Luisa Strina presents *Certain Things in Certain Places* by Pedro Zylbersztajn

Two new installations explore how acts of selection and classification shape meaning, create associations, and determine what is left out



Pedro Zylbersztajn
Dezesseis figuras, 2026
(still)

super 8 film transferred to digital video (4 channels, 4:3, HD), digital print on aluminum sheet
desynchronized loop and variable dimensions

IMAGES

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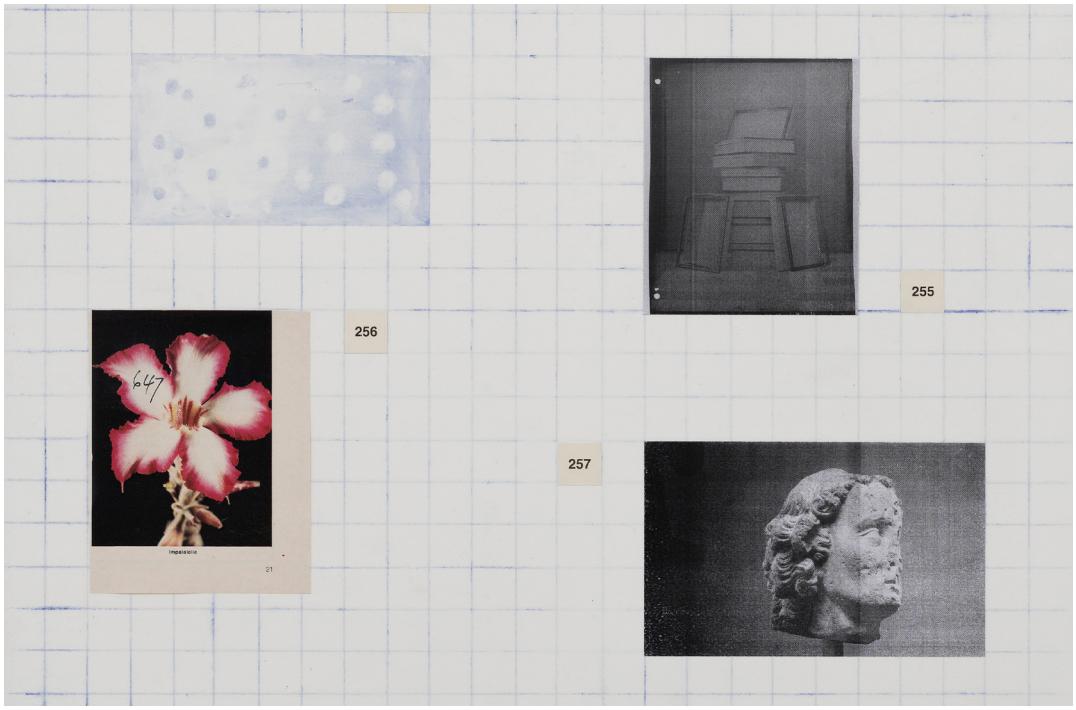
ABOUT

Luisa Strina presents *Certain Things in Certain Places*, Pedro Zylbersztajn's first solo exhibition at the gallery. The exhibition brings together two new installations made for the space and is accompanied by an essay by Marilia Loureiro. Through three recurring operations in Zylbersztajn's practice—cutting, arranging, and mirroring—the works explore how images and objects produce distinct meanings and political realities according to how they are selected, organized, and related to one another. The exhibition opens on Saturday, November 28, from noon to 4 p.m.

The exhibition grows out of Zylbersztajn's interest in archives, collections, classification systems, and information infrastructures, which he sees as tools for shaping collective memory. He draws on the conceptual operations of these systems to make the works. A cut, for example, forcefully removes an element

from its context while simultaneously opening up new associations and drawing attention to what each act of selection leaves out.

As Marilia Loureiro writes, “Zylbersztajn’s work uses prevailing conventions and values to test their constructed nature and, with it, the possibility of changing them. By unsettling, displacing, and disrupting the stability of certain things, his work sets processes of deterritorialization in motion. Quietly, it undoes the coherence of certain worlds and opens gaps before new ones are built. There is more than absence in these sometimes uncomfortable spaces. Perhaps they offer room for Zylbersztajn and for all of us to create.”



Pedro Zylbersztajn
Poema fracional (251. – 257), 2026
(detail)

xerox, inkjet printing, found objects and construction chalk on wall
56 x 50 x 1 cm
photo: Julia Thompson

In *Poema fracional [Sectional Poem]*, imagery drawn from public archives, books, and the artist’s drawings and photographs is rearranged on a grid drawn on the wall. An identical, mirrored grid on the opposite wall holds texts that serve as a poetic index. The very way the work is commercialized emphasises the act of cutting and arranging . Buyers can choose sections of the installation, priced by the square centimeter. At the end of the exhibition, those sections will be cut out of the wall according to their choices. Each wall fragment will go on to exist as a displaced segment of a set it once belonged to.

In *Dezesseis figuras [Sixteen Figures]*, four CRT televisions each show a different version of the same 16-scene sequence, filmed four times on Super 8 with all cuts made in-camera. The four versions start in sync. Small variations in gestures and shot lengths cause them to drift apart as they loop, creating new combinations across the screens. In the images and their captions, recurring motifs such as phantom limbs, mirrors, and overspills evoke both the violence and the possibilities of the archive’s drive toward totality.

The exhibition’s title captures a tension between order and indeterminacy. “Certain things” and “certain places” suggest precision while leaving open which objects and positions are meant. Through images, words, and intervals,

the exhibition invites viewers to consider how each arrangement creates relationships and how those relationships change the world around them when something is moved, excised, or brought closer to something else.

Certain Things in Certain Places runs through January 30, 2027.

ABOUT PEDRO ZYLBERSTAJN

Pedro Zylbersztajn (born in São Paulo in 1993) is an artist and researcher. He makes drawings, texts, performances, sound works, installations, and videos which aim to reconsider and redesign the protocols that sustain everyday life. He has presented work at auroras (São Paulo), Americas Society (New York), Palais des Beaux-Arts (Paris), la_cápsula (Zurich), casamata (Rio de Janeiro), Maputo Fast Forward (Maputo), Musée d'Art et d'Histoire (Geneva), CAN (Neuchâtel), Art & Essai (Rennes), and RGR (Mexico City). He also participated in the second FRONT International Triennial (Cleveland, 2022) and the 12th São Paulo Architecture Biennial (2019).

His residencies include Pivô (São Paulo, 2020), Villa Sträuli (Winterthur, Switzerland, 2023), coleção moraes-barbosa (São Paulo, 2024), and Fundación Mar Adentro/Institute for Postnatural Studies (La Araucanía, Chile, 2025). In 2023, he completed a permanent installation commissioned for the library at Pivô. In 2024, *Art in America* profiled him as one of the year's 20 emerging talents. In 2026, he presented the solo exhibition *ensaio para retorno* at auroras in São Paulo. He was a fellow in the Art by Translation program (France, 2019–2021) and holds a master's degree in Art, Culture and Technology from MIT (2018).

ABOUT MARILIA LOUREIRO

Marilia Loureiro is a curator and researcher with an interest in collective processes and transdisciplinary practices in contemporary art. She coordinated programming at Casa do Povo from 2017 to 2021 and was part of the curatorial team at Instituto Inhotim from 2023 to 2026. Her recent projects include Grada Kilomba's *O Barco – Atos I, II, III* and its subsequent tour, as well as the Transmutar International Seminar.

DETAILS

Pedro Zylbersztajn: *Certain Things in Certain Places*
Opening: Saturday, November 28, 2026, 12–4 pm
Dates: November 28, 2026 – January 30, 2027
Holiday break (gallery closed): December 21, 2026 – January 4, 2027
Hours: Monday to Friday, 10am–7pm; Saturday, 10am–5pm
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Running concurrently with *Certain Things in Certain Places* (Room 2), the gallery presents Juliana dos Santos's *What Remains After the Blue Is Gone* in Room 1.