

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

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N A L de Arte Contemporáneo
S U R de América del Sur

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DE TRES DE FEBRERO



BIENALSUR 2019

This project was conceived and developed by the
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BIENALSUR

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When we began to conceive the idea of **BIENALSUR**, a pandemic neither existed nor could be envisaged. There indeed existed widespread inequality, which is being worsened by the current situation on a seemingly endless road. We then realized how history had defined centres and peripheries, and how this was reflected on the cultural system and had consequences in different countries.

We also pondered how the frequently distortive–albeit necessary–art market prevailed over others and created frivolous spaces that might have always existed but are now more discernible on account of the exposure afforded by social networks and the media.

We believed that it was possible to promote the creation of artistic manifestations that reached out to various communities so that those creators would attain fulfilment through such a contact, that art is unimaginable without a commitment to life in our societies, and that creators only completed their work through its connection with the spectators. Therefore, a public event should be the place where the creations displayed embody all the ideas that over the last decades have enabled the world to move forward in the reformulation of paradigms on the basis of post-colonial theories, gender studies and the contributions of feminism.

We thought of occupying the great museums, in addition to being present in different countries and in regions with both political and social borders.

We wished art in style of **BIENALSUR** to become an instrument of unity as happens in the border between Colombia and Venezuela, and a tool for the acknowledgment of history and the need for empowerment, which was systematically denied to communities like the Quilmes Calchaquies, among others. We also envisioned the collaboration of Argentine and Japanese artists and curators working in a vulnerable town of Peru to help disabled children to pursue social integration and achieve visibility through the exhibition of their works in the centenary Escuela de Bellas Artes of Lima, where European collectors could have the chance to appreciate them. We also conjured up contemporary native Australian artists as part of the **BIENALSUR** network, specifically at the Fondation Opale in Switzerland, on a par with the most important and remarkable European and American “central” artists. It has fallen on me to write the preface to the catalogue of the second edition conducted in 2019, the publication of which has been delayed due to the current sanitary crisis. A myriad of philosophers and scientists are urging us to use this pandemic to propose a new ethics and a new kind of relationship with other values between human beings and within the production system. The elements I outlined before express such problems within the realm of culture and its connection with society.

We are now working on the continuation of **BIENALSUR**'s third edition in 2021. This represents the resumption and confirmation of our ideas about the society we dream of.

This will confirm once again how far a project can go when those who create and implement it commit all their efforts and hopes to changing and improving societies, in this case from

the perspective of the culture born in the South to be present on a global scale. This would not have been possible without the creativity, academic professionalism and unlimited dedication of Diana Weschler, Artistic and Academic Director of **BIENALSUR**. I wish to thank all the members of the Universidad Nacional de Tres de Febrero for their collaboration and support, particularly my dear friend Martín Kaufmann, with whom we have shared responsibilities and wishes for a better university in a better country for over thirty years; my wife Marlise Ilhesca for her ideas and her wholehearted cooperation, and all the friends from the five continents who feel part of this incredible adventure.

Aníbal Y. Jozami

BIENALSUR, listening and gathering voices

Arriving at each place humble as a migrant who knows neither the language nor the customs of the new destination, ready to observe, think about them, and join in: such is the way **BIENALSUR** addresses each of its projects.

On the basis of an international open call, numerous dialogues with players of diverse cultural and artistic spaces, the biennial process is initiated just like we did in previous editions. We take stock of our experience, resume projects that we believe can be expanded, walk intertwined trails, lay down paths, and create unimagined intersections that give rise to unexpected relationships and drifts leading to new maps with a diversity of experiences. This publication gathers such experiences with the presence of the artists, curators, projects and spaces of **BIENALSUR** 2018-2019. Most projects are conducted *in situ* and therefore are shaped through exchange and trial in specific situations, in addition to the vast field of actions and multiple factors involved that enrich them. Thus, the logbook of this extensive itinerary is finally written at the end of a long cycle. Although various versions of our passport were published throughout 2019 as a sort of notepad of the cartography of each edition, the full itinerary, including not only the locations but also the protagonists and their productions, is gathered in this book, which sees the light in 2020.

Yet, this year is not like the previous ones when we thought we knew how to move forward. The pandemic brought about uncertain horizons. This new reality impedes movements, actions on the sites, meetings, in person events, and the experience of sharing time and space. Therefore, the work on the events of the second edition inevitably leads not only to the task of sorting and editing, but also and more than ever to a revision and reconsideration of the conditions of possibility under these new and unforeseen circumstances. Then, **this publication not only closes the cycle of the second edition of BIENALSUR, but also underscores its uniqueness and strength through plurality, collaboration and the ability to reinvent itself in the face of diverse situations.**

We know that this pandemic exposes the huge inequalities that have prevailed in this phase of neoliberal late capitalism for a long time. Such inequalities leave out increasingly larger segments of the society and restrict their access to basic goods. By placing us in the threshold between life and death, the current crisis makes us wonder what is “necessary”, **and from the edge of this abyss, once again we uphold the right to culture as a human right, since we believe that such a right sheds light on others and enables critical insights into the reality we currently experience.**

Let me say this again: **BIENALSUR**, the project that we have developed with Aníbal Jozami from UNTREF, together with many people and institutions, is a plural, polyphonic, multipolar, networking, collaborative endeavour conducted as a work in progress. Its dynamic, mobile and highly entropic nature is well suited for attentive listening and observation, and a critical perspective.

This project is aware of the “rules of art”, though it has been decided to put them on hold and reconsider them. Therefore, it has no fixed structures or formats as it works on the basis of dialogue to define the actions in each case: hence our in-discipline.

We place ourselves between the local and the global seeking to turn each venue into a centre that challenges the community and is also receptive to the introduction of problems from expanded contexts. The dynamic thus unfolded contributes to going through borders, as illustrated by its vast alternative cartography.

Topics, artists, and curators are selected in the process conducted for each edition through an international open call. The 2018 call raised a number of issues that were brought together in the major curatorial axes of 2019: *Art and Nature; Transits and Migrations; Gender Issues; Everyday Experiences; Vision of the Future; Memories and Oblivion; Art and Social Action; Art and the Public Space*. Each of these conceptual axes created communicating vessels between artists, spectators, venues, locations, cities, and an experience that was both collective and diverse. This dynamic leads to the establishment of new rules based on convergence and experimentation in the processes and relational patterns.

Since **BIENALSUR** is a pluralistic endeavour, the projects involved undertake significantly diverse positions. Therefore, I wish to say that irrespective of the our effort to publish this book, **BIENALSUR** cannot be confined to a series of images, or the list of artists, curators and venues because it takes place IN the venues, WITH the public, through an open modality concerning possible individual appropriations.

BIENALSUR is held in locations that are conventional to varying extents—art centres and museums—, as well as in the public space and community centres, and in every instance, it seeks to carry out specific projects. For example, let us focus on the axis *Transits and Migrations*, and look at project as diverse as *Together Apart*, on the border between Colombia and Venezuela, and *On the Other Side of the Stigma* by Betsabeé Romero in the MAMBO park (Museo de Arte Moderno of Bogota). It can be noticed that both works are conceptually related. Yet, because of their situated nature, they challenge their respective communities in various ways. Both represent art on the brink of institutionality aiming to question the community.

Regardless of the location, the unsettling presence of the artistic work or action seeks to arouse a critical view of the present. Such is the case of *Action 213. A Residue of Austere Luminosity*, a site-specific project by Iranian Reza Aramesh for the Museo Nacional

de Arte Decorativo of Buenos Aires. Many kilometers away, conceived as part of the axis *Transits and Migrations*, this work fosters reflection and thematically connects the locations through converging problems: the right to transit, the need for a place, and the acknowledgment of human rights.

With a distinctive white translucent screen and a black frame, the piece by Aramesh prevails in the space. Synthetic human figures in a submissive posture can be glimpsed on their knees, with their hands behind their backs and their heads slightly raised: these silhouettes are thus configured with the images of landscapes, people and affliction printed in the memory of those bodies. Conceived and installed by the artist in the refined halls of the MNAD (a former residence of the Buenos Aires gentry at the turn of the 20th century) the object looks estranged because of its austerity and opacity, as well as the complexity of the problem to be elucidated. The piece was specifically contrived for this venue. The materials were meticulously selected with a subtle concern for the limit between what fit in and what did not.

The delicate transparencies and the arrangement of the screens as a labyrinth, which prevented an overview of the space and at times concealed the visitors, added to the intended feeling of estrangement.

The Immigrants' Hotel–Km 0 of MUNTREF–was also filled with migratory issues, including the interferences by Michelangelo Pistoletto, Mohamed Arejidal and Hassan Bourkia within the accounts of the Immigration Museum. This exhibition reveals a selection of works including: *Foreigner/Resident*–which brings together Romanian gypsy Ceija Stojk, French Annette Messenger and Christian Boltanski, Russian Roman Vishniac and many others–, the pieces collected throughout his life by filmmaker Marin Karmitz, whose French passport alludes to the name of the show; the installation *05786* by the group made up of Lucas Sere Peltzer, Sebastián Podestá, Wiktoria Konwent, and Matiullah Afzal; the flags by Basque Diego Vivanco, and the installation *On the Other Side* by Pablo Reinoso, conceived for the abandoned pier that can be seen from the windows overlooking the Rio de la Plata. This installation, a 24-hour video, was mirrored precisely “on the other side” in Paris, at the Maison de l'Amérique Latine, thus completing the allusion to the gaze of the migrants and the way in which the “other side” remains in their identity. In turn, *I Was Born a Foreigner* was exhibited at Km 10801. The title–which paraphrases the text by the French-Lebanese author Amin Maalouf–was chosen at Les Abattoirs, Toulouse, for the curatorial project featuring artists of various backgrounds, such as Lida Abdul, Lawrence Abu Hamdan, Carlos Aires, Pilar Albarracín, Lara Almarcegui, Halil Altindere, and Ron Amir. At the same time, at Km 11020, Argentine Hugo Aveta presented *The Fascination of the Rift*: an enormous burnt bridge reconstructed in a hall of MAC VAL reveals the nature of fragility and instability. This work was created ad hoc within the framework of the montage of the museum collection under the concept *Persona Grata*, a title that questions the ways migrants are

received by societies. While Aveta was working on his residency project in Paris, Uruguayan Paola Monzillo conceived her *Footprints in the Territory*, built with a wide array of maps, in a dialogue with the exhibition of contemporary tapestries at MACAAL. These and other projects, such as the one presented at the ICPN of Lima and the Capilla del Arte in Puebla, are included in this curatorial axis. They all exhibit in different ways the protean relationship established between artists, curators, spectators, and spaces to the beat of networking, collaborative work, and the dialogue and interaction that shape the projects and give them their own identity.

This brief tour of some of the shows included in one of the axes that structured the projects of **BIENALSUR** 2019 allows us to visualize the kind of network established, which not only involves the relationship between artists, curators and institutions, but also seeks to define conceptual links so that the projects can be mutually enhanced. These connections can be read while visiting the shows, in the *Passport*, on our website, and in this publication in accordance with the search of the reader. Yet, the goal is to encourage the said connections, and the transversal readings included in distant projects of the cartography, all of which will be enriched by the succession of perusals.

BIENALSUR chooses to think through and from contemporary art in order to denaturalize the assumptions underlying conventional knowledge, challenge the inertia of “common sense”, rethink the logics, rearrange genealogies, and rewrite new narratives using art to expand and challenge experience.

We agree with Giorgio Agamben in that “to be contemporary one has to set the eyes on one’s time to perceive darkness rather than light”. Thus, for this project we selected artistic proposals that “illuminate” aspects that one does not want to see.

Setting the eyes in one’s time. Yet, what time is that? Is there a contemporary time? Questions keep coming up and I do not mean to address the unrest they create. However, wondering about time within the framework of a contemporary art project like **BIENALSUR** –a platform that proposes simultaneity while taking into account diversity–can arouse some hypotheses to continue thinking (about ourselves).

Simultaneity in this global world does not necessarily mean homogeneous times, but rather the identification of issues that happen at the same time though in different ways. Thus, going through contemporary reality on the basis of simultaneity will afford us a multifarious perspective, a sort of denser present with a great deal of overlapping, intersecting layers that merge at times and come away at others. Various coexisting voices and perspectives shed light on multiple narratives that refuse to be normalized as per common parameters.

The possibility of rendering differences transparent, resisting uniformity, and rethinking the terms of our contemporaneity are some of the reasons for **BIENALSUR**, its polyphony and simultaneity, its expanded and moving cartography, which can be explored both in

person and through virtual formats. This platform is conceptually articulated with major axes like those mentioned at the beginning, which arise from the proposals of the artists, and at the same time can be visited with other questions resulting from those signs that the spectators identify, or those that challenge them and prompt them to look into a map whose distances in kilometres are drawn from a zero in a straight line to each venue. The logics established over centuries are thus distorted: they not only indicate physical distances but also establish in our imaginary socio-cultural distances centres and peripheries that this new delimitation of the space tries to erase or challenge. To relocate each place using new parameters is more than a gesture: it is an invitation to review the assumptions that uphold our knowledge. We can paradoxically assert, using the words of Charly Nijensohn, that when we are standing in the North Pole, every step we take will lead us to the south.

Diana B. Wechsler, july 2020

About this section of the book

As an antichaotic orientation, this stretch of the book was sorted according to the logic offered by the numerical sequence of the kilometres from zero to 18,370.

To facilitate their identification in the onomastic index, each of the following axes is listed with the page number where they can be found: *Transits and Migrations*; *Gender Issues*; *Memories and Oblivion*; *Everyday Experiences*; *Vision of the Future*; *Art and Public Space*; *Art and Social Action*; *Ways of Seeing*; *Art and Science*; *Art and Nature*. Irrespective of these orientations, we hope that the encounter with each proposal will arouse interest in investigating the others, so as to find in them, in the interventions of the voices of artists and curators, as well as in the images reproduced, other communicating vessels to reassemble the very logbook of the **BIENALSUR** experience, which will be completed in on the unique journey of each reader.

Km 0

City: **Buenos Aires, Argentina**Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**Date: **June 25th to December 15th 2019**Exhibition: ***Michelangelo Pistoletto Buenos Aires****Artist: **Michelangelo Pistoletto** ^(ITA)Curatorial work: **Marcello Dantas** ^(BRA)Curatorial axis: **Transits and Migrations**

Michelangelo Pistoletto is “the orchestra conductor”, one of the founders of *arte povera* and a singular social activist. A seminal figure in the participation of art in political and social life, Pistoletto has been creating performances, sculptures, mirror pieces, and interventions for 60 years in an attempt to provide, through different modalities, a better understanding of the ideas he upholds. He has developed a theory on the need to reinvent democracy, religion, art, and science in order to meet the challenges of the modern world that put these concepts to the test. *Demopraxy* is a call to action, to place destiny in the hands of society, not through representation but rather, through a method that allows us to realize the essential meaning of democracy. His ideas have acquired a profound resonance in the current context of a paradigm shift in social values.

For this edition of BIENALSUR, we have embarked on a unique initiative to showcase Pistoletto’s body of work in various places in the City of Buenos Aires, from the iconic *Terzo Paradiso* in La Boca, *Porte Uffizi* at MUNTREF Centro de Arte Contemporáneo to the *Venus of the Rags* at the Museo Nacional de Bellas Artes. Forums, performances, and debates were organized around the need to promote certain social practices. The opportunity afforded by these exhibitions can be summarized in a question that challenges the fragmentation of these times and our ability to respond with new ideas to the principles of our civilization. All of this concerns the belief in creativity, the responsibility that is once again in the hands of citizens, the respect for diversity, and a harmonious relationship with the environment.

At the age of 85, Pistoletto is a restless activist who continues to develop and propose new ideas based on logic and philosophy. His works—of a surprising simplicity—seek to synthesize complex philosophical models into powerful forms that interact with the viewer in an immersive way.

With a talent to convey an idea about a parallel way of thinking and transform it into a cogent work of art, Pistoletto is a breeze of fresh air in the vicious circle of contemporary art.

Marcello Dantas

**With the purpose of integrating the BIENALSUR circuit in Buenos Aires and the presence of Segno Arte into the urban space, versions of the work were showcased at MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración at the Hotel de Inmigrantes, Museo Nacional de Bellas Artes, Museo Nacional de Arte Decorativo, the Italian Embassy, and MUNTREF Centro de Arte y Naturaleza at the Eco Park.*



Michelangelo Pistoletto, *Segno Arte*



Michelangelo Pistoletto, *Porte Uffizi*





Michelangelo Pistoletto, *Metamorphosis*

Michelangelo Pistoletto, *Hunger, Love, Art and Woman with Suitcases and Smartphone*



Michelangelo Pistoletto, *Porte Uffizi*
Michelangelo Pistoletto, *Hunger, Love, Art*

Km 0

City: **Buenos Aires, Argentina**Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**Date: **June 25th to October 6th 2019**Exhibition: *Resident, Alien. Selection of Works from the Marin Karmitz Collection*

Artists: **Dieter Appelt** ^(DEU), **Michael Ackerman** ^(ISR), **Carolle Bénitah** ^(FRA/MAR),
Karin Berger ^(AUT), **Gao Bo** ^(CHN), **Christian Boltanski** ^(FRA),
Antoine D'Agata ^(FRA), **Gérard Fromanger** ^(FRA), **David Goldblatt** ^(ZAF),
Beatriz González ^(COL), **Lewis Hine** ^(USA), **Françoise Janicot** ^(FRA),
Abbas Kiarostami ^(IRN), **Anna Kutera** ^(POL), **Annette Messenger** ^(FRA),
Moï Ver ^(LTU/ISR), **Mak Remissa** ^(KHM), **Philong Sovan** ^(KHM), **Ceija Stojka** ^(AUT),
Christer Strömholm ^(SWE), **Virxilio Viéitez** ^(ESP), **Roman Vishniac** ^(RUS)
 Curatorial work: **Marin Karmitz** ^(FRA), **Paula Aisemberg** ^(ARG)

Curatorial axis: **Transits and Migrations**

This exhibition has been specially conceived for the MUNTREF venue at the Hotel de Inmigrantes by Marin Karmitz, who personally selected around 100 works from the 1500 that make up his collection. These pieces challenge of our way of being in this world, and resonate with the history of the building housing them, which received thousands of immigrants arriving in Argentina in the early 1900s in search of a better life.

The collection, carefully selected by Marin Karmitz for 30 years, is the latest work by this Romanian-born Frenchman, who arrived in France at the age of 9 and is today known by film-lovers the world over for his movies, as well as for the MK2 film theatres which transformed Parisian districts.

He began his career as a director, and it was in this vein that he imagined the way in which the works were to be presented. As with all collections, it may also be seen as a form of self-representation of the collector, for each work offers a glimpse into one of his interests. At the exhibition, many stories cross paths, and these reveal the choices taken by the collector: the artists whose works moved him such as Lewis Hine or Roman Vishniac, the patient construction of a series of works by a single artist, whether a photographer such as Christer Strömholm or an artist such as Ceija Stojka, and the ongoing dialogue he has established with some of them, as is the case with Annette Messenger, with whom he has forged a great friendship.

The works chosen also evoke an era (the 20th century and its tragedies), through its places, and the media (photography, drawing, painting, video, and several large-scale installations, such as those by Christian Boltanski or Abbas Kiarostami) among which a black and white colour scheme prevails.

Uniquely personal, committed and demanding, this collection, shown for the first time in Latin America, provides a significant and vital insight into recent history through works of exceptional resonance.

Paula Aisemberg



Christer Strömholm
Christian Boltanski, *The Last Man*

The work *The Last Dance* deals with the Jewish migrants who tried to escape from Vienna. In 1942 they sailed down the Danube in an attempt to reach Istanbul and then Palestine. However, their boat was destroyed by the Nazis and they were all murdered. This image depicts the final moment of happiness on the boat, where these youths dance for the last time.

Christian Boltanski



Christian Boltanski, *I'm from...*



Christian Boltanski, *The Last Dance*
Carolle Benitah, *Moroccan Childhood*

Km 0

City: **Buenos Aires, Argentina**Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**Date: **June 25th 2019 to January 15th 2020**Installation / Action: ***Maybe This Time is Different****Artist: **Martha Rosler^(USA)**Curatorial work: **Lucrecia Palacios^(ARG)**Curatorial axis: **Gender Issues**

Since the 1960s, American artist Martha Rosler has created an intensely political body of work that includes her photomontages and videos, the construction of archives and libraries, essays, and lectures. Rosler has thus defined a strong public voice that addresses topics such as American militarism and its consequences, the representation of women in the media, urban processes such as gentrification, and the role that artists and intellectuals play in them.

The Martha Rosler Library is perhaps one of her best-known projects. In 2005, Rosler moved part of her private library to the e-flux space in New York and opened it to the public for six months. Since then, Rosler's library has been set up in different spaces and cities. Its bibliographic collection covers the different themes on which Rosler's work has focused, and shows its intimate link with research and reading. During the exhibitions, the public is invited to read, photocopy and discuss the material.

Maybe This Time is Different, the first project that the artist develops in Argentina, aims to create a library on art and feminism in Spanish. With the collaboration of the Interdisciplinary Network of Gender Studies and the Interdisciplinary Centre for Gender Studies and Policies of UNTREF, and through the donation, purchase, and loan of books, the project involves gathering and cataloguing around two thousand volumes that account for, accompany and participate in the heated debate on feminism that has been taking place of late in Buenos Aires.

Conceived as a domestic, easily accessible library, and without the need for intermediaries to consult it, this study space also brings together historical pieces by Rosler that make up a brief anthology. At the end of the exhibition, the library will remain as part of the University collection available for public consultation.

Lucrecia Palacios

**In dialogue with the exhibition If You Lived Here by Martha Rosler; km 1138,1, MAC - Museo de Arte Contemporáneo, Universidad de Chile.*

Within the framework of the exhibition, a series of BIENALSUR Actions were conducted. Information available on page 337.



Exhibition view

The power of art lies in catalyzing the learning that can be drawn from everyday experiences to gather trends, reach conclusions and take action. I hold this pedagogical role of art in high esteem. The free circulation of ideas is something beautiful about biennials, in this case BIENALSUR. *Maybe This Time is Different*, a version of my New York library has to do with this.

Art is a resolute way to transform the messages coming from other unknown sources and do something with them. It necessarily requires the decision to do something.

Martha Rosler

Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Date: **June 25th to August 30th 2019**

Installation: ***Good Apples – Bad Apples***
[*project for a document-monument*]

Artist: **Rosângela Rennó** ^(BRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

Rosângela Rennó's "document-monument" project is based on an extensive collection of photographs downloaded from the Internet: a singular display of photos of monuments to Vladimir Lenin from different eras, some of which were destroyed. These monuments were one of the most enduring identity features of the Soviet Socialist Republics and a symbol of the 1917 Russian Revolution.

Photographs as cultural objects not only allude to their subject matter, but also house to their own history. Rennó examines these photos as witnesses to a historical process and raises questions about how monuments can be transformed into souvenirs. Erected as the symbol of communism, these monuments were subsequently destroyed, although their remains are still stored in those countries that once made up the Soviet Union. There are also other similar monuments still dotted around the planet.

This peculiar set of photos, organized in accordion-style folded albums, like the old postcard travelogues sold as souvenirs of historical sites or cities, is an invitation to the spectator to revisit memories of a bygone age as a commemorative act. Furthermore, it is up to the viewer to decide which of these monuments is a good apple and which a bad one—that is to say, which one has been left standing and which one demolished. But there are also other uses and meanings that can be attached to these pictures. The artist adds handwritten captions to these images to help re-signify their meaning, in the context of the tension created between document and monument, past and present, institutionalized and new, re-imagined meanings.

Diana B. Wechsler



Rosângela Rennó, *Good Apples – Bad Apples* [project for a document-monument]

Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Date: **June 25th to December 3rd 2019**

Exhibition: ***Immediately Afterwards and Shortly Before. 25 Years Berlin – Buenos Aires***

Artists: **Eduardo Basualdo^(ARG), Edith Dekyndt^(DEU), Gabriela Golder^(ARG), Marcel Odenbach^(DEU)**

Curatorial work: **Heike van den Valentyn^(DEU)**

General coordination: **Cristina Sommer^(ARG)**

Curatorial axis: **Transits and Migrations / Memories and Oblivion**

On the occasion of the 25th anniversary of the alliance between Berlin and Buenos Aires and within the context of BIENALSUR, this exhibition explores parallel spaces of experience on both sides of the Atlantic. It presents four artistic positions from both cities that challenge the relationship between subjective and collective experience and the way they are expressed. The selected works highlight historical, economic, and biographical fractures that shape individual cultural identity.

Beweis zu nichts (Proof of Nothing) by Marcel Odenbach (b. 1953) focuses on the turbulent history of the Buchenwald concentration camp memorial and its ideologized culture of remembrance. Gabriela Golder (b. 1971) uses personal stories of refugees and migrants in her work *Del otro lado* (From the Other Side) to create an imaginary space that establishes a direct link between present and past, the Hotel de Inmigrantes and the countries of origin of migrants. *They Shoot Horses* by Edith Dekyndt (b. 1960) and the monumental sculpture *Mother of the River* by Eduardo Basualdo (b. 1977), evoke silent images to render perceptible what is elusive and inexpressible.

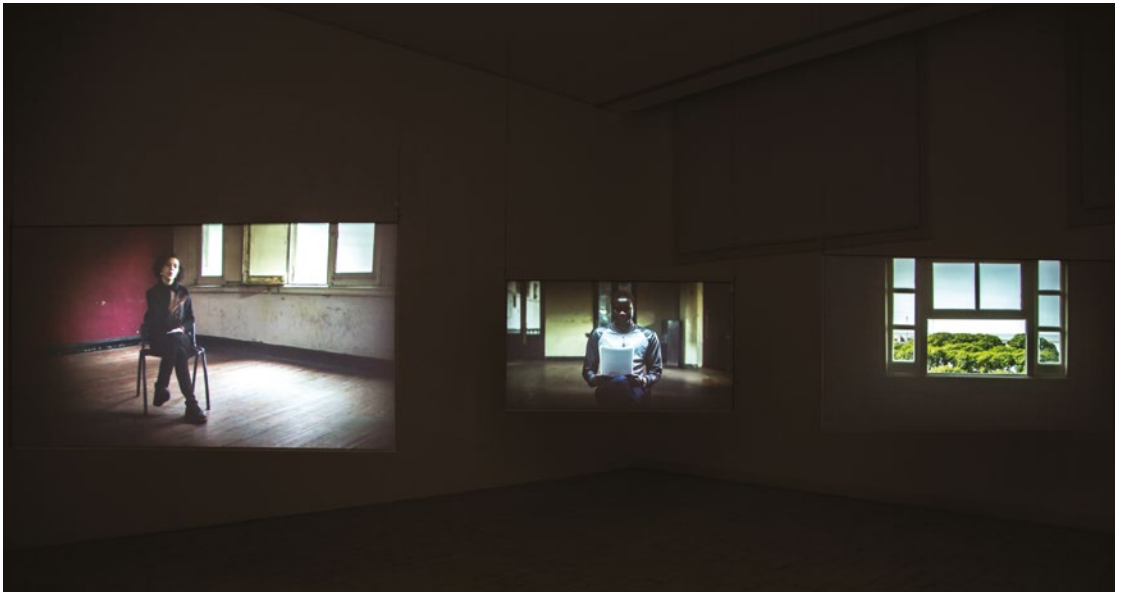
The Hotel de Inmigrantes, built in the first decade of the 20th century to welcome thousands of immigrants, is closely linked to the events which took place at that time in Germany and the rest of Europe. The works on display emphasize the significance of remembrance, historical connections and biographical ruptures. The title of the exhibition is a direct reference to Frank Witzel's eponymous novel *Direkt danach und kurz davor* about the silence of Germany's postwar generation.

Against the backdrop of ideological instrumentalization and economic crises, the show highlights parallel experiences that shape societies in both continents and their approach to tackling current challenges.

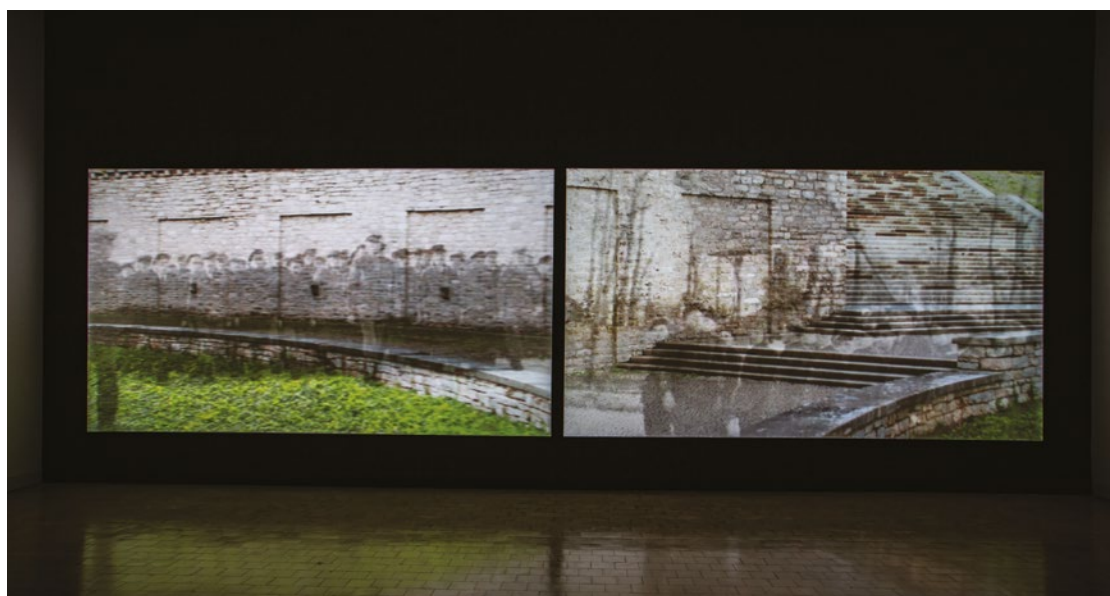
Heike van den Valentyn



Eduardo Basualdo, *Mother of the River*
Edith Dekyndt, *They Shoot Horses (Part Two)*



Gabriela Golder, *From the Other Side*



Marcel Odenbach, *Beweis zu nichts / Proof of Nothing*

Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Date: **November 29th 2019 to February 23rd 2020**

Exhibition: **05786**

Artists: **Lucas Sere Peltzer** ^(ARG/DEU), **Sebastián Podestá** ^(ARG/ESP),
Wiktoria Konwent ^(POL), **Matiullah Afzal** ^(AFG/FRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

On the basis of symbolic references and documentary material, this installation denounces European migration policy, raising awareness of the initiatives that operate within this framework as forms of explicit or implicit resistance. The artists use documentary material from settlements on the borders, analysing the situation of refugee camps in Europe and other spontaneous camps in towns and cities, thus presenting a multi-faceted approach to this issue from different perspectives.

The site-specific installation is composed of refugee blankets discarded by the United Nations High Commissioner for Refugees, under reference code 05786, whose function is both to protect bodies from the cold and to hide them from the gaze of the others. The blankets, propped on the beds that welcomed those who arrived at the Hotel de Inmigrantes in Buenos Aires at the beginning of the twentieth century, establish a silent parallel between distant migratory policies in terms of time and space, with diverse procedures and results.

Diana B. Wechsler



Lucas Sere Peltzer, Sebastián Podestá, Wiktoria Konwent, Matiullah Afzal, 05786

Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Permanent exhibition at **MUNTREF Museo de la Inmigración**

Exhibition: ***Exodus Library***

Artist: **Hassan Bourkia** ^(MAR)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migration**

Libraries and archives are silent repositories of stories, secrets, and enigmatic presences that always pose questions. A possibility thus arises to solve the puzzle of their organization, which may also unveil the processes of thought and the cultural horizons of those who established that library or archive.

Using the singular nature of these devices, designed to bring together collections of books, papers, photographs, and all kinds of different objects, Hassan Bourkia builds his own libraries, inventing archives that evoke a specific dimension with each installation. *Exodus* is one such repository, conceived especially as a site specific piece for the Hotel de Inmigrantes, which alludes in its configuration not only to migration and transit but also to the movement of entire populations. *Exodus* harks back to the Biblical story as well as to the forced marches of populations throughout history, such as those of the people of the province of Jujuy during the struggles for independence in response to the onslaught of the royalist forces, the Republicans who fled Spain at the end of the Civil War, or the Syrians in today's Middle East, to mention but a few. Located at Km 0, the arrival point for millions of people disembarking in Argentina, this installation project alludes to different times and spaces through its multiple references.

Diana B. Wechsler

I visited the exhibition venue, the Museo de la Inmigración, overlooking a charming little port where migrant ships no longer anchor. I was led on a tour of rooms filled with archives of transit cards of those who flocked to the port in the past ... yellow administrative papers ... lots and lots of archive boxes bearing dates and addresses, from 1910 to 2000 and more.

I chose a large sample of boxes according to their age, the symbolism of the dates and what they alluded to. With the work of insightful assistants, the installation grew bigger, and the objects attracted each other. I only intervened when the growth of the internal installation so required. Such growth was akin to the dizziness resulting from opening a box containing the treasures left by our ancestors.

Among the books and boxes I used for this work I inserted two poems by Borges and Emily Dickinson, like a call and its echo. Borges sees life in the absence, and Dickinson sees the absence as an endless night...

I set up my installation at the Museo de la Inmigración because as a child I believed in the immortality of libraries and paintings where our secrets are hidden; and because I still believe in the beauty and wonder of life, the world and all the things, and I can only find happiness in books, making paintings, telling stories, and dreaming.

Hassan Bourkia



Hassan Bourkia, *Exodus Library*



Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Date: **June 25th 2019 to March 1st 2020**

Installation: **1948 Bag**

Artist: **Mohamed Arejda** ^(MAR)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

Born in the southernmost region of Morocco, Mohamed Arejda has spent most of his life as a nomadic artist, a free and errant spirit, in close kinship with the majestic, slow-moving camel, the traveller of the desert. This humped giant knows nothing of borders, its freedom only curtailed by the shifting shadows of the steep-edged sand dunes. The frontier lines traced by human beings are arbitrary to the vast sandy ocean of the desert. What do these dotted lines on the map mean to the changing tides of sand dunes, their waves swept one way and another in slow motion by the strong Saharan winds?

Within the framework of these drifts, the piece presented as an interference in the permanent exhibition hall of MUNTREF Museo de la Inmigración is a suitcase that engages in a dialogue with other suitcases by artists such as Graciela Sacco, Carlos Trilnick, and Michelangelo Pistoletto, also featured in this hall. Arejda's suitcase embodies a dimension that differs from that of the journey.

It is a suitcase-map that reproduces the map of Palestine of 1948, when the state of Israel was created. A testimony to the outline of a territory that is no longer part of that state, this suitcase also reveals the conflicts, exiles and transits that have been taking place there since 1948.

Diana B. Wechsler



Mohamed Arejda, 1948 Bag

Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Date: **June 25th 2019 to March 15th 2020**

Intervention: *From the Other Side*

Artist: **Pablo Reinoso** (ARG/FRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

Arrival/departure, entrance/exit, inside/outside are all binary terms that concisely allude to one of the conditions of the contemporary life experience: that of the displacements arising from different kinds of travels, migrations and exiles. These present displacements are also etched in the memory of humanity, whose history can be narrated within the logic of these movements of people, ideas, works and actions.

An idle stack—the remains of a modern tool essential for a harbour estranged from its original purpose, of a city founded upon rich interchanges, as was the case of Buenos Aires—and the facade of the old Hotel de Inmigrantes overlooking the river triggered this work by Pablo Reinoso: an installation that can be only be seen “from the other side”. The paradox of this condition of limit and border emerges from this site that adopts a poetic, metaphorical role in this project. An assembly of logs is bound together in an uncertain attempt to reach a destination.

This work is embedded in two main materials - wood and iron: wood, with its forceful and recognizable presence of a tree trunk; iron, with its binding, connecting, gripping power. The wood-tree, in turn, is reminiscent of the tension of a life in jeopardy, of the endangered nature, and thus embodies the migrants of the past and the present, whose histories have been permeated by their need to find a place by displacing themselves, seeking themselves elsewhere, becoming the otherness of an alien place.

Pablo Reinoso's work is built precisely within the framework of these tensions, of the ambiguity of meaning, to be exhibited in a real space—one of the abandoned docks of Puerto Madero—before a singular audience of various backgrounds, who is invited to stand still in the presence of this suspended movement that reorganizes the landscape, slows down the pace and raises challenging questions about the condition of a present time marked by mobility and uncertainty.

Therefore, Pablo Reinoso's project can be poetically placed in the pursuit of other perspectives that enable a gaze at the others along with him, which contributes to the creation of a contemporary humanism.

Diana B. Wechsler

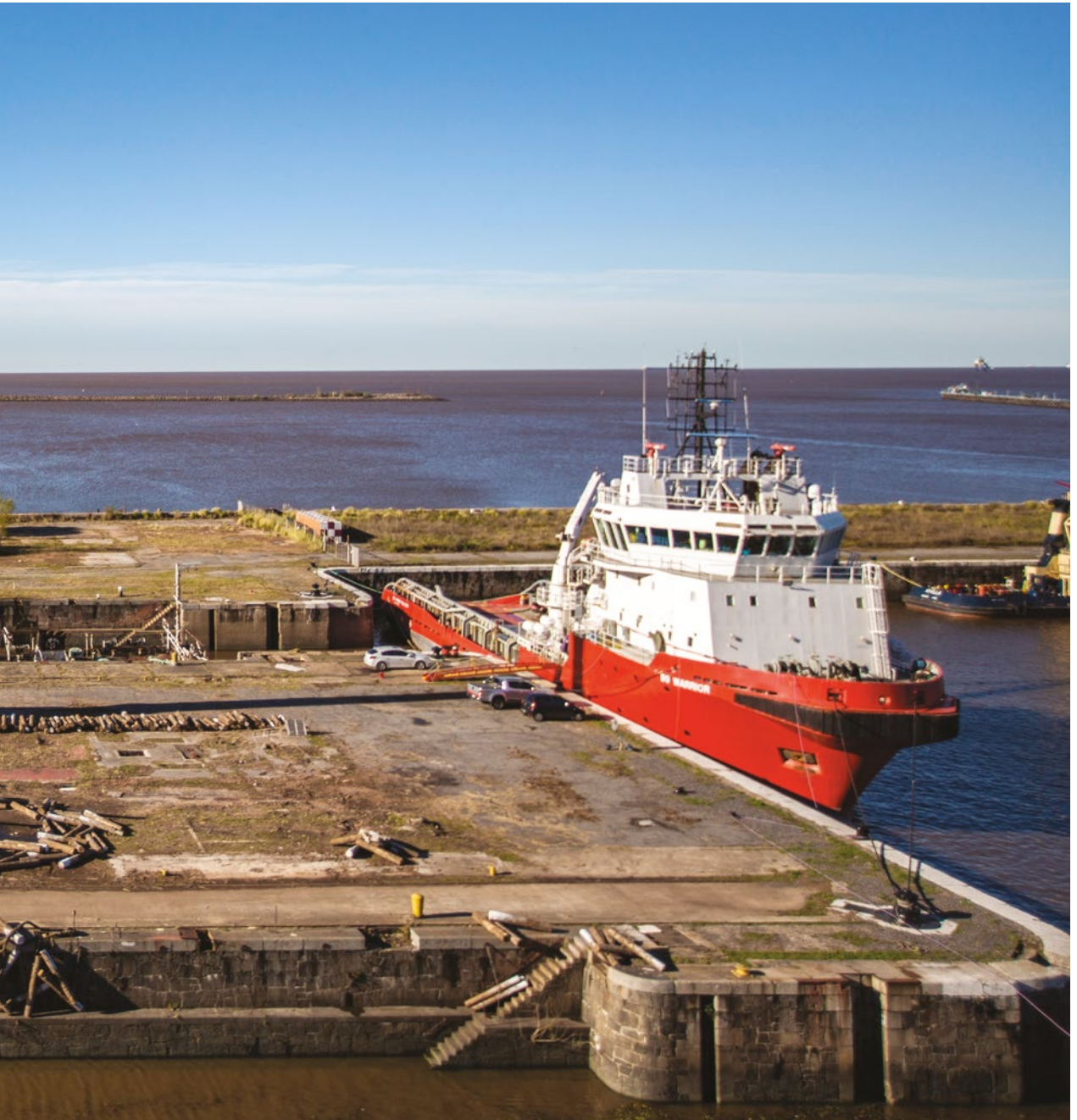
**In dialogue with the intervention From the Other Side by Pablo Reinoso, km 11066, Maison de l'Amérique Latine, Paris, France.*



Pablo Reinoso, *From the Other Side*



Pablo Reinoso, *From the Other Side*



Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Hotel de Inmigrantes.**

Date: **October 29th to December 18th 2019**

Exhibition: ***If it Moves, it's Alive***

Artist: **Diego Vivanco** ^(ESP)

Curatorial work: **BITAMINE in BIENALSUR**

Curatorial axis: **Transits and Migrations**

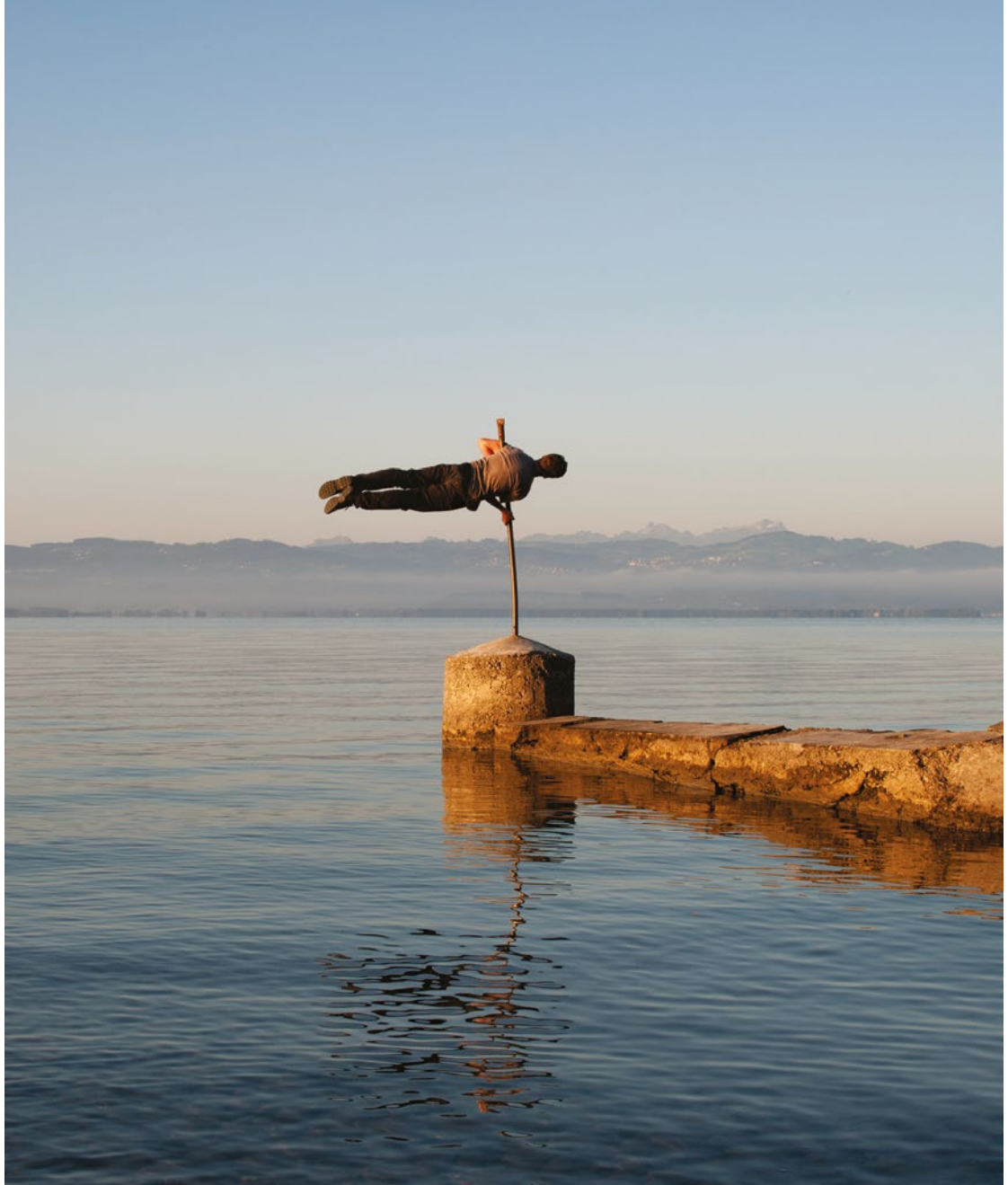
“Having been born in the Basque Country at the end of the 1990s and living abroad for ten years has forced me to confront questions about cultural identity throughout my life. It is perhaps from here that the fascination with flags as objects and symbols is born, as codified elements, as a language”, says Diego Vivanco as part of a reflection upon his migrant status.

If it Moves, it's Alive, is the title of the project chosen by Vivanco as part of *Bitamine Faktoria EAS-EZE's* Basque art internationalization program. The flags communicate with us, they are protagonists; however, their interpretation is neither obvious nor direct unless we are familiar with the transmission code of navigation.

A set of flags “indicates” the site of the exhibition inside the Hotel de Inmigrantes, a space that hosted thousands of people in transit—migrants, exiles, expatriates, travelers—as of 1911. It is also the place still visited by immigrants about their residency procedures and the venue of the MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. The Hotel de Inmigrantes, a border site, a border between real and imaginary worlds, between the unfulfilled projects in the country of origin and the hopes before the vast horizon to be discovered. Vivanco's work—his flags, videos and photographs—is re-signified in this space to expand its senses: it is not a “white cube” but a building loaded with memory that embodies what it shelters in its own history. That is why we usually say that the works exhibited here become “site specific”.

Thus, from the coded flags chosen by the artist to encrypt his messages to the photo performance in which his body itself is a flag, the artist's experience is presented to the spectator as an invitation to a different experience, to decipher his clues, to reflect.

Diana B. Wechsler



Diego Vivanco, *Human Flag*

Km 0

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte Contemporáneo y Museo de la Inmigración.**

Sede **Hotel de Inmigrantes.**

Date: **29th June 2019**

Performance: ***Estar a par***

Artist: **Tales Frey ^(BRA)**

Curatorial axis: **Ways of Seeing**

While wearing one pair of shoes that can fit four feet, Tales Frey proposes a coexistence with his husband Pablo da Mata, with whom he walks silently through the space. The design of the object compels the two bodies to face each other, their steps resembling those of a dance. In this oscillation, they explore together physical and mental states.



Tales Frey, *Being on a Par*

Buenos Aires, Argentina

Km 1

City: **Buenos Aires, Argentina**

Venue: **MIFB - Museo de Arte Hispanoamericano Isaac Fernández Blanco**

Date: **June 3rd to September 15th 2019**

Installation / Action: ***Here and Now****

Artists: **María Maggiori** ^(ARG), **Julia Suero** ^(ARG/FRA)

Curatorial work: **Diego Jarak** ^(ARG/FRA)

Curatorial axis: **Ways of Seeing**

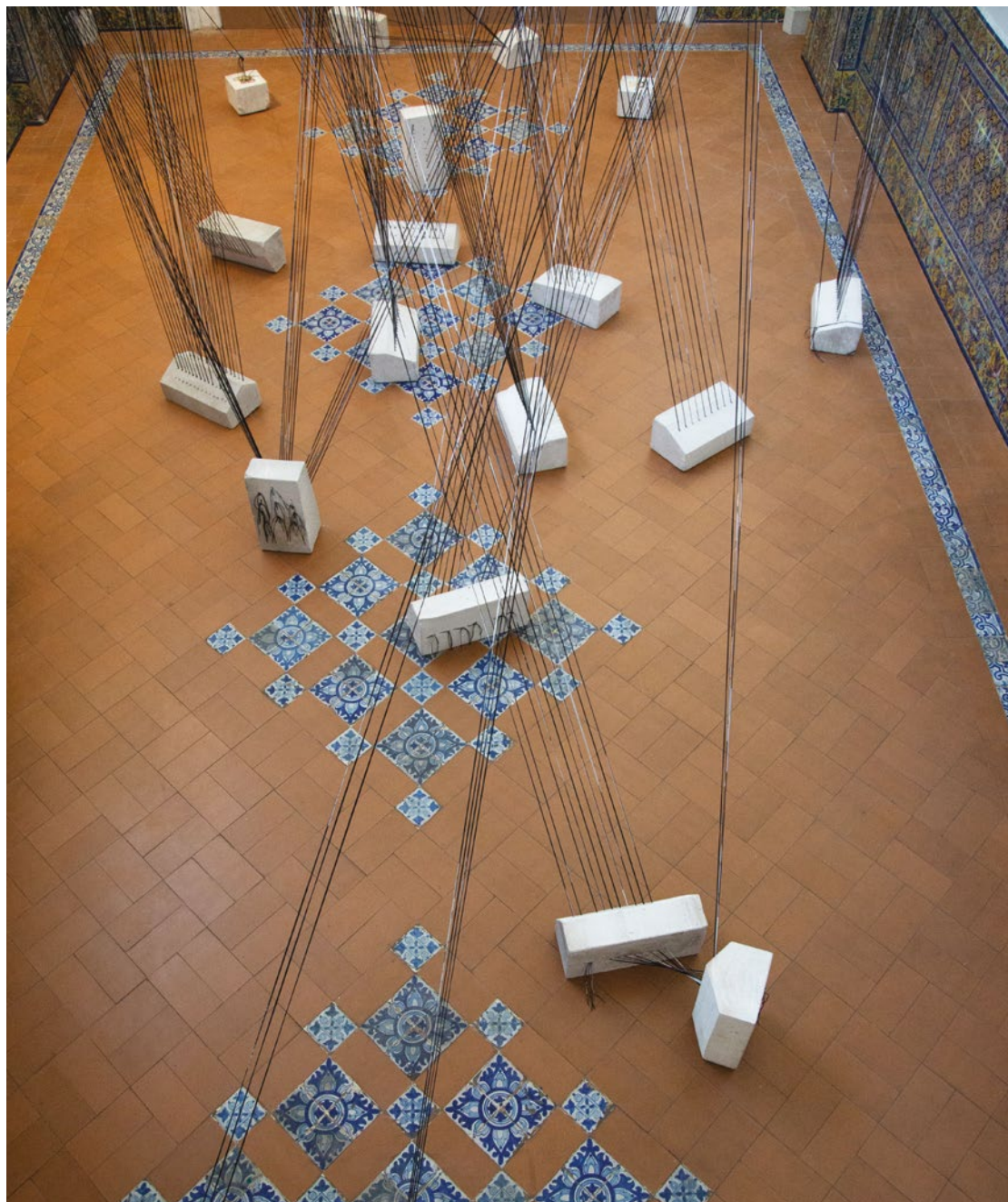
In these turbulent times, where the boundaries between the real and the virtual seem to slide into each other to the point where they coalesce, times when certainties appear as fictions—both necessary and illusory—, questions about existence, about the here and now, are raised with a compelling force.

It is clearly no longer about giving an answer but rather about proposing sensible ways of considering existence here and now. From the dawn of modernity, and probably even before then, existence is about immediacy. We exist here and now. We cannot go back or forward in time or space. It is only here and now. But what does here and now mean? What is the distance between two or more here and now? Is it time?

These are some of the questions that spring to mind as we interact with the work by María Maggiori and Julia Suero. Between the drawing in the space and the sound composition, *Here and Now* is a mirror piece replicated in another space: France. This work arises from the dialogue between the materialities of the artists, an invitation to the public to listen, meet, and participate. The instantaneous and simultaneous nature of the piece, along with the actions of the spectators, alters the visual and sound perception of the work. The dialogue between the spaces and the lines traversing them, as well as the concomitance of sounds suggest that being here and now requires another here and now. The fragments of immediacy are conjured in the simultaneity of distance while the taut lines create spaces where will, forces and desire are articulated.

Diego Jarak

* *In dialogue with the installation / action Here and Now. Space / Time Between France and Argentina, km 10625 Centre Intermondes, La Rochelle, France.*



María Maggiori, Julia Suero, *Here and Now*



Maria Maggiori, Julia Suero, *Here and Now*



Km 1,3

City: **Buenos Aires, Argentina**

Venue: **CCK**

Date: **June 26th to August 25th 2019**

Exhibition: ***Infinitude. Es Baluard Collection***

Artists: **Lida Abdul** ^(AFG/USA), **Irene de Andrés** ^(ESP), **Robert Cahen** ^(FRA),
Bouchra Khalili ^(MAR/DEU), **Marcellvs L.** ^(BRA/DEU), **Michael Najjar** ^(DEU),
Bernardí Roig ^(ESP), **Francisco Ruiz de Infante** ^(ESP), **Amparo Sard** ^(ESP),
Javier Vallhonrat ^(ESP), **Marcelo Viquez** ^(URY/ESP), **Wolf Vostell** ^(DEU)

Curatorial work: **Nekane Aramburu** ^(ESP), **Diana B. Wechsler** ^(ARG)

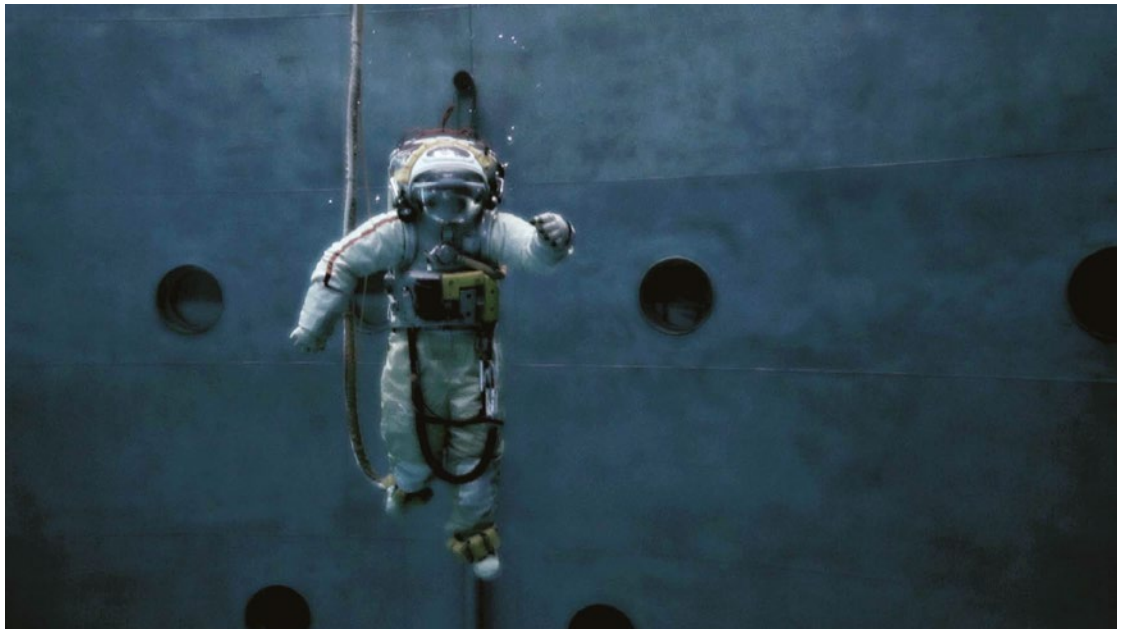
Curatorial axis: **Everyday Experiences / Imagination of the Future**

Vastness becomes the dominant dimension vis-a-vis the landscape due to its undisputable and omnipresent reality, in the certainty that there is always something else out there, beyond the picture frame, on the other side, what we know is there even though we cannot see it: endlessness. Vastness, diversity, fleetingness, and constant change are some of the identity features of landscapes that challenge the sensitive experience.

The problem of continuous, infinite and unavoidable space imposes itself on artists from all latitudes, who deal with it to underscore it assertively and to reinvent it conceptually, or to intervene it in the pursuit of a wide range of aesthetic and political interpretations and effects. This has to do with the perception of space and its violation, for it persistently haunts us as an image of reference to be either confirmed or denied, vindicated, parodied, or intervened. However, it definitely cannot be neutralized, as it subsumes utopian dimensions, political vindications and allegations, records of visual experiences and conceptual elaborations.

Infinitude. Es Baluard Collection consists of a selection of videos about landscapes from the collection of the Es Baluard Museo de Arte Moderno y Contemporáneo of Palma de Mallorca, curated by Nekane Aramburu, the museum director until March 17th 2019 and Diana Wechsler, Artistic and Academic Director of BIENALSUR.

Nekane Aramburu, Diana B. Wechsler



Exhibition view
Michael Najjar, *spacewalk*

Km 1,4

City: **Buenos Aires, Argentina**

Venue: **Embassy of Brazil**

Date: **June 26th to August 25th 2019**

Exhibition: ***Home, Sweet Home***

Artists: **Leo Battistelli^(ARG), Claudia Casarino^(PRY), Anna Costa e Silva^(BRA), José Franco^(CUB/ARG), Edgardo Giménez^(ARG), Verónica Gómez^(ARG), Gaspar Libedinsky^(ARG), Bruno Mesz & Sebastián Tedesco^(ARG), Rodrigo de Moraes Machado^(BRA), Iván Navarro^(CHL), Andrea Ostera^(ARG), Cecilia Paredes^(PER), Camila Rhodi^(BRA), Julia Romano^(ARG), Diana Schufer^(ARG), Lila Siegrist^(ARG), Gabriel Valansi^(ARG), Román Vitali^(ARG), Margarita Wilson-Rae^(ARG)**

Curatorial work: **BIENALSUR, Florencia Battiti^(ARG), Fernando Farina^(ARG)**

Curatorial axis: **Everyday Experiences**

What do the spaces we inhabit say about us? What forms do such spaces take? How do they reflect our lifestyle? If our home represents the boundary between what is outside and inside, public and private, safe and unsafe, the house is also the projection of our own body (and in particular our mind) as a sort of microcosm that in turn, challenges the immensity of the universe. In the context of this exhibition, we conceive the notion of home as the space-time where the experience of inhabiting unfolds, the anchoring place for men and women's primary desire to occupy a place in the world, as well as the territory of imagination.

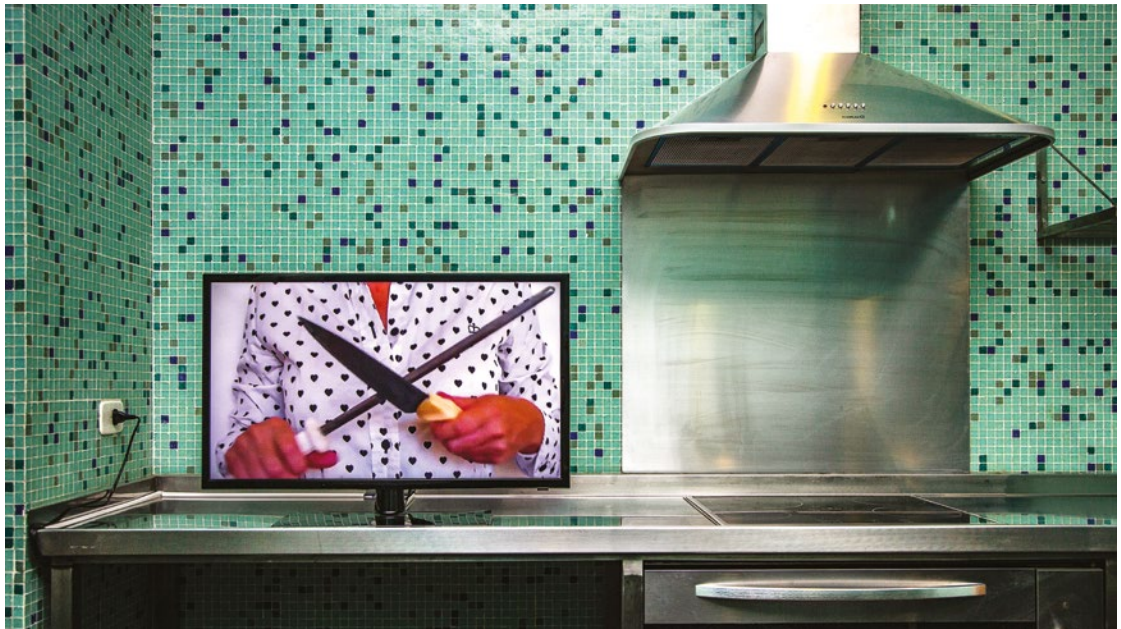
Who as a child did not entertain the dream to build a tree house or pretend to make one under the table? The action of building a house within another, using whatever comes to hand stands for the need to build stories, forge relationships and invent experiences. Our home is also a paean to domestic rituals that celebrate everyday life in its minutiae and a manifestation of the most poetic, –and poietic– use of our surroundings.

Every dwelling hides well kept secrets and mysteries. The stories, legends, gossip and enigmas treasured within its walls strive to come to the surface, eager to be discovered.

This house, to which all of you are invited, is inhabited by artists. They wrested functionality from its spaces and objects in order to sow the seeds of a territory where fantasy reigns, daily life is transfigured and suggestive, eerie fictions make themselves present.

Welcome to this house, where the ordinary has the ability to empower the extraordinary.

Florencia Battiti, Fernando Farina



Román Vitali, *The Hunted*
Lila Siegrist, *Sharp*

Km 1,5

City: **Buenos Aires, Argentina**
 Venue: **Centro Cultural Paco Urondo**
 Date: **June 27th to August 31st 2019**

Installation: ***Frictions****

Artists: **José Ballivián^(BOL), Claudia Coca^(PER), Martín Di Girolamo^(ARG),
 Lorysmar Graciela Franco Andueza^(VEN/CHE), Enrique Ježik^(ARG/MEX),
 Claudia Joskowicz^(BOL/USA), Tamara Kostianovsky^(ISR/ARG/USA), Teresa
 Margolles^(MEX), Vera Martins^(BRA), Marcelo Masagão^(BRA), Beatriz
 Millón Sánchez^(MEX), Juan Carlos Romero^(ARG), Katia Sepúlveda^(CHL),
 Carolina Simón^(ARG/MEX), Antonio Turok^(MEX/USA), Serena Vargas^(BOL)**

Curatorial work: **BIENALSUR, Juan Fabbri^(BOL), Fernando Farina^(ARG)**

Curatorial axis: **Memories and Oblivion**

The end of explicit colonization in America ushered in a new era of domination and marginalization. Sometimes evident, sometimes concealed, through economic and symbolic mechanisms, different forms of social discrimination have stigmatized populations for racial, ethnic and nationality reasons to varying degrees according to a diversity of historical and political contexts.

Frictions is an artistic project that takes Bolivia as its starting point, a country marked by a colonial past that left a deep scar on both bodies and memories. The exhibition addresses problems common to different sectors of the population in different countries of the region. It is impossible to separate present-day Latin American societies from their colonial history, one dominated by ethnic and racial discrimination where the “white men” (Europeans and subsequently creoles) created a narrative involving the control of the land and the means of production. For years, Bolivia turned its back on its indigenous roots, but in more recent times, the country has begun to reconstruct its past.

On the basis of these issues, this installation puts forth other tropes that have defined the history of Latin America and its present, considering not only those of indigenous descent but also the descendants of black Africans brought to America as slaves, among many others. With its pervasive nature, colonialism is present in everyday conscious and unconscious actions

Juan Fabbri, Fernando Farina

**On the basis of the curatorial hypothesis of Frictions, the exhibition took place at Centro Cultural Paco Urondo (Buenos Aires, Argentina), Casa Nacional de la Moneda (Potosí, Bolivia), Centro Cultural de España in La Paz (Bolivia) and the Museo Nacional de Arte (La Paz, Bolivia), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.*



Exhibition view; Enrique Ježik, *A Storm that Unsettles Everything*; Martín de Girolamo, *Torso I*
Juan Carlos Romero, *Now We Are All Black*

Km 1,7

City: **Buenos Aires, Argentina**

Venue: **MARQ - Museo de Arquitectura y Diseño Julio Keselman**

Date: **June 23rd to September 1st 2019**

Intervention: ***House Attack***

Artist: **Erwin Wurm** ^(AUT)

Curatorial work: **BIENALSUR**

Curatorial axis: **Everyday Experiences**

That house, the one-storey house with the gable roof, the one children draw as the prototype for home, now takes on a disturbing semblance in Erwin Wurm's installation.

Placed at the top of a tall building, the house has lost its axis, begins to slide and is turned upside down, as on the brink of falling. The house thus becomes a threat, primed to attack. What is a peaceful, prototypical construction, the archetype of home and family, has been transformed into something different, a menace.

With this simple gesture, every bit as simple as that childhood sketch, Wurm disrupts the sensation of stability felt by someone approaching the building, and also overturns the stable idea of family, home, middle-class, heteronormality and so on, placing these pre-established concepts in tension with playful irony.

Diana B. Wechsler



Erwin Wurm, *House Attack*

Km 1,7

City: **Buenos Aires, Argentina**

Venue: **MARQ - Museo de Arquitectura y Diseño Julio Keselman**

Date: **June 23rd to August 31st 2019**

Exhibition: ***Invade / Resist**** (a collaborative research and creation project between the Universidad de Costa Rica and the Universidad Nacional de Tres de Febrero)

Artists: **Guadalupe Chávez Pardo^(ARG), Pablo Cosentino^(ARG), José María D'Angelo^(ARG), Julio Flores^(ARG), Nic Motta^(ARG), Jonathan Torres^(CRI), Claudia Valente^(ARG)**

Curatorial work: **Susan Campos^(CRI), Mariela Yeregui^(ARG)**

Curatorial axis: **Art and Science / Art and Nature**

Two groups of artists/researchers come together to explore the behaviour of natural species in their fluctuation between the disturbing gesture of invasion, on the one hand, and resistance to the charge of indiscriminate human action, on the other. Both manifestations are but two sides of the same coin, for in order to resist, it is sometimes necessary to invade.

The natural world thus becomes a space for reflection upon the human behaviour introducing biomimetic technologies, robotics and algorithms in the context of an Encyclopaedia that decolonizes the very meaning of the encyclopaedic vision. Amidst the plagues contrived from waste, nature displays forms of poetically powerful resistance.

Susan Campos, Mariela Yeregui

* *In dialogue with the exhibition Invade / Resist, km 5643 Casa Caníbal - Gallery of the Centro Cultural de España in Costa Rica.*



Guadalupe Chávez Pardo, *South American Wildflower Herbarium in Times of Neoliberalism Cempoalxóchitl (Tagetes Erecta)*

Jonhatan Torres, *Bio-inspired Pollinator Case: XAPSF- 01002*

Km 1,9

City: **Buenos Aires, Argentina**

Venue: **Museo Histórico Nacional del Cabildo y la Revolución de Mayo**

Date: **June 28th to September 3rd 2019**

Installation: ***Emancipatory Opera****

Artist: **Voluspa Jarpa** ^(CHL)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

EMANCIPATED

I can control the world like you, man

Do it from my silence and my burst

I will not be your mother, I will not be your wife

I will be the monster you did not see in the war

I can do it like a woman

But, what is a woman?

What is it to be a woman?

And what is it to be a man?

In the voice of Daniela Vega, a Chilean transgender singer and actress, the words of the emancipated spread the claim against the dominant heteronormative society. This is one of the voices of the *Emancipating Opera* written by Voluspa Jarpa and sociologist Alberto Mayol to give a unique format to the historical disputes –which are still part of our present– between hegemonic and subordinated positions. The texts, conceived in tension, are pierced by the marks of social conflicts, gender, ethnicity, and the decolonial re-reading.

This Opera is one of the pieces that make up the video installation that Voluspa and curator Agustín Pérez Rubio present simultaneously at the Chilean Pavilion of the Venice Biennale. The decision to focus on this work and install it in the dungeon of the Cabildo aims to re-signify it in this venue and to revisit it in the cultural horizon of South America. The past thus resonates in a present in which the idea of emancipation is not only part of the historical discourse, but also continues to be significant.

Thus, the presence of this installation in the Cabildo represents a catalyst of meanings concerning certain relevant events of the Latin American independence feat and brings about new readings and interpretation fields concerning a history that we, Latin Americans, believe to know.

The voices engage in a dialogue that slips through the dungeon bars, floods this historical building, surprises and unsettles visitors, and invites them to search for the origin. In the hall, along with clamps, chains and shackles, some neat lecterns hold the texts uttered

** On the basis of the curatorial hypothesis of Emancipating Opera by Voluspa Jarpa, the exhibition was held at the MNAV of Montevideo, thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.*

by these voices. Among the damp walls and the cold floor, the impeccable soundtrack echoes in the body of the visitors, who will pay heed to each of the voices to decide which one to identify with. Leandro Jacob, the editor of Imprenta Rescate collaborated in the project with a limited run of one thousand copies of the movable types of the nine positions that confront each other in the piece: emancipated, submissive, dominant.

Diana B. Wechsler

The project *Emancipating Opera* was conducted over a period of one year and represented an opportunity to reflection upon the possibility of emancipation.

How could we conceive an emancipating idea today?

The Cabildo of Buenos Aires is the most symbolically appropriate location for this work, which engages with the history of the Cabildo and the processes of tension and discussions that took place there concerning the pursuit of emancipation.

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BIENALSUR moves me and I feel close to this process, which is necessary for the global South. It is a different kind of biennial that allows us to meet other artists, and participate in human and creative exchanges and dialogues. It brings together the public and those of us who participate in it.

I find BIENALSUR immensely attractive and wish for its continuity.

Voluspa Jarpa



Voluspa Jarpa, *Emancipating Opera*



"La Mujer del Preso" - León Pallière - c. 1858 (detalle)
 CGL Museo Nacional de Bellas Artes.

7
EMBAJOS
 En el momento
 de una de las canciones
 que componen este
 álbum musical
 se puede apreciar
 el uso de la rima
 y el ritmo.

6
ROMANCES
 Los romances
 son poemas
 de carácter
 popular
 que se
 transmiten
 oralmente
 de generación
 en generación.
 En este caso,
 se trata de
 un romance
 que forma
 parte de un
 álbum musical.

5
SUBALTERNOS
 En estos versos
 se puede ver
 el uso de la
 rima y el
 ritmo.
 El poema
 trata sobre
 la vida de
 un hombre
 que vive en
 un mundo
 de pobreza
 y de dolor.
 El poema
 está escrito
 en un lenguaje
 sencillo y
 directo.
 El poema
 trata sobre
 la vida de
 un hombre
 que vive en
 un mundo
 de pobreza
 y de dolor.
 El poema
 está escrito
 en un lenguaje
 sencillo y
 directo.

4
EMBAJOS
 Qué puede decir
 un hombre
 que vive en
 un mundo
 de pobreza
 y de dolor.
 El poema
 trata sobre
 la vida de
 un hombre
 que vive en
 un mundo
 de pobreza
 y de dolor.
 El poema
 está escrito
 en un lenguaje
 sencillo y
 directo.

3
DOMINANTES
 En estos versos
 se puede ver
 el uso de la
 rima y el
 ritmo.
 El poema
 trata sobre
 la vida de
 un hombre
 que vive en
 un mundo
 de pobreza
 y de dolor.
 El poema
 está escrito
 en un lenguaje
 sencillo y
 directo.

Km 2,2

City: **Buenos Aires, Argentina**

Venue: **Plaza Dante**

Date: **June 24th to October 1st 2019**

Installation: ***With Neither Pedestal nor Medal. An Anti-monument***

Artist: **Betsabeé Romero** ^(MEX)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Public Space**

Modernity has built its founding myths, among other things, on images that contributed to its creation and, in particular, those identified as “heroes”. Heroism, devotion, integrity, and tenacity are some of the values attributed to these paradigmatic subjects. This is how national histories were written, and it was in the same key that the “heroes” were chosen and the monuments erected. As Alois Riegl stated in his 1903 book, modernity pays homage to monuments, in reference to their capacity to identify those remains of the past and recover them for the construction of a memory and a narrative in the present. This “cult” also applies, especially in young republics such as those of South America, to the recovery of the image of men and women.

Determined men, firmly mounted on rampant horses, appear in squares and promenades: monuments, memorials of the past, role models. These marble and bronze pieces become visual pins to guide the itineraries in the city. Of all of them, Betsabeé Romero chose to reflect with the monument to Carlos María de Alvear (1789-1852) made by Antoine Bourdelle in 1925.

A set of 60 ceramic horse heads held by a pole emerge from the triangular square at the foot of the Monument to Alvear, which serves both as an ornament and a fork in the flow of traffic. These horses remind us of those we used to play with as children, sometimes recreating cowboy movies and sometimes historical accounts.

The simplicity of this installation promptly establishes a counterpoint between that monumental dimension—in every sense—proposed by Bourdelle and this other ironic and even intimate one—in terms of the evocation of childhood memories—proposed by the Mexican artist, deconstructing in this gesture not only the “monumental cult”, but also the “hero cult” and with them the stories, thus inviting us to think about them once again.

Diana B. Wechsler



Betsabé Romero, *With Neither Pedestal nor Medal. An Anti-monument*

Km 2,3

City: **Buenos Aires, Argentina**

Venue: **Complejo Teatral de Buenos Aires - Teatro San Martín**

Date: **August 9th to September 1st 2019**

Intervention: ***Hades in Delay***

Artist: **Leila Tschopp** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing**

This project resumes the multidisciplinary exploration in Leila Tschopp's work in recent years. This installation addresses four scenic situations concerning a specific intervention in the space (*Shipwreck, Shop window, Table, Bed*). Paint, a body in motion, scenography, and architecture challenge one another and defy disciplinary and formal hierarchies. "Based on the collision between images and appropriations, the objective of these scenic events is to build a mutating, hybrid language capable of creating a private world that evokes the fragility of the human condition and the historical nature of cultural identity. Different signifiers overlap and are combined in different ways: loose pieces of history inscribed within a new configuration that deconstructs the personal and the universal to render a zone visible, an ominous emotional hue," holds the artist.

"Hades unfolds through four situations within a disjointed atmosphere that evokes the spoils of war. There are no complete images as everything is on the verge of dissolution. This hazy and dim iconography evokes death, not through the eyes of rupture but along the lines of the symbology of Hades: a dark deity with veiled intentions, impenetrable, laconic and invisible (though not transparent), a cruel yet melancholic god. Hades is the cycle of life, fecundity, and death. It is the black night that precedes the day, descent, barren fields, and the dissemination of fragments. Violence and dwelling," she concludes.

Liliana Piñeiro



Leila Tschopp, *Hades in Delay*

Km 2,4

City: **Buenos Aires, Argentina**

Venue: **Pabellón de Bellas Artes de la UCA - Pontificia Universidad Católica Argentina**

Date: **June 27th to September 1st 2019**

Exhibition: ***Recovering Stories, Recovering Hopes***

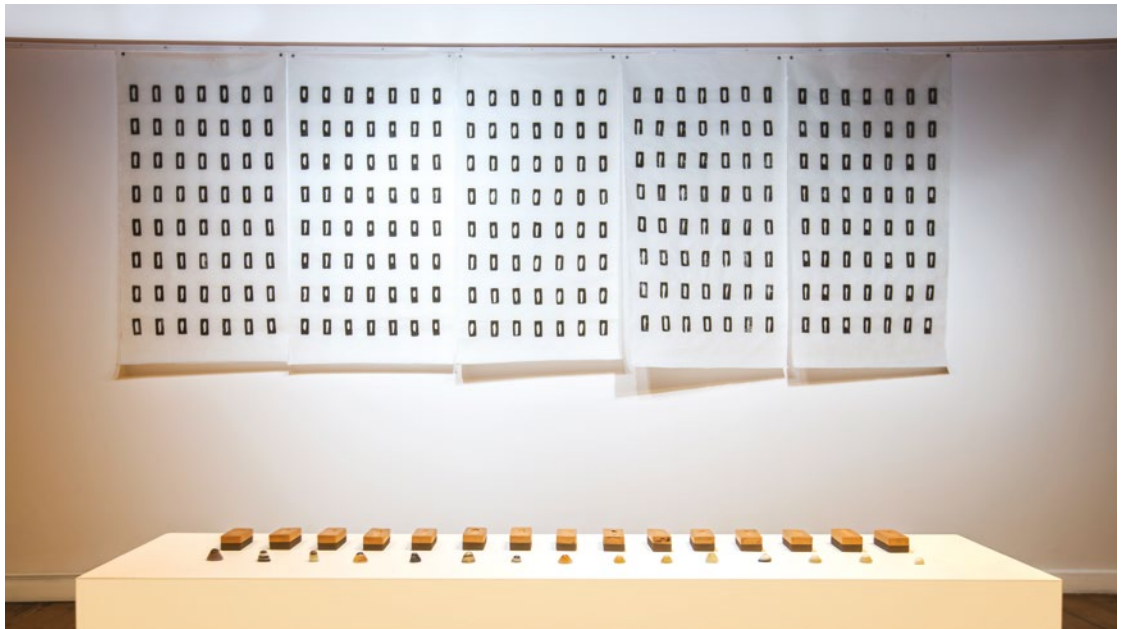
Artists: **Fatima Al-Banawi ^(SAU) in collaboration with The Other Story Project ^(SAU), Gabriela Golder ^(ARG), Faisal Samra ^(SAU), Ayman Zedani ^(SAU)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Tránsitos y Migraciones**

This exhibition brings together artists from different cultural backgrounds that converge on different ways of telling stories, through which the world can be thought of anew. Through simple everyday stories that make up an intimate narrative, the artists seek to draw in spectators to the recovery of a singular form of memory, thus creating the conditions to reflect upon the everyday experience in contemporary times. Fatima Al Banawi's and *The Other Story Project* piece is a work in progress that thrives with each new presentation in her accounts of everyday stories using different formats. In turn, Gabriela Golder proposes a series of narratives of unemployed workers, who in the recollections of their work harbour the hope of recovering it. Meanwhile Ayman Zedani seeks to build a new "ecological community" based on a large collection of stones we are invited to behold like witnesses from different pasts focused on those inanimate objects. Faisal Samra, with his *Grip of Hope*, seeks to capture the memory of space left in a clenched fist by recording it in sun-baked clay: a metaphor for the preservation of life's essential elements. Water, earth, sun, and air are thus the rudimentary elements in this piece whose final objective is to raise global public awareness in order to look into the protection and preservation of our environment and mitigate the damage inflicted by mass consumerism.

Diana B. Wechsler



Gabriela Golder, *The Caravan*. From the series *Reoccupation*
Ayman Zedani, *Sailing Stones*



Fatima Al-Banawi in collaboration with The Other Story Project, *A Blink of an Eye*



Km 2,5

City: **Buenos Aires, Argentina**

Venue: **MNBA - Museo Nacional de Bellas Artes**

Date: **June 23rd to September 16th 2019**

Installation: **Segno Arte***

Artist: **Michelangelo Pistoletto** ^(ITA)

Curatorial work: **Marcello Dantas** ^(BRA)

Curatorial axis: **Art and Public Space**

In 1993 Pistoletto embarked on a new phase of work along two lines, both already present in *One Hundred Exhibitions in the Month of October* (1976): the creation of a series of works by the artist and the invitation to others to create their own *Segno Arte*. Pistoletto's *Segno Arte* is a figure formed by the intersection of two triangles representing a human body with raised arms and spread legs.

Seven *Segno Arte* doors established a mutual connection in different BIENALSUR exhibition spaces.

Marcello Dantas

**With the purpose of integrating the BIENALSUR circuit in Buenos Aires and the presence of Segno Arte into the urban space, versions of the work were showcased at MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración at the Hotel de Inmigrantes, Museo Nacional de Bellas Artes, Museo Nacional de Arte Decorativo, the Italian Embassy, and MUNTREF Centro de Arte y Naturaleza at the Eco Park.*



Michelangelo Pistoletto, *Segno Arte*

Km 2,5

City: **Buenos Aires, Argentina**

Venue: **MNBA - Museo Nacional de Bellas Artes**

Date: **June 29th to September 16th 2019**

Installation: ***The Venus of the Rags***

Artist: **Michelangelo Pistoletto** ^(ITA)

Curatorial work: **Marcello Dantas** ^(BRA)

Curatorial axis: **Ways of Seeing**

The Venus of the Rags, the best-known of the works Pistoletto created using rags, is considered the emblem of *arte povera*, the Italian art movement of which Pistoletto is a leading figure.

The Venus of the Rags was created using a concrete copy of the *Venus with Apple* by the neoclassical sculptor Bertel Thorvaldsen, inspired by the legendary *Aphrodite of Knidos* by Praxiteles, the first female nude in Greek art, subsequently lost and now known only through the countless copies made since Greek and Roman times, giving shape to this ideal of classical beauty. Pistoletto bought one such copy from a garden statue retailer, took it to his study, and used it to hang his paint rags, the ones he usually used to clean the surfaces of his *Mirror Paintings*. The juxtaposition of rags and the classical shape of Venus produces a dialectic polarity similar to that of the *Mirror Paintings*: a fixed figure seen from the back, the statue depicting an ideal of eternal beauty passed down through the centuries, and a myriad of potentially endless and ever changing objects, the rags as a symbol of waste and degradation, but also of consumerism, recycling, and social marginalization.

The Venus of the Rags exists in different versions, created over the years in various sizes and from all kinds of different materials (cement, marble, plaster, polyurethane, fiberglass, for example) and is also present in the permanent collections of some prestigious museums, including the Museo d'Arte Contemporanea Castello di Rivoli, the Tate Modern of London, the Hirshhorn Museum and the Sculpture Garden of Washington, and the Kröller-Müller Museum of Otterlo.

Marcello Dantas



Michelangelo Pistoletto, *The Venus of the Rags*

Km 2,7

City: **Buenos Aires, Argentina**

Venue: **Plaza Rubén Darío**

Date: **June 23rd to October 1st 2019**

Intervention: ***Draw Me a Flag****

Artists: **Jean-Michel Alberola^(FRA), Claudia Andujar^(BRA), Ron Arad^(ISR), Vincent Beaurin^(FRA), Wang Bing^(CHN), Judith Bartolani^(ISR), Christian Boltanski^(FRA), Andrea Branzi^(ITA), Claude Caillol^(FRA), Gabriela Carrillo & Carlos Facio^(MEX), Fredi Casco^(PRY), Michel Cassé^(FRA), Vija Celmins^(USA), Mamadou Cissé^(SEN), François Curlet^(FRA), Facundo De Zuviría^(ARG), Raymond Depardon & Claudine Nougaret^(FRA), Hubert Duprat^(FRA), Leandro Erlich^(ARG), Flix^(VEN), Gérard Garouste^(FRA), Nan Goldin^(USA), Cai Guo-Qiang^(CHN), Bijoy Jain^(IND), Yang Jiechang^(CHN), Esteban Klassen^(PRY), Bernie Krause^(USA), Guillermo Kuitca^(ARG), Elodie Lesourd^(FRA), Marcos López^(ARG), David Lynch^(USA), François-Bernard Mâche^(FRA), John Maeda^(USA), Angelika Markul^(POL/FRA), JP Mika^(COG), Yue Minjun^(CHN), Daido Moriyama^(JPN), Marcos Ortiz^(PRY), Jean-Michel Othoniel^(FRA), Panamarenko^(BEL), José Patricio^(BRA), Yan Pei-Ming^(CHN/FRA), Artavazd Pelechian^(ARM), Gustavo Pérez^(MEX), Jean-Pierre Raynaud^(FRA), Miguel Río Branco^(BRA), Chéri Samba^(COG), Alain Séchas^(FRA), Hiroshi Sugimoto^(JPN), Sarah Sze^(USA), Tabaimo^(JPN), Tara^(FRA), Thonik^(NLD), Andrei Ujica^(ROU), Agnès Varda^(BEL), José Vera Matos^(PER), Tadanori Yokoo^(JPN), Li Yongbing^(CHN), Huang Yong Ping^(CHN/FRA), Luiz Zerbini^(BRA)**

Project: **An installation commissioned by the Fondation Cartier pour l'art contemporain, Paris, on an idea of Christian Boltanski**
 Curatorial axis: **Art and Public Space**

In 2018 the Fondation Cartier pour l'art contemporain, Paris, launched the project *Draw Me a Flag* based on an idea by French artist Christian Boltanski. The installation consists of over 100 flags designed by artists, scientists, philosophers, and friends of the Fondation Cartier's who have collaborated with its programs over the years and currently constitute a well-established community.

The project continues to grow, as new creators join in and contribute their flag designs, which do not represent countries but visual identities for a world without borders.

BIENALSUR presents 63 flags in Plaza Rubén Darío.

**Part of the collection of flags of the project Draw Me a Flag was installed in the Plaza Rubén Darío and on the esplanade of the FGV, Getulio Vargas Foundation, thus creating a simultaneous liaison between Buenos Aires and Rio de Janeiro.*



Draw Me a Flag

Km 2,9

City: **Buenos Aires, Argentina**
Venue: **Plaza República Oriental del Uruguay**
Date: **June 23rd to October 1st 2019**

Installation: ***Under Construction***
Artist: **Carola Zech** ^(ARG)
Curatorial work: **BIENALSUR**
Curatorial axis: **Art and Public Space**

Under Construction, an installation in the public space, addresses problems related to space in its own structural terms, its interaction with the context where it stands, and with the spectators that activate it with their actions: pulling and pushing color doors, watching their reflection on them, creating spaces, or meeting with others.

The idea is to create spaces that invite interaction in order to raise awareness of the responsibility that social beings have towards each other. The human relationships and the political and social tensions they create symbolically haunt the installation. Creating spaces poses the challenge of the existence of others, a social and relational dimension. This is expressed by the most important of all political questions: how will we live together? How will we manage to co-exist?

Space is conceived as a social dimension in the sense that it is perpetually changing and taking shape.

This work brings to mind the topics researched by contemporary social scientist Doreen Massey in relation to space and its implications, in order to apply that analysis of the domain of social sciences to the one of art, specifically to contemporary sculpture.

Liliana Piñeiro



Carola Zech, *Under Construction*



Carola Zech, *Under Construction*



Km 3

City: **Buenos Aires, Argentina**
Venue: **Duchamp Historical Site**
Permanent intervention

Intervention: *L'anamorphose. Homage to Marcel Duchamp*

Artist: **François Abélanet** ^(FRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing / Tribute**

It is somewhat odd to imagine one of the most influential artists of the 20th century, the Frenchman Marcel Duchamp (1887-1968) walking down the streets of Buenos Aires. For nine months between 1918 and 1919, the father of conceptual art lived in a rented apartment at Alsina 1743, in the heart of the Monserrat district, and spent most of his time playing chess at a local club. The irreverent French artist's sojourn in a city by the River Plate gave rise to a myriad of queries and little certainty. He was the creator of the ready-made, a technique that de-contextualizes everyday objects to turn them into artworks, such as the famous porcelain urinal that was renamed *Fountain*. On the sidewall of the iconic building where he stayed, currently a city landmark, the French artist François Abélanet painted a vast mural measuring 64 m² in red, black and white, which offers unsuspecting passers-by an optical illusion. Entitled *L'anamorphose*, Abélanet's work is inspired in Duchamp's oeuvre, thus paying homage to his fellow countryman.

Liliana Piñeiro



François Abélanet, *L'anamorphose. Homage to Marcel Duchamp*

Km 3

City: **Buenos Aires, Argentina**
Venue: **Duchamp Historical Site**
Permanent intervention

Intervention: ***Duchamp/BA***
Artists: **Gabriela Golder** ^(ARG), **Mariela Yeregui** ^(ARG)
Curatorial work: **BIENALSUR**
Curatorial axis: **Ways of Seeing / Tributes**

A neon light sign that reads “It’s impossible to hear hear”, an assertion by Marcel Duchamp, is a permanent intervention by visual artists Gabriela Golder and Mariela Yeregui displayed in the house where the master of conceptual art and other forms of contemporary art stayed in Buenos Aires.

A myth holds that he discovered his passion for chess in Buenos Aires, and authors such as Raúl Antelo and Graciela Speranza tracked his footsteps through the city, his cultural quests, and even his assertion that he had come to Buenos Aires only to play chess. However, most of his visit continues to be shrouded in mystery.

Liliana Piñeiro



Gabriela Golder, Mariela Yeregui, *It's Impossible to Hear Hear*

Km 3,2

City: **Buenos Aires, Argentina**

Venue: **MNAD - Museo Nacional de Arte Decorativo**

Date: **June 23rd to August 25th 2019**

Exhibition: *Ways of Seeing. A Selection of Artists from the Prix Duchamp 2000-2018*

Artists: **Pierre Ardouvin^(FRA), Clément Cogitore^(FRA), Laurent Grasso^(FRA), Camille Henrot^(FRA), Anri Sala^(LBN), Zineb Sedira^(DZA), Thu-Van Tran^(VNM)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing / Transits and Migrations**

Ways of seeing: intersections between transits and migration in contemporary experience. In the early 1970s, John Berger began to explore how “ways of seeing” affect our interpretation of things, as “we only see what we know.” This premise was the starting point of this curatorial project which chose, as a sample, to work with a repertoire of artists who were part of the Prix Duchamp from 2000 to 2018, since they were representative of the French contemporary art scene, understood as a point where different origins converged. Trans-regionalization, globalization, and migration—in the broadest sense of the terms—of senses, images, texts, and people, are some of the dimensions explored by the artists making up this show. The tensions and contrasts of contemporary vital experience permeate the surface of the images in their works. The paradox appears in the way they all look at the border between reality, imagination, and the presence of diverse rituals that tint the gaze at everyday life.

Diana B. Wechsler



Pierre Ardouvin, *Hotel de L'Univers*
Exhibition view. Zineb Sedira, *And the Road Goes On*

Km 3,2

City: **Buenos Aires, Argentina**

Venue: **MNAD - Museo Nacional de Arte Decorativo**

Date: **June 23rd to August 25th 2019**

Exhibition: ***Action 213. An Aftertaste of Austere Luminosity***

Artist: **Reza Aramesh** ^(IRN/GBR)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

Irrespective of the underlying motivations, migrations raise questions about pre-established conditions in contemporary society. Reza Aramesh addresses this subject-matter in his research, working with images of current migratory processes and their possible activation in their interaction with others of diverse origins. He explores the limits of representation in specific cultural contexts, which leads to a forced encounter of images or devices from distant cultural horizons while attempting a clash of senses.

Such is the case of *Action 213. An Aftertaste of Austere Luminosity*, where he employs an ancient oriental device, the *byobu* (folding screens), whose multiple panels afford the possibility of telling a story through the combination of certain images.

Contemporary political violence is embodied in Aramesh's kneeling silhouettes, with printed landscapes of conflict zones, such as Vietnam, Africa or the Middle East. Thus, each panel presents a silhouette as a historical reference point, while the other side of the panels is integrated by a vast utopian landscape.

The screen, originally designed to divide spaces or create a private area, is the resource Aramesh has chosen to split up the space and to organize the flow of spectators, who are thus compelled to be on either side of the piece, which then becomes a border. This endows the work with enormous symbolic significance, as those who can see the silhouettes in conflict zones cannot see the utopian landscapes on the other side, and vice versa. A border is thus created between real experience and the inevitable desire to migrate.

Diana B. Wechsler



Reza Aramesh, *Action 213. An Aftertaste of Austere Luminosity*

My most exciting experience with BIENALSUR was the inception of an idea and how it became something totally different. The conceptual openness of BIENALSUR, embracing the limitation of local resources and working collaboratively to understand the historical nature of institutions in a particular society pushed the boundaries of my work even further. We could have never accomplished the final site-specific artwork, created for the Museo Nacional de Arte Decorativo without dialogues and the exchange of cultural knowledge. Throughout this process Diana and I explored each other's intellectual landscapes and found many common grounds, which we both shared and challenged. This relationship resulted in an artwork that questioned the historical context of the building in relation to power, displacement, migration and aspiration.

Reza Aramesh



Reza Aramesh, *Action 213. An Aftertaste of Austere Luminosity*



Km 3,2

City: **Buenos Aires, Argentina**

Venue: **MNAD - Museo Nacional de Arte Decorativo**

Date: **June 22th to September 16th 2019**

Installation: **Segno Arte***

Artist: **Michelangelo Pistoletto** ^(ITA)

Curatorial work: **Marcello Dantas** ^(BRA)

Curatorial axis: **Arte y Espacio Público**

In 1993 Pistoletto embarked on a new phase of work along two lines, both already present in *One Hundred Exhibitions in the Month of October* (1976): the creation of a series of works by the artist and the invitation to others to create their own art exhibition. Pistoletto's *Segno Arte* is a figure formed by the intersection of two triangles representing a human body with raised arms and spread legs. Seven *Segno Arte* doors established a mutual connection in different exhibition spaces in the city of Buenos Aires.

Marcello Dantas

**With the purpose of integrating the BIENALSUR circuit in Buenos Aires and the presence of *Segno Arte* into the urban space, versions of the work were showcased at MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración at the Hotel de Inmigrantes, Museo Nacional de Bellas Artes, Museo Nacional de Arte Decorativo, the Italian Embassy, and MUNTREF Centro de Arte y Naturaleza at the Eco Park.*



Michelangelo Pistoletto, *Segno Arte*

Km 3,3

City: **Buenos Aires, Argentina**
 Venue: **Embassy of Italy**
 Date: **June 22nd to August 16th 2019**

Installation: ***The Round of the Eight Doors****

Artist: **Michelangelo Pistoletto** ^(ITA)

Curatorial work: **Marcello Dantas** ^(BRA)

Curatorial axis: **Art and Public Space**

In 1993 Pistoletto embarked on a new phase of work along two lines, both already present in *One Hundred Exhibitions in the Month of October* (1976): the creation of a series of works by the artist and the invitation to other artists to create their own art exhibition. Pistoletto's *Segno Arte* is a figure formed by the intersection of two triangles representing a human body, with raised arms and spread legs. With this form, used principally in a basic module of 210 x 120 x 60 cm—the maximum reach of the artist's body—, Pistoletto created many works in different materials, such as doors, windows, garbage bins, etc. The *Segno Arte* created by other artists include the permanent sculpture made in Krems in 1997, featuring light panels, each of which contains the *Segno Arte* designed by a local resident artist.

The new work realized for this Biennial comprises eight elements, each one a *Segno Arte* door. These doors are set in a circular space that can be accessed by the public. The side of the door facing the center is covered with a mirror, while the words "Love Difference" are written on the other side in eight different languages. The other seven doors are located in different BIENALSUR exhibition spaces, creating a mutual connection between them.

"Normally, tradition imposes the same sign on everything, be it a religious, political, advertising, or product sign. Signs invade our world, but only artists have created their own personal ones. Now it is time for others to assume responsibilities, too... Everyone with a sign of their own has the key to the door that opens onto art, a door that leads to a reserved, intimate, personal space, as well as to the space where social meetings take place." (Michelangelo Pistoletto, *The Mirror's Door*, Sarajevo 2001)

Marcello Dantas

**With the purpose of integrating the BIENALSUR circuit in Buenos Aires and the presence of Segno Arte into the urban space, versions of the work were showcased at MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración at the Hotel de Inmigrantes, Museo Nacional de Bellas Artes, Museo Nacional de Arte Decorativo, the Italian Embassy, and MUNTREF Centro de Arte y Naturaleza at the Eco Park.*



Michelangelo Pistoletto, *The Round of the Eight Doors*

Km 3,4

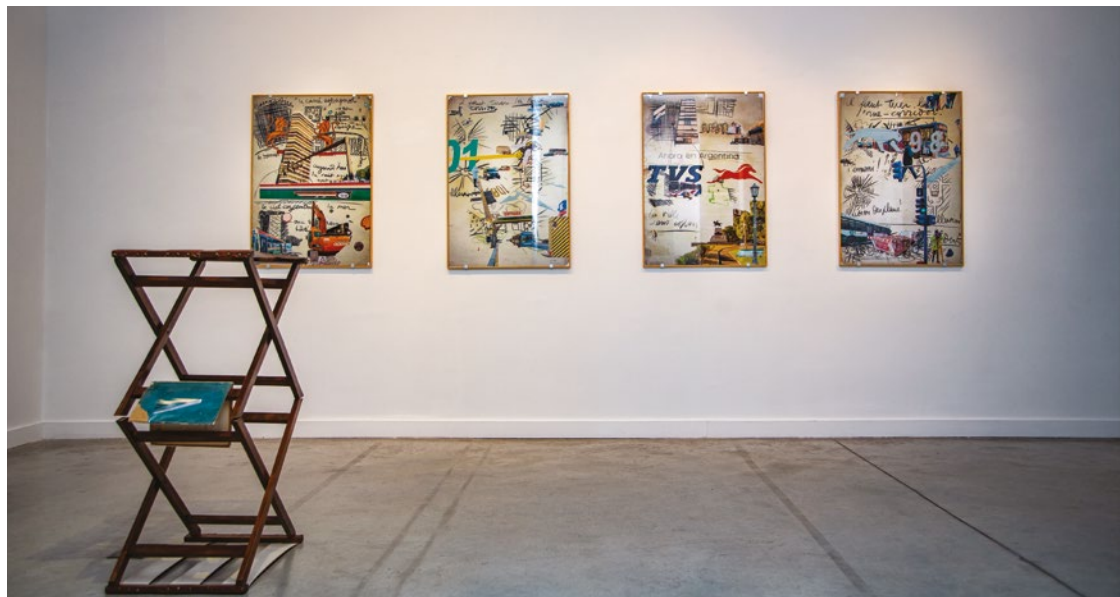
City: **Buenos Aires, Argentina**
 Venue: **Casa Victoria Ocampo**
 Date: **July 23rd to October 1st 2019**

Installation: ***Casa Victoria Ocampo. A Scale Model with Giraffes***
 Artist: **Cristian Chironi** ^(ITA)
 Curatorial work: **BIENALSUR**
 Curatorial axis: **Ways of Seeing / Tribute**

Based on the project *My House is a Le Corbusier*, Cristian Chironi inhabits paradigmatic modernist buildings around the world, restoring them to their original function as dwelling spaces, and finding within this extraordinary space of contemporary art, a way of resolving the concrete problem of housing shortage. Through these experiences, the artist gathers images, information and ideas that trigger his interventions: the assembly and fusion of archive material, furniture from the houses where he lives, and contemporary images create a universe with subtle allusions to the urban landscape and architecture. Within the framework of BIENALSUR, Chironi welcomes the public on a weekly basis at the Casa Victoria Ocampo, where he delves into the anecdotes and stories of the personalities who gave life to the first rationalist-style house in Buenos Aires. A “scale model with giraffes”, the disparaging description of the house made by its own architect Alejandro Bustillo, is the point of departure chosen by Chironi for this exhibition. Collage, videos and installations engage in a dialogue providing the public with an eccentric portrait of the city's landscape and of a house that stands as an alien presence in a district where the neoclassical style prevails.

Le Corbusier's sketches of buildings in Buenos Aires are “intervened” with photographs taken by Chironi over the course of his daily commute from his apartment to the house: the anarchic dynamism of the city expressed through a dismal urban jungle populated by creatures struggling to withstand the infection of the air-conditioning units that proliferate in the city. Likewise, the project that the famous Swiss architect was commissioned by Victoria Ocampo, which never came to fruition, is used as a vehicle to create a fragmentary reconstruction of the existing building. A “maculate giraffe” appears repeatedly as a motif in the form of a rug, triggering surreal associations that allude to the origins of the house. Even though Bustillo directed the works, he never agreed to Victoria's stubborn request for the construction to respect a modernist style in a city in which French neoclassicism was then in full swing. Thus, the architect is portrayed in this exhibition as a book squashed under a table, while the radiant face of Victoria Ocampo beckons people to inhabit her house.

Benedetta Casini



Cristian Chironi, *Portraits of Victoria* (Intervened photographs of Victoria Ocampo taken by Giselle Freund)

Cristian Chironi, *Buenos Aires Collective and Sur*

Km 4

City: **Buenos Aires, Argentina**
Venue: **MHN - Museo Histórico Nacional**
Date: **June 28th to September 3rd 2019**

Installation: ***Other Narratives***

Artists: **Andrés Argüelles Vigo** ^(PER), **Nicolás Robbio** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

Historical narrative organizes and seeks to interpret the past, while the curatorial setup in its juxtaposition of images and times attempts other narrative forms, either discontinuous or fractured, in which the relative location of each piece entails its re-signification. Both the historical narrative and the setup of images know what the final destination is, as they share a present time from which aspects of the past are observed, analyzed, and selected. However, while history relies on certain narrative structures that afford it continuity and legibility, the setup organizes a common arrangement of different images, though inevitably leaving gaps and spaces between them. These interstices allow the spectators to complete a possible narrative in which the senses are expanded beyond a conclusive account, from their own perspective, their own cultural viewpoint with its underlying knowledge.

The setup operation includes the selection of these interventions by contemporary artists at the Museo Histórico Nacional, whose narrative seeks to make a critical impact on the pre-established senses to contribute to shedding light on other likely narratives through the clash of times, perspectives and various devices.

Diana B. Wechsler



Andrés Argüelles Vigo, left, *Chile/Peru (O'Higgins)*; right, *Another White Man in Uniform that Liberates Us (Sucre)*
Nicolás Robbio, *Models for an American Story*

Km 4,6

City: **Buenos Aires, Argentina**
Venue: **Planetario Galileo Galilei**
Date: **November 22nd and 23rd 2019**

Concert: *Full Dome 2019 (featured in the “Electronic November” program at Centro Cultural San Martín)*

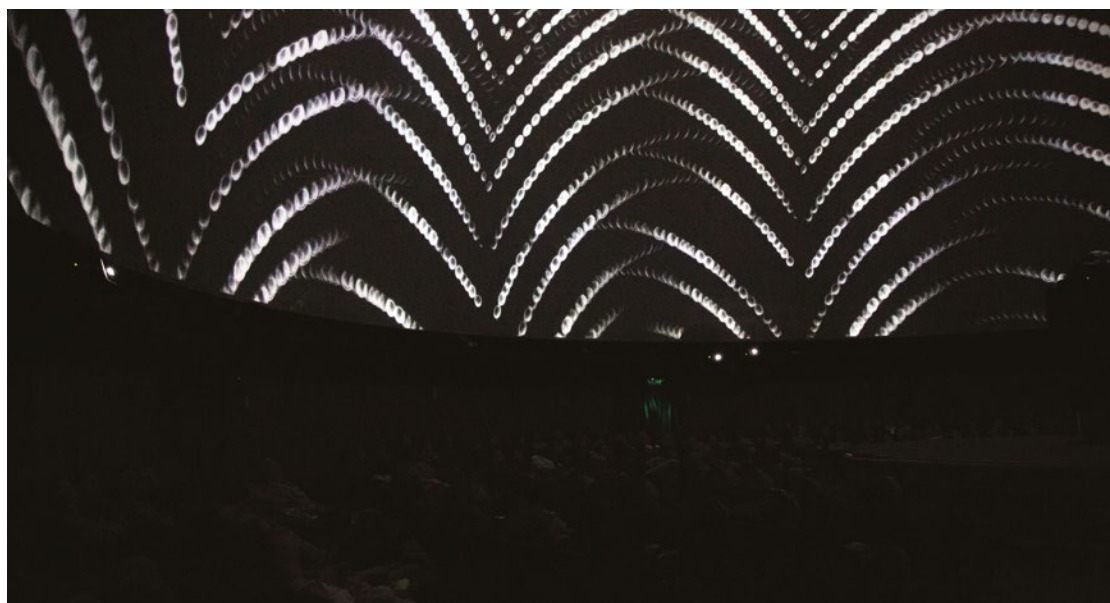
Artists: **#IR/UFC/(BRA)** - Milena Szafir ^(BRA); Sarah Alvim ^(BRA); **ATL/DUT/(ZAF)** - Tasneem Seedat ^(ZAF), Nireesh Singh ^(ZAF), Luyanda Zindela ^(ZAF); Chris Batstone ^(GBR) and Michael Gandham ^(GBR); Antoine Briot ^(FRA) and Jeremy Oury ^(FRA); **LabInter/UFSM/(BRA)** - Barbara Almeida ^(BRA), Fabio Almeida ^(BRA), Calixto Bento ^(BRA), Natália Faria ^(BRA), Jonathan Ferreira ^(BRA), Vanessa Fredrich ^(BRA), Jonas Louzada de Carvalho ^(BRA), Andreia Machado Oliveira ^(BRA), Matheus Moreno dos Santos Camargo ^(BRA), Evaristo do Nascimento ^(BRA), Camila Santos ^(BRA), William Sena Santana ^(BRA), Luiz Augusto Turella Ferraz Alvim ^(BRA); Susana Landau ^(ARG), Elena Laplana ^(ARG), Nahuel Moron Diperna ^(ARG), Marina Vila ^(ARG); Pablo Montero ^(ESP); Maximiliane Nirschl ^(DEU); Juan Pedraza ^(COL) and Alejandro Weyler ^(COL/ARG); Acácio Piedade ^(BRA) and Pedro Rodolpho Ramos Camargo ^(BRA)

Curatorial work: **CEIARTE**

Curatorial axis: **Ways of Seeing**

Within the framework of BIENALSUR 2019, as a part of the November Electronic Festival, the Planetario Galileo Galilei presents the Full Dome Concert, a visual music show appealing to all the senses, created by the Electronic Arts Research and Experimentation Centre of the UNTREF and Understanding Visual Music (UVM), with the support of the Centro Cultural San Martín.

Multidisciplinary teams of artists, researchers, and technicians created these audiovisual pieces specially designed for this immersive modality, which will surprise the audience at the Km 4.6 of BIENALSUR. Art, science, and new technologies merge in this creative concert, a universe of moving images, animation, electroacoustic music, sound design, image processing, and digital arts.



Marina Vila, Elena Laplana, Nahuel Moron Diperna, Susana Landau, *Texographies*

Km 4,9

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte y Naturaleza. Ecoparque de la Ciudad de Buenos Aires**

Date: **June 22nd 2019 to February 1st 2020**

Exhibition: ***Salt Flower***

Artist: **Makoto Azuma** ^(JPN)

Curatorial work: **Marcello Dantas** ^(BRA)

Curatorial axis: **Art and Nature**

Makoto Azuma is a radical artist. His unique approach to creating the most visually stunning contexts for his meticulously elaborated ikebana, bonsai, and flower sculptures surprises even the most cynical of audiences. His work is about making tangible the most ephemeral of all art forms, the Japanese flower arrangement.

Educated in traditional Japanese flower arranging techniques, he has subverted the whole process by adding technology, photography, video, and insane logistics in order to turn the ancient decorative practice into a contemporary art form.

Far from his flower laboratory in Tokyo, Makoto Azuma imagines how his art can reach the farthest points in Earth, and sometimes even beyond. He has submerged a bonsai in the depths of the ocean, sent an ikebana into outer space attached to stratospheric helium balloons, and transported huge blocks of ice that melted on the catwalk of a fashion show. He has also created a parade of flower bicycles that halted the traffic in Sao Paulo for one month, creating confusion in one of the world's most intense cities.

His practice and media are strikingly diverse, ranging from ephemeral sculptures, acrylic objects, photography, public intervention, video, performance, fashion, temporary architecture, and many ingenious initiatives on social media. He has also created a range of community projects activated by art and flowers in Indonesia, Japan, and China.

For BIENALSUR, Azuma conceived the idea of reaching out to the salt pans in Jujuy, Argentina, to create a sunflower sculpture. He wandered through the stunning arid expanses of the desert landscape, only to bury the sculpture in an underground bed of salt. Then he waited for a year to see the sculpture turn into a salt flower: a metaphor of the eternal-ephemeral, life and death, endurance, and fragility.

Azuma searches for a context where flowers can change our perception of a place and a landscape but more importantly, how they can change the interaction between people. In this way he recovers the true use of flowers in ancient society, taking it to a dimension where people become sensitized to the fast-paced world in which we live.

Makoto Azuma is a master of cultural exchange, using the universal language of flowers to create works of art that transcend cultural barriers and embrace our humanity. We are destined to rot and his works remind us of our transient nature.

Marcello Dantas



Makoto Azuma, *Salt Flower*



Exhibition view



Km 4,9

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte y Naturaleza. Ecoparque de la Ciudad de Buenos Aires**

Date: **June 22nd 2019 to February 1st 2020**

Exhibition: *Memory of Vegetation. Exhibition of the Robert Brendel Collection, Museo de Farmacobotánica Juan A. Domínguez of Facultad de Farmacia y Bioquímica/Universidad de Buenos Aires*

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Nature**

Botany, as the conceptualization of vegetation, may be approached in a myriad of ways in which each specific approach implies a conceptual and, subsequently, material view of nature. The scientific outlook on Botany confines nature to a rationalist meaning, organizing the world on the basis of spatial geometry and its quantifying relations. Thus, its sensual, perceptive and eloquent side is left in the hands of art and contemporary florists, who shine a light onto areas of mystery and thus reveal likely regions to be explored through a daring scientific program. Art illuminates the mystery of nature, where science will attempt a subsequent rational explanation.

The Brendel Collection of papier maché plants designed for botanical studies in the 19th century in Germany has been re-contextualized in the MUNTREF Centro de Arte y Naturaleza, alongside works by Makoto Azuma (Japan) and by Rita Fischer (Uruguay). Together, they combine naturalism, science, didactic, contemporary art, floral arrangements, and the theatre of memory. They thus subvert the confinement imposed on nature by disciplinary barriers, lay bridges of unexpected meaning between different languages, spaces, and time. Futuristic botanical sculptures of Japanese daintiness fade out faintly against the historic botanical naturalism in papier maché of 19th century Germany, invigorated by its opposition to the unchecked rhizoid sprawl from the eastern shores of the River Plate.

The multiple visions of the botanical possibilities of our mother earth contribute to the construction of an inclusive world; shifts in the way people look at and think about nature stimulate dialogue between different logics of thought, making fertile ground for the rise of mutually beneficial biosocial co-evolution.

Pablo La Padula



Exhibition view and detail

Km 4,9

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte y Naturaleza. Ecoparque de la Ciudad de Buenos Aires**

Date: **June 22nd 2019 to February 1st 2020**

Exhibition: ***Under the Linden***

Artist: **Rita Fischer^(URY)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Nature**

During her residency at the MUNTREF Centro de Arte y Naturaleza, Rita Fischer collects the organic and non-organic items around the building which make up the vast natural diorama displayed in the exhibition hall. On the basis of these spatial features, the artist builds an internal landscape that engages in a dialogue with the architecture: the light filtering through the glass skylight acquires plasticity, outlining the installation exhibits. Interior and exterior merge in a three-dimensional pictorial construction: what can be seen on the flat surface actually floats in its depth, creating translucent and overlapping effects, which veil and unveil the elements of the piece. The layers propose a tale in progress, an intricate skein that unwinds as the visitor tours the installation. As if in the aftermath of a sudden blast, the shapes are left floating, weightless, suspended between the floor and ceiling like the bodiless remains of a mystical space.

Benedetta Casini



Rita Fischer, *Under the Linden*

Km 4,9

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Centro de Arte y Naturaleza. Ecoparque de la Ciudad de Buenos Aires**

Date: **June 22nd to December 18th 2019**

Installation: **Segno Arte***

Artist: **Michelangelo Pistoletto** ^(ITA)

Curatorial work: **Marcello Dantas** ^(BRA)

Curatorial axis: **Art and Public Space**

In 1993 Pistoletto embarked on a new phase of work along two lines, both already present in *One Hundred Exhibitions in the Month of October* (1976): the creation of a series of works by the artist and the invitation to others to create their own art exhibition. Pistoletto's *Segno Arte* is a figure formed by the intersection of two triangles representing a human body with raised arms and spread legs. Seven *Segno Arte* doors established a mutual connection in different exhibition spaces in the city of Buenos Aires.

Marcello Dantas

**With the purpose of integrating the BIENALSUR circuit in Buenos Aires and the presence of Segno Arte into the urban space, versions of the work were showcased at MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración at the Hotel de Inmigrantes, Museo Nacional de Bellas Artes, Museo Nacional de Arte Decorativo, the Italian Embassy, and MUNTREF Centro de Arte y Naturaleza at the Eco Park.*



Michelangelo Pistoletto, *Segno Arte*

Km 5

City: **Buenos Aires, Argentina**

Venue: **Museo de Artes Plásticas Eduardo Sívori**

Date: **October 17th to December 9th 2019**

Exhibition: *Paradigm Park. A territorial hyperstition of the Department of Anexact Studies*

Artists: **Nicolás Bacal^(ARG), Jerónimo Bujman^(ARG), Tomás Ciccola^(ARG), Ariel Cusnir^(ARG), Nicolás Agustín Da Mommio^(ARG), Rosario Espinoza^(ARG), Leopoldo Estol^(ARG), Leandro Garber^(ARG), Victoria Papagni^(ARG), Mercedes Sánchez Dansey^(ARG), Julián Sardi^(ARG), Yennyfer Tellez^(ARG), Tomás Werthein^(ARG), Leonello Zambón^(ARG)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Science**

Paradigm Park is a utopia in action. A group of students, artists, and professors of the Laboratory of Electronic Arts of UNTREF decided to make available for public use an area of the university campus that is still under construction. To this end, we founded the Department of Anexact Studies (DEA), the name we adopt when we enter into conversation with institutions.

Moving intermittently between self-organization and the institutional agenda, DEA functions as a colony of microorganisms which, in order to survive must metabolize with the structure that contains it. Adapting, but also slightly pushing those structures towards new forms.

For two months we cohabited in the same building that houses the Museo Eduardo Sívori, initiating a series of collaborations to rethink the ways in which contemporary culture relates to the territory, to its past and future, exploring tactics from the field of art. This practical exploration of shared wishes may account for the need to reactivate the possibilities of a complex and yet unexplored techno-social body, whose DNA may be synthesized in a simple but uncomfortable idea: all of us together are much smarter than each of us separately.

Leonello Zambón



Nicolás Bacal, Jerónimo Bujman, Tomás Ciccola, Ariel Cusnir, Nicolás Agustín Da Mommio, Rosario Espinoza, Leopoldo Estol, Leandro Garber, Victoria Papagni, Mercedes Sánchez Dansey, Julián Sardi, Yennyfer Tellez, Tomás Werthein, Leonello Zambón, Paradigm Park.
A territorial hyperstition of the Department of Anexact Studies

Km 5,4

City: **Buenos Aires, Argentina**
Venue: **Museo Benito Quinquela Martín**
Date: **From June 22nd 2019**

Intervention: ***Terzo Paradiso***
Artist: **Michelangelo Pistoletto** ^(ITA)
Curatorial work: **Marcello Dantas** ^(BRA)
Curatorial axis: **Art and Public Space**

Italian artist Michelangelo Pistoletto—a leading figure of *arte povera*—has disembarked at the Museo Benito Quinquela Martín in La Boca with his *Terzo Paradiso*, an artistic action that has toured the world. Within the framework of BIENALSUR, this intervention focuses on the urgent need of contemporary human beings to invent another dimension of existence, between nature and technology. The “Third Paradise” is a symbol created by Pistoletto who merely re-designed the mathematical symbol of infinity. In the centre of this horizontal 8, Pistoletto draws a third circle, thus associating human nature with the artificial paradise represented by technology. This central circle represents the need to find a solution to the crises and conflicts of today’s humanity. In this connection, children from La Boca district intervened hundreds of plastic bottles that were gathered to make a large structure with the shape of the infinity symbol, which will serve as a barrier to collect the garbage on the waters of the Riachuelo.

“The Third Paradise is a well balanced connection between artifice and nature, and represents the generative matrix of a new humanity”, states Pistoletto.

Marcello Dantas



Michelangelo Pistoletto, *Terzo Paradiso*

As this biennial is so vast and interactive, I think it has a practical role that leads art to a space of interaction. In this regard, my own work and BIENALSUR share a vision that involves the spectators and society. I have enjoyed a great deal of understanding and support to the ideas of network and dynamics in my pieces, which instead of being confined or locked up in a single situation, were spread throughout the city. *Terzo Paradiso* in Buenos Aires stands for these concepts in a dialectic that confronts diversities between the binomial nature-artifice, and results in an integrating fusion. The term paradise comes from the ancient Persian language and means “protected garden”. We are the gardeners entrusted with protecting this planet and the human society. Art is an element for social connection, communication and activation. It is art for a responsible transformation.

Michelangelo Pistoletto



Michelangelo Pistoletto, *Terzo Paradiso*, Riachuelo, june 2019.





Michelangelo Pistoletto, *Terzo Paradiso*, Riachuelo, april 2020.



Km 5,6

City: **Buenos Aires, Argentina**

Venue: **Arte x Arte - Fundación Alfonso y Luz Castillo**

Date: **From June 13rd to August 24th 2019**

Associated exhibition: ***Exquisite Corpses***

Artists: **Nicola Costantino^(ARG), Noemí Escandell^(ARG), Leandro Katz^(ARG), Daniel Ontiveros^(ARG), Daniel Santoro^(ARG), Graciela Taquini^(ARG), Lucas Turturro^(ARG), Martín Weber^(ARG)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

Exquisite Corpses is about post-mortem tampering with bodies and remains out of hatred, revenge, callousness, and curiosity intended to frighten or to flaunt power, appropriating everything or at least something that belongs to the other.

The work questions the public display of remains or the act of disappearing them: a historic account present in all the continents and deep-seated in Latin America.

Focused on three “political bodies”—Perón, Evita and Che—the exhibition poses the need to go beyond Argentina’s archetypical cases. But tampering with human bodies adopts more sophisticated forms.

In 1979, the dictator Jorge Rafael Videla defined the situation of those who were unceasingly sought by their relatives: “As for those missing, they are a mystery; as long as they are missing they cannot have special treatment because they have no entity. They are neither dead nor alive, they disappeared”.

The word disappeared soon became associated with the Argentine military dictatorship, since it reflected one of the most terrifying mechanisms of the State: the systematic disappearance of persons. It was a program that combined the victims’ murder with the suppression of their identity, namely, what defines the human condition.

The figure of the disappeared is one of the most perverse forms conceived to control and punish people. It is about appropriating the life of the others by usurping their death.

Fernando Farina



Exhibition view

Km 5,6

City: **Buenos Aires, Argentina**

Venue: **Arte x Arte - Fundación Alfonso y Luz Castillo**

Date: **September 7th to October 26th 2019**

Associated exhibition: ***Fragile Life (Variations on Intimacy)***

Artists: **Bill Viola** ^(USA), **Pipilotti Rist** ^(CHE), **Martha Wilson** ^(USA), **Damián Anache** ^(ARG), **Piren Benavidez Ortiz** ^(ARG), **Quío Binetti** ^(ARG), **Graciela Cassel** ^(ARG), **Cecilia Catalin** ^(ARG), **Chiachio & Giannone** ^(ARG), **Alejandra Correa** ^(URY), **Viviana Debicki** ^(ARG), **María Laura Domínguez** ^(ARG), **El Niño Rodríguez** ^(ARG), **Agustina Crespo / Juan Cerono - EVU / Ensamble Vocal de la Licenciatura en Música de la Universidad Nacional de Tres de Febrero (UNTREF)** ^(ARG), **Pola Ezker** ^(ARG), **Juan Manuel Fiuza** ^(ARG), **Juli Jons** ^(ARG), **Eduardo Médici** ^(ARG), **Daniel Merle** ^(ARG), **Diana Schufer** ^(ARG), **Lucía von Sprecher** ^(ARG), **Dolores Zorreguieta** ^(ARG)

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

Curatorial axis: **Everyday Experiences**

The intimate unveils and leaves all the humanity of the individuals exposed, deprives them of all protection; in the presence of the intimate scene, all logic of protection is withdrawn. Then we become fragile to the extent that we bear our nudity in the eyes of the other, the witness to our fragile condition.

In the artistic intimacy, that exposure becomes the space that enables the arrival of the autobiographical in the poetic. At the same time, the artistic work demands the abolition of all distance. In this way, the closeness and the warmth of the shelter provided by the exhibition highlight the intimate. This condition, however, does not exempt the artist or the work from incorporating the hardest expressions of life experience.

By escaping all possible norms, by establishing a nomadism of the emotions as a rule, in its unseizable character, the intimate could become the last refuge of the political or rather, a micro-political resistance to the dispositions of the structuring order of the bodies and their conducts; in short, the management of life. Perhaps, to the extent that the poetry of gestures supported by the intimate grows stronger, the ideals of the rupture between the work of art and life will have acquired a new embodiment. Then, all that remains is for the intimate gesture to burst forth with sufficient poetic power to dislocate the devastating scenery of our contemporaneity.

Jorge Zuzulich



Bill Viola, *The Passing*

Km 8

City: **Buenos Aires, Argentina**

Venue: **Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado**

Date: **June 29th to October 13th 2019**

Exhibition: ***Pyres. Stories of Witches***

Artists: **Laura Códega^(ARG), Malena Pizani^(ARG),**

Hernán Soriano^(ARG)

Curatorial work: **Florencia Battiti^(ARG)**

Curatorial axis: **Memories and Oblivion**

Since 2014 the Tótem Tabú group, whose members are Hernán Soriano, Malena Pizani, and Laura Códega, has been investigating issues concerning the origin of certain prohibitions with the aim of shedding light on specific knowledge and ideologies censored by history. The purpose is to see how such dialectic still survives. The group analyzes power structures, what is forbidden or marked out as taboo or heresy, to prompt reflection on morality, law, and religion. *Pyres*, which was specially developed for BIENALSUR and the Parque de la Memoria, harks back to an investigation of the origins of the witch figure, its repercussions in Latin America, and its present implications. The pyres standing in this exhibition space reflect situations that trigger critical autonomous thinking to challenge canonical narratives.

Florencia Battiti



Exhibition view
Tótem Tabú, Pyre of the Female Body

Km 8

City: **Buenos Aires, Argentina**

Venue: **Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado**

Date: **June 29th to October 13th 2019**

Exhibition: ***Shock***

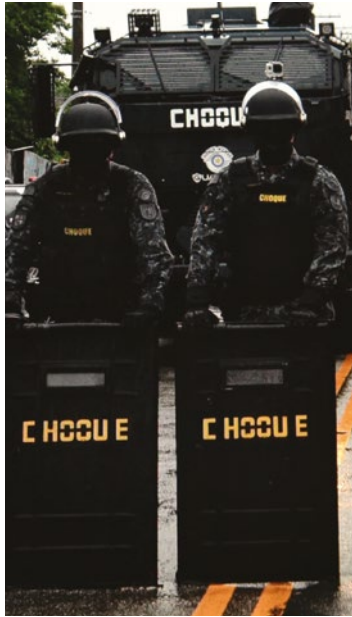
Artist: **Dora Longo Bahia** ^(BRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

Shock is named after the Brazilian riot police, also known as the Shock Battalion, a division trained and equipped to control demonstrators and crowds. The video installation, of a powerful visual impact, casts a critical eye over the methods used by state powers to suppress resistance. Far from emerging as a symbol of protection, the police forces in *Shock* convey a philosophy of fear, and although the work is conceptually rooted in Brazil's specific political history, the visual narrative unfurled by Longo Bahia is echoed in a myriad of cities all over the planet.

Florencia Battiti



Dora Longo Bahia, Shock

Km 18

City: **Buenos Aires, Argentina**

Venue: **MUNTREF Museo de Artes Visuales. Caseros I**

Date: **June 28th to September 15th 2019**

Exhibition: ***A Certain Panorama,
Recent Author Photography in Spain***

Artists: **Bego Antón^(ESP), Teo Barba^(ESP), Jon Cazenave^(ESP),
Elisa González Miralles^(ESP), Jesús Monterde^(ESP), Bernardita
Morello^(ARG); among others.**

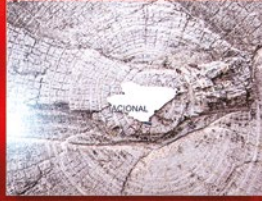
Curatorial work: **Jesús Micó^(ESP)**

Curatorial axis: **Ways of Seeing**

As its title clearly indicates, this exhibition offers a detailed and well-grounded panoramic vision (one amongst many) of the recent author photography of Spain, mostly by young artists over the past decade. The proposal, the result of a thorough two-year work, includes three specific sections: the first features six works on the wall in the two main halls of this venue; the second section, in the basement hall, presents the works of 48 artists in an audiovisual format in a stimulating and contemporary sound setting; and the third section consists in a research work featured in a comprehensive book that accompanies the exhibition, also a key part of the project. The proposal thus combines a visual and aesthetic appeal and profound academic and critical rigor.

Extensive information on the individual projects of each of the 54 authors is available to the public, as well as potential synergies or divergences between them, and the generational essays included in the book, which is available in both halls for public consultation. Even though it is a collective exhibition, the project is not based on a thematic, formal, and/or conceptual approach. Conversely, it is an open, heterogeneous, plural proposal. Such diversity offers the spectator the possibility to wander through the rich variety of conceptions that define current Spanish photography: based on both aesthetic issues—through a myriad of formats, languages, styles, and resources—and thematic issues—an array of stories and interests related to this generation of authors. Such stories are naturally immersed in the time and the context in which they transpire.

Jesús Micó



Teo Barba, from the series *Real*

Elisa González Miralles, from the series *Wannabe*

Km 18,2

City: **Buenos Aires, Argentina**
Venue: **Museo Pueyrredón**
Date: **June 29th to October 27th 2019**

Interference: ***White Men***
Artist: **Marcelo Masagão** ^(BRA)
Curatorial work: **BIENALSUR**
Curatorial axis: **Memories and Oblivion**

Marcelo Masagão conducts a series of subtle yet effective interventions on a set of watercolours painted by Jean-Baptiste Debret in 1830, highlighting the class structure of Brazilian colonial society, which could also be applied to any other Latin American country. By cutting out all the representations of white men from the scenes, leaving a mere silhouette in their place, the artist creates a tension between the disappearance of the white man and his presence—always in white, even after the attempt to efface him.

Likewise, through different exhibition devices, such as a small box or certain blown-up scenes, the work challenges the spectator through diverse participation strategies. Thus, the subject matter, which could be understood as pertaining to the turn of the 19th century, is not only critically revisited, but also represents a warning. This project underscores the many injustices and inequalities that still forcefully and recurrently persist in many different regions of our “civilized world”.

Marina Aguerre, Florencia Battiti



Marcelo Masagão, *Kino-Homens Brancos* Book
General view

Km 20

City: **Buenos Aires, Argentina**
Venue: **Observatorio UNESCO Villa Ocampo**
Date: **June 29th to August 20th 2019**

Installation: ***Silence II. Tribute to John Cage***

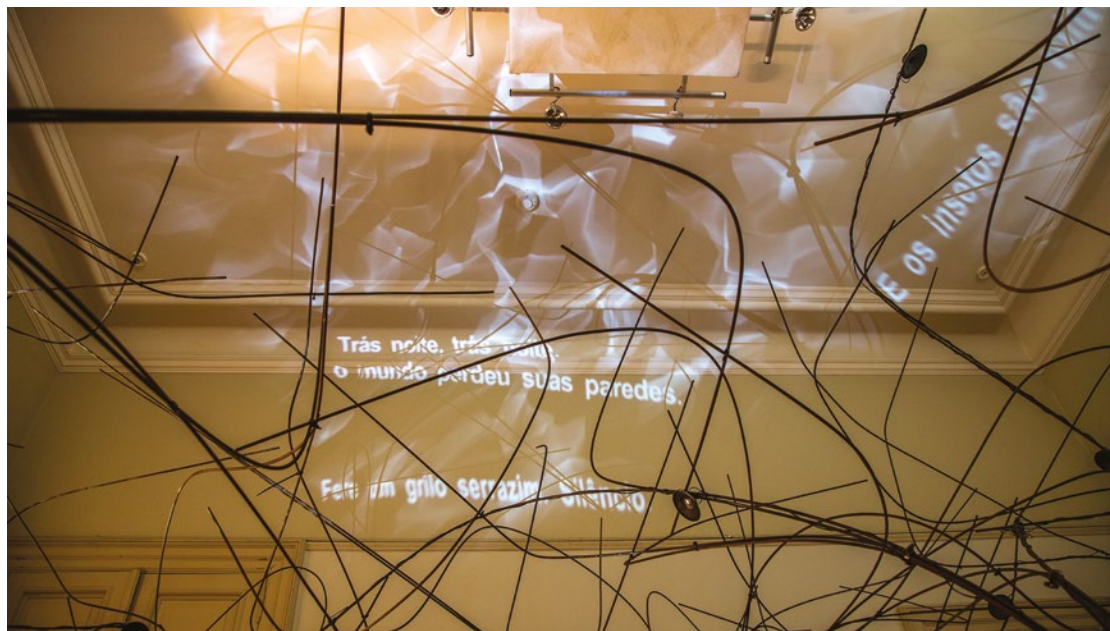
Artist: **Felipe Julián** ^(BRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing / Tribute**

Silence is an immersive installation inspired by the definitions that Brazilian writer João Guimarães Rosa reveals through the acousmatic hallucinations of Chefe Zequiél, the main character of his book *Noites de Sertão*. Likewise, he engages in a dialogue with the work of the American composer John Cage and his tenets about the impossibility of the absence of sound. From there, the artist gives rise to a forest of senses which unfolds progressively until it eventually takes root in this significant historical space. The piece is part of Tribute, one of the fundamental axes of BIENALSUR.

Liliana Piñeiro



Felipe Julián, *Silence II. Tribute to John Cage*

Km 20

City: **Buenos Aires, Argentina**

Venue: **Observatorio UNESCO Villa Ocampo**

Date: **June 29th to August 25th 2019**

Video installation: ***Tribute to Tadeusz Kantor***

Curatorial work: **BIENALSUR, Marion Vasseur Raluy** ^(FRA)

Curatorial axis: **Ways of Seeing / Tribute**

For Tadeusz Kantor art can be an answer. It is never the reflection of the world. Presented by Marion Vasseur Raluy, this work in video format aims to pay tribute to one of the most innovative and provocative personalities of theatre in the 20th century.

This Polish writer, director, organizer of happenings, painter, stage designer, actor in his own plays, and professor of the Academy of Fine Arts in Krakow defined himself as a total artist.

Marion proposes a displacement of the scene to the site of the exhibition in order to question our time and offer a space of resistance where expression is possible and emancipation can be envisaged through a selection of materials of the artist's archive. This montage presents a contemporary reading of his work, which underscores footprints and hints of the hardships of our societies, as well as traces of the political, economic and religious history of the 20th century.

Diana B. Wechsler



Tadeusz Kantor, *The Dead Class*

Km 200

City: **Montevideo, Uruguay**
Venue: **CCE Centro Cultural de España**
Date: **July 25th to September 30th 2019**

Exhibition / Action: ***Margin of Error****

Artists: **Aimar Arriola^(ESP), José Manuel Bueso^(ESP),
Eduardo Galvagni^(ESP), Sally Gutiérrez^(ESP), Julia Morandeira^(ESP),
Diego del Pozo^(ESP), Silvia Zayas^(ESP)**

Curatorial work: **Diego del Pozo^(ESP)**

Curatorial axis: **Ways of Seeing**

Margin of Error (2013) by the collective Declinación Magnética is an audiovisual installation that consists of seven videos and devices with intervened books. It delves into the colonial past and present of Spain through a critical approach to the canonical narratives of the colonization of America, as presented in school textbooks. This piece results from a series of collective exercises by a group of Spanish high school students and teachers conducted over three days on a film set and recorded on video. There are two types of dynamics in the *Margin of Error* videos: on the one hand, exercises that seek to prompt ideas and representations embedded in the unconscious, thus triggering discussions on notions and concepts barely addressed in the teaching of colonization, such as genocide and exploitation. On the other hand, there are more guided exercises in which students are given instructions to develop specific actions of memorization and staging, both important tools for learning and the representing the past.

Established in 2012 between Madrid and Bilbao, the artistic collective Declinación Magnética is made up of artists and curators whose work is based upon post-colonial and de-colonial perspectives that seek to deconstruct the images and discourses underlying the main historical narratives of Spain. Declinación Magnética also explores hybrid methodologies arising from the intersection of different artistic and research strategies in the field of practice and production of knowledge.

Diego del Pozo

**In a dialogue with the exhibition Ways of Seeing, Km 3136.2 ENSABAP Centro Cultural de Bellas Artes, Lima, Peru.*



**Aimar Arriola,
José Manuel Bueso,
Eduardo Galvagni, Sally
Gutiérrez, Julia Morandeira,
Diego del Pozo, Silvia Zayas,
*Margin of Error***

The invitation to participate in the 2019 edition of BIENALSUR made it possible to showcase *Margin of Error* for the first time in Peru (Escuela Nacional Superior Autónoma de Bellas Artes, ENSABAP, Lima) and in Uruguay (Centro Cultural de España, CCE, Montevideo). We also had a chance to get to know the Uruguayan artistic context, and to enlarge the archive of materials that make up the sculptural structure of books, which we hacked in different ways as presented in the videos that accompany the staging of our work.

We conceived *Margin of Error* as a prototype or artistic performative device that can operate, grow and mutate in various contexts. We are grateful to the cultural agents of the CCE of Montevideo for their contribution of local materials. We enjoyed and learned a great deal from the conversations and interactions with them and other local agents that acknowledged in our work affinity to theirs, as well as the possibility to enhance and further actions, anti-colonial imaginaries and narratives that are so necessary in the present times.

Diego del Pozo

* We wish to express our gratitude to Ricardo Ramón Jarne, Patricia Bentancur, Daniel Rial, Elena Parentini, Sara Vega, Micaela Azambuja, Michael Barh, Ana Laura López de la Torre, Patricia Zavala, Sala Zitarrosa, Ángela López Ruiz, Guillermo Zabaleta, among others...

Km 200

City: **Montevideo, Uruguay**
Venue: **CCE Centro Cultural de España**
Date: **July 2^{5th} to September 30th 2019**

Exhibition: *Open Archive. The Painted Stone*
Artist: **Michael Bahr** ^(DEU)
Curatorial work: **BIENALSUR**
Curatorial axis: **Art and Nature**

Open Archive. The Painted Stone is a curatorial and collaborative research project on a natural-cultural monument located in the northernmost rural area of Uruguay, in the Department of Artigas.

The project is conducted in an expanded territory, geographically and symbolically distant from the world of art and hegemonic culture, though the focus in this case is on the hegemony of the South.

The objective of this proposal is to question the great canonical narratives that from the scientific field are established as unique and to promote the development of autonomous critical thinking. The exhibition invites to reflect upon and question these scientific principles by integrating singularities and relative positions on an equal footing. These particularities are constructed through a series of legends, personal histories, and local knowledge concerning this monument and its surroundings. To this end, Michael Bahr works together with the community of this rural area in order to revalue the natural and cultural heritage of the region and of those of us who are drawn to these stories.

Through procedural exercises, this type of artistic practice promotes cultural decentralization and democratization of access to cultural goods. From a singular territory, far from any center, this process is constructed and consolidated as an alternative practice within the art world that enables and reaffirms the creation of an inclusive, diverse and complementary cultural citizenship.

Patricia Bentancur



Michael Bahr, *Open Archive. The Painted Stone*

Km 200

City: **Montevideo, Uruguay**
Venue: **CCE Centro Cultural de España**
Date: **July 25th to August 28th 2019**

Associated exhibition: **Montage: Denmark / DENMARK:**

Opening of the Process

Apertura de proceso

Curatorial axis: **Ways of Seeing**

The exhibition presents the conception of the staging of the play *Denmark*, a work in progress where the dramaturgy and the actors and designers set and define the DENMARK “universe”.

The work consisted in incorporating and delimiting the space gradually, from the construction of walls and floors to the incorporation of furniture, lighting, costumes and sound. The timing of this gradual work coincided with that of the staging. The record of the progress was included in the exhibition. From its inception this is an open-door work process.

Denmark (the play)

A mother and her son in a room. The action is triggered by the arrival of a letter addressed to the mother, a reminder of the story of Queen Gertrude and Hamlet. A territory of tension is generated, a kind of border between the public and the private, where the mother-son bond is established in a liminal space of salvation and condemnation.

Denmark questions what is conceived as happiness and self-realization in a society described as a model, where the marginalized are those who, like the child, distrust the recipes for happiness and the patterns of successful behaviour. It invites the audience to reflect on the phenomena of our world in a complex way and portrays intimacy in post-modern societies.

Lluïsa Cunillé’s work is a kind of documentary about the private universe of the western citizen. This work was in residence at the CCE for several months in 2019 and it was within this framework that the exhibition Staging: *Denmark* was held.

Dramaturge: Lluïsa Cunille

Cast: Gloria Demassi and Rafael Soliwoda

Scenography and costume design: Paula Villalba and Cecilia Bello

Lighting design: Juan Piazza

Original soundtrack and sound: Diego Porras

Graphic design: Camila Chichet

Photography: Francisco Ancheta

Audio visual effects: Juan Manuel Lema

Illustrations: Aldo Pérez

Production: Claudia Sánchez

Direction: Fernando Parodi



Montage: Denmark / DENMARK: Opening of the Process

Km 202

City: **Montevideo, Uruguay**

Venue: **EAC - Espacio de Arte Contemporáneo**

Date: **July 25th to November 17th 2019**

Exhibition: ***Urgent Memories***

Artists: **Bernardo Oyarzún^(CHL) with el Machi Jorge**

Quilaqueo^(Wall Mapu), Gabriel Chaile^(ARG), Cristina Piffer^(ARG)

with the collaboration of Alejandra Gómez Paredes^(ARG)

Curatorial work: **Leandro Martínez Depietri^(ARG)**

Curatorial axis: **Memories and Oblivion**

The artistic practices of Gabriel Chaile, Bernardo Oyarzún, and Cristina Piffer call into question the national identities of the Southern Cone countries that are monolithically rooted in white race and immigration. Anthropologist Gastón Gordillo defines whiteness as an emotional construe rather than an ideology, a perception rather than an idea. It works as ways of orienting bodies towards the desire, albeit not always a conscious one, “to create, define and feel through a kind of corporal navigation that the national geography is primarily European”.

Urgent Memories seeks to reconfigure this space, developing an archaeological investigation based on the body. Bernardo and el Machi Jorge Quilaqueo perform a dance inviting stones to seek the sound that preceded words, straining their written form as something that came with the conquest as a bureaucratic instrument. Gabriel builds a baking oven and a totemic figure made of adobe, a throwback to the native peoples of the northern Argentina, stoking the flames of the relationship between class and race: a testimony to both survival and perpetual oppression. Cristina chips away at the layers of the walls to unveil the historical construction of the other as a palimpsest, using legal texts to denounce the genocidal state violence in a racist, cyclical and ongoing endeavour. Together, they excavate and expose unstable architectures that mutate and are transformed within the diverse encounters between dust-mud-stone and sound-word-text. Their installations function as poetic units that rename the surrounding constructions and propose alternative models of communal historization.

Leandro Martínez Depietri



Gabriel Chaile, *A Form of Resistance*

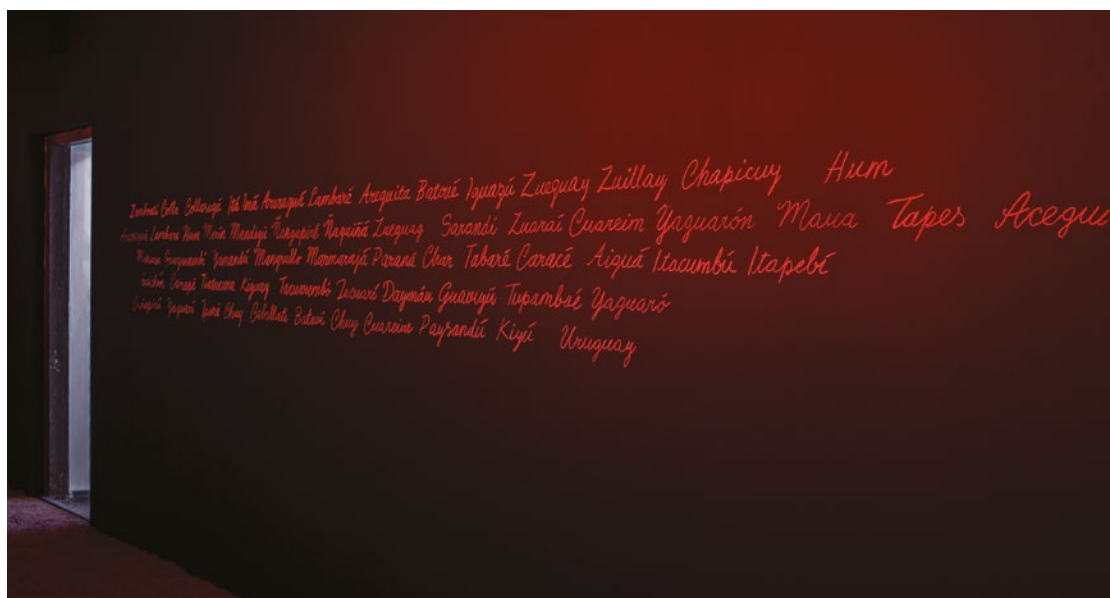
I was trying to conduct an intervention using a forensic technique on the walls of a historical building. It was hard to get an institution to allow us to erode its walls and therefore, I welcomed the invitation to work at the EAC.

The EAC is located in a recycled area of the former Miguelete prison facility. When we were in Buenos Aires, Leandro and I decided to conduct the intervention through photographs and conversations with Fernando Sicco. However, the work space also turned out to be essential. Finally, we decided to examine a cell. It was a narrow, deep, almost claustrophobic place.

Later on in Montevideo, I was flabbergasted by the scale of the building. With its meaningful panoptic layout, the architecture engaged in a dialogue with the installation.

For five days, we worked long hours with Alejandra Gómez removing the layers of paint and chipping off the plaster. The work was done in solitude “with the empty prison” on weekends and with the loving company of the EAC team on weekdays. It was an arduous undertaking that unfolded as we went along: a work in progress that revealed the substrate of the walls and also had a bearing on our perceptions.

Cristina Piffer



Bernardo Oyarzún with el Machi Jorge Quilaqueo Kawin (calling)



1879 Ley N° 947 sobre la línea de frontera. Art. 1°: [...] que dispone el establecimiento de los ríos Negro y Neuquén, previo sometimiento de la Pampa.

1902 Ley de Residencia N° 4.144 o Ley de Residencia. La Nación dispone en su artículo 2° que: "el país de todo extranjero cuya conducta comprometa el orden público". Fue derogada en 1958, bajo el mandato presidencial de Perón.

1910 Ley N° 7029 de Defensa Social. condenados por delitos comunes, "anarquistas o precursores del ataque contra las instituciones del Estado".

1975 DECRETOS del PODER EJECUTIVO con el fin de "neutralizar y/o atajar el accionar de los grupos subversivos". Decreto número 28175 del 5 de Febrero de 1975. Decreto número 277175 de Octubre de 1975. Decreto número 277175 de Octubre de 1975. Decreto número 277275 de Octubre de 1975.

2007 Ley N° 26.268 ANTITERRORISTA. "terroristas" aquellas cuyo propósito sea "atacar el gobierno o una organización internacional o realizar actos de violencia".

Cristina Piffer with the collaboration of Alejandra Gómez Paredes, *Barbarians*

...era y distribución de la tierra |
...a la línea de fronteras sobre la margin
...o ó desalojo de los Indios bárbaros de

...y Cané | Sancionada por el Congreso
...er Ejecutivo podrá ordenar la salida
...a la seguridad nacional o perturbe el
...ncial de Arturo Frondizi.

... | Prohíbe el ingreso al país de los
...tas y demás personas que profesen
...s.

...de la REPUBLICA ARGENTINA |
...onar de los elementos subversivos.

... | Tipifica como "acciones ilícitas
...forzar a la población u obligarla a su
...zar un acto o abstenerse de hacerlo".

APATRIDIA
SUBVERSIVO
TERRORISTA

Km 204

City: **Montevideo, Uruguay**

Venue: **MNAV - Museo Nacional de Artes Visuales**

Date: **July 24th to November 3rd 2019**

Exhibition: ***Emancipatory Opera****

Artist: **Voluspa Jarpa** ^(CHL)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

EMANCIPATED

I can control the world like you, man

Do it from my silence and my burst

I will not be your mother, I will not be your wife

I will be the monster you did not see in the war

I can do it like a woman

But, what is a woman?

What is it to be a woman?

And what is it to be a man?

In the voice of Daniela Vega, a Chilean transgender singer and actress, the words of *Emancipated* spread the claim against the dominant heteronormative society. This is one of the voices of the *Emancipatory Opera* written by Voluspa Jara and Sociologist Alberto Mayo to give a unique format to the historical disputes – which are still part of our present between hegemonic and subordinated positions. The texts, conceived in tension, are pierced by the marks of social conflicts, gender, ethnicity, and the decolonial re-reading.

This opera is one of the pieces that make up the video installation that Voluspa and curator Agustín Pérez Rubio present simultaneously at the Chilean Pavilion of Venice Biennale. The decision to focus on this work and install it in the main hall of the Museo Nacional de Artes Visuales of Montevideo aims to reinsert it in a venue that hosts a collection of the most significant periods of the history of the region, and to revisit it in the cultural horizon of South America. The past thus resonates in a present in which the idea of emancipation is not only part of the historical discourse, but also continues to be significant.

Thus, the presence of this installation in the museum represents a catalyst of meanings concerning its collection and becomes an invitation to re-read it from other angles, such as those proposed by the cantata. Following the sequence of works by Juan Manuel Blanes, which present bucolic and romantic images of black people, gauchos and women; or watching *Yellow Fever* after witnessing the confronting presences and positions in the opera brings about new readings and interpretation fields concerning a history that we, Latin Americans, believe to know.

The voices engage in a dialogue that floods the lobby of the building, surprise and unsettle the visitors, and invite them to go in and elucidate the enigma. In the hall, large banners



Voluspa Jarpa, *Emancipatory Opera*

hang in the space in diverging diagonals, giving visual rhythm to the counterpoint of voices. On some neat, thoroughly illuminated lecterns lie the words of each voice for a more private reading. The impeccable soundtrack echoes in the body of the visitors, who will decide which position to identify with. Leandro Jacob, the editor of Imprenta Rescate collaborated in the project with a limited run of one thousand copies of the movable types of the nine positions that confront each other in the piece: *emancipated, submissive, dominant*.

Diana B. Wechsler

* On the basis of the curatorial hypothesis of *Emancipating Opera* by Voluspa Jarpa, the exhibition was held at the MNAV of Montevideo, thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.

Km 278

City: **Rosario, Argentina**

Venue: **CEC - Centro de Expresiones Contemporáneas**

Date: **June 6th to July 28th 2019**

Exhibition: *Recovering our Imagination to Change History*

Artists: Mirta Beatriz Albornoz ^(ARG), Dafna Alfie ^(ARG), Catalina Barberis ^(ARG), Marina Btesh ^(ARG), Valeria Budasoff ^(ARG), Gabriela Cabezón Cámara ^(ARG), Jael Caiero ^(ARG), Colectivo Asolar ^(ARG), Confitte Producciones ^(ARG), Azul Cooper ^(ARG), Nina and Margarita Corti ^(ARG), Cromoactivismo ^(ARG), Lucía de la Torre ^(ARG), Marta Dillon and Virginia Cano ^(ARG), Valeria Dranovsky ^(ARG), Rocío Fernández Collazo ^(ARG), Camila García Reyna ^(ARG), Ana Gallardo ^(ARG), Carola Gentile ^(ARG), María Sol Gosmaro ^(ARG), Luciano Gualda ^(ARG), Federico Hurtado ^(ARG), Gonzalo Sánchez Iglesias ^(ARG), Inmensidades ^(ARG), Laura Jakulis ^(ARG), Myriam Jawerbaum ^(ARG), Nina Kunan ^(ARG), Ariadna Lasser ^(ARG), Agostina Lombardo ^(ARG), Valentina Mariani ^(ARG), Carla Nastri ^(ARG), Diego Oyola ^(ARG), Fátima Pecci Carou ^(ARG), Nicolás Pezzola ^(ARG), Lucía Prieto ^(ARG), Viviana Romay ^(ARG), Florencia Tagliabue ^(ARG), Inés Temperley ^(ARG), Andrea Trotta ^(ARG), Melisa Scarcella ^(ARG), Diego Stevanka ^(ARG), Marlene Wayar ^(ARG)

Curatorial work: **NUM Projec** ^(ARG)

Curatorial axis: **Memories and Oblivion**

Never before has there been such a massive reflection in Argentina on the perpetually imperfect and impaired civic status of women and other femininities. The repeated instances of gender violence have depicted a context of strongly ideological and normalized cruelty. Within this framework, the question that the NUM Project poses through the lenses of feminist art and curatorial work, has to do with which stories can be told, which bodies are visible, and which narratives can be read.

Recovering our Imagination to Change History challenges certain unacceptable omissions in the history of art and certain protocols of representation. It seeks to create a space for reflection upon the importance of an aesthetical and ethical encounter that address the debate on gender conditions in the wake of the creative and revolutionary drive brought about by #Niunamenos demonstrations (2015-2017). Outside the museum, in cultural centers, squares, social networks, and universities, images and narratives that convey a sense of urgency bring to the forefront issues about gender difference and the representation and uses of the body. Along the same lines, collectives invited to participate in this show acquired visibility through their bodies on the streets and their novel combination of art, gender and politics. *Recovering our Imagination...* brings together contemporary works



Fátima Pecci Carou, *One Day I Will Get out of Here*

created in the heat of feminist actions, which not only challenge today's cisnormative (the matrix of our system) but also activate alternatives and re-interpretations. In addition, as a living archive in constant motion, *Recovering our Imagination...* beholds and delimits, establishes a dialogue between various artistic manifestations and relies on street action. It is committed to the present as much as it is to memory and its legacy.

NUM Project

Km 278

City: **Rosario, Argentina**

Venue: **CEC - Centro de Expresiones Contemporáneas**

Permanent installation

Associated installation: ***Curvaceous***

Artist: **Noemí Escandell** ^(ARG)

Curatorial axis: **Ways of Seeing / Tribute**

During the second half of the 1960s in Rosario, Noemí Escandell's work engaged in a dialogue about the formal concerns of minimalist artists living in New York. In 1965, the Jewish Museum in New York City exhibited for the first time a series of drawings of her *Primary Structures*, and a year later, *Curvaceous* was created as a graphite sketch on paper. This work, which expresses the artist's personal exploration of minimalism, was included in the show *Primary Structures II* held at the Sociedad Hebraica Argentina in 1967 as part of the Advanced Art Week organized by the Di Tella Institute, with the presence of international art critics.

In 2013, these sketches appeared in the book *Noemí Escandell* published by the Museo Castagnino+macro along with an anthological exhibition. A year later, *Curvaceous* was built in stainless steel for the 10th Rosario Art Week, and exhibited on the esplanade outside the Roberto Fontanarrosa Cultural Center. On this occasion, the work is displayed in a new venue, at the entrance of the Centro de Expresiones Contemporáneas.

Clarisa Appendino



Noemí Escandell, *Curvaceous*

Km 278,7

City: **Rosario, Argentina**
Venue: **Parque Independencia**
Permanent installation

Installation: *Us/Us*
Artist: **Eduardo Basualdo** ^(ARG)
Curatorial work: **BIENALSUR**
Curatorial axis: **Art and Public Space**

Us/Us is an installation erected in a public space as part of BIENALSUR 2017. Two large metal frames with vertical metal bars measuring 6x4 meters bear the letters making up the word *Nosotros*, crisscrossing the iron bars. The two frames lean on and support each other. The space between the bars is large enough for people to pass through. Basualdo works on the issue of limits based on a reading of the current situation and how we live as part of present-day society. As shown by *Nosotros*, when we are placed in an open space, we must stay together so as not to fall. However, there always seems to be some point of dispute which drives us apart. This division creates a duplicate effect which is at the same time a confrontation. This is the fight over a term which in fact belongs to us all. Thus, in a profound reflection about the status quo, Basualdo duplicates the term, wrought in iron horizontally across the bars, as if it were in fact two different things which nonetheless continue to lean upon each other, creating mutual need.

As of June 2019, this piece can be found in its new home: the iconic Parque Independencia, by the Wladimir Mikielievich City Museum. In this new setting, the piece will arouse new queries, for the urban landscape always entails a question about “us”.

Fernando Farina, Liliana Piñeiro



Eduardo Basualdo, *Us/Us*

Km 278,9

City: **Rosario, Argentina**

Venue: **Centro Cultural Parque de España**

Date: **June 6th to August 28th 2019**

Exhibition: *Practices on Work*

Artists: **Antonella Aparicio**^(ARG), **Karla Buzó**^(ARG), **Chen Chieh-Jen**^(CHN),

Diego Masi^(URY), **Federico Mattioli**^(ARG), **Yohnattan Mignot**^(URY),

Duygu Nazli Akova^(TUR), **Catalina Sosa**^(ARG), **Ali Tnani**^(TUN),

Viviana Zargón^(ARG)

Curatorial work: **BIENALSUR**

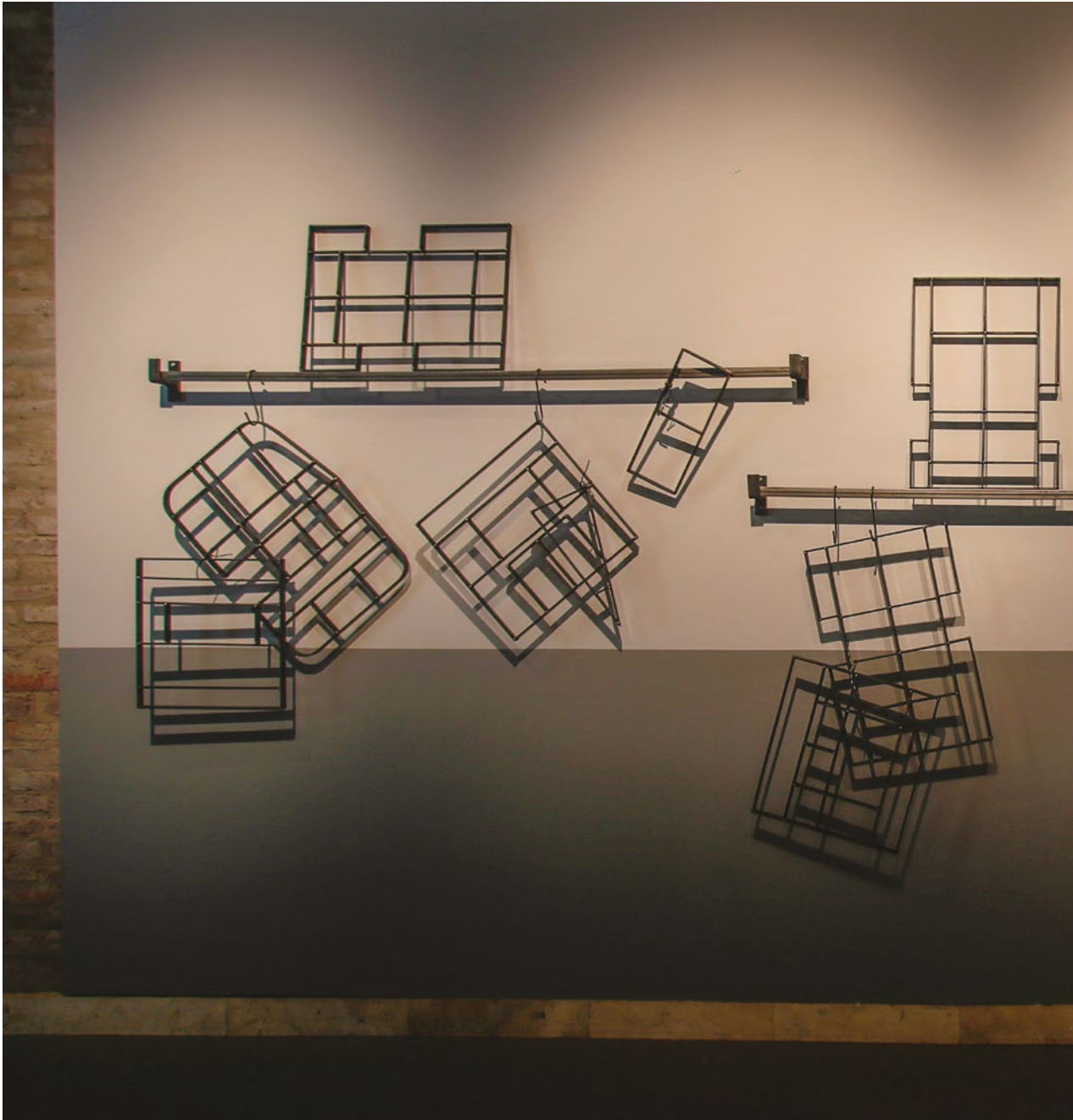
Curatorial axis: **Memories and Oblivion**

Sound and silence made by men and machines interfere with the public as they approach the various pieces on their tour of this exhibition. Sound and silence from different regions and latitudes appeal to the collective memory forged over time by the history of humanity: work as production, as a potential for development, as a dignifying activity. Yet, something haunts this concept... Sound and silence are associated with frustrated dreams and endeavors, struggles, reality and fiction experienced both individually and collectively. Thus, presences and absences engage in a dialogue in videos, installations, and photos. The pieces on display reinforce familiar discourses or ironic glances, revisit stories and propose other approaches to memories of work, those of the visitors to these tunnels.

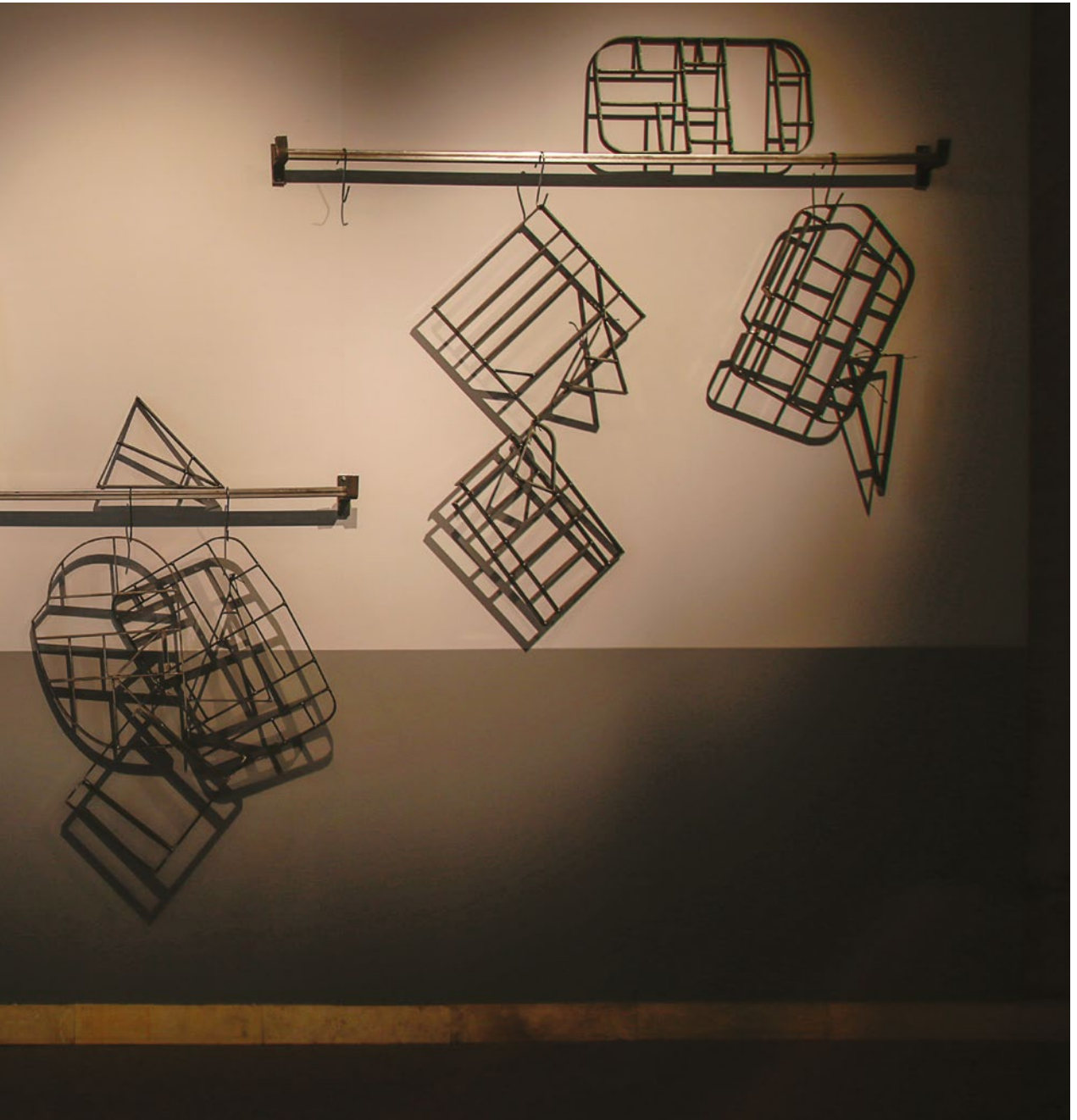
Marina Aguerre, Liliana Piñeiro



Federico Mattioli, *Quality Policies*
Exhibition view



Viviana Zargón, *Failed Projects by Individual Entrepreneurs*



Km 279

City: **Rosario, Argentina**

Venue: **Museo de la Memoria**

Date: **June 5th to August 28th 2019**

Installation: ***Burladero***

Artist: **Esteban Álvarez** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

A multifaceted work, *Burladero* alludes to the world of bullfighting, the fence behind which bullfighters take shelter when “something goes wrong”, in the words of the artist. However, the name of the work bears meanings directly associated with a time of great historical significance for Argentina. In 2001, the extreme social, economic, political and institutional crisis that hit the country left no one untouched: the unreal peso’s hard currency peg to the dollar, the barter economy and soup kitchens, the declaration of a state of siege, the killing of demonstrators, assaults on the Mothers of the Plaza de Mayo, citizens banging pans on balconies and streets throughout the country... Clearly, something had gone wrong.

Using the bullfighting arena as a metaphor for reality, the transference of meaning incorporates zinc roof plates as a way of materializing the concept. The choice of this artistic material is underscored by the beaten zinc plates, reminiscent of the pot banging demonstrations. The load bearing structures also echo the devices used by the security forces to prevent demonstrators from taking to the streets.

Esteban Álvarez uses his proposal as a polysemic device to uphold one of the core curatorial axes of the open call organized for the second edition of BIENALSUR: Memories and Oblivion.

Marina Aguerre



Facade. Esteban Álvarez, *Burladero*

It has been around a year since the installation *Burladero* was presented at the Museo de la Memoria in Rosario. The possibility of exhibiting this work in a venue devoted to memory was particularly significant.

The piece alludes to the 2001 events in Argentina, when many people realized that the peso was no longer pegged to the dollar, and the banks were not returning the money to them. The clients of the banks banged loudly on the silver gray boarded-up walls of the banks.

The portraits of the most prominent figures on the dollar notes are now showcased on these metal fences, reminiscent of the protective borders of the banks.

Esteban Álvarez



Esteban Álvarez, *Burladero*



Km 279

City: **Rosario, Argentina**
Venue: **Museo de la Memoria**
Date: **June 5th to August 4th 2019**

Installation: ***Optical Disillusions***
Artist: **Leo Nuñez^(ARG)**
Curatorial work: **BIENALSUR**
Curatorial axis: **Memories and Oblivion**

Following the coup d'état of March 24th, 1976, Argentina's last civic-military dictatorship systematically introduced the persecution, kidnapping, torture, murder, and forced disappearance of its citizens for political and ideological reasons. Two years later, Argentina hosted the FIFA World Cup. This popular event was the ideal propaganda tool, both in the country and abroad, and was basically wielded as such by the military junta to provide an optical illusion that concealed the state genocide to the extent that the World Cup final match was played just meters away from the ESMA clandestine detention center.

One of the features of this World Cup was the confetti hurled into the air to celebrate the victories of the Argentine team. *Optical Disillusions* is an interactive work that draws attention to the tension between visibility and concealment, with specific reference to the macabre 1978 World Cup, appropriating the gestures celebrating the event, but literally inverting their meaning. So, instead of the backdrop of civilized order and shared victory projected by the dictators, the pieces of confetti work as mini-screens portraying the faces of the thousands of people who "were disappeared." Ten years after the beginning of the trials for crimes against humanity in Rosario, this installation denounces the perversion of the military Junta and calls to resist oblivion.

Marina Aguerre



Leo Nuñez, *Optical Disillusions*

Km 280

City: **Rosario, Argentina**

Venue: **Macro - Museo de Arte Contemporáneo de Rosario**

Date: **June 5th to September 22nd 2019**

Associated exhibition: *Two Museums and a River*

Artists: León Ferrari^(ARG), Graciela Sacco^(ARG), Ananké Asseff^(ARG), Antonio Berni^(ARG), Enio Iommi^(ARG), Guillermo Kuitca^(ARG), David Lamelas^(ARG), Guadalupe Miles^(ARG), Antonio Seguí^(ARG), Edgardo Vigo^(ARG), Marco Bainella^(ARG), Diego Melero^(ARG), Feliciano Centurión^(PRY), Víctor Grippo, Jorge Gamarra and A. Rossi^(ARG), Daniel García^(ARG), Jorge Macchi^(ARG), Antonio Pedone^(ARG), Hugo Aveta^(ARG), Marcelo Brodsky^(ARG), Fernando Fader^(FRA), Nicolás García Urriburu^(ARG), Marta Minujín^(ARG), Juliana Stein^(BRA), Horacio Zabala^(ARG), Joaquín Boz^(ARG), Carlos Herrera^(ARG), Goya^(ESP), Cristina Piffer^(ARG), Luis Fernando Benedit^(ARG), Emilia Bertolé^(ARG), Oscar Bony^(ARG), Nicola Costantino^(ARG), José de Ribera^(ESP), Grete Stern^(DEU/ARG), Graciela Taquini^(ARG)

Curatorial work: **Ticio Escobar^(PRY)**

Curatorial axis: **Ways of Seeing**

The Macro - Museo de Arte Contemporáneo de Rosario hosts the show *Two Museums and a River* featuring works from its own collection and that of the Museo Castagnino. The exhibition confronts pieces from a museum of fine arts and modern art with others from a contemporary art museum. The fact that both institutions share the same administration and location enables the work on a notion of the contemporary that is not defined chronologically but rather from an exploratory perspective. Contemporaneity entails focusing on diversity from the perspective of presentness though with an open mind to question various historical times. The term "presentness" thus alludes to the crossover of diverse temporalities. Hence, contemporaneity should not be addressed in terms of evolutionary terms as per a certain idea of progress, as was the case of Euro-Western modernity. Contemporaneity refers to different moments but also to different cultures and diverse technical resources and to other insights articulated in complex, temporary though intense exhibition proposals. With an explicit anachronistic vocation, the show brings together works from both museums and seeks to create what the images themselves produce: alliances, identifications and clashes. These encounters, in the twofold



Exhibition view

sense of coincidence and clash, are expected to produce short circuits and synergies capable of enhancing the significance of the exhibited works and triggering new lines of meaning.

The figure of the river, so present at the Macro, is not a trope in itself, but an element that raises questions about the flow of images, the environment, the enigma of the opposite shores, the central figure of the difference (between artistic and subjective genres) and the sign of a regional history strongly marked by a powerful and visible river, a witness to different events and a decisive feature of the shared territory in the South.

Ticio Escobar

Km 383

City: **Mar del Plata, Argentina**

Venue: **MAR - Museo de Arte Contemporáneo de la Provincia de Buenos Aires**

Date: **July 13rd 2019**

Performative conference: **Marathon**

Artists: **Jorge Macchi** ^(ARG), **Edgardo Rudnitzky** ^(ARG)

Curatorial work: **Sebastián Tedesco** ^(ARG), **Mariano Luna** ^(ARG)

Curatorial axis: **Ways of Seeing**

Within the program *Suspended Frontiers* and in the framework of BIENALSUR, the Museo MAR will host the project *Marathon*, which brings together the collaborative works by Jorge Macchi and Edgardo Rudnitzky. For the first time these artists will show the corpus of work they have jointly created since 2003, including videos, sound and video installations, and performances.

Macchi and Rudnitzky's collaborative work clearly represents a reference to a trans-disciplinary approach and creative dialogue. The fading of the artist as an individual author, the limits and integration of visual and sound art, remote work, travel, and Argentine artists in the global scene are some of the tropes of the comprehensive itinerary of this collaborative corpus.

Suspended Frontiers is a pedagogical and curatorial project coordinated by Sebastián Tedesco and Mariano Luna, which has been housed at MAR - Museo de Arte Contemporáneo de la Provincia de Buenos Aires, since 2016. The project seeks to be a space for reflection and creation in relation to the permeable boundaries and contact points that separate contemporary art from the other, which is always there, apparently outside its range, oftentimes in different trades or professions, or in relation to institutions, exhibition spaces and geographical frontiers.

In the ideal context offered by the city of Mar del Plata as a pole on the periphery of the periphery, and with the potential that this notion provides in the arena of contemporary intellectual ideas, this meeting represents a twofold opportunity to become acquainted with the works and thoughts of the artists, and to reflect upon these issues.

Sebastián Tedesco



Jorge Macchi and Edgardo Rudnitzky, *TRain*
Jorge Macchi in collaboration with Edgardo Rudnitzky, *Last Minute*

Km 644

City: **Córdoba, Argentina**
Venue: **Barrio obrero Kronfuss**
Date: **June 13th to September 21st 2019**

Intervention: ***Abandoned Museum***

Artist: **Diego Bianchi** ^(ARG)

Invited artists: **Martín Carrizo** ^(ARG), **Noelia Correa** ^(ARG),

Colectivo Primitivo: Noel De Cándido ^(ARG) and **Noé Colombo** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Public Space**

For the second phase of the *Abandoned Museum* project, a group of artists from the city of Córdoba were invited by Diego Bianchi to produce a series of works to be exhibited and integrated in the public space of the Kronfuss quarter.

Just like in the previous edition, the idea is to elucidate how an object/work becomes a catalyst of senses, which ultimately depends on both the beholder and the context. In this case, the three guests are not students, but artists with several years of experience and close ties to their own environments, which gives rise to a more interesting situation, since they re-establish and visualize those ties by proposing specific works that assume the risk of meeting the audience with no mediations or safeguards.

Diana B. Wechsler, Liliana Piñeiro



Martín Carrizo, *Untitled*



Diego Bianchi, *Brooms like Arrows*
Martín Carrizo, *Untitled*



Noelia Correa, *Immortal*
Diego Bianchi, *One Block Leg*

Abandoned Museum operates as an idea that can be used to acknowledge a site and experience a group adventure. It is a sort of inverted parenthesis in which art can still be the mystery that moves us, is put into play and detaches itself from categories and conventions to acquire new meaning in the direct encounter with the people and the street. Such an encounter ranges from concealment to stridency.

I was pleased to learn that BIENALSUR suggested the Kronfuss neighbourhood in the city of Cordoba and to incorporate local artists Martín Carrizo, Noelia Correas, Noel de Cándido and Noé Colombo, whom I barely knew and were incredibly generous. It was a blessing to share with them the amazing streets of the area on those sunny winter days.

I am also grateful to Natalia Mónaco (Cordoba Cultura Agency, Government of Cordoba Province) and Pablo Looper (art installation assistant).

Diego Bianchi



Noelia Correa, *Red is Love and Blood*

Colectivo Primitivo: Noel De Cándido and Noé Colombo, *The Freedom of the Traffic Lights*

Km 646,1

City: **Córdoba, Argentina**

Venue: **Centro Cultural Córdoba**

Date: **June 13th to September 1st 2019**

Exhibition: ***Among Others***

Artists: **Margarita Ariza^(COL), Claudia Coca^(PER), Claudia Casarino^(PRY), Diana Gardeneira^(ECU/CRI), Zoitsa Carolina Noriega^(COL), Fátima Pecci Carou^(ARG), María Daniela Rojas^(COL), Katia Sepúlveda^(CHL), Mercedes Azpilicueta^(ARG)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Gender Issues**

This exhibition brings together projects by different Latin American artists submitted largely to the BIENALSUR open call, which examine key issues underlying the current debate on intersectional feminism. This concept, first formulated by Kimberlé Crenshaw, is still very relevant today and is particularly enlightening when it comes to tackling the cross-over between marginalized identities in Latin America, where gender problems coexist perpetually with social, racial, sexual, and aesthetic discrimination. What does it mean to be a Mapuche woman in Latin American society? What does it mean to be a black woman in a country like Colombia? What are the daily challenges for a lesbian in Bolivia?

Benedetta Casini



Fátima Pecci Carou (co-production with Florencia Greco), *The Female Others in the Creases of History*
Exhibition view



Claudia Coca, *Wild Progression*



Km 646,3

City: **Córdoba, Argentina**

Venue: **Museo Provincial de Bellas Artes Emilio Caraffa**

Date: **June 13th to September 1st 2019**

Exhibition: **(+) WORLDS (-) IMPOSSIBLE**

Artists: **Carolina Andreetti** ^(ARG), **Corina Arrieta** ^(ARG), **Natalia Carrizo** ^(ARG), **Romina Casile** ^(ARG), **Chiachio & Giannone** ^(ARG), **Mariana Collares** ^(BRA), **León Ferrari** ^(ARG), **Vera Grión** ^(ARG), **Macos López** ^(ARG), **Liliana Maresca** ^(ARG), **Luis Pazos** ^(ARG), **Juan Carlos Romero** ^(ARG), **Tamara Stuby** ^(USA/ARG)

Curatorial work: **Jorge Cordonet** ^(ARG), **Ana Raviña** ^(ARG), **María Laura Rodríguez Mayol** ^(ARG)

Curatorial axis: **Everyday Experiences / Imagination of the Future**

Contemporary art incorporates the poetics of the inhabitable as a continuous quest to record, reflect upon, and deconstruct the ways of appropriation of spaces, intimate, emotional, and symbolic manifestations, and individual and collective stories and memories. This involves connecting coexistence with the multicultural, identity borders, resistance, asymmetry, and inequalities, unmasking the operations of cultural dominance, and incorporating the binary pairs of exclusion-inclusion/placed-displaced. This search focuses on the need to conceptualize, materialize and make visible a range of different possible worlds from the individual point of view, as well as from our role as social and political subjects.

This curatorial project aims to record the strategies of signaling and critical re-inscriptions which, through their production drive, revitalize and problematize the inhabitable otherness and the new forms of re-territorialization, appropriation, and transformation. The idea is to incorporate discourses which—from feminism, sexual disobedience, and other coalitions of desire—embrace domestic affectivity, the deconstruction of the city, and activism as a whole, to ensure a more livable future. This is done through a range of different approaches that seek to subjectivize everything that presents itself as a battleground, where different forces meet, as well as the manifestations of sorrow and pleasure. As Judith Butler says, this means reinforcing the need to be able to speak, feel, enquire and contribute to a transformation which, through language, in different ways, and from diverse spaces, enriches our experience of “inhabiting the world.”

Jorge Cordonet, Ana Raviña, María Laura Rodríguez Mayol



Juan Carlos Romero, *Fury*
Exhibition view. (detail). Marcos López, *Redefining Happiness; Suite Bolivariana, Buenos Aires; The Power of Ideas. Tamara Stuby, *On Tenterhooks.**

Km 646,3

City: **Córdoba, Argentina**

Venue: **Museo Provincial de Bellas Artes Emilio Caraffa**

Date: **June 13th to September 1st 2019**

Associated exhibition: ***A Rough Memory***

Artist: **RES** ^(ARG)

Curatorial axis: **Memories and Oblivion**

A Rough Memory poses a two-fold question: about momentary lapses of memory and about insurrectional event. The acronyms and slogans that come from popular political memory outline what remains of the irruption that appears in history as a secret miracle, beyond the plethora of information we have today about what happened on May 29, 1969, thoroughly recorded in the annals of rebellion. Fifty years after the Cordobazo, this exhibition brings together a memory of the city of Córdoba, a genealogy of this popular event and the history of avant-garde art that tackles the declaratory performance of the bodies. RES blends popular acronyms and slogans, archives and testimony, the relationship between art and politics, the frontiers between what is art and what is not, the process of learning and procedures, as formulae for his work, which revisits the insistence of past interventions to examine the present. *A Rough Memory* is an invitation to experience those intervals where elusive moments between the public and the private come together, while the epic events of revolt parade to the beat of the slogans. The words of Agustin Tosco are always present in my childhood memories of family lunches in which this legendary activist from Luz y Fuerza was discussed. RES has convinced me, through the words of Eduardo Grüner, that we think first and foremost as Latin Americans, although I often believe that the location demands that the inevitable fatality of the place be always given its own name. “Cordobazo” is at once an impossible name and the potential to invent the future.

Diana B. Wechsler



Exhibition view

Km 646,4

City: **Córdoba, Argentina**

Venue: **Museo Provincial de Fotografía Palacio Dionisi, Agencia Córdoba Cultura, Gobierno de la Provincia de Córdoba.**

Date: **June 13th to September 21st 2019**

Associated exhibition: *Deviations**

Artists: **Esteban Álvarez** ^(ARG), **Robert Cahen** ^(FRA), **Miguel Chevalier** ^(FRA), **Nicola Costantino** ^(ARG), **Arnaud Dezoteux** ^(FRA), **Rodrigo Etem** ^(ARG), **Angelika Markul** ^(POL/FRA), **Liliana Porter** ^(ARG), **Eugenia Puccio** ^(ARG), **Paola Sferco** ^(ARG), **Lila Siegrist** ^(ARG), **Gabriel Valansi** ^(ARG)

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

Curatorial axis: **Memories and Oblivion**

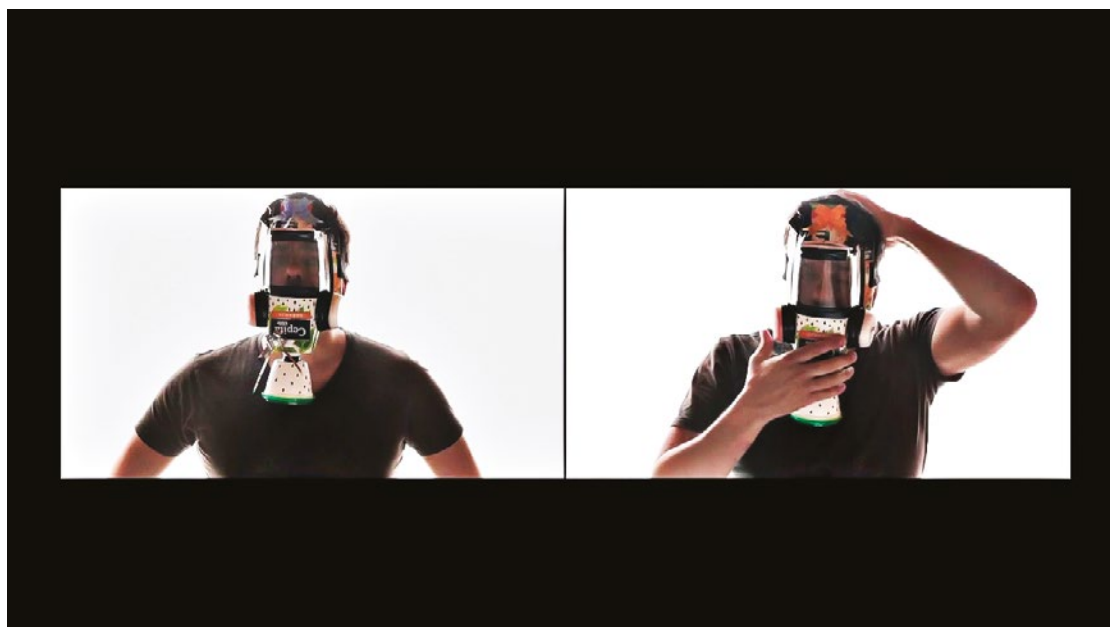
This exhibition of works by French and Argentine artists lies somewhere between fiction and record and questions contemporary enunciation. Yet, it also represents a reflection on the space where discourse and encounters occur.

Argentina, a distant country if seen from the center, full of uncertainty and a deep-seated arrogant nature, is permeated by poetics and stories that go beyond geographical boundaries. Here, each one of the works refers to a different aspect of a common narrative. Although the landscape is undoubtedly the protagonist, there are different approaches: the strangeness produced by the immoderate and the devastation of an uncontrollable nuclear disaster. Artificial constructions appear as an alternative: another image that poses the question about how and what we perceive, desire and cherish. This confusion leads us towards a future of machines and technology that promises well-being, freedom and creation, which we wisely distrust.

Imagination is the final stage where artists engage in irony, parody, and fantasy to offer other realities, some of which critically refer to situations of everyday violence. Such disturbing situations allude to something latent, something we know is there and that constantly challenges us despite our efforts to ignore it.

Fernando Farina

**On the basis of the curatorial hypothesis of Deviations, the exhibition was held at the Museo Provincial de Fotografía Palacio Dionisi (Córdoba, Argentina), the Espacio Máximo Arias (Mendoza, Argentina) and the Museo Nacional de Bellas Artes of Neuquén (Neuquén, Argentina), thus creating a simultaneous liaison within the BIENALSUR cartography in collaboration with the Institut français d'Argentine.*



Paola Sferco, *Bolognese*
Rodrigo Etem, *Side by Side*

Km 646,5

City: **Córdoba, Argentina**

Venue: **Fotogalería a cielo abierto - Museo Palacio Dionisi , Agencia Córdoba Cultura, Gobierno de la Provincia de Córdoba.**

Date: **June 13th to September 1st 2019**

Installation: ***Labyrinth***

Artist: **Alejandro Chaskielberg** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Nature**

Shot in the El Hoyo Labyrinth in Chubut, the series by Alejandro Chaskielberg aims to portray the array of emotions people experience when they wander through the maze. Using a careful scenographic lighting technique, the photographs were shot using torches on nights when there was a full moon, with exposures that lasted about ten minutes. Created by Claudio Levi and Doris Romera on the lands devastated by the fires resulting from droughts in the late 1980s, the El Hoyo Labyrinth symbolizes the recovery of nature. It is the energy of this transformation that Chaskielberg attempts to convey in his unique photographs.

Florencia Battiti



General view
Alejandro Chaskielberg, *Burned Tree*

Km 696

City: **Santa Maria, Brazil**

Venue: **Universidade Federal de Santa Maria**

Date: **From 28th to 30th August 2019**

Exhibition: ***FACTORS 6.0 Light_Energy***

Artists: **Sabrina Barrios^(BRA/USA), Luiz Duva^(BRA), Raquel Fonseca^(BRA),
Rosangella Leote^(ARG), Gabriel Gendin^(ARG) and Gisela Biancalana^(BRA),
Leo Nuñez^(ARG), Sandra Rey^(BRA), Marlin Velasco^(ARG/VEN)**

Curatorial work: **Nara Cristina Santos^(BRA) - Universidade Federal
de Santa Maria / Mariela Yeregui^(ARG) - Universidad Nacional de
Tres de Febrero**

Curatorial axis: **Art and Science**

Within the framework of BIENALSUR, organized by the Contemporary Art, Technology and Digital Media Lab (LABART) and with the support of the Fine Arts Postgraduate Program of the Universidade Federal de Santa Maria in Brazil, the Factors Festival focuses on the concepts of energy and light in terms of sustainability. The word energy may be understood to be the vital force of the universe, the potential for the flow of nature, and a sensory experience that turns the artistic phenomenon into a dynamic project. When associated with light, artistic production may be seen as activation, distribution, contamination, or even as ecological and social resistance. In this Festival, the point of interest lies in the way in which contemporary artists address such issues in their practices.

Nara Cristina Santos, Mariela Yeregui



Rosangella Leote, *Viridis*
Marlin Velasco, *Container of Places*

Km 988,7

City: **Mendoza, Argentina**

Venue: **Espacio de Fotografía Máximo Arias**

Date: **July 26th to September 8th 2019**

Associated exhibition: ***Deviations****

Artists: **Esteban Álvarez** ^(ARG), **Robert Cahen** ^(FRA), **Miguel Chevalier** ^(FRA), **Nicola Costantino** ^(ARG), **Arnaud Dezoteux** ^(FRA), **Rodrigo Etem** ^(ARG), **Angelika Markul** ^(POL/FRA), **Andrés Piña** ^(ARG), **Liliana Porter** ^(ARG), **Eugenia Puccio** ^(ARG), **Inti Pujol** ^(ARG), **Paola Sferco** ^(ARG), **Lila Siegrist** ^(ARG), **Gabriel Valansi** ^(ARG)

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

Curatorial axis: **Memories and Oblivion**

This exhibition of works by French and Argentine artists lies somewhere between fiction and record and questions contemporary enunciation. Yet, it also represents a reflection on the space where discourse and encounters occur.

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Fernando Farina

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Esteban Álvarez, *Economic Project for a Fairer Ecology*
Nicola Costantino, *Trailer*

Km 988,9

City: **Neuquén, Argentina**

Venue: **Museo Nacional de Bellas Artes de Neuquén**

Date: **July 23rd to September 15th 2019**

Associated exhibition: ***Deviations****

Artists: **Esteban Álvarez** ^(ARG), **Carolina Arias** ^(ARG), **Robert Cahen** ^(FRA), **Miguel Chevalier** ^(FRA), **Nicola Costantino** ^(ARG), **Arnaud Dezoteux** ^(FRA), **Rodrigo Etem** ^(ARG), **Ailin Fernández** ^(ARG), **Angelika Markul** ^(POL/FRA), **Andrés Piña** ^(ARG), **Liliana Porter** ^(ARG), **Eugenia Puccio** ^(ARG), **Inti Pujol** ^(ARG), **Paola Sferco** ^(ARG), **Lila Siegrist** ^(ARG), **Gabriel Valansi** ^(ARG)

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Lila Siegrist, *Sharp*
Angelika Markul, *Bambi at Chernobyl*

Km 988,9

City: **Neuquén, Argentina**

Venue: **Museo Nacional de Bellas Artes de Neuquén**

Date: **July 23rd to September 22nd 2019**

Exhibition: ***After the Future. Images to Restore the Society/
Nature Relationship***

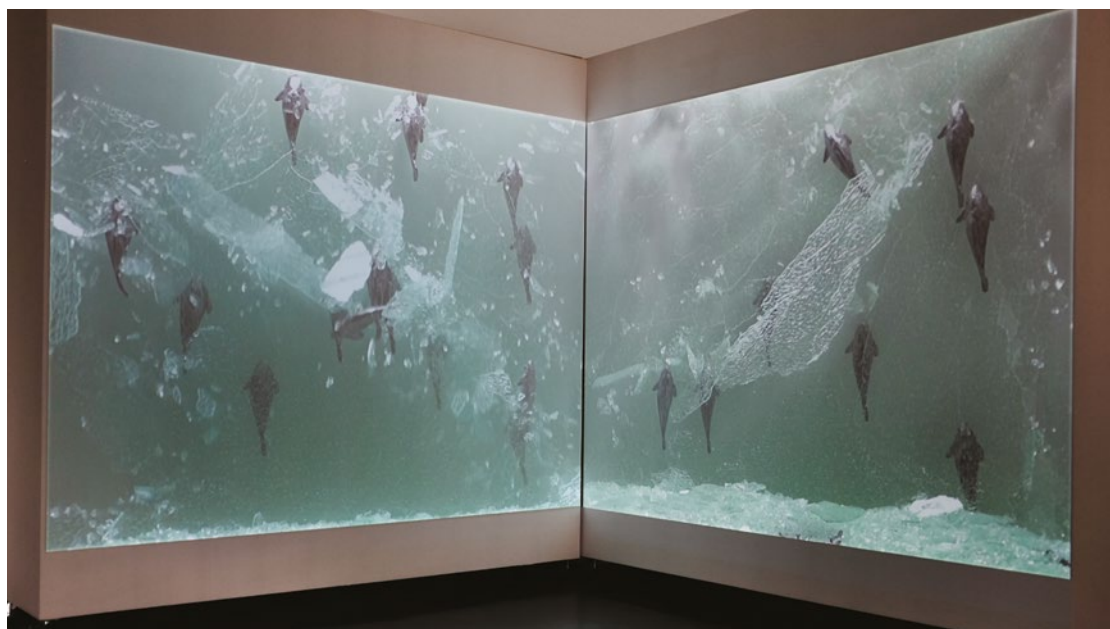
Artists: **Bill Viola^(USA), Gabriel Valansi^(ARG), Cildo Meireles^(BRA),
Denise Gadelha^(BRA), Berna Reale^(BRA), Ana Paula Oliveira^(BRA),
Martín Legón^(ARG), Cristina Portela^(ARG), Silvia Rivas^(ARG)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Everyday Experiences / Imagination of the Future**

louded by the mirage of progress, humanity has become a geological force wielding an unprecedented devastating power on natural resources and the environment. Meanwhile, the digital revolution and its duplication of the world plunge men and women into the immediacy of a pure present. When collective imagination is incapable of envisaging alternatives to avoid an imminent environmental catastrophe, the future becomes a threat. It is up to art to attempt to recreate the imagination of the future and empower our impoverished subjectivity to find new modalities for the relationship between society and nature.

Florencia Battiti, Fernando Farina



Exhibition view
Ana Paula Oliveira, *Vai que vai*

Km 1006

City: **San Juan, Argentina**Venue: **MPBAFR - Museo Provincial de Bellas Artes Franklin Rawson**Date: **June 21st to September 29th 2019**Exhibition: ***The Body of Time***Artist: **Bill Viola** ^(USA)Curatorial work: **Marcello Dantas** ^(BRA)Curatorial axis: **Ways of Seeing / Tribute**

Over the last 40 years, Bill Viola has consistently developed the most powerful works of time-based art in the world. His installations, videos, and stage collaborations have produced a lexicon—a whole language corpus—on how one can perceive the self, the other, and the experience of time. Playing with a language of his own making, he created a body of work that takes its own place in art history.

“Time makes my art possible,” said Bill Viola in an interview. He uses time as an instrument to enhance perception and to generate a state of semi-hypnosis in the viewer. His works are a gateway for spectators to explore their inner self. He makes the experience of time physical, tangible, corporeal. Many of his installations have given a body to time.

It is paradoxical that an artist that chose the very medium that represents the information overload of our era and the acceleration of life has used this medium to produce something with the opposite meaning. Thus, he forces us to look below the surface, to penetrate the image and to dare enter the realm of the invisible. One of the things art can still do is to slow down time.

For this exhibition, we have selected works that reveal the condition of a sculptor of time. *Inverted Birth*, for instance, uses space, scale, and emptiness to reveal the dimension of time, as birth is symbolically reverted. *Chott El Djerid*, is an early work that explores the limits of the video resolution to reveal the condition of the desert, where light and heat are the painter's pallets. Viola once said to me that “landscape itself is the imagination”.

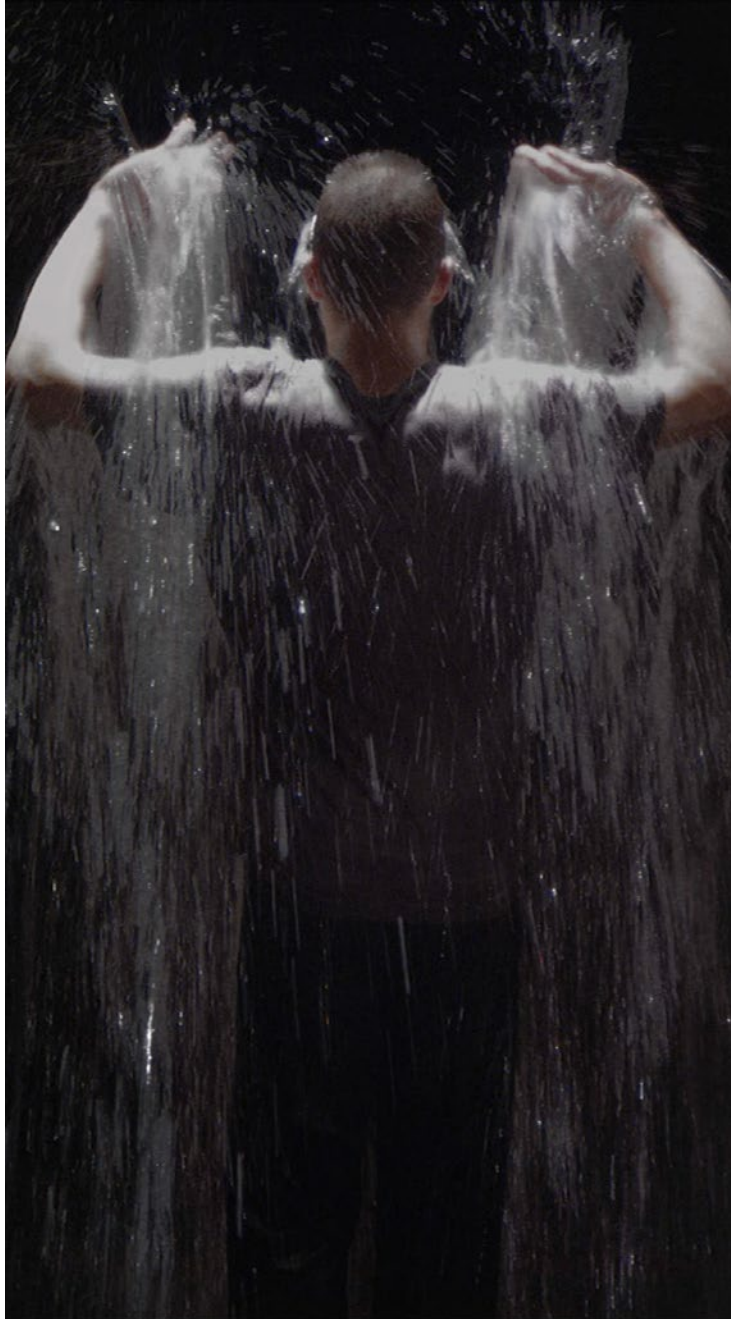
His works are a meditation on life, death, transcendence, rebirth, time and space. By proposing a new way of seeing while painfully aware of the brevity of life, his images give insight into these fundamental questions of human existence and demonstrate the universality of his work, which transcends cultural barriers. His works are conceived as inner metaphysical experiences for him and for the spectator. There is no conclusion or resolution but the experience conditions us to learn more about the fears ancestrally rooted within ourselves. He does so through challenges to our perception and awareness. He speaks with the sleeping animal within us inspired by experiences of darkness so deep that they lead us to the thresholds of our vision. Such is the case of the video *The Passing* and his masterpiece *I Do not Know What It Is I Am Like*, in which he confronts wild animals.

The existential questions of origin and destination, birth, and death are gradually being released from Viola's narrative. The work focuses on the journey, where walkers who come from nowhere pass by without stopping, sleepers rest so deeply as if they were not alive, and water unveils landscapes of light and heat. He wishes us to experience the present dimension of the journey. Through the body of his work Viola offers us the most precious assets of life: time and memory.

Marcello Dantas



Bill Viola, *Inverted Birth*



Bill Viola, *The Innocents* (detail)

Km 1038,2

City: **Asunción, Paraguay**
Venue: **Fundación Migliorisi**
Date: **July 6th to October 5th 2019**

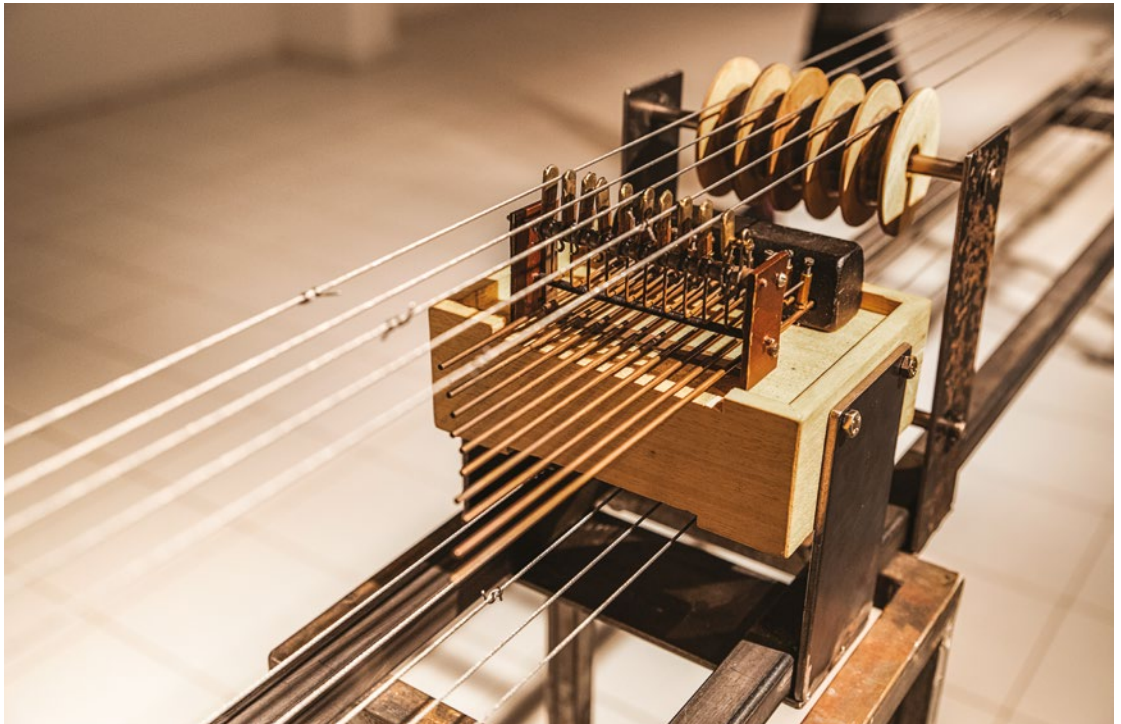
Exhibition: ***Border Music***
Artist: **Edgardo Rudnitzky** ^(ARG)
Curatorial work: **BIENALSUR**
Curatorial axis: **Everyday Experiences / Imagination of the Future**

A long, straight undecorated metal structure pierces the space. Some rustic machines from old musical boxes placed every 5 meters on this structure move their gears to the beat of a small engine. The nails of this mechanism attempt—not always successfully—to pluck the wires that slowly run from one part of the piece to the other.

The wire has an irregular tension; its path is interfered by knots of small wires that hinder its progress. These conditions create random, grim at times, but always unexpected sounds. The title that Edgardo Rudnitzky gives to this installation is *Border Music*, where the materiality and sonority establish the “border” between either side of the space, between either side of “comfort”.

Thus, the piece addresses the issue of migrations, exiles, transits and their tensions, everything involved in the processes that permeate contemporary life experience.

Diana B. Wechsler



Edgardo Rudnitzky, *Border Music*

Km 1038,3

City: **Asunción, Paraguay**

Venue: **Centro de Artes Visuales Museo del Barro**

Date: **June 6th to August 10th 2019**

Exhibition: **QR: *Between the Ancestral and the Future***

Artist: **Patricia Hakim** ^(ARG)

Curatorial work: **BIENALSUR**

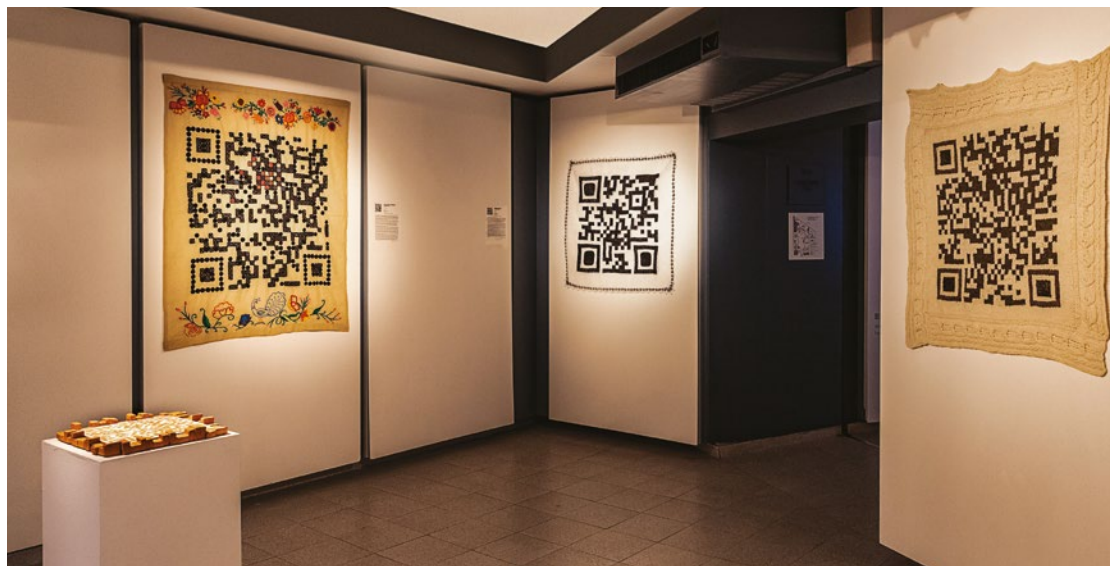
Curatorial axis: **Everyday Experiences**

The proposal seeks to recover and broaden the meaning of craftwork, art, and technology by creating tension between different and contrasting outputs: connecting, exposing, and disseminating ancestral techniques and their makers in a poetic, unprecedented and technological form. Simultaneously and inversely, this work seeks to exhibit current technology in a poetic, artisanal and unprecedented form. It is from this game of apparent contradictions between periods of time and different cultures, between tradition and innovation, isolation and interconnection, simplicity and complexity, past and future, that the objective of the project emerges: to unite worlds.

The way in which this is proposed, as well as its content and form, juxtaposing craftwork with technology and a documentary record in a single piece creates a sense of dislocation and estrangement which prompts questions about the role of the artist and the producer, as well as the hybrid role of the artist/curator. The idea is to decentralize and demystify the role of the artist and the value of their cosmogony, usually considered to be above all others.

Thus, the pieces and the curatorial work highlight the way in which different techniques both constitute and represent their time and place. In other words, art is proposed as a collective, experimental and multidisciplinary practice with the purpose of stimulating, expanding, and providing new meanings to its own field.

Patricia Hakim



Exhibition view
Florencia Califano, Eusebia Reynaga, QR - Terracotta

City: **San Miguel de Tucumán, Argentina**

Venue: **Museo Provincial de Bellas Artes Timoteo E. Navarro**

Date: **May 24th to June 23rd 2019**

Associated exhibition: ***Another She***

Artist: **Nicola Costantino** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

In *Another She*, each work is a meticulously staged scene where Nicola Costantino takes on a different persona, mostly borrowed from the history of film or art.

The concept of otherness is precisely about the other, and also about the concept of acting, slipping into the guise of another person. This idea of duplicating oneself, of projecting oneself onto someone else, is intimately tied to the concept of self-awareness and experimentation, and thence the need to “don the habit” in order to feel the other’s experience.

The artist’s image is replicated in multiple ways, producing a hall of mirrors effect as her figure is at once the subject and object of representation.

There are a myriad of diverse references, and many of the works are reminiscent of images that are deeply rooted in the collective unconscious due to their wide circulation. There are also allusions to renowned photographers of the 20th century, such as Man Ray, Diane Arbus, Edward Steichen, André Kertész, Richard Avedon, and Grete Stern, to name a few.

The exhibition also includes her video *Trailer*, where the artist recounts the story of her maternity, and her decision to “duplicate” herself in order to handle this process by herself, with all the attendant consequences. There are other images of the artist: the projection of her first feature film *Artefacta*, and many *Evitas*.

Fernando Farina



Exhibition view
Nicola Costantino, *Eva Dressed as a Queen*

Km 1081

City: **San Miguel de Tucumán, Argentina**

Venue: **Museo Provincial de Bellas Artes Timoteo E. Navarro**

Date: **May 24th to June 23rd 2019**

Sound intervention: ***In the First Person***

Artists: **Juan Carlos Iramain^(ARG), Gaspar Núñez^(ARG)**

Curatorial work: **Carlota Beltrame^(ARG)**

Curatorial axis: **Memories and Oblivion**

Set in the hallway of sculptures connecting the two halls at the Timoteo Navarro Museum in the City of Tucumán, *In the First Person* is a proposal by Carlota Beltrame to revive our heritage. Giving a voice to each work, awakening them from their lethargy and restoring their history in the first person—as well as the field of their allegorical references—represents an attempt to dispel oblivion and replenish other images, other narratives within a history, the reiteration of which has made it lose density and impaired the power of its itineraries.

Diana B. Wechsler

Despite being an artist, I sought to “curate” *In First Person* rather than install one of my works. It is a well-known fact that in labile artistic scenes, such as that of San Miguel de Tucumán, artists play all the roles. This has not changed much since the late 90’s, when I realized that we had to do something or else we would end up in a faded provincial endogamy.

“Something” meant our own contemporary productions as well as our legacies and history. BIENALSUR allowed me to establish a dialogue—which had already started without me—between two creators from different generations, the very young Gaspar Núñez and the consummate artist Juan Carlos Iramain. Through the voice of the latter, the miners and the lumberjacks express themselves. Likewise, they speak in the first person when Gaspar casts an urban and contemporary gaze at them, which is in itself a deconstruction. *In First Person* also alludes to Téofilo Castillo, the first art critic of our scene, and to the museum that gave us part of its collection.

Carlota Beltrame, “etcetera” artist from Tucumán



Gaspar Núñez, *Untitled*

Km 1081

City: **San Miguel de Tucumán, Argentina**

Venue: **Museo Provincial de Bellas Artes Timoteo E. Navarro**

Date: **May 24th to September 23rd 2019**

Exhibition: ***Heroines***

Artists: **Leila Alaoui^(FRA/MAR), Carolina Antoniadis^(ARG), Brígida Juana Belcuore^(ARG), Carlota Beltrame^(ARG), Claudia Casarino^(PRY), Roberto Fernández Larrinaga^(ARG), Nicasio Fernández Mar^(ARG), Annemarie Heinrich^(DEU/ARG), Voluspa Jarpa^(CHL), Adriana Lestido^(ARG), Eduardo Longoni^(ARG), Zulema Maza^(ARG), Erika Meza^(PRY) and Javier López^(CUB), Stéphanie Pommeret^(FRA), Omar Torres^(ARG), Mariana Schapiro^(ARG), Edward Shaw^(USA)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Gender Issues**

“I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman,” wrote Virginia Woolf in *A Room of One's Own*. These words refer to a potential point of departure to tour the selection of works of this exhibition, taken mostly from the collection of the Museo de la Universidad Nacional de Tres de Febrero (MUNTREF).

The show seeks to capture the singular dimension that distinguishes the role of women, from the historic images of the Mothers of Plaza de Mayo to the repeatedly revisited figure of Evita. It focuses on the overlooked female perspectives, which take on different forms and a leading role in some of these works. Such is case of the revision of historical narratives in the pieces by Voluspa Jarpa, Claudia Casarino and Stéphanie Pommeret. Again, as Virginia Woolf said, “there is no gate, no lock, no bolt that you can set upon the freedom of my mind.”

Diana B. Wechsler



Roberto Fernández Larrinaga, *In Broad Daylight*
Exhibition view

Km 1081

City: **San Miguel de Tucumán, Argentina**

Venue: **Museo Provincial de Bellas Artes Timoteo E. Navarro
and Ciudad Sagrada de Quilmes**

Date: **July 5th to August 19th 2019**

Action / Exhibition: **TURN***

Artist: **Katsuhiko Hibino** ^(JPN)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Social Action**

Artistic projects for social inclusion inevitably lead to a transformation in the way we see and conceive our surroundings. Aware of this potential and sensitivity, Japanese artist Katsuhiko Hibino will be presenting a new version of the TURN/BIENALSUR project conducted for the first time in 2017 within the context of the first edition of the Biennial. This artistic activity seeks to encourage people with different experiences to exchange their knowledge, and to work closely with minority communities, all of which will later result in artistic exhibitions.

This project was created with an eye on the Tokyo 2020 Olympic and Paralympic Games and is currently being replicated in different countries. For BIENALSUR 2019, Hibino worked with the Quilmes indigenous community living in the Calchaqui Valleys in the province of Tucuman. The project included workshops and insights into the ancient knowledge of the Quichua people, as well as invitations to participate and exchange experiences that brought about an inevitable transformation among those involved in this initiative.

Diana B. Wechsler

** In dialogue with the action / exhibition TURN, km 18370, Tokyo Metropolitan Art Museum.*



Exhibition view



Residency and TURN/BIENALSUR workshops conducted in Amaicha Del Valle, schools of the region and Ciudad Sagrada (Sacred City). Works carried out by Japanese and Argentine artists, local craft teachers and children from the Quilmes communities (March-July 2019).



Action of ascension and intervention in the Sacred City of the Quilmes with the "walkers" - ceramic figures made in the workshops that recover the memory of the Quilmes people (July 2019).

Km 1083

City: **San Miguel de Tucumán, Argentina**
Venue: **Centro Cultural Juan B. Terán**
Permanent installation

Installation: ***We Have the Power to Choose***

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

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

We Have the Power to Choose reads the emphatic statement by Marie Orenszanz, inscribed on an austere iron plaque. With a simple typeface in lower case, the intention is to elude any authority and blend into the urban landscape.

Orenszanz has chosen this form of conceptual proposal to attract people's attention whether with her *Thinking is a Revolutionary Deed* in the Buenos Aires Parque de la Memoria, or when she places us *Beyond Time* with her tiny forest of huge clock-hands, harking back to clocks from different times and places. Here in Tucuman, the possibility to choose is laid bare. Her works invite us to take a pause, to interact with the metal sheets and reconstruct her idea, one she has posed before us with the certainty that whoever walks past her work will continue on their way with her words echoing in their mind.

Diana B. Wechsler



Marie Orensanz, *We Have the Power to Choose*

**We have the power to choose
a phrase inserted in the matter
a phrase that can be read in the void
a phrase the public has to complete
a phrase that invites us to reflect
a phrase that challenges us
my works are incomplete, they need the reflection of the beholder...
to unite with the other
those others that are but one.**

Marie Orensanz

Km 1083,2

City: **San Miguel de Tucumán, Argentina**

Venue: **MUNT - Museo de la Universidad Nacional de Tucumán Dr. Juan B. Terán**

Date: **May 24th to September 15th 2019**

Installation: ***Between Senses***

Artists: **Joaquín Aras^(ARG), Cristina Banfi^(BRA), Eugenia Calvo^(ARG), Cecilia Catalin^(ARG), Cecilia Ivanchevich^(ARG), Ana Mance^(ARG), Camila Maya^(COL), Bruno Mesz & Sebastián Tedesco^(ARG), Ana María Morillo^(COL), Duygu Nazli Akova^(TUR), María Jesús Román^(CHL)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing**

A blind movie. Silent scores. An invisible painting.

Between Senses proposes a reading in reverse, a subversion of language and supports, and a transmigration of signs between heterogeneous media. Different languages distort the conventional codes of interpretation that usually frame them to enable new possibilities of perception. What would a movie be like if you could only listen to it? What would it mean to look at a sound composition? What would the scent of a text be? As they articulate, in poetic form, their scientific interests and methodical investigations, the artists participating in the exhibition venture into the collateral practices of the visual arts in order to incorporate them by generating correlations between the senses.

From Rimbaud's color vowels to Kandinsky's abstract paintings, synaesthetic associations have marked by a great deal of arbitrariness. Despite revealing aspects of the author's subjectivity, the spectators' free interpretation is given free rein. Likewise, the works that make up *Between Senses* are a plea to the visitor for proximity and interaction: the emphasis on all things sensory challenges the individual reminiscences that determine the ultimate form of evocation.

Benedetta Casini



Camila Maya, *Musical Garden*
María Jesús Román, *Aesthetics of the Surface*

City: **Santiago de Chile, Chile**
Venue: **Museo Nacional de Bellas Artes**
Date: **August 8th to October 27th 2019**

Interference: ***Remembering a Sign [1972-1973]***

Artist: **Elda Cerrato** ^(ITA/ARG)

Curatorial work: **Gloria Cortés Aliaga** ^(CHL)

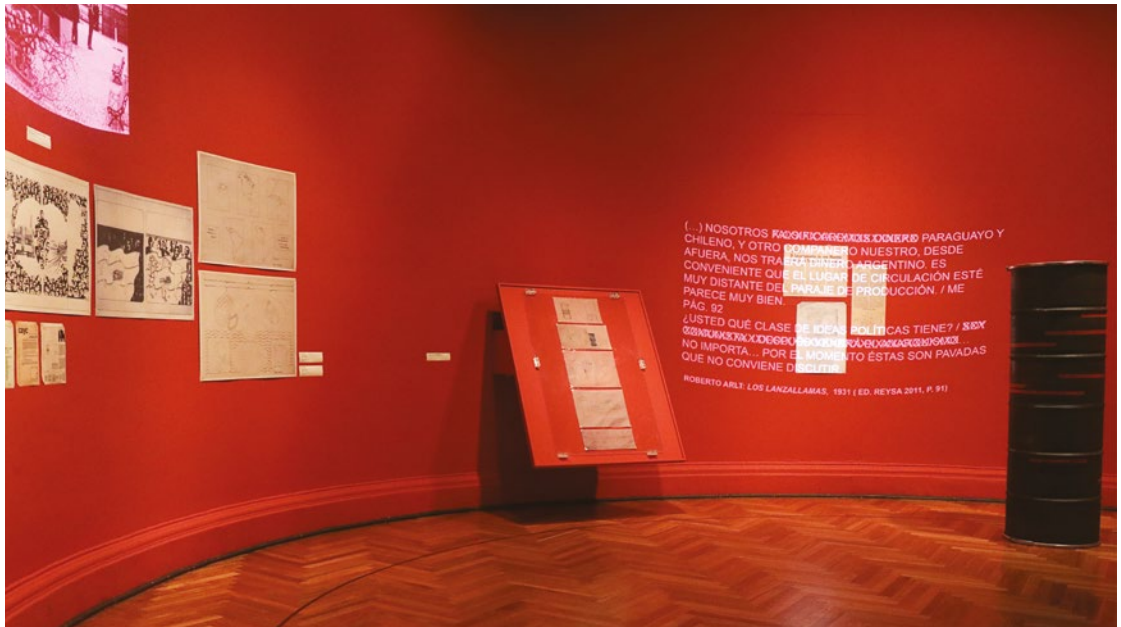
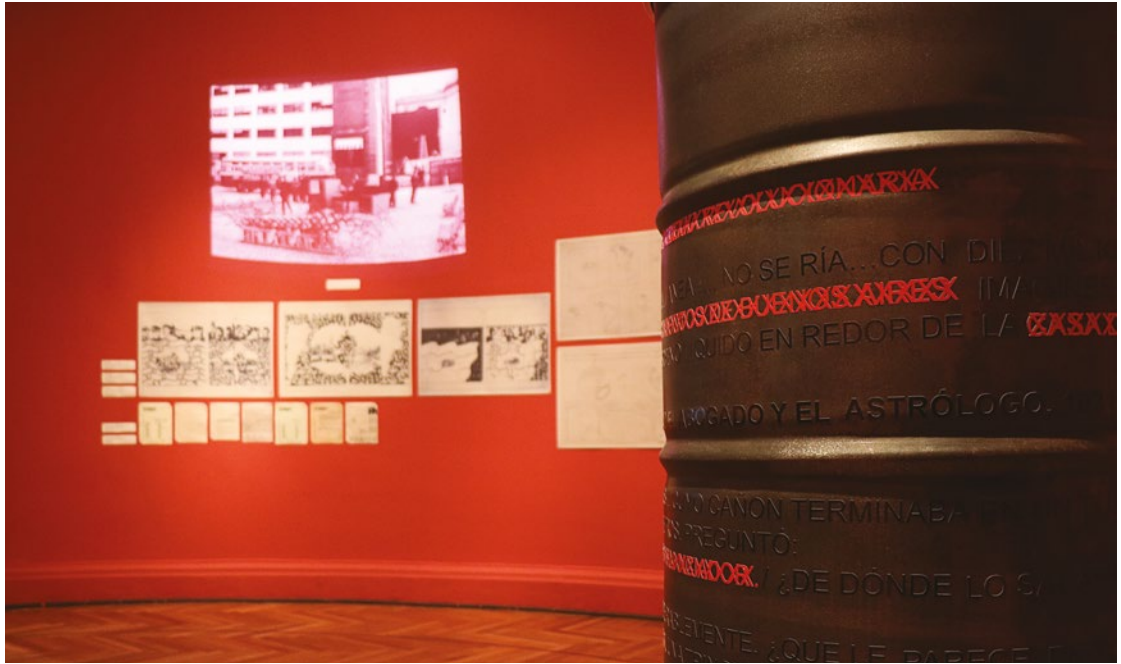
Curatorial axis: **Ways of Seeing / Tribute**

In September 1972, artist Elda Cerrato was invited to Argentina to participate in the exhibition *Art and Ideology—CAyC in the Open*, with her intervention of the works “The Tragedy of an Honorable Man” and “The Language of the Argentines” by Argentine writer Roberto Arlt. The exhibition was closed down by the City of Buenos Aires, just two days after it opened. A year later, two of her works were sent to the Chilean Museo Nacional de Bellas Artes together with 143 heliographs from the CAyC as part of an initiative that was aborted by the coup d’état.

Through the reproduction of these censored installations, Elda Cerrato intervenes the exhibition *From Here to Modernity*, which belongs to the Museum’s permanent collection and includes both of the artist’s works that arrived in 1973. In this way, at two different times, Cerrato’s works revolve around censorship and the alienation of visual production in times of conflict, as though epistemologies that interact in temporal and biographical terms. Relocating the political and artistic memory of female artists, the humanization of memory and the symbolic restoration, pave the way to a subversion of visual culture to dismantle the relationships between power and knowledge.

Thus, to recall a sign is to recover the memory of the vestige and the use of words as a subversive resource, reinstalling the protest about the cultural assets and the demands of conflicting visibility.

Gloria Cortés Aliaga



Exhibition view

Km 1138,1

City: **Santiago de Chile, Chile**

Venue: **MAC - Museo de Arte Contemporáneo, Universidad de Chile**

Date: **August 8th to October 27th 2019**

Exhibition: ***If You Lived Here****

Artist: **Martha Rosler**^(USA)

Curatorial work: **Mariagrazia Muscatello**^(ITA),

Montserrat Rojas Corradi^(CHL)

Curatorial axis: **Ways of Seeing / Tribute**

The exhibition *If You Lived Here* is inspired by the translation of Martha Rosler's homonymous book, written in 1989, which examines the processes of gentrification and social impoverishment during the Reagan administration (1981-1989). The work looks at the capitalist model and the way it includes art at a historic time of great change in many parts of the world, such as the end of the Cold War and the dictatorship in Chile. Additionally, the piece represents a genealogical reflection on the macro theme of identity in the American context, a process of questioning that still continues today.

The ironic allusion of the title to possible dwelling spaces is taken from an advertising campaign for a real estate company targeting the middle class, and in fact, denounces the growing number of homeless in North America at the time. It also shows how museums and art institutions have played a vital role in the process of gentrification, which involves raising housing prices in zones formerly inhabited by more vulnerable groups that now undergo different processes of transformation.

The title of the exhibition enables other perspectives and reflections within the Latin American context, host to other narratives that symbolically refer to the issue of housing as a physical, political and temporal space. In the case of Chile, this refers specifically to current human displacements and the creation of a national identity in the aftermath of the dictatorship. The dynamics of migratory movements today adopts different characteristics in the local context and challenges the ultimate meaning of identity in terms of gender, race, and nationality. *If You Lived Here* thus implies movement, transit from one place to another, from one body to another, the hypothesis of transformation and movement that does not always materialize. Etymologically, to transit means to pass from one point to another without stopping, just like the potential of existence.

There are two specific reasons for the invitation to Martha Rosler, a prominent artist and a well-known activist in the North American context. In the first place, the need for a genealogical view of political and social issues relating to major changes at such an uncertain, conservative and protectionist juncture. Such a view is provided by a broad selection of her works on gender, conflict and displacements. In the second place, there is a mutual desire to create a dialogue between local artists from different regions and generations.

Mariagrazia Muscatello, Montserrat Rojas Corradi



Exhibition view

**In dialogue with the exhibition Maybe This Time is Different by Martha Rosler, km O MUNTREF Centro de Arte Contemporáneo, Buenos Aires, Argentina.*

Km 1141,2

City: **Santiago de Chile, Chile**

Venue: **Museo de la Memoria y los Derechos Humanos**

Date: **July 19th to August 4th 2019**

Intervention: ***Presences***

Artist: **Graciela Sacco** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

T4, They Went North to Reach the South and *From the Other Side* are some of the titles that Graciela Sacco has given to the works that insistently tackle the issues of transits, migrations and exile. These assertions reinforce uncertainty, question the place of “us” and “the others”, and tear down all certainties built throughout the centuries about the control of space and territories. Might the south be also in the north? Or is it impossible to reach? Between cautious attempts to realize unfulfilled dreams we see the gestures of a society in tension—an admissible one, as defined by Graciela Sacco—with raised arms, open mouths, running and pointing to attract attention with its claims. Sacco places us in continuous present situations that reveal a human condition marked by conflict, struggle, transit, migration and exile.

Faced with the substantiality of reality, she chooses evanescence. Her images are written in light, they become present through their transparency or they fade in the sunlight. They change fleetingly with the pace of everyday life, and challenge the spectator by posing a question and hence a reflection.

Diana B. Wechsler



Graciela Sacco, *Who dunnit?*

Graciela Sacco, *Between Us* from the series *Waiting for the Barbarians*

Km 1142

City: **Cerrillos, Chile**

Venue: **Centro Nacional de Arte Contemporáneo Cerrillos**

Date: **July 20th to October 20th 2019**

Exhibition: ***Close to Far Away***

Artist: **Cildo Meireles** ^(BRA)

Curatorial work: **Juliana Gontijo** ^(BRA)

Curatorial axis: **Ways of Seeing / Tribute**

Every part contains the whole. Faced with what we call reality, meaning the set of perceptible phenomena, quantum physics holds the existence of a hidden network that incessantly connects and reconnects them. All fragments are entwined, in constant flow, for there is no separation between object and subject, the observer and the observed. This prompts the need to find a new notion of order, measure and structure, which considers the whole as something uninterrupted and undivided, leaving aside the Cartesian conception of the world that divides, fragments and controls.

Close to Far Away is Brazilian artist Cildo Meireles's first show in Chile. Its conceptual matrix calls for a game of asymmetric logic, one of insoluble cases, juxtapositions and a continuous whole. Occupying the totality of the exhibition space, his work *The Witch* (1979-1981) is based on a simple premise: a broom that dirties instead of cleaning. Something akin to magic realism occurs when a wooden broom standing in a corner of a dark room produces a vast tangle of threads that take over the space, filling it with chaos and pollution: here the artist explores the paradox between content and container, chaos and order.

The Witch was originally shown at the XVI Sao Paulo Art Biennial in 1981, initially a timid work, a recluse standing in one of the many niches of the Biennial exhibition. Its 2.000 kilometres of thread crept into adjacent works and some artists complained that *The Witch* was invading and contaminating their pieces aesthetically.

Now at the Cerrillos Contemporary Art Center in Chile, *The Witch* is in full swing, as 7.000 kilometers of yarn take possession of the former airport's modern structures, pouring down the stairs, and even running outside to invade other works of the artist. Fluctuating between chaos and order, the threads of *The Witch* also configure, in one of the rooms, the *Virtual Volumes* (1968-1969), sculptures of architectural fantasy which overstep the bounds of Euclidian geometry, constantly deforming and elongating space beyond its planes.

In two of the exhibition rooms Meireles's first sound experimentation, *Mebs/Caraxia* (1970-1971) can be heard, a design depicting a Moebius strip and another one containing the drawing of a spiral, which produce, through a frequency oscillator, two sound tracks: *Mebs* and *Caraxia*. The sound sculpture models a structure of topology from sound, turning space into time and fraction into a dynamic process of totality.

Inverted spaces, circuits without frontiers: nothing seems stable in this shifting logic of a modular infinity, where what is inside is outside. Yet the logic of equivalence seems to follow the parameters of conversion and continuity. The visual field is the least reliable, and yet also the most elastic, precisely thanks to its imprecise nature. In his first individual show, Cildo Meireles proposes a well-rounded yet paradoxical reflection that opens the door to other possible orders through the shock of sheer indeterminateness.

Juliana Gontijo



Cildo Meireles, *The Witch*



Cildo Meireles, *The Witch*

Km 1236

City: **Valparaíso, Chile**

Venue: **CENTEX - Centro de Extensión del Ministerio de las Culturas, las Artes y el Patrimonio**

Date: **August 9th to November 24th 2019**

Exhibition: ***Journey O and Other Dreams***

Artists: **Soledad Aguirre^(CHL), Eugenia Calvo^(ARG),**

Romina Castiñeira^(ARG), Ángela Cura^(CHL), Mauricio Toro Goya^(CHL),

Francisco Olivares^(ESP), Andrea Oстера^(ARG), Inti Pujol^(ARG),

Susana Riveros^(CHL), Nancy Rojas^(ARG), Ignacio Saavedra^(CHL),

Henry Serrano^(CHL)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing**

Journey O is the dream of three artists from Valparaíso, who imagined a journey beginning with a meeting of artists from Rosario with others joining in on the way, and the chance to do something on the basis of this dialogue. The project was the starting point of BIENALSUR's actions in Valparaíso. One of the key episodes took place when the artists from Valparaíso got on a truck and rode all the way to Rosario. They sought to record the journey and mainly to bring back the memory of the meeting, the encounter between artists from two cities with so much in common both from their past and present.

The project also involved an exchange between two kindred municipal art schools: the Manuel Musto Municipal Art School of Rosario and the Valparaíso Art School. However, the project drifted away from their original dream, with ensuing changes and frustration, including the failed attempt to incorporate artists from Córdoba, Mendoza and Santiago.

However, another project started: the journey ended but the artistic encounter was invigorated with invitations to artists from other cities to share not only their dreams and projects, whether successful not, but also those of their community, their living context.

Like a work in progress, this exhibition is about getting together and adding completed, utopian or unfinished projects. The exhibition at the Centex, with works and reflections resulting from the original dream that became an exchange and a journey, is further pursued through an action at Cerro La Loma, home to the Estrella Roja Art School and Club, as a sequel to the first meeting of artists and neighbours held for the first edition of BIENALSUR.

Fernando Farina



Romina Castiñeira, *I Will Be Able to Remember That All This is a Dream*
Exhibition view (Foreground) Susana Riveros, *Sutures*

Km 1820

City: **Potosí, Bolivia**

Venue: **Casa Nacional de la Moneda**

Date: **August 16th to October 31st 2019**

Exhibition: ***Frictions****

Artists: **Alejandra Alarcón^(BOL), José Ballivián^(BOL), Claudia Coca^(PER),
Santiago Contreras^(BOL), Ayrson Heráclito^(BRA), Enrique Ježik^(ARG/MEX),
Yola Mamani^(BOL), Marcelo Masãgao^(BRA), Graciela Sacco^(ARG),
Antonio Turok^(MEX/USA), Serena Vargas^(BOL)**

Curatorial work: **BIENALSUR, Juan Fabbri^(BOL), Fernando Farina^(ARG)**

Curatorial axis: **Memories and Oblivion**

The end of explicit colonization in America ushered in a new era of domination and marginalization. Sometimes evident, sometimes concealed, through economic and symbolic mechanisms, different forms of social discrimination have stigmatized populations for racial, ethnic and nationality reasons to varying degrees according to a diversity of historical and political contexts.

Frictions is an artistic project that takes Bolivia as its starting point, a country marked by a colonial past that left a deep scar on both bodies and memories. The exhibition addresses problems common to different sectors of the population in different countries of the region. It is impossible to separate present-day Latin American societies from their colonial history, one dominated by ethnic and racial discrimination where the “white men” (Europeans and subsequently creoles) created a narrative involving the control of the land and the means of production. For years, Bolivia turned its back on its indigenous roots, but in more recent times, the country has begun to reconstruct its past.

On the basis of these issues, this installation puts forth other tropes that have defined the history of Latin America and its present, considering not only those of indigenous descent but also the descendants of black Africans brought to America as slaves, among many others. With its pervasive nature, colonialism is present in everyday conscious and unconscious actions

Juan Fabbri, Fernando Farina

**On the basis of the curatorial hypothesis of Frictions, the exhibition took place at Centro Cultural Paco Urondo (Buenos Aires, Argentina), Casa Nacional de la Moneda (Potosí, Bolivia), Centro Cultural de España in La Paz (Bolivia) and the Museo Nacional de Arte (La Paz, Bolivia), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.*



Enrique Ježik, *A Storm that Unsettles Everything*
José Ballivián, *Procession*

Km 1962

City: **Río de Janeiro, Brazil**

Venue: **Fundação Getulio Vargas**

Date: **June 17th to October 31st 2019**

Intervention: ***Draw Me a Flag****

Artists: **Claudia Andujar** ^(BRA), **Nobuyoshi Araki** ^(JPN), **Jean-Baptiste Bruant** ^(FRA), **Marc Couturier** ^(FRA), **Marie Darrieussecq** ^(FRA), **Fei Dawei** ^(CHN), **Hélène Delprat** ^(FRA), **Monique Frydman** ^(FRA), **Tim Hawkinson** ^(USA), **Iran** ^(BRA), **Joseca** ^(BRA), **Clemente Juliuz** ^(PRY), **Rinko Kawauchi** ^(JPN), **Davi Kopenawa** ^(BRA), **Roland Lehoucq** ^(FRA), **Hu Liu** ^(CHN), **Macha Makeïeff** ^(FRA), **Anna Mariani** ^(BRA), **Didier Marcel** ^(FRA), **Alessandro Mendini** ^(ITA), **Beatriz Milhazes** ^(BRA), **Moebius** ^(FRA), **Marc Newson** ^(AUS), **Bernard Piffaretti** ^(FRA), **Oswaldo Pitoë** ^(PRY), **Hugues Reip** ^(FRA), **Franck Scurti** ^(FRA), **Gao Shan** ^(CHN), **Charwei Tsai** ^(TWN), **Michel Temman** ^(FRA), **Leslie Wayne** ^(DEU)

Project: **An installation commissioned by the Fondation Cartier pour l'art contemporain Paris on an idea of Christian Boltanski**
Curatorial axis: **Art and Public Space**

In 2018 the Fondation Cartier pour l'art contempora, Paris, launched the project *Draw Me a Flag* based on an idea by French artist Christian Boltanski. The installation consists of over 100 flags designed by artists, scientists, philosophers, and friends of the Fondation Cartier's who have collaborated with its programs over the years and currently constitute a well-established community.

The project continues to grow, as new creators join in and contribute their flag designs, which do not represent countries but visual identities for a world without borders.

The Fundação Getulio Vargas presented 31 flags in its venue.

**Part of the collection of flags of the project Draw Me a Flag was installed in the Plaza Rubén Darío and on the esplanade of the FGV, Getulio Vargas Foundation, thus creating a simultaneous liaison between Buenos Aires and Rio de Janeiro.*



Draw Me a Flag

City: **La Paz, Bolivia**

Venue: **Centro Cultural de España en La Paz**

Date: **August 8th to November 30th 2019**

Exhibition: ***Frictions****

Artists: **Alejandra Alarcón^(BOL), Enrique Ježik^(ARG/MEX),**

Yolanda Mamani^(BOL), Mariela Scafati^(ARG), Katia Sepúlveda^(CHL)

Curatorial work: **BIENALSUR, Juan Fabbri^(BOL), Fernando Farina^(ARG)**

Curatorial axis: **Memories and Oblivion**

The end of explicit colonization in America ushered in a new era of domination and marginalization. Sometimes evident, sometimes concealed, through economic and symbolic mechanisms, different forms of social discrimination have stigmatized populations for racial, ethnic and nationality reasons to varying degrees according to a diversity of historical and political contexts.

Frictions is an artistic project that takes Bolivia as its starting point, a country marked by a colonial past that left a deep scar on both bodies and memories. The exhibition addresses problems common to different sectors of the population in different countries of the region. It is impossible to separate present-day Latin American societies from their colonial history, one dominated by ethnic and racial discrimination where the “white men” (Europeans and subsequently creoles) created a narrative involving the control of the land and the means of production. For years, Bolivia turned its back on its indigenous roots, but in more recent times, the country has begun to reconstruct its past.

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Juan Fabbri, Fernando Farina

**On the basis of the curatorial hypothesis of Frictions, the exhibition took place at Centro Cultural Paco Urondo (Buenos Aires, Argentina), Casa Nacional de la Moneda (Potosí, Bolivia), Centro Cultural de España in La Paz (Bolivia) and the Museo Nacional de Arte (La Paz, Bolivia), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.*



Exhibition view
Alejandra Alarcón, Inland

Km 2235

City: **La Paz, Bolivia**Venue: **Museo Nacional de Arte**Date: **September 10th to October 31st 2019**Exhibition: ***Frictions****Artists: **Alejandra Alarcón^(BOL), José Ballivián^(BOL), Claudia Coca^(PER),****Santiago Contreras^(BOL), Ayrson Heráclito^(BRA), Enrique Ježik^(ARG/MEX),****Yola Mamani^(BOL), Marcelo Masãgao^(BRA), Graciela Sacco^(ARG),****Mariela Scafati^(ARG), Antonio Turok^(MEX/USA), Serena Vargas^(BOL)**Curatorial work: **BIENALSUR, Juan Fabbri^(BOL), Fernando Farina^(ARG)**Curatorial axis: **Memories and Oblivion**

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Juan Fabbri, Fernando Farina

**On the basis of the curatorial hypothesis of Frictions, the exhibition took place at Centro Cultural Paco Urondo (Buenos Aires, Argentina), Casa Nacional de la Moneda (Potosí, Bolivia), Centro Cultural de España in La Paz (Bolivia) and the Museo Nacional de Arte (La Paz, Bolivia), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.*



Claudia Coca, *Cannibal*



If we were to chart a map of South America to identify contemporary colonies, I would choose Bolivia as the starting point. A de-colonial society has been under construction for many years in Bolivia. Its neighbours are awed by the change of paradigm, hopeful that this process will not be halted and the current political situation will be transitory.

In *Frictions*, erosion lay in the various proposals and spaces. Thus, the National Mint of Bolivia showcased pieces that questioned colonial institutions shaking up the origins of capitalism and bringing down the colonist¹. On the white walls of the Centro Cultural Paco Urondo, Serena Vargas bathed in milk to whiten herself². And at the Museo Nacional de Arte in La Paz, we, artists, wished for a storm that would unsettle everything³.

Claudia Coca

1. Antonio Turok. Photograph, *Toppling of a certain Don Diego de Mazariegos*.

2. Serena Vargas. Video performance, *Bathe in Milk*.

3. Enrique Ježik. Installation, *A Storm that Unsettles Everything*.



Exhibition view (previous page)
Marcelo Masagão, Homens Brancos
Mariela Scafati, Windows

City: **Río Grande, Argentina**

Venue: **Museo Fueguino de Arte - Centro Cultural Yaganes**

Date: **May 20th to October 8th 2019**

Exhibition: ***Landscapes Between Landscapes****

Artists: **Lia Chaia^(BRA), Gabriela Golder^(ARG), Dora Longo Bahia^(BRA),
Gabriela Larrañaga^(ARG), Matilde Marín^(ARG), Angelika Markul^(POL/FRA),
Teresa Puppo^(URY), Berna Reale^(BRA), Graciela Taquini^(ARG), Anabel
Vanoni^(ARG), Carla Zaccagnini^(ARG/BRA)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing / Art and Nature**

Landscapes among landscapes, infinite vastness, diversity, fugacity and perpetual change are some of the dimensions representing the identity marks of landscapes and hence, a challenge to the eye.

Probably due to these characteristics, landscape as a motif has stimulated journeys and fantasies, and captured the attention of scientists, writers and visual artists throughout modernity and at present. The exploration of landscape as a way to apprehend the immensity of nature, the recognition of the environment, and the control of space as an emotional projection have stimulated the interest in this subject matter. The possibility of building a landscape becomes not only a sign of appropriation but also an aesthetic option when the landscape is included in urban and architectural projects.

The video-landscapes by the artists gathered in this show were conceived with a different logic, taking apart predictions and control. A series of luminous images reveal, not without a certain estrangement, alien, dislocated presences, which all contribute in their diversity to a range of drifts for the imagination. These images present scenarios of “other worlds” that will blend with the world of the spectators, as they immerse themselves in the exhibition space.

An intermittent light beam appears fleetingly in the dark room and then vanishes into the fog and the clouds, into remote seas and unfathomable mountains. Matilde Marín's video reinstalls the lighthouse at the end of the world with the same uncertainty aroused by the original landscape. It is paradoxical lighthouse since it misleads the seamen, an image set against that of Gabriela Golder's video *Tierra Quemada* (Burnt Land). In this work, amidst the smoke and the fog, appears a coal-like landscape of unexpected beauty. Both videos are set in what could be defined as the *southernmost south* and are arranged in a disorderly fashion against Euro-centrism, appearing disruptively before the unprepared spectator. Along the same lines of de-colonized thinking, *Comiendo paisajes* (Eating landscapes), Lia Chaia's video, is based on anthropophagic myths. Additionally, Angelika Markul, Berna Reale, Dora Longo Bahia, Graciela Taquini, and Carla Zaccagnini join them to highlight an extensive and diverse territory of conflicts from the perspective of a global south.



Matilde Marín, South Atlantic

** On the basis of the curatorial hypothesis of Landscapes between Landscapes, the exhibition was conducted at the el Museo Fueguino de Arte (Tierra del Fuego, Argentina), the Peruvian North American Cultural Institute (Lima, Peru) and the Museo del Fin del Mundo - Antigua Casa de Gobierno (Tierra del Fuego, Argentina), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.*



Berna Reale, *Singing in the Rain*

The piece *Singing in the Rain* (Cantando na Chuva) addresses social class differences, the way power uses poverty, and how wealth is concentrated by a small number of people at the expense of a large number of poor and destitute people. *Singing in the Rain* reaffirms my intention to talk about violence, in this case a silent form of it.

Berna Reale



Gabriela Larrañaga, Teresa Puppo, Graciela Taquini, Anabel Vanoni, Sway

Km 2984

City: **Río Grande, Argentina**

Venue: **Museo Fueguino de Arte - Centro Cultural Yaganes**

Date: **May 20th to October 8th 2020**

Exhibition: *The Water that Extinguished the Fire*

Artist: **Gustavo Groh** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

The Water that Extinguished the Fire is the title of a book featuring an extensive series of photographs by artist Gustavo Groh from Tierra del Fuego. With an introduction by María Teresa Luiz, it is presented as an invitation to delve into the memory and readings of our recent history.

These photographs of the landscapes of the southernmost region of the Southern Cone record the traces of what could have once been a war between Argentina and Chile.

“The war was not a reality; yet, the images still disturb our consciousness. Perhaps no written account of the events could make us imagine so vividly our landscapes turned into battlefields, or open our minds to the understanding that war is not merely an issue of foreign policy; it is first and foremost an internal political event, and thus the most atrocious of all,” asserts Luiz in her prologue. The photos taken by Groh place images before our eyes that bear unequivocal witness to a silenced episode of our recent history.

Diana B. Wechsler



Gustavo Groh, Magallanes Strait, Chile. From the series *The Water that Put Out the Fire*
Gustavo Groh, Tierra del Fuego, Argentina. From the series *The Water that Put Out the Fire*

Km 2984

City: **Río Grande, Argentina**

Venue: **Museo Fueguino de Arte - Centro Cultural Yaganes**

Date: **May 20th to October 8th 2019**

Exhibition: ***Two, Three, Many***

Artist: **Esteban Álvarez** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

“A phantasmagorical vision of the Islands. They can be seen on a whiteboard, so that those who observe can make their own paper version.”

“Fragility imbues this piece as its relief could be effaced with a simple layer of parching plaster.”

“The piece is interactive; each visitor can make their own copy using the graphite pencils and paper provided on the table.”

In these three short sentences, Esteban Álvarez instructs the public on the “use” of his table: it is at once a working support, a footprint of memory, and a space for interaction that seeks to contribute to a symbolic appropriation of the Malvinas Islands, reaching for the memory of an event from our recent past that still remains unresolved.

Diana B. Wechsler



Esteban Álvarez, *Two, Three, Many*

Km 3100

City: **Ushuaia, Argentina**

Venue: **Museo del Fin del Mundo - Former Casa de Gobierno**

Date: **May 20th to October 8th 2019**

Exhibition: ***Art and Territory****

Artists: **Anna Bella Geiger^(BRA), Jean-Christophe Norman^(FRA),**

Mariana Telleria^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing / Art and Nature**

The way a territory is described is an intrinsic part of how it is appropriated, how it is understood, and how in the broadest sense it is provided with political meaning. The voyages of exploration and colonization as of the late the 15th century included draftsmen and painters among their crew, men capable of recording the territories to be conquered. Indeed, there were also cartographers, who were in charge of drawing the maps of the new lands. Maps, drawings and paintings, along with extensive accounts, provided the foundations for knowledge and control.

This tradition is critically reviewed in the obsessive gesture of Anna Bella Geiger when she draws her *Elementary Maps* (1976). Jean-Christophe Norman also sets his gaze on roads, streets, and sidewalks, recognizing different marks of identity in each one and crafting unique *Constellations* (2008).

This exhibition proposes an updated view of the problem of territorial control from the perspective of issues of access and exclusion; in short, power issues.

Diana B. Wechsler

* On the basis of the curatorial hypothesis of *Landscapes between Landscapes*, the exhibition was conducted at the el Museo Fueguino de Arte (Tierra del Fuego, Argentina), the Peruvian North American Cultural Institute (Lima, Peru) and the Museo del Fin del Mundo - Antigua Casa de Gobierno (Tierra del Fuego, Argentina), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.



Mariana Telleria, *Mechanic Mood*

City: **Ushuaia, Argentina**

Venue: **Museo del Fin del Mundo - Casa Fundacional (former Banco Nación)**

Date: **May 19th to October 8th 2019**

Exhibition: ***A Perspective that Builds a World***

Artist: **Pablo La Padula** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Nature / Art and Science**

“Nature is but one” says Pablo La Padula, “but the image we have of it changes dramatically with the passage of time and space. There is only a simple bifocal dialectic lens which separates nature in its original organic state from contemporary Victorian neo-mechanisms”. La Padula, with the technical collaboration of Leo Nuñez, interferes with the story told by the Museo del Fin del Mundo (MFM) with a “talking table” which, in the artist’s own words, “is flooded with a compendium of constructions of the natural world, from the most feverish visions of Pliny the Elder (1st century AD) to the enthusiastic transgenic animals of high modernism.”

This is a “vast collage of the construction of a scientific perspective, where all the drawings belong to the field of natural philosophy, in the best sense of the word.” The table-collage “narrates an anachronistic version of natural history, as if this were taking place in a visual universe parallel to the one of Fine Arts.” This table, which stands at the heart of the MFM, “opens its interactivity to the look and feel of the images, which, through a sensor, articulate short stories as told to a bold user who has nonetheless been taught not to touch the exhibits in a museum.” There are color, translucent, acrylic tondi on the table, with fantastic drawings that interfere with the vision and the the “natural history of the region,” carefully displayed in the Museum’s showcases. Using a range of diverse resources, some from the laboratory, some from a collection of natural materials, and others from scientific imagination and literature, La Padula builds something that takes on the form of a multifaceted installation. In it, the talking table, the tondi and the video combine to deactivate the more conventional ways of reading in order to create surprising articulations between the past and present of scientific imagination.

The materials are arranged following an assembly, lighting and organization rationale that places the viewer in the disturbing place of having to decipher the clues hidden among the pieces. The viewer is thus placed virtually in the shoes of the scientist, and urged to formulate interpretation hypotheses that allow them to enter this singular world, one between art and science, between matter and imagination.

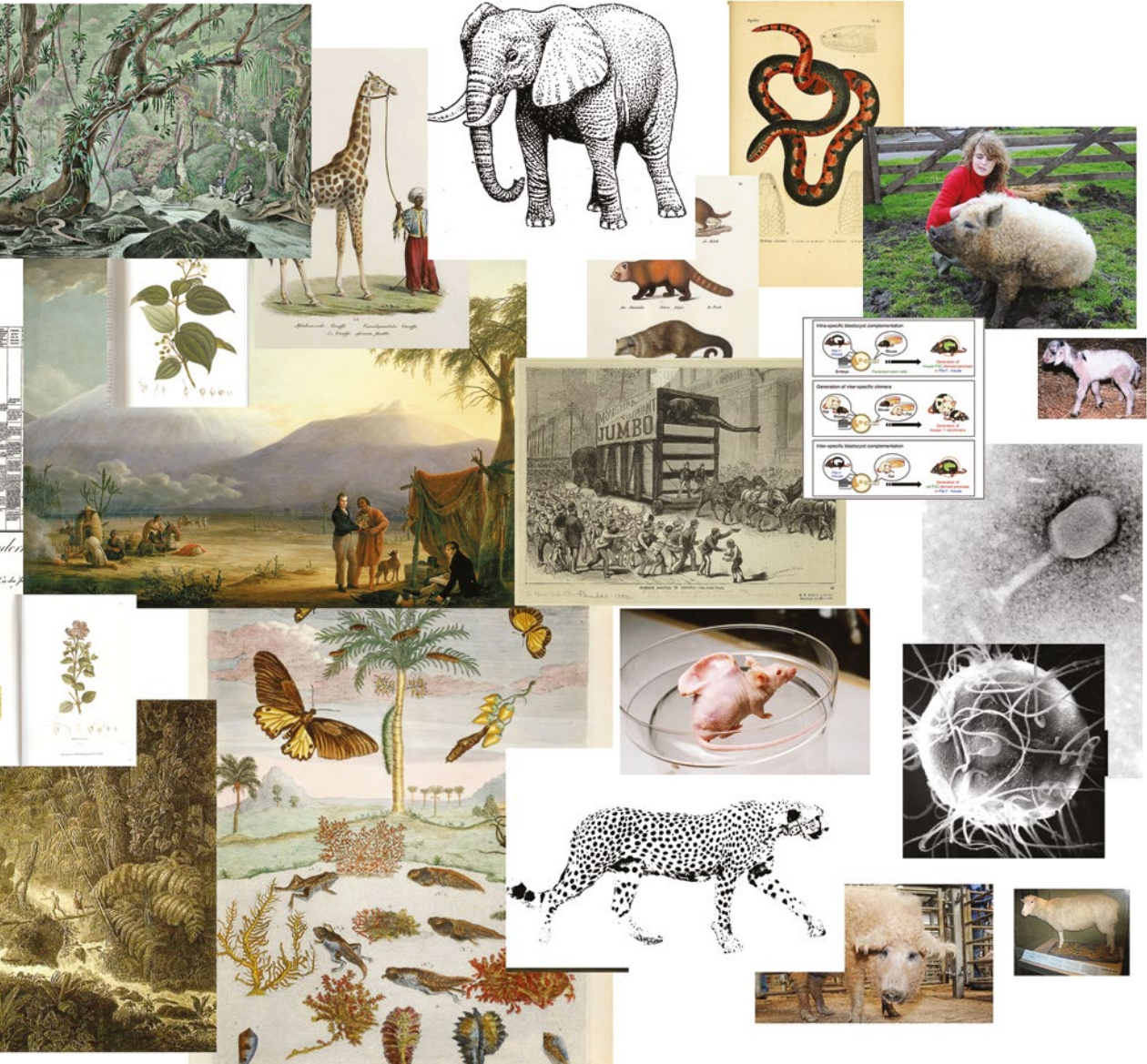
Diana B. Wechsler



Pablo La Padula, *A Perspective that Builds a World*



Pablo La Padula, *A Perspective that Builds a World*



Km 3102

City: **Ushuaia, Argentina**

Venue: **Museo Pensar Malvinas**

Date: **May 19th to October 8th 2019**

Exhibition: ***Two, Three, Many***

Artist: **Esteban Álvarez** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Memories and Oblivion**

“A phantasmagorical vision of the Islands. They can be seen on a whiteboard, so that those who observe can make their own paper version.”

“Fragility imbues this piece as its relief could be effaced with a simple layer of parching plaster.”

“The piece is interactive; each visitor can make their own copy using the graphite pencils and paper provided on the table.”

In these three short sentences, Esteban Álvarez instructs the public on the “use” of his table: it is at once a working support, a footprint of memory, and a space for interaction that seeks to contribute to a symbolic appropriation of the Malvinas Islands, reaching for the memory of an event from our recent past that still remains unresolved.

Diana B. Wechsler



Esteban Álvarez, *Two, Three, Many*

Km 3105

City: **Ushuaia, Argentina**

Venue: **Aeroclub Ushuaia**

Date: **May 19th to October 8th 2019**

Intervention: ***Flags of the End of the World***

Artists: **Christian Boltanski^(FRA), Voluspa Jarpa^(CHL),**

Magdalena Jitrik^(ARG)

Curatorial work: **BIENALSUR, Christian Boltanski^(FRA),**

Diana Wechsler^(ARG)

Curatorial axis: **Art and Public Space**

How can one create, in such a compelling natural landscape as that of Tierra del Fuego, an artistic project that integrates into it and fosters reflection? We talked about this issue with Christian Boltanski, who suggested developing what we have called the *Flags of the End of the World*, a proposal linked to his *Draw me a Flag* project, presented at the Fondation Cartier in 2017. This collection of over 100 artistic works was presented at BIENALSUR 2019 in Buenos Aires and Rio de Janeiro. Three flags, one of them by Boltanski himself, which were designed ad hoc were raised and flown from the three masts of the Ushuaia Aeroclub. Boltanski was inspired by this singular destination to evoke the idea of a utopia. The other two flags are by Chilean artist Voluspa Jarpa, a variation on her recurrent re-readings of history, and Argentine artist Magdalena Jitrik.

Diana B. Wechsler



Voluspa Jarpa, *History/Hysteria*; **Christian Boltanski**, *UTOPIA*;
Magdalena Jitrik, *New Argentine Flag*

Km 3127

City: **Lima, Perú**

Venue: **MAC Lima - Museo de Arte Contemporáneo de Lima**

Date: **April 5th to August 25th 2019**

Exhibition: ***Giving Time a Shape. Contemporary Views of Pre-Columbian Ceramics***

Artists: **Patricia Camet^(PER), Lastenia Canayo^(PER), Nora Carrasco^(PER), Aileen Gavonel^(PER), Frances Munar^(PER), Gianine Tabja^(PER), Susana Torres^(PER), Agustina Valera^(PER), Kukuli Velarde^(PER), Alice Wagner^(PER)**

Curatorial work: **Giuliana Vidarte^(PER)**

Curatorial axis: **Gender Issues**

Pre-Columbian ceramics have given rise to a whole range of varying interpretations of the daily life and cosmovision of the peoples of ancient Peru. Many of the techniques and motifs from these historical practices are still used today by communities all over the country and are a key assertion of national identity.

Ceramics as a medium in general also enables connections with myriad aspects of our daily lives and multiple areas of human knowledge. It is linked with basic needs, as a recipient for food and drink, or used for construction, as well as a component of ritual and funerary practices. It is also part of scientific knowledge and artistic expression. Ceramics has enabled and shaped the creation of historic narratives related to the preservation of cultural memory. Being particularly ductile, ceramics lends itself to artistic proposals which use it to put forth a critical perspective in the face of contemporary social and political situations, and of the construction of historical narratives—a medium to assert ideas and raise questions.

Giuliana Vidarte



Aileen Gavonel, *Witches*
Exhibition view

Km 3135

City: **Lima, Perú**

Venue: **Museo de Arte de San Marcos**

Date: **July 12th to September 27th 2019**

Exhibition: ***(Re) Threading the South***

Artists: **N3TO^(CHL), Fernanda López^(CHL), Loreto Carmona^(CHL),**

Felipe Lavín^(CHL)

Curatorial work: **Inés Ortega-Márquez^(ESP/CHL)**

Curatorial axis: **Memories and Oblivion**

The project entitled *(Re) Threading the South* was designed as an experience of young Chilean artists trained in the first two decades of the 21st century, whose works are articulated as a transversal and multidisciplinary artistic experimentation. The aim is to reflect from different points of view upon the region and the contemporary problems of the Southern Cone of the American continent.

The native peoples of this region, the Aymara and Guarani, historically migrated well beyond national borders led by the transformation power of evangelization.

The curatorial proposal is based on the notions of post-colonialism and analyzes colonial experience from the point of view of a new nomadic and evolutionary identity towards contemporaneity, permeated by different societies and cultures, each one on its own journey, on a quest that is both internal as external. Guided by memory, by the conjunction between ancestral indigenous origins and life in the complex South American metropolises, this heterogeneous assembly of formal issues and solutions places us before the phenomenon of multiculturalism. This concept has gained ground in major contemporary western cities, where the flux of internal and external migration, languages, religions, traditions and hi-tech create permanent tensions.

(Re) Threading the South presents a body of collective works framed in an obsessive exercise of memory, one prompted by the art movement of the South as an ongoing study of the possible and multiple readings of our region through territory, memory, language, and communication. The project provides a unique insight into the work of young artists from post-90 Chile, who are still exploring their problems as they attempt to pay heed to the breath of our America.

Inés Ortega-Márquez



Loreto Carmona, *In the Dark We Were the Same II*
N3TO, *The Illiterate Abyss of Sounds*

Km 3136

City: **Lima, Perú**

Venue: **Instituto Cultural Peruano-Norteamericano**

Date: **July 12th to October 8th 2019**

Exhibition: **Art and Territory***

Artists: **Lia Chaia** ^(BRA), **Claudia Coca** ^(PER), **Anna Bella Geiger** ^(BRA),
Gabriela Golder ^(ARG), **Dora Longo Bahia** ^(BRA), **Matilde Marín** ^(ARG),
Berna Reale ^(BRA), **Nicolás Robbio** ^(ARG), **Paul Rosero Contreras** ^(ECU),
Carla Zaccagnini ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing / Art and Nature**

“The character of savage or civilized life is portrayed either in the obstacles a traveler meets with, or in the sensations he feels” asserts Alexander von Humboldt in the extensive introduction to his *Travels to the Equinoctial Regions of America*, where a new form of scientific and symbolic approach to the territory was established, honoring its diversity and the multiple relationships between different orders of nature.

The visual artists gathered here take a new look at different phenomena in the landscape as if part of their surprise factor had remained intact and they present such phenomena with a critical perspective in the videos by Berna Reale and by Gabriela Golder; and with a poetic perspective in the works by Matilde Marín, Carla Zaccagnini and Dora Longo Bahia, just to name a few.

The way a territory is described is an intrinsic part of how it is appropriated, how it is understood, and how in the broadest sense it is provided with political meaning. The voyages of exploration and colonization as of the late the 15th century included draftsmen and painters among their crew, men capable of recording the territories to be conquered. Indeed, there were also cartographers, who were in charge of drawing the maps of the new lands. Maps, drawings and paintings, along with extensive accounts, provided the foundations for knowledge and control.

This tradition is critically reviewed in the obsessive gesture of Anna Bella Geiger when she draws her *Elementary Maps* (1976), the trilogy of videos chosen to open this exhibition. In contrast, Lia Chaia's *Eating Landscapes* is presented as a similar synthesis of the ways in which landscapes can impact our subjectivity. The unchanging infinity of the plain is displayed in the video installation by Nicolás Robbio, and writing appears in the embroidered pictures by Claudia Coca in order to incorporate another symbolic dimension where the text replaces the image to make it present with subtle eloquence.

Diana B. Wechsler

* On the basis of the curatorial hypothesis of *Landscapes between Landscapes*, the exhibition was conducted at the el Museo Fueguino de Arte (Tierra del Fuego, Argentina), the Peruvian North American Cultural Institute (Lima, Peru) and the Museo del Fin del Mundo - Antigua Casa de Gobierno (Tierra del Fuego, Argentina), thus creating a simultaneous liaison between these spaces within the cartography of BIENALSUR 2019.



Exhibition view
Berna Reale, *Singing in the Rain*

Km 3136,2

City: **Lima, Perú**

Venue: **ENSABAP - Centro Cultural de Bellas Artes**

Date: **July 13th to September 15th 2019**

Exhibition: ***Ways of Seeing****

Artists: **Paloma Álvarez^(PER), Claudia Coca^(PER), Declinación Magnética^(ESP), Juan Manuel Espinoza Ysla^(PER), Marco Herrera Fernández^(PER), Robert Orihuela^(PER), Susana Torres^(PER), Jorge Vinatea Reinoso^(PER), Marcelo Zevallos^(PER)**

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing**

Understanding and discussing the canon of art are the two sides of the same coin of artistic development, particularly as regards *academic* training.

In this connection, it is interesting to look at the collection of tracings and copies from the so called Fine Arts schools to analyse the logic of visual tradition underlying the teaching philosophy. Also worthy of study is the way in which these traditions, whether through acceptance or rejection, as parody or understatement, still continue to appear as a residual element as much as in the work of contemporary artists, as in the *Ways of Seeing* that they are building.

The ENSABAP collection of tracings and copies is an unusual combination of objects of diverse origins where Western and European traditions unceasingly converge with Amerindian ones, as well as with versions revisited at different times between the 18th and 20th centuries.

The selection of these pieces can trigger a vast array of images by contemporary artists who work with them in different ways and contribute—through an anachronistic curatorial narrative in the sense of Georges Didi-Huberman—to possible reflections on the construction of representations and visualities in contemporary art, with special focus on Peruvian art. Such is the spirit of the project we designed as a collaborative presentation between BIENALSUR and ENSABAP, offering the exhibition halls as spaces where the tension between these different traditions can be played out to encourage reflection upon the configuration of visualities and the ways in which we teach and learn.

Diana B. Wechsler

**In dialogue with the exhibition Margin of Error, km 200, CCE Centro Cultural de España, Montevideo, Uruguay.*



Robert Orihuela, *The Thin Line Between Silence and Heavenly Incandescence*



Exhibition view



Km 4236

City: **Guayaquil, Ecuador**

Venue: **MAAC Guayaquil - Museo Antropológico y de Arte Contemporáneo - UArtes**

Date: **November 14th 2019 to February 28th 2020**

Exhibition: *Utopias and Dystopias in the Contemporary Landscape*

Artists: **Carolina Barros** ^(CHL), **Marcos Bonisson** and **Khalil**

Charif ^(BRA), **Robert Cahen** ^(FRA), **Pablo-Martín Córdoba** ^(FRA),

Monica de Miranda ^(POR), **Denise Gadelha** ^(BRA), **Carlos Gómez**

Centurión ^(ARG), **Juan Carlos León** ^(ECU), **Alice Miceli** ^(BRA), **Andrea**

Ostera ^(ARG), **José M. Ramírez** ^(VEN), **Berna Reale** ^(BRA), **Paul Rosero**

Contreras ^(ECU), **Dani Spadotto** ^(BRA), **Guido Yannitto** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Nature**

The curatorial proposal aims to bring into play the existing tension between the traditional concept of landscape—with utopian approaches such as the search to represent nature in its pure and wild state—and its shift in contemporary artistic productions.

Currently, landscape is the object of the artist's critical gaze with a bias that challenges the observer and their reality. Through different formats and materials the abstraction and reconstruction of the landscape is captured in the networks, on the urban horizon, the perspective of an insurmountable panorama due to violence as well as complaints regarding the use and abuse of the natural environment.

Representation is a way to either give visibility to or to invisibilize what is not shown. This exhibition is configured as a complex set of the artists' actions that puts a wedge between established knowledge and the ways of seeing and thinking about nature, cities and territories, their delimitations and definitions of the inside and the outside.

In this exhibition, interests in cartography, urban landscape and bio-politics are expressed by transgressing classical concepts and broadening points of view.

Marina Aguerre, Fernando Farina



Denise Gadelha, *Espaço-tempo permeável*
José E. Ramírez, *East or West?*

Km 4659

City: **Bogotá, Colombia**

Venue: **MAMBO - Museo de Arte Moderno de Bogotá**

Date: **July 27th to October 6th 2019**

Exhibition: ***On the Other Side of Stigma***

Artist: **Betsabeé Romero** ^(MEX)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

On the Other Side of the Stigma is a site-specific installation by Betsabeé Romero for the external corridors of the MAMBO - Museo de Arte Moderno de Bogotá, designed to accompany the visitors on their tour of the museum without interruptions. It is conceived as a dialogue with contemporary Mexican art with a view to establishing an exchange of practices and visions that enriches the cultural scenes of both countries.

The artist offers an aerial trace for the writing and reading of figures that occupy the space in a snake-like manner alluding to the fragility and danger in which migrant families find themselves during their journeys. The composition refers to the structure of the confetti garlands that are installed in parallel lines in the urban space during the popular celebrations of different communities.

Just like in many of the works that Betsabeé Romero has carried out in public spaces over the last twenty years, the installation addresses the issue of mobility and its impediments, migration and its barriers. The continuous repetition of the figures alludes to the lack of a final destination, and the legal, occupational and economic limbo that keeps them symbolically moving from their place of origin towards an uncertain goal.

Diana B. Wechsler



Betsabeé Romero, *On the Other Side of Stigma*

A Latin American family, one that has fled violently, migrated, resisted, and sometimes disappeared, is represented in these signs: united but escaping, holding hands but facing the risk of being run over or caught on the freeways.

This family exists in the crossing signs of Californian freeways that allude to migrants as a hazard for car drivers and their cars in the event of a collision. This piece, in which migrants escaped from stereotypes and signalling, attempts to dignify them; they are a hole in history, a space that cannot be filled again. They ceased to flee and to be there, and many of them also ceased to exist.

The piece, made of tin plate on wires, loose hanging ropes, where those families that do not appear on the signs miraculously reappear, is a votive offering to survival, the illusion of arrival. Some of them managed to cross, to stay together and to avoid deportation by miracle as they hold out amidst fragility and uncertainty.

The family is no longer there. They moved, escaped, and avoided the real and symbolic trampling of their identity. The migrant family does not fit in the hole that outlines and flattens its profile. The history of Latin American migrant families has volume, length, width and depth and cannot be confined to the bi-dimensional, static view of those who persecute and criminalize them. Their voice, echo and words run through the hole.

Betsabeé Romero



Betsabée Romero, *On the Other Side of Stigma*

Km 4664

City: **Bogotá, Colombia**

Venue: **ARTBO | Salas. Venue Kennedy**

Date: **From July 27th to September 20th 2019**

Exhibition: ***Specific Weight***

Artist: **Valeria Traversa** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing**

For several years now, Valeria Traversa's research has focused on the constructive and plastic possibilities of paper as a sculptural material. In the installation *Specific Weight* created for the Chamber of Commerce of Bogota, the artist displays universes of related forms, a succession of lines that intertwine or avoid each other, in a network of folds that outline the body of the paper. The background becomes relief, substance and the trigger for a formal practice: in a double relationship, the drawing develops on the surface and at the same time exempts it from its function as a two-dimensional support, so that it can unfold all its qualities by itself.

The monumentality of the geometric composition shapes the physicality of the gesture behind each fold: the specific weight is the link between the weight of a certain substance and its volume, but it also reveals the pressure applied to the paper throughout the construction process, the regulated weight of the body on each sheet whose quality and weight have been carefully selected. Implicit in the installation are a series of actions—simultaneous, successive, coincidental, derivative—that fix and delimit each volume. Each one of them corresponds to the previous one, thus establishing a constructive logic as the composition progresses.

On another wall, several drawings deny the adjacent installation process: the volumes recover their two-dimensional nature, the folds of the paper become lines inscribed on other papers, as a sort of an ex post sketch of the components of the installation. The body of the sheets shines through, exposing the skeletons pierced by the black background—continuous x-rays of the architecture in motion. Two expressions of the same practice, the works engage in a dialogue by highlighting opposite processes: on the one hand, the will and the effort of the body; on the other, the rigorous logic of the mind.

Benedetta Casini



Exhibition view
Valeria Traversa, *Untitled (intervention)*

Km 4951

City: **Cúcuta, Colombia**

Venue: **Biblioteca Pública Julio Pérez Ferrero, Centro Cultural Quinta Teresa, Casa Museo Torre del Reloj, Museo Centenario Norte de Santander y Ciudad de Cúcuta, Museo de la Memoria, IBES Uniminuto.**

Date: **September 28th to November 16th 2019**

Exhibition / Interference: ***Together Apart***

Artists: **Vasco Araujo** ^(PRT), **Mohamed Arejda** ^(MAR), **Daniel Arévalo** ^(COL), **Marcos Ávila Forero** ^(FRA/COL), **Yael Bartana** ^(ISR), **Luis Miguel Brahim** ^(COL), **Marcelo Brodsky** ^(ARG), **Nicolás Cadavid** ^(COL), **Calentado Producciones** ^(COL), **Luis Camnitzer** ^(URY), **Iván Candeo** ^(VEN), **Paola Cañizares** ^(COL), **Amparo Cárdenas** ^(COL), **Antonio Caro** ^(COL), **Alán Carrasco** ^(PER/ESP), **Juan Carvajal Franklin** ^(COL), **Gabriel Castillo** ^(COL), **Natalia Castillo** ^(COL), **Azahara Cerezo** ^(ESP), **Rolando Cerón** ^(COL), **Juan Pablo Cohen** ^(COL), **Sebastián Delgado** ^(COL), **Andrés Duplat** ^(COL), **Sergio Durán “Bayo”** ^(COL/VEN), **Juan Pablo Echeverri** ^(COL), **El Validadero Artístico** ^(COL), **Jorge García** ^(ESP), **Alexandra Gelis and Jorge Lozano** ^(VEN/COL), **José Luis Gélvez** ^(COL), **Oier Gil** ^(ESP), **Beatriz González** ^(COL), **David Grimaldo** ^(COL), **Núria Güell** ^(ESP), **María Xenia Hausner** ^(AUT), **Belén Hernández** ^(COL), **Ciprian Homorodean** ^(ROU), **Angie Jácome** ^(COL), **Khaled Jarrar** ^(PSE), **Glenda León** ^(CUB/ESP), **Carmen Ludene** ^(VEN), **Teresa Margolles** ^(MEX), **Carlos Martiel** ^(CUB), **Jaime Martínez “Pekoz”** ^(COL), **Ramón Mateos** ^(ESP), **Esperanza Mayobre** ^(VEN), **Verena Melgarejo Weinandt** ^(DEU/BOL), **MO Colectivo** ^(COL), **Lucas Molet** ^(VEN), **Luis Molina-Pantin** ^(VEN/CHN), **Richard Moncada** ^(VEN), **Ana Montenegro** ^(COL), **Alexandra Morelli** ^(COL), **Andrés Moreno Hoffmann** ^(COL), **Ñukanchik People** ^(ECU), **Timea Oravec** ^(HUN), **Daniela Ortiz** ^(PER/ESP), **Julio Armando Ortiz** ^(COL), **Dan Perjovschi** ^(ROU), **Adrián Preciado** ^(VEN), **PSJM** ^(ESP), **Samir Quintero** ^(COL), **Giuliana Racco** ^(CAN), **Lester Rodríguez** ^(HND), **Betsabeé Romero** ^(MEX), **Oscar Iván Roque** ^(COL), **Francesc Ruiz Abad** ^(ESP), **Avelino Sala** ^(ESP), **Mauricio Sánchez** ^(COL), **Gabriela Sierra** ^(COL), **Melle Smets** ^(NLD), **Taller el Hueco** ^(COL), **Wilmer Useche** ^(COL), **Nohemí Vega Manzano** ^(COL), **Santiago Vélez** ^(COL), **Diana Villamizar** ^(VEN), **Jess X Snow** ^(CHN/CAN) and **Patrick Weishampel** ^(USA), **Yu-Wen Wu** ^(TWN), **José Luis Zúñiga and María Villacorta** ^(ESP)

Curatorial work: **Alex Brahim** ^(COL)

Curatorial axis: **Transits and Migrations**

Together Apart – an International Meeting of Art, Reflection, and Frontiers, is the flagship project of the Centro de Estudios Fronterizos (CEF), an initiative developed by El Pilar Foundation in Cucuta. Its first edition within the framework of BIENALSUR 2017 attracted an unprecedented number of visitors to the border, with over 9000 spectators and the participation of 36 renowned artists and thinkers from 18 countries, 24 of whom were from the region.

This is a city project that functions as a prompt for a circuit including four cultural heritage buildings and showcases an audiovisual cycle, a program of conferences and workshops, interventions in the public space, urban investigations and participatory actions. The objective is to position Cucuta as the epicenter of the global debate on borders and migration to build a new narrative about memory and citizenship in real time.

In this edition, the exhibitions are: *The Bridge is Broken* – “Narratives and visions of the border between Colombia and Venezuela through a bi-national artistic production since the turn of the century” (Centro Cultural Quinta Teresa), *Keep Dancing (Wake up the Neighbor)* – “History, Race, Gender, Class and Cultural Differences in the Artistic Practices on Migration” (Casa Museo Torre del Reloj), *Between Toche and Ripe Guava* – “Artistic approaches to the imaginaries and tensions in the relationship center-periphery” (Biblioteca Pública Julio Pérez Ferrero), *Es_ta_do_na_cion* – “An Artistic Approach to the political organization from the 17th century and its collapse in contemporary times” (Museo Norte de Santander and Cúcuta), *Mental Border Control* – “Cartography in Progress of the Invisible Borders of Cúcuta” (Museo de la Memoria). Over 50 artists from more than 20 countries and 25 regions participated in 2019.

Alex Brahim



Juan Pablo Echeverri, *My Dark World*
Exhibition view. Exhibition: *Keep Dancing (Wake up the Neighbour)*



Melle Smets, Natalia Castillo, *Mental Border Control*
Jose Luis Zúñiga, María Villacorta, *The Border Walkers*



Brotherhood Caravan-Together Apart 2019



Km 5643

City: **San José, Costa Rica**

Venue: **Casa Canibal - Galería del Centro Cultural de España en Costa Rica**

Date: **October 4th to November 25th 2019**

Exhibition: ***Invade / Resist****

Artists: **Johnatan Torres^(CRI), Claudia Valente^(ARG)**

Curatorial work: **Susan Campos^(CRI), Mariela Yeregui^(ARG)**

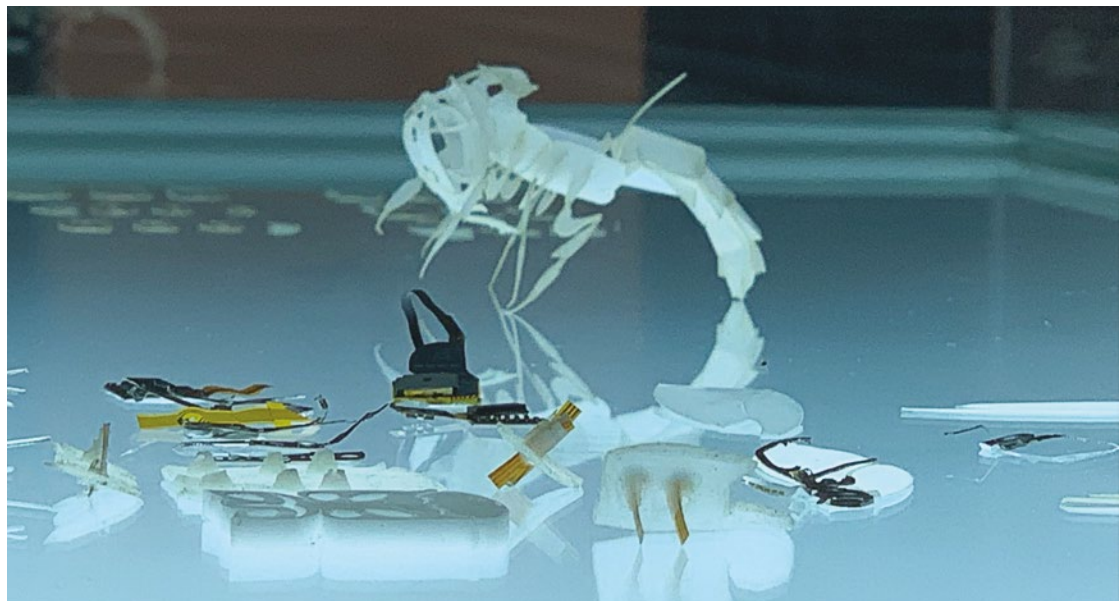
Curatorial axis: **Ways of Seeing**

Two groups of artists/researchers come together to explore the behavior of natural species in their fluctuation between the disturbing gesture of invasion, on the one hand, and resistance to the charge of indiscriminate human action, on the other. Both manifestations are but two sides of the same coin, for in order to resist, it is sometimes necessary to invade.

The natural world thus becomes a space for reflection upon the human behavior introducing bio-mimetic technologies, robotics and algorithms in the context of an Encyclopedia that decolonizes the very meaning of the encyclopedic vision. Amidst the plagues contrived from waste, nature displays forms of poetically powerful resistance.

Susan Campos, Mariela Yeregui

** In dialogue with the exhibition Invade / Resist, km 1.7 MARQ - Museo de Arquitectura y Diseño Julio Keselman Buenos Aires, Argentina.*



Exhibition view
Jonathan Torres, *Bio-Inspired Pollinator Case: XAPSF- 01002*

Km 7286

City: **Puebla, Mexico**

Venue: **Capilla del Arte de la Universidad de las Américas Puebla**

Date: **October 10th 2019 to January 26th 2020**

Exhibition: ***Ways of seeing. A Curatorial Essay from the FRAC (Regional Contemporary Art Funds, France) video collection***

Artists: **Annabelle Amoros^(FRA), Democracia^(ESP), Harun Farocki^(CZE),**

Bouchra Khalili^(MAR/FRA), Kapwani Kiwanga^(FRA/CAN), Jean-Christophe

Norman^(FRA), Estefanía Peñafiel Loaiza^(ECU/FRA), Zineb Sedira^(FRA),

Fiona Tan^(IDN)

Curatorial work: **BIENALSUR**

Curatorial axis: **Ways of Seeing**

In *Ways of Seeing*, John Berger says that sight establishes our place in the surrounding world. Based on this and other premises of his work, this exhibition explores a series of thematic axes arranged as micro-accounts that aim to revisit the various approaches in the works of the artists gathered in the FRAC collections, thus contributing to the configuration of diverse aspects of contemporaneity.

One of the conceptual cores forcefully condensed within this selection is the one that tackles the issue of transits and migrations that permeates other problems, such as identities, social tensions or gender. These are the topics addressed in this exhibition, which brings together rich and varied perspectives.

In addition, the reflection on the resources with which the artists present and re-present diverse realities completes and enhances our approach to these ways of seeing that prompt a critical reflection on the present.

Diana B. Wechsler



Exhibition view

Km 7827

City: **Zinsou, Benin**
Venue: **Fondation Zinsou**
Date: **From 1st to 5th July 2019**

Exhibition: ***Very Active!***
Artist: **Iván Argote** ^(COL)
Curatorial work: **BIENALSUR**
Curatorial axis: **Art and Social Action**

Colombian artist Iván Argote works on the different dimensions of politics and their forms of representation applying the resources of visual arts. His practice explores issues concerning activism through workshops in which he looks at the forms adopted by societies to be heard. In this case, he conducted a workshop on activism for children at the Zinsou Foundation, where he addressed their interests and the ways to render them visible through a diversity of artistic and performatic resources.

Diana B. Wechsler

I am committed to providing new insights into both current and old tropes. I mean to de-colonize the gaze and the thoughts in a broad sense, and to reassess certain hierarchies of knowledge and revisit them from other perspectives.

Iván Argote



Iván Argote, *Very Active!*

Km 9030

City: Marrakesh, Morocco

Venue: MACAAL - Musée d'Art Contemporain Africain Al Maaden

Date: July 15th to August 31st 2019

Exhibition / Residence BIENALSUR:

Tapestry, Footprints in the Territory

Artist: Paola Monzillo (URY)

Curatorial work: BIENALSUR, MACAAL

Curatorial axis: Transits and Migrations

As a part of its collaboration with the second edition of BIENALSUR, the Museum of African Contemporary Art Al Maaden (MACAAL) hosted a residency project by Paola Monzillo, whose artistic practice echoes the ongoing exhibition program about materiality in contemporary art.

Tapestry, Footprints in the Territory consists of a handmade tapestry made with maps of Latin American cities. The designs allude, on one hand, to the iconography used in pre-Columbian textiles, and on the other, to the urban morphology diagram derived from the dominant discourses, the appropriation of cultural conquests and the myths around our own origins and identity.

Diana B. Wechsler

In July 2019 I arrived as a resident at the Musée d'Art Contemporain Africain Al Maaden in Marrakech, where I had time and space to reflect upon my practice, free from the pressure of creating new works there. During my stay, the museum exhibited my piece *Tapestry, Footprints in the Territory*, which engaged in a dialogue with *Material Insanity*, the curatorial project that was being showcased there at that time. My work was not part of the show; yet it did open up a joint space for reflection upon the material culture of traditionally colonized and changing territories where weaving has been used to express their stories, to signal the processes of miscegenation, and to condense in a specific area the load of the powers and resistance that molded them.

Paola Monzillo



Paola Monzillo, *Tapestry, Footprints in the Territory*

Km 10048

City: **Madrid, Spain**

Venue: **MNCARS - Museo Nacional Centro de Arte Reina Sofía**

Date: **April 3rd to August 26th 2019**

Associated exhibition: ***Going, Reading, Making Room***

Artist: **Rogelio López Cuenca** ^(ESP)

Curatorial work: **Manolo Borja** ^(ESP)

Curatorial axis: **Memories and Oblivion**

This is the first major retrospective exhibition of works by visual artist and poet Rogelio López Cuenca (b. Nerja, 1959). *Going, Reading, Making Room* is a tour of his different projects addressing issues such as contemporary migratory policy, historical memory, post-colonial criticism, and the instrumentation of art and culture to promote processes of urban speculation.

Curated by museum director Manuel Borja-Villel, the show combines paintings, photography, videos, installations and large-scale photographs intervened with oil. There is even a reproduction of a souvenir shop, a compendium of items compiled by the artist in his search to portray how neoliberalism has transformed everything from great works of art to historical figures into brands, and thus into emblems of pecuniary value. These creations are part of an artistic investigation into language that recurrently looks into how hegemonic narratives are constructed.

Manolo Borja



Exhibition view

Km 10440

City: **Barcelona, Spain**

Venue: **La Virreina Centre de la Imatge**

Date: **July 20th to October 20th 2019**

Associated exhibition: ***Panoptic_Frontier 601***

Artist: **Nora Ancarola** ^(ARG/ESP)

Curatorial work: **Valentín Roma** ^(ESP)

Curatorial axis: **Memories and Oblivion**

Nora Ancarola (Buenos Aires, 1955) developed *Panoptic_Frontier 601* on the basis of the research by Michel Foucault in the 1970s, in which the philosopher presents an archeology of disciplinary devices used from the 16th to the 19th centuries, focusing on three institutions that articulate social indoctrination during modernity: the school, the clinic and the prison. It is precisely in Foucault's analysis of the penitentiary system that the concept of "panoptism" appears, a reference to utilitarian thinker Jeremy Bentham and his *Panopticon* (1791), an architectural and penitentiary model of stealth surveillance, regarded as the forerunner of today's control of public spaces. Ancarola also examines the so-called "German hut", a euphemistic reference to the Gestapo bunker built at the start of WWII on the cliffs in Portbou.

Panoptic_Frontier 601 explores the process of militarization of borders, and the violence wielded by the state powers against the migrant population, as well as the penalizing archetypes generated by the media, politics, and the legal system.

The show brings together all of these elements in a video installation where projections, light boxes and objects graphically exemplify the technical grammar of a system of visual surveillance. Thus, she brings the experience of the Panoptic into the protected environment of the museum through the testimonies of those suffering abuse at borders, the images and the languages that shed light on how surveillance is exercised in present-day society.

Valentín Roma



Nora Ancarola, *Panoptic_Frontier 601*

Km 10442

City: **Barcelona, Spain**

Venue: **Centre d'Art Maristany. Espai d'art contemporani. Ajuntament de Sant Cugat**

Date: **May 9th to July 28th 2019**

Exhibition: ***Temps de Plom i Plata. Derives obligades***

Artist: **Nora Ancarola** ^(ARG/ESP)

Curatorial work: **Joan M. Minguet Batllori** ^(ESP)

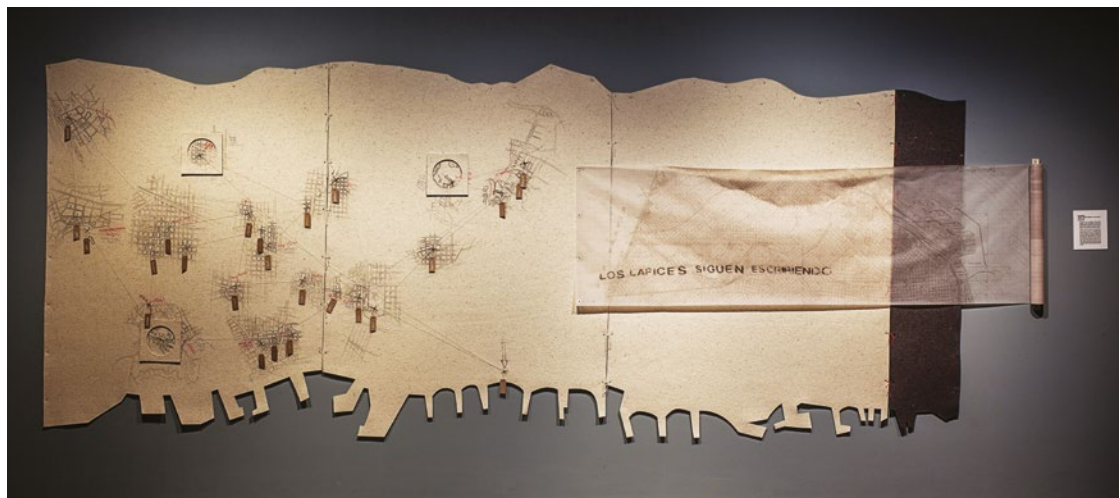
Curatorial axis: **Memories and Oblivion**

Art is understood as a virus that prompts reflection and hence dissidence. Fleeing from a submissive and complacent simplicity. Encouraging discussion and the effort of the receiver. Nora Ancarola posits a debate between lead and silver as metaphors for combat, the struggle of the underprivileged: immigrants, refugees, prisoners, hooded outlaws, the misfits, the poor, always the poor. Art as a device to reflect and dissent at the times of lead: surveillance and control systems, forced migration, tragic arrivals, hospitality denied, life as a convict. At the same time, a device to weigh up the moment of silver: wounds that can be healed, lives that can be transformed, fists that are unclenched to survive despite all the limits imposed.

In Nora Ancarola's work, we see the express will to share—just that, or nothing less than that. In a society as individualistic as ours, cooperating with other artists, (Agnès Wasserman, Juan Muiño, Josep Manuel Berenguer and Marta Marín Dominé) is an effort to underscore the virus of dissidence, a necessary vision of art as something communal.

Socializing the visual nature of what seeks to differentiate itself in the sea of complacent images surrounding us. Standing up to the challenge that the voices of those bearing the suffering of the moments of lead or whole lives of lead,—always invisible and unheard—may somehow emerge in artistic devices that rather than discuss with society, discuss with one another. There seems to be no other way.

Joan M. Minguet Batllori



Nora Ancarola, *Kafkian Suitcases*
Nora Ancarola in collaboration with Agnès WO, *Hospitality*

Km 10625

City: **La Rochelle, France**
Venue: **Centre Intermondes**
Date: **June 24th to September 15th 2019**

Installation / Action in simultaneity between
La Rochelle and Buenos Aires:

Here and Now. Space / Time Between France and Argentina*

Artists: **María Maggiori** ^(ARG), **Julia Suero** ^(ARG/FRA)

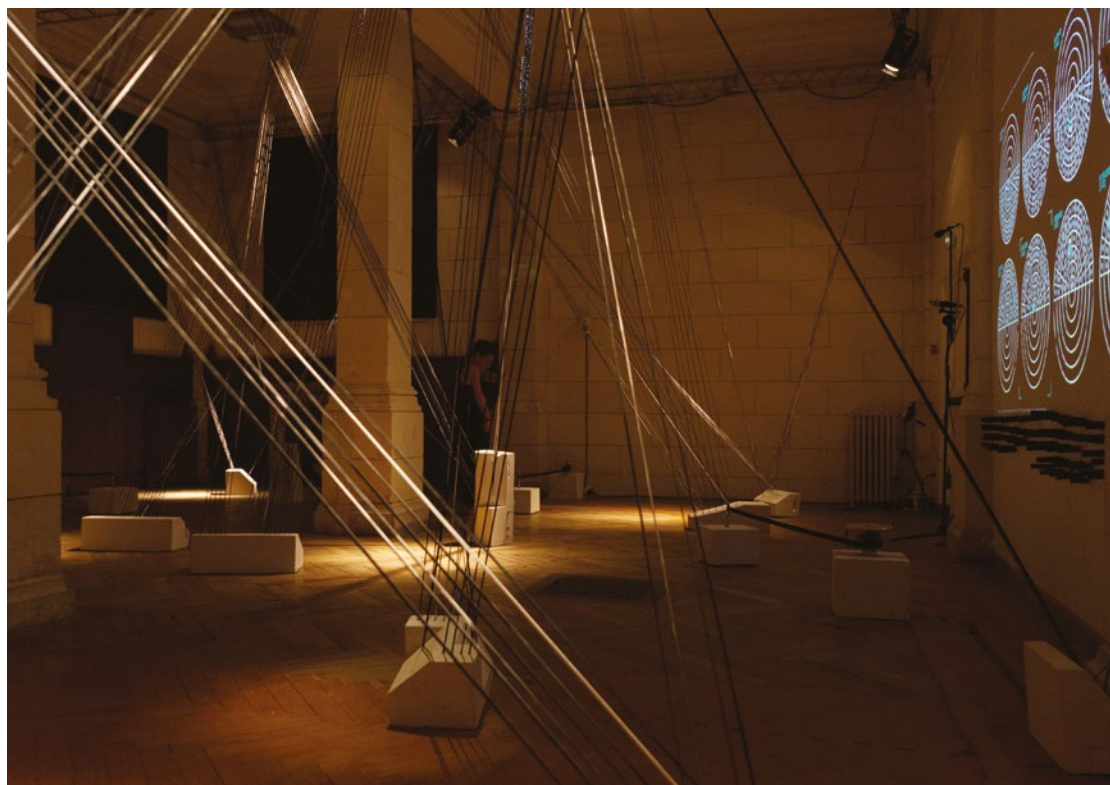
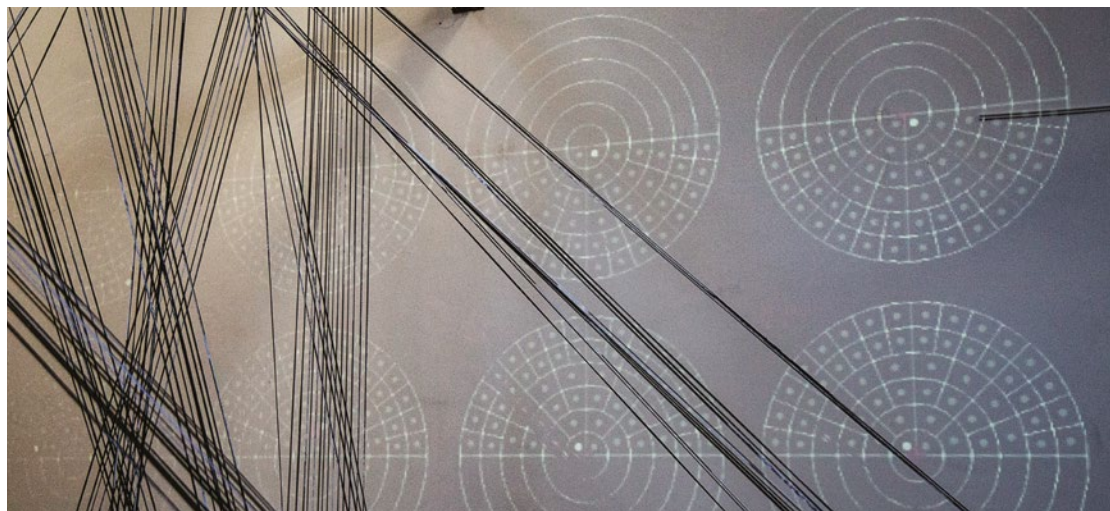
Curatorial work: **Diego Jarak** ^(ARG)

Curatorial axis: **Ways of Seeing**

Separated by 10,638 km and a four-hour time difference, Julia Suero, a sound artist living in La Rochelle in France, and María Maggiori, a visual artist from Buenos Aires in Argentina held a dialogue in the course of a brief meeting in both countries, with the shared intention of exchanging physiognomies and sonorities specific to the designated places. The exchange between these residencies is the basis for a single exhibition converging in two different cities, a “here” which is at the same time a “there”. The exhibition halls were like blank sheets of paper upon which relationships and pre-established operations were to be traced to multiply and accumulate sounds and gestures that contribute to revealing both the visible and the unassailable entailed by being here and now within the temporal synchronicity.

Diego Jarak

* *In dialogue with the installation / action Here and Now, km 1 MIFB - Museo de Arte Hispanoamericano Isaac Fernández Blanco, Buenos Aires, Argentina.*



María Maggiori, Julia Suero, *Here and Now. Space / Time Between France and Argentina*

City: **22 cities in the Occitan Region, France**

Venue: **Les Abattoirs, Musée - Frac Occitanie Toulouse**

Date: **March to December 2019**

Exhibition: *Je suis né étranger / I Was Born a Foreigner*

Artists: Lida Abdul^(AFG), Lawrence Abu Hamdan^(JOR), Carlos Aires^(ESP), Pilar Albarracín^(ESP), Lara Almarcegui^(ESP), Pedro Almodóvar^(ESP), Halil Altindere^(TUR), Ron Amir^(ISR), Malala Andrialavidrazana^(MDG), Daniel Andújar^(ESP), Paula Anke^(DEU), Eduardo Arroyo^(ESP), Marcos Avila Forero^(FRA), Babi Badalov^(AZE), Miquel Barceló^(ESP), Raphaël Barontini^(FRA), Walter Barrientos^(PER), Eduardo Basualdo^(ARG), Juan Carlos Batista^(ESP), Jean Bazaine^(FRA), Rossella Biscotti^(ITA), Gaël Bonnefon^(FRA), Julie Chaffort^(FRA), Antoni Clavé^(ESP), Jordi Colomer^(ESP), Sister Corita Kent^(USA), Julien Creuzet^(FRA), Sonia Delaunay^(UKR), Hélène Delprat^(FRA), Democracia^(ESP), Damien Deroubaix^(FRA), Jimmie Durham^(USA), Emma Dusong^(FRA), El Hortelano^(ESP), Tracey Emin^(UK), Ninar Esber^(LBN), Esther Ferrer^(ESP), Dora García^(ESP), Alberto García-Alix^(ESP), Gery Georgieva^(BGR), Amjad Ghannam & Khaled Hourani^(PSE), Marco Godinho^(LUX), Núria Güell^(ESP), Margaret Harrison^(UK), Laura Henno^(FRA), Jean-Paul Héraud^(FRA), Hessie^(FRA), Alfredo Jaar^(CHL), Joan Jordà^(ESP), Hiwa K^(IRQ), Bouchra Khalili^(MAR), Evangelia Kranioti^(GRC), Sigalit Landau^(ISR), Ouka Leele^(ESP), Lawrence Lemañana^(ZAF), Glenda León^(CUB), Pascal Lièvre^(FRA), Robert Longo^(USA), Taus Makhacheva^(RUS), Teresa Margolles^(MEX), Cildo Meireles^(BRA), Eugenio Merino^(ESP), Chiara Mulas^(ITA), Daniela Ortiz^(PER), Adrian Paci^(ALB), Serge Pey^(FRA), Liliana Porter^(ARG), Libia Posada^(COL), Carlos Pradal^(ESP), Présence Panchounette^(FRA), Enrique Ramírez^(CHL), James Richard^(UK), Pedro G. Romero^(ESP), Édith Roux^(FRA), Stéphanie Saadé^(LBN), Néstor Sanmiguel Diest^(ESP), Antonio Saura^(ESP), Mario Schifano^(LBY), Zineb Sedira^(FRA), Nissrine Seffar^(MAR), Miguel Trillo^(ESP), Laetitia Tura^(FRA), Carlos Uribe^(COL), Oriol Vilanova^(ESP), Nil Yalter^(TUR), Raphaël Zarka^(FRA)

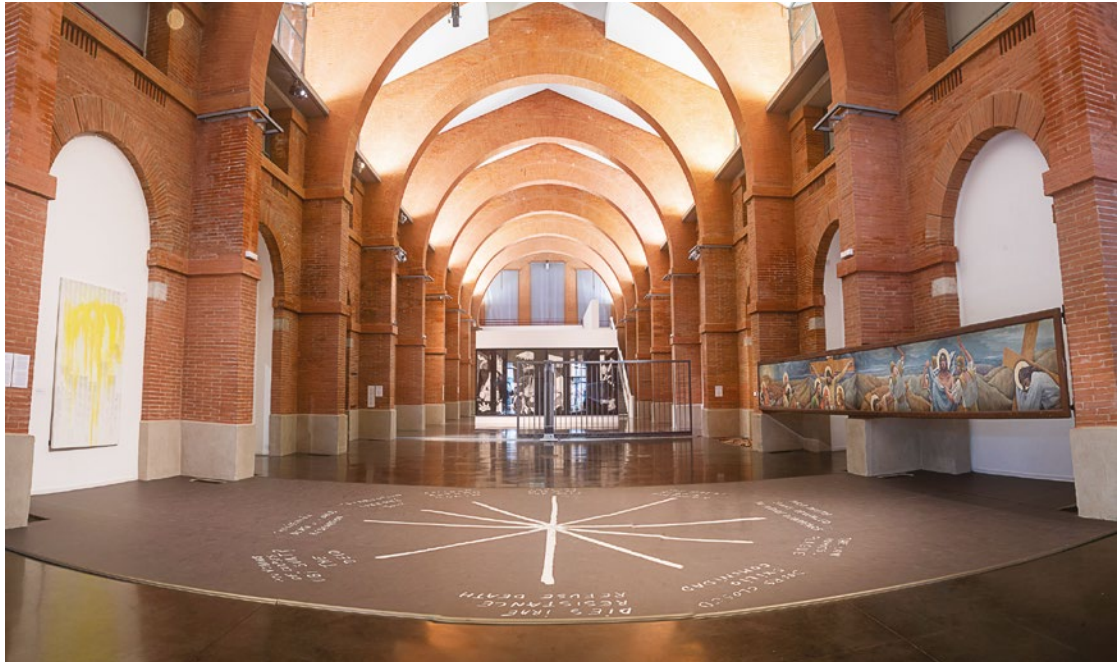
Program coordination: Emmanuelle Hamon^(FRA),

Thérèse des Abbayes^(FRA)

Curatorial team: Annabelle Ténèze^(FRA), William Gourdin^(FRA),

Emmanuelle Hamon^(FRA), Valentin Rodriguez^(FRA)

Curatorial axis: **Transits and Migrations**



Dora García, Nissrine Seffar, Eduardo Basualdo, Robert Longo, Picasso and The Exile. *A History of Spanish Art under the Resistance* (Dora García, Nissrine Seffar, Eduardo Basualdo, Robert Longo), Toulouse, France. (From March 15th to August 25th, 2019)

“I was born a foreigner, I have lived as a foreigner and I will die even more of a foreigner” writes the French-Lebanese author Amin Maalouf (*The Journey of Baldassare*). On the occasion of the 80th anniversary of the Spanish Retirada, these words inspire the title of the program of contemporary art exhibitions. Are we born a foreigner or do we become one? For whom are we foreigners? The course of history is dotted with departures and when we travel, whether for good or for just an hour, we can all feel what it is like to be “a stranger among men” (Albert Camus). At the beginning of 1939, five hundred thousand Spanish refugees crossed the Pyrenees to flee General Franco’s regime after three years of Spanish Civil War. Occitania is deeply marked by the Spanish Exile. Several refugee camps were deployed on its territory, either on the beaches of Roussillon or in the countryside. Many refugees, including artists, settled down permanently and formed communities. Inspired by the *Picasso and the Exile* exhibition, a history of Spanish art during the Resistance—presented at Les Abattoirs Museum in Toulouse from March 15th to August 25th, 2019—the program *I Was Born A Foreigner* organized 22 shows with over 70 artists of 30 nationalities throughout the Occitan region. The program revisits this time in history and questions creation and life in exile in the light of current events.

Km 11020

City: **Vitry-sur-Seine, France**

Venue: **MAC VAL - Musée d'Art contemporain du Val-de-Marne**

Date: **October 4th to January 5th 2020**

Exhibition / Residence: ***The Fascination of the Rift***

Artist: **Hugo Aveta^(ARG), artist in residence**

Curatorial work: **Alexia Fabre, MAC VAL;**

Diana B. Wechsler, BIENALSUR

Curatorial axis: **Transits and Migrations**

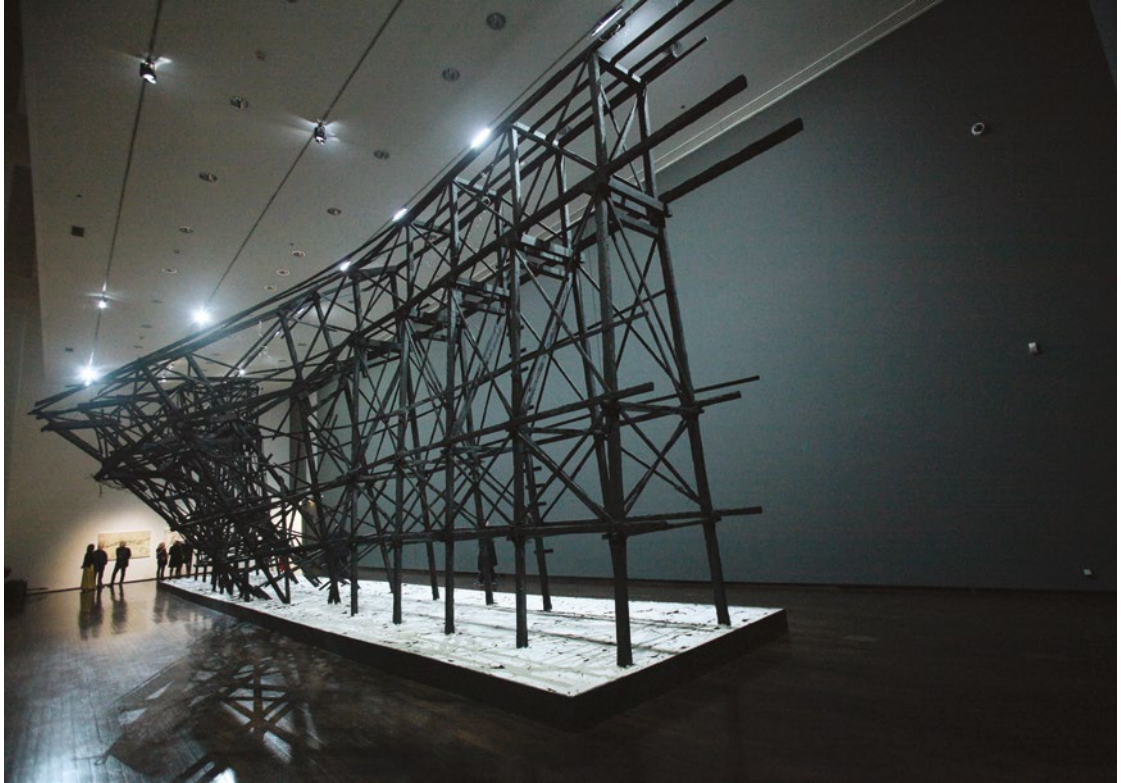
The works of this multimedia artist track the memories and the traces of the traumas experienced by his country. Using photography and film, he also addresses the more universal themes of memory and its transmission. During his residency at MAC VAL, Aveta made a monumental piece that was placed at the heart of *Persona grata?*, a work from the permanent collection which explores the issue of hospitality.

This installation features a big wooden bridge that has collapsed at its centre, a symbol of the paradoxical and fragile balance of this construction. The bridge is a connection between two geographies, two peoples and two cultures; that is to say, two ways of being. Symbolically, it marks both a link and a break between two beings. The bridge crosses and abolishes borders, uniting and separating at the same time.

Aveta is fascinated by material and seismic faults. His work evokes complex forces that struggle against adversity, risk, and failure, while nurturing dreams and feeble, unsteady hopes that nevertheless remain.

Set in a visual and acoustic environment, the installation consists of a video and photographs that the artist created in the course of interviews with the people he met in the surroundings of the museum about each person's specific memory of a bridge. He thus explores memory as testimony, as a historical construction, and as a personal and collective process.

Diana B. Wechsler



Hugo Aveta, *The Fascination of the Rift*

The bridge has ceased to be a bridge and has become a work of art. From an aesthetic point of view, this is about the fascination with seismic faults, with their morphology and topology, their unexpected destiny, and their arrival and reception in the museum. From a functional point of view, it is about the failure of the bridge, its end, its ruin, and its tragedy, but not the loss of its vocation to unite, to communicate.

Hugo Aveta

Km 11022

City: **Marseille, France**

Venue: **FRAC Provence-Alpes-Côte d'Azur**

Date: **March 23rd to September 22nd 2019**

Exhibition: ***Bon Vent***

Artist: **Rodolphe Huguet** ^(FRA)

Curatorial work: **Pascal Neveux** ^(FRA)

Curatorial axis: **Memories and Oblivion**

The *Bon Vent* exhibition by Rodolphe Huguet presented at the Experimental Plateau is part of the cross-residences initiated in 2013 with FRAC Franche-Comté. Invited to a residency in 2017, Rodolphe Huguet developed a close bond with the Monier Tile Factory in Marseille. The artist discovered the tile, an architectural element, a priori rather banal, produced by the millions. Interested in the form and function of this construction material, throughout his stay in this tile factory he developed a universe of shapes in which each tile became a unique sculpture with its singular identity. As part of his experiments and discoveries, he kneaded them, pierced them, and forced them to become real objects with a new plastic and political dimension. To Rodolphe Huguet the tile is no longer and certainly has never been a simple mass produced object. Instead, he could see its original function, which is to protect, to safeguard, and acquire a social and political value that says more about our contemporary society than any manifesto.

Pascal Neveux



Rodolphe Huguet, *Bon Vent*

Km 11066

City: **Paris, France**

Venue: **Maison de l'Amérique Latine**

Date: **16th to 23rd September 2019**

Intervention: ***From the Other Side*** *

Artist: **Pablo Reinoso** (ARG/FRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

Arrival/departure, entrance/exit, inside/outside are all binary terms that concisely allude to one of the conditions of the contemporary life experience: that of the displacements arising from different kinds of travels, migrations and exiles.

What triggers this work by Pablo Reinoso is an abandoned pier, the remains of a port estranged from its original purpose, which was to serve a city founded on the wealth of trade as has historically been the case in Buenos Aires.

The pier is not in use and can only be seen *from the other side*, from the coast of the city, through the windows of the Hotel de Inmigrantes. Additionally, many kilometres away in Paris, a projection in the Maison de l'Amérique Latine reports *from the other side* what is happening in that southern port. The paradox of this border-limit condition is reflected in these elements that also adopt a poetic and metaphorical role by connecting both cities. A cluster of entangled ropes binds logs hanging along the pier: have they fallen off or are they trying to settle down? At the other end, these rough tensors hold stacks of logs that move forward, cross the edges of the dock platform and slide beyond it. Others, lying on the ground *from the other side*, crossed the border and are trying to find a destination.

Wood, ropes and iron are the materials chosen for this work: the rough wood maintains the latency of life and its risks, the ropes that bind, trap and capture anchor in the iron structure that becomes the visual bolt of the composition.

Migrants, whose stories are contaminated with the need to find their place in the world, moving, try to find themselves elsewhere and become *the others* in a strange place.

The work raises questions about the present condition marked by mobility and uncertainty. The fear of the unknown acts as a counterpoint to the fear of desolation. The reality of the migrant appears as a two-fold identity, a complex situation that exposes the paradoxical circumstances of the present. The work is set in the real/virtual condition of its presentation simultaneously in a pier in the port of Buenos Aires and in Paris.

Diana B. Wechsler

* *In dialogue with the intervention From the Other Side, km 0 MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Venue Hotel de Inmigrantes, Buenos Aires, Argentina.*



Pablo Reinoso, *From the Other Side*

Km 11093

City: **Besançon, France**
Venue: **Frac Franche-Comté**
Permanent installation

Intervention: ***Wild Cube***
Artist: **Lois Weinberger** ^(AUS)
Curatorial work: **Sylvie Zavatta** ^(FRA)
Curatorial axis: **Art and Nature**

Works belonging to the series named *Wild Cube* are presented in the interstitial spaces of the Frac.

Far too docile to be called wild, these massive metal “wild cubes” with well-ordered bars recall minimalist sculptures at the exhibition site. What is this all about? A single cube is deformed, destroyed by something that seems to exceed it, by a force capable of bending concrete bars, a kind of giant that is hard to imagine, a force that does not seem to come from external pressure but from inside that same cage.

Lois Weinberger's sculptures and drawings could almost be models and sketches for the monumental work located on the outside, commissioned and installed by Frac Franche-Comté, on the embankment that, but for Lois Weinberger's structure, would have seemed empty or would have been qualified as merely insignificant. Yet, now an extraordinarily rich and extremely dense life tingles there and will develop, express itself, and flourish in its own good time.



Lois Weinberger, *Wild Cube*, 2018

Collection FRAC Franche-Comté © Lois Weinberger. Photograph: Nicolas Waltefaugle

Km 1115

City: **Sèlestat, France**
Venue: **FRAC Alsace Fonds régional d'art contemporain**
Date: **June 18th to September 15th 2019**

Intervention: ***Transmergence #01***

Artists: **Guillaume Barth** ^(FRA), **Jingfang Hao & Lingjie Wang** ^(CHI/FRA),
Jochen Kitzbihler ^(DEU), **Maren Ruben** ^(FRA/DEU),
Capucine Vandebrouck ^(FRA)

Curatorial work: **Felizitas Diering** ^(DEU)

Curatorial axis: **Art and Nature**

Transmergence #01 is a new exhibition format from FRAC Alsace that seeks to give visibility to the regional and cross-border artistic scene while questioning its definition and its boundaries.

The *Transmergence # 01* exhibition brings together five complementary artistic positions that explore the concept of the Earth as a complex system and as matter that took shape. Inspired by biographical or geographical approaches, and based on matter, the artists address the subject in a conceptual, formal and intuitive way. The works question, investigate and transform matter. Stone, salt, paper, saffron, lotus pollen, chlorophyll, light and water, reach through the artistic gesture a surprising morphology, a new plastic and visual materiality, a unique shape and formulation. Seemingly simple things emerge from complex dialogues and records.



Guillaume Barth, *Elina*, 2015
Collection FRAC Alsace © Guillaume Barth

Km 11129

City: **Rome, Italy**

Venue: **MAXXI - Museo Nazionale delle Arti del XXI Secolo**

Date: **20th to 27th September 2019**

Projection: ***Ulysses the Immigrant. A Graphic Fantasy***

Artist: **Eduardo Stupía** ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Transits and Migrations**

Ulysses' mythical voyage is narrated in the Ancient Greek epic poem *The Odyssey*, attributed to Greek poet Homer. It is an account of the Greek hero Odysseus (Ulysses in Latin), who after 10 years of struggle undertakes the long return to his lost kingdom on the island of Ithaca. The voyage takes another ten years, during which his son Telemachus and his wife Penelope, assuming that Odysseus is dead, must confront the suitors who seek to wed Penelope and usurp the throne.

Ulysses the Immigrant. A Graphic Fantasy revisits the hero's itinerary in images, sound and text, on the assumption that, in a counterpoint of literary and audiovisual formats and in the heterogeneous convergence of materials and iconographies, *The Odyssey* can unfold as a polyhedric trigger of analogies, metaphors and critical resonances on such topical issues as contemporary subjectivity, immigration and exile. Through archive fragments and diverse sources, animation, sound and allusive and eccentric songs and music, fidelity and anachronism, graphic and pictorial grammar, the turbulent ordeal of the hero is narrated in a kaleidoscopic format. With texts and lyrics by Daniel Samoilovich, music by Pablo Ortiz and visual technology and montage by Julian D'Angiolillo and Daniela Seggiaro.



Eduardo Stupia, *Ulysses the Immigrant. A Graphic Fantasy*

Km 11920

City: **Lens, Switzerland**

Venue: **Fondation Opale**

Date: **June 8th 2019 to march 29th 2020**

Exhibition: ***Before Time Began***

Artists: **84 Artists from Anangu** ^(AUS)

Curatorial work: **Georges Petitjean** ^(BEL)

Curatorial axis: **Ways of Seeing**

The Kulata Tjuta installation (in Anangu, “many arrows” or someone who speaks the language of the Australian western desert) designed by the Senior Artists of the APY Lands for the Fondation Opale is their most ambitious one—a kupi kupi (an Australian whirlwind, willy-willy or mini-tornado) hanging across two entire floors of the new museum.

As in previous iterations of this artistic project, the hanging spears point down to wooden objects, weaponry, tools, and food-gathering utensils representing traditional life for the people known as the Anangu Pitjantjatjara Yankunytjatjara, living in the APY Lands.

Art has always been part of aboriginal cultures. Through art, these cultures acquire a national and international voice, and are thus promoted and strengthened.

Georges Petittjean



84 Artists from Anangu, Kulata Tjuta – Kupi Kupi

Km 11921

City: **Lens, Switzerland**

Venue: **Public Space**

Date: **June 8th 2019 to 29th March 2020**

Exhibition: ***Parcour BIENALSUR–Crans-Montana***

Artists: **Valentin Carron^(CHE), Leandro Erlich^(ARG), Lluís Lleó^(ESP),**

Los Carpinteros^(CUB), Marie Orensanz^(ARG/FRA),

Pablo Reinoso^(ARG/FRA)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Public Space**

How can we situate the dimension of art and with it, the reflection on the environment and the human condition in a natural setting that dazzles those who live there? This is one of the issues that inspire the selection of works of this first intervention with sculptures in the BIENALSUR public space at Crans-Montana.

An enormous keyhole bearing the word “invisible” in the upper part is set amidst mountains and valleys as a silent witness to what we cannot see, to what we neglect. The opportunity to pass through this work by Marie Orensanz transforms it into a kind of portal connecting us with two dimensions of the real.

Run for the Music is another proposal, which features an apparently silent set of vertical colored poles waiting for passers-by to strike them as they walk past. From the sequence between one and the other, there emerges a beautiful tune by Beethoven, which Leandro Erlich uses to evoke the brotherhood of men.

Finally, a reflection on the urgent need to protect the environment is embodied in the installation by Pablo Reinoso, who reinvents an alternative vision of nature using fallen tree trunks and metal structures.

Thus, nature and culture are re-articulated in a project that calls for the development of contemporary humanism.

Diana B. Wechsler



Leandro Erlich, *Run for the Music*



Pablo Reinoso, *Augmented Tree*

Augmented Tree alludes to post-humanity, to a mechanical solution to ensure that trees can continue to exist notwithstanding massive deforestation.

The piece is made up of trunks of the same tree and the branches are replaced with metallic structures or prostheses. As a result, the tree exists again, this time on the roof of the Fondation Opale in Lens, a neat Swiss town in Crans-Montana.

Augmented Tree plays with its surroundings and assumes the role of “a sculpture in a museum”. However, this reclined tree that abandons its vertical position and lies in an idyllic setting triggers the tension between the magnificent nature around it and the augmented nature that tries to make it endure, survive, exist.

Pablo Reinoso



Marie Orensanz, *Invisible (La Serrure)*
Luis Lleó, *Senso*

Km 12843,3

City: **Riyadh, Saudi Arabia**

Venue: **Diplomatic Quarter**

Date: **November 5th to December 30th 2019**

Intervention: *Flags of the End of the World*

Artists: **Christian Boltanski** ^(FRA), **Voluspa Jarpa** ^(CHL),

Magdalena Jitrik ^(ARG)

Curatorial work: **BIENALSUR**

Curatorial axis: **Art and Public Space**

At the entrance to the Diplomatic Quarter three imaginary fluttering flags by Christian Boltanski, Magdalena Jitrik and Voluspa Jarpa introduce the idea of new possible identities arising from the artistic world.

Diana B. Wechsler



Voluspa Jarpa, *History/Hysteria*; **Christian Boltanski**, *UTOPIA*;
Magdalena Jitrik, *New Argentine Flag*

Km 12843,3

City: **Riyadh, Saudi Arabia**

Venue: **Diplomatic Quarter**

Date: **November 5th to December 30th 2019**

Installation: ***A Little Talk (Right)/A Little Talk (Left)***

Artist: **Pablo Reinoso** ^(ARG)

Curatorial axis: **Everyday Experiences / Imagination of the Future**

In the park, the sculptures by Pablo Reinoso displace the object's original function to "exceed its own nature" by turning the public bench into a place for meeting and chatting, thus incorporating a ludic alternative into everyday life.

Diana B. Wechsler



Pablo Reinoso, *A Little Talk (Right)/A Little Talk (Left)*

Km 12849

City: **Riyadh, Saudi Arabia**Venue: **National Museum**Date: **November 5th to December 30th 2019**Exhibition: ***Recovering Stories, Recovering Fantasies***

Artists: **Sara Abu Abdallah** ^(SAU), **Fatima Al-Banawi** ^(SAU) in collaboration with **The Other Story Project** ^(SAU), **Makoto Azuma** ^(JPN), **Eduardo Basualdo** ^(ARG), **José Bechara** ^(BRA), **Laurent Grasso** ^(FRA), **Marco Maggi** ^(URY), **Paola Monzillo** ^(URY), **Betsabeé Romero** ^(MEX), **Graciela Sacco** ^(ARG), **Faisal Samra** ^(SAU), **Regina Silveira** ^(BRA), **Mariana Telleria** ^(ARG), **Ayman Zedani** ^(SAU)

Curatorial work: **BIENALSUR**Curatorial axis: **Everyday Experiences / Imagination of the Future**

How do we narrate our experiences? What is the distance between reality and fantasy? These questions are of paramount importance in a present crowded with images and information in which we seek to reflect. Thinking with images is the proposal of this curatorial essay; in the words of Georges Didi-Huberman, images “touch the real” and are but traces that harbor the imaginary capacity to replenish a diversity of meanings.

In his book *The Imaginary*, Jean-Paul Sartre pointed out that “to propose an image is to create an object outside the totality of the real, and thus, to keep reality at a distance, to free oneself from it.”

Remains, trace or liberation from the real: in any event, a set of works such as those gathered in this project, seeks to offer to the spectator the opportunity to recover the imaginary dimension and with it to converge with other ways of thinking, that can expand the narrating modalities in that interstice between reality and fantasy that we invite to explore. This selection of works—some designed for the public space and others to be integrated into the spaces of Riyadh’s National Museum—allude to different cultural worlds, and evoke different realities that will, in turn, expand from the perception of each of the passers-by in the Diplomatic Quarter and of those who visit the exhibition.

This project is an invitation to think about the different forms of narratives offered by story-telling and the recovery of fantasies in contemporary art. In this regard, some BIENALSUR artists were selected to offer their own imagination.

Reminiscent of the hobby horses we used to play with as children, Betsabeé Romero’s installation evoke cowboy films and medieval battles in countless historical narratives. The simplicity of the work is an open invitation to rethink such narratives from another point of view. In the National Museum, the concept we try to install through the arrangement of the works in the space resonates in a labyrinth where the audience is surprised by the discovery of each work.

The public walks into the room through Regina Silveira’s work, and becomes immersed in a space filled with images of giant insects printed on the doors, the walls and the cei-

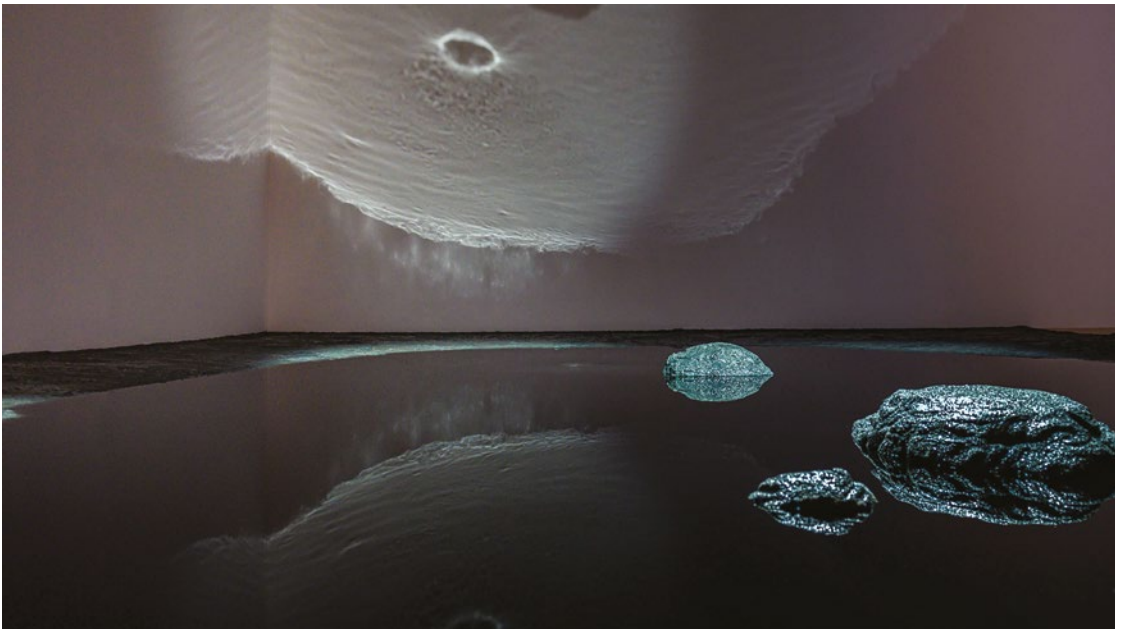


Ayman Zedani, *Azal*

ling. Beyond this unexpected entrance, it is possible to access another micro space and find in Eduardo Basualdo's piece the aqueous universe of mermaids, or in another room behold the magical floral installation of Japanese artist Makoto Azuma and the peculiar story telling by Laurent Grasso. Additionally, spectators may be surprised by some spatial drawings and installation by José Bechara and Marco Maggi, or feel lost in the space with the video installation by Graciela Sacco or Paola Monzillo's textile piece made with maps. Next, spectators can encounter the experience of time by Ayman Zedani, the identification of hopes by Faisal Samra, and attend the singular narrations by Sarah Abu Abdallah. Finally, they arrive at the last section of the space to find the intimate world of Fatima Al-Banawi and the imaginative work by Mariana Telleria, a giant boat that seems to have been trapped there.

This summary of a possible itinerary will be enhanced by the experience of each of those who accept the invitation to be led through the labyrinth, to recover other gazes through these artistic proposals, and to build other narratives.

Diana B. Wechsler



José Bechara, *Super Oxy*

Eduardo Basualdo, *The Silence of the Mermaids*



Regina Silveira, *Mundus Admirabilis*

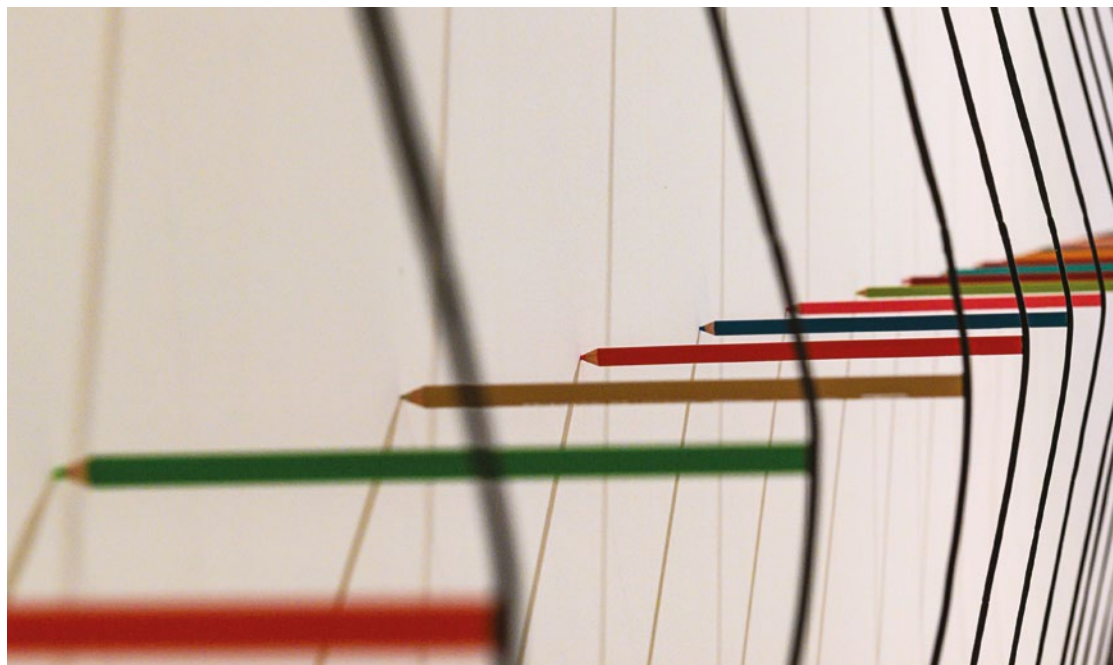


Mariana Telleria, *We Are the Limit of Things*





Betsabeé Romero, *With Neither Pedestal nor Medals. An Anti-monument*
Fatima Al-Banawi in collaboration with *The Other Story Project, A Blink of an Eye*



Marco Maggi, *Drawing Machine*
Faisal Samra, *Grip of Hope*

Km 18370

City: **Tokyo, Japan**
Venue: **Tokyo Metropolitan Art Museum**
Date: **16th, 17th, 18th, 20th August 2019**

Action / Exhibition: **TURN***
Artist: **Katsuhiko Hibino** ^(JPN)
Curatorial axis: **Art and Social Action**

Artistic projects for social inclusion inevitably lead to a transformation in the way we see and conceive our surroundings. Aware of this potential and sensitivity, Japanese artist Katsuhiko Hibino presented a new version of the TURN/BIENALSUR project conducted for the first time in 2017 within the context of the first edition of the Biennial. This artistic activity sought to encourage people with different experiences to exchange their knowledge, and to work closely with minority communities, all of which later resulted in artistic exhibitions.

This project was created with an eye on the Tokyo 2020 Olympic and Paralympic Games and is currently being replicated in different countries. For BIENALSUR 2019, Hibino worked with the Quilmes indigenous community living in the Calchaqui Valleys in the province of Tucumán. The project included workshops and insights into the ancient knowledge of the Quichua people, as well as invitations to participate and exchange experiences that brought about an inevitable transformation among those involved in this initiative.

The project in Tucumán was also included in the exhibition TURN FES 5, held in Japan in August 2019, organized by the Tokyo Metropolitan Government, Arts Council Tokyo / Tokyo Metropolitan Art Museum (Tokyo Metropolitan Foundation for History and Culture), the nonprofit organization Art's Embrace, and the Tokyo University of the Arts.

Diana B. Wechsler

** In dialogue with the action/exhibition TURN, km 1081, Museo Provincial de Bellas Artes Timoteo E. Navarro and Ciudad Sagrada de Quilmes, Tucumán, Argentina.*



Katsuhiko Hibino, *TURN*

BIENALSUR
actions
Passages of
the public
programme

The discourse of globalization, which has been consistently installed since the 1990's seeks to recreate the idea of the homogenization of practices and consumption that unfolded throughout the world, thus erasing, or attempting to do so, the marks of local cultures. Yet, as these notions became part of "common sense", many people began to question them and globalization was increasingly seen as a "false totality".

In addition to other "remedial" alternatives, this tension gave rise to inclusions "through quotas", and those who were left out of the norm (male, white, heterosexual, western...) followed suit. Yet, with the passing of the years and the extension of the concept of "political correctness", such a "remedy", at least in the world of culture, did not but contribute to this zeal for neutralizing homogenization.

From the beginning, one of the goals of **BIENALSUR** has been the possibility to experiment and develop a critical approach to the twofold dimension (local/global) offered by contemporaneity.

The off-centre proposals that organize the alternative cartography proposed for each edition results from our commitment to a horizontal, collaborative, networking approach placed between the local and the global. This cartography blurs the usual itineraries, establishes new ones and highlights the coexistence of diversity and the impossibility to fully encompass it.

Therefore, through contemporary art, **BIENALSUR** aims to create situations to experience some of the conditions of the present and with them, turn each art space into a place for reflection.

In addition to upholding the right to culture and with the conviction that such a right gives visibility to other human rights that are often silenced, these reflections underlie the development of this section of **BIENALSUR**. It aims to provide some passages of the large repertoire of actions included in the public programme that has been conducted since 2015, and which adopts different forms and intensities in each edition. The Sur Global Meeting, documentaries and a myriad of activities are conducted to enhance the voice and the presence of each project in the community. Below are some of the Actions performed with regard to the specific projects exhibited in 2019.

D.W.

Km 0

BIENALSUR actions conducted for the show Will This Time Be Different by Martha Rosler

City: Buenos Aires, Argentina

Venue: MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración - Hotel de Inmigrantes

Martha Rosler in conversation

Participants: Martha Rosler and Lucrecia Palacios
July 27th, 2019

The artist evokes over three decades of her work in a conversation with curator Lucrecia Palacios.

Feminism for everyone

Participants: Martha Rosler, María Pia López, Anny Ocoró Loango and María Inés La Greca
July 29th, 2019

The panel discussion is triggered by the feminist manifest for 99% by Arruza, Bhattacharya and Fraser, and aims to reflect on the current context of feminist mobilization.

Improper readings

Participants: Nosotras Proponemos and Asamblea Permanente de Trabajadoras de Arte
August 24th, 2019
Reading of passages from books from Martha Rosler's library.

Gender images

Coordinated by Lucas Martinelli
September 5th, 2019
This class proposes a reflection on the presence of gender in those images of films, audiovisual media and theatre that pierce the bodies, inspire, motivate and mould.

Embroidery workshop with the weavers of the show 31Colours

Participants: Sofía Quinteros de Rosas, María Victoria Pérez Santos, Lucía Sivila Vargas and Sebastián Pasquel
September 7th, 2019

Workshop given by embroiderers and weavers of the Taller Padre Carlos Mugica neighbourhood to teach various textiles of the Bolivian, Quechua and Peruvian culture.

My Body, Your Body, Our Bodies: Somatic Cinema at Home and in the World

Coordinated by Lynne Sachs
September 11th, 2019
Conference and film screenings of films by New Yorker director Lynne Sachs

Feminism and me. Three Cases

Participants: Leticia El Halli Obeid, María Laura Rosa and Francisco Lemus
September 14th, 2019
The presentations review three cases of intense contact between art and feminism from a historical and testimonial perspective.

The aesthetics of sexual dissidence

Coordinated by Mariano López Seoane
September 19th, 2019
This conference is an invitation to reflect on sexual dissidence as a historical experience, a practice and a figure in its collaboration with a number of radical aesthetics that characterized most of the 20th century.

Read this book

Participants: Marina Mariasch, SaSa Testa and Silvia Gurfein
September 28th, 2019
Collective reading and discussion of the materials of the library

Voices and writings: women and female figuration

Coordinated by Lucía Dussaut

October 3rd, 2019

How do the literary proposals of some Latin American female writers engage in a dialogue with the critical and theoretical formulations concerning the questions about “the feminine” and “the feminist” in their literature?

Stories under construction. Historical perspectives of the transformations in the role of women in Argentina.

Participants: Mirta Lobato and Nora Domínguez.

Moderator: Cecilia Belej

October 19th, 2019

Key figures of the studies on feminism establish a connection between feminism in the 70's and feminism today in their respective fields of work.

Reading workshop: Art and gentrification. A reflexive reading about the urban gaze of Martha Rosler

October 31st and November 16th, 2019

Two meetings to review and discuss the work by Martha Rosler. Coordinated by Valeria Gruschetsky and Ana Gómez Pintus.

Feminist books festival. A fair of independent publishers.

November 23rd, 2019

-If my library burned tonight.

Fanzine workshop by Belén Romero Gunset

-An outlook on feminist books

Presentations of books and editorial projects focused on feminism

-Feminist manifesto call: open mike at Martha Rosler Library

-Poetry reading at Martha Rosler Library

Participants: Margarita Roncarolo, Caterina Scicchitano, Amalia Boselli and Aldana Antoni

Subjugated masculinities, subjects of desire, and coloniality. An approach to the relationship between gender and dissident sexualities in modern-colonial societies.

Coordinated by Fernanda Molina

November 7th, 2019

From a historical perspective, an exploration is conducted of the construction of a specific subject of desire that the 16th and 17th century theology and judicial knowledge called sodomites.

Km 13

City: Villa Martelli, Buenos Aires, Argentina

Venue: MUNTREF Centro de Arte y Ciencia and Centro Cultural de la Ciencia (C3)

Action: Art and Space Forum

Artists: Ximena Abrevaya (ARG), Gershon Dublon (USA), Albert Barqué Duran (DEU), Erica Bohm (ARG), Faivovich (ARG) & Goldberg (FRA), Christiana Kazakou (GBR), Xin Liu (CHN), Sarah Jane Pell (AUS), Mariano Sardón (ARG), Florencia Laura Vieyro (ARG)

Curatorial Axis: Art and Science

August 13th to 15th, 2019

Km 200

City: Montevideo, Uruguay

Venue: CCE (Centro Cultural de España)

Meeting: Margin of Error

Participants: Diego del Pozo (ESP) and Diana Wechsler (ARG)

July 25th, 2019

Km 203

City: Montevideo, Uruguay

Venue: IENBA (Instituto Escuela Nacional de Bellas Artes), Universidad de la República

Intervention: Actions and video-art screenings

Curatorial work: BIENALSUR, Diana Wechsler (ARG) in collaboration with Sebastián Alonso (ARG)

Curatorial axis: Ways of Seeing

Talk: Urgent memories

Participants: Gabriel Chaile (ARG), Bernardo Oyarzún (CHL) and Cristina Piffer (ARG), moderated by Sebastián Alonso (URY) and Leandro Martínez Depietri (ARG) (curator of the exhibition)

July 25th, 2019

Km 646,2

City: Córdoba, Argentina

Venue: Universidad Nacional de Córdoba

Action: School for teachers

Curatorial work: Kekena Corvalán (ARG) and Gabriela Larrañaga (ARG)

Curatorial axis: Gender issues

Km 1083,2

City: San Miguel de Tucumán, Argentina

Venue: MUNT (Museo de la Universidad Nacional of Tucumán Dr. Juan B. Terán)

Action: Transmodality, science and poetry of the senses

Talk with Sebastián Tedesco (ARG), Bruno Mesz (ARG) and Mateo Carabajal (ARG)

Curatorial work: BIENALSUR

Km 1141

City: Santiago de Chile, Chile

Venue: Centro Cultural Matucana 100

Intervention: First critical feminary, open laboratory/Techno class for the xeno-class, lecture performances

Artist: Katia Sepúlveda (CHL)

Curatorial work: Carolina Herrera Águila (CHL)

Curatorial axis: Memories and Oblivion

Km 2899

City: Río Grande, Argentina

Venue: Centro Sociocultural Walter Buscemi

Installation: BIENALSUR Documentaries

Artists: Reza Deghati (IRN/FRA), Maxim Holland (PER), Charly Nijensohn (ARG/DEU), Eduardo Srur (BRA), Christian Boltanski (FRA), Angelika Markul (POL/FRA), Katsuhiko Hibino (JPN)

Curatorial work: BIENALSUR, Diana Wechsler (ARG)

Curatorial axis: Art and Social Action

Km 3055

City: Almanza, Argentina

Venue: Escuela de Puerto Almanza 44 Héroes del Submarino ARA San Juan

Action: BIENALSUR. Augmented reality

Artists: Christian Boltanski (FRA), Reza Deghati (IRN/FRA), Katsuhiko Hibino (JPN), Maxim Holland (PER), Angelika Markul (POL/FRA), Charly Nijensohn (ARG/DEU), Eduardo Srur (BRA)

Curatorial work: BIENALSUR, Diana Wechsler (ARG)

Curatorial axis: Art and Social Action

Km 3101

City: Ushuaia, Argentina

Venue: Museo del Fin del Mundo - Ex Banco Nación

BIENALSUR Action: The labyrinth of the monsters at the end of the world; Borges and the biological sciences – Talk with Pablo La Padula

Km 3103

City: Ushuaia, Argentina

Venue: La Última Bita

BIENALSUR postal action at the end of the world.

Open Air Digital Museum

When going through cities, we are often overwhelmed by the excess of information: traffic signs, construction safety signs, institutional billboards, diverse architecture, political graffiti, neon lights, and advertising backlights.

Publicity has recently incorporated the led display format. In order to establish another perspective within the "fury of the images" -to quote the eloquent expression of Catalan photographer Joan Fontcuberta-, BIENALSUR, FEPE International and Alooh! developed the Open Air Digital Museum. After its implementation in several cities of South America, Europe and Asia, the project will be continued and expanded.

An open call invited artists to submit videos with a maximum running time of 30 seconds and no sound. An international committee selected the videos that were projected on advertising screens in the public space, in settings as diverse as the images compiled in this collection of short videos. These silent and varied presences within the bustling universe of the images of publicity brought about interferences in the conventional information blocks. These brief and unexpected projections invited the public to pause their everyday inertia and look with different eyes.

D.W.

Intervention: *Open Air Museum of Digital Art*
Curatorial work: BIENALSUR, Diana Wechsler^(ARG)
Executive coordinator: Roberto Gambuzza^(ARG)
Curatorial axis: **Art and Public Space**

Argentina: Buenos Aires province, Autonomous City of Buenos Aires, Córdoba, Mendoza, Rosario, Ushuaia.

Brazil: Avaré, Catanduvas, Curitiba, Foz do Iguaçu, Maringá, São José dos Pinhais.

Chile: Antofagasta, Concepción, Iquique, La Serena, Santiago de Chile, Temuco, Viña del Mar.

Colombia: Bogotá, Cali, Medellín.

El Salvador: La Libertad, Santa Ana, San Miguel, San Salvador.

Guatemala: Guatemala City, Mazatenango, Mixco, Villa Nueva.

Honduras: Tegucigalpa.

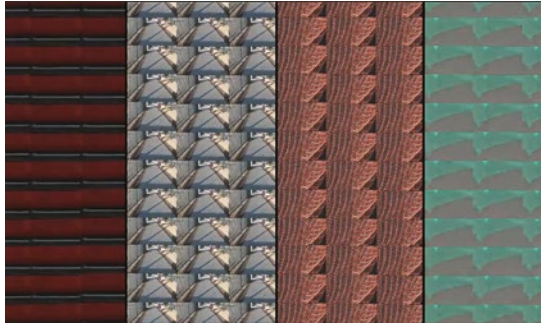
Mexico: Mexico City.

Nicaragua: Chinandega, Estelí, Granada, Managua, Matagalpa, Rivas.

Panama: Panamá.

Paraguay: Asunción.

Peru: Callao, Chiclayo, Ica, Lima, Piura, Trujillo.



CAROLINA BARROS (Chile)
Urban Textiles, 2018. Video, 30 s



CHRISTIAN BECERRA (Mexico)
Surviving is a Genetic Law, 2018. Video, 30 s



LEONARDO MARTÍN BLANC (Argentina)
Consequentis Fase 3, 2018. Video, 30 s



para colorear

KHALIL CHARIF (Brazil)
To Colour In, 2018. Video, 30 s



EDITH COKA (Colombia)
Aerolite, 2018. Video, 30 s



FLÁVIO CRO (Brazil)
De Portinari em Portinari BH Cut, 2018. Video, 30 s



ALICAN DURBAŞ (Turkey)
Lighthouse, 2018. Video, 30 s



BENNA GAEAN MARIS (Italy)
Panspermia, 2018. Video, 30 s



BENNA GAEAN MARIS (Italy)
Topic 7, 2018. Video, 30 s



FEDERICO LUCAS KOHN (Argentina)
Variaciones filotopo. Uno, oblicua 01, 2018. Video, 30 s



FRANK LAHERA O'CALLAGHAN (Cuba)
Narratology of Space, 2018. Video, 30 s



IGNACIO LIANG (Argentina)
Bee, 2018. Video, 30 s



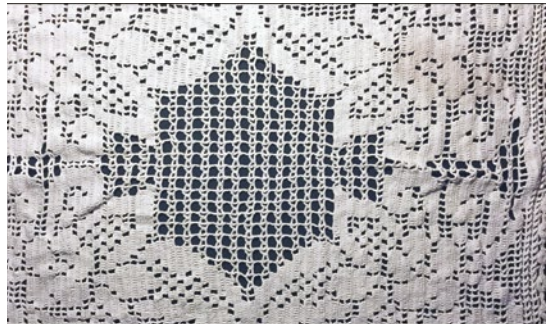
PATRICIA LONDOÑO (Colombia)
Continuous Memories, 2018. Video, 30 s



MARIANNE MAJLUF (Peru)
Secret Body, 2018. Video, 30 s



ISABEL PÉREZ DEL PULGAR (Spain/France)
Unstable Element, 2018. Video, 30 s



STÉPHANIE POMMERET (France)
Dentelles, 2018. Video, 30 s



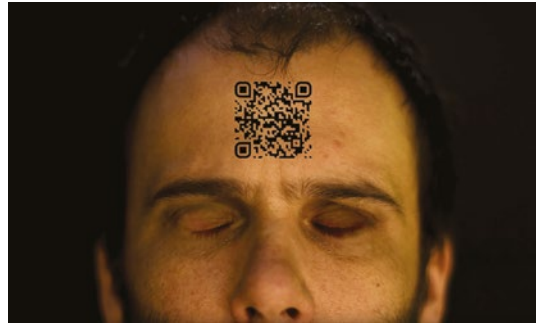
ALEJANDRO RAMÍREZ (Colombia)
Sound Image, 2018. Video, 30 s



JASMIN RAPTİ (Greece)
A Shift, 2018. Video, 30 s



MIKIO SAITO (Japan)
Just Thrown a Long Way, 2018. Video, 30 s



GABRIEL SASIAMBARRERA (Argentina)
Necessary Bodies, 2018. Video, 30 s



MARIELLA SOLA (Chile/France)
Maipun, 2018. Video, 30 s



ADRIANA SPASIANO (Argentina)
F, 2018. Video, 30 s



JULIO URBINA REY (Peru)
Self-portrait [01-11-2018], 2018. Video, 30 s

List of reproduced images

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MICHELANGELO PISTOLETTO (Italy)

Segno Arte

1997

Iron, enamel

230 x 140 x 10 cm

Courtesy of GALLERIA CONTINUA, San

Gimignano/Beijing/Les Moulins/La

Habana

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Pages 20, 21

MICHELANGELO PISTOLETTO (Italy)

Porte Uffizi

AGRICULTURE

From the Farm to the Table

2018

Canvas print

250 x 180 cm

ARCHITECTURE

Anno uno

1981

Map

200 x 280 cm

ART

Self-Portrait

1994

Silkscreen on mirror-polished stainless

steel

250 x 125 cm

Uomo grigio di schiena

1961

Oil and aluminium on canvas

140 x 100 cm

SCIENCE

Metro cubo d'Infinito

1966-2019

Mirror and rope

120 x 120 x 120 cm

COMMUNICATION

Sfera di giornali

1965-2019

Polystyrene and newspapers

Diameter 100 cm

SPORT

Calcetto Love Difference

2005

Mixed technique

92 x 120 x 140 cm

LAW

Love Difference

2005-2019

Neon lights

Variable sizes

DESIGN

Quadro da pranzo

1965-2019

Wood

200 x 200 x 50 cm

ECOLOGY

Lana - La mela reintegrata

2007-2019

Polystyrene, wool, acrylic paint and steel

140 x 140 x 140 cm

ECONOMY

Sustainable Development Goals

2019

Canvas print

250 x 300 cm

SPIRITUALITY

Con-Tatto

2017

Silkscreen on mirror-polished stainless

steel, with crystal and marble

39 x 50 x 30 cm

PHILOSOPHY

The Wall

1964

Exhibition copy

Transparent plexiglass

180 x 120 cm

FORMATION

Progetto Arte

1994-2019

Wood, led lights, print on plexiglass

76 x 135 x 135 cm

HISTORY

L'etrusco

1976

Bronze and mirror

194 x 90 x 80 cm

MATHEMATICS

Divisione e moltiplicazione dello specchio

1973-2019

Wood, acrylic paint and mirror

120 x 180 x 30 cm

FASHION

Guardaroba
1968-2019
Coat rack, hangers, rags
Variable sizes

NUTRITION

Il pane del Terzo Paradiso
2003-2019
Tablecloth, table, bread
Variable sizes

POLITICS

The Art of Demopraxy
2019
QR code on a white wooden base
75 x 50 x 50 cm

PRODUCTION

Every Product Assumes Social Responsibility
2004-2019
Wood, acrylic paint
50 x 250 x 160 cm

WORK

Uomo al lavoro
2018
Silkscreen on polished super mirror
stainless steel
250 x 125 cm
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
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MICHELANGELO PISTOLETTO (Italy)
Metamorphosis
1976-2019
Mirror, wood, rags
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
© Jimena Salvatierra

Hunger, Love, Art
1978-2019

Old suitcases, various materials
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
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Woman with Suitcases and Smartphone
2018

Silkscreen on polished super mirror
stainless steel
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
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MICHELANGELO PISTOLETTO (Italy)
Porte Uffizi
(See information about this work on
previous page)
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
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Hunger, Love, Art
1978-2019

Old suitcases, various materials
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
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CHRISTER STRÖMHOLM (Sweden)
Above:
Soraya in the Mirror
ca. 1956-1962
Exhibition copy
Marin Karmitz Collection

Gina, Place Blanche
From the series *La Place Blanche*, Paris
ca. 1960
Exhibition copy
Marin Karmitz Collection

Cobra
From the series *Place Blanche*, Paris
ca. 1960
Exhibition copy
Marin Karmitz Collection

Below:
Suzannah and Sylvia, Pierrot Hotel
From the series *Place Blanche*, Paris
1962
Exhibition copy
Marin Karmitz Collection

Wanda, Place Blanche
From the series *Place Blanche*, Paris
ca. 1960
Exhibition copy
Marin Karmitz Collection

Daffodil

From the series *Place Blanche*, Paris
1968
Exhibition copy
Marin Karmitz Collection
© Jimena Salvatierra

CHRISTIAN BOLTANSKI (France)
The Last Man
2017

Video installation on a string curtain,
and an extract of the film *The Last Laugh*
by F. W. Murnau, 1924
Marin Karmitz Collection
© Jimena Salvatierra

Page 26

CHRISTIAN BOLTANSKI (France)
I'm from...
2012-2019
Installation
Wood planks, coats, clamp lamps, sound
box, sound archive
Marin Karmitz Collection
© Jimena Salvatierra

Page 27

CHRISTIAN BOLTANSKI (France)
The Last Dance
2004
Installation
2 black and white photographs, 2 lamps
Marin Karmitz Collection
© Jimena Salvatierra

CAROLLE BENITAH (France/Morocco)
Moroccan Childhood
November-December 2010
Original artist's book with 15 photographs
embroidered with silk thread and glass
beads
Edition: 1/5
Marin Karmitz Collection
© Carolle Benitah

Page 29

Exhibition view. Exhibition: *Will this time
be different?* MUNTREF Centro de Arte
Contemporáneo. Hotel de Inmigrantes
Venue, Buenos Aires, Argentina.
© Jimena Salvatierra

Page 31

ROSÂNGELA RENNÓ (Brazil)
Good Apples – Bad Apples [proposal for a document-monument]
2019
10 accordion-style folded albums containing around 500 digital images in 42 pages. Hardcover with tissue paper: handwritten images printed on 200 g Hahnemühle fiber paper
17 x 12 x 3.5 cm (approximately) each, closed
© Jimena Salvatierra

Page 33

EDUARDO BASUALDO (Argentina)
Mother of the River
2019
Black foil
Courtesy of the artist and of Ruth Benzacar Gallery, Buenos Aires; PSM Gallery, Berlin; Luisa Strina Gallery, Sao Paulo
© Jimena Salvatierra

EDITH DEKYNDT (Belgium)
They Shoot Horses (Part Two)
2017
Velvet, nails, video
Courtesy of the artist and Konrad Fischer Galerie, Berlin | Düsseldorf
© Jimena Salvatierra

Page 34

GABRIELA GOLTER (Argentina)
From the Other Side
2018
3 channel video installation, colour, sound
60' 19"
With Román Danon, Julia Hilaes Zabala, Delia Colque, Moustafá Sene, Alina Tolubinska, Amanda Bagriy, Samadi Valcarcel, Bruna Mora, Marga Daza
Courtesy of the artist
© Jimena Salvatierra

Page 35

MARCEL ODENBACH (Germany)
Beweis zu nichts/Proof of Nothing
2016
2 channel video installation, colour, sound
12' 42"
Courtesy of the artist and Galerie Gisela Capitain, Cologne
© Jimena Salvatierra

Page 37

LUCAS SERE PELTZER (Argentina/
Germany), SEBASTIÁN ANDRÉS PODESTÁ
(Argentina/Spain), WIKTORIA NATASZA
KONWENT (Poland), MATIULLAH AFZAL
(Afghanistan/France)
05786
2019
Installation with original beds recovered from the Immigrants' Hotel of Buenos Aires (1911-1953) and blankets recovered from the unofficial refugee camp of Idomeni, Greece (2016)
© Jimena Salvatierra

Page 40, 41

HASSAN BOURKIA (Morocco)
Exodus Library
2019
Mixed technique
Courtesy of Galerie Comptoir des Mines Marrakech
© Jimena Salvatierra

Page 43

MOHAMED AREJDAL (Morocco)
1948 Bag
2012-2019
Installation
140 x 42 x 14 cm
Edition: 3/3
© Jimena Salvatierra

Page 45, 46, 47

PABLO REINOSO (Argentina)
From the Other Side
2019
Site-specific installation
© Jimena Salvatierra

Page 49

DIEGO VIVANCO (Spain)
Human Flag
2013
Colour photograph
Wallpaper 450 x 340 cm
© Diego Vivanco

Page 51, 52, 53

MARÍA MAGGIORI (Argentina),
JULIA SUERO (Argentina/France)
Here and Now/Ici et maintenant
2019
Sound and drawing interactive installation
Cellular concrete, dyed elastic and sound
© Jimena Salvatierra

Page 55

Exhibition view. Exhibition: *Infinitude. Es Baluard Collection*. CCK, Buenos Aires, Argentina.
© Jimena Salvatierra

MICHAEL NAJJAR (Germany)
spacewalk
2013
HD Video. Single-channel, colour, stereo sound
3' 31"
Edition: A.P. 2/2
Es Baluard Museu d'Art Modern i Contemporani de Palma, collection of the artist long term loan.
© Michael Najjar

Page 57

ROMÁN VITALI (Argentina)
The Hunted
2009
Fabric woven with faceted acrylic beads; laser cut wood
Variable sizes
The artist's collection
© Jimena Salvatierra

LILA SIEGRIST (Argentina)

Sharp
2011
Action recorded on video: Lila Siegrist, Juana Zinny, Rosendo Zinny
Video, loop
Private collection
© Jimena Salvatierra

Page 59

Exhibition view. Exhibition: *Frictions*. Centro Cultural Paco Urondo, Buenos Aires, Argentina.
Work details by:
MARTÍN DI GIROLAMO (Argentina)
Torso I
2017
Sculpture
Epoxy resin and synthetic enamel
145 x 140 x 70 cm
© Jimena Salvatierra

JUAN CARLOS ROMERO (Argentina)
Now We Are All Black
1995
Poster
© Jimena Salvatierra

Page 61

ERWIN WURM (Austria)

House Attack

Mixed technique

5 x 10 x 7 m

© Jimena Salvatierra

Page 63

GUADALUPE CHÁVEZ PARDO (Argentina)

*South American Wildflower Herbarium in Times of Neoliberalism**Cempoalxóchtli*

(Tagetes Erecta)

2019

Book. Flower essences, petals, seeds, wood, water, votive offerings, ultrasonic diffuser

Unique copy, 22 x 31 x 7 cm (closed)

© Jimena Salvatierra

JONATHAN TORRES (Costa Rica)

Bio-inspired Pollinator Case: XAPSF- 01002

Fake archive

Variable sizes

© Jimena Salvatierra

Pages 66, 67

VOLUSPA JARPA (Chile)

The Emancipating Opera

2019

Sound

11' 49"

Exhibition view

Voluspa Jarpa & Leandro Jacob

Prints: Print run of 1000: Typographic print with movable lead and wood types on 70-gram paper; 9 different matrices 22.6 x 19 cm

9 digital reproductions of typographic matrices on 140-gram bone-coloured paper

© Jimena Salvatierra

Page 69

BETSABEÉ ROMERO (Mexico)

(In collaboration with students and teachers of the Escuela de Cerámica N°1 of the City of Buenos Aires)

With Neither Pedestal nor Medals. An Anti-monument

60 ceramic horse heads

© Jimena Salvatierra

Page 71

LEILA TSCHOPP (Argentina)

(In collaboration with Hernán Borisonik and Josefina Zuain)

Hades in Delay

2019

Performative installation, 120 min

Variable sizes

© Jimena Salvatierra

Page 73

GABRIELA GOLDER (Argentina)

*The Caravan*From the series *Reoccupation*

2010-2019

10 channel video installation

A project conducted along with the National Movement of the Unemployed and Precarious Workers of France (MNCP)

© Jimena Salvatierra

AYMAN ZEDANI (Saudi Arabia)

Sailing Stones

2018-2019

Photograph and object

© Jimena Salvatierra

Pages 74, 75

FATIMA AL-BANAWI (Saudi Arabia)

In collaboration with The Other Story Project (Saudi Arabia)

A Blink of an Eye

2018

Audiovisual project

© Jimena Salvatierra

Page 77

MICHELANGELO PISTOLETTO (Italy)

Segno Arte

1997

Iron, enamel

230 x 140 x 10 cm

Courtesy of GALLERIA CONTINUA, San Gimignano/Beijing/Les Moulins/La Habana

© Jimena Salvatierra

Page 79

MICHELANGELO PISTOLETTO (Italy)

The Venus of the Rags

1967

Concrete, acrylic paint

190 x 240 x 140 cm

Courtesy of GALLERIA CONTINUA, San Gimignano/Beijing/Les Moulins/La Habana

© Jimena Salvatierra

Page 81*Draw Me a Flag*

Installation commissioned by Fondation Cartier pour l'art contemporain, Paris, based on an idea by Christian Boltanski

Installation of flags in the Plaza Rubén

Dario, Buenos Aires, Argentina

63 flags

© Jimena Salvatierra

Page 83, 84, 85

CAROLA ZECH (Argentina)

Under Construction

2019

Aluminum, polyester paint, mobile

hydraulic system

2.40 x 13 x 2.70 m

© Jimena Salvatierra

Page 87

FRANÇOIS ABÉLANET (France)

L'anamorphose. A Tribute to Marcel Duchamp

2019

Site-specific mural

64 m2

© Jimena Salvatierra

Page 89

GABRIELA GOLDER (Argentina),

MARIELA YEREGUI (Argentina)

It's Impossible to Hear Hear

2019

Intervention with neon sign

Variable sizes

© Álvaro Katz

Page 91

PIERRE ARDOUVIN (France)

Hotel de L'Universe

Installation

Variable sizes

© Jimena Salvatierra

Exhibition view. Exhibition: *Ways of Seeing. Selection of artists from the Prix Duchamp 2000-2018.*

Museo Nacional de Arte Decorativo,

Buenos Aires, Argentina

© Jimena Salvatierra

On the left of the image:

ZINEB SEDIRA (Algeria)

And the Road Goes On

2005

Video

8'

FRAC Provence Alpes-Côte d'Azur

© Zineb Sedira

Pages 93, 94, 95

REZA ARAMESH (Iran)
Action 213. A Taste of Austere Luminance
9 wooden frames, print on organza
200 x 120 cm each
© Jimena Salvatierra

Page 97

MICHELANGELO PISTOLETTO (Italy)
Segno Arte
1997
Iron, enamel
230 x 140 x 10 cm
Courtesy of GALLERIA CONTINUA, San
Gimignano/Beijing/Les Moulins/
La Habana
© Jimena Salvatierra

Page 99

MICHELANGELO PISTOLETTO (Italy)
The Round of the Eight Doors
1997-2019
Iron, car paint, mirror
8 elements: 230 x 140 x 10 cm each
© Jimena Salvatierra

Page 101

CRISTIAN CHIRONI (Italy)
Portraits of Victoria
2019
Intervened photographs of Victoria
Ocampo taken by Giselle Freund
© Jimena Salvatierra

Buenos Aires Collective

2019
4 collages
100 x 70 cm each

Sur

2019
Installation. Furniture from Victoria
Ocampo's house and an intervention on
Sur magazine
© Jimena Salvatierra

Page 103

Upper left side:
ANDRÉS ARGÜELLES VIGO (Peru)
Chile/Peru (O'Higgins)
2019
Acrylic on canvas
170 x 115 cm
© Jimena Salvatierra

Upper right side:

ANDRÉS ARGÜELLES VIGO (Peru)
*Another White Man in Uniform that
Liberates Us (Sucre)*
2019
Acrylic on canvas
170 x 125 cm
© Jimena Salvatierra

NICOLÁS ROBBIO (Argentina)

Models for an American Story
2017
Wood and cardboard
Variable sizes
© Jimena Salvatierra

Page 105

MARINA VILA, ELENA LAPLANA,
NAHUEL MORON DIPERNA, SUSANA
LANDAU (Argentina)
Texographies
2019
Motion graphics and traditional animation.
MP4-4K and PNG sequence, and 5.1
audio
13'
© Marina Vila, Elena Laplana, Nahuel
Moron Diperna, Susana Landau

Page 107

MAKOTO AZUMA (Japan)
Salt Flower
Mixed media
© Jimena Salvatierra

Pages 108, 109

Exhibition view. Exhibition: *Salt Flower*.
MUNTREF Centro de Arte y Naturaleza,
Buenos Aires, Argentina.
© Jimena Salvatierra

Page 111

Exhibition view and details. Exhibition:
*Plant Memory. Exhibition of the Robert
Brendel Collection -Museo de Farma-
cobotánica Juan A. Domínguez de la
FFyB/UBA*. MUNTREF Centro de Arte y
Naturaleza, Buenos Aires, Argentina.
© Jimena Salvatierra

Page 113

RITA FISCHER (Uruguay)
Under the Linden
2019
Site-specific installation
8 x 5 x 3 m
© Jimena Salvatierra

Page 115

MICHELANGELO PISTOLETTO (Italy)
Segno Arte
1997
Iron, enamel
230 x 140 x 10 cm
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
© Jimena Salvatierra

Page 117

NICOLÁS BACAL, JERÓNIMO BUJMAN,
TOMÁS CICCOLA, ARIEL CUSNIR, NICOLÁS
AGUSTÍN DA MOMMIO, ROSARIO
ESPINOZA, LEOPOLDO ESTOL, LEANDRO
GARBER, VICTORIA PAPAGNI, MERCEDES
SÁNCHEZ DANSEY, JULIÁN SARDI,
YENNYFER TELLEZ, TOMÁS WERTHEIN,
LEONELLO ZAMBÓN (Argentina)
*Paradigm Park. A Territorial Hyperstition
of the Department of Anexact Studies*
2019
Collective production of ways of life
Variable sizes in time and space
General Intellect Collection
© Luciana Leiras

Pages 119, 120, 121, 122, 123

MICHELANGELO PISTOLETTO (Italy)
Terzo Paradiso
2003-2019
Site-specific installation
Courtesy of GALLERIA CONTINUA,
San Gimignano/Beijing/Les Moulins/
La Habana
© Jimena Salvatierra

Page 125

Installation view. Exhibition: *Exquisite
Cadavers. Juan, Eva, Ernesto, América*.
Arte x Arte – Fundación Alfonso y Luz
Castillo, Buenos Aires, Argentina.
© Jimena Salvatierra

Page 127

BILL VIOLA (United States)
The Passing
1991
In memory of Wynne Lee Viola
Black and white analog video, mono
sound
54' 22"
© Bill Viola Studio. Photo: Kira Perov

Page 129

Exhibition view. Exhibition: *PYRES. Stories of Witches*. Parque de la Memoria– Monument to the Victims of State Terrorism, Buenos Aires, Argentina.
© Jimena Salvatierra

TÓTEM TABÚ (Argentina)

Pyre of the Female Body

Cloth doll on wooden base

Height: 200 cm. Base: 100 x 200 x 100 cm

© Jimena Salvatierra

Page 131

DORA LONGO BAHIA (Brazil)

Shock

2019

Video installation. Video Full HD 16:9, stereo
18' 04"

© Dora Longo Bahia

Page 133

TEO BARBA (Spain)

From the series *Real*

2013-2016

42 photographs. Ink print on cotton paper and on Color RC paper

© Jimena Salvatierra

ELISA GONZÁLEZ MIRALLES (Spain)

From the series *Wannabe*

2015-2016

13 digital siliconized photographs on methacrylate.

© Jimena Salvatierra

Page 135

MARCELO MASAGÃO (Brazil)

Kino-Homens Brancos Book

2018

Box-object and print in rice paper

18.5 x 70cm

© Jimena Salvatierra

General view. Exhibition: *White Men*.

Museo Pueyrredón, Buenos Aires, Argentina.

© Jimena Salvatierra

Page 137

FELIPE JULIÁN (Brazil)

Silence II. Tribute to John Cage

2016

Sound installation with video mapping

© Jimena Salvatierra

Page 139

MARION VASSEUR RALUY (France)

I Shall Never Return/Je ne reviendrai jamais

Video installation

© Courtesy of the Centre of the

Documentation of the Art of Tadeusz

Kantor

Page 141

MAGNETIC DECLINATION (Spain)

AIMAR ARRIOLA (Spain), JOSÉ

MANUEL BUESO (Spain), EDUARDO

GALVAGNI (Spain), SALLY GUTIÉRREZ

(Spain), JULIA MORANDEIRA (Spain),

DIEGO DEL POZO (Spain), SILVIA

ZAYAS (Spain)

Margin of Error (Intervened books)

2013-2019

Panels with modified textbooks

Variable sizes

© CCE Centro Cultural de España,

Montevideo

Page 143

MICHAEL BAHR (Germany)

The Painted Stone

2019

Open archive: photographs, sketches,

drawings, visual and written inter-

pretations, geological study, videos

of interviews, rock samples, feathers

of different types of birds, bird nest,

parts of armadillo shells, red wasp,

parts of red wasp combs, bolas,

keys, samples of lichen and different

mosses, Michael Bahr's notebook of

the first research work on the Painted

Stone and its environment, tourist

brochures, catalogues, books.

© Michael Bahr

Page 145

LLUÏSA CUNILLÉ (Spain)

Staging: Denmark / Denmark:

Opening of process

Director: Fernando Parodi

Script writer: Luisa Cunillé

Mother: Gloria Demassi

Son: Rafael Soliwoda

Art director: Paula Villalba

Lighting designer: Juan Andrés Piazza

Music: Diego Porras

Production: Claudia Sánchez

© Juan Andrés Piazza

Page 147

GABRIEL CHAILE (Chile)

A Form of Resistance

2019

Sculpture - clay oven, bricks, mud,

adobe, metal structure

200 x 100 x 100 cm

© Leandro Martínez Depietri

Page 149

BERNARDO OYARZÚN (Chile)

(In collaboration with Machi Jorge

Quilaqueo)

Kawin (calling)

2019

Installation, video and performance

Variable sizes

© Leandro Martínez Depietri

Pages 150, 151

CRISTINA PIFFER (Argentina)

(In collaboration with Alejandra Gómez

Paredes)

Barbarians

2019

Installation

Variable sizes

© Guillermo Sierra

Page 153

VOLUSPA JARPA (Chile)

The Emancipating Opera

2019

Sound

11' 49"

Exhibition view

Voluspa Jarpa & Leandro Jacob

Prints: Print run of 1000: Typographic

print with movable lead and wood types

on 70-gram paper, 9 different matrices

22.6 x 19 cm

9 digital reproductions of typographic

matrices on 140-gram bone-coloured

paper

85 x 60 cm

© Diego Alegre

Page 155

FÁTIMA PECCI CAROU (Argentina)

One Day I Will Get out of Here

2014-2016

Installation

Variable sizes

© Guillermo Turin Bootello for the

Secretaría de Cultura y Educación,

Municipalidad de Rosario

Page 157

NOEMÍ ESCANDELL (Argentina)
Curvaceous
 2014
 Stainless steel
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Page 159

EDUARDO BASUALDO (Argentina)
Us/Us
 2017
 Installation
 Two 600 x 400 cm metal frames
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Page 161

FEDERICO MATTIOLI (Argentina)
Quality Policies
 2017
 Installation
 Silkscreen print with synthetic ink on
 metal sheets
 Twenty 40 x 60 cm metal sheets
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Exhibition view. Exhibition: *Practices
 on Work*. Centro Cultural Parque de
 España, Rosario, Argentina.
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Pages 162, 163

VIVIANA ZARGÓN (Argentina)
Failed Projects by Individual Entrepreneurs
 2019
 Installation
 Iron pieces. Variable sizes
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Pages 165, 166, 167

Burladero (Lincoln)
 2018-2019
 Metal sheets beaten like in a "cacerolazo"
 200 x 200 x 100 cm

Burladero (Washington)

2018-2019
 Metal sheets beaten like in a "cacerolazo"
 200 x 200 x 100 cm

Burladero (Franklin)

2018-2019
 Metal sheets beaten like in a "cacerolazo"
 200 x 200 x 100 cm
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Page 169

LEO NUÑEZ (Argentina)
Optical Disillusions
 2014
 Interactive installation
 © Guillermo Turin Bootello for the
 Secretaria de Cultura y Educación,
 Municipalidad de Rosario

Page 171

Exhibition view. Exhibition: *Two Museums
 and a River*. Macro - Museo de Arte Con-
 temporáneo of Rosario, Argentina.
 © Lucia Bartolini

Page 173

JORGE MACCHI (Argentina),
 EDGARDO RUDNITZKY (Argentina)
TRain
 Video
 3' 23"
 © Jorge Macchi and Edgardo Rudnitzky

JORGE MACCHI (Argentina)
 (In collaboration with Edgardo Rudnitzky)
Last Minute
 2009
 Site-specific installation for the Octagon
 of the Pinacoteca do Estado de São
 Paulo, Brazil.
 Iron, two speakers, microphone,
 amplifier, computer
 1000 x 1000 x 60 cm
 © Jorge Macchi and Edgardo Rudnitzky

Page 175

MARTÍN CARRIZO (Argentina)
Untitled
 2019
 TV, concrete, socks, thorns. Masonry
 230 x 60 x 40 cm
 © Marcos Allende

Page 176

DIEGO BIANCHI (Argentina)
Brooms like Arrows
 2019
 Intervention with brooms on trees
 © Marcos Allende

MARTÍN CARRIZO (Argentina)

Untitled
 2019
 T-shirt, thorns, cement plaster. Masonry
 200 x 110 cm
 © Marcos Allende

Page 177

NOELIA CORREAS (Argentina)
Immortal
 2019
 Concrete formwork
 © Marcos Allende

DIEGO BIANCHI (Argentina)

One Block Leg
 2019
 Assembly, concrete, plastic, textile,
 footwear
 © Marcos Allende

Page 179

NOELIA CORREAS (Argentina)
Red is Love and Blood
 2019
 Performance with flares. 7'
 © Marcos Allende

COLECTIVO PRIMITIVO (NOEL DE CÁNDIDO
 and NOÉ COLOMBO) (Argentina)
The Freedom of the Traffic Lights
 2019
 Assembly with natural waste and traffic
 lights
 © Marcos Allende

Page 181

FÁTIMA PECCI CAROU (Argentina)
 (Co-production with Florencia Greco)
*The Female Others in the Creases of
 History*
 2019
 Acrylic paint on wooden folding screen
 200 x 300 cm
 Private collection
 © Marcos Allende

Exhibition view. Exhibition: *Among
 Others*. Centro Cultural Córdoba,
 Argentina.
 © Marcos Allende

Pages 182, 183

CLAUDIA COCA (Peru)
Wild Progression
 2019
 Installation: drawings on canvas and
 texts on red clay
 © Marcos Allende

Page 185

JUAN CARLOS ROMERO (Argentina)
Fury
 2012-2019
 Typographic print on paper
 © Marcos Allende

Exhibition view. Exhibition:
 (-) *IMPOSSIBLE (+) WORLDS*. Museo
 Provincial de Bellas Artes Emilio Caraffa,
 Córdoba, Argentina.

Above:
 MARCOS LÓPEZ (Argentina)
Redefining Happiness
 2011-2019

Exhibition copy
 Print on alpha cellulose paper

Bolivarian Suite, Buenos Aires
 2009-2019
 Exhibition copy
 Print on alpha cellulose paper

The Power of Ideas
 2011-2019
 Exhibition copy
 Print on alpha cellulose paper

Below:
 TAMARA STUBY (United States)
On Tenterhooks
 2019

Installation. Cut envelopes, spindles,
 wood, cement on concrete blocks
 © Marcos Allende

Page 187

Exhibition view. Exhibition: *A Rough
 Memory*. Museo Provincial de Bellas
 Artes Emilio Caraffa, Córdoba Argentina.

Page 189

PAOLA SFERCO (Argentina)
Bolognese
 2013
 2' 44"
 © Marcos Allende

RODRIGO ETEM (Argentina)

Side by Side
 2014
 Video
 4' 4"
 © Marcos Allende

Page 191

General view. Installation: *Labyrinth*.
 Open-air photo gallery - Museo Palacio
 Dionisi, Agencia Córdoba Cultura,
 Gobierno de la Provincia de Córdoba,
 Argentina.
 © Marcos Allende

ALEJANDRO CHASKIELBERG (Argentina)

Burned Tree
 2017
 Long-exposure night photography
 C-Type Lambda print
 © Marcos Allende

Page 193

ROSANGELLA LEOTE (Brazil)
Viridis
 2019
 Interactive installation
 6 x 2.40 m
 © Walesca Timmen

MARLIN VELASCO (Argentina)

Container of Places
 2019
 Electro-textile (fabric structure, coloured
 fabrics, cotton thread, conductive
 thread, resistors, condensers, LED,
 microphone)
 1,50 x 1 m
 © Walesca Timmen

Page 195

ESTEBAN ÁLVAREZ (Argentina)
Economic Project for a Fairer Ecology
 2009
 Video
 14'
 © Esteban Álvarez

NICOLA COSTANTINO (Argentina)

Trailer
 2010
 Video
 3' 17"
 © Espacio Máximo Arias

Page 197

LILA SIEGRIST (Argentina)
Sharp
 2011
 Action recorded on video: Lila Siegrist,
 Juana Zinny, Rosendo Zinny
 Video, loop
 Private collection
 © Lila Siegrist

ANGELIKA MARKUL (Poland/France)

Bambi at Chernobyl
 2015
 13' 25"
 Music by Franck Krawczyk
 Private collection
 © Angelika Markul

Page 199

Exhibition view. Exhibition: *After the
 Future. Images to restore the relationship
 between society and nature*. Museo
 Nacional de Bellas Artes of Neuquén,
 Argentina.
 © Nahuel Bouso

ANA PAULA OLIVEIRA (Brazil)

Vai que vai
 2016
 Video installation
 4' 41"
 © Nahuel Bouso

Page 202

BILL VIOLA (United States)
Inverted Birth
 2014
 Video/sound installation
 Colour high-definition video projection
 on screen mounted vertically and
 anchored to floor in dark room. Stereo
 sound with subwoofer
 Projected image size: 5 x 2.82 m
 Performer: Norman Scott
 8' 22"
 © Bill Viola

Page 203

BILL VIOLA (United States)
The Innocents (Detail)
 2007
 Colour high-definition video projection
 on two flat panels mounted vertically on
 the wall
 6' 49"
 Performers: Anika Ballent, Andrei Viola
 91.4 x 111.8 x 10.2 cm
 © Bill Viola

Page 205

EDGARDO RUDNITZKY (Argentina)
Border Music
 2016
 Sound object. Steel, wood, barbed wire,
 music boxes, motor.
 80 x 20 x 200 cm
 © Andrea Sosa

Page 207

Exhibition view. Exhibition: *QR: Between the Ancestral and the Future*. Centro de Artes Visuales Museo del Barro, Asunción, Paraguay.
© Andrea Sosa

PATRICIA HAKIM (Argentina)
FLORENCIA CALIFANO, EUSEBIA
REYNAGA (Argentina)
QR - Terracotta
2017

Engobed red glazed ceramic bisqueware.
Jujuy
37 x 37 cm
© Andrea Sosa

Page 209

Exhibition view. Exhibition: *Another Her*. Museo Provincial de Bellas Artes Timoteo E. Navarro, San Miguel de Tucumán, Argentina.
© Danilo Ruiz

NICOLA COSTANTINO (Argentina)
Eva Dressed as a Queen
2019

Photograph on canvas. Wall installation and dress
Variable sizes
© Danilo Ruiz

Page 211

GASPAR NÚÑEZ (Argentina)
Untitled
2017

Patinated plaster. Translation of a head from the series *Miners* by Juan Carlos Iramain (1900-1973), made with plaster cast in flexible silicone moulds without counter-moulds taken from the original. 50 x 35 x 35 cm approx.
Voice-over: Esteban Lavilla
Fragment of *S/T*, an essay by Carlota Beltrame, published in the magazine *Boba* (2018)
© Danilo Ruiz

Page 213

ROBERTO FERNÁNDEZ LARRINAGA (Argentina)
In Broad Daylight
1968
Stone carving
41 x 88 x 24 cm
Acquisition Prize - VII Salón of São Paulo
MPBA "Timoteo Navarro" Collection
© Danilo Ruiz

Exhibition view. Exhibition: *Heroines*. Museo Provincial de Bellas Artes Timoteo E. Navarro, San Miguel de Tucumán, Argentina.
© Danilo Ruiz

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Exhibition view. Exhibition: *TURN*. Museo Provincial de Bellas Artes Timoteo E. Navarro and Ciudad Sagrada de Quilmes, San Miguel de Tucumán, Argentina.
© Danilo Ruiz

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Residency and TURN/BIENALSUR workshops conducted in Amaicha Del Valle, schools of the region and Ciudad Sagrada (Sacred City). Works carried out by Japanese and Argentine artists, local craft teachers and children from the Quilmes communities (March-July 2019).
© UNTREF MEDIA

Action of ascension and intervention in the Sacred City of the Quilmes with the "walkers" - ceramic figures made in the workshops that recover the memory of the Quilmes people (July 2019).
© UNTREF MEDIA

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Action of ascension and intervention in the Sacred City of the Quilmes with the "walkers" - ceramic figures made in the workshops that recover the memory of the Quilmes people (July 2019).
© UNTREF MEDIA

Page 219

MARIE ORENSANZ (Argentina/France)
We Have the Power to Choose
2019
Steel plaque
600 x 373.3 x 37.5 cm
© Danilo Ruiz

Page 221

CAMILA MAYA (Colombia)
Musical Garden
2018
4 music boxes and scores
5 x 12 x 8 cm each, 8 x 18 cm each
© Agustina Font

MARÍA JESÚS ROMÁN (Chile)
Aesthetics of the Surface

Transparent PVC, iridescent and silver sequins
120 x 700 cm
© Agustina Font

Page 223

Exhibition view. Exhibition: *Remember a Sign. Elda Cerrato [1972-1973]*. Museo Nacional de Bellas Artes of Chile, Santiago de Chile.
© Juan Carlos Gutiérrez

Page 225

Exhibition view. Exhibition: *If You Lived Here*. Museo de Arte Contemporáneo, Universidad de Chile, Santiago de Chile.
© Cristobal Molina

Page 227

GRACIELA SACCO (Argentina)
Who dunnit?
2017
84 posters. Print on 110-gram paper
80 x 120 cm
© Daniel Barahona

Between Us
From the series *Waiting for the Barbarians*
2001
On-site installation
Digital print on self-adhesive PVC
© Daniel Barahona

Pages 230, 231

CILDO MEIRELES (Brazil)
The Witch
(1979-1981) 2019
Installation
Wooden broom, 5,000 km of black cotton thread
Variable sizes
© Jorge Brantmayer

Page 233

ROMINA CASTIÑEIRA (Argentina)
I Will Be Able to Remember That All This is a Dream
2019
Documents of some projects envisioned in the city of Córdoba taken from her personal archive and the Internet.
© Lorena Ulloa

Exhibition view. Exhibition: *Journey O and other dreams*. CENTEX - Centre for Extension of the Ministry of Cultures, Arts and Heritage, Valparaíso, Chile.

Foreground:
SUSANA RIVEROS (Chile)
Sutures
2019
Mixed technique, textile
200 x 200 cm
© Lorena Ulloa

Page 235
ENRIQUE JEŽIK (Argentina/Mexico)
A Storm that Unsettles Everything
2019
Print on vinyl
© Courtesy of Claudia Coca

JOSÉ BALLIVIÁN (Bolivia)
Procession
2015
3' 5"
© Courtesy of Claudia Coca

Page 237
Draw Me a Flag
Installation commissioned by Fondation Cartier pour l'art contemporain, Paris, based on an idea by Christian Boltanski
Installation of flags at the Fundação Getulio Vargas, Rio de Janeiro, Brazil.
31 flags
© Blanca Gens

Page 239
Exhibition view. Exhibition: *Frictions*.
Centro Cultural de España in La Paz, Bolivia.
© CCELP, 2019. Photograph: Vassil Anastasov

ALEJANDRA ALARCÓN (Bolivia)
Inland
2016
Object intervention
© CCELP, 2019. Photograph: Vassil Anastasov

Page 241
CLAUDIA COCA (Peru)
Cannibal
2017
Charcoal drawing on canvas and video
10 x 2.15 m approximately
© Museo Nacional de Arte, 2019.
Photograph: Karen Brigido

Page 242
Exhibition view. Exhibition: *Frictions*.
Museo Nacional de Arte.
© Museo Nacional de Arte, 2019.
Photograph: Karin Schulze

Page 243
MARCELO MASAGÃO (Brazil)
Homens Brancos
2019
Print on paper
5 photographs
60 x 40 cm each
© Museo Nacional de Arte, 2019.
Photograph: Karen Brigido

MARIELA SCAFATI (Argentina)
Windows
2011
Hand-painted posters
8 x 2 m
© Museo Nacional de Arte, 2019.
Photograph: Karen Brigido

Page 245
MATILDE MARÍN (Argentina)
South Atlantic
2011
Video
4'
Original idea: Matilde Marín
Direction and photography:
Matilde Marín
Edition and soundtrack: Ignacio Laxalde
© Matilde Marín

Page 246
BERNA REALE (Brazil)
Singing in the Rain
2014
Video
4' 15", loop
Courtesy of Galería Nara Roesler
© Berna Reale

Page 247
GABRIELA LARRAÑAGA (Argentina),
TERESA PUPPO (Uruguay), GRACIELA
TAQUINI (Argentina), ANABEL VANONI
(Argentina)
Sway
2011
Video
2' 43", loop
Edition: Daniela Muttis
Soundtrack: Fabián Kesler
© Gabriela Larrañaga, Teresa Puppo,
Graciela Taquini, Anabel Vanoni

Page 249
GUSTAVO GROH (Argentina)
From the series *The Water that Put Out the Fire*
2006-2015
Direct shot of black and white negative, made with a 4x5 pinhole camera
Testimony of the memory of the peaceful settlement of the border dispute over the Beagle Channel (Argentina-Chile 1978)
Above: Magallanes Strait, Chile. Below: Tierra del Fuego, Argentina.
© Gustavo Groh

Page 251
ESTEBAN ÁLVAREZ (Argentina)
Two, three, many
2018
Etching on painted wood, graphite and paper. Iron table
90 x 150 x 80 cm
© Museo Fueguino de Arte y Museo del Fin del Mundo

Page 253
MARIANA TELLERIA (Argentina)
Mechanic Mood
2019
Flag
150 x 250 cm
© Museo Fueguino de Arte y Museo del Fin del Mundo

Pages 255, 256, 257
PABLO LA PADULA (Argentina)
The Gaze that Builds the World
2019
Interactive table with images from the history of science
80 x 150 x 100 cm
© Pablo La Padula

Page 259
ESTEBAN ÁLVAREZ (Argentina)
Two, three, many
2018
Etching on painted wood, graphite and paper. Iron table
90 x 150 x 80 cm
© Museo Fueguino de Arte y Museo del Fin del Mundo

Page 259
Flags of the End of the Word
Installation of flags in the public space in Ushuaia, Argentina

VOLUSPA JARPA (Chile)
History/Hysteria
2019
Flag
150 x 250 cm

CHRISTIAN BOLTANSKI (France)
UTOPIA
2019
Flag
150 x 250 cm

MAGDALENA JITRIK (Argentina)
New Argentine Flag
2019
Bandera
150 x 250 cm
© Leandro Herrainz

Page 263
AILEEN GAVONEL (Peru)
Witches
2018
Installation of stoneware ceramic on adobe
Variable sizes
© Juan Pablo Murrugarra

Exhibition view. Exhibition: *Giving Shape to Time*. Contemporary Views of Pre-Columbian Pottery. Museo de Arte Contemporáneo de Lima, Perú.
© Juan Pablo Murrugarra

Page 265
LORETO CARMONA (Chile)
In the Dark We Were the Same II
2019
Textile installation
8 potato sacks. Golden thread
300 x 200 cm
© Ana Isabel Chambi Ochoa

N3TO (Chile)
The Illiterate Abyss of Sounds
2018-2019
Sculpture installation
Diptych with video
Recovered wooden fruit crates, wooden bars, fluorescent tubes, silk-screen printed canvas, black twisted wire.
5-minute video
240 x 360 x 80 cm
© Ana Isabel Chambi Ochoa

Page 267
Exhibition view. Exhibition: *Art and Territory*. Peruvian North American Cultural Institute, Lima, Peru.
© Andrés Buendía

BERNA REALE (Brazil)
Singing in the Rain
2014
Video
4' 15", loop
Courtesy of Galería Nara Roesler
© Andrés Buendía

Page 269
ROBERT ORIHUELA (Peru)
The Thin Line Between Silence and Heavenly Incandescence
2018
Loom-woven triptych and machine embroidery
100 x 120 cm
© Christian Gutiérrez Pérez

Pages 270, 271
Exhibition view. Exhibition: *Ways of Seeing*. ENSABAP - Centro Cultural de Bellas Artes, Lima, Peru.
© Christian Gutiérrez Pérez

Page 273
DENISE GADELHA (Brazil)
Espaço-tempo permeável
2016-2019
Installation. 49 inkjet-printed photographs
24 x 32,5 cm each
Variable sizes
© Ricardo Bohorquez

JOSÉ M. RAMÍREZ (Venezuela)
East or West?
2017
9 black and white analog photographs
60 x 160 cm each
© Ricardo Bohorquez

Pages 275, 277
BETSABEÉ ROMERO (Mexico)
On the Other Side of the Stigma
2019
Site-specific installation
Courtesy of Museo Nacional de Arte Moderno de Bogotá - MAMBO©, 2019

Page 279
Exhibition view. Exhibition: *Specific Weight*. ARTBO | Salas. Venue: Kennedy, Bogotá, Colombia.
© Cámara de Comercio de Bogotá

VALERIA TRAVERSA (Argentina)
Untitled (intervention)
2019
Cardboard on wall
2.50 x 18 m
© Cámara de Comercio de Bogotá

Page 282
JUAN PABLO ECHEVERRI (Colombia)
My Dark World
2019
24 digital colour prints on paper
50 x 70 cm each
300 x 540 cm
© Juntos Aparte

Exhibition view. Exhibition: *Keep Dancing (Wake up the Neighbour)*. *History, race, gender, class and cultural difference in artistic practices on migration within the framework of Together Apart*. Casa Museo Torre del Reloj, Cúcuta, Colombia.
© Juntos Aparte

Page 283
MELLE SMETS (The Netherlands),
NATALIA CASTILLO (Colombia)
Mental Border Control
2019
Participative intervention on wall
Variable sizes
© Juntos Aparte

JOSÉ LUIS ZÚÑIGA (Spain),
MARÍA VILLACORTA (Spain)
The Border Walkers
2013-2019
Mobile Sculptures
Mixed media on cardboard and polystyrene, iron structure and concrete base
Variable sizes
© Juntos Aparte

Pages 284, 285
Brotherhood Caravan-Together Apart
2019
© Juntos Aparte

Page 287
Exhibition view. Exhibition: *Invade/Resist*. Casa Canibal - Galería del Centro Cultural de España in Costa Rica, San José.
© Susan Campos e Iris Lam-Chen

JONATHAN TORRES (Costa Rica)
Bio-Inspired Pollinator Case: XAPSF-01002

Fake archive. Printed magazine, sculpture, video

Video: Jonathan Torres, Andrés Cruz
Variable sizes

© Susan Campos e Iris Lam-Chen

Page 289

Exhibition view. Exhibition: *Ways of Seeing*. A curatorial project based on the video collection of the FRAC (Regional Funds of Contemporary Art, France). Capilla del Arte de la Universidad de las Américas Puebla, Mexico.

© Eric Jesús Hernández Cobix

Page 291

IVÁN ARGOTE (Colombia)

Activissime!

2019

A series of protest workshops for children between 4 and 8 years old, aiming to develop critical thinking through language games and cheerful demonstrations. It also seeks to promote the empowerment of the voice and the appropriation of public spaces.

© Donatus Honvou

Page 293

PAOLA MONZILLO (Argentina)

Tapestry, Footprints in the Territory

2019

Maps of Hispanic American cities, inkjet printing and polyester paper

© Paola Monzillo

Page 295

Exhibition view. Exhibition: *Keep Reading, Giving Rise*. Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

© Museo Nacional Centro de Arte Reina Sofía (Joaquín Cortés/Román Lores)

Page 297

NORA ANCAROLA (Argentina/Spain)
Panoptic_Frontier 601

2019

Installation. Interactive circular video projection. Light box, texts, mirror-spy

© Pep Herrero

Page 299

NORA ANCAROLA (Argentina/Spain)
Kafkian Suitcases

2018

Installation. Suitcases, books, lead.

3-channel video projection

© Adolfo Alcañiz

(In collaboration with Agnès WO)

Hospitality

2019

Felted cartography. Silver dots, labels and text. Cartography on vegetal paper

© Adolf Alcañiz

Page 301

MARÍA MAGGIORI (Argentina),

JULIA SUERO (Argentina/France)

Here and Now. Space / Time between France and Argentina

2019

Interactive sound and drawing installation

Cellular concrete, dyed elastic and sound

Above: © Jimena Salvatierra

Below: © Diego Jarak

Page 303

Exhibition view. Exhibition *Picasso and The Exile. A History of Spanish Art under the Resistance* (Dora García, Nissrine Seffar, Eduardo Basualdo, Robert Longo), Toulouse, France. (From March 15th to August 25th, 2019)

© Les Abattoires, Boris Conte

Page 305

HUGO AVETA (Argentina)

The Fascination of the Rift

2019

Site-specific installation

23 m long x 8 m high

© Hugo Aveta

Page 307

RODOLPHE HUGUET (France)

Bon Vent

2018

32 boats made of bent tiles, engobed raw terracotta, stones, concrete blocks
FRAC Provence-Alpes-Côte d'Azur

© JC Lett / FRAC Provence-Alpes-Côte d'Azur

Page 309

PABLO REINOSO (Argentina)
From the Other Side

2019

Site-specific installation

© UNTREF MEDIA

Page 311

LOIS WEINBERGER (Austria)

Wild Cube

2018

Concrete rebars

4 x 4 x 10 m

Collection FRAC Franche-Comté, 2020

© Lois Weinberger. Photograph: Nicolas Waltefaugle

Page 313

GUILLAUME BARTH (France)

Elina

2015

Photograph of the salt and water sculpture, 300cm diameter, Bolivia

77.6 cm x 116.5 cm

FRAC Alsace

© Collection FRAC Alsace

Page 315

EDUARDO STUPIÁ (Argentina)

Ulysses the Immigrant. A Graphic Fantasy

Video 23' 37"

Idea: Eduardo Stupía

Adaptation, text and lyrics: Daniel Samoilovich

Original music: Pablo Ortiz

Visual design: Julian D'Angiolillo,

Eduardo Stupía

Edition: Julian D'Angiolillo, Daniela

Seggiaro

Cameras: Julián D'Angiolillo, Daniela

Seggiaro

Sound mix: Pablo Chimenti

Animation: Lucrecia Frassetto

Editing assistants: Constanza Curia,

Tania Dangiollillo

Sound technician: Natalia Remón

Recording studio: Tónica

General coordination: Daniela Seggiaro

© Eduardo Stupía

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84 ANANGU ARTISTS (Australia)

Kulata Tjuta – Kupa Kupa

2019

Wooden spears (1500), objects and photographs

Height 9.5 m, diameter at the top 5 m

© BIENALSUR

Page 319

LEANDRO ERLICH (Argentina)
Run for the Music
2016
Painted metal bearings, tuned
aluminium tubes
BIENALSUR–Crans-Montana Association
© BIENALSUR

Page 320

PABLO REINOSO (Argentina)
Augmented Tree
2019
Wood and steel
BIENALSUR–Crans-Montana Association
© BIENALSUR

Page 321

MARIE ORENSANZ (Argentina/France)
Invisible (La Serrure)
2018
Corten steel
BIENALSUR–Crans-Montana Association
© BIENALSUR

LLUÍS LLEÓ (Spain/United States)

Senso
Painted and carved sandstone
BIENALSUR–Crans-Montana Association
© BIENALSUR

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Flags of the End of the World
Installation of flags in the public space in
Riyadh, Saudi Arabia

VOLUSPA JARPA (Chile)

History/Hysteria
2019
Flag
150 x 250 cm

CHRISTIAN BOLTANSKI (France)

UTOPIA
2019
Flag
150 x 250 cm

MAGDALENA JITRIK (Argentina)

New Argentine Flag
2019
Flag
150 x 250 cm
© BIENALSUR

Page 325

PABLO REINOSO (Argentina)
Little Talk (Right)/Little Talk (Left)
2017
Painted steel
© Ministry of Culture of Saudi Arabia

Page 327

AYMAN ZEDANI (Saudi Arabia)
Azal
2017-present
Ceramic, pigments, salt
© Ministry of Culture of Saudi Arabia

Page 328

JOSÉ BECHARA (Brazil)
Super Oxy
From the series *Graphic Sculptures*
2007-2019
SAC steel
© Ministry of Culture of Saudi Arabia

EDUARDO BASUALDO (Argentina)

The Silence of the Mermaids
2011-2019
Installation
© Ministry of Culture of Saudi Arabia

Page 329

REGINA SILVEIRA (Brazil)
Mundus Admirabilis
2007-2019
Self-adhesive vinyl
© Ministry of Culture of Saudi Arabia

Pages 330, 331

MARIANA TELLERIA (Argentina)
We Are the Limit of Things
2014-2019
Metal, wood, rope and incandescent lamps
© Ministry of Culture of Saudi Arabia

Page 332

BETSABEÉ ROMERO (Mexico)
(In collaboration with students and
teachers of the Escuela de Cerámica N°1
of the City of Buenos Aires)
*With Neither Pedestal nor Medals. An
Anti-monument*
36 ceramic horse heads
© Ministry of Culture of Saudi Arabia

FATIMA AL-BANAWI (Saudi Arabia)

(In collaboration with The Other Story
Project)
A Blink of an Eye
2018
Audio visual project
© Ministry of Culture of Saudi Arabia

Page 333

MARCO MAGGI (Uruguay)
Drawing Machine
2015-2019
Pencils on wall
© Ministry of Culture of Saudi Arabia

FAISAL SAMRA (Saudi Arabia)

Grip of Hope
2019
Interactive installation. Air-dried clay
and nails
Variable sizes
© Ministry of Culture of Saudi Arabia

Page 335

Exhibition view of *TURN FES 5*, Tokyo
Metropolitan Art Museum
Photographs: above, Ryuichi Maruo;
below, Hajime Kato

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List of artists and works

84 A ANGU ARTISTS (Australia)

Alec Baker, Kunmanara (Eric) Barney, Freda Brady, Moses Brady, Michael Bruno, Angela Burton, Cisco Burton, Kunmanara (Hector) Burton, Noel Burton, Nyurpaya Kaika Burton, Willy Kaika Burton, Ruffie Campbell, Pepai Jangala Carroll, Taylor Winyima Cooper, Hughie Cullinan, Imitjala Curley, Margaret Ngilan Dodd, Sammy Dodd, Kathy Dodd, Shane Dodd, Edward Dodd, Sandy Dodd, Jimmy Donegan, Mark Doolan, Maureen Douglas, Kunmanara (Ronnie) Douglas, Stanley Douglas, Eddie Edwards, Willy Edwards, Arnie Frank, Tjangali George, Witjiti George, Kunmanara (Adrian) Intjalki, Kunmanara (Gordon) Ingkatji, Rupert Jack, Naomi Kantjuriny, Kunmanara (Brenton) Ken, Carol Ann Ken, Freddy Ken, Kunmanara (Ray) Ken, Illuwanti Ungkutjuru Ken, Sandra Ken, Graham Kulyuru, Manitjanu Lennon, Kathy Maringka, Kunmanara (Willy Muntjantji) Martin, Joseaphine Mick, Cameron Mitakiki, Junior Mitakiki, Mona Mitakiki, Errol Morris, Mark Morris, Kevin Morris, Peter Mungkuri, Matjangka (Nyukana) Norris, Kunmanara (Tiger) Palpatja, Mary Katatjuku Pan, David Pearson, Aaron Riley, Adrian Riley, Rita Rolley, William Tjapaltjarri Sandy, Priscilla Singe, Keith Stevens, Lydon Stevens, Bernard Tjalkuri, Lyndon Tjangala, Meredith Treacle, Kunmanara (Barney) Wangin, Ingrid Treacle, Kunmanara (Mumu Mike) Williams, Ginger Wikilyiri, Mick Wikilyiri, Stanley Windy, Anwar Young, Carol Young, Frank Young, Kamurin Young, Marcus Young, Roma Young, Stanley Young, Yaritji Young
Communities: Amata, Fregon, Mimili, Indulkana, Nyapari, Kalka y Pipalyatjara
Region: Anangu Pitjantjatjara Yankunytjatjara (APY). State: South Australia
Kulata Tjuta – Kupi Kupi
2019
Wooden Spears (1500), objects and photographs
Height 9.5m; top diameter 5m

A.

ANONYMOUS

Cupid
1924
Plaster casting with iron structure
100 x 69 x 69 cm

ANONYMOUS

Mary Magdalene in Ecstasy
18th Century
Oil on canvas
160 x 150cm

ANONYMOUS

Mary Magdalene in Ecstasy
18th Century
Plaster casting with iron structure
160 x 150cm

ANONYMOUS

First Waltz
ca. 1950
Period silver print
Marin Karmitz Collection

ANONYMOUS

Political Propaganda
March 1930
Photograph
17 x 23cm
General Archive of the Nation
Department of Photographic Documents

ANONYMOUS

Venus of Cyrene
1924
Plaster casting with iron structure
155 x 70 x 45 cm

ATTRIB. JORGE VINATEA REINOSO

(Peru)
Indian from Paucartambo
20th Century
Oil on canvas
163 x 100 cm

Indian from Paucartambo
20th Century
Oil on canvas
163 x 100 cm

LIDA ABDUL (Afghanistan)

War Games (What I Saw)
2006
Video. 16 mm film transferred to DVD,
Pal, mono channel, colour, sound
Edición: 1/5
5'
Es Baluard Museu d'Art Modern i
Contemporani de Palma

FRANÇOIS ABÉLANET (France)
L'anamorphose. Tribute to Marcel Duchamp
2019
Site-specific mural
64 m2

SARAH ABU ABDALLAH (Saudi Arabia)
Mornings of Hope
2017
Audiovisual installation

MICHAEL ACKERMAN (Israel)
Smoke
1997-1998
Cabbagetown, Atlanta, USA
Artist's book with 54 prints on matte paper made by the author
Unique copy
Marin Karmitz Collection

DUYGU NAZLI AKOVA (Turkey)
Chaos in Cosmos
2014
HD video, colour, stereo
4' 21"

Hive
2014
Video
4'

LEILA ALAOU (France/Morocco)
Crossings
2013
63 x 93 cm
Photograph

ALEJANDRA ALARCÓN (Bolivia)
Inland
2016
Intervened object

Nomadic Flag
2016
Object. Human hair braided weave

Rapunzel
2007
Video
37"

FATIMA AL-BANAWI (Saudi Arabia)
(With the collaboration of The Other Story Project)
A Blink of an Eye
2018
Audiovisual essay

MIRTA BEATRIZ ALBORNOZ (Argentina)
For the Beloved and Missing
2015
Digital photograph

DAFNA ALFIE (Argentina)
Untitled
From the series *Sex and Space*
2015
16 photographs
21 x 30 cm each

ESTEBAN ÁLVAREZ (Argentina)
Burladero (Franklin)
2018-2019
Metal sheets beaten like in a "cacerolazo"
200 x 200 x 100 cm

Burladero (Lincoln)
2018-2019
Metal sheets beaten like in a "cacerolazo"
200 x 200 x 100 cm

Burladero (Washington)
2018-2019
Metal sheets beaten like in a "cacerolazo"
200 x 200 x 100 cm

Economic Project for a Fairer Ecology
2009
Video
14'

Two, Three, Many
2018
Etching on painted wood, graphite and paper. Iron table
90 x 150 x 80 cm

PALOMA ÁLVAREZ (Peru)
Quintucha Leaf
2018
Two dimensional embroidery
120 x 120 cm

Trajectories
2018
Two dimensional embroidery
120 x 120 cm

Walker
2018
Two dimensional embroidery
100 x 75 cm

SARAH ALVIM (Brazil)
Tudo Desconexo
2019
Video
4' 45"
Voice 1: Karl Valentin Von Der Haar
Voice 2: Karlotta Sperling
Voice 3: Sarah Alvim
Voice 4: Suelen Calonga
Recording: Matthias Roselt

ANNABELLE AMOROS (France)
Sur la route
2015-2016
Video
17' 5"
FRAC Alsace

DAMIÁN ANACHE (Argentina)
My Fault
2019
Loop sound piece for stereo headset trio

NORA ANCAROLA (Argentina/Spain)
A Man on Your Back
2018
Mono channel video, PAL
9', loop

Bentham's Panoptic
2019
Engraving I, II, III

From Banyuls to Portbou. W.B. Road
2018
2-channel video installation. PAL
4', loop

Households of La Seda
2018
Archive material. Photographs on aluminium

I Can't Open My Fist
2019
Etching and lead object

Kafkian Suitcases
2018
Installation. Suitcases, books, lead.
3-channel video projection

Lead – Silver
2017
Artist's book. Lead page and box.
Ediciones E2

Panoptic_Frontier 601
2019
Installation. Interactive circular video
projection. Light box, texts, mirror-spy

Photograms Panoptic_frontier 601
2018
Photograph on aluminium and cut-out
texts

The Booth of the Germans
2018
6 photographs on aluminium

W.B. Suitcase
2017
Installation. Suitcase, lead, velvet, text

(With the collaboration of Agnès Wo)

A Goal to Survive
2019
Wooden foosball table. Silver object

Hospitality
2019
Felted cartography. Silver dots, labels
and text. Cartography on vegetal paper

House Taken Over - polysemic -
2019
Lead and silver objects, pantograph

Silver Wound
2019
Crack in the wall, silver, photographs on
aluminium

The Innocence of Evil
2019
Double book. Channel and silver magni-
fying glass

The Power of the Image
2019
Stereoscopic viewer. Stereoscopic
photograph. Silver frame

CAROLINA ANDRETTI (Argentina)
There Was a House
2007-2008
MiniDV video, final format 4:3

BEGO ANTÓN (Spain)
Everybody Loves to ChaChaCha
2015
Video
12' 46"

*From the series Everybody Loves to
Cha-Cha-Cha*
2015
11 photographs. Printing on cotton paper

CAROLINA ANTONIADIS (Argentina)
I Cry for My Argentina
2002
Gold on porcelain
30 x 30 cm

ANTONELLA APARICIO (Argentina)
and **KARLA BUZÓ** (Argentina)
Silence, Rectitude. Liberated work
2019
Installation with textiles, plummets and
action ropes
Variable sizes

DIETER APPELT (Germany)
Picture-Cinema, Ezra Pound
2006
25 exhibition copies
Marin Karmitz Collection

REZA ARAMESH (Iran)
Action 213. A Taste of Austere Luminance
9 wooden frames, print on organza
200 x 120 cm each

JOAQUÍN ARAS (Argentina)
Something Persists
2018
Video installation. Cinema screening
with no film
30'

VASCO ARAUJO (Portugal)
O Percurso (The Path)
2006
Digital video
12' 14"

PIERRE ARDOUVIN (France)
Hotel de L'Universe
2018
Installation
Variable sizes

MOHAMED AREJDAL (Morocco)
1948 Bag
2012-2019
Installation
140 x 42 x 14 cm
Edition: 3/3

1948 Bag
2012-2019
Video
2'

DANIEL ARÉVALO (Colombia)
Houses
2015
10 colour photographs
12 x 20 cm each

Where?
2015
13 black and white photographs
20 x 33 cm each

IVÁN ARGOTE (Colombia)
Activissime!
2019
A series of protest workshops for
children between 4 and 8 years old,
aiming to develop critical thinking
through language games and cheerful
demonstrations. It also seeks to promote
the empowerment of the voice and the
appropriation of public spaces.

ANDRÉS ARGÜELLES VIGO (Peru)
*Another White Man in Uniform that
Liberates Us (Sucre)*
2019
Acrylic on canvas
170 x 125 cm

Chile/Peru (O'Higgins)
2019

Acrylic on canvas
170 x 115 cm

South America United (Simón Bolívar)
2019

Acrylic on canvas
170 x 150 cm

They Are Free (José de San Martín)
2019

Acrylic on canvas
170 x 150 cm

CAROLINA ARIAS (Argentina)

Promise of Paradise

2018

2'

MARGARITA ARIZA (Colombia)

Porcelain White

2018

Video installation

CORINA ARRIETA (Argentina)

Architecture and Fantasy

2017

Flag, Sublimated silk

Pyramid Houses, Boat Houses, Dome Houses

2017

Editorial series, inkjet printing,
unspecified edition

ANANKÉ ASSEFF (Argentina)

Landscape 1

From the series *Remains of Paradise*

2004

Colour photo, direct shot

129 x 129 cm

Edition: 1/5

HUGO AVETA (Argentina)

The Fascination of the Rift

2019

Site-specific installation

23 m long x 8 m high

The Rabbits' House

2009

Photograph, direct shot, platine paper

110 x 140 cm

MARCOS ÁVILA FORERO

(France/Colombia)

The Jug - Seven Minutes to Get a

Message Across

2012

Installation

60 x 80 cm photo

1' 53" video

MERCEDES AZPILICUETA (Argentina)

yegua-yeta-yuta II y III

2018

Visual mnemonics

Natural linen, bicolor natural silk, thread

and audio

140 x 400 cm

MAKOTO AZUMA (Japan)

Dagat & Bulaklak

2015

Location: Hinoba-an Sea, Negros Island,

Philippines

Video

3' 26"

Drought and Shadow

2018

Location: Jujuy, Argentina

Video

3'

Exobiotanica 2

2017

Location: Lovelock Desert, Nevada, USA

Video

3' 20"

Frozen Flowers

2018

Location: Hokkaido, Japan

Video

3'

Sephirothic Flower: Diving into the

Unknown

2017

Location: Bahía Suruga, Shizuoka, Japan

Video

1' 14"

B.

NICOLÁS BACAL (Argentina),
JERÓNIMO BUJMAN (Argentina),
TOMÁS CICCOLA (Argentina), **ARIEL**
CUSNIR (Argentina), **NICOLÁS**
AGUSTÍN DA MOMMIO (Argentina),
ROSARIO ESPINOZA (Argentina),
LEOPOLDO ESTOL (Argentina),
LEANDRO GARBER (Argentina),
VICTORIA PAPAGNI (Argentina),
MERCEDES SÁNCHEZ DANSEY
(Argentina), **JULIÁN SARDI** (Argentina),
YENNYFER TELLEZ (Argentina), **TOMÁS**
WERTHEIN (Argentina) and **LEONELLO**
ZAMBÓN (Argentina)

*Paradigm Park. A Territorial Hypers-
tition of the Department of Anexact*
Studies

2019 – in progress

Collective production of ways of life

Variable sizes in time and space

General Intellect Collection

MICHAEL BAHR (Germany)

The Painted Stone

2019

Open archive: photographs, sketches,
drawings, visual and written interpretations,
geological study, videos of interviews, rock
samples, feathers of different types of birds,
bird nest, parts of armadillo shells, red wasp,
parts of red wasp combs, bolas, keys, sam-
ples of lichen and different mosses, Michael
Bahr's notebook of the first research work
on the *Painted Stone* and its environment,
tourist brochures, catalogues, books.

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architecture, art, design, environmental
and ecological education, geology and
history for their collaboration with the
project; and to all the people interested
in enriching this project both now and in
the future through their various tangible
and intangible contributions.

MARCO BAINELLA (Argentina)

Blockade. Eight Chronicles of a Neighbourhood Conflict

2005-2006

Colour photography, digital print, direct shot and texts printed on photographic paper

8 pieces of 30.5 x 20.5 cm each

Edition: P/A

JOSÉ BALLIVIÁN (Bolivia)

Adam and Eve

2015

Bone and gold leaf

Bipolar Fables

2018

Art object

Wichuña (Llama bone used to weave aguayo) and iPhone

Chola Cola

2016

Art object

Doctrines

2018

Sculpture

230 x 160 cm

K'epi Rastro

2018

Sculpture

230 x 95 cm

Procession

2015

3' 5"

Untitled

2014

Sculpture

Wood, oil, gold leaf, llama wool and sequins

CHIARA BANFI (Brazil)

Debussy Quartet

2016

4 books, viola, violin I, violin II and cello
30 x 23 cm each

Semibreve

2016

Obsidian stone, steel cable and double bass peg

150 x 240 cm

TEO BARBA (Spain)

From the series *Real*

2013-2016

42 photographs. Ink print on cotton paper and on Color RC paper

CATALINA BARBERIS (Argentina)

Conquering Fear

2015

Digital photograph

Vacuum

2015

Digital photograph

SABRINA BARRIOS (Brazil)

Light_Immersive Art

2019

Site-specific installation

Variable sizes

CAROLINA BARROS (Chile)

Urban Textiles

2018

Video

1' 17"

Urban Textiles

2018

Video

30"

Yael BARTANA (Israel)

A Declaration

2006

Installation

Mono channel video, sound

7' 30"

Courtesy of Annet Gelink Gallery

(Amsterdam), Sommer Contemporary

Art (Tel Aviv)

GUILLAUME BARTH (France)

Elina

2015

Photograph of the salt and water sculpture, 300 cm in diameter, Bolivia

Ditone print on 308 g Hahnemühle

paper

79.5 x 118.5 cm

FRAC Alsace Collection

© Guillaume Barth

EDUARDO BASUALDO (Argentina)

Mother of the River

2019

Black foil

Courtesy of the artist and of Ruth Benzar Gallery, Buenos Aires; PSM Gallery, Berlin; Luisa Strina Gallery, Sao Paulo

The Silence of the Mermaids

2011-2019

Installation

Us / Us

2017

Installation

Two 600 x 400 cm metal frames

LEO BATTISTELLI (Argentina)

Calabashes

2015

Ceramic

Variable sizes

The artist's collection

Lichens

2015

Porcelain and ceramic

Variable sizes

The artist's collection

CHRISTIAN BECERRA (Mexico)

Surviving is a Genetic Law

2018

Video

30"

JOSÉ BECHARA (Brazil)

Super Oxy

From the series *Graphic Sculptures*

2007-2019

SAC steel

BRÍGIDA JUANA BELCUORE (Argentina)

Figure

1964

Modelling and casting in plaster

66 x 50 x 28 cm

Donation of artist

Collection of the Museo Provincial de

Bellas Artes Timoteo E. Navarro

CARLOTA BELTRAME (Argentina)
Heritage reactivation of the collection of the Museo Provincial de Bellas Artes Timoteo E. Navarro with works by Juan Carlos Iramain and Gaspar Nuñez: the works of the artists are listed in alphabetical order.

PIREN BENAVIDEZ ORTIZ (Argentina)
The Split Body
2015
Installation. Wooden cube, chair, lighting
Variable sizes

LUIS FERNANDO BENEDIT (Argentina)
Scissors to Castrate
1978
Wooden box and brassy steel scissors
12 x 32 x 22 cm

CAROLLE BENITAH (France/Morocco)
Moroccan Childhood
November-December 2010
Original artist's book with 15 photographs embroidered with silk thread and glass beads
Edition: 1/5
Marin Karmitz Collection

KARIN BERGER (Austria)
The Green Green Grass Beneath (Unter den Brettern)
2005
Video
25-minute extract from 52-minute original
Marin Karmitz Collection

ANTONIO BERNI (Argentina)
Composition
1937
Oil on burlap
116 x 87 cm

HICHAM BERRADA (Morocco/France)
Presage 25/01/2018 20h22
2018
Video
Music: Mickaël Mergui
18' 51"
FRAC Franche-Comté

EMILIA BERTOLÉ (Argentina)
The Book of Verses
1921
Oil on canvas
105 x 120 cm

DIEGO BIANCHI (Argentina)
Balance with Debris
2019
Found objects, iron, cement

Brooms like Arrows
2019
Intervention with brooms on trees

Golden
2019
Large scale recovered and painted metal objects

Muddying
2019
Series of found objects covered with mud, clay and brick dust

One Block Leg
2019
Assembly, concrete, plastic, textile, footwear

Untitled
2019
Intervention with bottles and wire on poles

Untitled
2019
Intervention with epoxy putty on trees

QUÍO BINETTI (Argentina)
The Repose
2019
Video, colour, sound
4'
Creation and dance: Quío Binetti
Camera and edition: Alejandro Arazí
Sound: José Binetti
Shot in Planes, Buenos Aires, August
2019

LEONARDO MARTÍN BLANC (Argentina)
Consequentis Fase 3
2018
Video
30'

CHRISTIAN BOLTANSKI (France)
I'm from...
2012-2019
Installation
Wood planks, coats, clamp lamps, sound box, sound archive
Marin Karmitz Collection

Resistance
1994
Installation
64 Exhibition copies
Marin Karmitz Collection

The Last Man
2017
Video installation on a string curtain, and an extract of the film *The Last Laugh* by F. W. Murnau, 1924
Marin Karmitz Collection

Flags of the End of the World
Installation of flags in the public space in Ushuaia, Argentina and Riyadh, Saudi Arabia
The 3 flags of 150 x 250 cm listed below:

CHRISTIAN BOLTANSKI (France)
UTOPIA
2019

VOLUSPA JARPA (Chile)
History/Hysteria
2019

MAGDALENA JITRIK (Argentina)
New Argentine Flag
2019

MARCOS BONISSON (Brazil) and
KHALIL CHARIF (Brazil)
Tupianas
2016
Super8
5' 35"

OSCAR BONY (Argentina)
Criminal
1998
Black and white photograph on paper
Diptych, 128 x 102 cm each piece

HASSAN BOURKIA (Morocco)

Exodus Library

2019

Mixed technique

Courtesy of Galerie Comptoir des Mines,

Marrakech

JOAQUÍN BOZ (Argentina)

A New Painting

2014

Oil and linseed oil on paper, iron structure and steel tensioners

385 x 895 cm, 48 sheets of 75 x 100 cm

each

LUIS MIGUEL "LUCHO" BRAHIM

(Colombia)

Colombia-Venezuela

1985

Intaglio on paper

35 x 50 cm

MARCELO BRODSKY (Argentina)

The Río de la Plata

From the series *Good Memory*

1996

Colour photograph, digital printing,

lambda process and text

121.13 x 187 x 0.3 cm and 150 cm wide text

Edition: 2/15

(With the collaboration of Juan Pablo Cohen)

Opening Bridges (Simón Bolívar)

2019

Intervened photograph

91.4 x 114.2 cm

Opening bridges (Tienditas)

2019

Intervened photograph

91.4 x 114.2 cm

MARINA BTESH (Argentina), **VALERIA**

BUDASOFF (Argentina), **MYRIAM**

JAWERBAUM (Argentina) and

VIVIANA ROMAY (Argentina)

Absented

2014

Action/installation. Intervened bodies

Variable sizes

C.

GABRIELA CABEZÓN CÁMARA

(Argentina)

Text: *Trash*

Reading of texts

2015

IVÁN CÁCERES (Bolivia)

Llaugarando al tío para que se venda los

bisnes (*Summoning the Devil to Sell my*

Goods)

2011

Video-action

10' 20"

NICOLÁS CADAVID (Colombia)

Bloody sudaca

2015

Spray paint on paper

57 x 35 cm each

ROBERT CAHEN (France)

(With the collaboration of Ángela

Riesco)

Voyage d'hiver

1993

Video, colour, sound

18'

Music: Christine Groult

Sound design: Robert Cahen

Edition: P. A. 1

Es Baluard Museu d'Art Modern i

Contemporani de Palma, the artist's

donation

JAEL CAIERO (Argentina)

Our Dreams Don't Fit in One Size

2018

Electronic object

100 x 150 cm

CALENTADO PRODUCCIONES

(Colombia)

Tiredness in Motion

2015-2017

Video installation

3 videos, loop

EUGENIA CALVO (Argentina)

The March of the Functions

2015-2017

Video-action

5' 15"

The March of the Functions

2015-2017

Giclée print on cotton paper

37 x 134 cm / 37 x 214 cm / 37 x 69 cm

EUGENIA CALVO (Argentina), **ANDREA**

OSTERA (Argentina) and **NANCY**

ROJAS (Argentina)

The Purposes. Collected Projects

2019

Archive in progress. Installation with

copies of documents of independent

and institutional artistic projects from

Rosario

Voice notes. Notes on Art in Rosario

2019

Sound archive in progress. Collection of

audios of variable durations, available on

the Internet

PATRICIA CAMET (Peru)

Beasts from the series *Huacamets:*

Queen Lucy, Kitty Kitty, Toromona,

Cóndor, Pod

2018

Low temperature white ceramic pieces,

made from plastic waste in plaster

moulds

LUIS CAMNITZER (Uruguay)

Please Look Away

2015-2019

Cutting vinyl on wall

Variable sizes

LASTENIA CANAYO (Peru)

The Owners of the Shipibo World:

Hummingbird Woman, Potato Leaf Elf,

Huayruro Elf

2019

Greda and Apacharama

IVÁN CANDEO (Venezuela)

Globe

2015

Video

18' 54", loop

PAOLA CAÑIZARES (Colombia)

Cynical Gallery
2018
Installation
34 black and white photographs
60 x 90 cm each

AMPARO CÁRDENAS (Colombia)

The Promised Land
2012
Video installation
Video, 30'
Sculpture, 80 x 150 x 140 cm

LORETO CARMONA (Chile)

In the Dark We Were the Same II
2019
Textile installation
8 potato sacks. Golden thread
300 x 200 cm

ANTONIO CARO (Colombia)

The Great Colombia (Andean Republic)
Flag of the Andean Republic-Exhibition of the workshop production
Participants: Rolando Cerón, Félix Mario Galvis Uribe, César Mauricio Bermúdez, Diego Andrés Cárdenas Caicedo, Hender Jhovany Niño Higuera, Maryam Rincón Jaimes, María Daniela Rodríguez Sánchez, Atenea Laverde

ALÁN CARRASCO (Peru/Spain)

Possunt quia posse videntur
2019
Installation. Sublimation on weave
90 x 200 cm each

NORA CARRASCO (Peru)

Offering
2019
Ceramic and chambira

MARTÍN CARRIZO (Argentina)

Untitled
2019
TV, cement, socks, thorns. Masonry
230 x 60 x 40 cm

Untitled

2019
T-shirt, thorns, cement plaster. Masonry
200 x 110 cm

Untitled

2019
Brick wall, cement, stone. Masonry
70 x 38 x 16 cm

NATALIA CARRIZO (Argentina)

The Inhabitable City
2018
Published in *Que vuelvan los lentos y las Molotov*, Editorial Sudestada, 2019

VALENTIN CARRON (Switzerland)

L'homme qui fuit (masse)
2018
Steel, wood, electric motor, polyurethane, fibre, acrylic resin, acrylic paint, cotton
BIENALSUR-Crans-Montana Association

JUAN CARVAJAL FRANKLIN (Colombia)

The House on the Border
2019
Printed publication
62 pages, 9.5 x 11.5 cm

JUAN CARVAJAL FRANKLIN (Colombia) and **ADRIÁN PRECIADO** (Venezuela)

MiSsExodo/Banner for Swallows
2019
Assembly
Wooden boat, 1100 x 125 cm
Embroidered banner on canvas, 320 x 280 cm

CLAUDIA CASARINO (Paraguay)

Caryatids
2012
Direct photograph

Nude

2018
Installation

Sleep Disorders

2011
Installation
Variable sizes
Private collection

Untitled

2005
3 tulle dresses with silkscreen

ROMINA CASILE (Argentina)

Hugging the Endearing
2017
Record of performance in concert
Colour video and sound
11' 30"
Direction and production: Romina Casile
Musical improvisation: Anahí Laurencena, Julia Capoduro and Sabrina Galimberti
Cameras: Diego Stocco and Alicia Nakatsuka
Sound: Pablo Páez
Post-production: Romina Casile and Diego Stocco

GRACIELA CASSEL (Argentina)

Through the Window
2019
Installation. Metal structure, glass, digital frame, video, lighting
70 x 50 x 12 cm

GABRIEL CASTILLO (Colombia)

Migrancy
2019
Acrylic on canvas
120 x 80 cm

The Atmosphere of the Conflict

2019
Acrylic on canvas
120 x 80 cm

ROMINA CASTIÑEIRA (Argentina)

I Will Be Able to Remember That All This is a Dream
2019
Documents of some projects envisioned in the city of Córdoba taken from her personal archive and the Internet.

CECILIA CATALIN (Argentina)

Déjà vu
2013
Interactive olfactory installation. 4 odoriferous devices, each one with emission of 4 odours from the olfactory palette: Odours from the Collective Memory
Variable sizes

Do you Want to Go Out with Me after My Anxiety Sweating?
From the series *The Screenshot*
2019

From the series *The Screenshot*
2018
Computer monitor screenshots inkjet
printing on photo paper
26 x 19.5 cm each

*God, I Love the Smell of Testosterone in
the Morning*
From the series *The Screenshot*
2019

Is it the Aroma of Absolute Truth?
From the series *The Screenshot*
2019

It Has a Scent You've Never Smelt Before
From the series *The Screenshot*
2019

Odoriferous Atmospheres from the se-
ries *Odours from the Collective Memory*
2019
Box with odour dispenser

Odoriferous objects from the series
Odours from the Collective Memory
Canvas with aroma emission
30 x 40 x 3 cm each

*You Stuck the Muffin Up my Nose. And
you Stuck your Nose in my Muffin*
From the series *The Screenshot*
2019

JON CAZENAVE (Spain)
From the series *Ama Lur*
2014
Photograph

From the series *Ardora Arrantzale I*
2007
Photograph

From the series *Ardora Talka IV*
2014
Photograph

From the series *Galerna*
2013
Photograph

From the series *Galerna*
2015
Photograph

From the series *Galerna Aurrera segi
behar diagu II*
2010
Photograph

From the series *Galerna Azeri*
2009
Photograph

From the series *Galerna Enbor*
2014
Photograph

From the series *Galerna Ertz*
2015
Photograph

From the series *Galerna Hilotz*
2010
Photograph

CRISTÓBAL CEA (Chile)

Hawker Hunter (v1.1)
2015
3D animation and LED signage

FELICIANO CENTURIÓN (Paraguay)

Otiuras
From the series *Stars*
1994
Acrylic painting on a blanket with
crochet
238 x 198 x 5 cm

AZAHARA CEREZO (Spain)

Other Traceability Principles
2019
Installation. Digital prints on paper,
18 x 23 cm each
390 x 118 cm approx.

ROLANDO CERÓN (Colombia)

The Good Neighbour's Door
2019
Performance

ELDA CERRATO (Italy/Argentina)

Arrival in America
1972
Heliographic printing (facsimile)
CAyC Donation, 1973
Surdoc 2-4376
59.6 x 85.1 cm

Consuming the Writer
Reconstruction of Plaza Roberto Arlt
intervention
1972
Metallic drums with vinyl interventions
90 x 60 cm

Geo-historiography
1972
Heliographic printing (facsimile)
CAyC Donation, 1973
Surdoc 2-4377
59.6 x 85.1 cm

On Reality. Characterization
1972
Heliographic printing (facsimile)
59.6 x 85.1 cm

On Reality. The Wonderful Day
1972
Heliographic printing (facsimile)
59.6 x 85.1 cm

Sigms
Reconstruction of CAyC: *Outdoor Art*
intervention
1972
Printed Canvas
80 x 200 cm

The Dream of a House of One's Own.
Argentina
1972
Heliographic printing (facsimile)
59.6 x 85.1 cm

LIA CHAIA (Brazil)

Eating Landscapes
2005
Video 4:3, colour, sound
30 min

GABRIEL CHAILE (Chile)

A From of Resistance
2019
Sculpture - clay oven, bricks, mud,
adobe, metal structure
200 x 100 x 100 cm

KHALIL CHARIF (Brazil)

To Colour In
2018
Video
30"

ALEJANDRO CHASKIELBERG (Argentina)

Burned Forest
2017
Long exposure night photograph
Lambda copy type C

Burned Tree
2017
Long exposure night photograph
Lambda copy type C

Caterpillars
2017
Long exposure night photograph
Lambda copy type C

Dark
2017
Long exposure night photograph
Lambda copy type C

Hallway
2017
Long exposure night photograph
Lambda copy type C

Ice Cascade
2017
Long exposure night photograph
Lambda copy type C

Inhabitants
2017
Long exposure night photograph
Lambda copy type C

Kaleidoscope
2017
Long exposure night photograph
Lambda copy type C

Labyrinth
2017
Long exposure night photograph
Lambda copy type C

Pitra
2017
Long exposure night photograph
Lambda copy type C

Raft on Lake Epyúen
2017
Long exposure night photograph
Lambda copy type C

Red Road
2017
Long exposure night photograph
Lambda copy type C

Re-ignition of the Fire
2017
Long exposure night photograph
Lambda copy type C

Runway
2017
Long exposure night photograph
Lambda copy type C

Silver Caterpillars
2017
Long exposure night photograph
Lambda copy type C

Sleep
2017
Long exposure night photograph
Lambda copy type C

Synapse
2017
Long exposure night photograph
Lambda copy type C

The Creators
2017
Long exposure night photograph
Lambda copy type C

CHEN CHIEH-JEN (China)

Pushing People
2007-2008
Video
5' 19"

MIGUEL CHEVALIER (France)
Cleome Spinosa De Buñuel Tenebris
From the series *Fractal Flowers*
2016
Virtual reality video
78'

Extra Natural
Virtual reality video installation
2018

Fractal Flowers
2019
Virtual reality video

CHIACHIO & GIANNONE (Argentina)

French Creole
2018
Textile mosaic

Pompeian Mosaic
2017
Textile mosaic
130 x 138 cm
Courtesy of Ruth Benzacar Art Gallery

Pompeian Mosaic
2017
Textile mosaic
143 x 127 cm
Courtesy of Ruth Benzacar Art Gallery

Promises
2011
Hand embroidery with cotton thread
and metal promises on canvas

Ranchita Criolla
2018
Textile mosaic
180 x 175 cm

Tattoo
2013
Diptych. Hand embroidery with cotton
threads, rayon and jewel effect on
canvas.
165 x 138 cm each
Courtesy of Ruth Benzacar Art Gallery

From the series *Kabuki*
2006
Hand embroidered with cotton thread
and rayon on a men's handkerchief

CRISTIAN CHIRONI (Italy)

Buenos Aires Collective
2019
4 collages
100 x 70 cm each

Correspondence
2019
Installation. Furniture from Victoria
Ocampo's house, colour pencils from
the palette of the house and letter from
Victoria Ocampo to Le Corbusier
Courtesy of Le Corbusier Foundation

Curtain
2019
Digital collage on PVC
160 x 210 cm approx.

CVO
2019
4 collages
56 x 54 cm each

Portraits of Victoria
2019
Intervened photographs of Victoria Ocampo taken by Giselle Freund

Restoration Notes
2019
Projection on table and book

Sur
2019
Installation. Furniture from Victoria Ocampo's house and an intervention on *Sur* magazine

Sur#2
2019
Installation. Globe and basin

CLAUDIA COCA (Peru)
Bad Race
2014
Linen embroidery
20 x 600 cm

Cannibal
2017
Charcoal drawing on canvas and video
10 x 2.15 m approx.

Don't Tell Me I Can't Catch the Wind
2018
Installation of texts embroidered on canvas
Variable sizes

Some Mixtures and Other Crossings
2014
Ceramic installation, wooden tray and table
90 x 55 x 25 cm

Some Stories and Other Tempests
(Fragments by author Felipe Guamán Poma de Ayala)
2014
Linen embroidery
95 x 120 x 60 cm

Tempests, Others
2019
Installation of charcoal drawings and pastels on canvas

Wild Progression
2019
Installation: drawings on canvas and texts on red clay

CLAUDIA COCA (Peru) and **SUSANA TORRES** (Peru)
A History of Beauty
Huaco Portrait: Susana Torres
Book: Claudia Coca
2004
Variable sizes

CLÉMENT COGITORE (France)
Tahrir
2012
Video, PAL 16:9, colour
8', loop

JUAN PABLO COHEN (Colombia) and **GABRIELA SIERRA** (Colombia)
Timeline: Connection between Border Events and Artistic Production on the Regional Border
2000-2019
Photographs by photojournalists Gabriela Sierra and Juan Pablo Cohen, responsible for border coverage for the local newspaper *La Opinión*

EDITH COCA (Colombia)
Aerolite
2018
Video
30"

COLECCIÓN ROBERT BRENDEL (Germany)
Claviceps purpurea Tul
ca. 1910
Plaster and canvas model. Wooden base and bearing

*Cross Section of an Ovary of the Species *Linum Usitatissimum* (flaxseed)*
ca. 1910
Jelly model in wood and glass frame

Inflorescence (Schraube)
ca. 1910
Wooden and papier-mâché model.
Wooden base and bearing

Inflorescence (Umbela simple)
ca. 1910
Wooden and papier-mâché model.
Wooden base and bearing

Inflorescences (Umbela y Bóstrice)
ca. 1910
Wooden and papier-mâché model.
Wooden base and bearing

Orchis militaris
ca. 1910
Wooden and papier-mâché model.
Wooden base and bearing

Puccinia graminis. Pers
ca. 1910
Wooden and papier-mâché model.
Wooden base and bearing

Puccinia graminis. Pers
ca. 1910
Papier-mâché model. Wooden base and bearing

Sambucus nigra
ca. 1910
Papier-mâché model. Wooden base and bearing

Tilletia caries. Tul
ca. 1910
Wood, plaster and canvas model.
Wooden base and bearing

COLECTIVO ASOLAR (Argentina)
Proyectorazo
Undated
Projection

COLECTIVO PRIMITIVO (NOEL DE CÁNDIDO and NOÉ COLOMBO) (Argentina)
The Great Traffic Lights
2019
Assembly with natural waste and traffic lights

The Freedom of the Traffic Lights
2019
Assembly with natural waste and traffic lights

MARIANA COLLARES (Brazil)*ISTO*

2014

HD Video

4' 30"

Direction: Mariana Collares

Poem: Mariana Collares

Voice and keyboards: Mariana Collares

Art direction, edition and mix: Marcello

Sahea

Music: sample of *I Feel Love* by Donna

Summer

CONFITE PRODUCCIONES (Argentina)*Press till It "Clicks"*

2015

Short film

7' 8"

SANTIAGO CONTRERAS (Bolivia)*Arriaga Wall*

2017

Video

7' 32"

AZUL COOPER (Argentina)*Ambiguous*From the series *Fragmented*

2014

Collage

41 x 45 cm

*Mother*From the series *Fragmented*

2014

Collage

41 x 45 cm

*Rebel*From the series *Fragmented*

2014

Collage

36.5 x 36.5 cm

PABLO-MARTÍN CÓRDOBA (France)*Gare Paris-Saint-Lazare, 10 avril 2017,**12h03-12h07*

2017

Algorithmic video

4' 26"

ALEJANDRA CORREA (Uruguay)*The Song of the Forest*

2016

Textile installation. Dress and apron, box,
dry fruits, words**NOELIA CORREAS** (Argentina)*Immortal*

2019

Cement casing

Red is Love and Blood

2019

Performance with flares.

7'

Untitled

2019

Textile

NINA and MARGARITA CORTI

(Argentina)

The Culture of Waste

2015

Installation

Variable sizes

MÁXIMO CORVALÁN-PINCHEIRA (Chile)*The Rettig Report*

2017

Three intervened books of The National
Commission for Truth and Reconcilia-
tion, fire fretwork, light box and acrylic*Navy Blue Sequencing*

2017

Watercolour on the phone book of New
York City**ANNA COSTA E SILVA** (Brazil)*Ether*

2015-2017

Sound installation and action-perfor-
mance

1' 5"

The artist's collection

NICOLA COSTANTINO (Argentina)*Animal Motion Planet, Machine for an**Unborn Horse*

2003

Drawing, chrome plated iron and motor

170 x 60 x 105 cm (machine) /

55.8 x 80 cm (ink drawing)

Black and White According to Man Ray

2006

Photograph

30 x 38 cm

Eva Dressed as a Queen

2019

Photograph on canvas. Wall installation

and dress

Variable sizes

Identical Nicolas According to Arbus

2007

Photograph

30 x 30 cm

Kitchen, Nicola at Work

2007

Photograph

120 x 160 cm

Madonna

2007

Photograph

160 x 120 cm

Metropolis

2008

Video

50'

Nicola and her Double. Dressing Room

2010

Photograph

180 x 130 cm

Nicola and her Double. Gesell Chamber

2010

Photograph

104.5 x 150 cm

*Nicola and her Double. In Front of the**Television*

2010

Photograph

110 x 176 cm

Nicola and her Double. Maternity

2010

Photograph

94 x 150 cm

Nicola and her Double. Moses

2010

Photograph

173 x 130 cm

Nicola and her Double on the Beach
According to Hoyningen-Huene
2010
Photograph
48 x 40 cm

Nicola and her Double. Workshop
2010
Photograph
140 x 211.5 cm

Nicola and her Son Achilles According to Richard Avedon
2009
Photograph
50 x 40 cm

Nicola Artifact and Achilles as Venus and Cupid According to Velázquez
2010
Photograph
136 x 190 cm

Nicola as Gloria Swanson According to Edward Steichen
2008
Photograph
40 x 30 cm

Nicola as Maria According to Metropolis I
2008
Photograph
35 x 45 cm

Nicola as Maria According to Metropolis II
2008
Photograph
35 x 45 cm

Nicola in the Lake
2007
Photograph
160 x 120 cm

Nicola in the Mirror According to Vermeer
2010
Photograph
180 x 122 cm

Nicola. Narcisa Evoking Caravaggio
2009
Photograph
185 x 125 cm

Nicola Satirical According to Kertész
2007
Photograph
80 x 60 cm

Nicola. Seamstress
2008
Photograph
145 x 105 cm

Nosferatu
2009
Photograph
165 x 127 cm

Ofelia, Nicola's Death II
2008
Photograph
112 x 150 cm

Phantasmatic Meeting of Nicola Costantino, Francis Bacon and Joel-Peter Witkin
2011
Photograph
100 x 100 cm

Prince Achilles According to Velázquez
2010
Photograph
181 x 140 cm

Self-portrait of Nicola According to Berni
2008
Photograph
90 x 67 cm

Still Nature
2019
Tapestry. Print on natural silk
100 x 140 cm

The Dreams of the Jellyfish
2019
Plaster, stone and resin
58 x 48 x 19 cm

Trailer
2010
Video
3' 17"

Trilogy of Nicola's Death III and IV
2008
Photograph
90 x 127 cm

Winged Backstage
2010
Photograph
117 x 85 cm

Winged Nicola, Inspired by Bacon
2010
Photograph
173 x 135 cm

FLÁVIO CRO (Brazil)
De Portinari em Portinari BH Cut
2018
Video
30"

CROMOACTIVISMO (Argentina)
Street Banners
2017-2019
Installation
Variable sizes

CHIMÚ CULTURE (Peru)
Sculptural Bottle in the Shape of a Fish
Pre-Hispanic period
Ceramic
25 x 23.5 cm

ICA-CHINCHA CULTURE (Peru)
Vessel
Pre-Hispanic period
Ceramic
14.5 x 15.3 cm

CULTURE OF THE CENTRAL COAST (Peru)
Textile Fragments
Pre-Hispanic period
Embroidery, tapestry, plain weave
Variable sizes

VICUS CULTURE (Peru)
Sculptural Bottle in the Shape of an Owl
Pre-Hispanic period
Ceramic
16.3 x 20.5 cm

LLUÍSA CUNILLÉ (Spain)
Staging: Denmark / DENMARK: Opening of process
Director: Fernando Parodi
Script writer: Luísa Cunillé
Mother: Gloria Demassi
Son: Rafael Soliwoda
Art director: Paula Villalba
Lighting designer: Juan Andrés Piazza
Music: Diego Porras
Production: Claudia Sánchez

ÁNGELA CURA (Chile)

Dreams Past-present and Future
2019
installation of found objects, delocalized
goldsmithing and texts.
200 x 300 cm

D.

JOSEPH DADOUNE (France/Israel)

In the Desert
2009
Video
17' 28"
FRAC Normandie Rouen

ANTOINE D'AGATA (France)

Auschwitz Concentration Camp
2000
56 exhibition copies
Marin Karmitz Collection

STEPHEN DEAN (United States)

Volta
2002-2003
Video
9'
FRAC Corse

IRENE DE ANDRÉS (Spain)

Prora. Destination Compounds
2018
4K video. Mono channel, colour, sound
7' 34"
Courtesy of the artist. DKV-Es Baluard
Fellowship of videographic production
2018

VIVIANA DEBICKI (Argentina)

Feminist Girls
2012
Photograph printed on canvas.
Hand embroidery
120 x 90 cm

Portraits of the Tree

2017
Photograph printed on canvas.
Hand embroidery
180 x 90 cm

DECLINACIÓN MAGNÉTICA (Spain)

(Aimar Arriola, José Manuel Bueso,
Eduardo Galvagni, Sally Gutiérrez, Julia
Morandeira, Diego del Pozo and Silvia
Zayas)

Margin of Error (Debate)

2014
HD Video
9'
(With the collaboration of Mohammed
Achouba Karboun, Jimena Celis Castro,
Tina Cretu, Tirso Domingo, Carlos Espa
Torres, Paula Fariás, Mario Fuentes,
Miguel Ángel Gordo Robledo, Sandra
Hernández, Robert Manuel, Isabel Marín
González, Lucía Martínez de Hurtado,
Alejandro Ortega, Yahia Radi, Angélica
Román Patiño, Shen Zhou Guo, José
Bueso and Jacques Vatel)

Margin of Error (Textbooks)

2013
HD Video
17' 14"

Margin of Error (Intervened books)

2013-2019
Panels with modified textbooks
Variable sizes

Margin of Error (Teetotum)

2013
HD Video
8' 31"
(With the collaboration of Mohammed
Achouba Karboun, Jimena Celis Castro,
Tina Cretu, Tirso Domingo, Carlos Espa
Torres, Paula Fariás, Mario Fuentes,
Miguel Ángel Gordo Robledo, Sandra
Hernández, Robert Manuel, Isabel Marín
González, Lucía Martínez de Hurtado,
Alejandro Ortega, Yahia Radi, Angélica
Román Patiño, Shen Zhou Guo, Sally
Gutiérrez, José Bueso, Julia Morandeira,
Eduardo Galvagni, Goretta del Pozo
Barriuso and Jacques Vatel)

Margin of Error (Memory 1)

2013
HD Video
9' 7"

Margin of Error (Memory 2)

2013
HD Video
2' 51"

Margin of Error (Memory 3)

2013
Video HD
4' 53"
(With the collaboration of Mohammed
Achouba Karboun, Jimena Celis Castro,
Tina Cretu, Tirso Domingo, Carlos Espa
Torres, Paula Fariás, Mario Fuentes,
Miguel Ángel Gordo Robledo, Sandra
Hernández, Robert Manuel, Isabel Marín
González, Lucía Martínez de Hurtado,
Alejandro Ortega, Yahia Radi, Angélica
Román Patiño and Shen Zhou Guo)

Margin of Error (Tableau Vivant)

2013
HD Video
5' 52"

FRANCISCO DE GOYA Y LUCIENTES

(Spain)
Selection of etchings from the series
The Proverbs or The Follies, The Whims
and Disasters of War

EDITH DEKYNDT (Belgium)

They Shoot Horses (Part Two)
2017
Velvet, nails, video
Courtesy of the artist and Konrad
Fischer Galerie, Berlín | Düsseldorf

LUCÍA DE LA TORRE (Argentina)

Feminist Innocence
Digital photograph
2015

CLAUDIA DEL FIERRO (Chile)

Politically Correct
2001
Action and video recording

Politically Correct

2019
Action (in situ)
(With the collaboration of Paula Baeza
Pailamilla, Pati Cepeda, Beatriz Carrillo
Caro, Claudia Lee Guerrero / Claudia
Lee Marasca, Gastón J. Muñoz J., Sybila
Oxley, Agnes Paz, Karina Prudencio
Álvarez, Ximena Somoza and Constanza
Urrutia Wegmann)

SEBASTIÁN DELGADO (Colombia)

Fleeing

2015

Installation

Photography and audio

5 colour photographs, 50 x 50 cm each

MONICA DE MIRANDA (Portugal)

Cinema Karl Marx

2017

Colour photograph

100 x 249 cm

Ticket Office

From the series *Cinema Karl Marx*

2017

Colour photograph

60 x 90 cm

Twins

From the series *Cinema Karl Marx*

2017

Colour photographs

60 x 90 cm and 33 x 50 cm

DEMOCRACIA (Spain)

To Be and to Last

2011

Video

18' 40"

FRAC Corse

RODRIGO DE MORAIS MACHADO

(Brazil)

Lar doce Lar

2018

Installation

180 x 230 x 100 cm

The artist's collection

ARNAUD DEZOTEUX (France)

Gaia Gaia

Video

2018

7' 17"

Metro Combat

2010

Video

2'

Private collection

MARTÍN DI GIROLAMO (Argentina)

Torso I

2017

Sculpture

Epoxy resin and synthetic enamel

145 x 140 x 70 cm

Torso II

Sculpture

2017

Epoxy resin and synthetic enamel

145 x 135 x 65 cm

MARTA DILLON (Argentina) and

VIRGINIA CANO (Argentina)

Text: May Rage Be with Us

Reading of texts

2015

DOCUMENTS OF THE AVANT-GARDE

GROUP of ROSARIO (Argentina)

Archives of the Project *Tucumán Is*

Burning

1968

Digital photograph on MDF

Variable sizes

MARÍA LAURA DOMÍNGUEZ (Argentina)

Textile Micro-Action I

From the series *Performative Devices*

2016

Electronic circuit, animation, light and optical system

25 x 50 x 30 cm

Textile Micro-Action II

From the series *Performative Devices*

2017

Electronic circuit, animation, light and optical system

34 x 34 x 18 cm

Textile Micro-Action III

From the series *Performative Devices*

2018-2019

Electronic circuit, animation, light and optical system

43 x 31 x 35 cm

Produced with the support of the

National Fund for the Arts

Draw Me a Flag

Collection of the Fondation Cartier pour l'art contemporain, Paris

Based on an idea by Christian Boltanski

Installation of flags in the public space

Buenos Aires, Argentina: 63 flags of 150 x 250 cm

Rio de Janeiro, Brazil: 31 flags of 150 x 250 cm

The 94 flags of both cities are listed below:

JEAN-MICHEL ALBEROLA (France)

Franz Kafka

2018

CLAUDIA ANDUJAR (Brazil)

Identité, Wakatha u

2018

Desenho Yanomami

2018

RON ARAD (Israel)

Untitled

2018

NOBUYOSHI ARAKI (Japan)

Untitled

2018

JUDITH BARTOLANI (Israel)

Untitled

2018

VINCENT BEURIN (France)

Untitled

2018

WANG BING (China)

Untitled

2018

CHRISTIAN BOLTANSKI (France)

Untitled

2018

ANDREA BRANZI (Italy)

Pinocchio

2018

JEAN-BAPTISTE BRUANT (France)

Je suis perdue dans les dessins du tapis

persan

2018

CLAUDE CAILLOL (France)

Untitled

2018

GABRIELA CARRILLO and **CARLOS FACIO** (Mexico)
Pauclides
2019

FREDI CASCO (Paraguay)
ARETE GUA'U
2018

MICHEL CASSÉ (France)
Drapeau galactique
2018

VIJA CELMINS (United States)
Untitled
2018

MAMADOU CISSÉ (Senegal)
Untitled
2019

MARC COUTURIER (France)
Aucuba
2018

FRANÇOIS CURLET (France)
Untitled
2018

MARIE DARRIEUSSECQ (France)
Untitled
2018

FEI DAWEI (China)
Untitled
2018

HÉLÈNE DELPRAT (France)
Untitled
2018

RAYMOND DEPARDON (France) and
CLAUDINE NOUGARET (France)
Untitled
2018

FACUNDO DE ZUVIRÍA (Argentina)
Argentine Siesta
2019

HUBERT DUPRAT (France)
Untitled
2018

LEANDRO ERLICH (Argentina)
Wall
2018

FLIX (Venezuela)
Venezuela
2019

MONIQUE FRYDMAN (France)
Untitled
2018

GÉRARD GAROUSTE (France)
Untitled
2018

NAN GOLDIN (United States)
Pain
2019

Untitled
2018

CAI GUO-QIANG (China)
Untitled
2018

TIM HAWKINSON (United States)
Untitled
2018

IRAN (DESSINATEUR HUNI KUI) (Brazil)
Untitled N 8
2011-2018

BIJOY JAIN (India)
Studio Mumbai Flag
2018

YANG JIECHANG (China) and
KÖPPEL-YANG (Germany)
Eurasia Flag
2006-2018

JOSECA (Paraguay)
Sans titre NT3 (6 oiseaux)
2002-2018

CLEMENTE JULIUZ (Paraguay)
Untitled (tatou blanc)
2018

RINKO KAWAUCHI (Japan)
Untitled
2018

ESTEBAN KLASSEN (Paraguay)
Untitled (grenouilles)
2011-2018

DAVI KOPENAWA (Brazil)
Untitled
2018

BERNIE KRAUSE (United States)
Universal Chord
2018

GUILLERMO KUITCA (Argentina)
Untitled
2018

ROLAND LEHOUCQ (France)
Untitled
2018

ELODIE LESOURD (France)
VØØid
2018

HU LIU (China)
Untitled
2018

MARCOS LÓPEZ (Argentina)
Untitled
2019

DAVID LYNCH (United States)
Untitled
2018

FRANÇOIS-BERNARD M CHE (France)
Untitled
2018

JOHN MAEDA (United States)
Untitled
2018

MACHA MAKEËFF (France)
Untitled
2018

DIDIER MARCEL (France)
Untitled
2018

ANNA MARIANI (Brazil)
Untitled
2018

ANGELIKA MARKUL (Poland/France)
Untitled
2018

ALESSANDRO MENDINI (Italy)
Untitled
2018

JP MIKA (Democratic Republic of Congo)
Untitled
2018

BEATRIZ MILHAZES (Brazil)
Amor e paz em verde e rosa
2018

YUE MINJUN (China)
Untitled
2018

MOEBIUS (France)
Untitled
2018

DAIDO MORIYAMA (Japan)
Stray Dog
2018

MARC NEWSON (Australia)
Untitled
2018

MARCOS ORTIZ (Paraguay)
Untitled (tapirs)
2013-2018

JEAN-MICHEL OTHONIEL (France)
Carte rouge de l'Europe
2018

PANAMARENKO (Belgium)
Untitled
2018

JOSÉ PATRICIO (Brazil)
Untitled
2019

YAN PEI-MING (China/France)
Survivors, May 12th 2008
2018

ARTAVAZD PELECHIAN (Armenia)
Shadows
2018

GUSTAVO PÉREZ (Mexico)
Utiopia
2019

BERNARD PIFFARETTI (France)
Untitled
2018

OSVALDO PITOÉ (Paraguay)
Untitled (fond noir)
2013-2018

JEAN-PIERRE RAYNAUD (France)
Drapeau blanc
2018

HUGUES REIP (France)
Untitled
2018

MIGUEL RIO BRANCO (Brazil)
Untitled
2019

Untitled
2019

CHÉRI SAMBA (Democratic Republic
of Congo)
Untitled
2018

FRANCK SCURTI (France)
Untitled
2018

ALAIN SECHAS (France)
Untitled
2018

GAO SHAN (China)
Untitled
2018

HIROSHI SUGIMOTO (Japan)
Untitled
2018

SARAH SZE (United States)
Untitled
2018

TABAIMO (Japan)
Untitled
2018

TARA (France)
Untitled
2018

MICHEL TEMMAN (France)
Flag Power
2018

THONIK (The Netherlands)
Untitled
2018

CHARWEI TSAI (Taiwan)
We Came Whirling Out of Nothingness
2018

ANDREI UJICA (Romania)
Untitled
2018

AGNES VARDA (Belgium)
La Mer, la mer
2018

JOSÉ VERA MATOS (Peru)
Untitled
2019

LESLIE WAYNE (Germany)
Untitled
2018

TADANORI YOKOO (Japan)
Untitled
2018

LI YONGBING (China)
Retour au temple
2018

HUANG YONG PING (China/France)
Untitled
2019

LUIZ ZERBINI (Brazil)
Bandeira do Viajante
2019

ANDRES DUPLAT (Colombia)
Spontaneous Combustion
2006-2012
Video, stereo
2' 30", loop

Funnel
1999-2019
11 photographs of 35 mm on cotton
paper
Variable sizes

SERGIO DURÁN "BAYO" (Colombia/
Venezuela)
Icons
2018
Installation
5 graphite drawings on paper
22 x 14 cm each

ID Card
2018
Installation
77 ink drawings on cardboard
7 x 10 cm each

ALICAN DURBAŞ (Turkey)

Lighthouse
2018
Video
30"

LUIZ DUVA (Brazil)

Espaço interior
2012
Mono channel video
10'

MATÍAS DUVILLE (Argentina)

Islands
2004
Melted carpet
155 x 228 cm

E.**JUAN PABLO ECHEVERRI** (Colombia)

My Dark World
2019
24 digital colour prints on paper
50 x 70 cm each
300 x 540 cm

EL NIÑO RODRÍGUEZ (Argentina)

Not a Single Word of Love
2011
Video, colour, sound
8'

María Teresa, Andrea Carballo
Direction: El Niño Rodríguez
Production: Rafael Di Veroli, Flavia López
Camera and lighting: Rafael Di Veroli, Laureano Rizzo
Editing: Laureano Rizzo
Costumes: Flavia López Foco
Makeup: Joy Blanco
Hair styling: Romina Sarlinga
Titles: Rafael Di Veroli
Original audio and audio editing: Mariano Germán Flores
Acknowledgements: Las Oreiro, Guillermo López, Santi Calori, Roberto and Rosita Rizzo

EL VALIDADERO ARTÍSTICO (Colombia)

Border Structures
2019
Installation
Wood and rope mobile sculpture
Variable sizes

LEANDRO ERLICH (Argentina)

Run for the Music
2016
Painted metal bearings, tuned aluminium tubes
BIENALSUR-Crans-Montana Association

NOEMÍ ESCANDELL (Argentina)

Another Hand Reaches Out
From the series *Handing Works -From Hand to Hand-*
1997
Various prints for the public to take away. Digitized photographs

Curvaceous
2014
Stainless steel

Disappeared (fragment)
From the series *Handing Works -From Hand to Hand-*
1999-present
Complimentary prints for the public

RODRIGO ETEM (Argentina)

Banner
2018
Embroidery on canvas
60 x 33 cm

Flag, Mast and Base
2019
Wood and fabric
180 x 20 x 20 cm

Side by Side
2014
Video
4' 4"

Something Is about to Unfold. Better Not
2019
Video installation
97 x 57 cm

EVU/ Vocal Ensemble of the Degree in Music of the Universidad Nacional de Tres de Febrero (Argentina)
Directors: Agustina Crespo and Juan Cerono.

Sopranos: Sabrina Beltrame, Romina Carlucci, Marina Procaccini, María Stella, Sol Taberner, Carmen Theodossiou and Julieta Kunis.

Contraltos: Daniela Galetto, Sofia Garella, Virginia Jones, Anouk Madrid and Sofia Viñals.

Tenors: Juan Martín Ancarola, Santiago Lombardo, Joaquín Pérez Rivas, Alejandro Torres, Federico Valdez, Adagio Russo and Sergio Suárez.

Basses: Cristian Berardi, Matías Oyhamburu, Tomás Shifres Irich, Agustín Toibero, Joel Verón, Tomás Barbaglia and Nahuel Costa.

Stage direction: Manuela Méndez

WORKS:

Ear to ear (1983) by John Cage
Living Room Music (1940) by John Cage
A Love Story (2016) by Martín Virgili
Por unos puertos arriba (siglo XVI) by Antonio de Ribera
O bone Jesu (ca. 1588) by Giovanni Pierluigi da Palestrina
How? (work in progress 2019). Music: Agustina Crespo and Juan Cerono. Text: Juan Cerono.

POLA EZKER (Argentina)

Untitled
From the series *Conciliation*
2015
Digital photograph
96 x 64 cm

Untitled
From the series *Conciliation*
2015
Digital photograph
36 x 54 cm

Untitled
From the series *Conciliation*
2015
Digital photograph
36 x 54 cm

Untitled
From the series *L'Impossibilitate*
2014
Analog photograph
55 x 80 cm

Untitled
From the series *Lapse*
2015
Digital photograph
80 x 55 cm

Untitled
From the series *Lapse*
2015
Digital photograph
40 x 60 cm

F.

FERNANDO FADER (France)
The Pond
1917
Oil on canvas
75 x 85 cm

YMANE FAKHIR (Morocco/France)
Blé
2012
Video
3' 29"
FRAC Provence-Alpes-Côte d'Azur

Pain
2012
Video
4' 19"
FRAC Provence-Alpes-Côte d'Azur

Pain de sucre
2011
Video
3' 30"
FRAC Provence-Alpes-Côte d'Azur

HARUN FAROCKI (Czech Republic/
Germany)
The Silver and The Cross
2010
Video
17'
FRAC Provence-Alpes-Côte d'Azur

AILIN FERNÁNDEZ (Argentina)
Black Gold Cocktail
2018
Video
1' 59"

ROCÍO FERNÁNDEZ COLLAZO
(Argentina)
The First Silhouette Act
2015
Digital photograph

ROBERTO FERNÁNDEZ LARRINAGA
(Argentina)
In Broad Daylight
1968
Stone carving
41 x 88 x 24 cm
Acquisition Prize - VII Salon of São Paulo
Collection of the Museo Provincial de
Bellas Artes Timoteo E. Navarro

NICASIO FERNÁNDEZ MAR (Argentina)
From the Puna
1959
Carved in red limestone
61 x 47 x 44 cm
First Acquisition Prize IV National Salon
of Painting and Sculpture - Sculpture
Section
Collection of the Museo Provincial de
Bellas Artes Timoteo E. Navarro

LEÓN FERRARI (Argentina)
Crossing
1982
Heliograph

Plant
1980
Heliograph

Project
1982
Heliograph

We Didn't Know
1976-2007
Laser printing. Compilation of some of
the news published in newspapers in
1976 about the early period of repres-
sion unleashed by Videla's regime. These
stories managed to slip through the
sieve of censorship or were leaked as
messengers of terror.
80 reproductions of 42 x 29.5 cm each
(curator's selection)
Edition: numbered and signed x/∞ in
2007

RITA FISCHER (Uruguay)
Under the Linden
2019

Site-specific installation. Branches of
trees fallen after a storm and pieces of
tiles both gathered in the Eco-Park and
the surroundings of the Museum, dried
palms and live canes from the Botanical
Garden, pieces of glass from the skylight
of the artist's house stuck on a branch, a
whip for training animals from a tourist
shop in La Boca, various ink paintings
on paper and acrylic on wood (light blue
paint on a branch, piece of landscape
painting, rolled up landscape paintings,
light and shadow transition paintings,
painting imitating the colour of the
ceiling of the room), metal anti-pigeon
spikes, two glass containers with water,
piece of shading net, rope, animal
shadow projected on the wall, tree bark
from a field near Buenos Aires, red glass
from the surroundings of the Museum,
corn.
8 x 5 x 3 m

JUAN MANUEL FIUZA (Argentina)
The Future is not What It Used to Be
2017-2018
Intervened photographs
1 piece of 60 x 40 cm /
20 pieces of 10 x 15 cm

RAQUEL FONSECA (Brazil)
Photogeny
2019
Photograph. Nightstand,
portraits-chromes
Variable sizes

JOSÉ FRANCO (Cuba/Argentina)
Family Constellations
2019
Acrylic on canvas and wood
200 x 200 cm
The artist's collection

**LORYSMAR GRACIELA FRANCO
ANDUEZA** (Venezuela)
Inside / Outside
2019
Video installation

GÉRARD FROMANGER (France)
The Red
1968-1970
21 silkscreen prints
Marin Karmitz Collection

G.

DENISE GADELHA (Brazil)
Espaço-tempo permeável
2016-2019
Installation. 49 ink-jet printed photographs
24 x 32.5 cm each
Variable sizes

BENNA GAEAN MARIS (Italy)
Panspermia
2018
Video
30"

Topic 7
2018
Video
30"

ANA GALLARDO (Argentina)
Untitled
2014
Charcoal on paper
208 x 272 cm
Courtesy of Balanz Contemporánea
Collection

MICHAEL GANDHAM (England) and
CHRIS BATSTONE (England)
Star Maker
2018
Video
28'

GAO BO (China)
Untitled
From the series *Tibet*
Photograph
ca. 1993-1995
Exhibition copy
Marin Karmitz Collection

DANIEL GARCÍA (Argentina)
Monster!
2007
Acrylic painting on MDF
2 pieces of 260 x 183 cm and 260 x 179 cm

JORGE GARCÍA (Spain)
Fear
2019
Installation
Iron structure, metal mesh and wood
240 x 688 x 200 cm

CAMILA GARCÍA REYNA (Argentina)
Text: *Micaela Tamara Schwarz*
Reading of texts
2015

NICOLÁS GARCÍA URIBURU (Argentina)
Portfolio (Manifesto)
1973
Silkscreen
7 pieces of 76.5 x 56.5 cm
Edition: 87/111

DIANA GARDENEIRA
(Ecuador/Costa Rica)
I'll Do Everything You Want Me To
2017-present
Installation
950 x 250 cm

AILEEN GAVONEL (Peru)
Witches
2018
Installation of ceramic tiles on adobes
Variable sizes

ANNA BELLA GEIGER (Brazil)
Elementary Maps
1976
Video
3'

Elementary Maps I
1976
Video
3'

Elementary Maps II
1974
Video
4' 16"

Elementary Maps III
1976
Video
3'

ALEXANDRA GELIS (Venezuela/
Colombia) and **JORGE LOZANO**
(Venezuela/Colombia)
Come Here
2018
Video installation
Three-channel video
46' 50"
Publication in print
13. 6 x 14. 5 cm

JOSÉ LUIS GÉLVEZ (Colombia)
Borders
2015
Installation
Printing on adhesive vinyl 207 x 80 cm
Printed edition 33 x 11 cm

GABRIEL GENDIN (Argentina) and
GISELA BIANCALANA (Brazil)
Transfiguração
2019
Action-installation
Variable sizes

CAROLA GENTILE (Argentina)
23 Metres of Reason
2017-2018
Performative object
270 x 190 x 100 cm

OIER GIL (Spain)
#Schengend_25
2016
Mono channel video
2' 21"

JOSÉ GIL DE CASTRO (Peru)
*Portrait of General Hilarión de la
Quintana*
1813
Oil on canvas
100 x 77 cm
Collection of the Museo Histórico
Nacional

Portrait of General Mariano Necochea
1825
Oil on canvas
104 x 79 cm
Collection of the Museo Histórico Nacional

Portrait of General Simón Bolívar
1828
Oil on canvas
53 x 66 cm
Collection of the Museo Histórico Nacional

Portrait of José Bernardo de Tagle y Portacarrero
1823
Oil on canvas
107 x 84 cm
Collection of the Museo Histórico Nacional

EDGARDO GIMÉNEZ (Paraguay)
Gato Secretaire
1960-2016
Lacquered wood
125 x 105 x 65 cm
The artist's collection

DAVID GOLDBLATT (South Africa)
A Plot-holder, his Wife and Their Eldest Son at Lunch, Wheatlands, Randfontein
September, 1962
Photograph
Exhibition copy
Marin Karmitz Collection

GABRIELA GOLDER (Argentina)
From the Other Side
2018
3 channel video installation, colour, sound
60' 19"
With Román Danon, Julia Hilaes Zabala, Delia Colque, Moustafá Sene, Alina Tolubinska, Amanda Bagriy, Samadi Valcarcel, Bruna Mora and Marga Daza.
Courtesy of the artist

The Caravan
From the series *Reoccupation*
2010-2019
10 channel video installation. Original version in French. Spanish subtitles
A project conducted along with the National Movement of the Unemployed and Precarious Workers of France (MNCP)

Burned Land
2014
Full HD video, black and white, stereo
8' 30"

GABRIELA GOLDER (Argentina) and **MARIELA YEREGUI** (Argentina)
It's Impossible to Hear Hear
2019
Intervention with neon sign
Variable sizes

VERÓNICA GÓMEZ (Argentina)
The Gómez Family
2016-2019
Oil on paper and oil on canvas
Variable sizes
The artist's collection

CARLOS GÓMEZ CENTURIÓN (Paraguay)
Ragnarok
2019
Video
3' 57"

BEATRIZ GONZÁLEZ (Colombia)
Anonymous Auras
2007-2009
Printing on self-adhesive vinyl
Marin Karmitz Collection

Zulia Zulia Zulia
2015
Digital printing on canvas
61 x 216,5 cm

ELISA GONZÁLEZ MIRALLES (Spain)
Do You Wish?
2017
Video
2' 56"

Tetrodotoxin
Video
2017
2' 56"

From the series *Wannabe*
2015-2016
13 digital siliconized photographs on methacrylate

MARÍA SOL GOSMARIO (Argentina)
Ritual Mutilation
2015
Intervened digital photograph
58 x 40 cm

LAURENT GRASSO (France)
Soleil Noir
2014
16 mm transferred to video
11' 40", loop

DAVID GRIMALDO (Colombia)
VenePlag®
2019
Video installation
Dummie 200 x 60 x 41 cm
Aerosol can 7 x 24.5 cm
Video 1' 11"

VERA GRIÓN (Argentina)
Apocryphal Note, Appropriation of a Journalistic Space
2015-2019
Inkjet printing on paper

Madam
2016-2019
Photography and digital photomontage

You Will Be What You Want to Be...
2003-2019
Project scale model

VÍCTOR GRIPPO (Argentina), **JORGE GAMARRA** (Argentina) and **A. ROSSI** (Argentina)
Construction of a Popular Oven for Baking Bread
1972
Digitised photographic records of action
Variable sizes

GUSTAVO GROH (Argentina)
From the series *The Water that Put Out the Fire*
2006-2015
Direct shot of black and white negative, made with a 4x5 pinhole camera
Testimony of the memory of the peaceful settlement of the border dispute over the Beagle Channel
(Argentina-Chile 1978)
Setting of the shots: Beagle Channel / Strait of Magellan

LUCIANO GUALDA (Argentina)
#Not One Woman Less in Alta Gracia
2015
Digital photography

NÚRIA GÜELL (Spain)
Stateless by Choice
2015-2017
Installation
Mural photograph 170 x 317 cm
Video 5' 13"
Documents in folder

H.

PATRICIA HAKIM (Argentina) as part of the exhibition *QR: Between the Ancestral and the Future* in collaboration with:

MARÍA ALEJANDRA BULACIO (Argentina) and **RICARDO CONTRERAS** (Argentina)
QR - Loom
2018
Simple or single thread weaving on a vertical loom. Santiago del Estero
104 x 120 cm

MARÍA ALEJANDRA BULACIO (Argentina) and **MARCELO MAZZARELLI** (Argentina)
QR - Branches and Leather
2018
Assembly, natural tanning with rope methods, indigenous weaving and half muzzle. Santiago del Estero
100 x 100 cm

FLORENCIA CALIFANO (Argentina) and **EUSEBIA REYNAGA** (Argentina)
QR - Terracotta
2017
Engobed red glazed ceramic bisqueware. Jujuy
37 x 37 cm

JORGE and **TOMÁS CHERNOFF** (Argentina)
QR - 3D
2018
Mechatronics, 3D printing. CABA
60 x 60 cm

ANDREA FERNÁNDEZ (Argentina) and **MARISEL CASTILLO** (Argentina)
QR - Sheep Wool
2017
Two-needle knitting. Salta
97 x 93 cm

MARÍA BLANCA ITURRALDE (Argentina) and **MARIELA BYS** (Argentina)
QR - Embroidery
2018
Embroidery. Misiones
105 x 127 cm

ALEJANDRA MIZRAHI (Argentina) and **CLAUDIA AYBAR** (Argentina)
QR - Lace
2017
Knitting and embroidery. Tucumán
91 x 91 cm

MAURO PESOA (Argentina) and **MARÍA DEL CARMEN TORIBIO** (Argentina)
QR - Chaguar
2018
Knitting. Formosa
100 x 100 cm

CAROLINA SAMPOR (Argentina), **MABEL** and **ANALÍA RODRÍGUEZ DE LA ASOC. QOMLASHEPI ONATAXANAXAIPI** (Argentina)
QR - Basketwork
2018
Basketwork. Chaco
100 x 100 cm

XENIA HAUSNER (Austria)
Exiles 1
2017
Oil on paper and dibond
240 x 337 cm
Courtesy of Reederei Jaegers Group

ANNEMARIE HEINRICH (Germany/Argentina)
At the Market
1940
Photograph
62 x 52 cm

Mothers of the North
Undated
Photograph
62 x 52 cm

Self-portrait Reflected in a Car Headlight
1940
Photograph
75.5 x 56.5 cm

Solitude
1946
Photograph
73 x 52 cm

From the series *Self-portrait with Camera and Spherical Mirror*
ca. 1945
3 photographs
75.5 x 56.5 cm each

From the series *Summer in the City*
1958
3 photographs
39 x 39 cm each

CAMILLE HENROT (France)
Million Dollars Point
2011
Video
5' 35"

AYRSON HERÁCLITO (Brazil)
O sacudimento da Maison des Esclaves em Gorée / The Shaking of the Slave House in Gorée
2017
Video
8' 32"

MARÍA BELÉN HERNÁNDEZ (Colombia)
ALEA JACTA EST
2012
2 photographs on metal
110 cm in diameter each

CARLOS HERRERA (Argentina)

Amore

From the series *Short Operas*

2004-2006

Colour DVD and sound

10 min 19 s

Unlimited edition

MARCO HERRERA FERNÁNDEZ (Peru)

XLIV / R-B-R-A Pattern

(4 stripes - 3 colours - 2R)

2019

Mural

Variable sizes

LEWIS HINE (United States)

From the series *Glass Slides*

ca. 1904-1930

Projection of scanned slides

Marin Karmitz Collection

CIPRIAN HOMORODEAN (Romania)

I Want to Work

2013

Installation. Paper advertisements

Variable sizes

RODOLPHE HUGUET (France)

Bon Vent

2018

32 boats made of bent tiles, engobed

raw terracotta, stones, concrete blocks

FRAC Provence-Alpes-Côte d'Azur

FEDERICO HURTADO (Argentina)

Amputations

2015

Analog collage

65 x 45 cm

No Bad Steps

2015

Analog collage

65 x 45 cm

I.

IMMENSITIES (Argentina)

Fatty Panties

2017

Digital photograph

100 x 70 cm

ENIO IOMMI (Argentina)

Linear Rhythm

1950

Iron and painted wood

147 x 75 x 60 cm

JUAN CARLOS IRAMAIN (Argentina)

Lumberjack

1960s

Sculpture in fibre cement

90 x 55 x 60 cm

Collection of the Museo Provincial de

Bellas Artes Timoteo E. Navarro

Voice-over: Esteban Lavilla. Based on a

text from La Gaceta (1979)

Untitled

1960s

Glossy plaster-cement

100 x 55 x 65 cm

Collection of the Museo Provincial de

Bellas Artes Timoteo E. Navarro

Voice-over: Esteban Lavilla. Extract from

the text "*Semblanzas de artistas*" by

Teófilo Castillo published in *Sol y Nieve*, a

regional magazine.

CECILIA IVANCHEVICH (Argentina)

Fluidity and Counterpoint

2019

Installation. Foamed PVC, wood,

mirrored acetate, acrylic paint and

self-adhesive vinyl

ELENA IZCUE (Peru)

Peruvian Art in the School: Volume I

1924

Peruvian Art in the School: Volume II

1925

J.

ANGIE JÁCOME (Colombia)

Millions of Dollars

2019

2 colour photographs

60 x 100 cm each

LAURA JAKULIS (Argentina)

Enough

2015

Digital photograph

They Scream!

2015

Digital photograph

FRANÇOISE JANICOT (France)

Cocooning. The Choice

1977

Original solarized print on printed paper

Marin Karmitz Collection

VÍCTOR JARA (Chile)

Demonstration on the Street

(*Vietnam Solidarity Campaign*)

1968

Reproduction of the photo, originally

made in London, England

Victor Jara Archive - Víctor Jara

Foundation

VOLUSPA JARPA (Chile)

From Everyday Things

2014-2015

Mixed technique. Books, printings,

various tools

80 x 80 x 30 cm

Emancipating Opera

2019

Sound

11' 49"

Composition and musical direction:

Carlos Román

Lyrics: Voluspa Jarpa and Alberto Mayol

Acoustic advisor: Nelson Gómez

Recording, mixing and mastering:

Alfonso Pérez

Singers: Carolina Alarcón, Rodrigo Cor-

tés, Francisco Salgado, Alexis Sánchez

and Magdalena Mendoza Santa Cruz

Musicians: Álvaro Arredondo, violin;

Miguel Arredondo, cello; Miguel Cortés,

percussion; Juan Osorio, viola and Jorge

Vega, violin.

Muleteers: Eduardo Canales, Cristián

Castro, Andrés Espinoza, Irma Flores,

Pablo Flores, Tomás González, Julio

López, Sebastián López, Benjamín Moraga

and Sebastián Riquelme.

Woman: Special performance and

singing by Daniela Vega.

Vocal coach: Sebastián Muirhead.

Exhibition view
Voluspa Jarpa (Chile) & Leandro Jacob
(Argentina)
Prints: Print run of 1000: Typographic
print with movable lead and wood types
on 70-gram paper; 9 different matrices
22.6 x 19 cm
9 digital reproductions of typographic
matrices on 140-gram bone-coloured
paper
85 x 60 cm

The Non History Library
2014

Edition of books in a retro-lighted
showcase

The Non History Library
2010-2019

Digitally printed photographs in showcase
338 response cards, 2 response rolls

KHALED JARRAR (Palestine)

State of Palestine

2012

Installation. Digital printing 200 x 200 cm

Video

4' 25"

Sticker

Diameter 8,5 cm

ENRIQUE JEŽIK (Argentina/Mexico)

A Storm that Unsettles Everything

2019

Print on vinyl

JINGFANG HAO (China/France) and

LINGJIE WANG (China/France)

L'été à venir est déjà passé

2016-2019

On-site installation, lotus pollen, sand,
various objects

Variable sizes

FRAC Alsace

JULI JONS (Argentina)

Free

2018

Artist's book. Recycled paper,
home-made printing and artisanal making
15 x 10.5 x 1 cm

Untitled

2019

Artist's book. Recycled paper, home-ma-
de printing and artisanal making
14.5 x 14.5 x 1 cm

CLAUDIA JOSKOWICZ (Bolivia)

Dragged and Quartered

2007

Video

8'

FELIPE JULIÁN (Brazil)

Silence II. Tribute to John Cage

2016

Sound installation with video mapping

K.

LEANDRO KATZ (Argentina)

5 Popular Masks of the *Dance of Moors*
and *Christians*

2019

Enamelled metal

Wall installation for the exhibition

14 photographs on chromogenic paper

1988

21 x 26 cm each

El día que me quieras

1987

Installation detail

Aluminium, letters and wood framed in
boxes

El día que me quieras. Series I, II, III

1997

Documentary project. 16 mm transfe-
rred to digital video, colour, sound
30 min

Exhumation

2007

Documentary project. Video, colour,
sound
38'

Feathered Camera

1989

Construction with bird's wings, photo-
graphic camera on an aluminium and
wood pedestal

First You Kill Our Leader

1992

Intervened black and white photograph
Exhibition copy
160 x 100 cm

It Blocks Pain / Pain Blocks

1988

Black and white photograph

Exhibition copy

100 x 60 cm

I Saw Che's Hands on TV

1992

Intervened black and white photograph

Exhibition copy

160 x 100 cm

Our Lord of Malta

1993

Intervened black and white photograph

Exhibition copy

100 x 60 cm

Project for El día que me quieras #1

Based on Freddy Alborta's photograph
1987

Installation. Glossy laminated chromo-
genic photograph, aluminium fittings,

wires and counterweights

187 x 105 cm

Project for El día que me quieras #2

Based on Freddy Alborta's photograph
1987

Installation. Glossy laminated chromo-
genic photograph, aluminium fittings,

wires and counterweights

171 x 105 cm

Stella – Detail of Temple XII – Palenque,

Mexico

1987

Installation.

Matte chromogenic photograph

290 x 127 cm

BOUCHRA KHALILI (Morocco/France)

Mapping Journey # 2

2008

Video. BetaSP transferred to DVD, Pal,
monochrome, colour, sound

2' 46"

Edition: 2/5

Es Baluard Museu d'Art Modern i Contem-
porani de Palma, private collection loan

Mapping Journey #4
2010
Video
4'
FRAC Provence-Alpes-Côte d'Azur

Mapping Journey #6
2010
Video
3' 30"
FRAC Provence-Alpes-Côte d'Azur

ABBAS KIAROSTAMI (Iran)
Sleepers
2001
Video projection on mattress and sheets
Marin Karmitz Collection

JOCHEN KITZBIHLER (Germany)
Seltene Erde (terre rare)
2017
Quartzite from Brazil
30 cm in diameter, milled and polished
FRAC Alsace

KAPWANI KIWANGA (France/Canada)
Vumbi
2012
Video
31'
FRAC Provence-Alpes-Côte d'Azur

FEDERICO LUCAS KOHN (Argentina)
Variaciones filotopo. Uno, oblicua 01
2018
Video
30"

TAMARA KOSTIANOVSKY (Israel)
Map of Truth
2008
Object
3.35 x 2.36 m

GUILLERMO KUITCA (Argentina)
The Ring
2002
Mixed technique on paper
4 pieces of 30 x 21 cm each

NINA KUNAN (Argentina)
Gender as a Burden
2015
Ballpoint pen and acrylic
130 x 80 cm

ANNA KUTERA (Poland)
Name and Last Name
From the series *Morphology of the New Reality*
1975
Photograph
15 exhibition copies
Marin Karmitz Collection

Intention
From the series *Morphology of the New Reality*
1975
Photograph
8 exhibition copies
Marin Karmitz Collection

L.

PABLO LA PADULA (Argentina)
The Gaze that Builds the World
2019
Interactive table with images from the history of science
80 x 150 x 100 cm

The Gaze that Builds the World
2016
Installation of five tondos of fabulous animals indexed by Pliny the Elder in his *Natural History*, 1st century AD
80 cm in diameter

The Gaze that Builds the World
2018
Video installation of microscopic biological images of cell and chromosome divisions and the history of scientific images

LABINTER/UFSM (ANDREIA MACHADO OLIVEIRA, BARBARA ALMEIDA, CAMILA SANTOS, CALIXTO BENTO, EVARISTO DO NASCIMENTO, FABIO ALMEIDA, JONAS LOUZADA DE CARVALHO, JONATHAN FERREIRA, LUIZ AUGUSTO TURELLA FERRAZ ALVIM, MATHEUS MORENO DOS SANTOS CAMARGO, NATÁLIA FARIA, VANESSA FREDRICH and WILLIAM SENA SANTANA) (Brazil),
#IR/UFC (MILENA SZAFIR) (Brazil),
ATL/DUT (LUYANDA ZINDELA, NIRESH SINGH, TASNEEM SEEDAT) (South Africa)
Virtual Monuments
2019
Video
4' 27"

FRANK LAHERA O'CALLAGHAN (Cuba)
Narratology of Space
2018
Video
30"

DAVID LAMELAS (Argentina)
Publication
1970-1997
48-page artist's book. Copy and facsimile sealed by the author
21 x 14,8 cm
Edition: 2/1500

SIGALIT LANDAU (Israel)
(With the collaboration of Ranan Alexandrovic and Edo Segal)
Barbed Hula
2000
Video
1' 52"
Courtesy of the artist
49 Nord 6 Est - FRAC Lorraine

RAFAEL LARCO HOYLE (Peru)
Archaeological Chronology of Northern Peru
1948
Book

Visions of the National School of Fine Arts of Peru
1935
Book

GABRIELA LARRAÑAGA (Argentina),
TERESA PUPPO (Uruguay), **GRACIELA
TAQUINI** (Argentina) and **ANABEL
VANONI** (Argentina)
Sway
2011
Video
2' 43", loop
Edition: Daniela Muttis
Soundtrack: Fabián Kesler

ARIADNA LASSER (Argentina)
*Second Silhouette Act against Femicides
and the Disappearance of Women*
2015
Digital photograph

*Silhouette Act for the Femicide of
Gabriela Parra in Caballito*
2015
Digital photograph

FELIPE LAVÍN (Chile)
South-Panorama
2018-2019
Photo and video installation
Photo on Backlight paper. Fluorescent
tubes 6500 K
Backlit digital photomontage and 2
videos of 5 minutes on average
Video line: 200 cm, photo: 195 x 300 cm

MARTÍN LEGÓN (Argentina)
*Principles for a Mirror Manifesto
(second version)*
2013-2019
Marble, ink
500 x 300 x 12 cm

GLENDA LEÓN (Cuba/Spain)
*Ways to Save the World n.10 (Erase the
Borders)*
2012
Engraved methacrylate and eraser
110 x 190 cm

JUAN CARLOS LEÓN (Ecuador)
Natural Time
2018
Drawings of polluted water and
sediment from the Ambato River on
paper and laser printing. 10 pictures
of regulated wood, acid-free and with
protective glass
107.5 x 77.3 cm each

ROSANGELLA LEOTE (Brazil)
Viridis
2019
Interactive installation
6 x 2.40 m

ADRIANA LESTIDO (Argentina)
Mother and Daughter of Plaza de Mayo
1982
Analog shot, inkjet printing
63 x 80 cm

IGNACIO LIANG (Argentina)
Bee
2018
Video
30"

GASPAR LIBEDINSKY (Argentina)
Vitreux
2010
74 windshield washers
5 x 2.5 m
The artist's collection

LLUÍS LLEÓ (Spain/United States)
Senso
2019
Painted and carved sandstone
BIENALSUR-Crans-Montana
Association

AGOSTINA LOMBARDO (Argentina)
Keep Fighting
2015
Digital photograph

PATRICIA LONDOÑO (Colombia)
Continuous Memories
2018
Video
30"

DORA LONGO BAHIA (Brazil)
Sad tropics (II)
2007
Video 4:3, mini-DV
2' 21"

Shock
2019
Video installation. Video Full HD 16:9,
stereo
18' 04"

EDUARDO LONGONI (Argentina)
March for Life
October 5th 1982
Photograph
30 x 40 cm
MUNTREF Collection

CÁNDIDO LÓPEZ (Argentina)
*The First Corps of the Argentine Army
Crosses the Corrientes River*
1865
Oil on canvas
113 x 48 cm

FERNANDA LÓPEZ (Chile)
Spinning Oblivion
2018-2019
Textile installation
Triptych with video and photos
10 kilos of hand-dyed cotton thread.
Video of performative record, 6', colour,
stereo sound. Videographer: Antil
3 photos of performative record edited
by IOM
9 x 4 m linear corner

MARCOS LÓPEZ (Argentina)
Bolivarian Suite, Buenos Aires
2009-2019
Print on alpha cellulose paper
Exhibition copy

Redefining Happiness
2011-2019
Exhibition copy
Print on alpha cellulose paper

The Power of Ideas
2011-2019
Print on alpha cellulose paper
Exhibition copy

ROGELIO LÓPEZ CUENCA (Spain)*A Corpse in the Mouth*

1985

Artist's book

Pencil and felt-tip pen on paper, handmade

8 sheets, 34 x 24 cm

The artist's collection

Amant ideal 19 ans

1986

Scale model for artist's book

Pencil, colour pencil, ink, transferable

letters, typed text, collage and photocopy

on paper

20 sheets, 21 x 16 cm

The artist's collection

Any Time

2003

Enamel and vinyl on metal

130 x 90 cm

The artist's collection. Juana de Aizpuru

Gallery

Bag Home

1993

Oil on photograph

9 pieces of 26 x 44 cm each

Rafael Tous Collection

Blondevenues

1995

Collage: printed paper and oil on

silkscreen

175 x 120 cm

The artist's collection. Juana de Aizpuru

Gallery

Brixton Hill

Newman Collection/Poetry. Málaga:

Junta de Andalucía, Consejería de

Cultura, Delegación Provincial, 1986

Book

2 copies of 20 x 14 cm

The artist's collection

Casa Unovis

1989

Photographic emulsion on paper

Series: 3/5

63.5 x 50.5 cm

Centro Andaluz de Arte Contemporáneo

CE0798

Ce n'est pas

1990

Acrylic on canvas

130 x 162 cm

María Victoria Abelló Gallo Collection

Constructs

1989

Oil on canvas

162 x 130 cm

Jaime Ribalaygua Díez Collection

Dans ce condition

1992

Oil on canvas

164 x 131 cm

Asociación Colección Arte Contemporá-

neo - Museo Patio Herreriano, Valladolid

Das Taschentuch

1985

Photocopy on paper and ink on vegetal

paper

10 sheets and cover, 21 x 15 cm

The artist's collection

Décret n°1

1992

Colour photographs of the installation

6 de 15 x 10 cm; 15 de 15 x 21 cm y 9 de

20 x 15 cm

The artist's collection

Détonation internationale

1989

Photographic emulsion on paper

Series: 3/5

66.5 x 50.7 cm

Centro Andaluz de Arte Contemporáneo

CE0797

Dichterisch

1994

Plastic, cork, china

24 pieces, variable sizes

The artist's collection

Disnest World

1995

Oil on photograph

175 x 120 cm

Private collection FB

Do Not Cross Art Scene

1991

Intervention

PVC beacon tape with silkscreen text

Exhibition copy

Variable sizes

Museo Nacional Centro de Arte Reina

Sofía

AD05149

Donna Suprematista

1989

Photographic emulsion on paper

Series: 3/5

70.5 x 50.5 cm

Centro Andaluz de Arte Contemporáneo

CE0793

Elle

1992

Photographic emulsion and oil on paper

130 x 95 cm

Coca-Cola Foundation Art Collection

Femme Future

1989

Photographic emulsion on paper

70 x 51 cm

Centro Andaluz de Arte Contemporáneo

CE0792

Flag of Europe

1992

Oil on canvas

130 x 162 cm

La Caixa Collection. Arte Contemporá-

neo

ACF0116

*Home Swept Hole*1993 [2^a ed. Barcelona: Ediciones

Originales, 2013]

Book

2 copies, 21 x 11 cm

The artist's collection

Homme

1989

Photographic emulsion on paper

Series: 3/5

71.2 x 50.7 cm

Centro Andaluz de Arte Contemporáneo

CE0799

Human Heat

2008

Black and white digital video digital,

sound. Edition: Elo Vega

3' 37"

The artist's collection

ILF

1990

Oil on canvas

132 x 164 x 2.5 cm

Marta Cervera Collection

- In a Station of the Metro*
1988
Oil on canvas
130 x 162 cm
Collection of Concha Aizpuru and Pablo Fernández
- L'uomo Proun*
1989
Photographic emulsion on paper
Series: 3/5
72 x 50.5 cm
Centro Andaluz de Arte Contemporáneo
CE0795
- La chanson de Ronald*
1985
Ink, transferable letters and photocopy on paper
10 sheets and cover, 21 x 15 cm
The artist's collection
- La maison de Narkompros*
1989
Photographic emulsion on paper
Series: 3/5
63.5 x 50.5 cm
Centro Andaluz de Arte Contemporáneo
CE0800
- LCR*
Málaga: Centro Cultural de la Generación del 27, Diputación Provincial, 1986
Booklet
2 copies, 22 x 16 cm
The artist's collection
- Lef Decoration*
1989
Photographic emulsion on paper
Series: 3/5
65 x 50.8 cm
Centro Andaluz de Arte Contemporáneo
CE0796
- Liberale le parole*
1989
Oil on canvas
130 x 60 cm
Juana de Aizpuru Collection
- Life*
1988
Oil on canvas
130 x 195 cm
Fundación Caja Mediterráneo Collection
On loan at MACA, Museo de Arte Contemporáneo de Alicante
- Life or Death*
1985
Scale model for comics
Pencil, black and red ink and collage on paper
11 sheets, 21 x 16 cm
The artist's collection
- Ma-chine*
1989
Oil on canvas
162 x 130 cm
ICO Collections
021723
- Make your Life Difficult*
1995
Oil and silkscreen on paper
175 x 120 cm
Rafael Tous Collection
- Málaga 1937*
2007
Multimedia installation
Original master: MiniDV, 3-channel video, black and white and colour, sound.
Edition: Mariano Ibáñez.
Video 1: 20"; video 2: 38' 56"; video 3: 17' 58"
14 black and white digital prints on cardboard; 13 black and white digital prints on paper and 9 texts on cut vinyl
Exhibition copy
The artist's collection
- Marie Claire Konstrukt*
1989
Photographic emulsion on paper
Series: 2/5
71.8 x 50.5 cm
Centro Andaluz de Arte Contemporáneo
CE0803
- May it Arise*
1991
Digital printing on paper
300 x 500 cm
Exhibition copy
Colour photograph
12 x 17 cm
The artist's collection
- Metaphor*
2005
2-ink silkscreen on Somerset Velvet
White paper. Edition: Christian M. Walter, Granada
76 x 56 cm
The artist's collection
- Mots en liberté*
1990
Oil on canvas
130 x 195 cm
Fundación Chirivella Soriano, Comunidad Valenciana
- New World Order*
1991
Print on metal
3 panels of 120 x 90 cm
Exhibition copy
Colour photograph
4 pieces of 15 x 20 cm,
1 piece of 10 x 15 cm
Brochure, 18 x 35 cm
The artist's collection
- No/W/Here*
1998
Photographic emulsion and oil on paper
118 x 91 cm
MACBA Collection. MACBA Consortium. Victòria Combalía loan
5580
Postcards. Offset print on paper
30 pieces of 16 x 11.5 cm each
MACBA Collection. MACBA Consortium
2149
- O poeta é um fingidor*
1989
Oil on canvas
130 x 195 cm
Barcelona-Madrid Collection
- Paradise*
1995
Oil and silkscreen on paper
175 x 120 cm
Rafael Tous Collection
- Paris Plan III*
1988
Ink printed on paper, crystal and paint
44 x 65 cm
MACBA Collection. MACBA Consortium.
Donation of Lady Jinty Latymer
0305
- Phone*
1991
Offset printing on self-adhesive paper; colour photographs of the intervention
14 x 14 cm, 15 x 20 cm and 20 x 15 cm
The artist's collection

<p><i>Picasso opening</i> 2003-2016 Digital video, colour, sound 48' 20" The artist's collection Poem 1989 Oil on canvas 162 x 130 cm Centro Andaluz de Arte Contemporáneo CE0791</p>	<p><i>Prolet Vogue</i> 1989 Photographic emulsion on paper Series: 1/5 71 x 50.5 cm Centro Andaluz de Arte Contemporáneo CE0801</p>	<p><i>The Odessa Stairway</i> 1992 Collage: silver gelatin, paper and oil on baryta paper 29 x 40.5 cm Banco de España Collection D_264</p>
<p><i>Poem</i> 1993 Offset printing on self-adhesive paper; colour photographs of the intervention 25 x 20 cm; 15 x 20 cm and 20 x 15 cm The artist's collection</p>	<p><i>RAPP</i> 1988 Oil on canvas 130 x 162 x 3 cm Centro Andaluz de Arte Contemporáneo CE0788</p>	<p><i>The Pronouns</i> 1993 Video installation Original master: S-VHS, 3-channel video, colour, sound 122' 51" The artist's collection</p>
<p><i>Poesie pour le poivre</i> 1986 Typed text and photocopy on paper 12 sheets, 21 x 15 cm The artist's collection</p>	<p><i>Read Estate</i> 1992 Installation 156 digital prints on paper 29.7 x 42 cm each Exhibition copy The artist's collection</p>	<p><i>Toujours ivre</i> 1988 Acrylic and oil on canvas 130 x 195 cm Miguel M. Baena Hormigo Collection</p>
<p><i>Poesie pour le poivre</i> 1986 VHS original master; colour, sound 23' 13" Digital exhibition copy The artist's collection</p>	<p><i>Rien</i> 1989 Enamel on metal 97 x 70 cm Tomás March Carramolino Collection</p>	<p><i>"Travail Travel Dir Diner (Canzonella)",</i> text by Rogelio López Cuenca in: Pedro G. Romero, El trabajo. Sevilla, Ed. BNV, 1997 Book 2 copies, 16 x 11 cm The artist's collection</p>
<p><i>Poetry</i> 1988 Oil on canvas 97 x 146 cm La Caixa Collection of Contemporary Art ACFO481</p>	<p><i>Sailing</i> 1995 Oil and silkscreen on paper 175 x 120 cm Rafael Tous Collection</p>	<p><i>Traverser</i> 1989 Enamel on metal 130 x 95 cm Yñiguez Aragón Collection</p>
<p><i>Poezie Proletarska</i> 1988 Enamel on glass and wood 97 x 70 cm La Caixa Collection of Contemporary Art ACFO480</p>	<p><i>Song VI</i> 2005 Black and white digital video digital, sound. Edition: Mariano Ibáñez 5', 38" The artist's collection</p>	<p><i>Txantxar</i> 1986 Scale model for publication Photocopy on paper 8 sheets, 21 x 15 cm The artist's collection</p>
<p><i>Postcards</i> 1998 Photomechanical printing on cardboard 7 pieces of 15 x 10 cm each Museo Nacional Centro de Arte Reina Sofía AD05150</p>	<p><i>SOS</i> 1989 Enamel on metal 98 x 71 x 2.5 cm Marta Cervera Collection</p>	<p><i>Ulrike</i> 2015 Digital print on photographic paper 95 x 95 cm Marta Cervera Gallery, Madrid</p>
<p><i>Pour trouver</i> 1998 Oil on canvas 130 x 195 cm Centro Andaluz de Arte Contemporáneo CE0086</p>	<p><i>Terre promise</i> 1998 Enamel on metal 46 x 195 cm Private collection</p>	<p><i>Untitled</i> 1985 Scale model for publication Red and black felt-tip pen on paper 4 sheets, 31 x 21 cm The artist's collection</p>

Untitled

1998
Oil on canvas
130 x 162 cm
Private collection

Uomo

1989
Photographic emulsion on paper
Series: 3/5
71 x 50.6 cm
Centro Andaluz de Arte Contemporáneo
CE0794

Uomo

1991
Photographic emulsion and oil on paper
128 x 93 cm
Banco de España Collection
F_10

Uomo

1991
Photographic emulsion and oil on paper
128.5 x 87.2 cm
Banco de España Collection
F_11

Uomo

1992
Photographic emulsion and oil on paper
130 x 95 cm
Collection of the Coca-Cola Art Foundation

Uomo

1992
Photographic emulsion and oil on paper
130 x 107 cm
Centro Andaluz de Arte Contemporáneo
CE0033

Warning Flag

1992
Digital print on paper
175 x 120 cm
Exhibition copy
Colour photographs
8 pieces of 21 x 15 cm each
The artist's collection

Welcome

1998
Vinyl on enamelled zinc plate
90 x 60 x 2.5 cm
Centro Andaluz de Arte Contemporáneo
CE0087

Welcome to Paradise

1995
Oil and silkscreen on paper
171.5 x 119 cm
ARTIUM de Álava. Vitoria - Gasteiz
04/9

Zaum Lui

1989
Photographic emulsion on paper
Series: 1/5
71.5 x 50.7 cm
Centro Andaluz de Arte Contemporáneo
CE0802

Agustín Parejo School

Caucus
1986
Original master: VHS video, colour,
sound
11' 50"
Digital exhibition copy
Museo Nacional Centro de Arte Reina
Sofía
ADO6823
Banner
Offset printing on paper
2 pieces of 69.5 x 49.5 cm each
MACBA Collection. MACBA Foundation
2532

Agustín Parejo School

Málaga Euskadi da
1986
Original master: VHS video, colour,
sound
13' 21"
Digital exhibition copy
Museo Nacional Centro de Arte Reina
Sofía
ADO6824
Notebook, 22.5 x 30 cm; letter, 31 x 21.5
cm; banner, 23.9 x 66.5 cm and press
clipping, 21.3 x 28.3 cm
Offset print on paper, collage on paper
MACBA Collection. MACBA Foundation
2551
Magazine
Photocopy, 21 x 30 cm
Centro Andaluz de Arte Contemporáneo.
Depósito de Rogelio López Cuenca
FDO484

Agustín Parejo School

Without Larios
1992
Original master: VHS video, colour,
sound
5' 15"
Digital exhibition copy
The artist's collection
Banner 69.5 x 32.5 cm; plan: 61.6 x 85
cm; 4 postcards: 15 x 10.5 cm each; 2
diptychs: 21 x 10.5 cm each; 2 burners:
6 x 2.5 x 1 cm each; 3 metal sheets: 5.5
cm in diameter each; 2 ballpoint pens:
13.5 x 1.5 x 1 cm each; 3 match boxes: 4.9
x 3.9 x 0.7 cm each; T-shirt: 71 x 88.5 cm;
project: 29.7 x 21 cm; text: 29.5 x 21 cm;
9 stickers 10 x 7 cm each and sign: 29.8
x 21 cm
MACBA Collection. MACBA Foundation
2531
11 black and white photographs, 30 x 40
cm each
The artist's collection

Éditions de la Poubelle

Desc Arte
1998
Post art. Adhesive vinyl on paper
3 copies, 10 x 15 cm each and envelope
containing a copy, 12 x 18 cm
The artist's collection

Éditions de la Poubelle

Petit poème en prose
1998
Post art. Brochure. Print on paper
3 copies, 14 x 10 cm each
The artist's collection

Éditions de la Poubelle

posT PounD Poem mACHine
1998
Post art. Print on paper
3 copies, 12 cm in diameter each and
envelope containing a copy, 12 x 18 cm
The artist's collection

Éditions de la Poubelle

Tocomocho
1998
Post art. Print on paper
3 wads of "bills", 8.5 x 15 cm each and
envelope containing a copy, 12 x 18 cm
The artist's collection

(With the collaboration of Judith Álvarez García, María Aucejo, Silvia García, Luis Lisbona, Neus Lozano-Sanfélix, Raúl Ortega Moral, María Jesús Parada, Raquel Planas, Meritxell Quevedo, Chiara Sgaramella, Natividad Soriano, Vanesa Valero and María Vidagany-Murgui)
Map of Valencia
2015

Multimedia installation
Digital print on paper and vinyl (variable sizes; background, 160 x 800 cm); video.
Exhibition copy

Commons, 4-colour silkscreen on Incisioni paper, 100 x 70 cm. Edition: Christian M. Walter, Granada, 2009

Valencia: truly incredible, digital video, colour, sound. Edition: Elo Vega
13' 43"
The artist's collection

(With the collaboration of Elo Vega)
The Islands
2018

Multimedia installation
12 dummies, 12 shirts, digital video (colour, no sound, 28' 16") and 3 synchronic video channels (colour, sound, 50").
Audio: Río Sánchez and Mariano Ibáñez
Variable sizes
Production of Museo Nacional Centro de Arte Reina Sofía

ROGELIO LÓPEZ CUENCA (Spain) and **ELO VEGA** (Spain)

A Tale of Two Cities
2010
Video, colour, sound
43' 14"
The artist's collection

Almost All Picasso
2011

Multimedia installation. Banners, photographs, drawings, etchings, postcards and souvenirs
Original master: MiniDV, 4 video channels: 1. Picasso City (colour, sound, 7' 54"); 2. Chiringuito Picasso (colour, no sound, 5' 2"); 3. Promenade Picasso (colour, sound, 1' 40"); 4. Vela Picasso (colour, silent, 64' 19")
Helga de Alvear Foundation, Cáceres, Spain
40653

Bibrrramblabookburning (intermittent memorial)
Projecto Kiosk. Plaza Bibarrambla. Granada: Centro José Guerrero
2014-2015
Brochure
3 copies, 16 pp., 21 x 14 cm
The artist's collection

Copyright
2012
Oil on canvas
161.3 x 130.2 cm
Banco de España Collection
P_773

Disappeared
2014
Photograph
160 x 120 cm
The artist's collection. Juana de Aizpuru Gallery

Floors
2011
Oil on photograph
160 x 120 cm
The artist's collection. Juana de Aizpuru Gallery

Kathleen
2015
Digital print on photographic paper
95 x 95 cm
Marta Cervera Collection

Leila
2015
Digital print on photographic paper
95 x 95 cm
Marta Cervera Gallery, Madrid

Paradiesstadt
2011
Oil on photograph
160 x 120 cm
The artist's collection. Juana de Aizpuru Gallery

Paradis immobilier
2011
Oil on photograph
160 x 120 cm
The artist's collection. Juana de Aizpuru Gallery

Work of Art
2012
Oil on canvas
130 x 195 cm
The artist's collection. Juana de Aizpuru Gallery

PEÑA WAGNERIANA (Spain)

(Juan Antonio López Cuenca, Rogelio López Cuenca, Alain Piñero and Antonio Urbano)
Hirnos de Andalucía
1987
Original master: Betacam SP video, colour, sound
4' 19"
Digital exhibition copy
Museo Nacional Centro de Arte Reina Sofía
AD06828
Vinyl record, 33 x 33 cm; promotional material, 29.7 x 21 cm
Private collection

UHP (Spain)

(Juan Antonio López Cuenca, Rogelio López Cuenca, Alain Piñero and Antonio Urbano)
May 1st
1984
Original master: Super 8 mm film, colour, sound
1' 52"
Digital exhibition copy
Museo Nacional Centro de Arte Reina Sofía
AD06825

Du Calme/Poetry Makes Nothing Happen
1994
Offset print on self-adhesive paper
The artist's collection

The International
1984
Original master: Super 8 mm film, colour, 2' 24"
Digital exhibition copy
Museo Nacional Centro de Arte Reina Sofía
AD06826

Real Zone/Don't Even Think of Poetry Here
1990
Offset print on self-adhesive paper
The artist's collection

LOS CARPINTEROS (Cuba)

Twisted Nails
2013
Metal
235 x 130 x 41 cm

CARMEN LUDENE (Venezuela)

La VeneCo
2019
Performance

M.

JORGE MACCHI (Argentina)

Super-8
1997
Colour and sound VHS
90', loop
Edition: 1/4

MARCO MAGGI (Uruguay)

Drawing Machine
2015-2019
Pencils on wall

MARIANNE MAJLUF (Peru)

Secret Body
2018
Video
30"

YOLA MAMANI (Bolivia)

Barter: A Millenary Practice Turned into Deception
Text

Being a Chola
Video
6' 18"

Chola Bocona is a Member of Mujeres Creando
2019
Technical production: Boca kenchas juniors
Videos

Electropreste
Video
6' 44"

Housekeepers' Rooms

Cholabocona is a member of *Mujeres Creando*
The proposal is a collective work of 2009. The audio edition and the photographs were the work of Yola Mamani in 2019.
6' 2"

I Am a Housekeeper with Pride and Dignity
(*Process of Composition of the Song for the Radio Program of Radio Deseo*)
Chola bocona is a member of *Mujeres Creando*
2019
Video

The Cucumber
Video
3' 29"

The Intellectuals
Video
3' 23"

Sales Stands Turned into Urinals
2014
Audio. Radio investigation
35'

ANA MANCE (Argentina)

Tool to Repair Summer Afternoons
2018
Wood, threaded rod, blown glass, aromas
50 x 80 x 30 cm

MARCELLVS L (Brazil)

0667
2003
Video. Mini DV transferred to DVD, monochannel, colour, sound, continuous reproduction
9' 21"
Edition: 4/5 + 2 P.A.
Es Baluard Museu d'Art Modern i Contemporani de Palma, private collection loan

LILIANA MARESCA (Argentina)

Available Space
1992-2017
Exhibition copy
Two signs made of enamelled metal sheet and wood to hang, one standing sign

Maresca Is Delivered for Any Purpose
1993-2008
Photo-performance
Extended print El Libertino magazine
Print on Alpha cellulose paper

Untitled

From the series *Liliana Maresca with her Work*
1983-2019
Photo-performance
Exhibition copy
Photographs by Marcos López
Print on Alpha cellulose paper

TERESA MARGOLLES (Mexico)

Porters on the International Bridge Simón Bolívar
2019
Mural photographic intervention
300 x 910 cm

Stop it, Sons of a Bitch
2013
Installation

VALENTINA MARIANI (Argentina)

Untitled
2015
Embroidery
23.5 x 34 cm

MATILDE MARÍN (Argentina)

South Atlantic
2011
Video
4'
Original idea: Matilde Marín
Direction and photography: Matilde Marín
Edition and sound: Ignacio Laxalde

ANGELIKA MARKUL (Poland/France)

Bambi at Chernobyl
2015
13' 25"
Music by Franck Krawczyk
Private collection

Memories of the Glacier

2017

Video installation

Black and white film, 3D images, music
by Côme Aguiar

10' 51"; loop

Work conducted with the support
of: Centre Nationale d'Etude Spatiale
(CNES), DICRéAM, Coal, Institut Polo-
nais, Laurence Bernard Gallery and Leto
Gallery

CARLOS MARTIEL (Cuba)

Segregation

2015

Digital printing on photographic paper
50 x 70 cm

Stampede

2015

Digital printing on photographic paper
50 x 70 cm

JAIME MARTÍNEZ "PEKOZ" (Colombia)

Imagined Border

Honing and welding on metal

2016

120 x 100 cm

Mirage

2008

Polyester paint on iron sheet
110 x 100 cm

VERA MARTINS (Brazil)

Ainda arde

Performance/Installation

MARCELO MASAGÃO (Brazil)

Candy

2019

Printed canvases
200 x 250 cm

Homens Brancos

2019

Printing on paper
5 photographs
60 x 40 cm each

Homens Brancos (Candy)

2019

Printing on canvas
200 x 250 cm

Homens Brancos (Leisure)

2019

Printing on canvas
200 x 250 cm

Homens Brancos (Lunch)

2019

Printing on canvas
200 x 250 cm

Kino-Libro Homens Brancos

2018

Box-object and printing on rice paper
18.5 x 70 cm

Leisure

2019

Printed canvases
200 x 250 cm

DIEGO MASI (Uruguay)

Electromechanical and Sound

Installation

2016

Sound installation

RAMÓN MATEOS (Spain)

Je ne travaille jamais

2010

Colour photograph
238 x 60 cm

FEDERICO MATTIOLI (Argentina)

Quality Policies

2017

Installation

Silkscreen with synthetic ink on metal sheet
20 sheets of 40 x 60 cm each

Scraps of a Dream (Matrices of

Suspension)

2019

Stripped black metal sheet and coating
1116 x 988 cm, 1546 x 1114 cm, 1720 x
968 cm

CAMILA MAYA (Colombia)

Musical Garden

2018

4 music boxes and scores
5 x 12 x 8 cm each, 8 x 18 cm each

ESPERANZA MAYOBRE (Venezuela)

Temporary Humanitarian Status

2009-2019

Digital printing on photographic paper
80.5 x 35.5 cm

The Book of Immigration. Volume 1

2009-2019

Laser printing on paper
30 pages, 25 x 21.5 x 0.5 cm

ZULEMA MAZA (Argentina)

Icons

2002

Intervened photograph
30 x 34 cm

EDUARDO MÉDICI (Argentina)

The Tree of Life

1996

Mixed technique on canvas
180 x 180 cm

CILDO MEIRELES (Brazil)

Listening to the River

2011

Sound sculpture

Marcela Lordy, OUVIR O RIO: uma
escultura sonora de Cildo Meireles,
documentary

Produced by Instituto Itaú Cultural and
Movie&Art

Mebs/Caraxia

1970-1971

Sound sculpture

33 rpm record, recorded with a fre-
quency oscillator

Side A: Mebs | Side B: Caraxia

The Witch

(1979-1981) 2019

Installation

Wooden broom, 5,000 km of black
cotton thread
Variable sizes

Virtual Volumes / Volumes Virtuais

1968-1969

Installation

Cotton threads
Variable sizes

VERENA MELGAREJO WEINANDT

(Germany/Bolivia)
The Return of the Malona
2013
Installation
Print 70 x 50 cm each
Video 3' 06"

DANIEL MERLE (Argentina)

#1
From the series *Atlas 1976-2016*
2016
180 x 100 cm

Untitled

From the series *Tables*
2005
Analog photograph. Direct shot
23 x 31 cm

Untitled

From the series *Tables*
2005
Analog photograph. Direct shot
23 x 31 cm

Untitled

From the series *Tables*
2005
Analog photograph. Direct shot
23 x 35 cm

Untitled

From the series *Tables*
2005
Analog photograph. Direct shot
23 x 35 cm

ANNETTE MESSENGER (France)

Rumour
2000-2004
Installation. Fabrics, felt pieces, ropes
Marin Karmitz Collection

BRUNO MESZ (Argentina) and
SEBASTIÁN TEDESCO (Argentina)

Evasion Plan
2019
Sound-olfactory device
60 x 27 x 27 cm
(with the collaboration of Camilo Álvarez,
Leonardo Potenza, María Zegna and
Fernando Cia)

*Undocumented Emotions of Touch and
Scent*

2019
Chaise-longue, transducers, shaker,
computer, sound board, headphones,
scent strips, aromas, blackboards
5-7'
The artist's collection

*Un perfume de yuyos y de alfalfa (A
Scent of Weeds and Alfalfa)*

2019
Tango concert. Transmodal sound and
olfactory performance. Aroma repro-
duction device
(with the collaboration of Camilo Álvarez
and Leonardo Potenza)

ERIKA MEZA (Paraguay) and
JAVIER LÓPEZ (Cuba)

Apatukada Culture
2008
Video installation
2' 60", loop

ALICE MICELI (Brazil)

In Depth (landmines)/Colombian Series
2015
Photography
6 photographs of 73 x 110 cm each
The original series is made up of 7
photographs

YOHNATTAN MIGNOT (Uruguay)

Untitled
2017
7 analog photographs
50.9 x 61 cm each

Untitled

2019
7 analog photographs
70 x 100 cm each

GUADALUPE MILES (Argentina)

Untitled
From the series *Chaco*
2001, Salta
Colour photograph, direct shot,
negative 120 mm slide
100 x 100 cm
Edition: 1/7

Untitled

From the series *Chaco*
2008, Salta
Colour photograph, direct shot,
negative 120 mm slide
100 x 100 cm
Edition: 1/7

BEATRIZ MILLÓN SÁNCHEZ (Mexico)

Neocolonialism
2017
Video record of collective action
18' 30"

MARTA MINUJÍN (Argentina)

Painting
1961
Mixed technique on wood
129 x 110 cm

MO COLECTIVO (Colombia)

*We Are Starting a New Life! We Are
Going to Another Country! (encore)*
2019
Sound collage
Adaptation of the fragment *The Drums*
(Reiner Zimmnik, 1976)
Variable sizes

MOÏ-VER (Lithuania/Israel)

Kibboutz in East Europe
1937
Exhibition copy of the artist's book
Marin Karmitz Collection

LUCAS MOLET (Venezuela)

Souls of the South
2019
Photographic installation
188.5 x 52 cm

LUIS MOLINA-PANTIN (Venezuela/
China)

Korean Landscapes vol.2
2008
12 colour photographs
30 x 40 cm each

RICHARD MONCADA (Venezuela)
From the series *Trails n° 1*
2019
Diptych in acrylic and oil on canvas
175 x 120 cm

ANA MONTENEGRO (Colombia)
Bridge
2018
Video installation
Video 13' 28"

JESÚS MONTERDE (Spain)
From the series *Nemimi Parco*
2011-2016
18 photographs

PABLO MONTERO (Spain)
Torus Shaped Universe
2019
Video
4' 12"

PAOLA MONZILLO (Uruguay)
Tapestry, Footprints in the Territory
2014
Maps of Hispanic American cities, inkjet
printing and polyester paper

Tapestry, Footprints in the Territory II
2019
Maps of Hispanic American cities, inkjet
printing and polyester paper

ALEXANDRA MORELLI (Colombia)
The Emperor's Follies
2010
Mixed technique covered in paraffin
Variable sizes

BERNARDITA MORELLO (Spain)
From the book *Eden*
2016
15 photographs

ANDRÉS MORENO HOFFMANN
(Colombia)
Goodbye Sweet Home
Oil and photographic silkscreen on
canvas
2003
114 x 146 cm

Miguelito without Papers
2003
Oil and photographic silkscreen on
canvas
146 x 114 cm

ANA MARÍA MORILLO (Colombia)
Scent of Memory
2016
Mixed technique

JUAN MUIÑO (Argentina)
Postcards from Home
2019
12 photographs on paper

FRANCES MUNAR (Peru)
*Whistling Bottle for a Healing Ritual of
the Teeth*
2017
Sound ceramic

Mexican Double Flute
2017
Sound ceramic

Whistle for a Healing Ritual of the Finger
2017
Sound ceramic

Whistle for a Healing Ritual of the Ear
2017
Sound ceramic

Rattle for a Healing Ritual of the Foot
2017
Sound ceramic

Mochica Trumpet
2017
Sound ceramic

N.

N3TO (Chile)
The Illiterate Abyss of Sounds
2018-2019
Sculpture installation
Diptych with video
Recovered wooden fruit crates, wooden
bars, fluorescent tubes, silk-screen
printed canvas, black twisted wire.
5-minute video
240 x 360 x 80 cm

MICHAEL NAJJAR (Germany)
spacewalk
2013
HD video. Mono channel, colour, stereo
sound
3' 31"
Edition: P.A. 2/2
Es Baluard Museu d'Art Modern i Con-
temporani de Palma, the artist's loan

CARLA NASTRI (Argentina)
Not One Woman Less
2015
Digital photography

IVÁN NAVARRO (Chile)
Surrender
2009
Neon, wood, plexiglass, mirror, electric
power
84 x 84 x 18 cm
Edition: 3 + 1 AP
Private collection

MAXIMILIANE NIRSCHE (Germany)
Seeds
2019
Video
4' 2"

ZOITSA NORIEGA (Colombia)
(With the collaboration of Federico
Demmer)
DAFNE
2016
Installation consisting of the Rosa Elvira
Cely Law, video, bed of laurels and audio
Research-creation scholarship of the
Universidad Nacional de Colombia

JEAN-CHRISTOPHE NORMAN (France)
A Quarter Upside Down
2006
Video
14' 50"
FRAC Franche-Comté

Aramram
2011
Video
3' 53"
FRAC Provence-Alpes-Côte d'Azur

Constellation Walks
2008
Video
16' 34"
FRAC Provence-Alpes-Côte d'Azur

Ulysses, a Long Way
2019
Video
10' 20"
The artist's collection

SHOGO NUNOSHITA (Japan)
Name of the school: Escuela N° 217 Ángel María Soria, El Bañado. San Cayetano Special Workshop. Barrio San Roque, Amaicha del Valle.
Artisans and collaborators: Soledad Emma, Mirena Muñoz, Sergio Palacios and Orlando García.
Technique: Ceramics
Materiality: figures of walkers and animals made with clay collected by the artist and students of the school from different places of the Calchaquíes Valleys, Quilmes, Buenos Aires, the road from Acheral to El Bañado

GASPAR NUÑEZ (Argentina)
Untitled
2017
Patinated plaster
Translation of a head from the series *Miners* by Juan Carlos Iramain (1900-1973), made with plaster cast in flexible silicone moulds without counter-moulds taken from the original.
Voice-over: Esteban Lavilla
Fragment of *UNTITLED*, an essay by Carlota Beltrame, published in the magazine *Boba* (2018)
50 x 35 x 35 cm approx.

LEO NUÑEZ (Argentina)
Optical Disillusions
2014
Interactive installation

Roda do infortúnio 2
2019
Lighting installation that works according to real economic data
140 x 140 cm

Ñ.

ÑUKANCHIK PEOPLE (Ecuador)
AMAME (Archive of the Audiovisual Memory of Ecuadorian Migration)
2014-2019
Video installation
Video 23' 29"
Variable sizes

O.

MARCEL ODENBACH (Germany)
Beweis zu nichts / Proof of Nothing
2016
2 channel video installation, colour, sound
12' 42"
© Marcel Odenbach
Courtesy of the artist and Galerie Gisela Capitain, Cologne

BÁRBARA OETTINGER (Chile)
Who Said We Did Not Know?
2018
HD video 16:9
16' 5"

FRANCISCO OLIVARES (Chile)
The Landscape of Inequality
2019
Acrylic painting and photography
Polyptych 40 x 60 cm

ANA PAULA OLIVEIRA (Brasil)
Vai que vai
2016
Video installation
4' 41"

DANIEL ONTIVEROS (Argentina)
Cadavre Exquis
2019
Acrylic on blackboard, eraser, chalk and synthetic skin
91 x 183 cm

Gorrifontana: A Lesson in National History
2017
Acrylic on canvas
70 x 50 cm

Malevtiche
1995
Diptych. Acrylic on canvas
150 x 250 cm each

TIMEA ORAVECZ (Hungary)
Variation for the UE Flag Nr. 1/Welcome to the UE
2016
Installation
Iron sculpture 183 x 82 x 80 cm
Adhesive vinyl 50 x 150 cm

MARIE ORENSANZ (Argentina/France)
Invisible (La Serrure)
2018
Corten steel
BIENALSUR-Crans-Montana Association
We Have the Power to Choose
2019
Corten steel
600 x 373.3 x 37.5 cm

ROBERT ORIHUELA (Peru)
The Thin Line Between Silence and Heavenly Incandescence
2018
Loom-woven triptych and machine embroidery
100 x 120 cm

DANIELA ORTIZ (Peru/Spain)
ABCs of Racism
2017
Printed publication
14 illustrated pages
21 x 21 cm

We Saw a Video and It Was Full of Xenophobia
2015
Video installation
Video 5' 10"
Libro 25 x 20.5 cm

JULIO ARMANDO ORTIZ (Colombia)
Suburbs, Thresholds and Suspension Bridges
2012
Installation
35 x 70 x 120 cm

ANDREA OSTERA (Argentina)
Unknown Rays
2017-2018
Ink printing on cotton paper
13 photographs, 40 x 30 cm each
The artist's collection

S.T.3
1997-1998
Frame on film. Ink printing
The artist's collection

JEREMY OURY (France) and **ANTOINE BRIOT** (France)
Immersive Mars
2019
Video
8' 7"

BERNARDO OYARZÚN (Chile)
Under Suspicion
1998
Photograph. Installation
Collection of the Museo Nacional de Bellas Artes

Under Suspicion
1998
Photograph. Installation
Collection of the Museo Nacional de Bellas Artes

(With the collaboration of El Machi Jorge Quilaqueo):
Black Blackman
Photo performance
South American Vitruvian Scheme

Geography Lesson/ Charrúa-Guaraní Territory
Graphics. Installation
Variable sizes

Kawin (calling)
2019
Installation, video and performance
Variable sizes

Left Tongue
Video installation
Variable sizes
Articulation of native languages of South America

Ritual of Machi Jorge Quilaqueo (Mapuche Shaman)
Video installation

Werken (Messenger)
Core: Mapuche Patronymic
Installation. LED signage screens
Variable sizes

DIEGO OYOLA (Argentina)
Strengths
2015
Digital photography

P.

CECILIA PAREDES (Peru)
The Transformation
2002
Colour photograph 1/3
100 x 100 cm
Private collection

LUIS PAZOS (Argentina)
Verses from the poem "El guerrero", from the book El cazador metafísico.
Poesía reunida I
2011
Typographic printing on paper

LUIS PAZOS (Argentina), **JORGE DE LUJÁN GUTIÉRREZ** (Argentina) and **HÉCTOR PUPPO** (Argentina)
Mask with the score of the performance The Culture of Happiness
1971
Print on paper

The Culture of Happiness
1971
Black and white photographs

FÁTIMA PECCI CAROU (Argentina)
One Day I Will Get out of Here
2014-2016
Installation
Variable sizes

(Co-produced with Florencia Greco)
The Female Others in the Creases of History
2019
Acrylic paint on wooden folding screen
200 x 300 cm
Private collection

ANTONIO PEDONE (Italy)
Still Life
1927
Oil on canvas
80.5 x 80.5 cm

JUAN PEDRAZA (Colombia/Argentina) and **ALEJANDRO WEYLER** (Colombia/Argentina)
Bang!
2019
Video
3' 59"

ESTEFANÍA PEÑAFIEL LOAIZA (Ecuador/France)
Et ils vont dans l'espace qui embrasse ton regard: signaux de fumée
2016
Video
37' 10"
FRAC Provence-Alpes-Côte d'Azur

ISABEL PÉREZ DEL PULGAR (Spain/France)
Unstable Element
2018
Video
30"

DAN PERJOVSCHI (Romania)
Company Migration
2008
Installation and print edition
Cut vinyl on wall 330 x 310 cm
Silkscreen on paper 48 x 78 cm

Venezombia
2015
Print on canvas
360 x 568 cm

NICOLÁS PEZZOLA (Argentina)
In First Person
2015
Digital photograph
50 x 68 cm

CRISTINA PIFFER (Argentina)*Untitled*From the series *To Lose One's Head*

1998

Steel table, beef and synthetic resin

75 x 104 x 70 cm (table) and 2 resin pieces of 39 x 39 x 4 cm each

(With the collaboration of Alejandra

Gómez Paredes)

Barbarians

2019

Installation

Variable sizes

ANDRÉS PIÑA (Argentina)*Bolero for a Blind Man*

2018

1' 41"

MICHELANGELO PISTOLETTO (Italy)*Hunger, Love, Art*

1978-2019

Old suitcases, various materials

Metamorphosis

1976-2019

Mirror, wood and rags

Metro cubo d'Infinito

1966-2019

Mirror and rope

120 x 120 x 120 cm

Porte Uffizi

AGRICULTURE

From the Farm to the Table

2018

Canvas print

250 x 180 cm

ARCHITECTURE

Anno uno

1981

Map

200 x 280 cm

ART

Self-Portrait

1994

Silkscreen on mirror-polished stainless steel

250 x 125 cm

Uomo grigio di schiena

1961

Oil and aluminium on canvas

140 x 100 cm

SCIENCE

Metro cubo d'Infinito

1966-2019

Mirror and rope

120 x 120 x 120 cm

COMMUNICATION

Sfera di giornali

1965-2019

Polystyrene and newspapers

Diameter 100 cm

SPORT

Calcetto Love Difference

2005

Mixed technique

92 x 120 x 140 cm

LAW

Love Difference

2005-2019

Neon lights

Variable sizes

DESIGN

Quadro da pranzo

1965-2019

Wood

200 x 200 x 50 cm

ECOLOGY

Lana - La mela reintegrata

2007-2019

Polystyrene, wool, acrylic paint and steel

140 x 140 x 140 cm

ECONOMY

Sustainable Development Goals

2019

Canvas print

250 x 300 cm

SPIRITUALITY

Con-Tatto

2017

Silkscreen on mirror-polished stainless

steel, with crystal and marble

39 x 50 x 30 cm

PHILOSOPHY

The Wall

1964

Exhibition copy

Transparent plexiglass

180 x 120 cm

FORMATION

Progetto Arte

1994-2019

Wood, led lights, print on plexiglass

76 x 135 x 135 cm

HISTORY

L'etrusco

1976

Bronze and mirror

194 x 90 x 80 cm

MATHEMATICS

Divisione e moltiplicazione dello specchio

1973-2019

Wood, acrylic paint and mirror

120 x 180 x 30 cm

FASHION

Guardaroba

1968-2019

Coat rack, hangers, rags

Variable sizes

NUTRITION

Il pane del Terzo Paradiso

2003-2019

Tablecloth, table, bread

Variable sizes

POLITICS

The Art of Demopraxy

2019

QR code on a white wooden base

75 x 50 x 50 cm

PRODUCTION

*Every Product Assumes Social**Responsibility*

2004-2019

Wood, acrylic paint

50 x 250 x 160 cm

WORK

The Venus of the Rags

1967

Concrete, acrylic paint

190 x 240 x 140 cm

Segno Arte

1997

Iron, enamel

230 x 140 x 10 cm

The Round of the Eight Doors

1997-2019

Iron, car paint, mirror

8 elements: 230 x 140 x 10 cm each

Terzo Paradiso
2003-2019
Site-specific installation

Uomo al lavoro
2018
Silkscreen on polished super mirror
stainless steel
250 x 125 cm

Woman Sitting on Suitcases
Woman with Suitcases and Smartphone
Suitcases
2018
Silkscreen on polished super mirror
stainless steel

All the works were courtesy of GALLERIA
CONTINUA, San Gimignano/Beijing/
Les Moulins/La Habana

STÉPHANIE POMMERET (France)
Dentelles
2019
Video
3' 49"

Dentelles
2019
Video
30"

CRISTINA PORTELA (Argentina)
Pious Fictions
2017
Video digital
4' 33", loop

LILIANA PORTER (Argentina)
Breaking News
2016
Video
22'

ADRIÁN PRECIADO (Venezuela)
Made in VeneCO
2011
Video installation
Projection on painting
Oil on canvas 200 x 150 cm

LUCÍA PRIETO (Argentina)
Topless March
2017
Digital photograph
270 x 180 cm

Untitled
2018
Photograph
120 x 180 cm

LUCÍA PRIETO (Argentina) and
VALERIA DRANOVSKY (Argentina)
Untitled
2018
Photograph
120 x 180 cm

PSJM (Spain)
Colombian Immigration in Venezuela
and Venezuelan Immigration in Colombia
from 1970 to 2018
2019
Pictorial intervention
Enamel on wall
453 x 692 x 12 cm

EUGENIA PUCCIO (Argentina)
Brushing Past Justice
2017
Video
4' 40"

INTI PUJOL (Argentina)
Appearance
2016
Video
8' 10"

Q.

SAMIR QUINTERO (Colombia)
Made in Cúcuta
2015
Acrylic on canvas
100 x 90 cm

R.

GIULIANA RACCO (Canada)
Mezomaro
2016
Video installation
7'

Parallel
2009-2011
Printed publication
21 x 29.7 cm

ALEJANDRO RAMÍREZ (Colombia)
Sound Image
2018
Video
30"

JOSÉ M. RAMÍREZ (Venezuela)
East or West?
2017
9 black and white analog photographs
60 x 160 cm each

PEDRO RODOLPHO RAMOS CAMARGO
(Brazil) and **ACÁCIO PIEDADE** (Brazil)
The Dome Is the Maestro
2019
Video
3' 45"
Supervision: Micky Remman, Liese
Endler, Mohammad Jaradat.
Orchestra: Kamai Freire, Mariano
Gonzales, Alina Stadtler, Antonia Kölbl,
Tilman Wölz, Sebastian Perez, David
Moreno, Daniel Roth, Thomas Tito and
Lucas Rauch.

JASMIN RAPTİ (Greece)
A Shift
2018
Video
30"

BERNA REALE (Brazil)
Singing in the Rain
2014
Video
4' 15", loop
Courtesy of Nara Roesler Gallery

PABLO REINOSO (Argentina)
A Little Talk (Right)/A Little Talk (Left)
2017
Painted steel

Augmented Tree
2019
Wood and steel
BIENALSUR–Crans-Montana Association

From the Other Side
2019
Site-specific installation

From the Other Side
2019
Video
2' 58"

MAK REMISSA (Cambodia)

Left Three Days
From the series *Left Three Days*
February 2016
Original chromopalladium printing on
Arches platine paper
Edition: 2/8
Marin Karmitz Collection

ROSÁNGELA RENNÓ (Brazil)

*Good Apples – Bad Apples [project for a
document-monument]*
2019
10 accordion-style folded albums
containing around 500 digital images in
42 pages. Hardcover with tissue paper:
handwritten images printed on 200 g
Hahnemühle fiber paper
17 x 12 x 3.5 cm (approximately) each,
closed

RES (Argentina)

#1
2012
Photograph
Inkjet printing on baryte paper
65 x 86 cm
Edition: 5 + A/P

#2
2012
Photograph
Inkjet printing on baryte paper
52 x 65 cm
Edition: 5 + A/P

#3
2012
Photograph
Inkjet printing on baryte paper
52 x 65 cm
Edition 5: + A/P

A Rough Memory
2018
Black and white archive photograph by
José Ardilez, 1969. Luz y Fuerza Archive.
Córdoba, Argentina
Polyptych made of 16 pieces. 30 photo-
graphs, inkjet printing on baryte paper
20 x 30 cm each
Edition: 5 + A/P

Another 29
2018
Black and white archive photograph by
José Ardilez, 1969. Luz y Fuerza Archive.
Córdoba, Argentina
Polyptych made of 6 pieces. 12 photogra-
phs, inkjet printing on baryte paper
20 x 30 cm each
Edition: 5 + A/P

Barricade
2018
Black and white archive photograph by
José Ardilez, 1969. Luz y Fuerza Archive.
Córdoba, Argentina
Inkjet printing on canvas. Manually
intervened with acrylic.
130 x 220 cm
Unique piece

Before the Law
2012
Installation. Car, video, photograph
Edition: 3
Details:
Car
Citroën 3CV burning on jurisprudence
books
370 x 140 x 160 cm
Mono channel video
A group of artists and historians set a
Citroën 3CV ablaze with petrol bombs to
produce an artwork
17' 15"
Photograph
Inkjet printing on baryte paper
45 x 36 cm

Bv. San Juan and Corro
2018
Black and white archive photograph by
Osvaldo Ruiz, 1969. Córdoba, Argentina
Inkjet printing on canvas
24 x 19.5 cm
Edition: 5 + A/P

Citrocor
2018
Black and white archive photograph by
José Ardilez, 1969. Luz y Fuerza Archive.
Córdoba, Argentina
Inkjet printing on canvas. Manually
intervened with acrylic.
45 x 27.5 cm
Unique piece

Milestone (Hospital de Clínicas)
2018
Black and white archive photograph
by Guillermo Galíndez, 1969. Córdoba,
Argentina
Inkjet printing on canvas
39 x 23 cm
Edition: 5 + A/P

The Appearance
1999
1999 Period copy
Photograph
50 x 60 cm

The Appearance
2018
Inkjet printing on baryte paper
50 x 60 cm
Edition: 5 + A/P

PORTFOLIO. GUILLERMO GALÍNDEZ
and **OSVALDO RUIZ ARCHIVE** (Argentina)
The Cordobazo
1969
Box-portfolio with 20 photographs
Inkjet printing on baryte paper
30 x 46 cm
Unlimited edition 10 + AP

PORTFOLIO. LUZ Y FUERZA ARCHIVE,
CÓRDOBA, ARGENTINA (Argentina)
1969
135 photographs
Inkjet printing on baryte paper
10 x 15 cm each
Unlimited edition 10 + AP

From the series *NECAH, 1879 (Do Not Surrender Carhué to Huinca)*
Chieftain Linares and his People, 1879, Choel
Choel
1996
1996 Period copy
Photograph. Diptych
Silver gelatin on fibre paper and type C copy on photographic paper
27.5 x 39.5 cm on paper of 50 x 50 cm and 26.5 x 39.5 cm on paper of 50 x 50 cm
Edition: 10 + A/P
* Photograph by Antonio Pozzo

From the series *NECAH, 1879 (Do Not Surrender Carhué to Huinca)*
Punta de Abajo, 1879, Choel
Choel
1996-2003
1996 Period copy
Photograph. Diptych
Silver gelatin on fibre paper and type C copy on photographic paper
27.5 x 39.5 cm on paper of 50 x 50 cm and 26.5 x 39.5 cm on paper of 50 x 50 cm
Edition: 10 + A/P
* Photograph by Antonio Pozzo

From the series *NECAH, 1879 (Do Not Surrender Carhué to Huinca)*
Cerro de la Caballada, 1879 - Cerro de la Caballada, 1996*
1996
1996 Period copy
Photograph. Diptych
Silver gelatin on fibre paper and type C copy on photographic paper
27.5 x 39.5 cm on paper of 50 x 50 cm and 26.5 x 39.5 cm on paper of 50 x 50 cm
Edition: 10 + A/P
* Photograph by Antonio Pozzo

From the series *NECAH, 1879 (Do Not Surrender Carhué to Huinca)*
Roca and his Joint Chiefs of Staff in Choel
*Choel, 1879**
1996
1996 Period copy
Photograph. Diptych
Silver gelatin on fibre paper and type C copy on photographic paper
27.5 x 39.5 cm on paper of 50 x 50 cm and 26.5 x 39.5 cm on paper of 50 x 50 cm
Edition: 10 + A/P
* Photograph by Antonio Pozzo

From the series *NECAH, 1879 (Do Not Surrender Carhué to Huinca)*
Carmen de Patagones seen from Viedma, 1879 - Carmen de Patagones, 1996*
1996
1996 Period copy
Photograph
Diptych
Silver gelatin on fibre paper and type C copy on photographic paper
27.5 x 39.5 cm on paper of 50 x 50 cm and 26.5 x 39.5 cm on paper of 50 x 50 cm
Edition: 10 + A/P
* Photograph by Antonio Pozzo

From the series *NECAH, 1879 (Do Not Surrender Carhué to Huinca)*
Ribera del Río Negro, 1879, Fiat 600, 1996*
1996
1996 Period copy
Photograph. Diptych
Silver gelatin on fibre paper and type C copy on photographic paper
27.5 x 39.5 cm on paper of 50 x 50 cm and 26.5 x 39.5 cm on paper of 50 x 50 cm
Edition: 10 + A/P
* Photograph by Antonio Pozzo

From the series *NECAH (Do Not Surrender Carhué to Huinca)*
1996
Period copies
Polyptic of 24 photographs
Silver gelatin on fibre paper
18 x 24 cm each
Edition: 10 + A/P

Long Live Cuba
2018
Black and white archive photograph by Guillermo Galíndez, 1969. Córdoba, Argentina
Inkjet printing on canvas
39 x 23 cm
Edition: 5 + A/P

XEROX
2018
Black and white archive photograph by José Ardilez, 1969. Luz y Fuerza Archive. Córdoba, Argentina
Polyptic made of 6 photographs, 5 inkjet prints on baryte paper and one print on canvas
5 of 40 x 60 cm each and 1 of 45 x 26.5 cm
Edition: 5 + A/P

To Vanquish and to Live
2018
Black and white archive photograph by José Ardilez, 1969. Luz y Fuerza Archive. Córdoba, Argentina
Polyptic made of 5 pieces. 10 photographs, inkjet printing on baryte paper
20 x 30 cm each
Edición: 5 + A/P

SANDRA REY (Brazil)
Shadows
2019
Installation
250 x 250 cm

CAMILA RHODI (Brazil)
Long Time No Sleep
2018
Video installation
Concept, author and performance: Camila Rhodi
Video: Nika Saravanja
3 videos of 10'
The artist's collection

PIPILOTTI RIST (Switzerland)
Pickelporno
1992
Mono channel video, colour, sound
12' 2"
Courtesy of Electronic Arts Intermix (EAI), New York

SILVIA RIVAS (Argentina)
Individual Exercise 1
From the series *Momentum*
2015
Video installation
HD Video
1' 35", loop

SUSANA RIVEROS (Chile)
Sutures
2019
Mixed technique, textile
200 x 200 cm

NICOLÁS ROBBIO (Argentina)
Beyond the Curupaty
2018
Wood, laser printing, sand, glass
113 x 48 cm

Commonplace
2019
2 videos
15' 15" each

Models for an American Story
2017
Wood and cardboard
Variable sizes

Columbus – Puerto Rico
Chilean Bum – Chile
The Angel of Independence– Mexico
Don Pedro II – Brazil
Tacuary Drummer – Paraguay
Simón Bolívar – Colombia
Artigas – Uruguay
Balboa – Panama
Freedom – Ecuador
San Martín – Argentina
Lenin – Cuba
Father Anchieta – Brazil
Condor – Chile
Pachacútec – Peru
US Marine Corp War Memorial – United States
Indian Hunting – Brazil
Resurgence – Mexico

LESTER RODRÍGUEZ (Honduras)
Milky Way
2014
Installation. Latex nipples, wood, magnets
185 x 427 cm

BERNARDÍ ROIG (Spain)
POET
2014
Black and white mono channel video, sound
9' 17"
Edition: 3/3
Es Baluard Museu d'Art Modern i Contemporani de Palma, donation of the artist and Kewenig Gallery

MARÍA DANIELA ROJAS (Colombia)
Mirrisorio
2017
Photographs and object

MARÍA JESÚS ROMÁN (Chile)
Aesthetics of the Surface
Transparent PVC, iridescent and silver sequins
120 x 700 cm

JULIA ROMANO (Argentina)
Artificial Gardens
2019
Construction with synthetic flowers, grass and plants
500 x 200 cm
The artist's collection

BETSABEÉ ROMERO (Mexico)
On the Other Side of the Stigma
2019
Site-specific installation

With Neither Pedestal nor Medals. An Anti-monument
36 ceramic horse heads (Buenos Aires).
36 ceramic horse heads (Riyadh)
(In collaboration with students and teachers of the Escuela de Cerámica N°1 of the City of Buenos Aires)

Your Footprint is the Way and Your Way is Peace.
2018
Installation. Neon, shoe lasts

JUAN CARLOS ROMERO (Argentina)
Fury
2012-2019
Typographic print on paper

Now We Are All Black
1995
Poster

Texts of My Life
2012
Artist's book

Texts of My Life
2012-2019
Printing. Copies of the artist's book

OSCAR IVÁN ROQUE (Colombia)
Border Crossers
2019
Drawing on canvas
90 x 1000 cm

PAUL ROSERO CONTRERAS (Peru)
The Collapse of Dichotomies
2019
Installation
Variable sizes

The Opening, Habitat, Origin of Pink Part of The Pavilion of the Andes
2015-2017
Video
34' 33"

MARTHA ROSLER (United States)
Adaptation of If You Lived Here
1989
Video

Air Fare
In progress
Photo slide

Backyard Economy I
ca. 1974
Super 8 colour film transferred to video, silent
3' 26"

Backyard Economy II (Diane Germain Mowing)
ca. 1974
Super 8 colour film transferred to video, silent
6' 32"

Ballet School, Camagüey
From the series *Cuba*
1981
Silver print on gelatin
20.3 x 61 cm

Bathroom Surveillance or Vanity Eye
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
63 x 52.5 cm

Beauty Rest
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Booby Trap
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Boys Room
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Brides Romance Language, or Bianchi Bride
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
43 x 42.5 cm

Café
From the series *Cuba*
1981
Chromogenic print of a digital image
27.9 x 41.3 cm

Cargo Cult
Wallpaper
270 x 203 cm

Letter from the Militarized Territory
From the series *Cuba*
1981
Silver print on gelatin
27.9 x 41.3 cm

Chile on the Road to Nafta
1997
Video
10'
MACBA Collection, Barcelona City
Council loan

Cleaning the Drapes
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
50.8 x 61 cm

Cold Meat I
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
24 x 13.5 cm

Cold Meat II or Kitchen II
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
27.5 x 22.5 cm

Domination and the Everyday
1978
Video
28' 33"
MACBA Collection, Barcelona City
Council loan

Empty Boys
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Escape Fantasy
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
53 x 42.5 cm

Extracurricular Activities. Revolutionary Museum
From the series *Cuba*
1981
Chromogenic print of a digital image
27.9 x 41.3 cm

First Lady (Pat Nixon)
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
50.8 x 61 cm

Flower Power
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
70 x 51 cm

Hothouse, or Harem (After Ingres)
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
51 x 123 cm

Hunting Fantasy
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
53 x 42.5 cm

Id Bride, or Bridal Party
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
53 x 42.5 cm

Invisible Labor
1986
Installation
Variable sizes

JFK, TWA Terminal
From the series *In the Place of the Public: Airport*
1990
Chromogenic print
67.3 x 101.6 cm

Make-up/Hands-up
From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Martha Rosler Reads Vogue: Wishing, Dreaming, Winning, Spending (with Paper Tiger Television)
1982
Mono channel audio visual recording with sound
25' 45"
Courtesy of MACBA Museu d'Art Contemporani of Barcelona

Motherfood Fantasy
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
53 x 42.5 cm

Nature Girls (Jumping James)
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
72 x 104 cm
Off the Shelf: About Woman, By Women
2018
Photograph
71.1 x 55.9 cm
Off the Shelf: The Conquest of Native America
2018
Photograph
71.1 x 55.9 cm

O'Hare (Chicago)

From the series *In the Place of the Public: Airport*
1983
Chromogenic print
67.3 x 101.6 cm

Playboy (On View)

From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
50.8 x 61 cm

Red Stripe Kitchen

From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Runway

From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
50.8 x 61 cm

Semiotics of the Kitchen

1975
Video
6' 11"
Courtesy of MACBA Museu d'Art Contemporani de Barcelona

S, M, L, or Kayser Perma-Lift

From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
52.5 x 63 cm

The Restoration of High

Culture in Chile
1977
Black and white photograph and text
Variable sizes
Spanish translation by Germán Carrasco

Tijuana Maid

Original text of 1978, readaptation in 2019

To Compete with the Noonday Sun

From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage
ca. 1966-1972
53 x 42.5 cm

Tron (Amputee)

From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
61 x 50.8 cm

Untitled

From the series *In the Place of the Public: Airport*
1990
Chromogenic print
67.3 x 101.6 cm

Untitled (Frankfurt)

From the series *In the Place of the Public: Airport*
ca. 1990
Chromogenic print
67.3 x 101.6 cm

Untitled (Philadelphia)

From the series *In the Place of the Public: Airport*
1992
Chromogenic print
67.3 x 101.6 cm

Untitled

From the series *Cuba*
1981
Chromogenic print of a digital image
27.9 x 41.3 cm

Untitled

From the series *Cuba*
1981
Silver print on gelatin
27.9 x 41.3 cm

Untitled, Dallas or Los Angeles

From the series *In the Place of the Public: Airport*
1991
Chromogenic print
67.3 x 101.6 cm

Untitled, Frankfurt (am Main)

From the series *In the Place of the Public: Airport*
2004
Chromogenic print
67.3 x 101.6 cm

Untitled, to Minneapolis

From the series *In the Place of the Public: Airport*
1983
Chromogenic print
67.3 x 101.6 cm

Vacation Getaway

From the series *House Beautiful: Bringing the War Home*
1967-1972
Photomontage
50.8 x 61 cm

Vital Statistics of a Citizen, Simply

Obtained
1977
Colour video with sound
39' 20"
Courtesy of MACBA Museu d'Art Contemporani de Barcelona

Martha Rosler Library

2019
These books belong to the Martha Rosler Library
Project for the Museum of Contemporary Art, July 2019

MAREN RUBEN (France/Germany)

Desert Land (detail)
2019
Mixed technique. Paper, ink, watercolour, pencil, cotton gauze
270 x 380 cm approx. (scalable sizes)
FRAC Alsace

EDGARDO RUDNITZKY (Argentina)

Border Music
2016
Sound object. Steel, wood, barbed wire, music boxes, motor.
80 x 20 x 200 cm

FRANCESC RUIZ ABAD (Spain)

De tots els cotxes només cal que en pari un (Split-Hong Kong)
2015-2016
Video and artist's book
Video 28' 46"
Book 136 pages 21 x 28 cm

FRANCISCO RUIZ DE INFANTE (Spain)

The Stone of New York
2004-2005
Mini DV master (digitally remastered in 2013). Mono channel version of the music show for 3 screens, colour, stereo sound. DVD promotional copy
15'
Edition: P.A 2
Es Baluard Museu d'Art Modern i Contemporani de Palma, the artist's donation.

S.

IGNACIO SAAVEDRA (Chile)

Saxra Algorithm Number 1

2006-2019

Digital multimedia. Screen vectorial animation

GRACIELA SACCO (Argentina)

Between Us

From the series *Waiting for the Barbarians*

2001

On-site installation

Digital print on self-adhesive PVC

T4

From the series *M²*

2014-2015

Video installation

Water Line

From the series *Shadows of the South and the North*

2002-2003

Light source and photo silk-screen on acrylic

Variable sizes

Who dunnit?

2017

84 posters. Print on 110-gram paper

80 x 120 cm

MIKIO SAITO (Japan)

Just Thrown a Long Way

2018

Video

30"

AVELINO SALA (Spain)

Migrantia (Mirror Stage)

2017-2019

Installation

Video

7' 40"

9 inkjet prints with UVI ink on duck feathers

140 x 215 cm

Courtesy of ADN Galería Barcelona

FAISAL SAMRA (Saudi Arabia)

Grip of Hope

2019

Interactive installation. Air-dried clay and nails

Variable sizes

FERNANDO SÁNCHEZ CASTILLO (Spain)

Pegasus Dance

2008

Video

15'

FRAC Corse

GONZALO SÁNCHEZ IGLESIAS

(Argentina)

Untitled

2015

Digital photograph

MAURICIO SÁNCHEZ MASÁN

(Colombia)

El Conuco... plane and I

From the series *Present Absences*

2008-2019

Mixed technique on canvas

170 x 200 cm

Absent Horizon

From the series *Present Absences*

2010-2017

Mixed technique on canvas

170 x 200 cm

Nomads

From the series *Present Absences*

2010-2019

Mixed technique on canvas

170 x 210 cm

DANIEL SANTORO (Argentina)

Eva Perón Conceives the Children's

Republic

2002

Acrylic

190 x 140 cm

Hermetic Justicialist Principle

2001

Ink and leaf gilding on paper and wood

120 x 120 cm

Justicialist Cabinet

2001

Sgraffito and leaf gilded wood furniture

Looting of the Justicialist City

2001

Acrylic, oil and leaf gilding

200 x 150 cm

The Third Position II

2002

Acrylic and leaf gilding

200 x 200 cm

AMPARO SARD (Spain)

Hauptpunkt (Essence)

2013

Video

6'

Edition: 3/9+1

Es Baluard Museu d'Art Modern i

Contemporani de Palma, the artist's collection loan

GABRIEL SASIAMBARRERA (Argentina)

Necessary Bodies

2018

Video

30"

MARIELA SCAFATI (Argentina)

Neither True Nor False

2013

Performance video record

10' 40"

Windows

2011

Hand-painted posters

8 x 2 m

MELISA SCARCELLA (Argentina)

Diana Sacayán

2015

Digital photograph

MARIANA SCHAPIRO (Argentina)

August Pain

2002

Iron plate and wood sculpture

104 x 90 x 8 cm

DIANA SCHUFER (Argentina)

Breakfast

2017

HD video, sound 5.1

The artist's collection

The Hug
2002
Sound installation
Variable sizes

ZINEB SEDIRA (Algeria)
And the Road Goes On
2005
Video
8'
FRAC Provence-Alpes-Côte d'Azur

Middle Sea
2008
HD video, colour, sound, 16:9
16'

ANTONIO SEGUÍ (Argentina)
The Weight of Felicitas
ca. 1961
Mixed technique on plywood
85 x 145 cm

KATIA SEPÚLVEDA (Chile)
Mapuche Feminism?
2012
Sound choreography
62'
Wallmapu, Temuko. (Mapuche country)

Messtizo es Beautiful
2015
Video performance
3' 36"

Posters
2018
60 x 90 cm

LUCAS SERE PELTZER
(Argentina/Germany)
Korakas Lighthouse, Lesbos, Greece
October 2016
10.15 km off the coast of Turkey
Digital photograph
155 x 110 cm

Moria Refugee Camp, Lesbos, Greece
October 2016
Digital photograph
155 x 110 cm

Photographs taken in European Union border areas
2019
Digital photography
43 x 30 cm

LUCAS SERE PELTZER (Argentina/Germany), **SEBASTIÁN ANDRÉS PODESTÁ** (Argentina/Spain), **WIKTORIA NATASZA KONWENT** (Poland) and **MATULLAH AFZAL** (Afghanistan/France)
05786
2019
Installation with original beds recovered from the Immigrants' Hotel of Buenos Aires (1911-1953) and blankets recovered from the unofficial refugee camp of Idomeni, Greece (2016)

(With the collaboration of Lucila Campos)
Walls of the World
Ink on vegetal paper
50 x 70 cm

Migration Policies in the Mediterranean
Ink on paper
50 x 70 cm

In No Man's Land
Three-channel audio visual installation
CEAR (Spanish Commission for Refugees)
Video montage: Cynthia González
Text design: Amaya Lausín
Images: Jaime Alekos, Benjamín Alfaro, CDH Fray Matías, CEAR, Fotomovimiento, L'Espresso, Prodein Melilla
Music: Time Passing By by Audionautix

HENRY SERRANO (Chile)
Map
2019
Ink, canvas and graphics
200 x 200 cm

Transit
2019
Video

Video 32 inches
2019
Digital print and mixed technique

MIGUEL M. SERRANO (Spain) and **ROMANE DUBOIS** (France)
Bold
Documentary project
Translation: Amira Belhaj Soulami, Zenib Laari Inoune, Jadiya Ali
Courtesy of Mundo en Movimiento to the artists within the framework of the installation 05786

PAOLA SFERCO (Argentina)
Bolognese
2013
Video
2' 44"

EDWARD SHAW (United States)
Give a Hand to the Disappeared Campaign
March 21st, 1985
Photography. Detail of intervened posters of hands
20 x 25 cm

LILA SIEGRIST (Argentina)
Sharp
2011
Action recorded on video: Lila Siegrist, Juana Zinny, Rosendo Zinny
Video, loop
Private collection

REGINA SILVEIRA (Brazil)
Mundus Admirabilis
2007-2019
Self-adhesive vinyl

CAROLINA SIMÓN (Argentina)
The Kitchen is a Trench
2019
Installation
Graphics on paper and kitchen rods

MELLE SMETS (The Netherlands) and **NATALIA CASTILLO** (Colombia)
Mental Border Control
2019
Installation
Variable sizes
Participative intervention on wall
Variable sizes
15 drawings printed on paper
100 x 250 cm each

MARIELLA SOLA (Chile/France)

Maipun
2018
Video
30"

MAI SONE (Japan)

Name of the schools: Escuela N° 213
Cacique Martín Iquin, Quilmes; Escuela
Secundaria de Quilmes, Quilmes; Taller
Especial San Cayetano, Barrio San
Roque, Amaicha del Valle; Escuela 23
Segundo Felino Ramos, El Arbolar.

Amaicha artisans: María Robles, Liliána
Soto, Yolanda Balderrama, Dora Nieva,
Luis Rodríguez, Érica Díaz, María Ma-
mani, Hugo Astorga, Graciela Yapura,
Patricio Ludueña, Ángela Balderrama,
Mabel López, Celia Andrade, María Belén
Balderrama and René Cruz.
Comuna Rural Amaicha del Valle, Comu-
nidad Indígena Amaicha del Valle.

Colalao del Valle Artisans: Catalina
Gutián, Mercedes Rodríguez, Hortencia
Moya, Leonor, Dalma y Nacho Veles, Lía
Padilla, Patricia González, María Rosa
Costilla, Viviana Gómez, Mercedes and
Rosa Moya, Nancy Escobar, Tonina
Quiroz and Silvia Marina Soria.

Quilmes artisans: Soledad Vanesa
Palacios, María de los Ángeles Garrido,
Ana del Carmes Ríos, Ismael González
Williams, Patricia Noemí Quinteros, An-
drea Luján Díaz, Agesima Azucena Díaz.
C.E.F.P N 2-142. Centro de Formación
Profesional Capacitador Laboral de Te-
jedor en Telar. Quilmes, Ciudad Sagrada
de Quilmes, Comunidad Quilmes C.I.Q.

CATALINA SOSA (Argentina)

Operate Phantom
2019
Installation with video

PHILONG SOVAN (Cambodia)

In the City by Night II
From the series *In the City by Night*
October 2015
Original palladium print on Atsukushi
paper
Edition: 1/8
Marin Karmitz Collection

In the City by Night III

From the series *In the City by Night*
October 2015
Original palladium print on Atsukushi
paper
Edition: 1/8
Marin Karmitz Collection

In the City by Night IV

From the series *In the City by Night*
October 2015
Original palladium print on Atsukushi
paper
Edition: 1/8
Marin Karmitz Collection

In the City by Night V

From the series *In the City by Night*
October 2015
Original palladium print on Atsukushi
paper
Edition: 1/8
Marin Karmitz Collection

DANI SPADOTTO (Brazil)

Obscene Elegy | scene30: À Deriva
2016
Video performance
9' 19"
Camera 1: Fernanda Barros Harrison
Camera 2: Dani Spadotto
Performance, edition and sound design:
Dani Spadotto

ADRIANA SPASIANO (Argentina)

F
2018
Video
30"

JULIANA STEIN (Argentina)

Adesao Abyss
2018
Photograph
120 x 120 cm

GRETE STERN (Germany/Argentina)

Dream No 28. Love Without Illusion
1951
Photograph
47 x 42 x 4 cm

Self-Portrait with Flower

1935
Photograph, silver gelatin
27.8 x 38.5 cm
Edition: 93

DIEGO STEVANKA (Argentina)

Mixed Feelings
2015
Digital photography

CEIJA STOJKA (Austria)

*The SS Threw People Alive into the
Burning Fire*
1995
Acrylic on cardboard
Marin Karmitz Collection

Untitled

February 8th, 2003
Acrylic on glossy paper
Marin Karmitz Collection

Untitled

2001
Acrylic and ballpoint pen on cardboard
Marin Karmitz Collection

Untitled

2002
Ink on paper
Marin Karmitz Collection

Untitled (Bergen-Belsen)

2009
Acrylic on paper
Marin Karmitz Collection

Untitled (SS vampire)

ca. 1993
Mixed technique on cardboard
Marin Karmitz Collection

End of Horror

1995
Acrylic on cardboard
Marin Karmitz Collection

March, Walk, Shut Up!

2009
Ink on paper
Marin Karmitz Collection

CHRISTER STRÖMHOLM (Sweden)

Cemetery, Paris
1949

Photograph
Exhibition copy
Marin Karmitz Collection

Cobra

From the series *La Place Blanche, Paris*
ca. 1960

Photograph
Exhibition copy
Marin Karmitz Collection

Daffodil

From the series *La Place Blanche, Paris*
1968

Photograph
Exhibition copy
Marin Karmitz Collection

Gina, Place Blanche

From the series *La Place Blanche, Paris*
ca. 1960

Photograph
Exhibition copy
Marin Karmitz Collection

Little Christer Plaza Pigalle, Paris

From the series *La Place Blanche, Paris*
1955

Photograph
Exhibition copy
Marin Karmitz Collection

Night, Paris

From the series *La Place Blanche, Paris*
1959

Photograph
Exhibition copy
Marin Karmitz Collection

Self-portrait, Marseille, France

1978

Photograph
Exhibition copy
Marin Karmitz Collection

Soraya in the Mirror

ca. 1956-1962

Photograph
Exhibition copy
Marin Karmitz Collection

Suzannah and Sylvia, Pierrot Hotel

From the series *La Place Blanche, Paris*
1962

Photograph
Exhibition copy
Marin Karmitz Collection

Wanda in the Bathroom

From the series *La Place Blanche, Paris*
1961

Photograph
Exhibition copy
Marin Karmitz Collection

Wanda, Place Blanche

From the series *La Place Blanche, Paris*
ca. 1960

Photograph
Exhibition copy
Marin Karmitz Collection

White Woman, Barcelona

ca. 1959

Photograph
Exhibition copy
Marin Karmitz Collection

TAMARA STUBY (United States)

Formulas

2019

Drawing. Ink on paper

Kaleidoscope

2019

Drawing. Ink on paper

Loggerhead Shrike

2019

Drawing. Ink on paper

On Tenterhooks

2019

Installation. Cut envelopes, spindles,
wood, cement on concrete blocks

EDUARDO STUPIÁ (Argentina)

Ulysses the Immigrant. A Graphic Fantasy

Video 23' 37"

Idea: Eduardo Stupia

Adaptation, text and lyrics: Daniel Samoilovich

Original music: Pablo Ortiz

Visual design: Julian D'Angiolillo,

Eduardo Stupia

Edition: Julian D'Angiolillo, Daniela

Seggiaro

Cameras: Julián D'Angiolillo, Daniela

Seggiaro

Sound mix: Pablo Chimenti

Animation: Lucrecia Frassetto

Editing assistants: Constanza Curia,

Tania Dangiollillo

Sound technician: Natalia Remón

Recording studio: Tónica

General coordination: Daniela Seggiaro

JULIA SUERO (France/Argentina) and

MARÍA MAGGIORI (Argentina)

Here and Now/Ici et maintenant

2019

Sound and drawing interactive installation

Cellular concrete, dyed elastic and

sound

T.

GIANINE TABJA (Peru)

Walking Backwards to the Future

2018

Ceramic (terracotta and black clay).

Video recording of the performance

conducted in Glasgow (Scotland)

FLORENCIA TAGLIABUE (Argentina)

Reflections

2015

Digital photograph

TALLER EL HUECO (Colombia)

Border Crossings

2019

Installation

Paintings on canvas

Variable sizes

FIONA TAN (Germany/Indonesia)
Kingdom of Shadows
2001
Video
50'
FRAC Provence-Alpes-Côte d'Azur

GRACIELA TAQUINI (Argentina)
Corpses
2005
Video
2'

Granada
2005
Colour DVD and sound
6' 14"

MARIANA TELLERIA (Argentina)
Mechanic Mood
2019
Flag
150 x 250 cm

We Are the Limit of Things
2014-2019
Metal, wood, rope and incandescent lamps

INÉS TEMPERLEY (Argentina)
Home
2014
Digital photograph
50 x 70 cm

Untitled
Digital photograph
50 x 70 cm
2014

Vacuum
2014
Digital photograph
50 x 70 cm

ALI TNANI (Tunisia)
Even the Sun Has Rumours
2017
Video
17' 38"

MAURICIO TORO-GOYA (Chile)
Turri
2019
Daguerreotype with laser engraving
40 x 19 cm

JONATHAN TORRES (Costa Rica)
Bio-Inspired Pollinator Case:
XAPSF-01002
Fake archive. Printed magazine, sculpture, video
Video: Jonathan Torres, Andrés Cruz
Variable sizes

(With the collaboration of Dr. Marla Ruiz)
Bio-inspired/monographic design magazine: Reverse engineering, bio-inspired pollinator case XAPSF-01002
2019
Digital printing
11 x 17 cm
Editorial design: Adrián Flores Sancho
Collaboration: Tomás de Camino Beck

OMAR TORRES (Argentina)
Mothers of Plaza de Mayo Walking towards the Government House
1982
Silver on gelatin
26 x 36 cm

SUSANA TORRES (Peru)
Bipolar Huaco Portrait
2014
Ceramic

Fragments of Huacos Self-portraits
2004-2014
Ceramic

Huaco Portrait of Arm
2014
Ceramic

Huaco Portrait of Foot with Left Shoe
2014
Ceramic

Huaco Portrait of Foot with Right Shoe
2014
Ceramic

Huaco Portrait of Rogue
2014
Ceramic

Huaco Portrait of White Shoe
2014
Ceramic

Huaco Self-portrait Alive with Death
2014
Ceramic

TOTEM TABÚ (Argentina)
Pyres. Stories of Witches
2019
Installation consisting of 7 pyres:

Pyre of Cultural Goods
Compilation of film trailers and music videos

Pyre of Female Work
Ink on paper
6 drawings of 100 x 70 cm each
1 drawing of 200 x 400 cm

Pyre of the Books
987 books, paint, fire
100 cm in diameter x 100 cm high

Pyre of the Female Body
Cloth doll on wooden base
Height: 200 cm. Base: 100 x 200 x 100 cm

Pyre of the Great Witch
Wood, plaster, wire, logs, branches, broom
200 x 200 x 400 cm

Pyre of the Potion
Canvas, wooden sticks, objects of variable sizes
Height: 320 cm. Base: 250 cm

Pyre of the Speakers
Metal megaphone with adjustable base
Variable sizes

THU-VAN TRAN (Vietnam)
The Yellow Speaks
2017
Video
4' 12"

VALERIA TRAVERSA (Argentina)
Untitled (intervention)
2019
Cardboard on wall
2.50 x 18 m

From the series *Drawings*
2019
Pencil on paper
Variable sizes

ANDREA TROTTA (Argentina)
Building a Body for Something Other than Domination
2012-2019
Performative objects. Dress and hood
Variable sizes

LEILA TSCHOPP (Argentina)
(With the collaboration of Hernán Borisonik and Josefina Zuain)
Hades in Delay
2019
Performative installation
120'
Variable sizes

ANTONIO TUROK (Mexico)
Toppling of a certain Don Diego de Mazariegos
1992
Photograph
90 x 70 cm

LUCAS TURTURRO (Argentina)
The Weight of a Stone
2005
Video installation

U.

JULIO URBINA REY (Peru)
Self-portrait [01-11-2018]
2018
Video
30"

WILMER USECHE (Colombia)
World Order
2019
Permanent marker on wall
240 x 400 cm

V.

GABRIEL VALANSI (Argentina)
[Circa]
2011
Site-specific installation
Variable sizes

Mobile
2003
Infrared cameras, aluminium, VCR, VGA monitors, tinted glass
80 x 80 x 50 cm, 325 cm in diameter
The artist's collection

Strobs
2009
Video
1' 8"

CLAUDIA VALENTE (Argentina)
South American Wildflower Herbarium in Times of Neoliberalism / Artist's Books Collection
2016-present
Artist's books: Pablo Cosentino, Guadalupe Chávez Pardo, Julio Flores, Claudia Valente and Mariela Yeregui
Editorial design: Pablo Cosentino
Analog-digital mixes
Variable sizes

South American Wildflower Herbarium in Times of Neoliberalism / Mechatronic Garden
2017-present
3D design, mapping and sound: Nic Motta
Electronic design: Leandro Barbeito
Video mapping of images based on analyses of environmental data in real time on mechatronic installation
Real-time editing
200 x 300 cm

AGUSTINA VALERA (Peru)
The World of Ayahuasca
2019
Clay from Lake Cashibococha (Pucallpa)

JAVIER VALLHONRAT (Spain)
From the series *The Path and the Plot*
2014
Full series. Original technique: print on Hahnemühle paper glued on dibond, 115 x 80 cm each
Courtesy of the artist

CAPUCINE VANDEBROUCK (France)
Filigree
2017
5 unique antotypes (photographic chlorophyll process: exposure to the sun for one and a half months), aspidistra leaf, anti-UV glass, wood
60 x 50 cm each frame
FRAC Alsace

SERENA VARGAS (Bolivia)
Bathe in Milk
2016
Video performance
4'

Universe
2018
Video
2' 44"

MARION VASSEUR RALUY (France)
I Shall Never Return / Je ne reviendrai jamais
Video installation
Courtesy of the Centre of the Documentation of the Art of Tadeusz Kantor

NOHEMÍ VEGA MANZANO (Colombia)
Street vending
2018
9 colour photographs
20 x 30 cm each

KUKULI VELARDE (Peru)
Holy Fuck: The Ideal Young Lady
1999
Red clay modelling with enamel and gold leaf applications

Mortiferous Indianus Zopilotense/ Rancorous Little Bitch, She is Claiming Vengeance
2008
Terracotta with stucco and casein paint.
Terracotta with engobes and casein paint

San Blas
2012
Red clay with engobes, casein paint, ceramic gloss and gold leaf

MARLIN VELASCO (Argentina)

Container of Places

2019

Electro-textile (fabric structure, coloured fabrics, cotton thread, conductive thread, resistors, condensers, LED, microphone)
150 x 100 cm

SANTIAGO VÉLEZ (Colombia)

Fluvial

2011-2019

Installation

Cardboard boxes and water

Variable sizes

VIRXILIO VIEITEZ (Spain)

Untitled

ca. 1955

Exhibition copy

Marin Karmitz Collection

EDGARDO VIGO (Argentina)

River Plate's Plug

1973

Digital archives of the photographic records of the action carried out by the artist in the Río de la Plata
Variable sizes

MARINA VILA (Argentina), **ELENA LAPLANA** (Argentina), **NAHUEL MORON DIPERNA** (Argentina) and **SUSANA LANDAU** (Argentina)

Texographies

2019

Motion graphics and traditional animation. MP4-4K and PNG sequence, and 5.1 audio
13'

DIANA VILLAMIZAR (Venezuela)

Free Currency Exchange

2012

Installation

Adhesive vinyl on wall

120 x 120 cm

3 modules of 50 x 50 x 7 cm each

Pimpivsa

2012

Photograph in light box

96 x 77 cm

BILL VIOLA (United States)

Ancestors

2012

High-definition video projection on screen mounted vertically on the wall
21' 41"

Performers: Kwesi Dei, Sharon Ferguson

155.5 x 92.5 x 12.7 cm

© Bill Viola Studio

Chott el-Djerid (A Portrait in Light and Heat)

1979

Analog video, colour, mono sound

28'

© Bill Viola Studio

Inverted Birth

2014

Video/sound installation. Colour high-definition video projection on screen mounted vertically and anchored to floor in dark room. Stereo sound with subwoofer
Projected image size: 5 x 2.82 m

Performer: Norman Scott
8' 22"

© Bill Viola Studio

The Encounter

2012

Colour high-definition video projection on screen mounted vertically on the wall
19' 19"

Performers: Genevieve Anderson, Joan Chodorow
92.5 x 155.5 x 12.7 cm
© Bill Viola Studio

The Innocents

2007

Colour high-definition video projection on two flat panels mounted vertically on the wall
6' 49"

Performers: Anika Ballent, Andrei Viola
91.4 x 111.8 x 10.2 cm

© Bill Viola Studio

The Passing

1991

In memory of Wynne Lee Viola

Black and white analog video, mono sound
54' 22"

Courtesy of Electronic Arts Intermix (EAI), New York

© Bill Viola Studio

BILL VIOLA, USC GAME INNOVATION

LAB (United States)

The Night Journey

2007-2018

Video game

© Bill Viola Studio and USC Game Innovation Lab

MARCELO VIQUEZ (Uruguay)

Untitled

Complementary documentary piece of the exhibition *Necessary Risk*
2014

Full HD video, mono channel, colour, silent
24' 57"

Es Baluard Museu d'Art Modern i Contemporani de Palma, the artist's donation

ROMAN VISHNIAC (Russia)

A Person from the Book, Warsaw

1938

Photograph

Exhibition copy

Marin Karmitz Collection

A Rabbi, Warsaw

1938

Photograph

Exhibition copy

Marin Karmitz Collection

A Square in Kazimierz

1938

Photograph

Exhibition copy

Marin Karmitz Collection

A Talmudic Scholar. Kazimierz, Cracow

1938

Photograph

Exhibition copy

Marin Karmitz Collection

An Old Man from the Village

ca. 1935-1938

Photograph

Exhibition copy

Marin Karmitz Collection

Children at Cheder, Verchnia Apsa

1937

Photograph

Exhibition copy

Marin Karmitz Collection

Grandfather and Granddaughter,
Warsaw
1938
Photograph
Exhibition copy
Marin Karmitz Collection

Heder in Verchnia Apsa, Verkhovna
Carpatho Ruthenia
1938
Photograph
Exhibition copy
Marin Karmitz Collection

Sharing Sorrows, Lodz
1937
Photograph
Exhibition copy
Marin Karmitz Collection

Slonim
1933
Photograph
Exhibition copy
Marin Karmitz Collection

The Entrance to Kazimierz, the Jewish
Quater of Cracow
1937
Photograph
Exhibition copy
Marin Karmitz Collection

The Old Ghetto, Cracow
1938
Photograph
Exhibition copy
Marin Karmitz Collection

The Only Flowers of her Youth, Warsaw
1939
Photograph
Exhibition copy
Marin Karmitz Collection

The Tax Collector Wants His Three
Zlotys. Kazimierz, Cracow
1938
Photograph
Exhibition copy
Marin Karmitz Collection

These Men Are Selling Old Clothes.
The Notice on the Wall Reads "Come
Celebrate Chanukah", Kazimierz, Cracow
1938
Photograph
Exhibition copy
Marin Karmitz Collection

Untitled (Parsnip Vendor)
ca. 1937
Photograph
Exhibition copy
Marin Karmitz Collection

Untitled (Portrait)
ca. 1937
Photograph
Exhibition copy
Marin Karmitz Collection

Untitled (Woman in a Shawl)
ca. 1937
Photograph
Exhibition copy
Marin Karmitz Collection

Uzhgorod
ca. 1937
Photograph
Exhibition copy
Marin Karmitz Collection

Wife of Nat Gutman, a Porter, Warsaw
1938
Photograph
Exhibition copy
Marin Karmitz Collection

ROMÁN VITALI (Argentina)
The Hunted
2009
Fabric woven with faceted acrylic beads;
laser cut wood
Variable sizes
The artist's collection

DIEGO VIVANCO (Spain)
Defectors
2012
Photographic series
Framed colour prints
24 x 30 cm each

Human Flag
2013
Colour photograph
Wallpaper 450 x 340 cm

I WAS HERE
2012
Installation. 8 flags of the international
code of maritime signals, mast and
support

State of Affairs
2012
HD video
4' 22", loop

MARIE VOIGNIER (France)
Hinterland
2009
Video
49'
FRAC Alsace

JULIUS VON BISMARCK (Germany)
Irma to Come in Earnest
2017
Video
51' 20"
FRAC Alsace

LUCÍA VON SPRECHER (Argentina)
Captivity/Writing on Glass with Steam
from My Mouth/Tiredness
2018
Mono channel video installation, black
and white digital video
5' 52"
Edition: 3 + 2 A/P

The Injured Body
2017
Manually intervened digital
photography. Inkjet printing on paper
Variable sizes
Edition: 3 + 2 A/P

WOLF VOSTELL (Germany)
Dé-coll/age Video Films 1963-1971. Sun
in Your Head
1963
Beta-digital video transferred to DVD,
mono channel, black and white
5' 30"
Edition: 11/99
Es Baluard Museu d'Art Modern i
Contemporani de Palma

W.

ALICE WAGNER (Peru)

Untitled

2019

Low-temperature fired ceramic, plaster and paint
193 x 150 cm

MARLENE WAYAR (Argentina)

Campaign: Transvesticide is Genocide

2019

Poster
42 x 30 cm

MARTÍN WEBER (Argentina)

Blood

2019

Video
6', loop

Hands

2019

Video
6', loop

Hands

2019

Silicone and jar
23 x 15 cm

Incarnate History

2019

Mirror, bearing, splinters and bullet shells
Variable sizes

Peronist Day #1

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Peronist Day #2

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Peronist Day #3

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Peronist Day #4

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Peronist Day #5

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Peronist Day #6

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Peronist Day #7

2019

Cyanotypes on 300 g Fabriano art paper
195.5 cm x 56 cm
Unique piece

Puzzle

2019

Puzzle 30.5 x 21.8 cm
177 pieces in two mounds on both sides
Installation of variable sizes on a surface of approx. 50 x 50 cm

Rounds

2019

Works on paper
45 mm, 9 mm and shotgun 12/70
80 x 53 cm

Targets #1

2019

Works on paper
45 mm, 9 mm and shotgun 12/70
70 x 51 cm

Targets #4

2019

Works on paper
45 mm, 9 mm and shotgun 12/70
70 x 51 cm

LOIS WEINBERGER (Austria)

Wild Cube

2018

Concrete rebars
4 x 4 x 10 m
Colección FRAC Franche-Comté, 2020
© Lois Weinberger

YU-WEN WU (Taiwan)

Migration - On Yellow Brick Road

2018

Video installation
Video 4' 29"

MARTHA WILSON (United States)

Appearance as Value

1973

Video record of the performance in Halifax, Nova Scotia, Canada
Courtesy of P.P.O.W. Gallery, New York

Art Sucks

1973

Video record of the performance in Halifax, Nova Scotia, Canada
Courtesy of P.P.O.W. Gallery, New York

MARGARITA WILSON-RAE (Argentina)

Your Memory, My Relic

2019

Performative installation
130 x 260 x 225 cm
The artist's collection

ERWIN WURM (Austria)

House Attack

Mixed technique

5 x 10 x 7 m

X.

JESS X SNOW (China/Canada) and

PATRICK WEISHAMPEL (United States)

Migration is Natural

2016

Digital video animation
2' 30"

Y.

GUIDO YANNITTO (Argentina)

Search here

2019

Weave and video
Weaver: Héctor Morales
120 x 190 cm, 1' 29"

JUAN MANUEL YSLA (Peru)

Alphabet

2017

Textile with wooden structure
50 x 50 cm

Confessional

2017

Metal structure, rope, audio, horn and tripod

200 x 250 x 275 cm

Motherboard Quipu

2018

Metal structure, embossed and patinated aluminium

100 x 98 x 40 cm

Quipu/Constellation

2017

Textile with wooden structure
50 x 50 cm

Z.

HORACIO ZABALA (Argentina)

Blueprint of a Floating Prison for the Rio de la Plata

1973

Pencil on tracing paper

92 x 72 cm

CARLA ZACCAGNINI (Argentina/Brazil)

E pur si muove

2007

Video, sound, colour

68', loop

Courtesy of Vermelho Gallery

VIVIANA ZARGÓN (Argentina)

Failed Projects by Individual

Entrepreneurs

2019

Installation. Iron pieces

Variable sizes

Failed Projects by Individual

Entrepreneurs

2019

Installation. Digital photograph printed on paper and vinyl prints

CAROLA ZECH (Argentina)

Under Construction

2019

Aluminum, polyester paint, mobile hydraulic system

2.40 x 13 x 2.70 m

AYMAN ZEDANI (Saudi Arabia)

Azal

2017-present

Ceramic, pigments, salt

Sailing Stones

2018-2019

Photograph and object

MARCELO ZEVALLOS (Peru)

From the series *Beautiful Ceramics*

2018

Upholstered chimú ceramic

20 x 12 x 12 cm

From the series *Beautiful Ceramics*

2019

Upholstered chimú ceramic

18.5 x 16 x 10 cm

DOLORES ZORREGUIETA (Argentina)

The Crown Jewels 2

2018

Hair, canvas, acrylic

6 x 4 x 2 cm

The Crown Jewels 12

2018

Fish bones, industrial ceramic, acrylic

6 x 3 x 5 cm

The Crown Jewels 13

2018

Industrial ceramic, acrylic

4.5 x 3.5 x 4.5 cm

The Crown Jewels 22

2018

Hair, canvas, industrial ceramic, wire,

acrylic

3 x 5 x 3.8 cm

The Crown Jewels 24

2018

Hair, industrial ceramics, acrylic

3.80 x 6.35 x 5.8 cm

Mum, Again

2018

Digital colour photo. Second edition (2019)

145 x 110 cm

JOSÉ LUIS ZÚÑIGA (Spain) and **MARÍA VILLACORTA** (Spain)

Border Walkers

2013-2019

Mobile Sculptures

Mixed on cardboard and polystyrene, iron structure and concrete base

Variable sizes

Curatorial axes

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ADDENDUM

Information on the artist Tales Frey at Km 0 MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Venue Hotel de Inmigrantes has been included between pages 49 and 50. Details of the works are specified below.

TALES FREY (Brasil)
Being on a Par - Passo a passo
2019
Video
1 min 49 s

Being on a Par
2017
Object
63 x 24 x 115 cm
Edition: 3 + 2 PA
1/3 belongs to the Cerveira International Biennial Foundation in Portugal

Estar a par
2017
Performance
120 min

Venues

ARTBO | Salas Venue Kennedy,
Bogotá, Colombia

Arte x Arte - Fundación Alfonso y
Luz Castillo, Buenos Aires, Argentina

Biblioteca Pública Julio Pérez Ferrero,
Cúcuta, Colombia

Casa Canibal - Galería del Centro
Cultural de España in Costa Rica, San
José, Costa Rica

Casa Museo Torre del Reloj, Cúcuta,
Colombia

Casa Nacional de la Moneda, Potosí,
Bolivia

Casa Victoria Ocampo, Buenos Aires,
Argentina

CCE - Centro Cultural de España in
Montevideo, Uruguay

CCK - Buenos Aires, Argentina

CCPE - Centro Cultural Parque de
España, Rosario, Argentina

CEC - Centro de Expresiones Contem-
poráneas, Rosario, Argentina

CENTEX - Centro de Extensión del
Ministerio de las Culturas, las Artes y el
Patrimonio, Valparaíso, Chile

Centre d'Art Maristany. Espai d'art con-
temporani. Ajuntament de Sant Cugat,
Barcelona, Spain

Centre Intermondes, La Rochelle,
Francia

Centro Cultural Córdoba, Argentina

Centro Cultural de España in La Paz,
Bolivia

Centro Cultural Juan B. Terán, Tucumán,
Argentina

Centro Cultural Matucana 100, Santiago
de Chile, Chile

Centro Cultural Paco Urondo, Buenos
Aires, Argentina

Centro Cultural Quinta Teresa, Cúcuta,
Colombia

Centro de Artes Visuales / Museo del
Barro, Asunción, Paraguay

Centro Nacional de Arte
Contemporáneo Cerrillos, Chile

Centro Sociocultural Walter Buscemi,
Río Grande, Tierra del Fuego, Argentina

Complejo Teatral de Buenos Aires -
Teatro San Martín, Buenos Aires, Argentina

EAC - Espacio de Arte Contemporáneo,
Montevideo, Uruguay

Embassy of Brazil - Espacio Cultural -
Palacio Pereda, Buenos Aires, Argentina

Embassy of Italy, Buenos Aires,
Argentina

ENSABAP - Centro Cultural de Bellas
Artes, Lima, Perú

Escuela de Puerto Almanza "44 Héroes
del Submarino ARA San Juan", Almanza,
Tierra del Fuego, Argentina

Espacio de Fotografía Máximo Arias,
Mendoza, Argentina

Fondation Opale, Lens, Switzerland

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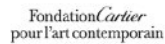
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