



COLLECTOR'S LOUNGE

PRIVATE ART CLUB

Tomás Saraceno

## BIOGRAFIA

**Tomás Saraceno** è un artista e architetto argentino noto per le sue opere che esplorano il rapporto tra arte, scienza e natura, affrontando temi come l'ecologia, la sostenibilità e la connessione tra l'uomo e l'ambiente. Il suo lavoro, a metà strada tra la scultura, l'installazione e l'ingegneria, spinge il confine delle arti visive, ponendo interrogativi sulle modalità in cui viviamo e interagiamo con il pianeta.

Uno degli aspetti più distintivi dell'arte di Saraceno è la sua capacità di mettere in dialogo diversi campi del sapere. Le sue installazioni, che spesso richiamano strutture naturali come le ragnatele o le nuvole, fondono la fisica, la biologia e l'astrofisica in un linguaggio visivo che invita lo spettatore a riflettere su mondi altrimenti invisibili.

Progetti come "Aerocene", una serie di sculture volanti che sfruttano solo le energie naturali del sole e del vento, sono esempi di come l'artista stia cercando di ripensare il concetto di volo e di abitabilità in un'epoca di crisi climatica. Queste opere visionarie, non solo incantano per la loro estetica, ma fungono anche da critiche silenziose al nostro modello di consumo energetico.

Uno dei temi centrali nel lavoro di Saraceno è l'idea di "interconnessione". Le sue opere suggeriscono una visione dell'universo in cui tutte le cose sono legate tra loro, proprio come i fili di una ragnatela, un'immagine che l'artista utilizza spesso come metafora del cosmo e delle relazioni sociali. "On Space Time Foam", un'installazione di membrana fluttuante che può essere attraversata dai visitatori, evoca l'interdipendenza tra gli individui e l'ambiente che li circonda, ricordando che le nostre azioni hanno un impatto reciproco.

Saraceno invita inoltre, alla partecipazione attiva dello spettatore, rompendo la tradizionale separazione tra l'opera d'arte e il pubblico. Le sue installazioni sono spesso interattive, permettendo agli spettatori di muoversi all'interno di esse e di sperimentare fisicamente lo spazio. Questa dinamica stimola non solo una riflessione più profonda sulle tematiche ecologiche, ma anche un'esperienza sensoriale che trasforma l'arte in un mezzo di consapevolezza corporea e collettiva.

L'approccio di Saraceno all'arte è fortemente influenzato da un ethos di sostenibilità. Le sue creazioni non sono mai semplici esercizi estetici, ma piuttosto manifesti per un futuro più equilibrato e armonioso con la natura. Le sue collaborazioni con scienziati e ricercatori portano una dimensione di ricerca avanzata nelle sue opere, come si vede nei progetti sulle ragnatele, che non solo esplorano la bellezza e la complessità di queste strutture, ma offrono anche spunti per comprendere dinamiche ecologiche e comportamenti animali.

L'opus di Tomás Saraceno si inserisce in un dialogo più ampio sulla **sostenibilità e sul nostro rapporto con il mondo naturale**.

Le sue creazioni, che uniscono arte, scienza e impegno civile, sono un invito a ripensare le strutture sociali, economiche e ambientali con un senso di meraviglia e responsabilità.

**Saraceno non si limita a creare oggetti estetici, ma costruisce visioni per un futuro in cui l'uomo, la natura e la tecnologia possano coesistere in modo più rispettoso e sostenibile.**

## BIOGRAPHY

**Tomás Saraceno** is an Argentine artist and architect known for his works that explore the relationship between art, science, and nature, addressing themes such as ecology, sustainability, and the connection between humans and the environment. His work, positioned at the intersection of sculpture, installation, and engineering, pushes the boundaries of visual arts, raising questions about the ways we live and interact with the planet. One of the most distinctive aspects of Saraceno's art is his ability to bring different fields of knowledge into dialogue. His installations, which often evoke natural structures like spider webs or clouds, blend physics, biology, and astrophysics into a visual language that invites the viewer to reflect on otherwise invisible worlds.

Projects like "Aerocene," a series of floating sculptures powered solely by natural energies such as the sun and wind, exemplify how the artist is rethinking the concept of flight and habitability in an era of climate crisis. These visionary works not only captivate with their aesthetics but also serve as silent critiques of our energy consumption models.

A central theme in Saraceno's work is the idea of "interconnection." His pieces suggest a vision of the universe in which all things are linked together, much like the threads of a spider web—a metaphor the artist often uses for the cosmos and social relationships. "On Space Time Foam," an installation featuring a floating membrane that visitors can traverse, evokes the interdependence between individuals and their environment, reminding us that our actions have reciprocal impacts.

Saraceno also invites active participation from the viewer, breaking the traditional separation between the artwork and the public. His installations are often interactive, allowing spectators to move within them and physically experience the space. This dynamic not only encourages deeper reflection on ecological issues but also provides a sensory experience that transforms art into a medium for bodily and collective awareness.

Saraceno's approach to art is deeply influenced by an ethos of sustainability. His creations are never mere aesthetic exercises but rather manifestos for a more balanced and harmonious future with nature. His collaborations with scientists and researchers add a dimension of advanced inquiry to his works, as seen in his projects on spider webs, which not only explore the beauty and complexity of these structures but also offer insights into ecological dynamics and animal behavior.

Tomás Saraceno's body of work engages in a **broader dialogue on sustainability and our relationship with the natural world**. His creations, which unite art, science, and civic engagement, invite us to rethink social, economic, and environmental structures with a sense of wonder and responsibility. **Saraceno does not merely create aesthetic objects; he envisions a future where humanity, nature, and technology coexist in a more respectful and sustainable way.**

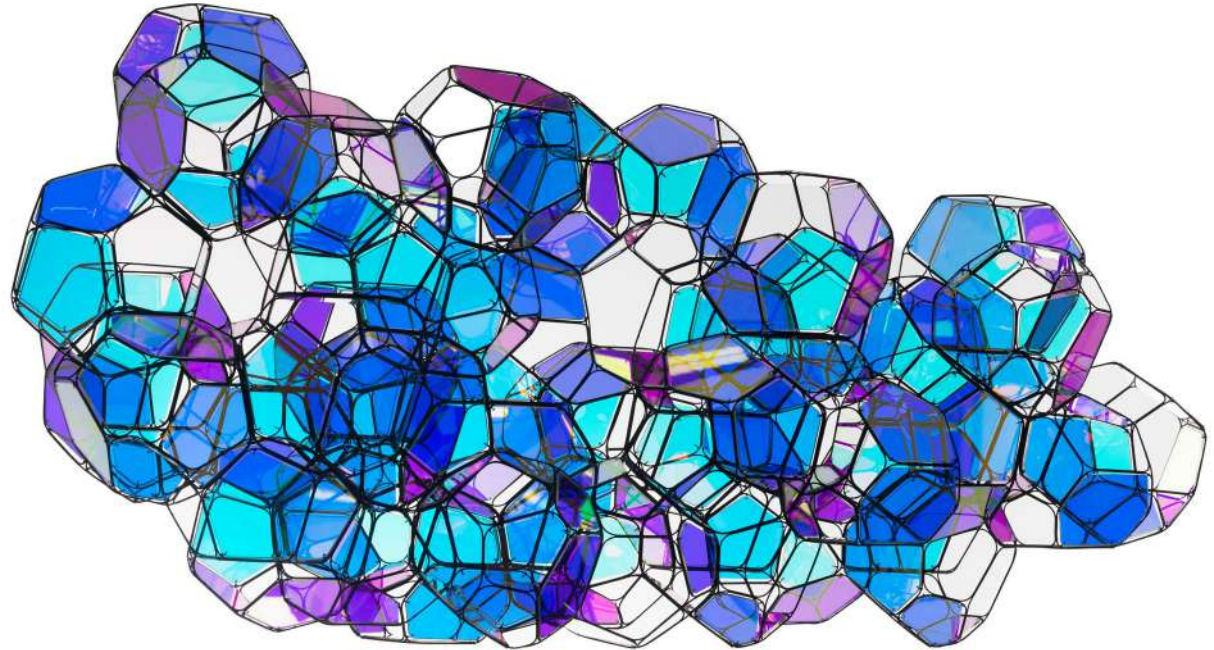
Tomás Saraceno

*Stratus translucidus nacreous/M+I*

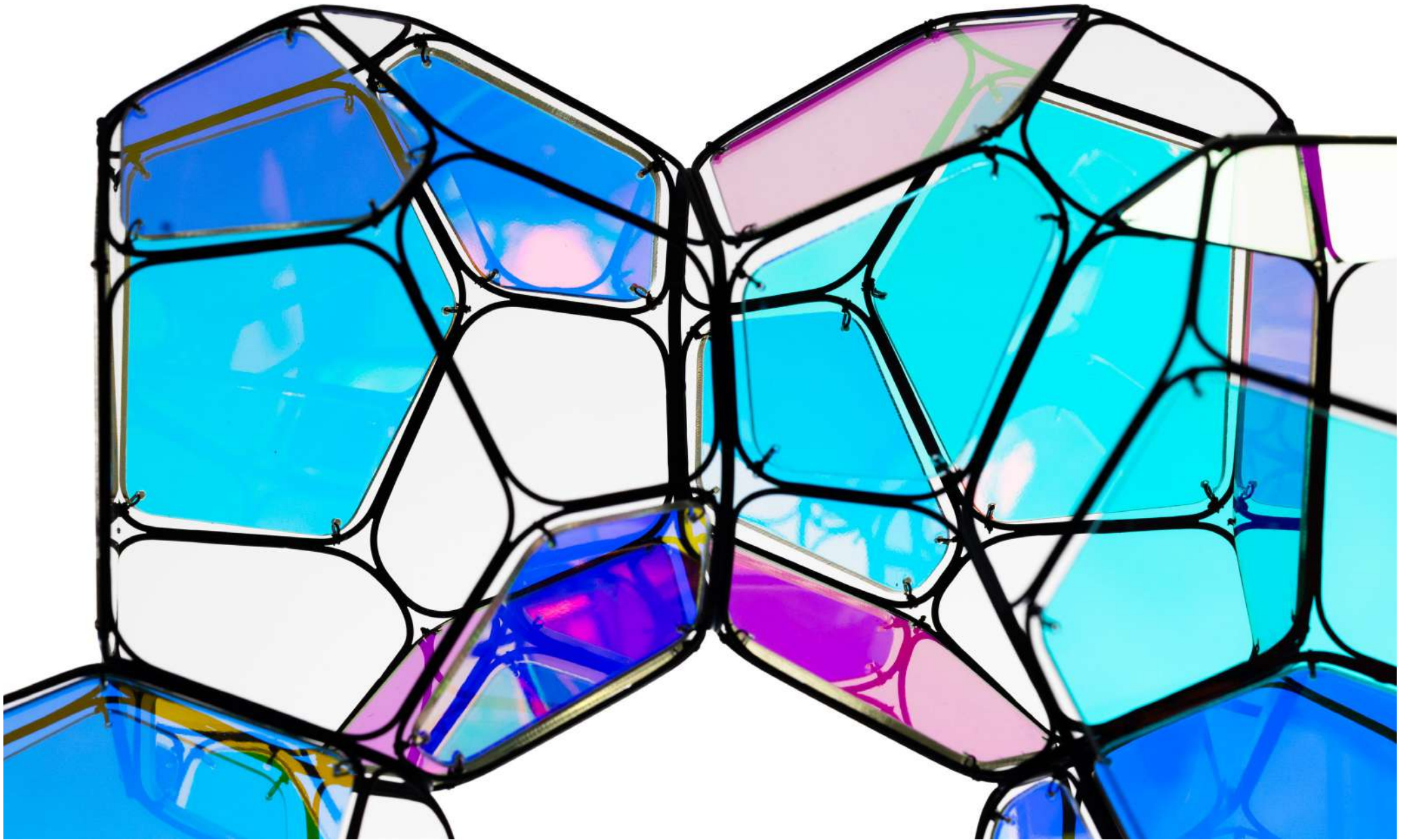
2024

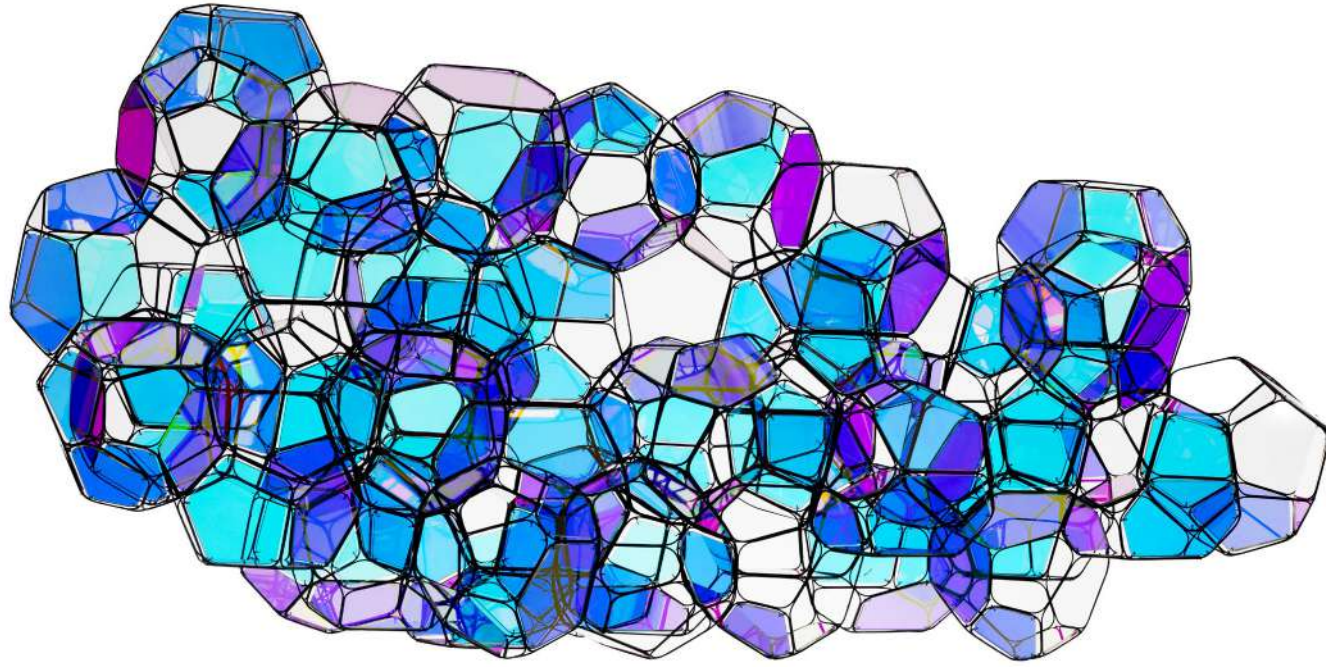
Iridescent Minicloud - 50 modules 15 cm  
metal cloud 3 mm black frame plus nets and iridescent panels

Powder coated stainless steel, monofilament, Iridescent Plexiglass  
49 x 106 x 49 cm  
€ 115.000 + vat











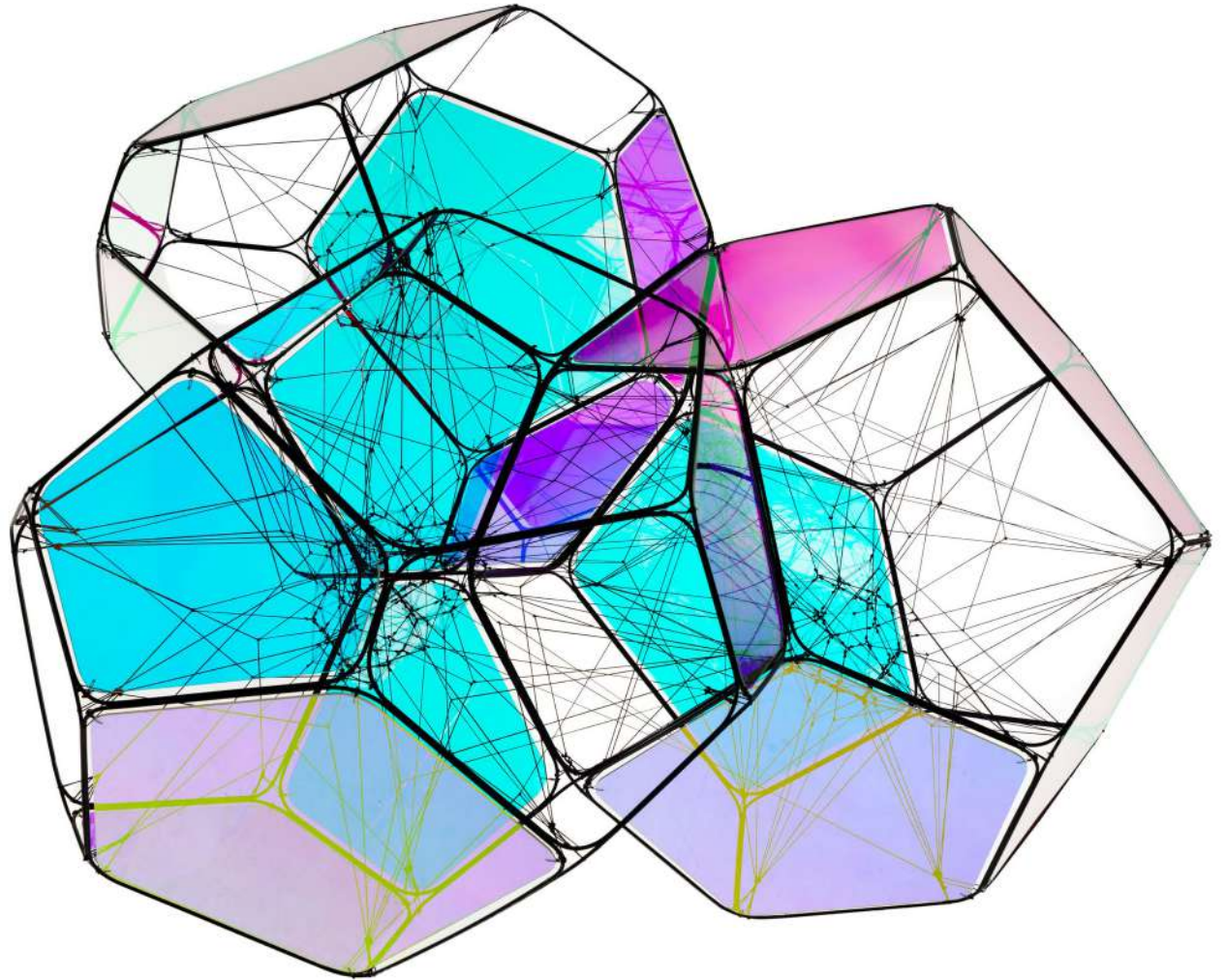
Tomás Saraceno

*KOI-1783 c/M+I*

2022

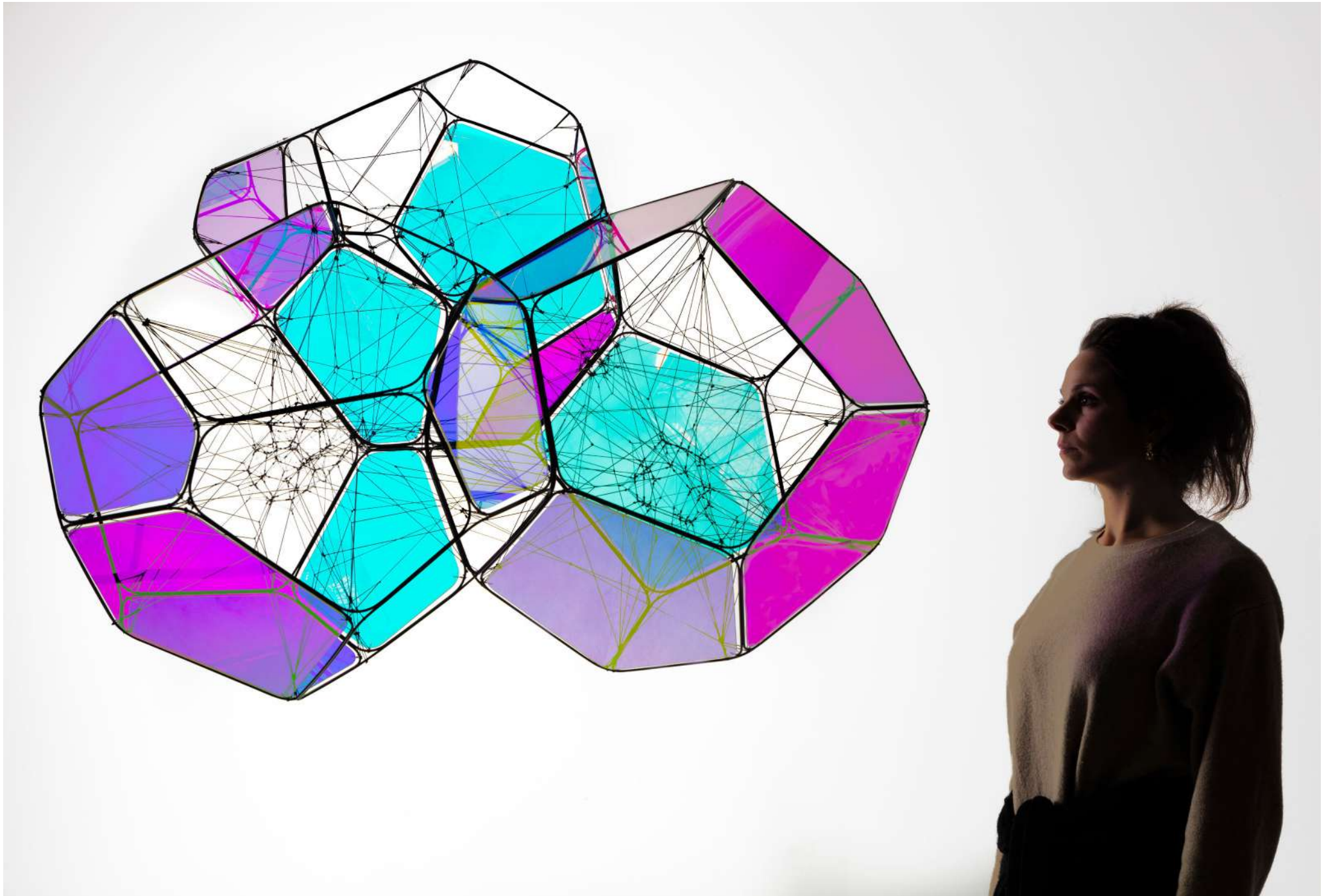
Iridescent Cloud - 3 modules 60 cm  
metal cloud 3 mm black frame plus nets and iridescent panels

Powder coated stainless steel, monofilament,  
polyester rope, steel wire, plexiglass iridescent  
66 x 116 x 116 cm  
€ 105.000 + vat



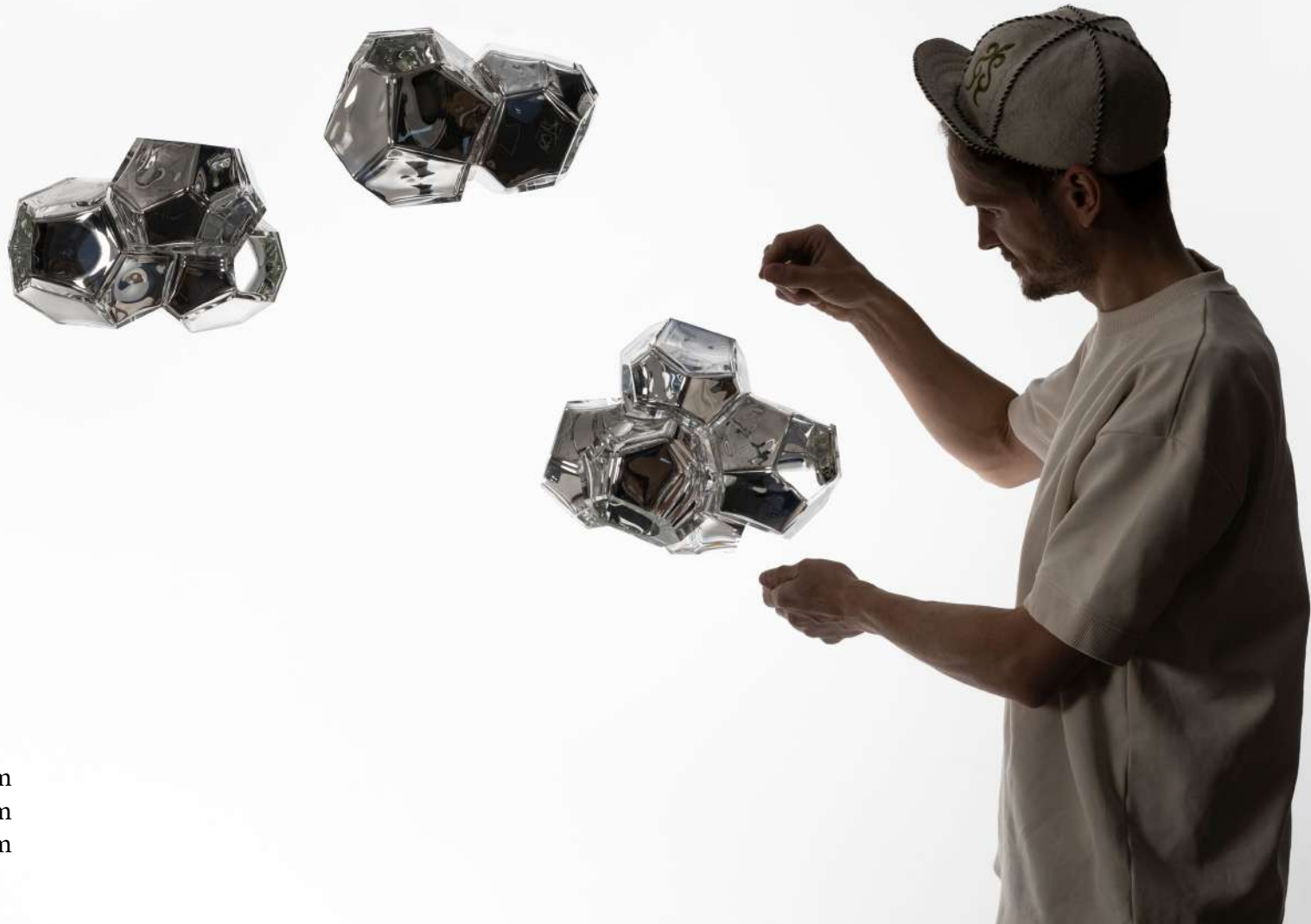






Tomás Saraceno

*Aeolic Cluster 123,000*



Tomás Saraceno

*Aeolic Cluster 123,000*

2022

Hand blown glass mirrored

5 mod H 27 x W 31 x D 26 cm

3 mod H 18 x W 26 x D 26 cm

2 mod H 16 x W 23 x D 22 cm

Unique

€ 65.000 + vat





Tomás Saraceno

*Aeolus 5.38*

Tomás Saraceno

*Aeolus 5.38*

2023

hand blown glass, metal frame

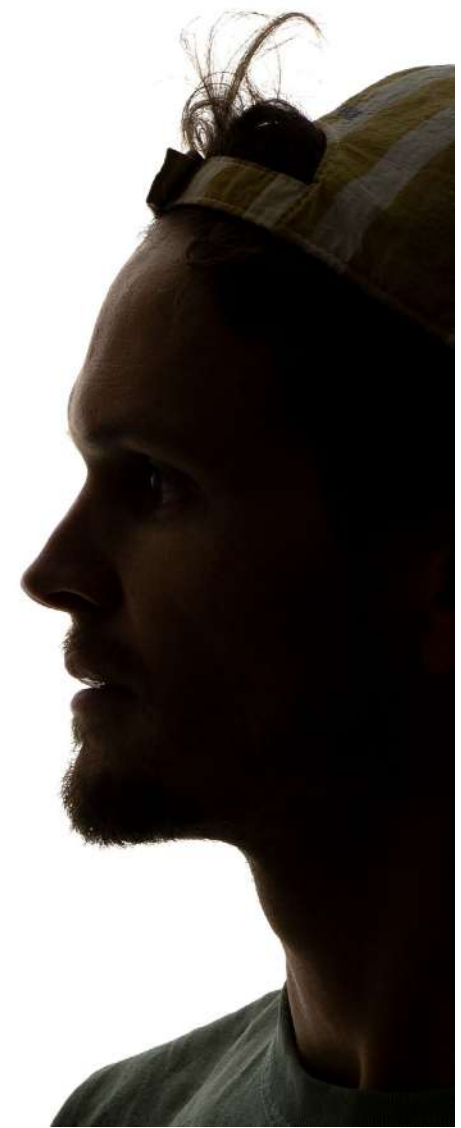
22 x 25 x 23 cm

Unique

€ 16.500 + vat







Tomás Saraceno

*Aeolus 8.79*



Tomás Saraceno

*Aeolus 8.79*

2019

hand blown glass, metal frame

22 x 21 x 21 cm

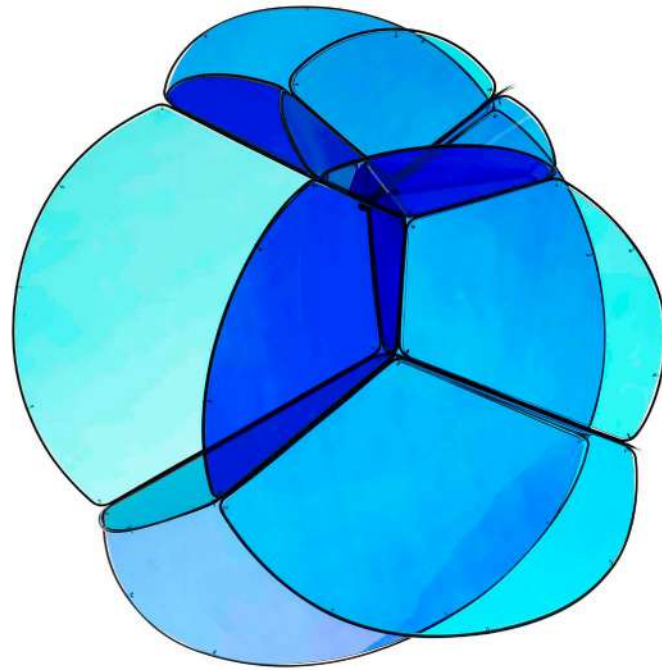
Unique

€ 16.500 + vat



Tomás Saraceno

*Foam Iridescent*



Tomás Saraceno

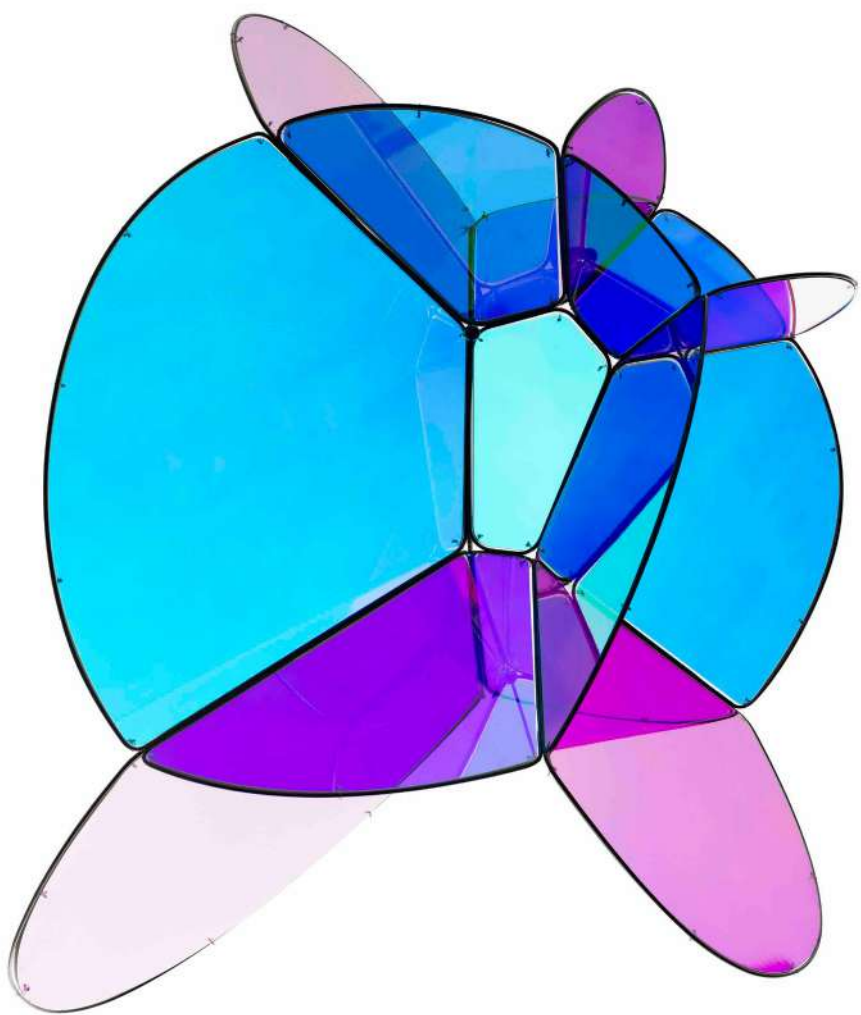
2024

Stainless steel, metal wire, Iridescent Plexiglass

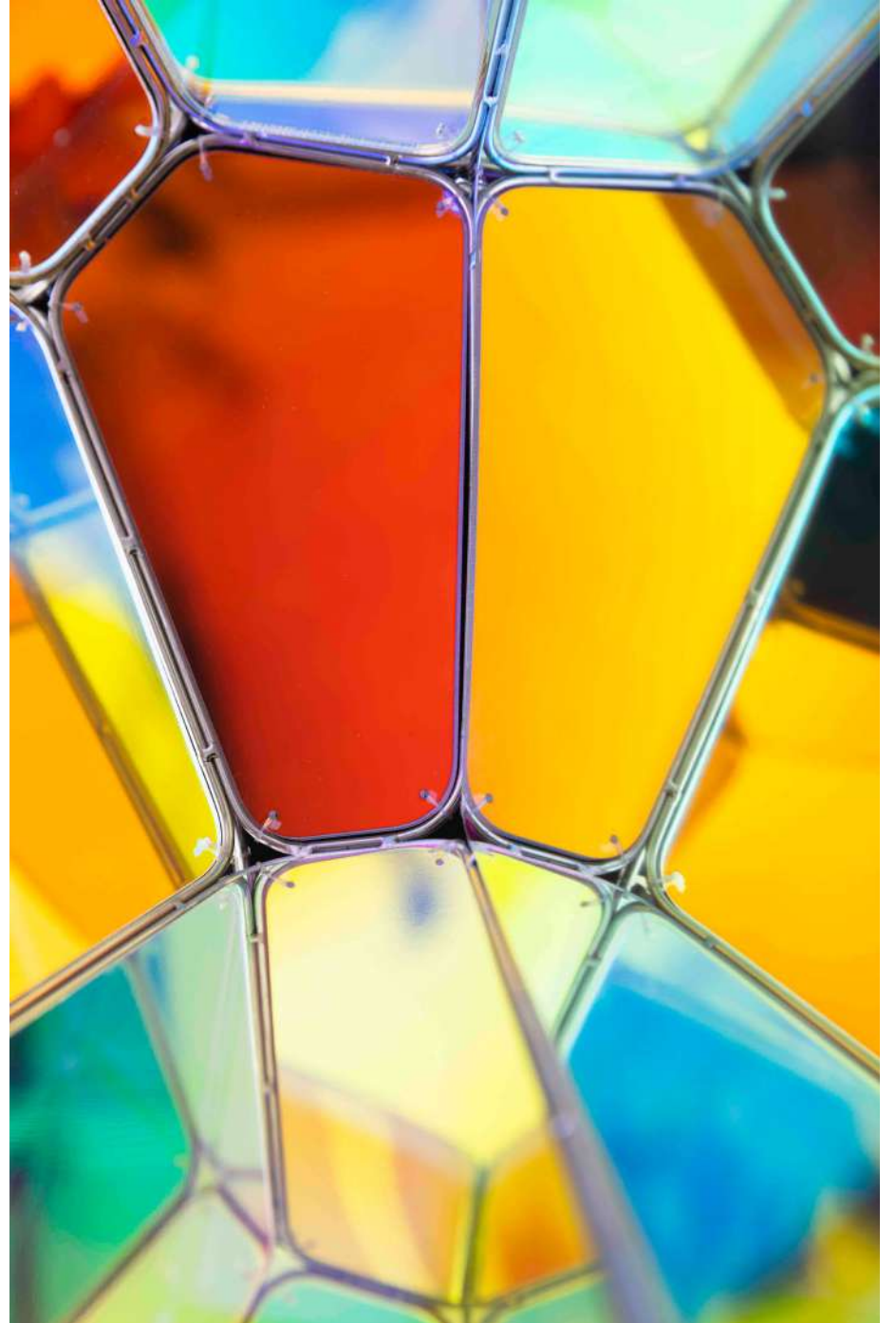
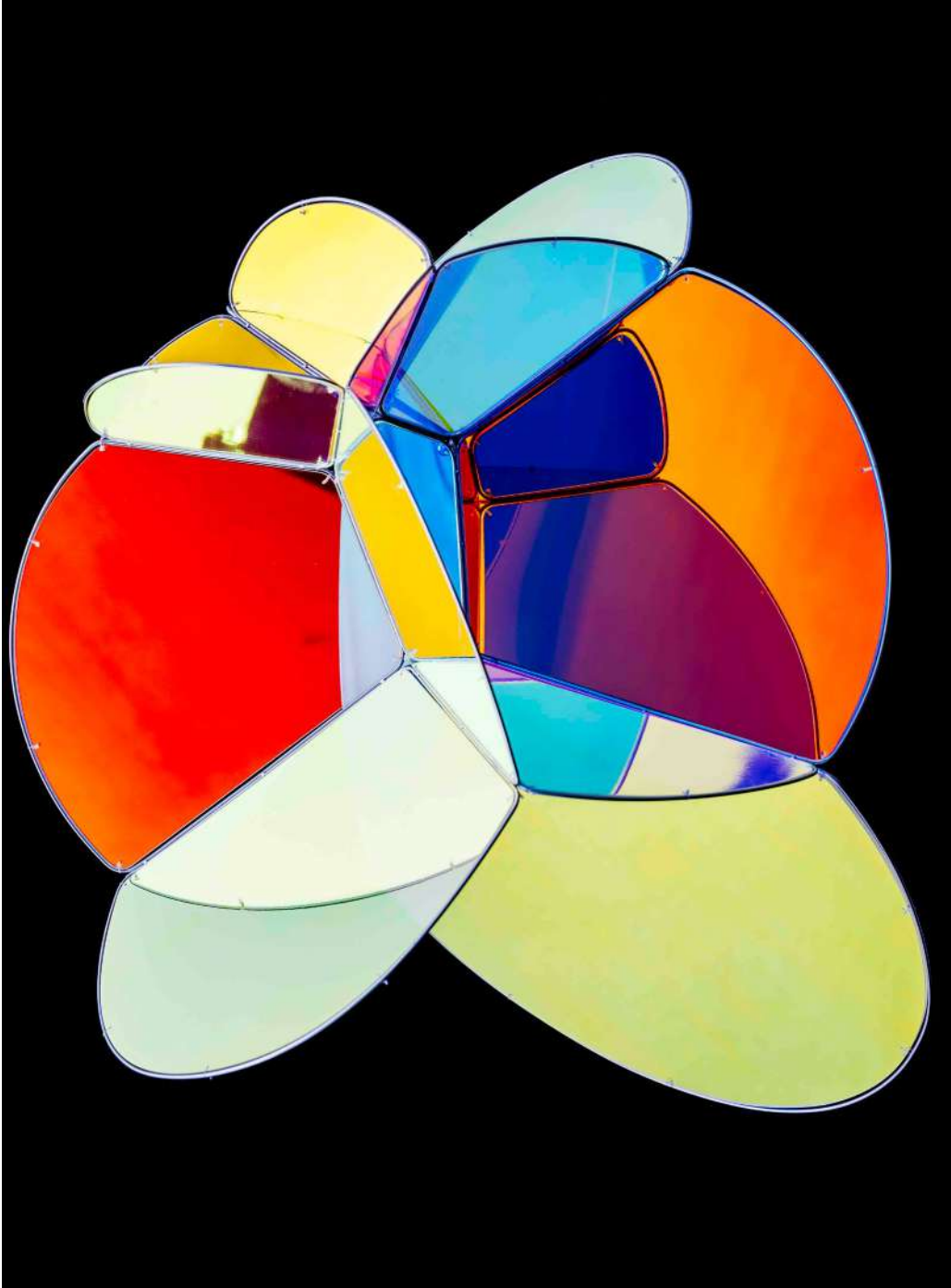
H 51 x W 52 x D 50 cm

Unique

€ 65.000 + vat







Tomás Saraceno

*Glass casted Cloud*

## REFERENCE

Hand blown glass

Measures about:

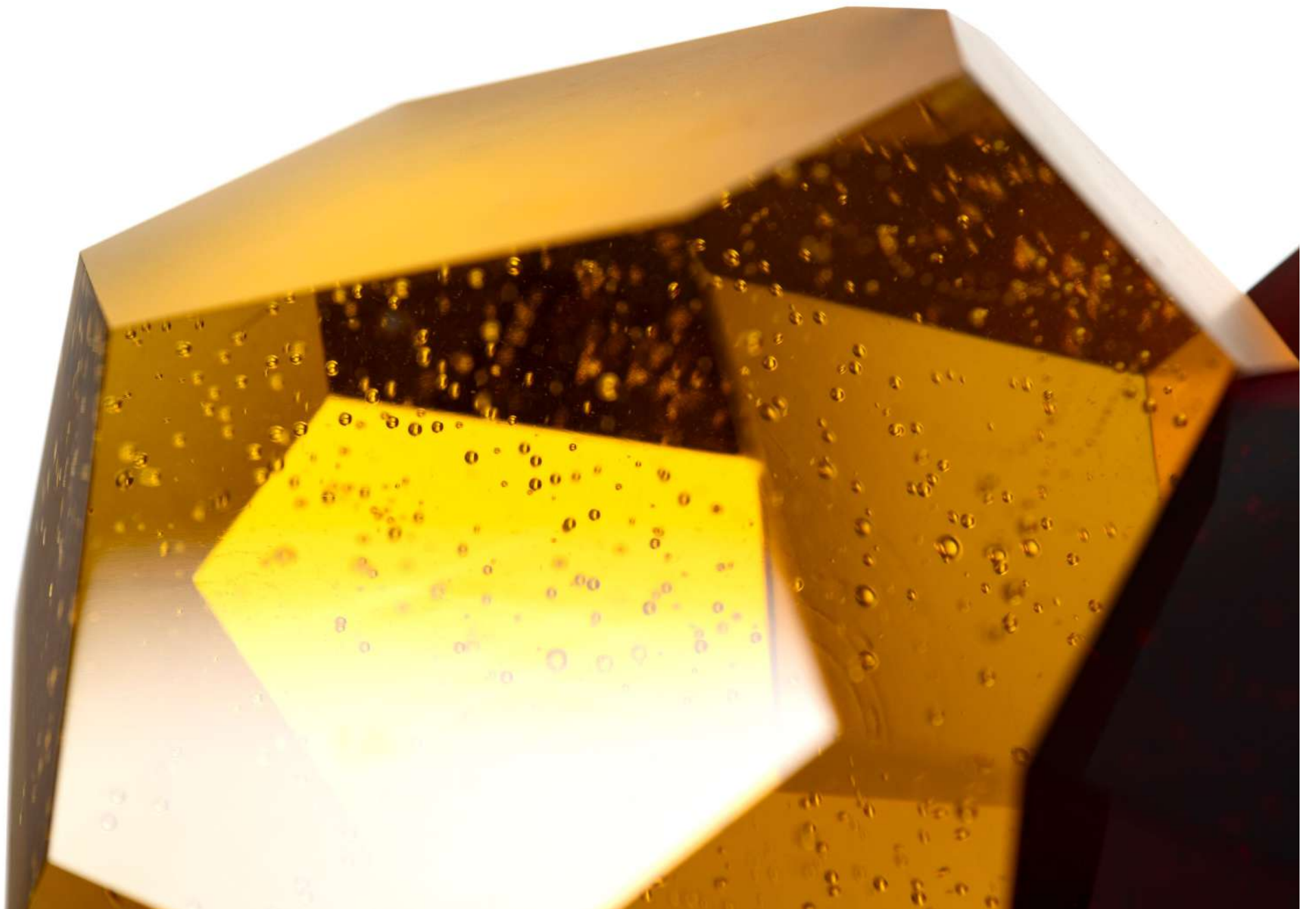
2 mod: H 15 x W 25 x D 15 cm;

3 mod: H 15 x W 25 x D 22 cm

€ 44.000 + vat

Please notice that this is a reference. This work it's a new production and we are waiting for the final images from Studio Saraceno.

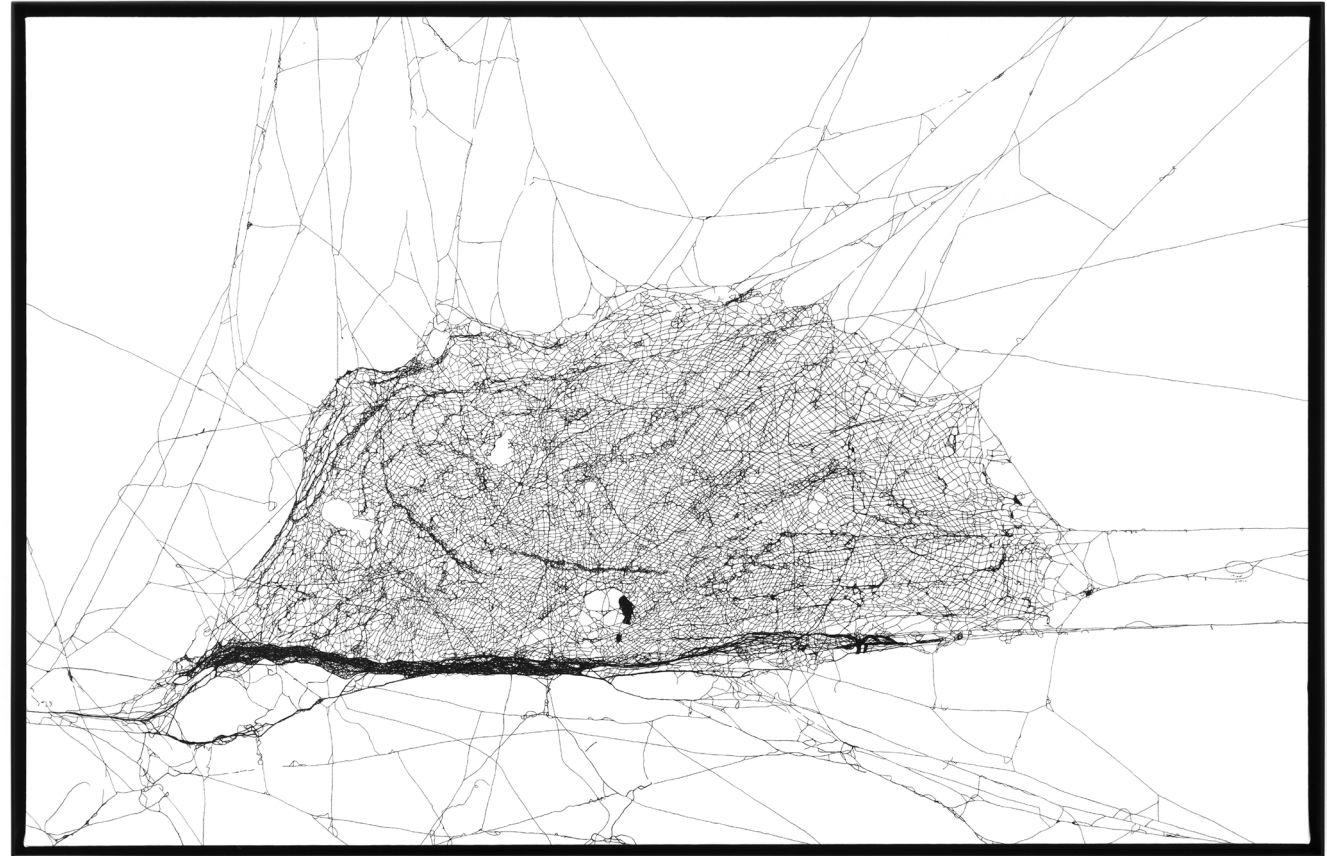






# Tomás Saraceno

*Arachne's handwoven  
Spider/Web Map  
of a Solitary, semi  
social mapping of  
Q0906+6930 by one  
Nephila clavipes-two  
weeks, a pair of Cyr-  
tophora citricola-one  
week*

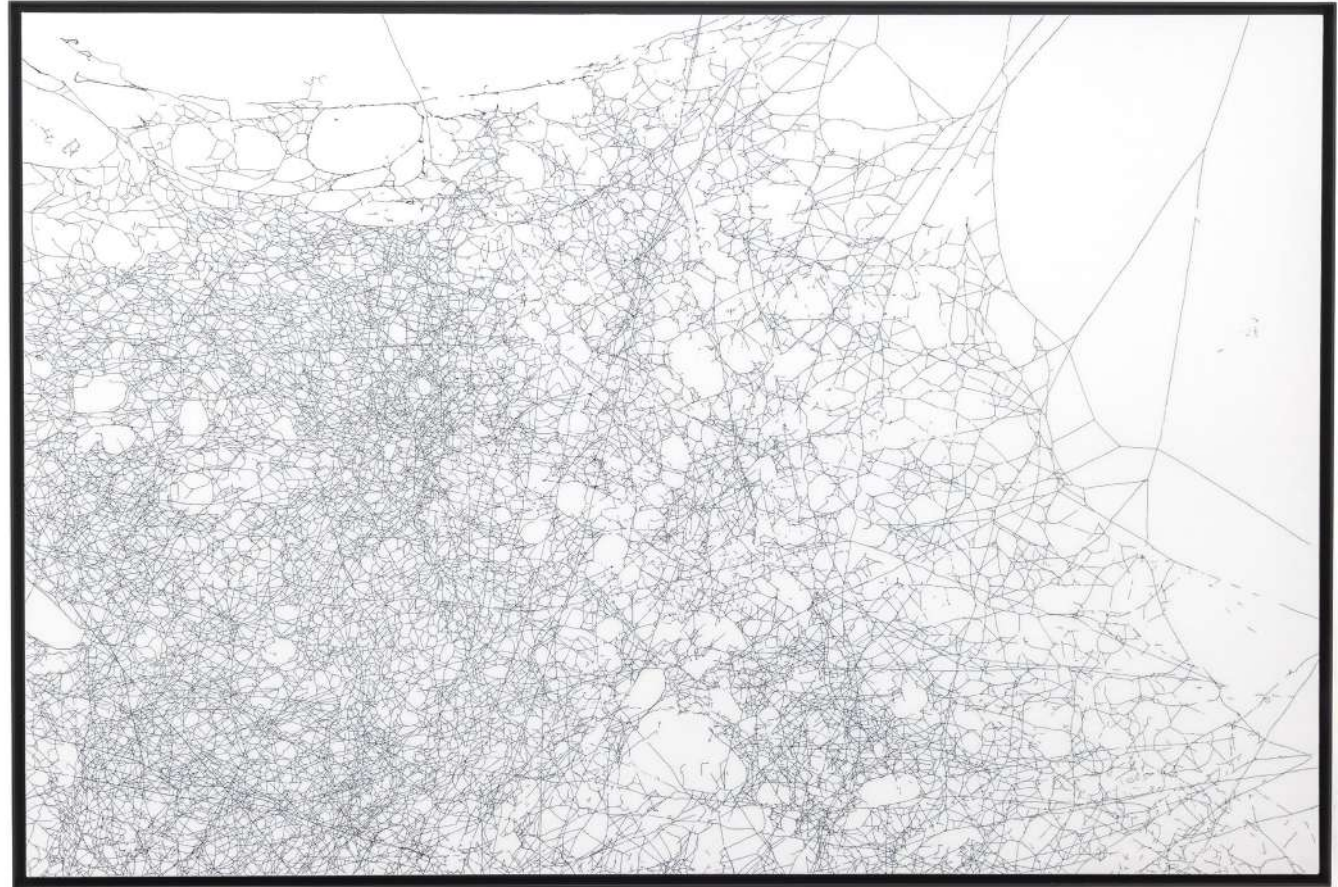


Tomás Saraceno  
*Arachne's handwoven Spider/Web  
Map of a Solitary, semi social map-  
ping of Q0906+6930 by one Nephila  
clavipes-two weeks, a pair of Cyr-  
tophora citricola-one week*  
2023  
Hand woven black thread on cot-  
ton canvas  
H 130 x W 195 x D 5,5 cm  
Unique  
€ 55.000 + vat



# Tomás Saraceno

*Arachne's handwoven  
Spider/Web Map of a  
Semi-social solitary soli-  
tary mapping of FK5  
243 by a solo *Cyrtopho-  
ra citricola* - seven weeks,  
a solo *Nephila senega-  
lensis* - four weeks, a solo  
*Larinioides sclopetarius*  
- two weeks*



Tomás Saraceno

*Arachne's handwoven Spider/Web  
Map of a Semi-social solitary soli-  
tary mapping of FK5 243 by a solo  
*Cyrtophora citricola* - seven weeks,  
a solo *Nephila senegalensis* - four  
weeks, a solo *Larinioides sclopetari-  
us* - two weeks*

2023

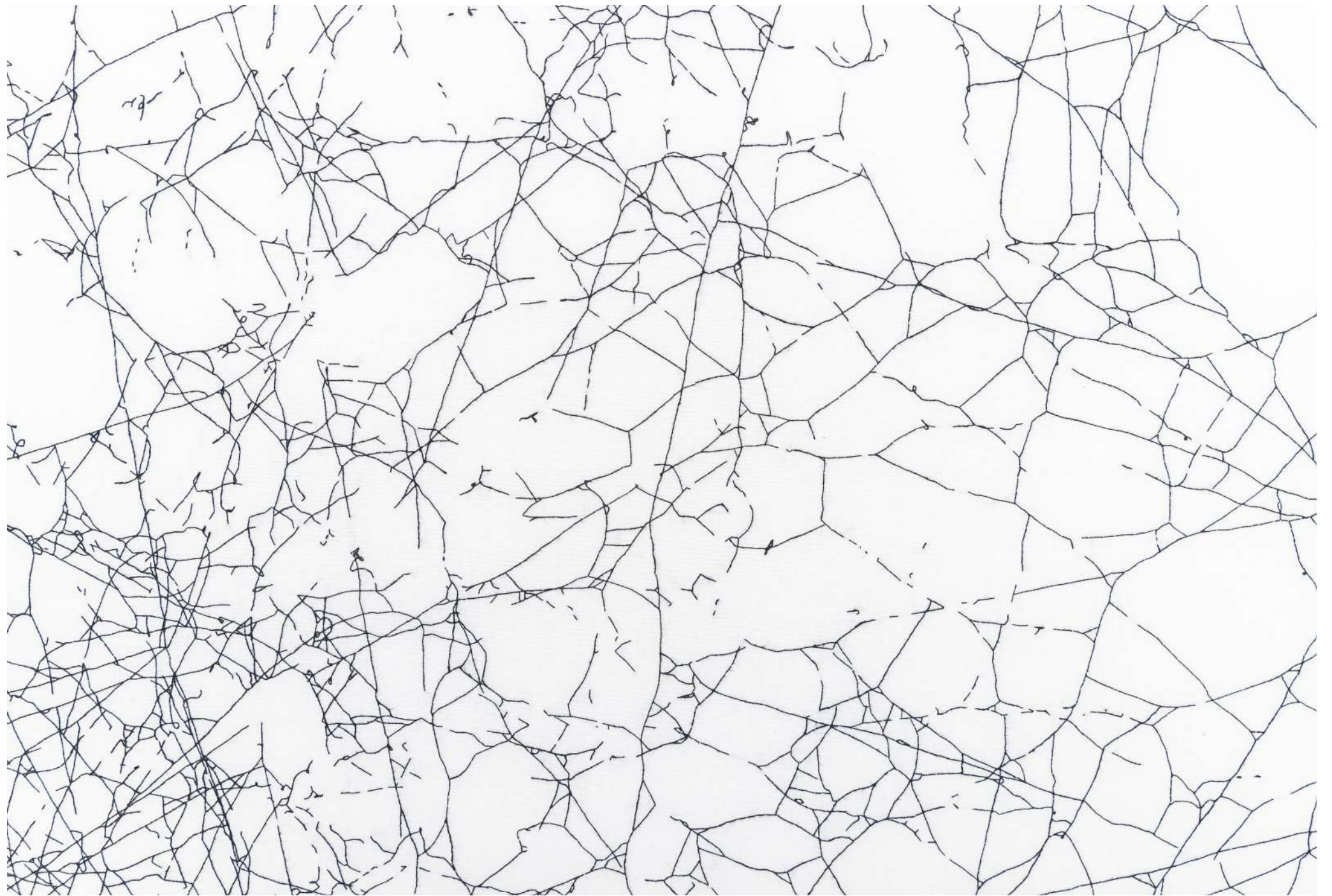
Hand woven black thread on cot-  
ton canvas

H 139 x W 204 x D 5,5 cm

Unique

€ 60.000 + vat





# Tomás Saraceno

*Semi-Social mapping of RW  
UMi by a solo *Cyrtophora  
citricola* - two weeks*

Tomás Saraceno

*Semi-Social mapping of RW UMi by a solo *Cyrtophora  
citricola* - two weeks*

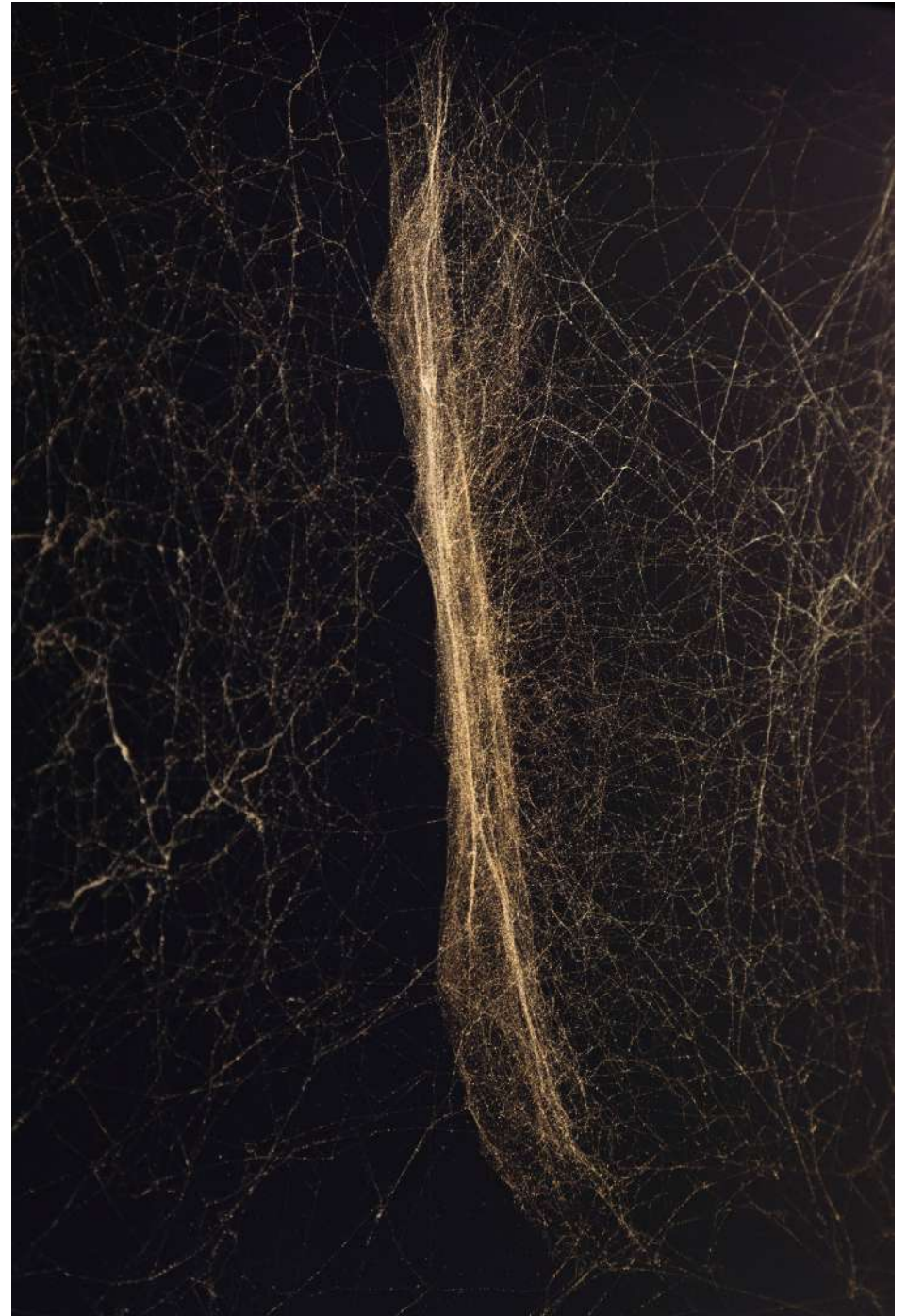
2024

Spider silk, gold ink, fixative, MDF, black paint

35 x 50 x 3,5 cm

Unique

€ 16.000 + vat







# Tomás Saraceno

*Semi-Social mapping of  
Calvera by a solo *Cyrtophora  
citricola* - one week*

Tomás Saraceno

*Semi-Social mapping of Calvera by a solo *Cyrtophora  
citricola* - one week*

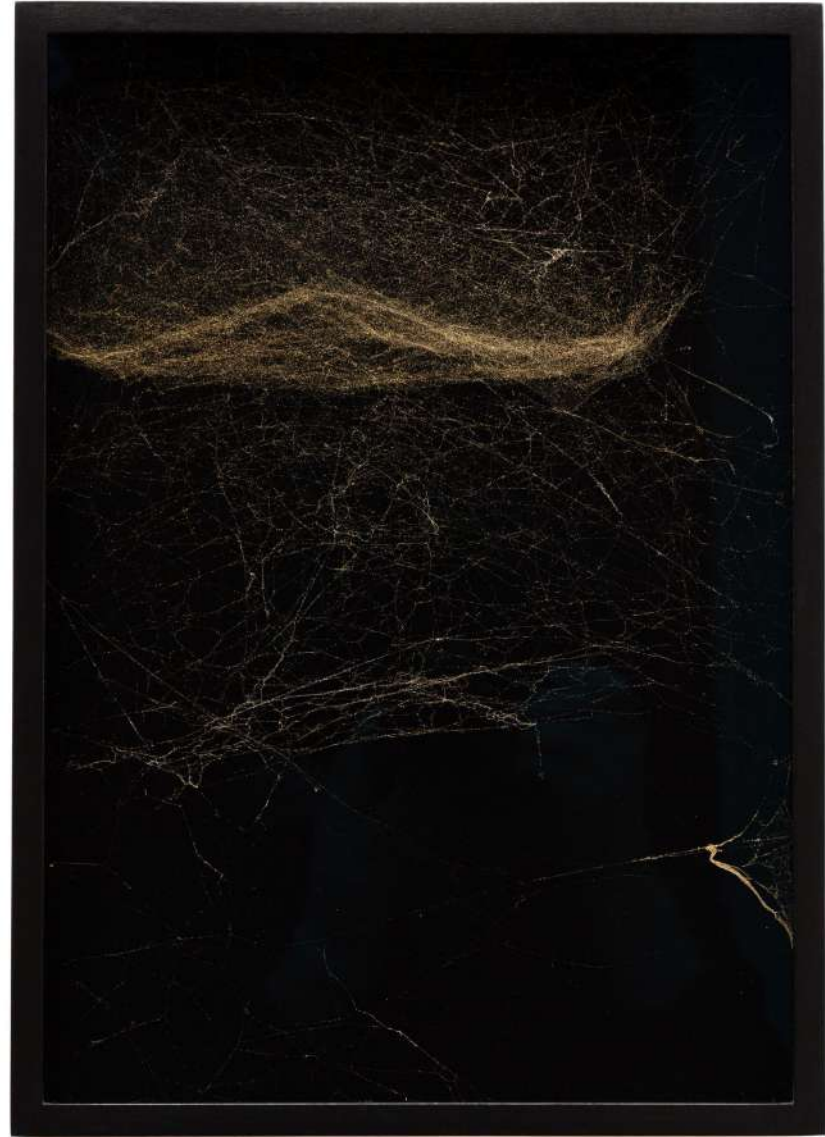
2024

Spider silk, gold ink, fixative, MDF, black paint

25 x 35 x 3,5 cm

Unique

€ 11.000 + vat









Tomás Saraceno

*TBC*



Tomás Saraceno

*TBC*

2024

Spider silk, gold ink, fixative, MDF, black paint

46 x 46 x 3,5 cm

Unique

€ 17.000 + vat

Tomás Saraceno

*TBC*



Tomás Saraceno

*TBC*

2024

Spider silk, gold ink, fixative, MDF, black paint

40 x 40 x 3,5 cm

Unique

€ 15.000 + vat

Tomás Saraceno

*TBC*

Tomás Saraceno

*TBC*

2024

Spider silk, gold ink, fixative, MDF, black paint

40 x 40 x 3,5 cm

Unique

€ 15.000 + vat



Tomás Saraceno

*TBC*



Tomás Saraceno

*TBC*

2024

Spider silk, gold ink, fixative, MDF, black paint

40 x 40 x 3,5 cm

Unique

€ 15.000 + vat

Tomás Saraceno

*Ibytu 7.47 HM*

Tomás Saraceno

*Ibytu 7.47 HM*

2022

Hand blown partially mirrored glass, polyester  
rope

3Mod - 38 x 40 x 42 cm

2Mod - 33 x 32 x 35 cm

Unique

€ 59.000 + vat







## Tomás Saraceno

*Hybrid Dark solitary semi-social Cluster FK5 768  
built by: a solo Latrodectus geometricus - three weeks, a  
quintet of Cyrtophora citricola - five weeks, rotated 90°*

Tomás Saraceno

*Hybrid Dark solitary semi-social Cluster FK5 768  
built by: a solo Latrodectus geometricus - three  
weeks, a quintet of Cyrtophora citricola - five  
weeks, rotated 90°*

2021

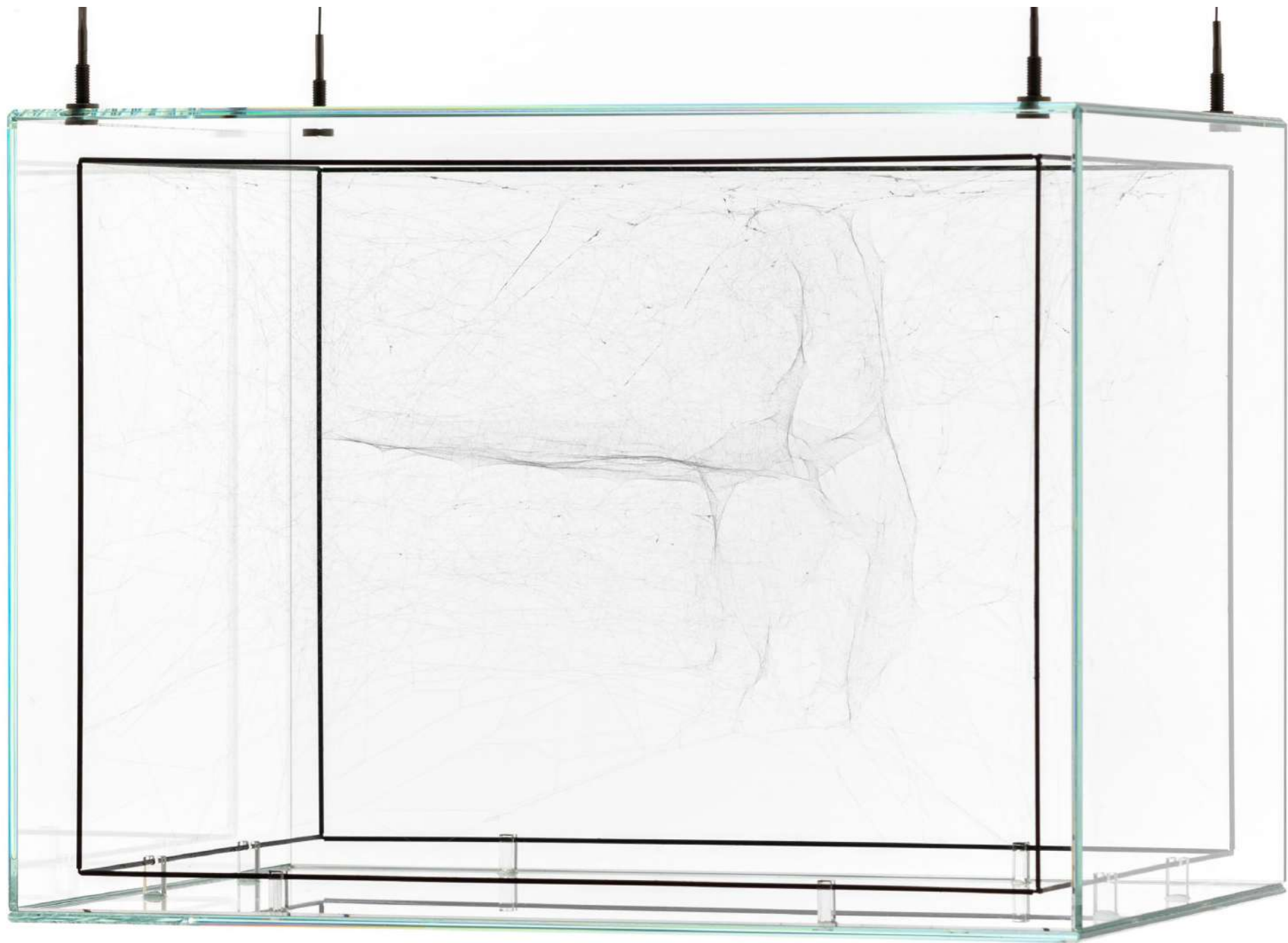
Spidersilk, carbon fibre, glass, acrylic, ink

28,6 x 39 x 29 cm

Unique

€ 44.000 + vat







## Tomás Saraceno

*Hybrid solitary solitary solitary semisocial SAO 81265 built by: a solo Argiope - two weeks, a solo Nephila senegalensis - four weeks, a solo Cyrtophora citricola juvenile - one week, a solo Cyrtophora citricola - one week, rotated 90°*

Tomás Saraceno

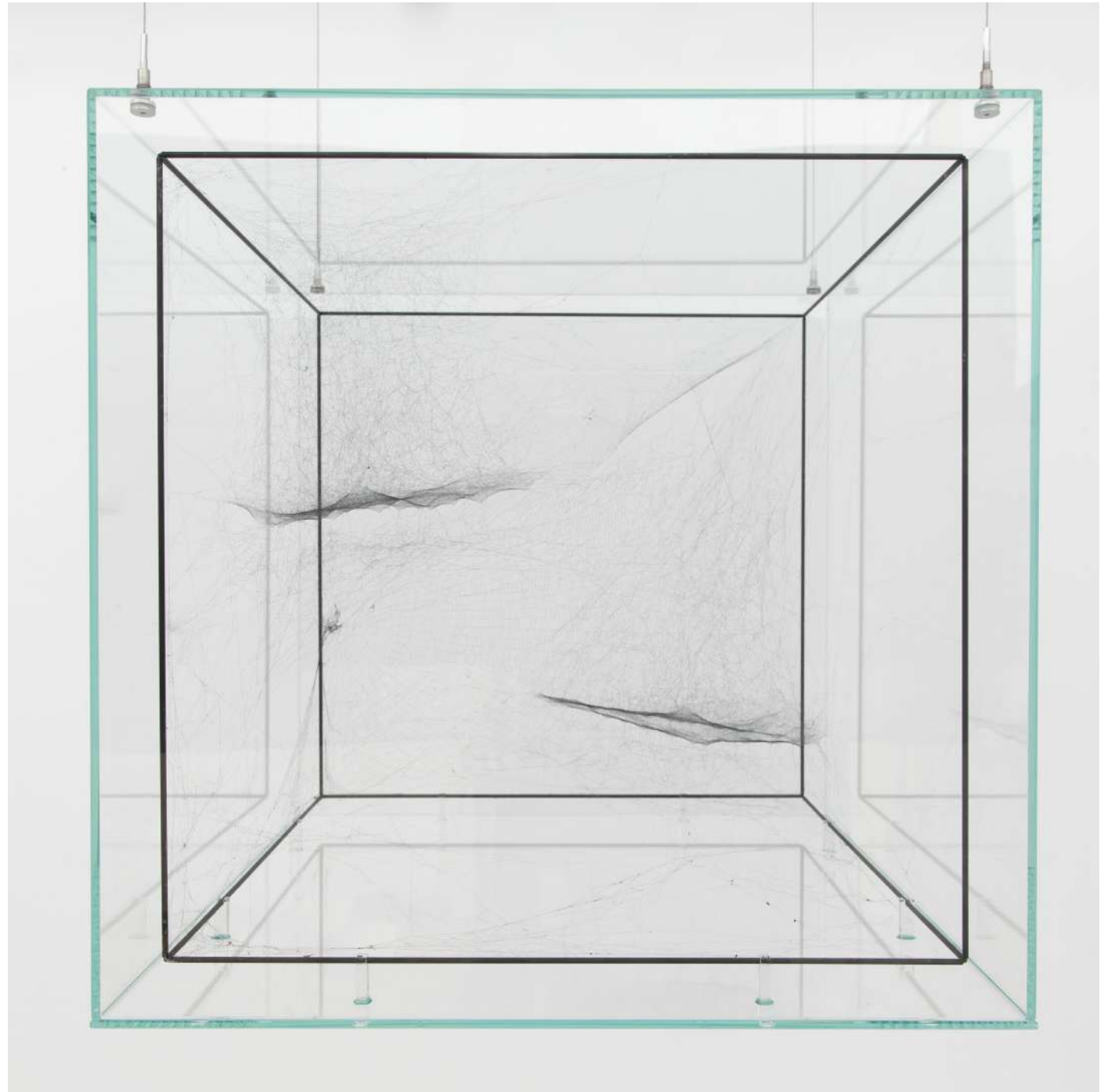
*Hybrid solitary solitary solitary semisocial SAO 81265 built by: a solo Argiope - two weeks, a solo Nephila senegalensis - four weeks, a solo Cyrtophora citricola juvenile - one week, a solo Cyrtophora citricola - one week, rotated 90°*  
2017

Spidersilk, carbon fibre, glass, acrylic, ink

44,8 X 44,8 X 44,8 cm

Unique

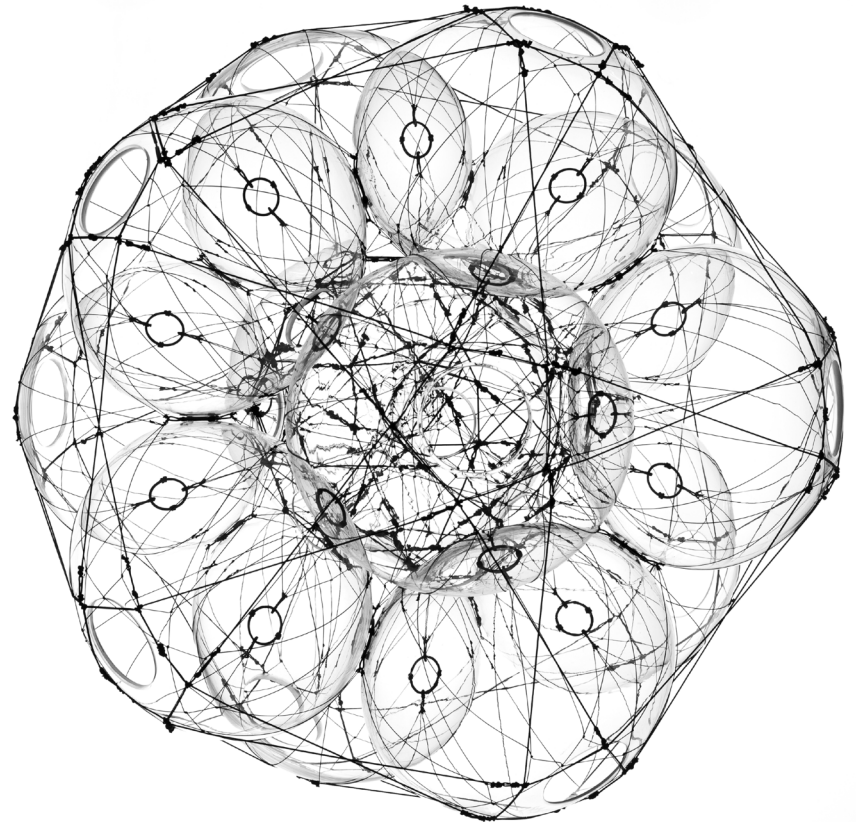
€ 60.000 + vat





Tomás Saraceno

*Pneuma 150*



Tomás Saraceno

*Pneuma 150*

2022

Hand blown glass, polyester rope, velvet rope,  
monofilament

ø 90 cm (12 hand blown glass pieces)

Unique

€ 84.000 + vat





Tomás Saraceno

*Foam 21SB/15p*



Tomás Saraceno

*Foam 21SB/15p*

2019

Stainless steel, metal wire, mirror panels

57 x 50 x 50 cm

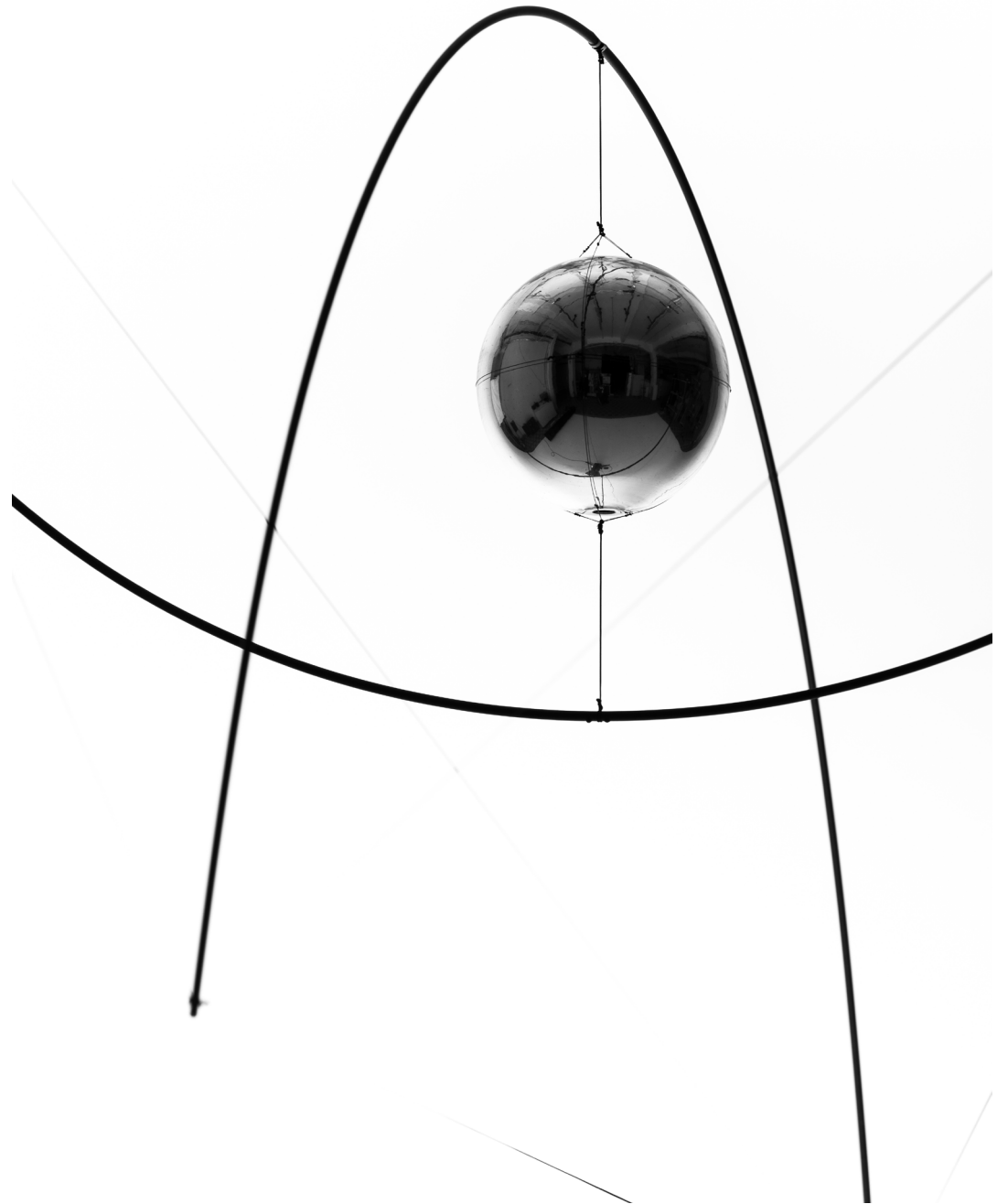
Unique

€ 76.000 + vat



Tomás Saraceno

*RAY 10.26*



Tomás Saraceno

*RAY 10.26*

2021

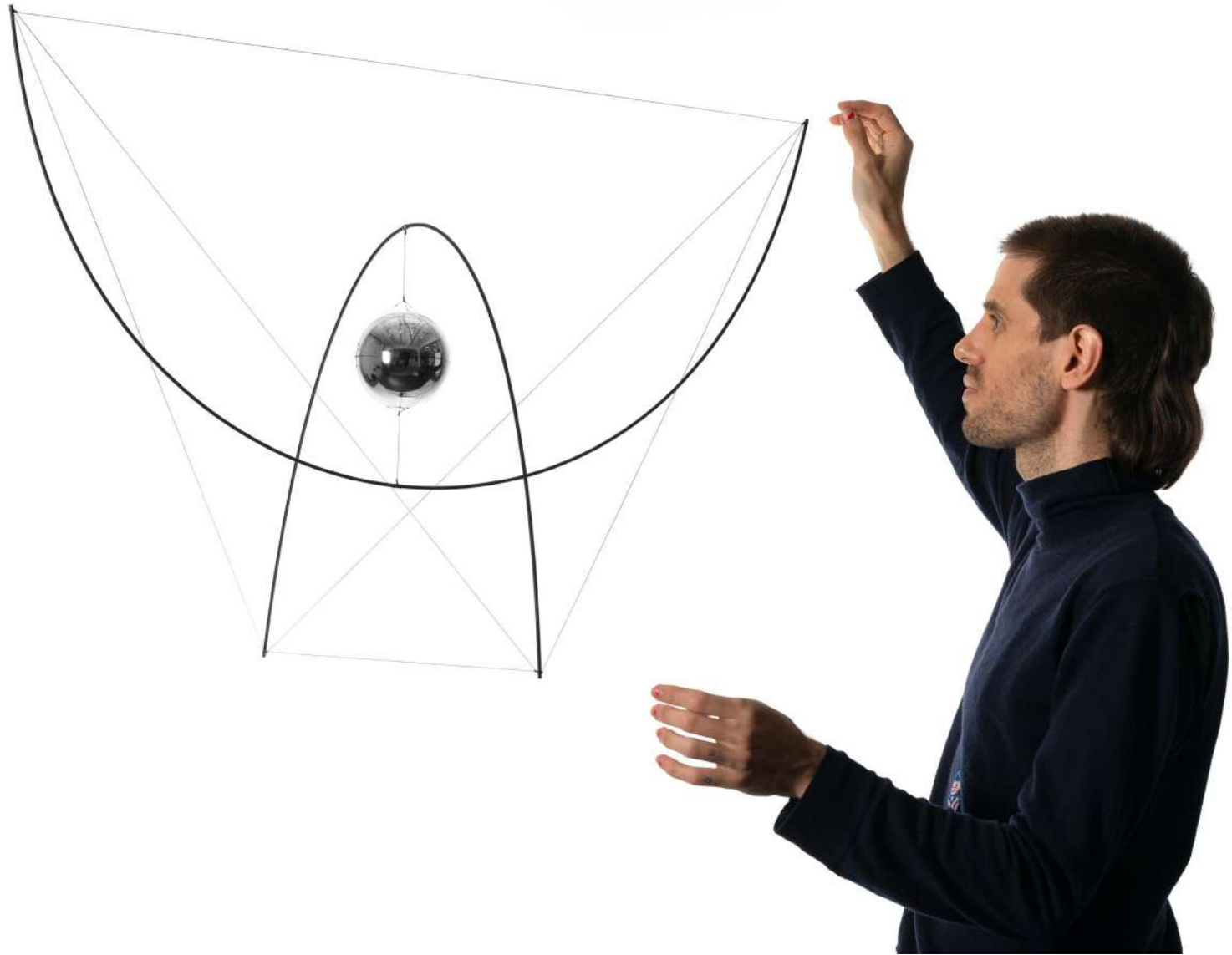
Stainless steel, polyester rope, velvet rope, fishing line, hand blown mirrored glass sphere

67 x 90 x 90 cm

Unique

€ 50.000 + vat





## Tomás Saraceno

*Solitary solitary mapping of  
GC 8223 by a solo Araneus  
diadematus - six weeks, a  
solo Parasteatoda tepidario-  
rum - two weeks*

Tomás Saraceno

*Solitary solitary mapping of GC 8223 by a solo  
Araneus diadematus - six weeks, a solo Parasteatoda  
tepidariorum - two weeks*

2022

Spidersilk, archival paper, ink

30,7 x 32,9 x 3,5 cm

Unique

€ 11.000 + vat



# Tomás Saraceno

*Trace CIG J0849+4452 by a  
duet of Agelena labyrinthica -  
four weeks*



Tomás Saraceno

*Trace CIG J0849+4452 by a duet of Agelena labyrinthica - four weeks*

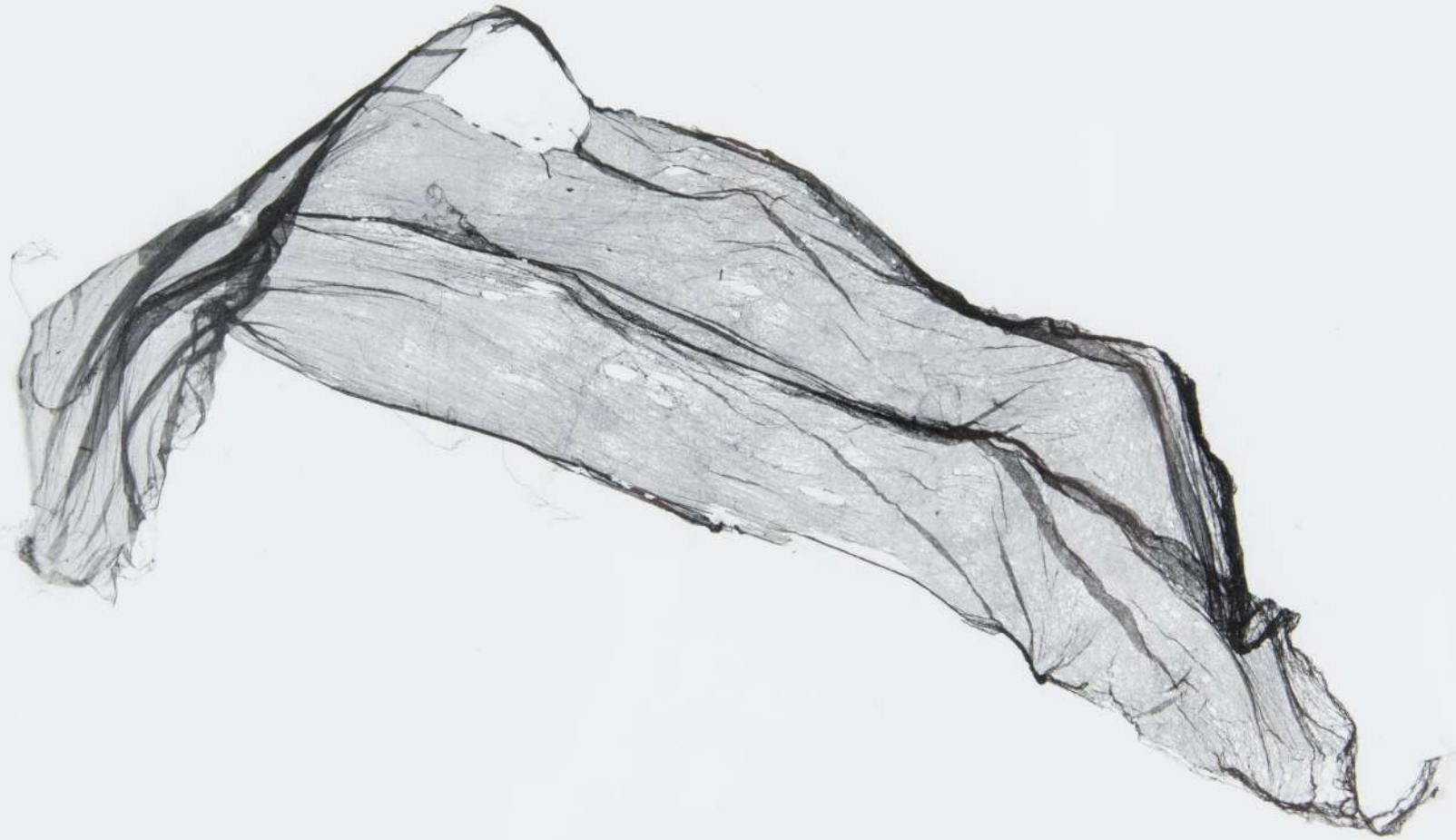
2017

Spidersilk, archival paper, fixative, ink

48 x 74 x 5 cm

Unique

€ 31.000 + vat



Tomás Saraceno

*Solitary mapping of UCAC2  
45499774 by a duet of Nephila  
inaurata - three weeks*

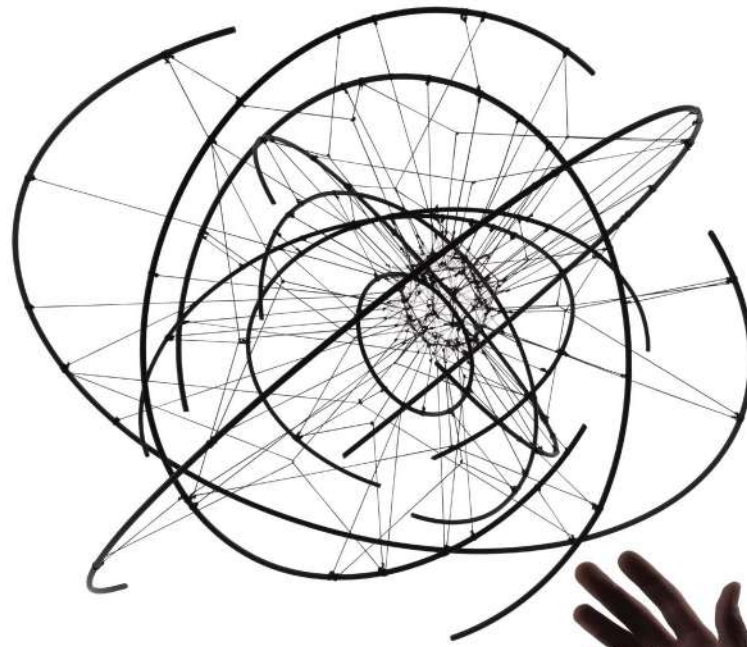
Tomás Saraceno  
*Solitary mapping of UCAC2 45499774 by a duet of  
Nephila inaurata - three weeks*  
2019  
Spidersilk, archival paper, ink  
28,2 x 28,2 x 3,5 cm  
Unique  
€ 14.000 + vat





Tomás Saraceno

*Zonal Harmonic 60,000*



Tomás Saraceno

*Zonal Harmonic 60,000*

2022

Powder coated stainless steel, polyester rope,

monofilament

55 x 60 x 60 cm

Unique

€ 55.000 + vat



## Tomás Saraceno

Nato nel 1973 in San Miguel de Tucumán, Argentina. Vive e lavora all'interno e attraverso il pianeta Terra.

### FORMAZIONE

2009 | International Space Studies Program, NASA Center Ames, Silicon Valley, California, USA.

2003 - 2004 | Art and Architecture, Progettazione e Produzione delle Arti Visive, IUAV, Venezia, Italia.

2001 - 2003 | Staatliche Hochschule für Bildende Künste, Städelschule Frankfurt am Main, Francoforte, Germania.

1999 - 2000 | Postgraduate on Art and Architecture, Escuela Superior de Bellas Artes de la Nación Ernesto de la Cárcova, Buenos Aires, Argentina.

1992 - 1999 | Laurea di Architettura, UBA - Universidad Nacional de Buenos Aires, Argentina.

### RESIDENZE SELEZIONATE

2016 | Goethe Institut, Londra, UK.

2016 | RAVE residency, Villa Manin, Udine, Italia.

2014 - 2015 | Centre National d'Études Spatiales (CNES), Parigi, Francia.

2012 - in corso | MIT Center for Art, Science & Technology (CAST), Cambridge, USA.

2010 | Atelier Calder in Saché, France, (Recipient of Calder Price and Calder Residency).

2009 | Walker Art Center, Minneapolis, USA.

2003 - 2004 | Hessische Kulturstiftung, Rotterdam, Paesi Bassi.

### MOSTRE PERSONALI SELEZIONATE

2024

Complementarities, Red Brick Art Museum, Pechino, Cina. A cura di Yan Shijie. Live(s) on Air, Tanya Bonakdar Gallery, Los Angeles, USA.

Life of Webs, Espace Muraille, Ginevra, Svizzera. A cura di Laurence Dreyfus.



2023

Tomás Saraceno in Collaboration: Web(s) of Life, Serpentine Galleries, Londra. A cura di Lizzie Carey-Thomas & Chris Bayley.

Tomás Saraceno: Entangled Air, Haggerty Museum of Art, Marquette University, Milwaukee. A cura di Somesh Roy.

2022

Tomás Saraceno: Ocean(s) of Air, Museum of Old and New Art, Hobart, Tasmania. A cura di Emma Pike e Olivier Varenne.

Tomás Saraceno: Particular Matter(s), The Shed, New York. A cura di Emma Enderby.

Silent Autumn, Tanya Bonakdar Gallery, New York.

2021

Inter+Play Season 2, Towada Art Center, Towada, Giappone. A cura di Kodama Kanazawa e Meruro Washida.

We do not all breathe the same air, neugerriemschneider gallery, Berlino, Germania.

AnarcoAracnoAnacroArcano, Parco Archeologico di Napoli, Siracusa, Italia. A cura di Paolo Falcone.

Du Sol au Soleil, Domaine des Etangs, Massignac, Francia. A cura di Rebecca Lamarche-Vadel.

2020

Song for the Air, Hessisches Landesmuseum Darmstadt, Darmstadt, Germania. A cura di Martin Faass.

Moving Atmospheres, Garage Atrium Commission, Mosca, Russia. A cura di Iaroslav Volovod.

Event Horizon, Cisternerne, Copenhagen, Danimarca. A cura di Sara Hatla Krogsgaard.

Aria, Palazzo Strozzi, Firenze, Italia. A cura di Arturo Galansino.

Fly with Aerocene Pacha, un Progetto di Tomàs Saraceno, prodotto da the Aerocene Foundation for CONNECT, BTS, A cura di DaeHyung Lee. Human free-flight, Salinas Grandes, Argentina; Film screenings and exhibition "Vuela con Aerocene Pacha", Centro Cultural Kirchner, Buenos Aires.

2019

Algo-r(h)i(y)thms, Esther Schipper Gallery, Berlino, Germania.

Tomás Saraceno, Gallery Hyundai, Seoul, Korea.

Tomás Saraceno, Tanya Bonakdar Gallery, Los Angeles, USA.

2018

ON AIR, Palais de Tokyo, Parigi, Francia. A cura di Rebecca Lamarche-Vadel.

Albedo, Pinksummer Contemporary Art, Genova, Italia.

Solar Rhythms, Tanya Bonakdar Gallery, New York, USA.

A Thermodynamic Imaginary, MAAT, Museum of Art, Architecture and Technology, Lisbona, Portogallo. A cura di Pedro Gadanho e Rita Marques.

Aerographies, Fosun Foundation, Shanghai, Cina.

2017

Gravitational Waves, Z33, Genk, Belgio. A cura di Jan Boelen.

Entangled Orbits, Baltimore Museum of Art, Baltimore, USA. A cura di Kristen Hileman.

Event Horizon, Ruth Benzacar Gallery, Buenos Aires, Argentina.

Our Interplanetary Bodies, Asia Culture Centre, Gwangju, South Korea. A cura di Sung Won Kim.

Aerosolar Journeys, Museum Haus Konstruktiv, Zurigo, Svizzera. A cura di Sabine Schaschl.

How to entangle the universe in a spider web, Museo de Arte Moderno, Buenos Aires, Argentina.  
A cura di Victoria Noorthoorn.

Re-opening In Orbit, K21 Ständehaus, Düsseldorf, Germania. A cura di Juliane Von Herz.

Aerosolar Journeys, Wilhelm-Hack Museum, Ludwigshafen, Germany. A cura di René Zechlin.

2016

Stillness in Motion. Cloud Cities, SFMOMA, San Francisco Museum of Modern Art, San Francisco, USA. A cura di Joseph Becker.

163,000 Light Years, MARCO, Museum for Contemporary Art, Monterrey, Mexico. A cura di Gonzalo Ortega.

Solar Bell Ensemble, Contemporary Arts Center, Cincinnati, USA. CAC Director Raphaela Platow.

Aerocene, Esther Schipper, Berlino, Germania.

Many suns and worlds, Vanhaerents Art Collection, Bruxelles, Belgio. Commissionato dalla famiglia Vanhaerents.

Dark Cosmic Web, Pinksummer Contemporary Art, Roma, Italia.

Cloud City installation, Oklahoma Contemporary Arts Center, Campbell Art Park, Oklahoma City, USA.

## 2015

Aerocene, Solutions COP21, Grand Palais, Parigi, Francia, United Nations Climate Change Conference COP21.

Aerocene, Espace Muraille, Ginevra, Svizzera. A cura di Laurence Dreyfus, Caroline e Eric Freymond.

Arachnid Orchestra. Jam Sessions, NTU Centre for Contemporary Art, Singapore. A cura di Ute Meta Bauer e Anca Rujoiu.

Becoming Aerosolar, Haus21er, Vienna, Austria. A cura di Mario Codognato.

14 Billions (Working Title), SKMU Sørlandets Kunstmuseum, Kristiansand, Norvegia. A cura di Else-Brit Kroneberg.

Hybrid solitary... semi-social quintet... on cosmic webs..., Tanya Bonakdar Gallery, New York, USA.

## 2014

Cosmic Jive, Tomás Saraceno: The Spider Sessions, Villa Croce, Genova, Italia. A cura di Ilaria Bonacossa e Luca Cerizza.

Iridescent Planet, Pinksummer Contemporary Art, Genova, Italia.



Real DMZ Project, Cheorwon Peace Observatory, DMZ, South Korea. Co-curato con Sunjung Kim e Nikolaus Hirsch.

2013

In Orbit, K21 Ständehaus, Düsseldorf, Germania. A cura di Marion Ackermann and Susanne Meyer-Büser.

Social .. Quasi Social .. Solitary .. Spiders ... On Hybrid Cosmic Webs, Esther Schipper Gallery, Berlino, Germania.

Tomás Saraceno, Andersen's Contemporary, Copenhagen, Danimarca.

2012

Cloud City, Roof Garden Installation, Metropolitan Museum of Art, New York, USA. A cura di Anne L. Strauss.

On Space Time Foam, HangarBicocca, Milano, Italia. A cura di Andrea Lissoni.

Cloud Cities, Maison Hermès, Tokyo, Giappone. A cura di Rodrigo Alonso.

Tomás Saraceno, Taidehalli Kunsthalle Helsinki, Finlandia. A cura di Maija Koskinen.

Air-Port-City/Cloud Cities, Tanya Bonakdar Gallery, New York, USA.

2011

Cloud Cities, Hamburger Bahnhof-Museum für Gegenwart, Berlino, Germania. A cura di Britta Schmitz.

Cloud-Specific, Kemper Museum of Contemporary Art, St. Louis, USA. A cura di Meredith Malone.

Cloudy Dunes. When Friedman Meets Bucky On Air-Port-City, MACRO, Museo d'Arte Contemporanea, Roma, Italia. A cura di Luca Massimo Barbero.

Labor, K20 Grabbeplatz, Nordrhein-Westfalen, Düsseldorf, Germania. Direttore Marion Ackermann.

2010

Cloud Cities: Connectome, Tanya Bonakdar Gallery, New York, USA.

14 Billions (working title), Bonniers Konsthall, Stoccolma, Svezia. Contribuenti: Sara Arrhenius, Helena Granström, Jeffrey Kastner, Hans-Ulrich Obrist.

Cloud-Cities, Pinksummer Contemporary Art, Genova, Italia.

Tomás Saraceno, Baltic Centre for Contemporary Art, Gateshead, GB. A cura di Alessandro Vincentelli.

Sculpture project ROSSMARKT3, Francoforte, Germania. A cura di Juliane von Herz.

Tomás Saraceno: Lighter than air, Blaffer Art Museum, University of Houston, USA. A cura di Yasmil Raymond.

From Camogli to San Felipe, spiders weaving stars, Fondazione Pierluigi e Natalina Remotti, Camogli, Italia.

Tomás Saraceno, Andersen's Contemporary, Copenhagen, Danimarca.

2009

Tomás Saraceno: Lighter than air, Walker Art Center, Minneapolis, USA. A cura di Yasmil Raymond.

Biosphere, Statens Museum for Kunst, Copenhagen, Danimarca (in occasione del ciclo «RETHINK Relations»). Collaboration tra National Gallery of Denmark, Nikolaj Copenhagen Contemporary Art Centre, Den Frie Centre of Contemporary Art e The Alexandra Institute.

Tomás Saraceno, MUDAM Musée d'Art Moderne Grand-Duc Jean, Lussemburgo (in occasione del ciclo «Habiter»). Commissionato da Marie-Noëlle Farcy.

Cloudy House, Andersen's Contemporary, Berlino, Germania.

2008

Galaxies forming along filaments, like droplets along the strands of a spider webs, Tanya Bonakdar Gallery, New York, USA.

Cloudy Dunes, Fondazione Garrone, Genova Italia.

2007

Opening, AEREA Christian Larsen, Stoccolma, Svezia.

Biosphere MW32 Air-Port-City, Pinksummer Contemporary Art, Genova, Italia.

Air-Port-City, De Vleeshal, Middelburg, Paesi Bassi.

Microscale, Macroscale and Beyond: Large-Scale Implications of Small-Scale Experiments,  
Berkeley Art Museum, Berkeley, USA.

2006

Air-Port-City, Tanya Bonakdar Gallery, New York, USA. Cumulus, Barbican Art Centre, Londra,  
UK.

On Water, Centre d'Art Santa Monica, Barcellona, Spagna.

Cloudy Dunes\_Air-Port-City, Attitudes - espace des arts contemporains, Ginevra, Svizzera.

Infinitive Actives, Portikus, Francoforte, Germania.

2004

On-Air, Pinksummer Contemporary Art, Genova, Italia.

2003

In-migration, University of Kaiserslautern, Kaiserslautern, Germania.

2000

612 Planetas, Parque Planetario, Buenos Aires, Argentina.

1998

Luces de estrella, Escuela Nacional de Bellas Artes Ernesto de la Cárcova, Buenos Aires,  
Argentina.

## MOSTRE COLLETTIVE SELEZIONATE

2024

Radical Playgrounds, Berliner Festspiele, Berlino, Germania. A cura di Joanna Warsza.

Daegu Forum III: Whose Forest, Whose World, Daegu Art Museum, Daegu, Corea del Sud.

Time Travelers: Foundations, Transformations, and Expansions, TMA Centennial, Tucson Museum of Art, Arizona, USA.

2023

Argentina. What the night tells the day, Padiglione d'Arte Contemporanea, Milano, Italia. A cura di Andrés Duprat e Diego Sileo.

WORLD FRAMED: Contemporary Drawing Art of the Schering Stiftung. Kupferstichkabinett, Staatliche Museen zu Berlino, Germania. A cura di Jenny Graser.

Concerning Nature, Tanya Bonakdar Gallery, New York, USA.

Frieze Sculpture, Londra, GB.

Au bout de mes rêves: Cloud Cities: mise-en-Aérocène, Lilla. A cura di Vanhaerents Art Collection.

Arachnodrone, MIT Museum, Massachusetts, USA. A cura di MIT Center for Art, Science & Technology.

Compulsive Desires: On Lithium Extraction and Rebellious Mountains. Galeria Municipal do Porto, Portogallo. A cura di Marina Otero Verzier.

Renaissance 3.0, ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe, Germania. A cura di Peter Weibel.

the power and pleasure of books and possessions. neugerriemschneider, Berlino, Germania.

Gedanken spielen Verstecken. Haus Kunst Mitte, Berlino, Germania. A cura di Rebecca Raue.

So it appears, Institute for Contemporary Art, Virginia Commonwealth University, Richmond, USA.

2022

Brain(s), when matter becomes mind. Fundación Telefónica, Madrid, Spagna. A cura di Emily Sargent e Ricard Solé.

Fetishizing the Future. Utopias of the third dimension. Zeppelin Museum, Friedrichshafen, Germania. A cura di Ina Neddermeyer and Jürgen Bleibler.



Musicanimale: le grand bestiaire sonore. Philharmonie de Paris, Francia. A cura di Marie-Pauline Martin e Olivier Mantei.

AIR. Queensland Art Gallery Queensland Art Gallery | Gallery of Modern Art. A cura di Geraldine Barlow.

Onderkruipsels, Rijksmuseum, Amsterdam, Paesi Bassi. A cura di Jan de Hond e Julia Kantelberg.

In the Line of Flight, for Possible Worlds. Deji Art Gallery, Nanjing, Cina. A cura di Ai Lin e Zhang Ga.

Homosphere. Kunsthalle Mainz, Germania. A cura di Stefanie Böttcher.

Back to the Roots: Decolonize Nature. WE ARE AIA, Zürich, Svizzera. A cura di Gianni Jetzer e Martina Huber.

Unknown Unknowns. Triennale di Milano, Italia, 2022. A cura di Ersilia Vaudo.

Un Panorama de este Mundo, Acute Art & Fundación PROA, Buenos Aires, Argentina. A cura di Daniel Birnbaum.

Visions: An Outdoor Augmented Reality Art Exhibition, Acute Art & National Gallery Singapore for the Light To Night Exhibition, Singapore, Singapore. A cura di Daniel Birnbaum.

## 2021

Drawing Out, DE LEÓN, Bath, GB.

Simbiológica. Prácticas artísticas en un planeta en emergencia. CCK, Buenos Aires, Argentina. A cura di Valeria González.

New Elements. LABORATORIA Art & Science Foundation, New Tretyakov Gallery, Mosca, Russia. A cura di Daria Parkhomenko e Dietmar Offenhuber.

CONTACT(LESS), PERFORMATIVE.01. MAXXI L'Aquila, Italia.

The Sun Machine is Coming Down, ICC / Berliner Festspiele, Berlino, Germania. Organizzata da Thomas Oberender.

Aerodream. Cité de l'architecture & du patrimoine, Parigi, Francia. A cura di Valentina Moimas e Stéphanie Quantin-Biancalani.

Biocenosis21, IUCN World Conservation Congress and La Traverse, Marsiglia, Francia. Organizzato da Art of Change 21.

PANORAMA Procida, ITALICS, Procida, Italia. A cura di Vincenzo de Bellis. Vibrating Clouds.

Design Society Shenzhen, China. A cura di Yinxuan Cai.

The Looking Glass, The Shed and Acute Art, New York, USA. Organizzata da Daniel Birnbaum e Emma Enderby.

Back to Earth, Serpentine Gallery, London, GB. A cura di Rebecca Lewin e Hans Ulrich Obrist.

2020

Unreal City, Acute Art with Dazed Media, Londra, GB. A cura di Daniel Birnbaum.

Down to Earth, part of Immersion by Berliner Festspiele at Gropius Bau, Berlino, Germania. Voluto da Thomas Oberender. Co-curato da Julia Badaljan, Thomas Oberender, Anja Predeick, Tino Sehgal, Jeroen Versteede. Assistenti curatori Descha Daemgen, Stefanie Hessler, Marc Pohl, Joulia Strauss, Frédérique Aït-Touati.

Back To Nature. Villa Borghese, Roma, Italia. A cura di Costantino D'Orazio.

Zin Ex. From Abstraction to Algorithm. Tabakalera International Centre For Contemporary Culture, San Sebastian, Spagna. A cura di Florian Wüst.

Les araignées, lucioles et papillons débarquent, Musée en Herbe, Parigi, Francia. A cura di Danaé Arlupas.

Solare, Vendemmia d'Artista series for Ornellaia. Installazione site-specific ed etichetta di vino limited edition.

Invisible, Science Gallery at Trinity College Dublin, Dublino, Irlanda. A cura di Sandra Ross.

Floating Utopias. Lunds konsthall, Lund, Svezia. Co-curata da Artúr van Balen, Fabiola Bierhoff e Anna Hoetjes.

Là où commence l'horizon, Kramer Gallery, Parigi, Francia. A cura di Laurence Dreyfus.

2019

O-della materia spirituale dell'arte, MAXXI Roma, Roma, Italia. A cura di Bartolomeo Pletromarchi.

Il Ritmo dello Spazio / The Rhythms of Space. From Marconi to Gravitational Waves, Museo della Grafica, Pisa, Italia. A cura di Stavros Katsanevas.

More than Humans: Tomás Saraceno and Dominique Gonzalez-Foerster, Museo Nacional Thyssen Bornemisza, Madrid, Spagna. A cura di Stefanie Hessler.

The World to Come: Ecology as a New Policy. 2030–2100, Garage Museum of Contemporary Art, Mosca, Russia. A cura di Snezhana Krasteva and Ekaterina Lazareva.

Dark Matter: 95% of the Universe is Missing, London Science Gallery, Londra, GB. A cura di Sandra Ross.

Floating Utopias. Art Science Museum, Singapore. Co-curato da Artúr van Balen, Fabiola Bierhoff e Anna Hoetjes, e il team di ArtScience Museum.

Tomorrow is the Question, at ARoS Aarhus Kunstmuseum, Aarhus, Danimarca. A cura di Luise Faurschou.

## 2018

Foresta Urbana, Piazza Bologni, Palazzo Belmonte Riso, Palermo, Italia. A cura di Paolo Falcone.

Victor Papanek: The Politics of Design, Vitra Design Museum, Weil am Rhein, Germania.

Liquid City, Triennale Bruges, Belgio. A cura di Till-Holger Borchert and Michel Dewilde.

Floating Utopias. NGBK, Berlino, Germania. Accompagnato dal simposio Floating ideologies – Material Disobedience. Organizzato da neue Gesellschaft für bildende Kunst.

## 2017

Winter Journey, Jardins du Château de Versailles, Francia. A cura di Palais de Tokyo (Rebecca Lamarche-Vadel).

Into the Cosmos, MAXXI, Roma, Italia. A cura di Hou Hanru.

Between Spaces, Center for Art and Public Space, Berlino, Germania. A cura di Katja Assmann.

## 2016

The Calder Prize 2005-2015, Pace Gallery, London, GB.

Architecture of Life, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, USA. A cura di Lawrence Rinder.

2015

Space Without Rockets, Rubin Art Center, White Sands, New Mexico, USA. A cura di Rob La Frenais.

Brève histoire de l'avenir, Musée du Louvre, Parigi. A cura di Jean de Loisy.

homecomings: PROJECTIVE SPACE, Berlino, Germania. A cura di Cassandra Edlefsen Lasch.

Le Bord des Mondes, Palais de Tokyo, Parigi, Francia. A cura di Rebecca Lamarche-Vadel.

Haus-Rucker-Co, Architekturutopie Reloaded, Haus am Waldsee, Berlino, Germania. A cura di Katja Blomberg.

Pequod, 11 Columbia, Monaco. A cura di Florian Lüdde. Cold War Hot Peace, Slought, Philadelphia, USA.

Der entfesselte Raum, Gewerbemuseum, Winterthur, Svizzera.

2014-2017

The Man in the Mirror, Vanhaerents Art Collection, Bruxelles, Belgio.

2014-2015

Synthesis, Reykjavik Art Museum, Reykjavik, Islanda. A cura di Ingibjörg Jónsdóttir.

Diese Kunst, Galerie der Stadt Sindelfingen, Sindelfingen, Germania. A cura di Ingrid Burgbacher-Krupka.

Haus-Rucker-Co, Architekturutopie Reloaded, Haus am Waldsee, Berlino, Germania.

2014

The Net: Weaving Webs in Art, Kunsthalle Kiel, Kiel, Germania. A cura di Anette Hüsich.

INSERT 2014: The Sharp Edge of the Global contemporary, Indira Ghandi Centre of the Arts, New Delhi, India. A cura di Raqs Media Collective.

Attention Economy, Kunsthalle Wien, Vienna, Austria. A cura di Nicolaus Schafhausen.



Vanitas. Motive des Vergänglichen in der zeitgenössischen Skulptur, Georg Kolbe Museum, Berlino, Germania. A cura di Nathalie Küchen.

City and Nature, Sapporo International Art Festival 2014, Sapporo, Giappone. A cura di Sachiko Namba.

Lichterfest (Festival of Lights), K21 Ständehaus, Düsseldorf, Germania.

Second | Fourteen Highlight, Salon Kennedy, Francoforte, Germania. A cura di Friedrich Gräfling e Johanna Stemmler.

The Anthropocene Monument, Les Abattoirs, Tolosa, Francia. A cura di Bruno Latour.

Between the lines, Tanya Bonakdar Gallery, New York, USA.

Harvest, GOMA, Brisbane, Australia. A cura di Ellie Buttrose.

## 2013

Moving. Norman Foster on Art, Carré d'Art - Musée d'art contemporain de Nîmes, Francia. A cura di Norman Foster.

Mobile M+: Inflation!, M+ Museum for Visual Culture, Hong Kong. A cura di Tobias Berger.

Emscherkunst, Zeche Nordstern, Gelsenkirchen/Essen, Germania. A cura di Florian Matzner.

Tomás Saraceno, Solar Bell, Portscapes 2, una serie di due progetti attorno alla costruzione di Maasvlakte2, Rotterdam, Paesi Bassi. A cura di Theo Tegelaers.

What am I doing here, Esbjerg Art Museum, Esbjerg, Danimarca. A cura di Nina Saunders e Ernesto Spinelli.

I know you, Irish Museum of Modern Art, Dublin, Irlanda. A cura di Nikolaus Hirsch.

Reflets - Un Morceau de Pinksummer Genes, 11 Columbia, Monaco.

Novela Festival, Tolosa, Francia.

## 2012

Wir sind alle Astronauten - Universum Richard Buckminster Fuller im Spiegel zeitgenössischer Kunst (We are all astronauts - Universe Richard Buckminster Fuller reflected in contemporary art), Zeppelin Museum Friedrichshafen, Germania. A cura di Roland Nachtigäller.

Wonder works - Masterpieces from Danish private collections, Kunsten - Museum of Modern Art Aalborg, Aalborg, Danimarca.

Intersections: Science in Contemporary Art, Weizmann Institute of Science, Rehovot, Israele. A cura di Cathy Wills.

Nature's Toolbox: Biodiversity, Art and Invention, the Field Museum, Chicago, USA. A cura di Randy Jayne Rosenberg.

Movin' Space, KUNSTEN Museum of Modern Art Aalborg, Aalborg, Danimarca. A cura di Birgit Hessellund.

Tales of Resistance and Change. Artists from Argentina, Frankfurter Kunstverein, Francoforte, Germania. A cura di Rodrigo Alonso.

Rethink Contemporary Art and Climate Change, Rogaland Art Museum, Stavanger, Norvegia. A cura di Marianne Torp.

Art for the world, World Expo Shanghai, Shanghai, Cina.

Afuera, Centro Cultural España Córdoba, Córdoba, Argentina, Art Festival. A cura di Rodrigo Alonso.

Radical conceptual - Positionen aus der Sammlung des MMK, MMK, Francoforte, Germania. A cura di Susanne Gaensheimer.

Klimakapseln, Museum für Kunst und Gewerbe, Amburgo, Germania. A cura di Friedrich von Borries.

Languages and Experimentations. Young artists in a contemporary collection, MART, Rovereto, Italia. A cura di Giorgio Verzotti.

In Defense of Nature, East Ayrshire Museum, Ayrshire, Scotland. Bianco e Nero, Udine Art Festival, Udine, Italia.

Between here and there: Modern and Contemporary Art from the Permanent Collection, Pérez Art Museum Miami, Miami, USA. A cura di Peter Boswell.

2011

I've dreamed about, MUDAM (Musée d'Art Moderne Grand-Duc Jean), Lussemburgo-Kirchberg, Lussemburgo. A cura di Marie-Noelle Farcy.

The Divine Comedy, Harvard Graduate School of Design, Cambridge, USA. A cura di Stanford Kwinter.

20 Jahre Gegenwart, MMK Museum für Moderne Kunst Frankfurt, Francoforte, Germania. A cura di Susanne Gaensheimer.

Cloud Cities, Perth International Arts Festival, Perth, Australia.

Redesigning Nature, Städtische Galerie Bremen, Brema, Germania. A cura di Susanne Witzgall, Florian Matzner, Iris Meder.

The End of Money, Witte de With, Center for Contemporary Art, Rotterdam, Paesi Bassi. A cura di Juan Gaitan.

Private/Corporate VI. Die Sammlung Juan & Patricia Vergez, Buenos Aires, im Dialog mit der Daimler Kunst Sammlung, Stuttgart/Berlin, Daimler Contemporary, Haus Huth, Berlino, Germania.

Wir sind alle Astronauten - Universum Richard Buckminster Fuller im Spiegel zeitgenössischer Kunst (We are all astronauts Universe Richard Buckminster Fuller reflected in contemporary art), MARTA Museum, Herford, Germania. A cura di Marcus Richter.

Merz World: Yona Friedman & Tomas Saraceno, Cabaret Voltaire, Zurigo, Svizzera. A cura di Adrian Notz.

## 2010

Redesigning Nature, Künstlerhaus Wien, Vienna, Austria. Curated by Susanne Witzgall, Florian Matzner, e Iris Meder.

Realidad y Utopía, Argentinien's künstlerischer Weg in die Gegenwart, Akademie der Künste, Berlino, Germania. A cura di Diana Beatriz Wechsler.

## 2009

WANAS 2009: FOOTPRINTS, Wanas Foundation, Knislinge, Svezia.

In Defense of Nature, Barbican Art Center, Londra, GB.

Life Forms, Bonniers Konsthall, Stockholm, Svezia. A cura di Sara Arrhenius.

Labyrinth: Freiheit, Franzensfeste Fortress, Fortezza, Italia. A cura di Marion Piffer.

Earth - Art of a Changing World, Royal Academy of Arts, Londra, GB. Co-curata da Kathleen Soriano, direttore delle mostre alla Royal Academy, David Buckland, direttore di Cape Farewell,

e, Edith Devaney, Royal Academy.

Multiverse: Directions for the World, A.L.I., Roma, Italia.

2008

50 Moons of Saturn, T2 Torino Triennale, Torino, Italia. A cura di Daniel Birnbaum.

Peripheral Vision and Collective Body, Museion Bolzano, Bolzano, Italia. A cura di Letizia Ragaglia.

Experiment Marathon Reykjavik, Reykjavik Art Museum, Reykjavik, Islanda. A cura di Hans Ulrich Obrist.

Kunst Naturligvis, Esbjerg Kunstmuseum, Esbjerg, Danimarca. A cura di Christiane M. Finsen.

We have a dream, Spazio Gerra, Reggio Emilia, Italia. A cura di Marinella Paderni.

Art Focus 5: Can Art Do More?, Gerusalemme, Israele. A cura di Ami Barak and Bernard Blistene.

ROOMING IN! Claus Andersen visits Patricia Low, Patricia Low Contemporary, Gstaad, Svizzera.

Psycho Buildings – Artists and Architecture, Hayward Gallery, Londra, GB. A cura di Ralph Rugoff.

Sonsbeek 2008: Grandeur, Arnhem, Paesi Bassi.

Greenwashing, Fondazione Sandretto Re Rebaudengo, Torino, Italia. A cura di Ilaria Bonacossa.

Megastructure Reloaded, Raumlabor, Berlino, Germania. A cura di Sabrina van der Ley and Markus Ritscher.

48°C Public.Art.Ecology, Delhi, India. A cura di Gayatri Uppal.

2007

Brave New Worlds, Walker Art Center, Minneapolis, USA. A cura di Yasmil Raymond.

Hector German Oesterheld, La Aventura Continua, Museo de Arte y Memoria, Buenos Aires, Argentina.

Poetic Cosmos of the Breath, Air Show Gunpowder Park, Londra, GB. A cura di Rob La Frenais.



On Water, Art Basel, Basilea, Svizzera.

In Cima alle Stelle. L'Universo tra Arte, Archeologia e Scienza, Aosta, Forte di Bard, Italia.

Situazion Isola, a new Urbanism, Isola Art Center, Milano, Italia.

Weather Report. Climate Change and Visual Arts, Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria, Spain. A cura di Álvaro Rodríguez Fominaya

The Domain of the Great Bear 3/3 Kosmische Sehnsucht, Kunstraum München e.V., Monaco, Germania.

2006

On Mobility, Berlin Büro Friedrich, Berlino, Germania.

On Mobility, De Appel, Amsterdam, Paesi Bassi.

Buenos días Santiago, Museo de Arte Contemporaneo, Santiago de Chile, Cile.

I still believe in miracles\*, ARC (Musée d'Art moderne de la Ville de Paris), Parigi, Francia.

Reconstruction 1, Sudeley Castle, Gloucestershire, GB. A cura di Mollie Dent-Brocklehurst e Elliott McDonald.

2005

Luna Park. Fantastic Art, Villa Manin Centre for Contemporary Art, Codroipo, Italia.

The Opening, Andersen's Contemporary, Copenhagen, Danimarca.

Project Rotterdam, Museum Boijmans Van Beuningen, Rotterdam, Paesi Bassi.

Pursuit of Happiness, Leidsche Rijn, Paesi Bassi.

La Strada, Fuori uso 2005, Pescara, Italia. A cura di Agnes Kohlmeyer.

Sehnsüchtig gleiten Ballone rund um die Welt, Green Light Pavilion, Berlino, Germania. A cura di Christiane Rekae.

2004

What is in my apartment when I'm not there, Berlino, Germania. A cura di Christiane Rekade e Caroline Eggel.

Open Duende, Duende, Rotterdam, Paesi Bassi.

Universal Outstretch, Flaca Gallery, Londra, GB.

2003

Here we come!!! Kunststudentinnen und Kunststudenten stellen aus, Kunst und Ausstellungshalle der Bundesrepublik Deutschland (Bundeskunsthalle), Bonn, Germania.

Un-build Cities, Kunstverein Bonn, Bonn, Germania. A cura di Annelie Pohlen.

Art-gentina, The Buena Vista Building, Miami, USA.

2002

X-position, Architekturzentrum Wien, Vienna, Austria.

Xposition, Berlage Institute, Rotterdam, Paesi Bassi.

El Suelo en Renuncio, Ministerio de fomento Arquería de los Nuevos Ministerios, Madrid, Spagna.

2001

Real Presence, Tito Museum, Belgrade, Serbia and Montenegro. A cura di Biljana Tomic.

Neue Welt, Kunstverein Frankfurt, Francoforte, Germania. A cura di Nicolaus Schafhausen.

Rundgang, Städelschule, Francoforte, Germania

1999

City Editing, Fundación proa, Buenos Aires, Argentina.

Siglo XX arte y cultura en la Argentina, Centro Cultural Recoleta, Buenos Aires, Argentina.

1998

Objetos de jóvenes artistas, Centro Cultural Recoleta, Buenos Aires, Argentina.

## BIENNALI E TRIENNALI

2023 | Thailand Biennale, Chiang Rai 2023: The Open World. A cura di Angkrit Ajchariyasophon and Manuporn Luengaram.

2021 | Future Assembly at the 17th International Architecture Biennale, Italia. A cura di Studio Other Spaces.

2020 | Riga International Biennial of Contemporary Art (RIBOCA), Riga, Lettonia. A cura di Rebecca Lamarche-Vadel.

2019 | May you live in interesting times, 58th Art Exhibition La Biennale di Venezia, Venezia, Italia. A cura di Ralph Rugoff.

Tomás Saraceno si unisce a Meetings on Art alla Biennale Arte 2019, Teatro alle Tese, Arsenale, Venezia, Italia.

2017 | Floating Worlds, 13th Lyon Biennale for Contemporary Art, Francia. A cura di Emma Lavigne.

ARoS Triennial, Aarhus, Danimarca. Condotta da Erlend G. Høyersten, Direttore di ARoS Aarhus Art Museum.

Loose Threads, De León, Bath, UK. A cura di Bridget De León.

Aerocene at Socle du Monde Biennale, Herning, Danimarca.

Aerocene at Antarctic Biennale, Ushuaia, Argentina.

Elbphilharmonie Revisited, Deichtorhallen, Amburgo, Germania.



Pune Biennale, Pune, India. A cura di Luca Cerizza.

2016 | 11th Shanghai Biennial, Shanghai, Cina. A cura di Raqs Media Collective.

3rd Istanbul Design Biennial, Istanbul, Turchia. A cura di Beatriz Colomina e Mark Wigley.

Spinnen, Senckenberg Museum, Francoforte, Germania. A cura di Peter Jäger.

Collezionismo Contemporaneo, The Museum of Palazzo Fortuny, Venezia, Italia.

Surface and Beyond, Dirimart, Istanbul, Turchia. A cura di Heinz Peter Schwerfel.

Meta.morf Biennial, Trondheim, Norvegia.

2015 | The State of the Art of Architecture, Chicago Architecture Biennial, Chicago, USA. A cura di Joseph Grima.

2014 | Kroblyos un groviglio di segni - da Parmigianino a Kentridge, Biennale Disegno di Rimini, Rimini, Italia. A cura di Marinella Paderni.

2009 | 53rd Biennale di Venezia, Fare Mondi – Making Worlds, Venezia, Italia. A cura di Daniel Birnbaum.

2008 | Dome Culture in the 21st Century, Art in General, New York, USA. Curated by Eva Díaz.  
Liverpool Biennial 2008, Liverpool, GB.

2007 | Still Life Art, Ecology and the Politics of Change, Sharjah Biennial, Sharjah, Emirati Arabi Uniti.

9th Biennale de Lyon 2007, Lione, Francia. A cura di Stéphanie Moisdon e Hans-Ulrich Obrist.

2006 | 3rd Busan Biennale, Busan, Corea del Sud.



How to live together, 27th São Paulo Biennial, São Paulo, Brasile. Capo curatore Lisette Lagnado e il suo tem curatoriale: Adriano Pedrosa, Cristina Freire, José Roca e Rosa Martínez, e Jochen Volz come curatore ospite.

2005 | Dialectic of Hope, First Moscow Biennale of Contemporary Art, Mosca, Russia. A cura di Daniel Birnbaum.

2004 | Common Property, 6. Werkleitz Biennale, Halle, Germania. Diretta da Angelika Richter.

ZIM- Zwaanshals in Motion, Rotterdam, Paesi Bassi. A cura di Daniela Swarowsky.

Do It. A cura di Hans-Ulrich Obrist. Presentata da electronic flux corporation.

2003 | Utopia Station, Dreams and Conflicts: The Dictatorship of the Viewer, Biennale Venezia, Italia. A cura di Francesco Bonami.

2002 | Next, 8th Venice Biennale of Architecture, Venezia, Italia. A cura di Deyan Sudjic.

Mobile HIV/AIDS Health Clinic for Africa, RIBA, Londra, GB.

#### **PREMI SELEZIONATI:**

2022 | Premio Konex de Platino, Visual Arts Prize. 2019 | Golden Madonnina, Design Prize.

2010 | 1822-Kunstpreis.

2009 | Alexander Calder Prize.

2003-2004 | Fondo Nacional de las Artes-Argentina/ IUAV Venezia-Italia.

2003-2004 | Hessische Kulturstiftung Award e Residenza a Rotterdam.

2003 | 16. Bundeswettbewerb des Bundesministeriums für Bildung und Forschung (1o premio).

## INSTALLAZIONI PERMANENTI

2024 | Crux Australis 68.0, Ralph S. O'Connor Building for Engineering & Science, Rice University, Houston, USA.

2023 | Life(s) of Webs, arachnophobias, arachnophilias, and other stories, Palazzo Lanfranchi, Fondazione Matera-Basilicata, Matera, Italia.

Cloud Cities: du Sol au Soleil, Domaine des Étangs, Massignac, Francia.

Corona Australis 38.39, Fundación Hortensia Herrero, Valencia, Spagna.

2022 | Zonal Harmonic Constellation 170,000; Zonal Harmonic Constellation 220,000, North Carolina Museum of Art, Raleigh, USA.

Tomás Saraceno: Cloud Cities, Mirador torre Glòries, Barcellona, Spagna.

Aerocene: Free the Air. "Orbit-s" For a Post-Fossil Fuel Era, K21 Ständehaus, Düsseldorf, Germania.

2021 | Movement 49.244811, Ruinart, Reims, Francia.

California Air Resources Board (CARB), Riverside, California, USA.

2020 | An Open Letter for Invertebrate Rights, Gropius Bau, Berlino, Germania.

2019 | Cosmic Filament, Kemper Museum of Contemporary Art, Kansas City, Missouri, USA.

Sundial for Spatial Echoes, Bauhaus-Museum Weimar, Germania.

2018 | Omega Centauri 3.9. Ordrupgaard, Charlottenlund, Danimarca.

2017 | Gravitational Waves, Z33, Genk, Belgio.

Stillness in Motion - 3 Airborne Self-Assemblies, Mapletree, Singapore.



Cloud Cities – Nebulous Thresholds, Rollins College, Florida, USA.

On Cosmic Clouds, NYU Abu Dhabi Library, UAE.

2016 | Cloud Cities:HAT-P-12, Taipei, Taiwan.

Caelum Dust, University of South Florida, Tampa, USA.

2015 | Cloud Cities / Air-Port-City, Domaine du Muy, Parc de sculptures contemporaines, Francia.

Sundial for Spatial Echoes, Aker Brygge, Oslo, Norvegia.

2013 | In Orbit, K21 Ständehaus, Düsseldorf, Germania.

2008 | On clouds (Air-Port-City), Towada Arts Center, Towada, Giappone.

2007 | Flying Garden, EPO Munich, Germania.

## COLLEZIONI PUBBLICHE SELEZIONATE

Museo nazionale delle arti del XXI secolo - MAXXI, Roma, Italia.

Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italia.

K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germania.

Sammlung KiCo, Kunstmuseum Bonn and Lenbachhaus München, Germania.

Miami Art Museum, Miami, FL, USA

Museum für Moderne Kunst, Frankfurt, Germany Museum of Modern Art, New York, USA

San Francisco Museum of Modern Art, San Francisco, CA, USA Walker Art Center, Minneapolis, MN, USA

Nationalgalerie, Staatliche Museen zu Berlin, Berlino, Germania

Bonniers Konsthall, Stoccolma, Svezia

The National Gallery of Denmark, Copenhagen, Danimarca

Esbjerg Kunstmuseum, Esbjerg, Danimarca

Istanbul Modern Art Museum, Istanbul, Turchia

Hamburger Bahnhof – Museum für Gegenwart, Berlino, Germania

Boros Collection, Berlino, Germania

The Collection of Juan Vergez, Buenos Aires, Argentina

BSI Art Collection, Lugano, Svizzera

Mudam Musée d'Art Moderne Grand-Duc Jean, Lussemburgo

Fondazione La Gaia, Busca, Italia

Fondazione Pierluigi e Natalina Remotti, Camogli, Italia

Fondazione Morra Greco, Napoli, Italia

Fondazione Edoardo Garrone, Genova, Italia

Lumas Foundation, Zurigo, Svizzera

Reykjavik Art Museum, Reykjavik, Islanda



## PUBBLICAZIONI

Saraceno, Tomás, 2023. Tomás Saraceno in Collaboration: Web(s) of Life. Serpentine Galleries, Londran. Madrid: Ivorypress

Saraceno, Tomás, 2023. Spiders in Motion, Rainy Commotion. Serpentine Galleries, Londra. Madrid: Ivorypress

Saraceno, Tomás. 2022. Ocean(s) of Air. Hobart: Museum of Old and New Art.

Saraceno, Tomás. 2022. From Arachnophobia to Arachnophilia. New York: Library Council of The Museum of Modern Art. Limited edition artist book.

Saraceno, Tomás with Emma Enderby (ed.). Particular Matter(s), The Shed. New York: Verlag der Buchhandlung Walther und Franz König.

Saraceno, Tomás. 2020. Event Horizon. Cisternene, Søndermarken. Danimarca: Narayana Press.

Saraceno, Tomás. 2020. Tomás Saraceno. Aria. Palazzo Strozzi, Firenze. Venezia: Marsilio.

Saraceno, Tomás. 2018. ON AIR. Carte Blanche à Tomás Saraceno, Palais 28 Le Magazin du Palais de Tokyo, Parigi: Palais de Tokyo.

Saraceno, Tomás. 2017. Flying Plaza. Berlin: Spector Books. Saraceno, Tomás. 2017. Aerocene. Milano: SKIRA.

Saraceno, Tomás. 2017. Arachnid Orchestra. Jam Sessions. Ed. Ute Meta Bauer. Singapore: NTU Centre for Contemporary Art.

Saraceno, Tomás. 2017. Aerosolar Journeys. Ed. Schaschl, Sabine, Zechlin, René. Berlino: Walter König.

Saraceno, Tomás. 2016. Tomás Saraceno. 163,000 Light Years. Monterrey: MARCO, Museo de Arte Contemporáneo de Monterrey.

Saraceno, Tomás. 2015. Aerocene. Berlino: Studio Tomás Saraceno.

Saraceno, Tomás, and Mario Codognato. 2015. Tomás Saraceno: Becoming Aerosolar. Vienna: Belvedere.

Saraceno, Tomás, and Joseph Grima. 2014. Cosmic Jive: The Spider Sessions. Genova: Asinello Press.

Saraceno, Tomás, Meredith Malone, Igor Marjanović, Inés Katzenstein, and D. L Weaire. 2014. Tomás Saraceno: Cloud Specific. Chicago: University of Chicago Press.

Saraceno, Tomás, and Sara Arrhenius. 2011. Tomás Saraceno: 14 Billions (Working Title). Milano: Skira.

Saraceno, Tomás, Marion Ackermann, Daniel Birnbaum, Udo Kittelmann, and Hans Ulrich Obrist. 2011. Cloud Cities. Berlino: Distanz Verlag.

Saraceno, Tomás, and Juliane von Herz. 2010. Tomás Saraceno: Cloud Cities/Air-Port-City. Bielefeld: Kerber Verlag.

## ARTICOLI ACCADEMICI

### Con Tomás Saraceno come autore:

Arachnid orchestras: Artistic research in vibrational interspecies communication. (2019).

Saraceno, T., Bisshop, A., Mühlethaler, R., & Krell, A. In P. S. M. Hill, R. V. Lakes-Harlan, P.

M. Mazzoni, M. Narins, Virant-Doberlet, & A. Wessel (Eds.), *Biotremology – Studying Vibrational Behavior (Animal Sig)*. Heidelberg: Springer.

Imaging and Analysis of a Three-Dimensional Spider Web Architecture. (2018). Su, I.; Qin, Z.; Saraceno, T.; Krell, A.; Mühlethaler, R.; Bisshop, A.; Buehler, M. J. *J. R. Soc. Interface* 2018, 15 (146), 20180193. doi.org/10.1098/rsif.2018.0193.

Interview Between Markus Buehler and Tomás Saraceno. (2017). Buehler, M. J., & Saraceno, T. In S. Tibbits (Ed.), *Active Matter* (pp. 29–38). Massachusetts Institute of Technology.

Sonification of a 3-D *Cyrtophora citricola* Spider Web and Reconstitution into Musical Composition using Granular Synthesis. (In submission) Su, I., Zhao Q., Saraceno, T., Bisshop, A., Mühlethaler, R., Buehler, M.

Unser Kosmos ist (fast) wie ein Spinnennetz. (2012). Saraceno, T., & Jäger, P. *Natur Forschung Museum*, 142(5/6), 220–227.

Spider webs in science, art and space - an interdisciplinary project on 3D- visualisation.(2010). Saraceno, T., Wulff, C., Steineck, D., Jäger, P., & Zschokke, S. (2010). In M. Zabka (Ed.), *University of Podlasie International Society of Arachnology - Book of abstracts* (p. 394). Siedlce.

Proposal 3D Spider Web in Microgravity (2009). Clément, G., Saraceno, T., Zschokke, S., Jäger, P., & Düppe, R.-D. *International Life Sciences Research Announcement*.

Su Arachnophilia:

Parikka, J. (2020). A Recursive Web of Models: Studio Tomás Saraceno's Working Objects. *Configurations*, 28 (3). (In Press)

Engelmann, S. (2019). Social spiders and hybrid webs at Studio Tomás Saraceno. *Cultural Geographies*, 24(1), 161–169. <https://doi.org/10.1177/1474474016647371>

Rothenberg, D. (2018). Spider Music. *PAJ: A Journal of Performance and Art*, 118, 31–36. <http://doi.org/10.1162/PAJJ>

Neyrinck, M. C., Hidding, J., Konstantatou, M., & van de Weygaert, R. (2018). The cosmic spiderweb: equivalence of cosmic, architectural, and origami tessellations. *Roy Soc Open Sci*, 5, 171582.

Engelmann, S. (2017). *The Cosmological Aesthetics of Tomás Saraceno's Atmospheric Experiments*. PhD Dissertation, Oxford University.

Ball, P. (2017). World of webs. *Nature*, 543, 314.

Luhmann, T. (2017). *Nahbereichsphotogrammetrie, Errata*. Heidelberg: Wichmann Verlag. Retrieved from <http://iapg.jade-hs.de/nbp/errata3.pdf>

Diemer, B. and Facio, I. (2017). *The Fabric of the Universe: Exploring the Cosmic Web in 3D Prints and Woven Textiles*. Publications of the Astronomical Society of the Pacific, 129:058013 (10pp), 2017 May

Latour, B. (2016). Life among Conceptual Characters, in *New Literary History*, Volume 47, Numbers 2 & 3, Spring & Summer 2016, pp. 463-476

Engelmann, S. (2016). Social spiders and hybrid webs at Studio Tomás Saraceno. *Cultural Geographies*, 24(1), 161–169.

Klopper, A. (2015). Bird, plane, Aerocene. *Nature Physics*, 11(12), 985–986.

Wangare, Y. (2015). *Spider Web Investigation by Digitalization, Modelling and Simulation: Computation and Modelling Report*. Senior Civil and Environmental Engineering Design Capstone Project Final Reports: M. Eng., Massachusetts Institute of Technology, Department of Civil and Environmental Engineering

Demien, B. (2014). *Structural and mechanical analysis of the black widow spider web subjected to stretching, expansion and wind*. Masters thesis, Massachusetts Institute of Technology. Department of Civil and Environmental Engineering.

Qin, Z., & Buehler, M. J. (2013). Spider silk: Webs measure up. *Nature Materials*, 12(3), 185–187.

Stephens, A. C. (2012). Politics through a web: citizenship and community unbound.

Environment and Planning D: Society and Space, volume 30, pages 551 - 567.

Latour, B. (2011). Some experiments in art and politics. e-flux journal #23 march 2011 Wulff,

C. (2010). Festschrift anlässlich der Pensionierung von Dr.-Ing.Rolf-Dieter Düppe nach 36 Jahren am Institut für Photogrammetrie und Kartographie. In Schriftenreihe / Fachrichtung Geodäsie, Fachbereich Bauingenieurwesen und Geodäsie, Technische Universität Darmstadt (Vol. 30, pp. 101–108). Darmstadt: Technische Universität Darmstadt.

Luhmann, T. (2010). 3D-Rekonstruktion von Spinnennetzen. In

Nahbereichsphotogrammetrie: Grundlagen, Methoden und Anwendungen (3rd editio, pp. 610–611). Heidelberg: Wichmann Verlag.

## LEZIONI, CONFERENZE, PRESENTAZIONI E PERFORMANCE

2023

Aerocircus, scenografia per spettacolo di by Thomas Köck, diretto da Jacob Höhne, RambaZamba Theater, Berlino.

Idea Museum: Ecological Turns, simposio e visione del film "Fly with Pacha: Into the Aerocene", Leeum Museum of Art, Seoul.

Masterclass: The Relationship Crisis, Tomás Saraceno in conversazione con Jean de Loisy e Frédéric Gros parte del ciclo di conferenze "In the eyes of the artists", Sciences Po, Parigi.

Infinite Ecologies Marathon: The Prelude, artist talk for an event on environmental justice, ospitato da Serpentine Galleries con Radicalxchange, Londra.

2022

Free the Air: An Aerocene-Symposium con Tomás Saraceno. Kunstsammlung Nordrhein-Westfalen Düsseldorf, Germania

An Outlook on Particular Matter(s) con Emma Enderby e Hans Ulrich Obrist. The Shed, New York.

## 2021

AIR-CONDITION, Opéra national de Lorraine, Nancy, Francia. Scenografia per balletto coreografia di Petter Jacobsson e Thomas Caley.

Bloom Festival - Under the Oak, Keynote, Copenhagen Søndermarken, Frederiksberg, Copenhagen, Danimarca.

Tomás Saraceno: Nefelostreaming Conurbations, in conversazione con Stavros Katsanevas, Alessandro Tosi, Hugo Segawa, Lucia Tongiorgi Tomasi, Luciano Migliaccio, Online Talk, Pisa, Italia.

Breaking Glass III: Virtual Space!, con Daniel Birnbaum e Yasmil Raymond, Online Talk, Germania.

World Monuments Fund Webinar on the future of Venice - When Will We Return to Venice and Should We?, con David Landau e Jane da Mosto, Online Talk, USA.

Ripartire dalla cultura - Internazionale Panel discussion, Online Talk, Italia.

Avec qui venez-vous?: Vinciane Despret in dialogo con Tomás Saraceno. Online Talk, Centre Pompidou, Parigi, Francia.

## 2020

Art and Sustainability: 4 chat con Tomás Saraceno e Arturo Galansino di Marco Montemagno. Online Talk, Milano, Italia.

Artist Talk: Tomás Saraceno, public program per accompagnare Tomás Saraceno's Moving Atmospheres. Online Talk, Garage Museum, Mosca.

(At Home) On Art and Flight: Artist Talk with Tomás Saraceno, intervistato da Gianni Jetzer. Part della serie online Taking Our Time. Hirshhorn Museum, Washington D.C, United States.

Virtual Studio Visit: Klaus Biesenbach in conversazione con Tomás Saraceno. Online Talk, The Museum of Contemporary Art, LA, USA.

Free the Air: Aerocene, Herald Design Forum keynote speaker, Seoul, Corea del Sud.

Invertebrate Rights: Tomás parla con i membri della comunità Arachnophilia al Gropius Bau. Gropius Bau, Berlino, Germania.

Aria Talk, public screening della serie Fly with Aerocene Pacha film series e conversazione con



Tomás Saraceno, Arturo Galansino, Melisa Argento, Stavros Katsanevas, Stefano Mancuso e Lisa Signorile. Moderato da Marco Filoni. In connessione con la personale Tomás Saraceno: Aria e Palazzo Strozzi. Cinema Odeon, Firenze, Italia.

## 2019

Beyond the Cradle 2019: Envisioning a New Space Age, MIT Media Lab, Cambridge, MA, USA.

E.A.T./ Engadin Art Talks 2019: Grace & Gravity, Zuoz, Svizzera

Tomás Saraceno partecipa ai Talks "Drift the Politics!", at "Aerocene Festival", Olympiaberg, Monaco, Germania.

Tomás Saraceno si unisce al Meetings on Art at the Biennale Arte 2019, Teatro alle Tese, Arsenale, Venezia, Italia.

Thanks For Nothing Symposium - Art & Engagement, Tomás Saraceno in dialogo con Rebecca Lamarche-Vadel, Auditorium du musée du Louvre, Parigi, Francia.

'New Ways of Seeing: Art & Architecture in a Changing World' - Tomás Saraceno in dialogo con Manijeh Verghese, Frieze Academy Art & Architecture Summit, Londra, GB.

"Toxic Commons: The long term you cannot afford." talk Interdisciplinare organizzato da Savvy Contemporary, Berlino, Germania.

## 2018

Sensing the World Through the Spiderweb: Art as Extended Condition, respondent: Mark Wigley, Princeton University, School of Architecture, Princeton, USA.

Aerocene and the Future in a Fossil-Free World, MIT Center for Art, Science and Technology, Cambridge, USA.

## 2017

Matter/Structure/Architecture – conversazione con Yasmil Raymond e Tomás Saraceno, Chicago Architecture Biennale, Chicago, USA

Tomás Saraceno presenta Aerocene, Lenfest Center for the Arts, Columbia University, New York, USA

Why buildings should start to float – towards a flying architecture, IASS Interfaces 2017, Amburgo, Germania

Aerocene, The Future You session, TED Talk, the Vancouver Convention Centre, Vancouver, Canada.

Architecture as presumed future, ZKM – Center for Art and Media, Karlsruhe, Germania.

Behind the Artist's Idea: Aerocene, Lecture at WEF, Davos, Svizzera.

## 2016

EXCESS: Forum for Philosophy and Art in 48. International New Music Festival, Darmstadt, Germany.

Saas Fee Summer Institute of Art, Berlino, Germania.

Collectivities, Networks, Swarms. From Macro- to Microcosms, Masterclass at Experimental Speculations/Speculative Experimentations series, European University Viadrina, Francoforte, Germania.

Becoming Pilot, course lead by Tomás Saraceno at IAK Architecture-related Art Institute, Braunschweig, Germania.

Aerocene: Attuning (to) Atmospheres, Haus der Kulturen der Welt, Berlin, Germany.

On Atmosphere. Symposium at Harvard Graduate School of Design, Boston, USA.

Aerocene. Discussion with Bertrand Piccard at Espace Muraille, Ginevra, Svizzera.

## 2015

Aerocene. Symposium at Palais de Tokyo, Parigi, Francia.

Art and Architecture in Conversation: Tomás Saraceno and Sanford Kwinter, die Angewandte, Vienna, Austria.

Space Without Rockets Symposium, Rubin Arts Center, El Paso, Texas, USA.

Toiles et réseaux de Tomás Saraceno. Conversazione con Bruno Latour, Musée du Louvre, Parigi, Francia.

Podium Discussion "On Complexity", Brandenburger Tor Stiftung, Berlin, Germania. NetSci

2015, International School and Conference on Network Science, Saragoza, Spagna.

ZERO Foundation - dynamo Symposium, Akademie der Kunste, Berlino, Germania.

Active Matter Summit, MIT, Boston, USA.

Out of This Planet. Conversations in Art & Science. Talk con Mario Livio e Marsha Ivins, moderatore Luca Buvoli, MICA, Baltimore, USA.

Tomás Saraceno in conversazione con Leila W. Kinney e Molly Nesbit, Tanya Bonakdar Gallery, New York, USA.

## 2014

Elaine Turner Cooper Education Fund Conversations with Contemporary Artists: Tomás Saraceno, Solomon R. Guggenheim, New York, USA.

Food for Thought, Artist talk con Emily Floyd, Rivane Neuenschwander, SUPERFLEX, GOMA, Brisbane, Australia.

Tomás Saraceno. Serie di lezioni Fünf zu Drei, HfG Karlsruhe, Germania.

Deep Space, Stanlee and Gerald Rubin Center for Visual Art, El Paso, New Mexico, USA.

We Colonised the Moon, con Kevin Fong, Jill Stuart, Dr. Lucie Green, KOSMICA: Full Moon Party, Londra, GB.

Lighter Than Air?, Claflin Lecture at Vassar College, Poughkeepsie, USA.

Endless Future. Panel discussion con Erwin Wurm, Hani Rashid and Sylvia Lavin. Moderato da Reiner Zettl, Biennale di Architettura, Venezia, Italia.

Climate Engineering Conference, Berlino, Germania.

Seeing, Sounding, Sensing, CAST symposium, MIT, Boston, USA.

Pour un Monument à l'Anthropocène, Les Abattoirs, in the context of La Novela, Tolosa, Francia.

HKW Lecture on the Anthropocene, Haus der Kulturen der Welt, Berlin, Germany.  
Hortitecture - International Symposium, Technical University Braunschweig, Braunschweig, Germania.

Development and Climate Days, United Nations Conference for Climate Change, COP20, Lima, Peru.

Lucius Burckhardt and Cedric Price, a stroll through a fun palace, Marathon, Padiglione Svizzera, Biennale di Architettura, Venezia, Italia.

GlobArt Talk, Vienna Secession, Vienna, Austria. Talk with Anton Zeilinger, Josef Penninger, and Lisa Kaltenegger. Moderated by Friedrich von Borries.

## 2013

For the Oceans, ospitato da Pharrell Williams, Parley, Berlin, Germany. Lighter than Air, City 2.0, TEDx, Berlino, Germania.

Solar Bell Project. Technology of the Fantastic, Strelka Institute for Media, Mosca, Russia.  
Novela Festival, Tolosa, Francia. Con Bruno Latour. Organizzato da Daniel Borderies.

Visiting Artist at: The Paris Atelier, Graduate School of Architecture, Columbia University, New York, USA.

Visione: Cambiare il Modo di Vedere. Progettare il futuro: nuovi scenari tra arte e scienza, Fotografia Europea, Reggio Emilia, Italia.

14 Billions, The RCA/Outset Visual Cultures Lecture Series, Royal College of Art, London, GB.

Transgress: Blurring Boundaries in Architecture. Juan Herreros in conversation with Tomás Saraceno, Columbia University, USA.

Architecture Lecture Series, with John Powell, California College of Arts, San Francisco, USA.

STEM + ART = STEAM, Tomás Saraceno at WEF, Davos, Svizzera.

On Space Time Foam: conversazione con Joseph Grima, Bruno Latour, Andrea Lissoni, Molly Nesbit e Tomás Saraceno, HangarBicocca, Milano, Italia.

## 2012

World Science Festival, Science Festival Foundation, Metropolitan Museum of Art, Bonnie J. Sacerdote Lecture Hall, New York, USA. In accompagnamento a Cloud Cities, Tomás Saraceno, Peter Jäger, Mario Livio, Christopher McKay, Mark Wigley.

14 Billions (Working Title), AA Architectural Association, Londra, GB, Enabling Lecture Series. Organizzata da Theo Spyropoulos.

The Athens Minutes, DESTE Foundation of Contemporary Art and Columbia University's Graduate School of Architecture, Planning & Preservation (GSAPP), Atene, Grecia. Accompagnando la mostra Collecting Architecture Territories.

Tomás Saraceno in conversazione con Rob La Frenais, Alex Salam and Graham Stevens, Londra, GB.

Giorni per Giorni , titled "From Eternity to Here", workshop di Michele Emmer e Tomás Saraceno, Fondazione per l'Arte Moderna and Contemporanea CRT, Galleria D'arte Moderna, Torino, Italia. A cura di Gianluigi Ricuperati.

Theatrum Mundi/ Global Street Conference, London School of Economics and Political Science, Londra, GB.

Olafur Eliasson & Sanford Kwinter & Eric Ellingsen & Christina Werner. Harvard University's Graduate School of Design (GSD), Cambridge, Massachusetts, USA and Institut für Raumexperimente, UDK Berlino, Germania. Partecipanti: KIRA KIRA, Tomás Saraceno, Andreas Ruby (et al.).

Falling Walls Conference, Falling Walls Foundation, Radialsystem, Berlino, Germania.

Falling Walls Space, MADE & Falling Walls Foundation, Berlino, Germania. Presentato da Daniel Libeskind e Tomás Saraceno. Moderato da Lukas Feireiss.

Processing environments, II symposium, Museo Guggenheim Bilbao, Spagna.

Tomás Saraceno with Junya Ishigami and Brett Steele. Organizzato da Architectural Association, Londra, GB. A cura di Maider Llaguno & Clara Oloriz.

## 2011

Rethinking Mies/ Mies neu denken. Internationales Symposium Aachen. Panel with Christopher Dell and Tomas Erel, Aachen, Germania.

Kemper Museum of Contemporary Art, Lecture, St. Louis, MO, USA. Bauhaus Dessau, "Antrittsvorlesung", Dessau, Germania.

DLD Digital Life Design. Ever Clouds-Panel with Hans Magnus Enzensberger, Elizabeth Diller, Tetzuo Kondo, Mathias Schuler, Werner Vogels, Andreas Angelidakis, Monaco, Germania.

The Frankfurt Conversation. Curated by Nikolaus Hirsch and Hans Ulrich Obrist, Schauspielhaus Frankfurt, Francoforte, Germania.

## 2010

Bonniers' Grid Talk, Stoccolma, Svezia.

Klimakapseln. Überlebensbedingungen in der Katastrophe, Symposium, HFWK Amburgo, Germany. Accompagnando la mostra collettiva al Museum für Kunst und Gewerbe Hamburg, Amburgo, Germania.

Open source 2010. Architecture as an Open Culture, Casa da Música, Porto, Portogallo.

Rising to the Climate Challenge. Artists and Scientists Imagine Tomorrow's World, Tate Climate Change Symposium. Conversazione con Prof. Brian Hoskins e Prof. Steve Rayner, London, GB. Organizzato con Royal Academy.

## 2008

Less remote -the future of space exploration: International Arts & Humanities Symposium on the Futures of Space, the International Astronautical Congress, Glasgow, GB.

## 2005

ESA - (ESTEC) Nordwijk ESA Netherlands, on the Cultural Utilization of Space Study for the European Space Agency. Organized by The Arts Catalyst.



COLLECTOR'S LOUNGE ART CLUB

[www.collectorsloungeart.com](http://www.collectorsloungeart.com)  
[info@collectorsloungeart.com](mailto:info@collectorsloungeart.com)

+39 3498512187

Via Pietro Colletta, 37  
Milano 20135  
Italia