

Assembly Lines

10 October - 5 December 2026

Amalia Pica, Lizi Sánchez, Cecilia Bengolea, Iván Argote, Gego (Gertrud Goldschmidt), Mira Schendel, Maria Martins

AMALIA PICA b. 1978, Neuquén, Argentina. Lives and works in London.

Amalia Pica's practice is rooted in the investigation of social, natural, and visual systems. Across painting, drawing, sculpture, video, and installation, she examines questions of power, language, and abstract knowledge. The *Memorial for Intersections* series brings together key themes from across her oeuvre, namely the connection between education, civic life, and collective memory.

The series stems from her long-standing interest in Venn diagrams, a teaching tool from the late 19th century used to illustrate mathematical set theory, i.e. how separate groups can come to share common ground. Pica's childhood education coincided with the aftermath of Argentina's military dictatorship (1976-1983), and at some point she learned that said dictatorship had banned the teaching of Venn diagrams in schools. Unable to find any official explanation as to why, Pica theorised that it was because Venn diagrams teach cooperation, and therefore solidarity.

The *Memorial for Intersections* sculptures are diagrams of commonality and union. Pica first evoked the concept in an interactive installation at the 54th Venice Biennale in 2011, curated by Bice Curiger. Now in the collections of MoMA, New York, and Tate, London, *Venn Diagrams (Under the Spotlight)*, 2011, features a spotlight projection of two intersecting circles on a wall, activated via motion sensors. One spotlight turns on when one person approaches, and the other activates when additional people approach.

Another iteration of the *Memorial for Intersections* series is the performative work $A \cap B \cap C$, 2013. The title refers to a set theory notation that reads "A intersection B intersection C". $\cap$ stands for the elements that sets share. To activate the work, performers handle translucent coloured Perspex shapes, arranging and rearranging them in different, overlapping configurations. First presented at Museo Tamayo, Mexico City, in 2013, it was later acquired by the Guggenheim Museum, New York, and the Serralves Museum, Porto.

A throughline of Pica's Venn diagram explorations is her evocation of fragile physicality to give form to the abstract— thin, translucent Perspex, the immateriality of light, the unpredictability of human bodies. The ties that bind us are often unstable, and they require care and community to remain visible.



In addition to the above, other major collections that hold Pica's work include the Museum of Contemporary Art, Chicago, the Stedelijk Museum, Amsterdam, the Museum of Fine Arts, Boston, the Art Gallery of New South Wales, Sydney, and KADIST, Paris. She has had solo exhibitions at the Bass, Miami Beach (2026–2027), Cample Line, Thornhill (2025), Museo Jumex, Mexico City (2023), Brighton CCA (2022), Museum Haus Konstruktiv, Zurich (Zurich Art Prize, 2020), the Power Plant, Toronto (2017), and the Van Abbemuseum, Eindhoven (2014). In 2013, MCA Chicago and the MIT List Visual Arts Center co-organised a survey exhibition, which followed her UK debut at the Chisenhale Gallery, London (2012).

LIZI SÁNCHEZ *b. 1975, Lima, Perú. Lives and works in London.*

Lizi Sánchez is interested in how we shape the stories we tell, exploring the multi-layering of meanings between reason and emotion. Her material practice centres on the medium of carbon tracing paper, a historic site of processing and archive-making that resists obsolescence on various levels. Through delicate, meticulous tracing and sourcing, she builds collages of fragmented daily histories, turning the intricacies of pharmacy receipts, family documents, and scientific papers into expanded drawings and sound installations.

When seen at a slight distance, the drawings resemble constellations. Sánchez borrows the seemingly random geometric shapes from the International Astronomical Union's 88 constellation maps, and reconfigures them into spatial bodies. On closer view, the backlit paper surface reveals countless words, figures, and symbols that resist linear narratives, and instead suggest possible readings of how we process life today.

Recently, Sánchez has turned her focus to institutional memory. In 2025 she undertook a six-month artistic research residency at the British Museum, supported by the Santo Domingo Centre for Latin American Research. She worked from the acquisition records of a collection of Moche pottery from present-day Perú, which entered the museum in 1909. Tracing ledger pages, correspondence and object photographs at 1:1 scale onto carbon paper, she produced a series of "archive rewritings": a conceptual palimpsest and critique of the collection's institutional history.

In 2026, as Artist in Residence at Senate House Library, she responded to the institution's Latin American Political Pamphlets Collection with *Ni calco ni copia* (*Neither Calque nor Copy*). Running from 7–31 October 2026, it is a site-specific installation in which Sánchez's carbon paper compositions filter the light coming through the windows of the Sterling Library, carrying fragmented details of a complex and obfuscated past into the room.

Sánchez holds an MFA in Fine Art from Goldsmiths, and in 2026 is due to open solo exhibitions at the Museum of Contemporary Art of Santiago, Chile (MAC Sede Quinta Normal) and at the Museum of Art of Lima, Perú (MALI). In past years she has also exhibited in the UK at the Whitechapel Gallery, the Drawing Room, Studio Voltaire, and the Walker Art Gallery.



CECILIA BENGOLEA b. 1979, Buenos Aires, Argentina. Lives and works in Paris.

Cecilia Bengolea uses dance as a way of thinking with the body. Trained in art history and philosophy at the University of Buenos Aires, she came to visual art through choreography, and her practice spans performance, video, sculpture, and drawing. She approaches movement as a sculptural material, often placing her own body at the centre of the work.

Collaboration is at the core of Bengolea's process. She has a long-term collaboration with the French choreographer François Chaignaud, with whom she created the performance work *Sylphides*, 2009, in which dancers move while sealed inside latex bags, breathing through a single tube. The duo have been commissioned by the Dia Art Foundation, the Ballet de l'Opéra de Lyon, and Pina Bausch's Tanztheater Wuppertal. Her longest-running collaborations are with dancers from Jamaica's dancehall scene, among them Craig Black Eagle and Bombom DHQ.

Bengolea is drawn to popular and communal forms of dance, and to the ways bodies absorb and transmit the energy of their surroundings. *Lightning Dance*, 2018, now in the collections of TBA21 and the Tank Shanghai, was filmed in Jamaica in 2017 during a period of storms and flooding. Dancers perform dancehall routines at the roadside in heavy rain, their movements set to the rhythm of thunder rather than music.

In the multi-media installation *Deary Steel*, 2022, commissioned by Mudam Luxembourg, she worked with young ballet dancers among the dormant blast furnaces of the Belval area. The piece links the region's steelmaking history to the free dance movement of the early 20th century, when dancers turned to nature as an escape from mechanised life. More recently, *Neutrinos Ensemble*, 2024, a video piece developed in dialogue with the astrophysicist Thierry Foglizzo, imagines choreography at a cosmic scale— bodies drawn together, circling one another, and eventually coming apart.

Bengolea's work is also held in the collections of Museo Reina Sofía, Madrid and KADIST. She has had solo exhibitions at Guggenheim Bilbao (2021), Mudam (2022), and the Borås Konstmuseum, Sweden (2025), among others. Major presentations and group exhibitions include the Centre Pompidou, Paris (2014 & 2019), Hayward Gallery, London (2016), Palais de Tokyo, Paris (2018), Haus der Kunst, Munich (2021), Kunsthal Charlottenborg, Copenhagen (2022), Centre d'Art Contemporain Genève (2023), and Bourse de Commerce—Pinault Collection, Paris (2025).



IVÁN ARGOTE b. 1983, Bogotá, Colombia. Lives and works in Paris.

Working across sculpture, film, photography, performance, and public intervention, Iván Argote picks at the monuments that affix history in collective memory, testing what else a city or nation might choose to honour. His approach is often playful and absurd, looking at public space as a hegemonic script that nonetheless holds possibilities of change.

For the photographic series *Turistas*, 2012–2013, Argote dressed statues of colonial-era explorers and rulers in Bogotá, Madrid, and Los Angeles in indigenous ponchos, recasting conquerors as passersby or immigrants. During his residency at the Villa Medici in Rome in 2021–2022, he built a full-scale replica of the Flaminio Obelisk, which Augustus took from Egypt. Argote had it lifted into the sky by crane. The resulting film installation, *Levitate*, 2022, was shown at the Centre Pompidou when he was shortlisted for the Prix Marcel Duchamp.

Playing with who gets elevated, and why, Argote created the public sculpture *Dinosaur*, 2024, a sixteen-foot, hyperrealistic pigeon commissioned for the High Line Plinth in New York City. It stood above 10th Avenue and 30th Street from October 2024 to spring 2026, and made him the youngest artist to receive the commission. The title recalls the bird's prehistoric ancestry, while the pigeon itself, brought to North America by European settlers and now thoroughly local, stands in for the city's immigrant history.

Argote is also interested in decay, and what happens when time and nature take over what is supposedly eternal. In the *Wild Flowers* series, begun in 2021, he cast a replica of a statue of George Washington, broke it into eleven fragments, and planted each with live wildflowers. For *Señores*, 2024, first shown at the SCAD Museum of Art, he displayed a crowd of archetypal statues in states of decay, overgrown with plants.

The drawings in *Assembly Lines* emerge from this body of work. Rendered in pale grey washes, classical busts take on the marks of a bored student or a passing vandal. In other works, a skull opens and tropical plants spill out as if from a planter. The effigy loses its authority and becomes a vessel, suggesting that stone and bronze are no match for the localised proclivities of nature and humour.

Argote studied at the Universidad Nacional de Colombia in Bogotá and holds an MFA from the École Nationale Supérieure des Beaux-Arts, Paris. His work is held in major public and private collections, including the Centre Pompidou and KADIST, Paris, the Guggenheim Museum, New York, MACBA, Barcelona, and Banco de la República, Bogotá. His solo exhibition *How to Move a Monument on a Tuesday Morning* opened at Dallas Contemporary in October 2026. Previous institutional solo exhibitions include MALBA, Buenos Aires (2018–2019), the ASU Art Museum, Tempe, AZ (2019), and the SCAD Museum of Art, Savannah, GA (2024).



GEGO (Gertrud Goldschmidt) b. 1912, Hamburg, Germany. d. 1994, Caracas, Venezuela.

Having trained as an architect and engineer in her native Germany, Gego migrated to Venezuela in 1939, fleeing Nazi persecution. She lived and worked in Venezuela for the rest of her life. She ran a furniture workshop in the 1940s, and later taught at architecture, art, and design schools in Caracas while developing her artistic practice. This grounding in structure, material, and making runs through her entire oeuvre, spanning spatial installations, drawing, printmaking, sculpture, and textiles. Her central subject was the line— how it behaves in space, how it joins other lines, and the possibilities in the gaps between them.

Gego began the *Dibujos sin papel* (*Drawings without Paper*) series in 1976, and continued the investigation until the late 1980s. She first called them "drawings without paper and frame." Built from wire, steel, aluminium, and small pieces of hardware, they translate the strokes of her drawings into space. As the art historian Mónica Amor notes in *Gego: Weaving the Space in Between* (Yale University Press, 2023), the early works in the series held on to the rectangle, echoing the format of a sheet of paper or a painting, even as they did away with both. Gego initially hung them close to the wall, moving them out over time so that their shadows cast a second drawing on the wall. By 1979 she had begun to deform and undo the frame, turning corners and bending edges.

Dibujo sin papel 86/12, 1986, belongs to this later experimental phase. A chain of metal clamps and bolts descends in zigzag from an aluminium tube, with a red rod bending into a loose, open frame, crossed by a long diagonal metal bar and fine lengths of wire. The rectangle is barely present. The work was first shown in *Gego: Recent Works* at Galería Sotavento, Caracas, in 1988. It was later included in the retrospective *Gego 1955- 1990* at the Museo de Bellas Artes, Caracas (2000- 2001), and in *Invisible Cities* at Waddington Custot, London (2018).

The Museum of Modern Art in New York had begun acquiring Gego's work by 1960. Her work is held in the collections of Tate, the Museum of Fine Arts, Houston, which houses the Fundación Gego Collection, the Art Institute of Chicago, SFMOMA, and MACBA, Barcelona. Her first major museum retrospective was held at the Museo de Arte Contemporáneo de Caracas in 1977. Later surveys include the Museum of Fine Arts, Houston (2005), the Hamburger Kunsthalle (2013), and *Gego: Measuring Infinity*, organised by MASP, São Paulo, Museo Jumex, Mexico City, and the Guggenheim Museum, New York and Bilbao (2022- 2024).



MIRA SCHENDEL b. 1919, Zurich, Switzerland. d. 1988, São Paulo, Brazil.

Born in Zurich and raised in Milan, Schendel migrated in 1949 to Brazil, a country in the midst of dramatic social and cultural upheavals. While she always retained an independent character as an artist, she engaged deeply with her peers in the burgeoning abstract and conceptual art scenes, and often exhibited alongside them. She was included in the 1st Bienal de São Paulo in 1951, and found a welcoming community among the city's émigré and Brazilian intellectuals, including the philosopher Vilém Flusser and the physicist Mário Schenberg. Their conversations about language, faith, and existence informed her work for the rest of her life.

Her best-known body of work, the *Monotipias* (*Monotypes*), began with a gift of Japanese rice paper from Schenberg. Made mostly between 1964 and 1966, the works sat between drawing and printmaking. Schendel spread thin oil paint or oil stick on a sheet of glass, dusted it with talc, laid the paper on top, and drew on the back so that the pressure pulled the pigment into the sheet. The markings can show on both sides of the translucent paper: letters, words in several languages, and lines that can vary between suggestively irregular and diagrammatic. The *Monotypes* were shown at the 8th Bienal de São Paulo in 1965, where she met the British critic Guy Brett. That meeting led to her solo show at Signals Gallery in London in 1966, her only exhibition in Britain during her lifetime. Alongside the rice-paper works, Signals presented her *Droguinhas* (*Little Nothings*), sheets of the same paper twisted and knotted into loose, formless nets.

From 1967, Schendel increasingly replaced her own hand with Letraset, the commercial dry-transfer lettering introduced in 1961. In the series *Objetos Gráficos* (*Graphic Objects*), 1967- 1968, handwritten and transferred letters are scattered across sheets of rice paper sealed between panes of acrylic and suspended so they can be read from either side. She exhibited these at the 1968 Venice Biennale.

The 1970s brought a turn towards Eastern philosophy and mysticism. In the mid-1970s Schendel painted the *Mandalas*, compact compositions of concentric and radiating forms in coloured ink on paper, shown in São Paulo in 1975. Towards the end of the decade she began to bring letters back into painting, alongside materials like gold leaf that deepened her experimentation between surface and sign. This culminated in the tempera and gold leaf paintings she made through the 1980s.

Schendel returned to the Bienal de São Paulo many times, up to its 16th edition in 1981, and was given a special posthumous room at the 22nd in 1994. In 2013, Tate Modern, London staged the first full-scale international survey of her work, organised with the Pinacoteca do Estado de São Paulo and the Fundação de Serralves, Porto.



MARIA MARTINS b. 1894, Campanha, Brazil. d. 1973, Rio de Janeiro, Brazil.

The daughter of a government minister father and a pianist mother, Maria Martins was educated first at a music school in Rio de Janeiro, then went on to study sculpture in Paris, and ceramics and philosophy in Kyoto. By the late 1930s she had begun to experiment with a sculptural style that blended the active currents of international Surrealism with Brazilian natural materials and influences, from Amazonian myths to jacaranda wood.

Martins moved to New York in 1939, following her husband's appointment as the Brazilian ambassador to the United States. Her first solo exhibition was held in 1941 at the Corcoran Gallery of Art in Washington D.C., and soon thereafter she took a studio in New York. There, she continued to experiment with different sculptural techniques, learning bronze casting under the tutelage of Jacques Lipchitz. Bronze would become her principal sculptural medium.

In New York, Martins was quickly drawn into the circle of exiled Surrealists. One of her first exhibitions in the city was at Valentine Gallery in 1943, where she showed her sculptures alongside new paintings by Piet Mondrian. Martins' sculptures from the 1940s are hybrid bodies, part human, part plant, part animal, contorted into evocations of desire, violence, and transformation.

The Impossible is the best known of her sculptures. Two figures, one female and one male, lean towards each other, the spiked, tendril-like forms that replace their heads keeping them from any possibility of harmony or union. It was first shown in plaster at her 1946 Valentine Gallery exhibition. Bronze versions of the sculpture are in the collections of the Museum of Modern Art, New York (*The Impossible, III*), and the Museu de Arte Moderna do Rio de Janeiro. A large plaster is held by MALBA, Buenos Aires.

For this exhibition, Martins produced the portfolio *Maria 1946*, published by the Valentine Gallery in an edition of sixty and printed by the artist herself. It contains nine etchings and a supplementary suite of nineteen collotype reproductions of her sculptures. Martins likely encountered intaglio printmaking through Stanley William Hayter's Atelier 17, the New York print workshop frequented by the Surrealists. Several plates are etched interpretations of the sculptures in the show, among them *Impossible*, *Sans écho (Without Echo)*, and *Comme une liane (Like a Vine)*. MoMA holds a complete copy of the portfolio, the gift of its former director Alfred H. Barr, Jr. and his wife.

The first four plates of the portfolio reproduce, in the artist's own handwriting, a poem titled *Explication*. The poem addresses an unnamed "you," warning that Martins' goddesses and monsters will always seem sensual and barbaric to them. Martins met Marcel Duchamp in 1943, and the two were lovers through the late 1940s. Some critics suggest that the poem may have been intended for him, though the text itself names no one.

Their romance left traces in both artists' work. Martins was the model for the female figure in Duchamp's final work, *Étant donnés*, 1946–1966. The lithographs *Untitled (Like a Vine)*, c. 1945–1946, and *Cabeça de Medusa (Medusa's Head)*, 1946, date from the same moment, carrying the tangled, vegetal forms of her sculpture onto paper.

Martins was exhibiting widely at this time, and was invited by André Breton and Duchamp to participate in the landmark exhibition *Le Surréalisme en 1947*, held at Galerie Maeght in Paris. That same year, she had a solo exhibition at Julien Levy Gallery, for which Breton wrote the introductory text.

Martins returned to Brazil at the end of the 1940s and remained active in Rio de Janeiro's cultural life. Her work is also held by the Philadelphia Museum of Art and the Buffalo AKG Art Museum. Recent institutional surveys include *Maria Martins: Metamorfoses* at the Museu de Arte Moderna de São Paulo (2013) and *Maria Martins: Tropical Fictions* at MASP, São Paulo (2021).

