

Since the mid-nineties Alessandro Balteo-Yazbeck has developed a hybrid practice that incorporates the activities of a researcher, archivist, historian and curator. Working across various mediums, his productions formally resemble or incorporate the works of others, stressing notions of authorship and cultural authority. His entangled narratives are motivated by sociopolitical questions involving gaps in collective knowledge or misrepresentations in the public record, often focusing on the importance of propaganda as a political strategy. Authority is a recurring theme, especially cultural authority. In his works he aims to reveal the political strategies and motives at work in the world by analyzing the dynamics of power and propaganda in modern history and aesthetics.

Born in 1972, Balteo-Yazbeck graduated in Fine Arts in his native city – Caracas, Venezuela, where he extensively exhibited his work, and later moved his practice to New York from 2000 to 2010. He is now based in Berlin.

Solo exhibitions include: *Instrumentalized*, Carmen Araujo Arte, Caracas, Venezuela (2018); *Instrumentalized*, Green Art Gallery, Dubai, UAE (2018); *Autocratic Nostalgia: Venezuelan Contemporary Landscapes*, Henrique Faria, New York, USA (2017); *Electoral Autocracy (Venezuelan Case)*, Galerie Martin Janda, Vienna, Austria (2016); *Diplomatic Entanglements*, Rochester Art Center, Rochester, MN, USA (2015); *Modern Entanglements*, Green Art Gallery, Dubai, UAE (2015); *Cultural Diplomacy: An Art We Neglect*, Galerie Martin Janda, Vienna, Austria (2013); *Corrupted Files*, Galeria Luisa Strina, Sao Paulo, Brazil (2012); *Cultural Diplomacy: An Art We Neglect*, Henrique Faria, New York, USA (2010); *A little bit of heaven (1998-2008)*, Carpenter Center for the Visual Arts, Harvard University, Cambridge (2008).

He has been included in numerous group exhibitions including most recently: *Making New Time*, curated by Omar Kholeif, Sharjah Biennial 14, Sharjah, UAE (2019); *Crude*, Jameel Arts Centre, Dubai, UAE (2018); *Everything Is Connected: Art and Conspiracy*, The Met Breuer, The Metropolitan Museum of Art, NY, USA (2018); *Parapolitics: Cultural Freedom and the Cold War*, Haus der Kulturen der Welt, Berlin, Germany (2017); *4.543 billion. The matter of matter*, CAPC Musée d'art contemporain de Bordeaux, France (2017); *Colourless Green Ideas Sleep Furiously*, curated by David Upton, Project Arts Centre, Dublin, Republic of Ireland (2017); *Weapon of Choice*, Shiva Art Gallery, New York, NY (2017); *Acordo de Confiança*, Biblioteca Mário de Andrade, São Paulo, Brazil (2017); *La Democrazia in America*, XVI Quadriennale D'Arte Di Roma, Palazzo delle Esposizioni, Rome, Italy (2016); *German Cool*, Salsali Private Museum, Dubai, UAE (2015); *Beyond the Supersquare*, Bronx Museum, New York, USA (2014); *Leaving to Return*, 12th International Cuenca Biennial, Cuenca, Ecuador (2014); *Statue of Limitation*, Green Art Gallery, Dubai, UAE (2013); *Liquid Assets*, Steirischer Herbst, Graz, Austria (2013); *Honey, I Rearranged the Collection...*, The Bronx Museum of the Arts, the Bronx, USA (2013); *When Attitudes Became Form Become Attitudes*, Museum of Contemporary Art, Detroit, USA (2013); *Order, Chaos, and the Space between: Contemporary Latin American Art from the Diane and Bruce Halle Collection*, Phoenix Art Museum, Phoenix, Arizona, USA (2013); *Artist on the News*, Creative Time, New York, USA (2012); *Liberalis*, Lütze-Museum (2011) and Galerie der Stadt Sindelfingen (2011); 12th International Istanbul Biennial, Istanbul (2011); *Then & Now: Abstraction in Latin American art, 1950 to Present*, Deutsche Bank, New York, USA (2010); *Panorama*, Museu de Arte Moderna de Sao Paulo, São Paulo, Brazil (2009).