

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

International Contemporary Art Biennial of South America





BIENALSUR
JUNE TO
NOVEMBER
2019

BIENALSUR,
other dynamics
for art and
culture

Back in 2015, the interdisciplinary work we were carrying out from the perspective of international relations and art studies within the academic framework of the Universidad Tres de Febrero - a public Argentine university - prompted us to consider the challenge of reviewing the ways in which the dynamics of the art world can be impacted by other areas. So we began to look at the rules of the game governing the art system, and in the course of our investigation essayed new structures, capable of breaking down traditional formats to give birth to other dynamics.

This is how **BIENALSUR** was born, a project wrought from the exchanges conflating horizontality and equality in the relations between the different actors and institutions from the artistic-cultural scene. A project reflecting a deep-seated vocation to collaborate and a genuine respect for diversity.

In a world that today builds walls, **BIENALSUR** strives to erase borders as it places value on people's differences, arising from the conviction that a cultural dimension is vital to contemplating the possibilities of dialogue between different sociopolitical universes.

The project is also driven by the certainty that taking a broad approach to culture - in terms of encouraging access to instruments of thought - can be a new tool for those suffering the inequalities inherent to society today. The experience of cultural democratization which the MUNTREF has been working on since 2002

supports the objectives which **BIENALSUR** is seeking to expand and deepen.

The visit and consultations with colleagues, gallery-owners, officials and other figures from the world of culture in different countries and regions, convinced us that what we were proposing in somewhat utopian terms could in fact be realized through a sustained network of collaboration. However, this had to involve a determined effort not to content oneself with structured formats and instead consciously ponder every step and challenge each new situation as it arose.

This is how we constructed **BIENALSUR** 2017, where we managed to create a cartography of 16 countries, 32 cities and 84 locations, impacting more than twenty-five million people of highly diverse nationalities and origins.

In this second edition, **BIENALSUR** 2019 builds on its previous experience, growing bigger and becoming more complex. Now involving 20 countries, 44 cities and over 110 locations, we continue to dream big, listening to multiple voices that contribute to building new bridges of dialogue and transform each art space into a place of thought and reflection.

Aníbal Y. Jozami / Diana B. Wechsler

Passport to travel 18.370 Km of art

EL
MUNTRF
ESTÁ
BIENALSUR



Km 0 | **City:** Buenos Aires

Address: Av. Antártida Argentina
(Between Dirección Nacional de
Migraciones and Buquebus).

Venue

MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración - Venue Hotel de Inmigrantes

Exhibition: *Resident, Alien*

Artists: Karin Berger ^(AUT), Christian Boltanski ^(FRA), Annette Messager ^(FRA), Michael Ackerman ^(ISR), Dieter Appelt ^(DEU), Carolle Bénitah ^(FRA/MAR), Gao Bo ^(CHN), 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 Messager ^(FRA), Moï Ver ^(LTU/ISR), Philong Sovan ^(KHM), Mak Remissa ^(KHM), Ceija Stojka ^(AUT), Christer Strömholm ^(SWE), Virgilio Viéitez ^(ESP), Roman Vishniac ^(RUS)

Curatorial Work: Marin Karmitz ^(FRA) and Paula Aisemberg ^(ARG/FRA)

Curatorial axis: Transits and Migrations

This exhibition has been especially put together for the MUNTREF venue at the Hotel de Inmigrantes by Marin Karmitz, who personally selected some 100 works from his own collection of 1500. These pieces ask questions of our way of being in this world, and resonate with the history of the building housing them, which received the thousands of immigrants arriving on Argentine soil in the early 1900s in search of a better life.

At the exhibition, many histories 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 predominates a black and white color scheme.

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

Exhibition: *Michelangelo Pistoletto Buenos Aires*

Artist: Michelangelo Pistoletto ^(ITA)

Curatorial Work: Marcello Dantas ^(BRA)

Curatorial axis: Transits and Migrations

A founder of the *Arte povera* movement and a seminal figure in the artistic drive to play a pivotal role in political and social life, Michelangelo Pistoletto has been giving performances, creating sculptures, interventions and mirror works for the last 60 years. His *Demopráctica* is a theory of the need to reinvent democracy, religion, art and science to answer to the challenges of modern day society.

With surprising simplicity, Pistoletto metamorphoses complex philosophical models into powerful forms which interact with the spectator in immersive fashion. At 85, he still manages to breathe fresh air into the vicious cycle of contemporary art. Together with a unique initiative to host his body of work in various locations throughout the City of Buenos Aires, there is a rich program of events such as forums, performances and debates which examine the timely issue of how to encourage specific social practices.

Installation: *1948 Luggage*

Artist: Mohamed Arjedal ^(MAR)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Transits and Migrations

Born in southern Morocco, Mohamed Arjedal 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 ship 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 and irrelevant 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.

This piece has a peculiarly personal meaning for the artist, who only recently began driving. Four times a week, he drives his father three hours to the hospital in Agadir for treatment. And these long trips along the straight ribbons of roads crossing southern Morocco are a source of fascination to him, now occupied by lines of trucks, minibuses and vans which have displaced the camel caravans of yesteryear.

Not only have the caravans been abandoned, but also the bodies of dead animals which litter the roadside, witness to the nightly carnage of creatures which, mesmerized and confused by glaring headlights, run unerringly to their deaths. Thus the flat, straight roads crossing the expanse become a mortal frontier bisecting the desert where one could otherwise roam free for all eternity.

Exhibition: 05786

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

Curatorial Work: BIENALSUR, Benedetta Casini^(ITA)

Curatorial axis: Transits and Migrations

The installation by Lucas Sere Peltzer and Sebastián Podestá uses symbolic references and documentary material to unmask European migratory policy, shedding light on the initiatives which function in this framework as forms of explicit or implicit resistance. The artists have pulled together a range of documentary material to create the installation from border checkpoints, studying the situation of the refugee camps in Europe and visiting impromptu settlements in cities and towns, to construct a multifaceted view of the problem.

The site-specific installation is made up of abandoned UN Refugee Agency blankets, all bearing the code 05786. The blankets serve to protect people's bodies against the cold as much as to hide them from sight, from those around them. These blankets, set on the beds which once welcomed those arriving at the former Immigrants Hotel in Buenos Aires at the outset of the

20 th century, establish a silent parallel between migratory policies that are very distant in terms of time and place, and starkly opposed regarding both procedures and results.

Installation / Action: *Will This Time Be Different*

Artist: Martha Rosler ^(USA)

Curatorial Work: Lucrecia Palacios ^(ARG)

Curatorial axis: Gender Issues

Will This Time Be Different, the first project undertaken in Argentina by the North American artist Martha Rosler, purports to create a library about art and feminism in Spanish. Working together with the Interdisciplinary Gender Studies network and the Interdisciplinary Gender Studies and Policies Center at the UNTREF, and thanks to the donation, purchase or loan of books, the project aims to assemble and catalogue some two thousand works dealing with the intense discussion about feminism that has been unfolding in recent years in Buenos Aires.

Devised as a home library, easy to access and with no need for intermediaries to manage queries or requests, the study space also acts as a repository for a range of historical pieces created by Rosler, a succinct anthology of the work she has been producing since the 1960s and which has formed her intense and insistent public voice and narrative. She engages with subjects of an urgently topical nature, such as the warfaring tendencies of North America and its consequences, the way woman are represented in the media, urban processes such as gentrification, and the role played by artists and the intellectual elite within these. After the close of the exhibition, the library will be donated to the University and will also be open to the public.

Exhibition: *Exodus Library*

Artist: Hassan Bourkia ^(MAR)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Transits and Migration

Libraries and archives are silent repositories of history; stories, secrets and enigmatic presences which never fail to pose questions guiding us towards the possibility of deciphering the key behind the way they are organized. These may even be clues to unlocking the processes of thought and the cultural horizons of those responsible for building the library or organizing that 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 which evoke a specific dimension with each installation. *Exodus* is one such repository, designed especially 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 and ethnic groups throughout history, such as that of the people of the province of Jujuy, who withdrew during the struggles for independence in response to the onslaught of the royalist forces. Or the Republicans who abandoned Spain at the end of the Civil War, or the Syrians in today's Middle East, to mention but a few. This installation places squarely at Km 0, the arrival point for millions of people disembarking in Argentina, a project which explores a multifaceted dimension embracing different times and spaces through its multiple references.

Intervention: *From the Other Side*

Artist: Pablo Reinoso ^(ARG/FRA)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Transits and Migrations

Arrival/Departure, Entry/Exit, Inside/Outside. Polar opposites, these concepts refer, tersely, to one of the conditions of vital contemporary experience: the displacements created by different kinds of journeys, migrations and exile. Displacements which are very current, and also engraved on the memory of humanity whose history can be told within the logic of these movements, whether of people, ideas, works or actions...

An abandoned chimney, vestige of the industrial architecture of modernity in a port stripped of its original functions, in a city founded on rich cultural exchange, as was Buenos Aires. The riverside facade of the old Immigrants Hotel. Both are the catalyst for this work by Pablo Reinoso, which presents an installation which we only see "from the other side."

The work involves two materials, metal and wood. Wood, its unmistakable presence, clearly a tree trunk, metal a potent link, connection, and support. The wood from the tree recalls the tension of life in danger, nature under threat, and embodies the identities of past and present migrants whose histories were imbued with the urgency to find somewhere. Forced into displacement,

seeking themselves elsewhere, they ended up constituting themselves in the otherness of what was not theirs.

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 25 th anniversary of the city partnership between Berlin and Buenos Aires and in the context of BIENALSUR, the exhibition explores parallel spaces of experience on both sides of the Atlantic. It presents four artistic positions from the twin cities that question the relationship between subjective and collective experience and how it is passed on. The selected works highlight historical, economic, and biographical fractures that shape cultural identity in individual ways.

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 those who emigrated. *They Shoot Horses* by Edith Dekyndt (b. 1960) and the monumental sculpture *Madre del rio (Mother of the River)* by Eduardo Basualdo (b. 1977) deploy a silent imagery to give physical expression to what is both elusive and inexpressible.

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.

Installation: *Good Apple / Bad Apples (a document-monument)*

Artist: Rosângela Rennó ^(BRA)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Memories and Oblivion

Rosângela Rennó's "document-monument" project takes as its point of departure an extensive collection of photographs downloaded from Internet: a singular display of photos of monuments to Vladimir Lenin, some of which have been destroyed and others not, from different eras. Monuments which were part of one of the most enduring brands of the Soviet socialist republics and a symbol of the Russian Revolution in 1917.

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

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



Km 0,7 | **City:** Buenos Aires

| **Address:** Suipacha 1422

Venue

MIFB - Museo de Arte Hispanoamericano Isaac Fernández Blanco

Installation / Action in simultaneity between

La Rochelle and Buenos Aires: *Here and Now* | *Ici et Maintenant*

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

Curatorial Work: Diego Jarak^(ARG)

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, questions about being, about the here and now, resound all the more strongly.

It is no longer about giving an answer but rather about proposing well-thought through forms of considering-being-here and now. We can no more go back in time or space than we can go forward. But what does that mean? What is the distance between two or more here or there?

Between the lines drawn in space and the sound composition, *Ici et Maintenant* is a mirror work duplicated in another space: France. A work arising from dialogue between the materialities of the artists, inviting us to open ears and minds to meeting and involvement. The dialogue between the spaces, the lines and the sounds emerging, suggest that being here and now requires another here and now. Fragments of immediacy are conjugated in the simultaneity of distance while from the taut lines arise new spaces where will and desire can be freely articulated.



Km 1,5 | **City:** Buenos Aires

Address: Sarmiento 151

Venue

CCK

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) and Diana Wechsler ^(ARG)

Curatorial axis: Everyday Dimensions / Possible Futures

The vastness of an expanse functions as the dominant dimension of a landscape thanks to its uncontestable and omnipresent reality, the security of knowing that there is always something beyond the picture frame, on the other side, limitlessness. Like vastness, there are also diversity, fleetingness and impermanence, some of the features defining identity in landscapes which challenge the sensitivity of experience.

The problem of space, continuous, infinite and unavoidable, imposes itself on all artists who tackle it as much to underscore it in affirmative terms so as to reinvent it conceptually, as to intervene it by seeking a diverse range of esthetic and political interpretations and effects.

Infinity is a selection of landscape videos from the collection held by the Es Baluard Museo de Arte Moderno y Contemporáneo of Palma de Mallorca.



Km 1,7 | **City:** Buenos Aires

Address: 25 de Mayo 201

Venue

Centro Cultural Paco Urondo

Installation: *Frictions*

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

Curatorial Work: BIENALSUR, Juan Fabbri ^(BOL) and Fernando Farina ^(ARG)

Curatorial axis: Memories and Oblivion

The end of explicit colonization in America ushered in a new era where domination and marginalization are still self-perpetuating. Discrimination has used economic and symbolic mechanisms to impregnate society, stigmatizing entire populations for reasons of race, ethnicity and nationality. *Frictions* takes Bolivia as its starting point, a country wounded by a colonial past which deeply scarred both people's bodies and memories. It also looks further field to similar problems affecting other populations in different countries. This narrative, dominated by ethnic and racial discrimination where the "white men" established their version of events, involving the control and ownership of the land and denying Bolivia its indigenous roots, also contains nuclei of meaning which have branded Latin American history as a whole. These embrace the black Africans who were brought here as slaves and who to this day still suffer from different forms of discrimination.



Km 1,9 | **City:** Buenos Aires

| **Address:** Arroyo 1142

Venue

Embajada del Brasil - Espacio Cultural - Palacio Pereda

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), Rodrigo de Moraes Machado ^(BRA), Iván Navarro ^(CHL), Andrea Oстера ^(ARG), Cecilia Paredes ^(PER), Camila Rhodj ^(BRA), Julia Romano ^(ARG), Diana Schufer ^(ARG), Lila Siegrist ^(ARG), Margarita Wilson-Rae ^(ARG), Bruno Mesz ^(ARG) & Sebastián Tedesco ^(ARG), Gabriel Valansi ^(ARG), Román Vitalj ^(ARG)

Curatorial Work: BIENALSUR, Florencia Battiti ^(ARG) and Fernando Farina ^(ARG)

Curatorial axis: Everyday Dimensions

How much do the spaces we inhabit say about us? What forms do such spaces take? In what way do they reflect our lifestyle? If the home is the border limit between outside and inside, it is also the projection of our own body as a kind of microcosm which with to dispute the immensity of the universe. We conceive of home as a space-time where we unfurl the experience of inhabitation, anchoring men and women's primary desire to occupy a place in the world, which is also the springboard for imagination to take flight.

Who as a child, did not entertain the dream to build a treehouse, or make a den under the table? Each home has deeply-hidden secrets and mysteries in its interior. This house 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.



Km 2,2 | **City:** Buenos Aires

| **Address:** Av. Del Libertador 999

Venue

MARQ - Museo de Arquitectura y Diseño “Julio Keselman”

Intervention: *House Attack*

Artist: Erwin Wurm ^(AUT)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Everyday Dimensions

That house, the one-floored house with the gabled roof, the one we drew as the prototype for home when we were kids, now takes on a disturbing semblance in Erwin Wurm’s installation.

Embedded on the top of a tall building, the house has lost its axis, flipped onto its roof, and now begins to slide, as if on the point 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 quite different and thus transformed into a life-threatening situation. With this simple gesture, every bit as simple as that childhood sketch, Wurm turns the sensation of stability felt by someone approaching the building upside-down, and also overturns the stable idea of family, home, the middle-class, heteronormality and so on, placing these pre-established concepts into tension with playful irony.

Exhibition: *Invade / Resist*

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

Curatorial Work: Susana Campos ^(CRI) and Mariela Yeregui ^(ARG)

Curatorial axis: Art and Science / Art and Nature

Invade / Resist unites two cultural institutions together through two artist/researchers from these entities in a collaborative show accompanied by academic projects. Jonathan Torres (artist/researcher from the University of Costa Rica) and Claudia Valente (artist/researcher from the UNTREF) meet to examine the way in which natural species behave when they move from being on the receiving end of destabilizing and distressing invasion, to resisting the indiscriminate actions pursued by human beings. Both manifestations are two sides of the same coin, in order to resist at times it is necessary to invade: deterritorialization leads to reterritorialization. The natural world thus suggests opportunities for reflection about the behaviour of mankind. The dialogue between the curators and academic researchers leads to joint actions of spatial and conceptual exchange.



Km 2,3 | **City:** Buenos Aires

Address: Av. Alicia Moreau
de Justo 1300

Venue

Pabellón de Bellas Artes de la UCA - Pontificia Universidad Católica Argentina

Exhibition: *Recovering Stories, Recovering Hopes*

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

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Transits and Migrations

Artists from different cultural horizons converge in different ways upon the issue of story-telling, looking at ways in which the world can be rethought. The artists employ vignettes of daily life to build a more intimate narrative, recovering a unique form of memory and creating the conditions where we can reflect on daily experience as something contemporaneous.



Km 2,5 | **City:** Buenos Aires

| **Address:** Av. del Libertador 1247-1279

Venue

Plaza Dante

Installation: *With Neither Pedestal Nor Medal.*

An anti monument by Betasabeé Romero

Artist: Betsabeé Romero ^(MEX)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Art and Public Space

Modernity has founded its myths on the basis of images identified as heroes. Men with a determined set to their jaw, firmly seated upon prancing horses, grace squares and avenues, larger-than-life monuments which are tributes to the past.

Romero chooses the equestrian monument to Carlos María de Alvear (created by Antoine Bourdelle in 1925) to implant a series of 60 ceramic horse heads on poles in the small triangular space at the foot of the monument. Reminiscent of the hobby horses we used to play with as children, they evoke cowboy films and medieval battles in countless historical narratives.

The simplicity of the work swiftly establishes a counterpoint between the monumental dimension proposed by Bourdelle, and Romero's ironic, yet intimate nostalgia. The Mexican artist deconstructs not only the "cult of the monument" but also the "cult of the hero", bringing down all these narratives in a frank invitation to rethink them from another point of view.



Km 2,7 | **City:** Buenos Aires

Address: Billinghurst 2577

Venue

Embajada de Italia

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 upon a new phase of work that developed along two lines, both already mapped out in *One Hundred Exhibitions in the Month of October* (1976): the making 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, its arms raised and legs spread.

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



Km 2,9 | **City:** Buenos Aires

| **Address:** Av. Del Libertador 1473

Venue

MNBA - Museo Nacional de Bellas Artes

Installation: *Segno Arte*

Artist: Michelangelo Pistoletto ^(ITA)

Curatorial Work: Marcello Dantas ^(BRA)

Curatorial axis: Art and Public Space

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human body, its arms raised and legs spread. The doors are located in BIENALSUR's exhibition spaces, creating a connection of ideas.

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 is the best-known of the works Pistoletto created using rags, and is considered the emblem of *Arte Povera*, the Italian art movement of which Pistoletto was a leading figure.

The *Venus of the Rags* was created using a concrete copy of the *Venus with Pommel* 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 statue of Venus produces a vibrant polarity similar to the one characterising 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 multiplicity of potentially endless and always changing rags, a symbol of waste and degradation, but also of consumerism, recycling, and of social marginalization.



Km 3,2 | **City:** Buenos Aires

Address: Av. Pres. Figueroa Alcorta 2302

Venue

Plaza Rubén Darío

Intervention: *Draw Me a Flag*, a project by Christian Boltanski for the Fondation Cartier pour l'art contemporain Paris

Artists: Christian Boltanski^(FRA), Guillermo Kuitca^(ARG), David Lynch^(USA), Beatriz Milhazes^(BRA), Sarah Sze^(USA), Agnès Varda^(FRA), Tadanori Yokoo^(JPN), among others

Project: An installation started by Fondation Cartier pour l'art contemporain Paris on an idea by Christian Boltanski^(FRA)

Curatorial axis: Art and Public Space

The Cartier Foundation has launched a project *Draw Me a Flag*, based on an idea by Christian Boltanski. The installation consists of 61 flags designed by artists, scientists, philosophers, and friends of the Fondation Cartier pour l'art contemporain who have over the years contributed to its programs and today form 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 frontiers.

TEATRO SAN MARTÍN

Km 3,3 | **City:** Buenos Aires

Address: Av. Corrientes 1530

Venue

Complejo Teatral de Buenos Aires - Teatro San Martín

Intervention: *Hades in Delay*

Artist: Leila Tschopp ^(ARG)

Curatorial Work: BIENALSUR, Liliana Piñeiro ^(ARG)

Curatorial axis: Ways of Seeing

Hades is a continuation of the process of multidisciplinary exploration defined by Leila Tschopp's work in recent years. Here, Leila is proposing an installation showcasing four scenic situations, four proposals related to a specific intervention deployed in this space (*Shipwreck*, *Shopwindow*, *Table*, *Bed*). Paint, a body in movement, stagecraft and architecture are interwoven in constant dialogue, defying disciplinary and formal hierarchies.

She explains that, "Hades unfolds through four situations, within a disjointed and unsettling atmosphere that summons up the despoiling of a land at war. There are no complete images as everything is on the verge of dissolving. Vaporous and dim, the iconography evokes death, but not from a view centered on rupture but one closer to the symbolic language of Hades... Hades is the cycle of life, fecundity and death. It is the black night which precedes the day, the sinking of hope, barren fields, the dissemination of fragments."



Km 3,4 | **City:** Buenos Aires

| **Address:** Av. Figueroa Alcorta 2302

Venue

Plaza República Oriental del Uruguay

Installation: *In Construction*

Artist: Carola Zech ^(ARG)

Curatorial Work: BIENALSUR, Liliana Piñeiro ^(ARG)

Curatorial axis: Art and Public Space

In Construction stands in a public square and concerns the problems relating to space both in constitutional terms and in its relationships with the context where it stands, as well as with the people who approach it to activate it with their actions. The idea is to create spaces which invite interaction as way of helping to raise awareness of the responsibility we as social beings have towards each other. Creating such spaces brings into focus the challenge of other people's existence, a social and relational dimension. Space is conceived of as a social dimension in the sense that it is continually shifting, in the process of changing shape and modifying itself.

The work brings to mind the topics researched by Doreen Massey, the contemporary social scientist, in relation to space and its implications, moving the analysis away from social sciences towards art, specifically articulated in the form of contemporary sculpture.



Venue

MNAD - Museo Nacional de Arte Decorativo

Exhibition: *Ways of Seeing. Artists selection from Prix Duchamp 2000-2018*

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

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Ways of Seeing

At the start of the 1970s, John Berger began investigating how “ways of seeing” affect our interpretation of things, as “we only see what we know.” Such was the point of departure for this curatorial essay which chose, as an exercise in sampling, to work with a repertoire of artists who were part of the Marcel Duchamp Prize from 2000 to 2018, taking these as representative of the spectrum of contemporary French art (understood as the convergence point for different origins).

Transregionalization, globalization and migration, in the broadest sense of the terms, as applied to meaning, imagery, texts and people, are some of the dimensions explored by the artists in this show. The tensions and contrasts of vital contemporary experience break the surface of the images of their works. The paradox arises when each one chooses to inhabit the middle ground between reality, imagination and the presence of rituals, of all kinds, which colors the perspective offered of daily life.

Installation: *Segno Arte*

Artist: Michelangelo Pistoletto ^(ITA)

Curatorial Work: Marcello Dantas ^(BRA)

Curatorial axis: Art and Public Space

In 1993 Pistoletto embarked upon a new phase of work that developed along two lines, both already mapped out in *One Hundred Exhibitions in the*

Month of October (1976): the making 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, its arms raised and legs spread. The doors are located in BIENALSUR's exhibition spaces, creating a connection of ideas.

Exhibition: *Action 213. A Taste of Austere Luminance*

Artist: Reza Aramesh ^(IRN/GBR)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Transits and Migrations

Migration is today a situation which raises questions about pre-established conditions in contemporary society. Reza Aramesh has chosen this subject in her work on images of current migratory processes and how they are reactivated when exposed to others of diverse origin. Here she uses the panels of ancient oriental *byobu*, Japanese folding screens, to tell a story, using her silhouettes to incarnate contemporary political violence.

On these cut-out shapes, Aramesh prints landscape scenes taken directly from conflict zones. Thus, each panel presents on one side a silhouette as a historical reference point, while on the other a vast utopian landscape of great natural beauty embraces everything.

The folding screen is the resource chosen to split up the space, cleaving the flow of the public through the exhibition hall, and imposing a border or limit. This endows the works with enormous symbolic significance as they become a physical frontier between real experience and the desire prompting migration.



Km 4,3 | **City:** Buenos Aires

| **Address:** Alsina 1743

Venue

Sitio Histórico Duchamp

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

Artist: François Abélanet ^(FRA)

Curatorial Work: BIENALSUR, Liliana Piñeiro ^(ARG)

Curatorial axis: Ways of Seeing / Tribute

There is a certain frisson when we imagine one of the most influential artists of the 20th century, the Frenchman Marcel Duchamp (1887-1968) walking down the streets of the city of Buenos Aires. The father of conceptual art lived for nine months, from 1918 to 1919, in an apartment rented at 1743 Alsina street, in the middle of the Monserrat district, and spent most of his time playing chess at a local club. His stay gave rise to endless conjecture and rumor. He was, after all, the creator of the readymade, which in art means taking household objects out of their usual context to turn them into artworks, such as the famous porcelain urinal which was rebaptized Fountain. On the side wall of the emblematic house where he stayed, the French artist François Abélanet painted a vast mural measuring 64 m² in red, black and white, offering unsuspecting passers-by an optical illusion. Entitled *L'anamorphose*, Abélanet's work is inspired by Duchamp's oeuvre and is thus an homage to his countryman.

Intervention: *Duchamp / BA Intervention*

Artists: Mariela Yeregui ^(ARG), Gabriela Golder ^(ARG)

Curatorial Work: BIENALSUR, Liliana Piñeiro ^(ARG)

Curatorial axis: Ways of Seeing / Tribute

Marcel Duchamp, master of the “ready-made”, declared that choice was a two-way street, a concept enshrined in neon lights as “La elección es ida y vuelta” by the visual artists Gabriela Golder and Mariela Yeregui. The sign is part of the permanent intervention at the house where the father of conceptual art and other contemporary tendencies had his lodgings in Buenos Aires. Placed over the door lintel leading to the bar, the phrase is flanked by two images in the windows showing Duchamp playing chess. Myths about his visit to Buenos Aires abound: it is said that this is where he discovered his passion for chess, and authors such as Raúl Antelo, or Graciela Speranza in their books tracing his steps through the city, where they quote some saying of his, claim that he only came to Buenos Aires to play chess. However, most his visit continues to be shrouded in mystery.

The intervention of the Historical Duchamp Site as an event included several street actions, including chess tournaments, guided visits, the unveiling of an allegorical plaque, films, talks and a contemporary music concert.



Km 4,4 | **City:** Buenos Aires

Address: Defensa 1600

Venue

MHN - Museo Histórico Nacional

Installation: *Other Narratives*

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

Curatorial Work: BIENALSUR, Marina Aguerre ^(ARG) and Diana Wechsler ^(ARG)

Curatorial axis: Memories and Oblivion

Historical narrative organizes and seeks to interpret the past, while the curatorial approach attempts to try out different narrative. Both share their knowledge of the point of arrival of history, being the present moment where they coincide and whence they observe, analyze and select moments from the past. However, while history leans on certain narrative structures to give it continuity and make it legible, the assembly approach plans an exhibition of several different yet concurrent images, inevitably leaving gaps and spaces between them. It is this process of assembly which underlies the selection of the works by contemporary artists in the narrative drawn up by the Museo Histórico Nacional in its quest to critically stimulate pre-established meaning and illuminate, using shock tactics, the relationship between perspective, time and diverse devices to create other possible narratives.



Km 4,9 | **City:** Buenos Aires

| **Address:** Bolívar 65

Venue

Museo Histórico Nacional del Cabildo y la Revolución de Mayo

Installation: *Emancipatory Opera*

Artist: Voluspa Jarpa ^(CHL)

Curatorial Work: BIENALSUR, Marina Aguerre ^(ARG), Diana Wechsler ^(ARG)

The presence of this installation in the Cabildo, the historic seat of Spain's colonial administration in Buenos Aires, functions as an activator of the senses concerning the events evoked by this whitewashed adobe building: Voluspa Jarpa's work prompts us to reflect on the 1810 May Revolution, opening up new vistas towards a different form of understanding and interpreting a chapter in our history that we all think we know.



Km 5,4 | **City:** Buenos Aires

| **Address:** Av. Sarmiento s/n

Venue

Planetario Galileo Galilei

Concert: *Full Dome Concert 2019 (Integrates the programing of "Electronic November" Centro Cultural San Martín)*

Curatorial Work: Ricardo Dal Farra ^(ARG)

Curatorial axis: Ways of Seeing

Enshrined in the BIENALSUR 2019 framework, the *Full Dome* concert will be performed during the November Electronic Festival, as a visual music spectacle designed to stimulate all the senses. Full Dome is the creation of the Electronic Arts Research and Experimentation Centre from the UNTREF, working with Understanding Visual Music (UVM), with support from the Cultural San Martín.

These are multidisciplinary teams made up of artists, researches and technicians who have created audiovisual pieces in an immersion format. Art, science and new technologies come together to create a universe peopled by 3-D images, animation, electronic music, sound design and the digital arts.



Km 5,5 | **City:** Buenos Aires

| **Address:** Av. Sarmiento 2725

Venue

MUNTREF Centro de Arte y Naturaleza - Venue Ecoparque de la Ciudad de Buenos Aires

Exhibition: *Salt Flower*

Artist: Makoto Azuma ^(JPN)

Curatorial Work: Marcello Dantas ^(BRA)

Curatorial axis: Art and Nature

Makoto Azuma has taken a unique approach to creating contexts for his ikebana, Bonsai and Flower sculptures which stuns even the most cynical of audiences, 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, turning the ancient decorative practice into a contemporary art form. Makoto Azuma imagines how his art can reach the farthest points in Earth, and sometimes even beyond, submerging a bonsai in the depths of the ocean, and even sending an ikebana into outer space. He is searching for a context where flowers can change the interaction between people, recovering 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.

Exhibition: *Memory of Vegetation. Exhibition of the collection Robert Brendel of the Museo de Farmacobotánica "Juan A. Domínguez" of the FFyB/UBA*

Curatorial Work: BIENALSUR, Pablo La Padula ^(ARG)

Curatorial axis: Art and Nature

Botany, the conceptualization of plants, may be approached in myriad ways, and in scientific terms anchors nature in rationalism. Its sensual, perceptive and eloquent side is thus left to art and contemporary florists, who illuminate areas of mystery, revealing the possibility of new regions open to investigation by an adventurous scientific program.

The Brendel Botanical Model Collection of papier maché plants designed for 19th century German botanical studies is recontextualized next to works by Makoto Azuma (Japan) and Rita Fischer (Uruguay). They articulate a new approach to naturalism, science, teaching, contemporary art, floral arrangements and the theater of memory. This also undermines the disciplinary edifice constraining nature, creating bridges of unsuspected meaning between different languages, spaces and periods of time. Multiple visions of the Earth's botanical possibilities build an inclusive world prompting dialogue between different logics of thought, fertile ground for the rise of mutually beneficial biosocial co-evolution.

Exhibition: *Under the Linden*

Artist: Rita Fischer ^(URY)

Curatorial Work: BIENALSUR, Benedetta Casini ^(ITA)

Curatorial axis: Art and Nature

During her residency at the MUNTREF Centro de Arte y Naturaleza, Rita Fischer used to collect the organic and non-organic items around the building which today make up the vast diorama of nature sitting in the exhibition room. On the basis of these spatial features, the artist built an internal landscape which holds a dialogue with the architecture: light filtering through the glass skylight acquires plasticity, throwing the items in the installation into profile. Interior and exterior fuse together, becoming a three-dimensional pictorial construction: what can be seen on the flat surface actually floats in its depth, creating a translucent effect, super-impositions which veil and reveal and elements making up the composition. The layers propose a tale in the becoming, an intricate skein that unwinds as the visitor tours the installation. As if caught in the seconds following an explosion, the forms are left floating, weightless, suspended between floor and ceiling like the bodiless remains of a mystic space.



Km 5,7 | **City:** Buenos Aires

| **Address:** Rufino de Elizalde 2831

Venue

Casa Victoria Ocampo

Installation: *Casa Victoria Ocampo. A Scale Model With Giraffes.*

Artist: Cristian Chironi ^(ITA)

Curatorial Work: BIENALSUR, Benedetta Casini ^(ITA)

Curatorial axis: Ways of Seeing / Tribute

Based on the project *My House is a Le Corbusier*, Cristian Chironi inhabits paradigms of modernist architecture 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 his concrete problem of not having a home to call his own. Chironi has disembarked at the Casa Victoria Ocampo to receive the public on a weekly basis as he delves into the anecdotes and stories of the personalities who gave life to the first rationalist-style house in Buenos Aires. The disparaging description of the house, according to its own architect Alejandro Bustillo, as a “scale model with giraffes,” is the point of departure chosen by Chironi for his own contribution. Creating a dialogue between collage, videos and installation, he offers up an eccentric portrait of the city’s urban landscape.



Km 7

City: Buenos Aires

Address: Av. Don Pedro de Mendoza 1835

Venue

Museo Benito Quinquela Martín

Intervention: *Terzo Paradiso*

Artist: Michelangelo Pistoletto ^(ITA)

Curatorial Work: Marcello Dantas ^(BRA)

Curatorial axis: Art and Public Space

Michelangelo Pistoletto has disembarked at the Museo Benito Quinquela Martín with his epic *Terzo Paradiso*. This intervention underscores contemporary man's urgent need to invent another dimension of existence, between nature and technology. *Terzo Paradiso* is a symbol created by Pistoletto inspired in the mathematical symbol of infinity. In this figure 8 turned on its side, Pistoletto has drawn a third circle which simultaneously conjugates the nature of being human and the artificial paradise represented by technology. This central circle symbolizes the need to find a solution to humanity's state of crisis and conflict. As one outcome, the La Boca district will act as a collection center for hundreds of plastic bottles which the children from the local community will use to build a massive structure in the shape of the infinity sign. This will be used as a barrier to catch surface rubbish on the waters of the Riachuelo river.



Km 8,3 | **City:** Buenos Aires

| **Address:** Av. Infanta Isabel 555

Venue

Museo de Artes Plásticas Eduardo Sívori

Installation: *Paradigm Park. A Territorial Hyperstition
of the Department of Anexact Studies*

Artist: Leonello Zambón ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial axis: Art and Science

This project aims to set up a temporary laboratory that fosters public collaborations and interactions between the Sívori Museum and the Paradigm Park - UNTREF. Conceived as an open-air laboratory, these experiences seek to bring to the community many of the processes that are often concealed in the complex cultural work of institutions and, in turn, to develop synergies between the different cultural players, thus encouraging production, reflection and communication processes.



artexarte
FUNDACIÓN ALFONSO Y LUZ CASTILLO

Km 9

City: Buenos Aires

Address: Lavalleja 1062

Venue

Arte x Arte - Fundación Alfonso y Luz Castillo

Associated exhibition: *Exquisite Cadavers*

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

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG)

Curatorial axis: Memories and Oblivion

Exquisite Cadavers speaks of bodies, remains and how they are manipulated after death, a history which crosses continents and yet is deeply rooted in America. Focused on the three "political bodies" of Peron, Evita and Che, the exhibition poses the need to look beyond these uniquely Argentine cases. There are similar examples throughout the world which evoke reflection, one which resounds in these works. There is not much in the way of self-criticism concerning such aberrant acts as cutting off people's hands, testicles, ears or breasts as proof of death. These are ancient practices, yet ones still observed. Bodies can be also manipulated in more sophisticated fashion. The figure of the disappeared is one of the most perverse forms imaginable used to control people and history, and to wreak punishment. It involves appropriating the life of another by wresting away their very death, meaning that which defines their humanity.

Associated exhibition: *Fragile life (variations on the intimate)*

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 / Vocal Ensemble of the Bachelor Degree in Music of Tres De Febrero National University (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)

The intimate exposes, leaving the subject's entire humanity vulnerable, uncovered, stripping him or her from all protection; confronted with the intimate setting, all logic protective thoughts vanish. We then become fragile as we carry the weight of our nakedness, facing the other's gaze as a witness of our shattered condition.

It is in the artistic intimacy of the exhibition that a space becomes available and makes possible unloading the autobiographical into the poetic. At the same time, the artistic work demands the abolition of taking all distances. In this way, the closeness and warm shelter that unfold becomes a way of pointing out the intimate.

To the extent that the poetry of gestures based on the intimate becomes more vigorous, perhaps the ideals of rupture between the art piece and life itself will have achieved a new incarnation.

Thus, it only remains that the intimate gesture could burst in with sufficient poetic power, to disrupt the devastating scenery of our contemporaneity.



Km 9,2 | **City:** Buenos Aires

Address: Av. Costanera Norte
Rafael Obligado 6745

Venue

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

Exhibition: *Shock*

Artist: Dora Longo Bahia ^(BRA)

Curatorial Work: BIENALSUR, Florencia Battisti ^(ARG)

Curatorial Axis: Memories and Oblivion

Shock takes its name from the Brazilian antiriot police, also known as the Shock Battalion, a division trained and equipped to handle demonstrators and crowds. The videoinstallation, which is visually immensely powerful, casts a critical eye over the methods used by state powers to suppress resistance. Far from emerging as a symbol of protection, in *Shock*, the police forces 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 finds an echo in many similar cities in other corners of the planet.

Exhibition: *PIRAS. Stories of Witches*

Artists: Malena Pizani ^(ARG), Hernán Soriano ^(ARG), Laura Códega ^(ARG)

Curatorial Work: BIENALSUR, Florencia Battiti ^(ARG)

Curatorial Axis: Memories and Oblivion

Totem Tabu is a group made up of Hernán Soriano, Malena Pizani and Laura Códega which has been working since 2014 to investigate issues linked to the origin of specific prohibitions with the aim of shedding light on the realm of knowledge and ideology censored by history. The purpose is to see how such dialectics survive in present-day society. The group analyzes power structures, what is forbidden or marked out as taboo, or heresy, to drive reflection on morality, law and religion. *Piras*, which was especially developed for BIENALSUR and the Parque de la Memoria, harks back to an investigation into the origins of the witch figure, its repercussions in South America and how it affects the present. In the exhibition space are different pyres erected as situations designed to prompt critical and autonomous thought, and question the reigning canon of narrative.



Km 16 | **City:** Villa Martelli,
Buenos Aires

Address: Av. Gral. Paz almost
Constituyentes

Venue

MUNTREF Centro de Arte y Ciencia

Action: *Art and Space Forum*

Artists: Christiana Kazakou ^(GBR), Mariano Sardón ^(ARG), Sarah Jane Pell ^(AUS),
Xin Liu ^(CHN), Gershom Dublon ^(USA), Erica Bohm ^(ARG); among others

Curatorial Axis: Art and Science

Action / Exhibition: *Borders, All Utopias Are Depressing*

Artists: Mariela Yeregui^(ARG), Marlin Velasco^(ARG/VEN)

Curatorial Work: Mariela Yeregui (ARG)

Curatorial Axis: Art and Social Action

Francesco Careri says that “walking, being there, is a democratic act of re-appropriation of the public space, and, to a certain extent, a revolutionary act.” This is a walking project, in the sense that walking produces a vital activation of appropriation and resignifies landscape. But not just any landscape, but the ditches along the General Paz circular, the borderlands of greater Buenos Aires. The working dynamic is centered on the concept of drifting, where displacement, based on the impulse which produces these gaps, also prompts a critical view of traditional maps and the outlines of districts.

How to reinterpret the distribution of land through displacement and make a counter-proposal of new maps to replace the prevailing aerial views provided by Google Maps. How can a bird's-eye view interact to create a visual counterpoint sensitive to a personal experience of life on the ground? Which limits and borders of experience allow us to reformulate the standardized vision offered by current maps?



Km 20,2

City: Buenos Aires,
Argentina

Address: Valentín Gómez 4838

Venue

MUNTREF Museo de Artes Visuales - Venue Caseros I

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

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

Curatorial Work: Jesús Micó ^(ESP)

Curatorial Axis: Ways of Seeing

This exhibition offers a detailed and well-founded overview of recent photographic work in Spains. There are three sections in this proposal: the first showcases the works of six authors on a wall, the second contains works by 48 artists in audiovisual format, and the third is a theoretical investigation which has been published in the form of a book accompanying the exhibition. The proposal is thus a fusion of visual aesthetics and academic and critical rigor. Despite being a collective exhibition, the idea was not to try and group everything under a single umbrella theme, whether formal or conceptual. This is something quite different: an open, heterogenous and plural proposal, whose diversity allows the viewer to travel freely through the rich variety of concepts which define Spanish photography today, both as an aesthetic journey and one of thematic exploration.



Km 21

City: San Isidro,
Buenos Aires Province

Address: Rivera Indarte 48

Venue

Museo Pueyrredón

Interference: *White Men*

Artist: Marcelo Masagão ^(BRA)

Curatorial Work: BIENALSUR, Marina Aguerre ^(ARG)

Curatorial Axis: Memories and Oblivion

Marcelo Masagão practices a series of subtle yet effective interventions on a set of watercolours painted by Jean-Baptiste Debret in 1830, emphasizing the upper-class establishments belonging to Brazilian colonial society, in a way which could be applied just as easily 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 absence — always in white, even after such an attempt to erase him from existence. Different exhibition devices, such as a small-sized work box, or blowing up certain scenes to a large scale, serve to call out the spectator and reposition them vis-à-vis the changing perspectives of the same work.

The issue, which was originally very much a product of its time, at the turn of the 19th century, is thus not only revisited from a critical point of view, but also functions as a gesture of warning. The works underscore the many injustices and inequalities that still persist to this day in contemporary society, some reappearing, in crudely large dimensions, in many different regions of our otherwise civilized world.



Km 22,7

City: Buenos Aires,
Argentina

Address: Valentín Gómez 4838

Venue

Observatorio UNESCO

Villa Ocampo

Exhibition: *Silence II. Homage to John Cage*

Artist: Felipe Julián ^(BRA)

Curatorial Work: BIENALSUR, Liliana Piñeiro ^(ARG)

Curatorial Axis: Ways of Seeing / Tribute

Silence is an immersive installation inspired by the definitions of silence revealed by Brazilian writer João Guimarães Rosa through the auditory hallucinations of his character Chefe Zequiel in his story “Noites do Sertao” (Nights in the Hinterland). This in turn creates a dialogue with the works by North American composer John Cage and his thesis on the impossibility of silence.

Video Installation: *Tribute to Tadeusz Kantor*

Artist: Marion Vasseur Raluy ^(FRA)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Ways of Seeing / Tribute

The purpose of this video work, presented by Marion Vasseur Raluy, is to honor Tadeusz Kantor, who is considered one of the greatest men of the theater of the 20th century. Of Polish nationality, he defined himself as a total artist: writer, filmmaker, director of happenings, painter, scenographer, player of his own performances, professor of the Academy of Fine Arts of Krakow. This work is part of one of the fundamental axes of BIENALSUR: !Tributes!.



Km 281 | **City:** Montevideo, Uruguay

Address: Rincón 629

Venue

CCE Montevideo - Centro Cultural de España en Montevideo

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)

Margin of Error explores Spain's colonial past and present through a critical lens trained on the consolidated narrative of the "discovery" and colonization of America, as given in school textbooks. This work is the result of a series of collective exercises undertaken with a group of Spanish secondary school students and teachers which was filmed over three days in a studio.

The project was created by the art collective Declinación Magnética, a group of curators and artists focusing their work on a post-colonial or decolonial perspective to dismantle the images and words shoring up Spain's principal historical narrative. In parallel, the art collective is also exploring hybrid methodologies arising from the intersection of different artistic and research strategies in the field of the production and practice of knowledge.

Exhibition: *Open Archives – The Painted Stone*

Artist: Michael Bahr ^(DEU)

Curatorial Work: BIENALSUR

Open Archives – The Painted Stone is a collaborative research project which focuses on a natural-cultural monument located in the countryside in the Artigas district. The project unfolds in a large open space, which is geographically and symbolically distant from the world of art and culture.

Its objective is to call into question the great canons of science which claim exclusivity and encourage the development of autonomous critical thought. The exhibition probes these scientific claims by juxtaposing them with relative positions and singularities raised in equal conditions.

This is achieved by building a collection of legends, both personal stories and local myth, about the monument and its environs. Michael Bahr works with the community from this rural area to inject new value into their relationship with their natural and cultural heritage, and infuse all of us who come into contact with these stories with a new sense of community and belonging.



Km 283

City: Montevideo, Uruguay

Address: Av 18 de Julio 1772

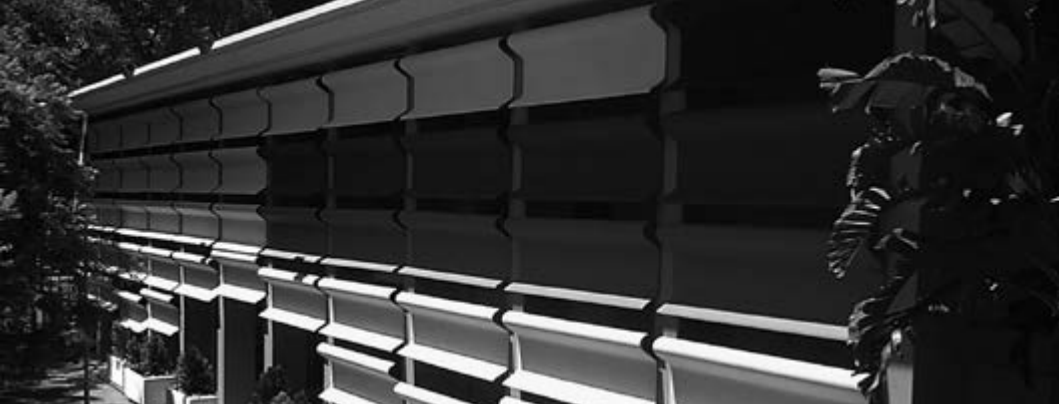
Venue

IENBA - Instituto Escuela Nacional de Bellas Artes – Universidad de la República

Intervention: *Actions and Videoart Cycle*

Curatorial Work: BIENALSUR Diana Wechsler ^(ARG) in collaboration with
Sebastián Alonso ^(ARG)

Site-specific action in collaboration with students and professors of the
Escuela Nacional de Bellas Artes – Universidad de la República



Km 284 | **City:** Montevideo, Uruguay | **Address:** Av Tomas Giribaldi 2283

Venue

MNAV - Museo Nacional de Artes Visuales

Exhibition: *Emancipatory Opera*

Artist: Voluspa Jarpa ^(ARG)

Curatorial Work: BIENALSUR Diana Wechsler ^(ARG)

Curatorial Axis: Memories and Oblivion

The presence of this installation at the MNAV functions as a activator of the senses regarding certain key events from the Latin American Independentist movement. Voluspa Jarpa opens up new fields of meaning and interpretation on the basis of a historical narrative that we Latin Americans believe we already know.



Km 290

City: Montevideo,
Uruguay

Address: Arenal Grande 1929

Venue

EAC - Espacio de Arte Contemporáneo

Exhibition: *Urgent Memories*

Artists: Bernardo Oyarzún^(CHL) with El Machi Jorge Quilaqueo^(CHL),
Gabriel Chaile^(ARG), Cristina Piffer^(ARG) in collaboration with Alejandra Gomez Paredes

Curatorial Work: Leandro Martínez Depietri^(ARG)

Curatorial Axis: Memories and Oblivion

An intimate and translation dialogue defies the move to render racial violence in the Southern Cone invisible. We are moved by the desire to contribute from our art to deconstruct the national identity rooted so proudly erected on white European immigrant status. *Urgent Memories* excavates and exposes unstable architectures which mutate and are transformed within the diverse encounters between dust-mud-stone and sound-word-text through interaction between bodies. We are drawn to focus on the body as both instrument and method to investigate and build new inhabitable spaces, which incarnate history and prompt opportunities to reflect together with all those who feel touched. These three artists have been working for a long time on the issue of the power of art in this process.



Km 304,5 | **City:** Rosario,
Argentina

Address: Sarmiento and
Paraná river

Venue

CCPE - Centro Cultural Parque de España

Exhibition: *Essays on Work*

Artists: Tnani Ali^(TUN), Chen Chieh-Jen^(CHN), Diego Masi^(URY),
Federico Mattioli^(ARG), Yohnattan Mignot^(URY), Antonella Aparicio^(ARG),
Karla Buzó^(ARG) Duygu Nazli Akova^(TUR), Catalina Sosa^(ARG), Viviana Zargón^(ARG)

Curatorial Work: BIENALSUR, Marina Aguerre^(ARG) and Liliana Piñeiro^(ARG)

Curatorial Axis: Memories and Oblivion

Noises and moments of silence made by men and machines puncture the air as the public interacts with the many works in this show. For both silence and sounds, from different regions and latitudes, resound in the collective memory forged over time by the history of mankind. This is work as production, as the possibility of development, a deeply ennobling activity. Yet something wraithlike clouds this concept... Sounds and silence are also intimately associated with frustrated dreams and initiatives that came to naught, struggles and strife, reality and fiction, riven with doubt both individually and collectively. In this way, presence and absence form a dialogue captured on video, in installations and photos. The pieces on show reinforce familiar discourses, or a view of things laden with irony, revisiting stories and proposing other approaches to memories of work, those submitted by the visitors of these tunnels.



Km 304,8

City: Rosario,
Argentina

Address: Av. de la Costa
Brig. Estanislao López 2250

Venue

Macro - Museo de Arte Contemporáneo de Rosario

Associated Exhibition: *Two Rivers and a Museum*

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^(ITA), 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 exhibition comprises pieces from the collections of the Castagnino + Macro museums, pitting works from a Fine Arts and modern art museum against others from a contemporary art museum. This happenstance makes it easier to work on an idea of contemporaneity which is not defined in chronological terms but rather as the point of departure for research, focusing on diverse moments, cultures and technical media.

In an explicit search for anachronism, the show explores the relationships between the works from both museums and seeks to create what the images themselves produce: partnership, identification, collision. It is hoped that these encounters, both clash and coincidence, will produce short circuits, synergies capable of deepening meaning and prompting new lines of signification.

The symbol of the river is not a geographical item but a prompt for questions, imbued with meaning, the repository of the stories of a region traversed by a potent and patent river; a witness of multilayered events and the brand marking the identity of a territory.



Km 305

City: Rosario,
Argentina

Address: Paseo de las Artes
y el Río Paraná

Venue

CEC - Centro de Expresiones Contemporáneas

Exhibition: *Recovering our Imagination to Change History*

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

Curatorial Work: Proyecto NUM ^(ARG)

Curatorial Axis: Memories and Oblivion

In Argentina, there had never before been a mass collective reflection about the permanently damaged and imperfect civil status of women and other expressions of the feminine. The question asked by the NUM project, from its

prism of art and feminine 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, defying certain protocols of representation. It seeks to create a space for reflection enshrined in the point of contact between aesthetics and ethics, one capable of tackling the raft of gender issues raised in the wake of the creative and revolutionary wave that was the #Niunamenos manifestation (2015-2017). *Recovering our imagination...* suggests a new tension between highly contemporary works created in the heat of feminist action, which not only challenge today's cis-heterodoxy (the matrix underlying our system) but also inhabit alternative readings.

Installation: *Curvaceous*

Artist: Noemí Escandell ^(ARG)

Curatorial Work: Associated project

Curatorial Axis: Ways of Seeing / Tribute

During the second half of the 1960s, Noemi Escandell's works communicated with the formal preoccupations concerning minimalist artists living in New York. In 1965, the Jewish Museum there exhibited a series of drawings of her *Primary Structures*, and a year later, *Curvaceous* came into being as a graphite sketch on paper. The work expresses the artist's personal exploration of minimalism and was exhibited at the show entitled *Primary Structures II* at the Argentine Hebraic Society in 1967 as part of the Advanced Art Week organized by the Di Tella Institute.

In 2013, the sketches were included in the book Noemí Escandell published by the Museo Castagnino+macro as an anthological exhibition. A year later, *Curvaceous* was built from stainless steel for the 10 th Rosario Art Week, and exhibited on the esplanade outside the Roberto Fontanarrosa Cultural Center. On this opportunity, in new surroundings, the work will be placed at the entrance to the Center for Contemporary Expression.



Km 305,7 | **City:** Rosario, Argentina

Address: Br. Oroño 2361

Venue

Parque Independencia

Installation: *Us / Us*

Artist: Eduardo Basualdo ^(ARG)

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG), Liliana Piñeiro ^(ARG)

Curatorial Axis: Art and Public Space

Us / Us is an installation erected in a public space as part of BIENALSUR 2017. Two metal frames with vertical metal bars measuring 6x4 meters bear the word *Nosotros*, criss-crossing 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 status quo: 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, the fight over a term which in fact belongs to us all. Basualdo duplicates this term, wrought in iron horizontally across the bars, as if it were in fact two different things which nonetheless continue to support each other.

After June 2019, the work will find a new home in the emblematic Parque Independencia, by the Wladimir Mikielievich City Museum, offering a fresh opportunity to explore questions about “us” in the context of the urban landscape.



Km 306

City: Rosario, Argentina

Address: Córdoba 2019

Venue

Museo de la Memoria

Installation: *Covert*

Artist: Esteban Álvarez ^(ARG)

Curatorial Work: BIENALSUR, Marina Aguerre ^(ARG)

Curatorial Axis: Memories and Oblivion

Covert refers to the world of bullfighting, the screen behind which the bullfighters take refuge when “something goes wrong.”

However, the name of the work also suggests meanings directly associated with a highly significant time for Argentina, the recent crisis of 2001, when something went wrong...

Using the bullfighting arena as a metaphor for reality, the transference of meaning incorporates zinc roofing as a way of materializing the concept. The choice of this material is underscored by the way the zinc sheets are indiscriminately beaten by hammers, as did the pot-banging citizens back in 2001. The support structures also replicate, in symbolic form, the devices used by the security forces to prevent demonstrators from taking to the streets.

Esteban Alvarez uses his proposal as a polysemous device with multiple references fanning out to support one of the central curatorial axes underlying the open invitation to artists to participate in the Second Edition of BIENALSUR: Memory and Oblivion.

Installation: *Optical Disillusions*

Artist: Leo Nuñez ^(ARG)

Curatorial Work: BIENALSUR, Marina Aguerre ^(ARG)

Curatorial Axis: Memories and Oblivion

The civic-military dictatorship which assumed power after the 1976 coup introduced a regime of persecution, kidnapping, torture, murder and forced disappearances. In 1978, Argentina hosted the FIFA World Cup, an event seen as the ideal propaganda tool and used by the junta to provide an optical illusion masking the state genocide taking place. A distinctive feature of the Cup matches was the confetti hurled into the air after the Argentine team's victories.

Optical Disillusions is an interactive work which underscores the tension between visibility and concealment, referring to the macabre '78 World Cup and the confetti celebrating the event, but inverting its meaning. Instead of the backdrop of civilized order and triumph projected by the dictators, the pieces of confetti are mini-screens portraying the faces of the thousands who "were disappeared."



Km 411

City: Mar del Plata
Argentina

Address: Av. Félix U. Camet 800

Venue

MAR - Museo de Arte Contemporáneo

Action: *Marathon*

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

Curatorial Work: Sebastián Tedesco ^(ARG) and Mariano Luna ^(ARG)

Curatorial Axis: Ways of Seeing

The program entitled *Suspended Frontiers* within the BIENALSUR framework is the first time that Jorge Macchi and Edgardo Runitzky have exhibited the entire corpus of the work created since 2003, including video pieces, sound installations, video installations and performances.

Their joint output makes clear reference to a transdisciplinary approach and creative dialogue, dissolving the idea of “the artist” as individual author and blurring the limits between visual and sound art through integration and “distance working”; some of the themes of this comprehensive journey which embraces the role of Argentine artists on the world stage.

Mar del Plata offers an ideal location for this encounter, prompting reflection on the location as a focal point lying on the very edge of the periphery of things, which in turns suggests the potential for a range of meanings permeating the scene of contemporary intellectual thought.



Km 705 | **City:** Cordoba, Argentina

| **Address:** Barrio Kronfuss

Venue

Barrio obrero Kronfuss

Intervention: *Abandoned Museum - Barrio Kronfuss*

Artists: Diego Bianchi ^(ARG), Martín Carrizo ^(ARG), Noelia Correa ^(ARG), Colectivo Primitivo: Noel De Cándido and Noé Colombo ^(ARG)

Curatorial Work: BIENALSUR, Liliana Piñeiro ^(ARG) and Diana Wechsler ^(ARG)

Curatorial Axis: Art and Public Space

The second phase in the *Abandoned Museum* project hosts creations by a group of artists from the city of Cordoba which will be shown as works integrating the public space in the Kronfuss district of this city. As in the first phase, the spectator is invited to find out how an object can be transformed into a element capable of catalyzing the senses, something which nonetheless depends on the observer as much as on the context. The three artists invited are not students, but artists with several years of experience and close ties to their own environments, which gives rise to an interesting range of possibilities. They re-establish and visualize these personal links by proposing specific works which interact directly with the receiver.



Km 707

City: Cordoba,
Argentina

Address: Av. Hipólito
Yrigoyen 622

Venue

Museo Palacio Dionisi

Associated Exhibition: *Deviations*

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

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG)

Curatorial Axis: Memories and Oblivion

The exhibition lies in a place between fiction and register, which queries contemporary mores but is also reflects on the space where discourse is presented and the other is encountered. Argentina is a melting pot of poetry and history which rise above mere geographical references. Here, each work refers to a different aspect of a common narrative, as the landscape is the protagonist, despite the different approaches in evidence: the strangeness of extremes, or the destruction wrought by an uncontainable nuclear disaster. Artificial constructions appear as an alternative, questioning what it is that we perceive, desire and appreciate. This confusion leads us towards a future of machines and technology that beckon with promises of well-being, freedom and creativity, things we wisely distrust.

Imagination, the last chapter, is where the artists ironically parody and fantasize while offering other realities, some of which critically refer to situations of daily violence. Disturbing, these suggest a latent tendency, something we know is there which constantly challenges us despite our efforts to ignore it.



Km 707,2

City: Córdoba,
Argentina

Address: Av. Poeta Lugones 411

Venue

Museo Provincial de Bellas Artes Emilio Caraffa

Associated exhibition: *An Uneven Memory*

Artist: RES ^(ARG)

Curatorial Axis: Memories and Oblivion

An Uneven Memory poses a double-edged question about the slippery intervals in our memory, and about events of insurrection. The acronyms and slogans preserved in popular political memory outline what remains of the irruption which unfolds within history. Fifty years after the Cordobazo, this exhibition enshrines a memory of the city of Córdoba, a genealogy of popular events and the history of cutting-edge art which tackles the performance statement made by the bodies. *An Uneven Memory* is an invitation to experience those intervals which gather together the slippery instants between the public and the private, while the epic events of revolt file past to the beat of the slogans. RES has convinced me, through the words of Eduardo Grüner, that before all else, we think like Latin Americans: “Cordobazo” is at once an impossible name and the potential to invent the future.

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

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

Curatorial Work: María Laura Rodríguez Mayol ^(ARG), Jorge Cordonet ^(ARG) and Ana Raviña ^(ARG)

Curatorial Axis: Everyday Dimensions / Possible Futures

Contemporary art incorporates the poetry of our daily lives into a continuous quest to record, muse upon, and destructure the ways in which we appropriate space and seize upon intimate, emotional and symbolic manifestations, individual and collective stories and memories. This involves connecting shared experiences with multiple cultures, as well as the frontiers of identity, resistance, asymmetry and inequalities, unmasking the operations of cultural dominance, and incorporating the binary nature of exclusion-inclusion / placed-displaced.

We propose a curatorial essay which examines the strategies of the signs and critical re-inscriptions which revitalize and add an extra dimension to alternatives for habitation and the new forms of reterritorialization, appropriation and transformation. This means deepening the need for a life trained to speak, feel, investigate and contribute to the transformation which enriches our experience of “inhabiting the world.”



Km 707,5

City: Cordoba,
Argentina

Address: Av. Hipólito Yrigoyen 511

Venue

Fotogalería a cielo abierto - Museo Evita Palacio Ferreyra

Installation: *Labyrinth*

Artist: Alejandro Chaskielberg ^(ARG)

Curatorial Work: BIENALSUR, Florencia Battiti ^(ARG)

Curatorial Axis: Art and Nature / Landscapes

Shot in the El Hoyo labyrinth in Patagonian Chubut, the series by Alejandro Chaskielberg viscerally portrays the array of emotions people experience when they wander through the maze. Using a carefully-constructed scenographic lighting technique, the photographs were shot using torches on nights when there was a full moon, during exposures that lasted some ten minutes. Created by Claudio Levi and Doris Romera on the lands scorched by the fires that swept through the region at the end of the 1980s, the *El Hoyo Labyrinth* symbolizes the recovery of nature. It is the energy of this transformation that Chaskielberg attempts to convey in his striking photographs.



Km 709

City: Córdoba, Argentina

Address: Pabellón Argentina
Av. Haya de la Torre N°350

Venue

Ciudad Universitaria de Córdoba

Action: *School for Teachers*

Curatorial Work: Kekena Corvalán ^(ARG), Gabriela Larrañaga ^(ARG)

Curatorial Axis: Gender Issues

With two editions already under its belt in the City of Buenos Aires, the *School for Teachers* program is a proposal for equal exchange between women artists and colleagues of stature in the artistic field. As we are all teachers and apprentices, in this space we examine the multiple ways of approaching, building and developing a work, deconstructing these roles from a place of uncertainty, where paths open up at random, rather than from closed and codified places. The requirements for participation are to be a woman artist of over 40 and to believe in the politics of desire.



Km 710 | **City:** Cordoba, Argentina

| **Address:** Av. Poeta Lugones 401

Venue

Centro Cultural Córdoba

Exhibition: *Among Others*

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

Curatorial Work: BIENALSUR, Benedetta Casini ^(ITA)

Curatorial Axis: Gender Issues

The exhibition brings together a range of projects by different Latin American artists, contributed largely through the open invitation issued by BIENALSUR, which examine key themes underlying the current debate on intersectional feminism. This concept, first articulated by Kimberlé Crenshaw, is still very relevant today and is particularly enlightening when it comes to tackling the issue of the cross-over between marginalized identities on Latin American soil. Here, gender problems play out in a perpetual dialectic with discrimination of all kinds: social, racial, sexual and aesthetic. What does it mean to be a Mapuche woman in Latin American society? What comes into question when you are a black woman living in Colombia? What challenges does a lesbian woman face on a daily basis in Bolivia?



Km 1055

City: Santa Maria, Brazil

Address: Av. Roraima, 1000

Venue

Universidade Federal de Santa Maria

Exhibition: *FACTORS 6.0. Light_Energy*

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

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

Curatorial Axis: Art and Science

Festival Factors, organized by the Contemporary Art, Technology and Digital Media Lab (LABART) with support from the Fine Arts Postgraduate Program of the Santa Maria University in Brazil, is taking the opportunity offered by BIENALSUR to focus on the concepts of energy and light, in the context 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 which turns the artistic phenomenon into a dynamic project. When linked to light, artistic production may be seen as activation, distribution, contamination, or even as ecological and social resistance. For the Festival, the focal point of interest lies in the way in which contemporary artists address such issues in their practices.



Km 1061

City: Mendoza, Argentina

Address: Padre Contreras 1250

Venue

Espacio de Fotografía Máximo Arias

Exhibition: *Deviations*

Artists: Esteban Álvarez^(ARG), Robert Cahen^(FRA), Miguel Chevalier^(FRA), Nicola Costantino^(ARG), Arnaud Dezoteux^(FRA), 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), Rodrigo Etem^(ARG)

Curatorial Work: BIENALSUR, Fernando Farina^(ARG)

Curatorial Axis: Memories and Oblivion

Between fiction and register, *Deviations* not only raises questions about contemporary parlance, but is also a reflection about the space where discourse and the encounter with the other take place. Argentina, a country far from the epicenter of Western culture, its identity imbued with uncertainty, luxuriant landscapes, is presented as overflowing with poetry and stories that transcend geography. Although nature is itself the protagonist, there are varied approaches: the strangeness prompted by disproportion, but which also provokes devastation thanks to an uncontrollable nuclear explosion. As an alternative, there is artificial construction, another image which asks us what it is that we perceive, desire and appreciate. A confusion which slides towards a future of machine and technology that beckons with promises of wellbeing, freedom and creation, which we quite wisely mistrust.

Imagination is the last chapter in which artists use irony, parody and fantasy to offer us other realities, some of which refer in critical terms to situations of daily violence, disturbing hints of latent forces which we know are permanently attempting to draw us in despite our best efforts to ignore them.



Km 1133

City: San Juan, Argentina

Address: Av. Libertador
Gral. San Martín 902

Venue

MPBAFR - Museo Provincial de Bellas Artes Franklin Rawson

Exhibition: *The Body of Time*

Artist: Bill Viola ^(USA)

Curatorial Work: Marcello Dantas ^(BRA)

Curatorial Axis: Ways of Seeing / Tribute

Bill Viola has developed one of the most striking works of art about time ever seen. His installations, videos and theatrical collaboration have spawned a new lexicon of how one perceives the self and the other, and experiences time. "Time is what makes my art possible," says Viola, using it as an instrument to sharpen perception and create a state of quasi-hypnosis in the spectator. In this exhibition we have selected works that reveal all the conditions of a time sculptor. *Inverted Birth* uses space, scale and the void to draw back the veil blurring time by symbolically inverting the act of birth. *Chott-el-Djerid* explores the limits of resolution of the video format as a medium to showcase the conditions of the desert. His works are a meditation on life, death, transcendence, rebirth, time and space. They gift us the two most priceless things we have in life – time and memory.



Km 1142

City: Neuquén, Argentina

Address: Calle Mitre y
Santa Cruz

Venue

Museo Nacional de Bellas Artes de Neuquén

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

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

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG)

Curatorial Axis: Everyday Dimensions / Possible Futures

Clouded by the smoke and mirrors of progress, humanity has become a geological force with an undreamed-of power of devastation, while the digital revolution and its duplication of the world immerse men and women in the instantaneity of sheer present. When collective imagination is unable to envisage alternatives to avoid an imminent environmental catastrophe, the future becomes a threat. It is up to art to attempt to recompose the imagination of the future and empower our impoverished subjectivity to find new forms and redefine the relationship between society and nature.

Exhibition: *Deviations*

Artists: Esteban Álvarez ^(ARG), Carolina Arias ^(ARG), Robert Cahen ^(FRA), Miguel Chevalier ^(FRA), Nicola Costantino ^(ARG), Arnaud Dezoteux ^(FRA), Ailín Fernández ^(ARG), Rodrigo Etem ^(ARG), Angelika Markul ^(POL/FRA), Liliana Porter ^(ARG), Paola Sferco ^(ARG), Lila Siegrist ^(ARG)

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG) and Florencia Battiti ^(ARG)

Curatorial Axis: Memories and Oblivion

Between fiction and register, *Deviations* not only raises questions about contemporary parlance, but is also a reflection about the space where discourse and the encounter with the other take place. Argentina, a country far from the epicenter of Western culture, its identity imbued with uncertainty, luxuriant landscapes, is presented as overflowing with poetry and stories that transcend geography. Although nature is itself the protagonist, there are varied approaches: the strangeness prompted by disproportion, but which also provokes devastation thanks to an uncontrollable nuclear explosion. As an alternative, there is artificial construction, another image which asks us what it is that we perceive, desire and appreciate. A confusion which slides towards a future of machine and technology that beckons with promises of wellbeing, freedom and creation, which we quite wisely mistrust.

Imagination is the last chapter in which artists use irony, parody and fantasy to offer us other realities, some of which refer in critical terms to situations of daily violence, disturbing hints of latent forces which we know are permanently attempting to draw us in despite our best efforts to ignore them.



Km 1221

City: Tucuman, Argentina

Address: 9 de julio 44

Venue

Museo Provincial de Bellas Artes Timoteo E. Navarro

Associated Exhibition: *Another Her*

Artist: Nicola Costantino ^(ARG)

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG)

Curatorial Axis: Memories and Oblivion

In *Another Her*, 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 artist's image reproduces itself in multiple ways, producing a hall of mirrors effect as her visage is at once the subject and object of representation. Her references are eclectic and wide-ranging, and many of the works are reminiscent of images which are deeply rooted in the collective unconscious thanks to their mass reproduction. There are also allusions to some of the legendary 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 alone, with all the attendant consequences. And even more "other hers," versions such as the projection of her first feature-length film *Artefacta*, and many, many *Evitas*.

Sound intervention: *In First Person*

Artist: Carlota Beltrame ^(ARG)

Curatorial Axis: Memories and Oblivion

In First Person is an initiative designed to revive our heritage, an action proposed by Carlota Beltrame for the corridor of sculptures linking the two halls at the Timoteo Navarro Museum in the City of Tucuman. For her, it is vital to give each work a voice, waking it from its lethargy and reliving its history, reinvigorating its field of allegorical references and endowing it with life “in the first person.” This is an attempt to banish oblivion, to summon forgotten images back into the light and reclaim other narratives within a story that otherwise fades in the retelling, losing the power and immediacy of experience.

Exhibition: *Heroines*

Artist: Leila Alaoui ^(FRA/MAR), Carolina Antoniadis ^(ARG), Claudia Casarino ^(PRY), 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, Diana Wechsler ^(ARG)

Curatorial Axis: Transits and Migrations

“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, prompting reflection as we prepare to tour the selection of works in this exhibition, taken mostly from the collection belonging to the MUNTREF.

The show is an attempt to record that singular dimension which is the remit of womanhood (from the historic images of the Mothers of the Plaza de Mayo, to the much-replicated visage of Evita) and explore the perspective lent by a woman’s eye, a vision which takes on different forms, assuming a vital protagonism in these works. This is the case with the historical narrative proposed by Voluspa Jarpa’s work, or by Claudia Casarino or by Stéphanie Pommeret, an approach embodying the underlying purpose of the exhibition. Here, to quote Virginia Woolf once again, “there is no gate, no lock, no bolt that you can set upon the freedom of my mind.”

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 of our surroundings.” Aware of this potential, this susceptibility to change, the Japanese artist Katsuhiko Hibino will be presenting a new phase in the *Turn/BIENALSUR* Project. This art activity seeks to encourage people with different experiences to exchange their knowledge, and works closely with minority communities. This project was created with an eye on the Tokyo 2020 Olympic and Paralympic Games and is currently being replicated in several different countries. For BIENALSUR 2019, Hibino will be working with the Quilmes indigenous community living in the Calchaqui valleys, to develop workshops and in-depth discussion about the ancient Quichua teachings, inviting people to exchange experiences and suggesting an ineluctable opportunity for transformation for all those involved.



Km 1222

City: Tucumán, Argentina

Address: Gral. José de San Martín 1545

Venue

MUNT - Museo de la Universidad Nacional de Tucumán

Exhibition: *Between Senses*

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

Curatorial Work: BIENALSUR, Benedetta Casini^(ITA)

Curatorial Axis: Ways of Seeing

A blind movie. Silent scores. An invisible painting.

Between senses poses an upside-down reading, a subversion of language and supports. A transmigration of signs between heterogeneous media. Different idioms distort the conventional codes of interpretation that usually frame language, opening up the field to new possibilities of perception: What would a movie be like if you could only listen to it? What would it be like to look at a musical composition? What would be the scent of a text? 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. The works making 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.

Action: *Transmodality, Science and Poetry of the Senses*

Artists: Sebastián Tedesco ^(ARG), Bruno Mesz ^(ARG), Mateo Carabajal ^(ARG)

Curatorial Work: BIENALSUR, Benedetta Casini ^(ITA)

BIENALSUR not only deploys a unique program in art spaces, museums, cultural centers, schools and the public arena, but also pursues activities which prompt different audiences to question, from children to senior citizens, and from specialists and art connoisseurs to ordinary folk. For the purpose here is to turn each venue into a space for thought and reflection. With this goal in mind, we have developed a range of different actions through our dialogues with each local institution, whether conversations, workshops, film projects, or shared readings in addition to a host of other activities arising from the vital exchange between the different actors in the social and cultural arena.



Km 1223

City: Tucumán, Argentina

Address: Marco
Avellaneda 254

Venue

Centro Cultural Juan B. Terán

Installation: *We Have the Power to Choose*

Artist: Marie Orensanz ^(ARG/FRA)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Memories and Oblivion

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

Orensanz has chosen this form of conceptual proposal to attract people's attention: whether with her *Thinking is a Revolutionary Deed* in the Buenos Aires Park of Memory, or when she places us *Beyond Time* with her thicket of statuesque clock-hands, harking back to clocks from different times and places.

Here in Tucumán, what is laid bare is one's ability to choose. Her works invite us to take a pause, to interact with the dull 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.



Km 1280

City: Asuncion, Paraguay

Address: Grabadores
del Kabichu'i

Venue

Centro de Artes Visuales / Museo del Barro

Exhibition: *QR: Between Ancestral and Future*

Artist: Patricia Hakim ^(ARG)

Curatorial Axis: Everyday Dimensions

The proposal seeks to recover and broaden the meaning of craftwork, art and technology by creating tension between different, contrasting outputs: connecting, exposing and disseminating, in poetic and unprecedented technological form, ancestral techniques and their makers. Simultaneously, and inversely, the objectives of this work seek to expose current modern-day technology in a similar vein. 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 works and the Curatorial Work highlight the way in which different techniques both make 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 meaning to its own field.

Km 1281

City: Asuncion, Paraguay

Address: Grabadores
del Kabichu'i

Venue

Fundación Migliorisi

Exhibition: *Border Music*

Artist: Edgardo Rudnitzky ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Everyday Dimensions / Possible Futures

A thin and long metal structure, linear, stripped, pierces space. Every 5 meters or so, over it, rustic machines of old music boxes move their gears to the sound of a small motor. The nails of the mechanism try - not always successfully - very slowly, to press the wires that cross the room from one section to another.

The wire has an irregular tension, its path is interfered by knots of small wires that hinder its progress. These conditions make the sounds turn out to be random, sometimes unraveled, sometimes not so much, but always unexpected. The title that Edgardo Rudnitzky gives to this installation is *Border Music*, where the materiality and its sonority are what establish the "edge"; between one side and another of space, between one side and the other of "comfort". In this way, the piece introduces the question of migrations, exiles, transits and their tensions, all those issues involved in these processes that cross the contemporary life experience.



Km 1588

City: Santiago de Chile,
Chile

Address: José Miguel de la
Barra, 650

Venue

Museo Nacional de Bellas Artes

Interference: *Remembering a Sign. Elda Cerrato [1972-1973]*

Artist: Elda Cerrato ^(ITA/ARG)

Curatorial Work: Gloria Cortés Aliaga ^(CHL)

Curatorial Axis: Gender Issues

In September 1972, the exhibition *Art and Ideology – CAyC in the Open*, where Elda Cerrato intervened texts by writer Roberto Arlt, was shut down by the City of Buenos Aires. A year later, two of her works were sent to the Chilean Fine Arts Museum (Museo de Bellas Artes) together with 143 heliographs from the CAyC as part of an initiative which was cut short by the coup. The reproduction of these censored installations offers Elda Cerrato a way of intervening the exhibition *From Here to Modernity* which belongs to the Museum's permanent collection and includes both of the artist's works which arrived in 1973. In this way, like epistemologies which interact in temporal and biographical terms, she operates using censorship and the alienation of visual production in times of conflict, to undertake a symbolic restoration and recontextualize the artistic and political memory of women artists.



Km 1603

City: Santiago de Chile,
Chile

Address: Ismael Valdés
Vergara 506

Venue

MAC - Museo de Arte Contemporáneo, Universidad de Chile

Exhibition: *If You Lived Here*

Artist: Martha Rosler ^(USA)

Curatorial Work: Mariagrazia Muscatello ^(ITA) and Montserrat Rojas Corradi ^(CHL)

Curatorial Axis: Ways of Seeing / Tribute

If you Lived Here was born of the Spanish translation of the work *If you lived here* by Martha Rosler, an ironic reference to the growing number of homeless in North American society, exposing the role played by artistic institutions in the process of gentrification.

The exercise of translation inserts it into a reflection on the Latin American context and in terms of Chilean reality, refers to current human displacements and the configuration of a national post-dictatorship identity defined as a transition. *If you Lived Here* implies a transit from one place to another, from one body to another.

The invitation to an artist as distinguished as Martha Rosler arises from a need for a genealogical take on the social and political issues underlying far-reaching changes at an uncertain historical time with a tendency to veer towards conservatism, as well as the desire to foster more direct dialogue between local artists from different regions and generations.



Km 1603,2 | **City:** Santiago de Chile, Chile | **Address:** Matucana 501

Venue

Museo de la Memoria y los Derechos Humanos

Intervention: *Presences*

Artist: Graciela Sacco ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG) and Fernando Farina ^(ARG)

Curatorial Axis: Memories and Oblivion

T4, They Went North to Reach the South, From the Other Side, are some of the titles that Graciela Sacco has given to the works which insistently tackle the issues of transit, migrations, and displacement. These affirmations ramp up uncertainty, questioning the positions defining us and them, tearing down all certainties erected on the ways in which space and territory are controlled. Between cautious attempts to realize unfulfilled dreams we see the gestures of a society under stress, raising arms, opening mouths, running and pointing to try and attract attention with its claims.

Sacco places us before situations which reveal a human conditioned marked by conflict, struggle, transit, migration and exile. Faced with the substantiality of reality, she chooses evanescence. Her images are written in light: they change, fleeing, as do our daily lives, and call out the viewer by asking questions and prompting reflection.



Km 1603,4 | **City:** Santiago de Chile, Chile | **Address:** Avenida Matucana 100

Venue

Centro Cultural Matucana 100

Performance: *First Critical Feminar and Lecture-Performances by the Techno-class to the Xenon-Class*

Artist: Katia Sepúlveda ^(CHI)

Curatorial Work: Carolina Herrera Águila ^(CHL)

Curatorial Axis: Memories and Oblivion

*The First Critical Feminar is an open, collaborative invitation, which is free-of-charge, to participate in the uncomfortable space of debate on all things non-pertinent to the feminist/colonial/capitalist/ racist narratives present in our societies' political, cultural and economic history, and in the recent urban demonstrations held in Chile and the Abya Yala, the "land in its full maturity" in Panama. In our lecture performance, we shall take the techno-class as an anti-ontopolitical term to tackle the processes affecting politically-insubordinate subjects involved in the project of modernity from *the sub-zur g-local*, which take form in the diverse political fiction somatised (Preciously) in the transformation and composition of our orthopaedic/Vulnerable bodies.*



Km 1613 | **City:** Cerrillos, Chile | **Address:** Av. Pedro A. Cerda 6100

Venue

Centro Nacional de Arte Contemporáneo Cerrillos

Exhibition: *Near by Far*

Artist: Cildo Meireles^(BRA)

Curatorial Work: Juliana Gontijo^(BRA)

Curatorial Axis: Ways of Seeing / Tribute

Near by Far is a conceptual matrix which calls for a game of asymmetric logic, one of insoluble cases, juxtapositions and a continuous whole. Occupying the entire exhibition space, *The Witch* (1979-1981) is based on a simple premise, a broom that dirties instead of cleaning. 7,000 kilometers of yarn take possession of the former airport's modern structures, pouring down the stairs to invade other works outside. Fluctuating between chaos and order, the threads of *The Witch* also configure *the Virtual Volumes* (1968- 1969), sculptures of architectural fantasy which overstep the bounds of Euclidian geometry, constantly deforming and elongating space beyond its planes. Meireles's first sound experimentation, *Mebs/Caraxia* (1970-1971) can be heard in two rooms, a sound sculpture of topology which turns space into time and fraction into a dynamic process of totality. Cildo Meireles proposes a well-rounded yet paradoxical reflection which opens the door to other possible orders through the shock of sheer indetermination.



Km 1678 | **City:** Valparaíso, Chile

Address: Sotomayor 233

Venue

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

Exhibition: *Journey O*

Artists: Henry Serrano ^(CHL), Francisco Olivares ^(CHL), Ignacio Saavedra ^(CHL); among others.

Curatorial Work: BIENALSUR, Fernando Farina ^(ARG)

Journey O is an artistic project which examines the actions of BIENALSUR in Valparaíso, Chile. Its first chapter looks at the journey taken by three artists from Valparaíso as they travel through Mendoza and San Luis on their way to Rosario in Argentina. The idea is to record the journey, but also the meeting between artists from two cities who have many things in common and share past and present histories. In the second chapter, artists from Rosario travel to Valparaíso, and as they meet again, they continue their dialogue and work as part of an ongoing process. The creations and reflections arising from this exchange and journey are exhibited in CENTEX and accompanied by an event in La Loma, as the logical continuation of the first encounter between artists and neighbours undertaken for the first edition of BIENALSUR.



Km 2151

City: Potosí, Bolivia

Address: Ayacucho,
Villa Imperial de Potosí

Venue

Casa Nacional de la Moneda

Installation: *Frictions*

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

Curatorial Work: BIENALSUR, Juan Fabbri ^(ARG) and Fernando Farina ^(ARG)

Curatorial Axis: Memories and Oblivion

The end of explicit colonization in America ushered in a new era where domination and marginalization are still self-perpetuating. Discrimination has used economic and symbolic mechanisms to impregnate society, stigmatizing entire populations for reasons of race, ethnicity and nationality. *Frictions* takes Bolivia as its starting point, a country wounded by a colonial past which deeply scarred both people's bodies and memories. It also looks further field to similar problems affecting other populations in different countries. This narrative, dominated by ethnic and racial discrimination where the "white men" established their version of events, involving the control and ownership of the land and denying Bolivia its indigenous roots, also contains nuclei of meaning which have branded Latin American history as a whole. These embrace the black Africans who were brought here as slaves and who to this day still suffer from different forms of discrimination.



Km 2651

City: La Paz, Bolivia

Address: Calle Comercio
esq. Socabaya

Venue

Museo Nacional de Arte

Installation: *Frictions*

Artists: José Ballivián^(BOL), Iván Cáceres^(BOL), Claudia Coca^(PER), Ayrson Héraclito^(BRA), Enrique Ježik^(ARG/MEX), Yola Mamani^(BOL), Marcelo Masagão^(BRA), Beatriz Millón Sánchez^(MEX), José Carlos Romero^(ARG), Graciela Sacco^(ARG), Mariela Scafati^(ARG), Antonio Turok^(MEX/USA)

Curatorial Work: BIENALSUR, Juan Fabbri^(ARG) and Fernando Farina^(ARG)

Curatorial Axis: Memories and Oblivion

The end of explicit colonization in America ushered in a new era where domination and marginalization are still self-perpetuating. Discrimination has used economic and symbolic mechanisms to impregnate society, stigmatizing entire populations for reasons of race, ethnicity and nationality. *Frictions* takes Bolivia as its starting point, a country wounded by a colonial past which deeply scarred both people's bodies and memories. It also looks further field to similar problems affecting other populations in different countries. This narrative, dominated by ethnic and racial discrimination where the "white men" established their version of events, involving the control and ownership of the land and denying Bolivia its indigenous roots, also contains nuclei of meaning which have branded Latin American history as a whole. These embrace the black Africans who were brought here as slaves and who to this day still suffer from different forms of discrimination.



Km 2652

City: La Paz, Bolivia

Address: Avda. Camacho 1484

Venue

Centro Cultural de España en La Paz

Installation: *Frictions*

Artists: Alejandra Alarcón ^(BOL/MEX), Enrique Ježik ^(ARG/MEX), Yola Mamani ^(BOL), Mariela Scafati ^(ARG), Katia Sepúlveda ^(CHL)

Curatorial Work: BIENALSUR, Juan Fabbri ^(ARG) and Fernando Farina ^(ARG)

Curatorial Axis: Memories and Oblivion

The end of explicit colonization in America ushered in a new era where domination and marginalization are still self-perpetuating. Discrimination has used economic and symbolic mechanisms to impregnate society, stigmatizing entire populations for reasons of race, ethnicity and nationality. *Frictions* takes Bolivia as its starting point, a country wounded by a colonial past which deeply scarred both people's bodies and memories. It also looks further field to similar problems affecting other populations in different countries. This narrative, dominated by ethnic and racial discrimination where the "white men" established their version of events, involving the control and ownership of the land and denying Bolivia its indigenous roots, also contains nuclei of meaning which have branded Latin American history as a whole. These embrace the black Africans who were brought here as slaves and who to this day still suffer from different forms of discrimination.



Km 2673 | **City:** Rio de Janeiro,
Brazil

Address: Praia de
Botafogo 190

Venue

Fundação Getulio Vargas

Intervention: *Draw Me a Flag*, a project by Christian Boltanski for the Fondation Cartier pour l'art contemporain Paris

Artists: Claudia Andujar ^(BRA), Nobuyoshi Araki ^(JPN), Jean-Bapiste Bruant ^(FRA), Marc Couturier ^(FRA), Marie Darrieussecq ^(FRA); among others

Project: An installation started by Fondation Cartier pour l'art contemporain Paris on an idea by Christian Boltanski ^(FRA)

Curatorial Axis: Art and Public Space

The Cartier Foundation has launched a project *Draw Me a Flag*, based on an idea by Christian Boltanski. The installation consists of 61 flags designed by artists, scientists, philosophers, and friends of the Fondation Cartier pour l'art contemporain who have over the years contributed to its programs and today form 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 frontiers.



Km 2899

City: Río Grande,
Tierra del Fuego

Address: F. Minkyol 175

Venue

Centro Sociocultural Walter Buscemi

Installation: *BIENALSUR Documentaries*

Artists who participated: Reza Deghati ^(IRN/FRA), Maxim Holland ^(PER), Charly Nijenshon ^(ARG/DEU), Eduardo Srur ^(BRA), Christian Boltanski ^(FRA), Angelika Markul ^(POL/FRA), Katsuhiko Hibino ^(JPN)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

BIENALSUR seeks to give visibility to the processes of thought, exploration and research carried out during the development of the different artistic projects produced for each edition. This is how the BIENALSUR DOCUMENTARIES are made, a witness account emerging from the silent accompaniment of the cameras belonging to the UNTREF Media team, the audiovisual production area of the Argentine University of Tres de Febrero. These films are set in an amorphous space -as is much in the field of art and research- lying between the exploration of the territory and the creation of an artistic project. With images varying from the spectacular visions of natural landscapes to the close intimacy engendered by the foreground of a small sketch, these documentaries aim to bring the artistic process of creation closer to the general public.



Km 2984

City: Río Grande,
Tierra del Fuego

Address: Av. Manuel
Belgrano 319

Venue

MFA - Museo Fueguino de Arte - Centro Cultural Yaganes

Exhibition: *Landscapes Between Landscapes*

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

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Art and Nature

Landscapes Between Landscapes, an infinite expanse, diversity, transience and continuous change, are some of the dimensions which assert themselves as features of identity in landscapes, thus challenging what we see and how we see it. This is very likely why landscapes are such an enthralling subject, encouraging travel, conjuring up fantasies, and capturing the attention of scientists, writers and visual artists. The videos by Latin American artists are not only presented as short-cuts portraying diverse realities, but also as spaces where fantasy is the order of the day, evoking distant lands and diffuse times. A series of luminous images reveal, not without a certain estrangement, alien, dislocated presences, which all contribute in their diversity to a range of nebulous possibilities for the imagination. These images present scenarios of “other worlds” which become confused with the world of the spectator, even as he or she immerses themselves in the exhibition space.

Exhibition: *The Water That Extinguished the Fire*

Artist: Gustavo Groh ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Memories and Oblivion

The Water That Extinguished the Fire is the title of a book of photographs by the Tierra del Fuego artist Gustavo Groh. Introduced by María Teresa Luiz, this is “an invitation to delve into memory and the ‘readings’ of recent history.” The photographs portray the landscapes lying in the southernmost region of the Southern Cone and record the traces of what could have been a war between Argentina and Chile.

“The war was not a reality, yet despite this, the images stir currents in the depths of our consciousness. Perhaps no written account of the events could spark our imagination as vividly as the picture of our landscapes become 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, the most atrocious of all,” writes Luiz in her prologue. The photos taken by Groh bear witness to a chapter in our recent history that has been silenced.

Exhibition: *Two, Three, Many*

Artist: Esteban Álvarez ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Memories and Oblivion

“A phantasmagorical vision of The Islands. These thoughts are recorded on a whiteboard, so that those who observe can copy down their own version.”

“Fragility imbues this piece as eventually, its relief and outlines could be effaced by a simple plaster wash.”

“The piece is interactive, each visitor may 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 a memory of an event living in our recent past that still remains unresolved.



Km 2989

City: Ushuaia,
Tierra del Fuego

Venue

Museo de Arte Digital al aire libre

Intervention: *Museo de Arte Digital al aire libre (Outdoor Digital Art Museum)*

Artists: Benna Gaeen Maris ^(ITA), Mikio Saito ^(JPN), Marianne Majluf ^(PER), Gabriel Sasiambarrena ^(ARG), Flávio Cro ^(BRA), among others.

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Art and Public Space

Our city lives have accustomed us to constant information overload: the daily visual assault of traffic and roadworks signs, posters put up by institutions, all kinds of architecture, political graffiti, and of course advertising. The latter has grown to incorporate LED screens. BIENALSUR, in association with FEPE International and alooh! will be producing a Digital Art Museum on a global scale, a project which will expand to include other continents.

An open call to participate was launched for artists to send in videos, with the sole restriction that these last only thirty seconds. An international committee selected for projection on public LED advertising screens in Ushuaia – and another 400 cities throughout the continent – as spots interspersed and interfering with traditional advertising blocks. These unexpected appearances are a way of inviting passers-by to make an unscheduled stop in their daily routine and turn their gaze upon something made in an entirely different key.



Km 3055

City: Almanza,
Tierra del Fuego

Address: 44 Héroes del
Submarino ARA San Juan S/N

Venue

Escuela de Puerto Almanza “44 Héroes del Submarino ARA San Juan”

Action: BIENALSUR Augmented Reality

Artists: Reza Deghati ^(IRN/FRA), Maxim Holland ^(PER), Charly Nijenshon ^(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

UNTREF Media has joined up with the extension and education teams from the MUNTREF (Museums of the National University of Tres de Febrero) under the creative guidance of Marlise Ilhesca to develop an augmented reality application through which anybody can participate in the contents of BIENALSUR. The app allows you to collect the works, play with them and access videos and other content which will be feeding this support. The idea is to attract children so that they can interact with the manifestations of art in all its forms. The application is the first in a series which will be developed later on.



Km 3100

City: Ushuaia,
Tierra del Fuego

Address: Maipú 465

Venue

Museo del Fin del Mundo - Antigua Casa de Gobierno

Exhibition: *Art and Territory*

Artists: Anna Bella Geiger ^(BRA), Jean-Christophe Norman ^(FRA),
Mariana Telleria ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Ways of Seeing

How one describes a territory is an intrinsic part of appropriating and understanding, as well as giving it political meaning. The reconnaissance and colonization journeys carried out since the end of the 15th century included artists and painters, men capable of recording the territories to be conquered. Maps, drawings and paintings accompanied by long, drawn-out stories provided the premises for knowledge and control.

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



Km 3101

City: Ushuaia,
Tierra del Fuego

Address: Maipú 173

Venue

Museo del Fin del Mundo - Ex Banco Nación

Installation: *A Perspective That Builds a World*

Artist: Pablo La Padula ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Art and Nature / Art and Science

Pablo La Padula interferes with the story told by the Museum of the End of the World with a “talking table” on which, in the artist’s own words, “a compendium of constructions overflows with interpretations of the natural world, from the most impassioned visions of Pliny the Elder (AD 23–79) to the enthusiastic transgenic animals of high modernism.” There are acrylic-painted tondos on the table in translucent tones, covered in fantastic drawings which intrude into the vision and the story told by the “natural history of the region,” carefully assembled and displayed in the MFM’s showcases. Using a range of diverse resources – some from the laboratory, others from a collection of natural materials, while others hail from scientific imagination and literature – La Padula builds something which takes on the form of a multifaceted installation.



Km 3102

City: Ushuaia,
Tierra del Fuego

Address: 12 de Octubre
and Maipú

Venue

Museo Pensar Malvinas

Exhibition: *Two, Three, Many*

Artist: Esteban Álvarez ^(ARG)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Memories and Oblivion

“A phantasmagorical vision of The Islands. These thoughts are recorded on a whiteboard, so that those who observe can copy down their own version.

“Fragility imbues this piece as eventually, its relief and outlines could be effaced by a simple plaster wash.

“The piece is interactive, each visitor may 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 a memory of an event living in our recent past that still remains unresolved.



Km 3105

City: Ushuaia,
Tierra del Fuego

Address: Luis Pedro Figue 151

Venue

Aeroclub Ushuaia

Intervention: *Draw Me a Flag*, a project by Christian Boltanski
for the Fondation Cartier pour l'art contemporain Paris

Artists: Christian Boltanski ^(FRA), Voluspa Jarpa ^(CHL), Magdalena Jitrik ^(ARG)

Project: An installation started by Fondation Cartier pour l'art contemporain Paris on an idea by Christian Boltanski ^(FRA) and Diana Wechsler ^(ARG)

Curatorial Axis: Art and Public Space

How can one create, in a natural landscape of such awe-inspiring beauty as that of Tierra del Fuego, an artistic project able to become as one with this landscape while at the same time encouraging people to reflect on its underlying nature? 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 which was presented in 2017 at the Cartier Foundation. This collection of over 80 Artists' Banners is to be presented at BIENALSUR 2019 in Buenos Aires and Rio de Janeiro. Furthermore, three flags which were designed ad hoc will be raised and flown from the three masts of the Ushuaia Aeroclub, one of which was designed by Boltanski himself. He was inspired by this singular destination to evoke the idea of an utopia. The other two flags are by Chilean artist Voluspa Jarpa, a variation on her recurrent re-readings of history.



Km 4410

City: Lima, Peru

Address: Av. Grau 1511

Venue

MAC Lima - Museo de Arte contemporáneo de Lima

Exhibition: *Giving Time a Shape.*

Contemporary views of pre-Columbian ceramics

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 cosmology 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 allows connections to be made 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 understanding and artistic expression. Ceramics have enabled and shaped the creation of historic narratives related to the preservation of cultural memory. As a particularly ductile medium, ceramics lends itself to artistic proposals which use it to propose a critical perspective in the face of contemporary social and political situations, which have raised questions and affirmed ideas throughout the course of history.



Km 4412

City: Lima, Peru

Address: Jirón Huallaga 402

Venue

ENSABAP - Centro Cultural de la Escuela Superior de Bellas Artes del Perú

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)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG) / ENSABAP, Carlos Valdez ^(PER) and team

Curatorial Axis: Ways of Seeing

The selection of some of the pieces making up the ENSABAP collection of art copies – presenting different figurative traditions for those studying art under the assumption that copying art works and references to the figurative tradition are a necessary part of artistic education – collides with a selection of contemporary works, creating tension between both approaches. The proposal is presented as a work in progress whose protagonists are both from the ENSABAP and the BIENALSUR Curatorial Work team, and is designed to set the scene for a timely reflection on our “ways of seeing.”



Km 4413

City: Lima, Peru

Address: Av. Nicolás de Piérola 1222

Venue

Museo de Arte de San Marcos

Exhibition: *(Re) Threading the South*

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

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

Curatorial Axis: Memories and Oblivion

A series of installations by 4 young Chilean artists making up a cross-sectoral multidisiplinary unit of artistic experimentation which reflects on the region and contemporary problems affecting the Southern Cone: territory, memory, language, communication.

The curatorial proposal examines the notions of post-colonialism and analyzes colonial experience from the point of view of a new nomadic identity in its quest for modernity, made up different cultures whose journey is both internal and external. The conjunction between ancestral indigenous origins and life in the complex South American metropolis raises the question of a multicultural identity where the issues of internal and external migration, different religions, traditions and hi-tech advances create a permanent tension. The project provides a unique insight into the work of young artists from post-90s Chile who are still unravelling the issues of their heritage, as they attempt to hear the murmured collective voices of our America.



Km 4414

City: Lima, Peru

Address: Jirón Cusco 446

Venue

Instituto Cultural Peruano Norteamericano

Exhibition: *Art and Territory*

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

Curatorial Work: BIENALSUR, Diana Weschler ^(ARG)

Curatorial Axis: Memories and Oblivion

In his lengthy introduction to his *Personal narrative of a Journey to the Equinoctial Regions of the New Continent*, the 19th century explorer Alexander von Humboldt remarks how the characteristics of savage or cultured nature are impressed upon the obstacles opposing the traveller; in other words, in the sensations they experience. His work opened up a new scientific and symbolic approach to territory which embraced diversity and the multiple relations established between the different orders of the natural world.

As if some aspect of this wonder had remained intact, the artists brought together here take up his view of natural phenomena in the landscape and present these from a critical perspective. Let us not forget that the ways of describing a territory are also ways of appropriating and understanding it, and endowing it with political meaning.



Km 4956

City: Cúcuta,
Colombia

Venue

Biblioteca Pública Julio Pérez Ferrero,
Centro Cultural Quinta Teresa, Casa Museo Torre
Reloj and Museo Norte de Santander and City de
Cúcuta, Museo de la Memoria

Exhibition / Interference: *Together Apart*

Artists: Adrián Preciado ^(VEN), Antonio Caro ^(COL), Alexandra Gelis y Jorge Lozano ^(VEN/COL), Alexandra Morelli ^(COL), Amparo Cárdenas ^(COL), Ana Montenegro ^(COL), Ana Teresa Torres ^(VEN), Andrés Duplat ^(COL), Angie Jácome ^(COL), Andrés Moreno Hoffmann ^(COL), Avelino Sala ^(ESP); among others.

Curatorial Work: Alex Brahim ^(COL/ESP)

Curatorial Axis: Transits and Migrations

Together Apart – an International Meeting of Art, Thought, 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, in 2017, in the framework of BIENALSUR, broke records on the frontier, attracting over 9000 visitors and involving 36 renowned artists and thinkers from 18 countries, 24 of whom came from the region.

This is a city project which functions as a prompt for a circuit including four historical and cultural buildings and showcases an audiovisual film 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 epicentre of the global debate on frontiers and migration, to build a new narrative about memory and citizenship in real time.



Km 5438

City: Guayaquil,
Ecuador

Address: Av. Malecón Simón
Bolívar & Calle Loja

Venue

MAAC Guayaquil - Museo Antropológico y de Arte Contemporáneo - UArtes

Exhibition: *Utopia and Dystopia in Contemporary Landscapes*

Artists: Carolina Barros ^(CHL), Marcos Bonisson ^(BRA), Khalil Charif ^(BRA), Robert Cahen ^(FRA), Pablo-Martín Córdoba ^(FRA), Mónica de Miranda ^(POR), Denise Gadelha ^(BRA), Carlos Gómez Centurión ^(ARG), Juan Carlos León ^(ECU), Alice Miceli ^(BRA), Andrea Ostersa ^(ARG), José M. Ramírez ^(VEN), Berna Reale ^(BRA), Paul Rosero Contreras ^(ECU), Dani Spadotto ^(BRA), Guido Yannitto ^(ARG)

Curatorial Work: BIENALSUR, Benedetta Casini ^(ITA)

Curatorial Axis: Art and Nature

The curatorial proposal seeks to put into play the existing tension between the traditional concept of landscapes, meaning the representation of unadulterated nature, and contemporary artistic productions on the same theme. The landscape thus becomes the object of the artist's critical view, biased so as to draw in the observer and their reality. Using different formats and materialities, landscapes are deconstructed, turned into abstraction, and rebuilt, on the networks. The presence of an urban horizon, the perspective of a situation unassailable for its violence, makes a statement about the use and abuse of our natural surroundings.



Km 5650

City: Bogota,
Colombia

Address: Av Carrera 68 #30 -15
Sur, Floor 2

Venue

ARTBO | Salas

Venue Kennedy

Exhibition: *Specific Weight*

Artist: Valeria Traversa ^(ARG)

Curatorial Work: BIENALSUR

Curatorial Axis: Ways of Seeing

Specific Weight is about the possibility of dialogue between the Bogota Chamber of Commerce and contemporary Argentine art, with the objective of initiating an exchange of practices and visions to enrich the cultural landscape in both countries. The research carried out by Valeria Traversa for the last few years has been focused on the range of constructive, plastic opportunities offered by paper as material for sculpture. On this occasion, the installation is marked by the uncertainty involved in working with materials of unknown features and qualities. The journey is a challenge which demands a new approach, the adaptation of a one's own personal practice, to meet existing conditions; decontextualization is transformed into the opportunity for forced experimentation.



Km 5658

City: Bogota, Colombia

Address: 24 Street #6 - 00

Venue

MAMBO - Museo de Arte Moderno de Bogotá

Installation: *On the Other Side of Stigma*

Artist: Betsabeé Romero ^(MEX)

Curatorial Work: BIENALSUR, Diana Weschler ^(ARG)

Curatorial Axis: Art and Public Space

On the Other Side of Stigma is a site-specific installation by Betsabeé Romero designed for the external walkways around the Modern Art Museum in Bogotá, to accompany visitors on their tour of the museum without interrupting their passage.

The artist traces the course of a series of figures occupying the space in serpentine form and alludes to the fragility of migrant families and the dangers they encounter on their journey. The composition is reminiscent of the confetti bunting draped in parallel lines along streets during popular celebrations in different communities.

The installation tackles the issues of mobility and impediment, migration and obstacle. The continued repetition of the figures suggests a lack of a final destination, the legal, economic and labor limbo which forces them to keep moving, symbolically, from their place of origin towards an undetermined and indeterminate objective.



Km 6264

City: San José,
Costa Rica

Address: Calle 31 Escalante

Venue

Casa Caníbal - Galería del Centro Cultural de España en Costa Rica

Exhibition: *Invade / Resist*

Artists: Jonathan Torres ^(CRI), Claudia Valente ^(ARG)

Curatorial Work: Susan Campos ^(CRI) and Mariela Yeregui ^(ARG)

Curatorial Axis: Art and Science / Art and Nature

Two groups of artists/researchers join forces to ask questions about way in which natural species behave when they move from being on the receiving end of the destabilizing and distressing onslaught of invasion, on the one hand, to forming resistance in the face of indiscriminate and harmful actions pursued by human beings, on the other.

Both manifestations are but two sides of the same coin, for in order to resist at times it is necessary to invade. The natural world thus suggests opportunities for reflection about the behaviour of mankind, by puing into play biomimetic technologies, robotics and algorithms in the context of an Encyclopaedia which itself decolonizes the essential meaning of an encyclopaedic vision.

The pests which take shape and life from waste give nature the opportunity to deploy a poetically powerful resistance.



Km 7286

City: Puebla,
Mexico

Address: Ex-Hacienda Santa
Catarina Mártir S/N

Venue

Capilla del Arte de la Universidad de las Américas Puebla

Exhibition: *Ways of Seeing. A curatorial essay from the collection of videos of FRACS (Regional Contemporary Art Funds, France)*

Artist: Annabelle Amoros ^(FRA), Zineb Sedira ^(FRA), Bouchra Khalili ^(MAR/FRA), Kapwani Kiwanga ^(CAN/FRA), Estefanía Peñafiel ^(ECU/FRA), Fiona Tan ^(IDN/NLD), Harun Farocki ^(DEU), Democracia ^(ESP), Jean-Christophe Norman ^(FRA)

Curatorial Work: BIENALSUR, Diana Weschler ^(ARG)

Curatorial Axis: Ways of Seeing

It is sight which establishes where we are in our surroundings, says John Berger in *Ways of Seeing*. Based on these and other premises, the exhibition essays a series of themes rather like short stories, in an attempt to review the different approaches taken by the artists from the FRACS (Fonds Régionaux D'Art Contemporain) collections through their works. One conceptual nucleus from this selection examines transit and migration through the themes of identity, social tension, and gender. These themes are present throughout the entire exhibition which showcases points of view as rich as they are varied. Reflection about the materials and resources employed by these artists to present and represent such diverse realities also helps to enrich our own "ways of seeing".



Km 7827

City: Cotonou, Benin

Address: Rue 400

Venue

Fondation Zinsou

Action: *Very Active!*

Artist: Iván Argote^(COL)

Curatorial Work: BIENALSUR, Diana Weschler^(ARG)

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 will conduct a workshop on activism for children at the Zinsou Foundation, where he will address their interests and the ways to render them visible through a diversity of artistic and performatic resources.



Km 9030 | **City:** Marrakesh,
Morocco

Address: Al Maaden,
Sidi Youssef Ben Ali

Venue

MACAAL - Musée d'Art Contemporain Africain Al Maaden

Exhibition / Residence BIENALSUR:

Tapestry, Footprints in the Territory

Artist: Paola Monzillo ^(URY)

Curatorial Work: BIENALSUR, MAACAL

As a part of its collaboration with the second edition of BIENALSUR, the Museum of African Contemporary Art Al Maaden (MACAAL) is currently hosting 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 appropriationism characteristic of cultural conquests and the myths around our own origins and identity.



Km 10048

City: Madrid,
Spain

Address: Santa Isabel 52 Street

Venue

MNCARS - Museo Nacional Centro de Arte Reina Sofía

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 which address issues such as contemporary migratory policy, historical memory, post-colonial criticism, and the instrumentation of art and culture to promote processes of urban speculation. Curator 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 emblems of pecuniary value. These creations form part of an artistic investigation into language and how hegemonic narratives are constructed.



Km 10354 | **City:** Palma de Mallorca, Spain

Address: Plaça de la Porta de Santa Catalina 10

Venue

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma

Exhibition: *Infinitude. Es Baluard Coleccion*

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

Curatorial Work: Nekane Aramburu ^(ESP) and Diana Wechsler ^(ARG)

Curatorial Axis: Everyday Dimensions / Possible Futures

The vastness of an expanse functions as the dominant dimension of a landscape thanks to its uncontested and omnipresent reality, the security of knowing that there is always something beyond the picture frame, on the other side, limitlessness. Like vastness, there are also diversity, fleetingness and impermanence, some of the features defining identity in landscapes which challenge the sensitivity of experience.

The problem of space, continuous, infinite and unavoidable, imposes itself on all artists who tackle it as much to underscore it in affirmative terms so as to reinvent it conceptually, as to intervene it by seeking a diverse range of esthetic and political interpretations and effects.

Infinity is a selection of landscape videos from the collection held by the Es Baluard Museo de Arte Moderno y Contemporáneo of Palma de Mallorca.



Km 10440

City: Barcelona,
Spain

Address: La Rambla 99

Venue

La Virreina. Centre de la imatge

Exhibition: *Panoptic_Frontier 601*

Artist: Nora Ancarola ^(ARG/ESP)

Curatorial Work: Valentín Roma ^(ESP)

Curatorial Axis: Memories and Oblivion

Panoptic_Frontier 601 was developed from Michel Foucault's research in the 1970s on the archeology of discipline, focusing on schools, hospitals and prisons. His analysis of the penitentiary system refers to the concept of "panoptism", and set against this at the same time is the examination of the so-called German hut, a euphemistic reference to the WWII Gestapo lookout bunker high on the cliffs in Portbou.

Panoptic_Frontier 601 explores the processes wherein frontiers become militarized, the violence wielded by the state powers is brought to bear on the migrant population, and the media, politicians and the legal system create penalizing archetypes.

The show groups together all of these elements in a videoinstallation where projections, light boxes and objects graphically exemplify the technical grammar of a system of visual surveillance.



Km 10442

City: Barcelona,
Spain

Address: Carrer d'Àngel Guimerà 2

Venue

Centre d'Art Maristany. Espai d'art contemporani. Ajuntament de Sant Cugat

Exhibition: *Temps de Plom i Plata. Derives obligades*

Artist: Nora Ancarola ^(ARG/ESP)

Curatorial Work: Joan Minguet Batllori

Curatorial Axis: Memories and Oblivion

Art understood as a virus engendering reflection and dissidence. Fleeing from a submissive and accommodating 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 underdog: immigrants, refugees, prisoners, hooded outlaws, the misfits, the poor. Always the poor. Art to reflect on and dissent from the moments of lead, surveillance and control systems, forced migration, tragic arrivals, hospitality closed, life as a convict. And also, to ponder on the moment of silver: wounds that can be healed, lives to be transformed, fists that open, despite all the limits imposed, to welcome survival.

Nora Ancarola's work is about an express will to share. In a society as individualized as ours, cooperating with other artists to underscore the virus of dissidence, art becomes a necessary vision of as something communal.



Km 10625

City: La Rochelle,
France

Address: 11 Rue des Augustins

Venue

Centre Intermondes

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 have mapped out a dialogue based on brief meetings held in both countries, with the shared intention of exchanging physiognomies and sonorities specific to both countries. The exchange between these residencies is the basis for a single exhibition anchored in two different cities, a “here” which is at the same time a “there”. The exhibition rooms are like blank sheets of paper upon which relations and pre-established operations are to be traced, seeking common ground in which to multiply and accumulate sounds and gestures, thus encouraging a way of understanding the visible and elusive of being here and now within temporal synchronicity.



Km 10801

City: Toulouse,
France

Address: 76 Allées Charles
de Fitte

Venue

Les Abattoirs, Musée - Frac Occitanie Toulouse

Exhibition: *I Was Born a Foreigner*

Artists: Lida Abdul ^(AFG/USA), Lawrence Abu Hamdan ^(JOR), Carlos Aires ^(ESP), Pilar Albarracín ^(ESP), Lara Almarcegui ^(ESP), Halil Altindere ^(TUR), Ron Amir ^(ISR)

Curatorial Axis: Transits and Migrations

“I was born a foreigner, I lived as a foreigner and I will die even more 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 exhibitions of contemporary art, organized by the Abattoirs Museum from Frac Occitanie Toulouse, in the Occitan Region of France. Are we born a foreigner or do we become one? For whom are we foreigners? If many departures are dictated by the course of history, when we travel, whether for life or for an hour, we can all feel what it is 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 installed on its territory, either on the beaches of Roussillon or in the Occitane countryside. Many refugees, including artists, established themselves permanently and formed communities; many of them even joined the Resistance during World War II.

Inspired by the Picasso *And The Exile* exhibit, the program *I Was Born A Foreigner*; a history of the Spanish art during the Resistance, composed of more than 60 artists of 29 different nationalities returns to this moment in History (site of the Abattoirs from March 15 through August 25, 2019) and in the light of current events, questions life and artistic creation in exile.



Km 11020

City: Vitry-sur-Seine,
France

Address: 11 Rue des Augustins

Venue

MAC VAL - Musée d'Art contemporain du Val-de-Marne

Exhibition / Residence BIENALSUR: *The Fascination of the Rift*

Artist: Hugo Aveta ^(ARG), artist in residence

Curatorial Work: Alexia Fabvre, MAC VAL, Diana 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. In residence at MAC VAL, Aveta made a monumental work that was placed at the heart of *Persona grata?*, a hanging of the permanent collection which explored the question of hospitality.

This installation features a big wooden bridge that has collapsed at its centre, summing up the paradox and fragile equilibrium of this construction. The bridge is a connection between two geographies, two peoples and two cultures, or two beings. Symbolically, it marks both a link and a break between one being and another. The bridge abolishes frontiers, uniting and separating at the same time.

Aveta is fascinated by material and by fault lines. His work evokes struggling forces, uncertainties, risks, failures, but also dreams and hopes that are fragile and shaken yet still standing.



Km 11022

City: Marsella,
France

Address: 20 Boulevard
of Dunkerque

Venue

FRAC Provence-Alpes-Côte d'Azur

Exhibition: *Bont Vent*

Artist: Rodolphe Huguet^(FRA)

Bon Vent exhibition by Rodolphe Huguet presented at the Experimental Plateau is part of the cross-residences initiated in 2013 by Frac Franche-Comté. Invited to a residence in 2017, Rodolphe Huguet developed a privileged link with the Tile Factory Monier in Marseille. Apart from his residence and encounter with a contemporary Tile's Factory mechanical world, Rodolphe Huguet discovered an architectural element, a priori quite banal, produced by millions of copies: the tile. Interested in its form and function, its mechanized manufacture and its material itself, throughout his stay in this tile factory, he developed a universe of forms where each tile transformed into a unique sculpture with its singular identity. At the mercy of his experiments and discoveries, he kneaded them, made holes, forced to transform them into real objects loaded with a new plastic and political dimension. The tile is no more and certainly has never been for Rodolphe Huguet a simple manufactured object reduced to its first function produced on a large scale, he can see its original functional value which is to protect, to shelter, to enrich oneself with a social and political value, that is telling us more about our contemporary society than any manifesto.



Km 11066

City: Paris, France

Address: 217 Boulevard
Saint-Germain

Venue

Maison de l'Amérique Latine

Intervention: *From the Other Side*

Artist: Pablo Reinoso ^(ARG/FRA)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Transits and Migrations

Arrival/Departure, Entry/Exit, Inside/Outside. Polar opposites, these concepts refer, tersely, to one of the conditions of vital contemporary experience: the displacements created by different kinds of journeys, migrations and exile. Displacements which are very current, and also engraved on the memory of humanity whose history can be told within the logic of these movements, whether of people, ideas, works or actions...

The work involves two materials, metal and wood. Wood, its unmistakable presence, clearly a tree trunk, metal a potent link, connection, and support. The wood from the tree recalls the tension of life in danger, nature under threat, and embodies the identities of past and present migrants whose histories were imbued with the urgency to find somewhere. Forced into displacement, seeking themselves elsewhere, they ended up constituting themselves in the otherness of what was not theirs.



Km 11093

City: Besanzón,
France

Address: 2, passage des arts,
25000

Venue

Frac Franche-Comté

Intervention: *Wild Cube*

Artist: Lois Weinberger ^(AUS)

Works belonging to the series named *Wild Cube* are presented in the interstitial spaces of the Frac.

Far too wise to be called wild, these massive metal “wild cubes” with well-ordered bars recall minimalist sculptures at the exhibit site. What is it 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 would not 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 near the building. A space that was empty before Lois Weinberger installed her structure... or that would have been qualified as merely insignificant. Yet now an extraordinarily rich and extremely dense life tangles there. And will develop if given time to express itself and to flourish.

The artist joins the botanist allowing all to see the vegetable life of our cities, not that of parks or gardens, but that which is found at every street corner, along the walls and at the bottom of buildings.



Km 11115

City: Sèléstat,
France

Address: 1 route de
Marckolsheim Sèléstat

Venue

FRAC Alsace

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: BIENALSUR, Benedetta Casini ^(ITA), Diana Weschler ^(ARG)

Transmergence is a new exhibition format from FRAC Alsace, that wants to make visible the regional and cross-border artistic scene while questioning its definition and its boundaries.

The *Transmergence # 01* exhibition brings together five complementary artistic positions which explore the concept of the Earth as a complex system and as matter having taken shape. Motivated by biographical or geographical approaches, and starting from the raw material, 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, through the artistic gesture, reach a surprising morphology, a new plastic and visual materiality, a unique form and proposal. Seemingly simple things emerge from the recordings and complex dialogues.



Km 11129

City: Rome, Italy

Address: Via Guido Reni, 4A

Venue

MAXXI - Museo Nazionale delle Arti del XXI Secolo

Projection: *Ulises the Immigrant. A Graphic Fantasy*

Artist: Eduardo Stupía ^(ARG)

Curatorial Work: BIENALSUR

Curatorial Axis: Transits and Migrations

Ulysses's mythical voyage is told in the Ancient Greek epic poem *The Odyssey*, attributed to Greek poet Homer. It tells of the warrior's return home after the Trojan War, which takes him ten years, during which time his son Telemachus and his wife Penelope must fend off the pretenders eager to sit in his throne. *Ulysses the Immigrant. A Graphic Fantasy* reviews the hero's voyage in images, sound and text, a counterpoint of literary and audiovisual formats bringing together very different materials and iconographies. *The Odyssey* is posited as a polyhedric trigger of analogy, metaphor and critical resonance regarding issues such as contemporary subjectivity, immigration and exile. Through archive fragments and diverse sources such as animation, sound and allusive music and excentric references to fidelity, and anachronism, using graphic and pictorial grammar, the journey is told as a form of kaleidoscope.



Km 11920 | **City:** Lens, Switzerland | **Address:** Route de Crans 11978

Venue

Fondation Opale

Exhibition: *Before Time Began - Kulata Tjuta*

Artists: 84 Artists from Anangu ^(AUS)

Curatorial Axis: Ways of Seeing

The Kulata Tjuta installation (“many spears” in the Pitjantjatjara language of the Australian Central Desert) designed by the Senior Artists of the APY Lands for the Fondation Opale is their most ambitious to date – a kupi kupi (an Australian whirlwind, willy willy or mini tornado), of wooden spears suspended in mid-air, occupying a full two floors of the new museum.

As in previous iterations of this artistic project, the spears hang in dynamic movement and are juxtaposed to other wooden objects such as, weaponry, tools and food-gathering items representing traditional life for the people known as the Anangu Pitjantjatjara Yankunytjatjara, living in the APY Lands.



Km 11921

City: Valais, Switzerland

Address: Public Space

Venue

Fondation Opale - Public Space

Installation: *Parkour BIENALSUR - Crans Montana*

Artists: Leandro Erlich ^(ARG), Marie Orensanz ^(ARG/FRA), Pablo Reinoso ^(ARG/FRA),
Lluís Lleó ^(ESP), Valentin Carron ^(CHE), Los Carpinteros ^(CUB)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Art and Public Space

How can we situate the dimension of art in a natural setting of such beauty that it overwhelms those who live there? This is one of the questions inspiring the selection of works making up the first BIENALSUR intervention at Crans Montana: a group of sculptures standing in a public space.

A vast keyhole bearing the word "invisible" on its upper rim is a silent witness to all that we cannot see. The opportunity to gaze and even pass through this work by Marie Orensanz transforms it into a kind of portal, connecting us with two dimensions of reality.

On a different note, Run for the Music is a line of vertical colored rods, waiting silently for a passer-by to strike them, when the sounds of Beethoven's Ode to Joy ring out, a message from Leandro Erlich evoking the brotherhood of man. Lastly, a reflection on the urgent need to protect the environment is embodied in Pablo Reinoso's installation. Thus art fuses with nature and culture in this project find new forms of expression in contemporary humanism.



Km 12839 - 12840 | **City:** Riyadh, Saudi Arabia

Venue

Diplomatic Quarter

Installation: *Flags of the End of the World*. Based on the project *Draw Me a Flag* created by Christian Boltanski for the Fondation Cartier pour l'art contemporain (Paris, France)

Artists: Christian Boltanski ^(FRA), Magdalena Jitrik ^(ARG), Voluspa Jarpa ^(CHL)

Project: An installation started by Fondation Cartier pour l'art contemporain Paris on an idea by Christian Boltanski (FRA) and Diana Wechsler (ARG)

Curatorial Axis: Everyday Experiences / Imagination of The Future

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.

Installation: *Little Talk (right) / 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.



Km 12849

City: Riyadh,
Saudi Arabia

Address: King Faisal Road,
King Abdul Aziz Historical Centre

Venue

National Museum

Installation: *Recovering Stories, Recovering Fantasies*

Artists: Betsabeé Romero ^(MEX), Regina Silveira ^(BRA), Makoto Azuma ^(JPN), Laurent Grasso ^(FRA), Sarah Abu Abdallah ^(SAU), Eduardo Basualdo ^(ARG), Marco Maggi ^(URY), Graciela Sacco ^(ARG), Faisal Samra ^(SAU), Paola Monzillo ^(URY), Mariana Telleria ^(ARG), José Bechara ^(BRA), Fatima Al-Banawi ^(SAU), Ayman Zedani ^(SAU)

Curatorial Work: BIENALSUR, Diana Wechsler ^(ARG)

Curatorial Axis: Everyday Experiences / Imagination of The Future

This project is an invitation to think about the different forms of narratives offered by the alternative of telling stories with contemporary art and recovering fantasies. In this way some BIENALSUR artists were selected as a repertoire of diversity. The concept we try to install when organizing the works in space, resonates with a labyrinth in which the public discovers and is surprised when facing each work. Through Regina Silveira's work, for example, one will be immersed in a space full of images of giant insects printed on the floors, the walls and the ceiling. Then one can enter into another of the micro spaces and find in Basualdo's work the aqueous universe of mermaids or in another room the magical floral installations of Azuma among others; until arriving in the last section of the space to the intimate world of Fatima Al-Banawi or run into a giant boat that seems to have been trapped there.



Km 18370

City: Tokyo, Japan

Address: 12-8 Uenokoen

Venue

Tokyo University of Fine Arts and Music

Action / Exhibición: *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 of our surroundings.” Aware of this potential, this susceptibility to change, the Japanese artist Katsuhiko Hibino will be presenting a new phase in the Turn/BIENALSUR Project. This art activity seeks to encourage people with different experiences to exchange their knowledge, and works closely with minority communities. This project was created with an eye on the Tokyo 2020 Olympic and Paralympic Games and is currently being replicated in several different countries. For BIENALSUR 2019, Hibino will be working with the Quilmes indigenous community living in the Calchaqui valleys, to develop workshops and in-depth discussion about the ancient Quichua teachings, inviting people to exchange experiences and suggesting an ineluctable opportunity for transformation for all those involved.

Curatorial Axis

Ways of Seeing
Memories and Oblivion
Gender Issues
Transits and Migrations
Art and Nature/Art and Science
Arte y Action Social

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