

Mario García Torres

Monclova, Mexico, 1975
Lives and Works in Mexico City

Education

2005 MFA

California Institute of the Arts, Los Angeles, USA.

1998 BFA

University of Monterrey, Monterrey, México.

Solo Exhibitions

2018

Mario García Torres Walker Art Center, Minneapolis, MN(upcoming)

2017

Solo, Franco Noero Gallery (upcoming)

The Way They Looked at Each Other, Fundación Antoni Tàpies, Barcelona, Spain

The Party was yesterday (and noone remembers anything), Archivo Diseño y Arquitectura, Mexico City

Mario García Torres, Cinematek, Brussels

2016

An arrival Tale, Thyssen Borenmisza Art 21- Augarten, Vienna

Caminar Juntos, Museo Tamayo, Mexico City, Mexico

No doubt, naturally drawn, non-determined nodes, normally detected neutral density. Neal Diamond nose downed near dark.

Normal delivery notably drove non-directional navigational displays into North Dakota. And not documented nominal diameter neatly diagrammed non-dated next degree new directions, Jan Mot, Brussels, Belgium

2015

Mario García Torres, Taka Ishi Gallery, Tokyo, Japan.

Mario García Torres, Neugerriemschneider, Berlin, Germany.

Mario García Torres, La Tallera, Sala de Arte Público Siqueiros, Cuernavaca, México.

Mario García Torres, Museo Jumex, Fundación Jumes Arte Contemporáneo, Mexico City, Mexico.

Mario García Torres, Modern Art Museum of Forth Worth, USA.

2014

Mario García Torres presents Allen Smithee, The Hammer Museum at UCLA, Los Angeles, USA

Florida Withdrawal, Perez Art Museum, Miami, USA

Xoco (Cont.), Elba Benitez, Madrid, Spain.

2013

Sometimes you make the Work, Proyectos Monclova, Mexico City, Mexico.

The Boetti Lesson, MADRE, Naples, Italy.

Until it Makes Sense, Project Arts Centre, Dublín, Irlanda.
A Telltale of a Sunday Practice, Taka Ishii, Tokyo, Japan.

2012

September Piece, Galerie Jan Mot, Brussels, Belgium.

2011

Exotismo Ordinario Internacional Neotropical, Projectroom Arte Actual, Quito, Ecuador.
Je Ne Sais Si C'En Est La Cause / No Sé Si Eso Sea La Cause, Museo Experimental El Eco, Mexico City, Mexico

2010

I Will Be With You Shortly, Peep-Hole, Milan, Italy.
What Doesn't Kill You Makes You Stronger, FRAC - Franche-Comté, Besançon, France.
What Doesn't Kill You Makes You Stronger, Le Pavé Dans La Mare, Besançon, France.
Mario García a Torres. ¿Alguna vez has visto la nieve caer?, Museo Nacional Centro de Arte Reina Sofía MNCARS, Madrid, Spain.

2009

It's embarrassing, but for some time now I've only had title ideas in English, Fundació n Joan Miró, Barcelona, Spain.
Unspoken Dailies, Taka Ishii Gallery, Tokyo, Tokyo, Japan.
All That Color is Making Me Blind, Jan Mot, Brussels, Belgium.
Il aurait bien pu le promettre aussi (He might as well have promised it), Jeu de Paume, Paris, France.
Je ne sais si c'en est la cause: What Doesn't Kill You Makes You Stronger, and Some Reference Materials, Berkeley Art Museum, USA.

2008

Early Color Video Tapes, Proyectos Monclova, Mexico City, Mexico.
Mario García Torres & Tris Vonna-Michell, Kunsthalle Zurich, Switzerland. Mario García Torres. White Cube Hoxton Square, London, UK.
Oichet Scratching. Sora Galería, Tokyo, Japan.

2007

A Brief History of Jimmie Johnson's Legacy, Stedelijk Museum, Amsterdam, Holland.
Mario García Torres, Kadist Art Foundation, Paris, France.
Objetos para un rato de ocio, Galeria Elba Benitez, San Lorenzo, Madrid, Spain.

2006

Paradoxically It Doesn't Seem that Far from Here, Meyer-Riegger, Karlsruhe, Germany. *What Happens in Halifax Stays In Halifax (In 36 Slides)*, Meyer-Riegger, Karlsruhe, Germany. *Te Invito a Mi Mundo*, Galerie Jan Mot, Brussels, Belgium.
The Galleries Show, Extra City, Antwerp, Belgium.

2005

Some Hold, Some Push and Some Don't Even Know How to Take a Picture. Jan Mot, Brussels, Belgium.

2004

Shoot of Grace with Alighiero Boetti Hairstyle and Other Works, Galerie Jan Mot, Brussels, Belgium.

2003

Contradictory Illicit Registry, Muestra Feria de Arte (Project Room), Mexico City, Mexico.
I also asked myself... Galería de Arte Mexicano, Mexico City, Mexico.

Group Shows

2018

Stories of Almost Everyone, Hammer Museum Los Angeles

2017

The Art Show. The Museum of Modern Art, Gunma, Japan

Take Me (I'm Yours), Pirelli HangarBicocca Milan, Italy

289 148, Katowice, Poland

Video Art in Latin America, LAXART Hollywood, Pacific Standard Time: LA/LA

Antonio Ratti, Fondazione Ratti

Poethical Wager, MOCA Cleveland

15 Minutes after movie, joségarcía ,mx Mexico City

Punto de Partida. Colección Isabel y Agustín Coppel, Boadilla del Monte, Madrid, Spain

WAGSTAFF, Mostyn, Llandudno, UK

Du verbe à la communication. La collection de Josée et Marc Gensollen, Carré d'Art, Musée d'art contemporain, Nîmes, FR

The Last Art College: Nova Scotia College of Art and Design, 1968-1978, Southern Alberta Art Gallery in

Lethbridge, CA

Five Feet High and Rising, Sharjah Biennial 13, Sharjah, AE

Phenomenon (2), Anafi, G

2016

What people do for money, Manifesta 11, Manifesta Biennale, Zurich, Switzerland

The Natural Order of Things, Museo Jumex, Mexico City, Mexico

Longing for Happier Times, Kröller-Müller Museum, Otterlo

From The Collection Tobias Rehberger presently, Neugerriemschneider, Berlin, Germany

Atopía. Migración, Legado Y Ausencia De Lugar, Museo de Arte Moderno Bogotá (MAMBO), Bogotá, Colombia

2015

War II, History Series, Mostyn, Llandudno, Wales, UK

Fancys Aljys, Pierre Bismuth, Mario Garcia Torres, Joachim Koester, Tris Vonna-Michell, Galerie Jan Mot, Brussels, Belgium

Lá où commence le jour, - Dans le cadre de lille3000, Renaissance, LaM, Lille Métropole musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq

2014

Under the Same Sun. Art From Latin America Today, Solomon R. Guggenheim Museum, New York, USA.

New Ways of doing Nothing, Kunsthalle Wien, Wien Words As Doors, Künstlerhaus, Halle für Kunst & Medien, KM-, Garz, Austria.

The State of Parenthesis, Fifi Projects, Monterrey Mexico.

Le Nouveau festival du Centre Pompidou, Centre Pompidou, Paris, France.

Three Collectors, été 78, Brussels, Belgium.

2013

Des Mondes Possibles , FRAC - Franche -Comté, Besançon, France.
Un escalier d'eau, Palais de Tokyo, Paris, France.
The Floating Admiral , Palais de Tokyo, Paris, France.
9a Bienal do Mercosul, Porto Alegre, Brazil.
Paint it black , FRAC - Ile-de-France Le Plateau, Paris, France.
 Collection Centre national des arts plastiques, CENTRALE for contemporary art, Brussels, Belgium.
With a Name Like Yours, You Might Be Any Shape, Tiroler Künstler-schaft, Kunstpavillion, Innsbruck, Austria.

2012

Dallas Biennale, Dallas, USA.
An Incomplete History of Incomplete Works of Art, Francesca Minini, Milan, Italy.
Reflecting on Reflection, Galeri Mana, Istanbul, Turkey.
When Attitudes Became Form Become Attitudes, CCA Wattis Institute for Contemporary Arts, San Francisco, USA.
The Edge In Landscape, The Towner Art Gallery, Eastbourne, UK.
Documenta (13), Documenta, Kassel, Germany.
Où donc, et quand ?, Château de Tanlay, Tanlay, France.
Performing Abstraction, Luciana Brito Galeria, São Paulo, Brazil.
FrameArt, Centro para os Assuntos da Arte e Arquitectura , CAAA, Guimarães es.
A Corral around Your Idea, Galerie Jan Mot, Brussels, Belgium.
Kadist: Pathways Into A Collection , Minsheng Art Museum, Shanghai, China.

2011

Windflower, Perceptions of Nature, Kröller -Müller Museum, Otterlo, Belgium.
Incongru. Quand l'art fait rire, Musée cantonal des Beaux-Arts, Lausanne, France.
Power to the People , ACCA, Australian Centre for Contemporary Art, Melbourne, Australia. The
Anxiety of Photography, Arthouse at the Jones Center, Contemporary Art for Texas, Austin, USA.
The Anxiety of Photography, Austin Museum of Art, AMOA, Austin, USA.
Staging the Archive, MACE, Museu de Arte Contemporânea de Elvas, Elvas, Portugal.
The Object of Observation, Johnen Galerie, Berlin, Germany.
Material Witness, The Morris and Helen Belkin Art Gallery, Vancouver, Canada. *Beziehungsarbeit , Kunst und Institution*, Künstlerhaus Wien, Vienna, Austria.
Paysages avec objets absents , Fri Art, Centre d'Art Contemporain, Fribourg, Switzerland.
The Anxiety of Photography , Aspen Art Museum, Aspen, USA.
God Only Knows Who The Audience Is , CCA Wattis Institute for Contemporary Arts, San Francisco, USA.
Agitated Histories , Contemporary Museum, Baltimore, Baltimore, USA.
Anti-Photography , Focal Point Gallery, Southend-on-Sea, Essex, UK.
BELVEDERE [VVAA], Galería Estrany, De La Mota, Barcelona, Spain.

2010

21st Century Outlook , FRAC - Ile-de-France Le Plateau, Paris, France.
Prospective XXIe siècle , FRAC - Ile-de-France Le Plateau, Paris, France.
Directions: Cyprien Gaillard and Mario Garcia Torres , Hirshhorn Museum and Sculpture Garden, Washington, USA.
Didactics, Periférico Caracas, Caracas, Venezuela.
29° Bienal de São Paulo, Bienal de Sao Paulo, São Paulo, Brazil.
Watchmen, Liars, Dreamers (Erudition concrete 3) , FRAC - Ile-de-France Le Plateau, Paris, France.

Taipei Biennial 2010, Taipei.

Taking Place, Stedelijk Museum Amsterdam, Amsterdam, Holland.

MODELOS PARA ARMAR. *Pensar Latinoamérica desde la Colección MUSAC* - Musac - Museo de Arte Contemporáneo de Castilla y León, León, Spain.

A l'ombre d'un doute, 49 NORD 6 EST – Frac Lorraine, Metz, France.

Les Ateliers de Rennes - Ce qui vient, Les Ateliers de Rennes - Biennale d'art contemporain, Rennes, France.

Incidentes de Viaje en Centro América, Chiapas, Yucatán y otros lugares, Centro Cultural de España a Guatemala (CCE/G), Ciudad de Guatemala, Guatemala.

Todo A Nada, Lectura Colecciones Muac, Museo Universitario de Arte Contemporáneo (MUAC), Mexico City, Mexico.

In Lieu of unity, Ballroom Marfa, Marfa, USA.

Throwing Three Balls in the Air to Get a Straight Line, Malmö Konsthall, Malmö, Sweden.

Seconde main, Musée d'Art Moderne de la Ville de Paris MAM/ARC, Paris, France.

Lost And Found, Neugerriemschneider, Berlin, Germany.

Neugierig? Kunst des 21. Jahrhunderts aus privaten Sammlungen, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany.

101 Collection: Route 1 - R for Replicant, CCA Wattis Institute for Contemporary Arts, San Francisco, USA.

2009

Registro 2 - mirar por segunda vez, Museo de Arte Contemporáneo de Monterrey MARCO, Monterrey, Mexico.

The rustle of language, Kaufman Repetto (former galleria francesca kaufmann), Milan, Italy.

Where Do We Go From Here? Selections from La Colección Jumex, Bass Museum of Art, Miami, USA.

Hecho en Casa, Museo de Arte Moderno de Mexico City, Mexico City, Mexico.

Pittoresk - Neue Perspektiven auf das Landschaftsbild, MARTa Herford, Herford, Germany.

Curators' Series #2. Sculpture of The Space Age, The David Roberts Art Foundation, London, UK.

TILT - Twilight, La Box, École Nationale Supérieure d'Art de Bourges, Bourges, France.

5x5CASTELLO09 Premi Internacional d'Art Contemporani Diputació de Castelló – EACC, Espai d'Art Contemporani de Castelló, Castellon de la Plana, Spain.

The Poetics of Space, Galerie Marian Goodman, Paris, France.

Pierre Bismuth, Mario Garcia Torres, Annette Kelm, Deimantas Narkevičius, Galerie Jan Mot, Brussels, Belgium.

V.O.S.T. OV/OT, iMAL (interactive Media Art Laboratory), Brussels, Belgium.

Usages du document, Centre culturel Suisse, Paris, France.

Desiring Necessities, John Hansard Gallery, Southampton, UK.

Beyond The Picturesque, SMAK Stedelijk Museum voor Actuele Kunst, Gent, the Netherlands.

Group Show, Jack Hanley Gallery - New York, New York City, USA.

Paper Exhibition, Artists Space, New York City, USA.

Ceramica Suro, Dialogo y Produccion, Sala Jesus Gallardo, Leon, Mexico.

Beyond The Picturesque, SMAK Stedelijk Museum voor Actuele Kunst, Gent, Belgium.

Collected Things Connected, Jack Hanley Gallery, New York, USA.

2008

Other than Yourself. An Investigation between Inner and Outer Space, Thyssen-BornemiszaArt, Vienna, Austria.

One Of This Things Is Not Like The Other Things, Unosunove Art Contemporane, Roma, Italy.

The Perception Of Ideas Leads To New Ideas, Kunstverein Fur die Rheinlande und Westfalen, Dusseldorf, Germany.

An Unruly History Of The Readymade, Jumex Collection, Ecatepec Morelos, Mexico.

History's Faint Smell Of Burning, The 8th Panama Biennial, Museo de Arte Contemporaneo,

Panama. Time Crevasse, The 3rd Yokohama Triennale , Yokohama Museum As Medium, Koldo Mitxelena, San Sebastian, Spain.

This Is Not A Void , Galerie Luisa Strina, Sao Paulo, Brazil. Curated by Jens Hoffmann.

I Desired What You Were , I Need What You Are, Maze Galleria, Turin, Italy. You & Me, Sometimes... , Lehmann Maupin, New York, USA.

The artist is a Mysterious Entertainer , De Appel, Amsterdam, Holland.

The Store , Tulips & Roses, Vilnius, Lithuania.

Martian Museum of Terrestrial Art , Barbican, London, UK.

2007

Think with the Senses – Feel with the Mind , 52 Bienal de Venezia, Italy.

Uncertain States of America , Moscow Biennial. Russia.

Disco Coppertone , Locus Athens, Athens, Greece.

Escultura Social , Museum of Contemporary Art, Chicago.

Learn to Read . Tate Modern, London, UK.

The Last Piece by John Fare , gb agency, Paris, France.

How Soon Is Now?, Fundació n Luis Sloane, Coruña a, Spain.

Whenever It Starts It Is The Right Time , Frankfurter Kunstverein, Frankfurt am Main, Germany.

Night at the Museum or What Betty Boop Saw . Centro de Arte Reina Sofia, Madrid, Spain.

Otra de Vaqueros , Laboratorio Arte Alameda, Mexico City, Mexico.

Saturday Live Actions & Interruptions . Tate Modern, London, UK.

Distorted Fabric , De Appel, Amsterdam, Holland.

No Negative , Objective Exhibitions, Antwerp, Belgium.

Some, Time, Waiting , Kadist Foundation, Paris, France.

Commitment , Sbk Strombeek, Belgium.

Elephant Cemetery , Artists' Space, New York, USA.

May the Twelfth , Store, London, UK.

2006

Aspen 11 , Neue Alte Brucke, Frankfurt am Main, Germany.

Neo-Con. Contemporary Returns to Conceptual Art. Apex Art , Escuela Britá nico de Roma, and New York.

Bunker o No Bunker. Ramis Barquet , Monterrey, Mexico.

Le Spectre des Armatures . Glassbox, Paris, France.

Bring the War Home . QED Gallery, Los Angeles, y Elizabeth Dee, New York, USA.

Una Vision du Monde, La Collection Vidé o de Jean-Conrad et Isabelle Lemaitre. La Maison Rouge, Paris, France.

Some, Time, Waiting . Several sites.

2005

Angelo, Mai!, Deconsecrated Church of San Gimignano, Rome, Italy.

Black Market Worlds / 9th Baltic Triennale , CAC, Vilnius y ICA, London, UK.

Dis & Appearance , Fri-Art, Fribourg, Germany.

Missunderstandings , Galerí a de Arte Mexicano, Mexico City, Mexico.

Shipping and Receiving: CalArts Graduate Show , Armory Arts Center, Los Angeles.

Life is Habit , Stenersen Museum, Oslo, Norway.

Fragil, Analix Forever, Geneva, Switzerland.

I Still Believe in Miracles / Drawing Space, Convent du Cordeliers / ARC Musée d'art Moderne de la Ville de Paris, Paris, France.

No Convenient Subway Stops . Art in General, New York, USA.

Data Space . Centro Cultural Conde Duque, Madrid, Spain.

Today is Just a Copy of Yesterday , Galerie Jan Mot, Brussels, Belgium.

Surely We Will Be Confused , Viafarini/Careof, Milan, USA.

2004

What Did You Expect?, Galerie Jan Mot, Brussels, Belgium.

Off the Record/Sound ARC. Musée d'art Moderne de la Ville de Paris and Couvent des Cordeliers, Paris, France.

How to Learn to Love the Bomb and Stop Worrying , Central de Arte, Guadalajara, Mexico.

Public Collections

Tate Modern, London, UK.

Museè de la Ville de Paris, Paris, France.

Museè National d'Art Moderne, Centre Georges Pompidou, Paris, France.

Stedelijk Museum Amsterdam, Amsterdam, Holland.

Kroller-Muller, Oterlo, Holland.

Museo de Arte Carrillo Gil, Mexico City, Mexico.

Museo Universitario de Ciencias y Artes, UNAM, Mexico City, Mexico.

49 Nord 6 Est -FRAC, Lorraine in Metz, France.

FRAC - Franche-Compté, Besacon, France.

Colección FEMSA, Monterrey, Mexico.

The Morris and Helen Belkin Art Gallery, Vancouver, Canada.

Fundacao Serraves, Prto, Portugal.

Museo de Arte Contemporáneo de Castilla y León, León Spain.

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

Museo Universitario de Arte Contemporáneo, UNAM, Mexico City, Mexico.

Salomon R. Guggenheim Museum, New York, USA.

Other Projects

2007

Chapter Three . Documents on the Ninth International Forum for Contemporary Art (FITAC), Mexico. (Editor)

2006

Who Killed Robert's Secret? Artists' discourse of the visit to Nova Scotia College of Art and Design, Halifax.

2005

Christopher D'Arcangelo. Rome, Italy.

What Happens in Halifax Stays in Halifax . Newspaper Jan Mot. Brussels, Belgium, 2005.

The Artist and the City as Social Imaginary , Villa Aurora, Los Angeles. 2004

Around Bas Jan Ader . Museo Rufino Tamayo, Mexico City.

The Artist and the City as Social Imaginary , Villa Aurora, Los Angeles. 2004

Around Bas Jan Ader . Museo Rufino Tamayo, Mexico City.

2004

A Never-seen-by-the-patron Art Work . Cabinet magazine. (In collaboration with Luí s Miguel Suro)

2003

Chapter One . The Ninth International Forum for Contemporary Art (FITAC), Mexico.

(Publisher) Academic

(Mis)Understanding the Past: Reloading Histories in Contemporary Practice . Ninth International Forum for Contemporary Art (FITAC) Mexico. (Director)

Chapter One . The Ninth International Forum for Contemporary Art (FITAC), Mexico.

(Publisher) Academic

Curatorial

2003

Recovered Document or a Show that Could Have Happened During the Seventies . Oficina para Proyectos de Arte (OPA), Guadalajara, Mexico.

Awards / Grants

2009

Premi Internacional d'Art Contemporani Diputació de Castelló - EACC

2007

The Cartier Award,

2003-2005

Fullbright Grantee.

2003-2005

Colection Jumex Grantee,

2004

PAEE - FONCA/CONACULTA Grantee

Academic Experience

Soma, Mexico, Professor and Academic Board Member, 2001, 2013, and 2011 - 2014

FITAC, Mexico (Director of Foro Internacional de Teoría de Arte Contemporanes), Mexico, 2004.

Bibliography (Selection)

2006

De Conceptual a Tropicoso . Cuauhtemoc Medina, Reforma newspaper, 5 de June.
Mario García Torres . Anne Dressen, Flash Art, May-June.
Some Stories I Overheard and Have Now Twisted , Luca Cerizza, Neue Review.

2005

Tout est plus grand, Berenice Bailly, Le Monde, November.
El Rancho es Grande, Patrick Charpenel en Crónicas del Paraíso. Ephemera. De Género a Géneros. Alberto Sá nchez, Exit Express, Madrid, summer.
joségarcía ,mx

2004

Eyes Wide Open. Anna Daneri in Jimmie Durham. Charta, Italia.
What Did You Expect. Elena Filipovic, Frieze magazine no. 86.
The Answer is Never the Same. Raimundas Malasauskas, Galerie Jan Mot newspaper.

2003

Géneros de Espejismo. Cuauhtémoc Medina, Reforma Newspaper