

Sebastián Garbrecht
Selected Works

CV

SEBASTIÁN GARBRECHT

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EDUCATION

- | | |
|-----------|---|
| 2016-2021 | Hochschule für Bildende Künste - Städelschule, Frankfurt am Main
Fine Arts, Meisterschüler under Prof. Monika Baer and Amy Sillman |
| 2012 | Universidad Torcuato Di Tella, Buenos Aires
"Anti-Project," program for visual artists, led by Diego Bianchi |
| 2007-2012 | Universidad de Buenos Aires (UBA), Buenos Aires
Graphic Design Degree. Faculty of Architecture, Design, and Urbanism |

SOLO (DUO/TRIO) EXHIBITIONS

- | | |
|------|---|
| 2024 | <i>Fate and Fortune</i> , (TRIO) with José Montealegre and Isidora Gilardi, Dzaldov, Berlin |
| 2022 | <i>Magnet</i> , curated by Andrés Gorzycki, Frankfurt am Main |
| 2020 | <i>Duplex</i> , (DUO) with Joaquín Macedo, Probensaal UdK, Berlin |
| 2019 | <i>Apliques</i> , arte_passagem, São Paulo |
| 2017 | <i>Un pelo en la pintura</i> , Zmud Projects, Buenos Aires |
| 2013 | <i>Reversa</i> , Slyzmud, Buenos Aires |
| 2011 | <i>El peso de la gravedad</i> , Jardín Oculto Galería, Buenos Aires |
| 2010 | <i>Espejismo</i> , Jardín Oculto Galería, Buenos Aires |
| 2010 | <i>Instante</i> , Bonjour Galería, Buenos Aires |

GROUPEXHIBITIONS

- | | |
|------|---|
| 2026 | Holle Collection, Kunstraum Potsdam, Berlin |
| 2025 | <i>Against Erection</i> , Louche Ops, Berlin |
| 2025 | <i>Salon</i> , Kunstkneipe Schmetterling, Berlin |
| 2022 | <i>Digitaler Dadaismus - S2/E1</i> , Temporary Gallery, Cologne |
| 2022 | <i>Apples and Lines</i> , Stella, Berlin |
| 2021 | <i>RIPOSO</i> , curated by Anastasia Remes und José Montealegre, Villa Schifanoia, Florence |
| 2021 | salondergegenwart, Hamburg |
| 2021 | <i>1 & 1 & 1 1//1/11 + +1+1+1</i> , McKinsey & Company, Frankfurt am Main |
| 2021 | <i>The Whistle</i> , Städelschule graduation exhibition, Frankfurt am Main |
| 2021 | <i>Better Be Careful</i> , curated by Lorenzo Graf, Jo-Anne, Frankfurt am Main |
| 2020 | Contribution to the <i>AB</i> exhibition by Miguel Mitlag, Graw Böckler Garage, Berlin |
| 2012 | <i>Composition#2</i> , Slyzmud, Buenos Aires |
| 2011 | <i>Curriculum 0 Award</i> , Ruth Benzacar, Buenos Aires |

SCHOLARSHIPS

- | | |
|------|---|
| 2022 | Sonderförderprogramm NEUSTART KULTUR
Kickstarter grant for graduates of public art schools |
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Grounding Techniques (Sidewalk), 2025

Oil, acrylic, wax, nails, chains, tape, newspapers, and six cardboard boxes: vape pods, vitamin C complex, CR2032 batteries, and 3 cigarette packs on canvas
70 x 30 x 8 cm



Detail



November (Sidewalk), 2025

Oil, acrylic, wax, nails, chain, tape, newspaper, 13 cardboard boxes
(collected from personal and public contexts) on canvas
70 x 32 x 12 cm

Shown at group show *Against Erection*, 2025.
Louche Ops, Berlin



Zigzag (Sidewalk), 2025

Oil, acrylic, wax, nails, chain, newspaper, 8 cardboard boxes
(collected from personal and public contexts) on canvas
70 x 30 cm

Shown at group show *Against Erection*, 2025.
Louche Ops, Berlin



Group exhibition view, *Against Erection* at Louche Ops, Berlin, 2025. Left, Purvis Young.



Shown at group show *Against Erection*, 2025.
Louche Ops, Berlin

Untitled (Sidewalk), 2025
Oil, wax, nails, newspaper, 5 cellophane foils on canvas
60 x 30 cm

Fate and Fortune

Dzialdov, Berlin, 2024

Trio-Exhibition: with Isidora Gilardi and José Montealegre

The exhibited works are the culmination of a year-long series of encounters and discussions between the three of us, exploring themes related to Latin American art in various cultural and contextual settings.

The works to which I contributed were created using a diverse collection of leftover materials, primarily cardboard packaging that had been gathered over time from personal items provided by close friends, family, and work environments.

These containers serve as a kind of personal diary, revealing routines through the products consumed. Each mass-produced cardboard package was individually treated with different pictorial operations, reflecting on consumerism and artisanal practices, waste, and conservation.





Breathing Exercises I, 2024

(contributions by Eduardo and Adriana)

Oil, acrylic, cellophane, plaster, nails, paper, parisian train ticket (found); 13 cardboard boxes: moisture face cream, hand cream, condoms, painkillers, contraceptive, eye drops, 8 cigarette boxes, on stained wood panel

42,5 x 27,5 x 8,5 cm



Breathing Exercises II, 2024

(contributions by James)

Oil, acrylic, ink, nails; 14 cardboard boxes: eye humidifier drops, painkillers, Husten- und Bronchialtee, anti-aging face cream, 10 cigarette boxes, on stained wood panel

45 x 28 x 10 cm





INTIMACY, 2024

(contributions by Eva and Nicholas)

Acrylic and pigment on 10 cigarette boxes, chains, wood structure

Five parts, approx. 100 x 40 x 20 cm





Ni que fueras mi alegría (Celeste), 2024
(contributions by Eva and Nicholas)
Acrylic, metal leaf on 3 cigarette boxes on melamine-faced wood panel (found)
77 x 99.5 x 6 cm



Ni que fueras mi alegría (Lila), 2024
(contributions by Eva and Nicholas)
Acrylic, metal leaf on 3 cigarette boxes on melamine-faced wood panel (found)
80 x 59 x 6 cm



INTIMACY (M. Light), 2024

Acrylic, pigments on 2 cigarette boxes, chains, stained wood structure

Approx. 15 x 40 x 20 cm

Corporate Values

Part of *1 & 1 1//1/11 + +1+1+1*, 2021
McKinsey & Company, Frankfurt am Main
with Heman Singh Lutchmun and Kristina Lovaas
curated by Il-Jin Choi

Corporate Values consists of multiple intervened cardboard boxes displayed on the table in the lobby of McKinsey & Company's headquarters in Frankfurt am Main. The piece took form through direct collaboration and interaction with the company's employees and their professional environment.

They were asked to collect and reserve the leftovers and remains from their work-space – cardboard boxes from the mail, food orders, etc. – for a period of approximately four months. The collected material was regularly picked up with a van and taken to the studio. Despite the company's strict policy on the usual practice of burning confidential documents, one employee agreed to provide the ashes of some of these documents for the project. Burnt at his fireplace in his own home, the amount of ashes fitted in a marmalade jar, and was only handed in on the day of the opening.

A false wall or false bottom was constructed inside each box, visible only through the openings of the boxes.





Corporate Values (McKinsey and Co.), 2021

Cardboard boxes (collected by office employees), ashes of classified documents (burned by one of the employees), laser-cut hook, coins, photocopies, tape, acrylic paint and enamel

Approx. 80 x 50 x 35 cm

Magnets

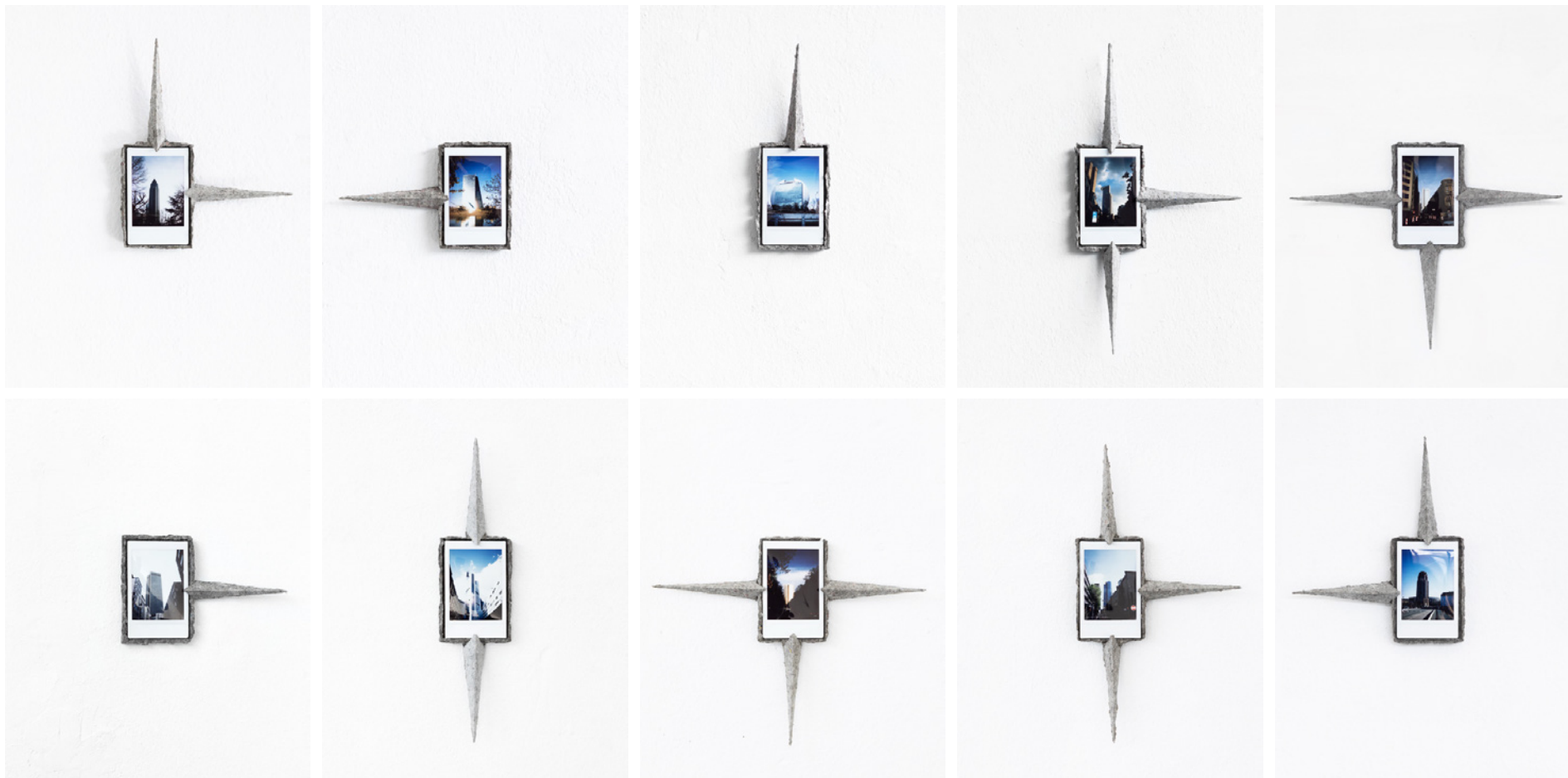
Städelschule Rundgang, 2022
Frankfurt am Main
In collaboration with Tomás Maglione

This series of artworks was created in collaboration with Tomás Maglione and is based on an investigation of Bahnhofsviertel in Frankfurt am Main, a neighborhood where high-tech bank skyscrapers coexist with poverty and marginalization.

The visual composition is repeated: a street generates a vanishing point that ends in a skyscraper as a centred figure. This symmetrical composition with the low-angle shot that enhances the architecture, added to the dramatic-looking lighting, contrasts with the technical limitations of the Polaroid camera, its size and the frame that contains it.

The frames are made from discarded Frankfurt newspapers that we collected, shredded, soaked, and reshaped. In this way, the former flood of information in paper form is transformed into objects that contrast with their source material, serving not only as frames for the Polaroids but also as interventions in the exhibition space.





Magnets, 2022

10 Mini-Polaroids, Papier Mâché (from Frankfurt newspapers)
Each approx. 35 cm x 30 cm



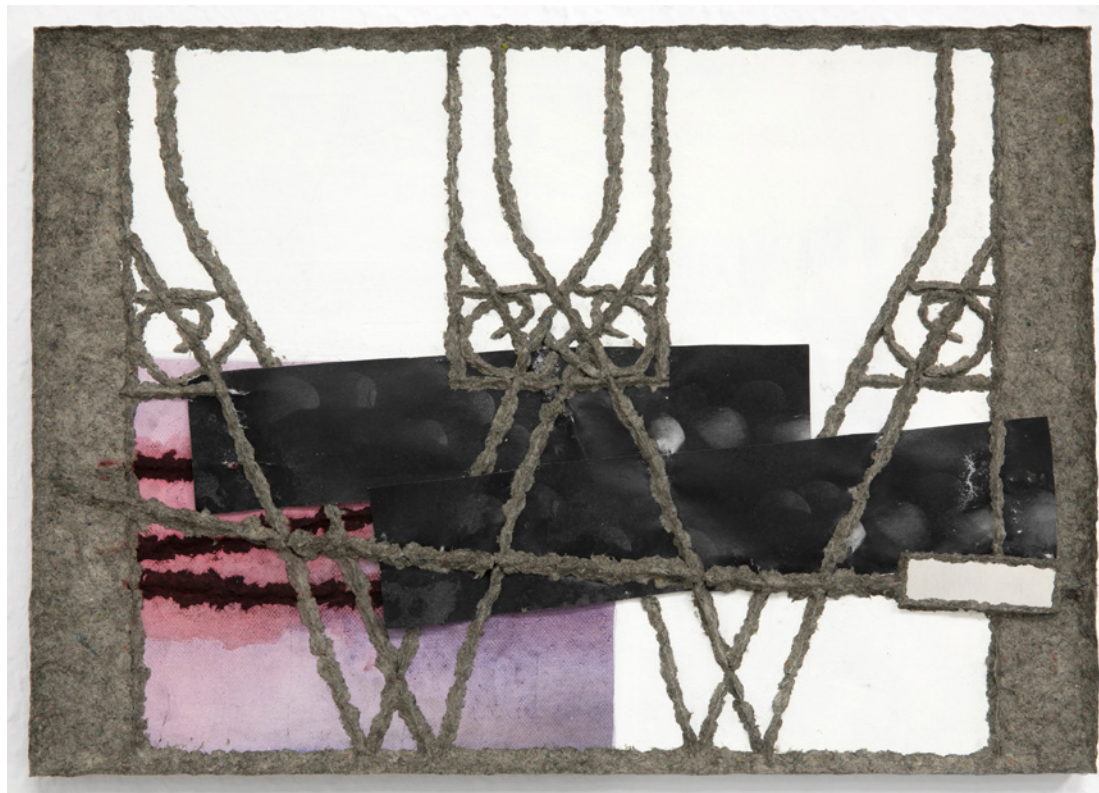
The Whistle

Städelschule Abschlussausstellung, 2021
Frankfurt am Main

Two different bodies of work were presented for the graduation exhibition. The exhibition was held at an old ex-office building in Frankfurt am Main.

A series of five paintings, titled *The Stranger*, *The Witness*, *The Visit*, *The Recluse*, and *The Room (Composition with Red)* confronted the visitor with multiple ways of perceiving space. Each piece features a textured surface created from papier-mâché made of shredded local newspapers, evoking architectural structural and ornamental elements. The compositions include dye stains, pigment clots, aluminum pieces, and fragments of cellphone photos of cat-acombs. These elements together convey a sense of intimacy and introspection, while also creating a dialogue between architecture and landscape.





The Stranger, 2021

Dye, papier-mâché, copies, aluminum on canvas
28 x 40 cm

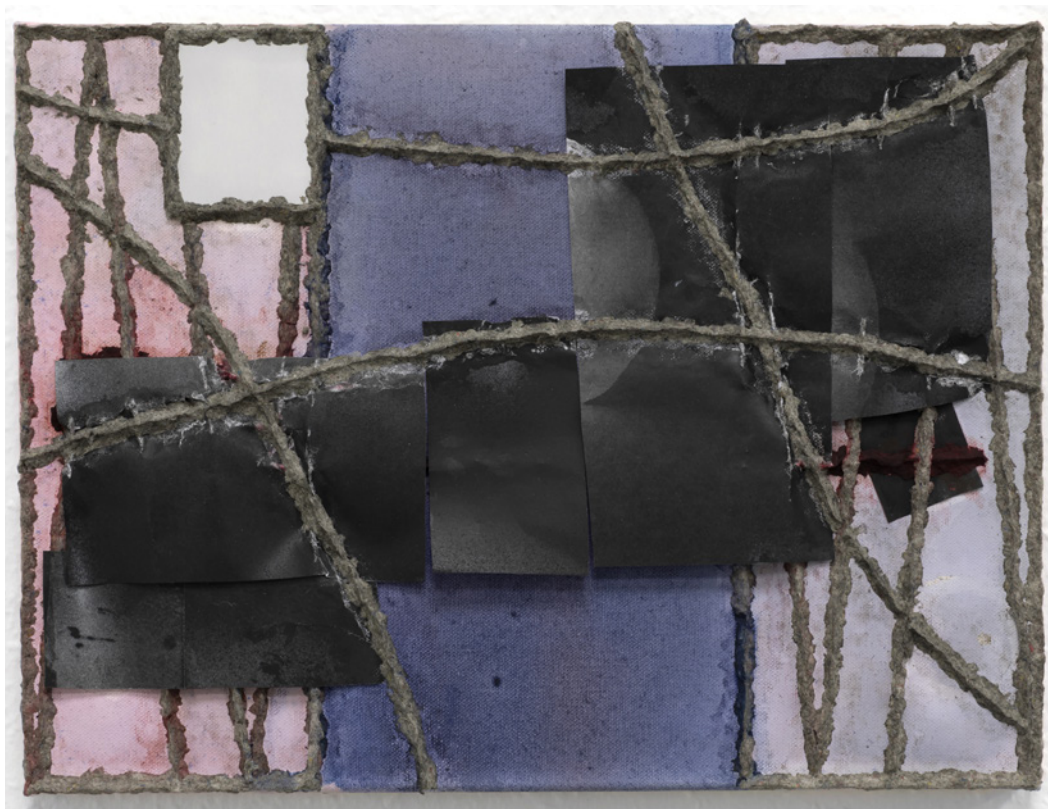


The Witness, 2021

Dye, papier-mâché, copies, aluminum on canvas
30 x 40 cm



The Room (Composition with Red), 2021
Dye, papier-mâché, copies, aluminum on canvas
30 x 40 cm



The Visit, 2021
Dye, papier-mâché, copies, aluminum on canvas
30 x 40 cm



The Recluse, 2021

Dye, papier-mâché, copies, aluminum on canvas
30 x 38 cm

The Whistle

Städelschule Abschlussausstellung, 2021
Frankfurt am Main

Breathing Exercises (Schaumainkai 69), 2021 is an in-situ intervention. It consists of three lightboxes made from discarded cardboard, installed on a shelf that held abandoned objects left behind before the building was vacated. After the exhibition, the entire shelf was dismantled, and the objects and electrical components were removed from the building with the help of the *Hausmeister* (janitor) as part of the intervention.





Breathing Exercises (Schaumainkai 69), 2021

Wooden cabinet (taken from the building), 49 plastic file organizers and one reversal film (found inside the cabinet),
three cardboard boxes, acrylic paint, electrical components, aluminium foil
Approx. 310 x 130 x 75 cm.

Diablito de Luz

Städelschule Rundgang, 2022
Frankfurt am Main

Two lightboxes made out of homemade acrylic, cardboard, crescent moon laser-cut shapes and paper copies of cellphone photos of the interior of a cavern.

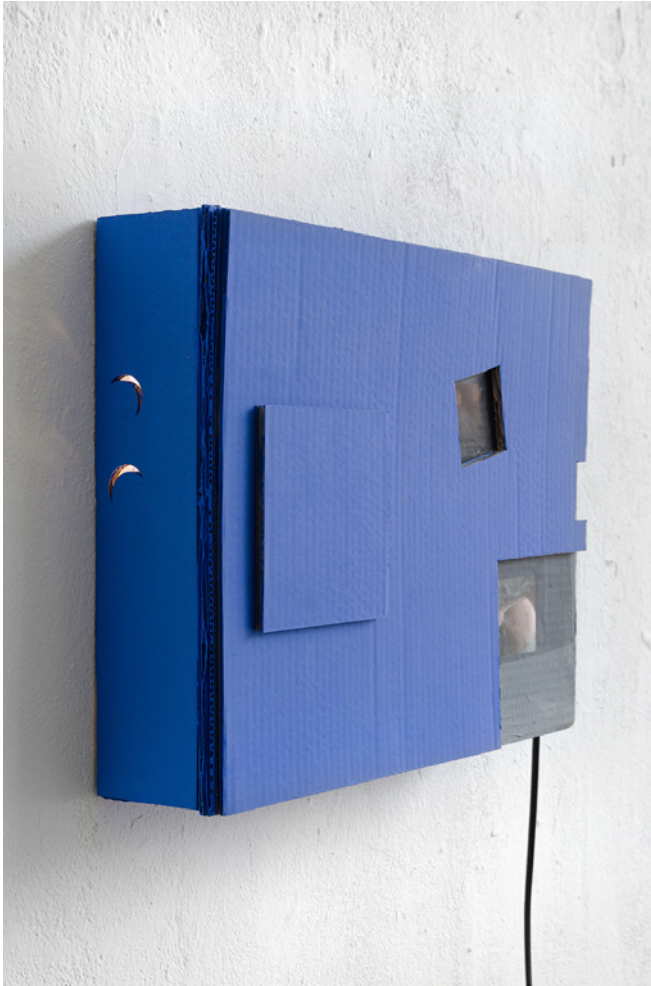
'Diablito de luz' (Spanish) is a device commonly used in Latin America to steal electricity. These devices are placed inside the fuse box in order to alter the meter's reading of electricity consumption and illegally evade the electric company.



Diablito de Luz (Blue), 2022
Cardboard, acrylic paint, copies, electrical components
30 x 40 x 11 cm



Diablito de Luz (Green), 2022
Cardboard, acrylic paint, copies, electrical components
30 x 40 x 11 cm



Telepathy

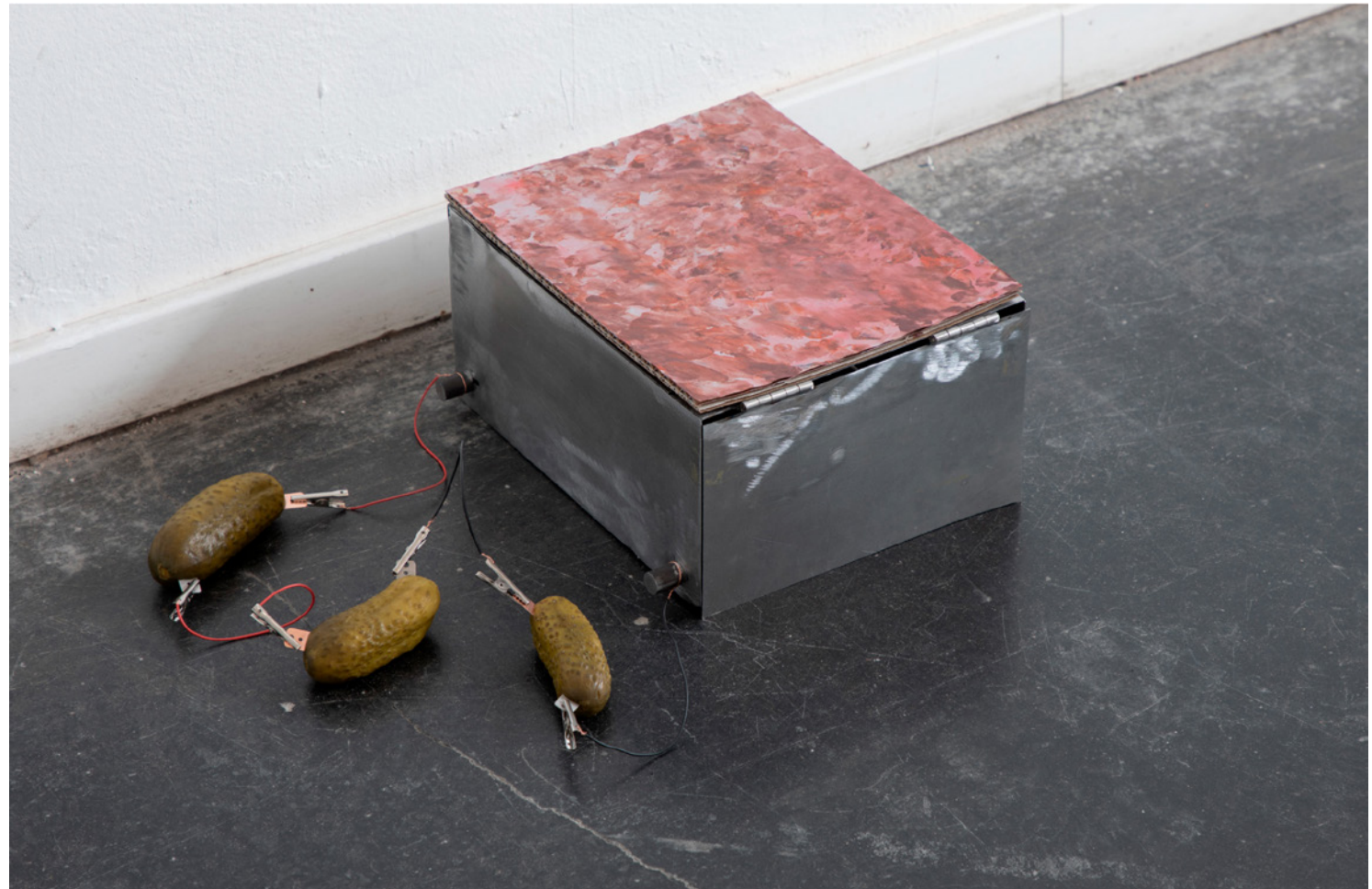
Part of the exhibition *Better be Careful*, 2021

Jo-Anne, Frankfurt am Main

by / with Rashiyah Elanga, Lorenzo Graf, Robin Metzger, Nina Nadig

For this exhibition, the artists and the curator met every week over a period of three months to discuss various texts and topics. The result of these gatherings and conversations was the exhibition and the works created by each participant.

In *Telepathy*, three pickled cucumbers activate via wires an empty metal box resembling a car battery, on which rests a cardboard piece painted with fingertips. Drawing from art historical references such as Victor Grippo's *Antologia I* (1970–71) and Joseph Beuys's *Capri Batterie* (1985), the piece plays with notions of alchemy and hints to the invisible connection between the charged materials.



Telepathy, 2021

Acrylic and gouache on cardboard, steel box, wire, zinc and copper plates, 3 pickles

Approx. 30 x 32 x 10 cm

Telepathy

User Manual for the Artwork Telepathy (2021).

ES	Manual de uso: Pickle Breathing Essiggurke Atemübungen
	 X. recibe a A. X. le da a A.: energía, vitalidad (?), aliento A. le da sentido a X.: le da algo que X. no posee pero necesita A. digiere (Sus funciones incluyen: transporte, secreción de jugos digestivos, absorción de nutrientes y excreción)
	 Como el buche en las aves (sería antes de entrar a X.) X. se divide en varias cámaras (órganos (?)) cámara frigorífica, parlamentaria, nupcial, oscura, oculta Estas cámaras tienen diferentes funciones
	 Para activar a X. en la función deseada, hay que chupar los conductos (la saliva sella la intención) X. es activable
	 X. ayuda a A. a transitar/transmutar/cambiar a renovarse a neutralizar ciertas fuerzas subterráneas a resetearse (<i>reboot</i>) / reajustarse cambio de <i>software</i> / actualización para que vuelva a ser parte de nosotros
	 Como un repetidor de señales electromagnéticas, se cuela por los poros de nuestros cuerpos, a través de la piel vieja, vellos, cicatrices, hasta llegar al fondo de nuestros huesos, de nuestros aparatos (digestivos, circulatorios, linfáticos, respiratorios, locomotores, endocrinos, nerviosos, reproductores, urinarios, tegumentarios) de nuestros cuerpos sutiles
	 X. contiene a A. X. también es solo: un recipiente, un filtro, un conducto, un catalizador, un conector, un contenedor, un amplificador un comunicador, un cuerpo, un material
	 —
	 A = de lo que todos estamos hechos
	 X = La (batería) no es solo una batería eléctrica es adelóstoma (que tiene la boca oculta) tiene todo un sistema interno, un circuito cerrado no visible invisible imperceptible Es el medio por el cual fluye esa energía (?)
	 Puede cambiar el estado de un espacio: una habitación, un baño, una sala de exposiciones, un prostíbulo, el despacho de un presidente como un deshumidificador o un aire acondicionado

EN	User Manual: Pickle Breathing Essiggurke Atemübungen
	 X. welcomes A. X. gives A.: energy, vitality (?), breath A. gives meaning to X.: it gives something X. lacks but needs A. digests (Its functions include: transport, secretion of digestive juices, nutrient absorption, and excretion)
	 Like the crop in birds (it would be before entering X.) X. is divided into several chambers (organs (?)) cold storage, parliamentary, nuptial, dark, hidden These chambers serve different functions.
	 To activate X. in the desired function, one must suck the conduits (saliva seals the intention) X. is activatable
	 X. helps A. to transition/transmute/change/ to renew itself to neutralize certain underground forces to reset (reboot) / readjust software change / update so that it may return to being part of us again
	 Like a repeater of electromagnetic signals, it seeps through the pores of our bodies through old skin, hair, scars, until it reaches the depths of our bones, our systems (digestive, circulatory, lymphatic, respiratory, musculoskeletal, endocrine, nervous, reproductive, urinary, integumentary) our subtle bodies
	 X. contains A. X. is also just: a vessel, a filter, a conduit a catalyst, a connector, a container, an amplifier a communicator, a body, a material
	 —
	 A = what we are all made of
	 X = The (battery) is not just an electric battery it is adelostome (one that has a hidden mouth) it has an entire internal system, a closed circuit, unseen invisible imperceptible It is the medium through which that energy flows (?)
	 It can shift the state of a space, a room, a bathroom, an exhibition hall, a brothel, a president's office like a dehumidifier or an air conditioner

Wallpaper

Städelschule Rundgang, 2019
Frankfurt am Main

Three paintings made with discarded materials that explore different spatial notions of painting.





Wallpaper I, 2019
Papier-mâché, rusted metal, oil on canvas (back)
Approx. 210 x 96 x 10 cm



Untitled, 2019

Cardboard, acrylic, oil, glue, canvas, photocopy, spackling paste, wood structure
50 x 30 x 7 cm

EXIT

Städelschule Rundgang, 2019
Frankfurt am Main

This work consists of 7 small, hand-crafted cardboard boxes that I collected over some time – five tea boxes (Verdauung, Detox, Leber und Galle, Lindenblüten, Kamillen), one sample perfume box (GIVENCHY), and one cigarette box (Camel Blue) – hung from high steel arms in an emergency corridor.

Each mass-produced container was treated individually with different pictorial operations, reflecting on consumerism and artisanal practices, waste, and conservation.





EXIT, 2019

Five tea boxes (Verdauung, Detox, Leber und Galle, Lindenblüten, Kamille), one perfume sample (GIVENCHY),
one cigarette box (Camel Blue). Cardboard, canvas, paper, charcoal, graphite, spray paint, gouache, oil, nails,
enamel, newspaper, pigment, rubber, rusted steel, acrylic glass, filler

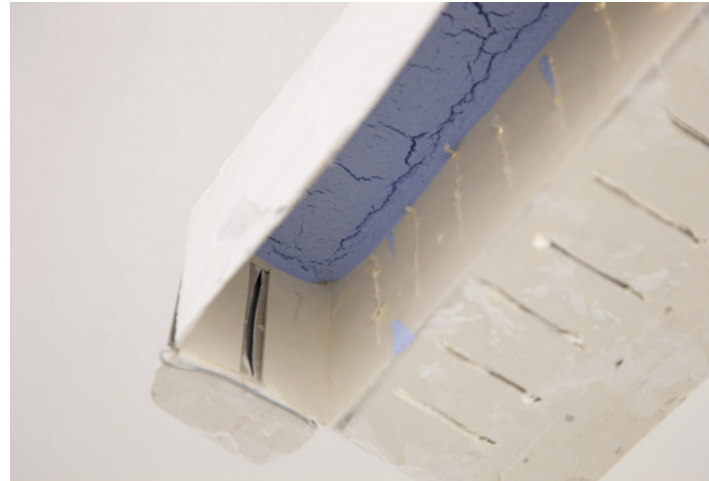
Dimensions variable



EXIT, 2019

Five tea boxes (Verdauung, Detox, Leber und Galle, Lindenblüten, Kamille), one perfume sample (GIVENCHY), one cigarette box (Camel Blue). Cardboard, canvas, paper, charcoal, graphite, spray paint, gouache, oil, nails, enamel, newspaper, pigment, rubber, rusted steel, acrylic glass, filler

Dimensions variable



Un Pelo en la Pintura *A Hair in the Painting*

Zmud Projects, 2017
Buenos Aires
www.zmud.xyz

Two large canvases and a series of A4 drawings and collage on paper, all mounted on metal devices. The triangular space of the gallery is interrupted by the suspended paintings facing each other.

Being conscious, with active touch and attentive ears; with the impossibility of speaking and moving, is what provokes that ridiculous anxiety that I enjoy so much: deformation of the senses, loss of physical perception and a special attention to the universe of vision from which images and residues of the mind escape. These seconds that end with a knockout and the wet pillow remind me of the representations that Sebastián Garbrecht brings to the present in his work. These last pieces seem to keep in their plot the vestiges of a desire, a crushing smoothness and the beginning of that reverie that renders them sexual. A sort of hard disk that preserves the flickering of its visual and blood pulse. Images that escape from our mind and that manifest themselves visible at the sides of our head. The ones that no one talks about and that only a few seem to see. Lightning flashes of concentration and loss, involuntary escape and direct manifestation.

Carlos Herrera, exhibition text (excerpt), 2017





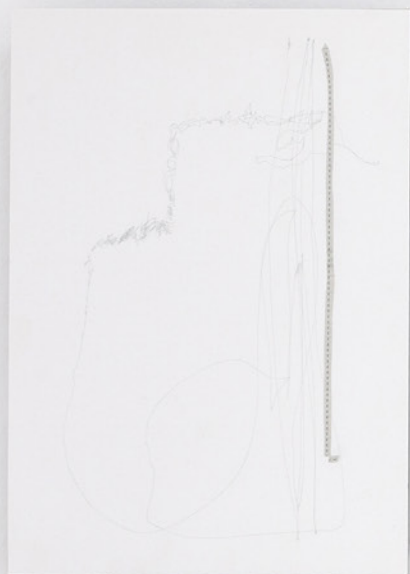
La Llorona, 2017
Oil on canvas
190 x 145 cm



Detail



El sueño del ratón, 2017
Oil and transfer on canvas
190 x 145 cm





Encanto, 2017

Graphite, newspaper on paper, steel structure

29,7 x 21 x 3 cm

Deep Recordings (Selection)

An unpublished series of around 90 drawings created between 2014 and 2015, in which images emerge through the intense pressure applied with the material.



SNICKERS, 2015
Rubbed graphite on paper
14,85 x 21cm



PUEBLO BLAU (Tabak), 2015
Rubbed graphite on paper
14,85 x 21cm



RITTER SPORT (Voll-Nuss), 2015
Rubbed graphite on paper
14,85 x 21cm



Plumas, 2015
 Rubbed graphite and pencil powder on paper
 14,85 x 21cm



Zwei Eiern, 2015
 Rubbed graphite and pencil powder on paper
 14,85 x 21cm



Untitled, 2015
Graphite on paper on art catalogue
14,85 x 21cm