

liv schulman
work



New Inflation

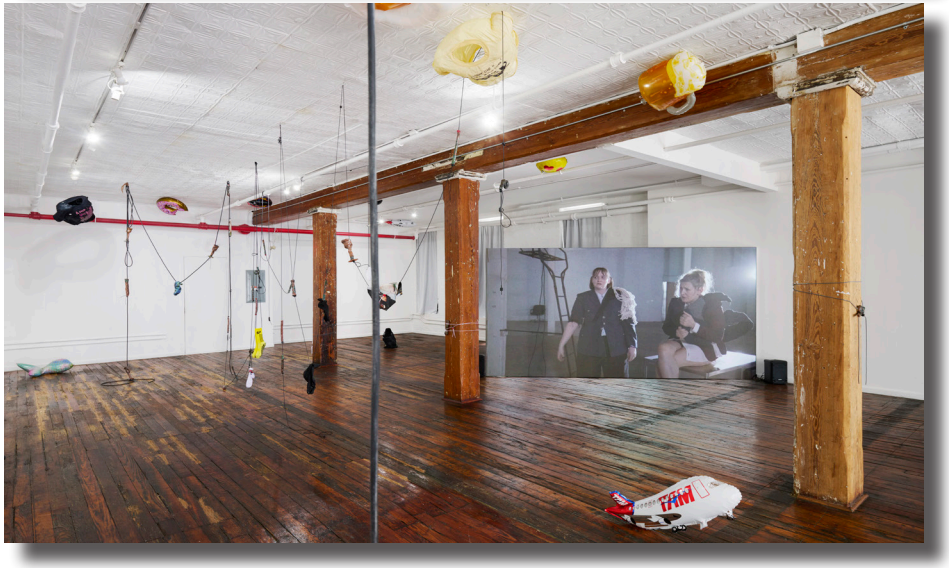
2026. Cur. Summer Guthery and Francesca Sonara. Installation view at *times*: 151 Lafayette St. 4th floor NY,NY 10013 USA.
Ph: @izzyleung

It was only in the mid-20th century that economics repositioned itself alongside the so-called “hard” sciences, Physics, Chemistry, and Biology, distancing itself from adjacent fields like Sociology, Psychology, and Anthropology. This shift leaned heavily on statistics, quantification, and the authority of empirical evidence. With the establishment of the Nobel Memorial Prize in Economic Sciences, economics secured its place inside systems of governance and decision making. But proximity to power has a way of softening the edges of objectivity. The line between observing and directing begins to blur.

Liv Schulman’s film New Inflation stays inside that blur. It approaches economics less as a system to understand than one to live through. Drawing from her experience of Argentina’s volatile economy following the early 2000s financial crisis, Schulman treats inflation as both structure and atmosphere. As she puts it, it shapes daily life at every level, less a condition than a constant, and at times, a kind of shared madness.









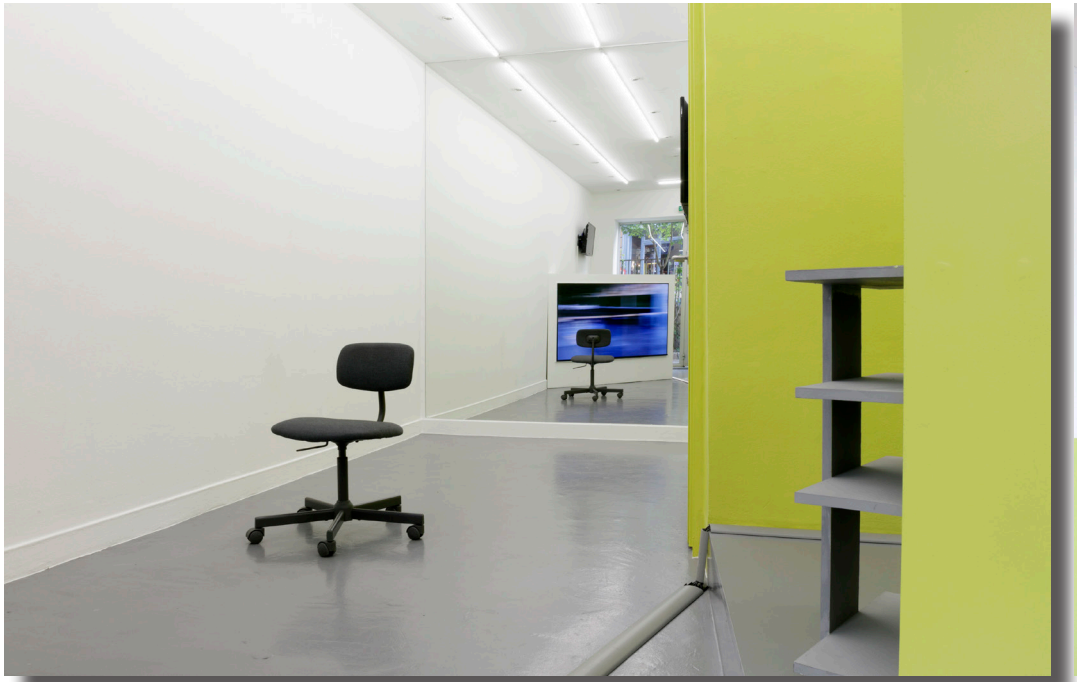
Structured as a five-part play, New Inflation follows five symbolic figures, Myneeds, Rockbottom, Flaw, Wrong, and Best Intentions, circling the problem of value without ever landing on it.
Their conversations stall, loop, and contradict themselves. Language slips. Words misfire. Meaning does not disappear so much as it refuses to hold still. Value bends and slides, but remains the skein.Seen from New York, the distance collapses quickly. The art world here runs on its own version of inflation, speculative, loosely agreed upon, and rarely examined too closely. Value is asserted, circulated, and reinforced through repetition. Prices move faster than understanding. What holds is not clarity but consensus, however thin. Schulman's characters, in their strained attempts to define worth, start to feel less symbolic and more familiar.
This instability carries through the work. Economic behavior begins to resemble the indeterminacy of Quantum Physics, with value shifting depending on who is looking and when. Throughout, these slippages are edged with a quiet erotic charge, where desire, language, and exchange begin to overlap.
New Inflation does not resolve these contradictions. It stays close to how they are lived. What comes forward are the personal and affective responses to instability, how it settles into the body, distorts perception, and reorganizes desire. Economics is not presented as an abstract system but as something felt, absorbed, and carried, unevenly, day to day.
The New Inflation (2021/2022) was created at Bemis Center for Contemporary Art and produced by Sylvie Fortin. The cast includes Brianna White, Ash Elizabeth Smith, Ronette Lee, Katlin Langstom and Will Timmins. The film has a running time of 63 minutes.
Text by Summer Guthery.



Sirco Ceguro, Video installation, 2026. 63 minutes. La Salle de Bains. Lyon, France.
The first time Liv Schulman got money to make a film – a $1000 grant from a private art foundation – she decidedto document the rapid shrinking of the sum as she had it converted from one currency to another. La Desaparición (2013) follows her while she makes her way to a number of currency exchange offices in the tri-border area of Brazil, Paraguay, and Argentina, where inflation has relentlessly grown since the economic slump of the 2000s. As she loses control of her money, the artist in front of the camera shows signs of losing control of herself, slipping towards a state of paranoia that makes it difficult for her to distinguish between consciousness and her capital. The city becomes her favorite film set and a character in its own right. Shaped and deformed by its economic activity, it is a living organism in which actors are introduced as disruptive elements and play deeply disturbed individuals. At the heart of Schulman's films are indeed the ordinary psychiatric conditions of populations living in the market economy era. These disorders are evidenced in bodies racked with unchecked desires and grandios tirades that are imbued with a melancholic mood as they spill out postcapitalist prophesies. Her alienated characters – including the most salient of them from the threeseason series Control (2011-2016), the detective who wanders the city on foot – aren't looking so much for their salvation as for a physical connection with reality and above all some meaning in what is happening in the world.
Sirco Ceguro ("Cecured Sircus," would be a good translation that likewise switches around the initials of the two words), was shot in Microcentro, the heart of Buenos Aires, whose skyscrapers with their one-way glass façades recall the identical image seen in any commercial center around the world while concealing an economy on the brink of collapse. Except for a lone scene that shows some kind of spying taking place, Schulman chooses to film only the shimmering surfaces of the façades. The image constantly includes in the frame the reflection of her filming what we are watching. That reflection reaches the eye at the very same time the surrounding reality does in an effect of reciprocal contamination and reversibility that remains Liv Schulman's secret sauce and source of her unique art, her great asset.

Beyond this formal conceit, however, the film also deals with doubles, simulacra, and speculation (drawing on the mental and financial senses of this last word as well as its Latin root, speculum, mirror) in a plot centered on market derivatives known in that part of the stock-trading world as "mirror assets". These are substitute assets that are introduced into a market when companies, due to a weak economy for example, no longer have sales rights to the original assets. The fictional story features clownish secret agents whose look and behavior would raise heaps of suspicions were it not for the fact they slip totally under Sirco Ceguro the radar – wouldn't everything seem normal in a bonkers world? The narrative, moreover, is diffracted, split over several screens in the exhibition venue, which has been disguised to look like some public administrative bureau trying to compensate for the prevailing austere mood with colorful walls.
There are precious few works that describe with so much excitement a world that is so desperate. At this point in watching Sirco Ceguro, it's hard to keep your hips from swaying to the beat of the soundtrack (created by Miguel Garutti), which lends the video installation the energy of a ballet beyond the protagonists' psychological and bodily exhaustion. Schulman's work has a large dose of the comic throughout but that trait is far from being the only tool for her sharp critique or the only form of emancipation. Sirco Ceguro, by replacing the concept of opacity (in terms of power and finance) with that of reflection, also morphs into an allegory about a possible change of outlook and way of acting. And we clearly see how in the deadly cycle of repetition slight variations in the reflection can bring something unexpected into view.

Julie Portier
translation by John O'Toole
Ph: Jesús Alberto Benítez
Direction and screenplay : Liv Schulman
General production : Daniela Varone
Assistant director : Lucía Benavente
Director of photography : Daniela Prado Sarasúa
Direct sound : Chiara Ribaudo and Emma Dupuy
With : Bel Gatti, Iara Portillo, Ana Paula Méndez, Lulo Demarco
Costumes : Vil Schulman
Assistants : Patricia Pedraza, Félix Kornberg, Juanita Tapia
Sound design, mixing, and music composition : Miguel Garutti
Editing : Liv Schulman
Calibration : Armin Weihmuller Marchesini
Graphism : Vanina Scolavino
Graphism : Tom Cazin









Sirco Ceguro, Video installation, 2025- 2026. 62 Minutes in a loop.
Main video: https://vimeo.com/1120951248 Satélite 1: https://vimeo.com/1143478573?fl=ip&fe=ec Satélite 2: https://vimeo.com/1143500110?fl=ip&fe=e Satélite 3: https://vimeo.com/1143501620?fl=ip&fe=ec Satélite 4: https://vimeo.com/1143502498?fl=ip&fe=ec Password: kino2025

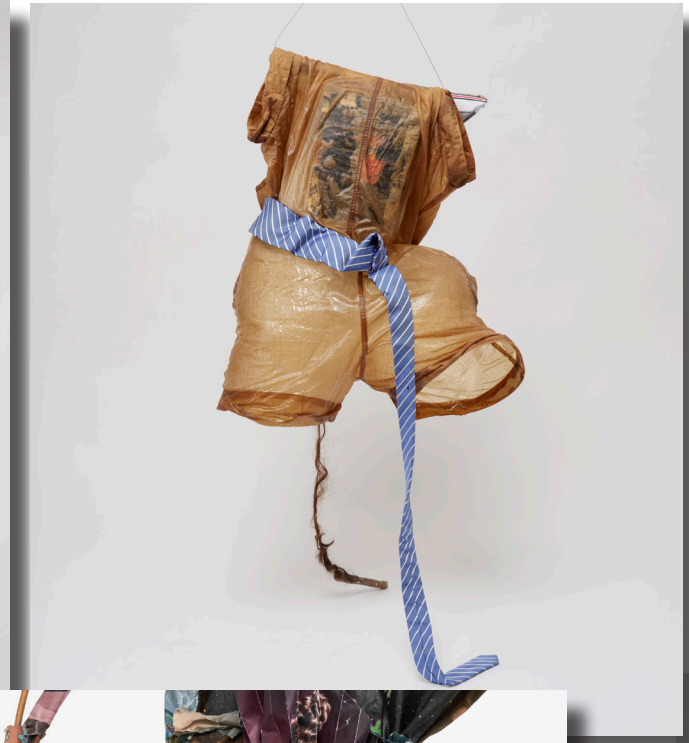




Hombres Argentinos (Argentine Men).
Mixed media, variable measurements, 2026.

Piedras Galería participates in ARCOmadrid 2026 as part of ARCO2045: The Future, for Now, a section curated by Magalí Arriola and José Luis Blondet that proposes thinking about the future through its immediate, unstable, and paradoxical character. The section approaches the future not as a promise or a linear projection, but as a time shaped by repetition, déjà vu, recent memory, and the fragility of all prediction.
Within this framework, the gallery presents Hombres Argentinos (Argentine Men), a project by Liv Schulman composed of six sculptures and five drawings, installed across both spaces of the section, in pavilions 7 and 9 of the fair. Hombres Argentinos consists of six sculptures made of ceramic, wicker, hardened textiles, and printed T-shirts. These absurd humanoid figures are stitched together like bones using strips of locally harvested wicker. Each sculpture incorporates, within its spatial arrangement, a series of ceramic objects that—crafted by hand and produced quickly—refer to exclusively Argentine spirits and liqueurs, pistols, cigars, and cured hams.
The materiality of the works is interrupted by a series of collages made with glossy paper, crepe paper, and school materials,drawing on women's and fashion magazines as well as napkins from Buenos Aires bars. Offset printing, wickerwork, basketry,and ceramics—materials historically associated with craft—come together to configure an absurd masculinity, forged within the context of a brutal Latin American economy, where political stupidity emerges as both an identity marker and an economic resource. This group of sculptures is organized into two clusters: Debt and Depression. In Debt, the sculptures wear T-shirts bearing phrases that link economic, affective, and social indebtedness. In Depression, the texts refer to exhaustion, medication, forced adaptation, and loss of orientation.Both groups function as two out-of-sync choruses of the same tragedy: Argentine men are depressed because they are indebted, and they are indebted because they repeat an inherited, exhausted, and increasingly unworkable model of masculinity. What persists is performance—a devalued masculinity sustained by precarious forms of consumption and by a craft practice that was once feminized labor and now appears as a possible space for recomposition. Hombres Argentinos proposes a reflection on the relationship between economy and affect, between debt and depression, between craft and theater—a territory where collapse become visible.The five drawings that accompany the sculptures expand the universe of Hombres Argentinos, reinforcing its narrative and symbolic dimension and establishing a graphic counterpoint that dialogues with the material precariousness, humor, and theatricality present in the three-dimensional works.











Hombres Argentinos (Argentine Men).
Mixed media, variable measurements, 2026.



Sirco Ceguro
Multichannel video 4K, 63 min in a loop.
Sirco Ceguro is a fiction unravelled across multiple screens, filmed entirely through reflections in the windows of the corporate, administrative, and financial buildings surrounding the BBVA tower in the finance quartier of Buenos Aires. In this stretched, multiplied, and expanded fiction unfolding through the mirrors encasing the BBVA tower, a group of clowns—who are also secret spies—develops a traffic of reflection-shares. The trajectory of these clowns, together with the obsessive surveillance of a Police Woman, leads them to explore the contours of a distorted reality whose economy represents our own economy and political thinking in a parodic and sequential key. Certain administrative buildings stand out through a luminous opacity: to look at them is to look at oneself, and to be looked at in return. Within this paradox unfolds a game of surveillance in which a group of clowns rehearses a very subtle form of smuggling. Visible in their invisibility, their terrible colors and desperate actions weave a kind of burlesque tragedy.

https://vimeo.com/1227100629?share=copy&fl=sv&fe=ci Password: Kino2025









Sirco Ceguro
Multichannel video 4K, 63 min in a loop.
Main video: https://vimeo.com/1120951248 Satélite 1: https://vimeo.com/1143478573?fl=ip&fe=ec Satélite 2: https://vimeo.com/1143500110?fl=ip&fe=e Satélite 3: https://vimeo.com/1143501620?-fl=ip&fe=ec Satélite 4: https://vimeo.com/1143502498?fl=ip&fe=ec Password: kino2025



DIOS (GOD) 2025.
Installation consisting of eight cardboard theaters of 50cm x 70cm, LEDs, Arduino programming, sound archive, 39 minutes in a loop.
T*odo es Prestado* (Everything is borrowed) at Piedras Gallery. Buenos Aires, 2025. https://vimeo.com/1086044019?share=copy. Ph: Tirco Matute

https://vimeo.com/1101343421?share=copy&fl=sv&fe=ci









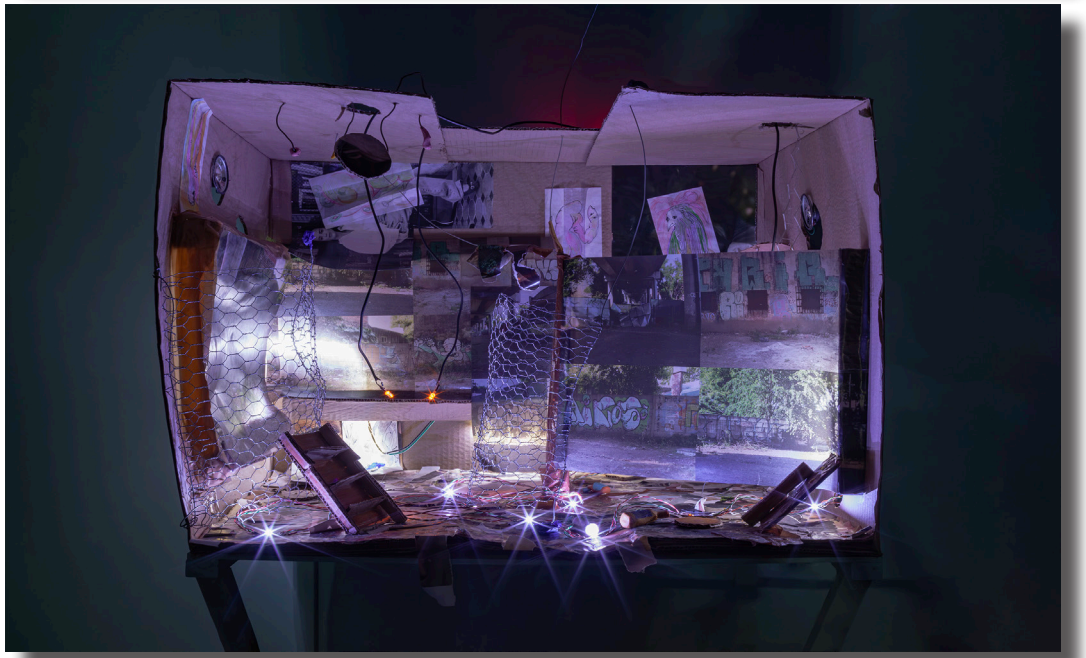
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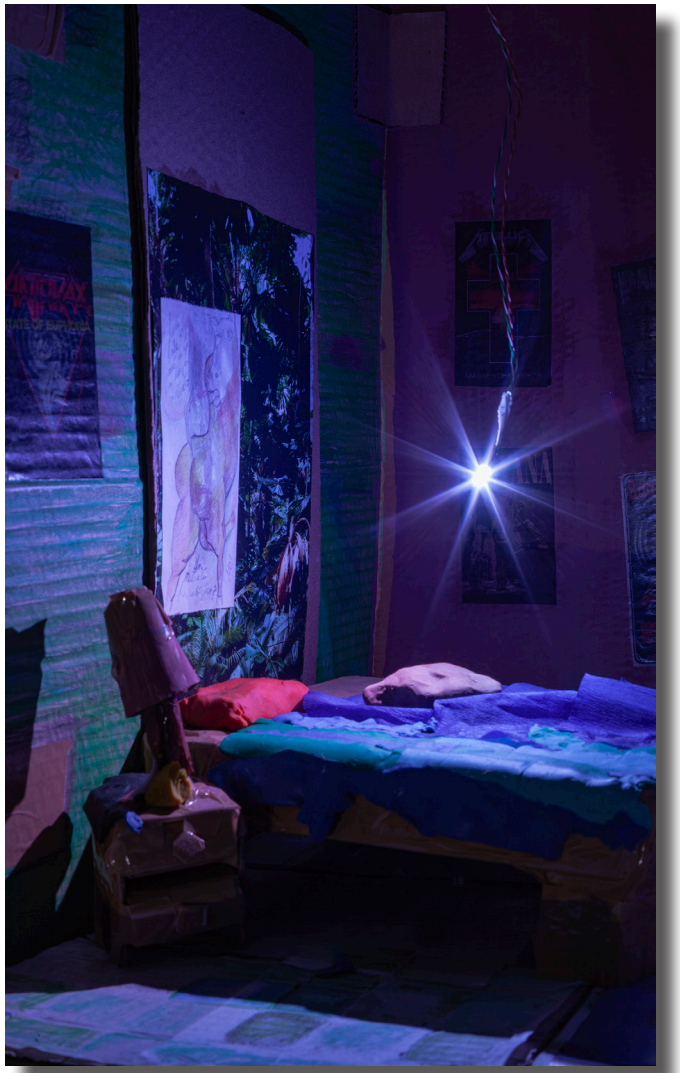
Installation consisting of eight cardboard theaters of 50cm x 70cm, LEDs, Arduino programming, sound archive, 39 minutes in a loop.

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DIOS (GOD) 2025. Installation details.
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T*odo es Prestado* (Everything is borrowed) at Piedras Gallery. 2025. Ph: Tirco Matute
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https://vimeo.com/1101343421?share=copy&fl=sv&fe=ci





Un círculo que se fue rodando (a circle that rolled away) *Video 6K, 35 min. 2024.* T*odo es Prestado* (Everything is borrowed) at Piedras Gallery. Buenos Aires, 2025.

**This is the short version of an extended feature film project of the same name.*

***Todo es Prestado* (Everything is borrowed) at Piedras Gallery. Buenos Aires, 2025.**

Speculation is both content and form in Liv Schulman's work. Whether religious, economic, or emotional, her dizzying reasoning is the rhetoric she chooses to capture an equally fast-paced and absurd reality.

Todo es prestado (Everything is Borrowed), her third solo show at PIEDRAS, brings together two parallel narratives: the film Un círculo que se fue rodando (A Circle That Kept Rolling, 2024) and Dios (God, 2025), a play without actors, or perhaps a visual radio drama, anchored in eight scenes constructed inside cardboard boxes.
Familiar with dioramas, Dios (God) invites viewers to engage in intimate, scaled contemplation, where the scenery is made of basic materials, like the god they depict. Like a pre-modern theologian, the protagonist tests divine existence through heretical and hilarious methods because, how can one prove that one is still the same when one becomes God's girlfriend?

In *Un círculo que se fue rodando* (A Circle That Rolled Away), sequence shots accompany the frenzy of downtown Buenos Aires as we listen to a polyphony of passers-by's conversations, brimming with symptoms and pathologies. As in any contemporary metropolis where incoherence and fragmentation reign, if, amid the dizzying overlap of theories and opinions, we look up to the sky in search of answers, what shines down on us is not a revelation, but the illuminated sign of a transnational financial company atop a skyscraper.
The ceramic creatures that welcome us to the exhibition wear T-shirts from the film, whose phrases participate in the endless conversation of pedestrians. Like fragments detached from the film, these mobiles made of guns, flowers, gin and liquor bottles condense a reality made up of loose pieces and broken signs.
After all, if any unity persists, it is invented in the details.

Text by Sofia Reitter. Ph: Tirco Matute

Text by Santiago Villanueva:
https://piedrasgaleria.com/wp-content/uploads/2025/06/Todo-es-prestado_Santiago-Villanueva.pdf



HOMBRES ARGENTINOS 1,2 Y 3.
Ceramic, dried flowers, screen-printed T-shirts, and steel tension cable. Variable dimensions. T*odo es Prestado* (Everything is borrowed) at Piedras Gallery. Buenos Aires, 2025.





Exhibition view *Un círculo que se fue rodando* at gallery anne barrault, Paris. France, 2024. Video 4k, led signs, ceramics, textile, hair, helium balloons and partial brooms. Ph: Aurélien Mole.











Exhibition view *Un círculo que se fue rodando* at gallery anne barrault, Paris. France, 2024. Ph: Aurélien Mole.

Exhibition text by Santiago VIllanueva: https://galerieannebarrault.com/en/exposition/liv-schulman-2024/



un círculo que se fue rodando (a circle that rolled away) Short version.
Video 6K . 35 min. 2024.

This is the short version of an extended feature film project of the same name.

In the streets of a 2023 Buenos Aires' Microcentro in Argentina, a group of 40 characters wearing T-shirts with axioms printed on them move in a strange choreography scattered in five long shots. The camera moves through the streets, banks and bars, picking up words and arranging meaning as a long poem is composed, the characters appearing and disappearing from the shot as they stand next to each other on the stage which is the street, reorganizing the meaning of what is being evoked and set in motion. Through the arrangement of the characters and the sound that envelops the entire scene and the off-screen, with dialogues that enter, leave and recount personal and collective anecdotes, this film looks at a kind of psychiatric portrait of a post-colonial society obsessed with esotericism, psychoanalysis and the economy of missing institutions. An axiomatic logic that supports a world inspired by the affects of capitalism starts writing the absurd, as it allows us to confront the governamental crisis of the present days. These characters are gradually beginning to wear increasingly complex slogans that are becoming axiomatic: a word on the economic crisis, the psychiatric problems that come along and the general mental health of a nation enter the need for a new revolutionary contraceptive method which starts spreading across the city.









un círculo que se fue rodando (a circle that rolled away) *Video 6K , 35 min. 2024.*
https://fidmarseille.org/film/un-circulo-que-se-fue-rodando/





The Sickness into Death
Perfomance 15min, 2024.
Secession, Vienna.
liv schulman is about to dive into the topic of smoking, which is essentially a discussion about mortality and the passage of time. In an unique monologue style, they unveils their latest commissioned performance piece. Drawing inspiration from Søren Kierkegaard's exploration of despair, the performance delves into individuation, Cartesian logic, and the concept of faith in a higher power. Embracing the philosophy of an utterly desperate self that is pushed to its limits, the protagonist of Sickness unto Death weaves a narrative that appears to emerge from a series of smoking holes in the walls.
The Sickness into Death was performed within the frame of Slime, an exhibition curated by Joshua Simon.
https://vimeo.com/988132845
ph: Natascha Unkart
video: Max Reinhold







The Sickness into Death Perfomance 15min, 2024. Secession, Vienna.



Descartes Borderline
Performance
Arteba 2023, 16min.

Descartes-Borderline is a performance that takes place in a space where the walls have been duplicated by a cardboard wall that runs through the entire space. On this second wall there are a series of holes from where things and body parts come out at different moments of the performance. Other holes spit objects of mass consumption such as a cell phone, cleaning supplies, soap, chewing gum, slime, smoke, trumpets, expired pills and coins. Between the first wall and the second wall the performer will move around telling a monologue about a logical event that happened to her after a free diagnosis she received in the street where a group of men instead of calling her “crazy” calls her “Borderline”.

From this event begins a reasoning that should lead to a commercial opportunity, a new way of approaching capitalism: with more creativity, with less rigidity. Guided by a Cartesian logic falsified to the extreme, the protagonist of Descartes-Borderline tells a story that seems to extend through a series of holes in the walls. The text reasons through different states of consciousness of a diagnosis freely attributed in economic liberalism. This diagnosis provokes a crisis, but a crisis can also be a call for opportunity. The opportunity to provoke a business, an economic niche or a labor reconversion. Using a very free interpretation of the DSM and its different application to the methods of life, the performer gives us a text where the logic of a very particular reason, builds an almost pantheistic economic system.

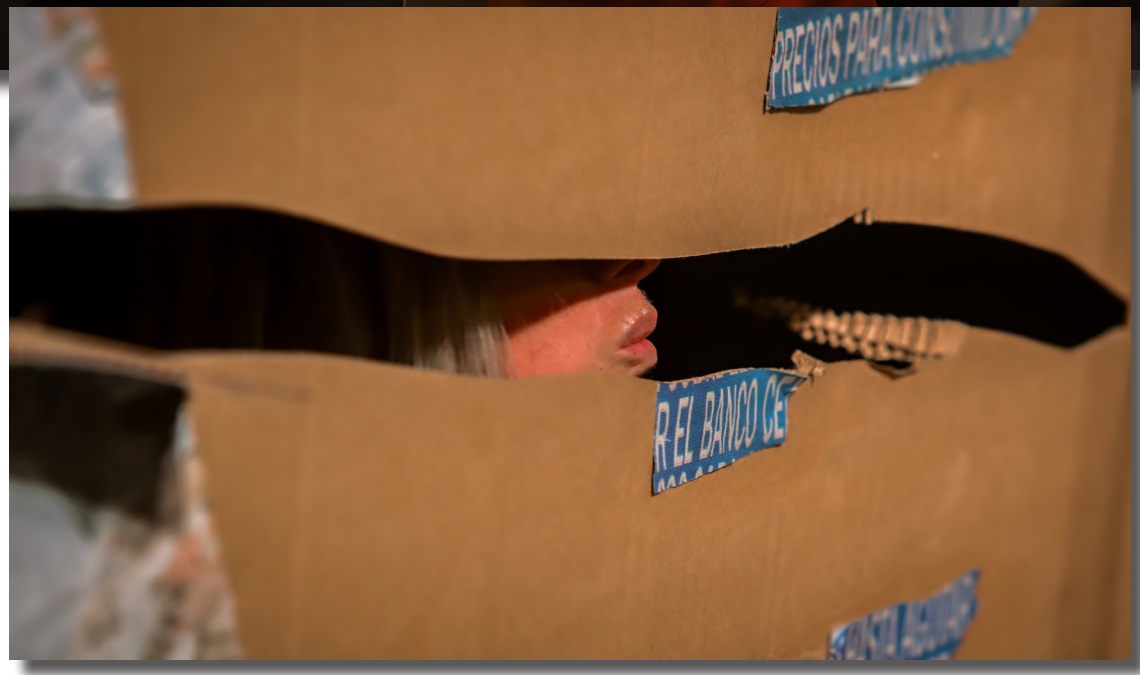
With the participation of Sofia Ungar and Clara Esborraz.

https://vimeo.com/864087690?share=copy password: descartes-borderline




SALIDA
EXIT




PRECIOS PARA

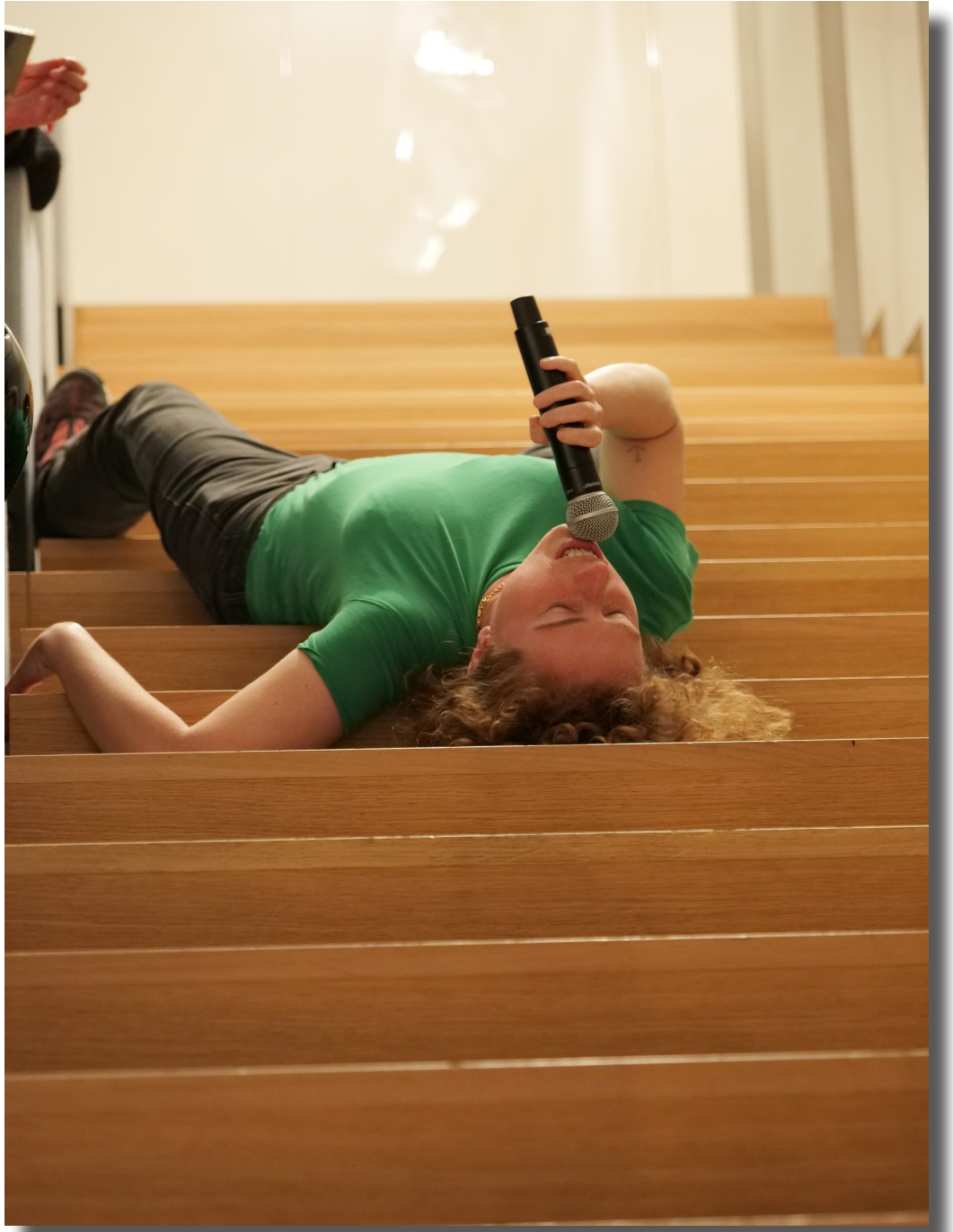






Spinoza-Borderline
Performance 18min.

Performed at Ricard Fondation on June the 19th 2023 within the frame of *Les Mots Troubles* cabaret organised by Eva Barois de Caevel and Julie Bena.
In this performance I crawl on my back across the stairs of an auditorium, with my eyes closed, telling the story of a group of men that out of nowhere calls me *borderline* in the street. This monologue gives place to a logical event that happens to me after receiving this free diagnosis. From this event I begin a reasoning that should lead me to a commercial opportunity, a new way of approaching capitalism: with more creativity, with less rigidity. Guided by rational logic falsified to the extreme, the text travels through different states of consciousness to a diagnosis freely attributed to economic liberalism. This diagnosis provokes a crisis, but a crisis can also be a call for opportunity. The opportunity to provoke a business, an economic niche or a labor reconversion. Using a very free reading of the DSM and its different application to our methods of life, I try to outlay the logic of a very particular reasoning, built into an almost pantheistic economic system.
https://vimeo.com/843187318?share=copy password: spinoza borderline





Spinoza-Borderline
Performance 18min.
Performed at Ricard Fondation on June the 19th 2023 within the frame of Les Mots Troubles cabaret organised by Eva Barois de Caevel and Julie Bena.
https://vimeo.com/843187318?share=copy password: spinoza borderline



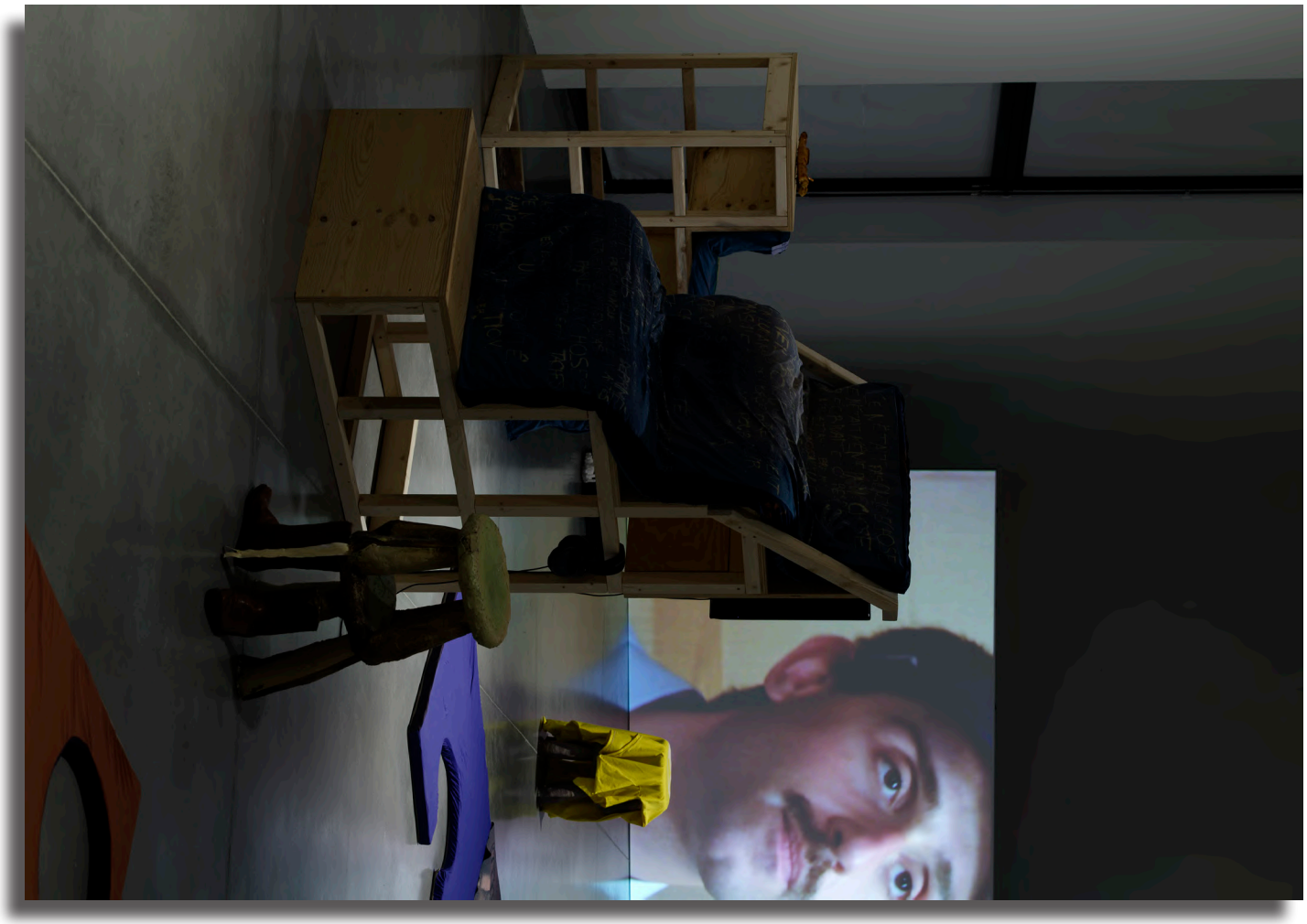
Brown, yellow, white and dead dead. Season 2. Video 4k. Miniseries in 4 episodes.
Two film producers, an artist, and an unemployed actor are making a horror film. Its protagonists are a group of neighbors who retreat to the basement of their building out of sheer enthusiasm for homebrewing and Tupperware, where they bring a monster to life. With its cardboard set and its home-made costumes, this miniseries is itself an example of such DIY entrepreneurialism. In work and brainstorming meetings, the male fantasy of perfect consumption arises. In this season the characters find themselves in the midst of an identity crisis. Job reconversions, procrastination and entropy are the main ingredients of an ontological question: how is it possible to keep being in this era of extreme disconfort and alternative therapies? https://vimeo.com/764879550, https://vimeo.com/764879999, https://vimeo.com/764880210, https://vimeo.com/764902893
password: bywdd



Brown, yellow, white and dead dead. Season 2. Video 4k. Miniseries in 4 episodes.
https://vimeo.com/764879550, https://vimeo.com/764879999, https://vimeo.com/764880210, https://vimeo.com/764902893, password: bywdd
2022.



ADIDAS, JENNIFER, ARIEL, WOOLITE, LE CHAT, LA CROIX, LE TEMPS, LA SANGSUE, LES PROBLÈMES, LA TRANSFORMATION, L'ENNUI | FRAC Bretagne, Rennes. Installation views. 2023.









ADIDAS, JENNIFER, ARIEL, WOOLITE, LE CHAT, LA CROIX, LE TEMPS, LA SANGSUE, LES PROBLÈMES, LA TRANSFORMATION, L'ENNUI | FRAC Bretagne, Rennes. Installation views. 2023.



The New Inflation. Installation view at gallery Anne Barrault, Paris.
Wooden pannels, ceramics, polimeric clay, resin, textiles.
The New Inflation, 63 min. Video 4K. 2022. https://vimeo.com/695993535

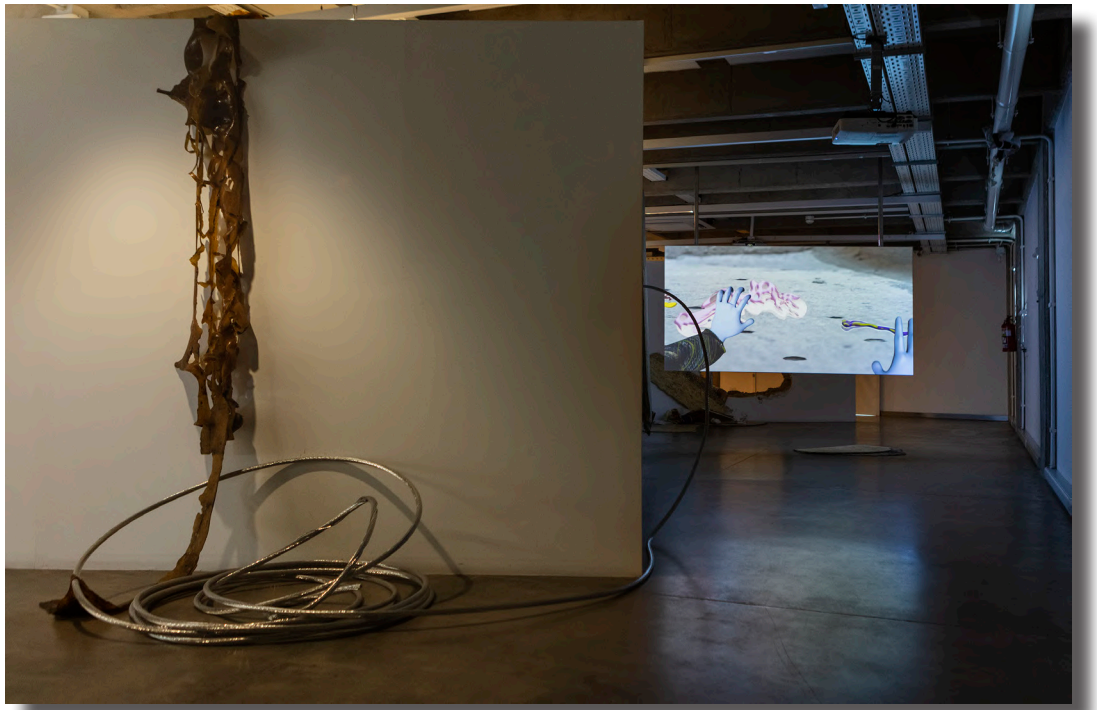
Exhibition view Anne Barrault Gallery. Paris. Ph: Aurelien Mole.



Exhibition view Anne Barrault Gallery. Paris. Ph: Aurelien Mole. **2022.**



persona. Video HD 16.58min. Installation views at Fundacion Andreani. https://vimeo.com/687844632
2021









persona. Video HD 16.58min. Installation views at Fundacion Andreani. https://vimeo.com/687844632
2021.

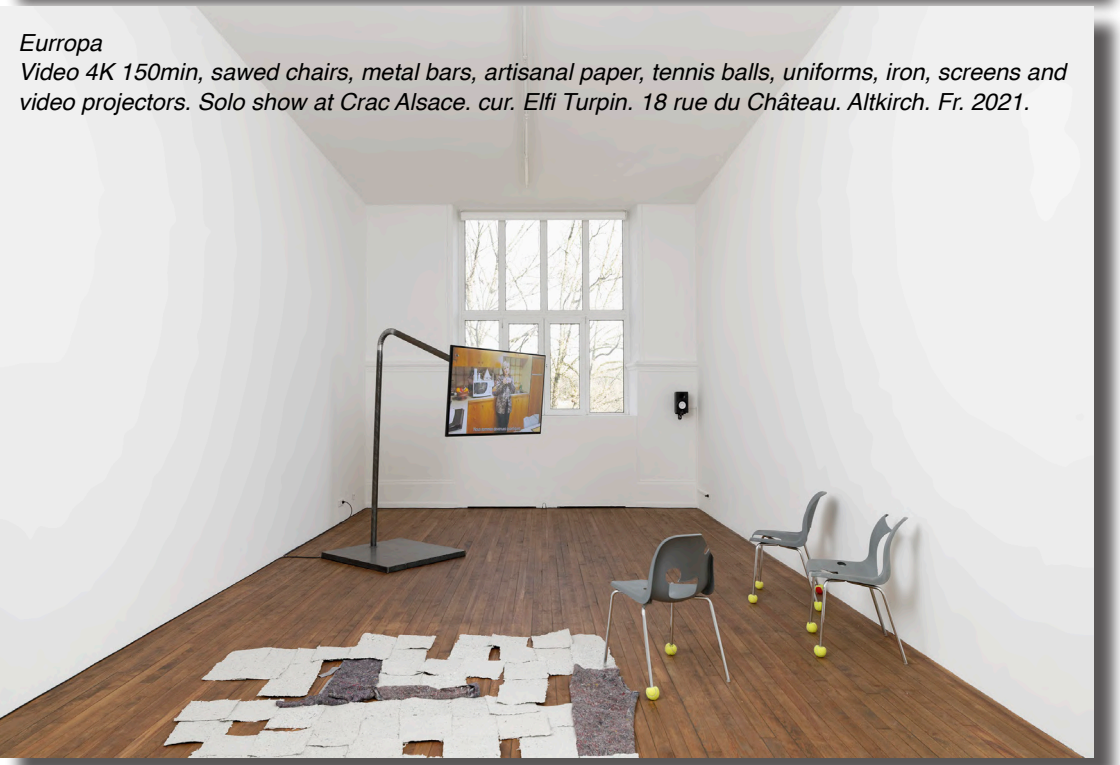


Eurropa
Video 4K 150min, sawed chairs, metal bars, artisanal paper, tennis balls, uniforms, iron, screens and video projectors
Solo show at Crac Alsace. cur. Elfi Turpin. 18 rue du Château. Altkirch. Fr. 2021.





Eurropa
Video 4K 150min, sawed chairs, metal bars, artisanal paper, tennis balls, uniforms, iron, screens and video projectors. Solo show at Crac Alsace. cur. Elfi Turpin. 18 rue du Château. Altkirch. Fr. 2021.







Eurropa
Video 4K 150min, sawed chairs, metal bars, artisanal paper, tennis balls, uniforms, iron, screens and video projectors. Solo show at Crac Alsace. cur. Elfi Turpin. 18 rue du Château. Altkirch. Fr. 2021.





Brown, yellow, white and dead. Video 4k. Miniseries in 4 episodes. 22.10', 16.59', 13,29', 18.49'.
Two film producers, an artist, and an unemployed actor are making a horror film. Its protagonists are a group of neighbors who retreat to the basement of their building out of sheer enthusiasm for homebrewing and Tupperware, where they bring a monster to life. With its cardboard set and its home-made costumes, this miniseries, is itself an example of such DIY entrepreneurialism. In work and brainstorming meetings, the male fantasy of perfect consumption gives rise to a giant leech who seduces the women and forces the men to question their sexuality.









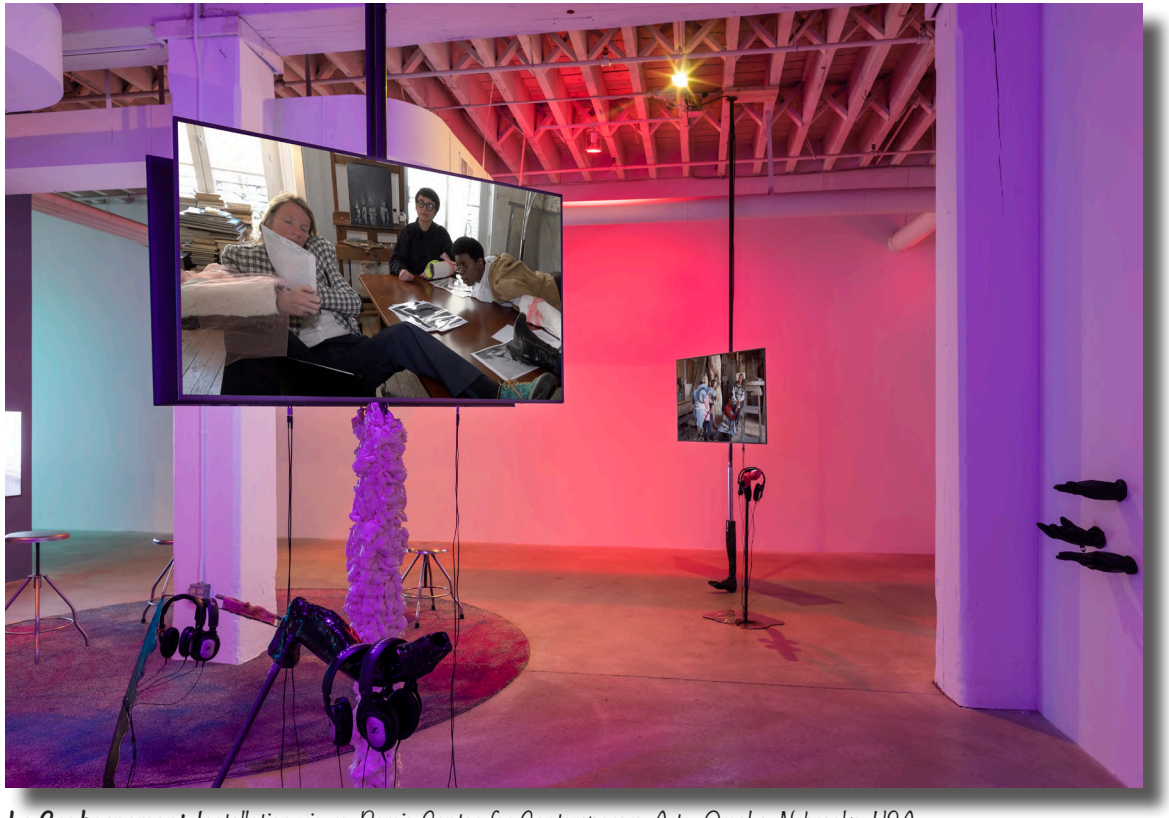
Brown, yellow, white and dead. Video 4k. Miniseries in 4 episodes.Episode 1: 22.10', episode 2: 16.59', episode 3: 13,29', episode 4:18.49'.
https://vimeo.com/458471176



A Somatic Play, installation view. 2019-2020.
In present-day Mexico City, borders no longer take place and are scattered everywhere, creating cracks in the social and commercial fabric of the city. A group of six customs agents interpreted by the same actress are placed on these invisible borders regulating the flows of anxiety, eroticism, languages, formal and informal trade.
https://vimeo.com/378106951
Video HD 28min04.


je l'utilise pour la contrebande





***Le Goubernement**. Installation views. Bemis Center for Contemporary Arts, Omaha, Nebraska. USA.*

Le Goubernement.

Video HD, textils, plateforme, acrylic resin, cables, pvc, televisions, projection.

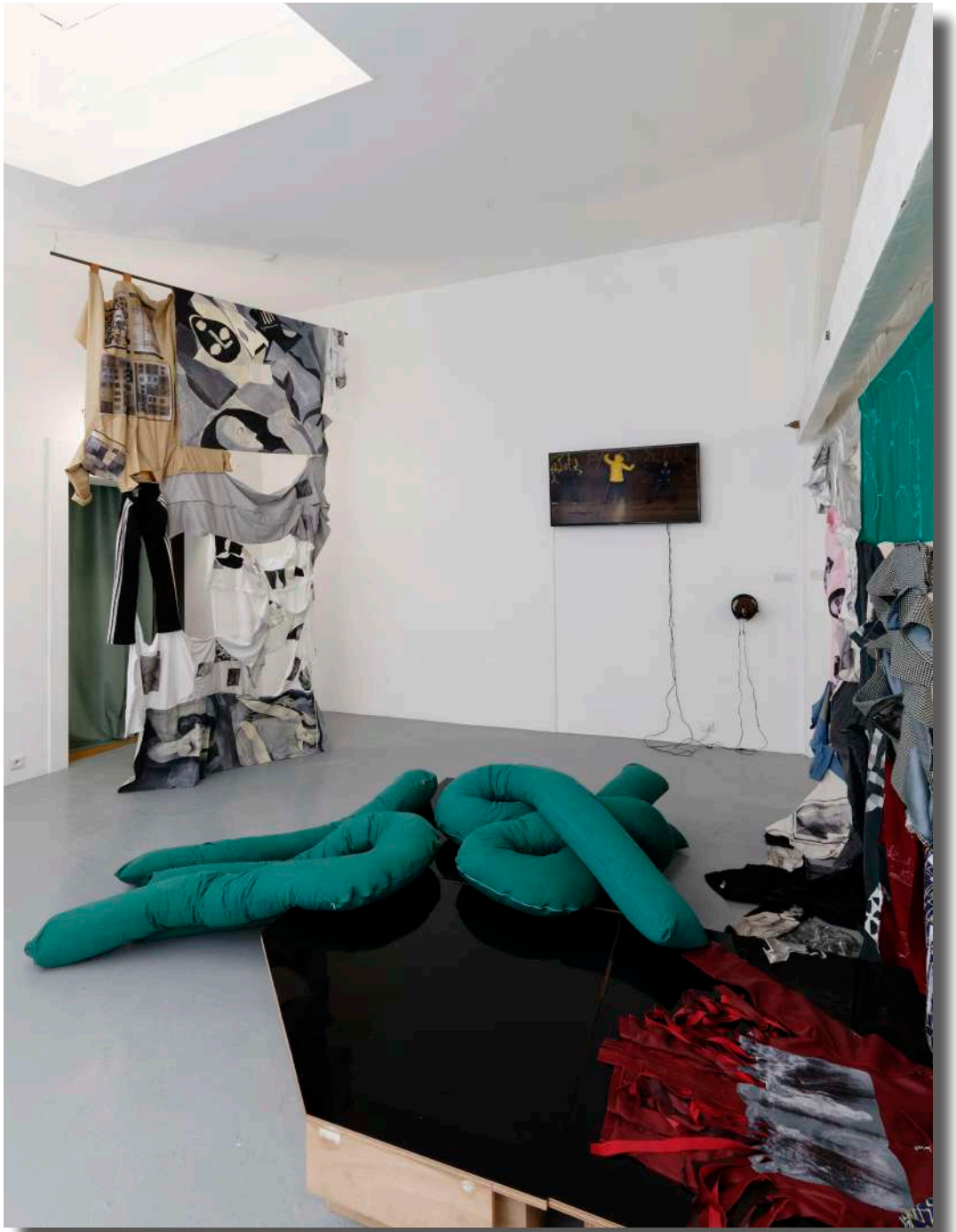
This six-episode fiction imagines the destiny and work of women, lesbian, queer, trans and non-binary artists who lived in Paris from 1910 – 1980. Le Goubernement puts forward a narration of engaged art and a new way of telling the story -- not through retracing falsely universal events, fates or linear movements, but by creating stories that bring together multiple stories, images, thoughts, languages and sensations.

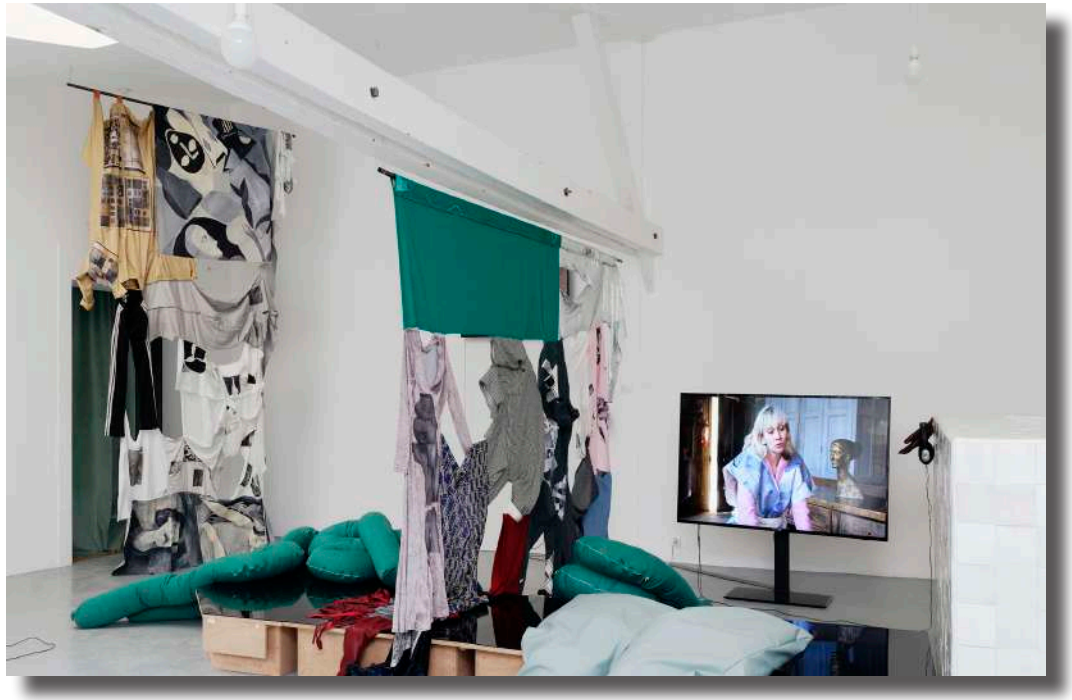
The episodes traverses and overlay over 70 years of history and hosts the stories and fate of artists that were erased from the great twentieth century modernist narrative, such as Maria Vassilieff, Esther Carp,Maria Blanchard, Carol Rama, Claude Cahun, Suzanne Malhberbe, Marcelle Cahn, Pan Yuliang, Elsa von Freytag-Loringhoven, Shirley Goldfarb, Germaine Richier and Françoise Adnet. Real stories and anecdotes from the lives of these artists mix with fiction in temporalities that interweave and amalgamate into a dubious present.

In total there are more than fifty-five characters who are played in turn by seven actresses and artists: Eden Tinto-Collins, Agathe Paysant, Catherine Hargreaves, Chloe Giraud, Manuela Guevara, Viviana Méndez Moya (Curtis Putralk) and Nicole Mersey. I try not to elaborate a linear, rational story, but to propose a collective construction that is the result of a long process of work involving shooting, rehearsals and improvisations. Identities circulate, evolve sometimes to dissolve: the characters are played by several different bodies, and vice-versa. Through a fictional historical revision, Le Goubernement undermines the official narratives of the triumphalist histories and proposes new history of feminist art, one that allows all liberties, to the point of absurdity.



Le goubernement. Installation views, textils, plateforme, acrylic resin, cables, pvc, televisions, projection. Villa Vassilieff, Paris 2019.







Le goubernement. 2019.



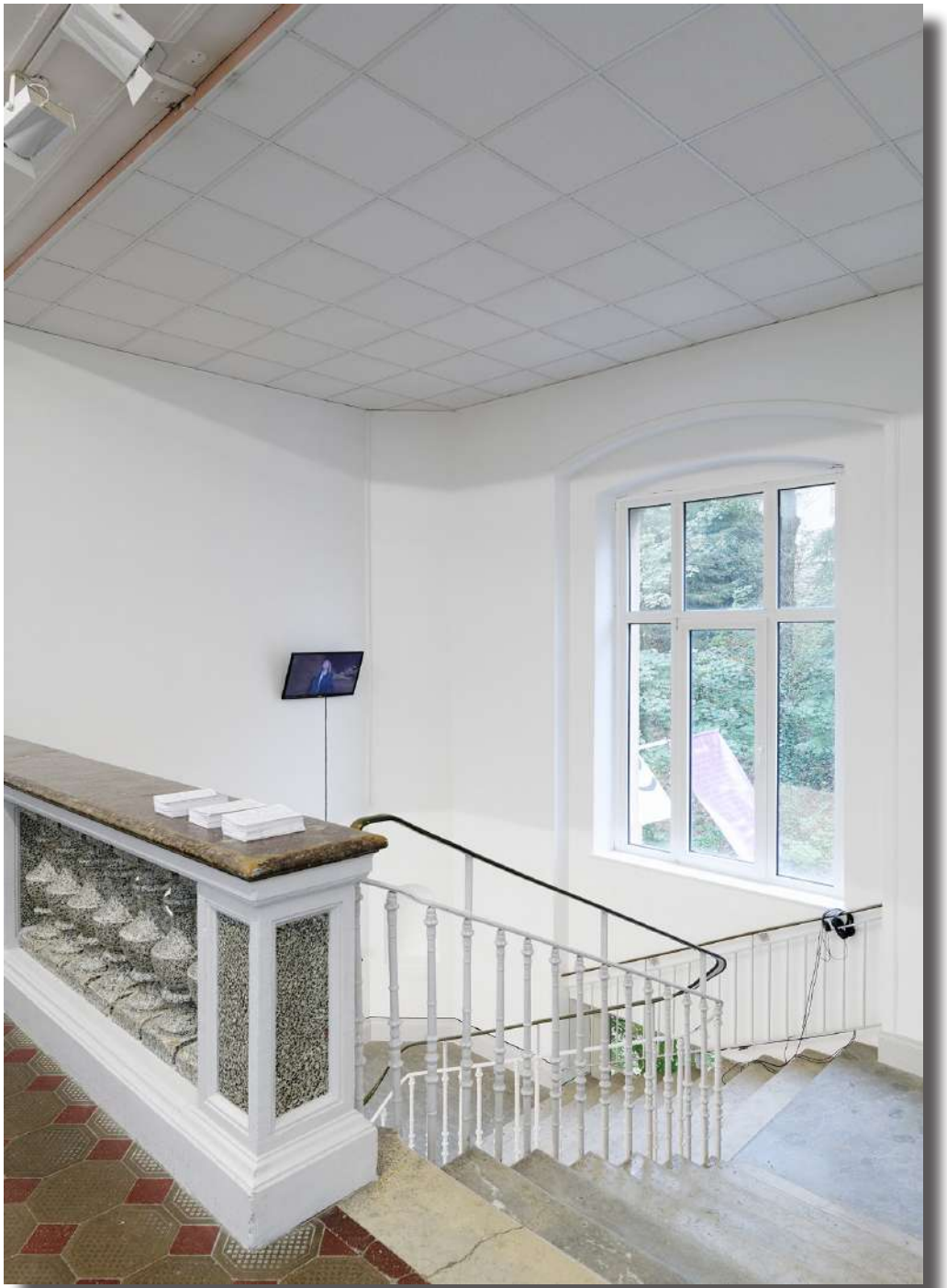
Le goubernement. Episode 2 “La Nouvelle Subjectivitée” Video 4K 30min. 2019.

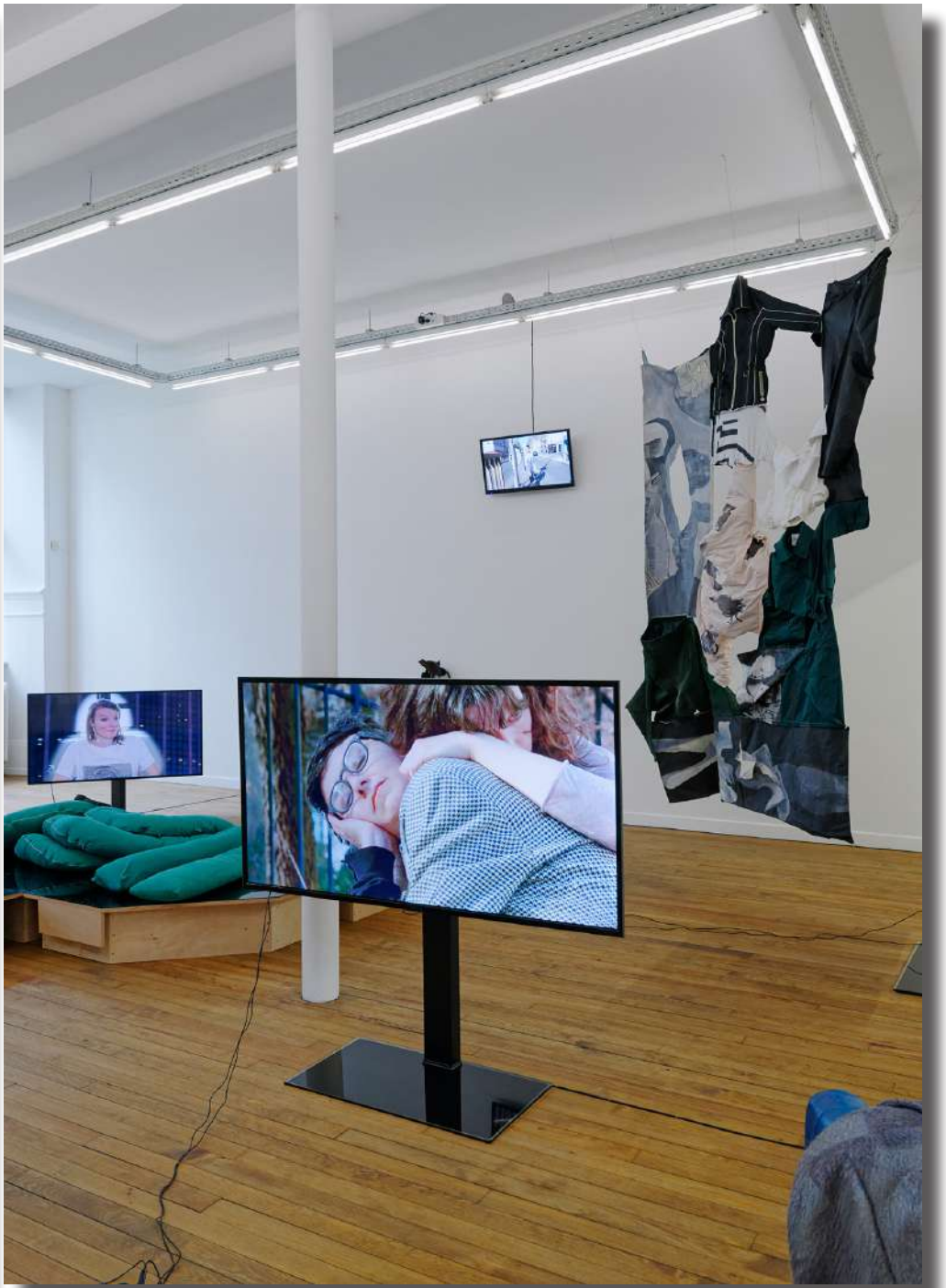


The Gobernment. Installation views. Bemis Center for Contemporary Arts, 724 S. 12th Street. Omaha, Nebraska. USA.



The Gobernment. Installation views. Bemis Center for Contemporary Arts, 724 S. 12th Street. Omaha, Nebraska. USA.





Le goubernement. Installation view, textils, plateforme, acrylic resin, cables, pvc, televisions, projection. Crac Alsace. Altkirch 2019.



Polis-Polis. Video HD, 38.22 min. Växjö Sweden. 2018.
https://www.youtube.com/watch?v=2sBkwvvr8rw&feature=youtu.be









Polis-Polis. Video HD, 38.22 min. Växjö Sweden. 2018. Polis-Polis. At a very staged police station a group of real policeman interrogate their relation to uniforms, sexuality, religion and work.This film was commissioned and showed at the Växjö Konsthall in Sweden at the show Det fatala momentet in September 2018. https://www.youtube.com/watch?v=2sBkwvvr8rw





The Empathy
Performance
2017.
https://www.youtube.com/watch?time_continue=364&v=FecjXlw0Wqs

In this performance a precise investigation of language points to the construction and deconstruction of reality through the speech act. The empathy is a performative lecture, a derive across a mass of stories which the speaker delivers in awkward positions, while employing different strategies of storytelling and sliding one signifier into another. Disparate objects and words become united through sound and visuality, confusion is present but a feeling of empathy will arise as long as the performance keeps going reuniting everything into a complete idea of an impossible meaning.
When Christopher Columbus arrived to the Americas, the indigenous just couldn't see the boats.

21 minutes, performed twice at 3:30 pm and 8.30 pm on November the 17th 2017 at the SMK (National Gallery) Copenhague.



Formal Economy.
Performance, 23 Minutes , Alt_Cph, Copenhagen. May 2018. https://www.youtube.com/watch?v=FYt1ZwHdn2E&feature=youtu.be
Formal economy is a lecture-performance in which a mass of stories converge towards a possible reading of a form of economy that is as global as personal.
Using a loosely poetic form of speech act, I think among and through the sculptures I am surrounded by, telling stories about various forms of informal economy that exist within our emotional lives. Through these stories I seek to redefine the concept of offer and demand, the history of world trade, and address Spinoza's desire as a way of encouraging informal economies to take the world in charge. In a frantic form of storytelling, the narrative relies on global mistakes as a form of positivity, forming a system of thought based on the idea of error as opportunity, and allowing signifiers to slide into one another via similitude. Things that are at first scattered become connected with the mass of stories, spinning around an invisible gravitational center. This centrifuge of speech spins across the idea of an economy which is micro and peripheral but ends up replacing the formal one.

https://www.youtube.com/watch?v=FYt1ZwHdn2E&feature=youtu.be











Formal Economy.
Performance, 23 Minutes , Alt_Cph, Copenhagen. May 2018.

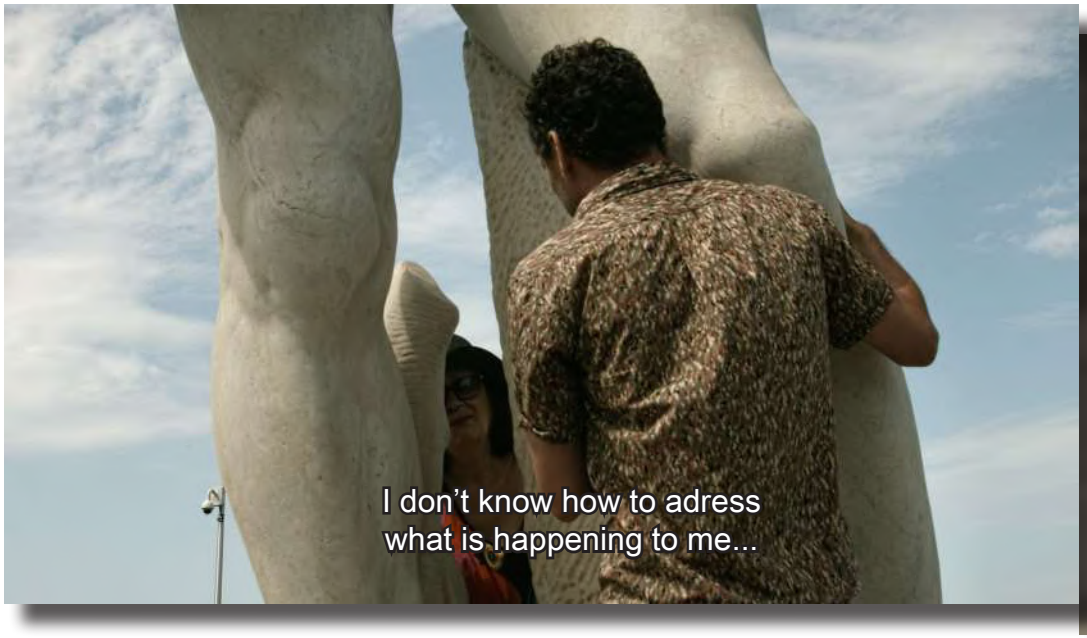


L’Obstruction. Video HD 26.03 min. 2017. https://www.youtube.com/watch?v=MUtplpwA9ng



L'Obstruction. Video HD 26.03 min. 2017. https://www.youtube.com/watch?v=MUtplpwA9ng

The film L'Obstruction centers around a character who constantly finds himself in situations of verbal and physical blockage. L'Obstruction addresses the impossibility of critical public speech and the subsequent anxiety it generates. The struggle with language and meaning is experienced by the character in the film – stuck between a strong intent and a delivery of mumbles and sentences – brings his sweating body and emotional state to an absurd point of crisis, pointing awith a biting humour to the affects conveyed by the current neoliberal context. The bodies of the silent listeners join the city's overwhelmingly desirable and literally hot presence. Their gazes, whether apathetic, intense or mocking (depending on our level of paranoia), add to the increasing temperature obstructing the speaker's ability to touch the audience and deliver what he refers to as an important educational discourse. Trying to make sense, he holds on to a broken speech navigating anecdotes about worker conditions and comments on economy, supply and demand, desire and politics. Sex plays as a metaphor of the disruption: directly, through the unavoidable and comical presence of the monuments' curves, their genitals carved in stone, the oversized calf from a copy of the infamous 'David' (that the character comes close to hugging), but also through the surrounding pulse of the city that parasitize thoughts with excitement, urges, images, and power.









Stills from L’Obstruction

https://www.youtube.com/watch?v=MUtplpwA9ng. Video HD 26.03 min.



Installation sight of *The Night Shift*. Solo Show at Zoo Gallery. 2017.



Que Faire Episode 1 "Le Realisme" *Video HD 29min 2017. https://livschulman.com/works/quefaire/.*
Link to extract episode 1*: https://´www.youtube.com/watch?v=1uvfbh-0SYA.* ***Watch full episode 1****: https://www.youtube.com/watch?v=4WSc70pfSoQ&t=27s*

Que Faire?

"QueFaire?" Is a mini-TV series in 3 episodes about a group of tv writers suffering from a severe writer's block. Shot with a group of local amateur actors this project focuses on the exchangeable power of spoken word and its transformative nature.The group searches desperately for ideas, they look for a way to save their jobs through the use of language and private emotions. They go to group therapy, they lock themselves in the writer's room and they live their collective unemployment in an empty studio of the former Company. In QueFaire? the power of the collective works as a lonely psycothic voice. The city of Noisy-le-Sec where I have lived as an artist in residency becomes the ground of this fiction and integrates the inhabitants as actors, the activity and the municipal places of the city, gathering and re-inventing the notions of inspiration and creativity at work. The three episodes of Que Faire? are:

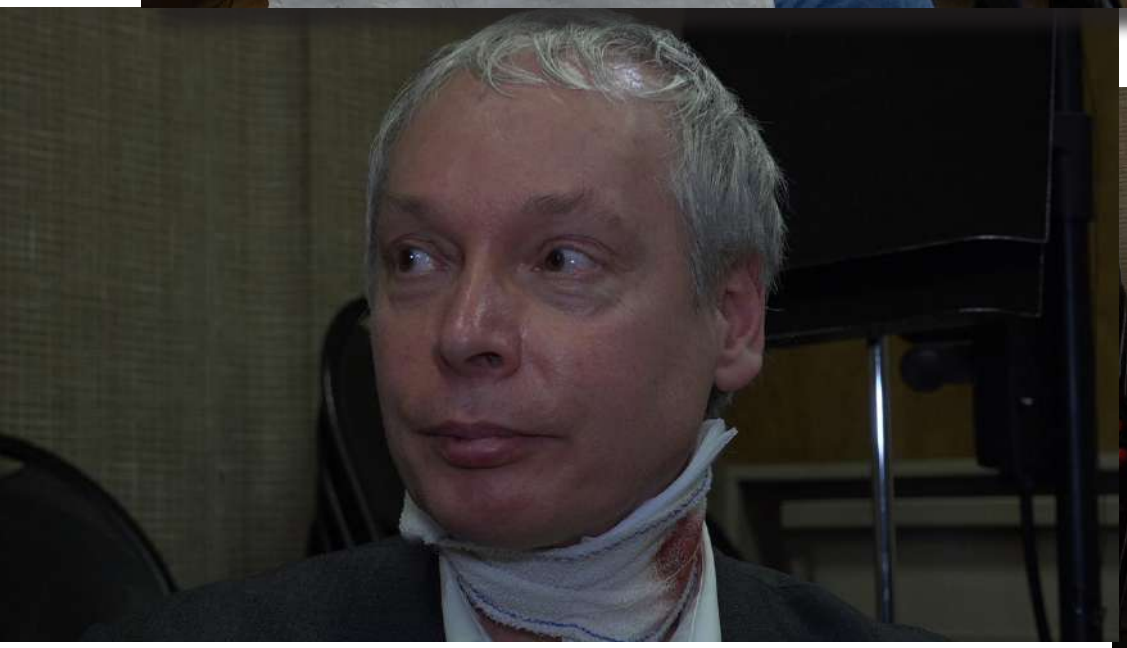
1-Que Faire Episode 1 "Le Realisme" Video HD 29min.

2- Que Faire Episode 2 "La Fantaisie" Video HD 33min.

3-Que Faire Episode 3 "Les Dechets" Video HD 47min.









Que Faire Episode 1 "Le Realisme" Video HD 29min 2017.
https://livschulman.com/works/quefaire/
***Link to extract episode 1**: https://´www.youtube.com/watch?v=1uvfbh-0SYA.*
***Watch full episode 1**: https://www.youtube.com/watch?v=4WSc70pfSoQ&t=27s*



Que Faire? Episode II “La Fantaisie” ***Link to extract episode 2****: https://www.youtube.com/watch?v=5ZIabVsRtX4 .*

Watch full episode 2*: https://www.youtube.com/watch?v=uUxXazUGQeQ&t=799s*

Vidéo HD 33mn, 2017.

https://livschulman.com/works/quefaire/







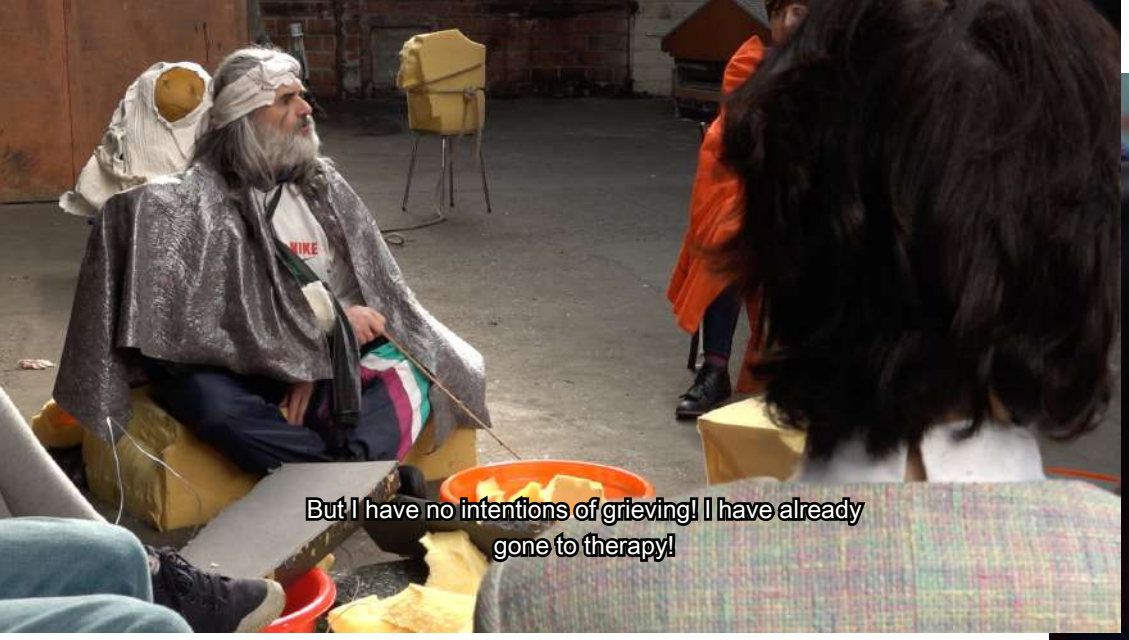


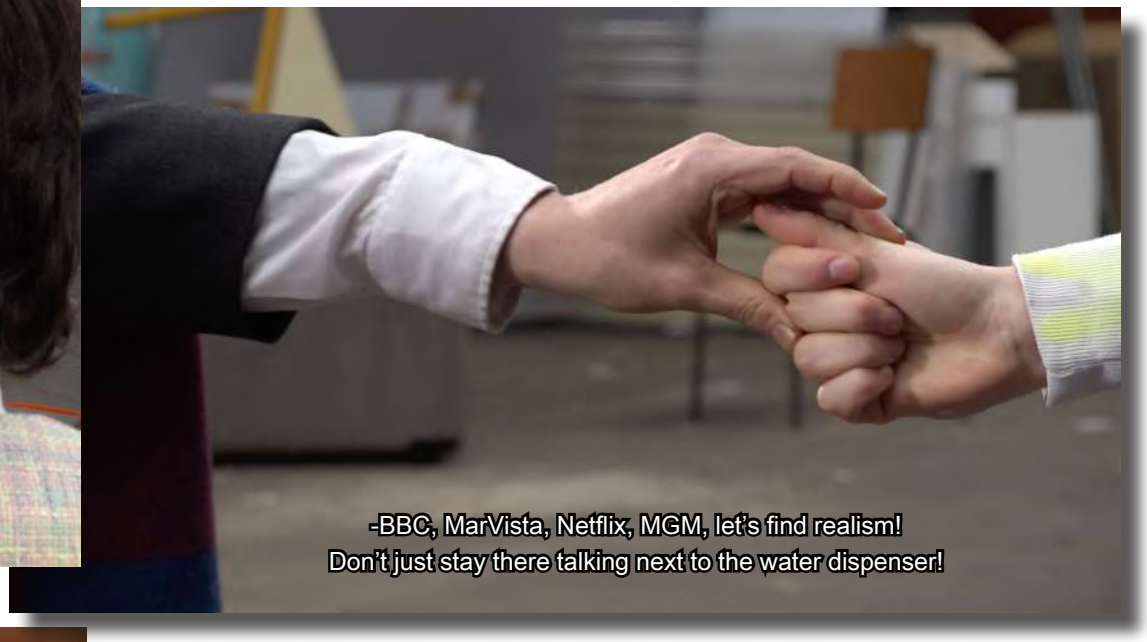
Que Faire Episode 2 "La Fantaisie" Video HD 33min. https://livschulman.com/works/quefaire/
***Link to extract episode 2**: https://www.youtube.com/watch?v=5ZIabVsRtX4 .*
***Watch full episode 2**: https://www.youtube.com/watch?v=uUxXazUGQeQ&t=799s*



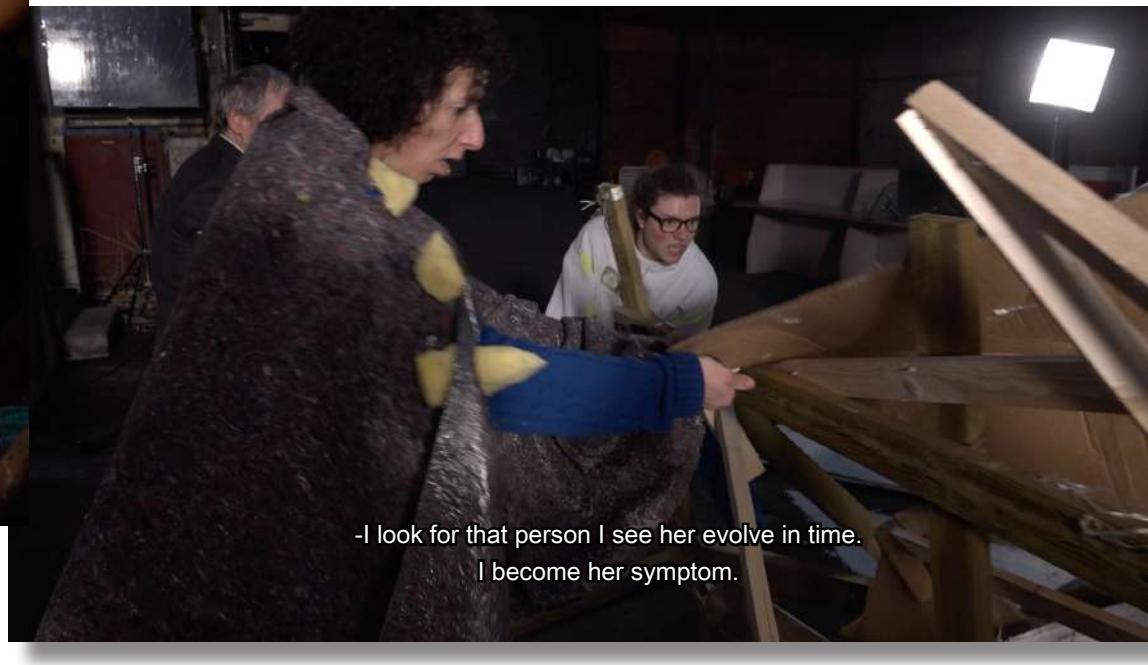
Que Faire Episode 3 “Les Déchets” Video HD 47min 2017. https://livschulman.com/works/quefaire/

***Link to extract episode 3**: https://www.youtube.com/watch?v=m9eQKWckYVs*
***Watch full episode 3**: https://www.youtube.com/watch?v=P_Vy8F5pBEo&t=50s*

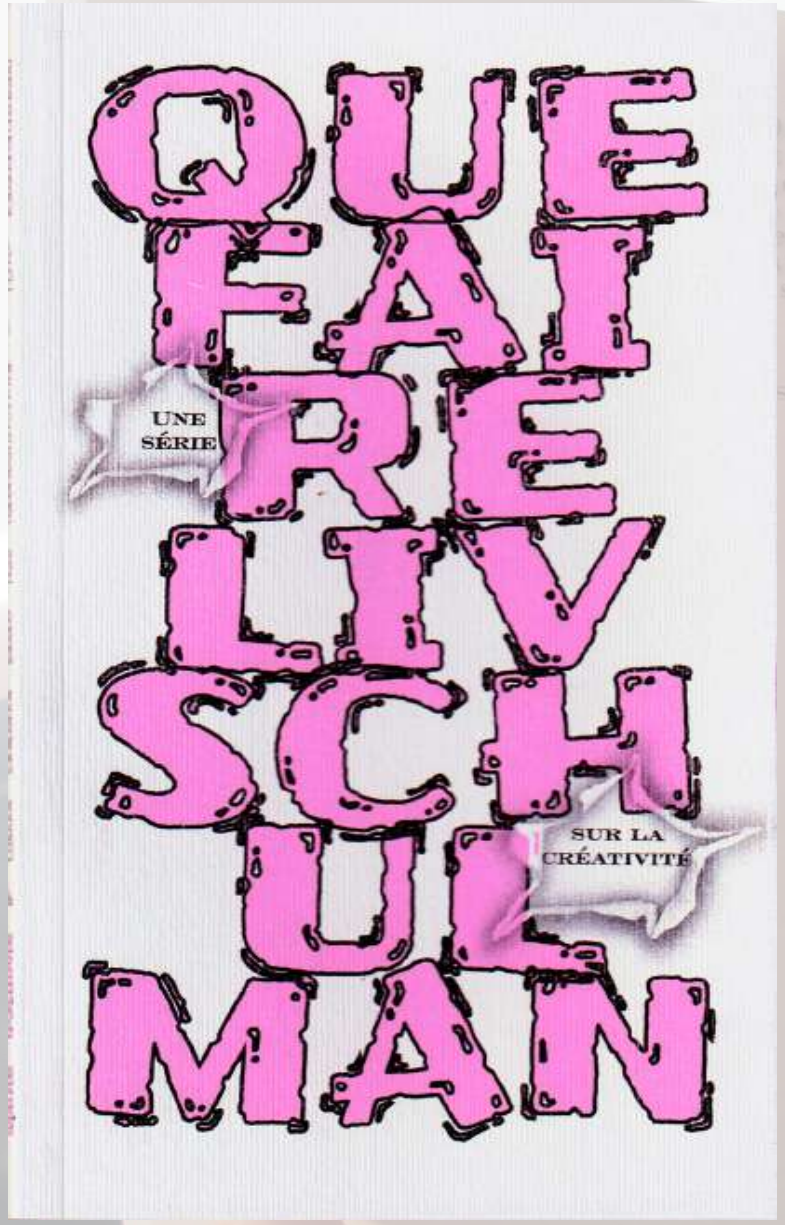




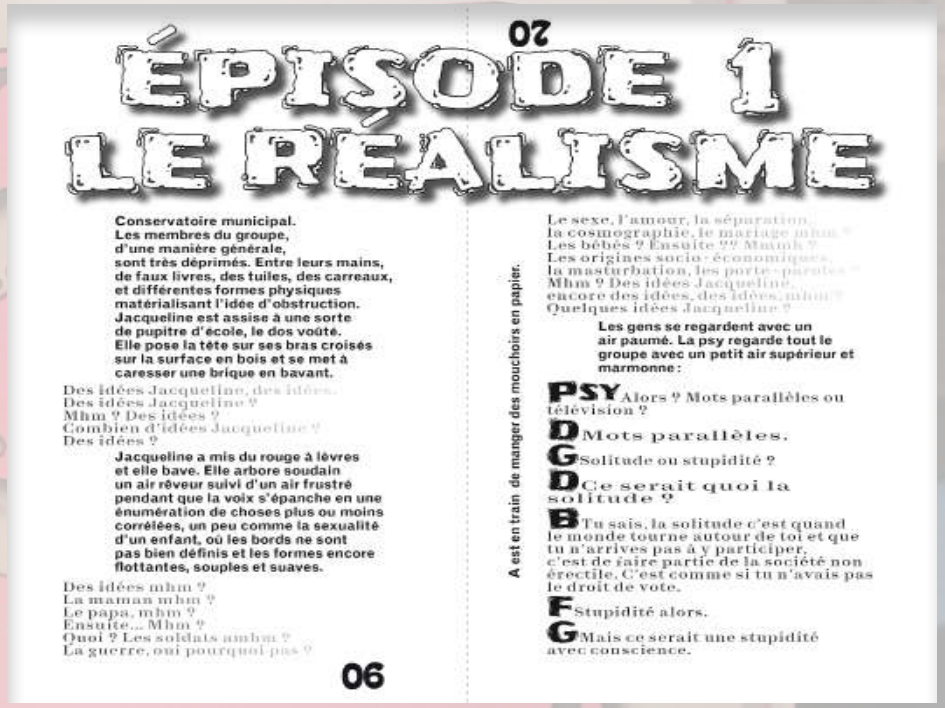




Que Faire Episode 3 "Les Déchets" Video HD 47min 2017.
https://livschulman.com/works/quefaire/
***Link to extract episode 3**: https://www.youtube.com/watch?v=m9eQKWckYVs*
***Watch full episode 3**: https://www.youtube.com/watch?v=P_Vy8F5pBEo&t=50s*



Que Faire?Une série sur la Créativité; édition.



In ***Que Faire?*** a group of writers desperately look for ideas, or any way to save their work through the use of emotions and private language. Locked up in the Writer's Room, unless it's an empty workshop on the premises of their former employer, their activity is as much a brainstorming session as a group therapy. As a far echo to Lenin's famous political text, this new What Is To Be Done? tackles the issue of work when it's associated with the contemporary imperative of creativity. Que Faire ? is originally a mini television series written and directed by Liv Schulman in collaboration with a team of amateur actors. The paper version of this series is the result of collaboration with the graphic designer Roxanne Maillet.

-80 pages - 2 colors print Riso - 136 x 182 mm - Text in French - 250 ex.
Authors and contributors: Liv Schulman, in collaboration with Alain Farrès, Dominique Martin, Thomas Brehamet-Godet, Gaëtan Alepee, Nathanaëlle Puaud, Emilie Renard, Zoe Charles, Alban Legass, Régine Besenval, Nadège Souillard and Marjolaine Calipel.

Graphic design: Roxanne Maillet. ISBN: 979-10-90298-10-1 - 2018
This book is co-produced by the art center The Noisy-le-Sec Gallery and the art center Parc Saint Léger Pougues-les-eaux.



“Que faire?” textiles 400x800cm. Installation sight at the show “Tes Mains dans Mes Chaussures” Cac La Galerie de Noisy-le-Sec. 2017.



Assemblée générale
Vidéo hd 37mn, 2016.
https://livschulman.com/works/assemblee-generale/

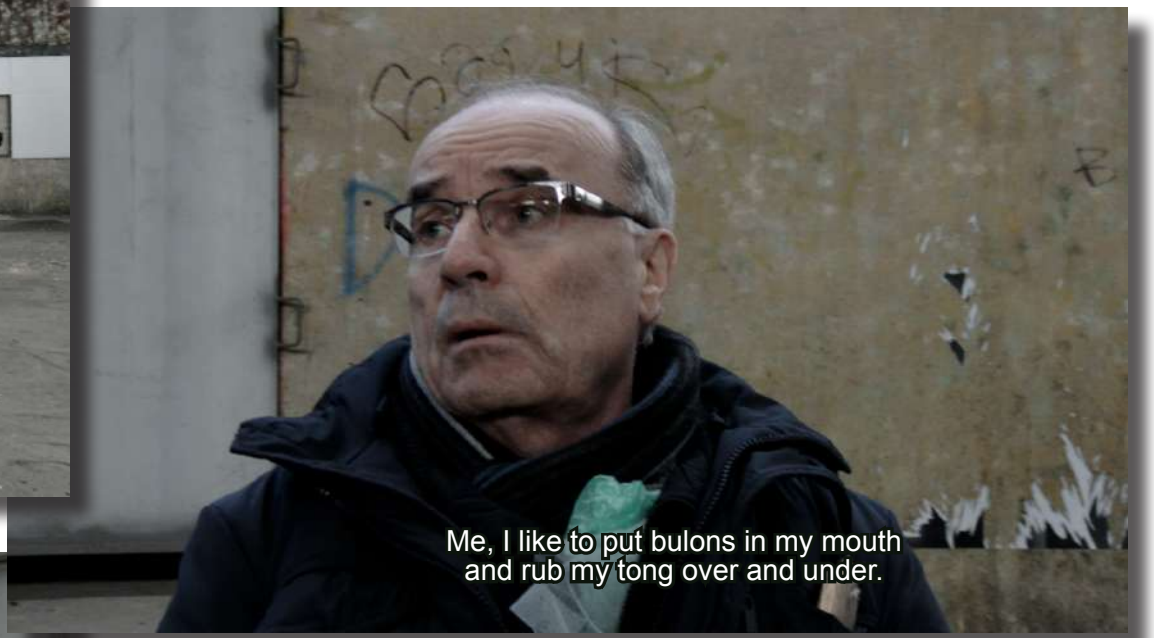
***Link to extract**: https://livschulman.com/works/assemblee-generale/*
Watch full movie w/ spanish subs:
https://www.youtube.com/watch?v=aepVqYkZAKU&t=150s



Assemblée générale.
Video hd 37mn, 2016.
https://livschulman.com/works/assemblee-generale/
In a balloons factory that has been recovered by its workers lives a group of people who lost their personal identities. All that remains for them is the group as a working entity. The characters are sitting in a circle; they stayed in General Assembly forever, they live in permanent union conflict. They sink in melancholy, they kept doing a production that nobody comes to pick up. It is not certain for them that the factory continues to exist in the real world and they spend their time doing odd balloons, vaguely sexual skin-coloured shapes that they throw into a pool. All dialogues arrive one after the other and are interchangeable. They can be appropriated by anyone who follows the circle and at the same time the characters start developing an intensified version of themselves.
Shot in Lyon with a group of amateur and professional actors this project focuses on the exchangeable power of spoken word and its transformative nature.











Assemblée générale.
Video hd 37mn, 2016.
https://livschulman.com/works/assemblee-generale/

Liv Schulman : paranoïa épidémique
par Sophie Lapalu

Organiser un chaos paranoïaque ; voilà ce qui pourrait être le leitmotiv des œuvres de Liv Schulman. Par la répétition d'éléments disparates, par l'instauration d'une sourde étrangeté, par la force de l'humour où pointe parfois le sarcasme, l'artiste tord le sens des mots, des images, des actions. Les personnages de ses fictions (quand ce n'est pas elle-même au sein de performances), tous autant atteints de lalomanie, semblent chercher vainement à réformer la réalité. La pensée se déverse dans des monologues intarissables – aucun garrot ne peut contenir l'hémorragie. Les affirmations et autres verdicts péremptoires s'emparent du jargon économique, empruntent aux théories psychanalytiques comme à celles du complot ou de l'histoire de l'art et déforment avec jouissance les enjeux sémiotiques. Libérée de son récepteur, détachée de son locuteur, délivrée dans des situations inhospitalières, quelle puissance la parole déploie-t-elle ? Permettrait-elle une réorganisation du monde ?

Le film qui fut projeté en novembre 2016 à In extenso, La Desapariciòn, suit l'artiste dans un voyage transfrontalier entre trois villes : Misones (Argentine), Foz de Iguaçu (Brésil) et Ciudad del Este (Paraguay). À chaque étape, Liv Schulman change l'intégralité de l'argent remporté lors du prix Vairoletto (1000 USD), jusqu'à sa totale disparition. Au fur et à mesure, son discours devient moins cohérent, sa pensée se fait inquiète ; elle perd le contrôle. L'artiste œuvre précisément au sein de cette limite où les éléments semblent sur le point de basculer. Ainsi, chaque épisode de la « série de télévision d'art » sur laquelle elle travaille depuis 2011, la bien nommée Control, suit la dérive d'un détective qui soliloque dans des lieux où « le désarroi est repérable partout »1. Travaillant avec des acteurs amateurs, caméra au poing, l'équilibre est fragile – tout peut s'affaisser d'une seconde à l'autre. Ici aussi, dans cette « machine de création de discours »2, les phrases énoncées par ces corps qui errent entre Paris, Buenos Aires, Mar Del Plata, Tel Aviv et Rennes, ne cessent de réclamer une signification. Comme au sein des mécanismes de l'économie libérale, Liv Schulman démontre que les individus sont interchangeables : d'une ville à l'autre, le personnage permute mais reste reconnaissable à son trench gris, son flux de paroles et son rapport particulièrement ambigu aux objets et à l'architecture. Ici aussi les humains sont traités comme des nombres, « des éléments indifférents par eux-mêmes, dont l'intérêt n'est que dans leur rendement objectif et mesurable […] »3. Ils paraissent avoir perdu le sens de leur vie, désespérément seuls. Pour combler cette solitude, ils s'attachent aux moyens que la société marchande met à leur disposition : les besoins pulsionnels se dirigent vers les objets ou l'architecture qui les entoure, qui ne peuvent toutefois satisfaire une sexualité apparemment frustrée. Dans l'épisode V de la saison II, La Resistencia Pirata, le personnage à la libido débordante erre dans un chantier naval avant de caresser son corps sans aucune décence à l'aide de vieux filets de pêche, puis de frotter avec volupté son visage sur les fibres d'un balai brosse. Il affirme : « Le désir est une façon de vivre en esclave, mon cher ami ». Les marchandises ne dissimulent en rien le caractère stérile des relations que nous entretenons avec elles. « La vraie résistance, assène-t-il, c'est la soumission. ». Sous le règne de la concurrence et de l'exploitation de l'homme par l'homme, le corps paraît ne pouvoir être qu'aliéné. Assemblée générale. Les Forces Reproductives, tournée à Lyon, où l'artiste était en résidence au post diplôme de l'ENSBA en 2015, se présente a priori comme une alternative à cette perte de l'individualité : un groupe de personnes, assis en cercle, se réunit pour discuter de l'avenir de l'usine de ballons d'hélium qu'ils ont récupérée. Mais l'on comprend rapidement qu'ils se trouvent coincés dans cette assemblée générale de laquelle ils ne peuvent plus sortir et d'où ne s'échappent que des impasses. « Votons : qui vote pour ne plus jamais assumer sa propre personne et abandonner toute liberté individuelle ou collective ? »

Au fur et à mesure des œuvres, les obsessions de l'artiste deviennent contagieuses ; pour le spectateur, chaque personnage se présente comme un dilemme, chaque mot réclame une nouvelle signification, chaque terme dérange l'association des phénomènes qui dirigeait jusque là nos modes de pensée. Notre jugement s'en trouve totalement altéré. Le doute est permanent, la paranoïa épidémique.

Notes

Liv Schulman, entretien avec Patrice Joly, Zerodeux, 2016 [https://www.zerodeux.fr/specialweb/entretien-avec-liv-schulman/], page consultée le 28 décembre 2016.
Id., Control, [https://livschulman.com/works/control-2/], page consultée le 28 décembre 2016.
George Simmel, Les Grandes villes et la vie de l'esprit (1903), suivi de Sociologie des sens (1908), trad. J. L. Vieillard-Baron, Payot, Paris, 1989, p. 43.



Control SIIIEI "El síndrome de la Caverna" (The cave syndrome). Vidèo HD 6'22".

CONTROL a TV Show. Saison III

http://livschulman.com/control-2/

Control is a television series on art and writing in which a recurrent character, a sort of detective wanders between episodes attempting to establish new relations of meaning. Control is a mystery series, on the biggest mystery of all: one that can be led without an object. At this moment, Control counts with three complete seasons. It was shot in Paris, Buenos Aires, Mar Del Plata, Tel Aviv et Rennes. It is broadcasted in art venues and televisions.

Video HD

2011-2016



Control SIIIEII "La resistencia Chamánica"

(The Chamanique Resistance) . Vidèo HD 7'18".



https://www.youtube.com/watch?v=px-JJDOaa8c&feature=youtu.be&ab_channel=LivSchulman



https://www.youtube.com/watch?v=2HtABy5vcqg&feature=youtu.be&ab_channel=LivSchulman



Control Saison III episode V

"La Resistencia Povera" (The Povera Resistance)

Video HD 7'45"



Control Saison III episode III "La Resistance Taxi". Video HD 9'27".

https://www.youtube.com/watch?v=iY3eSPY17wU&feature=youtu.be&ab_channel=LivSchulman

Control S3E1 El síndrome de la caverna
https://www.youtube.com/watch?v=mQ0mzSNoxOY&feature=youtu.be

Control S3E2 La Resistencia Chamánica
https://www.youtube.com/watch?v=Ss4paPhXZXM&feature=youtu.be

Control S3E3 El Nuevo Cine Árabe
https://www.youtube.com/watch?v=umGAmL30rgM&feature=youtu.be

Control S3E4 La Resistencia Póvera
https://www.youtube.com/watch?v=uXK3KrQHFuI

Control S3E5 La Resistencia Taxista
https://www.youtube.com/watch?v=6rQ_AHLWI4g&feature=em-upload_owner

Control S2E5 La Resistencia Medieval
https://www.youtube.com/watch?v=MXpfzHoNEz0&feature=youtu.be

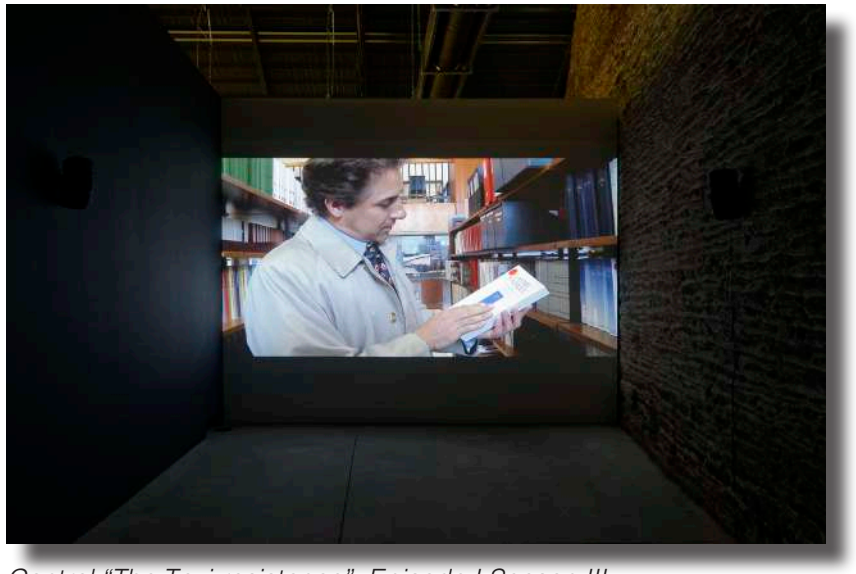
Control S2E6 La Resistencia Pirata
https://www.youtube.com/watch?v=EbWnpwaqO2g&feature=youtu.be

Control S2E7 Cosmos
https://www.youtube.com/watch?v=xtACfplj0vc&feature=youtu.be





Control “The Cave Syndrome”. Episode I Season III.



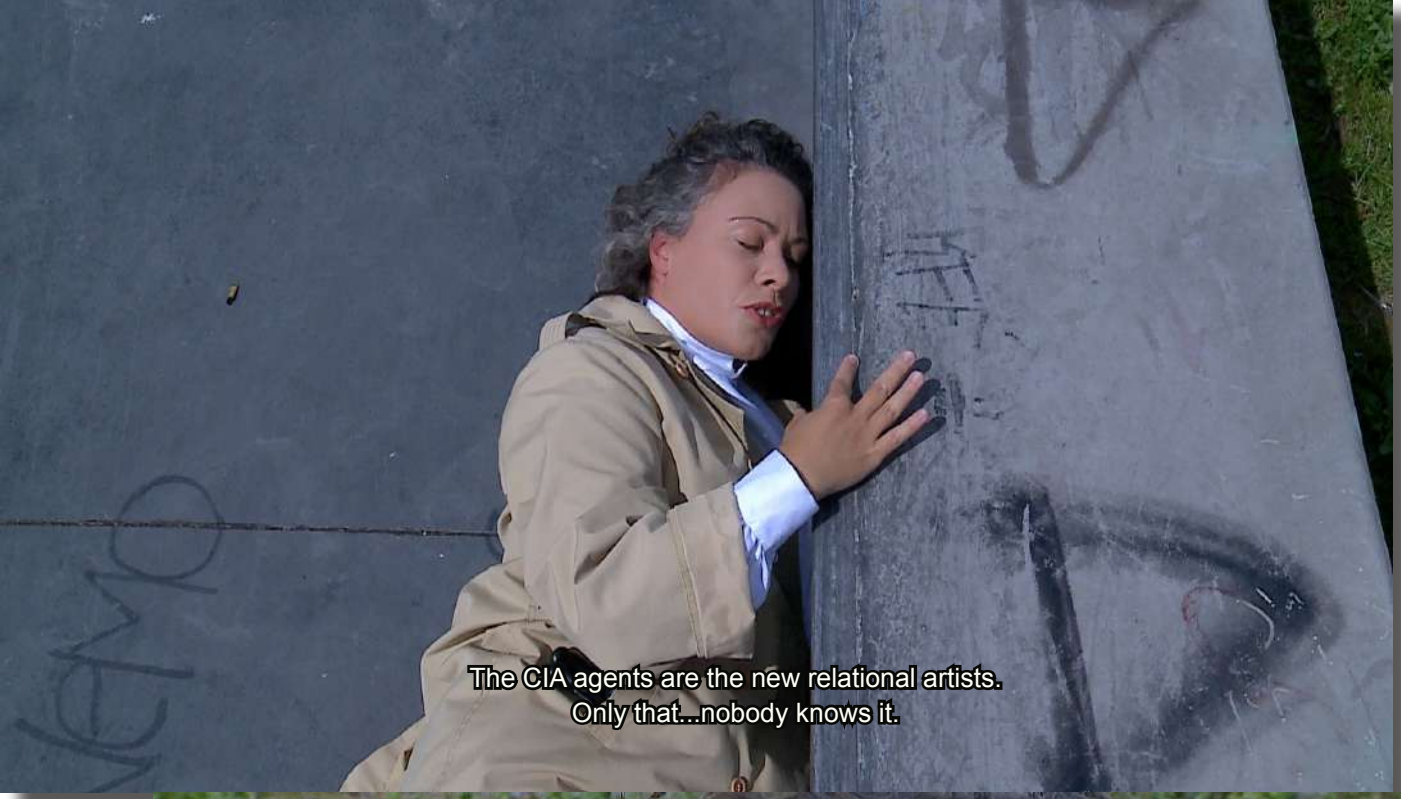
Control “The Taxi resistance”. Episode I Season III.

Control Saison III. Installation sight
Incorporated! Biennal de Rennes





Control Saison III episode IV El Nuevo Cine Árabe
(The New Arabic Cinema)
Video HD 7.29”.





Control Saison III episode VI
"La Resistencia Realacional"
(The Relational Resistance) Video HD 6'55"

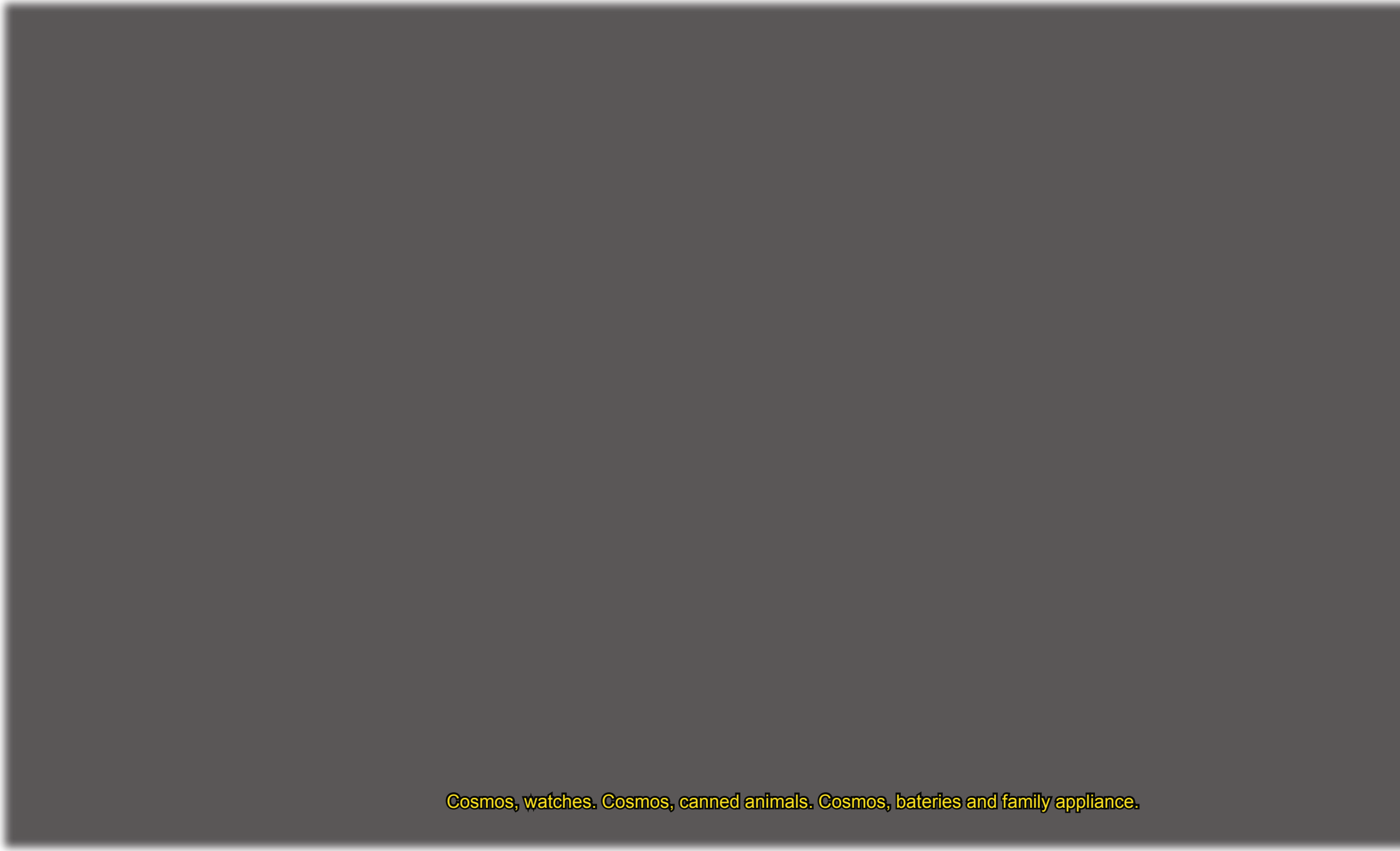




Control "The Melancholic Resistance". Episode II Season II.

CONTROL a TV Show

Saison II



CONTROL SAISON II ÉPISODE V. “COSMOS”

https://www.youtube.com/watch?v=q8prFAYr4GQ

Vidéo HD 3´22”.



Control Saison II épisode VI
La Maquina del Tiempo (The Time Machine)
Vidéo HD '10. 32" https://www.youtube.com/watch?v=GqQQAs9o2WE





Control Saison II épisode V

La Resistencia Pirata (The Pirate Resistance)

Vidéo HD 6.45”

https://www.youtube.com/watch?v=tmXIPrm2Qr4









Control. Saison II épisode III
"La Resistencia Melancólica" (The Melancholly Resistance)
https://www.youtube.com/watch?v=Tv7mRvfmguM

"We'll go on a field trip, my dear friend…overthrowing hypotheses and investigating relationships" A romantic trip, with an unexpected ending.

Video HD 6'32"





CONTROL
Saison II épisode II
"La Resistencia Medieval".
(The Medieval Resistence)
Video HD 6"53"
"What do we know of the present moment my dear friend? Middleages continue to this day. Only that no one knows it…"

The Covensky Method

https://www.youtube.com/watch?v=UWkH-5y5Giw

The Covensky Method is a series of lecture-performances that re-enact through public readings the mythical and ontological sessions given by the legendary coach and parapsychologist Nick Covensky in the late 90's and early 2000's. Covensky was able to change the body of participants into colective sculpture. In this episode a group of performers play the confused employées that suffer from the Cavern Sindrome. Frozen in repetition the performers suspend temporality while the lecture goes on.

The Covensky Method chapter IV
Performance
Duration: 40 minutes.
Verbo Performance Festival. 2015.
Vermelho Gallery. Sao Paulo, Brasil.

Text, people, wood, clothe, bricks, poster, rock, concrete cube, shoes etc.



The Covensky Method IV
Performance ‘40.











El Método Covensky (The Covensky Method)

El método Covensky (The Covensky Method) is a ficiton novel that summons the mythical ontological sessions given by the legendary coach and parapsychologist Nick Covensky in the late 90's and –early 2000's. The Covensky Method proposes new forms of agency and sociability that changes particularities in people and depersonalizes the being.

Tammy Metzler editions.

21cm x 18cm. 100 pages.









La Desapariciòn

http://livschulman.com/la-desaparicion/

La Desaparición is a film, a non-fiction story where I use money from a prize given by the Vairoletto Foundation (1000USD) to go into the triple frontier, between Puerto Iguazú (Argentina), Ciudad del Este (Paraguay) and Foz de Iguazú (Brasil).

Once there I take the money and exchange it successively from Argentine pesos to Brazilian Reales to Paraguayan Guaraníes until, due to the different commissions of-- currency exchange, the money disappears. While doing so I talk to the camera constantly taking discourse into a semi psychotic state, as if with the loss of money came the loss of self-control.

Vidéo hd 50'. 2013.


But I guess this is what one comes for here no? to deregulate...


So if I take one here, I am still left with 900 pesos that are
300 reais but I still have to pay...I geep being fucked, why did I came here?




2000, 235, how much do you take comission? yes? ah no?