of Science Minor, University of Minnesota, Twin Cities, MN

2004 Higher Education Consortium for Urban Affairs, Art for Social Change Program (City Arts), Twin Cities, MN

2000 Literary Arts Program, Perpich Center for Arts Education, Golden Valley, MN

TEACHING EXPERIENCE

2018 Distinguished Practitioner, NOMAD 9 MFA Program, Hartford Art School, University of Hartford

2014 Community Faculty, Arts and Social Justice: Writing for Social Change Program, Higher Education Consortium for Urban Affairs, Twin Cities, MN

2007-09 Adjunct Liberal Arts Faculty, Science and Culture, Minneapolis College of Art & Design, Minneapolis, MN

FELLOWSHIPS & LEADERSHIP AWARDS

2018 McKnight Visual Arts Fellowship

2018 City of Minneapolis Public Health Heroes Award - Strong Urban Public Health Infrastructure, Minneapolis, MN

2015 River Stewards Emerging Leader Award, Saint Paul Riverfront Corporation, Saint Paul, MN

2013 Bush Foundation Fellowship, Saint Paul, MN

2011 Fellow, Creative Community Leadership Institute at Intermedia Arts, Minneapolis, MN

PROFESSIONAL EXPERIENCE

2014-19 Founder & Collaborative Director of Water Bar & Public Studio, Minneapolis, MN

2010-19 Artist & Collaborative Director of Works Progress Studio, Minneapolis, MN

2013-15 Founding Member of Common Field & Organizer of 2015 Hand-in-Glove Conference, Minneapolis, Minnesota

2012-17 Co-Founder and Artistic Director, City Art Collaboratory of Public Art Saint Paul, St. Paul, MN

2008-10 Bicycle Ambassador with City of Minneapolis Bike-Walk Program, Minneapolis, MN

2006-09 Minneapolis Producer of International Bicycle Film Festival, Minneapolis, MN

2005-11 Program Associate, Assistant Film Producer & Founder of Artist Residency Program at Bell Museum of Natural History, Minneapolis, MN

SOLO EXHIBITIONS

2016 Blue Star Ice Company (Works Progress Studio), Blue Star Contemporary Art Center, San Antonio, TX

2013 Whole City St. Louis (Works Progress Studio), The Luminary Center for the Arts, St. Louis, MO

2010 We Work Here (Works Progress Studio), Intermedia Arts, Minneapolis, MN

GROUP EXHIBITIONS

2019 Springs Eternal: Art, Water, Change, at TCNJ Art Gallery, The College of New Jersey, Ewing, NJ

2016 California: The Art of Water at Cantor Art Center, Stanford University, Stanford, CA

2014 State of the Art: Discovering American Art Now at Crystal Bridges Museum of American Art, Bentonville, AR

2014 Living As Form (The Nomadic Version) at Plains Art Museum, Fargo, ND

2014 thinking, making, living at Katherine E. Nash Gallery, Minneapolis, MN

- 2012 554CHANGE at Intermedia Arts, Minneapolis, MN
- 2012 Shadows Traces Undercurrents at Katherine E. Nash Gallery, Minneapolis, MN
- 2012 Imagining America at Law Warschaw Gallery, Macalester College, Saint Paul, MN

PUBLIC ART & COMMUNITY ENGAGEMENT PROJECTS

- 2019 Kinship / Utility, an artist-facilitated tour created for Mississippi: An Anthropocene River, Minneapolis - Itasca, MN
- 2019 Felt Here, a series of pop-up workshops created in communities across the Iron Range, in collaboration with Iron Range Partnership for Sustainability and others, Virginia, MN
- 2019 Ways of Knowing Water Research Collaborative, a community of artists and scholars co-convened with Boris Oicherman (Weisman Art Museum), Jessica Hellmann (Institute on Environment) and the University of Minnesota's Institute for Advanced Study in Minneapolis-St. Paul, MN
- 2017 Belong Together, Public Art Commission for City of St. Paul's Arlington Hills Public Library, St. Paul, MN
- 2017 Be Here Main Street, Storytelling Project for MuseWeb Foundation and Smithsonian Museums on Main Street, various small towns, MN
- 2017 Anthropocene Water, Public Art Project for Northern Spark Festival, Minneapolis-St. Paul, MN
- 2015 South Elm Water Bar | Public Art Commission for South Elm Projects, Greensboro, NC
- 2015 Shadow Summit, Project Commission for Creative Time Summit, New York, NY
- 2014 Whole City Fargo, Public Project Commission by Plains Art Museum, Fargo, ND
- 2014 City School, Public Program Commission by Public Art Saint Paul, St. Paul, MN
- 2014 Dear River, Live Television Program Commissioned by Twin Cities Public Television, MN
- 2013 River City Revue, Public Education Project Commission by Mississippi River Fund, MN
- 2012 Mississippi Megalops, Public Art Project for Northern Spark Festival, St. Paul, MN
- 2011 NeighborMakers, Engagement Project Commission by Bush Foundation, Saint Paul, MN

CURATORIAL PROJECTS

- 2013-15 Co-Curator of Salon Saloon, a live arts program at Bryant Lake Bowl Theater, Minneapolis, MN
- 2011 Co-Curator of Field Office Fellowships, a project at Walker Art Center Open Field, Minneapolis, MN
- 2010 Co-Curator of Opening the Field speaker series at Walker Art Center, Minneapolis, MN
- 2010 Co-Founder & Curator of West Bank Social Center, an experimental art and community space, Minneapolis, MN

PUBLICATIONS AS AUTHOR

- 2018 Contributor to Open Rivers Journal Issue No. 9, Institute for Advanced Study, University of Minnesota
- 2016 Author & Editor of Meandering Methodologies, Deviant Disciplines, published by Public Art Saint Paul, St. Paul, MN
- 2016 Contributor to Organize Your Own: The Politics and Poetics of Self-Determination Movements, Moore College of Design and SoberSCOPE Press, Philadelphia, PA
- 2015 Contributor to Convening Common Field, Art Journal, College Art Association, Chicago, IL
- 2012 Contributor to Open Field: Conversations on the Commons, Walker Art Center, Minneapolis, MN

LECTURES, PRESENTATIONS, WORKSHOPS

- 2018 Panelist - Governance, Water Pavilion at Global Climate Action Summit, San Francisco, CA
- 2018 Keynote - Master Water Stewards Graduation Ceremony, Freshwater, Minneapolis, MN
- 2018 Speaker - 2018 One Water Summit, Minneapolis, MN
- 2018 Panelist - Artists as Partners in Infrastructure Education, National Council on Science and Environment (NCSE) annual meeting, Washington, DC
- 2017 Speaker & Advisor - ArtPlace Arts, Culture and Environment Working Group, Seattle, WA
- 2017 Panelist - Public Art, Fast and Slow at Open Engagement 2017, Chicago, IL
- 2017 Panelist - Ecology, Arts, Justice, Alliance for Artist Communities 2017 Annual Meeting, Denver, CO
- 2016 Panelist - Organize Your Own, Columbia College, Chicago, IL
- 2015 Panelist - Artist Networks, Central Time Centric Symposium, Fargo, ND
- 2015 Artist Talk - Nature 3.X symposium, University of Minnesota, Twin Cities
- 2015 Artist Talk - Collectivity in the City, More College and Mural Arts, Philadelphia, PA
- 2015 Artist Talk - Creative Confluence: Place-based Social Practice & Collaborative Public Art, Sawyer Symposium, University of Minnesota, Minneapolis, MN
- 2015 Artist Talk - Public Art, Place and Purpose School of Art, The University of Iowa, Iowa City, IA



2014 Keynote - Artists' Evolving Role in Community, State of the Art Symposium, Crystal Bridges Museum of American Art, Bentonville, AR

2013 Keynote - Making Art, Making Publics, Public Humanities Conference, University of Wisconsin Madison, WI

① Oscar Tuazon
Water Map (White Earth, Minnesota)
2022
Tinta, acuarela, mapa.
149 x 175,5 cm

② Shanai Matteson
Line 3 Construction Map No.3
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm

③ Shanai Matteson
Line 3 Construction Map No.2
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm

④ Shanai Matteson
Image from Line 3 Resistance
2021
Impresión sobre papel.
29,7 x 41,7 cm

⑤ Oscar Tuazon
Artesian Aquifer
2022
Piedra de Marquiña, bomba de agua, fuente, agua.
94x 57 Ø cm

⑥ Shanai Matteson
Line 3 Construction Map No.1
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm

⑦ Shanai Matteson
Line 3 Construction Map No.4
2022
Telas, serigrafía, cinta de seda.
78 x 179,5 cm

⑧ Shanai Matteson
Image from Line 3 Resistance
2021
Impresión sobre papel.
29,7 x 41,7 cm

⑨ Shanai Matteson
Image from Line 3 Resistance
2021
Impresión sobre papel.
29,7 x 41,7 cm

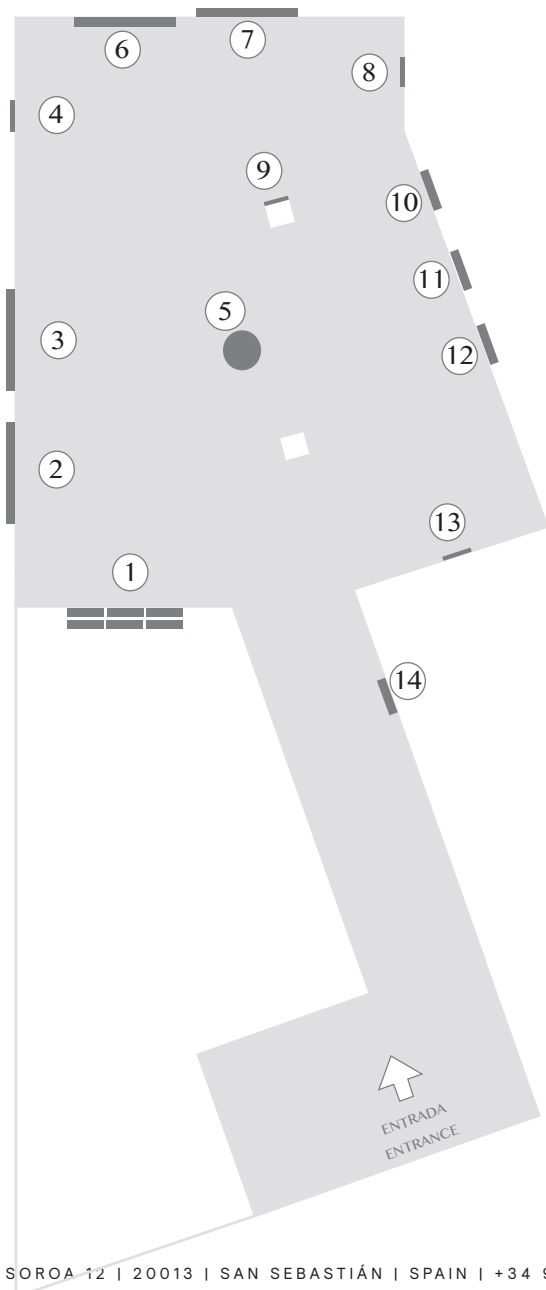
⑩ Oscar Tuazon
Dead Moon
2022
Vidrio, esmalte, aluminio, silicona, espejo.
63 x 63 x 6 cm

⑪ Oscar Tuazon
Lunar Eclipse
2022
Vidrio, esmalte, aluminio, silicona, espejo.
63 x 63 x 6 cm

⑫ Oscar Tuazon
Full Moon
2022
Vidrio, esmalte, aluminio, silicona, espejo.
63 x 63 x 6 cm

⑬ Shanai Matteson
Image from Line 3 Resistance
2021
Impresión sobre papel.
29,7 x 41,7 cm

⑭ Oscar Tuazon
Water Map (Callaway, Minnesota)
2022
Tinta, acuarela, mapa.
74,5 x 58,5 cm



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