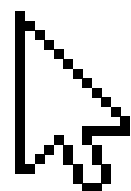




SOFI ସଫିଆଲେ

SELECTED WORKS
2015-2024



PRINTS LIB

SOFIA DURRIEU

KUNSTVEREIN HEPPENHEIM - 08.2024



A phantom limb is the sensation that an amputated or missing limb of one's body is still attached to it. It is a chronic condition, often resistant to treatment. As the cut ends of sensory fibers are stimulated during certain movements, the person feels the sensation arising from the missing part.

In his *Schéma du Corps*, neurologist and psychologist Paul Schilder explains that the experience of the body is created by a wide network of interconnecting neural structures, called the “neuromatrix”. Furthermore, the more a body part has been used and stimulated, the more refined the sensations of the part become -and the more important is its role within the psyche. What generates the map or *schéma* -that is, the notion of one's own body- is therefore a complex interplay of effective use, experience and emotionality, where the representation of the parts and organs don't necessarily correspond to the biological “objective” proportions.

In the phenomenon of the phantom limb, the previous neural connections from from motor commands, memories and sensory information remain in the brain, could explain the reason for existing sensations after amputation. That memory of something that we know was there, that still speaks through a sensibility, but that now seems to be gone is what the group of works shown at KVHP deals with.

The first group of works is a sculptural triptych. Twin pieces, made of red bronze, face each other symmetrically positioned on iron supports. Accompanying each pair is a longilinear shape. The first pair is intended to be placed on the head, the second on the chest, and the third on the feet. This set of pieces refers -by form and function- to our internal structures: they are exoskeletons, shapes that cite a fundamental yet forgotten part of our own body. Some alterations and extensions can be seen in the morphology of these new bones. Hook-shaped appendages are meant to receive the ends of the longilinear shapes, which will link both twin parts into a single articulated form, a shared skeleton. Both through and beyond their material presence, the works invite to a situation of committed participation, in an encounter with oneself and another. There, the phantom limb makes an appearance.

Bone and skeleton are literal images that refer to the biological world. Yet, this literalness should be transferred to the psychic, perceptual, and affective spheres, and into the structures that also articulate us there, in an attempt to re-unite these dimensions beyond the mirage the positivist inheritance that still mediate our experience with these dimensions. An intentionality is revealed in the precarious logic of these constructed bones. The texture of polystyrene, an industrial material that we know -and generally dismiss- can somewhat be assimilated as the pores of a second-nature skin. Conversely, as the visual comprehension becomes the experience of the materiality of the bronze the expected lightness and brittleness, turn to weight, strength and resonance, thus generating a synesthetic estrangement-and-familiarity.

Although smothered under the rules and categorical divisions of a highly individualistic and functional world, an echo of an ancient memory of a primordial experience, in which we are all part of a vast, interconnected being, can still be suspected. The link-able pieces propose therefore to reconstitute that *bodyemotionpsyche* where the other-and-me are inextricably united. Beyond the light and easy promises held by the discourses of union with others, the concrete embodied experience brings forth the difficulties, questions, attempts and awkwardness of the learning process of moving-with another as a common organism, similar and heterogeneous.

The second group of pieces leads the visitor to turn away from the space where the *link--with-another-that-is-not-me* is at play. Small-sized and made of white bronze, the gesture-imprinted shapes function as anchor points. They are windows to the “individual” and “private”, “interior” space. Placed at specific positions, they lead the person to perform a posture, while disappearing behind them and leaving only the body's gesture as a visible sign.

Here again, the physical dimension is a language in itself, as well as the manifestation and metaphor of mental, emotional, and spiritual attitudes: to compress in a corner, to open up to see beyond, to look inside, to touch both high and low, to stretch wide. Here, the static positions are a way to move past the blunt limit of the wall's concrete surface, and into the unknown landscape of one's psyche. This requires a certain degree of isolation: not as an endpoint, but as a *momentplace* from which to re-emerge and to go meet the world again, reconnected with the notion of our vast being. Stretched, enlarged, and unknown, the connection of oneself with oneself -so often forgotten- reveals itself, in turn, as the forgotten limb.

The third group of pieces -again, a triptych in itself, perhaps a mirror of the first one?- propose a different instance of participation, more linked to consideration. They are symbolic echoes, a resonance of the emotions associated with loss. Or are they a gateway to the mystery? Made in yellow bronze, the warmth of their glow brings a certain closeness to what we suspect to be there but is out of direct sight: a finger that signals without pointing, calling for the arch of magic contained in the mundane; shed tears that become a candleholder, a possible light piercing the surrounding darkness. Finally, a flower. She is made of the shape that receives the bronze when it's poured, and of the channels where the hot metal flows during the sculpture-making process. Usually cut off and discarded, these parts are essential for the shape to exist.

08.2024, Sofia Durrieu













Exoskeletons - Headbones

Red bronze, steel
100 x 100 x 15 cm, 2024



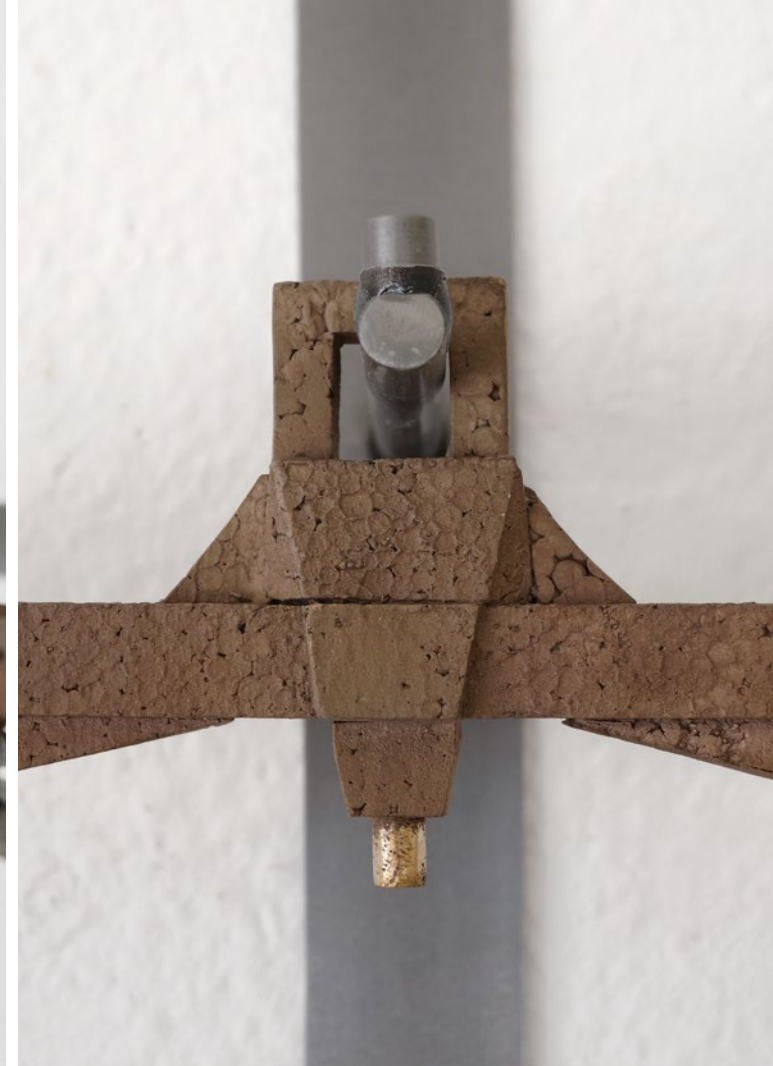












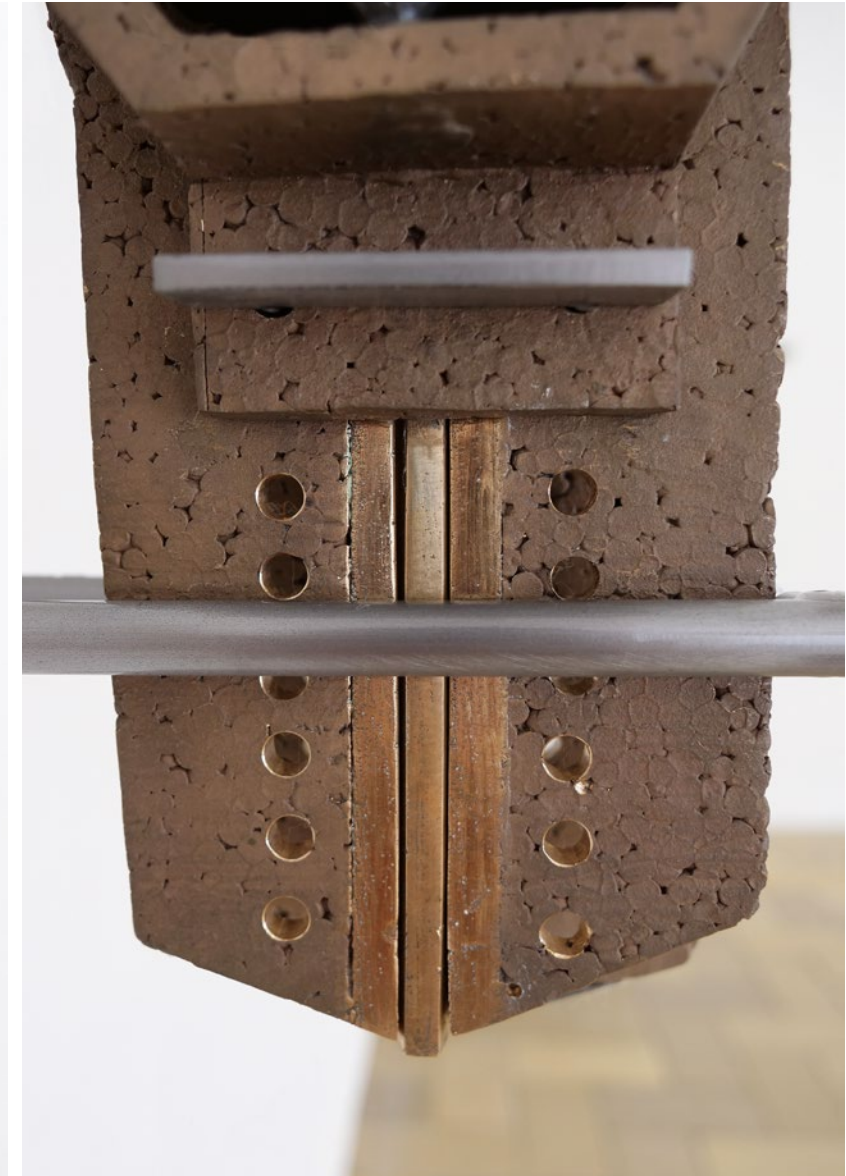
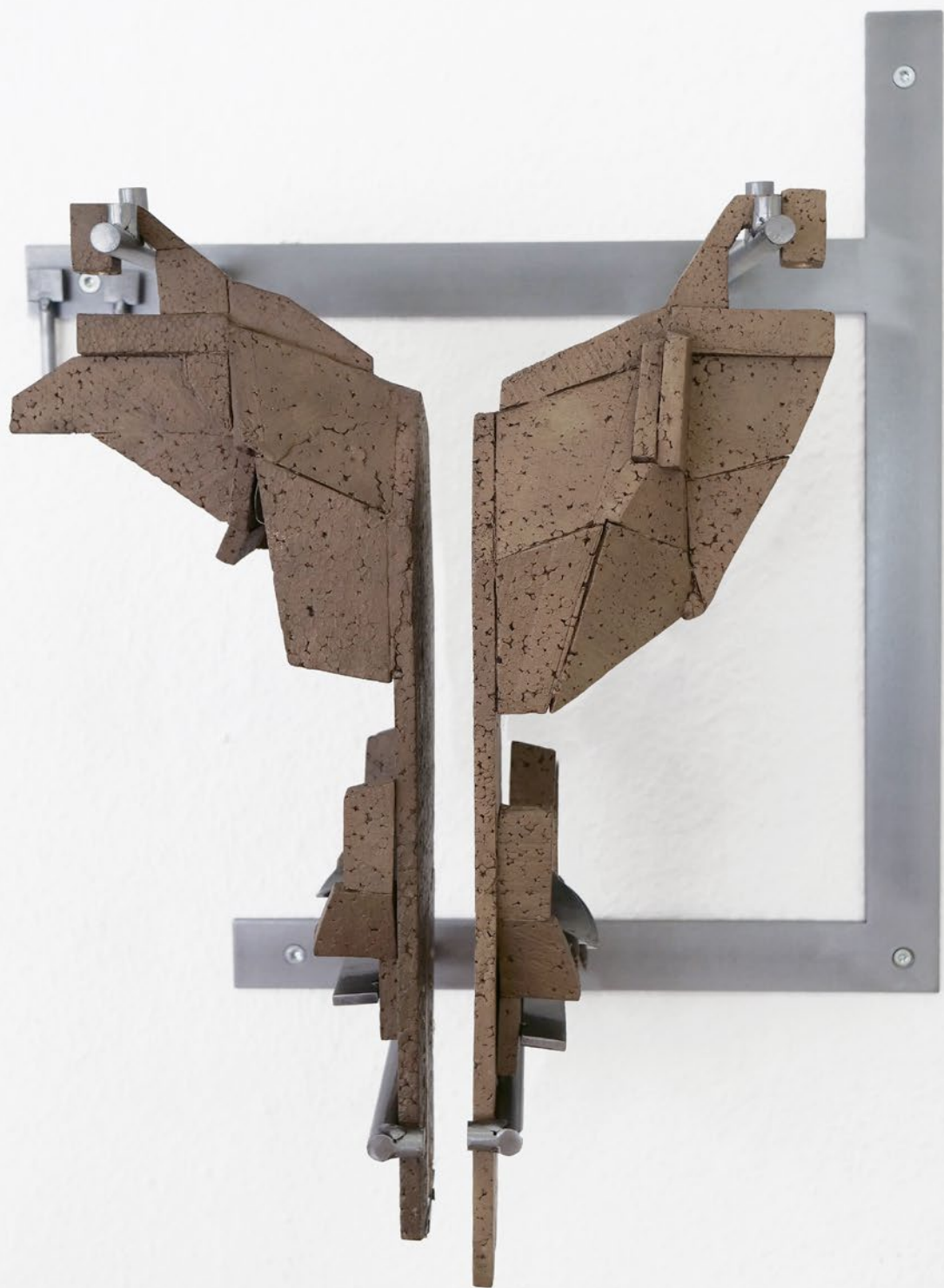
Exoskeletons - Rib-bon(e)s

Red bronze, steel
210 x 150 x 50 cm, 2024









Exoskeletons - Shoebones

Red bronze, steel
100 x 100 x 15 cm, 2024













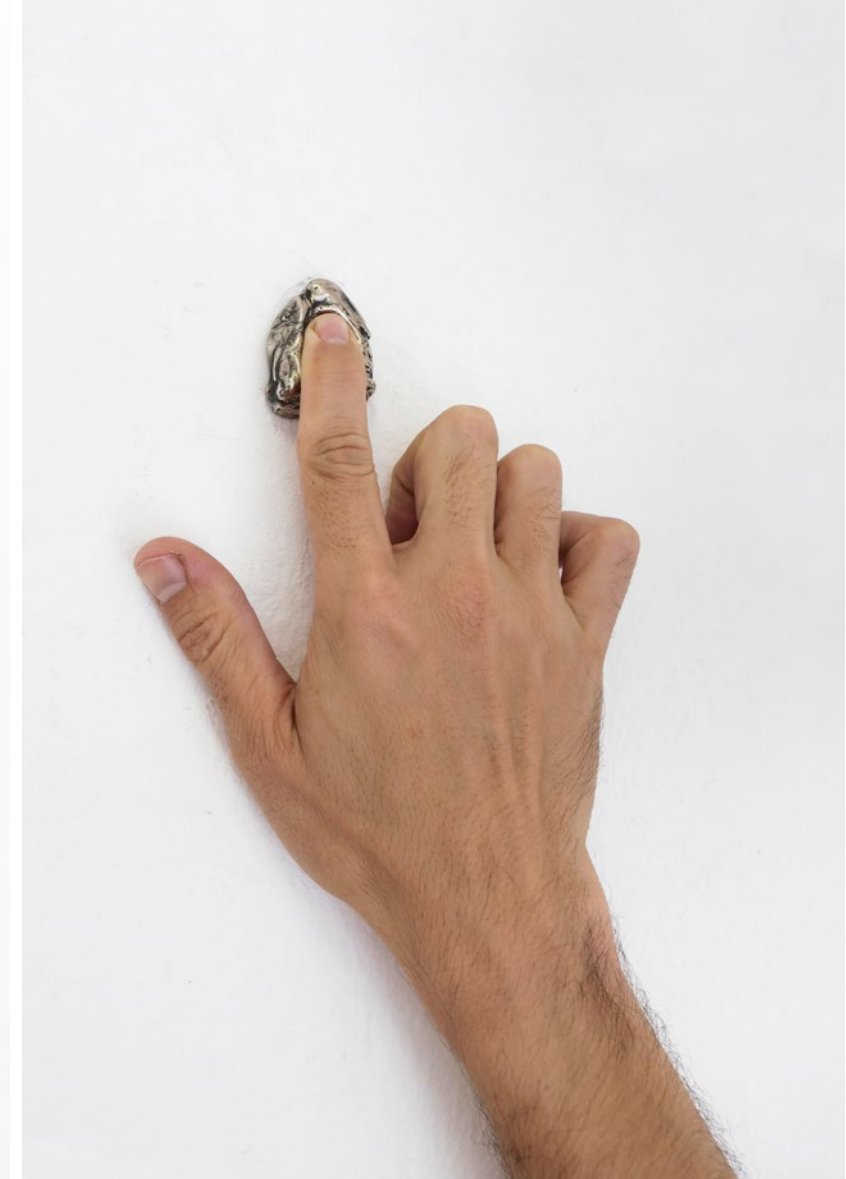


Cliffhangers - Corner

White bronze
11 x 4 x 4 cm, 2024







Cliffhangers - Upsandowns

Weisse Bronze
Height: one's full arm's width, stretched vertically x 6 x 2 cm
(5,5 x 2,5 x 2 cm each), 2024



▲ **Cliffhangers - Openup**
White bronze - 6 x 9,5 x 1,5 cm - 2024

▼ **Cliffhangers - Pinch**
White bronze
3 cm x one's full arm's width, stretched horizontally x 3,5 cm
(3 x 5 x 3,5 cm each) - 2024





Tool 3

Bronze, steel, plaster, paint
130 x 8 x 17,5 cm, 2024



Chandelier

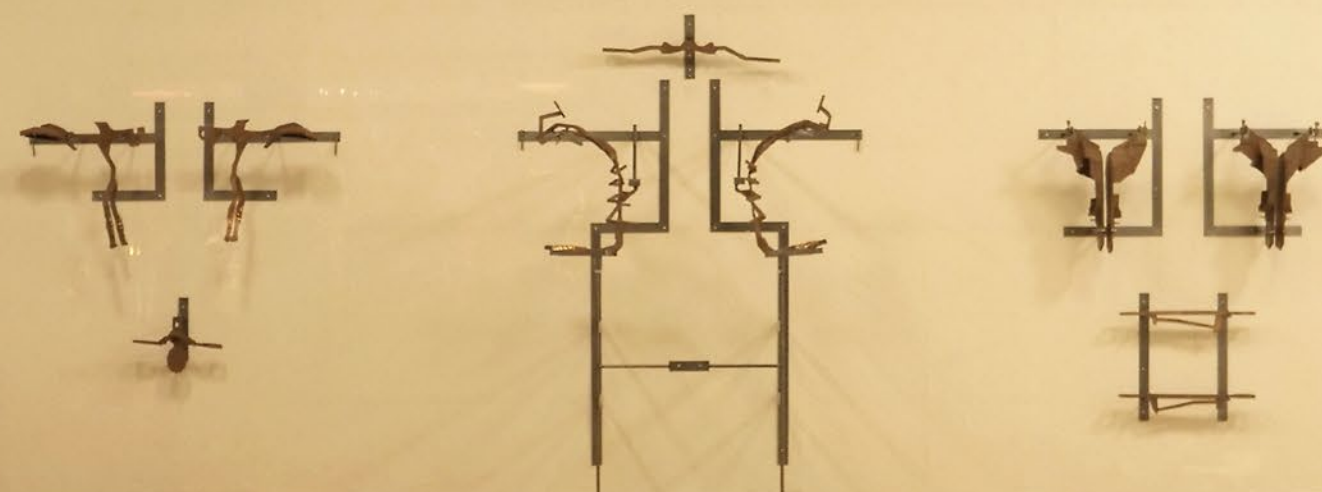
Bronze, steel
63 x 24.5 x 28,5 cm, 2023



Flower / poured cup

Bronze, stone plinth
165 x 12 x 12 cm, 2024





Kunstverein Heppenheim

PROTOLITO / LIMEN

Solo show - June 2023

Ruth Benzacar Gallery - Buenos Aires (AR)

<https://youtu.be/N9quFBNAASI?si=Z8UGYo0A6AVXQM>

In this occasion, three groups of works reclaimed the space. The exercise was an attempt to work with the paradoxical that underlies in the categorical organisation with which we apprehend and experience our being-in-the-world. This organisation is, in essence, an ambiguous tool (tri, cua, quin-tigua as well). On the one hand it is enabling: the constriction of what has clear edges protects us, allows us to move in an immeasurable world, to fix it and to operate on it. On the other hand, this taxonomic grid flattens the multiple to the univocal, confining it to the knowable-perishable, signalling our experience to what is known and pre-seen, while relegating all diffuse emanation, all poetic resonance, to the place of “exception”.

For the French encyclopaedists of the enlightenment, what was outside the classified - the nightmare of what is done outside the margins - were the monsters.

Discerning, separating and categorising is a shelter for stepping out into the vast vertiginous vastness, an instrument to protect us from the threat of the unfathomable. Over time, the shelter became a shell, and we became enclosed in it, inhabiting it as a world. However, an instrument is also something that sounds, resonates. Isn't the line that divides things a zone? Are there pure ink and absolute paper? Both receive each other.

The three typologies presented in the works propose forms of experience under classifying aspects familiar to us: the physical material, the emotional, the mental/rational/relational (distance).

They organise the body of the room as if it was a temple, because this way of receiving vital experience is a system-of-beliefs that presents itself as doctrinaire as any attempt to reduce what is perceived as an unfathomable creative force. Why then insist on this categorical distillate? At the same time as “reinforcing” it, the works attempt to open up the question of the diffuse, the transversal. From the familiar-known, they propose to refine the sensibility in the direct experience of things together, simultaneous, indistinguishable, spilt. The practical certainty of the recognisable then becomes a bridge-towards-the-broader, the comprehensible form is a conduit to what cannot be seen and cannot be understood.

The temple is also a place that calls out to what is “beyond” and in rituals, forms are symbols, symbols are conduits to something else. That other thing, is it beyond? Beyond? On another plane?

At the end of the room, a device-ritual-instrument-game-feast-ridicule-daily gesture proposes a door. Metaphorical, metamorphic, material and non-material, it invites us to retrace the Platonic-Aristophanic myth, in which we are condemned to suffer our imperfect existence, split, separated from the ideal. It is in this very fragment, “lacking”, “condemned”, that the possibility of jouissance, the vital juice, lies. By drinking it, it finds us, modifies us, merges in/with us. Unorganised communion, resonant alteration of the body-emotion-psyche-spirit identity that transforms the structure while remaining the same as itself. The beyond, right here. An attempt at transcendence in immanence, if you will excuse the history of philosophy.

And now that all has been well explained, I have to confess: in the end, I think it is a show about love, or well, about going towards it. It is right here, visible and invisible, feelable and unfelt, and we never quite know what's in there.



TEXT BY PATRICIO ORELLANA

From the title of the exhibition, Sofía Durrieu warns us that she is after something primary, primitive, previous, something prior to a form that, however ancient and perennial it may seem, cannot be the first. A body that still harbours the promise of a metamorphosis, but leaves it in abeyance, throwing it into the imagination: the protolith. She must also, I suspect, have been attracted by that false diminutive, which reappears in the names and descriptions of some of her pieces (“Paisajito” / “little landscape”, “cuerpitos azulejados”) and gives this slightly nerdy and overwhelming concept an air of simplicity and everydayness, a scale within reach. The title is completed by another term: “Limen”, which stops at the “previous steps” to the entrance or exit to another space, which aims to turn an edge into a zone, a passage into a landscape: a temple. And which also invites us to polish a rough surface until it becomes more peaceful and receptive. To limn.

Indiscipline

The exhibition brings together works by different groups. But all of them are marked by an insistent gesture: the search to turn the processes (habits, postures, movements of energy) that we have automated, sensitive again. One example is the way in which Durrieu creates mechanical joints to connect phenomena that in principle occur at a distance -as if she were using the remaining instruments of “disciplinary societies” (that fascination with the delicacy and sadism of the tools of surgical medicine) to unknot the mechanisms of “societies of control”. (The way in which these two forms of power still coexist became clearer with the enclosures associated with the pandemic). That is why Durrieu was able to see, in those gigantographies with holes where tourists are put their heads and have their photos taken, echoes of the brutal treatments and portraits of hysterical patients at La Salpêtrière in the 19th century.

The axles of the cart

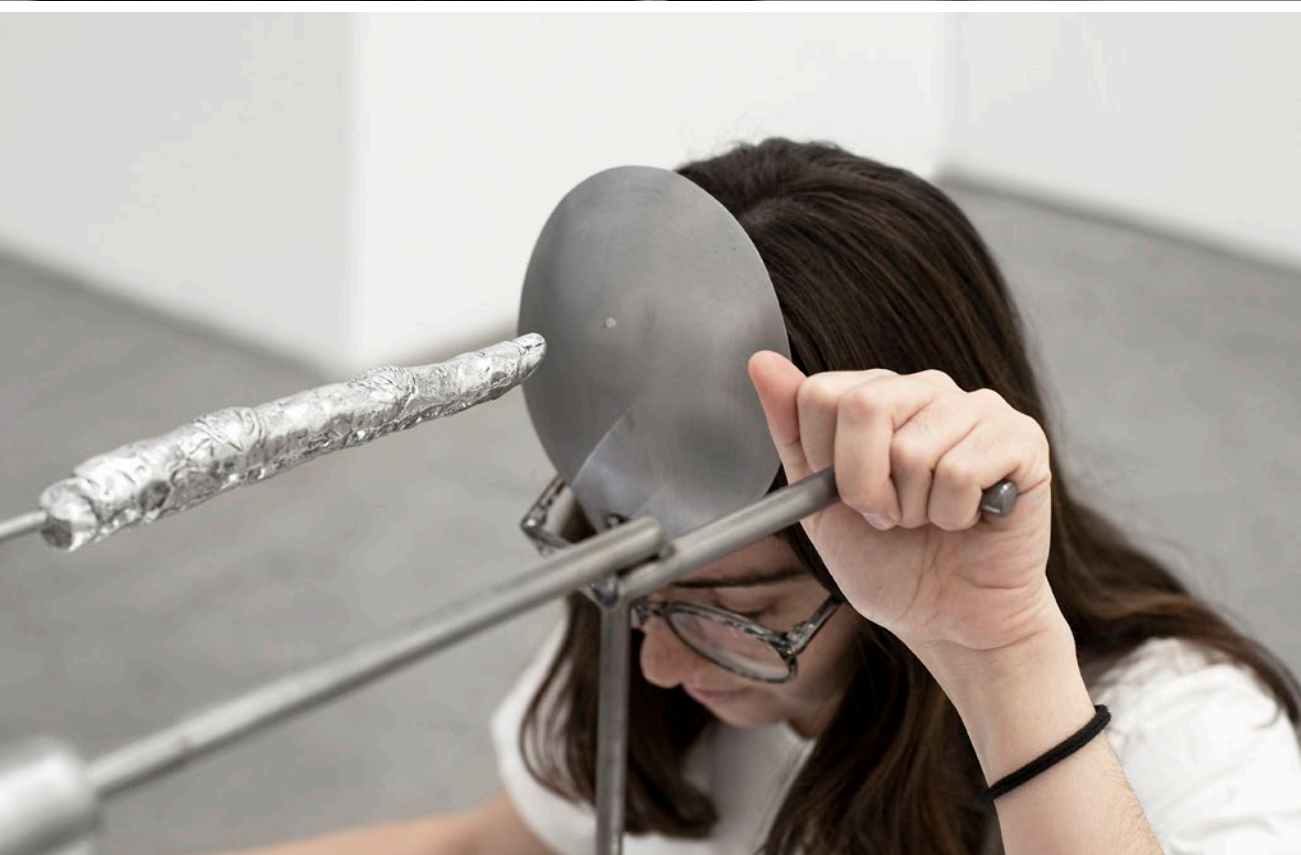
But by “to become sensitive” I don’t just mean to make visible, as if pointing a torch at a pre-existing body, with precise contours, waiting in the dark. To render sensitive is also to fabulate. Hence some of Durrieu’s pieces refer to characters and environments from the fantastic world: a chariot, a dragon, a lake, a swan. To become sensitive is to feel, touch and listen. “An instrument is also something that resonates”, writes Durrieu in her notes, next to sketches for the exhibition: the gesture of transforming an object into a tool leaves a remainder, a vibration that is left over and that is the echo of another possibility for that hand and that object. As Sofía reminds me that Atahualpa Yupanqui used to say about the axles of his cart: “if I like them to sound / why would I want to grease them?”

Fantasmática

In a letter to her friend Hélio Oiticica, Lygia Clark details that what interests her is “the phantasms of the body, and not the body itself”. The phrase -which fascinated Oiticica- does not say “representation” or “idea”, but rather fantasmática, a more dynamic term (like “phantom limb”, or the prosthetic perception of a supposedly absent part) that knits together the representational, the sensorial and the affective, the material and the immaterial, in a poetic and even narrative way (the phantom as metaphor and as character). A “liminal” zone that brings as close as possible to the contact between the body as we feel it “from the inside” and the image we make of it “from the outside”. I suspect that this is what Durrieu is aiming at when he writes things like “identitybodyemotionpsychespirit”. And in her wonderful works.

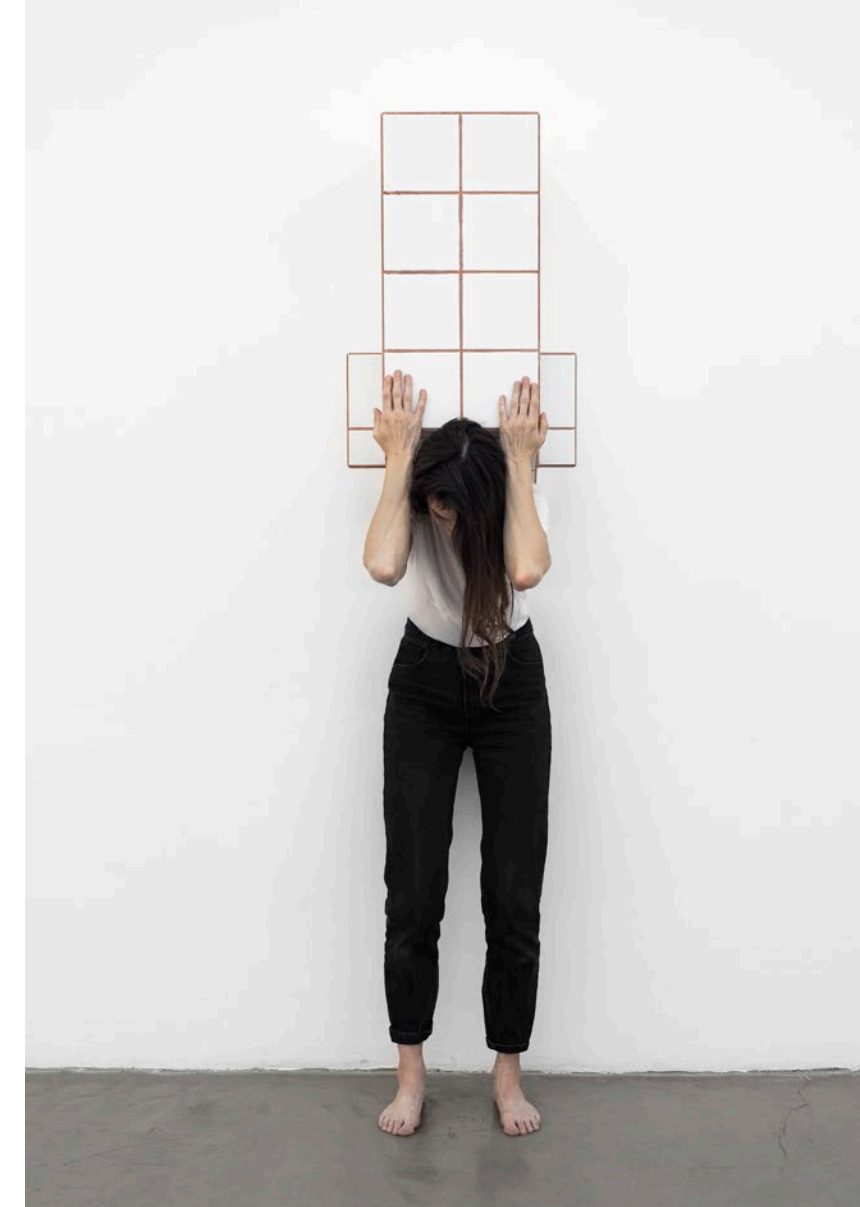






Tank-you
Iron, aluminum, acrylic mirror
113 x 270 x 130 cm 2003





Under

Tiles, pastine, MDF
77 x 47 x 46 cm, 2003

Vertigo

Tiles, pastine, MDF, steel
24 x 103 x 31 cm, 2023



p.1
Venus

Dental prosthesis, oyster shell, bronze
11 x 10 x 5 cm, 2023



Swan Lake
Bronze, iron
63 x 70 x 45 cm, 2003



Paisajito (little landscape)

Bronze, iron
25 x 27 x 20 cm





Distracted monk
Bronze, iron
90 x 53 x 47 cm, 2003

Amoeba haus ►
Bronze, iron
77 x 23 x 30 cm, 2003









Juicer

Performative installation (6 pieces)

Iron, stainless steel, tiles, decanter, candles, incense, glasses, honey-comb, plastic bags, paper, knife, granite, bronze, oranges, Variable dimensions (here 9 x 5 meters) - 2003



Charriot / dragon
Bronze, iron
100 x 71 x 195 cm, 2023

UNPREDICTABLE FRUIT

Solo show - November 2023
Livie Gallery - Zurich (CH)

TEXT BY PROF. CHUS MARTINEZ

The Dialectic of the Enlightenment was written by two friends and great thinkers, Max Horkheimer and Theodor Adorno, during the Second World War and circulated privately, before it appeared in a printed edition in Amsterdam in 1947. I first read the book as a philosophy student and was annoyed. Years later, I read the book again, as if it was a novel, and found it profoundly beautiful. The first chapter focuses on Odysseus' effort to avoid the dangers of the sirens. Odysseus has to convince his sailors to plug their ears with wax and to row forward using their bodily strength without looking or listening to them to survive. Odysseus, however, chooses another option for himself as the master: he ties himself to the ship mast to be able to listen to the Sirens' songs. Songs that possess the greatest seductive powers of all, one that makes you forget yourself, following them into the deep waters of the Ocean and die. In a conference in Florence in 1978, the Italian writer Italo Calvino asked in public what I have been also wondering since I read that book: "What were the Sirens singing?" His answer was the most obvious and beautiful of all: the Sirens perhaps were singing the Odyssey itself. Oh... yes... It makes sense that the seduction the ancient poets were talking about was just the listening to our own life, to the difficult journey we all undertake to balance desire, ambition, the limits imposed on us by our birth, class, place, opportunities... the desire to live in peace but be of relevance to others, the many ways we gamble with hope, with luck, with the possibility of escaping the circumstances through a small or big miracle...

The work of Sofia Durrieu focuses on the many unconscious practices and small rituals we all perform to regain a sense of our own self and avoid the damaging feeling of alienation from the world. We „drink“ our own tears so often, or place our hopes of a change of fate in an object we carried... Through performance and sculpture her work explores –and makes conscious and tangible– all these survival tactics, giving them forms and materials to touch and giving them also a script, a narrative dimension that is to be invented by each and one of us. In this particular exhibition composed by

ten different pieces, she is asking us: what world have you got inside you? Are you one that constantly replaces mythical thinking with formal logic? Are you one who sees the world full of meaningful symbols and constantly produces allegories? Are you one who wants to free humans from their subjection to capitalism's destructive power? Are you one who sees nature as a healing substance and wants to embrace a form of life different than the one you currently have?

Read this exhibition as a unique opportunity to see and also touch the pieces to enter into a process similar to mediation. So often we wonder what happens with ourselves, what are the chances we still have of living a fulfilling life. If the animism of ancient cultures and current vernacular and indigenous peoples endows things with souls; industrialism and generative capitalism makes souls into things. but these things here are other things, things that may channel a communication with our souls, or just to resurface traits of our personalities, if you prefer this language. Are these objects magic? They are if you thing that magic is the name of the early way humans related to the world. Magic is very different from religion in that sense. Magic works by identification: what the believer—or you, in this case—does to an object is meant to have an effect. Religion, on the other hand, works by representation. In sacrifice, the lamb slaughtered on the altar is a representation of the person atoning for their sins.

Sofia Durrieu's works are magically circumstantial. That is, they want to seek a relation between you and them, between your thinking, your body, your beliefs, your doubts and those objects. In that sense, the exhibition here, the effort in creating a practice that has a deep interest in all of us, in our relationship to ourselves and others is a political interest. Why so? Because the development of the self costs human beings a lot of pain and the ultimate question is if the sum of all our developments will end up in a good or a bad society, in a toxic and blindly egoist community or in a generous and constantly enabling one. Sofia Durrieu works and also rows—like the sailors of Odysseus— for the later one.



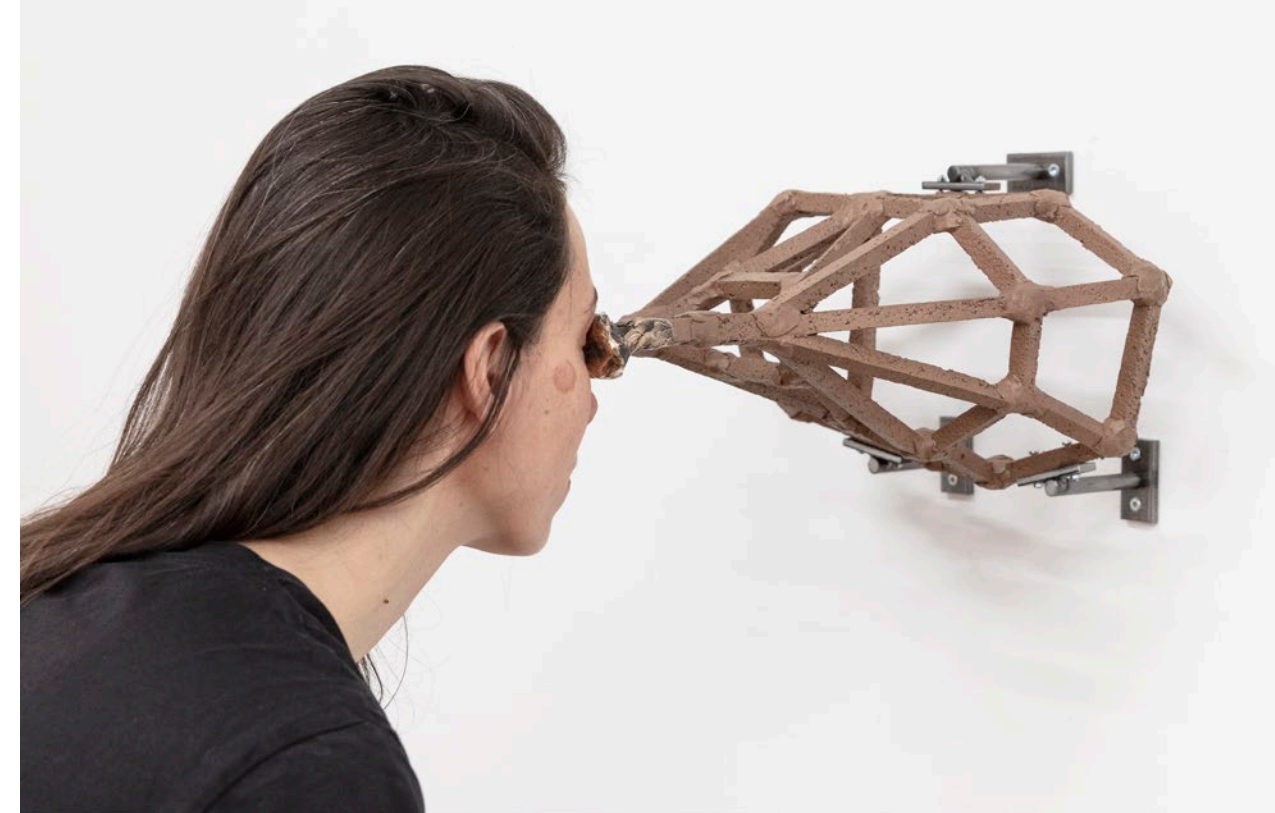


Amphora

Bronze, steel, glass, porcelain
76,5 x 16,5 x 16 cm, 2023



◀ Obstructure 3 (speak no evil)
Bronze, concrete
170 x 47 x 20 cm - 2023



Obstructure 1 (see no evil)
Bronze, steel
21,5 x 32,5 x 38 cm - 2023



Obstructure 2 (hear no evil)
Bronze, steel
37,5 x 105 x 30 cm - 2023



You ought to smile more
Dental prosthetics, iron, metallic chains
11,5 x 32 x 35 cm, 2023



Pendulum
Lead, copper leaf, steel
130 x 13 x 10 cm, 2023



REFLEX DEVICE (FUTURE / NEW ALTARS)

Performatic installations / situations

I - POINTER , II - SHIVA-ESQUE, III MANTLE
11, 12 and 13th of February 2022, duration: 5 hs each day
Performance Biennale BP21, Parque de la Memoria, Buenos Aires (AR)
&
9,10 and 11th of June 2022,
Ruth Benzacar, Buenos Aires (AR)

IV - D-FENCE
June 2022, duration: 6 hs each day
Swiss Art Awards, Art Basel, Basel (CH)

V - REN-DAO
March to July 2023, duration: once weekly, 3 hs each day
Malba Museum, Buenos Aires (AR)

<https://youtu.be/IBF3ABYL90U>

A series of situations, in which a group of devices proposes, mediates, and articulates a series of very specific and regulated contacts between an operator and the person who decides to participate, becomes a ritual, a symbolic machine to experience a lost connection.

Embedded in a ceremonial of rules to be followed and overloaded with significance, contact becomes rhizomatic: both feared and longed, necessary and forbidden, folded in on itself and inaccessible, a distant ideal, a baroque god.

The device – prosthetic extension – and its operator – in turn partially absorbed by it – will function as a heterogeneous organism, a symbiotic unit that will be the exclusive vehicle of contact, in which symbolic elements of the human, the natural and the artificial will be linked in continuity, turning limitation into a resonant bridge.



Pointer

Bronze, iron, soap, mechanical grease
incense, fabric, sound
variable dimensions, 2023









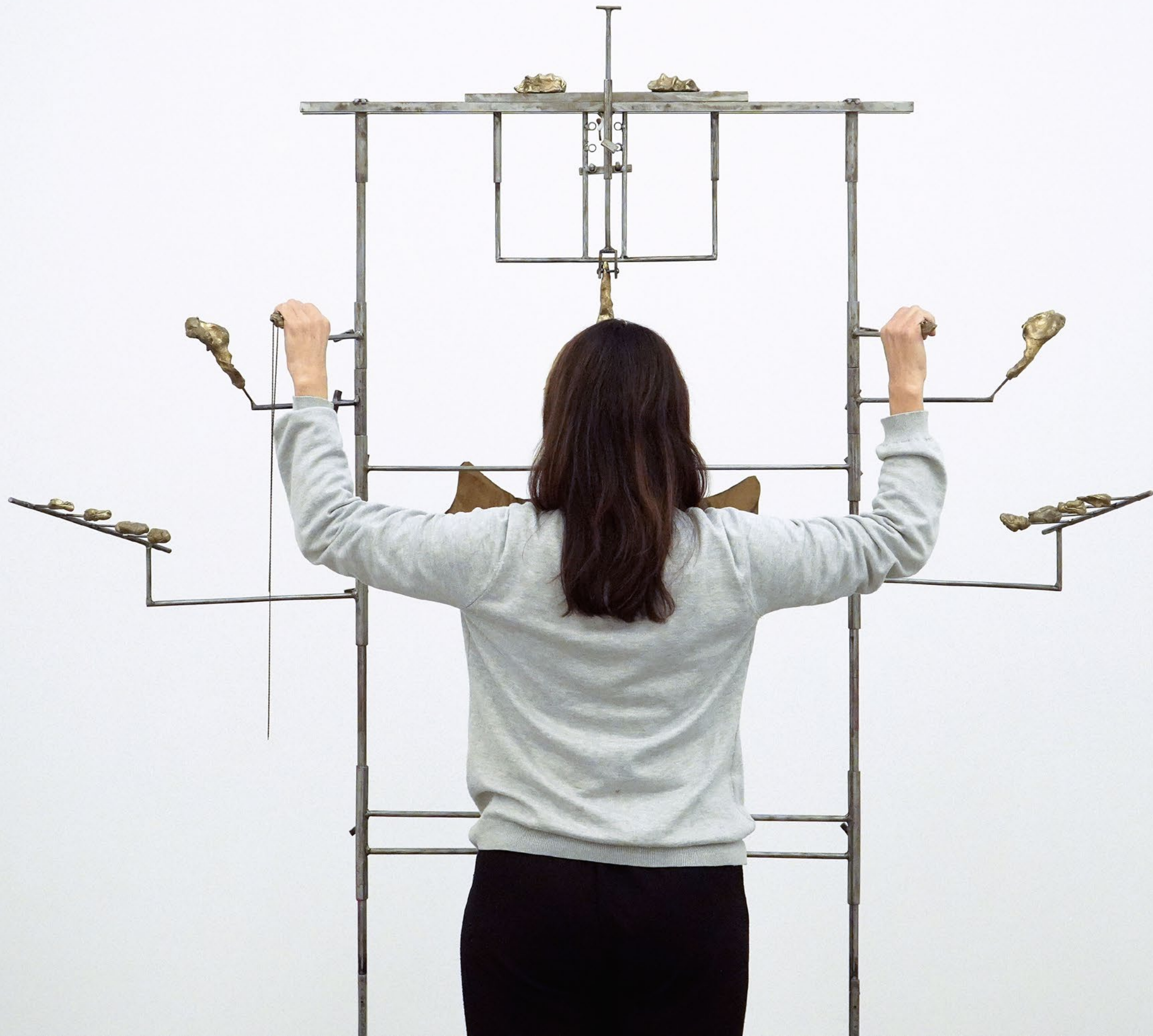
Shiva-esque

Bronze, iron, mechanical grease
palo santo, sound
variable dimensions, 2023





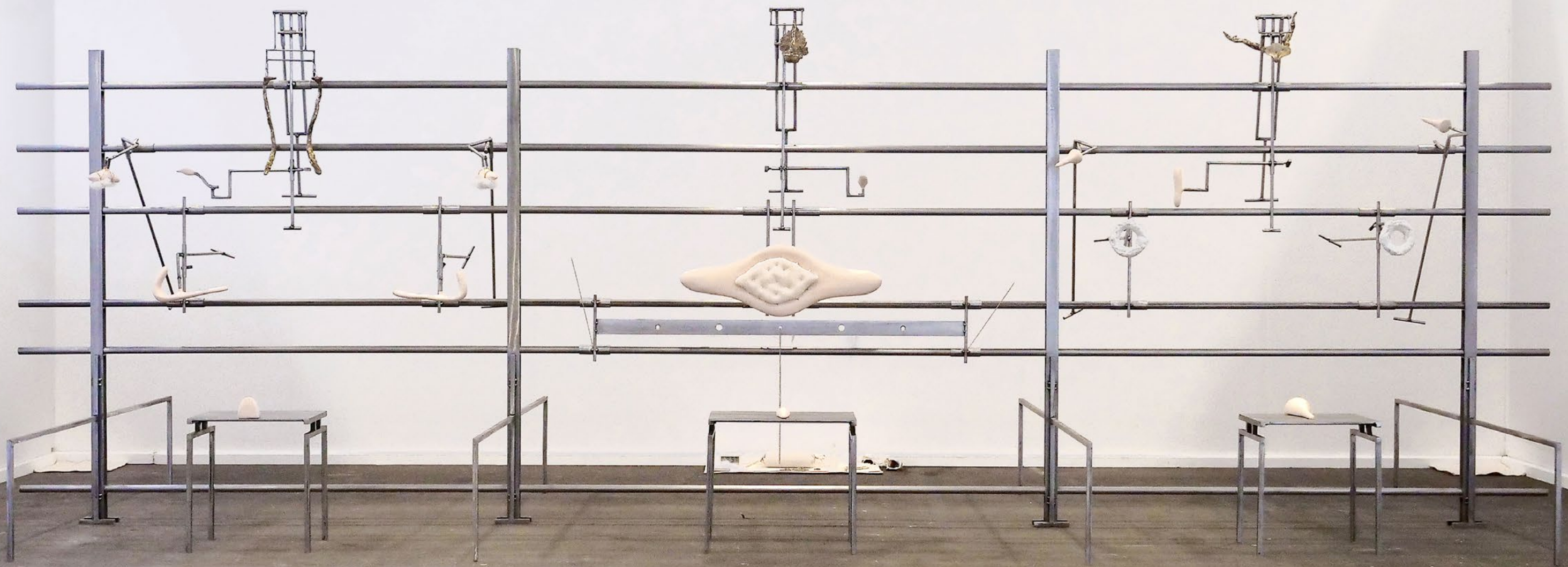






Mantle
Iron, latex, ceramic, resin, fabric,
mechanical grease, water, essence, sound
variable dimensions, 2023





D-fence

Iron, ceramics, resin, fabric,
mechanical grease, palo santo, sound
variable dimensions, 2023



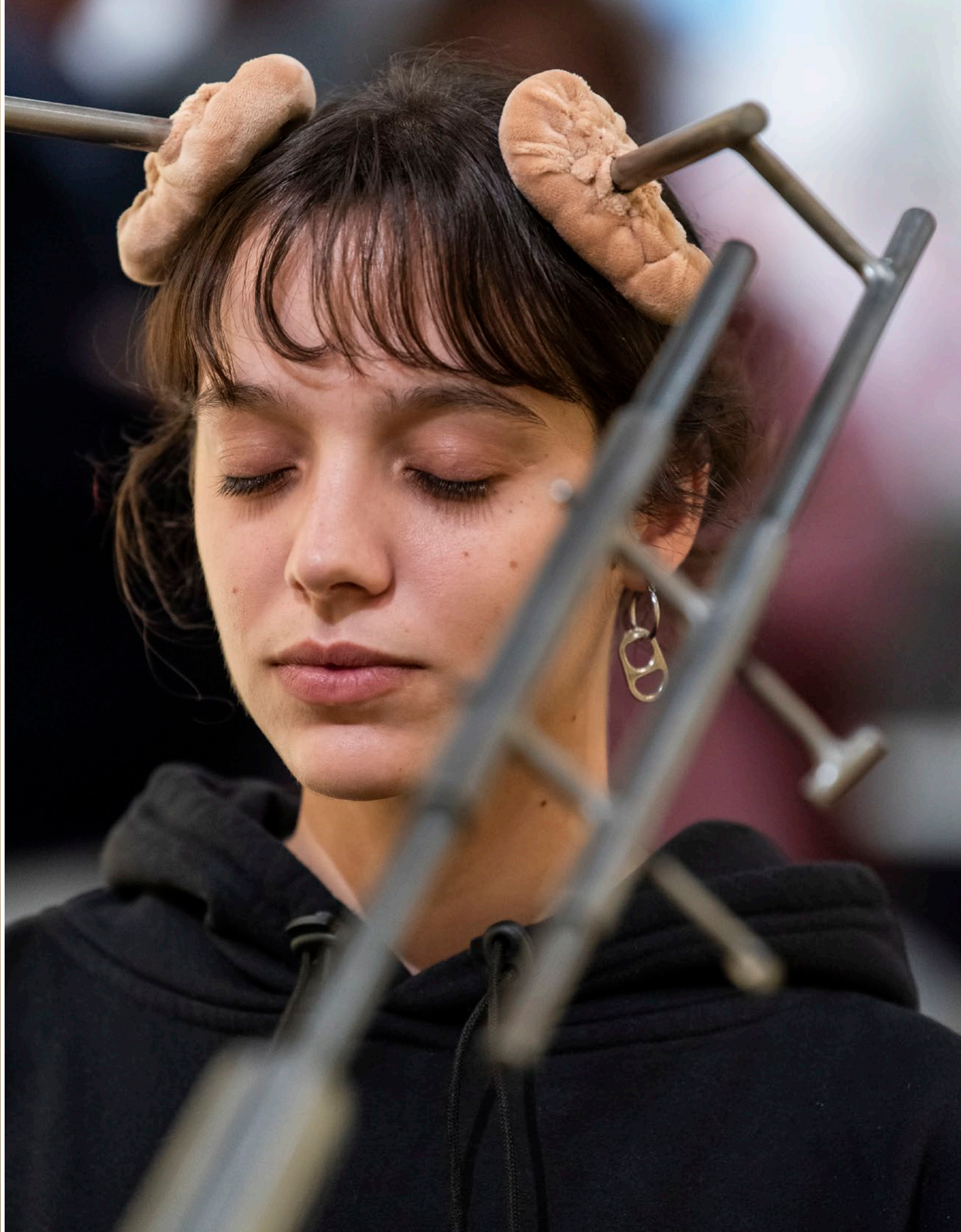
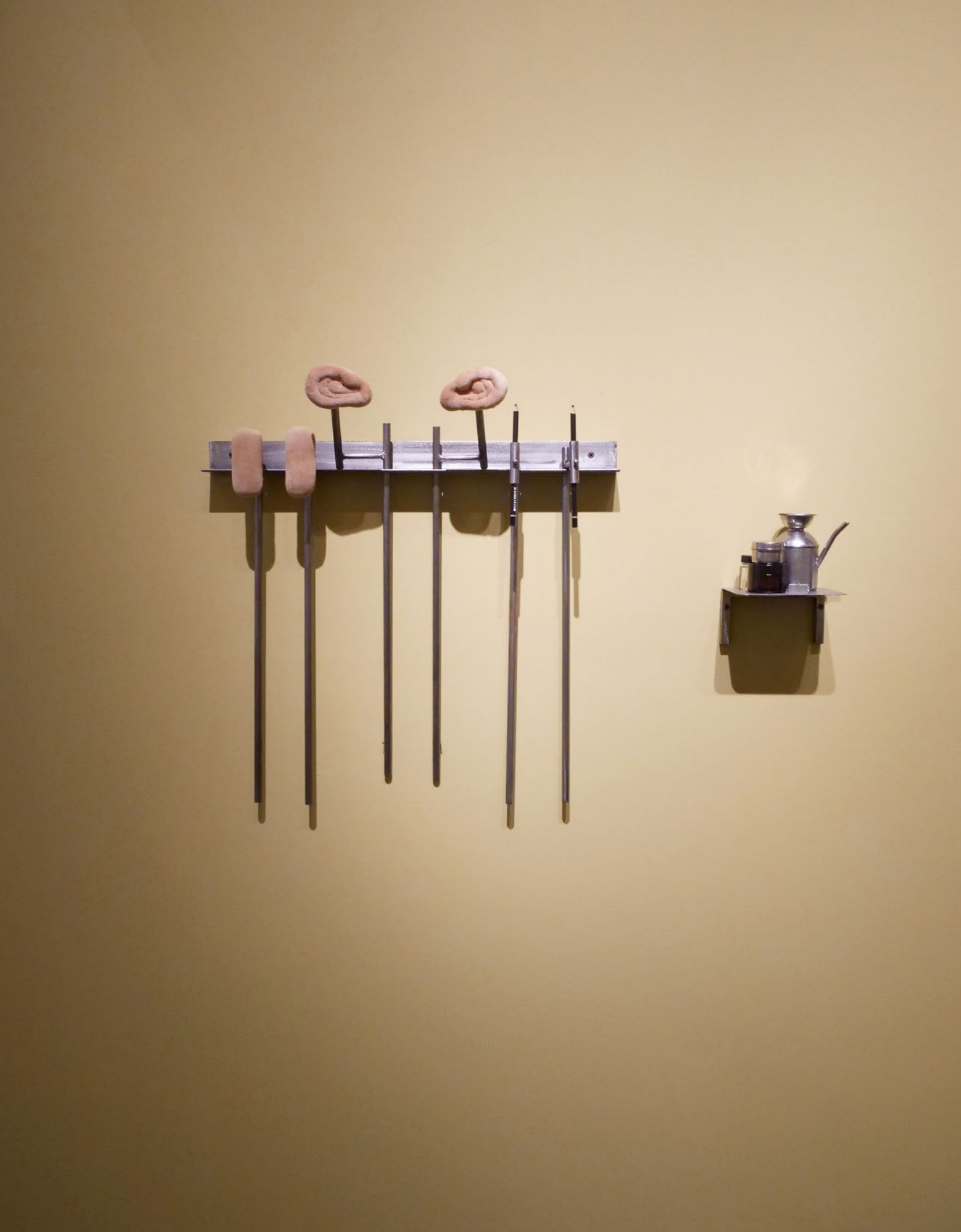






Ren-dao

Iron, feathers, fabric, pencils
mechanical grease, glass, essence
variable dimensions, 2023









KUNSTKREDIT AUSSTELLUNG KUNSTHALLE BASEL MISE - EN - SCENE (I)

Performatic installation / sculpture
mdf, metal, cotton, digital camera, paper, ink, copper, acrylic
September 2022
Kunsthalle Basel, CH

An image taken from the archives of *Iconographie de la Salpêtrière* was scaled to human size and printed on a board, to be used as a head-in-the-hole. Through this mechanism, usually seen in tourist and cartoonish iconography, the visitor is invited to mix her/his body with the one of an *hystérique* from the early XIX century, and with that, to take her place for some moments. If chosen, a portrait of yourself-as-an-hysterical-woman is later sent to the person.

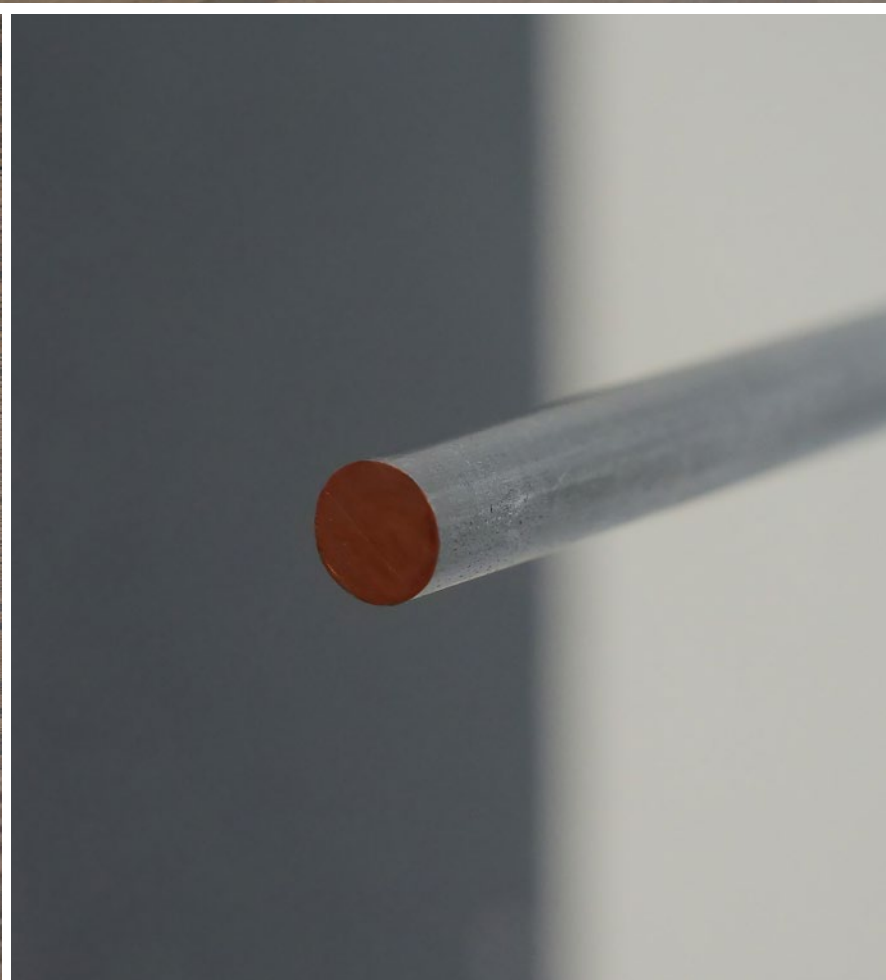
Amongst other sources, the work retakes Foucault's and Georges Didi-Huberman's hypothesis of the construction of the figure of madness and hysteria as a system to flatten and classify whatever menaced the consensus of normality. The complex mechanisms and dynamics of tension, violence and collaboration that intervene in the creation of the fixed identity of the categorical image -and its consequent judgements- are here exposed. Far from dwelling in the past, the piece proposes to experience the constraint of that place in the background of contemporary constructs of otherness, and thus to pierce the image, to reconsider from empathy.



Planche XVI.
TÉTANISME

10





TÉTANISME

Planche XVI.



Planche XVI.

TÉTANISME

PUPPET - ME

Performative sculpture / situation,
14th and 15th of July 2018, about 2 hours each time
Ruth Benzacar gallery, Buenos Aires, Argentina

<https://vimeo.com/291380971>

Some instructions written on the wall and a series of elements were made available to the visitors, so they could interact with my body, which was immobile and in a waiting attitude.
Through a system of ropes, pulleys and sticks, it could be manipulated in order to adopt different positions, resulting from the characteristics of the gestures and the chosen elements.

The situation proposed to inhabit different possibilities of both one-to-one and group dynamics in a situation of instrumented contact, in order to re-consider -and therefore, re-elaborate- what seems to be encrypted as univocal in our every-day life effective interactions.





COGIDA

Performative sculpture / situation
February 2017
CCK, Buenos Aires, Argentina

<https://vimeo.com/253378318>

A group of objects showing different structural qualities, each with a tag with the word “PULL” written on it, were displayed on a wall. One at a time, I put on one of the objects, then layed on the floor in a immobile position, waiting for whoever chose to interact to do as instructed in the object’s tag.





AFFIRMATION

Trypthic performance
March 2016 And February 2017
Sarmiento National Theater, Buenos Aires, Argentina

<https://vimeo.com/253680842>

A study of pairs of somewhat randomly associated aspects, in three brief situations of partial disappearance, while the word “**NO**” is repeated incessantly and at regular intervals.

1. Dot-pressure (burst)

A transparent, vacuum-sealed plastic bag, filled with a black paste was rubbed and pressed against all the “shadow” body parts until bursting, partially “erasing” the performer’s body.

2. Line-tension (mobile structure)

Twin sets of leather harnesses were attached onto two performers’ specific body parts. This allowed to attach, through a series of movements of attraction, resistance and reaction, a set of variable-lengthened wooden sticks, connecting the two bodies, while integrating them in a mobile, transforming structure.

3. Surface-absorbency (addition, volume).

A repeated action progressively made one of the performer’s body disappear under a mass of absorbent material.





FIXED 𐌲𐌹𐌶𐌴𐌹𐌸

Situation / laboratory
During 2 days of August 2018, about 4 hours each time
Munar art center, Buenos Aires, Argentina

<https://vimeo.com/446300891>

A group of black boxes, each meant to trap a different part of a human body. Next to each box, a sheet of paper showing (a part of) an instruction. If the visitor decides to continue, her/his goods are taken hostage and hanged on a hook high on the wall, so direct access to them becomes impossible. Then, the body part is seized and the second part of the instruction is whispered to the captive's ear, asking to execute an action usually performed with the apprehended body part.





CARYATIDS

Performatic installation / situation
August 2019, duration: 3 hs
Kaskadenkondensator, Basel, Switzerland

<https://vimeo.com/442151198>

The Caryatids are stone carvings of draped female figures that were used as pillars to support the decking of Greek buildings.

The interpretation of the value of their image is somewhat ambiguous, varying between the praising of dancing figures and the exemplary punishment of being, under the load of the structures and in their immobility, responsible for maintaining the existing social order.

In this work, I enclosed my legs in a block of solid plaster and used a series of tools that I previously manufactured to get out of it.







IN-TACT

Performative sculpture / situation
December 2017
Uv studios, Buenos Aires, Argentina

I embroidered the words “CHOOSE ANY PART OF YOUR BODY TO GET IN TOUCH WITH ANY PART OF MY BODY FOR 2 MINUTES” on a used bed sheet.
I took a posture on a white sculpture stand and waited for any person from the audience to step in to make contact. The chronometer was set.
The touching areas were filmed in a narrow closeup and projected live at large scale in a wall of an adjacent room.





MAGENMUND

performatic installation / situation
4 days of 4 hours approx. each time.
November 2019 - Palazzina, Basel, Switzerland

<https://vimeo.com/385951339>

Featured in
Kunstbulletin cover and Fokus article 2024 -01-02

<https://www.kunstbulletin.ch/node/197964>

The pylorus is valvular structure, the utmost part of the stomach that connects to the duodenum. It enables the passage of food into the digestive system. When closed, food is not able to pass through. Its dynamic, regulated openness is therefore an essential feature for nutrition to occur, and is, in consequence, a condition for basic vitality.

In the space of the body, the valve is placed mid-way between the upper and lower part of the torso, acting as the gateway of the more gut-related spheres and accurately referring to its etymological definition, pylon, which is “a monumental mass flanking an entrance way or an approach to a bridge; a gateway to the inner part of a temple”.

As such a core and tender regulator, one tends to protect this part by covering or closing it as in a shell gesture at the encounter of danger or when feeling menaced.

In MAGENMUND/SWISSKISS, a series of small, instructed, mechanical actions, displayed in a specific order, propose a parcours. It is an invitation to inhabit an encounter, a dive inside a contact and a certain -regulated- openness. That is: an essential organ to vitality.



1



2



3

4





OUT OF ORDER

diffuse and soft hacking device
posters, visitationn cards, wall vynils, acrylic artwork tags, wooden sign, acrylic sign, metal, banners,
brochures and brochure holder, iOS and Andoid free downloadable App

Variable dimentions, August 2020 - Kunsthaus Baselland, Switzerland

<https://vimeo.com/456092433>

For some time now, systems have been understood as unavoidable, essential tools. They are the guardians of the mode of existence we have invented to exist in a complex -sometimes threatening- world. Rules and functionality have become our natural habitat, and eventually we have constrained ourselves to the status of instruments. This defined, predetermined logic seems necessary for engaging in and with the world, “organizing” our perception -and with it, our connections- into known, codable paths.

Out of Order is an attempt to disturb the automatic obedience to the tacit rules that regulate our perception, body and behavior on daily bases. Through a system of instructions, it aims to “turn the tool against itself”. Its shapes are design-based and mime the voice of the system they nest in, becoming somehow invisible. It also addresses the dynamics of dependency and freedom as non-opposites: the work appears only through the visitor’s engagement. Beyond its imperative form, it is a dialogue where connection, participation and free-willed mutual attendance are basic conditions for its existence.



For the length of a hallway
PUT YOUR FACE NEAR THE JUNCTION
OF THESE TWO WALLS.
CALMLY SIT TO YOURSELF.



000

As you walk away from here:

CONSTANTLY
TOUCH THE
AIR WITH
YOUR SKIN

download the outoforder app, it's free

A Sofia Durrine's project for Institut Kunst, Master Diploma
22 - 30 August 2020
Kunsthoch Basel - St. Jakobstrasse 70, 4052 Muttenz, Basel, Switzerland

000

Before passing by this poster:

BRIEFLY TURN
YOUR HEAD AB
OVE YOUR SHO
ULDER TO LOOK
BEHIND YOU

download the outoforder app, it's free

A Sofia Durrine's project for Institut Kunst, Master Diploma
22 - 30 August 2020
Kunsthoch Basel - St. Jakobstrasse 70, 4052 Muttenz, Basel, Switzerland

000

At the presence of an artwork,
as in every situation in your life:

DON'T FORGET
TO ANALYZE,
JUSTIFY & RATIO
NALLY UNDER
STAND IT ALL

download the outoforder app, it's free

A Sofia Durrine's project for Institut Kunst, Master Diploma
22 - 30 August 2020
Kunsthoch Basel - St. Jakobstrasse 70, 4052 Muttenz, Basel, Switzerland



ସତ୍ୟ SCULPTURES







Tears for (____) - Horns / bull's-eye
steel and bronze
32 x 60 x 26 cm, 2023



Infinitears

bronze, iron,
86 x 22 x 13 cm, 2023



Chandelier

Steel, bronze, candle
36 x 11 x 24 cm, 2023









Lasso
steel, bronze
175 X 320 X 120 cm, 2023

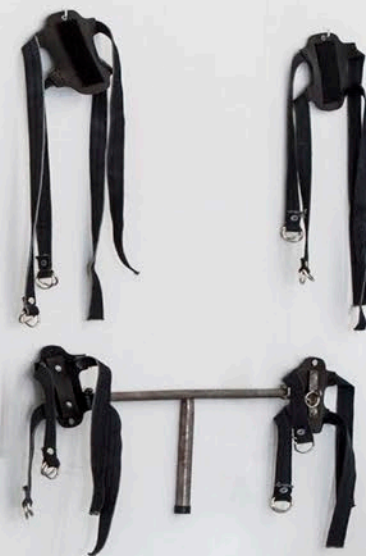




Emotional regulation ▲
iron, rubber
90 x 80 x 40 cm aprox, 2018

◀ Prayer
iron, rubber handle
250 x 45 x 35 cm aprox, 2018







Dancing companion

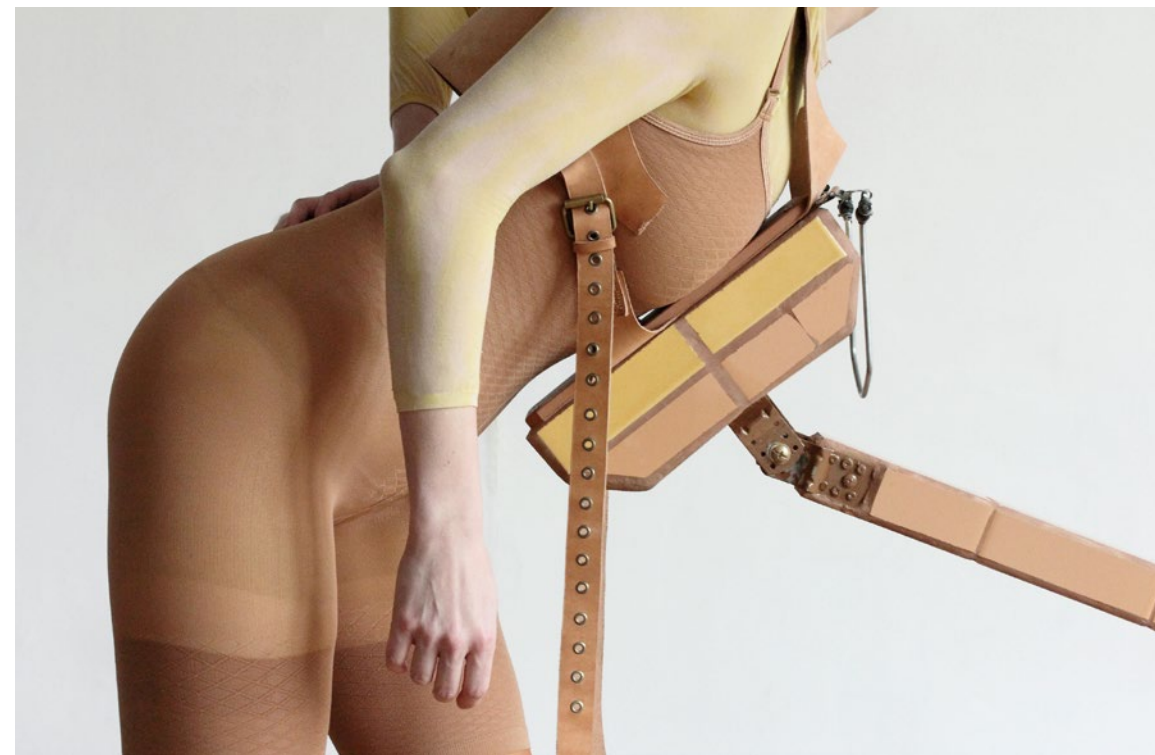
welded metal, poliuretano, MP3 reproducer, playlist, instructions
190 x 100 x 15 cm (when not in use), 2019

<https://vimeo.com/344419585>



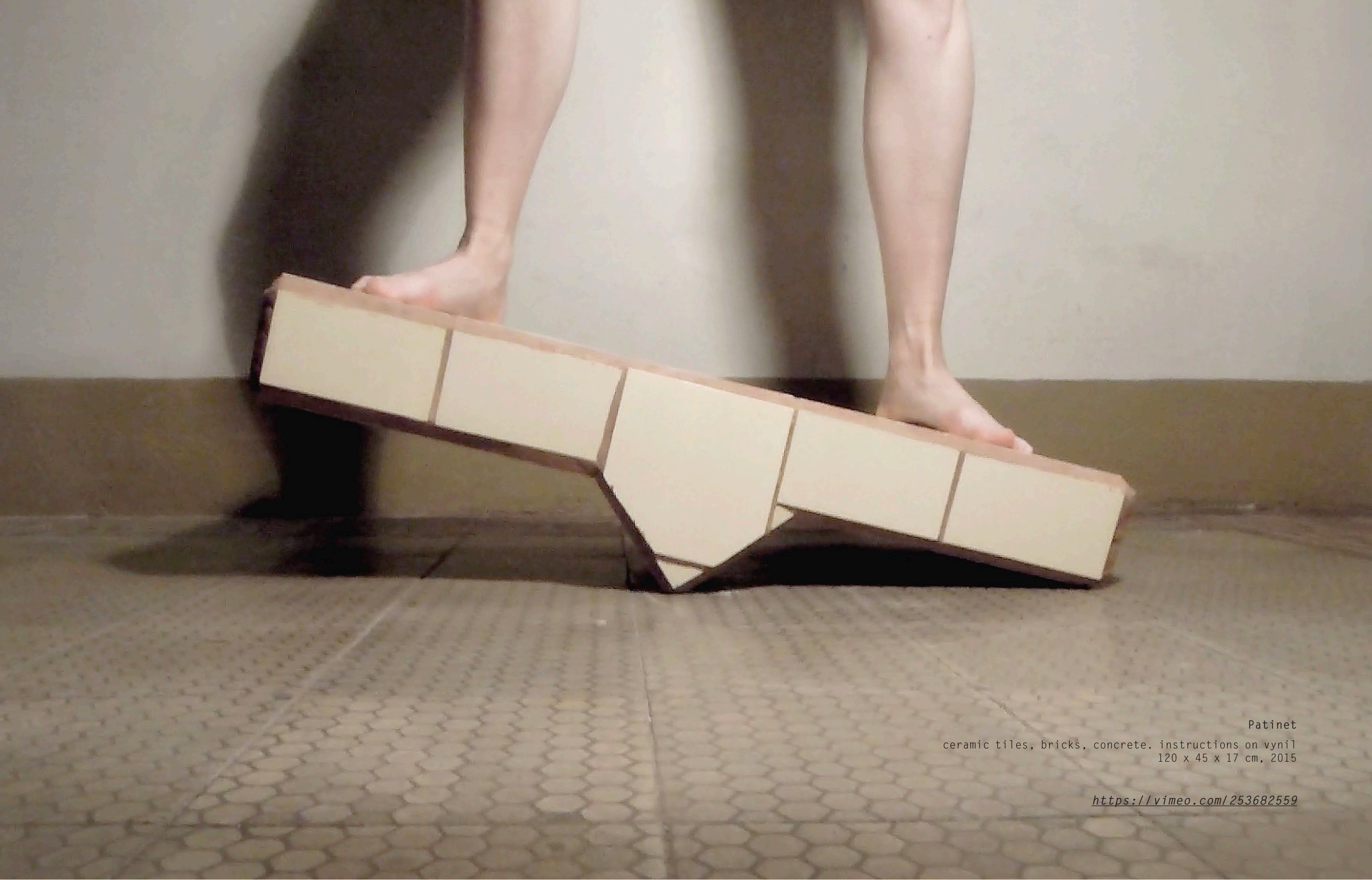
INSTRUCCIONES PARA MOCHIDEPECHI

1. BUSQUE A ALGUIEN PARA QUE LO ASISTA O AYUDE
2. CON PRECAUCION Y CONCENTRACION, DESCUELQUE EL ARTEFACTO DE LA PARED
3. TOMÁNDOLO SIEMPRE POR LA MANIJA, COLÓQUESE LA PECHERA DE CUERO
4. REGULE LAS TIRAS LATERALES DE MODO QUE SIENTA LA PECHERA FIRMEMENTE AJUSTADA
5. DE SER NECESARIO, AJUSTE LAS TIRAS SUPERIORES, DE MODO QUE EL CUERPO DEL ARTEFACTO SE HALLE SOBRE EL ÁREA DE SU ESTERNÓN/BOCA DEL ESTÓMAGO
6. CON RESPONSABILIDAD, RESPETO Y CUIDADO, RECORRA EL ESPACIO
7. UNA VEZ QUE HAYA TERMINADO DE USARLO, POR FAVOR DÉJELO EN SU LUGAR DE ORIGEN



Mochidepechi (chest-pack)

wood, leather, tiles, wheel, instructions on vynil
175 x 40 x 160 (on the wall), 2015



Patinet

ceramic tiles, bricks, concrete. instructions on vynil
120 x 45 x 17 cm, 2015

<https://vimeo.com/253682559>



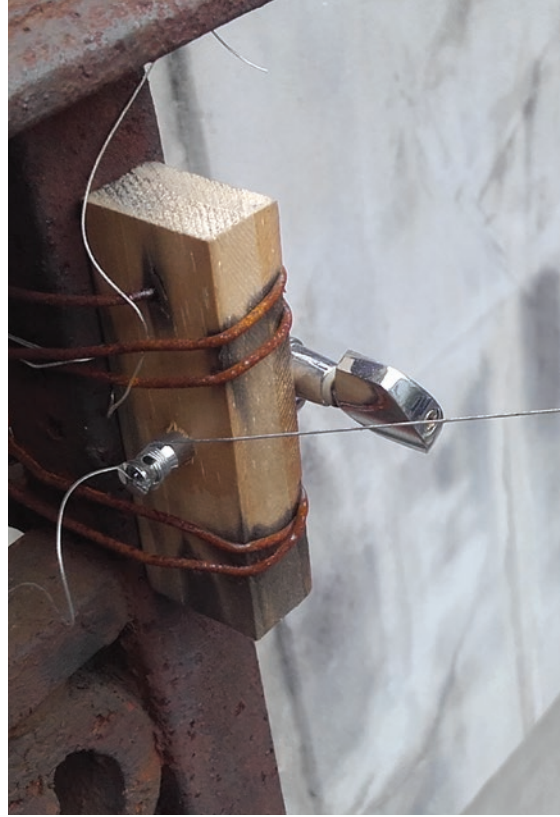


Three forward attitudes - Repentetris
iron structure, mdf, carpet, hand made meditation knee minipillow
instructions - 90x60x105 cm, 2020



Three forward attitudes

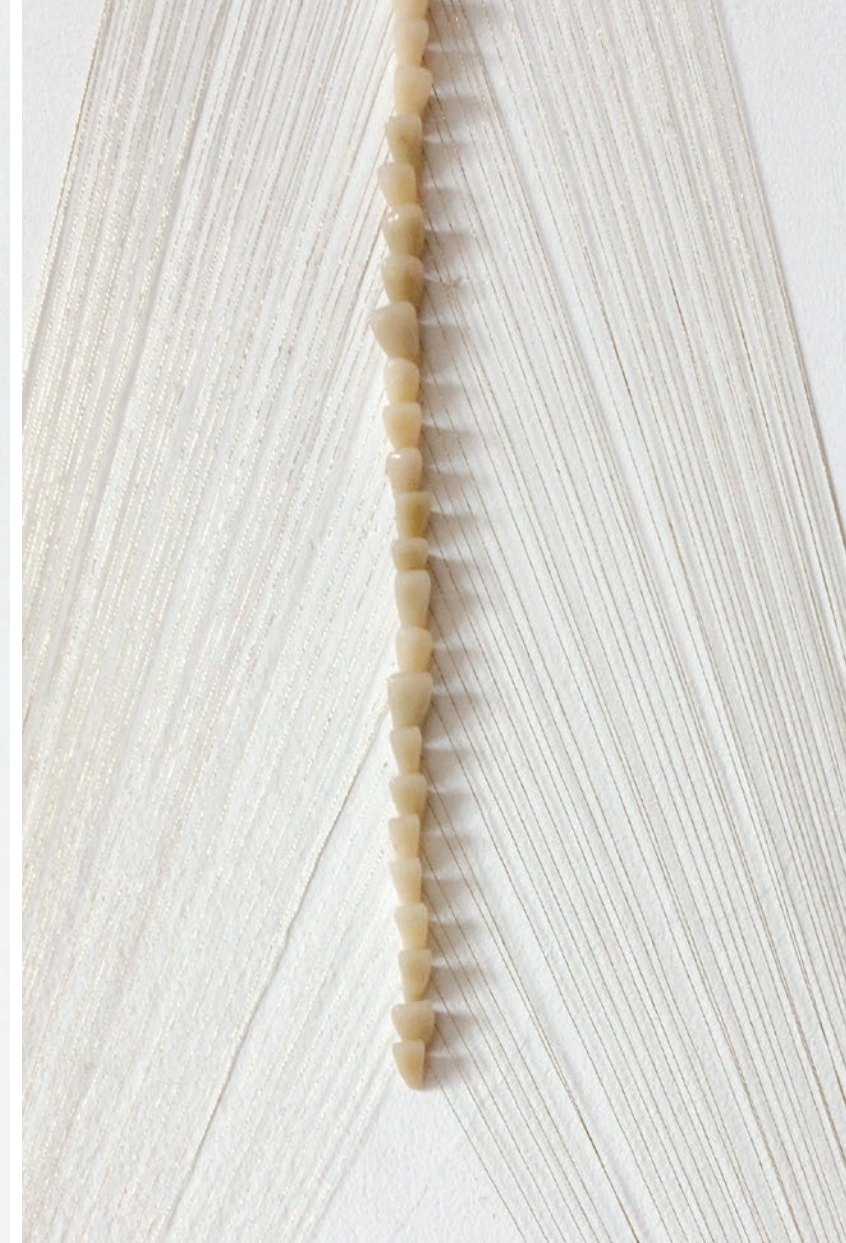
3 usable sculptures installation at Der Tank
162 X 600 x 300 cm - Basel, Switzerland, 2020



To pass through

Steel string, speaker, amplifier, contact mic, weather, tension, variable dimensions. 2016

A steel string was tended at maximum tension between an across-the-street neighbour's balcony, passing through a removed glass window at the gallery and up to a hook installed inside the exhibition space. The string was connected to an amplified speaker. When the wind outside moved it touched the string making it vibrate, randomly generating a sound which occupied the whole space. Rain drops also produced interesting results.



Double traction
acrylic prosthetic teeth, guatemaltecan gold string, nails
120 x 65 cm. 2016



Incólumne
bricks, concrete, tiles
170 x 100 x 25 cm, 2015

◀ **Mouthtomouth**
wood, tiles, instuctions on vynil
40 x 25 x 20 cm, 2017



▲ Torsitorci

bricks, concrete, poliuretano foam
150 x 70 x 450 cm, 2018

◀ Too sexy for my body

bricks, concrete, worn thong
60 x 40 x 20 cm, 2018



Keyholder
dead dough, steel
44 x 53 x 19 cm approx, 2019



◀ Bananaflag

dried bananas peels, guatemaltecan gold string
100 x 40 x 60 cm, 2017



▲ Oldwalk

seven-years-worn leather shoes. lead, feather
50 x 30 x 12 cm aprox, 2015

◀ Folklore (sorry enough?)

pigmented plaster, pillow filling, string
17 x 40 x 23 cm aprox, 2015





◀ Sinking a lot lately
lead, chromed steel, steel
48 x 18 x 16 cm, 2020

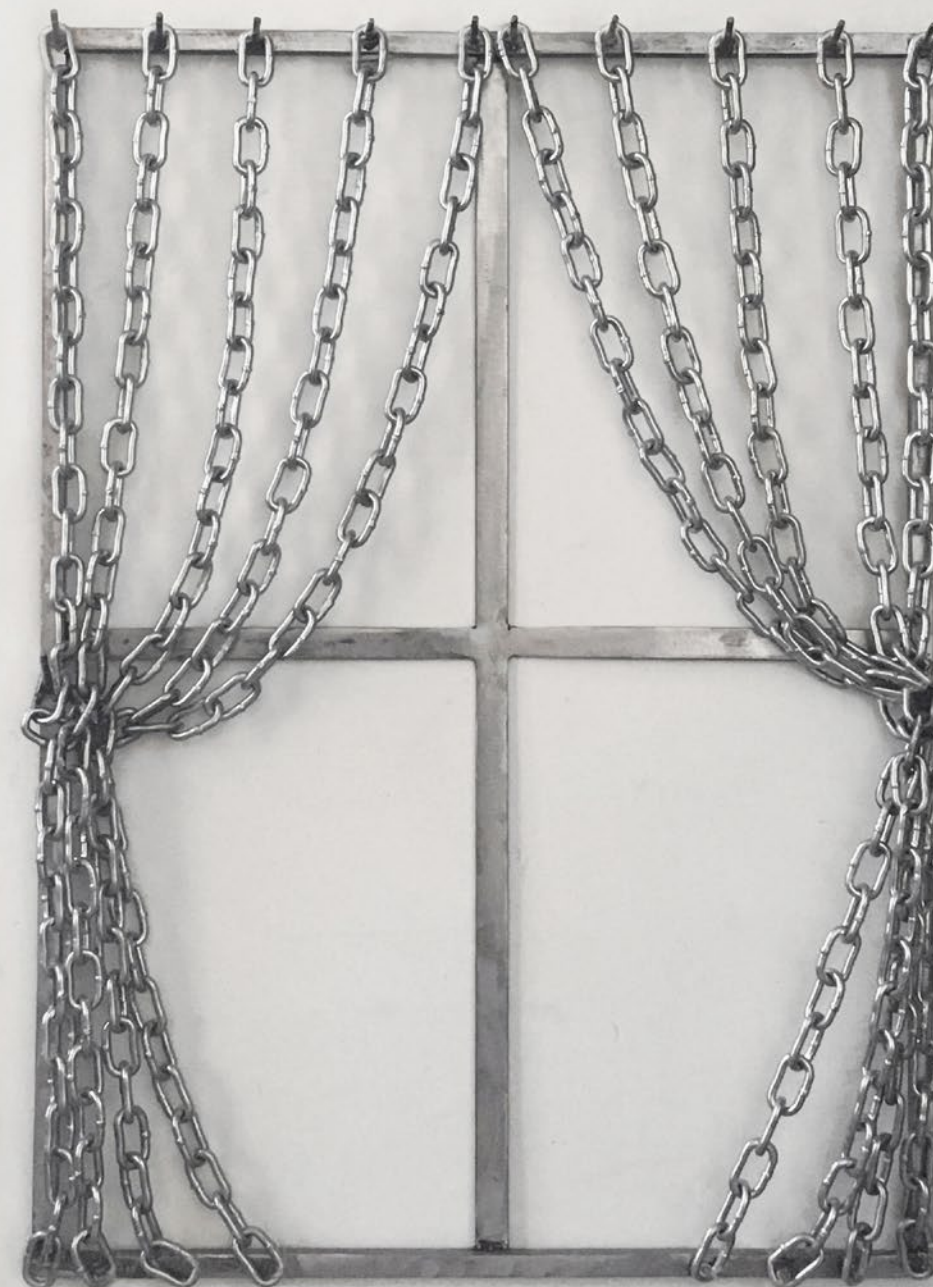


Llorona
Steel, chains
50 x 36 x 14 cm, 2020



Unchained melody
metal, chains, handle
50 x 60 x 850, 2018

A room with a view ►
steel, chains
70 x 50 x 2 cm, 2017





SURROUND THE FORWARD-COMING SHAPE WITH YOUR HANDS
PLACING YOUR THUMBS IN THE UPPER DEPRESSIONS
AND LODGING THE REMAINING FINGERS IN THE BACK PART

Mathematics (division = multiplication)

steel, copper, instruction
96 x 25 x 22 cm, 2022

Buenos Aires, 1980. Half French-half Argentinian,
based in Basel (Switzerland - CH) and Buenos Aires (Argentina - AR)

SOLO SHOWS

Upcoming
ALTE FABRIK, Rapperswill-jona . Curated by Irene Grillo

2024
PHANTOM LIMB, Kunstverein Heppenheim, DE

2023
UNPREDICTABLE FRUIT, Livie Gallery, CH
PROTOLITO/ LIMEN, Ruth Benzacar, AR

2022
NEW ALTARS/ACUPUNCTURE IV D-FENCE, Swiss Art Awards, Basel, CH
NEW ALTARS/ACUPUNCTURE, Performance Biennale BP21, Buenos Aires, AR

2019
MAGENMUND, Palazzina, Basel, CH
AMENITIES, (duo show) Reaktor, Zurich, CH

2018
REMOTE CONTROL, Pasto gallery, AR

2017
RODEADOS (SURROUNDED). Duo show, Miranda Bosch and Cecilia Caballero Contemporary galleries. Curated by Santiago Bengolea, AR

2016
CUERPO EXTRAÑO (STRANGE BODY), Sputnik Gallery, Buenos Aires, AR

2015
ALGUNOS OBJETOS (SOME OBJECTS), La Onion, AR
COMO DISOLVER UNA PIEDRA (HOW TO DISSOLVE A STONE), Mundo Dios, Mar del Plata

2013
FÓRMULA (mágica) [(magic) FORMULA)], Naranja Verde gallery, AR

AWARDS

2024 Shizuko Yoshikawa und Josef Müller-Brockmann Stiftung - finalist
Kunst am Bau Tuffenwies Schulleanlage Stadt Zürich, Amt für Hochbauten - finalist
2022: Swiss Art Awards winner
2021-2022: Kunscredit Basel Stadt production grant winner.

Residency program 2-12, Cite Internationale des Arts, Paris, FR
2020: Atelier Mondial - Tokas residency, Tokyo, Japan (postponed to 2022)
2018-2019: Boca de fuego studios residency, Buenos Aires, AR
2017: Oxenford Collection travel scholarship, field investigation, AR
2016: Fundación Klemm Price, honorary mention of the Jury, AR
Creation grant, National Fund of the Arts, AR

SELECTED GROUP SHOWS

2024
MUEBLESCULTURA, exterior performatic sculpture, MALBA MUSEUM Escobar, AR
WARM, curated by Gabriele Tossi , AplusB gallery, Brescia IT

2023
REFLEX ARCH, performative installation. *Del cielo a casa*, MALBA Museum, Buenos Aires, AR
TEAR EATER, performance, *Das Gefuge*, curated by Chris Regn, Kasko, CH

2022
CATIVITIES, performance. *I hear a new world*, Fondation Beyeler, curated by Chus Martinez
OUTOFORDER APP, phone app, *Beautiful soup*, Arts Council Korea and Dutch Culture, curated by Sofia Dourron
CAT’S CRADLE, Kunstcredit Ausstellung, Kunsthalle Basel, curated by Len Schaller
EMBODIMENTS, Livie Fine art, Zurich, CH

2021
INVISIBLE CITY, Rolf art, AR., Curated by Marcelo Esposito
MAGENMUND, performatic installation at *Contrology*, Kunst Raum Riehen, Basel, CH
Curated by Deborah Müller and Martin Chramosta
I LOVE BUENOS AIRES, vewing room, Mor Charpentier, Paris, FR

2020
OUT OF ORDER, soft and diffuse performatic hacking device. *Life love justice* show, curated by Chus Martinez and Nikola Dietrich, Kusnsthau Baselland, CH
THREE FORWARD ATTITUDES, *The Almost perfect town*, Basel, CH

2019
CARYATID, performance. *Kleine reparaturen* show, Kaskadenkondensator, Basel, CH
IL NE FAUT PAS EN VOULOIR AUX ÉVÈNEMENTS, CEAAC Strasbourg, FR

2018
PUPPET-ME (or example of a five-legged walking stick) Performance for *Action, ritual and poetry* program, Ruth Benzacar gallery, AR
DISARM, Federico Klemm Foundation, curated by Florencia Qualina, AR
FIXED WAYS / MECHANICAL RESTRAINT, Munar art center, curated by Gonzalo Lagos, AR

2017
IN-TACT, Performance at “Perfuch” cycle, UV Studios, curated by Lolo&Lauti, AR
CORRIDA. Performance, *The Center on the move* program, CCK, curated by Rodrigo Alonso
AFFIRMATION. Performance, Sarmiento National Theater. Curated by David Nahón, AR
OBRA (WORK), Pasto gallery, curated by Federica Baeza, AR

2016
AFIRMATION (draft). Performance, Sarmiento National Theater. Curated by David Nahón, AR
SQUATTED HOME, Bicentennial National House, curated by Valeria González, AR
12 IN A ROOM, Recoleta Cultural Center, curated by Jimena Ferreiro, AR

2015
VERGEL, María Casado Home Gallery, AR
ABOUT LINE, Kamm art space, curated by Julián León Camargo, AR

2013
TROPICAL MECHANICAL, in collab. with Ana Clara Soler, Isla Flotante gallery, AR

2012
A THOUSAND LEAVES, Isla Flotante gallery, curated by Viviana Blanco, AR
MONOS CROMOS, Isla Flotante gallery, AR

2011
CELEBRATION, Niceta gallery, AR

2009
T.R.A.S.H., National Fund of the Arts, curated by Rafael Cippolini, AR

EDUCATION

2018-2020	Master of Fine Arts program, FHNW HGK Institut Kunst, directed by Chus Martínez. Switzerland (CH)
2015	PAC program (Contemporary Artistic Practices)
2014	Mentorship with Ernesto Ballesteros, Mentorship with Luciana Lamothe
2013	Workshop with Leticia el Halli Obeid
2009-2012	Drawing workshop with Viviana Blanco. Ceramics courses with Gunga and Avellaneda School of Ceramics
2001-2009	Work as a freelance graphic designer and in different design studios
2001-2004	Graphic design studies, FADU/UBA (Faculty of Design of Buenos Aires)
2000-2001	One year travelling through Europe and Morocco
1998-2000	Fine Arts at the Prilidiano Pueyrredón
1998-2000	Philosophy studies, UBA (University of Buenos Aires)
1998	Lycée Jean-Mermoz, literary Baccalauréat

TEACHING & LECTURES

2024	Manglar program (AR) Seminar Leila Tschopp crit program (AR)
2022	The touch lecture series. FHNW Institut Digitale Kommunikations-Umgebungen (CH)

PUBLICATIONS & RECENT PRESS ARTICLES

Cover image for the book Distopias y microutopias, by scholar Elena Oliveras
<https://www.planetadelibros.com/libro-distopias-y-microutopias/406039>

<https://www.kunstbulletin.ch/magazin/current-issue>

<https://www.kunstbulletin.ch/magazin/kunstbulletin-1-22024/sofia-durrieu-wenn-vorgaben-freiraume-eroeffnen>

<https://www.faz.net/aktuell/feuilleton/kunstmarkt/kunstmesse-arco-in-madrid-im-meer-der-moeglichkeiten-18704215.html>

<https://artline.org/2022/06/11/sofia-durrieu/>

https://www.clarin.com/revista-n/artesofia-durrieu-cisne-maquinas_0_D4Fi0zQD4M.html

<https://hipermedula.org/2023/06/protolito-limen-de-sofia-durrieu/>

ART FAIRS

Art Cologne 2023, main section, Livie Gallery
Arco Madrid 2023 - Main section, Ruth Benzacar & Livie Fine Art
ARCO Madrid 2020, main section, Ruth Benzacar Gallery. Madrid, Spain
ARCO Madrid 2019, opening section, Pasto Gallery. Madrid, Spain.
ArtBO 2018, main section, Pasto Gallery. Bogotá, Colombia.
ART MARKET, Pasto Gallery. Córdoba, Argentina.
ArteBA 2018, Stage section, Pasto Gallery. Buenos Aires, Argentina
ArteBA 2017, Barrio Joven, Sputnik Gallery. Buenos Aires, Argentina
ArteBA 2016, Barrio Joven, Sputnik Gallery. Buenos Aires, Argentina

I am represented by

In Argentina	In Switzerland
Ruth Benzacar	Livie Gallery
https://www.ruthbenzacar.com/artistas/sofia-durrieu/	https://liviegallery.com/sofia-durrieu/