
ALEJANDRA SEEBER: INTERIOR WITH LANDSCAPES

AMERICAS SOCIETY

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EXHIBITIONS

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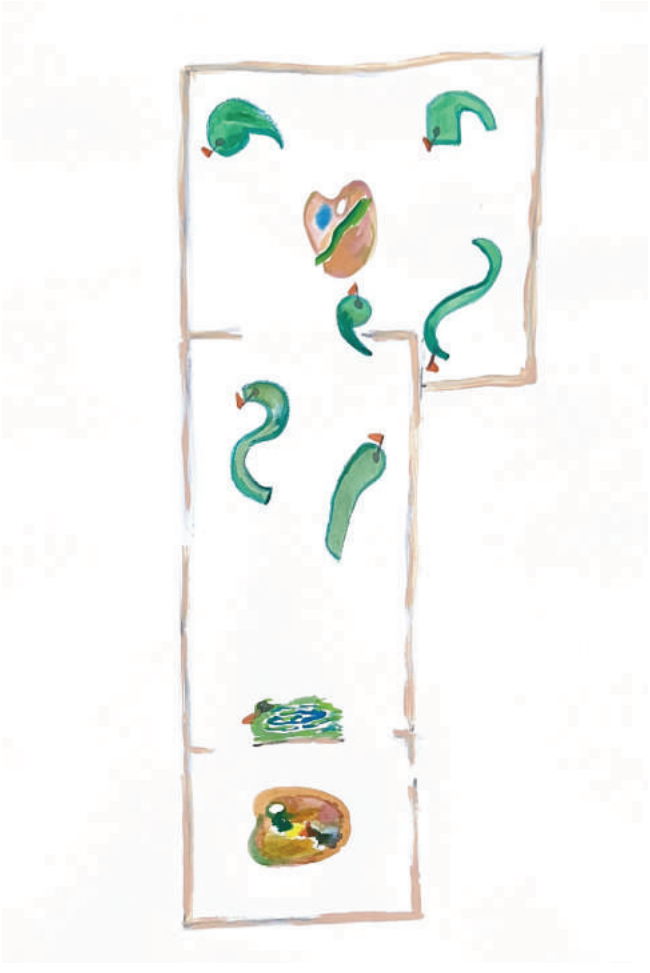
Minigolf installation with *Palette Rug*, 2024, and *Waves on Skate Base*, 2020



Sketch for *Grammatical Mini-Golf*, 2024

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# FOREWORD

Americas Society is pleased to present *Alejandra Seeber: Interior with Landscapes*, the first solo exhibition and career survey of the Argentine artist in New York. Alejandra Seeber (b. 1969, Buenos Aires, Argentina) is a painter who has created a unique visual language by exploring the tension between representation and abstraction in her boldly colorful and gestural depictions of domestic environments. The artist conceived an installation in the form of a minigolf course for visitors to play while looking at the works. By doing so, the artist also challenges the idea of interior and exterior by incorporating an artificial landscape inside the gallery. This is the third exhibition in our series dedicated to the legacy of underrecognized women and female-identifying artists of the Americas.

I am grateful to Aimé Iglesias Lukin, Director and Chief Curator of Art at Americas Society,

who brought this project to the institution and who leads the gallery with exciting programming. Thank you also to Art at Americas Society team members Tie Jojima, Carla Lucini, and Sarah Lopez, who worked together with Iglesias Lukin to present Alejandra Seeber's work. I also thank the individuals involved with the exhibition's catalogue: Karen Marta for her editorial support, Todd Bradway for his project management, and Garrick Gott for his design.

Major support for *Alejandra Seeber: Interior with Landscapes* is provided by Globant. The exhibition is also supported by GMA Capital, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and Ariel Sigal. In-kind support is provided by Barro Arte Contemporáneo.

Americas Society acknowledges the continued support of our Arts of the Americas Circle members: Amalia Amoedo, Almeida e Dale Galeria de Arte, Estrellita B. Brodsky, Virginia Cowles Schroth, Emily A. Engel, Isabella Hutchinson, Carolina Jannicelli, Diana López and Herman Sifontes, Antonio Murzi, Marco Pappalardo and Cintya Poletti Pappalardo, Gabriela Pérez Rocchietti, Carolina Pinciroli, Erica Roberts, Patricia Ruiz-Healy, Sharon Schultz, and Edward J. Sullivan.

SUSAN SEGAL
PRESIDENT AND CEO, AS/COA

# THE INTERIOR AND THE EXTERIOR

Aimé Iglesias Lukin

*Muro ò reverie* (Daydreaming wall), 2009.
Installation view at Fundación Proa, Buenos Aires

The exhibition *Interior with Landscapes* surveys Alejandra Seeber's paintings since the late 1990s, focusing on how the theme of the domestic interior became a key vehicle for her exploration of the pictorial ground. To guide the visitor's path through Seeber's formal experiments, the show is accompanied by an installation piece in which the artist created a playable minigolf course in Americas Society's art galleries. Made from rugs, the grass-colored holes of the course allow visitors to play in an artificial indoor landscape while viewing the paintings. Three additional rugs, featuring palette and landscape designs created by the artist (pp. 69–73), further connect the natural world and the practice of painting.

Born in Buenos Aires in 1969, Seeber emerged as a figure in the Argentine artistic avant-garde in the mid-1990s, participating in the Beca Kuitca Fellowship Program and moving to New York in 1999, where she has consistently shown in galleries and group exhibitions in museums. *Interior with Landscapes* is her first institutional solo show in the city. Over the years, Seeber

has increasingly pressed the limits between representation and abstraction, creating paintings that emphasize the formal qualities of everyday objects such as sofas or plants. Her work uses skewed perspectives, treating the representation of space as a key element in her artistic exploration. In her work, the repeated depiction of ubiquitous spaces, such as a living room, becomes an excuse for her to discuss the history of Western visual culture and challenge the normative ways we perceive and understand our living environments.

In her effort to reduce the solemnity typical of midcareer surveys, Seeber proposed to intervene in the interior space of Americas Society's gallery with a minigolf installation including rugs of her own design. By inviting visitors to play alongside her works, she presents a specific path by which to view her last twenty-five years of work—a journey that is both guided and open to interpretation.

Americas Society's art gallery is its own unique interior: located on the ground floor of



the 1911 Percy Rivington Pyne mansion at 680 Park Avenue, it belongs to the Gilded Age of New York in the early twentieth century and evokes, like so many of Seeber's paintings, the architecture of power of a certain time and place. By introducing into this space the minigolf course—what is typically an entertaining exterior setting—Seeber lightens the weight of the mansion's history and subverts the rules of what belongs inside.

Golf, as both a sport and an experience, offers leisure within an artificial landscape that is carefully crafted around the needs of the game. The golfer entertains the fantasy of retreating into nature from urban life, finding a space for contemplation and reflection. Golf has also become the standard activity for high-class socializing, offering an exclusive and ludic setting for casual business conversations and networking. Minigolf became popular in the United States in the 1920s because it offered a condensed and more affordable version of golf for the middle class. Over the decades, with

its representation in movies and mass media, minigolf became a quintessential suburban American activity, a staple of entertainment for the American Dream.

In *Interior with Landscapes*, the class dynamics and visual vocabulary of minigolf are merged and confused by Seeber. This popular middle-class activity is introduced into the elegant Upper East Side mansion to provoke a series of questions about belonging, perfectly reenacting—and parodying—the role of museums as institutions created by the elites for the cultural education of the masses.

It is worth noticing that Seeber, a migrant, was probably able to condense all these ideas precisely because of her place as an outsider to American culture. It is through their unique position—straddling the cultural landscapes of New York and the United States, while observing from an outsider's vantage point—that Seeber and many other migrant artists are able to critically examine these cultural practices, so often normalized by media and history.



Seeber's paintings also interrogate the cultural construction of space. Her acrylics from the late 1990s, such as *Interior verde con mantel* (1995, p. 45) and *Interior with F. G. T.* (1996, p. 44), depict middle-class living rooms, slightly deforming the perspective to flatten the ground while emphasizing the texture and layered quality of different elements, like hardwood floors, woven rugs, and lacquered closet doors. These painted spaces are always generic and yet somehow universal: they could be anyone's living room in any modern city in the Western world. They are also anonymous: the human figure never appears in her interiors, making the space and the setting the protagonists.

By the mid-2000s, Seeber transitioned to oil painting, enlarged the size of her canvases, and continued her exploration of domestic interiors as vessels for formal experimentation. In *Marseilles Interior* (2004, p. 46), the wide-angle lens through which the room is depicted allows the viewer to dominate the whole of it. In the background, glimpsed through the windows,

bits of sky and street views highlight the tension between the inside and the outside. Other works from the same period combine two interior spaces in a composition connected by a Rorschach-looking paint stain, such as *Misiones / Urquiza (lapacho y algodon / bambu y cubo mágico)* (2004, p. 47), an axially symmetric, ambiguous composition. The Rorschach is used by psychiatrists and psychologists to assess an individual's mental health by evaluating their interpretation of the stain as an image. Seeber included it in many of her paintings to invoke and highlight the cultural codification of visuality; it simultaneously allowed her to organize the bipartite composition comparing two spaces.

Though universal, these interior spaces are also very much rooted in a particular history, as evidenced by *Le Corbusier Tropical* (p. 54), the title of her 2008 oil painting depicting a bedroom invaded by a huge banana tree. The setting is an apartment bedroom featuring a twin bed, characterized by the dimensions and height typical of postwar spaces, in line with Le Corbusier's



proposal for an architectural scale adapted to the human body. The tropical plant, occupying the limited free space in the room, serves as a dual intromission into the bedroom—a part of the house where green living beings are not typically found. The banana tree also acts as a commentary on how different cultures locally adapted the International Style proposed by Le Corbusier and other modern architects, a process Seeber similarly undertakes through her painting. Finally, in the inner narrative of Seeber's oeuvre, the work is a perfect example of the recurring tension between interior and exterior that is so present in her paintings.

A similar observation can be made of *La Bourgeoisie* (2010, p. 56), in which a typical upper-middle-class living room is subverted by small narrative details—fallen pots, a black hanging cloth—and by painterly distortions of the architectural composition that dissolve the wainscot paneling and floors into pictorial texture. This approach works as both a formal exercise of spatial deconstruction and

a social commentary on the decadence of the bourgeois class.

Although "InExterior" could have been the title for this exhibition, it is actually the name of Seeber's 2014 painting *InExterior (Chandelier)* (p. 43). In this work, Seeber condenses the tension between interior and exterior by presenting a dynamic tropical landscape with palm trees and a sunrise, seen through an abstract grid structure vaguely resembling a screened porch. She highlights the intermediate space that porches create, through the painting's indeterminate representational status: a few recognizable objects such as the chandelier and leaves are placed among a combination of forms and textures of ambiguous identity.

The ongoing Black Grass series, which Seeber began in 2009, consists of small paintings that, in a departure from her usual focus, concentrate on exteriors. She forcedly deconstructs them by depicting them in extreme close-up in which leaves and flowers become superimposed strokes, lines, and surfaces of an abstract composition.



Reminding us of Abstract Expressionism, and in particular Joan Mitchell's legacy, the series' intimate scale nonetheless revisits the popular flower painting genre. Typically exhibited by Seeber as groups displayed in a straight line, these works regain some sort of order by becoming at once a horizon and a landscape.

Seeber's more recent works further highlight her push toward abstraction, treating the canvas's interior as a painterly constructed space. Whether flattened by the texture of knitted layers (*Huge Knitt*, 2017, p. 58–59), transformed through the conversion of perspective into textures (*Plantambor*, 2021, p. 61), or activated by fragmented mirror reflections (*Disco Years 2024 All Shuffled*, 2024, p. 78–79), the surfaces of Seeber's paintings are treated as pure experiments, as she freely alters the traditional conception of the painting as a window to the world. Seeber's recent paintings, which conflate exterior and interior while mixing abstraction and representation, yield works that are as delightful as they are confusing.

This survey of the ludic evolution of Seeber's treatment of space and representation is presented to the viewer through the rhythm of a landscaped view shaped by the minigolf installation. The minigolf course, a domesticated exterior landscape, is thus incorporated into the museum space and the mansion-like vibe of our galleries, introducing a new layer of institutional domestication. This installation accompanies a series of paintings that describe and deconstruct interior spaces as an exercise in exploring the limits of space in painting. Following the cultural cues that the golf experience proposes, the spectator is invited to retreat into the artificial space proposed by Seeber in her works and to see her mental inner landscape. In order to play the minigolf, the spectator must sharpen their vision, focusing on the space, elements, and obstacles that define the playing field. This is precisely the same approach that is required by contemporary painting: the viewer is invited to enter the pictorial ground not simply to read a scene, like in traditional easel paintings, or to



perceive a pure form or a pattern, like in post-war abstraction, but to do both simultaneously, engaging with the painting as both a narrative and a formal proposal. As visitors sharpen their sight to aim the ball at the hole, they might discover the many details, textures, angles, and forms that deconstruct Seeber's interiors and exteriors, and more generally, that created the myriad landscapes of contemporary culture.

# CHAOS & CARE:
# ON ALEJANDRA SEEBER'S WORK

Dean Daderko

*Collar de choza* (Hut necklace), 1998. Oil on canvas, 29½ x 34¼ inches (75 x 87 cm). Collection David Reed

A prerequisite for a productive life in the arts is getting comfortable with—or even running toward—the unknown. Getting used to the unfamiliar, or better still, deriving pleasure from it, is vitally important, because life-changing experiences, objects, and ideas rarely look and act like their predecessors. After initial uncertainty comes the realization that new ground is being revealed, opening fresh territory for discovery.

These realizations marked my initial encounters with Alejandra Seeber's art more than two decades ago. Sometime around 1998, Seeber's fellow Argentinian, curator Carlos Basualdo, organized an introduction between Alejandra and David Reed, a painter for whom I worked at the time. Seeber visited Reed's studio, and soon after, her painting *Collar de choza* (Hut necklace, 1998) arrived in his loft, hanging in the entryway. In this compelling work, Seeber confidently orchestrated tensions between abstraction, figuration, and representation, fantasy and reality, carefulness and a sense of disorder.

Passages of raw canvas, unexpected cropping, and the work's stripped-back color palette made the painting feel somewhat withholding, even unfinished. Yet it contradictorily also seemed to celebrate the baroque, surreal, and florid.

In 2001, Seeber exhibited at Parlour Projects, an apartment gallery in Williamsburg, Brooklyn, that I operated out of what would have been my living room. Her exhibition, *This Room. Painting as a Second Language*, staged some unexpected encounters: Seeber created frescoes directly on the gallery wall, depicting monkeys and hands performing simple operations like painting or sewing.[1] She buried all of them under wallpaper of red and white awning stripes—applied horizontally—that clashed with a burgundy pattern with gold flourishes. We then scraped and tore through the wallpaper to "find" the frescoes underneath. Sometimes these searches hit pay dirt, but not always, so the wall had a studied raggedness to it. As a final touch, Seeber hung a painted appropriation of a 1905 Eugène Atget photograph entitled *Fireplace, Hôtel Matignon, Former Austrian Embassy, 57 rue de Varenne, 7th Arrondissement*. In Atget's original black-and-white photograph, we glimpse the photographer's reflection in a mirror set into a fireplace: he's shrouded under a black blanket as he opens the camera's shutter to record moment and site. In Seeber's cropped and colorful painted reproduction—*Austrian Embassy (after Atget)* (2001)—the photographer's lens becomes a miniature beacon, but no figure is apparent. Seeber's painting suggests a temporality that the layers of torn wallpaper and frescoed monkeys multiply, a playful chaos of emotions and sensibilities.

Over more than twenty years, I've come to understand the freedom with which Seeber operates, and the pleasure she takes in exploring untested waters. She joyfully unbinds painting from its conventions, always challenging so-called good taste. And she does all of this with a great sense of humor and pathos. *Capitone* (2002) is her upholstered painting of a living room. Tables, chairs, shelving, and a

painting hanging over a sofa are alluringly interrupted by the upholstery's stuffing-filled bumps and buttons. For *Eye—Ay!—Eye!*, made for El Museo del Barrio's exhibition *The S-Files* in 2002, Seeber collaged a wall with layers of densely patterned wallpapers; she painted and hung a Dutch-inspired floral still life atop this colorful riot. This whole operation was a sort of ruse as well: visitors could walk behind the wall and peer through a hole through both the wall and the painting to surveil the gallery on the other side. In a subsequent work—with the help of textile artist Elyse Allen—Seeber sliced two of her own portrait paintings into thin strips; both were rewoven into a single, shimmering double likeness entitled *Woman in the Mirror* (2003). Tellingly, some of Seeber's paintings drop Rorschach blots into domestic spaces, signaling her affections for materiality, liminality, and risk.

Threads of gestures, narratives, and methodologies like those mentioned above continue to animate Seeber's work. Recent paintings like



*Knitt Whale* (2017) and *Yester Memories* (2022) evoke the art of weaving with their painterly, repetitive, allover gestures. We might ask whether her subject is the painting's continuous surface and repetitive gestures or the backgrounds they seem to obscure, or both combined? What these paintings bring forward for me is the fundamental challenge to singularity to which Seeber continually returns. She puts categories like abstraction, representation, and figuration through the wringer. Some of her paintings—*Housie* (2008), *Espejo/Mirror* (2011), and *Rock* (2017)—feel like they're as much about the absences and passages she's not painting, as about what she is committing to canvas. I imagine Seeber laughing as she throws traditional genres like landscape, portraiture, still life, and abstraction into her artistic blender: what emerges are refreshing remixes. Making discoveries at the edges of painterly legibility, Seeber invites us to discover alongside her.

NOTE

1 Seeber received instruction in fresco from the artist Daniel Bozhkov while she was a resident artist with the Skowhegan School of Painting and Sculpture in Maine in 2020.

# ALL THAT SEEBER ALLOWS

Mariano López Seoane

*Cabaret da pintura* (Painting cabaret), 2009.
Installation view from the Mercosul Biennial, Porto Alegre

*The personal is political.* Hailing from the emancipatory1960s, this loud and powerful feminist slogan tends to obscure its debts to the hushed epiphanies of what was once known as "female culture," a form of knowledge and praxis artfully crafted by women and their allies throughout herstory. Praised by Charles Baudelaire in his defense of the painter of modern life, exquisitely dissected by Georg Simmel, and derided by the likes of Susan Sontag as the theater of her peers' enslavement, female culture, together with its sharpest insights, can be found in myriad cultural forms associated with women, or, more generally speaking, with the feminine.[1] Above all, in melodrama. This genre of excess, devoted to the drama of the ordinary, echoed the feminine intuition that all interiors are in fact porous, vulnerable to the outside world, and ultimately shaped by societal forces. In short, the female intuition that there is no such a thing as pure and unassailable interiority.[2] And as anybody who has consumed and obsessed over "weepies" can certify, the main stage for these ordinary

dramas is none other than the (petit) bourgeois living room. This is the territory Alejandra Seeber has mapped obsessively over the years, becoming a true mistress of its every corner and its every secret. Among its secrets, of course, is the one already revealed—that there is no true interior and that the privacy and intimacy of the home is always interrupted and tinctured by the raucousness of exterior social norms and historical conditions.

Let's take a look.

Seeber's interiors are no safe rooms. They are always punctured, ripped open, by threats or temptations that point to a vibrant outside. Tropical flowers and palms. Rugs that seem to be resting after a long foray into the jungle or to the mall. Mirrors that deflect any illusion of containment. Landscape paintings that represent a longing for remote wide spaces. Uncanny glitches—Rorschach-like stains, dark grids—that interrupt any attempt at representational continuity. Oftentimes it's just the palette choice. Take *Marseilles Interior* (2004,



p. 46), for instance: shades of blue dramatically lower the temperature of an otherwise sunny room, reflecting some of the cool tones outside the windows. Carpet, rugs, and furniture seem to be engaging in a cold secret ceremony, channeling gales blowing in the distant sky. This climate reminds us of the icy chamber of Cary Scott, the widow forced into celibacy by her children and peer pressure in *All that Heaven Allows* (1955). Director Douglas Sirk took the expressive power of colors to its cinematic Everest in that film, and Seeber reaches a twin peak in her own trade. Indeed, in both the film and the painting, those shades of arctic blue are telling us that what lurks outside the home can easily creep in and take over, shaping affects, relations, and behaviors, and congealing attitudes into forms.

Heiress to a lineage starring Sirk, Rainer Werner Fassbinder, and Todd Haynes, Seeber is not a moviemaker (yet) but a painter. What screen melodrama achieves mainly through narrative, she obtains via still images in watercolor,

acrylic, or oil. Her paintings could be thus defined as snapshots: melodrama at a standstill. It is then no surprise that her works have often been described as settings, scenarios, or stages, in which bodies are characteristically missing—as her critics and enthusiasts have pointed out.[3] There are sofas, chairs, tables, rugs, mirrors, and beds, but hardly any humans. A preference that opens up her work to at least two other cinematic (and literary) intrusions.

First, the detective story. Sure enough, the permeable interiors Seeber illuminates recall the well-off habitats that Walter Benjamin defined in the early twentieth century as crime scenes: the crime of bourgeois subjectivity that inhabited these spaces as its own vanity case and coffin.[4] To which we should add the unnumbered crimes, both violent and subtle, perpetrated by a male-dominated bourgeois society against women and their allies in these allegedly safe, private spaces and denounced and studied by feminists all over the world, especially in Latin America.[5] But the somber focus on crime, which



these paintings abet, is quickly outweighed by Seeber's overriding brightness and her capacity to highlight the utopian dimensions of ornament. Indeed, her collection of rooms takes us back to the dazzling future dreamed of in the 1950s and 1960s in the South of France, in Brasilia, and in La Plata. They insinuate Le Corbusier and even the Jetsons, teleporting us to the warmest zones of auspicious science fiction, our second cinematic intrusion. And suddenly we are far from past wrongs, and we see these interiors as playgrounds in which all sorts of coming attractions and social arrangements can be imagined and tested. Walls remain porous, as ever. But Seeber invites us to entertain the possibility of a reversal: whatever is playfully cultivated inside can affect and mold the forces thundering outside. A principle of hope. One of the many reveries that the work of Seeber allows.

## NOTES

1 Charles Baudelaire, *The Painter of Modern Life and Other Essays* (New York: Phaidon Press, 1995); Georg Simmel, *Georg Simmel: On Women, Sexuality, and Love* (New Haven: Yale University Press, 1987); and Susan Sontag, *On Women* (London: Picador Books, 2023).

2 Peter Brooks, *The Melodramatic Imagination. Balzac, Henry James, Melodrama and the Mode of Excess* (New Haven: Yale University Press, 1995).

3 Gabriela Rangel et al., *Alejandra Seeber / Leda Catunda. Fuera de serie* (Buenos Aires: MALBA, 2021).

4 Walter Benjamin, "Paris, Capital of the 19th Century," in *Reflections* (New York: Schocken Books, 1978) 146–162.

5 Rita Segato, *La guerra contra las mujeres* (Madrid: Traficantes de sueños, 2016).

# WORKS

*InExterior (Chandelier)*, 2014. Oil on canvas, 55⅛ × 65¾ inches (140 × 167 cm). Courtesy of Häusler Contemporary

*Interior with* F.G.T., 1996. Acrylic on canvas, 27½ × 46¾ inches (69.8 × 118.7 cm). Carla Farinaccio Collection



*Interior verde con mantel* (Green interior with table cloth), 1995. Acrylic on canvas, 30¾ × 46⅞ inches (78 × 119 cm)

*Marseilles Interior*, 2004. Oil on canvas, 70 × 90⅛ inches (180 × 229 cm). Private Collection, New York



*Misiones / Urquiza (lapacho y algodon / bambu y cubo mágico)*, 2004. Oil on canvas, 48 × 64⅛ inches (121.9 × 162.8 cm). Courtesy of Institute for Studies on Latin American Art (ISLAA), New York

*Eden Island*, 2006. Oil on canvas, 66⅛ × 79⅛ inches (168 × 201 cm).
Atlas and Cyrus de Voldere Collection New York

*Sculptures*, *Mirror*, *Pineapple*, *Presence*, 2023. Oil on canvas, 79 × 70 inches (200.6 × 177.9 cm)

*Pedazo de cielo* (Piece of sky), 2015. Oil on canvas, 77 × 61½ inches (197 × 156 cm). Courtesy of Barro Arte Contemporáneo



*Corner with You*, 2006. Oil on canvas, 74½ × 49 inches (190 × 124 cm). Atlas and Cyrus de Voldere Collection New York

*Le Corbusier Tropical*, 2008. Oil on canvas, 36⅝ × 44⅜ inches (93.5 × 113 cm)



*Interior with On! tKdotW!*, 2008. Oil on canvas, 36 × 48 inches (92 × 121.9 cm)

*La Bourgeoisie*, 2010. Oil on canvas, 63 × 78 inches (160× 198.1 cm).
Joshua Wood Collection



*Interior con columna magenta* (Interior with magenta column), 2000.
Acrylic and oil on canvas, 47¼ × 63 inches (120 × 160 cm)

previous:

*Huge Knitt*, 2017. Oil on canvas, 77 × 84 inches (195.6 × 213.4 cm).
Courtesy of Häusler Contemporary



*Plantambor*, 2021. Oil on canvas, 59 × 47 inches (150 × 119 cm).
Courtesy of Barro Arte Contemporáneo

*Black Grass*, 2008. Oil on canvas, 15 × 12 inches (38.1 × 30.4 cm)

*Black Grass Sulfur Geyser*, 2022. Oil on canvas, 16 × 13 inches (40.6 × 33 cm)



*Black Grass Yellow Wave*, 2022. Oil on canvas, 12 × 16 inches (30.4 × 40.6 cm)

*Here Comes the Night*, 2022. Oil on canvas, 17 × 13 inches (43.1 × 33 cm)

*Kind of Goat*, 2022. Oil on canvas, 12 × 16 inches (30.4 × 45.7 cm)

*Untitled*, 2022. Oil on canvas, 12 × 16 inches (30.4 × 40.6 cm)



*Bright Black Grass*, 2022. Oil on canvas, 17 × 13 inches (43.1 × 33 cm)

*Swirl Black Night*, 2022. Oil on canvas, 13 × 17 inches (33 × 43.1 cm)

*Big Leaves*, 2022. Oil on canvas, 14 × 27 inches (35.5 × 68.5 cm)



*Black Grass Flying Pig Cloud*, 2022. Oil on canvas, 10 × 14 inches (25.4 × 35.5 cm)

*Cascade Rug*, 2024. Hand-spun and hand-dried wool, 118⅛ × 74¾ inches (300 × 190 cm). Courtesy of the artist and Lalana Rugs by Florencia Chernajovsky

*Stroke Rug*, 2024. Hand-spun and hand-dried wool, 98⅜ × 74¾ inches (250 × 190 cm). Courtesy of the artist and Lalana Rugs by Florencia Chernajovsky

*Palette Rug*, 2024. Hand-spun and hand-dried wool, 98⅜ × 82⅝ inches (250 × 210 cm). Courtesy of the artist and Lalana Rugs by Florencia Chernajovsky

Watercolor sketch for *Cascade Rug*

Watercolor sketch for *Stroke Rug*



Watercolor sketch for *Palette Rug*

*Disco Years 2024 All Shuffled*, 2024. Oil on canvas, 74 × 96 inches
(187.9 × 243.4 cm)

BIOGRAPHIES

**Alejandra Seeber,** born in Buenos Aires in 1969, lives and works in New York. In her works, Seeber explores domestic spaces, which she transforms into dynamic abstract paintings. The artist draws inspiration from alternative rock, stage designs, musical performances, urban culture, digital software, textiles, and crafts. The book *Picture This*, edited by Hatje Cantz in 2019, offers a comprehensive view of her work. Some of her projects and exhibitions include: *Danza Perfumi* (Barro, Buenos Aires, 2023); *A oJO* (Barro, Buenos Aires, 2021); *Fuera de serie* (Museo de Arte Latinoamericano de Buenos Aires, 2021); *Rather Ripped* (Häusler Contemporary Munich, Austria, 2018); *Getaways* (Häusler Contemporary, Lustenau, Austria, 2018); *Ultramar: Fontana, Kuitca, Seeber, Tessi* (Museo Nacional Thyssen-Bornemisza, Madrid, 2017); *Caza* (Bronx Museum of the Arts, 2016); *Autoamerican* (Barro, Buenos Aires, 2015); *Cuadro por cuadro* (Miau Miau, Buenos Aires, 2014); *Yes Yes* (Häusler Contemporary, Munich, 2011); *Tutti Frutti* (Häusler Contemporary, Zurich, 2011); *Dialogville* (Fundación PROA, Buenos Aires, 2010); and Bienal do Mercosul (Porto Alegre, 2009), among others.

**Dean Daderko** (they/them) is the Ferring Foundation Chief Curator at the Contemporary Art Museum St. Louis. From 2000 to 2005, they ran an apartment gallery called Parlour Projects out of their Williamsburg home, presenting work by artists including Alejandra Seeber, Allora & Calzadilla, Lygia Clark, Anoka Faruqee, David Lamelas, and Mika Tajima, among others. Daderko is the recipient of curatorial fellowships from Étant donnés Contemporary Art in 2008 and 2020.

**Mariano López Seoane** is a writer, researcher, and curator based in Buenos Aires and New York. He is currently the director of the Graduate Program on Gender and Sexuality at Universidad Nacional de Tres de Febrero in Argentina. He also teaches in the Department of Comparative Literature at New York University and at the Center for Curatorial Studies at Bard College. López Seoane has curated exhibitions and coordinated public programs for the Institute for Studies on Latin American Art, Museo de Arte Latinoamericano de Buenos Aires, Museo Nacional de Bellas Artes, the Buenos Aires International Book Fair, and Art Basel Cities. He has written extensively on contemporary Latin American literature and arts. He is the editor of *El lugar sin límites*, a journal devoted to a critical examination of current theories and policies on gender and sexuality. His own publications include the volume of essays *Donde está el peligro. Estéticas de la disidencia sexual* (2023) and the novel *El regalo de Virgo* (2017).

**Aimé Iglesias Lukin** is Director and Chief Curator of Visual Arts at Americas Society. Born in Buenos Aires, she received her PhD in art history from Rutgers University with a dissertation titled "This Must Be the Place: Latin American Artists in New York 1965–1975." Her research received grants from the Metropolitan Museum of Art, the Terra and Andrew W. Mellon Foundations, and the International Center for the Arts of the Americas Peter C. Marzio Award from the Museum of Fine Arts, Houston. She completed her MA at the Institute of Fine Arts, New York University, and her undergraduate studies in art history at the Universidad de Buenos Aires. She has curated exhibitions independently in museums and cultural centers and previously worked for the Modern and Contemporary Art Department of the Metropolitan Museum of Art, the Institute for Studies on Latin American Art, and Fundación Proa in Buenos Aires.

CREDITS

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p. 52: Photo: Bruno Dubner

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p. 61: Photo: Santiago Orti



ACKNOWLEDGMENTS

We thank all the lenders to the exhibition. We are especially grateful to Iair Rosenkranz and Florencia Cherñajovsky for making the minigolf installation possible and to Iván Petruschansky Fernandez for his assistance at Alejandra Seeber Studio. Special thanks also to Serena Brunswig, Mariano Farinaccio, Margaux Guerrien, Ana Granel, Wolfgang Häusler. Nicolás Kaplun, Syd Krochmalny, Peter Mikeal, Nahuel Ortiz Vidal, Alec Oxenford, Carolina Pinciroli, Maya Ribeiro and Adriana Rosenberg.

Major support for *Alejandra Seeber: Interior with Landscapes* is provided by Globant. The project is also made possible by GMA Capital, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and Ariel Sigal. In-kind support is provided by Barro Arte Contemporáneo.

Americas Society acknowledges the continued support from the Arts of the Americas Circle members: Amalia Amoedo, Almeida e Dale Galeria de Arte, Estrellita B. Brodsky, Virginia Cowles Schroth, Emily A. Engel, Isabella Hutchinson, Carolina Jannicelli, Diana López and Herman Sifontes, Antonio Murzi, Marco Pappalardo and Cintya Poletti Pappalardo, Gabriela Pérez Rocchietti, Carolina Pinciroli, Erica Roberts, Patricia Ruiz-Healy, Sharon Schultz, and Edward J. Sullivan.

*Alejandra Seeber: Interior with Landscapes*

This exhibition was curated by Aimé Iglesias Lukin

June 5–July 27, 2024

Americas Society
680 Park Avenue
New York, NY 10065
www.as-coa.org



Minigolf production: Iair Rosenkranz
Minigolf mats: Lalana Rugs by Florencia Cherñajovsky

Publication
Visual Arts exhibition series editors: Aimé Iglesias Lukin and Karen Marta
Associate editor: Tie Jojima
Project manager: Todd Bradway
Designer: Garrick Gott
Copy editor: Flatpage

Printed and bound by GHP, West Haven, CT

Printed on Finch Fine Text
Typeset in Basis Grotesque and DTL Dorian



ISBN 978-1-879128-58-3
Library of Congress Control Number: 2024905650

Printed in the United States



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