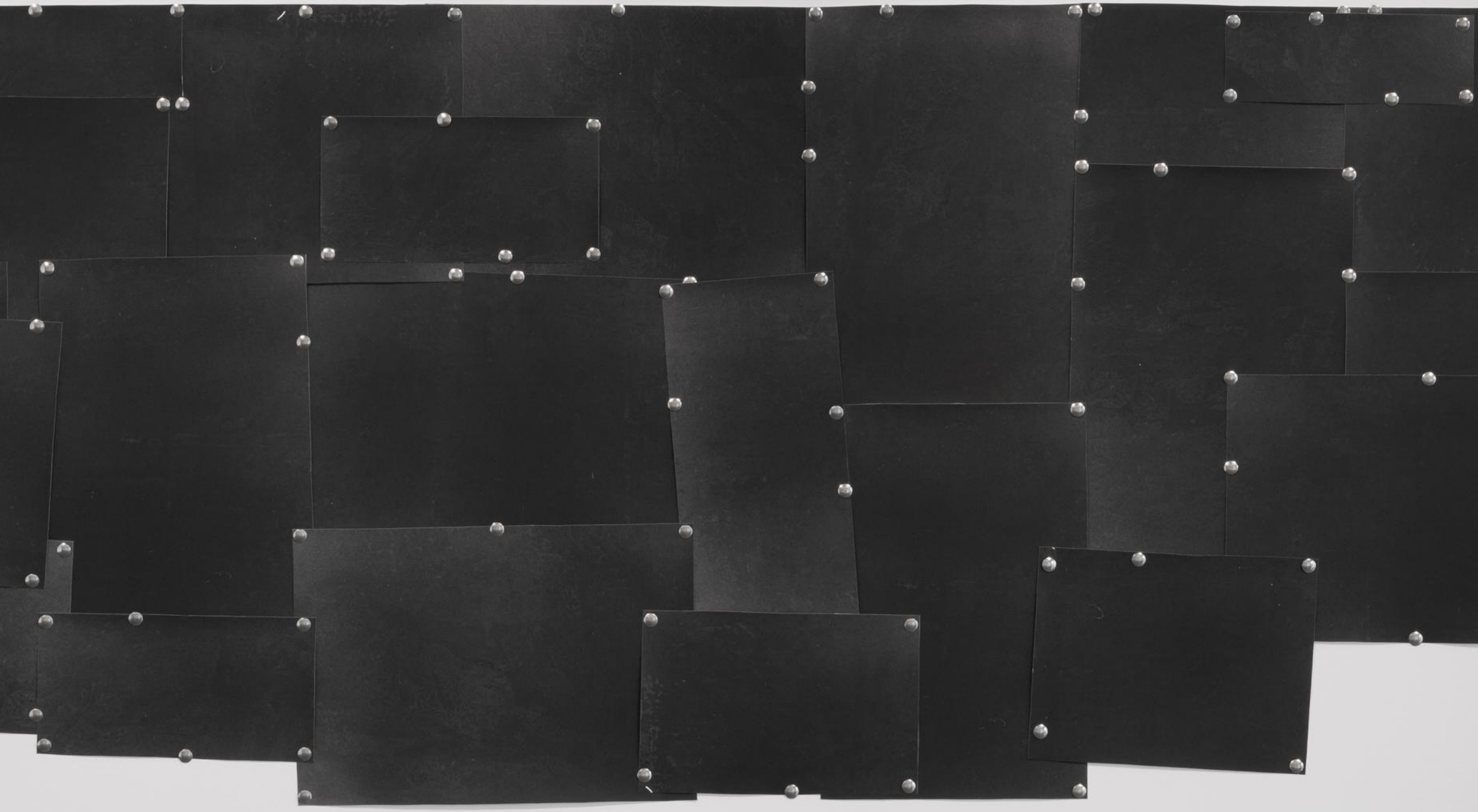
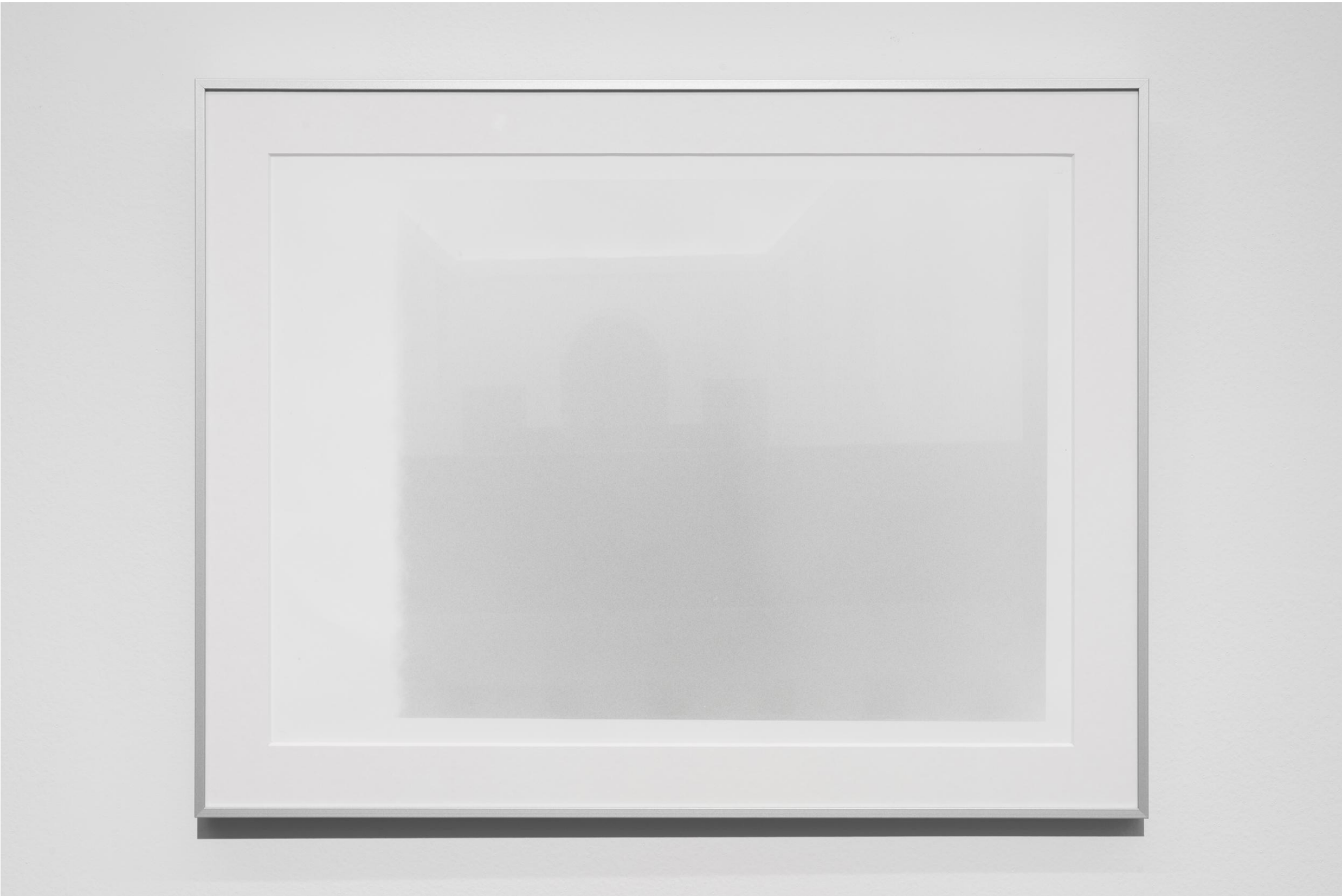


ilê sartuzi, **to vanish**, Pedro Cera, Madrid



102 (fading), 2026
Gelatin silver print
39 x 29 cm

Ilê Sartuzi
to vanish

May 23 — July 30, 2026
Pedro Cera, Madrid

For the opening of the Centro de Arte Reina Sofia in 1986, Richard Serra produced "Equal - Parallel: Guernica- Bengasi". The sculpture was acquired by the institution in the following year and exhibited again in 1990. Shortly thereafter , it was placed in storage under the care of Macarrón SA. In 2005, amid a systematic review of the museum's holdings, the institution attempted to trace the sculpture's whereabouts, only to discover that it could no longer be located. Thirty- eight tons of corten steel had vanished in thin air. Despite the long inves tigations, the original sculpture was never recovered. The artist agreed to fabricate a replica, that is now the ' original' , currently on display at the institution.

This condensed account serves as the point of departure for the new exhibition by Ilê Sartuzi at Pedro Cera. The Brazilian-born, London-based artist—known for his investigations into institutional frameworks and art-world related tricks—presents a new body of work developed around this unbelievable case. Playing with the notion of 'parafiction', presenting propositions that operate between fiction and reality, the exhibition explores multiple strategies for making things disappear. The artist proposes a series of overlapping and at times contradictory readings of the Reina Sofia case, while simultaneously testing possible methods through which the sculpture could vanish once again.

As part of the project, the artist undertook a direct intervention. After several days observing the routines, operations, and security protocols of the museum, he devised a minimal action, temporarily making the thirty-eight tons of steel to disappear, yet another time. On March 14, a Saturday evening, the artist entered the museum with a number of other visitors during the museum's free admission hours. The artist then performed a carefully studied routine where he closed the doors that give access to room 102 and placed a provisional sign on the door reading, "We lost Richard Serra's sculpture, again / Sorry for any inconvenience". With this small and silly action, the sculpture was effectively removed from view – for the eyes of the visitors – for a few minutes.

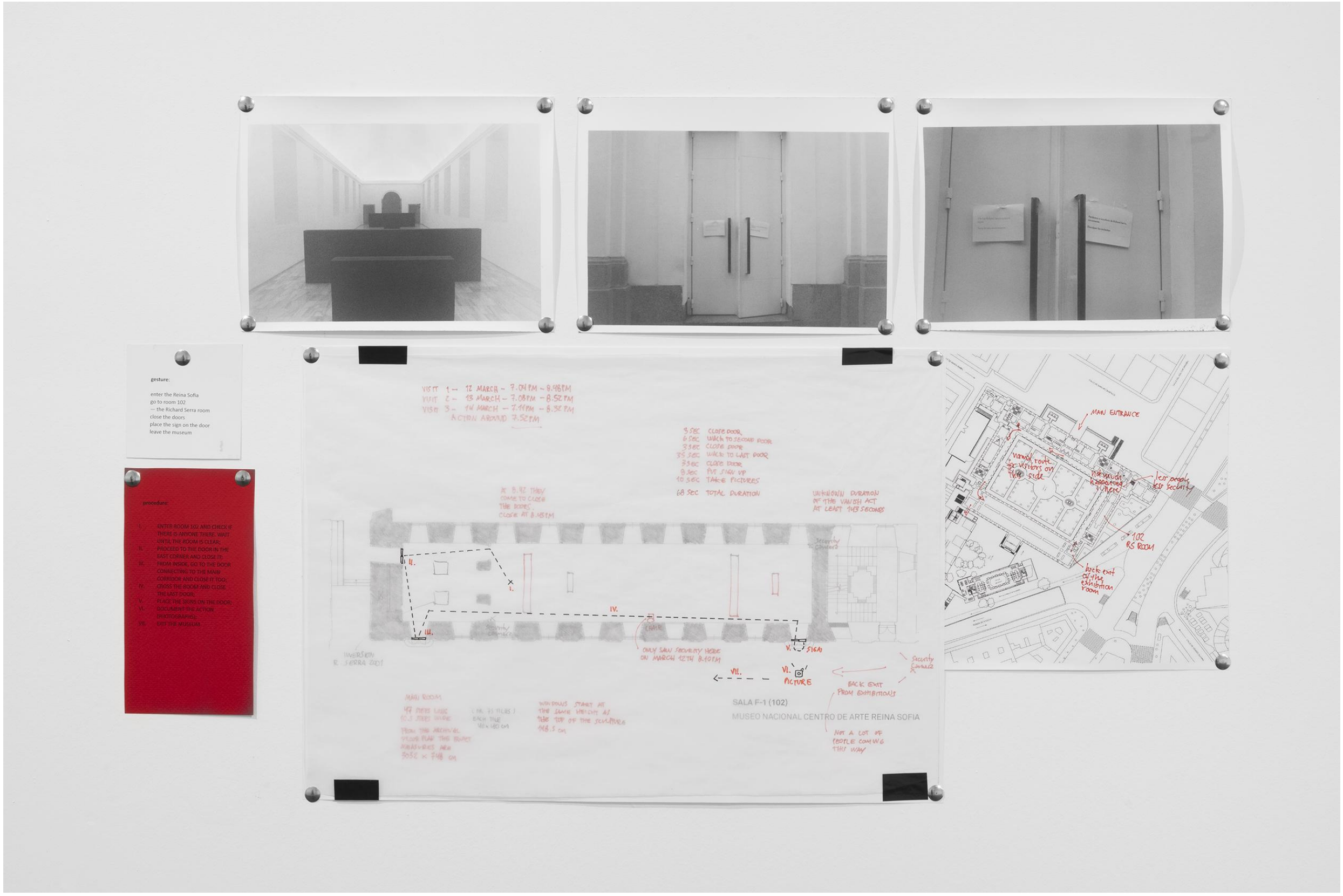
On the ground floor of the gallery, Sartuzi presents a full-scale replica of Serra's installation that serves as a support for an array of materials: documents, notes and plans, letters, photographs and newspapers. These elements form a more or less dispersed network of associations around the case. In the basement, additional works extend and complicate these connections, proposing further interpretations of the sculpture and the context that
surrounds it.

Engaging with another artist's work becomes, here, a deliberate method of positioning oneself within an ongoing historical and artistic continuum. Rather than following procedures and a strictly formal investigation, Sartuzi addresses both the mythology that has accrued around the work and its broader conceptual implications. Ultimately, the exhibition approaches a specific historical case as a means to reflect on parafiction, institutional structures, strategies of trickery and deception, the political dimensions of artistic production, and the persistent reverberations of history.

SNAP, 2026
Oil on canvas
56 x 76 cm

to vanish, 2026
Installation view at Pedro Cera, Madrid

to vanish, 2026
Installation view at Pedro Cera, Madrid



Strategies to make a Richard Serra disappear, 2026
4 white painted drywall, pen and inkjet on paper, tapes, gelatin silver prints, glassine, pins, xerox, newspapers and hooks, notebook pages on archival sleeves, letter to Richard Serra, vintage pin, Reina Sofía tickets

Variable dimensions
Part 01: 148,5 × 500 × 24 cm / Part 02: 148,5 × 148,5 × 24 cm
Part 03: 148,5 × 500 × 24 cm / Part 04: 148,5 × 148,5 × 24 cm

The main installation of the exhibition contains multiple ideas around the famous and inexplicable disappearance of Richard Serra's sculpture from the Reina Sofia collection. A full-scale replica of the original sculpture serves as a support for an array of materials: documents, notes and plans, letters, photographs and newspapers. In the first part, a collage of gelatin silver prints pinned to the surface of the sculpture create a reconstitution of the texture of the 'original-replica'. The indexical nature of photography - and especially analogue methods – creates a direct relationship with the 'skin' of the sculpture.
The central element brings different strategies to make the sculpture disappear, including one method that was performed by the artist. After several days observing the routines, operations, and security protocols of the museum, he devised a minimal action, temporarily making the thirty-eight tons of steel to disappear, yet another time. On March 14, a Saturday evening, the artist entered the museum with a number of other visitors during the museum's free admission hours. The artist then performed a carefully studied routine where he closed the doors that give access to room 102 and placed a provisional sign on the door reading, "We lost Richard Serra's sculpture, again / Sorry for any inconvenience". With this small and silly action, the sculpture was effectively removed from view – for the eyes of the visitors – for a few minutes.
On the back part of the central fragment, facing the streets, a long headline reads 'Esta copia és el original'. This phrase is an enlarged copy of a 'El Pais' newspaper article that broke the news of the first apparition of the new replica of the sculpture.

13 March 2026
Madrid, Spain

Dear Richard Serra,
I'm writing to you because I've been thinking about you a lot lately. I have to say, your vanishing trick with "Equal-Parallel: Guernica-Bengasi" is mesmerizing. The complexity that this disappearance has set in motion, touching on institutional and governmental structures – while at the same time producing a kind of legend around your own work – is brilliant. I've been wondering how you pulled it off. I've been trying to come up with plans to do something similar myself – and I don't mean to measure our lengths here – but I haven't gotten very far.

In the course of these investigations, I came across a few pieces that may have belonged to the original sculpture, on the outskirts of Madrid. They seemed almost saddened to have been replaced by their twin.

I remember the first time I entered your room at the Reina Sofía, in 2023. My initial reading of the work came from the way the structure imposes itself on the visitor. The four steel elements felt almost like trenches, positioning bodies in opposition as they move through the space from different entry points into the room. In that sense, the chapel-like architectural structure becomes a place of confrontation. At the same time, there's a sort of magnetism in this work.

Like many other visitors, I touched you. For no reason, as touching this piece of weathering steel is not so different from others. Yet, there's this impulse. As if feeling the rough skin would give me a different relationship to you.

I've also been thinking about the uses and differences between 'equal' and 'parallel', in your titles. Equality is something that is mathematically measured, often an internal property: one would equalize weights and heights. Parallels, on the other hand, describes a relationship between elements – and, perhaps more importantly, the space between them. The conjunction of the two terms in the work brings together both the internal logics of the objects – their mass and dimensions – and their external arrangement in space. It is ultimately the relationship between the two terms, this spatial measurement, that forms the core of the viewer's experience. Through movement in the room, one would experience how equal heights, for example, can be perceived differently.

However, the second part of the title, referring to the two bombarded cities, establishes a direct parallel between two unequal moments of history (where 'equality' might suggest its own impossibility outside of mathematical terms). As with the perceptual instability of the equal elements in the installation, the historical parallel carries significant differences, even as it appears as a kind of scratched or imperfect repetition.
It wouldn't be difficult to draw parallels between the bombing of your time and those of today. I find myself wondering which of the many cities targeted by the United States you would choose now for the title. History repeats itself so insistently that I don't even know anymore what comes after the tragedy and the farce.
It strikes me that this is one of the few works in your practice that refers outward so explicitly—toward something social and political, something unfolding beyond the work itself (not that the work isn't already implicated in these structures). Unlike the predominantly self-referential titling conventions of your practice, "Equal-Parallel: Guernica-Bengasi" projects outward, indexing historical and geopolitical coordinates that remain materially absent from the work itself.

Despite all the hypotheses that I, and many others, have formulated about this disappearance, none of them is more beautiful than the vastness of possibilities that the reality left open. The immeasurable imbalance between the heaviness of the object and the lightness of its disappearance is what brings awe to this trick.

I'm really sorry that you're dead.
With kind regards and the sincerest appreciation,

The third block presets a letter that Ilê Sartuzi wrote to Richard Serra where the younger artist not only pay homage to the late sculptor but also elaborate a few remarks around the sculpture, its disappearance and readings on the original title of the work. With this, it becomes clear that this work (and the exhibition) is about the relation between two artists, where Sartuzi offers different readings about the specific case and the whole *oeuvre* of the American artist and its contributions to art. On the same side of the wall, three tickets from the Reina Sofia are taped together (the ones used for the action) with a vintage pin from David Copperfield vanish of the Statue of Liberty, in 1983, connecting the two massive acts of disappearance.

Behind this wall there's the issue of the 1st of March from the 'El Pais' announcing the first attack of the USA and Israel to Iran, somehow reflecting the gesture that Serra did when titling the work. As it is suggested in the letter, this gesture continues to reflect on the 'equals' and 'parallels' of history. Following this there's a timeline of the whole case and on the opposing and final block, a graph establishing the complex intricate relationship between the different agents of the case, between the State, the Museum and the Company (Macarrón SA).

Strategies to make a Richard Serra disappear, 2026

50
Fundado en 1976
Año LI
Número 17.743

EL PAÍS

EL PERIÓDICO GLOBAL

Edición Nacional
3,50 euros
Domingo
1 de marzo de 2026

ESCALADA BÉLICA EN ORIENTE PRÓXIMO

EE UU e Israel atacan Irán y dan por muerto al líder supremo

- El presidente de Estados Unidos anuncia más bombardeos tras confirmar la muerte de Alí Jameneí
- Trump anima a los iraníes a tomar el poder cuando acabe la operación, que superaba anoche los 200 fallecidos
- Teherán responde y dirige su arsenal contra Israel y bases militares estadounidenses en Oriente Próximo

A. PITA / M. VIDAL LIY / T. DEIROS
Jerusalén / Washington / Madrid
Ocho meses después de la última guerra —aquella, efímera— en la región, Israel y Estados Unidos lanzaron ayer un extenso y potente ataque militar contra Irán. Es un episodio inédito en la historia de Oriente Próximo, tanto por ser una operación conjunta desde el inicio como porque esta vez la intención declarada es tumbar el régimen de los ayatolás.

Los primeros bombardeos tuvieron como objetivo a unos 30 líderes del régimen y jefes militares, según medios israelíes. El más importante, el líder supremo, Alí Jameneí, de 86 años, al que EE UU e Israel dieron por muerto. "Jameneí, una de las personas más malvadas de la historia, ha muerto", confirmó el presidente de EE UU, Donald Trump. Teherán, previamente, lo había desmentido.

Los fallecidos en Irán superaban anoche los 200, entre ellos decenas de niñas que murieron cuando recibían clase en una escuela de primaria. Otro ataque alcanzó un pabellón deportivo en Lamerd, matando al menos a 15 personas. Trump anunció que los bombardeos continuarán y el primer ministro israelí, Benjamín Netanyahu, añadió que la operación durará "lo que haga falta".

PASA A LA PÁGINA 2

El infierno en una escuela de primaria. Decenas de niñas murieron ayer, primer día lectivo de la semana, en el bombardeo de un colegio en Minab, una ciudad en el sur de Irán. En la imagen, civiles y equipos de rescate trabajaban entre los escombros. ABBAS ZAKERI (AP/LAPRESSE)

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Primera guerra imperial trumpista
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"Muchos intentan huir de Teherán"

Alarma y confusión entre la población iraní, que se divide entre quienes tratan de salir del país y quienes hacen acopio de víveres en tiendas y gasolineras para resistir una ofensiva de días

ALI FALAHI

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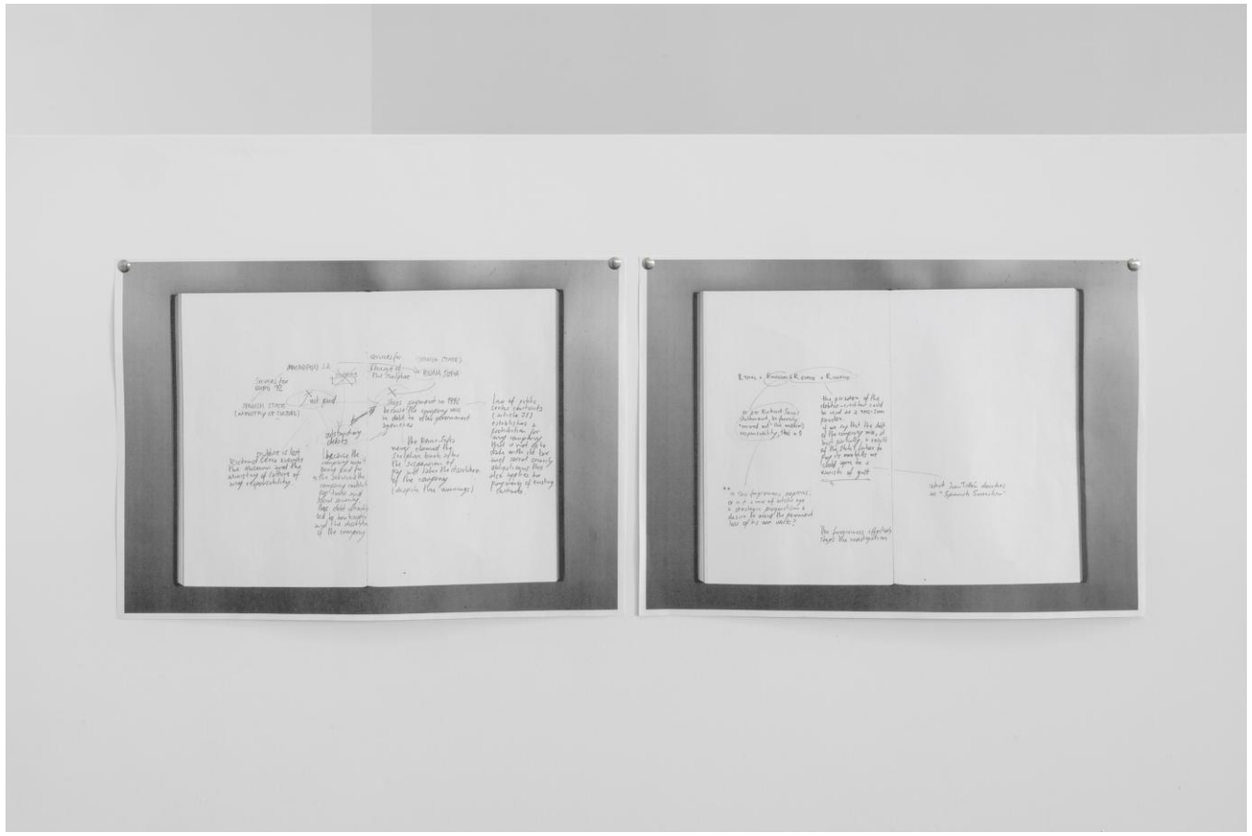
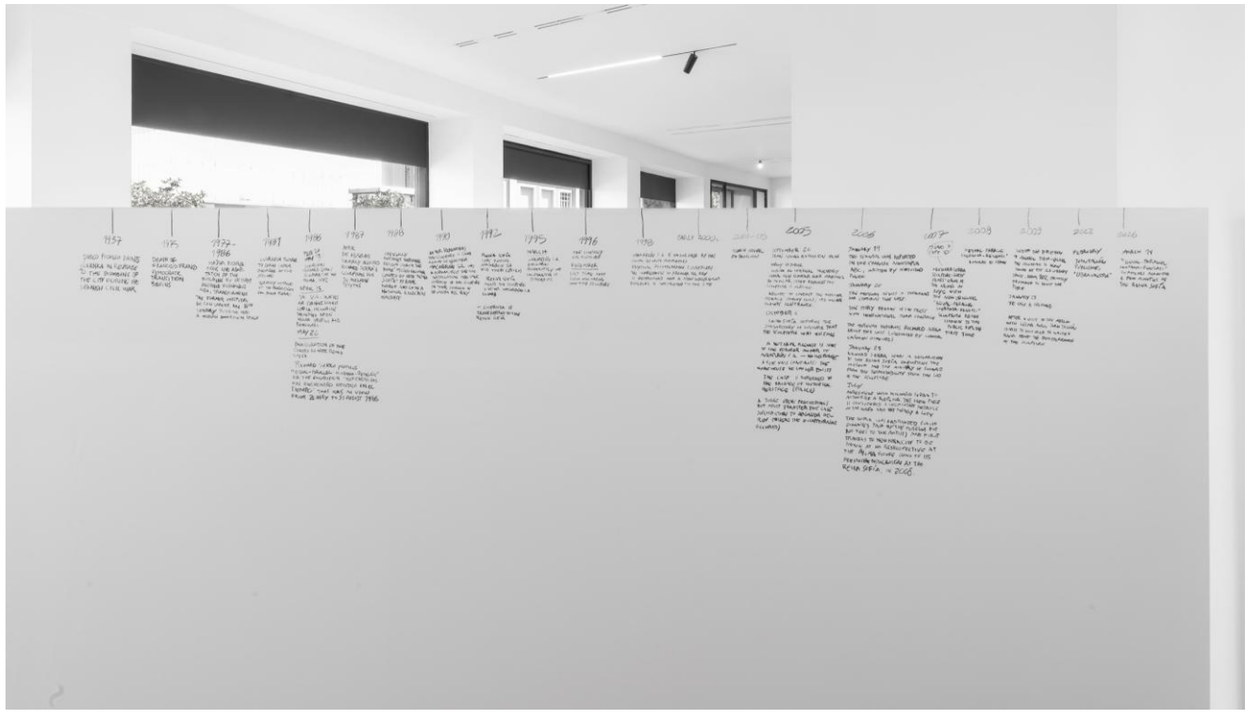
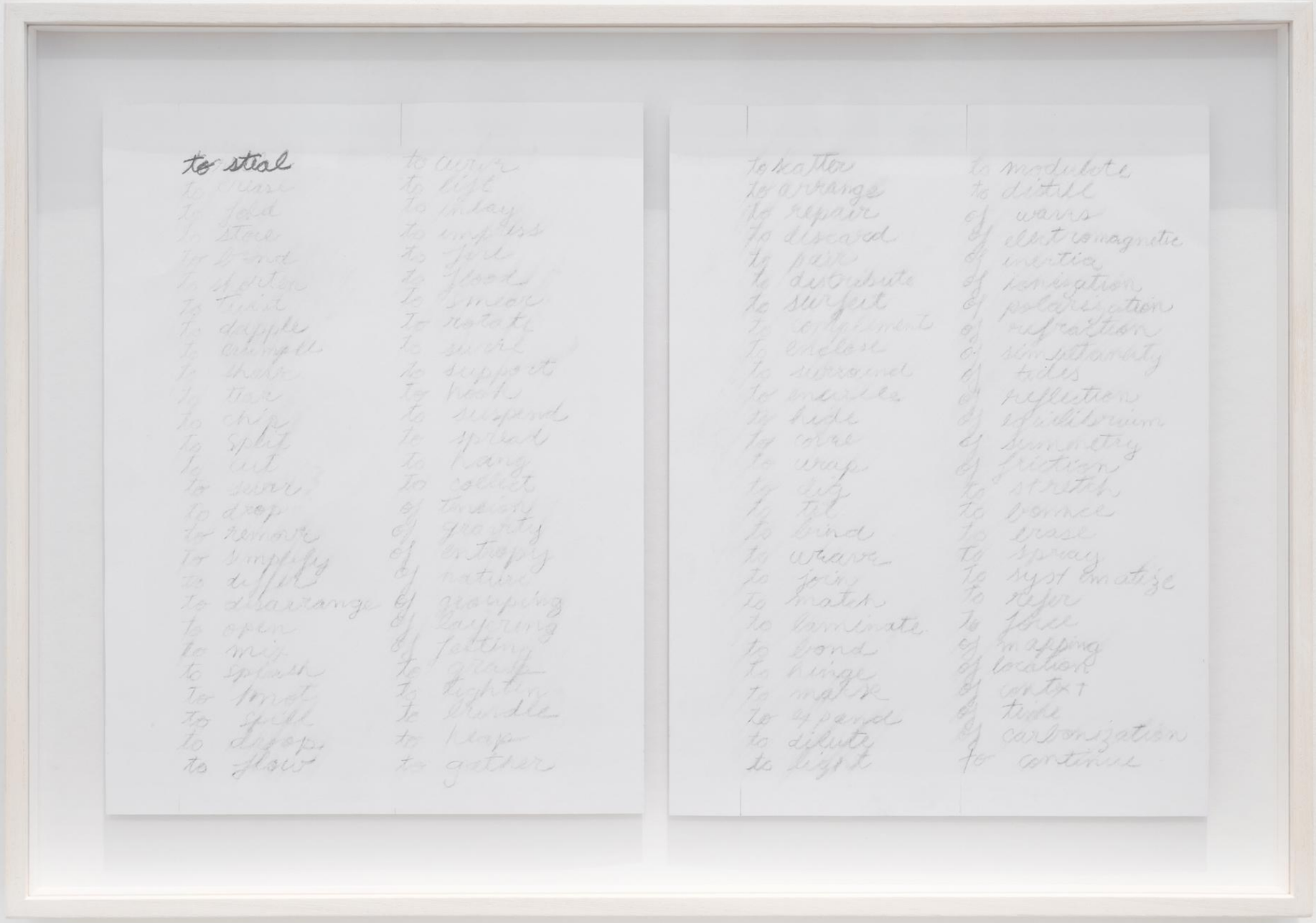




Strategies to make a Richard Serra disappear, 2026 (details)

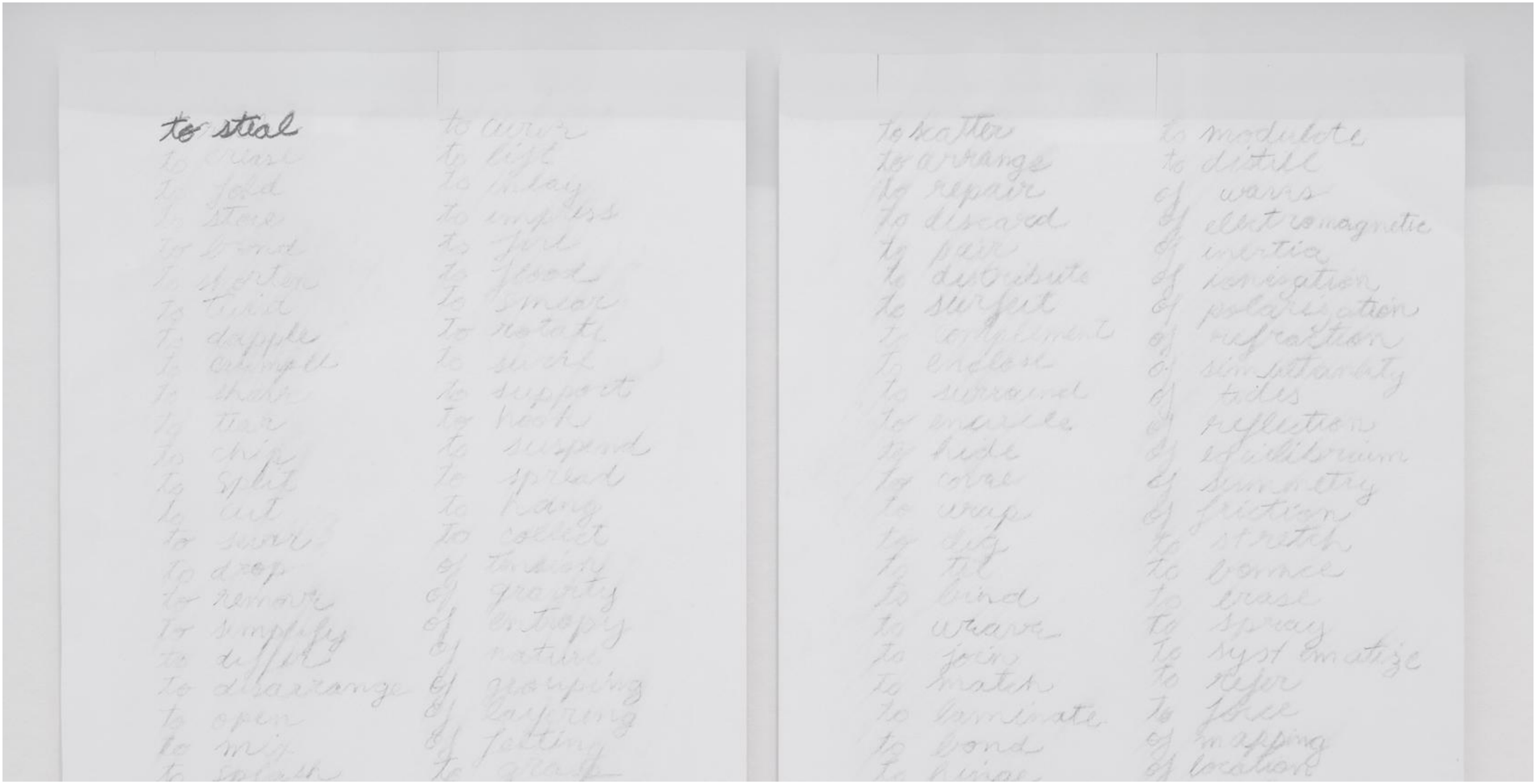
to vanish, 2026
Installation view at Pedro Cera, Madrid

Strategies to make a Richard Serra disappear, 2026



A LITTLE BIT OF YOU, A LITTLE BIT OF ME, 2026
pencil on two sheets of paper and sound
with composition by Gabriel Francisco Lemos

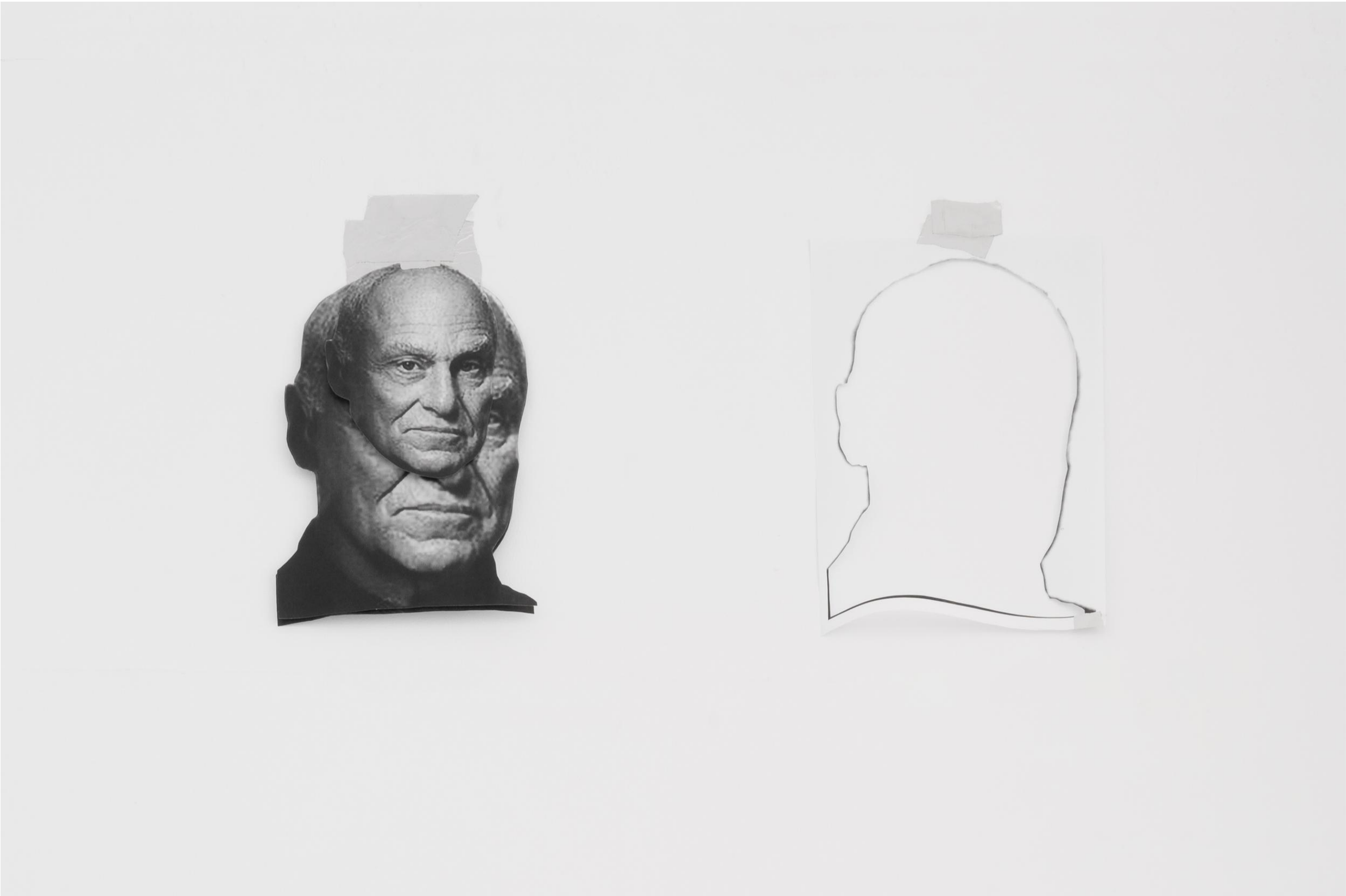
33 × 49 cm (overall)
27.94 × 21.59 cm (each sheet)
10’00” (loop)



This work is a play with the iconic “Verb List” that Richard Serra did in 1967, where he compiled a series of what he called "actions to relate to oneself, material, place, and process." Serra has talked at length about the central place this language-based drawing occupies in the development of his early sculptural practice. Here, Sartuzi erases all the verbs only to replace with “to steal” using the same handwriting from Richard Serra. The new verb points to two distinct directions, one of them of course refers to the outrageous possibility that Serra would have stolen his own piece, but mainly it opens to the reading of ‘stealing’ as an artistic practice, often appropriating other artworks, as it has been so common throughout art history. Another direct reference is Robert Rauschenberg’s “Erased de Kooning Drawing” (1953). This leads not only to ideas around legacy and authorship but could expand to questions of originality that the whole “Equal-Parallel” case is dealing with.

The sound composition comes directly from the ‘to steal’ work. Sampling several interviews where Richard Serra says ‘to’ and ‘steel’, this composition, by sound similarity, the homophones ‘steel’ and ‘steal’, create the impression, by the context provided, that the artist would be saying “to steal”. The composition is made together with musician and composer Gabriel Francisco Lemos, in the spirit of the collaborations of the 1960s and 1970s, when Serra was sharing spaces and ideas with Steve Reich (or his assistant, Phillip Glass), Robert Rauschenberg, John Cage, Yvonne Rainer among others.

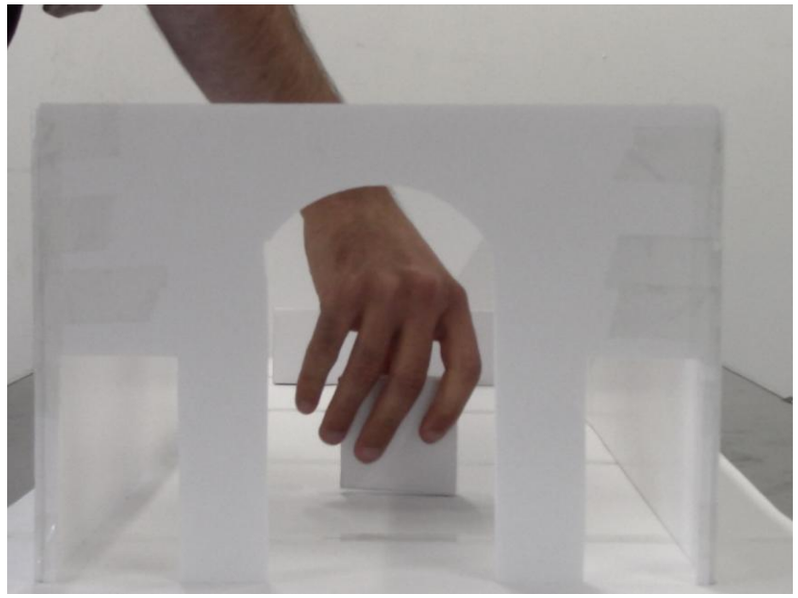
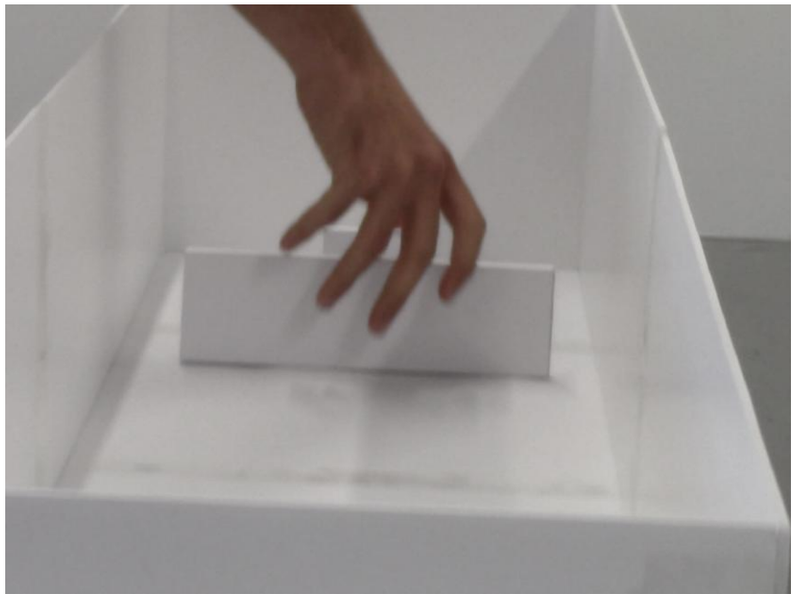
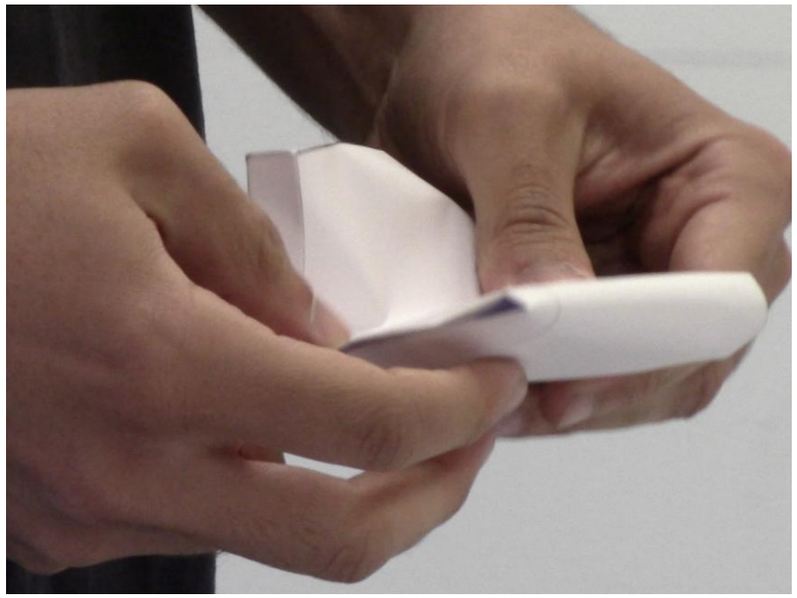
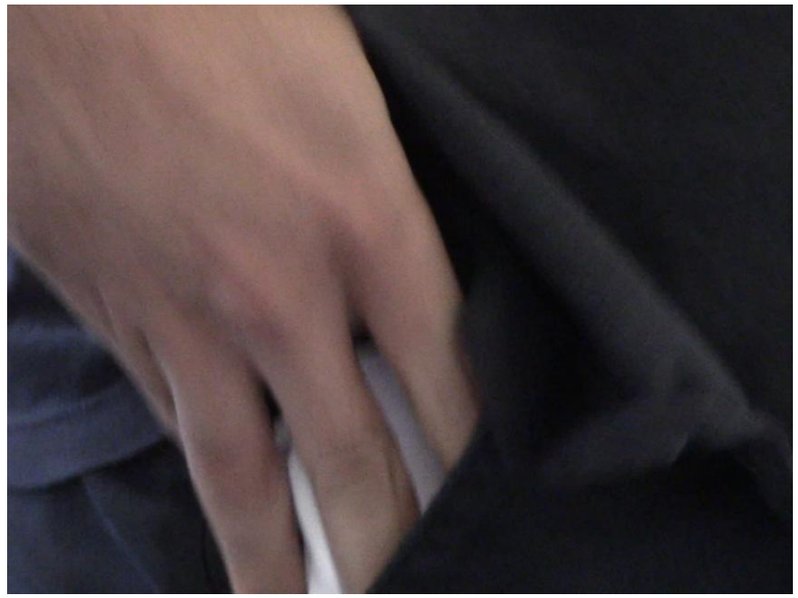
The title plays with something that would be proper from Richard Serra, the steel (and his voice), and the context that Sartuzi gives to the word/sound, bringing closer to his ‘stealing’ practice.



Serra, Serrinha, Missing Serra, 2026
inkjet print and oil sticks on paper, tape
35 x 35 x 35 cm

to vanish, 2026
Installation view at Pedro Cera, Madrid

SERRINHA, 2026
vídeo, steel, paper and glue
01’30”

SERRINHA, 2026
vídeo, steel, paper and glue
01’30”

click here to watch

SERRINHA is a short video shot with a handycam, bringing the specific 2000s quality of image and zoom characteristics. A DIY model of room 102 is fabricated and the sculptures are made of paper. A hand reaches to take each individual sculptural representation and continues to fold them and put them into the artist’s pocket. Again, the silliness of the action is compared to the inexplicable absurdity of the real disappearance. The idea for this image came from a conversation that the artist had with the author of “Obra Maestra”, Juan Tallón. This action somehow proposes that would be ‘that easy’ to make it vanish, opposing the heaviness of the 38 tons of steel with the effortless action of folding them and fitting them into the pocket. A model is also often a dispositive to experiment with different possibilities and could be an important visualization of a certain heist plan.

to vanish, 2026
Installation view at Pedro Cera, Madrid

tu dijiste eso, 2026
cut-out book pages and tape on acetate, book, magnets, inkjet print on paper and steel
35 × 35 × 35 cm

This corner piece brings volume to otherwise flat things. The sheet of steel is bent and is now on the three axes, the paper words are piled to create volume, and the book, sawed in half is now perceived as a sculptural object. In addition to the idea of having words as a material object, they are also mixed to create new meanings. The genius gesture of “Obra Maestra” is that the author writes as someone else: can be a security guard, a museum curator, or the artist himself (and by the end, as the author, himself), being difficult to point who said what. As an open book, the work open in two parts has a copy of the signature of Juan Tallón, again complexifying authorship relations.

to vanish, 2026
Installation view at Pedro Cera, Madrid

The first layer of this large collage work is an enlarged print of the June 3, 2007 edition of El País. Visible in the lower portion is the headline “esta copia es el original” (“this copy is the original”). The article concerns the display of Richard Serra’s sculpture in New York for the artist’s retrospective at the MoMA, while also tracing the origins of the title, which references the bombing of the Libyan city of Benghazi. The connection between the American city and imperialist intervention informs the different superimpositions proposed by the work.

In the upper section of the composition, a fragment of a poster from David Copperfield’s 1983 disappearance of the Statue of Liberty is taped over the newspaper, foregrounding the phrase “The ~~Statue of~~ Liberty Disappears.” The gesture proposes a reflection of freedom in relation to imperialist strategies and political spectacle.

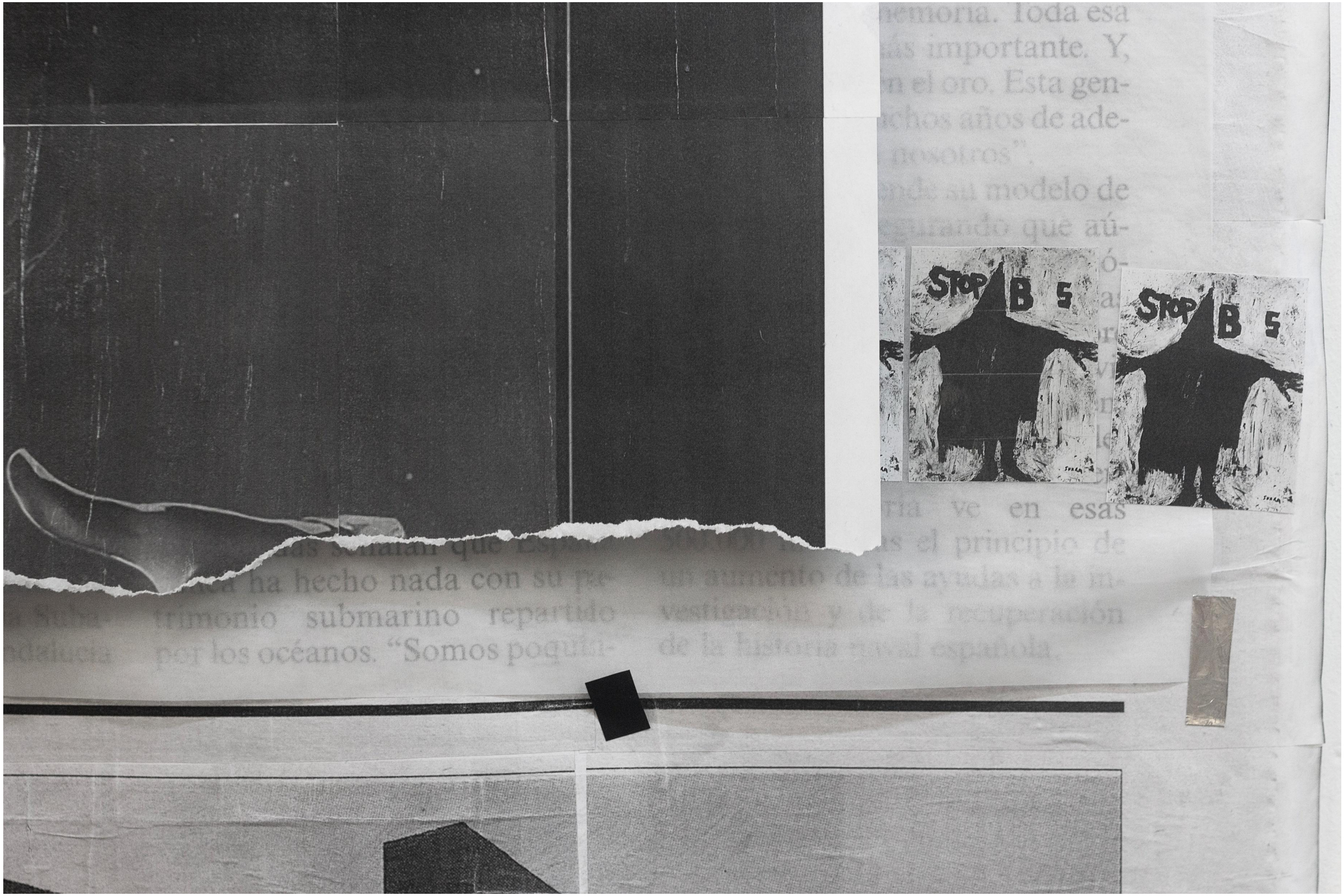
Beneath the poster appear several copies of a lithographic print produced by Richard Serra in 2004, one of the rare instances of the artist’s direct engagement with contemporary political events. Originally conceived as a benefit print for a Kerry–Edwards political action committee, the work exists in at least two versions: one spelling the full word “BUSH” and another abbreviated as “BS.” The print was later included in the 2006 Whitney Biennial. The work appropriates the now-iconic photograph of a tortured Iraqi prisoner from the Abu Ghraib prison scandal. One might wonder whether the political force of Serra’s image can remain intact as the original photograph gradually recedes from collective memory. At the same time, the work aligns with a much longer history of printed representations of wartime atrocities —from Goya onward —whose images continue to retain their disturbing force across time. In this collage, Serra’s original print is further transformed into a series of stickers.

At the top of the composition, the central eye/light from Picasso’s Guernica casts its gaze across the surface of the work, recalling the longstanding critique of Enlightenment rationality in relation to war, violence, and catastrophe.

LIBERTY / COPIA, 2026
inkjet print on paper, glue, tapes, glassine paper, stickers, oil stick and pencil, steel, magnets
158.5 x 109 x 4 cm paper
190 x 120 x 4 cm with steel plate

LIBERTY / COPIA, 2026 (detail)
inkjet print on paper, glue, tapes, glassine paper,
stickers, oil stick and pencil, steel, magnets

158.5 x 109 x 4 cm paper
190 x 120 x 4 cm with steel plate



LIBERTY / COPIA, 2026 (detail)
inkjet print on paper, glue, tapes, glassine paper,
stickers, oil stick and pencil, steel, magnets

158.5 x 109 x 4 cm paper
190 x 120 x 4 cm with steel plate

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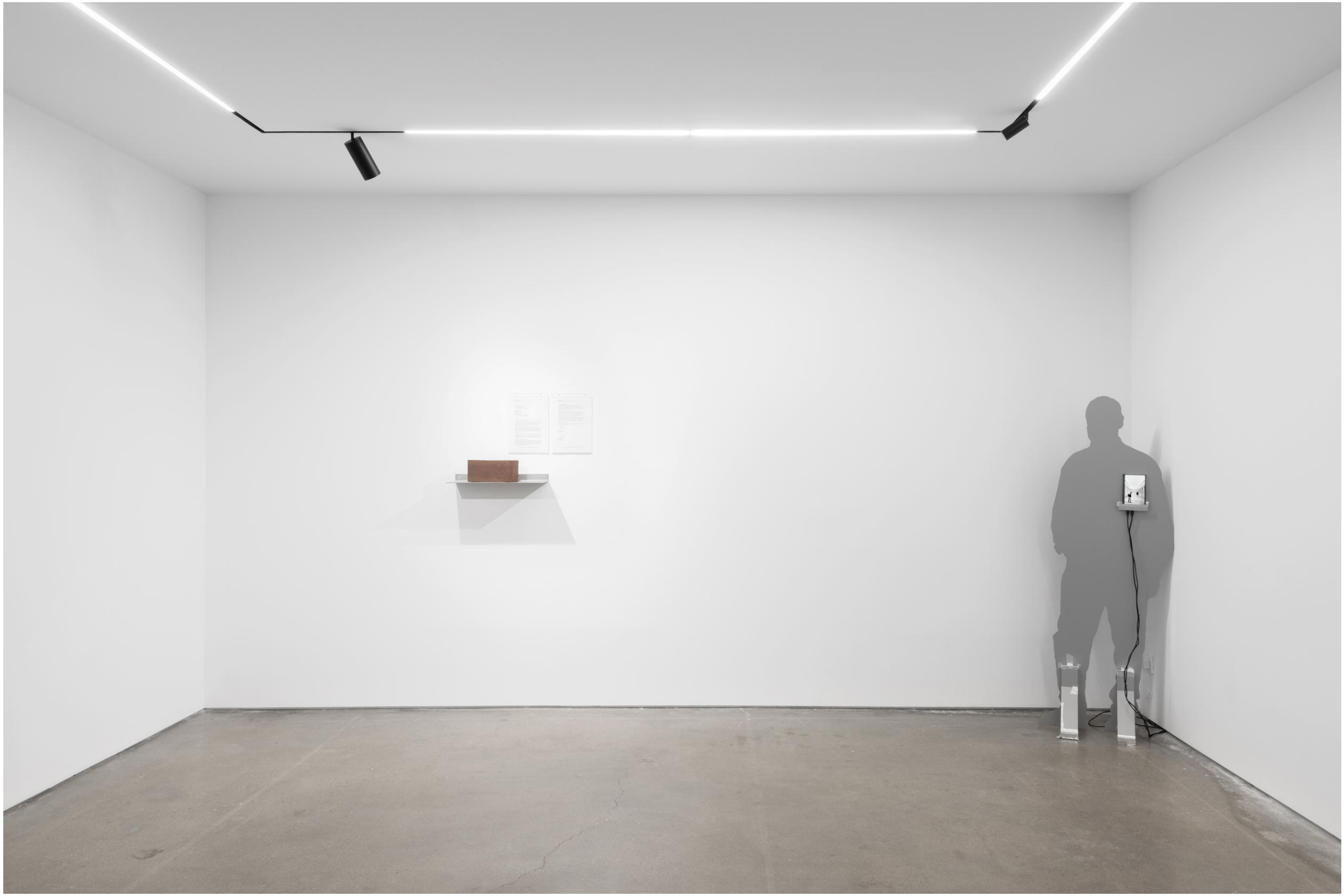
inkjet print on paper, glue, tapes, glassine paper,
stickers, oil stick and pencil, steel, magnets

158.5 x 109 x 4 cm paper
190 x 120 x 4 cm with steel plate



to vanish, 2026
Installation view at Pedro Cera, Madrid

A cut-out figure of Richard Serra stands facing the corner, as if being punished or “grounded.” His printed image is only visible from behind. Mounted on the reverse of the sculpture, facing the viewer, a small monitor displays a short video on a continuous loop. Created with the aid of artificial intelligence, the video shows Richard Serra standing in the original installation of his work. The artist raises his arm, snaps his fingers, and causes the massive sculpture to disappear. He then returns to a resting position and the video resets, endlessly repeating the gesture.

The silliness and simplicity of the action mirror the absurdity of the sculpture’s real and still largely inexplicable disappearance. In the end, a certain sense of humour seems to be the only thing left from the case.

Richard Serra, the magician, 2026
UV print on aluminium dibond, aluminium,
video on LCD monitor and RaspberryPi looper
164 × 54 × 23 cm

RS + RS, 2026
corten steel, steel, inkjet print
on paper and acrylic
46 × 73 × 19 cm (overall)

Part 01: 11,3 × 49 × 19,6 cm
Part 02: 32 × 44 cm

“RS + RS” functions as a form of parafiction. The tools and strategies employed in the work point toward the structural and institutional dimensions surrounding the disappearance of “Equal-Parallel.” The block of corten steel presented here is supposedly a fragment from the lost Serra sculpture, yet an unexpected mark interrupts its authority and authenticity.

Around this object, a complex network of documentary fictions is constructed: the highly specific technical jargon of the analysis, the carefully synthesized historical details surrounding the disappearance of the Serra work, and, most importantly, the formal structure of the report issued by a non-existent company. By appropriating institutional mechanisms — signatures, reference numbers, bureaucratic disclaimers, and forensic language — the work masquerades as a factual artifact. It exploits the audience’s familiarity with a real historical mystery to momentarily suspend skepticism, demonstrating how easily fiction can harden into cultural “truth” when supported by the correct administrative and aesthetic frameworks.

At the same time, the proposition is sufficiently absurd that it quickly shifts from persuasive to comical. The work oscillates between credibility and parody, exposing the fragile boundary separating institutional authority, collective belief, and fiction.

** RS + RS stands for Richard Serra + Reina Sofia, or vice versa.

for Ilê Sartuzi

Isabel Cordovil
artist, peer and metalworker

I

You never quite know what Ilê Sartuzi has in his pocket, let alone in his mind. For an artist known for his sleight of hand, creation (and use) of replicas, and particular way of studying and navigating the web of protocols and theatrical mechanism of institutions, the encounter between Sartuzi's practice and the story of Richard Serra's *Equal-Parallel: Guernica-Bengasi* disappearance+substitution seems like a match made in heaven. When the subject is the relation between individual and institution, Sartuzi has developed the skill of turning his practice into a grain of sand in the institutional engine, small enough to get by unnoticed, yet disruptive enough to force the mechanism to reveal itself. As thoroughly explored by Merleau-Ponty's, all perception is contextual.

The work of Richard Serra is unquestionably a testament to the complexity of perceptual encounter. In this scenario, Sartuzi offers us various extensions of the problem beyond phenomenology alone. Even if a replica can become the original by having the artist's will and blessing, perception remains irreversibly bound to the whole opera of power at play, institutional authority and the production of "aura". Nevertheless, what solidifies the gambling proverb "the house always wins" is that, even when there's an event that upsets an organization such as a big museum, it's the sudden impression of finitude of an object that grants its new added value, so the institution eventually profits from it. For example, part of the experience of going to St Bavo's Cathedral to see *Ghent's altarpiece* is witnessing the apparatus that protects "the world's most stolen art piece", famously taken by both Napoleon and the Nazis. Nowadays the amazing work stands behind a state-of-the-art bulletproof glass worth 5 million euros, operating not only as a beautifully engineered high-security protective translucid glass case, but also as part of the visual and contextual infrastructure that shapes perception.

II

David Copperfield's first tricks/illusions, when he was the youngest person ever admitted to the Society of American Magicians, involved a coin and a board. A coin is a solid metal object and a board is a plain. A metal piece, be it a coin or a sculpture work, by the nature of its material condition, doesn't bend, crumple or vanish by human force alone. The other element, the plain, is the X-Y axis, or floorplan, of any given scale. It is only natural that, as ambitions grow, the magician (or artist, or architect) will want to test out the results of adding scale to the conception of something.

Testing and mastering a model allows for new possibilities. In the short video piece *SERRINHA* (2026), Ilê Sartuzi presents us with a paper model of *Equal-Parallel: Guernica-Bengasi* and the artist himself standing beside it. One gets the impression that a crime scene reconstruction is about to be suggested — an implosion? A hidden tunnel? As an essay and demonstration of making something disappear, Sartuzi takes the model qualities for what they allow and folds up the paper sculpture into his pocket, proposing an impossible and somehow silly solution to the disappearance of the insanely heavy 38 tons of corten steel. In his later self-exposing era that would not have happened if there wasn't a train of lawsuits following various accidents, David Copperfield was once asked how he was certain that the massive rotating turntable platform that changed the viewer's perspective on the Statue of Liberty would not be felt or even suspected – making them believe the statue had actually vanished – and the answer was: loud music and high emotions. Emotions cast a big shadow on perception.

III

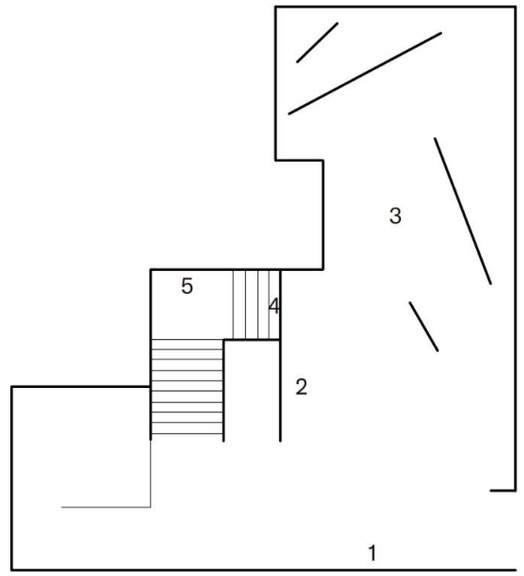
Strategies to make a *Richard Serra disappear* (2026), is a true to size replica of *Equal-Parallel: Guernica-Bengasi* that the brazilian artist presents on the ground floor. Technically, for something to be considered a replica and not a model, the basis it's that scale matches. A replica allows for a relation to the original without the constraints of its singularity. While a replica aims to be close – and at times even pays homage – to the original, a counterfeit is made with the malicious intent to deceive. Apart from artworks, certain objects cannot be freely replicated. Prop money must be one sided.
Toy guns, under US federal law, must have a blazing orange tip (at least 6 mm) or be entirely brightly colored to distinguish them from real weapons. Because emotion is part of the context that informs perception, fear, for example, that comes with the perception of danger, makes a replica gun very close in practice to a real gun. So a replica as mediator between viewer and "true experience" is subject to subjective rules. For those of us who take pleasure in lingering at the peripheries of a plot, there is something almostcomical in picturing the Spanish police carrying out a search warrant for four enormous blocks of steel.

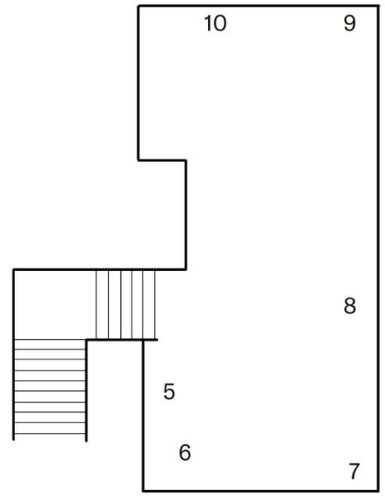
The policemen looking for art, having received only a physical description of the missing object, if faced with the replica that would later take its place, could quite reasonably point to it and say: "Here it is!" and enjoy the experience of the aura of a massive, magnetic work of art. The artist, as mediator between his replica – with no malicious intent towards the one that is at Reina Sofía – and the audience, substitutes material fidelity with new layers of information that allow for many entry points towards an experience of context as content and form as phantom.

IV

A blocked room inevitably becomes the most desired room. Restriction produces attraction and scarcity generates value. When Ilê Sartuzi dissects a circuit and plots a route through it, whether or not a live performance ultimately takes place, the effects tend to radiate outward. Reactions may range from a renewed awareness of space and its contents, to outrage at the newly discovered fragility of a system once presumed stable, to the sudden realization that even a grain of sand can possess agency inside an engine.

There is also the secondary spectacle and watching others react. It was only via a kind stranger's email that Sartuzi got familiar with the fact that a while after he performed the coin trick at the British Museum, replicas of his replica began circulating as souvenirs. The power in the tutorial, in the "how-to," is not to provide recipes for repetition, but to simplydemonstrate a stated possibility. And when the fool does something the rest of us wouldn't even careto evaluate the consequences, what we get is a revealed mechanism as a byproduct of sheer curiosity.





1 *SNAP*, 2026
oil on canvas
56 × 76 cm

2. *102 (fading)*, 2026
gelatin silver print
29 × 39,5 cm | 37 × 47 cm (frame)

3. *Strategies to make a Richard Serra disappear*, 2026
4 white painted drywall, pen and inkjet on paper, tapes, gelatin silver prints, glassine, pins, xerox, newspapers and hooks, notebook pages on archival sleeves, letter to Richard Serra, vintage pin, Reina Sofía tickets
variable dimensions

4. *Serra, Serrinha, Missign Serra,* 2026
inkjet print and tape
32 x 60 cm

5.A LITTLE BIT OF YOU, A LITTLE BIT OF ME, 2026
pencil on two sheets of paper and sound *with composition by Gabriel Francisco Lemos*
33 × 49 cm (overall) | 27.94 × 21.59 cm (each sheet) | 10'00'' (loop)

6. *SERRINHA*, 2026
video, steel, paper and glue
66 × 70 × 72 cm
01'30''

7. *tu dijiste esto,* 2026
cut-out book pages and tape on acetate, book, magnets, injket print on paper and steel
35 × 35 × 35 cm

8. *LIBERTY / COPIA,* 2026
inkjet print on paper, glue, tapes, glassine paper, stickers, oil stick and pencil, steel, magnets
158,5 × 109 × 3 cm (paper)
190 × 120 × 3 cm (steel plate)

9. *Richard Serra, the magician*, 2026
UV print on aluminium dibond, aluminium, video on LCD monitor and loop with Raspberry Pi looper
165 × 60 × 23 cm

10. *RS + RS*, 2026
corten steel, steel, inkjet print on paper and acrylic
46 × 73 × 19 cm (overall)
Part 01: 11,3 × 49 × 19,6 cm
Part 02: 32 × 44 cm

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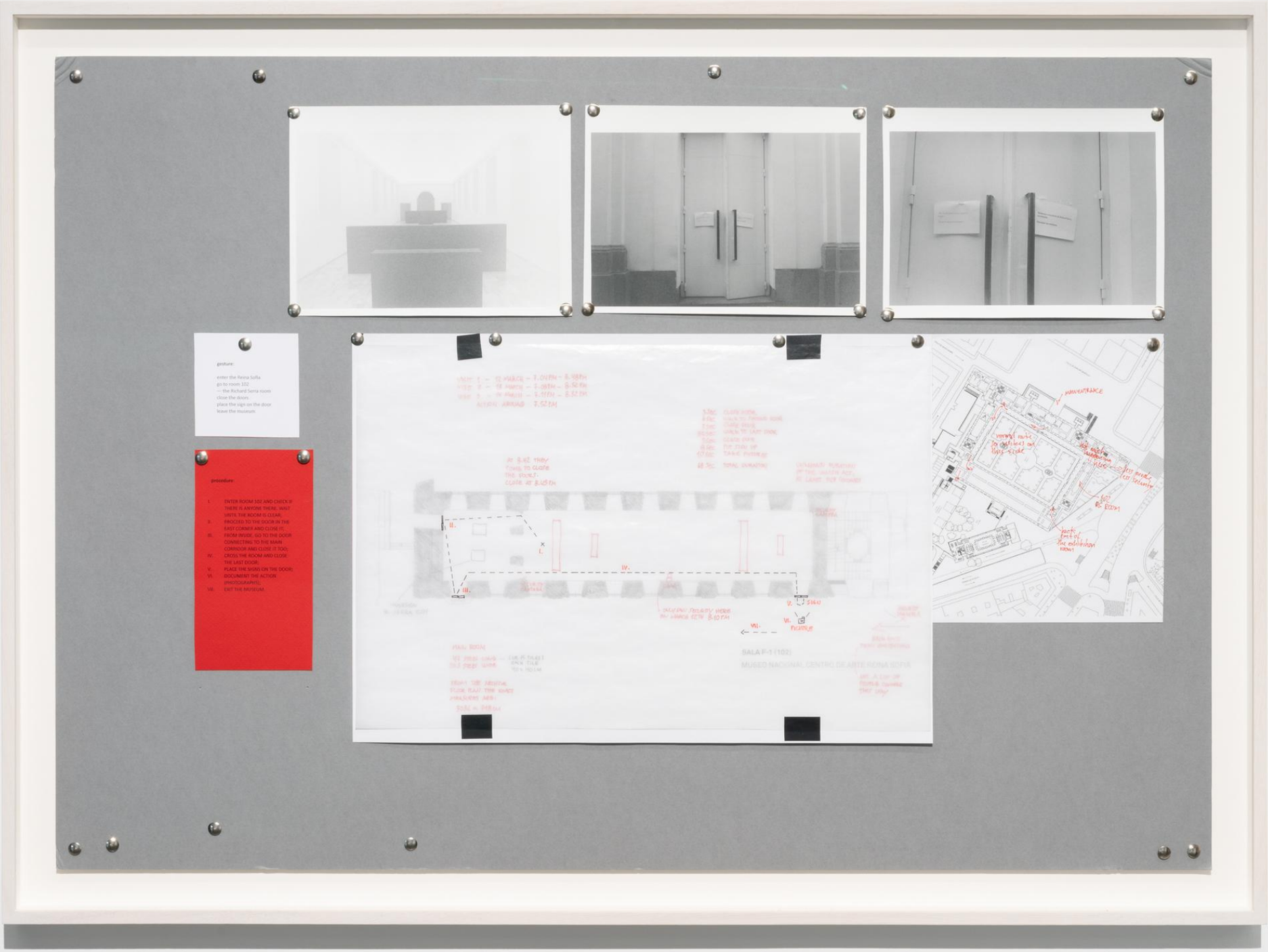
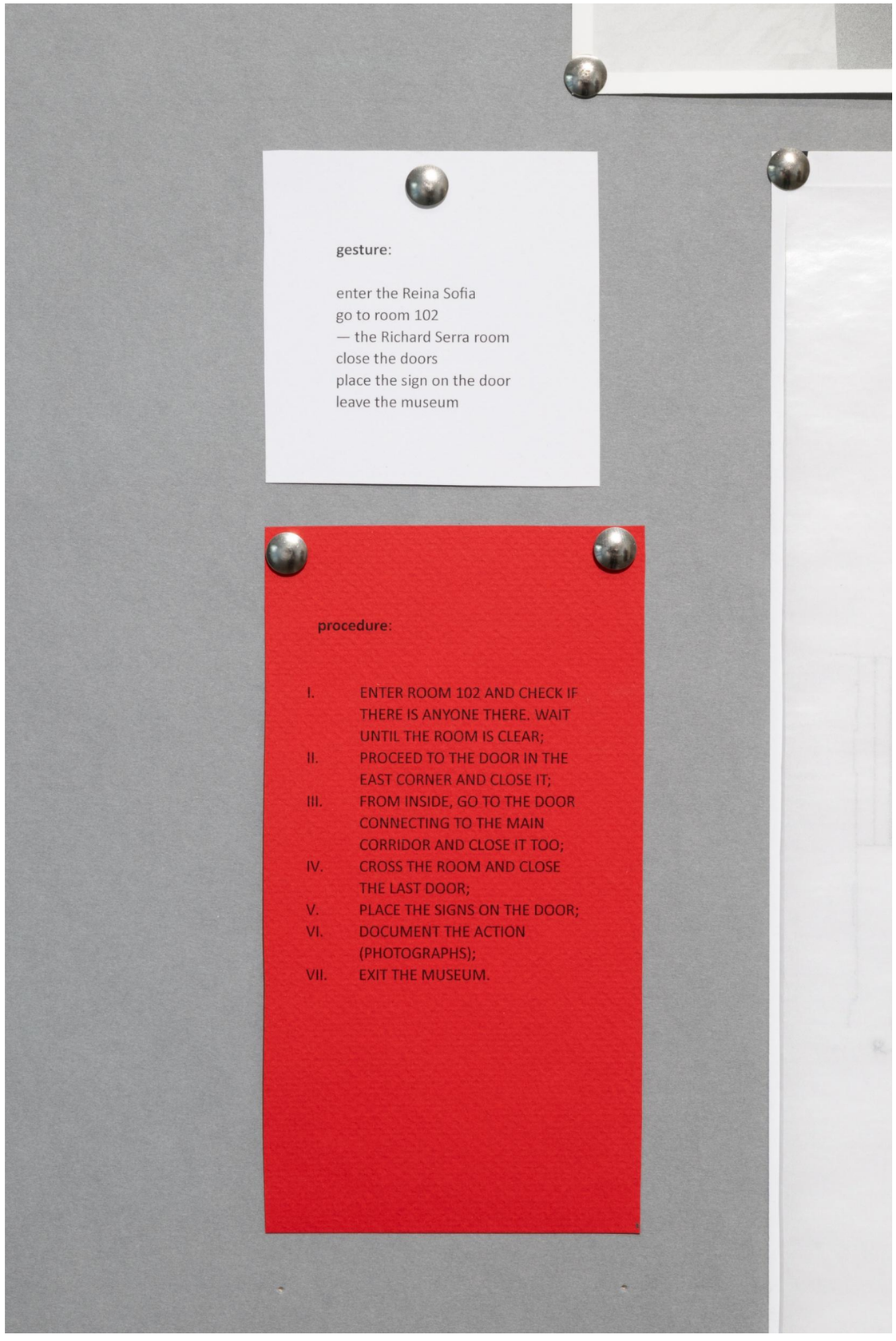
Other Works



Richard's Vanish, Action Plan, 2026
Inkjet print and pen on paper, gelatin silver prints, glassine paper, tape and pins over mountboard
59.4 × 84.1 cm / 65 × 90 cm

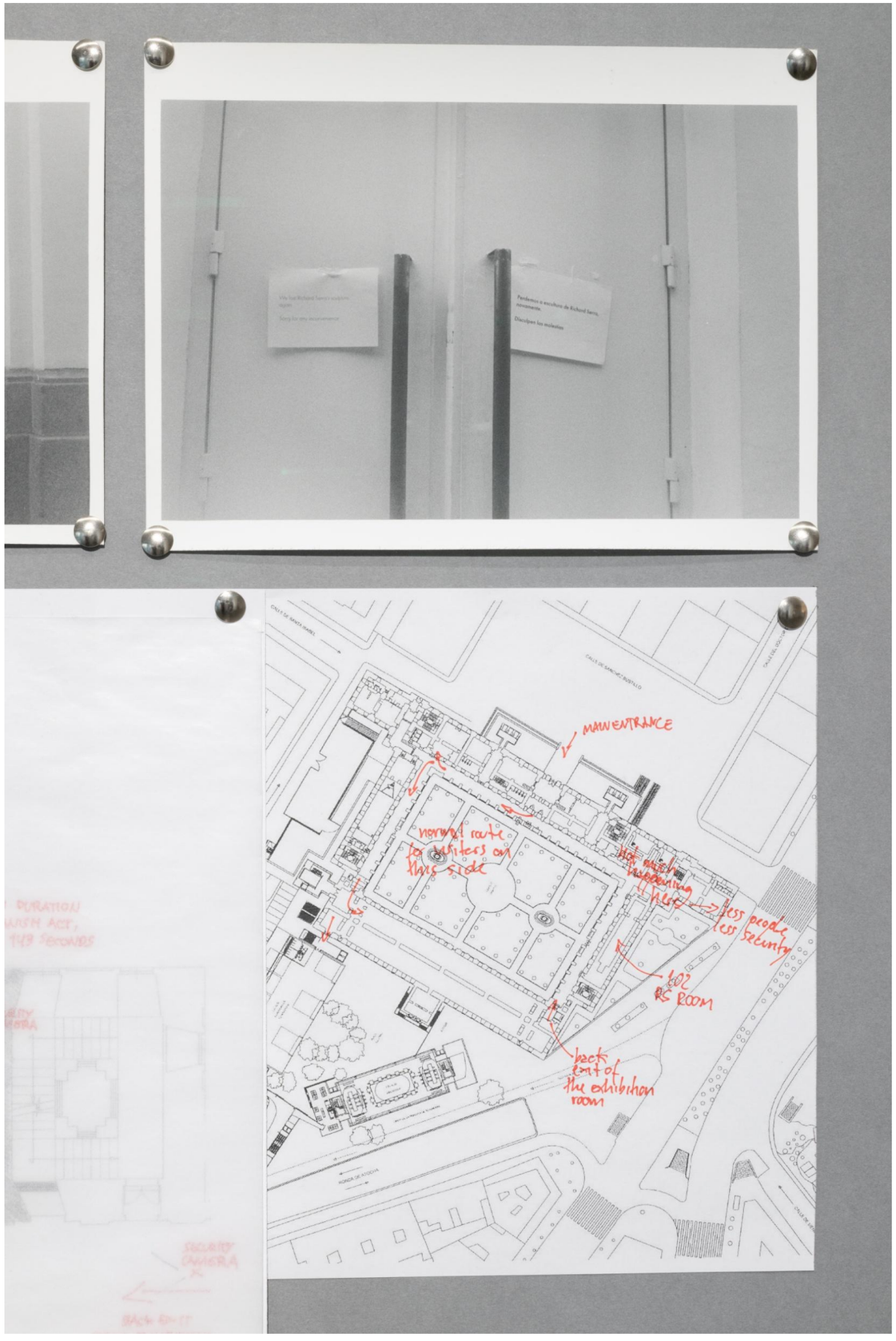


gesture:

enter the Reina Sofia
go to room 102
— the Richard Serra room
close the doors
place the sign on the door
leave the museum

procedure:

I. ENTER ROOM 102 AND CHECK IF THERE IS ANYONE THERE. WAIT UNTIL THE ROOM IS CLEAR;
II. PROCEED TO THE DOOR IN THE EAST CORNER AND CLOSE IT;
III. FROM INSIDE, GO TO THE DOOR CONNECTING TO THE MAIN CORRIDOR AND CLOSE IT TOO;
IV. CROSS THE ROOM AND CLOSE THE LAST DOOR;
V. PLACE THE SIGNS ON THE DOOR;
VI. DOCUMENT THE ACTION (PHOTOGRAPHS);
VII. EXIT THE MUSEUM.



Richard's Vanish, Action Plan, 2026
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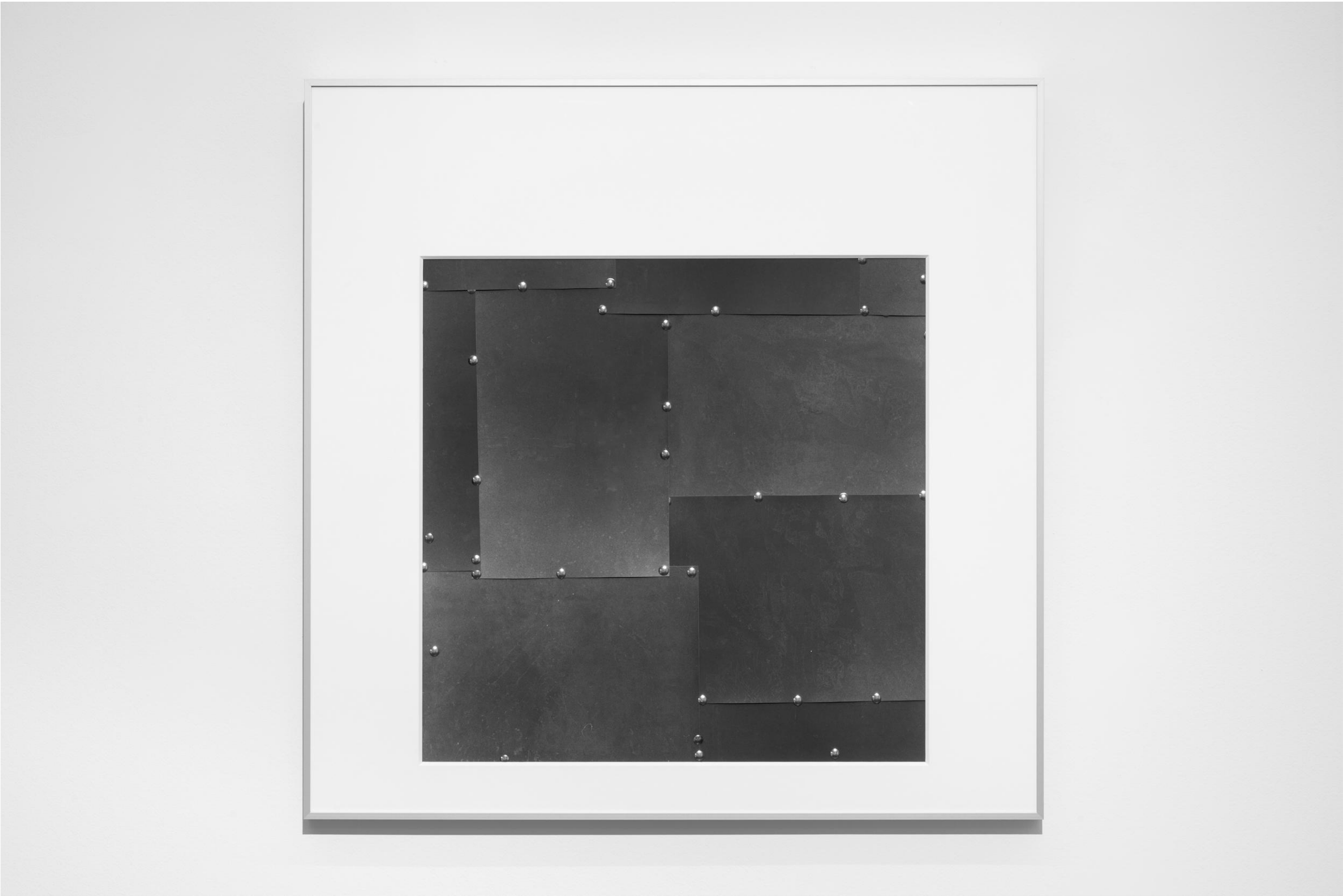
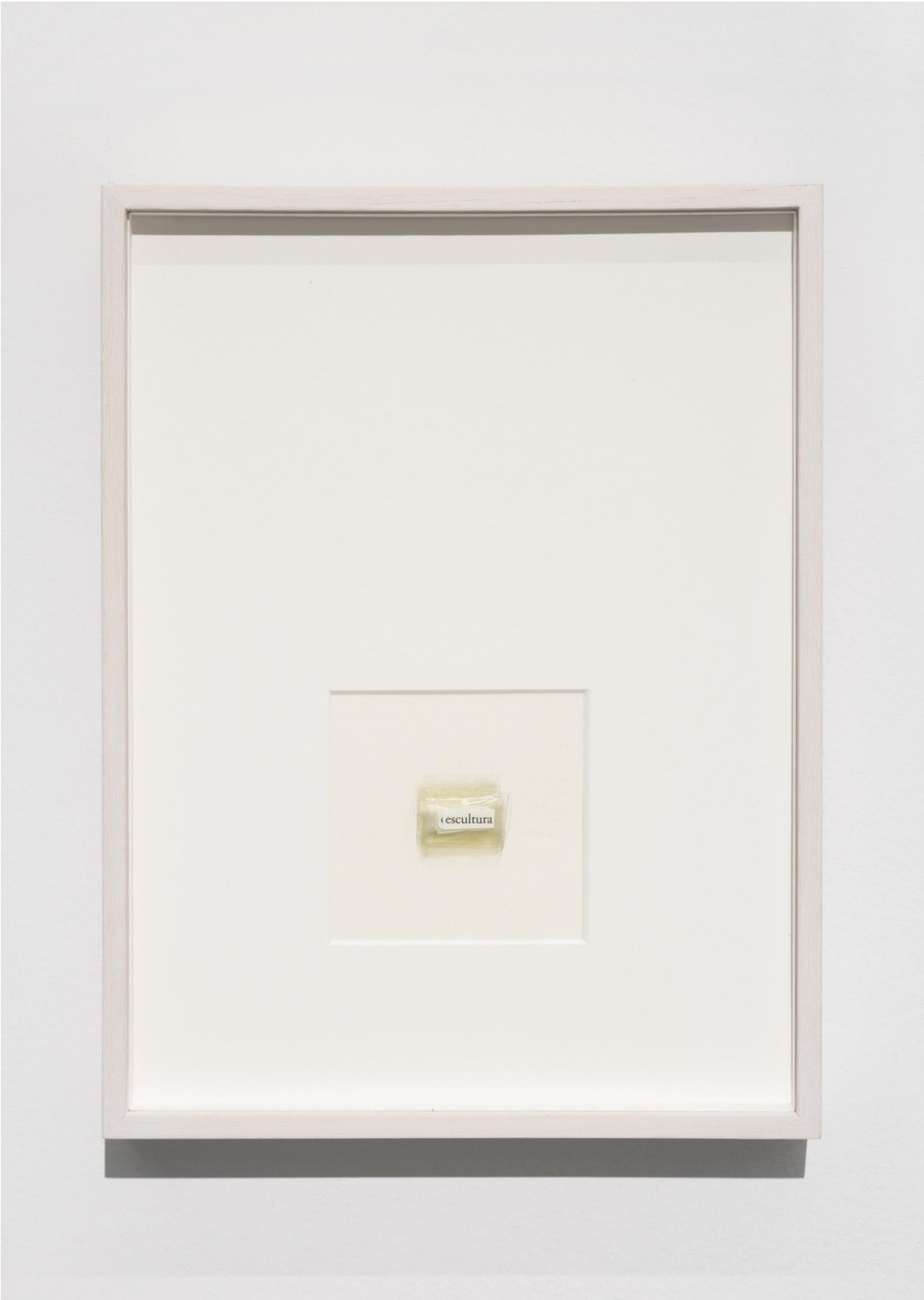
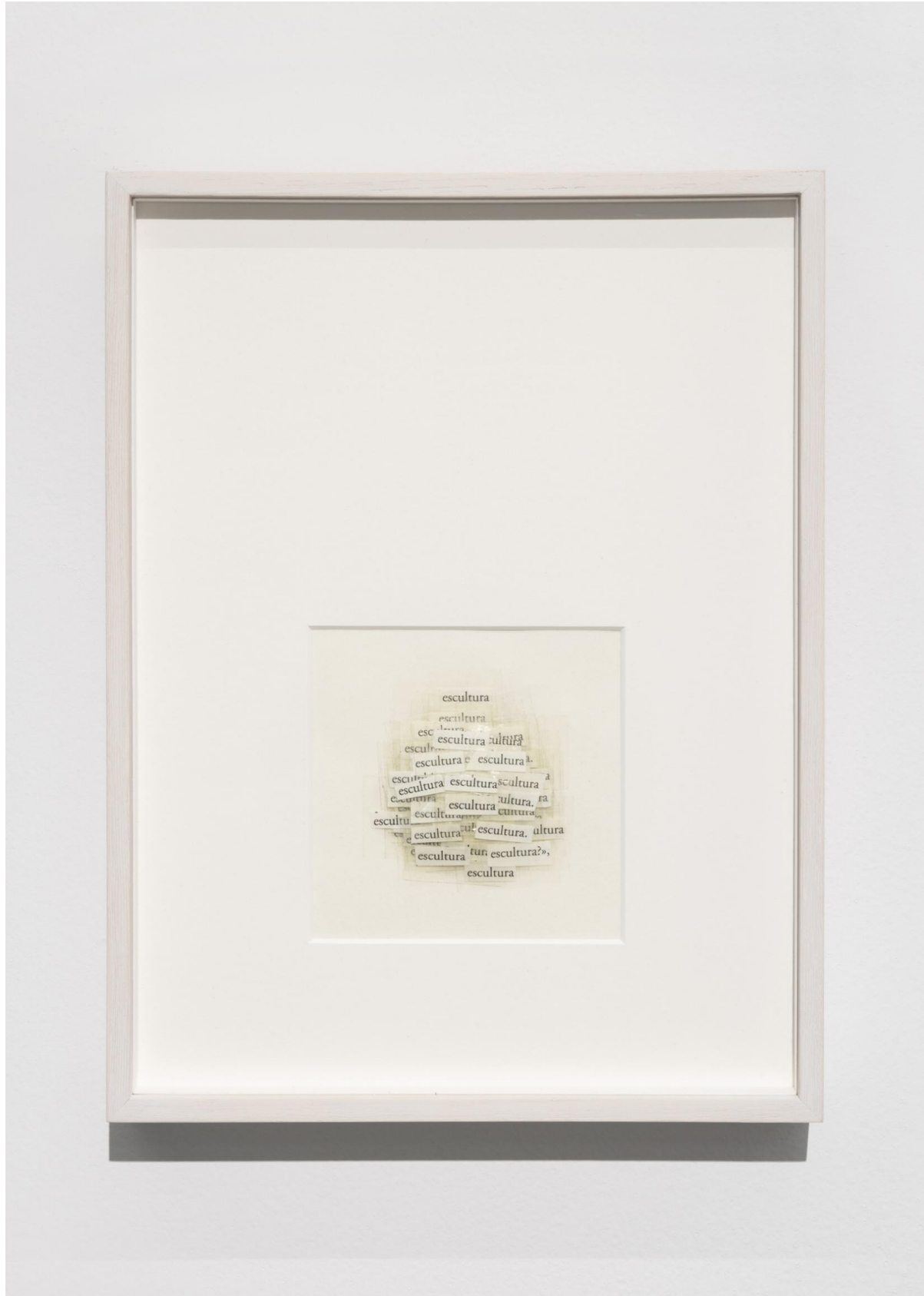
59.4 × 84.1 cm / 65 × 90 cm



Richard’s Skin, 2026
Gelatin silver prints and pins
50 × 50 cm / 72 × 72 cm

Using the same strategy as in the main installation, “Richard’s Skin” is a collage of gelatin silver prints creating a reconstitution of the texture of the ‘original-replica’. The indexical nature of photography - and especially analogue methods – creates a direct relationship with the ‘skin’ of the sculpture. This abstract composition gives place to an exercise of rhythm, marked by the silver pins. The placement of the image lower in the frame gives some weight to the composition, bringing something of the heavy steel sculpture that is the origin. As it says in the letter for the artist, “Like many other visitors, I touched you. For no reason, as touching this piece of weathering steel is not so different from others. Yet, there’s this impulse. As if feeling the rough skin would give me a different relationship to you.”

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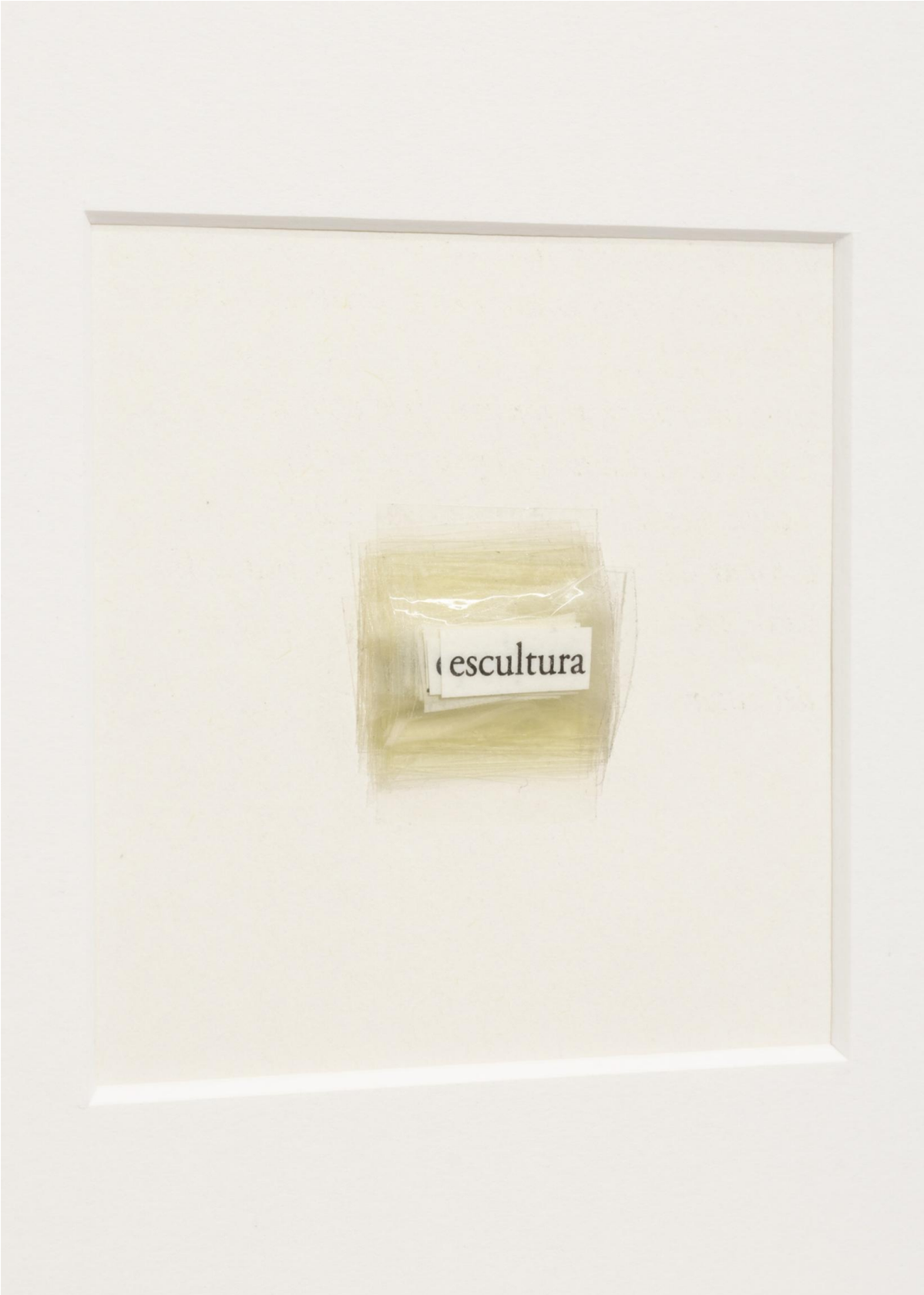

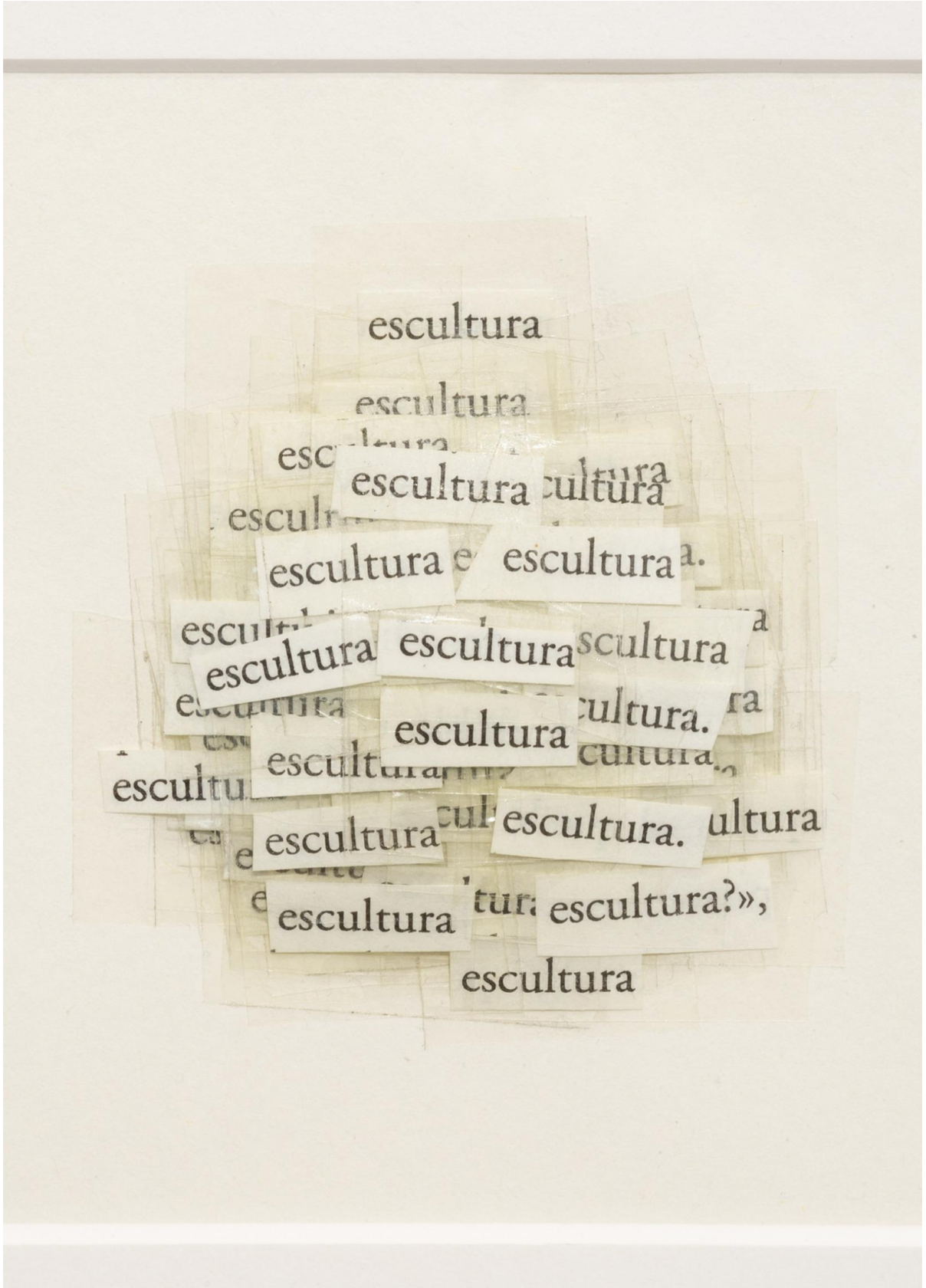
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The title and basis of this work is the catalogue of the landmark exhibition “Anti-Illusion: Procedures/Materials”, held at the Whitney Museum of American Art from May 19 through July 6, 1969 (though many of its works and concepts began developing in late 1968). Curated by Marcia Tucker and James Monte, the exhibition helped define the emerging Process Art and Post-Minimalist movements by shifting attention away from finished objects toward materials and the physical acts of creation.

Superimposed onto a scan of the Goldsmiths (University of London) copy of the catalogue are a vintage pin from David Copperfield’s 1983 disappearance of the Statue of Liberty, a page from the book “Conversations about Sculpture” by Hal Foster and Richard Serra showing an image from the dismantling of Tilted Arc – historic piece by the artist that created a great discussion about sculpture in the public space – and finally, cut-out passages from “Obra Maestra”.

The relationship between these elements suggests possible reflections on the conflict between “illusion” and “anti-illusion”: what constitutes a trick, and what may instead belong to the tragic fate of art history, which at times presents itself as a succession of crimes staged in scenes of action, drama, and comedy. Between the public dismantling of “Tilted Arc” and the bureaucratic disappearance of “Equal-Parallel/Guernica-Bengasi”, sculpture becomes entangled with forms of institutional theatre in which conservation, administration, censorship, and spectacle become increasingly difficult to distinguish.

Anti-Illusion, 2026
cut-out book pages and tape on acetate,
inkjet print on paper, pins, book page, vintage pin
with welded aluminium frame
30.4 x 40.4 cm

Anti-Illusion, 2026 (detail)
cut-out book pages and tape on acetate, inkjet print on paper, pins, book page, vintage pin with welded aluminium frame
30.4 x 40.4 cm

Esta copia es el original