

Pedro Lasch / Biographie / Biography

Né en 1975 à Mexico, vit et travaille à Durham, Caroline du Nord, USA
Born in 1975 in Mexico, lives and works in Durham, North Carolina, USA

Expositions personnelles (sélection) / Selected Personal Exhibitions

- 2009 *Pedro Lasch*, galerieofmarseille, Marseille, France
Latino/a America, The New York & North Carolina Suites, Branch Gallery, Durham, NC, USA
Could You Please Restate Your Answer in the Form of a Question, a commissioned site-specific dance piece by choreographer Mark Dendy using Pedro Lasch's Naturalizations masks, American Dance Festival, Durham Performing Arts Center, USA
Staging Citizenship, in conjunction with the 2009 Encuentro of the Hemispheric Institute of Performance and Politics, Museo de Arte, Universidad Nacional de Bogota, Bogota, Colombia
- 2008 *Black Mirror / Espejo Negro: A Museum Installation*, Nasher Museum of Art, Durham, NC, USA
Black Mirror / Espejo Negro: Three Projects by Pedro Lasch, LUXE Gallery, New York, USA
El Sur Comes South, with Guest Sonidero/DJ Groups & Los Artistas Collective, The Arts Center, Carrboro, NC, USA
Open Routines: Recent Works by Pedro Lasch, Queens Museum of Art, New York, USA

Expositions collectives / Selected Collective Exhibitions

- 2010 *The social production of sound: Pedro Lasch guest project for 'Sound Threshold'*, The Showroom, London, UK
Art Work: A National Conversation / U.K. Edition, Cell Projects Space, London, U.K. A Temporary Services Project
An Atlas of Radical Cartography, presented by Civic City, Whitespace Gallery, Zurich, Germany
- 2009 *Status Report*, BRIC Rotunda Gallery, Brooklyn NY, USA
Volta5 - galerieofmarseille, Basel, Switzerland
Geneologías Transnacionales y Memorias Dis[locales], Bienal Interactiva, Merida, Mexico
Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States, The Alameda Museum, San Antonio, Texas
An Atlas, Casco. Utrecht, Netherlands
Evolution de l'Art (EdIA): L'invendable / The unsaleable, Jean-Philippe Convert, Brussels, Belgium
- 2008 *What Keeps Mankind Alive? and Continental Drift**, Galerija Nova, Zagreb, Croatia
Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States, Fowler Museum of Art, UCLA, Los Angeles, CA; Haggerty Museum, WI
Artist Archive: Beyond Boundaries – mapping currents for the 3rd Guangzhou Triennial, a satellite net project to *Farewell to Post-Colonialism: 3rd Guangzhou Triennial*, People's Republic of China
Eligible Traffic, Trinity University Art Gallery, San Antonio, TX
An Atlas, exhibition toured in following locations: Skol Art Centre, Montreal, Canada; Gallery of Global Education Center at the University of North Carolina, Chapel Hill & Golden Belt Arts in Durham, NC; Art Gallery of the College of New Jersey, Ewing, NJ; Dowd Fine Art Gallery, SUNY Cortland, NY; The Sanctuary for Independent Media, Troy, NY; Redhouse Arts Center, Syracuse, Y; 2640, Baltimore, MD; Gallery 400, University of Illinois/Chicago, IL
Beauty is in the Street, Bronx River Art Center, New York, NY
Singular, LUXE Gallery, New York, NY
- 2007 *Transitio 2007: International Festival of Electronic Arts & Transnational Communities*, Centro Nacional de las Artes & Centro Cultural Lagunilla-Tepito-Peralvillo, Mexico City, Mexico
Subcomandancia (Fran Ilich), Centro Arte Alameda, Mexico City, Mexico
The FM Ferry Experiment, Staten Island Ferry, New York, NY
All the Way, LUXE Gallery, New York, NY
An Atlas, exhibition tour confirmed for following locations in 2007: Gallery 400, University of Illinois/Chicago, IL; LACE, Los Angeles, CA; Firehouse 13, Providence, RI
Beauty is in the Street, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
Promesas y Esperanzas del Siglo XXI. 'El Gobierno del Cambio' y el Éxodo Mexicano a los Estados Unidos 2000-2006 (Promises and Hopes of the 21st Century: The 'Government of Change' and the

- Mexican Exodus to the United States 2000-2006*, The International Center in New York, Inc.
EdIA (Evolution de l'Art), Cesare Pietroiusti & SPACE- Priestor for Contemporary Art, Slovakia
The Nightly News, LUXE Gallery, New York, NY
Primitivism Revisited, Sean Kelly Gallery, New York, NY
- 2006 *Civic Performance*, Staller Art Gallery, Stony Brook, N.Y.
Empathetic, Temple Gallery, Tyler School of Art, Philadelphia
Travesías, sueños y fronteras: Obra plástica de Miho Hagino, Diego Medina y Pedro Lasch, with 3rd International Congress on Migration, CIESAS Occidente, Gran Meliá, Mexico City, Mexico
*The Last Chapter_Trace Route: Remapping Global Cities**, Gwangju Biennial 2006, South Korea
Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States, Snite Museum of Art, Notre Dame, IN
*Public Moment: Artist Forum International (AFI)**, INSA Art Space and various other locations, Seoul, South Korea
Propia Visión / Our Vision, Queens Museum of Art, New York
10th International Festival of Video/Arte/Electrónica (VAE10), Various locations, Lima, Peru
How do we want to be governed?, V.1.0. CRIC and Ecole Cantonale d'Art du Valais, Halle Carrosserie, Switzerland
Propia Visión, The International Center in New York, Inc., New York
When Artists Say We, Artists Space, New York
- 2005 *CounterCampus** (Part IV of Cram Sessions Exhibition Series), Baltimore Museum of Art, Baltimore, MD
*The 2005 Monique Beudert Project**, Royal College of Art, London
*Response**, Morlan Gallery, Transylvania University, Lexington, KY
The Post-Industrial Carnival, Flight 19, Union Station Baggage Building, Tampa, FL
Land(e)scaping, Agripas 12 Gallery, Jerusalem, Israel
The 2005 Juried Show, Contemporary Artists Center, North Adams, MA
Borderhack 2005, Playas Tijuana, Tijuana, Mexico
Statements on the Mask (solo art action), Polvo Gallery, Chicago, IL
*Version>05 Invincible Desire (NFO Expo)**, Zhou B. Center, Chicago, IL
*Patriot**, The Contemporary Museum, Baltimore, MD
*Solidarity Unlimited**, Rum46, Aarhus, Denmark
- 2004 *Open Studio Exhibition*, Bolivar 109, Mexico City
*The Interventionists**, MASS MoCA, North Adams, MA
Home Fronts (SENI: Art & the Contemporary), Singapore Art Museum, Singapore
252 (site-specific commissioned work), Dublin, Ireland
The Big Nothing, Mütter Museum, Philadelphia, PA
*Social Capital**, Whitney Museum of American Art, Independent Study Program Exhibition, Art Gallery of The Graduate Center, CUNY, New York
The Net of Two Tongues (La Red de Dos Lenguas), Queens Museum of Art, New York
- 2003 *Go*, Liquidación Total, Madrid, Spain
*24/7**, Contemporary Art Center (CAC), Vilnius, Lithuania
Artists' Books, Baltic: The Centre for Contemporary Art, Gateshead, England
*Get Rid of Yourself**, ACC Gallery, Weimar and Stiftung Federkiel, Leipzig, Germany
Globalización, Cultura y Resistencia, Casa Lamm, Mexico City
Brewster 2003: a site-specific contemporary art event, Brewster, N.Y.
Radiopolyphony, The Thing & Diapason Gallery, New York
How Latitudes Become Form (Translocal Channel), Walker Art Center, Minneapolis, MN
*Inscribing the Temporal**, Kunsthalle Exnergasse, Vienna, Austria
- 2002 *16Beaver LunchTime Series (10 monthly events)**, 16 Beaver Group, New York
- 2001 *Collaborative / MODE (AccessZONE 0.2)*, Bronx Museum, New York
Borderhack 2.0, Playas Tijuana, Tijuana, Mexico
GroundZero:01, 129 Lafayette Street, New York
- 2000 *not left unsaid: Closing the School of the Americas*, ABC No Rio, New York
- 1999 *Change of Address* (With Adam Decroix), Houghton Gallery, Cooper Union, New York

Ecrits d'artiste (sélection) / Selected artist's publications

- 2009 "Tanta Cerca Tan Cerquita", in Delgado Mariana, Quintanilla Grace, *Transitio 2007: International Festival of Electronic Arts & Transnational Communities*, Mexico City: Centro Nacional de las Artes, Spring
- 2008 "Tianguis Transnacional: Drifting and Indigenous Migrancy", in Holmes Brian, 16Beaver Group, and What, How and for Whom (WHW: Curlin Ivett, Devic Ana, Ilic Natasa, Sabolovic Sabina), *What Keeps Mankind Alive? and Continental Drift*, Zagreb: WHW Newspapers, Issue #15, pp 20-21
 Lasch Pedro with 16Beaver Group, "Iraq Questionnaire Answers", in *October Magazine*, Cambridge: MIT Press, Winter, N°123, pp 149-160.
 "666666: DUN LAOGHAIRE (36 signs and a Panorama)", in Shaffrey Clíodhna, *Carlisle Pier*, Dublin:

- The Arts Council of Ireland and the Dun Laoghaire Harbour Company
- 2007 "LATINO/A AMERICA", in Bhagat Alexis, Mogel Lize, *An Atlas of Radical Cartography*, Los Angeles: Journal of Aesthetics and Protest Press, pp 77-80.
- 2006 "LATINO/A AMERICA", in Mignolo Walter, Chukwudi Eze Emmanuel, Paget Henry, Castro-Gómez Santiago, *El color de la razón: racismo epistemológico y razón imperial*, Argentina: Editorial Signo and Globalization; Durham: The Humanities Project, Duke University, Cauderno#3, cover & p2.
- "LATINO/A AMERICA", in García Linera Alvaro, Mignolo Walter, Walsh Catherine, *Interculturalidad, descolonización del estado y del conocimiento*, Argentina: Editorial Signo and Globalization ; Durham: The Humanities Project, Duke University, Cauderno #2, cover & p2.
- "Justice for Three Voices: Two Real, One Imaginary", in Ahn Kyunghwa, *Journal BOL*, Issue #4, Seoul, Republic of Korea, pp 212-234.
- Lasch Pedro with 16Beaver Group, "Map of New ORDER Lines", in Ahn Kyunghwa, *Journal BOL*, Issue #4, Seoul, Republic of Korea
- Lasch Pedro with 16Beaver Group, "Between US: Exhibition Notes and Documentation", in Hong-Hee Kim, *Fever Variations: Gwangju Biennale 2006 Catalogue*, Vol.II, Gwangju Biennale Foundation, pp 168-169
- "Naturalizations", in Malagamba Amelia, *Caras Vemos, Corazones No Sabemos: Faces Seen, Hearts Unknown*, Notre Dame: Snite Museum, University of Notre Dame, p 66
- Lasch Pedro with 16Beaver Group, "Between US: Introduction," in Hong-Hee Kim, *Fever Variations: Gwangju Biennale 2006 Catalogue*, Vol. I, Gwangju Biennale Foundation, pp 281-295.
- "LATINO/A AMERICA", in Maldonado-Torres Nelson, Mignolo Walter, Schiwy Freya, *(Des)Colonialidad del ser y el saber*, Cauderno #1, Argentina: Editorial Signo and Globalization ; Durham: The Humanities Project, Duke University, cover & p2.
- 2005 "Una Propuesta Escultórica", in *Saber Ver*, Segunda Época, 5:34, pp 38-39.
- Lasch Pedro with 16Beaver Group, *Act Patriot Act*, Baltimore: The Contemporary Museum.
- 2004 "Naturalizations: Media Defacements", in *Rethinking Marxism*, 16:4, pp 486-487 (as well as distributed throughout journal).
- 2003 Lasch Pedro with 16Beaver Group, "An Open Interview and Lunch", in *FUSE Magazine*, special issue *Democracies Improvised*, 26:2, pp 12-13 (as well as Special Addendum).
- 2002 "La Mesa de Juego de Mendeleiev", in *Ciencias*, n°65, Mexico City: U.N.A.M., p 76.
- 2000 "Un Arte que Nace, Crece, y si no se Reproduce... Muere", in *Longevidad: Ciencia y Cultura*, Jan-Mar, pp 108-116
- "El Pincel Eléctrico y el Cuadro de Plata," in *Ciencias*, n°59, Mexico City: U.N.A.M., pp 76-77.
- "Ciencia y Circo", in *Ciencias*, n°57, Mexico City: U.N.A.M., pp 68-74.
- 1999 "Una Propuesta Escultórica para el Zócalo", in *Curare: Espacio Crítico para las Artes*, n°15, pp 89-95

Sélection d'articles, d'essais et de publications / Selected articles, essays, and publications (TV, radio, and other non-printed media marked with *. Includes work with 16Beaver Group.)

- 2009 Harmon, Katharine, *Cartography: Artists + Maps*, Princeton Architectural Press
- De Oto, Alejandro, Gordon, Lewis Ricardo, Mignolo, Walter, Wynter, Sylvia, *La teoría política en la encrucijada descolonial*, Buenos Aires: ediciones del signo, Fall, cover & p2
- 2008 Cortes, Alejandro, "Por una sola minoría racial", in *Que Pasa Triangle*, Raleigh, NC. October 9-15
- Kingsley, Amy, "Not for Sale: Elm Street's Elsewhere reinvents retail", in *YesWeekly.com*, September 3
- Natale, Michele, "Art Picks", in *The News & Observer*, Raleigh, NC. August 29
- Broili, Susan, "A Golden Belt art unveiling", in *The Herald-Sun*, Durham, NC, August 15
- Dagger, Jacob, "Confronting Sculpture", in *Duke Magazine*, Volume 94, No.4, July-August
- Greenberg, Blue, "At the Nasher, new life for an ancient collection", in *The Herald-Sun*, Durham, NC, June 22
- Dewolf, Stacey, "Radical mapping (A New World: By Pedro Lasch)", in *Montreal Mirror, Art this Week*, June 19-25, vol 24 no 1
- Cortes, Alejandro, "El arte siempre va con la política", in *Que Pasa Triangle*, Raleigh, NC, Junio 12-18
- Broili, Susan, "Exhibit combines art of two worlds in new statement", in *The Herald-Sun*, Durham, NC, June 7
- Tucker, Daniel, "Space Discovery: A review of An Atlas of Radical Cartography", in *Proximity Magazine*, May-Jun, p152
- Debatty, Regine, "Book Review - An Atlas of Radical Cartography", in *www.we-make-money-not-art.com*, April 12
- Jovanovich, Alex, "An Atlas of Radical Cartography", in *Art Lies: A Contemporary Art Quarterly*, Issue 57, Spring
- Jaramillo, Paola, "Sonideros hacen historia en el Triángulo", in *La Conexión*, Raleigh, NC, April 8
- Corresponsal Sección Reven, "Exitoso Maratón Sonidero", *Qué Pasa Triangle*, Raleigh NC, April 3-9
- Natale, Michele, "Art Picks", in *The News & Observer*, Raleigh, NC, March 14
- 2007 Lopez, Ruth, "Charting New Territory", in *Time Out Chicago*, Issue 146, December 13-26
- De Acosta, Alejandro, "Latino/a America: A Geophilosophy for Wanderers", in Bhagat Alexis, Mogel Lize, *An Atlas of Radical Cartography*, Los Angeles: Journal of Aesthetics and Protest Press, pp 69-76

- *Gordon, Dick, "The Blue Tarp School, Interview with Felipe Quiroz Gonzales & David Lynch", (Translation Pedro Lasch), in *The Story, American Public Radio*, December 4, http://thestory.org/archive/the_story_398_The_Blue_Tarp_School.mp3/view
- Jaramillo, Paola Andrea, "La Antorcha Guadalupana: Una luz que une fronteras", in *La Conexión*, Raleigh, NC, December 11
- *Cusicanqui, José, "Entrevista sobre Antorcha Guadalupana", in *Que Pasa Radio*, Raleigh, NC, November 30
- *Quintana, Sergio, "Race For Unity Spreads Immigration Message", in *NBC 17 News at 11- TV*, Raleigh, NC, Nov 30
- Camper, Fred, "Galleries & Museums: Critic's Choice", in *The Chicago Reader*, November 22
- Molina Ramírez, Tania, "Sonideros mexicanos crean comunidad transfronteriza virtual en EU: Ragland", in *La Jornada*, México, October 22
- Molina Ramírez, Tania, "Ser mixteco o purépecha ya no puede entenderse con una lógica territorial", in *La Jornada*, México, October 21
- Ambriz, Rodolfo, "El Cenart hace tocada sonidera", in *Excélsior*, México, October 20
- Muñoz Valdez, César, "Transitio_MX 02, segundo encuentro de artistas electrónicos en México", in *Diario La Razón*, México, October 10
- *Gordon, Dick, "Woven Together, Interview with Wilbur Quispe & Melanie Ebertz" (Translation P. Lasch), in *The Story, American Public Radio*, August 22, http://thestory.org/archive/Woven_Together.mp3/view
- Stockton Moore, Cindy, "Gallerists Ready for Fall Shows & Moving Days", in *The New York Sun*, August 6
- Del Moral, Christian, "Los sonideros: tradición mexicana en NY", in *El Diario La Prensa* (New York), May 18
- Nadelman, Cynthia, "Primitivism Revisited", in *ARTnews*, April, p.133
- Melnyczenko, Laura, "Primitivism in the 21st century? Review of a Chelsea Exhibition", in *EXCHANGE: Journal of the Department of Anthropology*, University of Chicago, Chicago, IL, March
- Bratich, Jack, "Popular Secrecy and Occultural Studies", in *Cultural Studies*, Vol.21, N°1, Taylor & Francis, January, pp. 42-58
- Cotter, Holland, "PRIMITIVISM REVISITED: After the End of an Idea", in *The New York Times*, January 19
- 2006 Rakowitz, Michael, "The Artists' Artists - Pedro Lasch: Open Routines", (Best Shows of 2006), in *Art Forum*, Dec
- Das, Nanditha, "Staller Explores Art in Public Arena", in *Stony Brook Statesman*, November 20
- Fallon, Roberta, "Feel the Pain: Tears and tribulations at Temple Gallery", in *Philadelphia Weekly*, November 15
- Mayer, Mónica, "Arte, migración e identidad", in *El Universal*, México, October 13
- Houser, Craig, "Review of Pedro Lasch Solo Exhibition at Queens Museum of Art", in *Art Nexus*, Issue #61 Jun-Aug
- Beck, Jee-sook, "The Art of Memory and Navigation Across Asia", in Hong-Hee Kim, *Fever Variations: Gwangju Biennale 2006 Catalogue*, Vol. I, Gwangju Biennale Foundation, pp 281-295.
- Cardenas, Gil, "Visualizing Mexican Migration to the United States", in *CMD Working Paper*, #06-04e, The Center for Migration and Development Working Paper Series, Princeton University, June
- Rivera-Servera, Ramón, "Of Crucified Bodies and Superheroes: Migration Scenarios and Border Art," in Malagamba Amelia, *Caras Vemos, Corazones No Sabemos: Faces Seen, Hearts Unkown*, Notre Dame: Snite Museum, University of Notre Dame, pp 70-102
- Ozbolt, Alen, "Dnevnik j dnevnik / Diary j diary", in *Likovne Besede/Artwords*, #75/76, Summer, pp 84-92
- Beattie, Rich, "Immigrant Art Exhibitions: Insights of Passage", in *New York Times*, May 19
- Paredes, Julion, "Programa para Latinos en Queens", in *El Diario La Prensa*, New York, May 14
- Alvarado, Virginia, "Reseña: Exposición 'Propia Visión'", in *Diario de México*, Nueva York, April 18
- Corresponsal, "Abren muestra fotográfica sobre vida de mexicanos en Nueva York", in *Milenio*, Guadalajara, April 17
- Corresponsal, "Retratan cómo viven sus tradiciones y sus costumbres los mexicanos en NY", in *Azteca 21* México, D.F., April 17
- Paredes, Julio, "Un tributo a nuestra herencia", in *El Diario La Prensa*, New York, April 16
- Bonner, Paul, "Immigration rights marchers rally at Duke", in *The Herald-Sun*, Raleigh, NC, April 10
- Prix / Honors**
- 2008 Mary Duke Biddle Foundation (In Support of 'Black Mirror/Espejo Negro')
- The Estate of Bettie Ferrell (In Support of 'Black Mirror/Espejo Negro')
- The North Carolina Arts Council (In Support of 'Black Mirror/Espejo Negro')
- 2007 The Joan Mitchell Painters & Sculptors Award
- Franklin Humanities Institute Research Fund for Advisory Position in Seminar Spring Colloquium
- Franklin Humanities Institute Seminar Fellowship: Recycle, Duke University. Two-course release subvention for Faculty's Department
- Latino/a Studies Research Fund for Community Liaison Position
- 2006 The Leaders of the Present Award. Asociación Tepeyac de New York, N.Y.

- Lily Auchincloss Foundation, Inc. (In Support of Exhibition 'Open Routines' at Queens Museum of Art, NY).
Greenwall Foundation (In Support of 'Open Routines').
Jerome Foundation (In Support of 'Open Routines').
Andrew W. Mellon Research Travel Grant for work at The Tepoztlán Institute for Transnational History of the Americas Conference, Mexico. July. Center for Latin American & Caribbean Studies, Duke University.
- 2004 Ford Foundation Grant to the Queens Museum of Art. Advisor in the writing and implementation of the youth program Leadership Through the Arts.
2nd Dedalus Foundation Grant to Asociación Tepeyac de NY. Author of the arts program proposal, Art, Story-Telling, and the Five Senses.
- 2003 Dedalus Foundation Grant to Asociación Tepeyac de NY. Author of the arts program proposal, Art, Story-Telling, and the Five Senses.
Andrew W. Mellon Research Travel Grant for research project on Ulises Carrión in Mexico City. Center for Latin American & Caribbean Studies, Duke University.
- 1999 Official Recommendation of Mexico City's Commission of Art for Public Spaces (CAEP) to the Government of the City for the execution of Una Propuesta Escultórica para el Zócalo. Mexico City
Ruth Gutman Epstein Award in Sculpture, New York Artists Equity Association, New York
- 1998 Howard Steinberg Award in Painting. The Cooper Union for the Advancement of Science and Art, New York
- 95-99 Full Tuition Scholarship, The Cooper Union for the Advancement of Science and Art, New York.