

**B I E  
N A L  
S U R**

**INTERNATIONAL CONTEMPORARY ART BIENNIAL OF SOUTH AMERICA**





**16 COUNTRIES**  
**32 CITIES**  
**84 VENUES**  
**350 ARTISTS**  
**18,370 KM**  
**BIENALSUR**

**Is it possible to hold a genuine dialogue on equal terms that originates in the south between different parts of the planet?** The answer is given by BIENALSUR, the International Contemporary Art Biennial of South America. This horizontal platform builds its own territory and turns each point into a hub connected with all the others.

This project, organized by UNTREF (Universidad Nacional de Tres de Febrero) under the general direction of Aníbal Jozami, the artistic and academic direction of Diana Wechsler, Marlise Ilhesca as general advisor, and a team of collaborators, integrates a network of universities, centres and museums that make up a platform for a program with five major curatorial guidelines: BIENALSUR Curatorial Projects, Collection of Collections, Actions in the Public Space, and Art on the Borders, and Art and Social Action. Additionally, an innovative virtual dimension is incorporated through the BIENALSUR Windows of connectivity between venues, and the Augmented Reality experience that reaches out to new art audiences. Along these lines, a number of projects selected in international free topic open calls for artists and curators held in 2016 will be exhibited.

BIENALSUR thus establishes a new dynamic in search of other vectors oriented towards the art and culture system, as well as it appeals to different spectators with an invitation to join this space for reflection.



# Km 0

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MUNTREF CENTRO DE ARTE CONTEMPORÁNEO Y MUSEO DE LA INMIGRACION - HOTEL DE INMIGRANTES

**ADDRESS/CONTACT:** AV. ANTÁRTIDA ARGENTINA (BETWEEN DIRECCIÓN NACIONAL DE MIGRACIONES AND BUQUEBUS). APOSTADERO NAVAL ENTRANCE, DÁRSENA NORTE, CABA, ARGENTINA  
UNTREF.EDU.AR/MUNTREF

**FROM SEPTEMBER 12TH**

**Exhibition: *Art for Thinking a New Way of the World***

**Artists:** Ibon Aranberri (ESP), Alice Creischer (DEU), Ines Djoujak (AUS), Antje Ehmann (DEU), Marcelo Expósito (ESP), Harun Farocki (CZE), León Ferrari (ARG), Peter Friedl (AUS), Joaquín Jordá (ESP), Zoe Leonard (USA), Mapa Teatro (COL), Jorge Ribalta (ESP), Pedro G. Romero (ESP), María Ruido (ESP), Allan Sekula (USA), Andreas Siekmann (DEU), Hito Steyerl (DEU), Taller popular de serigrafía (ARG)

**Curatorial work:** Manuel Borja-Villel (ESP), Cristina Cámara (ESP), Beatriz Herráez (ESP), Lola Hinojosa (ESP), Rosario Peiró (ESP)

**Curatorial axis:** *Collection of Collections*

**Description:** This presentation of works from the Reina Sofía Museum collection—mostly recent acquisitions—deals with the artistic languages and practices of the period between the late 1990s and 2007, both in the national and international context, with focus on a number of common issues that define the beginning of this century and extends to the present. The artists address the effects of globalization and the new geopolitical configurations, the revision of the languages of modernity and their links to colonial processes, the nation-state crisis, the strategies of history dramatization, the process of transformation of industrial outskirts, and the gentrification of Spanish cities

**Exhibition: *Prepared Space***

**Artist:** Tatiana Trouvé (FRA)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** *Prepared space* is a site-specific installation presenting a bright white space specially adapted where the artist cuts out the walls and the floor to insert a series of bronze pieces. The room looks as though it might collapse without those bronze pieces. The peculiar arrangement of this space reveals a unique migration cartography that accounts for the precariousness and uncertainty of existence.

**Exhibition: *The Worlds***

**Artist:** Iván Argote (COL)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** This video installation is part of the 7 chapters of the project *As far as we could get* (2017), which are entitled *Axis, History, The Revenge of Love, The Other, Ideologies, Antipodes, The World*. This video projection contains documentary and fictional elements. Iván Argote builds an imaginary channel between Indonesia and Colombia, or more precisely, between the town hall of Palembang and a city called Neiva. These two cities are antipodal to one another—a strange coincidence only shared by six other cities in the world. In both places, the artist rents large notice boards to announce the opening of a film called *The Revenge of Love*. The camera then switches between the two places showing similarities rather than differences

**Exhibition: *Árbol Nexor***

**Artists:** Colectivo Estrella de Oriente: Daniel Santoro (ARG), Pedro Roth (ARG), Juan Carlos Capurro (ARG), Juan Tata Cedrón (ARG) and Marcelo Céspedes (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** The *Árbol Nexor* installation is the continuation of *La Ballena va llena*, a key work by the collective of Argentine artists in which they put forth to developed countries a compromise legal solution to the problems of migration: instead of enforcing immigration laws, they recommend the application of art legislation that allows the works to circulate freely and to be protected. However, a new problem arises when immigrants arrive in the chosen country: where to house the immigrants. In response to this, they planned an innovative and simple system of housing construction, the *Árbol Nexor*, a rhizomatic core where the "immigrants-art piece" can make contact with the spectators in the museum, a welcoming and protective space.

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**Intervention: *First Lines***

**Artist:** Marco Maggi (URY)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** *First Lines*, a very steep diptych conceived by Marco Maggi, is featured along the ride of the two lifts of MUNTREF Centro de Arte Contemporáneo (Hotel de inmigrantes). It is an invitation to bring about —through some subtle writings— new gazes at the Río de la Plata landscape. "I have never realized the intimate resemblance between a glass lift and a scanner: A close and thorough document of the calligraphy of paper bits", points out Maggi, whose wish is "for the lifts to look like they were made to go over the drawing from top to bottom." *Language Descending a Staircase* is the title of his work on the staircase of the Courtauld Art Institute of London. The information there goes down in the lift. "The information in the ascending expands: a greater density of tiny aligned white paper bits, just like lines on a stove, or phrases of a text that grow increasingly complex as we go up. As the other lift goes up, the information loses density, dissolves or becomes deconstructed. Every drawing is a text that cannot be read. A text before which we all feel foreigners", adds the artist.

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**Intervention: *Windows of time***

**Artists:** Dias & Riedweg (BRA/CHE)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** In the project *Windows of time* the notion of time in contemporaneity is problematized. It includes video with 24-hour shots of a series of iconic windows of the city of Buenos Aires at Aeroparque, Usina del Arte, the Government House, the Immigrants' Hotel, the Sheraton Hotel, and the building of the old Confeitería El Águila located at the Eco Park, formerly the Zoo. The installation will be placed in one of these windows, establishing a time dimension between the past and present.

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**Intervention: *God is an Immigrant***

**Artist:** Mariana Tellería (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** Located in the square of the former Immigrants' Hotel, this intervention comprises 14 masts that uphold immigration. The artist said: "I cannot forget immigration. I cannot forget that all of them arrived there. 'Argentines descend from ships'. Our country, as well as this hotel since 1911, has received enormous migration flows that crossed the Atlantic and at one point accounted for over 25% of the total population. (...) I cannot forget that we are all immigrants and therefore, God is one too. God is supposed to be omnipresent, to possess the gift of ubiquity. Going everywhere without a passport. An immigrant of succession. Genius. From a formal standpoint, masts seem crossings. 'And where will I escape from your presence?' Let's move on. I wish to say that every God is an immigrant. And so is the notion of God. Universal ideas are immigrants."

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**Intervention: *A Leap Backward***

**Artist:** Romuald Hazoumè (BEN/FRA)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** Romuald Hazoumè is an African artist from the Republic of Benin. Hazoumè bestows the objects he uses with a new meaning by placing them in an unusual context. He conveys the spirituality of his ancestors to an utterly contemporary imagery by using waste materials found in different places. His creations are noted for political denunciation and reflections upon the history of his country and slavery. Besides, one of the most serious problems in Africa is the overexploitation of its resources, which Hazoumè highlights by using oil drums in his pieces. His art denounces the injustices in the world where he lives, but more importantly, it exudes great human feelings and the sensitivity of someone who is able to reflect deeply upon his own land and life.

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**Action: *ASFI dinner***

**Artist:** Arnaud Cohen (FRA)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** Since the end of the avant-gardes, contemporary art has gone in infinite directions without a hierarchy, thus allowing the emergence of a great deal of talent in art, criticism, and curatorial work. However, these developments have been challenged by a powerful global trend that regards art as a tool for communication. Cohen felt it necessary to create foundations to reverse such a trend. On the basis that this utopian venture is an artistic work, he established one of these foundations and launched the first residency in Paris —a meeting point for international curators that was run by an artist to foster the no-exchangeability of artworks with social commitments. Around a table where lavish dinner parties are shared in a friendly atmosphere, the foundations *ArtSpeaksForItself* attempts to create long-lasting bonds between international agents. As the values of ASFI are honesty and open dialogue, unlike other conventional conversations about art, there are no spectators here or any record of what is said.

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**Intervention: Le la Tour du Monde**

**Artist:** Joël Andrianomearisoa (MDG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** The word is one of the pieces of the game organized around a “force idea” where the site prevails. Joël Andrianomearisoa visits the locations that we asked him to intervene within the framework of BIENALSUR’s territory: the streets of Buenos Aires, the Hotel de Inmigrantes venue of the MUNTREF, the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, and the streets of Ouidah in Benin. A set of white typography texts on a black background appears as a puzzle to be solved. The juxtaposed languages are identified and partially understood, and alienation emerges. This process, which is closely related to travel and migration —it is in the language and its uses where a major node of estrangement is located—, will represent an invitation to reflect upon the living conditions that we take for granted and that often deserve to be reconsidered. Moreover, on both sides of the Atlantic this revision may also include the memories of the journeys compelled by slave trade, exile and forced migrations

**Exhibition: House, A House in Jerusalem and News from Home**

**Artist:** Amos Gitai (ISR)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** In 1980 Amos Gitai shot the documentary *House*, which narrated the history of a house in West Jerusalem and of its Israeli and Palestinian owners from 1948. Eighteen years later, he went back to the same place to observe the changes of its inhabitants and the neighborhood: *A House in Jerusalem* was thus created. The fate of the successive dwellers of the house follows the hardships of Palestinian and Israeli history. All the political, social and territorial drama that afflicted this region for over half a century is replicated in a house scale.

**Intervention: Nuvem para meia altura**

**Artist:** José Bechara (BRA)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** Massive tempered glasses hanging in the air, neon tubes, and other materials are the resources used in the interference by this Brazilian artist. Bechara uses construction elements in search of a virtuous intersection between them and the architectural spaces he chooses for his works.

**Action: Cargo is Charge**

**Artist:** Mariano Sardón (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** This instalative intervention was conceived for the space of the former Immigrants’ Hotel. A crane lifts a container to one of the windows of this historical building, where an interface is established between both “containing” spaces. The spectators in the building will be able to see the “narrated portraits” of a series of immigrants interviewed by the artist. Migration, unrecognition and recognition are the keys to this project.

(From the 2nd to the 5th of November)

**Action: Takeaway Shadows**

**Artist:** Juliana Iriart (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** This project consists in a device that allows the artist to sketch the shadows of the visitors in their posture of choice, cut them out, fold them and give the drawings to them as a present. It is not merely a shadow but the result of mediation where the participants make the final decision. One at a time, the visitors are invited by the artist to walk into the place, prior to which they are asked to think about how they perceive their own shadow. Once inside the place, every spectator has a short time to choose the way to project their shadow and is requested to stay still for a few seconds. On the other side of the canvass, the artist draws the outline on a roll of gift wrapping paper. The action ends with an invitation to the visitors to collect their shadows. Meanwhile, each shadow is cut out by another person who folds up the paper and turns it into a little present. The shadow is thus handed out as a keepsake. It is a simple deed, a ludic invitation. Yet, it allows us to experience not only how we project ourselves but also how we choose to be seen.

(September 2nd and November 4th at the Gallery Nights)

**Action: A Contemporary Anthropology of Landscape**

**Artist:** Mariana Bellotto (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

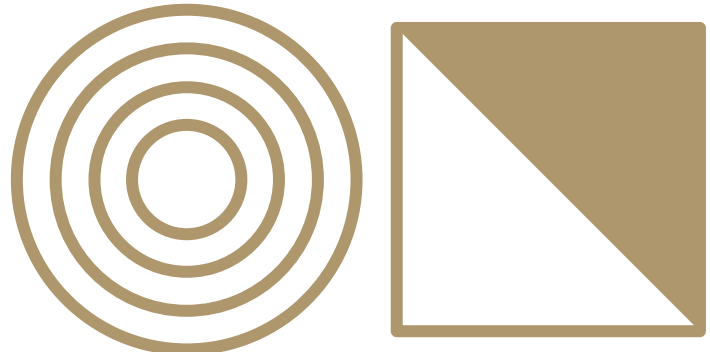
(From the 2nd to the 5th of November)

**Action: Genesis (Performance)**

**Artist:** Ronaldo Fraga (BRA)

**Curatorial axis:** BIENALSUR Curatorial Projects

(November 4th)





# Km 0.7

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MIFB - MUSEO DE ARTE HISPANOAMERICANO ISAAC FERNÁNDEZ BLANCO

**ADDRESS/CONTACT:** SUJIPACHA 1422, CABA, ARGENTINA

BUENOSAIRES.GOB.AR/MUSEOFERNANDEZBLANCO

**FROM SEPTEMBER 11TH**

## **Exhibition: *Discontinuities. A Project on Diversity***

**Artists:** Selection of Works from the Lemaitrec Collection (FRA), Mark Wallinger (GBR), Borjan Sarcevic (BIH), Frank Hesse (DEU), Ryan Gander (GBR), Pablo Accinelli (ARG), Enrique Ramírez (CHL), Sebastian Díaz Morales (ARG), Sigalit Landau (ISR), Marjan Laaper (NDL), Arthur Kleinjan (NDL), Zhen Chen Liu (CHN), Emily Jacir (PSE) and Jumana Emil Abboud (PSE)

**Curatorial work:** Diana B. Wechsler (ARG)

**Curatorial axis:** *Collection of Collections*

**Description:** Collections usually contain the logic they are made of, and regardless of the time and distance between those who organized them and those who reflect upon them, this logic still defines them and their interpretation. By searching for other gateways to such rich repertoires of art and objects of the colonial period like the ones exhibited at the Fernández Blanco Museum, this curatorial work chose to provoke discontinuities. In this way, the possible efficiency for the emergence of new insights into established repertoires can be analysed through the pieces selected from the vast collection of video-art by Isabelle y Jean-Conrad Lemaitre (FRA). Two gestures underlie this show and give directions to the spectator: the contemporary disruptions within the established narrative in the permanent collection of the museum, and the counterpoint between different video-art pieces. Both gestures aim to give rise to clashes of varying intensity in order to encourage new readings, and to establish convergences between diverse times, spaces and cultural universes.



# Km 1.2

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** PLAZA SAN MARTÍN Y PLAZA FUERZA AÉREA ARGENTINA

**ADDRESS/CONTACT:** AV. ALEM S/N, CABA, ARGENTINA

**FROM SEPTEMBER 17TH**

## **Exhibition: *Images from my World***

**Artists:** Reza (IRN) and his photography students from Barrio 21-24 and Ejército de los Andes

**Curatorial work:** Reza (IRN)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The project *Images from my World* consisted in photography lessons that the famous Iranian photojournalist gave to youths between 13 and 20 years old from vulnerable areas of Argentina: the Barrio 21-24 in the city of Buenos Aires (CABA) and the Barrio Ejército de los Andes in Tres de Febrero, Province of Buenos Aires, popularly known as Villa 21-24 and Fuerte Apache, respectively. The young participants received professional cameras and attended weekly workshops guided by instructors and coordinators from their communities, who were joined by Reza on every visit he made to Argentina in 2017. The goal was to get the youths to record their neighborhoods and show them from their own perspective. Reza was in charge of the final selection of this collective show, divided in two exhibitions: Urban voices at Plaza San Martín, with pictures taken by the students, and Windows of the Soul at Fuerza Aérea Argentina (Torre Monumental) with the pictures taken by Reza himself.



## Km 1.4

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** BARRIO 21-24

**ADDRESS:** BARRIO 21-24, CABA, ARGENTINA

**FROM JUNE TO AUGUST**

**Action:** *Photography Workshop for Children Conducted by Reza (IRN) in Collaboration with Photographers.*

**Artists:** Reza (IRN) with Nahuel Alfonso (ARG), Claudia Cortinez (ARG) and Gonzalo Maggi (ARG)



## Km 1.5

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** CCK

**ADDRESS/CONTACT:** SARMIENTO 151, CABA, ARGENTINA / CCK.GOB.AR

**FROM SEPTEMBER 14TH**

**Exhibition:** *Art, Myth and Nature*

**Artists:** Shirley Paes Leme (BRA), Angelika Markul (POL) and Charly Nijensohn (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** *Art, myth and nature* are the three dimensions in the installations by these artists, in which the natural environment and its singularities are brought to the forefront, as the cultural gaze and its narrative-interpretative constructions emerge. The latency of the end prevails in Markul's work, becomes a claim in the adjoining voices that utter the word "water" in different languages in the installation by Paes Leme, and turns into an overwhelmingly magical spectacle in Nijensohn's piece. Nature, which is captured in two extreme locations of the South American territory, the Perito Moreno Glacier in the Argentine Patagonia and the Uyuni Salt Flat in Bolivia, makes a counterpoint to the re-imagined nature of Paes Leme's intervention. The three spaces are an invitation to a sensory experience and to the reflection upon the relationships between nature and culture.





# Km 1.9

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** BRAZILIAN EMBASSY - PALACIO PEREDA

**ADDRESS/CONTACT:** ARROYO 1130, CABA, ARGENTINA / BUENOSAIRE.ITAMARATY.GOV.BR/ES-ES

**FROM SEPTEMBER 6TH**

## **Exhibition: *Simultaneous Traces***

**Artists:** Claudia Andujar (BRA), Ernesto Ballesteros (ARG), Fabiana Barreda (ARG), José Bedía (CUB), Paolo Bruscky (BRA), Fredi Casco (CUB), Sebastián Desbats (ARG), Mirtha Dermisache (ARG), Dias & Riedweg (BRA/CHE), Diana Dowek (ARG), Jorge Eielson (PER), Tomás Espina (ARG), Carlos Gallardo (ARG), Geli González (ARG), Voluspa Jarpa (CHL), Guillermo Kuitca (ARG), Fernanda Laguna (ARG), Jac Leirner (BRA), Alberto Lastreto (ARG), Jorge Macchi (ARG), Hernán Marina (ARG), Fabián Marcaccio (ARG), Cildo Meireles (BRA), Mondongo (ARG), Paola Monzillo (URY), Fabio Morais (BRA), Gisella Motta and Leandro Lima (BRA), Vik Muniz (BRA), Ernesto Neto (BRA), Daniel Ontiveros (ARG), Pablo Reinoso (ARG), Rosângela Rennó (BRA), Graciela Sacco (ARG), Osvaldo Salerno (PRY), Betina Sor (ARG), Pablo Suárez (ARG) and Pedro Tyler (URY)

**Curatorial work:** Cristina Rossi

**Curatorial axis:** *Collection of Collections*

**Description:** *Simultaneous Traces* incorporates a group of works from important Argentine and Brazilian collections into the Latin American art milieu. This selection focuses on recurrent concerns in the interpretation of artists whose poetics emphasize formal and sensory issues, as well as those related to culture and social memory.

Following an introduction, the exhibition pivots around three core parts that situate contemporary individuals within the private and social context of their existence. The dialogue between the works offers a set of "simultaneous traces", which, rather than offering a univocal reading, challenges the spectator with new questions.

# Km 2.1

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** PUERTO MADERO - DIQUE PUENTE DE LA MUJER

**ADDRESS:** JUANA MANUELA GORRITI 900, CABA, ARGENTINA

**FROM SEPTEMBER 10TH**

## **Intervention: *PETS***

**Artist:** Eduardo Srur (BRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** Water is defined as "an odourless, colourless, tasteless liquid found in nature that forms rivers, lakes, and seas. Made up of hydrogen and oxygen, it occupies three quarters of the Earth and is a part of the living beings." This indispensable natural resource is currently at risk. In this regard, the work by Brazilian artist Eduardo Srur places itself in a space that seeks to direct our attention to this issue. The *PETS* project is set in several rivers that are highlighted to the public by means of large colour bottles made of material recycled from other disposable bottles of everyday use. By overexposing reality, the artist seeks to raise awareness about what it means to live close to the rivers, enjoy the landscape and preserve its beauty and its vital power".



## Km 2.2

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MARQ - MUSEO DE ARQUITECTURA Y DISEÑO "JULIO KESELMAN"

**ADDRESS/CONTACT:** AV. DEL LIBERTADOR 999, CABA, ARGENTINA / SOCEARQ.ORG/2.0/MARQ

**FROM SEPTEMBER 1ST**

**Intervention: *The Eye***

**Artist:** Katie Urban (USA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** As this work was conceived within the current context, it is inevitably associated with certain modern imagination that sought to anticipate the future from the perspective of persecution, confinement and suffocation in a society where control was everywhere, just like in George Orwell's *1984* or Ray Bradbury's *Fahrenheit 451*. Both novels echo in the present and can be found in this work. A gigantic eye bursts into the digital billboards that frantically reproduce videos with different proposals. Suddenly, time seems to stop for a minute and somebody watches us, turning all those who walk by Avenida del Libertador and Callao into "suspects".



## Km 2.3

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** PABELLÓN DE BELLAS ARTES DE LA UCA - PONTIFICIA UNIVERSIDAD CATÓLICA ARGENTINA

**ADDRESS/ CONTACT:** AV. ALICIA MOREAU DE JUSTO 1300, CABA, ARGENTINA / UCA.EDU.AR

**FROM SEPTEMBER 10TH**

**Exhibition: *Flatbed***

**Artist:** René Francisco (CUB)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** René Francisco uses the columns of the hall as axes on which a large drawing of several metres in length unfolds. Flatbed is thus installed as a sort of "film" that travels along the itinerary of the artist, or rather, along the forking path that leads in multiple directions and ways of doing and feeling, in a myriad of both factual and conceptual solutions to philosophical and socio-cultural issues. Just like in an autobiographical account, the artist's successive creative stages emerge with notable emphasis on the procedural aspects. *Flatbed* is a moment of synthesis, a common space where the diverse sides of the same personality converge in full harmony.



# Km 2.6

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** PALAIS DE GLACE, FACADE

**ADDRESS/CONTACT:** POSADAS 1725, CABA, ARGENTINA / PALAISDEGLACE.GOB.AR

**FROM SEPTEMBRE 1ST**

**Action:** *Seventy three forty nine*

**Artist:** Bertrand Ivanoff (FRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The work of French artist Bertrand Ivanoff can be included in the discussion of heritage because it addresses the dynamic and subjective dimension of cultural heritage. His production points out, highlights and underscores the invisible, the neglected, which the artist seeks to unveil and make visible in order to revalue, recover, and protect it. On this occasion, the object selected is the Palais de Glace, an old building established as a skating rink and teahouse in 1910. In 1915 it was transformed into a ballroom that featured the most important tango orchestras of the time. In 1932, the destiny of the building was changed once again to become a space for the plastic arts and the Salón Nacional Contest venue, whose collection is enriched every year through these annual competitions. It is then worth placing in the outer part of the building some hint of what has been going on inside for 85 years. Such is the significance that Ivanoff applies to the Palais by interfering with its external geometry, anamorphosis and colours - an action intended to restore visibility both to the building and to what transpires inside.



# Km 2.8

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** CCR - CENTRO CULTURAL RECOLETA. FACHADA

**ADDRESS/CONTACT:** JUNÍN 1930, CABA, ARGENTINA / CENTRO CULTURAL RECOLETA.ORG

**FROM SEPTEMBER 1ST**

**Intervention:** *Touch*

**Artist:** Regina Silveira (BRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** *TOUCH*, an intervention project that bears a strong connection to urban architecture and spaces, is part of the remarkable series of projects in the public space by Regina Silveira. It aims to go beyond the boundaries between art and everyday urban reality. Its graphic nature is applied directly onto the façades of three cultural institutions: Centro Cultural Recoleta and the Access Pavilion to the Parque de la Memoria in Buenos Aires, the Museo de la Memoria de Rosario and the Museo de Bellas Artes "Franklin Rawson" in the city of San Juan. The hand prints in *TOUCH* act like large human generic marks cut out from adhesive vinyl. They were collected from various workshops conducted at the participating institutions.

**Intervention:** *Mind your Head*

**Artist:** Bernardí Roig (ESP)

**Curatorial axis:** *Art in the Urban Space*

**Description:** "To watch, open the eyes and clear the foliage is a heroic action that has a price, and the head and a possible hole in it is precisely the price", says Bernardí Roig in an allusion to the myth of Diana and Actaeon, which represents one of the literary references of his work. As a drift from this mythological trope, the artist inscribes the phrase mind your head in large stencil characters on the facade of a building that houses exhibitions. These words echo the author's tendency to challenge the conventional ways of presenting art pieces, and more importantly, Pierre Klossowski's assertion that a painting is a "machine that produces casualities, not just something that is hung in hall." In other words, it is necessary to warn those who walk in here (the art space) that they will not come out (with the head) in one piece



# Km 2.9

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MNBA - MUSEO NACIONAL DE BELLAS ARTES

**ADDRESS/CONTACT:** AV. DEL LIBERTADOR 1473, CABA, ARGENTINA / BELLASARTES.GOB.AR

**FROM SEPTEMBER 13TH**

**Exhibition: Interferences. MAMCO Genève Collection at the MNBA**

**Artists:** Marion Baruch (ROU), Ernest T. (BEL), Robert Filliou (FRA), Sylvie Fleury (CHE), Thomas Huber (CHE), Maurizio Nannucci (ITA), Claudio Parmiggiani (ITA), Denis Savary (CHE), Sada Tangara (MLI), Sergio Verastegui (PER), Vittorio Brodmann (CHE), Tobias Madisson (CHE), Emanuel Rossetti (CHE)

**Curators:** Lionel Bovier (CHE) and Diana B. Wechsler (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The selection of works of the MAMCO collection started from an initial exploration which, taking into account the MNBA collection, gave rise to the key elements of these interferences. The concept of randomness with its diverse modalities of intervention in the logic of selection is established as one of the essential notions. This work seeks to encourage other insights into contemporary art and into those works included in the canonical account of artistic historiography that look as though we have seen them already even before we lay our eyes on them. Thus, this clash between the past and the present resulting from the encounter of two collections equally valuable and distant from each other, aims to deactivate the inertia of the spectator and to open new roads for reflection.

**Exhibition: Mysteries and La traversée de la vie**

**Artist:** Christian Boltanski (FRA)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** In his work *Mysteries* conducted at Bahía Bustamante (Chubut, Argentine Patagonia), Christian Boltanski explored the solitude of that geography to install some sound devices that are activated by the wind to establish a possible dialogue with the whales on the basis of random sonorities.

**Exhibition: Joan Miró. The Experience of Seeing**

**Curatorial work:** Manuel Borja-Villel (ESP) - Museo Nacional Centro de Arte Reina Sofía

**Curatorial axis:** *Collection of Collections*

(From October 21st)



# Km 3

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** FACULTAD DE DERECHO DE LA UNIVERSIDAD DE BUENOS AIRES (UBA)

**ADDRESS/CONTACT:** AV. FIGUEROA ALCORTA 2263 / DERECHO.UBA.AR

**FROM SEPTEMBER 1ST**

**Action: The Buenos Aires Line**

**Artist:** Pedro Cabrita Reis (PRT)

**Curatorial axis:** *Art in the Urban Space*

**Description:** *The Buenos Aires Line*, an original project by Portuguese artist Pedro Cabrita Reis, aims to surprise the city dwellers that go along Figueroa Alcorta Avenue with the inertia of their everyday routine. As a result of the artist's action, this landscape will be altered by the intervention on one of the area's architectural landmarks: the building of the School of Law of the University of Buenos Aires. Its monumental architecture, which seeks to represent the sturdiness of the law and its study in the form of a classic oversized temple, appears broken, unsettled by a sharp 50-metre diagonal built with the materials that symbolically allude again to the law: iron and light. This intervention not only seeks to disrupt everyday inertia, but also to interfere with what we take for granted in order to trigger a critical gaze.





# Km 3.1

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** CASA NACIONAL DEL BICENTENARIO / CNB CONTEMPORÁNEA

**ADDRESS/CONTACT:** RIOBAMBA 985, CABA, ARGENTINA / CASADELBICENTENARIO.GOB.AR

**FROM SEPTEMBER 15TH**

## **Exhibition:** *Wild thinking*

**Artists:** Gabriel Baggio (ARG), Carlota Beltrame (ARG), Janusch Ertler (DEU), José Miguel Marty (CHL), Julia Mensch (ARG), Adriana Bustos (ARG), Ivar Veermaen (DEU), Pedro Torres (BRA) Michelle Letelier (DEU-CHL) Miguel Rotschild (ARG), Martín Di Girolamo (ARG), Juliana Iriart (ARG), Robyn Moody (CAN), Paula Senderowicz (ARG), Mariela Yeregui Etal (ARG), Paul Rosero Contreras (ECU), Re- collective (NDL), Lucila Gradin (ARG), Rostan Tavasiyev (RUS), Scenocosme (FRA), Juan Becú (ARG), Ana Mendes (GBR), Medici and Kalauz (ARG), Moreno and Arwas (VEN), Laura Andreatto (BRA), Patricia Araujo (BRA), Julieta Hanono (ARG), Romina Orazi (ARG), Gabriela Pulopulo (ARG), Faivovich and Goldberg (ARG)  
**Curatorial work:** Fernando Farina (ARG) and Valeria González (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** Upon revisiting the 19th century naturalists without encyclopedic precepts, we find an almost naive —if not peculiar— description of a man who, affected by nature, shows us or indicates something about it. By looking at the non-human in detail we can be placed on par with the world: we are all part of nature. Wild thinking seeks to retrace the progress of Western humans from our present time. With the enhanced sensitivity of other cosmogonies, we might perhaps listen to non human insurrections, the responsibility of the Anthropocene, the words of the stars and of the stone-grandfather-totems, learn from our surroundings, and integrate ourselves into the Earth. In the words of Viveiros de Castro, it could be said that art is changing not only because the Logos is not what it used to be, but also because the Anthropos will never be the same.

## **Action:** *Takeaway Shadows*

**Artist:** Juliana Iriart (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects  
(September 15th and 16th)



# Km 3.2

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** PLAZA RUBÉN DARÍO

**ADDRESS:** AV. FIGUEROA ALCORTA 2302, CABA, ARGENTINA

**FROM SEPTEMBER 1ST**

## **Intervention:** *Beyond Time*

**Artist:** Marie Orensanz (ARG/FRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** As though emerging from the earth, an enormous set of clock hands of different shapes and heights invades the space as an invitation to think *Beyond Time*. Marie Orensanz entitles her work “Beyond Time” in order to leave it open to the eye of the beholder. The slender inert mirror-like steel clock hands lie there in wait for those who wish to see their own reflections in them, or those who run through that unique park and let themselves be carried away by the fantasy of an elusive imprecise time, just like in *Alice in Wonderland*, or by a melancholic time reminiscent of old clocks of church towers and domes. No specific time is shown, or perhaps all of them are. Time, one of the dimensions that have undergone the most changes in our current everyday experience, is at the core of a piece that displays the whole variety of its multiple references —the shape of each hand—, and exponentially expands in the imagination of all those who decide to visit it and see their own reflection.

## **Intervention:** *Emergents*

**Artist:** Miguel Harte (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** Miguel Harte constantly explores the border between the real and the imaginary. It is exactly on this border where his figures are installed, in the rectangular fountain of the Plaza Rubén Darío in the City of Buenos Aires. Those strange presences with allusions to some type of odd being —somewhere between vegetable and animal— spring from the waters, beat and breathe as they become visible in a luminous aura that is endlessly repeated at intervals. Their material —resin and pigments— affords these shapes their organic physical power. These figures are included in Harte’s universe as part of his creative project, at times more narrative and others more abstract, though always disturbing. This interference will trigger other fantasies and raise questions about the physical condition of the space we inhabit.



# Km 3.7

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MNAD - MUSEO NACIONAL DE ARTE DECORATIVO

**ADDRESS/CONTACT:** AV. DEL LIBERTADOR 1902, CABA, ARGENTINA / MNAD.ORG

**FROM SEPTEMBER 13TH**

## **Exhibition: Take me (I'm yours) / Tóname (Soy tuyo)**

**Artists:** Aaajiao, Artur Barrio (PRT), Chistian Boltanski (FRA), Paulo Bruscky (BRA), Luis Camnitzer (DEU), Hans Peter Feldmann (DEU), Félix Gonzalez Torres (CUB/USA), Fabio Kacero ARG), Alison Knowles (USA), Jorge Macchi (ARG), Angelika Markul (POL), Jonas Mekas (LTN), Roman Ondak (SVK), Yoko Ono (JPN/USA), Alan Pauls (ARG), Point d'ironie (FRA), Rachel Rose & Ian Cheng (USA), Tomás Saraceno (ARG), Spoerri (ROU), Amalia Ulman (ARG), Adrián Villar Rojas (ARG), Danh Vo (VNM), Lawrence Weiner (USA)

**Curatorial work:** Christian Boltanski (FRA) and Hans Ulrich Obrist (CHE/GBR)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** *Take me (I'm yours)* is a project by Christian Boltanski and Hans Ulrich Obrist, whose focal point is to redefine and recreate the rules of the game in art exhibitions. On account of the convergence of objectives with BIENALSUR, we have decided to invite them to present a new edition of this project. "I think that what connects these projects is to some extent a questioning of the idea of the Holy Relic. (...) *Take Me (I'm Yours)* offered to dispel the taboo that one can't touch anything in museums, because the work is sacred (...)", explains Boltanski. The idea was that art could travel not as an object, but as a kind of musical score, and that it could be performed, even fifty or one hundred years later. (...) "Take Me (I'm Yours) is not a supermarket. It's not a matter of referring back to the hysteria of consumption; there is something more solemn", adds Hans Ulrich Obrist.

## **Action: Trash banquet. The Last supper**

**Artists:** Ventana Collective (AUS)

**Curatorial work:** Carolina Aguilera de Snow (ARG/AUS)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** This installation addresses the problems of the waste constantly produced by society. The performance is a 12-minute dynamic discussion between politicians, social referents, journalists and artists on global warming, the housing deficit, and other current issues of interest. An artist of Ventanta Collective moderates the conversation.

(September 14th to 16th)

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## **Action: Takeaway Shadows**

**Artist:** Juliana Iriart (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

(September 16th)

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## **Action: Zeitgeist**

**Artist:** Ohne Titel (FRA/ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

((September 16th, October 7th and 21th, November 4th)



# Km 3.8

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** AVENIDA DEL LIBERTADOR, SURROUNDINGS OF MUSEO NACIONAL DE ARTE DECORATIVO AND MUSEO NACIONAL DE BELLAS ARTES

**ADDRESS:** AV. DEL LIBERTADOR BETWEEN 1400 AND 1900, CABA, ARGENTINA

**FROM SEPTEMBER 1ST**

**Intervention:** *Le la tour du monde*

**Artist:** Joël Andrianomearisoa (MDG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The word is one of the pieces of this game organized around a “force idea” where the site prevails. Joël Andrianomearisoa visits the locations that we asked him to intervene within the framework of BIENALSUR’S territory: the streets of Buenos Aires, the Hotel de Inmigrantes venue of the MUNTREF, the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, and the streets of Ouidah in Benin. A set of white typography texts on a black background appears as a puzzle to be solved amidst everyday life. At first it can be mistaken for a form of advertising, but it then acquires other meanings: the juxtaposed languages are identified and partially understood, and alienation emerges. This process, which is closely related to travel and migration —it is in the language and its uses where a major node of estrangement is located—, will represent an invitation to reflect upon the living conditions that we take for granted and that often deserve to be reconsidered. Moreover, on both sides of the Atlantic this revision may also include the memories of those journeys compelled by slave trade, exile and forced migrations.



# Km 4.2

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MALBA - MUSEO DE ARTE LATINOAMERICANO DE BUENOS AIRES

**ADDRESS/CONTACT:** AV. FIGUEROA ALCORTA 3415, CABA, ARGENTINA / MALBA.ORG.AR

**FROM NOVEMBER 30TH**

**Exhibition:** *Actions, words, images, networks (based on Tucumán arde)*

**Artist:** Alexander Apóstol (VEN)

**Curatorial work:** Agustín Pérez Rubio (ESP) and Diana B. Wechsler (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** Alexander Apóstol goes back to the tradition of historical avant-garde and neo avant-garde movements in a project that revisits their foundational texts in an experimental-contemporary manner. In this case, his work is based on *Tucumán is Burning*, the aesthetic-political action conducted in 1968. He recovers the political dimension of the manifesto and reprocesses it with the collaboration of different areas of Universidad Nacional de Tres de Febrero (UNTREF): mathematician Pablo Jacovskis, the creative writing of María Negroni, the circus arts with Gabriela Ricardes, and the Department of media and audiovisual resources. The results of this exploration will be exhibited at MALBA, thus materializing the association between these two institutions.



## Km 4.3

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** SITIO HISTÓRICO DUCHAMP

**ADDRESS:** ALSINA 1743, CABA, ARGENTINA

**Action:** *Duchamp/BA Intervention*

**Curatorial axis:** *BIENALSUR Curatorial Projects*



## Km 4.4

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MHN - MUSEO HISTÓRICO NACIONAL

**ADDRESS/CONTACT:** DEFENSA 1600, CABA, ARGENTINA  
MUSEOHISTORICONACIONAL.CULTURA.GOB.AR

**FROM SEPTEMBER 10TH**

**Exhibition:** *Imaginary Convergences*

**Artists:** Ivan Grilo (BRA) and Hugo Aveta (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** On the basis of contemporary art projects, it is worth discussing certain interferences within the narrative framework provided by a national history museum. The proposal by Hugo Aveta consists in an intervention presenting a counterpoint between matter as ruin and the image as the witness to an action. He builds a clay man whom he later crushes to pieces. The marks on the body of that man allude to the political, natural and social hardships he was subject to. The video of the action is shown as a counterpoint to the remains of the figure, the witnesses to the misfortune of the man. Yet, a door is left open to the possibility of reconstructing those ruins to create a new man within a new project. In turn, artist Ivan Grilo makes an assertion on a bronze plaque lying on the white flag that imitates the one used to identify black people: the flag has not been raised yet, but it points the ways forward. From different perspectives both works propose a rereading of history with emphasis on the anonymous individuals, those silent protagonists that can shape a new future.



# Km 4.5

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** USINA DEL ARTE

**ADDRESS/CONTACT:** AGUSTÍN R. CAFFARENA 1, CABA, ARGENTINA  
BUENOSAIRE.GOB.AR/USINADELARTE

**FROM SEPTEMBER 14TH**

**Intervention:** *Windows of time*

**Artists:** Dias & Riedweg (BRA/CHE)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** In the project *Windows of time* the notion of time in contemporaneity is problematized. It includes video with 24-hour shots of a series of iconic windows of the city of Buenos Aires at Aeroparque, Usina del Arte, the Government House, the Immigrants' Hotel, the Sheraton Hotel, and the building of the old Confeitería El Águila located at the Eco Park, formerly the Zoo. The installation presented at Usina shows the video made there by the famous duet of artists.





# Km 5.5

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** MUNTREF CENTRO DE ARTE CONTEMPORÁNEO - ECOPARQUE DE LA CIUDAD DE BUENOS AIRES

**ADDRESS/CONTACT:** SARMIENTO 2601, CABA, ARGENTINA  
UNTREF.EDU.AR/MUNTREF/CENTRO-DE-ARTE-CONTEMPORANEO

**FROM SEPTEMBER 11TH**

**Exhibition: *Prints in Nature***

**Artists:** Christian Boltanski (FRA), Angelika Markul (POL), Charly Nijensohn (ARG) and Eduardo Srur (BRA)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** Four screens appear before the spectator showing in different ways a summary of the exploratory experience of four artists in our natural space. In his work *Mysterries* conducted in Bahía Bustamante (Chubut, Argentine Patagonia), Christian Boltanski visited that lonely geography to install some sound devices that will be activated by the wind to establish a possible dialogue with the whales on the basis of random sonorities. To develop her work *Memory of the Glacier*, Angelika Markul travelled to Perito Moreno (Santa Cruz, Argentina) and created a visual reflection upon those enormous masses of ice and their underlying fragility. Charly Nijensohn toured the Uyuni Salt Flats (Bolivia) and in his work questioned the position of men before the immensity of nature *The Cycle of Intensity*. The *PETS* project by Eduardo Srur was performed at different locations on the Paraná River and the mouth of Riachuelo. With this experience, the artist aims to draw attention to water pollution and the need to preserve this resource.

**Exhibition: *Art, Time and Nature***

**Works and Artists:** *Windows of time*, Dias & Riedweg (BRA/CHE); *Rizosfera FM*, Colectivo Electrobiota (MEX); *The Enchantment*, Freddy Dewe Mathews (MEX); *UNAP* (Universidad de la Amazonia Peruana), Fátima Rodrigo (PER); *System*, Balam Bartolomé (MEX)

**Curatorial axis:** BIENALSUR Curatorial Projects



# Km 5.8

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** VUELTA DE ROCHA, LA BOCA

**ADDRESS:** AV. DON PEDRO DE MENDOZA 1859, CABA, ARGENTINA.

**FROM SEPTEMBER 10TH**

**Intervention:** *PETS*

**Artist:** Eduardo Srur (BRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** Water is defined as "an odourless, colourless, tasteless liquid found in nature that forms rivers, lakes, and seas. Made up of hydrogen and oxygen, it occupies three quarters of the Earth and is a part of the living beings." This indispensable natural resource is currently at risk. In this regard, the work by Brazilian artist Eduardo Srur places itself in a space that seeks to direct our attention to this issue. The *PETS* project is set in several rivers that are highlighted to the public by means of large colour bottles made of material recycled from other disposable bottles of everyday use. By overexposing reality, the artist aims to raise awareness about what it means to live close to the rivers, enjoy the landscape and preserve its beauty and its vital power.



# Km 5.9

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** FUNDACIÓN PROA

**ADDRESS/CONTACT:** AV. DON PEDRO DE MENDOZA 1929, CABA, ARGENTINA / PROA.ORG

**FROM NOVEMBER 8TH**

**Intervention:** *Intermittences, Interruption and Successive Reactivation, at Irregular Intervals*

**Artist:** Jorge Pastorino (ARG)

**Curatorial axis:** *Art in the Urban Space / Associated Project*

**Description:** Just like the execution symbols in a contemporary musical score, *Intermittences, Interruption and Successive Reactivation at Irregular Intervals*, the title of this light proposal by Jorge Pastorino, suggests a sort of latent, unpredictable, surprising, and disturbing situation that can modify not only the facade of Fundación PROA but also the landscape of the area of La Boca near the Riachuelo.

# Km 6

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** AEROPARQUE JORGE NEWBERY

**ADDRESS/CONTACT:** AV. COSTANERA RAFAEL OBLIGADO S/N, CABA, ARGENTINA  
AA2000.COM.AR/AEROPARQUE

OCTOBER

**Intervention:** *Migrants of the M2 Series*

**Artist:** Graciela Sacco (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** In her series of works entitled *M2*, Graciela Sacco attempts to postulate a new human right: the right of every newly-born to at least 1 m<sup>2</sup> of land. This right—a utopian proposal—is violated by the current conditions of late capitalism, in which land speculation reaches unprecedented levels. Transits, migration and exile are some of the tropes of contemporary experience in the work of this Argentine artist. Their integration into the *Series M2* contributes to the discussion of the current situation of individuals in society: the problem of migrating is also part of the problem of inhabiting. By recovering the lightness of the presence of migrants—they move from one place to another trying to go unnoticed—, Sacco proposes a sort of subtle interference, whose presence depends on and is modified by light. It is possible to discover the traces of people walking, their footprints, the soles of their shoes, and the shape of the suitcase they drag. For example, the photographs taken on the translucent bridges of T4 in Madrid are moved to other spaces, such as the large windows of the busy Central Station of Rio de Janeiro.



# Km 9.2

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** PARQUE DE LA MEMORIA-MONUMENTO A LAS VÍCTIMAS DEL TERRORISMO DE ESTADO

**ADDRESS/CONTACT:** AV. COSTANERA NORTE RAFAEL OBLIGADO 6745, CABA, ARGENTINA  
PARQUEDELAMEMORIA.ORG.AR

**Intervention:** *Touch*

**Artist:** Regina Silveira (BRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** *TOUCH*, an intervention project that bears a strong connection to urban architecture and spaces, is part of a remarkable series of projects in the public space by Regina Silveira. It aims to go beyond the boundaries between art and everyday urban reality. Its graphic nature is applied directly onto the façades of three cultural institutions: Centro Cultural Recoleta and the Access Pavilion to the Parque de la Memoria in Buenos Aires, the Museo de la Memoria of Rosario and the Museo de Bellas Artes “Franklin Rawson” in the city of San Juan. The handprints in *TOUCH* act like large human generic marks cut out from adhesive vinyl. They were collected from various workshops conducted at the participating institutions.

From september 1st

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**Exhibition:** *Closing Down Sale*

**Artists:** Grupo de Arte Callejero - GAC: Lorena Bossi (ARG), Carolina Golder (ARG), Mane Bossi (ARG) and Mariana Corral (ARG)

**Curatorial work:** Florencia Battiti

**Curatorial axis:** *Art in the Urban Space / Associated Project*

**Description:** The exhibition *Closing Down Sale* brings together 20 years of artistic-political activism of Grupo de Arte Callejero (GAC). The shows features the main urban actions conducted by the group to address issues such as institutional violence, the crisis of neo-liberalism, and the antimonuments.

From november 4th



# Km 12

**CITY:** BUENOS AIRES, ARGENTINA

**VENUE:** CCMHC - CENTRO CULTURAL DE LA MEMORIA HAROLDO CONTI

**ADDRESS/CONTACT:** AV. DEL LIBERTADOR 8151, CABA, ARGENTINA / CONTI.DERHUMAN.JUS.GOV.AR

**FROM SEPTEMBER 15TH**

**Exhibition: *The Gaze that Comes away from the Arms***

**Artists:** Ananké Aseff (ARG), BELLEZA Y FELICIDAD VILLA FIORITO (Fernanda Laguna, Tálata Rodríguez, Antú Cifuentes, Mariela Scafatti, Francisco Garamona (ARG)), Rudolph Castro (PER), Martin Cordiano (ARG), Leopoldo Estol (ARG), René Francisco (CUB), Gabriela Golder (ARG), Ivan Grilo (BRA), Vicente Grondona (ARG), Alicia Herrero (ARG), Voluspa Jarpa (CHL), Carolina Magnin (ARG), Guadalupe Miles (ARG), Gisela Motta and Leandro Lima (BRA), Cristina Piffer (ARG), Soledad Sánchez Golder and Lucas Di Pascuale (ARG), Carolina Vollmer (VEN)

**Curator:** Florencia Battiti (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** This exhibition proposes a space for dissent inspired by the poetic notion of this term put forth by Jacques Rancière. The C.C. Haroldo Conti, located in the facilities of the ex ESMA—the context of this exhibition— becomes an all-encompassing space of major re-signification for the narratives postulated by the works. Each of the (audio) visual artefacts in this exhibition inevitably engages in a direct dialogue with a space filled with stories in tension, a highly sensitive and meaningful place for remembrance of Argentine political history. These re-signified narratives are organized around the notions of archive, exile, identity and territory by threading intersections and contacts, the synergy of which activates the critical power of each of its propositions.

**Action: *Rain, impredictive astrology***

**Artist:** Catalina León (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

(Wednesday from 3 to 6 p.m. and Saturday afternoons with pre-registration by email, in the Library)



# Km 15.6

**CITY:** VILLA MARTELLI, PROVINCE OF BUENOS AIRES, ARGENTINA

**VENUE:** MUNTREF CENTRO DE ARTE Y CIENCIA

**ADDRESS/CONTACT:** TECNÓPOLIS, ACCESS ON AV. GENERAL PAZ, ZUFRIATEGUI AND AV. CONSTITUYENTES / UNTREF.EDU.AR/MUNTREF/ARTE-Y-CIENCIA

**FROM SEPTEMBER 29**

**Exhibition:** *What's left*

**Artist:** Gabriela Golder (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** There are smells, intuitions, caresses, temperatures, presences, silences, encounters, whispers, noises and absences. There are a few words, barely light. There are fragile images in memory. There are paths everywhere, even on the debris from destruction. To reveal the passages, the interstices, the slits, the jointures, the inflection points between past and future, between melancholy and enthusiasm, between tradition and transformation, between memory and desire. We have to go back to the future where we were light. Based on this assignment, the Argentine artist Gabriela Golder presents this video-installation.

# Km 17.8

**CITY:** TRES DE FEBRERO, PROVINCIA DE BUENOS AIRES, ARGENTINA

**VENUE:** BARRIO EJÉRCITO DE LOS ANDES

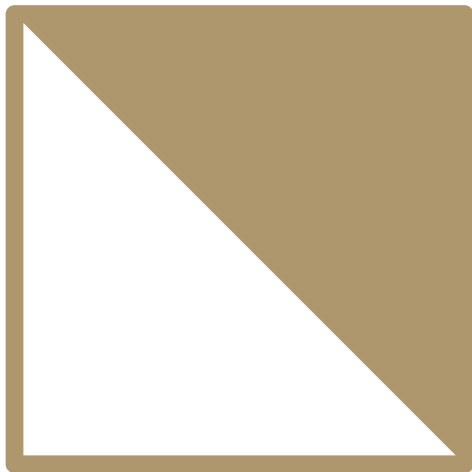
**ADDRESS:** AV MILITAR 3270, TRES DE FEBRERO, PROVINCIA DE BUENOS AIRES

**FROM JUNE TO AUGUST**

**Action:** *Photography Workshop for Children Conducted by Reza and the Collaboration of Photographers*

**Artists:** Reza (IRN) with Belén Charpentier (ARG), Federico Cosso (ARG), Matías Rivero (ARG)





# Km 20.2

**CITY:** TRES DE FEBRERO, PROVINCIA DE BUENOS AIRES, ARGENTINA

**VENUE:** MUNTREF ARTES VISUALES - SEDE CASEROS I

**ADDRESS/CONTACT:** VALENTÍN GÓMEZ 4838, CASEROS, TRES DE FEBRERO, PROVINCIA DE BUENOS AIRES / UNTREF.EDU.AR/MUNTREF/MUSEO-DE-ARTES-VISUALES

**Action/Exhibition:** *TURN in BIENALSUR*

**Artists:** Katsuhiko Hibino (JPN) junto a Sebastián Camacho (COL), Yasuaki Igarashi (JPN), Tomoko Iwata (JPN), Iumi Kataoka (ARG/JPN), Alejandra Mizrahi (ARG), Daisuke Nagaoka (JPN) y Henry Ortiz Tapia (PER)

**Curatorial work:** Katsuhiko Hibino (JPN)

**Curatorial axis:** *Art and Social Action*

**Description:** Seven artists from Japan, Argentina and Peru participate in the *TURN in BIENALSUR* project. They are involved in residencies at different local institutions to which they bring traditional artisanal techniques. The works created during the residence will be exhibited in shows and workshops in Buenos Aires (Argentina) and Lima (Peru). The objective of *TURN* is to contribute to the acknowledgement and transmission of the differences between individuals in order to build a society where everyone respects one another.

From september 16th

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**Exhibition:** *Factors 4.0*

**Artists:** Ana Laura Cantera (ARG), Fernando Codevilla and Leonardo Arzeno (BRA), Colectivo Electrobota: Gabriela Munguía and Guadalupe Chávez (MEX), Raul Dotto and Walesca Timmen (BRA), Grupo Robots Mestizos: Juan Ford, Laura Nieves, Leandro Nuñez, Mariela Yeregui, Miguel Grassi and Paula Guersenzvaig (ARG), Yara Guasque (BRA), Paula Guersenzvaig (ARG), Eduardo Kac (BRA), Guto Nóbrega and Grupo NANO (BRA), Gilberto Prado and Grupo Poéticas Digitais (BRA), Rebeca Stumm (BRA)

**Curatorial work:** UNTREF-Universidad Nacional Tres de Febrero and UFSM-Universidad Federal de Santa María / Nara Cristina Santos (BRA) and Mariela Yeregui (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** The art, science and technology festival of Rio Grande do Sul brings together artists from different nationalities and backgrounds as well as other emergents. The common denominator is the work they all perform at the crossroads of art, science and technology. Developed in collaboration between the UFSM and UNTREF, this project has a two-fold presence within BIENALSUR: the festival at USFM and the MUNTREF Visual Arts show.

From november 5th



# Km 22.7

**CITY:** BÉCCAR, PROVINCIA DE BUENOS AIRES, ARGENTINA

**VENUE:** OBSERVATORIO UNESCO VILLA OCAMPO

**ADDRESS/CONTACT:** ELORTONDO 1837, BÉCCAR, SAN ISIDRO, PROVINCIA DE BUENOS AIRES  
UNESCOVILLAOCAMPO.ORG

**FROM DECEMBER 2ND**

**Exhibition:** *Lost Paradises*

**Artists:** María Negroni (ARG) and Nora Correas (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** Texts and images can be found in this project by María Negroni and Nora Correas at the Victoria Ocampo House. Two gateways to the imaginary converge in a book and this presentation.



# Km 31.1

**CITY:** TIGRE, PROVINCIA DE BUENOS AIRES, ARGENTINA

**VENUE:** MAT - MUSEO DE ARTE TIGRE

**ADDRESS/CONTACT:** PASEO VICTORICA 972, TIGRE BUENOS AIRES, ARGENTINA / MAT.GOV.AR

**FROM SEPTEMBER 16TH**

**Intervention:** *Run for the Music*

**Artist:** Leandro Erlich (ARG)

**Curatorial Axis:** *Art in the Urban Space*

**Description:** Within the context of everyday life, Erlich regards ordinary architecture as the materialization of a universe born out of our imagination, and its inhabitants as meaning activators. The melody of the installation, which unfolds over a length of 60 metres, is a sound that belongs to the universe of the everyday: Beethoven's 9th Symphony. The work seizes and decontextualizes a music composition that we usually hear in a lift, in a queue, or during piano lessons, rather than in a theatre. By calling to action —running is required— music is activated and the work acquires meaning.

**Intervention/Exhibition:** *4.33 metres*

**Artist:** Paulo Nenflidio (BRA)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** 4.33 metres is the title of the mobile wooden object that Paulo Nenflidio presents in the hall of MAT. An enormous pendulum swings continuously and with each oscillation it almost collides with a glass of water that gets in the way. In this tension lies the character of the work, whose meaning is completed by the reference to the 1952 musical piece by American composer John Cage. The score's only indication is the word «*Tacet*», so the players of the different instruments know that they will have to remain silent for four minutes and thirty three seconds. Both Cage and Nenflidio work with a disturbing tension: the former in the space and the latter in time.



# Km 281

**CITY:** MONTEVIDEO, URUGUAY

**VENUE:** CCE - CENTRO CULTURAL DE ESPAÑA EN MONTEVIDEO

**ADDRESS/CONTACT:** RINCÓN 629, MONTEVIDEO, URUGUAY / CCE.ORG.UY

**FROM AUGUST 23RD**

**Exhibition: *A Story Never Told from Below***

**Artist:** Regina de Miguel (ESP)

**Curatorial work:** BIENALSUR

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** Spanish artist Regina de Miguel's project is based on one of the most unusual and radical cases of communication technology in recent history: the Cybersyn or Synco Project. Led by the visionary cybernetic theorist Stafford Beer, this project, which was conducted in Chile between 1971 and 1973 during the presidency of Salvador Allende, was frustrated by the coup d'état of Augusto Pinochet. Even the most radical utopias always reveal the systematic failures of the time of their conception. This audiovisual project addresses this issue in an attempt to disclose what lies behind the widespread positivist uses of technologies by showing the conditions that made them possible and then brought them to an end. Just like a timeless narrative device, it eliminates the distance between humanity and technology as it explores the fractures thus produced.

**Exhibition: *School of aging***

**Artist:** Ana Gallardo (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Exhibition: *Kiosco***

**Artists:** Santiago Velazco (URY), Fabio Rodríguez (URY), Caro Curbelo (URY), Lucía Franco (URY), Julia Castagno (URY) and Federico Aguirre (URY), among others

**Curatorial work:** Ricardo Ramón Jarne (ESP)

**Curatorial axis:** *BIENALSUR Curatorial Projects / Associated Project*

**Exhibition: *A Place Nowhere***

**Artists:** Anthony Fletcher (GBR/URY) and Guillermo Amato (URY)

**Curatorial work:** Ricardo Ramón Jarne (ESP)

**Curatorial axis:** *BIENALSUR Curatorial Projects / Associated Project*



# Km 283

**CITY:** MONTEVIDEO, URUGUAY

**VENUE:** IENBA - INSTITUTO ESCUELA NACIONAL DE BELLAS ARTES - UNIVERSIDAD DE LA REPÚBLICA

**ADDRESS/CONTACT:** JOSÉ MARTÍ 3328, MONTEVIDEO, URUGUAY / NBA.EDU.UY

**FROM MAY**

## **Exhibition: Presentation of 21 Projects at the School of Arts and Public Spaces**

**Description:** Between May and July, the IEBA launched an open call for students, professors, graduates and guests for the submission of collective pedagogical and creation projects by setting up work teams. This extracurricular activity aims to become a major extension programme of the Institute for the current year within the thematic framework of BIENALSUR. The objectives of this activity are to conduct interventions based on artistic practices that promote interaction and dialogue with the community; establish new teaching-learning spaces in the design of artistic practices; and promote reflection upon the "southern condition" through the interaction with the participating citizens. 21 projects were submitted involving over 200 students, professors, graduates and guests, with a professor in charge of each proposal. The implementation of these projects is supported and managed by a Committee that works in coordination with all the groups. Talks with guests from the art scene (curators, collectives, artists), workshops with the presentation of projects and group meetings, among other activities, were held over this period.

# Km 284

**CITY:** MONTEVIDEO, URUGUAY

**VENUE:** MNAV - MUSEO NACIONAL DE ARTES VISUALES

**ADDRESS/CONTACT:** TOMÁS GIRIBALDI 2283, MONTEVIDEO, URUGUAY / MNAV.GUB.UY

**FROM AUGUST 23RD**

## **Exhibition: Contemporary Prologue to a Modern Collection**

**Artists:** Joaquín Aras (ARG), Lia Chaia (BRA), Regina José Galindo (GUA), Alberto Lastreto (URY), Mariano Molina (ARG), Tatsumi Orimoto (JPN) and Carlos Trilnick (ARG).

**Curatorial work:** Diana B. Wechsler (ARG)

**Curatorial axis:** *Collection of Collections*

**Description:** This show, which was conceived as a contemporary prologue to the permanent collection of the MNAV of Montevideo, focuses on the way some contemporary artists use quotes, reappropriation or allegory to revisit certain aspects of art history and its internal logic. Mariano Molina's ephemeral mural is an invitation to rethink painting, its present relevance and the possible forms of "realism". On the other hand, Joaquín Aras's allegory uses the format of a film from the 1950s to trigger a reflection upon the end of time, in which art, or rather an artwork, continues to be an object of contention. In *Pietà*, *Punishment*, *El Prócer* and *Alud*, allegories, metaphors and references to art history and to European/Western representation are presented in multiple forms between appropriations and parody, thus reactivating contemporary meanings. Chaia's work, in turn, alludes to the space of modern art and its abstract-geometrical searches. This repertoire seeks to activate from the present a vision of the various traditions underlying the modern art of the region.





# Km 290

**CITY:** MONTEVIDEO, URUGUAY

**VENUE:** EAC - ESPACIO DE ARTE CONTEMPORÁNEO

**ADDRESS/CONTACT:** ARENAL GRANDE 1930, MONTEVIDEO, URUGUAY / EAC.GUB.UY

**FROM AUGUST 23RD**

**Exhibition: *Where Distances Crop Up***

**Artist:** Eugenia Calvo (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** Eugenia Calvo's proposal consists in an intervention at the Contemporary Art Space (EAC) of Montevideo by means of a simple action: polishing, shining and lighting up the floor of the old prison control tower with a vigorous energy to the beat of cardiopulmonary resuscitation. This is the only place where the original limestone floor is still preserved. The intervention can be seen through the glass at the back of the EAC as though it were a diorama. It is an operation of the inversion of the gaze and its domination and conquest potential, where meaning arises from the mere layout of spaces, from its opposition and correlation effects and from its transformation possibilities. Symbolically reanimated, this space emerges like a restored ruin. With the vigour of a dormant animal, it can only be seen through a glass beyond a moat.



# Km 304

**CITY:** ROSARIO, ARGENTINA

**VENUE:** PARQUE DE ESPAÑA

**ADDRESS:** SARMIENTO Y EL RÍO PARANÁ, ROSARIO, ARGENTINA

**FROM SEPTEMBRE 2ND**

**Intervention:** *Us/Us*

**Artist:** Eduardo Basualdo (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** *Us/Us* is an installation in the public space. It consists of two 6 x 4 m metal railings with the word "us" between the bars. The two parts are crossed in such a way that they keep each other from falling. There is enough space between the bars for spectators to walk through. This image bears multiple implications. Eduardo Basualdo works on the issue of limits on the basis of his observation of reality and the way we are inserted in society nowadays. In this case, were we placed in an open space, we would have to stick together to keep each other from falling. However, there always seems to be a treasure to fight over. Splitting triggers duplication and confrontation. It is the struggle for an element that in fact belongs to us all. Thus, as a reflection upon the way we live, Basualdo uses a double, crossed iron element as though they were two things that keep supporting each other in spite of their differences.

**Intervention:** *S/T*

**Artist:** Marcolina Dipierro (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Intervention:** *1706*

**Artist:** Pablo Siquier (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Intervention:** *PETS*

**Artist:** Eduardo Srur (BRA)

**Curatorial axis:** *Art in the Urban Space*



# Km 304.5

**CITY:** ROSARIO, ARGENTINA

**VENUE:** CCPE - CENTRO CULTURAL PARQUE ESPAÑA

**ADDRESS/CONTACT:** SARMIENTO AND RÍO PARANÁ, ROSARIO, ARGENTINA / CCPE.ORG.AR

**FROM SEPTEMBER 2ND**

**Exhibition: *Dura Lex Sed Lex***

**Artists:** 3NÓS3 (BRA), Horacio Abram Luján (ARG), Marcio Almeida (BRA), Narda Alvarado (BOL), Adrián Balseca (ECU), Pedro Víctor Brandao (BRA), Graciela Carnevale (ARG), Colectivo Cateaters (ARG), Colectivo Filé de Peixe (BRA), Lourival Cuquinha (BRA), Raphael Escobar (BRA), Gilberto Esparza (MEX), Rodrigo Etem (ARG), Regina José Galindo (Guatemala), Luciana Lamothe (ARG), Aníbal López (GUA), Wilyams Martins (BRA), Cildo Meireles (BRA), Rodrigo Moya Moreno (MEX), Gaspar Núñez (ARG), Helio Oiticica (BRA), Yoshua Okón (MEX), Federico Manuel Peralta Ramos (ARG), Jhafis Quintero (PAN), Crack Rodríguez (SLV), Edwin Sánchez (COL), Anton Steenbock (DEU), Joãozinho Trinta (BRA), Luiza Ungar (COL), Habacuc Vargas (CRI), Alexandre Vogler (BRA), Gustavo Von Ha (BRA)

**Curatorial work:** Raphael Fonseca (BRA) and Juliana Gontijo (BRA)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** *Dura lex sed lex* is a Latin expression that means "the law is harsh but it is the law". This adage was used in Roman times to allude to the boundaries of state legislation and its intrinsic inflexibility. In other words, we could say that if the law was not harsh, it would not be the law, and that its rigor is instrumental in the control of the majority of the people by a small group of leaders. Over the last time, the legitimacy of judicial and political actions has been questioned due to the arbitrariness of its procedures. This exhibition addresses the power and the limits of art to confront either subtly or violently the fissures of these systems. The aesthetic-political experiments of the 1960s and the 1970s that blurred the boundaries between vital experience, legislation and the artistic object were followed by works reflecting the encounter of the body with a conventional punitive culture. Such works either used the public space as a field of action, or applied different technologies to alter the forms crystallized by the letter of the law. On the verge of illegality, many pieces are akin to the criminal object and use the exceptional art space to the extent of challenging its own system.



# Km 305

**CITY:** ROSARIO, ARGENTINA

**VENUE:** CEC - CENTRO DE EXPRESIONES CONTEMPORÁNEAS

**ADDRESS/CONTACT:** PASEO DE LAS ARTES Y EL RÍO PARANÁ, ROSARIO, ARGENTINA  
CECROSARIO.GOB.AR

**FROM OCTOBER 25TH**

## **Exhibition: On Moving Images**

**Artists:** A selection of works from the Lemaitre collection (FRA), Mathias Müller (DEU), Anri Sala (ALB), Graham Gussin (GBR), Kai Kaljo (EST), Astrid Nippoldt (DEU), Zineb Sedira (FRA), John Menick (USA), Zhen Chen Liu (CHI), Julien Crepieux (FRA) and The Atlas Group (LBN)

**Curator:** Diana B. Wechsler (ARG)

**Curatorial axis:** *Collection of Collections*

**Description:** In an attempt to show how we see, the selection of video-art works from Isabelle and Jean-Conrad Lemaitre collection features a series of lucid works by video artists from different countries, who address the constitutive dimension of video-art and cinema by deactivating the conventional formats and inviting us to re-see and thus rethink the systems that activate the production and perception of moving images. The phantasmagoric images of Mathias Müller's work establish a nostalgic reflection that also pays tribute to Hitchcock. Astrid Nippoldt's work, in turn, uses the sound stimulus parodically to allude to Hollywood classic westerns. Other works also problematize montage, sound, or camera movements, while Anri Sala persistently recovers and edits film endings and their familiar "The End", "Fine", "Ende".



# Km 306

**CITY:** ROSARIO, ARGENTINA

**VENUE:** MUSEO DE LA MEMORIA

**ADDRESS/CONTACT:** CÓRDOBA 2019, ROSARIO, ARGENTINA / MUSEODELAMEMORIA.GOB.AR

**FROM SEPTEMBER 2ND**

## **Intervention: Touch and Video Intervention Limiar**

**Artist:** Regina Silveira (BRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** *TOUCH* is an intervention that bears a strong connection to architecture and urban spaces, and is part of a significant number of projects in the public space by Regina Silveira at three institutions within the framework of BIENALSUR. The trope of *Limiar* is light and the meanings of immanence. Whether as words—in different languages—or as a phenomenon, light can always be seen in the sequence of images. *Limiar* is a luminous stain that is endlessly and infinitely configured and de-configured. The word light alludes to its own luminous nature—therefore operating as a tautology of language—and also to the word as a whole, for the sequence of various languages denotes other geographies. This video expands on a previous version that was exhibited as a sound video installation in loop in a small, almost closed room at the 12th Curitiba Biennial in 2015. This video installation format is akin to a metaphor of the body, as the sound track resembles strong breathing, which is coordinated with the luminous dissolution effect of each word.





# Km 707

**CITY:** CÓRDOBA, ARGENTINA

**VENUE:** MUSEO PROVINCIAL PALACIO DIONISI

**ADDRESS/CONTACT:** AV. HIPÓLITO YRIGOYEN 622, CÓRDOBA, ARGENTINA  
CBA.GOV.AR/PALACIO-DIONISI

**FROM SEPTEMBER 23RD**

**Exhibition: 2000 Pieces/Infinite Singular**

**Artist:** Maricel Álvarez (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Exhibition: Otherness**

**Artist:** Nicola Costantino (ARG)

**Curatorial work:** Fernando Farina

**Curatorial axis:** BIENALSUR Curatorial Projects

**Action: Portrait**

**Artist:** Roberto Jacoby (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** Maricel Álvarez, Nicola Costantino and Roberto Jacoby, three Argentine artists that do self portraits as part of their work, present their respective shows in Córdoba featuring different approaches to issues such as identity, physiognomy, masks, and otherness. Álvarez offers a poetic reflection on the concepts of otherness and identity on the basis of the reading of the face as a philosophical and poetic category. Costantino's show gathers most of his photographic production; each picture is a carefully designed scene where the artist plays a different role, mostly taken from cinema or art history. Jacoby's intervention in the public space completes the question about the relationship between us and the others.

# Km 1,055

**CITY:** SANTA MARIA, BRAZIL

**VENUE:** UFSM- FEDERAL UNIVERSITY OF SANTA MARIA

**ADDRESS/ CONTACT:** CENTRE OF ARTS AND LETTERS, PAVILLION 40, ROOM CLAUDIO CARRICONDE, 1212, AV. RORAIMA, 1000 - CAMPUS CAMOBI, SANTA MARIA-RS-BRASIL / UFSM.BR

**FROM AUGUST 30TH**

**Exhibition: Factors 4.0**

**Artists:** Ana Laura Cantera (ARG), Fernando Codevilla and Leonardo Arzeno (BRA), Colectivo Electrobiota: Gabriela Munguía and Guadalupe Chávez (MEX), Raul Dotto and Walesca Timmen (BRA), Grupo Robots Mestizos: Juan Ford, Laura Nieves, Leandro Nuñez, Mariela Yeregui, Miguel Grassi and Paula Guersenzvaig (ARG), Yara Guasque (BRA), Paula Guersenzvaig (ARG), Eduardo Kac (BRA), Guto Nóbrega and NANO Group (BRA), Gilberto Prado and the Poéticas Digitais Group (BRA), Rebeca Stumm (BRA)

**Curatorial work:** UNTREF-Universidad Nacional Tres de Febrero and UFSM- Federal University of Santa Maria / Nara Cristina Santos (BRA) and Mariela Yeregui (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** The Art, Science and Technology Festival of Rio Grande do Sul brings together consummate and emerging artists from different origins and careers. Their common denominator is that they all work in the intersection of art, science and technology. This project, conducted in collaboration between the UFSM and the UNTREF, is presented within the framework of BIENALSUR both at the festival at the UFSM and in the exhibition at MUNTREF Artes Visuales.





# Km 1,133

**CITY:** SAN JUAN, ARGENTINA

**VENUE:** MPBAFR - MUSEO PROVINCIAL DE BELLAS ARTES FRANKLIN RAWSON

**ADDRESS/CONTACT:** AV. LIBERTADOR GRAL. SAN MARTIN 902, SAN JUAN, ARGENTINA  
MUSEOFRANKLINRAWSON.ORG

**FROM SEPTEMBER 22ND**

**Intervention: *Touch* and video intervention *Limiar***

**Artist:** Regina Silveira (BRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** *TOUCH*, an intervention that bears a strong connection to urban architecture and spaces, is part of the remarkable series of projects in the public space by Regina Silveira. It aims to go beyond the boundaries between art and everyday urban reality. Its graphic nature is applied directly onto the façades of three cultural institutions: Centro Cultural Recoleta and the Access Pavilion to the Parque de la Memoria in Buenos Aires, the Museo de la Memoria de Rosario and the Museo de Bellas Artes "Franklin Rawson" in the city of San Juan. The theme of the video intervention *Limiar* is light and its immanence. What we read and see in the sequence of images is always light, whether as a word—in different languages—or as a phenomenon.

**Action: *Takeaway Shadows***

**Artist:** Juliana Iriart (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** The *Takeaway Shadows* project by Juliana Iriart consists in a device that allows the artist to sketch the shadows of the visitors in their posture of choice, cut them out, fold them and give the drawings to them as a present. It is not merely a shadow but the result of mediation where the participants make the final decision. One at a time, the visitors are invited by the artist to walk into the place, prior to which they are asked to think about how they perceive their own shadow. Once inside the place, every spectator has a short time to choose the way to project their shadow and is requested to stay still for a few seconds. On the other side of the canvass, the artist draws the outline on a roll of gift wrapping paper.

The action ends with an invitation to the visitors to collect their shadows. Meanwhile, each shadow is cut out by another person who folds up the paper and turns it into a little present. The shadow is thus handed out as a keepsake. It is a simple deed, a ludic invitation. Yet, it allows us to experience not only how we project ourselves but also how we choose to be seen.

# Km 1,220

**CITY:** TUCUMÁN, ARGENTINA

**LOCATION:** PUBLIC SPACE

**FROM SEPTEMBER 22ND**

**Intervention:** *from the series Thinking is a Revolutionary Act*

**Artist:** Marie Orensanz (ARG / FRA)

**Curatorial axis:** *Art in the Urban Space*

**Description:** Based upon a phrase that sums up the zeitgeist of the time, the piece by Orensanz lays emphasis on the very concept it puts forth for reflection. The sculpture is made up of two adjacent blocks from which a cut-out text is read in the emptiness of the surrounding landscape. The piece has been installed in such a way that spectators can rearrange the text in their mind and participate in the implicit process of its meaning. This work alludes to the power of ideas and to the censorship of free thinking during the civic-military dictatorship in Argentina.

(From November)

**Intervention:** *Who dunnit?*

**Artist:** Graciela Sacco (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Action:** *Takeaway Shadows*

**Artist:** Juliana Iriart (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

(Plaza Independencia)



# Km 1,221

**CITY:** TUCUMÁN, ARGENTINA

**VENUE:** MUSEO PROVINCIAL DE BELLAS ARTES TIMOTEO NAVARRO

**ADDRESS/CONTACT:** 9 DE JULIO 44, TUCUMÁN, ARGENTINA

[ENTECULTURALTUCUMAN.GOB.AR/MUSEO-PROVINCIAL-DE-BELLAS-ARTES-TIMOTEO-NAVARRO](http://ENTECULTURALTUCUMAN.GOB.AR/MUSEO-PROVINCIAL-DE-BELLAS-ARTES-TIMOTEO-NAVARRO)

**FROM SEPTEMBER 22ND**

**Exhibition:** *Poetics, Politics, Places*

**Artists:** Etel Adnan (LBN/USA), Nadim Asfar (LBN/FRA), Saliba Doueihy (LBN/USA), Daniele Genadry (LBN/USA), Gilbert Hage (LBN), Saba Innab (KWT/LBN), Mireille Kassar (LBN/FRA), Cynthia Zaven (LBN)

**Curator:** Nayla Tamraz (LBN)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** In this Lebanese contemporary art show curated by Nayla Tamraz, the landscape, as a fragment of the "country", is essentially a "vision" of a territory with physical features. It is also a vision of a space that, regardless of the perceptions through which it is conveyed, alludes to the innermost territory of emotions. Then, the landscape becomes a narrative. The territory also refers to displacement and exile and hence, to its very suppression. It is de-territorialisation and re-territorialisation, deconstruction and reconstruction, fragmentation and restoration. The artists also share the fact they live away from their homeland. Therefore, the pieces of this exhibition seek to redefine the notion of territory in light of the problems of globalization and de-territoriality through a work laden with sensitivity and memory.



# Km 1,222

**CITY:** TUCUMÁN, ARGENTINA

**VENUE:** MUNT - MUSEO DE LA UNIVERSIDAD NACIONAL DE TUCUMÁN (FORMER IMMIGRANTS' HOTEL)

**ADDRESS/CONTACT:** SAN MARTÍN 1545, TUCUMÁN, ARGENTINA / MUNT.UNT.EDU.AR

**FROM SEPTEMBER 22ND**

**Exhibition:** *A Trail on Earth. Echoes of Institutional Violence from Latin America*

**Artists:** Paulo Almeida (BRA), Julián D'Angiolillo (ARG), Carlota Beltrame (ARG), Regina de Miguel (ESP), Diana Dowek (ARG), Renata Espinoza Roa (CHL), Nicolás Martella (ARG), Bruno O. y Victor Tozarín (BRA), Jonathan Perel (ARG), Graciela Sacco (ARG)

**Curators:** Florencia Battiti (ARG) y Leandro Martínez Depetri (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** During the 20th century, the institutional violence in Latin America was rooted in colonial foundations, involved the establishment of neoliberal regimes and had a massive impact on the continent. Contemporary artistic practices account for the symbolic aspects of such violence, its origins and mutations in the most remote areas. *A trail on Earth* aims to be a sort of aesthetic topography indicating possible concentric and tangential paths with a view to defining the reach of that impact and reveal its most imperceptible traces. It addresses the changes brought about in life, in the organization of territory and in the collective imaginary by articulating distant geographical sites in order to raise new questions about the legacy of institutional violence. The trails allude to the fluidity and infecting nature of events. Tracing their map on the earth implies sustaining an active memory in which the need to decolonize one's own perception in order to delve in the invisible is recognised every day.



# Km 1,280

**CITY:** ASUNCIÓN, PARAGUAY

**VENUE:** MUSEO DEL BARRO

**ADDRESS/CONTACT:** GRABADORES DEL CABICHUÍ 2716, ASUNCIÓN - PARAGUAY  
MUSEODELBARRO.ORG

**FROM OCTOBER 9TH**

**Exhibition:** *Haiti*

**Artists:** Tomás Espina (ARG) and Pablo García (ARG)

**Curatorial work:** Roberto Amigo (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** This show is an installation of hundreds of terracotta heads. Artist Tomás Espina says: "Haiti represents everything that the West does not want to be: wild, primitive, shamanic, rituals excluded from the rituals of culture".

# Km 1,281

**CITY:** ASUNCIÓN, PARAGUAY

**VENUE:** MIGLIORISI FOUNDATION

**ADDRESS/CONTACT:** AT THE CENTRE OF VISUAL ARTS OF THE MUD MUSEUM - GRABADORES DEL CABICHUÍ 2716, ASUNCIÓN - PARAGUAY / FUNDACIONMIGLIORISI.ORG.PY

**FROM OCTOBER 9TH**

**Exhibition: Tribute**

**Artist:** Mireille Kassar (LBN)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** Mireille Kassar filmed a group of children in Uzaï, a suburb of southern Beirut, playing amongst the waves. She captures a fleeting moment and makes it permanent. The Lebanese artist says: "These bodies rebel against geopolitics, against all the reflections that usually box them in". *The children of Uzaï*, *AntiNarcissus* is a 16-minute silent film. In a furtive motion, the piece evolves into the same territories as the landscapes painted by Kassar. She adds: "The children of Uzaï run eternally into the sea, disappearing just when we are about to pin them down". Their capacity to resist is a condition for their persistence and continuity.



# Km 1,484

**CITY:** SALTA, ARGENTINA

**VENUE:** MACSA - MUSEO DE ARTE CONTEMPORÁNEO

**ADDRESS/ CONTACT:** ZUVIRÍA 90, SALTA, ARGENTINA / MACSALTAMUSEO.ORG

**FROM OCTOBER 6TH**

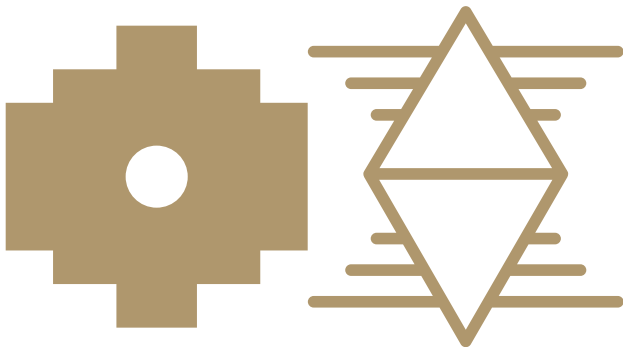
**Intervention/Exhibition: Who dunnit? and Between Black and White (from the Series "Admissible Tension")**

**Artist:** Graciela Sacco (ARG)

**Curatorial work:** Fernando Farina

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** *Who dunnit?* It is the question underlying the pointing finger that Sacco places on various surfaces of the public space —windows, walls, transit areas— with the certainty that the experience of each individual walking through different spaces is unique, subjective and set in their own present time. Thus, this action is placed in an ongoing present and updated in the gaze of each passer-by. There lies the key to this artistic proposal and Sacco's creative project: the possibility to contribute to the suspension, albeit temporary and ephemeral, of everyday inertia and give way to a moment of reflection. *Between black and white* is a video installation that needs to be watched through the interstices left between the numerous pieces of wood that mark the perimeter of the installation.





# Km 1,548

**LOCATION:** BAHÍA BUSTAMANTE, CHUBUT, PATAGONIA, ARGENTINA

**ADDRESS/CONTACT:** BAHÍA BUSTAMANTE / BAHIABUSTAMANTE.COM

**FROM SEPTEMBER 6TH**

**Intervention: *Mysteris***

**Artist:** Christian Boltanski (FRA)

**Curatorial axis:** *Art in the Space*

**Description:** Within the framework of BIENALSUR, Boltanski made an exploratory trip to Patagonia, where he found the site that could capture the winds and the infinite dimension of the horizon stretching among the sky, the rocks and the sea. Thus emerged the work: three huge iron trumpets were installed on that windswept shore of Chubut to emit their sounds unceasingly. Boltanski created a myth, that of the horns blown by the wind attempting to establish a dialogue with the whales about existential questions. He leaves a mark on the landscape and installs a new sonority. He builds a legend bound to challenge time and render continuity to his work.



# Km 1,603

**CITY:** SANTIAGO DE CHILE, CHILE

**VENUE:** MAC - MUSEO DE ARTE CONTEMPORÁNEO

**ADDRESS/CONTACT:** MAC QUINTA NORMAL - AV. MATUCANA 464, SANTIAGO DE CHILE, CHILE  
MAC.UCHILE.CL

**FROM NOVEMBER 24TH**

**Exhibition: *The Overflowing Image: Travel, Diary and Video Art***

**Artists:** Claudia Aravena (CHL), Francisco Arévalo (CHL), Robert Cahen (FRA), Jean-Paul Fargier (FRA), Sabrina Farji (ARG), Juan Enrique Forch (CHL), Pascal-Emmanuel Gallet (FRA), Michaël Gaumnitz (DEU), Jean-Louis Le Tacon (FRA), Patricio Pereira Casarotto (CHL), Jorge Said Maldonado (CHL), Gerardo Silva Sanatore (CHL)

**Curatorial work:** Jorge Zuzulich (ARG)

**Curatorial axis:** *Collection of Collections*

**Description:** This show presents a contemporary perspective of a selection of videos from the Gallet Archive. This display is based on a standpoint that does not freeze these artistic productions in their immediate historical context, but broadens the spectator's possibilities of experimenting and interpreting by multiplying and renewing their senses. This opening of the senses attempts to link the disturbing logic of travel with the discursive construction of a diary, in addition to the experimental nature of the video. These relationships seem to be based on an upsetting strangeness. The travel diaries were created on the basis of a proposal by Pascal-Emanuel Gallet, an official in the French Ministry of Foreign Affairs, within the framework of the festivals that he organized in Latin American and the Baltic countries in the 1980s and 1990s. Since 1985, every year a French and a Latin American film maker have been asked to make a video of a travel diary both in France and Latin America. 12 Latin American artists, 12 Baltic artists in Paris, 10 French artists in Latin America and 3 in Latvia have made 37 travel diaries.



# Km 1,678

**CITY:** VALPARAÍSO, CHILE

**VENUE:** ESCUELA MUNICIPAL DE BELLAS ARTES DE VALPARAÍSO

**ADDRESS/CONTACT:** CAMILA 119, VALPARAÍSO, REGIÓN DE VALPARAÍSO, CHILE / EBAV.CL

**FROM OCTOBER 11TH**

**Exhibition:** *Abandoned museum*

**Artist:** Diego Bianchi (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** The proposal of *Abandoned museum* consists of the realization of sculpture workshops with local artists. These artworks will later be available for the people in public spaces.

# Km 1,679

**CITY:** VALPARAÍSO, CHILE

**VENUE:** ESPACIO CULTURAL QUINTA DE LOS NÚÑEZ

**ADDRESS:** INT, CAMILA 125, VALPARAÍSO, REGIÓN DE VALPARAÍSO, CHILE

**FROM OCTOBER 11TH**

**Exhibition:** *What to do?*

**Artists:** Henry Serrano (CHL) and Francisco Olivares (CHL)

**Curatorial work:** Justo Pastor Mellado (CHL)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** A dinner at the cultural space La quinta de los Núñez works as a fraternity ceremony between BIENALSUR and the relational art project curated by Justo Pastor Mellado, which includes meetings, culinary workshops and an online radio in the Cerro la Loma area.

# Km 1,680

**CITY:** VALPARAÍSO, CHILE

**VENUE:** SALA JUAN DE SAAVEDRA

**ADDRESS/CONTACT:** ESMERALDA 1051, VALPARAÍSO, CHILE  
MUNICIPALIDADDEVALPARAÍSO.CL/CULTURA.ASPX

**FROM OCTOBER 11TH**

**Exhibition:** *HAWAPI 2017 – Terrestrial Triangle – BIENALSUR*

**Artists:** Sergio Abugattás (PER), Gabriel Acevedo Velarde (PER), Agencia de Borde (CHL), Gabriel Armijo O´Higgins (PER), Grupo Huanchaco en colaboración con Gabriel Armijo O´Higgins (PER), Máximo Corvalán-Pincheira (CHL), Maxim Holland (PER), Yoav Horesh (ISR) Konantü - Courtney Smith (USA), Iván Navarro (CHL), Andrés Pereira Paz (BOL), Ishmael Randall Weeks (PER) y Elizabeth Vásquez Arbulú (PER)

**Curatorial work:** Maxim Holland (PER), Luis Enrique Alarcón (CHL) & Ana María Saavedra (CHL)

**Curatorial axis:** *Art on the Borders*

**Description:** Between April 9th and 23rd, 2017, fourteen artists carried out the symbolic joint action "Terrestrial Triangle", on the border between Chile and Peru within the context of an initiative by BIENALSUR and the Hawapi Project. This initiative aims to achieve regional cultural integration respecting diversity through a joint action in this area, whose sovereignty is in dispute. To that end, the artists went on a one-week trip to the area, which is close to the cities of Arica and Tacna, in order to produce a cultural artistic work in an attempt to bring these communities together. This action is in line with the objectives of Bienalsur, whose aim is to be a tool for regional integration through art and culture. Thus, through this project, artists from Chile and Peru, together with others from the USA, Bolivia, Argentina and Israel expressed their will to overcome conflicts and unite our countries.



# Km 1,790

**CITY:** ILHABELA, BRAZIL

**VENUE:** INSTITUTO BAÍA DE VERMELHOS

**ADDRESS/CONTACT:** AV. GOV. MARIO COVAS JR. 11.970, ILHABELA, SP, BRAZIL / VERMELHOS.ORG.BR

**FROM DECEMBER 15TH**

**Action: *Artists' Residency***

**Description:** The Bahía dos Vermelhos Cultural Centre is a space for social integration, and cultural production and distribution, conducted in different disciplines in its theatre and forest amphitheatre, through residencies that foster creative activities and broaden artistic opportunities. One of the actions of BIENALSUR takes place in this setting.



# Km 1,834

**CITY:** VALDIVIA, CHILE

**VENUE:** MAC - MUSEO DE ARTE CONTEMPORÁNEO

**ADDRESS/CONTACT:** LOS LAURES S/N ISLA TEJA, VALDIVIA, CHILE / MACVALDIVIA.CL

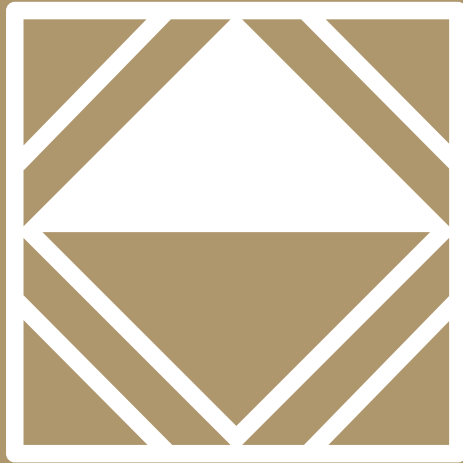
**FROM OCTOBER 12TH**

**Exhibition: *Writings in Light***

**Artists:** Christian Boltanski (FRA), Bernardí Roig (ESP), Graciela Sacco (ARG), Regina Silveira (BRA), among others

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** The project "Writings in Light" consists of interventions and video installations. Christian Boltanski, Regina Silveira, Graciela Sacco and Bernardí Roig, among other contemporary artists of great international renown, participate in this collective show in which they refer to lights and shadows, traces, signalling and mysteries.



# Km 2,004

**CITY:** PORTO ALEGRE, BRAZIL

**VENUE:** UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL

**ADDRESS/CONTACT:** AV. PAULO GAMA, 110 - FARROUPILHA, PORTO ALEGRE, RS, BRAZIL  
DIFUSAO CULTURAL.UFRGS.BR

**FROM OCTOBER 4TH**

**Intervention:** *Le la tour du monde*

**Artist:** Joël Andrianomearisoa (MDG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The word is one of the pieces of the game organized around a “force idea” where the site prevails. Joël Andrianomearisoa visits the locations he was asked to intervene within the framework of BIENALSUR'S territory: the streets of Buenos Aires, the Hotel de Inmigrantes venue of the MUNTREF, the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, Brazil, and the streets of Ouidah in Benin. A set of white typography texts on a black background appears as a puzzle to be solved. Those texts, which might be mistaken for advertising at first, will then acquire other meanings. The juxtaposed languages are identified and partially understood, and alienation emerges. This process, which is closely related to travel and migration -it is in the language and its uses where a major node of cultural estrangement is located-, represents an invitation to reflect upon the living conditions that we take for granted. Moreover, on both sides of the Atlantic this revision recovers the memories of the journeys compelled by slave trade, exile and forced migrations.

(Sala Fahrion/Campus Centro/Campus Vale)

**Intervention:** *Humus / The skin is not silent and LIGHT*

**Artist:** Teresa Pereda (ARG)

**Curatorial axis:** BIENALSUR

**Description:** Teresa Pereda presents two installations that alter spatiality. In one of them, the floor of a part of the UFRGS is lit up by a map of South America pierced by a Mapuche rune. In the other, the building of the Planetarium is dematerialized and virtually transformed into a powerful mass of water that envelops the spectator in sounds and images.

(Humus: from October 5th to October 8th at 9am, 2pm and 7m - Planetario / Campus Saúde - LIGHT: Salón de Fiestas del Rectorado / Campus Centro)

**Action:** *Amos Gitai Screening - Tribute by Mireille Kassar - BIENALSUR Video art marathon*

**Curatorial axis:** *Collection of Collections*

(November - Sala Redención del Cinema Universitario/Campus Centro)



# Km 2,155

**CITY:** SOROCABA, BRAZIL

**VENUE:** MACS - MUSEUM OF CONTEMPORARY ART OF SOROCABA

**ADDRESS/CONTACT:** AV. DR. AFONSO VERGUEIRO, 280, SOROCABA, SP, BRASIL / MACS.ORG.BR

**FROM SEPTEMBER 5TH**

**Exhibition: Remote Control**

**Artist:** Eduardo Basualdo (ARG)

**Curatorial work:** Fernando Farina (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The works displayed are technical devices propelled by machines that operate absurdly and are governed by a principle of uncertainty and neglect. These automations continue to work endlessly under an apparently nonsensical rule. "Will" is a kinetic installation consisting of a classic garage gate that splits the hall in two halves. Both sides are kept together by an opening. This work, at the entrance of the exhibition, alludes to limits, to available possibilities, to confinement, and to the place that each of us occupies. The following piece is "Hunger", a kinetic sculpture made up of three pieces of burnt wood animated by two small engines. Then comes "Homeless", a roulette that spins constantly without the ball landing on any number. Next is "Rain of Fire", in which a set of lights makes the shadow from one of the lamps go red; and finally, "The Hours" features a permanent call from the inside of a wall with no door. The exhibition is set in the present, in a present time that the artist defines as "elastic and soft, just like quick sands that keep us rowing in the same place".

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**Intervention: Who dunnit?**

**Artist:** Graciela Sacco (ARG)

**Curatorial axis:** *Art in the Urban Space*



# Km 2,233

**CITY:** SÃO PAULO, BRAZIL

**VENUE:** MEMORIAL DA AMÉRICA LATINA FOUNDATION

**ADDRESS/CONTACT:** AV. AURO SOARES DE MOURA ANDRADE 664, SÃO PAULO, SP, BRAZIL  
MEMORIAL.ORG.BR

**FROM SEPTEMBER 4TH**

**Exhibition: *The World Fits into an Artwork***

**Artists:** Ana Gallardo (ARG), Mirtha Dermisache (ARG), Mariana Ferrari (ARG), Lucrecia Lioni (ARG), Jorge Macchi (ARG), Tomás Maglione (ARG), Paula Massarutti (ARG), Federico Manuel Peralta Ramos (ARG), Pablo Rosales (ARG), Edgardo Antonio Vigo (ARG), Ivana Vol-laro (ARG) and Juan Carlos Romero (ARG)

**Curatorial work:** Jimena Ferreiro Pella (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** We might have to recreate old practices that seek to re-poeticize the world. It is a simple starting point for an exhibition that expresses itself through minimal gestures that pursue a reconfiguration of the gaze and the sensitive experience of everything around us. Life as a *biographem* is turned into a micro-political force capable of producing transformations that enable other ways of being in the world. The works in this exhibition are modestly and radically quiet. A poetics of the everyday. The work as an epiphany that asserts its capacity to capture what is simple-extraordinary, while underscoring its impossibility. Art as the ultimate utopian threshold as well as its failure. This project aims to re-establish a new autonomy of the work based upon immediacy, in which art can renegotiate with life by attempting other ways of being-together and being-the world.

**Exhibition: *Memories of the Body***

**Artists:** Oscar Muñoz (COL), Graciela Sacco (ARG), José Alejandro Restrepo (FRA/COL), Harun Farocki (DEU), Pedro G. Romero (ESP), Botto & Bruno (ITA) and Ana Gallardo (ARG)

**Curatorial work:** Diana B. Wechsler (ARG)

**Curatorial axis:** *Collection of Collections*

**Description:** The body hosts the ancestral memory of natural and even cultural movements. The body often speaks before words. It is the tool of magicians and shamans as well as choreographers, actors and dancers. This selection of video installations from different South American collections focuses on the communication powers of the body and how visual artists resort to it. Either through fragments and details or in a more comprehensive way, by means of gesticulation or the expressive nature of dance, the body—the matter of these videos—denounces, highlights and evokes the fugacity of experience and movement, the basic needs of existence and the brevity of life.

**Action: *Takeaway Shadows***

**Artist:** Juliana Iriart (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects





# Km 2,486

**CITY:** RIO DE JANEIRO, BRAZIL

**VENUE:** FGV - GETULIO VARGAS FOUNDATION. FAÇADES

**ADDRESS/CONTACT:** FGV CULTURAL CENTRE - PRAIA DE BOTAFOGO 186, RIO DE JANEIRO, BRAZIL  
PORTAL.FGV.BR

**FROM NOVEMBER 14TH**

**Intervention:** *Formal Capture* "Space as an immaterial substance for the construction of ideal architectures and morphologies"

**Artist:** Marcolina Dipierro (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** The starting point of this project exhibited in Rosario is the concept of abstraction as the substance to reflect upon the way in which geometrical proposals can establish a continuous dialogue for the construction and materialization of ideas. The objective is to lead the gaze towards certain points awaiting "acknowledgment of receipt" from the spectators. The works can splice, project and delineate obliterated points by pursuing various interpretation, critical reflection and enjoyment modalities concerning our everyday natural and urban spaces. In this regard, the artist presents a series of works with structural pieces and pure geometrical shapes. These rigid bodies are in conversation with soft, flexible materials as their intrinsic characteristics and qualities are explored. The strategy is, in the artist's words, "to relate the material substance of a rock, a tree, or an amorphous organic mass to industrial objects such as metal and glass, as well as to the ensuing transformation of their behavior and attitudes resulting from the tension/suspension between them."

# Km 2,490

**CITY:** RIO DE JANEIRO, BRAZIL

**VENUE:** CENTRAL STATION OF BRAZIL

**ADDRESS:** PLAZA CRISTIANO OTONI, RIO DE JANEIRO, BRAZIL

**FROM NOVEMBER 14TH**

**Intervention:** *M2*

**Artist:** Graciela Sacco (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** In her Series M2, Graciela Sacco attempts to postulate a new human right: the right of every newborn person to at least 1 m2 of land. This right—a utopic proposal—is violated by the conditions of late capitalism at present, in which land speculation reaches unprecedented levels. Transits, migration and exile are some of the tropes of contemporary experience included in this series, contributing to the discussion of the current situation of individuals in society; the problem of migrating is also part of the problem of inhabiting.

By recovering the lightness of the presence of migrants—they move from one place to another trying to go unnoticed—, Sacco proposes a sort of subtle interference, whose presence depends on and is modified by light. It is possible to discover the traces of people walking, their footprints, the soles of their shoes, and the shape of the suitcase they drag in unexpected places. The photographs taken on the translucent bridges of Terminal 4 in Madrid are moved to other spaces, such as the large windows of the busy Central Station of Rio de Janeiro.



# Km 2,651

**CITY:** LA PAZ, BOLIVIA

**VENUE:** MUSEO NACIONAL DE ARTE

**ADDRESS/CONTACT:** CALLE COMERCIO 485, LA PAZ, BOLIVIA / MNA.ORG.BO

**FROM OCTOBER 19TH**

**Exhibition: *Mysterries***

**Artist:** Christian Boltanski (FRA)

**Curatorial work:** BIENALSUR Curatorial Projects

**Intervention: *Who dunnit?***

**Artist:** Graciela Sacco (ARG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The National Museum of Art of La Paz will host two projects. One of them is Christian Boltanski's 24-hour video installation "Mysterries", where he presents a mythical and unsuccessful dialogue with the whales and the wind to discover some of the secrets of the world. The other project is the urban interference "Who dunnit?" by Graciela Sacco, who, with her posters of a pointing finger, trespasses on the private space, intimidating and accusing.

# Km 2,900

**LOCATION:** BORDERING AREA BETWEEN ARICA AND TACNA, CHILE/PERU

**ADDRESS:** BORDERING AREA BETWEEN ARICA (CHILE) AND TACNA (PERU)

**FROM APRIL 9TH TO 23RD 2017**

**Exhibition: *HAWAPI 2017 - Terrestrial Triangle - BIENALSUR***

**Artists:** Sergio Abugattás (PER), Gabriel Acevedo Velarde (PER), Agencia de Borde (CHL), Gabriel Armijo O'Higgins (PER), Grupo Huanchaco en colaboración con Gabriel Armijo O'Higgins (PER), Máximo Corvalán-Pincheira (CHL), Maxim Holland (PER), Yoav Horesh (ISR) Konantü - Courtney Smith (USA), Iván Navarro (CHL), Andrés Pereira Paz (BOL), Ishmael Randall Weeks (PER) y Elizabeth Vásquez Arbulú (PER)

**Curatorial work:** Maxim Holland (PER)

**Curatorial axis:** *Art on the Borders*

**Description:** Fourteen artists, mainly from Chile and Peru, conducted the symbolic joint action "Terrestrial Triangle" on the border between these two countries, within the context of an initiative by BIENALSUR and the Hawapi Project. The objective of this project is to seek regional cultural integration while respecting diversities by performing a shared action in this area, whose sovereignty is in dispute. To that end, the artists went on a one-week trip to the area, which is close to the cities of Arica and Tacna, in order to produce a cultural artistic work in an attempt to bring these communities together. This action is in line with the objectives of Bienalsur, whose aim is to be a tool for regional integration through art and culture. Through this action, artists from Chile and Peru, together with others from the USA, Bolivia, Argentina and Israel expressed their will to resolve conflicts and unite our countries.



# Km 4,410

**CITY:** LIMA, PERU

**VENUE:** MAC - MUSEO DE ARTE CONTEMPORÁNEO - LIMA

**ADDRESS/CONTACT:** AV. GRAU 1511, LIMA, PERU / MACLIMA.PE

**FROM AUGUST 16TH**

## **Exhibition: Atopy**

**Artists:** Allora & Calzadilla (PRY), Jonathan de Andrade (BRA), Taysir Batniji (PSE), John Bock (DEU), Monica Bonvicini (ITA), Abraham Cruzvillegas (MEX), Mario García Torres (MEX), Carl Michael von Hausswolff (SWE), Thomas Nordanstad (SWE), Mathilde ter Heijne (NLD), Sanja Ivekovic (HRV), Brad Kahlhamer (USA), Los Carpinteros (CUB), Paulo Nazareth (BRA), Rivane Neuenschwander (BRA), Walid Raad (LBN), Alex Rodríguez (COL), Santiago Roose (PER), Paul Rosero (ECU), Allan Sekula (USA) y Do Ho Suh (KOR)

**Curatorial work:** Daniela Zyman (AUT)

**Curatorial axis:** *Collection of Collections / Associated Project*

**Description:** Atopy, a term commonly used in philosophy and medicine, literally means with no place, unclassifiable. This exhibition focuses on the practices and representations of the ways in which artists have accessed, experimented and negotiated the concepts of "place", "place of origin", their past, heritage, cultural ambiguities, and the dilemmas that such notions bring about. This large production of works is a catalyst for revisiting the artists' agency in the production of these inquiries about localization. The interpretation of "localism" within this particular context is not a reassertion of common simplifications, but it is based on productive inquiries and the internalization of transitions, which escape categorizations and nostalgic impulses. It also shows how the changing political and economic realities have created new narratives about places, and how these narratives have unleashed the desire to record the rapid transformation triggered by new "continental displacements".

# Km 4,411

**CITY:** LIMA, PERU

**VENUE:** LUM - LUGAR DE LA MEMORIA, LA TOLERANCIA Y LA INCLUSIÓN SOCIAL

**ADDRESS/CONTACT:** BAJADA SAN MARTÍN 151, MIRAFLORES, LIMA, PERÚ / LUM.CULTURA.PE

**FROM OCTOBER 7TH**

## **Exhibition: Exercises in memory**

**Artists:** Magdalena Cernadas (ARG), Christian Delgado (ARG), Gustavo Fontán (ARG), Ana Gallardo (ARG), Hernán Khourián (ARG), Ignacio Liang (ARG), Martín Mártoła Oesterheld (ARG), Jonathan Perel (ARG), Juan Sorrentino (ARG) y Carlos Trilnick (ARG)

**Curatorial work:** Andrés Denegri (ARG) and Gabriela Golder (ARG)

**Curatorial axis:** *BIENALSUR Curatorial Projects / BIM-UNTREF*

**Description:** The start of the last dictatorship, 24 March 1976, entailed not only the rolling out of the military government's political and repressive plans, the breaking up of revolutionary projects, the practice of State terrorism, and the systematic abduction of people, but also a profound transformation of Argentina in economic and social terms. Ten years ago, at the Museum of the Universidad Nacional de Tres de Febrero we held the exhibition *Ejercicios de memoria* (Exercises in Memory). Through their works, thirteen Argentine artists put forward processes of reflection as exercises in memory. Thirty years had passed since the coup. The third edition of the Biennial of the Moving Image (2016), forty years on from the civic-military coup, invited ten Argentine artists to create a work that would propose a new space of reflection. Because more images are always necessary, there are ten more exercises that were added to others. An echo, a collective construction, an insistence, an exercise. Ways of announcing one's presence, forms of not disappearing.

(From October 7th to 29th)



# Km 4,412

**CITY:** LIMA, PERU

**VENUE:** ENSABAP - CENTRO CULTURAL DE LA ESCUELA SUPERIOR DE BELLAS ARTES DEL PERÚ

**ADDRESS/CONTACT:** JR. HUALLAGA 402 - 426, LIMA, PERU / CENTRO CULTURAL BELLAS ARTES.PE

**FROM SEPTEMBER 25TH**

**Action/Exhibition: *TURN in BIENALSUR***

**Artists:** Katsuhiko Hibino (JPN) junto a Sebastián Camacho (COL), Yasuaki Igarashi (JPN), Tomoko Iwata (JPN), Iumi Kataoka (ARG/JPN), Alejandra Mizrahi (ARG), Daisuke Nagaoka (JPN) y Henry Ortiz Tapia (PER)

**Curatorial work:** Katsuhiko Hibino (JPN)

**Curatorial axis:** *Art and Social Action*

**Description:** Seven resident artists from Japan, Argentina and Peru participate in the "TURN in BIENALSUR" Project. These artists conduct residencies at various local social institutions and communities where they present traditional artisanal techniques and modalities. The works created in the residency will be exhibited in shows and workshops in Buenos Aires, Argentina, and Lima, Peru. By means of a shared modality, *TURN* aims to recognize and transmit the differences between all the human beings in the world in order to build a society where everybody respects one another.

**Exhibition: *Everyday Gestures***

**Artists:** Oscar Bony (ARG), Gabriela Golder (ARG), Anna Bella Geiger (BRA), Luis Soldevilla (PER), Leticia El Halli Obeid (ARG), Erika and Javier, (PRY), Adriana Bravo and Ivanna Terrazas (BOL)

**Curatorial work:** Diana B. Wechsler (ARG)

**Curatorial axis:** *Collection of Collections / BIENALSUR Curatorial Projects*

**Description:** Everyday life is full of gestures of which we are often unaware, but that somehow organize our relationship with objects, other people and the world. This selection of works from various contemporary collections, to which we added one of the projects selected in the BIENALSUR call, lingers on some of these gestures as an invitation to discover ourselves through and in them, and to review, on the basis of this observation, the ways in which we take for granted the social, historical and cultural norms that rule our lives.



# Km 4,413

**CITY:** LIMA, PERU

**VENUE:** MASM – MUSEO DE ARTE DE SAN MARCOS

**ADDRESS/CONTACT:** AV. NICOLÁS DE PIÉROLA 1222, PARQUE UNIVERSITARIO, CENTRO HISTÓRICO DE LIMA, PERÚ / [CENTROCULTURAL.UNMSM.EDU.PE/ARTE](http://CENTROCULTURAL.UNMSM.EDU.PE/ARTE)

**FROM OCTOBER 7TH**

**Exhibition: HAWAPI 2017 – Terrestrial Triangle – BIENALSUR**

**Artists:** Sergio Abugattás (PER), Gabriel Acevedo Velarde (PER), Agencia de Borde (CHL), Gabriel Armijo O´Higgins (PER), Grupo Huanchaco en colaboración con Gabriel Armijo O´Higgins (PER), Máximo Corvalán-Pincheira (CHL), Maxim Holland (PER), Yoav Horesh (ISR) Konantü - Courtney Smith (USA), Iván Navarro (CHL), Andrés Pereira Paz (BOL), Ishmael Randall Weeks (PER) y Elizabeth Vásquez Arbulú (PER)

**Curatorial work:** Maxim Holland (PER), Luis Enrique Alarcón (CHL) & Ana María Saavedra (CHL)

**Curatorial axis:** *Art on the Borders*

**Description:** Between April 9th and 23rd, 2017, fourteen artists carried out the symbolic joint action “Terrestrial Triangle”, on the border between Chile and Peru within the context of an initiative by BIENALSUR and the Hawapi Project. This initiative aims to achieve regional cultural integration respecting diversity through a joint action in this area, whose sovereignty is in dispute. To that end, the artists went on a one-week trip to the area, which is close to the cities of Arica and Tacna, in order to produce a cultural artistic work in an attempt to bring these communities together. This action is in line with the objectives of Bienalsur, whose aim is to be a tool for regional integration through art and culture. Thus, through this project, artists from Chile and Peru, together with others from the USA, Bolivia, Argentina and Israel expressed their will to overcome conflicts and contribute to uniting our countries.





# Km 4,955

**CITY:** CÚCUTA, COLOMBIA

**VENUE:** BANCO DE LA REPÚBLICA DE COLOMBIA

**ADDRESS/CONTACT:** DIAGONAL SANTANDER #3E - 38 LA RIVIERA, CÚCUTA, COLOMBIA  
BANREPCULTURAL.ORG/CUCUTA

**FROM SEPTEMBER 1ST**

## **Exhibition: *Delimiting***

**Artists:** Santiago Cárdenas (COL), Los carpinteros (CUB), Donna Conlon & Jonathan Harker (USA/ECU), Nereo López (COL), Leo Matiz (COL), Verónica Lehner (COL), Nicolás Consuegra (COL), Leandro Erlich (ARG), Ana Mercedes Hoyos (COL), Emilio Sánchez (CUB), Waltercio Caldas (BRA), Mateo López (COL), Fernell Franco (COL), and Christó Vladimirov Javacheff (BGR)

**Curatorial work:** Julián Petit (COL) and Luis Fernando Ramírez (COL)

**Curatorial axis:** *Collection of Collections / Associated Project*

**Description:** The exhibition *Delimiting* presents several recent acquisitions (2009-2015) from the modern and contemporary Latin American art collection of the Banco de la República de Colombia. *Delimiting*, which includes works by artists Waltercio Caldas, Los Carpinteros, Donna Conlon and Jonathan Harker, Nicolás Consuegra, Leandro Erlich, Mateo López and others, seeks to recover the original sense of museography as a montage conception that does not separate the presentation of works from semiological construction, or the layout of the exhibition space from the grammatical organization of mutually telling signs. It is a sensitive montage revealing traces of an unconscious but intelligible plastic and visual memory.



# Km 4,956

**CITY:** CÚCUTA, COLOMBIA

**VENUE:** BIBLIOTECA PÚBLICA JULIO PÉREZ FERRERO, CENTRO CULTURAL QUINTA TERESA, TORRE DEL RELOJ AND MUSEO CENTENARIO NORTE DE SANTANDER

**ADDRESS/CONTACT:** CEF-CENTRO DE ESTUDIOS FRONTERIZOS DE CÚCUTA - CALLE 21ª N.0B-5B, CÚCUTA, COLOMBIA / JUNTOSAPARTE.COM

**FROM OCTOBER 21ST**

## **Action/Exhibition: *Together Apart***

**Artists:** Francis Aljys (BEL), Alexander Apóstol (VEN), Iván Argote (COL), Tania Bruguera (CUB), Antonio Caro (COL), Los Carpinteros (CUB), Raimond Chaves (COL) & Gilda Mantilla (USA), Jordi Colomer (ESP), Marcos Ávila Forero (FRA), Patricia Gómez (ESP), Núria Güell (ESP), Matteo Guidi (ITA) & Giluliana Racco (CAN), Emily Jacir (PSE), Timea Oravecz (HUN), Adrian Paci (ALB), Margarita Pineda (COL), Slavs and Tatars (POL-IRN), Javier Téllez (VEN), Rubén Verdú (VEN), Carlos Zepa (VEN), Lobregat Balaguer (PHL), Eduard Escoffet (ESP), Shilpa Gupta (IND), Juanli Carrión (ESP), Antoni Muntadas (ESP), Maria Ruido (ESP), Mireia Sallarès (ESP), Teresa Margolles (MEX), Melle Smets (NLD), among others

**Curatorial work:** CEF- Centro de Estudios Fronterizos de Cúcuta, Colombia - Alex and Luis Miguel Brahim (COL)

**Curatorial axis:** *Art on the Borders*

**Description:** *Together Apart* is an artistic response to the current emergency on the border between Colombia and Venezuela, in the area of Cúcuta and San Antonio del Táchira, which has historically been the busiest boundary in Latin America, at a time of global migratory crisis. This first presentation of the CEF (Centre for Boundary Studies) of Cúcuta, Colombia, is part of BIENALSUR. The artistic project, which takes place in the iconic buildings and urban space of Cúcuta, includes artists and reference works from the international contemporary art scene, which deal with the themes of migration, restriction, citizenship and movement in the course of an interaction with authors of the region.



# Km 5,436

**CITY:** GUAYAQUIL, ECUADOR

**VENUE:** UNIVERSIDAD DE LAS ARTES

**ADDRESS/CONTACT:** MALECÓN SIMÓN BOLÍVAR Y AGUIRRE, GUAYAQUIL, ECUADOR  
UARTES.EDU.EC

**Action:** *BIENALSUR Window*

**Description:** An innovative virtual dimension that enables connectivity between 32 cities, 16 countries, 84 venues and over 350 artists that participate in the territory of BIENALSUR. FROM OCTOBER 18th TO 22nd

**Exhibition:** *Video Art Marathon*

**Curatorial axis:** *Collection of Collections*

**Action:** Simultaneous Conference- dialogue between the Universidad de las Artes, UNTREF and the Universidad de la República del Uruguay. Dialogues on universities and culture policies: the Bienalsur case. NOVEMBER 13th

# Km 5,438

**CITY:** GUAYAQUIL, ECUADOR

**VENUE:** MAAC- CENTRO CULTURAL LIBERTADOR SIMÓN BOLÍVAR - MUSEO DE ANTROPOLOGÍA Y ARTE CONTEMPORÁNEO

**ADDRESS/CONTACT:** MALECÓN 2000 Y LOJA, GUAYAQUIL, ECUADOR  
MUSEOS.GOB.EC/REDMUSEOS/MAAC

**FROM NOVEMBER 21ST**

**Exhibition:** *Collection of Collections. Works from collection of the Museo Mac-ro-Castagnino at the MAAC*

**Curator:** Marina Aguerre (ARG) and Fernando Farina (ARG)

**Curatorial axis:** *Collection of Collections*

**Description:** To collect: to make a specific selection from a wider repertoire, to choose and to put together a number of pieces. Collectors' marks, questions, positions and subjectivity are made evident in the corpus they organize. In their selection, exclusion prevails over inclusion. *Collection of collections*, one of the axes that organize the vast exhibition space of BIENALSUR, is a project made of various components scattered in different places that constitute a selection of pieces from private and public collections from various latitudes, taking into account the most recent discussions on contemporary art. Such is the way in which different repertoires were approached in order to organize other collections, of an ephemeral and transitory nature, using a variety of strategies. These new collections are included in each of the temporary exhibitions of BIENALSUR, as part of the stratigraphy of the contemporary art scene.



# Km 5,657

**CITY:** BOGOTÁ, COLOMBIA

**VENUE:** FUNDACIÓN PROYECTO BACHUÉ – ESPACIO EL DORADO

**ADDRESS/CONTACT:** CARRERA 5# 26C - 40, BOGOTÁ, COLOMBIA / [ESPACIOELDORADO.COM](http://ESPACIOELDORADO.COM)

**FROM SEPTEMBER 2ND**

**Exhibition:** *Founding Myths*

**Artist:** Marcelo Brodsky (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects

**Description:** This exhibition by Marcelo Brodsky consists of three projects including intervened photographs from different parts of the world. It is in Marcelo Brodsky's choice of archive material where his conceptual intentions are mostly revealed. *Founding Myths* and *Carnal Relationship* retell the Colombian conflict based on an individual account taken from the files of Colombian Army officers, 1968, *The Fire of Ideas* evokes the revolutionary spirit of the movements that erupted around the world in 1968; and *Migrants* creates a current event in collaboration with the press. All these projects show images that refer to a specific period with events that resonate in the collective memory of countries. They are witnesses to a time that seems to scream what at some point was whispered or simply not said.



# Km 5,658

**CITY:** BOGOTÁ, COLOMBIA

**VENUE:** MAMBO - MUSEO DE ARTE MODERNO DE BOGOTÁ

**ADDRESS/CONTACT:** CALLE 24# 6-00, COLOMBIA / MAMBOGOTA.COM

**FROM OCTOBER 28TH**

**Intervention: *We are Tender, We are Eternal***

**Artist:** Iván Argote (COL)

**Curatorial axis:** *Art in the Urban Space*

**Description:** Two large steel sculptures resemble billboards; in one of them we can read "We are tender"; and in the other, "We are eternal". Unlike real billboards, these texts are not printed, but drilled through the metal that props them up, allowing at the same time for the texts to breathe and the surrounding landscape to be seen — in this case, the mountains of Bogotá on one side and the city on the other. With this political-emotional slogan, this intervention intends to put a question to people on Carrera Séptima, undoubtedly the most iconic street of the Colombian capital, which links the Old Town, the north and the south. It is a forceful slogan that clashes with the aggressive and divisive language of a country dangling between longing for peace, fear and, sadly in some cases, the desire for the war to continue.

# Km 5,659

**CITY:** BOGOTÁ, COLOMBIA

**VENUE:** MAMU - MUSEO DE ARTE MIGUEL URRUTIA - BANCO DE LA REPÚBLICA

**ADDRESS/CONTACT:** CALLE 11# 4-41, BOGOTÁ, COLOMBIA  
BANREPCULTURAL.ORG/AREAS-CULTURALES

**FROM OCTOBER 26TH, 2017 TO JANUARY 29TH, 2018**

**Exhibition: *Burning Hot***

**Artists:** Los Carpinteros (CUB)

**Curator:** Andrea Pacheco (CHL)

**Curatorial axis:** *BIENALSUR Curatorial Projects / Associated Project*

**Description:** *Burning Hot* aims to explore the work of Los Carpinteros from a semiotic perspective and to understand their entire production as a system of signs that is ambivalent, contradictory, paradoxical and yet, extremely subversive. Humour is their strategy. This is one of the most comprehensive retrospective shows of this group so far and their first major individual show in Colombia. The 30 works included in this exhibition present the whole formal and conceptual range of their production. In addition to their most famous pieces such as *Sala de juntas*, *Catedral* and *Clavos Torcidos*, other less known works are included —*Concreto roto*, *Bola de pelo* and *20 gentes*—, as well as new works such as *Surround with sound your ass* and *Tres casi guitarras*. This show emphasizes the work and experimentation process underlying their artistic output. The "experiments", as they call their research work, will appear for the first time in an exhibition, including sketches, works in progress, texts, molds and other objects that are part of this "laboratory of mutations", the artists' workshop.



# Km 5,661

**CITY:** BOGOTÁ, COLOMBIA

**VENUE:** FACULTAD DE ARTES DE LA UNIVERSIDAD JAVERIANA

**ADDRESS/CONTACT:** CALLE 40B # 5 - 37, EDIFICIO GERARDO ARANGO S.J., BOGOTÁ D.C COLOMBIA  
JAVERIANA.EDU.CO

**FROM SEPTEMBER 27TH**

**Exhibition: *Visual Resonances***

**Artists:** Juan Sorrentino (ARG), Omar Jury (ARG) (in collaboration with Larry Muñoz (ARG)), Alan Segal (ARG), Valeria Traversa (ARG), Lihuel González (ARG), Alan Courtis (ARG), Nicolás Martella (ARG), Andrea Mármol (GUA)

**Curator:** Benedetta Casini (ITA)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** This curatorial proposal, especially designed for the space of the School of Arts of the Universidad Javeriana of Bogotá, is an invitation to reflect on the relationship between visual and sound languages, revealing their mutual possibilities of translation and challenging the tangibility of works of art. How flexible can the notion of visual art be? This proposal includes works that question the physical quality of artworks, pointing out at the same time possible counterparts in the language of sounds, inquiries about subjectivity and the translation into words of visual art pieces, the role of technology in the interchangeability between image and sound, and the possibility of a universal language.



# Km 6,443

**CITY:** GUATEMALA CITY, GUATEMALA

**VENUE:** UNIVERSIDAD DE SAN CARLOS DE GUATEMALA

**ADDRESS/VENUE:** CIUDAD UNIVERSITARIA, 11 AV, CIUDAD DE GUATEMALA, GUATEMALA  
USAC.EDU.GT

**Action: *BIENALSUR Window***

**Description:** An innovative virtual dimension that enables connectivity between 32 cities, 16 countries, 84 venues and over 350 artists that participate in the territory of BIENALSUR FROM SEPTEMBER 16th

**Action: *Simultaneous Dialogue: Universidad de San Carlos de Guatemala - Universidad de la República Oriental del Uruguay - Escuela Nacional Superior de Bellas Artes del Perú - Universidad Nacional de Tres de Febrero***





# Km 7,827

**CITY:** COTONOU AND OUIDAH, BENIN

**VENUE:** ZINSOU FOUNDATION

**ADDRESS/CONTACT:** RUE DES MISSIONS, R 7012, COTONŪ, BÉNIN /VILLA AJAVON, OUIDAH, BENIN  
FONDATIONZINSOU.ORG

**FROM NOVEMBER 4TH**

**Intervention:** *Le la Tour du Monde*

**Artist:** Joël Andrianomearisoa (MDG)

**Curatorial axis:** *Art in the Urban Space*

**Description:** The word is one of the pieces of the game organized around a “force idea” where the site prevails. Joël Andrianomearisoa visits the locations that we asked him to intervene within the framework of BIENALSUR’S territory: the streets of Buenos Aires and the Hotel de Inmigrantes venue of the MUNTREF in Argentina; the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, Brazil; and the streets of Cotonou and Ouidah in Benin. A set of white typography texts on a black background appears as a puzzle to be solved. At first it can be mistaken for a form of advertising, but it then acquires other meanings: the juxtaposed languages are identified and partially understood, and alienation emerges. This process, which is closely related to travel and migration—it is in the language and its uses where a major node of cultural estrangement is located—, represents an invitation to reflect upon the living conditions that we take for granted. Moreover, on both sides of the Atlantic this revision may also include the memories of those journeys compelled by the slave trade, exile and forced migrations.



# Km 10,044

**CIUDAD:** MADRID, SPAIN

**VENUE:** LA CASA ENCENDIDA

**ADDRESS/CONTACT:** RONDA VALENCIA 2, MADRID, SPAIN / LACASAENCENDIDA.ES

**FROM SEPTEMBER 28TH, 2017 TO JANUARY 7TH, 2018**

**Exhibition:** *Human and físcal geography*

**Artist:** Anna Bella Geiger (BRA)

**Curatorial work:** Estrella de Diego (ESP)

**Curatorial axis:** *BIENALSUR Curatorial Projects*

**Description:** This exhibition comprises around a hundred works among videos, photographs, artist books and photo collage based on two essential thematic elements in the work of this artist: physical and human geography. Along these lines and, above all, through maps—a key element in her work—she reflects on colonial policies, cultural stereotypes, exclusion, discourses imposed by supremacy and particularly, ways to challenge them through works that in their final form are fragile and delicate, which transforms political objects into poetic objects.



# Km 10,048

**CITY:** MADRID, SPAIN

**VENUE:** MNCARS - MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA

**ADDRESS/CONTACT:** SANTA ISABEL 52, MADRID, SPAIN / MUSEOREINASOFIA.ES

**FROM NOVEMBER 1ST, TO MARCH 19TH , 2018**

**Exhibition:** *Enough & More than Enough*

**Artist:** William Kentridge (ZAF)

**Curatorial work:** Manuel Borja-Villel (ESP) y Soledad Líaño (ESP)

**Curatorial axis:** BIENALSUR Curatorial Projects / Associated Project

**Description:** William Kentridge is a South African artist known for his etchings, drawings and animated films. His technique is based on filming a drawing, subsequently introducing a series of erasures and alterations and finally, a new film made from the modified original.



# Km 10,354

**CITY:** PALMA DE MALLORCA, ISLAS BALEARES, SPAIN

**VENUE:** ES BALUARD MUSEO DE ARTE MODERNO Y CONTEMPORÁNEO DE PALMA

**ADDRESS/CONTACT:** PLAÇA DE LA PORTA DE SANTA CATALINA 10, PALMA DE MALLORCA, BALEARIC ISLANDS, SPAIN / ESBALUARD.ORG

**FROM JUNE 13TH TO JULY 16TH AND IN THE THIRD QUARTER OF 2017**

**Action/Exhibition:** *A Place to Live When We Are Old*

**Artist:** Ana Gallardo (ARG)

**Curatorial work:** Nekane Aramburu (ESP)

**Curatorial axis:** *Art and Social Action*

**Description:** Ana Gallardo makes a new stop-over in her project *School of Aging*, after a residency in the Balearic Islands, where she resumed her work with elderly people who re-live their projects and expectations. This project takes places in the context of BIENALSUR and is also presented simultaneously at the CCE of Montevideo (Uruguay), together with other cases included in this work in progress.



# Km 10,804

**CITY:** MARSEILLE, FRANCE

**VENUE:** FRAC - FONDS RÉGIONAUX D'ART CONTEMPORAIN CENTRE

**ADDRESS/CONTACT:** 20 BOULEVARD DE DUNKERQUE, MARSEILLE, FRANCE / FRAC-CENTRE.FR

**FROM DECEMBER 2ND**

**Exhibition:** *The Sound of Things Falling*

**Artists:** Alex Rodríguez (COL), Beatriz González (COL), Johanna Calle (COL)

**Curatorial work:** Albertine de Galbert (FRA)

**Curatorial axis:** *Collection of Collections*

**Description:** Within the framework of an exchange between France and Colombia, this exhibition presents works by Colombian artists in dialogue with a selection from the collection of the FRAC PACA (Regional Fund of Contemporary Art of the Provence Alpes Côte d'Azur region) on the topic of an emotion: fear. What do we fear? What are the objects and effects of fear? How can this be represented? How is it used? What does fear say about us, about our relationship with the world and with one another? Should we stop fearing? How can we conjure fear? How can we tame it or understand it? How can we "take catastrophe by surprise"? This exhibition suggests some answers.



# Km 11,065

**CITY:** PARIS, FRANCE

**VENUE:** ÉCOLE DES BEAUX-ARTS

**ADDRESS/CONTACT:** 14 RUE BONAPARTE, PARIS, FRANCE / BEAUXARTSPARIS.FR

**NOVEMBER**

**Action:** *Simultaneous Actions. Dialogues about Contemporary Art Spaces*



# Km 11,066

**CITY:** PARIS, FRANCE

**VENUE:** MAISON DE L'AMÉRIQUE LATINE

**ADDRESS/CONTACT:** 217 BOULEVARD SAINT-GERMAIN, PARIS, FRANCIA / MAL217.ORG

**Exhibition:** *Drawings/Dessins*

**Artist:** Johana Calle (COL)

**Curatorial work:** Helena Tatay (FRA)

**Curatorial axis:** BIENALSUR Curatorial Projects / Associated Project

**Description:** Johanna Calle develops an art of drawing that is eminently poetic and personal, a language that questions the complex reality of Latin America and Colombia. The artist uses all kinds of materials and techniques in an attempt to find their meaning. She works with thread, sewing thread, photographs and photographic paper, typewritten texts and letters. She pierces cardboard, wood and steel. She composes, decomposes and re-composes, thus widening the very notion of drawing, and the format can turn from small to monumental. Her delicate drawings are in contrast with the intensity of the themes she addresses. She often uses a series of images, outlining the boundaries of complex territories, tackling issues of alienation, power, social order and individual frailty. Only the absence of colour; typical of drawing, remains of the traditional idea of this medium, whether in pencil or graphite. The only colour is that of the materials or the paper used. This apparent absence of colour represents an expression of austerity to convey more meaning with fewer resources.

From October 11th to 20th

**Action: Seminar: Culture and International Relationships in Contemporary Times.**

**Joint dialogue: Maison de l'Amérique Latine - UNTREF**

September 29th





# Km 11,068

**CITY:** PARIS, FRANCE

**VENUE:** JEU DE PAUME

**ADDRESS/CONTACT:** 1 PLACE DE LA CONCORDE, PARIS, FRANCE / JEUDEPAUME.ORG

**FROM OCTOBER 17TH**

**Exhibition:** *Souterrain*

**Artist:** Ali Kazma (TUR)

**Curatorial work:** Pia Viewing (FRA)

**Curatorial axis:** *BIENALSUR Curatorial Projects / Associated Project*

**Description:** *Souterrain* showcases the work by Ali Kazma, whose production has been used in photography and films and who has travelled the world in search of situations, places and buildings where the human capacity to transform the world plays a role. This exhibition attempts to show the evolution of his work over the last ten years.



# Km 11,070

**CITY:** PARIS, FRANCE

**VENUE:** MAISON DE L'ARGENTINE, PARIS

**ADDRESS/CONTACT:** 27A BOULEVARD JOURDAN, PARIS, FRANCE / CASAARGENTINAENPARIS.COM

**FROM OCTOBER 11TH**

**Exhibition: Exercises in memory**

**Artists:** Magdalena Cernadas (ARG), Christian Delgado (ARG), Gustavo Fontán (ARG), Ana Gallardo (ARG), Hernán Khouríán (ARG), Ignacio Liang (ARG), Martín Mórtola Oesterheld (ARG), Jonathan Perel (ARG), Juan Sorrentino (ARG) y Carlos Trilnick (ARG)

**Curatorial work:** Andrés Denegri (ARG) and Gabriela Golder (ARG)

**Curatorial axis:** BIENALSUR Curatorial Projects / BIM-UNTREF

**Description:** The start of the last dictatorship, 24 March 1976, entailed not only the rolling out of the military government's political and repressive plans, the breaking up of revolutionary projects, the practice of State terrorism, and the systematic abduction of people, but also a profound transformation of Argentina in economic and social terms. Ten years ago, at the Museum of the Universidad Nacional de Tres de Febrero we held the exhibition Ejercicios de memoria (Exercises in Memory). Through their works, thirteen Argentine artists put forward processes of reflection as exercises in memory. Thirty years had passed since the coup. The third edition of the Biennial of the Moving Image (2016), forty years on from the civic-military coup, invited ten Argentine artists to create a work that would propose a new space of reflection. Because more images are always necessary, there are ten more exercises that were added to others. An echo, a collective construction, an insistence, an exercise. Ways of announcing one's presence, forms of not disappearing.



# Km 11,569

**CITY:** FRANKSTON (VICTORIA), AUSTRALIA

**VENUE:** FRANKSTON ART CENTRE

**ADDRESS/CONTACT:** 27-37 DAVEY STREET, FRANKSTON, VICTORIA, AUSTRALIA  
ARTSCENTRE.FRANKSTON.VIC.GOV.AU

**FROM OCTOBER 1ST**

**Action: BIENALSUR Window**

**Description:** An innovative virtual dimension that enables connectivity between 32 cities, 16 countries, 84 venues and over 350 artists that participate in the territory of BIENALSUR.

# Km 18.370



**CITY:** TOKYO, JAPAN

**VENUE:** TOKYO UNIVERSITY OF THE ARTS

**ADDRESS/CONTACT:** 12-8, UENO PARK, TAITO-KU, TOKYO, JAPAN / GEIDALAC.JP

**FROM SEPTEMBER 16TH**

**Action:** *Artistic Research Project TURN in BIENALSUR*

**Curatorial work:** Katsuhiko Hibino (JPN)

**Curatorial axis:** *Art and Social Action*

**Description:** BIENALSUR Window will enable connectivity between Tokyo University of the Arts and the rest of the BIENALSUR territory. At the same time, it will provide an opportunity to reflect upon the process of the project *TURN in BIENALSUR*, which took place in Argentina and Peru.



## BIENALSUR CURATORIAL AXES

BIENALSUR Curatorial Projects  
Collection of Collections  
Art in the Urban Space  
Art on the Borders  
Art and Social Action

ISO 3166-1 alfa 3

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In memoriam Marco Aurelio García

