

Tomás Saraceno

AnarcoAracnoAnacro

29.07.21 | 30.01.22

Area monumentale della Neapolis
Siracusa

Tomás Saraceno Bio

Tomás Saraceno's floating sculptures, artworks and interactive installations challenge ways of inhabiting and sensing the environment. Collectively calling for environmental justices that enable interspecies cohabitation, Saraceno's artistic collaborations open renewed relationships with the terrestrial, atmospheric, and cosmic realms -particularly through his community projects Aerocene and Arachnophilia.

For more than two decades, Saraceno has activated projects aimed towards an ethical collaboration with the atmosphere, including Museo Aero Solar (2007-) and the Aerocene Foundation (2015-), a non-profit organization devoted to community building, scientific research, artistic experience, and education. At the core of the Foundation is Aerocene, a multi-disciplinary project that proposes a new era for the air by reactivating a common imaginary towards an ethical collaboration with the environment and the atmosphere. The Aerocene community is active in forty-three different countries, with 6,700 minutes in the air free from carbon and thirty-three Museo Aero Solar's built worldwide. Through the Aerocene app hundreds of Aerocene community members have flown 4747 virtual flights, travelling 137,757,302 km free of carbon. In January 2020, Fly with Aerocene Pacha, the most sustainable flight in human history, flew with the message from the indigenous communities of Salinas Grandes, Jujuy, Argentina, "Water and Life are Worth More than Lithium". In October of the same year the Fédération Aéronautique Internationale (FAI) generously awarded Leticia Marqués, who piloted Pacha for Aerocene, with 32 world records.

In another thread of his practice, Saraceno's profound interest in spiders and their webs led to the formation of the Arachnophilia. Arachnophilia is a not-for-profit, interdisciplinary spider/web research community that builds on innovations arising from Saraceno's past collaborative research into spider/web architectures, materials, modes of vibrational signaling and behavior. Through this community, Arachnophilia explores concepts and ideas related to spiders and webs across multiple scientific and theoretical disciplines, including vibrational communication, biomateriomics, architecture and engineering, animal ethology, nonhuman philosophy, anthropology, biodiversity/conservation, sound studies and music. The Arachnomancy App was launched on the occasion of the 2019 Venice Biennale and in the context of the sixth mass extinction. Through this app, users are encouraged to notice and document spider webs they encounter in both wild and urban spaces—becoming engaged and curious Citizen Scientists as they navigate the spaces around them.

Tomás Saraceno

AnarcoAracnoAnacro

29.07.21 | 30.01.22

Area monumentale della Neapolis
Siracusa

In the past two decades Saraceno has furthermore collaborated with the Massachusetts Institute of Technology, Max Planck Institute, the Nanyang Technological University, the Imperial College London and the Natural History Museum London. He has lectured in institutions worldwide, and directed the Institute of Architecture-related Art (IAK) at Braunschweig University of Technology, Germany (2014–2016); and held residencies at Centre National d'Études Spatiales (2014–2015), MIT Center for Art, Science & Technology (2012–ongoing) and Atelier Calder (2010), among others.

Notable exhibitions include Event Horizon at Cisternene, Copenhagen (2020); Aria, Palazzo Strozzi, Florence (2020); La Biennale di Venezia as part of May You Live In Interesting Times (2019); and ON AIR, Palais de Tokyo, Paris (2018). A Thermodynamic Imaginary, at Museum of Art, Architecture and Technology, Lisbon (2018); How to Entangle the Universe in a Spider's Web, Museo de Arte Moderno, Buenos Aires (2017); Stillness in Motion – Cloud Cities, San Francisco Museum of Modern Art (2016); and Aerocene, at Solutions COP21, Grand Palais, Paris (2015); Arachnid Orchestra. Jam Sessions, NTU Centre for Contemporary Art, Singapore; Cloud City, Roof Garden Installation, Metropolitan Museum of Art, New York; On Space Time Foam, HangarBicocca, Milan; Cloud Cities, Hamburger Bahnhof-Museum für Gegenwart, Berlin; 14 Billions (working title), Bonniers Konsthall, Stockholm; 53rd Biennale di Venezia, Fare Mondi – Making Worlds, Venezia, Italy. On the 25th of January 2020, his project Fly with Aerocene Pacha set 32 world records, ratified by the Fédération Aéronautique Internationale (FAI).

His work is housed in international collections including the Bauhaus Museum, Weimar; The Museum of Modern Art, New York; SFMOMA, San Francisco; Walker Art Center, Minneapolis; Nationalgalerie, and Staatliche Museen zu Berlin, Berlin; K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Miami Art Museum, Miami, Florida; Bonniers Konsthall, Stockholm; The National Gallery of Denmark, Copenhagen; Esbjerg Kunstmuseum, Esbjerg; Istanbul Modern Art Museum, Istanbul. Public permanent installations include Cosmic Filament, Kemper Museum of Contemporary Art, Kansas City; Sundial for Spatial Echoes, Bauhaus-Museum Weimar, Germany; Stillness in Motion - 3 Airborne Self-Assemblies, Mapletree, Singapore; Cloud Cities – Nebulous Thresholds, Rollins College, Florida; On Cosmic Clouds, NYU Abu Dhabi Library; Cloud Cities: HAT-P-12, Taipei; In Orbit, K21 Ständehaus, Düsseldorf; On clouds (Air-Port-City), Towada Arts Center, Towada; Flying Garden, EPO Munich.

Saraceno lives and works in and beyond the planet Earth.