

Passport
BIENALSUR 2023

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

JULY - DECEMBER **2023**

BIENALSUR
OTHER
DYNAMICS
FOR ART
AND
CULTURE

BIENALSUR

An expansive proposal for contemporary art, culture and reflection.

Since 2015, from the south of the world we have been organising BIENALSUR, the International Biennial of Contemporary Art of the South conceived by the Universidad Nacional de Tres de Febrero (UNTREF), a public university in Argentina.

It is a different kind of biennial: decentralised, democratic, horizontal and humanistic, embracing the issues of today's world.

From its Km 0 at MUNTREF (Museums of the Universidad Nacional de Tres de Febrero) Hotel de Inmigrantes venue in the City of Buenos Aires, to Tokyo, **BIENALSUR** maps out a new cartography for contemporary art that spans 18,370 kilometres, simultaneously connecting art spaces, creators, audiences and communities from all continents.

As of **2015**, a series of Global South meetings were held that gave rise to a dynamic project rooted in dialogues, exchanges and presentations making up a diverse and sustained public programme. **BIENALSUR** was subsequently built on this foundation.

The first edition of **BIENALSUR** was held in 2017, featuring the participation of **more than 400 artists** across approximately **80 venues** in 34 cities spanning **16 countries**. In **2019**, the map extended its reach, encompassing **112 venues** in **47 cities** in 21 countries. Despite the challenges posed by the pandemic in 2021, the biennial took place in **120 venues** across **48 cities** in **24 countries** of the Americas, Asia and Euro. **Over 1800 artists** from all over the world participated throughout the first three editions.

Unprecedented in its methodology, BIENALSUR incorporates works and projects that arise from open, free, international calls without pre-established topics. This inclusive approach aims to encourage artists and curators to conceive specific proposals without the constraints of predetermined themes, and to pursue their own explorations.

From the Open Call emerge the itineraries as the primary curatorial axes of each edition. The selection criterion for the projects is the quality of each submission, both in conceptual and aesthetic terms.

BIENALSUR 2023

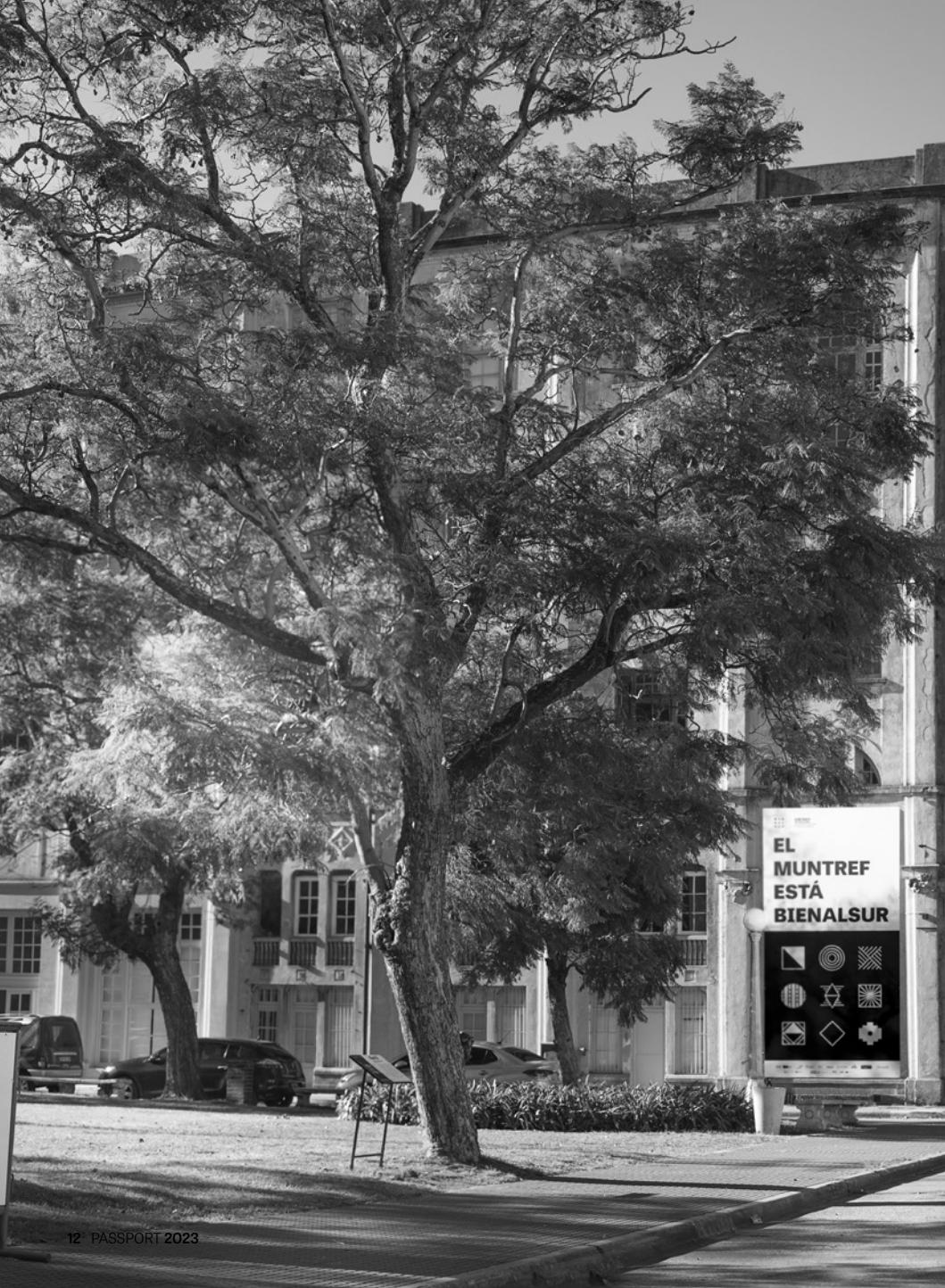
With a steadfast determination to explore alternative dynamics for art and culture in the pursuit of new logics of artistic and social circulation both locally and globally, **BIENALSUR** continues to uphold the right to culture and diversity.

Over the course of six months, artists, curators, institutions, and communities from various corners of the world will join forces with growing simultaneity, amplifying their efforts to actively address contemporary challenges.

Aníbal Y. Jozami
GENERAL DIRECTOR

Diana B. Wechsler
ARTISTIC DIRECTOR

PASSPORT
TO TRAVEL
18.372 KM
OF ART



CITY
Buenos Aires,
Argentina

ADDRESS
Av. Antártida Argentina s/n
(b/w Dirección Nacional de Migraciones and Buquebus)

Km 0
MUNTREF
Centro de Arte Contemporáneo
and Museo de la Inmigración.
Venue Hotel de Inmigrantes

EXHIBITION *William Forsythe, Buenos Aires*

ARTIST William Forsythe (USA/DEU)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

How do we experience our bodies? How do we place ourselves in space? How are public spaces arranged? Who navigates through them? Who “uses” them and in what way? Furthermore, how are these spaces interconnected? Is it possible to build an itinerary, and who is part of the community of cultural sites that serve as focal points in the city?

Such questions lie at the heart of this project conceived with William Forsythe’s *Choreographic Objects*: pieces that unveil the ways in which we navigate through space and time and how we interact and explore our boundaries.

We know that we all have the right to culture, to pass through its spaces and to enjoy its attractions, but not all social sectors feel entitled to this access. For this reason, as an inclusive invitation, this unique itinerary in the city of Buenos Aires was conceived to reflect on our ways of performatising spaces, transits, individual and social uses.

Through the presence of the *Choreographic Objects* in each of the spaces that make up this itinerary, modifying them and challenging the audiences, the aim is to contribute to revealing the individuals’ locations within the spaces; an invitation to reassess positions, to yield to the signs and orientations, and, in short, to inhabit a performative experience.

EXHIBITION *Vacant Houses Don't Make a City*

ARTIST Jordi Colomer (ESP)

CURATORIAL WORK BIENALSUR, Benedetta Casini (ITA)

Vacant Houses Don't Make a City is the first solo exhibition in Argentina by Catalan artist Jordi Colomer, internationally renowned for his participatory performances in the public space. The show opens with the triptych of invented traditions: audio visual footage of actions conceived by Colomer over the last decade overlap in a chaotic and ludicrous vortex. Rudimentary scenographies created by the participants themselves give a touch of humour to the actions that storm the streets, temporarily disrupting social standards. Rooted in exceptional spaces and times, the actions follow their own rituals and laws, resulting in blurred categories, weakened defences and obliterated hierarchies. The community's choral participation is a necessary condition for the outcome of the actions, which escape the artist's control: the unforeseeable result of the work depends on the group's interaction with the urban space. The reclaiming of the streets, contrary to the privatisation and social fragmentation promoted globally since the 1990s, entails the possibility of collective gatherings and, hence, of a break with the normative order imposed by power and control agencies. As suggested by the title of the exhibition, the very essence of a city is its inhabitants, those responsible for making decisions about their own spaces. In the projects *X-Ville* and *The Argentine Alphabet*, Colomer promotes the construction of ephemeral societies around common objectives: firstly, the building of an ideal city, and secondly, the writing by primary school students of their own literacy notebooks. The production of the works, based on a series of collective debates and agreements, as well as their presentation in exhibition spaces, reveal the possibility of a collective construction underscoring the dissolution of the hierarchies that set apart planners and recipients, authors, and audiences.

EXHIBITION *Syndemic. Andean Outbursts*

ARTIST Voluspa Jarpa (CHL)

CURATORIAL WORK Eugenio Viola (ITA), BIENALSUR, Diana B. Wechsler (ARG)

The term “*syndemic*” was introduced in the 1990s in anthropological medicine to describe two or more concurrent epidemics in a population, which enhance the disease burden. Chilean artist Voluspa Jarpa uses this term as a metaphor to analyse the social movements that took place in Chile between October 2019 and March 2020.

In the first edition of the Julius Baer Art Prize for Latin American Female Artists,

Syndemic received the first prize of this kind in Latin America, which aims to reward research work conducted by outstanding Latin American female artists. Voluspa Jarpa's artistic practice focuses on the detailed analysis of official declassified archives and documents with an emphasis on hidden narratives. Her work explores notions of memory and trauma, frequently alluding to the Chilean socio-political situation and its position within the Latin American context.

Syndemic is a multimedia project featuring videos, musical pieces, installations, cartographies, animations, documents, reports, testimonies, photographs, paintings, and objects. It is the result of a collaborative teamwork involving female artists and intellectuals from different fields of knowledge, both scientific and humanistic.

Syndemic delves into the sensitive events surrounding one of the most dramatic social outbursts in the history of Chile and highlights the mechanisms of democratic consensus in tension with authoritarian institutional practices that conceal ways of silencing citizen discontent.

EXHIBITION *Jigsaw Puzzles*

ARTISTS Andrea Alkalay (ARG), Filippo Berta (ITA), Fernando Bryce (PER), Adriana Bustos (ARG), Daniel Canogar (ESP), Paula Castro (ARG), Harun Farocki (CZE/DEU), Anna Bella Geiger (BRA), María Gimeno (ESP), Luis Hernández Mellizo (COL), Erin Johnson (USA), Glenda León (CUB), Ryts Monet (ITA/AUT), Élodie Pong (USA/CHE), Juan Pablo Renzi (ARG), Nicolás Robbio (ARG), Regina Silveira (BRA), Sergio Vega (ARG), Agustina Woodgate (ARG), Horacio Zabala (ARG)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG), Benedetta Casini (ITA)

This exhibition is conceptually inspired by a new version of Regina Silveira's *Latin American Puzzle*. It brings together images from different social, cultural, and political horizons of the region into an open and largely associative picture, in which each piece is individually identified and, at the same time, related to the others in order to give each viewer a possible reading of history in an attempt to understand the reality of Latin America.

The selection of works featured in *Puzzle* reveals the complexity of the construction of any kind of narrative, considering the variety of converging realities. It is worth bearing in mind that the territory of the symbolic is shifting, elusive, and unstable. Any certainty in this regard is open to question as changes occur in the socio-cultural and temporal parameters that guide us through them. However, this weakness of the symbolic, or rather of images, is also its strength. Hence, it is worth making the effort to think with images and to creatively broaden the horizons of meaning.

With this premise as a starting point and bearing in mind the impossibility of a single narrative, let us explore uncertainties from this present and in the plural to imagine critical positions that help us think about decentralisations, exchanges, appropriations and re-appropriations in a multiple, diverse, reciprocal, and global sense.

EXHIBITION *(Un)Limited. A project in dialogue with Jigsaw Puzzles*

ARTISTS Basma Alsharif (KWT), Ursula Biemann (CHE), Marcel Dinahet (FRA), Marianne Fahmy (EGY), Renata Poljak (HRV) y Alexandre Ponomarev (RUS)

CURATORIAL WORK Etienne Bernard (FRA); BIENALSUR, Diana B. Wechsler (ARG)

The path of foreignness is traced by hospitality, and the latter by the need to make room for difference – in terms of language, origin, identity... – for the “other”, the “newcomer”.

We live in community. It is there where we identify ourselves as subjects, where we grow up and build our personal and collective universes. Living in society is in itself recognising the other and recognising ourselves; in short, establishing boundaries between us and others. Furthermore, thinking about the notion of limit entails its opposite: the un-limited.

Between black and white, light and shadow, the natural and the artificial, one's own and the other's, the native and the foreign, the divine and the human... and we could continue listing different qualities, aspects or conditions that create an “in-between”.

But what is it that “in-between”? The notion of limit, which is presented in an attempt to organize the terms, institutes a certain binarism. Yet. it is also possible to think unlimitedly. So why not construct another dimension, beyond those created in the tension of opposites? Why not venture into those realms of nuances and emergencies, those where the edges blur to give birth to something new?

It is perhaps in the domain of the symbolic where reality acquires other forms to illuminate aspects that went unnoticed or were neutralised. This selection of works arises from the exchange with Etienne Bernard, director of FRAC Bretagne, as a “reaction” to the repertoire of works that make up the exhibitions at MUNTREF and those in the FRAC collection.

EXHIBITION *Tribe Apex*

ARTIST SMACK (NLD)

CURATORIAL WORK BIENALSUR, Benedetta Casini (ITA)

Ambition and greed are the driving forces behind *Tribe Apex*, a dystopian Tower of Babel inhabited by a group of characters striving to climb to the top of a constantly growing human mountain. Upon reaching the pinnacle, they fall back down, condemned to an endless cycle of competition that becomes an end in itself. The colourless figures make up a hypnotic greyish mass prompting reflection upon the notion of individual identity and collective behaviour: the wild movements animating them reveal the dehumanising effects of success-driven existence. The work is inspired by Flemish Renaissance paintings such as Pieter Brueghel's *The Wine of St. Martin's Day* (1565) and Hieronymus Bosch's *The Hay Wain* (1516).

RESIDENCE ESA-EZE, BITAMINE *Faktoria*

EXHIBITION: *Actions B*

ARTIST Estibaliz Sadaba Murguía (ESP/PAÍS VASCO)

CURATORIAL WORK Helga Massetani Piemonte (ARG)

Women have historically been confined to the domestic sphere. Estibaliz Sádaba Murguía's work aims to shed light on the socially invisible work that women perform within this realm. In this regard, the goal is to bring it out into the public light, i.e., “the agora”.

This research, embodied in images and methodologically projected through actions, unfolds on the genesis of the very idea of the “domestic” in contrast to the idea of “public space”. It seeks to uncover the circumstances for the centuries-long isolation, confinement and disciplining of women within the domestic realm.

The confinement of women to the domestic sphere is the logical consequence of being part of a patriarchal social structure. Consequently, the aim is to examine, challenge and work on women's relationship with the domestic domain. Just as in previous projects, Estibaliz Sádaba Murguía indistinctly uses the languages of drawing, sound and video, writing, action/performance and photography (the latter being the one used on this occasion). The work methodology consists of deploying a wide constellation of images as a result of the combination of these techniques. The aim of the action is to subvert this reclusion, taking the struggle out of the kitchen and the bedroom and into the streets.

RESIDENCY *Residencias cruzadas. BIENALSUR/ Institut Français du Cameroun*

ARTIST Alioum Moussa (CMR)

CURATORIAL WORK BIENALSUR, Institut Français du Cameroun

RESIDENCY COORDINATION Agustina de Ganay (ARG)

As the facilitator of a network of associative collaboration between museums, cultural centres, and universities from all over the world, BIENALSUR undertakes joint projects involving institutions in challenging exchanges. Within this framework, a cross residency and a subsequent exhibition initiative is being held between BIENALSUR and the Institut Français du Cameroun.

IN **2021**,
THE THIRD
EDITION OF
BIENALSUR
WAS HELD
IN **120**

VENUES



in
48
cities

in
24
countries



CITY
Buenos Aires, Argentina

ADDRESS
Suipacha 1422



CITY
Buenos Aires, Argentina

ADDRESS
Sarmiento 151

Km 1 Museo de Arte Hispanoamericano Isaac Fernández Blanco

EXHIBITION *Beyond Sound*

ARTISTS Nelo Akamatsu (JPN); Bruno Mesz (ARG) and Sebastián Tedesco (ARG);
Marc Vilanova (ESP)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Visualizing sounds, giving them corporeality, feeling them in the body as infra-audible vibrations are all part of the experiences that these installations offer to the visitor through the project conceived by the curatorial team of BIENALSUR for the Museo de Arte Hispanoamericano Isaac Fernández Blanco. Artists Marc Vilanova, Nelo Akamatsu, Bruno Mesz and Sebastián Tedesco seek to explore different dimensions between sonority and visuality, between the sensory experience of visitors and that of the architectural environment and the urban context.

Each of them, drawing on resources from their research between art and science, offers pieces of great sensitivity that are presented as invitations to enter the museum space and its chapel, with the certainty that visitors will embark on a distinct journey, capable of surprising them in the perception of aspects which, through the mediation of the works, will form part of a new reality.

Km 1,3 Centro Cultural Kirchner

EXHIBITION *Real Fictions*

ARTISTS C.Brambilla (ARG) and Sociedad de amigos y benefactores de las artes de Cañada Rosquín (ARG), Adriana Bustos (ARG), Daniel Canogar (ESP), Declinación Magnética (ESP), Etcétera (ARG/CHL), Jordi Colomer (ESP), Daniela Comani (ITA), Eduardo Costa (ARG), Roberto Jacoby (ARG) and Raúl Escari (ARG), Harun Farocki (CZE/DEU), Joan Fontcuberta, (ESP), Dora García (ESP), Gabriel Garcilazo (MEX), Voluspa Jarpa (CHL), Fabio Kacero (ARG), Ali Kazma (TUR), José Luis Landet (ARG), Marta Minujín (ARG), Antoni Muntadas (ESP), Marie Orensanz (ARG/FRA), Daniela Ortiz (PER), Liliana Porter (ARG), Cristian Segura (ARG), Tucumán Arde (ARG), Santiago Villanueva (ARG).

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG) and Benedetta Casini (ITA)

Real Fictions is a curatorial project conceived as an invitation to revisit the ways in which information is produced and circulated and how it contributes to the construction of meaning. We are aware that all narratives involve montage gestures, the editing of images, ideas, testimonies, memories, texts, etc. Therefore, let us dispel any fantasy of possible “neutrality” when it comes to establishing a narrative of any sort, since this is always done from a situated position. Designed with images, this project sets out to put such premises to the test.

Alongside Harun Farocki, let us distrust images and be clear about the need to identify the points of view, the framing, the gestures, in short, all those elements involved in their construction. It is necessary to review their temporal markers, their persistence, and the poetics that silently haunt them. We currently inhabit what Joan Fontcuberta refers to as “the fury of images”.

Therefore, exhibitions become essential in the age of googling, as they provide a space to look at a selection and think with and beyond it. Conceived on the basis of symbolic productions that at different junctures questioned the status of “truth”, “reality” or “verisimilitude” of images, events or situations, this project intends to contribute to a broader range of critical reflection.

EXHIBITION *TURN PROJECT + BIENALSUR. Cooking, community action and art project*

CURATORIAL WORK BIENALSUR

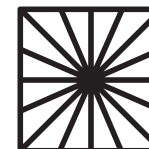
TURN is an art project seeking the exchange of knowledge among people with diverse backgrounds while working with minority communities to develop art exhibitions. The aim is to celebrate human diversity and various cultures, fostering the sharing of knowledge and traditions. Designed by Japanese artist and academic Katsuhiko Hibino, Dean of the Faculty of Fine Arts at Tokyo University of the Arts, *TURN* was launched in 2015 as one of the Tokyo Metropolitan Government's major projects within the cultural programme of the Tokyo Olympic and Paralympic Games.

In continuation of the initiatives undertaken in the 2017, 2019 and 2021 editions, BIENALSUR, in collaboration with *TURN*, aims to develop a network project in 2023. This project, from a contemporary art perspective, will connect diverse territories to activate the artistic-cultural configurations and practices inherent to each location. The upcoming edition of the project will focus on knowledge exchange centred around the culinary cultures of Japan and Argentina. Specifically, it will link the cities of Buenos Aires and Uruguay. Within these urban spaces, we plan activities that involve learning about the culture, traditions and popular customs associated with local cuisines. The idea is to create recipes that embody Japanese and Argentinean cultures, delving into the popular culinary culture of the cities from homes, restaurants, markets, etc. Our efforts will also involve research into these culinary traditions and customs, including the utensils used in the preparation of meals.



CITY
Buenos Aires, Argentina

ADDRESS
Arroyo 1142



Km 1,4 Embassy of Brazil. Cultural Space - Palacio Pereda

EXHIBITION *That Fragile Balance*

ARTISTS Claudia Andujar (BRA), Patricia Araújo (BRA), Elba Bairon (ARG), Fabiana Barrera (ARG), Rochelle Costi (BRA), Eloísa Cartonera (ARG), Tomás Espina (ARG), Estanislao Florido (ARG), Ivan Grilo (BRA), Pablo La Padula (ARG), Verónica Meloni (ARG), Gabriela Messina (ARG), Beth Moysés (BRA), Rivane Neuenschwander (BRA), Yara Pina (BRA), Silvia Rivas (ARG), Lucía Sbardella (ARG), Regina Silveira (BRA), Bianca Turner (BRA) & Neo Muyanga (ZAF), Dani Yako (ARG)

CURATORIAL WORK María Cristina Rossi (ARG)

The exhibition presents micro-narratives on the fragility of the individual in the uncertain conditions of today's societies. Various installations, videos, paintings, sculptures, objects, and photographs address questions of identity and memory, migratory and colonialist processes, gender and environmental issues that deal with the vulnerability of the ecosystem and social interaction in the face of the authoritarian dynamics prevailing in savage capitalism. Men and women seek to counter the inequalities generated by power relations in the workplace, in the home and in the political arena. In a continent of indigenous roots and intercontinental ties forged through a succession of migrations - voluntary or forced by slavery - Andujar and Messina focus on representations of identity, while Pina, Sbardella and Grilo examine memory marked by authoritarian practices. The works by Meloni, Moysés,

Neuenschwander and Bairon deal with the unstable balance and challenges affecting the private sphere.

The video animation *The Ruin of the World*, by Florido, announces the contrast between the apparent calm presented by Silveira's Transitory-Durable, with a reading time set in the habitat designed respecting the balance of nature and the comfort of modern Brazilian architecture in Barreda's installation versus the overcrowded conditions of precarious housing and the plight of the homeless photographed by Dani Yako, or the crowds organized around social protest in Espina's work. The cardboard boxes painted by Florido represent the logistics of international trade and, at the same time, bring to mind the "cartoneros" (cardboard collectors) who emerged in the wake of the economic crisis in Argentina and gave rise to the books published by Eloísa Cartonera.

Focused on the warnings of an enraged nature, Araújo introduces the chapter on interaction with the environment, Turner draws on a myth of the origin of the Earth to reflect on the traces of domination present in social and individual relationships in Latin America, while Rivas's video and the photographs by La Padula and Costi take a close look at small insects to examine human relationships with the ecological environment.



CITY
Buenos Aires, Argentina

ADDRESS
25 de Mayo 201

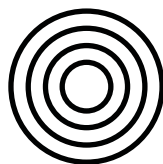
Km 1,5 **Centro Cultural Universitario Paco Urondo**

EXHIBITION *Circular Dance*

ARTISTS Adriana Bravo (BOL) and Georgina Santos (MEX), Lygia Clark (BRA), Virginia de Medeiros (BRA), Patricia Domínguez (CHL), Ana Gallardo (ARG), Laura Huertas Millán (COL), Huis Kombuis Food and Memory (ZAF), Graziela Kunsch (BRA), Fernanda Liberti (BRA), Maxi Mamani and Quillay Mendez (ARG), Carmen Rocher (ARG), Mariela Scafati (ARG), Glicéria Tupinambá (BRA).

CURATORIAL WORK Juliana Caffé (BRA), Juliana Gontijo (BRA)

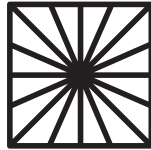
Circular Dance is a group exhibition creating a space of celebration, collaboration and resistance, in which the feminine emerges as a social fabric of communal unity, and of aesthetic and political imagination. The works, both historical and contemporary, engage in a dialogue, from different perspectives, on two main topics: one referring to the cycle of conception, childhood and ageing, and the other on the power of the feminine in the collective body. Along these lines, the circular dance movement represents a gesture of collective integration for the construction of communities. also guiding the relationship of the works in the exhibition





CITY
Buenos Aires, Argentina

ADDRESS
Reconquista 266



Km 1,6 Museo Histórico y Numismático Héctor Carlos Janson. Museo del Banco Central

EXHIBITION *The Naturalness of Artifice*

ARTISTS Karina El Azem (ARG), José Franco (CUB), Martín La Rosa (ARG)

CURATORIAL WORK BIENALSUR, Florencia Battiti (ARG)

The notion of nature and culture as hierarchical and distinct categories is becoming increasingly improbable. These dichotomies conceived in modernity – similar to man/woman, body/mind – are now being strongly challenged by the social sciences, and their discussion has even entered the political arena.

Conceiving reality from this dichotomous perspective therefore entails a cultural and historical construction that always denotes a specific ideology. In this process of reinventing the way in which we perceive our surroundings, art offers us new avenues for dialogue with the living and even novel approaches to art itself.

Thus, through the works of Karina El Azem, José Franco and Martín La Rosa, the notions of the natural, the artificial, the artistic, and the cultural are re-signified to restore, to some extent, their original mystery and strangeness.



CITY
Buenos Aires, Argentina

ADDRESS
Cerrito 628

Km 2,2 Teatro Colón

EXHIBITION *William Forsythe, Buenos Aires*

ARTIST William Forsythe (USA/DEU)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

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Through the presence of the *Choreographic Objects* in each of the spaces that make up this itinerary, modifying them and challenging the audiences, the aim is to contribute to revealing the individuals' locations within the spaces; an invitation to reassess positions, to yield to the signs and orientations, and, in short, to inhabit a performative experience.



CITY
Buenos Aires, Argentina

ADDRESS
Av. Corrientes 1530



CITY
Buenos Aires, Argentina

ADDRESS
Av. del Libertador 1473

Km 2,3

Complejo Teatral de Buenos Aires - Teatro San Martín

EXHIBITION *Landscape in Line*
ARTIST Gustavo Ciríaco (BRA) and Luciana Lara (BRA)
CURATORIAL WORK BIENALSUR

Through a set of ropes, a group of performers activates the abstract lines of a lived landscape, entwining the ideas present in the modernist architecture of Brasilia with the intricate and unusual outlines of Brazilian geography. Between the fabulation of the utopian architecture of Brasilia and the volumes of the natural world, the line becomes the connecting thread linking the traces, compartments and paths of this choreographic journey. Part of the collection *Covered by the Sky*, *Landscape in Line* is inspired by a landscape experience of choreographer Luciana Lara, aiming to transfer the artist's spatial poetics to the gallery space. Through the relationship between line and volume, drawing meets imagination in the invention of a shared space, where the horizon intersects with the vertex of things. Conceived by Brazilian choreographer Gustavo Ciríaco, the collection *Covered by the Sky* is the first in a series of interactive installations and performances inspired by the distinct landscape experiences of South American and Portuguese artists. Spurred by curiosity about how artists perceive and express the world through space, as well as the intersection between art, space and poetic signature, Ciríaco embarks on a journey of discovery through the spatial poetics of these creators and their unique ways of becoming mirrors of the world.

Km 2,5

Museo Nacional de Bellas Artes

EXHIBITION *William Forsythe, Buenos Aires*
ARTIST William Forsythe (USA/DEU)
CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

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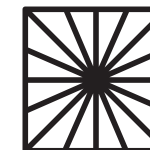
CITY
Buenos Aires, Argentina

ADDRESS
Junín 1930



CITY
Buenos Aires, Argentina

ADDRESS
Av. del Libertador 1902



Centro Cultural Recoleta

Km 2,8 **RESIDENCY** *Blur the borders. International Cross-Residency Programme, Argentina, France and Saudi Arabia*
ARTISTS Laetizia Debian (FRA), Tasneem Alsultan (SAU)
CURATORIAL WORK BIENALSUR, FRAC Corsica and MoC KSA
RESIDENCY COORDINATION Agustina de Ganay (ARG)

The networking process undertaken by BIENALSUR gives rise to numerous dialogues and brainstorming sessions between the members of this network in permanent movement. One such dialogue was with Fabien Danesi, director of the Frac Corsica, leading to the idea of a series of crossed residencies, enabling photographers from three BIENALSUR member countries to have an artistic experience that would “erase borders”.

It was then, when we shared this project with Mona Khazindar from MOC, that we selected the six photographers participating in these cross residencies between the KSA –Riyadh and its surroundings–, France –more specifically in Corsica– and Argentina –in Buenos Aires and Dolores.

Moat Alofi, Tasneem Alsultan, Nicolás Janowski, Laura Glusman, Laetizia Debian and Sebastien Arrighi were the artists who sought to “erase borders” through their endeavours.

Arrighi and Janowsky in Ryadh, Debian and Tasmeen in Buenos Aires, Glusman and Alofi in Corsica, all pursued their work in unfamiliar scenarios. The outcome of this convergence of gazes, in which we decided to add some previous pieces to this experience as a sign of the blurring of frontiers, is manifest in this exhibition at the Fena Alawwal Center. The site location in DQ imbues this collaborative proposal with distinctive significance.

Km 3,2 Museo Nacional de Arte Decorativo

EXHIBITION *To Breathe*
ARTIST Kimsooja (KOR)
CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

EXHIBITION *Strangers in the Palace. Chapter 1*
ARTISTS Sara Abdu (SAU), Hmoud Al Attawi (SAU), Saad Al Howede (SAU), Estanislao Florido (ARG), Nicolás Bacal (ARG).
CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

According to Walter Benjamin, every image bears more of the past and the future than the subject that looks at it. Based on this idea and through a series of contemporary works, this exhibition seeks to activate the myriad pasts that inhabit both the Palacio Errázuriz and its collections by way of a series of interventions.

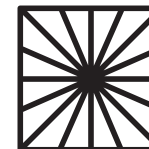
The proposal aims to introduce new perspectives and to shed light on other possible narratives through the interstices of those already confirmed. To such a purpose, we invited Kimsooja, Sarah Abdu, Saad Al Howede, Hmoud Al Attawi and Estanislao Florido to make a disruptive intrusion into the privacy of the palace.

Kimsooja transforms the entire space, blurring the boundaries to such an extent that solid surfaces and confined structures look fluid and sprawling. Sara Abdu's melancholic figures come to life for the first time and narrate a reflective journey of the self inspired by a dream: to animate her figures as they appear to undergo an oneiric metamorphosis. Thus, each of these interventions presents its own paradox of the idea of infinity, reverie, and melancholy in different ways.



CITY
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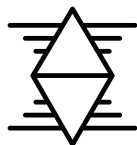
Km 3,5 Museo de la Historia del Traje

EXHIBITION *TELETECA*

ARTISTS Lucía Bouzada (ARG), María Jose Concha (CHL), Gabriel Vielma (CHL), Lola Martín (ARG), Juan Marino (ARG), Agustina Galindez (ARG), Veronica Ryan (ARG), Nora Iniesta (ARG), Gustavo Ríos (ARG), José Otero (ARG), Marisa Camargo (ARG), Guillermina Lynch (ARG), Irina Khatsernova (RUS/ARG), Rosa Skific (ARG), Joaquín González Bonorino (ARG), Nicolás de Caro (ARG), Manuel Ameztoy (ARG), Carolina Antoniadis (ARG), Natalia Geci (ARG), María Silvia Corcuera (ARG), Matías Hidalgo (ARG), Federico Casalnuovo (ARG), María Jalil (ARG), Daniela Arnaudo (ARG), Pablo Insaurrealdí (ARG), Rodrigo Schiavoni (ARG), Lara Lladhon (ARG), Textile Design students of the Universidad Nacional Tucumán (ARG), FADU-UBA (ARG) and Universidad de Valparaíso (CHL)

CURATORIAL WORK Constanza Martínez (ARG)

The exhibition *TELETECA* features a series of pieces – documents, garments, accessories – from the heritage collection of the Museo de la Historia del Traje in dialogue with contemporary reinterpretations in the hands of artists, designers and the audience itself. The proposal serves as a trigger for the creation of heritage by generating novel works of art. The suggested activities that accompany the exhibition are intended to enable the appropriation of the techniques and materials from the pieces, so that visitors can reproduce them and subsequently make them part of the exhibition itself. To facilitate this, designs from the online library of textile motifs called Teleteca will be used: this is a virtual device made up of downloadable textile patterns of the aforementioned heritage pieces that can be freely redesigned.

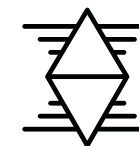


For some time now, museums have been undergoing a transformation, moving away from the static glass case and embracing more and more agents of change. They not only incorporate new voices and perspectives, but also enhance the very same glass cases. In line with this vision, this project believes in the dynamic formulation of the heritage of our textiles and its continuous growth through each of the proposed activities.



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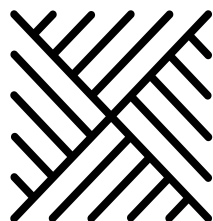
Km 3,8 Centro Cultural MATTA - Embassy of Chile in Argentina

ASSOCIATED EXHIBITION *Violence in Space. Perspectives from Chile and Argentina*

ARTISTS Lucas Barreto (ARG), Oriana Bernasconi (CHL), Luis Campos-Medina (CHL), Francisco Cardemil (CHL), Emiliana Cereceda (CHL), Violeta Cereceda (CHL), Claudia Daúre (CHL), Ricardo Greene (CHL), Céline Fercovic (CHL), Ana Catania Maldonado (ARG), Constanza Cattaneo (ARG), Alejandra Celedón (CHL), Pamela Colombo (ARG), Consuelo Contreras (CHL), Josefina Cerda Puga (CHL), Javiera Chavez Skoknic (CHL), Sebastián Chillemí (ARG), Ezequiel Del Bel (ARG), Rolando Durán (CHL), Francisca Geisse (CHL), Nastassja Mancilla Ivaca (CHL), Luis Martínez (CHL), Lilliana Maresca (ARG), Carlos Masotta (ARG), Vicente Navarrete (CHL), Nicolás Navarrete (CHL), Francisca Quezada (CHL), Paola Pastene (ARG), Pablo Piovano (ARG), Camilo Plaza (CHL), Paula Rodríguez Monroy (CHL), Bruno Salvatore (ARG), Sergio Soto (CHL), Rodrigo Suárez (CHL), Melissa Thomas Pavón (CHL), Richard Troncoso (CHL), Santiago Urrutia Reveco (CHL), Cecilia Yáñez Ortiz (CHL)

CURATORIAL WORK Carlos Salamanca Villamizar (ARG)

Fifty years after the military coup in Chile and four decades after the return of democracy in Argentina, this exhibition proposes an exercise in archeology on the ways in which our subjectivities and our territories are produced today. Narratives, works of art, images, texts, performances, cartographies, and testimonies, are a proof of the constituent articulation between authoritarian power and some of the principles and practices that are part of the ways in which we think and plan our cities and the daily worlds we inhabit. The market and capitalism as a unique paradigm, violence against the popular sectors,



inequality, the different forms of dispossession and the sacrifice and destruction of nature, to name a few examples, are the necessary evils of “development”. The first section, *Fiction, fantasy, spectacle*, offers a review of various types of mediations that produce a representation of reality. Such representation promotes, stages or amplifies the social consensus that favors authoritarian regimes in both countries. The second section, *A fair city*, gives a critical look on authoritarian pasts and the works exhibited invite us to renew our perspectives, usually focused on the most outstanding spaces-time due to their institutional seriousness or their performative power. What narratives are possible on the margins of tragedy? What utopian power lives in the memory of Allende’s political project? These questions are interpreted from different perspectives here.

The third section, *Violence, order and dispossession*, addresses stigma, prejudice and systematic and structural violence against popular sectors, but also the different and creative ways they offer their resistance. It is then made clear how policies, norms and regulations guaranteed a possible and legitimate institutional framework for the city and territory to unfairly and unequally produce. Finally, different forms of dispossession are presented that were promoted in authoritarian contexts and persist to this day, with their effects and consequences.

This exhibition is the result of intense collaborative work by groups and people who, from art, social sciences, architecture and geography, have been working on these issues on both sides of the mountain range. It highlights the violent and authoritarian origin of many of the territories we inhabit, the illegitimacy of legal and administrative measures that promote spatial injustice at different scales, and the devices that encourage commodification of lives, territories and future horizons. As a true call for the younger generations, this exhibition is also an invitation to imagine new horizons and to restore our links with the utopian power of a fair city.



CITY
Buenos Aires, Argentina

ADDRESS
Agustín R. Caffarena 1

Km 4,5 Usina del Arte

EXHIBITION *In the Open*

ARTIST Carlos Gómez Centurión (ARG)

CURATORIAL WORK BIENALSUR, Carlos Herrera (ARG)

In the Open is part of a process of several years, rooted in numerous expeditions by Carlos Gómez Centurión to the mountains and hills of Argentina. On this occasion, these experiences have been condensed in an installation specifically crafted for the Usina del Arte within the framework of BIENALSUR 2023. In this endeavour, the artist delves into his own identity as a stranger in a harsh unfamiliar land through a practice dedicated to forging connections between humanity and nature.

Using large-format paintings arranged in a polyhedral structure, Gómez Centurión aims to construct an immersive atmosphere: this succinct architecture houses five substantial canvases that strive to serve as both a sky and a previous interval. Drawing from numerous visits made in recent years to locations such as the Salinas Grandes, the Las Señoritas hill in Jujuy and the Mercedario hill in the high San Juan mountain range, among others, the artist explores, acknowledges and develops methods to craft pieces that seek to make a place for themselves in the face of the unfathomable, thereby engaging with the primal anxieties of human self-awareness. In Gómez Centurión’s work, the terrestrial collides with the vastness of the unknown. He presents this as

an ever-open situation, always ready for re-exploration. Thus, he endeavours to unfold a series of experiences in diverse latitudes and heights, serving as a reminder of the disproportion between the immensity of the universe and the smallness of the human. In this piece, pigments and other synthetic materials, organic elements, and tangible records of human gestures construct a membrane through which we can catch a glimpse of a unique kind of "in the open": that of finding oneself vis a vis the entirety of existence.

As part of this approach to the artist's work, a documentary entitled *Carlos Gómez Centurión, Digo El Mercedario*, produced and directed by Raphael Castoriano and Gustavo Travieso, will be screened. Set against the backdrop of the Andes Mountain Range, this documentary portrays the close connection between the painter and his environment. It chronicles a journey on which he and his team embarked in order to immerse themselves in experiences, materials, and forms. The documentary reveals a deeper side that is not always accessible to spectators and transports them to the place that inspires the artist's work.



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Km 5,6 **Arte x Arte** **Fundación Alfonso y Luz Castillo**

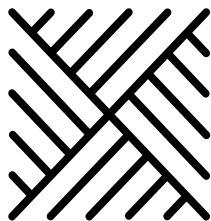
ASSOCIATED EXHIBITION *Pathways. Photographic Projects 2010-2020*

ARTIST Nicolás Janowski (ARG)

CURATORIAL WORK Florencia Battiti (ARG)

For Nicolás Janowski, his background as an anthropologist serves as a starting point to embark on a different path. In his extensive photographic projects one can identify the research and fieldwork inherent to the social sciences, but his work is undoubtedly dominated by the fictionalisation of narratives and the indeterminate and ambiguous breadth of meaning of poetic language. While academic learning taught him that there would be a clear-cut method for elaborating and applying knowledge, Nicolás, in contrast, integrates in his images an array of perspectives and knowledge regarding the problems he explores, aiming to show that all social order is contingent and, therefore, susceptible to change.

On this occasion, Janowski presents a selection of works created between 2010 and 2020, comprising five photographic projects: "Afroargentina", "The Liquid Serpent", "Adrift in Blue", "The Intelligence of Flowers", and "Paradise". In these projects, he explores innovative approaches to documenting reality and rendering archives visible. His work proposes a more sensitive and human perspective, both in terms of photographic images and documentary materials.



Janowski's photography aspires to tell alternative stories, forging connections across various disciplines and knowledge domains. It constructs narratives that offer fresh perspectives on both the macro and micro aspects of our surroundings. These photographs are not satisfied with the imperative of the real; they aim to envision new ways of coexistence and inhabiting our world. In the spirit of Jacques Rancière, this photography seeks to unlock the doors to the political, allowing it to ubiquitously and contingently integrate itself within the interstices of the social.



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Km 7 Xirgu Espacio UNTREF

EXHIBITION *William Forsythe, Buenos Aires*

ARTIST William Forsythe (USA/DEU)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

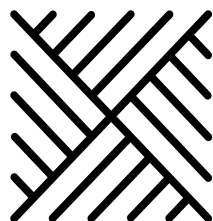
How do we experience our bodies? How do we place ourselves in space? How are public spaces arranged? Who navigates through them? Who “uses” them and in what way? Furthermore, how are these spaces interconnected? Is it possible to build an itinerary, and who is part of the community of cultural sites that serve as focal points in the city?

Such questions lie at the heart of this project conceived with William Forsythe's *Choreographic Objects*: pieces that unveil the ways in which we navigate through space and time and how we interact and explore our boundaries.

We know that we all have the right to culture, to pass through its spaces and to enjoy its attractions, but not all social sectors feel entitled to this access.

For this reason, as an inclusive invitation, this unique itinerary in the city of Buenos Aires was conceived to reflect on our ways of performatising spaces, transits, individual and social uses.

Through the presence of the *Choreographic Objects* in each of the spaces that make up this itinerary, modifying them and challenging the audiences, the aim is to contribute to revealing the individuals' locations within the spaces; an invitation to reassess positions, to yield to the signs and orientations, and, in short, to inhabit a performative experience.





CITY
Buenos Aires, Argentina

ADDRESS
Villanueva 1055

Km 7,2
German Embassy

EXHIBITION *William Forsythe, Buenos Aires*

ARTIST William Forsythe (USA/DEU)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

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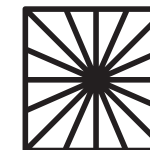
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Km 7,6
**Villa 21-24,
Profesorado Pueblos de América**

EXHIBITION *Jordi Colomer in Buenos Aires. X-Ville*

ARTIST Jordi Colomer (ESP)

CURATORIAL WORK BIENALSUR, Benedetta Casini (ITA)

As part of a workshop with students from the Profesorado Pueblos de América, led by their professor Paulina Vera, Jordi Colomer aims to re-contextualize the X-Ville project within Buenos Aires, specifically in the Villa 21-24 neighborhood. The original X-Ville project was undertaken in 2011 in collaboration with a group of residents from the city of Annecy, France. This endeavor draws inspiration from the writings of philosopher and architect Yona Friedman, particularly his books 'Utopies Réalisables' (1974) and 'Où commence la ville' (Manuels volume 1, 1975 - 1984). Colomer emphasizes that utopias emerge from collective dissatisfaction and, therefore, require a collective response to address the common dissatisfactions stemming from individual experiences. The collective aspect arises when both the dissatisfaction and the quest for solutions are shared—a concept referred to as a feasible utopia by Yona Friedman. Building on these ideas, Colomer encourages workshop participants to imagine alternative urban planning models that involve the residents as stakeholders. Both the production process, whose work relies on a series of collective agreements, and the conceptual elements underlying it challenge traditional hierarchies and categories that separate planners from receivers, authors from audiences. The workshop, participants collaboratively construct an imaginary representation of their ideal city, with certain elements being showcased in the video installation *X-Ville* at MUNTREF.



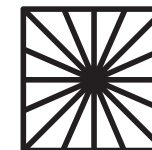
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Obligado 6745



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ADDRESS
O'Higgins 2390



Km 8 Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado

ACTION *Kite Flying. With the Feet on the Ground*

ARTISTS Adriana Bustos (ARG), Diego Bianchi (ARG) and Gaspar Libedinsky (ARG), among others

CURATORIAL WORK BIENALSUR

Gazing up at the sky is one of the most universal experiences, a gesture that places us on this earth and allows us to envision immensity. The kites in the sky create the fantasy of flying, of materialising the invisible power of the air. These devices of the imagination are responsible for setting the wind power in action and highlighting the relationship between light materials such as fabrics and paper and the wind, a powerful yet invisible mass. This gathering creates a territory for kites to fill the sky with shapes and colours through the intervention and participation of different artists and the community. The aim is to build, through art, a meeting place in the public space that connects the sky with the earth and that binds our feet with the potential to fly.

Km 9 Museo Casa de Yrurtia

EXHIBITION *You Will Light Something Up when You Wake Up*

ARTIST Alberto Passolini (ARG)

CURATORIAL WORK BIENALSUR, Florencia Battiti (ARG)

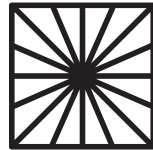
A hundred years ago, Rogelio Yrurtia embarked on a dream, one he guarded with the silence reserved for secrets. Today, in a room of the museum that served as his home, stands the colossal ghost of that reverie: the scale model of *The Triumph of the Republic*, a monumental piece designed for construction in Plaza de Mayo. For many years, only a very small group of people had the opportunity to peep through the door of that room, or examine the plans, sketches, or any other notes.

That protective silence shrouding the project was captured on a sort of curtain that, placed behind the scale model, shows us a weft of fragments of fantastic memories woven into the design of the pattern. Meanwhile, we continue to see before our eyes this scaled-down construction that we wish to walk through from the inside, reducing our size until we are able to fit in.



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with the Arabian garden located in the heart of the city of Buenos Aires, which enables us to reflect upon the migratory and adaptive power of plants not only in biological terms, but also with regard to the generation of new aesthetic and dynamic meanings that aids us in perceiving and shaping a more promising world.

Km 10 Museo de Arte Español Enrique Larreta

EXHIBITION *Fallen Algae*

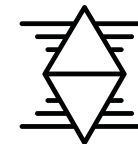
ARTIST Kalie Granier (FRA)

CURATORIAL WORK BIENALSUR, Pablo La Padula (ARG)

Life began in water, probably in warm seas. Later, life on Earth was conquered by photosynthetic and chemosynthetic life forms of simple organisms and algae. It was then possible for us animals to join the ensuing trophic chain, and we, in turn, paradoxically learned to botanize and relocate flora. Because of its great plasticity, the plant kingdom was also one of the few that managed to survive major mass extinctions, thus contributing to the preservation of an immeasurable source of bioinformation.

Native, exotic or domestic, marine or terrestrial are just some of the whimsical human classifications for a plant logic without borders of a primarily rhizomatic and polysemic essence in forms and meanings.

Gardens of the Future proposes an amphibious botanical encounter at the Museo de Arte Español Enrique Larreta, based on the conceptual axis of the marvellous acclimatisation found within its Moorish Garden in dialogue with the works of French artist Kalie Granier, who lives between California and Paris. As a migrant, she connects with the bull kelp or *Nereocystis luetkeana*, a species of brown seaweed thriving in oceanic waters and capable of growing up to 50 metres in length. Through the transmutation of matter facilitated by Kalie's artistic practice, the sculptural installation of algae exhibited in the museum engages in a dialogue





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Espacio comunitario



Km 16

Fuerte Apache

ACTION *TURN PROJECT + BIENALSUR. Cooking, community action and art project*
CURATORIAL WORK BIENALSUR

TURN is an art project seeking the exchange of knowledge among people with diverse backgrounds while working with minority communities to develop art exhibitions. The aim is to celebrate human diversity and various cultures, fostering the sharing of knowledge and traditions. Designed by Japanese artist and academic Katsuhiko Hibino, Dean of the Faculty of Fine Arts at Tokyo University of the Arts, *TURN* was launched in 2015 as one of the Tokyo Metropolitan Government's major projects within the cultural programme of the Tokyo Olympic and Paralympic Games.

In continuation of the initiatives undertaken in the 2017, 2019 and 2021 editions, BIENALSUR, in collaboration with *TURN*, aims to develop a network project in 2023. This project, from a contemporary art perspective, will connect diverse territories to activate the artistic-cultural configurations and practices inherent to each location. The upcoming edition of the project will focus on knowledge exchange centred around the culinary cultures of Japan and Argentina. Specifically, it will link the cities of Buenos Aires and Urayasu. Within these urban spaces, we plan activities that involve learning about the culture, traditions and popular customs associated with local cuisines. The idea is to create recipes that embody Japanese and Argentinean cultures, delving into the popular culinary culture of the cities from homes, restaurants, markets, etc. Our efforts will also involve research into these culinary traditions and customs, including the utensils used in the preparation of meals.

EXHIBITION *Sound Constellations*

ARTIST Piero Mottola (ITA)

CURATORIAL WORK BIENALSUR

This sound project presented in Argentina by composer Piero Mottola is a musical evolution stemming from a broader experiment known as *Voices*, which was conceived in 2015 to explore the evocative potential of voices from diverse cultures across the world.

This project spans from China to South and Central America, traversing through Europe. It represents an ongoing experiment seeking to quantify the sound reactions produced by the voice based on ten emotional parameters: fear, anxiety, agitation, rage, sadness, awe, excitement, pleasure, joy, and calm, along with five others of a different nature, namely beauty, ugliness, sharing, dispersion and emotional depth.

The participants' performative actions make audible the voices of those living in 'the margins,' deprived of fundamental citizenship rights. Under Piero Mottola's guidance, UNTREF students and the Fuerte Apache community will work with the fifteen parameters. Their diverse vocal sounds, with a distinct multi-ethnic component, will be recorded and combined with other voices to create an unprecedented composition—a grand choral acoustic impulse.

The final result, organized into sixty-four emotional itineraries, transitions from calm and beautiful vocal sounds to the highest emotional and timbral oppositions in a cyclical and non-cyclical journey.

The composition is designed as an unpredictable emotional journey, intending to capture the intricacy and profoundness of ordinary people's voices as they interact across cultural differences. Its goal is to unite these diverse international sounds, creating a significant "human acoustic stimulus", and facilitating a psychophysical immersion in the collective imagination.

It is a "sound cloud," a fragment of our life that momentarily exists in its idealized dimension—an intense union of voices and emotions that transcends geographical and cultural differences. It is a score created, played, and enjoyed by people, intended to engage with each individual's interpretative depth.



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Valentín Gómez 4828/38



selects an audio-visual work, introduced by a brief description. Additionally, all the participants jointly contemplate and discuss the work of the artists chosen by their colleagues, following a format reminiscent of the women's salons of the 19th century. At that time, the domestic domain was the primary space for the political education of women, who were excluded from public debates. *SHE DEVIL* serves as a reminder that the salon model and the informal gathering are still tools of empowerment through “the feminisation of conversation as an intellectual, artistic and political practice”.

In the halls of the MUNTREF Museo de Artes Visuales, BIENALSUR presents a selection of 14 videos of the *SHE DEVIL* project, which will offer a transversal reading of its different editions. At the end of the tour, two video loops summarising each edition will be presented, and the auditorium will screen a loop with historical videos that were part of the proposal. Finally, in line with the constant expansion of *SHE DEVIL*, the project in Argentina incorporates new voices: four curators from the BIENALSUR team invite four local artists to present their work.

Km 18

MUNTREF Museo de Artes Visuales

EXHIBITION *SHE DEVIL*

ARTISTS Lida Abdul (AFG/USA), Bertille Bak (FRA), Zoulikha Bouabdellah (ESC), Johanna Bruckner (AUT/DEU), Eugenia Calvo (ARG), Lia Chaia (BRA), Kathryn Cornelius (USA), Lilibeth Cuenca (PHL/DNK), Marta Dell'angelo (ITA), Maria Di Stefano (ITA), Ellie Ga (USA), Ana Gallardo (ARG), Silvia Giambrone (ITA), Kate Gilmore (IRL), Margherita Giusti (ITA), Laura Grisi (ITA), Nilbar Güreş (TUR/AUT), Shadi Harouni (IRN/USA), Kristina Inčičūraitė (LTU), Jess Johnson (NZL/USA) y Simon Ward (USA), Flo Kasearu (EST), Nina Lassila (FIN), Loredana Longo (ITA), Rachel Maclean (ESC), Jumana Manna y Sille Storihle (USA/NOR), Katharina D. Martin (DEU), Angela Marzullo (CHE/ITA), Nandipha Mntambo (ZAF), Anea Mona Chisa (ROU), Tamara Moyzes (SVK/CZE), Ariel Nahon (ARG), Trine Lise Nedreaas (ESC), ORLAN (FRA), Luana Perilli (ITA), Mariuccia Pisani (ITA), Anna Raimondo (ITA), Julika Rudelius (DEU), Larissa Sansour (PSE/DNK), Marinella Senatore (ITA), Lerato Shadi (ZAF), Elaine Shemilt (ESC), Emilija Škarnulytė (LTU), Irene Sosa (USA), Tracey Snelling (USA), Gian Domenico Sozzi (ITA), Mathilde Ter Heijne (FRA/NLD/DEU), Christian Thompson (AUS), Lara Torres (ING), Eulalia Valldosera (ESP), Marisa Williamson (USA), Ming Wong (SPG/DEU), Nil Yalter (TUR/FRA), Rona Yefman y Tanja Schlander (ISR/DNK), Mary Zygouri (GRC), Joanna Zylinka (ING)

CURATORIAL WORK STUDIO STEFANIA MISCETTI + BIENALSUR

SHE DEVIL, a project launched in 2006 by STUDIO STEFANIA MISCETTI in Rome, where the 13th edition will be held this year. She-Devil, or Shanna the She-Devil, is the name of an adventurous Marvel heroine, one of the first whose identity features break with stereotypical roles of femininity. Inspired by Shanna's mischievous, irreverent, and incisive spirit, *SHE DEVIL* is an ongoing female curatorial collective. The gender perspective is defined by the theme chosen for each edition: the body, power, the struggle, the mirror. Each curator

EXHIBITION *Vital Space, Iranian Women Photographers*

ARTISTS Atoosa Alebouyeh (IRN), Maryam Firuzi (IRN), Hengameh Golestan (IRN), Mahboube Karamli (IRN), Tahmineh Monzavi (IRN), Sahar Mokhtari (IRN), Malekeh Nayiny (IRN), **CURATORIAL WORK** Anahita Ghabaian Etehadieh (IRN)

Following an editorial publication, this exhibition is an invitation to look at Iran through the lens of three generations of women photographers, at a historic moment when Iranian women assert their rights with determination and courage. Against the backdrop of the tensions and uprisings that unfolded after the death of Mahsa Amini, this exhibition brings together, in a compelling manner, the work of a score of Iranian women photographers, whose expression is regularly silenced and whose productions are under surveillance in their home country. The intimate, the relationship of the individual with the family, the partner or society in general, the role of women, and the complex ties of these artists with the history of their country, their memory, and the various wars that have claimed the lives of so many of their relatives, are the underlying themes of these images.

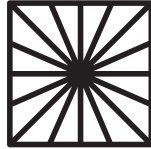
EXHIBITION *Blur the borders. International Cross-Residency Program, Argentina, France and Saudi Arabia*

ARTISTS Tasneem Alsultan (SAU), Sébastien Arrighi (FRA), Moath Alofi (SAU), Laetizia Debain (FRA), Laura Glusman (ARG), Nicolás Janowski (ARG) **CURATORIAL WORK** Fabien Danesi (FRA) and Diana Wechsler (ARG)



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Caseros, province of
Buenos Aires, Argentina

ADDRESS
3 de Febrero 2561



The composition is designed as an unpredictable emotional journey, intending to capture the intricacy and profoundness of ordinary people's voices as they interact across cultural differences. Its goal is to unite these diverse international sounds, creating a significant "human acoustic stimulus", and facilitating a psychophysical immersion in the collective imagination. It is a "sound cloud," a fragment of our life that momentarily exists in its idealized dimension—an intense union of voices and emotions that transcends geographical and cultural differences. It is a score created, played, and enjoyed by people, intended to engage with each individual's interpretative depth.

Km 18,5 Paramount Cinema

EXHIBITION *Sound Constellations*
ARTIST Piero Mottola (ITA)
CURATORIAL WORK BIENALSUR

This sound project presented in Argentina by composer Piero Mottola is a musical evolution stemming from a broader experiment known as *Voices*, which was conceived in 2015 to explore the evocative potential of voices from diverse cultures across the world.

This project spans from China to South and Central America, traversing through Europe. It represents an ongoing experiment seeking to quantify the sound reactions produced by the voice based on ten emotional parameters: fear, anxiety, agitation, rage, sadness, awe, excitement, pleasure, joy, and calm, along with five others of a different nature, namely beauty, ugliness, sharing, dispersion and emotional depth.

The participants' performative actions make audible the voices of those living in 'the margins,' deprived of fundamental citizenship rights. Under Piero Mottola's guidance, UNTREF students and the Fuerte Apache community will work with the fifteen parameters. Their diverse vocal sounds, with a distinct multi-ethnic component, will be recorded and combined with other voices to create an unprecedented composition—a grand choral acoustic impulse.

The final result, organized into sixty-four emotional itineraries, transitions from calm and beautiful vocal sounds to the highest emotional and timbral oppositions in a cyclical and non-cyclical journey.



CITY
La Plata, province of Buenos Aires, Argentina

ADDRESS
Calle 48 575

Km 52 **Centro de Arte de la Universidad Nacional de La Plata**

EXHIBITION *Public Life*

ARTISTS María María Acha-Kutscher (ESP/PER), Sebastián Freire (ARG), Pauline Fondevila (ARG/FRA), Cecilia Lenardón (ARG), Valentina Liernur (ARG), Carolina Magnin (ARG), Tra My Nguyen (VNM/DEU), Inés Szigety (ARG), Paula Toto Blake (ARG), Micaela Trucco (ARG)

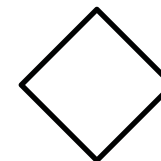
CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

The exhibition *Public Life* reflects these forms of action and attempts to look through some of the lenses in which the spaces that have historically been assigned to women come into tension. The works gathered herein, created by artists from different geographies, share a common feature: they have been conceived on the basis of an image of the collective, and the communal and emotional ties. In the symbolic network that gives rise to these pieces, the bodies write, rewrite, and discuss ways to experience public life. This includes street demonstrations and actions that have been building spaces of encounter and organisation in recent years. At the same time, the works look at other, less evident aspects, such as the canons of beauty that structure dress codes, care practices as precarious work laden with both love and sadness, the medical-scientific system that objectifies and bureaucratises bodies, leisure and intimacy through the practice of portraiture as an emotional genre, and art history as an ideological text that has established guidelines for the value attributed to images.



CITY
La Plata, province of Buenos Aires

ADDRESS
9 n°984



Km 52,5 **Museo de Arte y Memoria - CPM**

EXHIBITION *The Folds of the Past*

ARTIST José Broide (ARG)

CURATORIAL WORK Eduardo Gil (ARG)

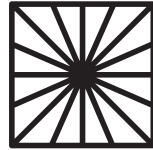
Buenos Aires in the 1970s. José journeys through that decade with the inseparable company of his camera. Spontaneously and haphazardly, he captures the everyday life of those years that would indelibly mark our history. He is not attempting to document or provide testimony; he is a protagonist who, much like someone keeping a personal diary, offers an account of the unfolding events around him. There are those moments in which naivety, playfulness and love gradually yield to the approaching saturnine twilight. Fifty years later, this set of trivial photographs, captured without formal or stylistic concerns - some out of focus, others blurred or bearing the traces of time - are brought back to life by José Broide. This action enables the perception of images as the flash that Benjamin speaks of, where the times and the folds of the past surface fleetingly. A past, a history overdetermined by resonances -of disappearances, deaths, torture and exile. Which of these faces are those of Diego, Abel, Dumbo or Professor Eduardo, all of whom have disappeared? Which are those of Gaby or Laura, once abducted and then released?

Didi-Huberman contends that the power of the image has the capacity to disturb and rekindle thought on all levels. This is what José Broide's proposal unleashes, with a re-signification of gestures, looks, smiles, out-of-focus images...



CITY
Luján, province of
Buenos Aires, Argentina

ADDRESS
Lezica and Torrezuri 917



expansion into industrial production. It also encompasses sounds, audiovisual approaches, performance practices as expressions of aesthetic experiences, interactions between the global and the local, and the influence of digital networks, among other elements.

Km 70 Complejo Museográfico Provincial Enrique Udaondo

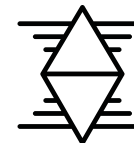
EXHIBITION *Bodies Aflame. Symbolic Matters Across Times*

ARTISTS Claudia Casarino (PRY), Cecilia Casenave (ARG), Soledad Dahbar (ARG), Silvia Gurfein (ARG), Carlos Herrera (ARG), Adriana Lestido (ARG), Pablo Martínez (ARG)

CURATORIAL WORK BIENALSUR, Gabriela Siracusano (ARG) and Diana Wechsler (ARG) with the collaboration of Clarisa Appendino (ARG)

South American artifacts, both pre-Hispanic and colonial, in the collection of the Enrique Udaondo Museum Complex in Luján, showcase an almost endless array of materials and techniques that possess an exceptionally original and unique way of presenting themselves and existing in the world. Countless materials and substances breathe life into the works created by men and women who journeyed through Andean lands. However, contemplating the materiality of the Americas concerning its kaleidoscopic projection and presence in contemporary art goes beyond these classifications. It also entails reconsidering its shifts and enduring significance and agency to identify networks of meaning that, diachronically and transversally, resonate in the contemporary utilization of these same materials.

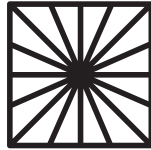
This exhibition seeks to establish connections between the cultural practices associated with these materialities and those currently relevant in contemporary production. These include systems of exploitation and production of raw materials, ecological considerations within the framework of the Anthropocene, the departure from traditional material uses, and their





CITY
San José, Uruguay

ADDRESS
C. 18 de Julio 503



Km 171 Espacio Cultural San José

EXHIBITION *The Gestures of Work. Chapter 2*

ARTISTS Sofia Caesar (BRA), Antonio Della Guardia (ITA), Cristina Galán (ESP), Ana Gallardo (ARG), Neli Ružić (HRV)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG), Benedetta Casini (ITA)

Accounts of societal life and customs, as we know them, rely primarily on the observation of objects, be they cultural products, tools, or utensils. From a knife or a shovel to industrial techniques and automated machinery, our gaze overlooks movements, postures and actions performed upon these objects. Based on gestures, this exhibition focuses on the movements of labour and looks at bodies through the strength of the arms, the posture of the back and the bending of the legs.

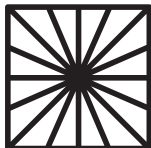
These works critically examine the relationship between bodies, work, and technologies in contemporary societies. They shed light on diverse bonds of work, ranging from the neoliberal bureaucratic overproduction of the financial world to precarious rural and industrial labour. In this regard, the itinerary shows the corporeal dimension in the contemporary work patterns of *home office* and *entrepreneurship* - euphemisms that reveal new links and gestures in a context of deregulation of the working day, a feature of post-industrial capitalism. From a historical and political perspective, these works also present gestures without objects. Tools disappear and the emphasis lies on bodily movements that have become obsolete or have been drastically transformed into other forms of work due to industrial and agricultural technification.

Antonio della Guardia and Cristina Galán's projects are permeated by the degradations of a 24/7 society based on permanent connectivity and the relentless production of content. Their impact on contemporary subjectivities can be seen in the bodies presented in the works of both artists. Body postures and gestures become malleable objects and actions, whose humorous anomalies are imbued with resistance. Similarly, Sofia Caesar and Ana Gallardo focus on the progressive blurring of the boundaries between work and leisure space. The diversity of jobs included in Ana Gallardo's CV, barely related to her artistic work, serves as a reminder of the instability and precariousness inherent to labour relations in post-Fordist society. In contrast to these dystopian imaginaries appropriated by the omnipresence of labour, Neli Ružić portrays the nostalgic gestures repeated by Ana, a former Croatian textile factory worker. The Dalmatinka factory in Sinj, one of the main production centres of the former Yugoslavia, closed down in the 1990s to become a venue for receptions and events. Ružić pays homage to work, a fundamental tool of women's emancipation in socialist regimes, whose dissolution in the context of liberal democracy is evident in the traditionalist regression of gender mandates.



CITY
Montevideo, Uruguay

ADDRESS
Circunvalación Durango
s/n, esquina Solís



Km 201 Museo de Artes Decorativas
Palacio Taranco

EXHIBITION *Strangers in the Palace. Chapter 2*

ARTISTS Sara Abdu (SAU), Saad Al Howede (SAU), Bruna Esposito (ITA),
Saeed Gamhawi (SAU), Gabriela Golder (ARG)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

According to Walter Benjamin, every image bears more of the past and the future than the subject that looks at it. Along this line, our gaze updates what we see, challenges and re-signifies it, leaves us perplexed. Following this path of reflection, this exhibition offers unexpected interventions that seek to surprise viewers when they discover that, among the furniture and other decorative objects that inhabit the Taranco Palace, there are some pieces that, while they may be part of the imaginary of the house, also introduce other symbolic horizons.

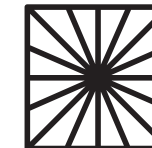
Thus, the selected artists emerge as “intruders”, “outsiders”, infiltrating the spaces with their works, temporarily inhabiting the halls, the rooms, the corridors, and even the kitchen. This serves as an invitation to revisit the Palace and rediscover what has always resided there but now seen through contemporary pieces, and to reimagine it from other perspectives that bring the house’s memory into a vibrant present.

The journey starts with Saad Al Howede’s neon piece at the garden-house boundary. Gabriela Golder’s unsettling video, features the sound of breaking dishes in the dining room. Meanwhile, Saeed Gamhawi, Bruna Esposito, and Sara Abdu infuse their dreams and fantasies into the private area of the palace on the second floor.



CITY
Montevideo, Uruguay

ADDRESS
Arenal Grande 1929



Km 202 EAC
Espacio de Arte Contemporáneo

EXHIBITION *Policies with the Earth: Circulate, Prospect, and Return*

ARTISTS Alejandra González Soca (URY), Eloisa Ibarra (URY), Adriana Rostovsky (URY)

CURATORIAL WORK BIENALSUR, Pablo La Padula (ARG)

In these times of uncertainty regarding our relationship with nature, we have moved far beyond perceiving it as a resource at the service and care of humanity. Instead, we have begun to ponder whether we are even capable of caring for nature, or if perhaps we should solely seek inspiration and refuge in it. In the midst of this global bioethical crisis, contemporary art, with its capacity to generate new symbolic values that profoundly resonate with us, shares a historical and inescapable responsibility for change alongside life sciences, social sciences, economics, politics, and other disciplines.

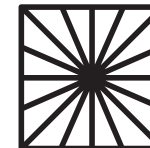
Policies with the Earth presents a series of artistic practices rooted in engaging with the territory through a logic of empathy and love, rather than the utilization, control, and quantification of nature. From labyrinthine paths of adobe with a hybrid organicist approach to re-evaluations of how we acquire knowledge of the Earth and potential ways to virtuously reconnect with it, both physically and spiritually, the artistic proposals of Adriana Rostovsky, Eloisa Ibarra, and Alejandra González Soca suggest possible synergies to reintegrate us into the profound cycle of the elements.

Ultimately, it may simply be a matter of knowing how to recirculate, prospect and return knowledge to the Earth in a sensible and co-created way within the vast spectrum of the living, of which we are undeniably a part.



CITY
Montevideo, Uruguay

ADDRESS
Plaza Juan Pedro Fabini
s/n esq. Julio Herrera y
Obes



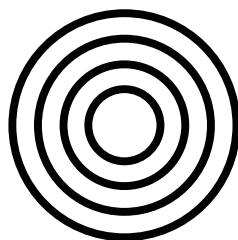
Km 203 SUBTE Centro de Exposiciones

EXHIBITION *The Voice in the Hands. Graciela Sacco / Nuño Pucurull*

ARTISTS Graciela Sacco (ARG) and Nuño Pucurull (URY)

CURATORIAL WORK SUBTE + BIENALSUR

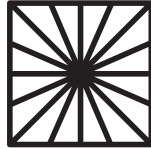
BIENALSUR and SUBTE of the City Council of Montevideo present *The Voice in the Hands. Graciela Sacco / Nuño Pucurull*, an exhibition that combines the work by two singular artists of the Rio de la Plata culture. The works in dialogue have in common the discursive construction based on the use of the same resource: the hands and their capacity to create meaning. With concerns and reflections that address society and human relationships, Sacco and Pucurull worked with a commitment to the times in which they lived. Both were marked by the dictatorships in Argentina and Uruguay and through their work they succeeded in creating a voice that advocated freedom and human rights. From the encounter of two creators who never actually met, the exhibition proposes a reflection on the society of the Rio de la Plata, its current situation, and the processes both promote divisions and enable encounters.





CITY
Montevideo, Uruguay

ADDRESS
Av. Tomás
Giribaldi 2283



Km 204 Museo Nacional de Artes Visuales

EXHIBITION *Gestures. A Possible Collection*

ARTISTS Julieta Anaut (ARG), Patricia Belli (NIC), Harun Farocki (CZE/DEU), Mónica Heller (ARG), Jazmín López (ARG), Matilde Marín (ARG), Natacha Nisic (FRA), Bárbara Oettinger (CHL), Graciela Sacco (ARG), Cecilia Vignolo (URY)

CURATORIAL WORK BIENALSUR, Diana Wechsler (ARG), Matilde Marín (ARG)

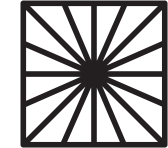
In 1958, Bruno Munari published an addendum to the Italian dictionary, introducing a form of non-verbal communication he deemed essential to grasp “the speech of the Italians.” Drawing inspiration from the dictionary “*La mimica degli antichi investigata nel gestire napoletano*,” Munari created his “dictionary of gestures”. Recognizing the significant process of internationalization surrounding this non-verbal communication, he emphasized its value for visitors to Italy.

This logic of gestural communication is part of the research involving disciplines such as theatre, dance, or performance, but it is also present in the explorations of visual artists. Hands are associated with the everyday, with domestic chores, handicrafts, farming, as well as with care, caresses, love, and healing. In addressing these dimensions, this curatorial proposal aims to explore the commonality and diversity of the human condition with a group of contemporary artists who have dedicated a portion of their creative work to this distinctive form of gestuality.



CITY
Junín, province of
Buenos Aires, Argentina

ADDRESS
Chávez 69



Km 235 Hotel Dada

ASSOCIATED EXHIBITION *A Rendezvous with the Jungle.*

Ecopoetic Actions in Amazonia

ARTISTS Teresa Pereda (ARG) and Simone Moraes (BRA)

CURATORIAL WORK Silvio De Gracia (ARG) and Ana Montenegro (BRA)

In *Rendezvous with the Jungle*, the two projects showcased share a common geographical location: the Brazilian Amazonia. Teresa Pereda's exhibition presents an account of her performance titled *Rendezvous in Amazonia* (2008), while Simone Moraes' project *Auscultating the Jungle* (2019), which involves capturing the sound of tree sap in collaboration with her daughter, Carolina Moraes, is also featured here. In the context of climate change and the devastation of forests, bringing the jungle to the forefront is not merely a reference to a specific geographical biome, but an endeavour to set in motion a conceptual machinery aimed at the proliferation of meanings, challenging and unsettling the spectator. Teresa Pereda's and Simone Moraes' works are structured as eco-poetic strategies aimed at fostering contact, friction, and intersections between individuals and their natural environment. These artifacts, rich in poeticism, simultaneously serve as permeable devices contributing to the ongoing debate on ecological crises, the rejection of mercantilist and extractivist ideologies, and the critique of necro-capitalism. Two additional events are presented as part of a parallel program: the first is a discussion featuring the invited artists and representatives of indigenous peoples, including Renata Peixe-Boi from the indigenous Amazonian Mura people and Oscar Farías from the Mapuche community of Junín; the second event involves a day of actions at the rural experimental art site La Luz Buena in the town of Junín.

**CITY**

Rosario, Santa Fe,
Argentina

ADDRESS

Br Oroño 2361

Km 278,6 Museo de la Ciudad de Rosario
“Wladimir Mikielievich”

INSTALLATION *Any Exit Can Be a Dead End*, from the series *Admissible Tension*.

ARTIST Graciela Sacco (ARG)

CURATORIAL WORK BIENALSUR

The installation *Any Exit Can Be a Dead End*, part of the series *Admissible Tension*. *Urban Interference* by Graciela Sacco, serves as a form of signage, bridging the gap between the urban environment and the river. Displayed in 2011 along the perimeter of Parque de la Memoria in Buenos Aires, this artwork draws a connection to the enclosing fences that typically signify separation, while simultaneously revealing the spaces they divide. In this instance, it both links and divides the urban landscape, that of Parque Independencia, where the expansive river image is presented in juxtaposition with the urban traffic. As the title implies, the piece encourages contemplation on boundaries and the highest level of tension that can be reached just before an outbreak.

ASSOCIATED EXHIBITION *Turns*

ARTISTS Nicolás Campodonico (ARG) and Mariano Clusellas (ARG)

CURATORIAL WORK Fundación Proa, Adriana Rosenberg (ARG)

Turns, at the Museo de la Ciudad de Rosario “Wladimir Mikielievich,” is an installation in the public space inspired by two journeys: the first, that of its authors in search of identifying the raw material - steel - at its source, the Ternium factory in San Nicolás; the second, the journey that steel travels from its creation in the Blast Furnace as pig iron, its transformation into slabs, its shaping into coils, and finally, its transport to be turned into “something else”. In an effort to achieve maximum results with minimal effort, the project involves using a complete coil (ten tons of steel, hot-rolled at ¼ inch gauge; over 100 meters of 1.5-meter-high steel plate) and cutting it in half. This cutting process yields 34 half-drum-shaped pieces, resembling half-circles, which are paired together to create stable concave and convex components. These components, in turn, form an inner weave and texture on their outer edges, creating a series of interconnected spaces that can be traversed and explored. The placement of the pieces on the pavement follows a grid composed of overlapping circles, enabling the regulation of distances and relationships. This arrangement establishes and enhances connections with the site. The turns of each piece in relation to the others offer various connections that are ultimately perceived as a rhythmic transformation, resembling waves – similar yet diverse, seemingly static, yet in constant motion.



CITY
Rosario, Santa Fe,
Argentina

ADDRESS
Paraná River waterfront



Km 278,8 Paraná River waterfront

ACTION *Barrileteada. Volando con los pies en la tierra*

ARTISTS Laura Glusman (ARG), David Santarelli (ARG), Mariana De Matteis (ARG) and Mimi Laquidara (ARG), among others

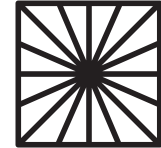
CURATORIAL WORK BIENALSUR

Gazing up at the sky is one of the most universal experiences, a gesture that places us on this earth and allows us to envision immensity. The kites in the sky create the fantasy of flying, of materialising the invisible power of the air. These devices of the imagination are responsible for setting the wind power in action and highlighting the relationship between light materials such as fabrics and paper and the wind, a powerful yet invisible mass. This gathering creates a territory for kites to fill the sky with shapes and colours through the intervention and participation of different artists and the community. The aim is to build, through art, a meeting place in the public space that connects the sky with the earth and that binds our feet with the potential to fly.



CITY
Rosario, Santa Fe,
Argentina

ADDRESS
Sarmiento and Paraná
River



Km 278,9 Centro Cultural Parque España

EXHIBITION *When the House Burns Down*

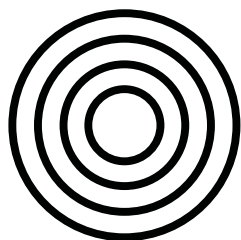
ARTISTS Silvina Babich (ARG), Lia Chaia (BRA), Colectivo Isla Invisible (ARG), Jhonatan De Andrade (BRA), Bárbara Fluxá (ESP), Laura Glusman (ARG), Ruth Montiel Arias (ESP), Damian Monti Falicoff (ARG), Stéphanie Pommeret (FRA), Cintia Clara Romero (ARG), Barbara Sánchez Barroso (ESP), David Santarelli (ARG), Francisco Vazques Murillo (ARG)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

This exhibition takes its title from a recent essay by Italian philosopher Giorgio Agamben. This statement emphasizes not only the question of which house is on fire but, more importantly, what actions we take while it burns. The collection of pieces presents a preliminary exploration of these two questions, primarily focusing on a *specific aspect of the house*: the ecosystems of rivers, wetlands, and mountains. This geographical context serves as a shared and responsive material, often leading to collective and collaborative practices that generate images of rivers, their banks, and the surrounding flora and fauna. The artists' inquiries encompass topics such as the burning of grasslands and forests, water pollution, and the societal connections we establish with these ecosystems, using a variety of languages. From the city of Bahia Blanca in the south of the Province of Buenos Aires, to the State of Pernambuco on the northeast coast of Brazil, spanning across the vast Paraná River and even more distant regions like Galicia in Spain, the

artworks portray various landscapes where the conflicts contemporary societies face with what we still broadly refer to as "nature" become apparent. These perspectives transform artistic production into a form of political activism, and the image becomes a fire that seeks to illuminate when it burns. With a journey through various regions and rivers, from the city of Bahía Blanca in the south of the Province of Buenos Aires to the state of Pernambuco in Brazil, passing through the mighty Paraná River, the Amazon, and other more distant shores, the artworks depict different landscapes but share a common interest in the possibility of reinventing our connection with a context we

generically call natural. This exhibition also engages in dialogue with the various actions, projects, and exhibitions that the Parque de España Cultural Center in Rosario is conducting as an essential part of its mission as a cultural, artistic, and social space closely connected to its context and community. In this sense, one of the goals of the exhibition is to serve as another tributary in the flow of initiatives that explore the potential of this serene, muddy, and undulating river.



CITY
Rosario, Santa Fe,
Argentina

ADDRESS
Córdoba 2019

Km 279 Museo
de la Memoria

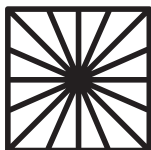
EXHIBITION *The Orders of Love*
ARTIST Lucila Penedo y Novoa (ARG)
CURATORIAL WORK Cecilia Nisembaum (ARG)

The Orders of Love stems from research into the family archive of Lucila Penedo y Novoa, created from the communication traces of an Argentinean family separated by exile during the last civil-military dictatorship. This exhibition establishes a dialogue between the family archive and the contemporary photographic work by Lucila Penedo y Novoa, which focuses on her family and seems to blend with the archive because of its aesthetic of a family album and its documentary intent, and a selection from the family archive. This compilation brings together the correspondence between an exiled father and his daughter who stayed behind in Argentina. There is a broad range of materials: letters, postcards, photographs, drawings, recordings, an album of stamps, documents and passports, which now bear witness to those years. One of the most significant issues raised by this work is how emotional bonds are transformed and endure over great distances, as well as the tools employed in their construction. Thus, the exhibition proposes experimenting with different possibilities by tracing the spatial and temporal itineraries of its materials, in an attempt to rekindle the constant process of memory. Over forty years later, it is essential to exhibit this archive with its political dimension at its core, drawing it out of the private sphere to show it as further evidence of the social trauma caused by state terrorism in Argentina.



CITY
Rosario, Santa Fe,
Argentina

ADDRESS
Av. Pellegrini 2202



CITY
Rosario, Santa Fe,
Argentina

ADDRESS
Av. de la Costa Estanislao
López 2250



Km 279,1 Museo Municipal de Bellas Artes Juan B. Castagnino

EXHIBITION *Shared Time*

ARTISTS Marcelo Brodsky (ARG) and Martin Parr (GBR), Andrea Osters (ARG) and Gabriel Valansi (ARG), Agustina Triquell (ARG) and Manuel Fernández (ARG), Ivana Salfity (ARG) and Lorena Fernández (ARG), Dolores Zinny (ARG/DEU) and Juan Maidagan (ARG/DEU)

CURATORIAL WORK BIENALSUR, Francisco Medail (ARG), Fernando Farina (ARG).

Shared Time brings together a series of photographic projects by artist duos. It is a collection of several exhibitions within one, a space shared between pairs with common interests.

The show delves into the focus of two artist on the past, hard sciences and fiction, the visual exchanges between two photographers situated on two different continents, two artists who realized how much they had in common, a pair interested in the relationship between space and fiction, and two photographers that engage in a dialogue based on their respective use of social media. Above all, however, *Shared Time* addresses collaborative efforts, shared creativity and four-handed work.

Km 280 macro - Museo de Arte Contemporáneo de Rosario

EXHIBITION *This Word is not in the Dictionary*

ARTISTS Federico Cantini (ARG), Jorge Macchi (ARG), Daniela Ortiz (PER), Juan Carlos Romero (ARG), Priscila Sandoval (ARG), Ivana Vollaro (ARG)

CURATORIAL WORK BIENALSUR, Fernando Farina (ARG), Clarisa Appendino (ARG) and Francisco Medail (ARG)

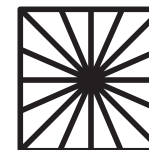
If the dictionary as a book and an object contains and, most importantly, semantically defines all the words of a language, where are the words whose meanings did not conform to the rigorous definition or the rules of conjugation, but remain strongly attached to the usages of the language? The question seeks to establish an etymology, not so much as a radical origin, but as a state of change, transformation and endemic mutation in which words exist. Given this state of the language, the exhibition acknowledges a universe of meanings housed in another dictionary: the hidden and invisible, the subterranean, the odd one. This dictionary that does not present an analytical and perennial structure in an order from A to Z, but rather develops in the form of a borderless, formless gas that spreads out, at times concentrating and, on other occasions, dissipating to the point of forgetting past meanings. By using this open and changing structure, some of the systems inhabiting the ideology of language are presented here. They operate on some words, leading them to be banned or, what is worse, self-censored by a social mutism spread like a sweet perfume. On the other

hand, the word 'negro' is presented as a political proposition of its historical root, that is to say, in a chain of events that make the euphemisms 'dark-skinned,' 'swarthy,' 'mulatto' occupy the place of a synonym that merely emphasizes its presence. Another state of the performativity of spoken language is that, just like still water that slides and settles wherever it flows, it changes much more rapidly than writing. Thus, the spoken language blurs political borders and its blend is a tool for bonding, communication and the construction of its own codes. Portuguese is the border language of Latin America, with as many variants as the number of people who speak it. It is a language of ties that rewrites the dictionary of morality, in order to reopen the wound left by words on spoken bodies.



CITY
Los Toldos, province of Buenos Aires, Argentina

ADDRESS
Eva Perón 1025



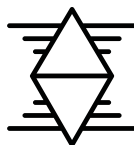
Km 312 Museo Provincial Casa Evita

EXHIBITION *Autonomy of Clothing*

ARTISTS Colectivo Ateliê Vivo, Ana Carolina Cherubini (BRA), Andrea Guerra Arradi (BRA), Flavia Lobo de Felicio (BRA) and Gabriela Cherubini (BRA)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

Clothing serves as a second skin to our body. This skin has been historically regulated by the conventions of taste and fashion, from which we also adopt the demands of gender and size. Learning to make our own clothes has the potential to be a disruptive act in a world that considers textile production as an object to be disposed of, for few and brief uses, with increasingly shorter periods of innovation for the sake of over-stimulating consumption. In response to this, the São Paulo-based Ateliê Vivo collective proposes, instead, the construction of an open and plural clothing workshop. It is a space for learning, passing on knowledge and connecting artistic, cultural and social practices to create a path for the autonomy of clothing. This aim also promotes a profound shift in the barriers to learning and employment opportunities. Additionally, it addresses the issue of socio-economic, age, gender, and geographical inequalities.



**CITY**

Mar del Plata, province of Buenos Aires, Argentina

ADDRESS

Av. Félix U. Camet and López de Gomara

Km 383

MAR Museo Provincial de Arte Contemporáneo

EXHIBITION *EXTRAordinary.*

ARTISTS Esteban Álvarez (ARG), Pierre Ardouvin (FRA), Amadeo Azar (ARG), Nicolás Bacal (ARG), Daniel Basso (ARG), Eugenia Calvo (ARG), Delia Cancela (ARG), Leonardo Alfredo Damonte (ARG), Olga Huyke (COL), Juliana Iriart (ARG), Ali Kazma (TUR), Irina Kirchuk (ARG), Mimí Laquidara (ARG), Gaspar Libedinsky (ARG), Marco Maggi (URY), Marie Orensanz (ARG/FRA), Liliana Porter (ARG), Pedro G. Romero (ESP), Regina Silveira (BRA), Mariana Telleria (ARG), Pedro Tyler (URY/CHL)

CURATORIAL WORK BIENALSUR, Florencia Battiti (ARG), Fernando Farina (ARG)

We are surrounded by objects. Different artefacts with very different functions are part of our daily lives. Some we treasure because of the fondness we have for them and the memories they bring back. Others may be valuable to us because of their practical utility. The presence of these things in our lives is all too often taken for granted, as is the way we relate to the consumer practices of our contemporary society. But what happens when the function of these objects is redefined poetically? What new meanings can be attributed to the objects around us when they are aesthetically and conceptually reconfigured? This exhibition brings together a series of works by contemporary artists from a new prevailing order. They seek to alter the way we look at ordinary

things in order to unveil their subversive potential. These works redefine the horizon of the domestic, thus generating deviations and estrangements in the iconography of our everyday life.





CITY
Santa Fe, Argentina

ADDRESS
Estación Belgrano.
Bv. Gálvez 1150

Km 392 **Centro**
Experimental del Color

EXHIBITION *Theory of Suspension*

ARTIST Nicolás Robbio (ARG)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

With our feet always glued to the ground, we yearn to fly or, better still, to levitate, to hover gently and detach ourselves from that powerful, inevitable and compelling force that keeps us stuck to the ground. The force of gravity that we experience, without noticing it, every minute, makes us perceive space and objects as a specific system of relationships. At first glance, this is how the things around us and with which we interact seem to serve a singular and constant function. But if we explore things beyond their use and even beyond their form, their materiality enables the expansion of a restrained, potential force. Nicolás Robbio transforms this form of observation into a theory of drawing. However, thinking through drawing is not merely an interest in projecting wishes onto paper, but in thinking about the infinite lines within and outside the plane, together with the will of materials to delineate a place. The study of these possibilities turns drawing into a drift of thoughts through space.

This exhibition encompasses a series of investigations that the artist has undertaken into the tensions between materials, their counterweights and the capacity of a line to hold, sustain and withstand the weight of objects. Theory of Suspension involves a twofold procedure: the possibility of marking in space the force that keeps us glued to the ground and the opportunity to imagine a state of exception, of suspension of such a force, as a way of signalling it from its opposite. Whereas in this scheme architecture is shown as a seemingly empty container, the net puts space in suspense.

The system of relations presented here is not intended to replace the theory of gravity with the theory of suspension. Its aim is not to open up fields where a hypothesis is refuted, confronted or confirmed, but to conduct experiments that reveal signals about space. Nicolás Robbio's work delves into a state of affairs in which our current perception is reasserted and reformulated on the basis of a set of operations, relations, and links. Curved and straight lines, like domes or pyramids, are drawn by the very weight of things, or better still, by the possibility afforded by the force of gravity on suspension. In this attempt to present a series of situations with different materials and elements, elevation and suspension are examined as cumulative forces. These practices produce scenes of a fragile stillness given by the unstable equilibrium, a suspended time that is entered stealthily so as not to disturb a stability that hangs by a thin thread, that rests on the edge of the ledge, and that can be shattered with just a snap of the finger.





CITY
Santa Fe, Argentina

ADDRESS
San Martín 2068



Km 393 Museo Municipal de Artes Visuales
Sor Josefa Díaz y Clucellas

EXHIBITION *Time in Things*

ARTISTS Julián Astelarra (ARG), Inés Beninca (ARG), Virginia Buitrón (ARG), Gustavo Cochet (ARG), Mariana De Matteis (ARG), Josefa Díaz y Clucellas (ARG), Alfredo Frías (ARG), Lisa Giménez (ARG), César Ibarra Jiménez (MEX), Edelmiro Lescano Ceballos (ARG), Lali Martínez Spaggiari (ARG), Raquel Minetti (ARG), Sergio Vega (ARG)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

Painting, which forged the art of spatial representation, has also attempted to capture time. It is a mobile, changing, imperceptible, yet palpable matter, which has only just come to rest on painting in its less narrative and apparently more static genre. In still lifes, in the arrangement on the plane - usually a table - everyday objects create a compositional strangeness of everyday simulation. Fruits, vegetables, glasses, knives, crockery, and ornamental objects pose for the artist's gaze and construct, with very concrete shapes and colours, realities at rest intended for the eye.

Two still life paintings by Josefa Díaz y Clucellas initiate a drift on how time affects things. In addition to her religious life, Josefa was the first painter from Santa Fe. She devoted herself to the convent and to the delights of domestic life, which she sometimes immortalised in lavish still lifes. With a simple naturalistic approach, her paintings feature delicate compositions with fruits from her own garden. She arranged exuberant fruits on modest crockery,

imbuing the paintings with a sense of sensuality in objects rather than a compositional study of the forms. Hence, their mysterious allure. These images prompt a contemplation of what time produces in objects that appear imperishable and unchanging. Starting with the depiction of delicious figs and fresh grapes in the paintings, contemporary artists seek to capture the materiality of time. On this occasion, Josefa's works serve not only as a pretext for an exploration of time but also of permanence, reflecting contemporary art's focus on everyday objects. It sees in them the potential to grasp such objects with the same temporality with which a fallen fruit returns to the earth.

EXHIBITION *Mud and History*

ARTISTS Madalí Pizarro (ARG), Taller de cerámica de La Guardia de Santa Fe (ARG)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

Mud, a living material resting on the banks of the rivers and tributaries of the Paraná region bears witness to and plays a key role in the stories of the littoral. This exhibition brings together current and past ceramics crafted at the Ceramic workshop of La Guardia, founded in Santa Fe over sixty years ago, alongside the production of artist Madalí Pizarro. Both are dedicated to researching, experimenting and preserving the ceramic process throughout all its stages: the collection of the mud from the banks of the Santa Fe stream, the kneading and preparation of the clay, the tasks in the workshop and, finally, to the firing phase for its transformation into ceramics.

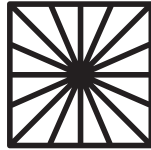
The suitable mud is found on the coasts, the liminal space of the streams and lagoons, a space of contact and interaction between water and earth which, as solidary forces, form a material that is equally plebeian and majestic; furthermore, specialists note that the clay of La Guardia stands out for its remarkable plasticity, making it very suitable for manipulation and for crafting ceramics of diverse shapes. But clay serves other purposes and exhibits different properties. In her production, Madalí Pizarro starts with paper as fleeting annotations and then fixes them in the clay, which is used as a pictorial pigment or ceramic.

The artist collects experiences from a deprived area of the city of Santa Fe, a border like that formed by the river, which is always mutating and blurred. This procedure reveals, with the same material of the context, often overlooked contemporary situations, recreated alongside the material remains of the past that were used, in a hidden manner, for the construction of architectures and the disposal of waste. In this operation, it is the mud from the banks of rivers, streams and lagoons that opens up the possibility of narrating and modelling popular symbols of the city's ever-changing history.



CITY
Córdoba, Argentina

ADDRESS
Av. Poeta Lugones 411



from Darwin's observations to contemporaneity. In turn, Felipe Castelblanco and Lydia Zimmermann's project reverse the accelerating gaze of urbanity with its concomitant deprecation and reaches out to encounter the ancestral in the heart of the pristine jungles of South America through a bridge of textile and digital networks.

Without judging or demonstrating, by enabling the senses in their multiple potencies, art tends to the creation of new symbolic meanings that link human life and its environment. The senses do not deceive; if anything, it is reason that can deceive.

Km 646,3 Museo Provincial de Bellas Artes
Emilio Caraffa

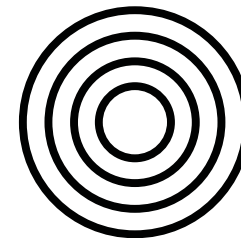
EXHIBITION *Natureculture. Artistic Practices on Human Relationships with Nature.*

ARTISTS Felipe Castelblanco (COL), Lydia Zimmermann (ESP) and Colectivo de Medios Indígenas Nambi Rimai (COL), Laurent Mulot (FRA), Rodrigo Zeferino (BRA)

CURATORIAL WORK BIENALSUR, Pablo La Padula (ARG)

The climate crisis confronts us with a reassessment of the human relationship with nature. Technological-organic, nature-urban are some of the numerous binomials that have become ineffective to account for the hybrid reality between the natural and the artificial. Rather than a search for a hegemonic canon, today's reality is presented as a diamond in the rough, one with multifaceted meanings, virtually beyond reach and with no prospects for genuine synthesis.

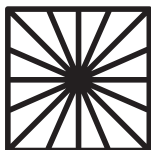
Natureculture underscores some evidence of this neo-hybridisation, in which the biotic that underlies all techno-human action in turn experiences a symmetrical inversion: it is now also the techno-cultural that inevitably resides at the heart of nature. In a game of mirroring, Laurent Mulot confronts us with the disturbing hybrid form that European urban life has adopted, in which the domestic coexists with the scientific underground – specifically, the relationship between the city of Geneva and the CERN particle accelerator. On the other hand, Rodrigo Zeferino's work introduces us to the transformative power of the light impact of big cities, altering the imperceptible life forms of photosensitive insects as evolutionary traction through a poetic-historical arc





CITY
Córdoba, Argentina

ADDRESS
Av. Hipólito Yrigoyen 622



ming. In turn, Gabriela Golder films the sky from her house on the days of lockdown and employs artificial intelligence to invent a place beyond confinement. *Escaping from Planet Earth* is an invitation to gaze upwards and envisage new worlds, viewing the sky as a realm for potential poetic inspiration.

Km 646,4 Museo Provincial de Fotografía Palacio Dionisi

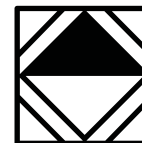
EXHIBITION *Escaping from Planet Earth*

ARTISTS Gabriela Golder (ARG), Yo-Yo Gonthier (FRA), Juan Reos (ARG), Celeste Rojas Mugica (CHL), Graciela Sacco (ARG)

CURATORIAL WORK BIENALSUR, Francisco Medail (ARG)

It is common knowledge that the planet is ablaze. The consequences of climate change, capitalism, and the Anthropocene are turning the world in to an increasingly inhospitable place. The question of how to continue inhabiting an Earth ravaged by extractivism and inequality still lacks clear answers. For now, *Escaping from Planet Earth* proposes an exit from above by looking to the sky as a space of imagination and evasion.

This exhibition brings together a group of works that explore the relationship between humans and airspace. Celeste Rojas Mugica presents a ludic approach to the sky based on the resignification of the act of flying kites, a movement guided by desire and the freedom of the wind. A similar gesture is adopted by Graciela Sacco as she hoists a kite in the shape of sacks in her famous urban interferences. Juan Reos appeals to the clouds as distractive elements and turns them into monumental and ephemeral sculptures that seem to foreshadow something indecipherable. Yo-Yo Gonthier also invokes clouds as the protagonists in a video in which a giant cloud is moved by a group of people in an attempt to reflect on the idea of migration and homeco-



**CITY**

Villa de Merlo, San Luis, Argentina

ADDRESSHéroes de Malvinas
1587**Km 664** **Universidad Nacional
de los Comechingones****EXHIBITION** *Fragile Bodies, Infinite Universes***ARTISTS** Marcos Calvari (ARG), Leonardo Cavalcante (ARG), María Zegna (ARG) and Jean Christophe Sakdavong (FRA)**CURATORIAL WORK** BIENALSUR, Sebastián Tedesco (ARG)

Is it conceivable to envision an alternative subjectivity in a world that promotes homogenous, anonymous beings? How far is it to a point from which there is no reference? Can a machine that inhabits an artificial and abstract universe be humanised?

Fragile Bodies, Infinite Universes presents a journey between the most distant universes and the closest dimensions, between the abstractions of instruments and the depths of the body, the senses, and the psyche. The artists use various approaches and poetic technologies to develop devices that bring them closer to open-ended problems. This comprises a series of attempts, tests, and experiments to try to understand, to unveil some sort of knowledge, and to respond to questions that may be answered both from an artistic and a scientific perspective. All these undertakings employ diverse methodologies while sharing a similar level of precision and/or certainty within their own objective and subjective fields of study.

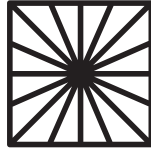
The decision to use an exhibition venue at the Universidad Nacional de los Comechingones in the province of San Luis, Argentina, was not accidental. As an emerging university still under development, it provides an ideal setting to confront the heterodox practices of art with the rigorous and canonical methods of science. It is an environment that highlights the transdisciplinary and peripheral nature of the tools necessary to comprehend and tackle the challenges of complexity, which we are rapidly advancing towards – fragile and propelled with the inertia of a celestial body.





CITY
Santa Maria, Brazil

ADDRESS
Av. Roraima 1000



The works in the festival delve into the diversity and uniqueness of life, the way nature permeates us, because in each of us resides a community of small living beings. Ultimately, as Ailton Krenak (2020) posits, life exists within us and not outside. The works also explore sustainability, from regional biomes, the energy of volcanoes, sensory bodies, to the depths of the oceans and their enduring resistance.

Nature in Metamorphosis is the result of the occurrences, life experiences, struggles, and collaborations of humans and non-humans cohabiting the same planet.

Km 696 Universidade Federal de Santa Maria

ASSOCIATED EXHIBITION *FACTO 10 - Art, Science and Technology Festival*

ARTISTS Anna Barros (BRA), Ned Barker (GBR) and Nikolas Gomes (BRA), Joana Burd (BRA), Juan Agustín Carpinello (ARG), Audrian Cassanelli (BRA), Cristina Collazos (BOL), Gabriela Golder (ARG), Grupo cAt (BRA), Raquel Fonseca (BRA), Shona Kitchen (GBR) and Alyson Ogasian (USA), Mariana Lombardo (ARG), Ángel Salazar (ECU), Val Sampaio and Lab Techné (BRA), Pablo Alejandro Varela (ARG)

CURATORIAL WORK Nara Cristina Santos (BRA), Fernando Codevilla (BRA) and Mariela Yeregui (ARG)

INSTITUTIONAL COORDINATION MAE/UNTREF, Léo Nunez (ARG)

FACTO 10 brings together artists from various countries in South and North America, engaging in a dialogue with the curatorial concept of transdisciplinary *nature in metamorphosis* through contemporary languages such as digital art, sound art, photography, game art, artificial intelligence, installations, nano-art and video. This exhibition addresses the transformations of everyday life in the interaction with digital media and virtual environments in art, science and technology.

The notions of nature and metamorphosis are rooted in the ideas of Emanuele Coccia (2021). We are always born in another body: this is precisely what we call nature; being born is adding a link in the chain of transformation of life; each species is the metamorphosis of all those that preceded it; the same life moulds itself into a new body and a new form in order to exist in a different form.



CITY
San Fernando del Valle de
Catamarca, Catamarca,
Argentina

ADDRESS
Av. Mexico s/n



Km 978 Predio ferial “Fiesta nacional e internacional del Poncho”

EXHIBITION *Horizons of Uncertainty*

ARTISTS Lia Chaia (BRA), Alejandra González Soca (URY), Diego Lama (PER), Glenda León (CUB), Matilde Marín (ARG), José Luis Miralles (ARG), Candelaria Traverso (ARG), Dias & Riedweg (BRA), among others

CURATORIAL WORK BIENALSUR, Diana Wechsler (ARG) and Clarisa Appendino (ARG)

The fascination with the natural environment - which we have come to know through conventional artistic genres as the landscape - has permeated the gaze of travelers and artists of all times. As César Aira expressed in *An Episode in the Life of a Landscape Painter* (2001), “the hidden purpose of this extensive journey, which spanned his entire youth, was Argentina, the mysterious void situated at the equidistant point of the horizons over the vast plains. Only there, he believed, could he find the other facet of his art”.

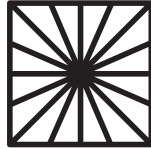
This is how the Argentine novelist depicts Europeans' apprehension of the unknown. Johann Moritz Rugendas (1802-1858), the German travelling artist and protagonist of Aira's novel, was considered by the pioneering ecologist Alexander von Humboldt (1769-1859) as the creator and father of the pictorial representation of nature's physiognomy. The immensity of the Pampas plains emerged in his imagination as a formidable challenge capable of revealing to him another way of seeing and, with it, a different way of creating art. However, it was not only the infinite emptiness of the plains that fascinated Rugendas,

who also visited Brazil, Haiti, Mexico, Chile and Peru in search of immensity, infinity, exoticism, and in short, the diverse and picturesque. From the experience gained through traversing or residing within these geographies, a distinctive concept of space emerges, one that takes shape in the imaginary and is then imprinted on the apprehension of these realities. While naturalists and travelling artists succeeded in creating representations that conveyed images of the “other side” of the world to Europe, contemporary artists are similarly confronted by their surroundings. They engage with natural spaces, not only bringing the presence of an instant or of distant realities, but more significantly, capturing the uniqueness of these spaces and the tension of being at risk. To some extent, these are images of urgency, raised amidst the uncertainty installed within the context of the environmental crisis. In these images, the artists explore various forms of presentations to challenge spectators with moving images and the construction of series. Through their simultaneous recurrence and alterations, these series raise questions and challenge our place in the world, transforming the space of art into a realm of reflection. Latin America, the planet's natural reservoir, finds in the works of its artists the power to capture and draw attention to both its beauty and its vulnerable condition. The artists and works selected for this exhibition bear witness to this.



CITY
San Juan, Argentina

ADDRESS
Av. Libertador Gral. San
Martín 862 Oeste



Km 1.006 Museo Provincial de Bellas Artes Franklin Rawson

EXHIBITION *The Archaeology of Feeling*

ARTISTS Ariel Aballay (ARG), Eugenia Alba (ARG), Julio Atencio (ARG), Nelson Cuello (ARG), Marcos Díaz Rossi (ARG), Luisina Fava (ARG), Paula Gaetano Adi (ARG/USA), Mónica Garrido (ARG), Carlos Gómez Centurión (ARG), Silvina González (ARG), Carolina Herrera (ARG), Federico Levato (ARG), Ramiro López (ARG), Mara Luna (ARG), Adriana Miranda (ARG), Diego Morales (ARG), Juan Bernardo Morales (ARG), Lidia Moyano (ARG), Jesús Ortiz (ARG), Rita Páez (ARG), Clara Quiroga (ARG), Miguel Reinoso (ARG), Gabriela Riveros (ARG), Mirta Romero (ARG), Margarita Sánchez (ARG), Ceferino Torres (ARG), Yan (ARG)

CURATORIAL WORK Ticio Escobar (PRY)

COCURATORS BIENALSUR, Clarisa Appendino (ARG)

The exhibition *The Archaeology of Feeling* is based on the collections of the Archaeological Museum of this city, although rather than presenting an overview of the valuable pieces it houses, it offers a selection of some of them with the aim of establishing a link with current productions from San Juan, created in accordance with different aesthetic-expressive patterns. Art has the potential to discover or invent relationships between very different objects and situations: it fosters secret affinities, complicities and agreements between works conceived in the same territory, albeit from different times, origins, and perceptions.

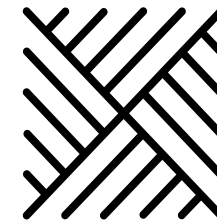
This exhibition brings together works produced by multiple historical and social subjects: both pre-Columbian cultures and present-day popular

communities of rural origin and urban and suburban sectors. When popular subjects emerge as artists, they enrich not only the field of production, but also the theory that elaborates on them. Moreover, the contemporary, defined in terms of the possibility of articulating different art systems, is determined to a large extent by its approach to diversity: that of times, cultures, styles and trends, sensitivities, and knowledge.

The curatorial proposal of this exhibition addresses questions about the boundaries of art, which today seeks to break away from universal categories established along Euro-Western lines and to open up to alternative cultural modalities. Each exhibition attempts various contingent answers to questions about the scope of art.

This exhibition project addresses these questions by pointing in multiple directions without attempting to answer them. Although its title obviously alludes to Foucault's *The Archaeology of Knowledge*, it does not seek to analyse the conditions of discourse, but rather to approach the domain of the questions on the basis of micropolitical, topological archaeologies through explorations that follow the paths of subjectivity, those of the senses and affections, in other words, the erratic course of desire.

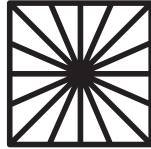
The works of popular origin, which pose the undecidable between art and crafts, are laden with poetic-expressive energies that cannot be translated in terms of pure functionality or manual dexterity. Their integration in an exhibition with ceramics, textiles and lithic materials of millenary origin stirs up the depths of a bottomless memory. And bringing these productions face to face with those by contemporary artists produces short circuits and resonances that give rise to new paths, constellations of meaning and maps.





CITY
San Juan, Argentina

ADDRESS
25 de Mayo Oeste 1128



threads, hangers, and scissors are among the tools and elements introduced into this space to create a welcoming environment for the community and to act as a vehicle for exchange. In addition to learning, this workshop is a space to discover our bodies and reflect on how to clothe them.

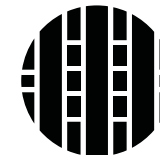
Km 1.006,1 Museo de la Historia Urbana

EXHIBITION *Autonomy of Clothing*

ARTISTS Colectivo Ateliê Vivo, Ana Carolina Cherubini (BRA), Andrea Guerra Arradi (BRA), Flavia Lobo de Felicio (BRA) and Gabriela Cherubini (BRA)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

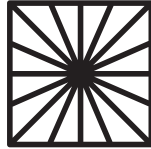
Clothing serves as a second skin to our body. This skin is historically regulated by the conventions of taste and fashion, from which we also adopt the demands of gender and size. Learning to make our own clothes has the potential to be a disruptive act in a world that considers textile production as an object to be disposed of, for few and brief uses, with increasingly shorter periods of innovation for the sake of over-stimulating consumption. In response to this, the São Paulo-based Ateliê Vivo collective proposes, instead, the construction of an open and plural clothing workshop. It is a space for learning, passing on knowledge and connecting artistic, cultural, and social practices to create a path for the autonomy of clothing. This aim also promotes a profound shift in the barriers to learning and employment opportunities. Additionally, it addresses the issue of socio-economic, age, gender, and geographical inequalities. The artists propose a crossover between the pattern library and the place that houses the municipal sewing workshop in the city of San Juan. These two spaces of textile production temporarily converge to share, exchange, and create new forms of clothing, fostering a dialogue with the community of San Juan. Hence, the museum resembles a flexible and porous body, capable of transforming into a clothing workshop. Sewing machines, fabrics, scraps,





CITY
Asunción, Paraguay

ADDRESS
Grabadores del Kabichu'i



These puddles are also worlds where diverse elements coexist, spaces in which the artist revisits several clichés of the coastal landscape: palm trees, lapacho trees in bloom, the red earth. It is an updated study of how water appears in painting.

Km 1.038,3 Museo del Barro

EXHIBITION *The Truce of Water*

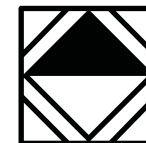
ARTIST Max Gómez Canle (ARG)

CURATORIAL WORK BIENALSUR, Fernando Farina (ARG)

Max Gómez Canle offers his unusual downward gaze as he ponders on the landscape and its representation. Through a series of paintings and notes, he scrutinizes puddles of water, blurring the distinction between man and nature in landscape paintings, where humans serve as spectators and the landscape is organized mathematically through perspective.

What occurs when one looks at a puddle and finds the same elements of the landscape reflected without any order, challenging the long-established use of perspective as a resource by which humans organize and consume? It is akin to an intimate scale of the landscape; the objects remain the same but are arranged differently and presented in an intimate way. Hence the idea of creating small paintings, capturing the minimum scale of the vast pool within the aquifer of the Paraná basin, gradually diminishing in size in the marshes until it manifests in the puddles encountered during a stroll.

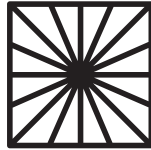
When scrutinizing puddles, the gaze encounters the flora and fauna, what is reflected and floating, and our own image immersed in these elements. Gómez Canle recreates them through the poetics of his characters: the autobiographical beast (the artist, the observer), the geometry, conceived and developed by humans, and the mountain, a kind of animation of geological time, from a different era.





CITY
Santiago del Estero,
Argentina

ADDRESS
Pellegrini 149



Km 1.049 Centro Cultural del Bicentenario

EXHIBITION *Chronicle of a Deterioration Foretold. Awareness-raising narratives on the care of natural resources*

ARTISTS César Ibarra Jiménez (MEX), Pablo La Padula (ARG), Lucía Marchi (ARG), Camila Rodríguez Triana (COL), Juan Reos (ARG), Ricardo Siri (BRA), David Santarelli (ARG)
CURATORIAL WORK BIENALSUR, Florencia Battiti (ARG)

The contemporary art world has undoubtedly taken an “ecological turn”. Countless artistic projects seek to raise awareness of the need to care for natural resources and the consequences of climate change. For some time now, we have been at the center of the global debate on the urgent need to rethink development models that degrade the environment and endanger ecosystems.

Faced with this increasingly bleak outlook, art is making its voice heard in an attempt to draw our attention to what seems inescapable. This exhibition brings together six artistic projects that, through different media, languages and perspectives, rely on the communicative power of art to envision a future that places special emphasis on the continuity between nature and culture.



CITY
San Miguel de Tucumán,
Tucumán

ADDRESS
25 de Mayo 265

Km 1.082 Centro Cultural Virla

EXHIBITION *The Walking Gaze*

ARTISTS Iván Argote (ARG), Julia Levstein (ARG), Nicolás Martella (ARG), Cintia Clara Romero (ARG)

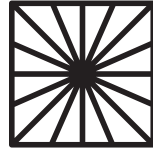
CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

In my walks, I would fain return to my senses, says Henry David Thoreau. For him walking is not an instrument of contemporary productivity to get from one place to another or a form of exercise. Walking for Thoreau is wandering aimlessly, without a plan, a specific sensitive practice of connection with the environment and with oneself. This selection of videos, another chapter of *The Walking Gaze*, depicts this way of walking as the opposite of moving at great speed, travelling long distances in the shortest possible time or looking at what is signposted and pre-established on the road. The works gathered in this exhibition present a circular visual itinerary, from the eyes gazing at the sky to the gaze from the ground and, as a link in this loop, the normative frontal gaze is shown from the interruption and the pause. It is a way of running into features of the landscape, whether they are signs or qualities of the landscape itself. From different contexts, the images thread together walking as slowness and aimless wandering and, most importantly, draw attention to an almost involuntary and unconscious action. Moving the legs, taking one step after another, becomes an act of expanding the body on surfaces, and the rhythm of walking is transformed into a specific rhythm of the mind.



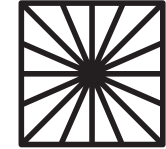
CITY
San Miguel de Tucumán,
Tucumán, Argentina

ADDRESS
San Martín 1545



CITY
Santiago de Chile, Chile

ADDRESS
Ismael Valdés Vergara
506



Km 1.083,2 **MUNT - Museo de la Universidad Nacional de Tucumán**

EXHIBITION *Inter-woven*

ARTISTS Ángeles Jacobi (ARG), Maria Lai (ITA), Randeras de El Cercado (ARG), Jimena Travaglio (ARG)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

The starting point for this exhibition is the production of Mumora, the Randa Mobile Museum, a unique museological project established outside the canonical formats of the history of culture, presenting a genealogy of the museum as a portable, ephemeral and itinerant device. Rooted in community production, this project revisits the past from the practices of the present and reflects on the idea of the museum as a mobile, open and changing device. With a view to expanding textile work to other audiences and geographies, the lacemakers (randeras) from El Cercado in Tucumán relate to other textile practices of weaving, spinning and knitting from various perspectives. Through the use of industrial and artisanal materials, mechanical and manual procedures, objectual and processual resolutions, this group of works enhances the modalities of knowledge transfer between the past and the present and between various languages and territories, thus weaving knots and bonds across distant worlds and times.

Km 1.138 **Museo de Arte Contemporáneo de la Universidad de Chile**

ASSOCIATED EXHIBITION *Sensitive Morphologies*

ARTISTS Gloria Camiruaga (CHL), Carlos Flores, Juan Downey and Eugenio Dittborn (CHL), Alfredo Jaar (CHL), Hernán Parada (CHL), Antonio Quintana (CHL), Pilar Quinteros (CHL), Janet Toro (CHL), among others.

CURATORIAL WORK Gonzalo Díaz (CHL)

Sensitive Morphologies is an exhibition from the collection of the Museum of Contemporary Art featuring a selection of works based on the notion of morphology, conceived as a sensitive and permeable space for dialogues and encounters between the works of Chilean artists and the political, social, and cultural history of the country from the 1960s to the present. The exhibition is organized around thematic axes that enable non-chronological approaches to history, seen as events that repeat themselves over time like a spiral. Thus, it brings together discourses, materialities and poetics, inspires drifts and intertwines different modes of thought and creation, in order to consolidate the value of the cultural heritage of the Museum of Contemporary Art of the University of Chile and to strengthen the museum's commitment to the country's cultural development over the years.

The axes that give structure to the exhibition are the following: *Social Gestuality*, a repertoire of works that focus on actions that shift from the private to the public and from the collective to the private; *Intersected Spa-*

tialities, which consists of a core of observation and analysis of works on the blurred spatial boundaries between museums, institutions and countries; and *Materialities of Dissent*, an approach to new materialities of visual and sound expression, where the artists' roles expand their field of action from a perspective rooted in the exploration of territories and their agency.

ASSOCIATED EXHIBITION *Strange Dignity*

ARTISTS Erandi Adame (MEX), Pamela Ipinza (CHL), Simón Jara (CHL), Daniel Reyes León (CHL)

CURATORIAL WORK Juan José Santos (ESP)

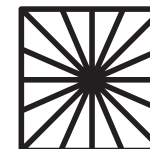


CITY

Santiago de Chile, Chile

ADDRESS

Matucana 501



Km 1.141,2 Museo de la Memoria y los Derechos Humanos

EXHIBITION *What Is Left for Us to Talk about*

ARTISTS Art al Cuadrat (ESP), Carolina Astudillo (CHL), Alan Carrasco (ESP), Claudio Correa (CHL), Manuel Correa (ESP), Irene de Andrés (ESP), Alexis Díaz (CHL), Marcelo Expósito (ESP), Marco Godoy (ESP), Nuria Güell (ESP), Noelia Pérez Sáñez (ESP), Celeste Rojas Mugica (CHL), Paula Rubio Infante (ESP), Fernando Sánchez Castillo (ESP), Lorenzo Sandoval (ESP), Mauricio Toro Goya (CHL)

CURATORIAL WORK Soledad Aguirre (CHL)

The following curatorial project presents an array of narratives, dialogues, and alternative reflections on the memory of the Chilean civil-military dictatorship and the Franco dictatorship in Spain, with works by contemporary artists from both countries. The exhibition aims to address different generational points of view that problematize aspects of these past events through videos, photographs, installations, paintings, and drawings that will be displayed along with pieces from the collection of the Museum of Memory and Human Rights. The show thus represents a crossover through operations, gestures and statements that activate individual and collective memory transversally and beyond the places of origin.

On the occasion of the 50th anniversary of the coup d'état in Chile, it is fitting to delve into the way in which artists relate to these past events and their impact on the societies of which they are a part. For this reason, the exhibition is conceived as a sounding board rather than a static moment, in which ele-

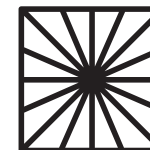


ments of the present, the past and the prefiguration of the future converge in a complex framework that challenges our own configuration of the world and encourages us to continue working from new spaces of meaning.



CITY
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San Martín 1545



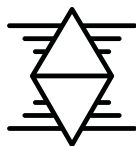
Km 1.247 **El Cercado**

EXHIBITION *The Randeras of El Cercado. MUMORA - Museo Móvil de la Randa*

ARTIST Randeras de El Cercado (ARG)

CURATORIAL WORK Lucila Galíndez (ARG) and Alejandra Mizrahi (ARG)

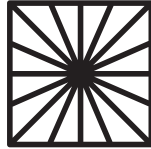
The starting point for this exhibition is the production of Mumora, the Randa Mobile Museum, a unique museological project established outside the canonical formats of the history of culture, presenting a genealogy of the museum as a portable, ephemeral and itinerant device. Rooted in community production, this project revisits the past from the practices of the present and reflects on the idea of the museum as a mobile, open and changing device. With a view to expanding textile work to other audiences and geographies, the lacemakers (randeras) from El Cercado in Tucumán relate to other textile practices of weaving, spinning and knitting from various perspectives. Through the use of industrial and artisanal materials, mechanical and manual procedures, objectual and processual resolutions, this group of works enhances the modalities of knowledge transfer between the past and the present and between various languages and territories, thus weaving knots and bonds across distant worlds and times.





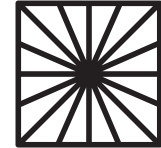
CITY
San Miguel de Tucumán,
Tucumán, Argentina

ADDRESS
San Martín 251



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San Miguel de Tucumán,
Tucumán, Argentina

ADDRESS
Entre Ríos 27



Ente Cultural de Tucumán

Km 1.250

EXHIBITION *The Gestures of Work. Episode 1*
ARTISTS Letizia Calori (ITA), Sofia Caesar (BRA), Antonio Della Guardia (ITA), Cristina Galán (ESP), Ana Gallardo (ARG), Felipe Rezende (BRA), Neli Ružić (HRV), Érica Storer (BRA), Alan Warburton (GRB)
CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG), Benedetta Casini (ITA)

Accounts of societal life and customs, as we know them, rely primarily on the observation of objects, be they cultural products, tools, or utensils. From a knife or a shovel to industrial techniques and automated machinery, our gaze overlooks movements, postures and actions performed upon these objects. Based on gestures, this exhibition focuses on the movements of labour and looks at bodies through the strength of the arms, the posture of the back and the bending of the legs.

These works critically examine the relationship between bodies, work and technologies in contemporary societies. They shed light on diverse bonds of work, ranging from the neoliberal bureaucratic overproduction of the financial world to precarious rural and industrial labour. In this regard, the itinerary shows the corporeal dimension in the contemporary work patterns of *home office and entrepreneurship* - euphemisms that reveal new links and gestures in a context of deregulation of the working day, a feature of post-industrial capitalism. From a historical and political perspective, these works also present gestures without objects. Tools disappear and the emphasis lies on bodily movements that have become obsolete or have been drastically transformed into other forms of work due to industrial and agricultural technification.

Museo Provincial Escultor Juan Carlos Iramain

Km 1.251

EXHIBITION *Sculpture and Ruin*
ARTISTS Rodrigo Díaz Ahl (ARG), Juan Carlos Iramain (ARG), Proyecto Ibíd: Rodrigo Díaz Ahl (ARG), Sofía Villasenín (ARG)
CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

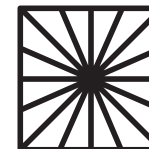
This museum house devoted to the artistic legacy of sculptor Juan Carlos Iramain showcases his extensive body of work in the various periods and styles that he explored. Building upon this significant collection, the exhibition *Sculpture and Ruin* forges an aesthetic and symbolic connection between a series of sculptures dedicated to the miners of the Puna de Iramain and a set of works by young artist Rodrigo Díaz Ahl, in which he merges the ordinary faces of workers with urban rubble. These works embody a critical view of individuals working under precarious conditions in the contemporary labour system in the form of an anonymous ruin shaped by the elements and the passage of time. The final result is a group of heads that harks back to the beginning of the 20th century, when Iramain portrayed the miners of Zapalero, the mineshafts of the Argentinean Puna, and the men of the native peoples. The introduction of these subjects into his art also changed his style, moving away from the smoothness of the forms defined by the expressiveness of the material: rugosities and incisions that stem from the visual impact elicited by his relationship with these peoples.

In contrast to the traditional use of sculpture as a monument to historical figures - heroes, kings, emperors, presidents - this exhibition aims to shed light on the often overlooked and forgotten subjects. These nameless individuals, albeit indispensable in the productive history of power, are presented in the form of ruins that encapsulate the power of memory without being a monument, and the expressive intensity of sculpture without being a portrait.



CITY
Salta, Argentina

ADDRESS
Belgrano 992



Km 1.285 Museo Provincial
de Bellas Artes Lola Mora

EXHIBITION *Sculpture is Born of a Spirit*

ARTISTS Carla Grunauer (ARG), Elsa Salfity (ARG), Ivana Salfity (ARG)

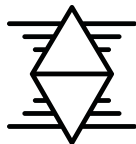
CURATORIAL WORK Guadalupe Creche (ARG)

This proposal stems from the idea of exhibiting part of the artistic legacy of artist Elsa Salfity from Salta, which in recent years has been collected and photographed by her niece, artist Ivana Salfity. Dispersed among her studio, museums in the province of Salta, local cultural centers and the homes of relatives, Elsa's works constitute an emotionally valuable part of the family legacy and at the same time a patrimonial asset. This project, which is the beginning of a curatorial research based on Ivana's ongoing work on historical works, aims to establish a relationship between the creations of three artists. Their works address sculpture in terms of corporal representation (human and non-human) harbouring aesthetic traces of a tradition located in the north of Argentina, related to autochthonous and historical representations. With pieces that allude to certain forms of paganism, Elsa Salfity, Ivana Salfity and Carla Grunauer create imaginaries that move from their private domain to the public sphere. This approach draws on the filial bond between Elsa and Ivana and the hypothesis of Grunauer's artistic connection as a figure from outside the family though from within the language of art.

ASSOCIATED EXHIBITION OTHEIWHE'NEY

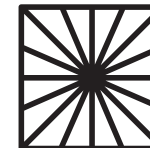
ARTISTS Collective of Wichí artists and poets of the Tewok Cultural Center. Exhibition in coproduction with the Cebil Foundation

OTHEIWHE'NEY is a collective exhibition of Wichí art from Pilcomayo, coordinated by Verónica Ardanaz with an intercultural curatorship. It was developed by a collective of artists and poets of the Wichí people (mostly women) from the Tewok Cultural Center, in the community of Santa Victoria 2 in northern Salta. The exhibition seeks to give visibility to the native art of the most culturally diverse province of Argentina, to recognize interculturality in the field of contemporary arts and to include the gender perspective of the Wichí people. The exhibition consists of an installation of CHUTSAJ (ancestral weaving in chaguar fibers) and IÑAT (ceramics) pieces, made by artists and poets of the Wichí people of the Pilcomayo River. Each work conveys a particular vision transmitted from mothers to daughters, based on affective ties of ancestral memory updated by the contemporary world and Mother Earth as a subject of rights and co-creator of the works.



CITY
Chillán, Chile

ADDRESS
Isabel Riquelme 479



Km 1.583 **Centro de Extensión Cultural Alfonso Lagos**

EXHIBITION *Forms of the Invisible*

ARTISTS Jimena Brescia (ARG), Gimena Castellón Arrieta (CHL), Virginia Guilisasti (CHL)

CURATORIAL WORK Pedro Donoso (CHL)

Every system is conceived to prevent fragility through regular operations that guarantee stability. At the same time, every system casts a shadow of uncertainty over those who are not included in its security structure. Left unprotected, those excluded from the system are forced to develop minimal survival techniques. This is the focus of the work of the artists gathered in this exhibition. Within the human boundary where invisible forms of care emerge lies the possibility of "reversing fragility" to turn it into an act of faith capable of coping with systematic adversity. The small vital gestures made by neglected communities are highlighted here with sober minimalism.

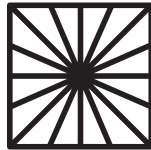
Gimena Castellón Arrieta uses cardboard, a material associated with homelessness, to create structures of resistance. In turn, Virginia Guilisasti portrays the repeated gesture of a migrant mother who spends entire days braiding materials to hold on to the memory of her daughter afar. Jimena Brescia's work links the structures of abandoned houses with a series of choreographies and signs that represent detachment and segregation between people.

The exhibition *Forms of the Invisible* shows a subtle scenario for rethinking the role of the displaced, described by sociologist Saskia Sassen "as indicators of an emerging history" through installation, video, and photography.



CITY
Tilcara, Jujuy, Argentina

ADDRESS
Belgrano 445



Km 1.586 Museo Arqueológico
Eduardo Casanova

INTERVENTION *Fertilizing Absences*

ARTIST Carlos Herrera (ARG)

CURATORIAL WORK BIENALSUR, Fernando Farina (ARG) and Carlos Herrera (ARG)

Museums - people - accumulate objects, personal or other people's things with which they coexist, building different imaginaries through spoken or unspoken stories. Sometimes, it is merely a matter of hoarding and with the passage of time things end up being remains of their own or other people's stories. But what happens if objects, and in this particular case, those of a museum and those of an artist, cross paths? Carlos Herrera is invited to develop this action in which, mixed and displayed as fragments of different origins, the objects establish an undefined relationship with a museum context. In the exhibition entitled *Fertilizing Absences*, a proposal for the "Dr. Eduardo Casanova" Archaeological Museum, the works engage in a dialogue with the architecture of the venue and part of the collection. On the one hand, a series of large sculptures built with iron wagons commonly used to move objects, animal skins, blankets, bones, hay, bread, nylon bags and natural flowers collected in the region, establishes a connection with the architecture of the museum's courtyards. On the other hand, in one of the exhibition halls, the artist offers a curatorial approach to around one hundred masks from the museum's collection that have never before been displayed. The masks are accompanied by a large sculpture of his authorship with similar characteris-

tics to those of the courtyards. These works or carriages look as if they have been forgotten by a stranger, an institution, or some living form, suggesting a reflection on the encounter between the earthly and the spiritual, on the human condition, its power of fertilization and its relationship with absences.

INTERVENTION *Lola's World*

ARTISTS Marcelo Abud (ARG), Dolores Martínez (ARG)

CURATORIAL WORK BIENALSUR, Fernando Farina (ARG) and Marcelo Abud (ARG)

Marcelo Abud is a singular photographer (researcher) from Jujuy. Born in Perico, where he still lives, he focuses on what the academic or artistic world would surely overlook for lack of the tools or open-mindedness required by any scientific or cultural taxonomy.

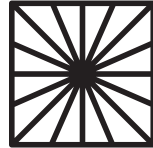
His gaze goes beyond the principles of science and art to the point of becoming inquisitive when presenting his findings. This indirect path allows him to explore unsuspected things, such as encountering people and objects that are not part of standard catalogs, but that often reveal aspects or raise many more questions than are usually studied and learned. On this occasion he was invited to interact with pieces from the museum's collection, and in addition he decided to invite Lola (Dolores Martínez) to present several of the pieces that she has been making for years with no other purpose than to keep them in the privacy of her home.

Bringing these pieces to light, incorporating them into the rooms where archaeological objects are exhibited, poses new questions about the reasons for the selection and classification that researchers usually address. In his admiration for "rarities", Abud opts to show unclassifiable objects, which might become part of future discourses, since the reasons for showing a dinosaur bone today may not seem so different from those that may be valid for showing a chicken bone in the future. The only difference is that perhaps he is ahead of his time, which puts him in a different position. Furthermore, he is also interested in homes, in inner worlds, those spaces of creation, where in this case Lola, without any pretension or artistic interest, challenges the canons of art and forces us to wonder why we naturalize some unusual proposals but are surprised when faced with others that are familiar to us.



CITY
San Pablo, Brazil

ADDRESS
R. Álvares Penteado 112



way and to reveal alternative situations for reflection. Therefore, it is worth considering a possible path that unites various partialities, details from a broader universe, and visible signs that something is occurring. Together, these elements can invite us to rethink the ways in which our lives are intertwined with nature, of which we are a part.

Km 1.673 **Centro Cultural
Banco do Brasil**

EXHIBITION *Signs in the Landscape. Chapter 2*

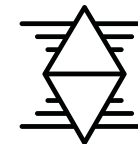
ARTISTS Sara Abdu (SAU), Hatem Al Ahmad (SAU), Manal Al Dowayan (SAU), Zahrah Alghamdi (SAU), Gabriela Bettini (ESP/ARG), Rochelle Costi (BRA), Dias & Riedweg (BRA), Gabriela Golder (ARG), Alejandra González Soca (URY), Matilde Marín (ARG), Stéphanie Pommeret (FRA)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Signs in the Landscape seeks to prompt reflections on the ongoing changes in the world we inhabit. Our perspective on the natural environment - traditionally identified as landscape in a state of urgency within artistic tropes - is now demanding attention in various ways.

For centuries, it has been acknowledged that human societies have been altering the natural environment through resource extractivism, with profound implications for the planet. In Bruno Latour's words, this "new climate regime" exemplifies "the substantial disconnect between the scope, nature, and scale of the phenomena and the array of emotions, patterns of thinking, and feelings necessary to address such a crisis: it is not only a matter of responding to it, but of affording it more than fleeting attention".

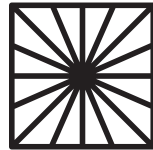
The arts represent one of the many spaces that aim to address issues of reconnection, draw attention to them, and suggest alternatives. We believe that the symbolic has the power to confront us with everyday reality in a novel





CITY
Santa Cruz de la Sierra,
Bolivia

ADDRESS
Plaza 24 de Septiembre
entre Junín and Ayacucho



Km 1.928 XXII Bienal Internacional de Arte Contemporáneo de Santa Cruz de la Sierra

EXHIBITION *Echoes from the South*

ARTISTS Francis Alijs (BEL/MEX), Leticia Obeid (ARG), Berna Reale (BRA), Graciela Sacco (ARG)

CURATORIAL WORK BIENALSUR, Fernando Farina (ARG)

BIENALSUR participates in the Biennial of Contemporary Art of Santa Cruz de la Sierra with the exhibition *Echoes from the South*, a proposal featuring works by Latin American artists who present critical reflections on social, political, and cultural issues that affect the entire South.

Rather than a geographic region, the South here is a concept, a space defined by diverse cultures, whose multiplicity and differences challenge the old models of development exclusively related to the economy.

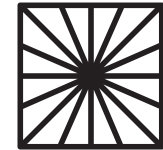
Echoes from the South brings a series of questions regarding the need to pay attention to the deaf noises of other narratives, such as human rights, an ethical and political horizon that includes not only conventional conceptions on the importance of individual respect, but also respect for communities, for nature as a subject, and the commitment to other cultures as one of the most important sources of human development.

BIENALSUR thus challenges the hegemonic order to firmly pursue the construction of a common home.



CITY
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Km 1.962 Fundação Getúlio Vargas

EXHIBITION *Rhythms, Plots and Drifts*

ARTIST Pablo Siquier (ARG)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

The emblematic FGV building always poses the great challenge of thinking of an activation through the work of contemporary artists. Some of the panels of its façade display a mural by Argentine artist Pablo Siquier, whose aesthetic sensitivity engages in a dialogue with Niemeyer's white architecture. Permeated by the urban experience, Siquier's work invigorates the surfaces with its crisscrossing lines, the repetition of flat shapes and the contrasts of black and white. It thus generates an ambiguity between figure and background, while introducing a fiction of spatial representation that alters the real dimensions of perception.

Niemeyer's architectural formalism, with its tense interplay of straight lines and curves, is part of the leitmotif of this encounter with Siquier's design and rhythmic patterns. A complex framework is thus created in which the two-dimensional work interacts with the architecture to capture the public's attention and underscore aspects that offer a new perspective.



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plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human.

Km 2.004 Universidade Federal do Rio Grande do Sul

VIDEO PROGRAMME *Ways of Vanishing*
Capítulo 1, ciclo de video latinoamericano

ARTISTS Louise Botkay (BRA), Paz Encina (PRY), Felipe Esparza (PER), Julio Fermepin (ARG), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Los Ingrávidos (MEX), Florencia Levy (ARG), Cristiana Miranda (BRA), Tiziana Panizza (CHL), Annalisa D. Quagliata (MEX), Jessica Sarah Rinland (GRB/ARG), Paul Rosero Contreras (ECU), Ana Vaz (BRA)

CURATORIAL WORK BIENALSUR, Florencia Incarbone (ARG)

This programme brings together pieces by Latin American artists who employ the moving image, proposing an aesthetic exploration of the process of vanishing. This unique condition entails the passage from the visible and existence to invisibility, a change of state that projects itself in multiple directions towards a languid disintegration.

The videos and films gathered herein question the ways in which this evanescent condition can be addressed. A culture, an ecosystem, a nation, a people and even a building may vanish in a given period of time or in an instant, but there are always ways of re-emerging, transforming impermanence into an opportunity for transmutation.

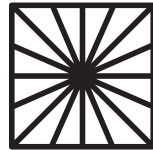
Art offers the potential for re-materialization through its expressive capabilities. In this context, it endeavours to explore ways of confronting the absence of what was once tangible and fully present, now reduced to a mere image in our minds.

Ways of Vanishing, akin to a slowly but steadily growing sprout, presents a



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Rio de Janeiro, Brazil

ADDRESS
R. Primeiro de Março 66



broader universe, and visible signs that something is occurring. Together, these elements can invite us to rethink the ways in which our lives are intertwined with nature, of which we are a part.

Km 2.220 Centro Cultural Banco do Brasil

EXHIBITION *Signs in the Landscape. Chapter 3*

ARTISTS Sara Abdu (SAU), Manal Aldowayan (SAU), Zahrah AlGhamdi (SAU), Hatem Al Ahmad (SAU), Gabriela Bettini (ESP/ARG), Rochelle Costi (BRA), Dias & Riedweg (BRA), Alejandra González Soca (URY), Gabriela Golder (ARG), Matilde Marín (ARG), Stephanie Pommeret (FRA)

CURATORIAL WORK BIENALSUR, Diana Wechsler (ARG)

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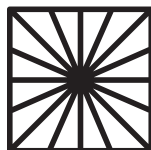
For centuries, it has been acknowledged that human societies have been altering the natural environment through resource extractivism, with profound implications for the planet. In Bruno Latour's words, this "new climate regime" exemplifies "the substantial disconnect between the scope, nature, and scale of the phenomena and the array of emotions, patterns of thinking, and feelings necessary to address such a crisis: it is not only a matter of responding to it, but of affording it more than fleeting attention".

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CITY
Río Gallegos, Santa Cruz,
Argentina

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Maipú 13



Km 2.083

Museo de Arte Eduardo Minnicelli

EXHIBITION *Mud Perhaps*

ARTISTS Nilda Rosenberg (ARG) and Javier Canales (CHL)

CURATORIAL WORK BIENALSUR, Fernando Farina (ARG)

Conceived as a dialogue across geographies and temporalities, the exhibition *Mud Perhaps* seeks to delve into the relationship between Chileans and Argentineans in one of the most conflictive regions and one that has yielded the greatest number of stories of points of contact and confrontations: Patagonia. On the fortieth anniversary of the return to democracy in Argentina and the fiftieth of the coup d'état in Chile, the exhibition brings together the works of two artists: Nilda Rosenberg from Argentina and Javier Canales from Chile, who address the themes of borders and memory through joint works articulated with individual pieces.

Rosenberg's starting point is her own body, the bearer of an individual (social) life story expressed through embroidery and performance. In this exhibition, messages and feelings are connected to Canales' engagement with nature and history, and with the energy and materials of the place where he lives. This is the reason why mud becomes his raw material.

Ceramics, textiles and moving bodies reflect current conflicts and a commitment to the memories of the place and the energy of those who are no longer here.



CITY
La Paz, Bolivia

ADDRESS
Edificio Casa de España,
Av. Camacho

Km 2.234

Centro Cultural de España en La Paz

ASSOCIATED EXHIBITION *Goalito*

ARTIST alfonso borragán (BOL)

alfonso borragán presents an exhibition connected to the research processes in which he has been immersed for years and which, in 2021, took him to Bolivia. Within this framework, he developed his laboratory *Goalito*, *The Stomach*, *the Stone and the Llama*, in La Paz, focusing on the medical, pharmacological and magical use of enteroliths in the Bolivian highlands and the influence they had in Western Europe during the colonial period. At the Centro Cultural de España in La Paz, as part of the *Goalito Project*, borragán offers an artistic exhibition on the human ingestion of Bezoar stones, which serves as a collective exploration of ingestion, relational poetics, and the symbolic as well as metabolic significance of consuming these stones. Bezoar or enteroliths are corporeal stones formed in the stomach of some ruminants. The exhibition is part of a collective and interdisciplinary research process that has resulted in a wide-ranging perspective on these stones. The study has specially contemplated their effects of inscription in the human body as an act of transformation through a chemical digestive process, and the collective symbolism of the ritual. *Goalito* is the connection of two stomachs in a circular metabolism, from the animal stomach to the human stomach, from the stomach of the Andes to the European stomach. The body then becomes a mineral, wherein chemistry and beliefs intertwine, leading to a transformative process that can yield a distinct matter.



CITY
La Paz, Bolivia

ADDRESS
Calle Comercio esq.
Socabaya 485

Km 2.235 Museo Nacional de Arte

EXHIBITION *Architecture and Ecology of Celebration*

ARTISTS Christian Alarcón (BOL), Rodrigo Alarcón Moscoso (BOL), Ricardo Castes (BOL), Galo Coca Soto (BOL), Ivanova Gutierrez (BOL), Aldair Indra (BOL), Sharon Mercado Nogales (BOL), Diana Pereyra (BOL), Berna Reale (BRA), Tina Willgren (SWE)

CURATORIAL WORK María Teresa Rojas (BOL), BIENALSUR, Fernando Farina (ARG)

This exhibition offers a collective exploration of the significance of celebration within the Bolivian context, drawing connections with the perspectives of foreign artists. It begins with a collection of pieces by artists who champion celebration as a way of inhabiting space with a unique architecture and ecology that emphasize enjoyment and collective revelry. Simultaneously, they recognize that celebrations can be a utopian realm of resistance, but they can also harbor elements of colonization and violence. Here, the crossing of boundaries and the disruption of conventional time coexist with the regularity of cycles, rules, and codes. The memory of Bolivian celebrations has bequeathed practices that evoke a history encompassing resistance, colonization, migration, and projects.

Celebrations have imparted artists lessons about abundance, power, creation, and community—both as a sense of belonging and as an ephemeral construction. Their approach to researching celebrations resembles a laboratory; they are keen on activating an interdisciplinary space for exploration and possibilities. Their goal is to offer a platform for reflection and dialogue, primarily fostering collective experimentation. The ensemble

comprises a series of personal proposals rooted in various perspectives and experiences, all with the aim of harmonizing them while acknowledging that there is no singular celebration or one way of celebrating.

ASSOCIATED EXHIBITION *Lithophages*

ARTIST alfonso borragán (ESP)

Lithophages is a long-standing project centered around the ingestion of stones and their inscription on the human body. The project has been ongoing for the past ten years, involving collective actions, installations, video projects, and publications that explore the potential effects of lithic inscription on the human body through the symbolism of ritual and collective actions.

Lithophages delves into the different processes of lithic ingestion and the biological, cultural and historical transformations that mutually affect stone and its ingestors. *Lithophages* begins in the mouth, the mediating device between the outside and the inside; the place of nutrition, breathing, appetite, language and knowledge. Ingesting is an act that redefines the boundaries between subjects and things, biological and non-biological matter. Ingestion reshapes the possibilities of our materiality, thus transforming our experience of the physical and non-physical world. Each ingestion is an action that destroys all immunity, enabling the reinvention of the bonds of the collective body and re-signifying the construction of relations between bodies. With the infiltration of exogenous bodies, we ingest their information, transcribing the objects and transforming the relational processes we hold with them.

The exhibition *Litophages* at the Museo Nacional de Arte is conceived as a platform for contemplation and dialogue in conjunction with the exhibition *Goalito* at the Centro Cultural de España in La Paz. These spaces serve as mirrors that complement each other, forming a kind of divided body. The exhibited works are artifacts born from various collective actions, termed remnants by the artist. They represent objects resulting from previous collective moments and actions, akin to traces that linger in a state of perpetual latency, awaiting potential reactivation.

The pieces on display traverse his entire body of work, revealing how his practice finds its foundation in experience, collaboration, and the exchange of knowledge through constructed situations. His creative devices aim to reshape our perception of reality, intervening in it to lead us into his personal universe. Within this realm, multiple layers of knowledge converge and intermingle with various forms of symbolism and poetic expressions that expand and overflow.



CITY
Brasília, Brazil

ADDRESS
Asa sul Trecho 2



broader universe, and visible signs that something is occurring. Together, these elements can invite us to rethink the ways in which our lives are intertwined with nature, of which we are a part.

Km 2.337 Centro Cultural Banco do Brasil

EXHIBITION *Signs in the Landscape. Chapter 1*

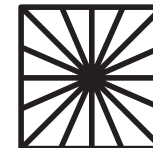
ARTISTS Sara Abdu (SAU), Manal Aldowayan (SAU), Zahrah Alghamdi (SAU), Hatem Al Ahmad (SAU), Gabriela Bettini (ESP/ARG), Rochelle Costi (BRA), Dias & Riedweg (BRA), Gabriela Golder (ARG), Alejandra González Soca (URY), Matilde Marín (ARG), Stephanie Pommeret (FRA)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Signs in the Landscape seeks to prompt reflections on the ongoing changes in the world we inhabit. Our perspective on the natural environment – traditionally identified as landscape in a state of urgency within artistic tropes – is now demanding attention in various ways.

For centuries, it has been acknowledged that human societies have been altering the natural environment through resource extractivism, with profound implications for the planet. In Bruno Latour's words, this “new climate regime” exemplifies “the substantial disconnect between the scope, nature, and scale of the phenomena and the array of emotions, patterns of thinking, and feelings necessary to address such a crisis: it is not only a matter of responding to it, but of affording it more than fleeting attention”.

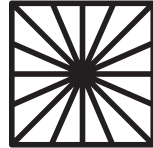
The arts represent one of the many spaces that aim to address issues of reconnection, draw attention to them, and suggest alternatives. We believe that the symbolic has the power to confront us with everyday reality in a novel way and to reveal alternative situations for reflection. Therefore, it is worth considering a possible path that unites various partialities, details from a





CITY
Rio de Janeiro, Brazil

ADDRESS
R. Com. José Luiz 224



Km 2.659 Solar dos Abacaxis

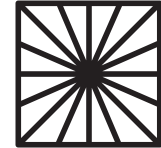
RESIDENCY *Queer ecology, residency and exhibition*
ARTIST Carolina Favre (ARG)
CURATORIAL WORK Solar dos Abacaxis + BIENALSUR
RESIDENCY COORDINATION Agustina de Ganay (ARG)

As the facilitator of a network of associative collaboration between museums, cultural centres, and universities from all over the world, BIENALSUR undertakes joint projects involving institutions in challenging exchanges. Within this framework, a cross residency initiative is being held between BIENALSUR and Solar de Abacaxis.



CITY
Punta Arenas, Chile

ADDRESS
Juan Williams 012812



Km 2.748 Museo de Historia Natural Río Seco

EXHIBITION *Mud Perhaps*
ARTISTS Archivo 40 años de democracia (ARG), Archivo Puntarenazo - Museo de la Memoria (CHL), Javier Canales (CHL), Nilda Rosemberg (ARG)
CURATORIAL WORK BIENALSUR, Fernando Farina (ARG)

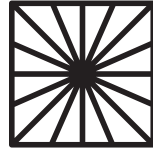
Conceived as a dialogue across geographies and temporalities, the exhibition *Mud Perhaps* seeks to delve into the relationship between Chileans and Argentineans in one of the most conflictive regions and one that has yielded the greatest number of stories of points of contact and confrontations: Patagonia. On the fortieth anniversary of the return to democracy in Argentina and the fiftieth of the coup d'état in Chile, the exhibition brings together the works of two artists: Nilda Rosemberg from Argentina and Javier Canales from Chile, who address the themes of borders and memory through joint works articulated with individual pieces.

Rosemberg's starting point is her own body, the bearer of an individual (social) life story expressed through embroidery and performance. In this exhibition, messages and feelings are connected to Canales' engagement with nature and history, and with the energy and materials of the place where he lives. This is the reason why mud becomes his raw material. Ceramics, textiles and moving bodies reflect current conflicts and a commitment to the memories of the place and the energy of those who are no longer here.



CITY
Lima, Perú

ADDRESS
Av. Nicolás de Piérola 1222



draws on various mediums, including video, performance, photography, and installation. Through collaboration between indigenous and non-indigenous creators, it explores the biocultural relationships along this vertical axis, shedding light on the historical, political, and ecological tensions that vitally link the Amazonian rainforest and the Andes peaks. The project was made possible through the support and hospitality of AWAI, the Territorial Organization of the Inga People in Colombia.

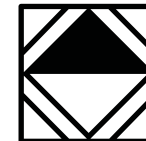
Km 3.135 Museo de Arte de San Marcos

EXHIBITION *Water Territories*

ARTISTS Felipe Castelblanco (COL), Lydia Zimmermann (ESP) and Colectivo de Medios Indígenas Nambi Rimai (COL)

CURATORIAL WORK BIENALSUR, Florencia Battiti (ARG)

This project involves exploring modes of territorial thinking in the Global South through artistic practices. By blending relational cinema and participatory research, it aims to reveal the landscape as a system of vital relationships, encompassing various layers of occupation and governance above and below the Earth's surface. The focus is on an indigenous territory in a state of permanent dispute located in the southwest of Colombia, within a critical zone connecting the Andes and the Amazon rainforest. Over the course of centuries, this area has stood at the epicenter of ecological and epistemic violence along a vertical axis that links both visible and hidden spatial elements within the same landscape. Based on the spatial aesthetics of the indigenous communities of the Colombian southwest, notably the Inga, Kamnëstá, Quillacinga and Siona, and through participatory methods, the project aims to foster an inter-epistemic dialogue around notions of territoriality. Its objectives include supporting the coexistence of the indigenous view of the world in the global realms of knowledge and cultural production, and co-producing immersive experiences that recalibrate hegemonic approaches to territorial matters, the landscape and the modes of rootedness that hold us to the planet. The project

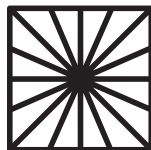


**CITY**

Lima, Perú

ADDRESS

Jr. Ucayali 391

**Km 3.913** **Centro Cultural Inca Garcilaso del Ministerio de Relaciones Exteriores****ASSOCIATED EXHIBITION** *Fever Tree***ARTIST** Malú Cabellos (PER)**CURATORIAL WORK** Alejandro Castellote (ESP) y Jorge Villacorta (PER)

Fever Tree is a project developed based on a comprehensive and synthetic proposal. It brings together several themes that visual artist Malú Cabellos has previously addressed, such as nature, the preservation of ecosystems, climate change, the defence of native communities' dignity, ancestral knowledge, coloniality, the reinterpretation of history and national identity. To this end, she applies the formal solutions she experimented with in earlier works, which draw on and merge with different contemporary artistic disciplines or use supports and techniques from pre-Columbian or native cultures. Incorporating audio-visual proposals, a transmedia website, and three-dimensional works, the project alludes to textiles from coastal cultures and includes interventions on historical engravings - often copies of daguerreotypes - with iconic markings, prints created with Inca tokapus, and free replicas of herbariums developed by botanists during colonial scientific expeditions. These proposals are characterized by a highly symbolic approach. Forgoing a narrative structure, they opt for the traces of something whose existence is fading away. It is a sort of formal syntax that seeks to create a personal expressive grammar, based on Amazonian trees that are part of a whole closely linked to Peru's cultural and geographic identity: forests and jungles.

ASSOCIATED EXHIBITION *Shimimbro, the Sound Maker***ARTIST** Santiago Yahuarcani (PER)

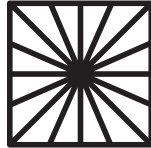
Santiago gets up very early in his workshop in the town of Pevas on the banks of the Ampiyacú River, at the mouth of the Amazon. Wielding his machete, he sets out in search of *llanchama* and natural dyes. He walks in silence. He stops every few minutes when something catches his attention. At this time of the morning, the bustle of the jungle is incessant: insects, frogs, birds, leaves, trees, streams, all welcome the new day. Santiago is a small creature in that vast world. He pauses. He looks this way and that. In the dense forest, among hundreds of trees and shades of green, he finds one of the seven varieties of renaco whose bark he will later transform into a vegetable fabric: "*llanchama*". It will take him a week to prepare the support and the natural dyes. This arduous task, which requires a lot of patience and expertise, will be very rewarding. The nights are short when we talk about what and why to paint. We think of myths, stories, fables, tales, visions, dreams, experiences, realities, frustrations, hopes and illusions. It is time for jokes and laughter in the darkness of this summer. In the evenings we turn to Grandfather Tobacco to think clearly, to cool our thoughts and to be able to do a good job. This is how paintings like *Shimimbro, the Sound Maker* - a creature that came to Santiago's mind by searching and questioning the origin of silence - are created.

The Rubber Ball is a reminder that in the 18th century, before the arrival of white people, the Uitotos were already aware of the benefits of this tree. The clans carried out various social activities in which they were rewarded with abundant food, drink, tobacco, and coca. This unfortunately would not last forever, as the inexorable advent of modernity unveiled its fiercest and most ruthless face: in a few years we were converted into the mere property and slaves of the whites, and the territories were plundered by external agents. Santiago's painting plays an important role in these territories of myths and resistance since, by resorting to the knowledge of his ancestors, he engages in a dialogue with the present. He seeks to generate concepts, raise questions, and create new ways of understanding reality, the world we all inhabit.



CITY
Lima, Perú

ADDRESS
Calle San Martín 151



Km 4.411

Lugar de la Memoria, la Tolerancia y la Inclusión Social

EXHIBITION *Waiting for a New Spring*

ARTIST Marie Orensanz (ARG/FRA)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

In the late 1960s, Marie Orensanz introduced a pivotal element into her work: the word. “Art is an exercise in thought (...) that helps us to be happy”, says Orensanz. This stance places her at the heart of historical philosophical quests; yet she does not align with pre-existing perspectives; instead, she focuses on the development of the transformative capacity of the symbolic, thereby facilitating further reflection. In fact, happiness might lie in the very ability to think. In a world of slogans and clichés, where communication is saturated with aggressive capital letters that yell at those who read them, demanding consumption, creating the fiction that they must choose the best, disturbing the senses to control their drifts, Orensanz opts to work with short sentences, only in lower case. She uses a simple, slightly rounded typography, whose lines are rather thin and whose empty spaces let in the atmosphere surrounding the object that contains them.

Marie, a contemporary humanist, an advocate of an open discourse, wishes to leave her mark and invites us to think.



CITY
Bogotá, Colombia

ADDRESS
Cl. 24 #6-00

Km 4.659

MAMBO Museo de Arte Moderno de Bogotá

EXHIBITION *Arborescent Map*

ARTIST Adriana Bustos (ARG) and works from the MAMBO collection

CURATORIAL WORK BIENALSUR, Eugenio Viola (ITA) and Diana Wechsler (ARG)

On the occasion of MAMBO's 60th anniversary, its chief curator Eugenio Viola has undertaken the task of rethinking the museum's collection. This mission gave rise to a curatorial exercise whereby we agreed to entrust Argentine artist Adriana Bustos with the challenge of devising an intervention aimed at activating certain parts of this cultural heritage.

Her proposal is “to approach the collection through an installation based on an *arborescent map*, which functions as a visual and mental training device bringing together the reference and the document. It could thus be something like a map and its territory represented simultaneously”.

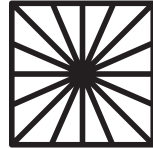
Bustos usually “organizes” diverse universes along the lines of cartographies and constellations: modes of representation that contribute to giving visibility to different configurations that coexist - in this case - in the same corpus of works. In the artist's words, “the works selected from the collection will form a constellation around this piece”.

This hypothesis of visual articulation raises multiple questions that seek to imbue the interpretation of the collection with different meanings, all with the intention of reviewing presences and absences that allow for a rereading of the museum's history. This intervention is based on questions such as: what is the first work by a woman incorporated into the collection? What works by black or Afro-descendant artists are in the collection? Are there any works that represent black and native people?



CITY
Cúcuta, Colombia

ADDRESS
Calle 14 # 1-03



Crossroads highlights Racco's trajectory and commitment to mobility and borders; provides a platform for dialogue and participation; fosters a critical understanding of migration as a phenomenon that requires co-responsibility; and encourages reconsideration of perceptions and narratives, while pointing to Cúcuta as the epicenter of important socio-demographic changes.

Km 4.951 Museo Norte de Santander y ciudad de Cúcuta

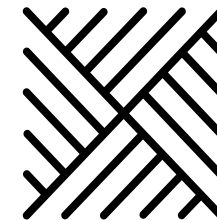
EXHIBITION *Crossroads – JUNTOS APARTE*

ARTIST Giuliana Racco (CAN/ESP)

CURATORIAL WORK Alex Brahim (COL)

Giuliana Racco's exhibition *Crossroads* is the result of her extensive artistic practice focused on mobility, border processes and the longings of migrant peoples. Her multidisciplinary approach includes fieldwork, archival research, material production and experimentation with a view to challenging boundaries and cultural constructions of identity, inclusion/exclusion, and power dynamics. Since its inception, Racco has participated in the project *TOGETHER APART* as an artist, researcher, and consultant. She has exhibited her work, conducted fieldwork and collaborated in the design of the educational program. She has also organized workshops for refugee artists and conducted research in various contexts, such as the integration of Syrians in Sweden, Venezuelans in Colombia, and Maghrebis in the European Mediterranean.

Cúcuta, the main city on the border between Venezuela and Colombia, represents a significant setting for the exhibition and a privileged context for its presentation. The Venezuelan crisis and the armed conflict triggered intense migratory flows, transforming the city into a place where issues of mobility and coexistence are closely related. With a participatory approach, Racco's work builds bridges between art and society and calls for reflection, transformation and action in migrant communities and their places of destination.





CITY
San José, Costa Rica

ADDRESS
Calle 31 Escalante

Km 5.643 Centro Cultural de España en Costa Rica

ASSOCIATED EXHIBITION *Intersection Echoes: Body, Sexuality, and Image: The Human and the Intimate*

ARTISTS Carla Andrade (ESP), Xoán Anleo (ESP), María Cañas (ESP), Oihana Cordero (ESP), Mainer Fernández Iriarte (ESP), Xisela Franco (ESP), Virginia García del Pino (ESP), Laida Lertxundi (ESP)

CURATORIAL WORK Lara Castro (CRI), Noa Castro (CRI), Gonzalo E. Veloso (CRI)

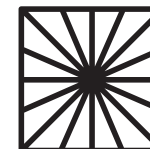
CURATOR ASSISTANT Natalia Solórzano (CRI)

Body, Sexuality, and Image: The Human and the Intimate is an exhibition organized within the framework of the Costa Rica International Film Festival. It addresses the body as a traumatic place, but also as the epicenter of artistic creation and the gaze, a source of narratives that ultimately give rise to all kinds of imaginaries fueled by the intimate, the violent, by what stirs us, hurts us, and somehow inspires us to think and change. The body in its relationship with the world, with other bodies, constantly pierced by stigmas, fears, feelings and metamorphoses, is the common thread that connects all the works in this proposal. Being a (human) body entails assuming responsibilities and myriads of possibilities. We project onto it the cultural and social images that help us to shape it and hold it. However, being a body also implies rebelling against those forms, thinking about desire and identity through manipulation and exploration, questioning its behaviour according to what we are taught we are in order to expand and enrich it to the point of deforming it, of transcending it, and to understand that our body also exists in others, connected to a huge network. Intimacy then becomes a common stage where we represent ourselves, rehearse ourselves, and above all, find ourselves. *encontrarnos.*



CITY
Santiago De Los Caballeros, República Dominicana

ADDRESS
Av. 27 de Febrero 146



Km 6.150 Centro Cultural Eduardo León Jimenes

ASSOCIATED EXHIBITION *In a Certain Way. Visual Arts in the Caribbean (1984-2003)*

ARTISTS Myrna Báez (PRI), Tony Capellán (DOM), Antonio Martorell (PRI), Belkis Ramírez (DOM)

CURATORIAL WORK Laura Bisonó-Smith (DOM), Joel Butler (DOM) y Sara Hermann (DOM)

The period between the first Havana Biennial (1984) and the fifth Caribbean Biennial (2003) defines a time span that lends itself to analyze the production of meanings related to contemporary art, generated from the Caribbean and its diasporas within the complexities of the context itself. Such events establish a kind of chronological and cultural scenario that gives basis and meaning to the development of this production. At the same time, the artists, institutions, and players of the system have shaped this cultural space through their proposals, giving rise to the emergence of a rich and diverse cultural territory. The exhibition focuses on the chronological range between 1984 and 2003 to showcase the artistic production of the Caribbean. Within this period, it is worth highlighting the different forms of expression used by the artists to respond to their contexts and give visibility to how they, the cultural institutions and the sporadic events that develop from the Caribbean take a stance on the need for unity, solidarity and cohesion proposed from a cultural standpoint. Rather than showing the extraordinary character of each of these cultural players, the exhibition seeks to focus on the idea of community and the commonality of circumstances. Although it does not present a homogeneous scenario, it does

underscore similarities, places of convergence and spaces of connection in the realm of cultural production. Hegemonic thinking tends to describe the Caribbean as a cultural space that cannot be defined on account of its diversity, or drawn together due to its disparity, and it is invariably referred to as a fragmented, unconnected, uprooted society or community. While the exhibition does not intend to (and cannot) rectify these historically imposed arguments that appeal to the fragmentation and centripetal structure of the Caribbean, it underscores, through works and other narratives, the possibility of a different interpretation that, without ignoring the permanent and latent crisis, suggests other approaches from the point of view of cultural production.



CITY
Guatemala, Guatemala

ADDRESS
Via 6 2-60

Km 6.441 **La ERRE - Espacio Cultural**

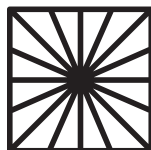
EXHIBITION *Collapse*
ARTIST Juan Sorrentino (ARG)
CURATORIAL WORK BIENALSUR, Diana Wechsler (ARG)

The practice of contemporary art encompasses a variety and combination of media from different disciplines. Some of the resources of contemporary sound-visual experimentation include images, sounds, diverse materialities that allude to a powerful physicality and vibrations only perceptible in elements and bodies. Juan Sorrentino is an artist who stands on the border between different experiences, while provoking strong effects of perplexity among the audience. The work proposed for the Espacio la ERRE deals precisely with this tension between the solid and its fragility, the “invasive” capacity of sound and its power over matter.



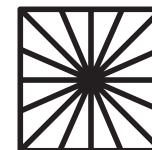
CITY
Dakar, Senegal

ADDRESS
Av. Cheikh Anta Diop 125



CITY
Dakar, Senegal

ADDRESS
3-5, rue Parchappe



Instituto Cervantes de Dakar

Km 6.976

EXHIBITION *Abandoned Museum*

ARTISTS Diego Bianchi (ARG) + Senegalese artists and community

CURATORIAL WORK BIENALSUR + Instituto Cervantes de Dakar

RESIDENCY COORDINATION Agustina de Ganay (ARG)

BIENALSUR and the Instituto Cervantes de Dakar are collaborating for the first time to develop *Abandoned Museum*, a group project created by Argentine artist Diego Bianchi. This initiative proposes a reflection on the circumstances that transform our appreciation of objects, including works of art, with a particular focus on the role of the public in this process of construction and appraisal. The proposal, now in its third edition following previous editions in Valparaíso, Chile (BIENALSUR 2017), and Córdoba, Argentina (BIENALSUR 2019), consists of a collective project in the form of a workshop. Such a workshop facilitates the creation of objects, sculptures, installations, interventions, costumes, or performative situations that will be temporarily placed at the Instituto Cervantes de Dakar and in the surrounding public space. Predominantly utilizing materials collected from the city's coastal areas, the pieces in this project will be presented to the public without maintaining any significant distance - they may be subject to vandalism, modification, supplementation, or even removal. This approach aims to transform them into genuine subjects of discussion and contemplation. In the midst of our current social and cultural landscape, the project seeks to explore both the formal and conceptual potential of objects and artworks to serve as catalysts for meaning, highlighting how their construction is heavily influenced by the observer and the context.

Galerie Le Manège - Institut Français du Sénégal à Dakar

Km 6.977

ASSOCIATED EXHIBITION *Eroding Memories*

ARTISTS Linda Doina (SEN) and Martina Echeverría (ARG)

CURATORIAL WORK Anne Bourrassé (FRA)

Dakar is doubly surrounded. On the one hand, the sea, yielding to climate change, erases the contours of the land for miles and miles. On the other, concrete, an ally of demographic expansion, soars in height. The red rocky point stretching towards the horizon is torn between disappearances of the natural and artificial appearances. These are two opposing breaths of a land in which its people exist between each heartbeat.

The rapid pace of urban development exacerbates the fragility of the living ecosystem of Dakar and its shrinking coastline. Artists Martina Echeverría, who resides in the city temporarily, and Linda Dounia, who was born there, bear witnesses to these transformations. They map the cities of Dakar and M'bour from their memories of these places. Through painting, video and photography, and with the participation of the communities, they create and spread the memory of two cities in the midst of transformation. Thus, their works serve as embodiment of the memories that we are destined to miss. On its first visit to Dakar, BIENALSUR is working in collaboration with the French Institute of Senegal in Dakar for an exhibition at the Le Manège gallery and in public spaces. Under the curatorship of Anne Bourrassé, *Eroding Memories* presents the artworks of two Dakar-based artists, Martina Echeverría, born in 1997 in Mendoza (Argentina), and Linda Dounia, born in 1994 in M'bour (Senegal).



CITY
Dakar, Senegal

ADDRESS
Ouakam

Le Monument de la Renaissance Africaine

Km 6.978

EXHIBITION *A Tribute to María Remedios del Valle*

ARTIST Rodrigo Díaz Ahl (ARG)

CURATORIAL WORK BIENALSUR, Diana Wechsler (ARG)

RESIDENCY COORDINATION Agustina de Ganay (ARG)

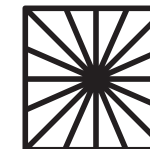
BIENALSUR presents the historical figure of Afro-Argentine María Remedios del Valle in Dakar through the gaze and artistic work of Rodrigo Díaz Ahl. Like other women of African descent who fought for Argentina during the transition from the colonial to the republican period, María Remedios del Valle became a symbol of resistance and national power. Today her recognition goes beyond her military conquests: not only do we speak of our black national identity through María Remedios del Valle, but also of our struggle for more rights and places to raise our voices and take action. Recovering her memory also contributes to highlighting the enormous influence of Africans and Afro descendants in philosophy, literature, music, and language, among other ancestral knowledge that has remained hidden in our land.

Argentine artist Rodrigo Díaz Ahl was invited to pay homage to this emblematic figure by bringing to life part of this Afro-Argentine heritage and reflecting what the African Renaissance Monument represents as a way of strengthening the bonds of our common history. The artist's sculptural work focuses on the remains and the scarce traces of the dreams of our species. The artist compulsively produces faces and bodies and at the same time collects objects, debris, roots, elements that somehow reveal a state of utter abandonment. His works bluntly reveal what we were and what we will inevitably become: dust and debris, fruitless aridity, pure past. These objects, steeped in history, yearn to engage in a silent dialogue about a part of our universal history.



CITY
Puebla, México

ADDRESS
Calle 2 Nte 6



Capilla del Arte UDLAP

Km 7.286

EXHIBITION *Sequels*

ARTISTS Astro Escudero (ECU), Rami George (USA), Gonzalo Reyes Rodriguez (MEX), Sanaz Sohrabi (IRN)

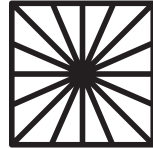
CURATORIAL WORK Jameson Paige (USA)

The visual regimes of photography and film have long been complicit with imperialist enterprises and state violence in rewriting the terms and narrative of history. Still and moving images enlighten and help to remember, a dual nature within which parallel accounts of dissent and oppression can be read. *Sequels* is an exhibition of solidarity between artists from Latin America and the Middle East who use photographic and film archives to unveil the complexity of historical records. Drawing on post-colonial politics and liberation struggles, *Sequels* explores how the multivalence of history moves in and out of focus over time to tell diverse narratives for different purposes, depending on who articulates the historical narrative. The projects are based on the aftermath of specific events, such as the Lebanese civil war, the Sandinista revolution in Nicaragua and the nationalization of oil in Iran, and their impact on the present. The exhibition contends that the various archives represent opposing approaches to history traceable through the archival dichotomies of the private and the official; the image and the material; memory and fiction. While each artist addresses the specific contexts of their projects, they share a common interest in how visual regimes play a central role in the construction of history, both in its production and its distortion over time.



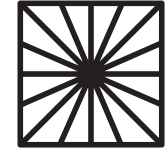
CITY
Yaoundé, Camerún

ADDRESS
140 Avenue du Président
Ahmadou Ahidjo



CITY
Argel, Algeria

ADDRESS
Rue Du Dr Laveran



Km 8.444 Institut Français du Cameroun

RESIDENCY Cross residency. BIENALSUR / Institut Français du Cameroun

ARTIST Alioum Moussa (CMR)

CURATORIAL WORK BIENALSUR, Institut Français du Cameroun

RESIDENCY COORDINATION Agustina de Ganay (ARG)

As the facilitator of a network of associative collaboration between museums, cultural centres, and universities from all over the world, BIENALSUR undertakes joint projects involving institutions in challenging exchanges. Within this framework, a cross residency and a subsequent exhibition initiative is being held between BIENALSUR and the Institut Français du Cameroun.

Km 9.315 Musée national des Beaux-Arts d'Alger

EXHIBITION Afro-Argentine Roots

ARTIST Gabriela Messina (ARG)

CURATORIAL WORK BIENALSUR

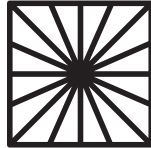
The project was born with the participation in a residency at the Haroldo Conti Cultural Centre in 2015. It was called at that time *Afro Visibility* in Argentina and asked what had happened to the enslaved in colonial times in Argentina. The artist developed and filmed *Margarita*, a teaser in which different voices wonder about their identity according to their skin colour, and the origin of their parents, and Poros, a true love story between a black migrant man from Haiti and an Australian tourist who met in Argentina.

Ana Paula Penchazsadeh, political scientist and Conicet researcher, was invited to participate, producing together two audiovisual pieces *Yo, Afro and Integro, integro, integró*. The title of the overall project was mutating into *Argentina afro*.



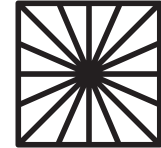
CITY
Rabat, Morocco

ADDRESS
Av. Mokhtar Gazouli 61



CITY
Seville, Spain

ADDRESS
Av. de la Constitución, s/n



Km 9.325 Musée National de la Photographie

EXHIBITION *Between Time and Space*

ARTISTS Ananké Asseff (ARG), Hugo Aveta (ARG), Luz María Bedoya (PER), Hakim Benchekroun (MAR), Carolle Benitah (MAR), Marcela Bosch (ARG), Carolina Cardich (PER), Amine El Gotaibi (MAR), Adriana Lestido (ARG), Mehdy Mariouch (MAR), Fatima Mazmouz (MAR), Aline Motta (BRA), Oscar Munoz (PER), Lamia Naji (MAR), Khalil Nemmaoui (MAR), Celeste Rojas Mugica (CHL), Rogelio Septimo (MEX)

CURATORIAL WORK BIENALSUR, Diana Wechsler (ARG)

We flow between two dimensions: time and space. We traverse them through different kinds of experiences -sometimes in person, sometimes virtual- that dislocate them, leading to the installation of other ways of configuring the "real". Some experiences resonate in others, provoking shifts in our perception of "reality". This exhibition aims to introduce viewers to the poetic dimension of various flows of contemporary existence through a diverse selection of artists and their works. The selected pieces will be adapted to the exhibition spaces, inviting exploration and recognition.

Additionally, this curatorial narrative will prompt reflection on environmental awareness. The relativisation of both space and time, intertwined with memory, history, and the inclusion of past and present imaginaries, are unveiled to the public in the selected photographic installations. As a coda, the condition of being is "portrayed" in various works. Strangeness will serve as the "search engine" of this project, aiming to instil uncertainty in spectators and, on that basis, their wish to explore and think creatively about it.

Km 9659 Archivo General de Indias

EXHIBITION *Active Archives*

ARTISTS Iván Argote (COL), Adriana Bustos (ARG), Daniel Canogar (ESP), Claudia Casarino (PRY), Claudia Coca (PER), Óscar Muñoz (COL), Luis Felipe Noé (ARG)
CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

The main objective of the creation of the AGI was to gather the documents of the Spanish crown related to the processes of conquest and colonization of America. This exhibition project is especially focused on the possibility of these documents to contribute to the writing of a History of the New World.

While not so long ago the idea of the archive presupposed the possibility of securing, through stored documents, specific information that would help to control a historical narrative, today thenotion of the archive is expanded through digital resources and, in turn, has become more unstable, temporary, ephemeral, and volatile.

Based on the tension between two archival notions, one that seeks to secure information and the other that, conversely, reveals its fragility, this unique space is intended to offer some clues to revisit the writing of history and the treatment of memory. The exhibition will bring together a series of works by contemporary Hispanic American artists in dialogue with historical accounts of relations and exchanges between Spain and overseas lands.

This exhibition project aims to activate the archive from a contemporary artistic perspective, to reaffirm its value and the action of recording, and to contribute to opening it up to other visions, uses and consumption.



CITY
Málaga, Spain

ADDRESS
Pje. del Dr. Carrillo
Casaux, s/n

Km 9.697 Centre Pompidou Málaga

EXHIBITION *Interferences*

ARTISTS Priscilla Bianchi (GTM), Tania Candiani (MEX), Ana Gallardo (ARG), Beatriz González (COL), Alice Miceli (BRA), Mónica Millán (ARG), Marie Orensanz (ARG), Fátima Rodrigo (PER), Regina Silveira (BRA)

CURATORIAL WORK: BIENALSUR, Diana Wechsler (ARG)

The interferences that will temporarily occupy the interstitial spaces of the Pompidou Center have been conceived as a continuous present that will be activated in different moments and contexts, engaging them to shed light on aspects of a time of their own that is also common to those who go through the contemporary life experience.

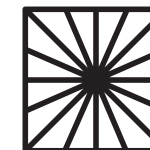
These works will become part of the architecture, welcome the public and activate their subjectivity, thus giving rise to other ways of perceiving the present time, an experience in which imagination and fantasy cannot be absent. In the first section, Regina Silveira (BRA), Marie Orensanz (ARG) and Beatriz Gonzalez (COL) - three female artists whose presence in the Latin American and international scene is active, albeit unequal (due to their double condition of women and Latin American) - will surprise with their conceptual proposals. In the second section, a group of artists who opt for video, among other media, will “appear” on the screens located in the different circulation spaces of the building, as well as in the rest and magazine reading areas.

Finally, a screening of Latin American video and experimental cinema will be on display in the auditorium area, where the public is invited to make their own tour and stop to watch this program.



CITY
Madrid, Spain

ADDRESS
Av. de la Constitución 23



Km 10.026 Museo CA2M Centro de Arte Dos de Mayo

ASSOCIATED EXHIBITION *Archipelagos of Sequins*

ARTISTS Juan Pablo Echeverri (COL), La Chola Poblete (ARG), Lucía C. Pino (ESP), Andrés Sena (BRA/ESP), Manuel Solano (MEX), George Tony Stoll (FRA), Tadáskia (BRA), Osías Yanov (ARG), Inês Zenha (PRT)

CURATORIAL WORK Manuel Segade (ESP)

Since its creation fifteen years ago, the focus on the diversity of bodies and desires has been a hallmark of the programs of the Museo Centro de Arte Dos de Mayo. The potential of the performance of bodies and the unprecedented social choreographies created by their communities is a central axis of the institution. Over time, its collections have become gradually permeated with the celebration of diversities and minor voices.

It should be noted that this is not merely a thematic bias, but an inherent aspect of this institution's mission. The contemporary art regime emerged in the mid-1960s, when a change of paradigm was taking place in the way gender policies were understood with the second wave of feminism and the LGTBI liberation movement, the class revolts of May '68 and their international reverberations, the independence of countries that had been under the power of European empires and the consequent exchange of populations that gave way to the multiculturalism that characterizes our present. Not only has contemporary art sought to give representation and

visibility to the differences of bodies, but the processes of social change of the last 70 years are central to the aesthetic transformation of the world that makes up its program.

This exhibition showcases the diversity of gender in the collections of the CA2M Museum and the ARCO Foundation, from the poetics of LGTBI visibility to the recent trans aesthetics. *Archipelagos of Sequins* is held on the ground floor, the most public space of the museum, as a celebration of difference, the same that every early July takes place at the greatest festival of the Spanish capital: the LGTBI+ Pride.

Key pioneering figures such as George Tony Stoll or Andrés Senra are joined by new non-binary voices, such as Inês Zenha or Lucía C. Pino, and Manuel Solano's transgender radicalism. The presence of Latin Americans is an important part of this project, as in the rest of our collections, with Osías Yanov and La Chola Poblete from Argentina, Tadáskia from Brazil, and Juan Pablo Echeverri from Colombia. The title is taken precisely from a text by the Argentine queer theorist of the AIDS crisis generation, Néstor Perlongher: "Archipelagos of sequins, headdresses of iridescent feathers (with each shake of the trembling hip, the finery of a hundred flamingos floating in the air turning into pink dust), constellations of glitter making the face into yet another mask, a whole kitsch masonry, a delicate artifice, a contrived stridency collapses under the impact (let us say it) of death".



CITY
Madrid, Spain

ADDRESS
Plaza Cibeles, s/n

Km 10.043,8

Casa de América

EXHIBITION: *Reinventions. Popular Imaginaries and Self-Perception from the Caribbean*

ARTISTS Domingo Batista (DOM), Pedro José Borrell (DOM), Wifredo García (DOM), Santiago Chaguito Morel (DOM), Pedro Nicasio (DOM), Max Pou (DOM), José Antonio Ramírez (DOM)

CURATORIAL WORK Joel Butler (DOM) y Sara Hermann (DOM)

This exhibition brings together a series of photographic productions over a wide chronological and geographic range: 1950 to 2023, territories and communities of the Caribbean. The starting point is the photography produced in the Dominican Republic after the execution of dictator Rafael Leónidas Trujillo and extends to images from the Caribbean and its diasporas today. In the 1960s, after the fall of the Trujillo dictatorship, photography in the Dominican Republic underwent a significant change, replacing the previous production based mainly on the exegesis of the ruling regime and marked by romantic and adulterated contents of reality.

Reinventions explores the origins of contemporary photography in that country, its contribution to the creation of a new national imaginary and its impact on the contemporaneity of an expanded Caribbean. The selection of works depicts highlights of Dominican society and space at the time, establishing connections with contemporary production in the region. The exhibition cha-

llenges conventional notions about the distinctiveness of the Dominican and Caribbean, both locally and internationally. The artists propose the construction of a cultural memory through photography, conveying their individual perception and its connection to the social and collective. Photography is considered a tool for the construction of identities, contexts, and desirable spaces, to the extent that it serves as a mediator between memory, the past, the present and the future. The exhibition is based on Paul Virilio's idea of the kinship of images and aims to establish existential and transcendental narrative connections within their own historiography.

and display exhibitions with the objective of bringing together the conditions of migration, the encounter of identities and the configuration of an "us" among the "others".

The presentation of this memory through images, graphic documents and a specially produced documentary video aims not only to illustrate a socio-political process that marked the recent history of the Americas, but also to highlight the power of culture to contribute to the understanding of complex situations.

EXHIBITION *Between Us and the Others. BIENALSUR + Together Apart*

ARTISTS Ahiman (COL), Daniel Arévalo (COL), Yosman Botero (COL), Marcelo Brodsky (ARG), Nicolás Cadavid (COL), Antonio Caro (COL), Raimond Chaves (COL) y Gilda Mantilla (PER), Sergio Durán "Bayo" (VEN), Beatriz González (COL), Pablo Helguera (MEX), Angie Jácome (COL), Glenda León (CUB), Carmen Ludene (VEN), Teresa Margolles (MEX), Verena Melgarejo Weinandt (BOL/DEU), MO Colectivo (COL), Daniela Ortiz (PER), Adrián Preciado (VEN), Samir Quintero (COL), Dagoberto Rodríguez (CUB), Betsabée Romero (MEX), Mauricio Sánchez (COL), Wilmer Useche (COL), Santiago Vélez (COL), Rubén Verdú (VEN)

CURATORIAL WORK Diana Wechsler (ARG), Alex Brahim (COL), Benedetta Casini (ITA)

As we often say, in a world that builds walls, BIENALSUR seeks to transcend borders while respecting differences in the conviction that the cultural dimension is key to thinking of possible dialogues between diverse socio-political universes.

In today's complex scenario, a world marked by the sharpening of differences, with poverty reaching levels reminiscent of times we thought we had overcome, and such extreme living conditions, we wonder what place is left for the question of borders, transits, migrations, identities and how these terms are reconfigured in the current circumstances.

In the search for a response from the symbolic production to a context as specific as that of the contemporary migration issue, BIENALSUR has teamed up with Together Apart with whom, since 2017, we have shared an interest in trying out answers that push the limits of a single way of thinking.

Together Apart is a site-specific project in Cucuta - on the border between Colombia and Venezuela - which, in the words of Alex Brahim, seeks to be considered "as the epicentre and standard bearer of a process of dialogue and permanent observatory on border phenomena, acknowledging the nature and identity of the city and the region, proactively placing them in the global cartography of cultural transactions and knowledge".

The convergence of ideas and shared experience prompt us to cross borders





CITY
Madrid, Spain

ADDRESS
Santa Isabel 32

Km 10.048 Museo Nacional Centro de Arte Reina Sofía

ASSOCIATED EXHIBITION *Call It Something Else. Something Else Press, Inc. (1963-1974)*

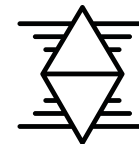
CURATORIAL WORK Alice Centamore and Christian Xatrec

The exhibition *Call It Something Else. Something Else Press, Inc. (1963-1974)* focuses on the books, projects, and activities developed by Dick Higgins' Something Else Press. It also analyses the concept of "intermedia," a theoretical notion that the publisher reappropriated to designate heterogeneous forms that challenged all categories held by the matrix of "something else." The publishing house was created at the height of the "linguistic turn," a pivotal moment in the arts of the 1960s when artists began to use language and texts as material for their aesthetic proposals. These projects -from the production of Fluxus in the first half of the decade to the conceptual art of the second- in many cases took the form of publications: books, newspapers or magazines that explicitly opposed minority artworks and were conceived for large-scale circulation.

From the beginning, Something Else Press sought to capitalize on and embrace the emerging creative experiments of composers, dancers, writers, and artists of all kinds (many of whom were part of Higgins' circle) and give their ephemeral works the backing they needed for future projection. While the book itself is an object-a fact Higgins made clear by stating that four hundred pages are an inch thick-its support resides in the cover, paper, and binding, like the canvas and priming of a painting. Would premium paper, unusual designs, and new methods of layout give creative gestures and statements enough substance to make them intelligible? At the time, certain avant-garde

tendencies avoided the object at all costs. By engaging with object-books, Higgins questioned the status of the object, which included but was not limited to the reification of the creative act and the imposition of art as an object of consumption.

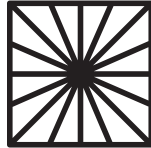
The exhibition is divided into three main sections. The first section presents a cross-section of archival material covering the publishing house's entire output. The second section showcases the program of events and exhibitions of the Something Else Gallery, an extension of the publishing house during the period 1966-1972. The third and final section focuses on a selection of the publications released by Something Else Press over the course of its eleven-year life, a selection that illustrates the variety of practices that underpinned Higgins's project. The exhibition aims to help restore Something Else Press to the privileged position it deserves in the history of postwar art and to attest to the influence that Higgins's concept of intermedia exerted on the practices and discourse of advanced art.





CITY
Cala Figuera, Palma de Mallorca, Spain

ADDRESS
Carrer Sant Pere 19



universe yet to be built, inspired by the “Tout-Monde” concept cherished by Édouard Glissant. Through this curatorial platform, Marie Deparis confronts, without censorship and on the same beach, two irreconcilable figures of travel: the nomad from the North versus the migrant from the South, for whom borders have never disappeared.

Km 10.353 Babel Mallorca

EXHIBITION *Tourist! (The Grand Tour)*

ARTISTS Pauline Bastard (FRA), Becquemin & Sagot (FRA), Delphine Bedel (FRA), Catherine Burki (FRA), Arnaud Cohen (PRT/FRA), Mounir Fatmi (MAR), John Isaacs (GBR), Paolo Iommelli (ITA), Sylvie Kaptur-Gintz (FRA), Farah Khelil (TUN), Esmeralda Kosmatopoulos (GRC), MONK (BEL), Sadek Rahim (DZA), UNTEL (FRA) ZEVS (FRA), Brankica Zilovic (SRB)

CURATORIAL WORK Marie Deparis-Yafil (FRA) and Arnaud Cohen (PRT/FRA)

What does it mean to be a tourist today? The Grand Tour was originally and for centuries a formative journey undertaken by the European elite's youth, inventing the idea of the Orient and shaping the aesthetics of travel. Subsequently, this idea became more democratic, giving rise to mass tourism. Despite wars, terrorism, pandemics, and the need for eco-responsibility, tourism remains at the heart of leisure civilization and is a major economic player. Contemporary artists render these tensions visible, with critical force and often with an ironic distance. Conceived by Marie Deparis-Yafil, this exhibition embraces the formal rules of Babel Mallorca. Instead of showcasing the works in their physical form, we prioritize videos, works that can be easily transported in a suitcase, or blueback photographic prints of the selected works. This decision for economic moderation reduces the carbon footprint of our exhibitions and the insurance costs, but most importantly, it ensures greater curatorial independence. Thus, Babel Mallorca is not merely a new type of exhibition space envisioned by Arnaud Cohen; it is a Gesamtkunstwerk that aims to be the embassy of a



CITY

Túnez, Túnez

ADDRESS

Av. Mohamed 5



most powerful conceptual lines range from Rivas' liminal approach to Gallardo's existential proposal and Herrero's critical vision of the system. The selection continues with other narratives based on the appropriation of images from other filmmakers created for other purposes (classic Hollywood or Argentine feature films), resulting in consistent video collages such as those by Leticia el Halil Obeid and Gabriela Golder. The series culminates with *Breaking News*, an animated proposal by Liliana Porter.

Km 10.635 City of Culture

VIDEO PROGRAMME *Experimental Identity*

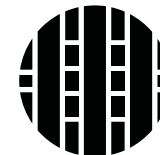
ARTISTS Leticia El Halli Obeid (ARG), Gabriela Golder (ARG), Alicia Herrero (ARG), Liliana Porter (ARG), Graciela Taquini (ARG), Silvia Rivas (ARG), Ana Gallardo (ARG)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Experimentation lies at the core of video art and Argentine artistic processes attest to this distinctive feature. Some of the methods include exploration with supports, the quality of images, their sources and distortions. Other clues to trace the trajectory of video art in Argentina are video performance and video collage. Rather than an exhaustive selection, this is a mere reference, and, like every selection, it is inevitably biased. A total of only seven female artists and eight short works were selected on this occasion.

Graciela Taquini, a forerunner, advocate, and activist of the video art scene since the early 1980s, opens the show with her 1988 video *Roles*, both her first work and the first biographical video performance. Her 2004 piece *The Sublime and the Banal* shows Taquini creating another video performance that combines the quotidian and the literary to weave a singular narrative featuring everyday conversations, the epistolary genre, travels, and the figure of Julio Cortázar.

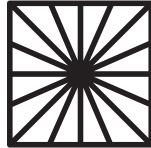
Much of this selection is devoted to video-performance. After Taquini comes the metaphysical stylization of Silvia Rivas in *Momentum* and the irruption of the precarious and realistic everyday life in Ana Gallardo's *Mobile Home*. The series concludes with *Suite Auction Drawings* by Alicia Herrero. Some of the





CITY
Angoulême, France

ADDRESS
63 Bd Besson Bey



Km 10.681 FRAC Poitou-Charentes

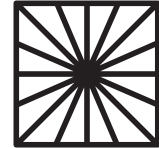
EXHIBITION *Focus BIENALSUR in the framework of Faire Barrage*
ARTIST Laura Huertas Millán (COL/FRA)
CURATORIAL WORK Frac Poitou-Charentes + BIENALSUR

Designed by members of the Frac Poitou-Charentes team, the exhibition *Faire Barrage* reflects a myriad of points of view, sensitivities, and approaches to its collection, and more specifically to its recent acquisitions. The works on display represent a turning point in how space and natural resources are used during this era of global upheaval. The human presence is decentred, intricately engaged in processes involving destruction, remediation or reorganisation of power relations. Within the framework of this exhibition, BIENALSUR presents the video *Aequador* by Laura Huertas Millán. It chronicles a journey along the Amazon River through a landscape dotted with abandoned modernist constructions, ruins or memories of a past utopia devoured by nature. In part documentary, in part science fiction, the work harks back to the remains of certain 20th century progressive policies in the Latin American forests and their coexistence with the present.



CITY
Rennes, France

ADDRESS
19 Av. André Mussat



Km 10.779 FRAC Bretagne

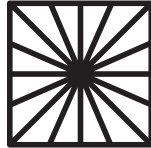
VIDEO PROGRAMME *Ways of Vanishing*
ARTISTS Louise Botkay (BRA), Özden Demir (TUR), Paz Encina (PRY), Julio Fermepin (ARG), Aylin Gökmen (TUR/CHE), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Los Ingrávidos (MEX), Tiziana Panizza (CHL), Annalisa D. Quagliata (MEX), Jessica Sarah Rinland (GBR/ARG), Paul Rosero Contreras (ECU), Ana Vaz (BRA), Müge Yıldız (TUR)
CURATORIAL WORK BIENALSUR, Florencia Incarbone (ARG)

This programme brings together pieces by Latin American artists who employ the moving image, proposing an aesthetic exploration of the process of vanishing. This unique condition entails the passage from the visible and existence to invisibility, a change of state that projects itself in multiple directions towards a languid disintegration. The videos and films gathered herein question the ways in which this evanescent condition can be addressed. A culture, an ecosystem, a nation, a people and even a building may vanish in a given period of time or in an instant, but there are always ways of re-emerging, transforming impermanence into an opportunity for transmutation. Art offers the potential for re-materialization through its expressive capabilities. In this context, it endeavours to explore ways of confronting the absence of what was once tangible and fully present, now reduced to a mere image in our minds. *Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human.



CITY
Toulouse, France

ADDRESS
76 allées Charles de Fitte



own body in drawings, mainly murals, echoing the concerns of feminist artists of the time. The first part of the exhibition revisits this period, while offering a new reading of the historical, artistic, and social context of the time through Liliana Porter's commitment and that of the community of artists she interacted with.

The second part of the exhibition presents her installations, two of them created especially for Les Abattoirs. These installations, which have been part of her oeuvre for a couple of decades, are made from popular figurines and objects from contemporary folk culture gleaned from flea markets throughout her travels, which she also uses in paintings and videos. Porter's poetic exploration of reality prompts her to challenge the codes of representation and to constantly experiment with the process of creation and the surreal power of the image.

Km 10.801 Les Abattoirs Musée - FRAC Occitanie Toulouse

ASSOCIATED EXHIBITION *The Game of Reality, from the 1960s to the Present*

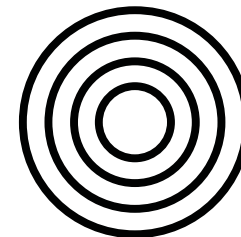
ARTIST Liliana Porter (ARG)

CURATORIAL WORK Director of Les Abattoirs, Annabelle Ténèze (FRA)
curator of Les Abattoirs, Lauriane Gricourt (FRA)

Les Abattoirs presents the first retrospective of the work of artist Liliana Porter (born in Argentina in 1941, living in New York since 1961). The exhibition, which features around a hundred works, is intended to be a journey through her art. By bringing together historical and recent works, it highlights a new generation of women artists who pushed the boundaries of conceptual art and transformed the poetics of the installation.

Liliana Porter explores different media, such as engraving, painting, sculpture, photography, and video, the result of a long research process focused on the perception of reality and the notions of time and space.

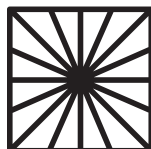
From the 1960s, at the New York Graphic Workshop - which she co-founded with Luis Camnitzer and José Guillermo Castillo - the artist contributed to reinventing the practice of printmaking, a technique that plays a central role in her work. Taken up by Pop Art artists and valued in South America for its political dimension, this technique affords her a critical look at the notion of authorship and collective work and provides her with narrative forms. In the 1970s, she began to work with photography and incorporated images of her





CITY
Corte, France

ADDRESS
Rue de la Citadelle



Km 10.962 FRAC Corsica

RESIDENCY *Blur the borders. International Cross-Residency Programme, Argentina, France and Saudi Arabia*

ARTISTS Laura Glusman (ARG) and Moath AIOfi (SAU)

CURATORIAL WORK BIENALSUR, FRAC Corsica and MoC KSA

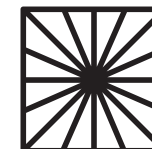
RESIDENCY COORDINATION Agustina de Ganay (ARG)

The networking process undertaken by BIENALSUR gives rise to numerous dialogues and brainstorming sessions between the members of this network in permanent movement. One such dialogue was with Fabien Danesi, director of the Frac Corsica, leading to the idea of a series of crossed residencies, enabling photographers from three BIENALSUR member countries to have an artistic experience that would “erase borders”. It was then, when we shared this project with Mona Khazindar from MOC, that we selected the six photographers participating in these cross residencies between the KSA –Riyadh and its surroundings–, France –more specifically in Corsica– and Argentina –in Buenos Aires and Dolores. Moat Alofi, Tasneem Alsultan, Nicolás Janowski, Laura Glusman, Laetizia Debian and Sebastien Arrighi were the artists who sought to “erase borders” through their endeavours. Arrighi and Janowsky in Ryadh, Debian and Tasmeen in Buenos Aires, Glusman and Alofi in Corsica, all pursued their work in unfamiliar scenarios. The outcome of this convergence of gazes, in which we decided to add some previous pieces to this experience as a sign of the blurring of frontiers, is manifest in this exhibition at the Fenaa Alawwal Center. The site location in DQ imbues this collaborative proposal with distinctive significance.



CITY
Corsica, France

ADDRESS
Rue César Campinchi



Km 11.009 Centre Culturel Una Volta

EXHIBITION *Blur the borders. International Cross-Residency Programme, Argentina, France and Saudi Arabia*

ARTISTS Moath Alofi (SAU), Tasneem Alsultan (SAU), Sébastien Arrighi (FRA), Laetizia Debain (FRA), Laura Glusman (ARG), Nicolás Janowski (ARG)

CURATORIAL WORK Fabien Danesi (FRA), Diana B. Wechsler (ARG)

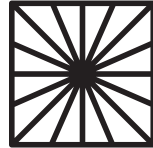
RESIDENCY COORDINATION Agustina de Ganay (ARG)

The dimensions of time and space, despite being those that mark the basic parameters of our existence, are nevertheless relative: cultural, social and personal subjectivities imprint on them nuances that point to the diversity of the experience of life, wherever it may be. It is from the recognition of diversity that this exhibition brings together a selection of photographs by six artists - Tasneem Alsultan, Moath Alofi, Laura Glusman, Nicolás Janowsky, Laetizia Debain and Sebastien Arrighi - from three countries - Saudi Arabia, Argentina and France. They were invited to temporarily migrate from their usual places of residence in order to carry out an exercise of estrangement. This would allow them to capture those other horizons in their works, to make the invisible visible, to pour into their images traces of this fragment of experience in the distance.



CITY
Paris, France

ADDRESS
7 Pl. de Fontenoy



Km 11.045 UNESCO Paris

EXHIBITION *Look at Me!*

ARTISTS Joel Andrianomearisoa (MDG), Hicham Benohoud (MAR), Mónica de Miranda (PRT), Januario Jano (AGO/GRB), Kapwani Kiwanga (CAN), Aline Motta (BRA), Rosana Paulino (BRA)

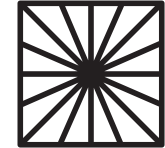
CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

If, as UNESCO has asserted, “no development can be sustainable without a robust cultural component”, this exhibition encourages us to contemplate a diverse repertoire of images amongst which we can see both intersections and tensions. Conceived within the framework of BIENALSUR to accompany UNESCO’s annual meeting on culture, this project underscores certain dimensions for the potential construction of a contemporary humanism. The collection of images presented here gathers, from a present-day perspective, aspects linked to visual traditions of the past, and traces of intangible heritage.



CITY
Paris, France

ADDRESS
Place Georges-Pompidou



Km 11.048 Centre Pompidou

VIDEO PROGRAMME *Suite latinoamericana*

ARTISTS Alexander Apóstol (VEN), Tania Candiani (MEX), Óscar Muñoz (COL), Berna Reale (BRA), Liliana Porter (ARG), Enrique Ramírez (CHL/FRA)

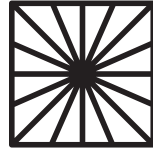
CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Modern and contemporary art has traditionally challenged the art system by subverting its rules, pushing its boundaries, and thereby highlighting unsettling aspects of our present. In the late twentieth and early twenty-first centuries, many artists ventured beyond the problems of representation to challenge what Peter Bürger defined as “the institution of art”. In their pursuit to revive the critical dimension of art, they cast aside its material, conceptual, institutional, and social norms. The works selected as “cases” for Focus South America, to be held at the Auditorium of the Centre Pompidou, present alternative ways through which the artists reject the rules of art to shed light on new ways of thinking about the place of images. Often produced at critical moments of social and political life, these images offer audiences a wide repertoire of disturbing experiences that encourage them to discover fresh ways of seeing and to unfold alternative perspectives on today’s world. Among the ways in which contemporary art confronts itself are actions of resistance, art as an expression of survival, emphasis on issues of representation, and the restoration of images to reclaim memory. Thus, art reinvents itself in each work and through the eyes of its viewers, disavowing its own canons and historical terms.



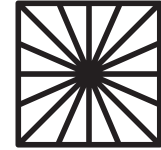
CITY
Paris, France

ADDRESS
Av. Daumesnil 293



CITY
Paris, France

ADDRESS
5 Rue Curial



Km 11.049 **Musée National de l'Histoire de l'Immigration - Établissement public du Palais de la Porte Dorée**

EXHIBITION *The resistances of the images. A selection of Chilean and French video art, Pascal Gallet Collection.*

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), among others

CURATORIAL WORK BIENALSUR

This focus presents a contemporary perspective of a selection of videos from the Gallet Archive.

These videos were created on the basis of a proposal by Pascal-Emanuel Gallet, an official with 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 filmmaker have been commissioned to make a video of a "travel diary" both in France and Latin America. A total of 37 travel diaries were made. Artists from Latin America, France and the Baltic countries converge in the free, changing territory of video art paradoxically during the dictatorship times in Chile.

Km 11.051 **LE CENTQUATRE-PARIS**

EXHIBITION *Focus BIENALSUR in the framework of Festival NEMO*

ARTIST Cristina Galán (ESP)

CURATORIAL WORK 104, Festival Nemo, BIENALSUR

The issue of multiple personalities takes centre stage at the Nemo Biennial 2023. Its main exhibition at CENTQUATRE-PARIS features an impressionistic journey through a series of works of spectacular aesthetics, interactive devices, films and installations that cast a critical and educational eye on the digital age and its numerous biases. Divided into three time-travelling sections - Tomorrow Has Already Been Written, Archaeology of the Present. and How Did We Get Here - the exhibition questions, explores, analyses and envisions the impact of technology on both online and offline identities, aesthetics, and the transformations of past and future human beings.



CITY
Paris, France

ADDRESS
217 Boulevard
Saint-Germain

Km 11.066 Maison de l'Amérique Latine

VIDEO PROGRAMME *Ways of Vanishing*

ARTISTS Julio Fermepin (ARG), Laura Huertas Millán (COL/FRA), Florencia Levy (ARG), Tiziana Panizza (CHL), Estefanía Peñafiel (ECU/FRA), Jessica Sarah Rinland (GBR/ARG), Paul Rosero Contreras (ECU), Ana Vaz (BRA)

CURATORIAL WORK BIENALSUR, Florencia Incarbone (ARG)

This programme brings together pieces by Latin American artists who employ the moving image, proposing an aesthetic exploration of the process of vanishing. This unique condition entails the passage from the visible and existence to invisibility, a change of state that projects itself in multiple directions towards a languid disintegration.

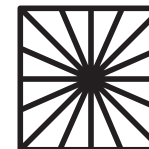
The videos and films gathered herein question the ways in which this evanescent condition can be addressed. A culture, an ecosystem, a nation, a people and even a building may vanish in a given period of time or in an instant, but there are always ways of re-emerging, transforming impermanence into an opportunity for transmutation.

Art offers the potential for re-materialization through its expressive capabilities. In this context, it endeavours to explore ways of confronting the absence of what was once tangible and fully present, now reduced to a mere image in our minds. *Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human.



CITY
Roma, Italy

ADDRESS
Piazza di S. Pietro in
Montorio 3



Km 11.147 Real Academia de España en Roma

PERFORMANCE

ARTIST Mercedes Azpilicueta (ARG)

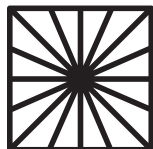
CURATORIAL WORK BIENALSUR, Benedetta Casini (ITA)

Mercedes Azpilicueta is a visual artist and performer originally from Buenos Aires, currently residing and working in Amsterdam. Her artistic practice encompasses diverse characters from both the past and present that explore the vulnerable or collective body from a decolonial feminist perspective. Through fluid and associative connections, she challenges rigid historical narratives in an effort to deconstruct them and make room for affective and dissenting voices. Her work takes the form of performative and sculptural installations inspired by speculative and fictional Latin literature, neo-baroque art history, contemporary popular culture, and new materialism theory. Employing collaborative and interdisciplinary practices, she blends "makeshift" artisanal techniques - historically associated with obsolete domestic expertise - with industrialised productions. At the Real Academia de España in Rome, Azpilicueta presents a site-specific performance that engages in dialogue with the Renaissance architecture of the space. This performance is conceived through the lens of the city's history and the artists who have inhabited it.



CITY
Matera, Italy

ADDRESS
Via S. Potito, 7



Km 11.343 **Fondazione Southeritage per l'arte contemporanea**

EXHIBITION CERCA. *Collective permacultural research and artistic artistic co-programming*

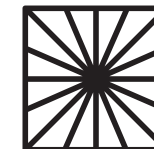
CURATORIAL WORK Angelo Bianco Chiaromonte (ITA) and Roberto Martino (ITA)

In resonance with the model promoted by BIENALSUR, based on collaborative practices in art, some cultural entities -Progetto a>Monte, Studio Amatoriale, Centro Itard Lombardia Casa degli Artisti, Carico Massimo, Fondazione SouthHeritage per l'arte contemporanea- jointly decided to add to their usual activities the development of research, the experimentation of languages and the realisation of common productions. A way of thinking collectively that tries to constitute itself through a sustainable, mutual and low-impact organisation, which chooses collaboration and exchange as evolving projectual and cultural forms. The aim is experimentation through new imaginary paradigms and through community practices that find the form of a preliminary collaborative and decentralised instrument, a "magazine/work" intended to include the contribution of each of the participating realities.



CITY
Düsseldorf, Germany

ADDRESS
Grabbeplatz 4



Km 11.460 **Kunsthalle Düsseldorf**

EXHIBITION *Focus South America*

ARTISTS Alexander Apóstol (VEN), Tania Candiani (MEX), Oscar Muñoz (COL), Liliana Porter (ARG), Enrique Ramírez (CHL/FRA), Berna Reale (BRA)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Modern and contemporary art traditionally challenges the art system by subverting its rules, pushing its boundaries, and thereby pointing to disturbing aspects of our present. In the late twentieth and early twenty-first centuries, many artists went beyond the problems of representation to question what Peter Bürger defined as the "institution of art." Seeking to recover the critical dimension of art, they rejected its material, conceptual, institutional, and social norms.

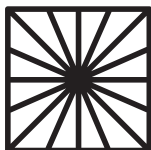
The works selected as "cases" for Focus South America, which will be held in the public space of the city of Düsseldorf, present alternative ways in which the artists reject the rules of art to shed light on new ways of thinking about the place of images. Often produced at critical moments of social and political life, images provide viewers with a wide repertoire of disturbing experiences that encourage them to discover other ways of seeing and to unfold alternative perspectives on today's world.

Among the ways in which contemporary art confronts itself are actions of resistance, art as a statement of survival, emphasis on questions of representation, and the restoration of images to recover memory. Thus, art reinvents itself in each work and in the eyes of its viewers disavowing its own canons and historical terms.



CITY
Geelong, Australia

ADDRESS
Wadawurrung Country,
Little Malop 60



VIDEO PROGRAMME *The Walking Gaze. Episode 1*
ARTISTS Moath Alofi (SAU), Francis Alÿs (BEL/MEX), Diego Bianchi (ARG), Valentina Cardellino (URU), Julia Levstein (ARG)
CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

In my walks, I would fain return to my senses, says Henry David Thoreau. For him walking is not an instrument of contemporary productivity to get from one place to another or a form of exercise. Walking for Thoreau is wandering aimlessly, without a plan, a specific sensitive practice of connection with the environment and with oneself. This selection of videos, another chapter of *The Walking Gaze*, depicts this way of walking as the opposite of moving at great speed, travelling long distances in the shortest possible time or looking at what is signposted and pre-established on the road. The works gathered in this exhibition present a circular visual itinerary, from the eyes gazing at the sky to the gaze from the ground and, as a link in this loop, the normative frontal gaze is shown from the interruption and the pause. It is a way of running into features of the landscape, whether they are signs or qualities of the landscape itself. From different contexts, the images thread together walking as slowness and aimless wandering and, most importantly, draw attention to an almost involuntary and unconscious action. Moving the legs, taking one step after another, becomes an act of expanding the body on surfaces, and the rhythm of walking is transformed into a specific rhythm of the mind.

Km 11.594 Platform Arts

EXHIBITION *Echo of a dream*
ARTIST Victoria Jost (ARG/AUS)
CURATORIAL WORK Carlos Gutiérrez (ARG)

Artist Victoria Jost explores surrealism as an avant-garde movement and its legacy in Latin American art in the context of contemporary art. She does so by exploring topics such as magic, dreams and fiction. Her work consists of a series of small sculptures made from domestic or found objects, assembled together. In bringing these pieces together, Jost proposes to unfold and relate different objects that together create a new entity in which their utilitarian, formal or symbolic past remains latent. The project proposes a sensitive encounter with objects of a strange and marvelous nature. In the room, a resolution is sought before the pieces, which seem to be "suspended" in order to invite one to walk through them openly and slowly, like someone visiting a foreign dream.





CITY
Zagreb, Croatia

ADDRESS
Ul. Andrije Hebranga 1

Km 11.632 **NMMU - Nacionalni Muzej
Moderne Umjetnosti**

EXHIBITION *Wanderers. Uncertain inclusion of public space*

ARTIST Juan Ignacio Cabruja (ARG)

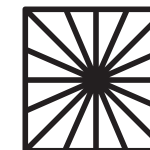
CURATORIAL WORK BIENALSUR, Benedetta Casini (ITA), Branko Franceschi (HRV)

After the earthquake that hit Croatia in 2020, the NMMU - Nacionalni Muzej Moderne Umjetnosti, like many other buildings in the country, closed its doors to the public to enter a process of restructuring. In this context, the artist Juan Ignacio Cabruja intervenes on the façade of the museum with a light and sound composition. The work makes visible in the epidermis of the architecture the process that goes through in the interior of the building. Site-specific in both spatial and conceptual terms, the work is constituted as a crescendo that, from an apparent electrical failure, is rhythmically configured in a harmonic composition that interpellates the surrounding urban context. Intermittent sounds that refer to the noises of architectural works spread like distant echoes. The museum emits signals of imperfect vitality and, refusing to resign itself to its functions, makes error and accident into tools capable of generating an intimate connection with the city and its inhabitants.



CITY
Esmirna, Türkiye

ADDRESS
Etiler, Gaziler 64



Km 11.949 **Historical Bıçakçı Han**

EXHIBITION *You Survived when Nothing Grew*

ARTISTS Eglė Budvytytė (LTU), Özgür Demirci (TUR), Emilija Škarnulytė (LTU), Florencia Levy (ARG)

CURATORIAL WORK MONITOR, Nursaç Sargon (TUR), BIENALSUR Florencia Incarbone (ARG)

You Survived When Nothing Grew reflects the possibility of the continuity of existence in an order where vital needs are unmet. The exhibition invites us to examine what we can learn from the remnants of those who are no longer here and those who continue to exist by changing form.

Özgür Demirci's works entitled *The Abandoned and Since the Beginning*, produced within the scope of the Anthology of Promises project, wander between broken promises and forgotten myths. The work *The Abandoned* portrays plants unable to access sufficient water to sustain their existence, struggling to cling to the soil. In his work entitled *Since the Beginning*, Demirci seeks the answer by exploring past stories feeding on the aspects of myths and fabricated stories that mould human behaviour.

Emilija Škarnulytė pursues the remnants of the Cold War hidden in the waters of the Arctic in her work entitled "Sirenomelia", in which she hypothesizes possible post- human mythologies. Transforming her body into the mythological character Siren, the artist navigates the infinity pools of the NATO military base in Norway, trying to see the wounds inflicted by humans at the bottom of the ocean.

In Songs from the Compost: Mutating Bodies, Imploding Stars Eglė Budvytytė proposes symbiosis, mutation, and hybridity for the continuity of the life cycle within the present world order. This video, shot in Curonian pine forests and dunes, delves into non-human forms of consciousness through the law of interdependence.

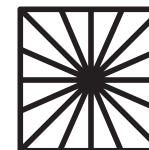
Florencia Levy's video work *Fossil Place*, curated by Florencia Incarbone as part of the collaboration with BIENALSUR, takes us into a disturbing choral narrative in which nature, urbanism, economy and extractivism intertwine in a complex dystopian reality. Several voices allow us to navigate through the changes that different Chinese cities have undergone in the last forty years due to their exponential growth linked to the rise of technology and the exploitation of the land.

The exhibition *You Survived When Nothing Grew* attempts to support the cosmogony myth by delving into the origins of diverse forms of existence.



CITY
Oslo, Norway

ADDRESS
Albyalléen 60



Km 12.246 Momentum 12

VIDEO PROGRAMME *Focus BIENALSUR in Momentum. The walking gaze. Chap. 2*

ARTISTS Francis Aljys (BEL/MEX), Diego Bianchi (ARG), Valentina Cardellino (URY), Carmela Gross (BRA), Nicolás Robbio (ARG)

CURATORIAL WORK BIENALSUR, Clarisa Appendino (ARG)

The overproduction of goods - with its resulting generation of waste and garbage - along with the emphasis on high-speed mobility aiming to cover long distances in the shortest possible time, are two features of global contemporaneity. There is a type of artistic creation that underscores this condition of the present through a contrast: waste as a possibility and the act of walking as a symbol of slowness. As a result, artists from different corners of the world link the gleaning of waste objects to aimless walking, transforming their context into a space of search, sourcing materials for their works. These artistic productions represent a type of work that consists in putting together objects that have lost their purpose, the construction of pieces with different objects and materials, or the classification and gathering of disparate things. Consequently, a special relationship between walking and collecting is established, in which collecting can be a momentary interruption of walking. This introduces another meaning of "objet trouvé"; that is to say, a found object or even an "object stumbled upon".

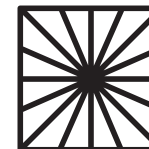
This selection of videos connects these two actions: walking and collecting (or gathering). Although some works place greater emphasis on one than

the other, together they depict a particular way of moving, looking, searching, and trying to find things in their surroundings. The selected videos show how the artists work with objects found in their respective settings and their walk through space and time. The works place the emphasis on walking without a predefined route or purpose. They highlight the nearby (mostly urban) world around the slow and purposeful walk.



CITY
Beirut, Libano

ADDRESS
Asmalı Mescit, Meşrutiyet
65



Museo Sursock

Km 12.373

VIDEO PROGRAMME *Ways of Vanishing*

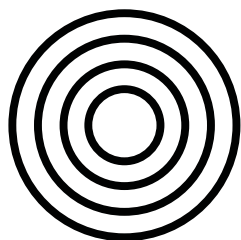
ARTISTS Louise Botkay (BRA), Paz Encina (PRY), Julio Fermepin (ARG), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Los Ingrávidos (MEX), Pablo Lamar (PRY), Florencia Levy (ARG), Tiziana Panizza (CHL), Annalisa D. Quagliata (MEX), Jessica Sarah Rinland (GRB/ARG), Paul Rosero Contreras (ECU), Ana Vaz (BRA), Maya Watanabe (PER) and Lebanese artists

CURATORIAL WORK BIENALSUR, Florencia Incarbone (ARG), Nayla Tamraz (LBN)

This programme brings together pieces by Latin American artists who employ the moving image, proposing an aesthetic exploration of the process of vanishing. This unique condition entails the passage from the visible and existence to invisibility, a change of state that projects itself in multiple directions towards a languid disintegration.

The videos and films gathered herein question the ways in which this evanescent condition can be addressed. A culture, an ecosystem, a nation, a people and even a building may vanish in a given period of time or in an instant, but there are always ways of re-emerging, transforming impermanence into an opportunity for transmutation.

Art offers the potential for re-materialization through its expressive capabilities. In this context, it endeavours to explore ways of confronting the absence of what was once tangible and fully present, now reduced to a mere image in our minds. *Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human.



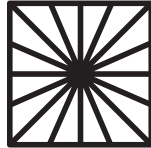


CITY

Riyadh, Saudi Arabia

ADDRESS

Jax District



Km 12.838 Saudi Arabia Museum of Contemporary Art

EXHIBITION *Imagine. Fantasies, Dreams, Utopias*

ARTISTS Sara Abdu (SAU), Nelo Akamatsu (JPN), Hatem Al-Ahmad, (SAU) Saad Al Howede (SAU), Zahrah Alghamdi (SAU), Meshaal Al Obaidallah (SAU), Daniel Buren (FRA), Leandro Erlich (ARG), Joaquín Fargas (ARG), Ali Kazma (TUR), Julio Le Parc (ARG), Cristina Lucas (ESP), Charly Nijensohn (ARG), Marie Orensanz (ARG/FRA), Bernardí Roig (ESP), Bárbara Sánchez Barroso (ESP), Ugo Schiavi (FRA), Leila Tschopp (ARG), Marc Vilanova (ESP), Shahad Yousef (SAU)

CURATORIAL WORK BIENALSUR, Diana B. Wechsler (ARG)

Until a few years ago JAX was a forgotten industrial area in Al-Diriyah. It is now undergoing a vigorous process of revival and gentrification through the redesign and layout of streets, green spaces, transportation and, most importantly, the opening of artists' studios and exhibition venues aimed at contributing to the development of a dynamic artistic ecosystem.

Consequently, art has become the hallmark of JAX's urban identity, making this area of Riyadh a highly attractive space.

With a site-based approach, BIENALSUR has shown a special interest in working in the public space ever since its first edition in 2017. The singularity of JAX prompted us to conceive an exhibition that would go beyond the architectural boundaries of the art space and "spread out" into the urban environment. Thus, the exhibition project takes over the street, incorporating and reinvigorating it with art installations that will surprise the unsuspecting spectator. This was the idea behind the selection of a corpus of works especially chosen to engage in a dialogue with the location, while each of

them seeks to foster an experience that challenges the imagination and reflection of the visitors to Riyadh's art district.

The exhibition *Imagine* is on display in two different locations: the urban environment and the SAMOCA halls. The works in the public area are at the same time a sign of attention and a surprising presence that modifies the perception of space to reveal new or unexpected aspects that shed light on fantasy and creativity. Most of the selected international artists, whose works are mostly new projects or site-specific versions especially created for Riyadh, are referents of the type of work on show.

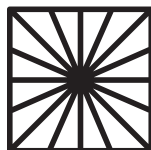
Each of them will leave their mark on the territory and trace the imaginary itinerary of each visitor through the exhibition. The SAMOCA building - Saudi Arabian Museum of Contemporary Art - in JAX will also appear as a new presence in the region and its façade will interact with the public space, seeking a connection between the exterior and the interior to give continuity to the imaginary, surprising and kaleidoscopic experience that the exhibition *Imagine* intends to trigger.

This unprecedented format in BIENALSUR's cartography introduces an expanded curatorial exercise that encourages an attentive and creative approach, stirs the imagination and fantasy, and brings in aspects related to the environment and cultural memory, which are currently at the centre of global agendas.



CITY
Riyadh, Saudi Arabia

ADDRESS
Diplomatic Quarters,
Circle 3



Km 12.844 Fena Alawwal Center

RESIDENCY *Blur the borders. International Cross-Residency Programme, Argentina, France and Saudi Arabia*

ARTISTS Sébastien Arrighi (FRA), Nicolás Janowski (ARG)

CURATORIAL WORK BIENALSUR, FRAC Corsica and MoC KSA

RESIDENCY COORDINATION Agustina de Ganay (ARG)

The networking process undertaken by BIENALSUR gives rise to numerous dialogues and brainstorming sessions between the members of this network in permanent movement. One such dialogue was with Fabien Danesi, director of the Frac Corsica, leading to the idea of a series of crossed residencies, enabling photographers from three BIENALSUR member countries to have an artistic experience that would “erase borders”.

It was then, when we shared this project with Mona Khazindar from MOC, that we selected the six photographers participating in these cross residencies between the KSA –Riyadh and its surroundings–, France –more specifically in Corsica– and Argentina –in Buenos Aires and Dolores.

Moat Alofi, Tasneem Alsultan, Nicolás Janowski, Laura Glusman, Laetizia Debian and Sebastien Arrighi were the artists who sought to “erase borders” through their endeavours.

Arrighi and Janowsky in Ryadh, Debian and Tasmeen in Buenos Aires, Glusman and Alofi in Corsica, all pursued their work in unfamiliar scenarios. The outcome of this convergence of gazes, in which we decided to add some previous pieces to this experience as a sign of the blurring of frontiers, is manifest in this exhibition at the Fena Alawwal Center. The site location in DQ imbues this collaborative proposal with distinctive significance.

EXHIBITION *Blur the borders. International Cross-Residency Programme, Argentina, France and Saudi Arabia*

ARTISTS Moath ALOfi (SAU), Tasneem Alsultan (SAU), Sébastien Arrighi (FRA), Laetizia Debian (FRA), Laura Glusman (ARG), Nicolás Janowski (ARG)

CURATORIAL WORK Fabien Danesi (FRA) and Diana B. Wechsler (ARG)

The dimensions of time and space, despite being those that mark the basic parameters of our existence, are nevertheless relative: cultural, social and personal subjectivities imprint on them nuances that point to the diversity of the experience of life, wherever it may be. It is from the recognition of diversity that this exhibition brings together a selection of photographs by six artists - Tasneem Alsultan, Moath Alofi, Laura Glusman, Nicol.s Janowsky, Laetizia Debian and Sebastien Arrighi - from three countries - Saudi Arabia, Argentina and France. They were invited to temporarily migrate from their usual places of residence in order to carry out an exercise of estrangement. This would allow them to capture those other horizons in their works, to make the invisible visible, to pour into their images traces of this fragment of experience in the distance.



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Km 18.346 Municipality of Urayasu, Chiba

RESIDENCY Artistic and social residency in the framework of the TURN project

ARTIST Max Gómez Canle (ARG)

CURATORIAL WORK BIENALSUR

RESIDENCY COORDINATION Agustina de Ganay (ARG)

TURN is an art project seeking the exchange of knowledge among people with diverse backgrounds while working with minority communities to develop art exhibitions. The aim is to celebrate human diversity and various cultures, fostering the sharing of knowledge and traditions. Designed by Japanese artist and academic Katsuhiko Hibino, Dean of the Faculty of Fine Arts at Tokyo University of the Arts, TURN was launched in 2015 as one of the Tokyo Metropolitan Government's major projects within the cultural programme of the Tokyo Olympic and Paralympic Games.

In continuation of the initiatives undertaken in the 2017, 2019 and 2021 editions, BIENALSUR, in collaboration with TURN, aims to develop a network project in 2023. This project, from a contemporary art perspective, will connect diverse territories to activate the artistic-cultural configurations and practices inherent to each location. The upcoming edition of the project will focus on knowledge exchange centred around the culinary cultures of Japan and Argentina. Specifically, it will link the cities of Buenos Aires and Urayasu. Within these urban spaces, we plan activities that involve learning about the culture, traditions and popular customs associated with local cuisines. The idea is to create recipes that embody Japanese and Argentinean cultures, delving into the popular culinary culture of the cities from homes, restaurants, markets, etc. Our efforts will also involve research into these culinary traditions and customs, including the utensils used in the preparation of meals.



CITY
Tokyo, Japan

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12-8 Uenokoena

Km 18.370,3 Tokyo University of the Arts

RESIDENCY Artistic and social residency in the framework of the TURN project

ARTISTS Katsuhiko Hibino (JPN) and Max Gómez Canle (ARG)

CURATORIAL WORK BIENALSUR

RESIDENCY COORDINATION Agustina de Ganay (ARG)

TURN is an art project seeking the exchange of knowledge among people with diverse backgrounds while working with minority communities to develop art exhibitions. The aim is to celebrate human diversity and various cultures, fostering the sharing of knowledge and traditions. Designed by Japanese artist and academic Katsuhiko Hibino, Dean of the Faculty of Fine Arts at Tokyo University of the Arts, TURN was launched in 2015 as one of the Tokyo Metropolitan Government's major projects within the cultural programme of the Tokyo Olympic and Paralympic Games.

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