

# Syd Krochmalny

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## Education

- **Post Doctoral Studies, Iberian and Latin American Cultural Studies, Columbia University, 2014-2015.** Research: The transnational space of the visual arts: networks and languages between Buenos Aires and New York (2001-2011) Director: Graciela Montaldo
  - **Ph.D., Social Sciences and Contemporary Art, University of Buenos Aires, 2013.** Thesis: From the Utopia to the Market: Contemporary Art in Argentina from the 2001 Crisis to Kirchnerism. Directors: José Fernández Vega and Reinaldo Laddaga
  - **Master in Communication, Culture, and Art, Social Sciences Faculty, University of Buenos Aires, 2012.** Thesis: Art and Politics: Aesthetics Contemporary Metaphors, From El Rojas to Belleza & Felicidad and Project Venus Directors: Ana Longoni and Reinaldo Laddaga
  - **BA Sociology, Social Sciences Faculty, University of Buenos Aires, 2005**
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## Leadership Roles

- **Artist and Curator of the Gallery of the First Memorial for Those Who Did Not Fall in War. Columbia University Global Center for Peace Innovation**  
*Since December 2024 – Current*  
Contributed to the redefinition of the memorial as an emblem for global peace and ecological justice in the 21st century. Served as both curator and artist for the MNW Art Gallery, fostering innovative dialogues through exhibitions, workshops, and collaborations that explore the ecological and cultural consequences of war.
- **Member of the Scientific Committee, Interdisciplinary Lab of the First Memorial for Those Who Did Not Fall in War. Columbia University Global Center for Peace Innovation**  
*Since December 2024 – Current*  
Contributes to redefining the memorial as an emblem for global peace and ecological justice in the 21st century. Supports interdisciplinary projects that examine the ecological and cultural consequences of war through innovative research and artistic practices.
- **Founder of The Slip Gallery**  
*Since September 2024 – Current*

Established a contemporary art space in New York City dedicated to fostering innovative global perspectives, with a particular focus on the Global South. Through impactful exhibitions, thought-provoking talks, and inclusive public programs, *The Slip Gallery* advances a transformative vision of contemporary art that embraces collaboration, reinterprets history, and opens bold creative possibilities.

- **Founder of Jennifer Magazine**

*Since 2016-Current*

Created an influential platform dedicated to contemporary art, culture, and critical thought. *Jennifer Magazine* explores cutting-edge artistic practices and fosters dialogue across disciplines, publishing works by prominent authors including Arturo Carrera, Cecilia Palmeiro, Claudio Iglesias, Federico Baeza, Gabriel Catrén, Gustavo Bruzzone, Hernán Borisonik, Mario Scorzelli, Lucas Soares, McKenzie Wark, Mariano Blatt, Mariano López Seoane, Marina Mariasch, Martín Legón, Nick Land, Nina Power, Pablo Schanton, and Horacio González.

- **Director of Barro New York**

*July 2022 – August 2024*

Led the development and positioning of the gallery in New York, curating innovative exhibitions and fostering global connections in contemporary art. Under his direction, Barro NY showcased renowned artists including Amalia Ulman, Alejandra Seeber, Gabriel Chaile, Mónica Girón, Marcelo Pombo, Mondongo, Nico Aráoz, Martín Legón, Agustina Woodgate, Lolo y Lauti, Ad Minoliti, Catalina Schliebern Muñoz, Matías Duville, and Joaquín Boz. The gallery received significant media attention, including coverage in *The New York Times*, *Hyperallergic*, *The Wall Street Journal*, *Yale Radio (Yale University)*, *Artishock*, and *Revista Ñ*. Several exhibitions were highlighted as "Best Shows in NYC" by *Art News* and *Hyperallergic*, solidifying Barro NY's reputation as a leading contemporary art space.

- **Pedagogical Director of the Centro de Investigaciones Artísticas (CIA)**

*September 2009 – December 2019*

Designed and supervised educational programs focusing on the intersection of art, research, and contemporary practice, shaping a generation of artists and scholars across Latin America. Over a decade, the CIA nurtured over 200 agents, including influential artists such as Ad Minoliti, Mariela Scafati, Tomás Espina, Gabriel Chaile, Ana Gallardo, among others, establishing itself as a key hub for artistic and intellectual innovation in the region.

- **Founder of Revista CIA**

*2011 – 2019*

Co-founded and directed *Revista CIA*, a publication dedicated to bridging the gap between art practice and critique. The magazine played a crucial role in shaping debates about contemporary art in Latin America, publishing contributions from prominent thinkers such as Cuauhtémoc Medina, Erick Bullo, Roberto Amigo, José Fernández Vega, Andrea Giunta, Graham Harman, Graciela Montaldo, among others.

- **Founder of Sociología Contrataca (2008–2015)**

A creative space for initiatives that merge art and social sciences, formed by sociologists and artists such as Lucas Rubinich, Fernanda Laguna, Mariana Cerviño, Diego Melero, Mariela Scafati, and Hernán Vanoli, among others, at the Faculty of Social Sciences at the University of Buenos Aires. This collective explored the intersections between artistic practices and sociological inquiry, emphasizing

innovative methods that challenge rigid academic frameworks. By integrating scientific and creative approaches, *Sociología Contrataca* fostered experimental research through performance, multimedia, and relational aesthetics, expanding the boundaries of both disciplines.

## **Solo Exhibitions**

### **Parallel Avant-Gardes**

The Slip, NYC, August-October, 2024. Curated by The Office of the Unknown Curator.

### **Collectors Buy the Aura**

The Opening Gallery, NYC, November 2023-January 2024. Curated by Sozita Goudouna.

### **Useless Landscapes**

Perkins Center for the Arts, Collingswood, NJ, 2021.

### **Homage and Oblivion**

Noyes Arts Garage of Stockton University-Noyes Museum, Atlantic City, NJ, 2020-2021.

### **Bridegrooms Stripped Bare By Their Bachelorettes**

Gallery 50 Inc., Bridgeton, NJ, February 2020.

### **Diarios del Odio**

Centro Cultural de la Memoria Haroldo Conti, Museo de la Memoria y los Derechos Humanos, Buenos Aires, Argentina, October 2019-February 2020.

### **Hate in America**

Sena Space, NYC, September 13-October 27, 2018.

### **Useless Landscapes**

Gallery 50 Inc., Bridgeton, NJ, November 2017.

### **Diarios del Odio**

Universidad Nacional de General Sarmiento, Provincia de Buenos Aires, Argentina, April-July 2017.

### **Blanchot in Buenos Aires (or The Writing to Come)**

Biblioteca Nacional de Buenos Aires, Buenos Aires, Argentina, 2015.

### **The Politics of Friendship and Confrontation**

Museum of Reclaimed Urban Space (MoRUS), NYC, United States, May 2014.

### **The Origin of The World**

ISA, Convention Center, Yokohama, Japan, July 2014.

### **Diarios del Odio**

Fondo Nacional de las Artes, Buenos Aires, Argentina, October-November 2014.

### **The Naked Soul**

- **ECO/UFRJ, Escola de Comunicação da Universidade Federal do Rio de Janeiro, 2013.**
- **Old Calton Cemetery, Edinburgh, Scotland, 2013.**
- **Augustine United Church, Edinburgh, Scotland, 2013.**

### **The Origin of The World**

School of Arts and Humanities, University of Stirling, Scotland, 2013.

### **The Politics of Friendship and Confrontation**

ISA, Centro de Investigaciones Artísticas, 2012.

### **The North is not going to be up, it is going to be all South**

In collaboration with Judi Werthein, Oslo University, Oslo, Norway, 2011.

### **Social Portraits**

- Fundación Proa, in collaboration with Tomás Espina, Buenos Aires, Argentina, 2010.
- Museo Spilimbergo, in collaboration with Tomás Espina, 2009.

### **The Round Table**

Universidad de Buenos Aires, 2009.

### **Baño Revolution**

Universidad de Buenos Aires, april, 2009.

### **Chastity**

- Barocruz Gallery, São Paulo, in collaboration with Roberto Jacoby, 2008.
- Pinacoteca de São Paulo, in collaboration with Roberto Jacoby, curated by Adriano Pedrosa, 2008.
- Department of Romance Languages and Literature, Harvard University, curated by Doris Sommer, in collaboration with Roberto Jacoby, 2007.
- Department of Spanish and Portuguese, Rutgers University, in collaboration with Roberto Jacoby, 2007.

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## **Group Exhibitions**

### **S.L.U.T.S. Sovereign Lust Undoing Total Shame**

The Slip, NYC, April-May 2025.

### **La Internacional Argentina I**

The Slip, NYC, February-March 2025.

### **Bebes con Precio**

Hipopoety, Buenos Aires, October-November 2024. Curated by Santiago Villanueva.

### **The Decathlon of Apollo**

June 15 – August 11, 2024. From June 15 to August 11, 2024, Château de Montsoreau – Museum of Contemporary Art.

### **Unconscious Waves**

Barro and The Slip East Hampton. Elena Bajo, Joaquin Boz, Detex, Matías Duville, Syd Krochmalny, Warren Neidich, Catalina Schliebener Muñoz, June-July 2024.

### **Crypto Psychedelics**

SXSW, Austin, TX, March 2022.

### **Chromacity**

Perkins Center for the Arts, Collingswood, NJ, 2021.

### **Proyecto Casamario**

Montevideo, Uruguay, April 11-July 7, 2019. Curated by Sebastian Alonso, Lourdes Silva, Niklaus Strobel

### **Guiladas Gráciles: Looking Out for the American Video Art.**

David Rockefeller Center for Latin American Studies. Harvard University. The exhibition featured works by Karen Harley (Brazil), Roberto Jacoby, Syd Krochmalny (Argentina), Carlos Leppe (Chile), Hélio Oiticica (Brazil), Naufus Ramírez-Figueroa (Guatemala). Loans courtesy of the artists, Proyectos Ultravioleta (Ramírez-Figueroa), Projeto Hélio Oiticica, and Sucesión Carlos Leppe/Centro de Documentación de la Artes Visuales del Centro Cultural la Moneda/D21 Proyectos de Arte (Leppe). Curated by Joaquín S. Terrones. 2018

### **Assemblage #10 Engager le corps**

Julio artist-run space, Paris, France, February 24th to March 17th 2018.

### **Arte Bebo**

Featuring artworks by 21 “cultural agents” from Centro de Investigaciones Artísticas (CIA) in Buenos Aires, Argentina, Gallery 50 Inc., Bridgeton, NJ, August 2018.

### **Bonaparte in America**

Via Viva, curated by Alina Perkins, Hollywood, Los Angeles, United States, September 2017.

### **Diarios del Odio**

El gran vidrio, Córdoba, Argentina, 2017.

### **Diarios del Odio**

Parque de la Memoria, Buenos Aires, Argentina, 2017. In Poéticas políticas, curated by Florencia Battiti, and Fernando Farina. Expresiones Contemporáneas (CEC) de Rosario, March 16-April 17.

### **Otras Formas**

Visual Artists Making Music, Museo de Arte Moderno de Buenos Aires, Argentina, 2016. Nicolás Bacal, Juan Becú, Alfredo Prior, Matias Duville, Dani Umpi, Lola Granillo, Florencia "Hana" Ciliberti, Magdalena Jitrik y Lucio Dorr, Francisco Garamona, Conchetinas, Syd Krochmalny, Julián Terán, Ana Gallardo, Silvana Lacarra, Marina de Caro, Adriana Bustos,

Marcela Astorga, Mónica Millán, Cristina Schiavi, Jorge de la Vega y Federico Peralta Ramos

**Diarios del Odio**

CEC, Rosario, Argentina, March 16-April 17, 2016.

**The Yggdrasill**

Installation, Gallery 50 Inc., Bridgeton, NJ, 2015.

**The Naked Soul**

Gallery 50 Inc., Bridgeton, NJ, United States, 2014.

**Trucado**

Sculpture, El ojo errante, Buenos Aires, Argentina, 2014.

**Chastity**

In *Desire is Born Out of the Collapse*, Reina Sofía Museum, curated by Ana Longoni, in collaboration with Roberto Jacoby, Buenos Aires, Argentina, 2011.

**Beginning with a Bang**

Americas Society, New York, 2007. Curated by Victoria Noortorn.

**Chastity**

Video in *Ouro Sentimental*, curated by Fernanda Laguna and Camila Do Valle, MAC de Niteroi, Rio de Janeiro, Brazil, in collaboration with Roberto Jacoby, 2007.

**Chastity**

Video installation, Negatec, Fundación Telefónica Space, Buenos Aires, in collaboration with Roberto Jacoby, curated by Luis Camnitzer, 2007.

**The Lake Blood**

Video performance, RIAA, Ostende, Buenos Aires, in collaboration with Roberto Jacoby and Fernanda Laguna, 2007.

**Technologies of Friendship**

3 Philosophical Banquets, Periférica, CCBorges, Buenos Aires, curated by Ana Gallardo and Fernanda Laguna, in collaboration with Roberto Jacoby, 2006.

**One Square Meter**

Proyecto V, Estudio Abierto, Buenos Aires, in collaboration with Roberto Jacoby, 2006.

**Papyrus**

Painting in *One Square Meter*, Proyecto V, Estudio Abierto, Buenos Aires, 2006.

**What a Crazy Time!**

Site-specific installation, Carlos Keen, 2006.

**Dark, Sad and Dark**

Photography, *Colgada*, Belleza y Felicidad, 2006. Curated by Fernanda Laguna.

### **Diagonal**

Photography and painting, Mar del Plata Municipality, 2005.

### **Shipwrecks II**

Photography, Centro Cultural Borges, Buenos Aires, 2004.

### **Shipwrecks I**

Photography, Faculty of Social Sciences, University of Buenos Aires, 2003.

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## **Books (Author)**

**Gustavo Bruzzone y Syd Krochmalny, ramona. *Debates en el arte al filo del milenio* (ramona: debates on art on the edge of the millennium),** Editorial Mansalva, 2022.

**Syd Krochmalny, *El tamaño de mi mundo* (The Size of my World),** Buenos Aires, Editorial Mansalva, 2021.

**Syd Krochmalny y Marina Mariasch, *Los Sueños. Gino Germani en la revista Idilio con fotomontajes de Grete Stern* (Dreams. Gino Germani in the magazine Idilio with photomontages of Grete Stern),** Buenos Aires, Caja Negra, 2017.

**Syd Krochmalny, *Débil*,** Buenos Aires, Pánico el pánico, 2017.

**Roberto Jacoby y Syd Krochmalny, *Diarios del odio* (Journals of Hate),** Buenos Aires, n direcciones, 2016

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## **Books Referencing Syd Krochmalny's Work**

Several books have referenced or engaged with my work, situating it within broader discussions of aesthetics, politics, and cultural practices. Some of these publications do not focus exclusively on my work but highlight its relevance within significant theoretical and artistic frameworks. Some notable examples include:

- **Gonzalo Aguilar, *¿Qué es Más Macho? Ensayos Sobre Las Masculinidades*,** Fondo de Cultura Económica, Buenos Aires, 2023.
- **Ezequiel Sirlin, *Los orígenes del antikirchnerismo esencial* (The Origins of Essential Antikirchnerism),** Prohistoria Ediciones, 2022.
- **AAVV, *La Babel del odio: Políticas de la lengua en el frente antifascista* (Babel of Hate: Politics of Language in the Antifascist Front),** Luis Ignacio García (Ed.), Cuadernos de Lenguas Vivas, 2022.
- **Lucas Rozenmacher, *Espacio y performance. Poéticas, prácticas, acciones e intervenciones en la escena estético-política argentina hoy* (Space and**

*Performance: Poetics, Practices, Actions, and Interventions on the Aesthetic-Political Scene in Argentina Today*), Sarmiento University, 2022.

- Ana Kiffer and Gabriel Giorgi, *Las vueltas del odio: Gestos, escrituras y políticas* (*Laps of Hate: Gestures, Writings, Policies*), Eterna Cadencia, 2020.
  - Javier Trimboli, *Sublunar: Entre el kirchnerismo y la revolución* (*Sublunar: Between Kirchnerism and the Revolution*), Cuarenta Ríos, 2017.
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## Theater

### Diarios del Odio

Theater Play (2017-2019)

- **Creators and Writers:** Roberto Jacoby and Syd Krochmalny.
- **Stage Direction:** Silvio Lang.
- **Production:** Orgie.

### Diarios del Odio

University of General Sarmiento, 2017.

### Diarios del Odio

Centro Cultural Paco Urondo, University of Buenos Aires, 2017.

### Diarios del Odio

Centro Cultural de la Memoria Haroldo Conti, 2017.

### Diarios del Odio

Caras y Caretas, 2017.

### Diarios del Odio

Xirgu UNTREF, 2018.

### Diarios del Odio

University of Avellaneda, 2018-2019.

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## Video Festivals

### La Castidad

Programa de cortometrajes No. 2: *La ley del deseo*. Curated by Agustina Carri, 2021.

### Blanchot in Buenos Aires or The Writing to Come

#Stayathome, #Quedateencasa, Ministerio de la Cultura del Gobierno de la Ciudad de Buenos Aires, 2020.



**Chastity**

Festival Asterisco, Directed by Albertina Carri. Presidencia de La Nación, Argentina, 2016.

**The Naked Soul**

Oakland Underground Film Festival, California, 2014.

**Social Portraits**

In *Video Art*, la Casa del Bicentenario, in collaboration with Tomás Espina, 2010.

**Chastity**

Video, in *Videos with Sauce Projecció de nova creació en vídeo argentí*, programa off Loop Centre d'Art Santa Mònica, Barcelona, June 2007.

**Chastity**

Video, selection of videos for the festival program off Loop, Fundación Start, Buenos Aires, March 2007.

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## Performances

**Tinder**

Otras Formas, Museo de Arte Moderno de Buenos Aires, 2017.

**Débil**

Sarmiento Theater, curated by Cecilia Pavón in *Luz Mala* by Vivi Tellas. Buenos Aires, Argentina, June, 2016.

**Diarios del Odio**

Public Reading, La ene, October 2016.

**Godgle**

Espacio de actividades Dixit, Arte BA, International Art Fair, Buenos Aires, Argentina, May, 2016.

**La Movida del Diablo**

Argentine National Congress, in collaboration with Roberto Jacoby, Nacho Marciano, Mariela Scafati, and others. Buenos Aires, Argentina, 2009.

**Bull Anaconda**

*Experimento de Subjetivación*, Art Basel Miami, 2008.

**The Origin of the World**

Performance in *Image Coming Soon* by Karin Schneider, Orchard Gallery, New York, United States, October 31, 2007.

### **Ladybird**

Performance in *Image Coming Soon* by Karin Schneider, Orchard Gallery, New York, United States, October 25, 2007.

### **Eroticism is Easy to Represent...**

Video still in *ramona*, Buenos Aires, Argentina, February. In collaboration with Roberto Jacoby, 2006.

### **I Mean, It Says, I Say**

*Wittgenstein Symposium*, National Library, Buenos Aires, Argentina. In collaboration with Roberto Jacoby, 2006.

### **El Origen del Mundo**

Belleza y Felicidad, Buenos Aires, 2005, and 2006.

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## **Prologues and Chapters in Books (Author)**

**Roberto Jacoby and Syd Krochmalny**, *Algoritmo para todos y todas, Criptomonedas y Soberanía, tensiones del dinero en el siglo XXI (Algorithm for Everyone, Cryptocurrencies and Sovereignty, Money Tensions in the 21st Century)*, Observatorio de Derecho Informático Argentino, UNDAV, 2022.

**Roberto Jacoby y Syd Krochmalny**, *La hoguera digital: De los discursos de odio a la hostilidad global abierta*, in *La Babel del odio: Políticas de la lengua en el frente antifascista (Babel of Hate: Politics of Language in the Antifascist Front)*, Luis Ignacio García (Ed.), Cuadernos de Lenguas Vivas, 2022.

**Roberto Jacoby y Syd Krochmalny**, *Nota de los autores*, in *La Babel del odio: Políticas de la lengua en el frente antifascista (Babel of Hate: Politics of Language in the Antifascist Front)*, Edited by Luis Ignacio García, Cuadernos de Lenguas Vivas, 2022.

**Syd Krochmalny**, *Contemporary Art Beyond The Bubble: A Comparative Model of the Art Markets in New York, Shanghai, and Buenos Aires*. Edited by Lara Marmor, Federico Baeza, and Sebastián Vidal Mackinson. Fundación Arte BA, 2016, p. 141-175.

<https://issuu.com/arteba/docs/oasis-2>

**Syd Krochmalny**, *From the Art Crisis to the Art Market*, in Margulis, Mario, and others, "Sociology of Culture: Theoretical and Conceptual Advancements." Biblos, 2012.

**Syd Krochmalny**, *Visual Culture and Visual Studies*, in Margulis, Mario, Urresti, Marcelo, Lewin, Hugo, "Contemporary Sociology of Culture." Biblos, 2011, p. 231-248.

**Syd Krochmalny**, *Sociability, Sexuality, and Affectivity in the Young Artist*, in Margulis, Mario, Urresti, Marcelo, and Lewin, Hugo, "Family, Habitat and Sexuality in Buenos Aires: Research from the Cultural Dimension." Biblos, 2007, p. 293-305.

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## Advisor in Thesis About Latin American Art

**Cynthia Almansi**, *Rancho utópico: una etnografía del entretreimiento de las prácticas artísticas y la vida social de los artistas visuales en la Ciudad de Buenos Aires* (*Utopic Hangout: An Ethnography on the Interweaving of the Artistic Practices and Social Life of Visual Artists in Buenos Aires*), PhD in Social Anthropology, Interdisciplinary School of High Social Studies, National University of San Martín, forthcoming.

**Guadalupe Chirrotarrab**, *Las economías del arte: trabajo artístico contemporáneo en Buenos Aires (2003-2015)* (*The Economies of Art: Contemporary Artistic Work in Buenos Aires (2003-2015)*), MA in Argentine and Latin American Art, Interdisciplinary School of High Social Studies, National University of San Martín, 2018.

**Tomás Espina**, *La permanencia de lo amorfo* (*The Permanence of the Amorphous*), BA in Visual Arts, National University of the Arts, 2013.

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## Jury and Consultant

**2020 Prince Claus Award**, 24th edition. Prince Claus Fund for Culture and Development, Amsterdam.

**Programa de Artistas del Centro de Investigaciones Artísticas**, 2009-2019.

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## Professor

**Conceptualist Practices of the Global South** at Cognitive Justice and the Crisis of Epistemology. SFSIA 2023 New York.

**Contemporary Art**, Master in Curatorial Studies, ESEADE, 2018 to 2022.

**Latin American Art and Literature**, Master in Contemporary Latin American Aesthetics, National University of Avellaneda (UNDAV), 2017-2019.

**Latin American Art, Argentinian Art, Contemporary Art, Visual Studies, Latin American Literature**, Centro de Investigaciones Artísticas, 2009-2019.

**Sociology of Culture**, BA, Sociology, Faculty of Social Sciences, University of Buenos Aires, 2005-2018.

**Aesthetics and Politics in Brazilian and Argentinian Art**, Latin American Council of Social Sciences, PhD and Master Programs, 2014.

**Philosophy, Ethics**, PEAL, Argentinian and Latin America Studies for Foreign Students, BA, 2009-2010.

**Philosophical Anthropology**, BA Public Relations, University of Belgrano, 2009-2010.

**Theories on Friendship**, BA Psychology, University of Belgrano, 2009-2010.

**Media and Communication**, BA Journalism, 2009-2010.

**Sociology**, BA Public Relationships, UCES, 2008-2009. Website: <http://www.uces.edu.ar/>

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## Magazines (Editor)

**Founder and Editor**, *Revista Jennifer*, 2016 to current.

**Founder and Editor**, *Revista CIA*, 2011-2017.

**Editor**, *ramona* 69, April 2007.

**Member of the editorial group. ramona**, Archivo Histórico de Revistas Argentinas: Ahira. <https://ahira.com.ar/revistas/ramona/>

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## Lectures, Workshops and Conferences

**On Immaturity**, a conversation with José Falconi, February 2024. This dialogue explored the concept of immaturity as a productive framework in contemporary art and aesthetics, emphasizing its potential to question established norms and practices.

**Molecular Poetry**, a conversation with Nicolas Guagnini, Barro NY, October 2023.

**We don't want to live in a Universe, We want to live in a Pluriverse!**, PRISKA PASQUER GALLERY, August 2023.

**Queerness**, a conversation with Kerry Doran, Barro NY, May, May2023.

**Peripheral Syncretism**, a conversation with Margot Norton, June 2023.

**Wet Conceptualism**: Perspectives from the Global South, The Opening Gallery, NYC, February 4, 2023.

**Artmaking in the Scatological Era**, a conversation with Carlos Huffmann, Barro NY, January 16, 2023.

**Mud Caves**, a conversation with Reinaldo Laddaga, Barro NY, December 16, 2022.

**The Future of Art and Humanity.** Symposium Fallas y Fronteras. Organized by the Department of Art at Di Tella University, this symposium explored the intersections of contemporary art and humanity's trajectory. Panelists Syd Krochmalny, Nina Power, and Ben Tritt engaged in a thought-provoking dialogue on the role of art in addressing global challenges and envisioning alternative futures.

**New Economies of Art. Utopia, Anarcho-capitalism, Drug Culture and Futurity,** Nuevas economías del arte. Utopía, Anarco-capitalismo, cultura narcótica y futuridad. ArteBA, October 2022.

**Huesos Magnéticos,** Ruth Benzacar, May 7, 2022.

**Diarios del Odio,** New York University, December 2, 2020.

**Performative Creation Workshop – Roberto Jacoby & Syd Krochmalny.**

Performative creation workshop based on *Diarios del odio-Uruguay* by Roberto Jacoby & Syd Krochmalny. **Coordinators:** Silvio Lang and Rodolfo Opazo. **Organized by:** Proyecto CasaMario – INAE – SUBTE. July 2019.

**Loki, el curator.** Curaduría, Contextos y Prácticas. Jornadas de Curaduría. ESEADE, 2018.

**Journals of Hate,** International Sociological Association, Toronto Canada, July, 2018

**Performance, Poetry, and Installation as Methodological Tools for Sociological Research,** International Sociological Association, Toronto Canada, July 2018.

**The Possibilities and Limitations of the Use of Visual (and Other Sensory) Research Outputs to Try to Re-Frame Public Debate,** International Sociological Association, Toronto Canada, July, 2018.

**Cultural Management, Art Market and State,** Political Scene, Buenos Aires, Caras y Caretas Cultural Center, Buenos Aires, Argentina, 2016. <http://www.escenapolitica.org>

**The Origin of the World: Analysis, Representation and Performance,** XVIII ISA World Congress of Sociology, Yokohama, Japan, 2014.

**Discussion: The Naked Soul,** XVIII ISA World Congress of Sociology, Yokohama, Japan, 2014.

**La supremacía del rostro,** ECO/UFRJ, Escola de Comunicação da Universidade Federal do Rio de Janeiro, 2013.

**Art Practice as Sociological Method: Exploring the Male Gaze,** The Public Image, University of London, Goldsmiths, 2013.

**The Crisis of Success: Visual Arts in Argentina (2001-2011),** Universidad de Edinburgh, Scotland, 2013.

**Politics of Friendship and Confrontation,** University of Stirling, UK, Scotland, 2013.

**Baño Revolución**, Winter 2013 Latina/o Studies, University of Michigan. The Spectrum Center and the Latina/o Studies Program, United States.

**The Discursive Construction of Art 90**. Contemporary Dilemmas of Visuality. 10th Congress of the International Association of Visual Semiotics. International Association of Visual Semiotics. AISV/IAVS, 2012, Buenos Aires Argentina.

**Technologies of Friendship in the Context of Conflict in Social Activism**. ISA FORUM Social Justice and Democratization International Sociological Association. Buenos Aires; 2012.

**Art and Legitimacy: Rojas Cultural Center Gallery**. ISA FORUM Social Justice and Democratization. International Sociological Association. Buenos Aires; 2012.

**Technologies of Friendship and Confrontation: Exploring Sociability in Social Activism** at the University of Oslo Bicentennial. Oslo, 2011.

**Pedagogical Turn and New Methods**. New Methods MOCA. Miami, Florida, 2011.

**¡Oh Enemy, We are Friends! "Political Struggle and Common Sense"**. Sao Paulo Biennale. San Paulo; 2010.

**How Can We Think of Ourselves as a Network?** Southern Conceptualisms. Spanish Cultural Center. Buenos Aires; 2010.

**Art and Self-Management in Argentina (1997-2010)**. Presented at the 6th Sociology Conference (UNLP) as part of the Bicentennial discussions. This presentation explored the interplay between artistic practices and self-management during a critical period of social and cultural transformation in Argentina. Hosted by the University of La Plata, La Plata; 2010.

**Art and Politics, Again: "The Soul Never Thinks Without Image."** Conference on "Cultural Production in Argentina: Practices and Imaginaries." Gino Germani Research Institute. Buenos Aires; 2010.

**Network Theory**. 3rd International Meeting of the Southern Conceptualisms Network. Spanish Cultural Center. Santiago de Chile, 2009.

**Visual Studies. State of Art**. 5th Young Researchers Conference. Gino Germani Research Institute. Buenos Aires; 2009.

**A Critique of The Culture Industry Theory**. ALAS International Congress. Latin American Sociological Association. Buenos Aires; 2009.

**Critique of the Reason of the Lecture**. 3rd International Congress "Cultural Transformations. Discussions of Theory, Criticism, and Linguistics." Faculty of Philosophy and Literature, UBA. Buenos Aires; 2008.

**Philia and Community in Modern Social Theory**. 5th Conference of Sociology (UNLP). Latin American Meeting of Social Science Methodology. Changes and Continuities in the

Social and the Political in Argentina and the Region in Recent Decades. Challenges for Social Knowledge.” La Plata; 2008.

**Art and Politics of Friendship.** Harvard Forum: Roberto Jacoby. Harvard University, Cambridge, Boston; 2007.

**Sociability, Sexuality, and Affectivity of the Young Bohemian in Buenos Aires.** 7th Sociology Conference, UBA. Faculty of Social Sciences, UBA. Buenos Aires; 2007.

**Modes of Production, Arts Management, and Social Forms in Argentina in the Early Twenty-First Century.** This presentation examined the evolving relationship between artistic production, cultural management, and emerging social dynamics in Argentina, highlighting how these factors shaped the country's art scene and broader societal contexts during this period. Young Researchers Conference. Gino Germani Research Institute. Buenos Aires; 2007.

**Cultural Changes in the Ways of Seeing and Narrating: Fotolog Uses and Meanings of Practices of Young Visual Artists of Buenos Aires.** This presentation, delivered at the International Congress on Cultural Transformations: Discussions on Theory, Criticism, and Linguistics, examined how young visual artists in Buenos Aires leveraged Fotolog as a tool for creative expression and community building, highlighting its role in shaping contemporary visual and narrative practices. Faculty of Philosophy and Literature, UBA. Buenos Aires; 2006.

**The Curator as Cultural Intermediary in the Visual Art Field.** Debate sessions: New Cultural Intermediaries and Middle Classes in Argentina. San Martin Cultural Center. Buenos Aires; 2006.

**History, Historicity, and Historialization on Being and Nothingness.** 6th Philosophy. Department Research Conference. University of La Plata. La Plata; 2006.

**Poetics and Orality of Georg Simmel.** Presented at the 3rd Popular Culture Conference, IES No1, Government of the City of Buenos Aires, Buenos Aires, 2005.

**A Current Poetic Project.** 3rd Popular Culture Conference. IES No1; Government of the City of Buenos Aires. Buenos Aires; 2005.

**Les Dilettantes et les Bricoleurs: Approaches to Bohemian Sociability.** 4th Sociology Conference, Universidad Nacional de La Plata (UNLP), La Plata, 2005. This presentation explored the intersections of bohemian sociability and contemporary cultural practices, emphasizing their impact on artistic networks. (UNLP) Universidad of La Plata. La Plata; 2005.

**History in the Existential Phenomenology of Jean-Paul Sartre.** 13 Young Researchers Conference AUGM. University of Tucuman, Tucumán; 2005.

**The Deployment of the Political in Phenomenology.** 2nd National Congress of Sociology. 6th Congress of Sociology, UBA. Pre ALAS 2005.

**The Action Theory in the Existential Phenomenology of Jean-Paul Sartre.** 3rd Young Researchers Conference Faculty of Social Sciences, University of Buenos Aires. Buenos Aires; 2004.

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## Academic Research

The following section outlines my academic research contributions, focusing on Latin American Art, Cultural Studies, Philosophy, Social Theory, and the sociology of contemporary art. These projects emphasize interdisciplinary approaches and collaborative work within esteemed institutions.

**Sociology of Art and Cultural Studies** at Gino Germani Institute, Social Science Faculty, University of Buenos Aires, 2006-2018.

**Latin American Art.** Institute of Theory and History of Art Julio E. Payro; Faculty of Philosophy and Letters, University of Buenos Aires, 2013-2015.

**Contemporary Art, Latin American Art and Experimental Writing.** Centro de Investigaciones Artísticas, Buenos Aires, 2009-2019.

**Sensitivities and Imaginary in The Argentine: Cultural Productions of The Last Decade.** Is There New Cultural Consumption? Faculty of Social Sciences, UBA, 2014-2017. Director: Ana Wortman.

**Urban transport from a sociocultural perspective. Sociology of interurban shipments, 2014-2017.** Faculty of Social Sciences, UBA. Directors: Marcelo Adrián Urresti Rivero and Mario Margulis.

**The Production and Circulation of the Visual Arts in the Post Dictatorship Period. The Relationship Between the Art Field and Other Areas of the Cultural Field in Buenos Aires (1983-2010).** UBACYT 2011-2013. Director: Lucas Rubinich. Gino Germani Research Institute, Faculty of Social Sciences, UBA.

**Sociology of Culture: Main Concepts and New Topics, 2011-2013.** UBACYT. Director: Mario Margulis. Gino Germani Research Institute. Faculty of Social Sciences, UBA.

**Changes in the Contemporary Art Field: The Culture Industries in Argentina, 2008-2010.** PICT 2007-00234. Director: Lucas Rubinich. Gino Germani Research Institute. Social Science Faculty, UBA.

**Sociology of Culture: Theoretical and Conceptual Advancements, 2008-2010.** UBACYT S081. Director: Mario Margulis. Gino Germani Research Institute. Faculty of Social Sciences, UBA.



**Culture and Youth in Buenos Aires: Changes in the Culture Codes of Affectivity and Sexuality, 2005-2007.** UBACYT S010. Director: Mario Margulis. Gino Germani Research Institute. Faculty of Social Sciences. UBA.

**Action, Structure and the Problem of Social Order, 2004-2007.** UBACYT S089. Director: Carlos Belvedere. Gino Germani Research Institute. Faculty of Social Sciences, UBA.

**Phenomenology and Politics. A Reading Against History, 2003-2004.** CD N° 1657. Director: Carlos Belvedere. Gino Germani Research Institute, Faculty of Social Sciences, UBA.

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## Articles, Essays and Papers

This section encompasses critical reflections, interviews, and research articles exploring contemporary art, cultural theory, and social activism. The themes range from the intersection of art and politics, aesthetic movements, and conceptual frameworks to sociological insights into artistic communities and institutional critiques.

**Matías Duville: Vertices of Time.** Published at Barro NY, 2024.

**Joaquín Boz: Fluid Boundaries.** Published at Barro NY, 2024.

**Manifiesto of Immature Abstraction.** Co-authored with Nicolás Cuello, Barro NY, 2024.

**Mondongo: Welcome.** Published at Barro NY, 2023.

**Mónica Girón: Elemental Vortex.** Published at Barro NY.

**Time, Times, and Half a Time.** Published at Barro NY, 2023.

**Artisanal Conceptualism: Starting Point.** Published at Barro NY, 2023.

**Othering.** Published at Barro NY, 2023.

**Futurity.** Published at Barro NY, 2022.

**El odio al arte.** Published in *Anfibia*, 2022.

**The Image That Condenses an Event of History.** Published in *Artifactoid*, 2019.

**Editorial Assembly.** Published in *Jennifer*, May 2, 2019.

**Arte Bebo.** Published in *Jennifer*, August 9, 2018.

**Reintegration: About the Liliana Maresca Retrospective.** Published in *Otra Parte*, September 14, 2017.

**Impact of the 2016 Central Bank Award.** Published in *Jennifer*, January 7, 2017.

**The Fire and Its Embers.** Published in *Seismopolit*, 16 and 17, 2016.

**The Pricasso Case: Beyond Hetero and Queer.** Published in *Jennifer*, December 25, 2016.

**The Toothless Magician and the Sadomasochistic Republic.** Published in *Jennifer*, December 1, 2016.

**How Does Contemporary Art End?** Published in *Jennifer*, November 27, 2016.

**Political Scene.** Published in *Jennifer*, November 22, 2016.

**Bonaparte in America.** Published in *Jennifer*, November 15, 2016.

**An Avant-Garde Philosophy.** Interview with Graham Harman, *CIA*: 5, December 2016.

**Speculation on the Matter.** Published in *CIA*: 5, December 2016.

**Projects for a Future Museum.** Interview with Andrés Duprat, *CIA*: 5, December 2016.

**Management Report.** Interview with Marcela Cardillo, *CIA*: 5, December 2016.

**The Beauty of Others.** Interview with Ticio Escobar, *CIA*: 5, December 2016.

**Technologies of Friendship in the Context of Conflict in Social Activism.** Published in *Horizon Research Publishing Corporation*, Vol. 4, October 2016, No. 10, pp. 943–946.

**The Aesthetic Brotherhood: The Public of Contemporary Art in Buenos Aires.** Published in *Prácticas de Oficio: Social Sciences Research*, 18, December 2016. ISSN 1851-6076.

**The Discursive Construction of the Visual Arts of the Nineties.** Published in *Question*, Vol. 1, No. 50, April–June 2016.

**Gratuity as a Service.** Published in *boba*: 2.

**The Eyelids of Buddha: About a Visual Arts Magazine Without Images.** Published in *Errata*: 11, 2015. ISSN 2145-6399.

**The Fires and the Embers.** Published in *CIA*, 2014.

**The Dematerialiser: Media, Ways of Life, and Politics in the Work of Roberto Jacoby.** Published in *Guggenheim UBS MAP Global Art Initiative*, Vol. 1, No. 12, 2014.

**La Kermesse: Art and Politics in the Rojas (1989–1994).** Published in *CAIANA*: 2, 2013.

**The Homeland is the Other.** Published in *Mancilla*: 6, November 2013.

**The Real as Impossible.** Published in *Anfibia*, November 2013.

**The Lippard Effect: The Inertia of The Discourse and Institutions.** Published in *Adesk*,\* May 2013.

**Technologies of Friendship and Technologies of Confrontation: Not Even One Square Meter of Sociability?** Published in *South*, 2012, Vol. 1, pp. 123–125.

**Epistemology of Insolence.** Published in *CIA*: 2, 2012.

**Culture Guazú: Interview with Ticio Escobar.** Published in *CIA*: 2, 2012.

**Discourses and Social Circles of the Rojas Cultural Center (1989–1994).** Published in *CAIANA*: 2, 2012.

**The Fold of Skin.** Published in *ramonaweb*, 2011.

**Time and Narration.** Published in *Adesk*: 83,\* 2010.

**From the Artistic Utopia to the Art and Market Rules.** Published in *Sociedad*, 2011, pp. 211–220.

**Patrimony for All: Interview with Roberto Amigo.** Published in *CIA*: 1, 2011, pp. 42–57.

### **Three Hypotheses About Ramona Magazine and Argentine Contemporary Art.**

Published in *ramona*: 101, 2010, pp. 56–64.

**Technologies of Friendship and Technologies of Confrontation: Not Even One Square Meter of Sociability?** Published in *Planta*, 2010.

**Art and Politics, Again.** Published in *La Nave*: 2, 2010.

**A Centripetal Altermodernity?** Published in *ramona*: 98, pp. 60–63.

**The Arbitrary Nature of Signs.** Published in *La Nave*: 1.

**The Curator as Cultural Intermediary.** Published in *Perspectivas Metodológicas*: 10, 2010, pp. 67–90.

**Beyond the Borders of the Suburbs: M7red and a Sociological Architecture of the Cuenca Matanza Riachuelo.** Published in *Apuntes de Investigación del CECYP*: 17, 2010, pp. 201–219.

**Principles for a Creative Sociology.** Published in *Apuntes de Investigación del CECYP*: 15, 2009, pp. 212–222.

**How to Create and Eat Together: Description of Artistic and Social Forms.** Published in *ramona*: 69, 2007, pp. 84–86.

**On Friendship.** Published in *ramona*: 69, 2007, pp. 22–24.

**Technologies of Friendship.** Published in *ramona*: 69, 2007, pp. 69–76.

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## **Catalogs**

Contemporary Poetics: Itineraries in the Visual Arts of Argentina from the 90s to 2010. Tour of Contemporary Art in Argentina between 1990 and 2010. Poéticas Contemporáneas: Itinerarios en las artes visuales de la Argentina de los 90 al 2010. Recorrido por el arte contemporáneo de Argentina entre 1990 y 2010. Fondo Nacional de las Artes, 2010, p. 174.

Domus, in Dominio, Tomás Espina and Martín Cordiano, Mamco, Ginebra, 2012.

“Chastity”, Beginning with a Bang!: From Confrontation to Intimacy, an Exhibition of Argentine Contemporary Artists, 1960-2007, NYC, 2007, p. 42-43.

“The Lake Blood”, RIAA, International Residence of Artists in Argentina, Buenos Aires, 2007, p. 69.

“Chastity”, Negatec, Luis Camnitzer y Patricia Hakim, Buenos Aires, Telefónica Foundation, March.

“Margins of Parergon”, Adaptation Shore, Florencia Rodríguez Giles, Ruth Benzacar Gallery, Buenos Aires, March 2007. 2007.

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## Translations

Rob, The Plagiarist, Translated from English to Spanish and published in CIA:6, 2017.

The number and the Siren. A decipherment of Mallarmé Coup de dés. Translated from French to Spanish and published in CIA: 5, 2016

Kelsey, John, La decadencia de la instalación y la experiencia museística más libertaria y anárquica del siglo XXI, ramona. From "Installation as Occupation", Rich Texts: Selected Writing for Art, Sternberg Press, 2010, p. 107- 114.

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## Journalism

Syd Krochmalny and Marina Mariasch, El museo soy yo, Radar, Página 12, 2014.

Syd Krochmalny, I Have Incredibly Bad Luck, Página 12, 2010.

Syd Krochmalny, Surfing on a Facebook made of Charcoal, Página 12, 2009.

Syd Krochmalny, Small Anecdotes on Institutions, Página 12. In Collaboration with Claudio Iglesias, 2009.

Syd Krochmalny, Apology of the Bathroom and the Revolution, Página 12, 2009.

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## Curatorial

S.L.U.T.S. Sovereign Lust Undoing Total Shame, The Slip, February-March 2025.

La Internacional Argentina II, The Slip, April-May 2025.

La Internacional Argentina II, The Slip, February-March 2025.

Dark Chamber, August-September 2024.

Kinky Room, August-September 2024.

Unconscious Waves, Barro East Hamptons, June-July 2024.

Matías Duville, Vertices of Time, Barro NY, June-July 2024

Joaquín Boz, Fluid Boundaries, Barro NY, April-May 2024

Ad Minoliti and Catalina Schliebener Muñoz, curated in collaboration with Nicolás Cuello, Barro NY, January-March 2024.

Mondongo, Welcome, Barro NY, november-january 2023-2024.

Mónica Girón, Elemental Vórtex, Barro NY, September- October 2023.

Gabriel Chaile, Time, Times and a Half of Time, Barro NY, June-August 2023.

Marcelo Pombo, Artisanal Conceptualism, Barro NY, April-May 2023.

Othering, Barro NY, January-March 2023

Futurity, Barro NY, November-December 2022

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## Grants and scholarships

Diarios del Odio was declared of cultural interest by the **Legislature of the Autonomous City of Buenos Aires**, on November 16, 2017.

A group of the most recognized intellectuals of Argentina declared Journals of Hate as the most relevant artwork of the decade. **Guay Magazine**. University of La Plata, Argentina.

The Utopia and The Market, **CONCURSO ANUAL del H. SENADO DE LA NACIÓN, LEGISLADOR JOSÉ HERNÁNDEZ**, (Argentinian Parliament), 2015.

Postdoctoral Studies at **Columbia University** 2014-2015.

Postdoctoral Fellowship at **CONICET**, 2013-2015.

Ph.D. Fellowship, **CONICET**, 2010-2013.

Ph.D. Fellowship, **CONICET**, 2008-2010.

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## Residences

**Library Residency**, Athens, Greece, August, 2024.

**RIAA, Residencia Internacional de Artistas en Argentina**, Ostende, March, 2007

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## Discography

**Tinder, single, 2016.** <https://itunes.apple.com/us/album/otras-formas/id1164362806>  
<https://itunes.apple.com/us/album/sambayon/id1164362806?i=1164362972&ign-mpt=uo%3D>

**Edited: Discos Crack and Sony**

**Butterfly, single, 2016.**

**Edited: Run Run Records.** Catálogo de Sellos Independientes de la Provincia de Buenos Aires, Argentina.

<https://soundcloud.com/run-run-records/syd-krochmalny-y-santos-dumont-butterfly>

**The Languages of the Stones**, full album, Bandcamp, 2017.

<https://sydkrochmalny.bandcamp.com/releases>