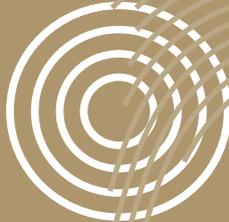
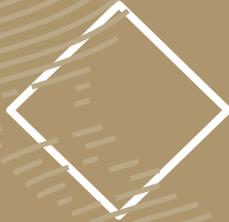


BIENALSUR PASSPORT

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



**JULY —
DECEMBER
2021**



BIENALSUR

OTHER 

DYNAMICS

FOR  **ART**

 **AND**

CULTURE 

The 3rd edition of **BIENALSUR** -the International Biennial of Contemporary Art of the South- is a project incubated and developed at UNTREF (Universidad Nacional de Tres de Febrero) to the world, which from July to December 2021 is held in more than 120 venues in 50 cities in 24 countries with the participation of more than 400 artists.

BIENALSUR is a multipolar contemporary art biennial working as a network of associative collaboration between museums, cultural centers, and universities around the globe, stemming from the South of the South as an **exercise of indiscipline**. It calls to rethink what has been instituted, seeking to contribute to the emergence of new logics of artistic and social circulation on a local and global scale. Because it builds a horizontal network, **BIENALSUR** links artists, curators, and diverse social groups of different origins and trajectories on an equal footing, thus building new circuits of exchange that only take place within the framework of this project. Unprecedented in its methodology, **BIENALSUR** includes works and curatorial projects that are the result of an international Open Call, together with invitations to artists and works from collections of different origins. This unique curatorial strategy spreads out in exhibitions, interferences in museums' collections, and interventions in public spaces that respond to the particularities of each partner institution while fostering, through its curatorial axes, an international conversation on the most pressing issues for our time. For the 2021 edition, these will be: *Ecological Awareness, Ways of Living, Art Politics, Transits and Migrations*, and *Fluid Constellations*.

BIENALSUR builds a cartography of its own that opens up to the 5 continents valuing **the local in the global, singularity in diversity, in the defense of the right to culture**. Its network extends from the KM 0 at MUNTREF, in Buenos Aires, to the University of the Arts in Tokyo, Japan (KM 18370.3). This unique modality, based in a horizontal and collaborative dynamics, generates, at a time of closure or postponement of major international exhibitions, the possibility of sustaining this edition in the midst of the Covid-19 pandemic by opening exhibitions in each venue as sanitary conditions permit.

The first opening took place on July 8 at the Museo Provincial de Bellas Artes de Salta, Argentina, with the exhibition *La escucha y los vientos*, which celebrates the art of the region's first nations. A staggered calendar of openings will continue until December 2021 reaching a high degree of global simultaneity. In parallel to actions on site, **BIENALSUR's Public Programs** -including podcasts, round tables, social media content-, its **Virtual Venue**, the **BIENALSUR app** and **BIENALSUR.TV** will allow anyone around the globe the possibility of partaking on these discussions and of enjoying remote exhibitions.

We continue BIENALSUR.

Aníbal Y. Jozami
General Director

Diana B. Wechsler
Artistic Director

**PASSPORT
TO TRAVEL
18.370 Km
OF ART**



EL
MUNTRF
ESTÁ
BIENALSUR



Km 0

CITY

Buenos Aires, Argentina

ADDRESS

Av. Antártida Argentina
(between Dirección
Nacional de Migraciones
and Buquebus)



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

EXHIBITION

KIMSOOJA BUENOS AIRES. Chapter 1: Kimsooja. The Encounter
with the Other*

ARTIST

Kimsooja (KOR)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Transits and Migrations

The performative action is one of the dimensions that, in different ways, permeates the work of Kimsooja, the “needle woman”, as she calls herself, in a combination of her artistic practice and the device used for sewing. By questioning the tradition of painting from her earliest works, she observes and recovers the everyday actions of women in Korean society. She unfolds her work on the basis of these women, their objects, and customs. Kimsooja says, “I began to practice ‘sewing’ in the early 1980s. I did so neither as a female artist nor as a woman specifically interested in sewing. I discovered the experimental artistic value of women’s domestic work, especially in Korea, where women’s and men’s work were clearly segregated until the late 1990s.

Bottari is the name of an object that is typical of the female world in Korea: it is a bundle made up of a colourful blanket that wraps a brief selection of objects that are meaningful to its owner. The *bottari* condenses the essentials for livelihood. Throughout her

*The BIENALSUR project KIMSOOJA BUENOS AIRES presents an itinerary of exhibitions of the Korean artist in different places of the city: MUNTREF Centro de Arte Contemporáneo, Hotel de Inmigrantes, Centro Cultural Coreano in Argentina, Museo Nacional de Arte Decorativo.

career, this object has remained a leitmotif, and at the same time it has been redefined in the encounter with different cultural horizons.

Her performances and videos - another mode of *bottari* in the sense of immaterial “wrapping” - include a variety of fabrics, *bottaris* and various means of transportation. Her body/needle “sews” spaces and meanings, while she travels through territories with the serene parsimony of the observer in search of an encounter with the other, moving away from the Western performative tradition. She seeks to recover “the raw energy of everyday life” in order to “establish a totally different way of performance by inverting the notion of the artist as an actor”. Thus, to this artist “not doing and not making” reveal a critical point without heroism, violent actions or aggression.■

With the support of Ministry of Culture, Sports & Tourism of Korea, Korea Arts Management Service, and the grant program Fund for Korean Art Abroad.

EXHIBITION

Between Us and the Others: TOGETHER APART

ARTISTS

Colectivo MO (COL), Francis Alÿs (BEL/ MEX), Daniel Arévalo (COL), Marcos Ávila Forero (FRA), Yosman Botero Gómez (COL), Marcelo Brodsky (ARG), Ivan Candeo (VEN), Juan Carvajal Franklin (COL), Antonio Caro (COL), Gabriel Castillo (COL), Raimond Chávez (COL) and Gilda Mantilla (PER), Sergio “Bayo” Durán (COL), Juan Pablo Echeverri (COL), Alexandra Gelis (VEN) and Jorge Lozano (COL), Oier Gil (ESP), Núria Güell (ESP), Matteo Guidi and Giuliana Racco (CAN), Angie Jácome (COL), Khaled Jarrar (PSE), Glenda León (CUB), Carmen Ludene (VEN), Esperanza Mayobre (VEN), Verena Melgarejo Weinandt (DEU-BOL), Daniela Ortiz (PER), Nukanchik People (ECU), Dan Perjovschi (ROU), PSJM (ESP), Adrián Preciado (VEN), Samir Quintero (COL), Lester Rodríguez (HND), Betsabeé Romero (MEX), María Ruido (ESP), Avelino Sala (ESP), Slavs and Tatars (POL/IRN), Barthelemy Toguo (CMR), Wilmer Useche (COL)

CURATORIAL WORK

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

CURATORIAL AXIS

Transits and Migrations

We often say that in a world that builds walls, BIENALSUR seeks to overcome borders while respecting differences, in the belief that the cultural dimension is key to thinking about possible dialogues between diverse socio-political universes.

In a scenario as complex as the current one, we notice that in response to the pandemic, far from the emergence of a global dialogue to coordinate actions that clear away - at least for a while - the petty distinctions between centres and peripheries, the north and the south, the rich and the poor, the world has become increasingly confined.

Newspapers only cover issues of proximity, of emergency, and the news about our neighbours appears most of the time as a (tacit?) threat. But the other reality, the pre-existing reality of people without a place, of a capitalism that exacerbates differences with forms of poverty that hark back to times we thought we had overcome, not only persists but will undoubtedly worsen under the current conditions.

Within this framework of extreme living conditions, we ask ourselves about the status of issues such as borders, transits, migrations, identities and how these terms are reconfigured in the current juncture.

In the search for a response through symbolic production to a concrete situation such as the contemporary migratory problem, BIENALSUR encountered *Together Apart* and since 2017 we have converged in the pursuit of answers that go beyond the limits of the single thought. *Together Apart*, a project based on a specific site, Cúcuta - on the border between Colombia and Venezuela - aims to locate it "as the epicentre and standard-bearer of a process of dialogue and permanent observatory on border phenomena, highlighting the nature and identity of the city and the region, proactively placing them on the global cartography of cultural and knowledge transactions", in the words of Alex Brahim.

The convergence of ideas and the shared experience lead us to cross borders and to organize exhibitions with the aim of sharing the conditions of migration, the encounter of identities and the configuration of an "us" among the "others".

The introduction is a repertoire of radical cartographies that challenges the logic of the world. The "hot" borders - Colombia-Venezuela, Israel-Palestine, Mexico-USA - are present in the hall through the perspective of the selected artists. Poetry readings, critical gazes, visual reconfigurations are found in this curatorial narrative that has in the old Immigrants' Hotel of Buenos Aires a privileged place for the encounter with the public. ▀

INSTALLATION	<i>Kiosk</i>
ARTIST	Peter Johansson (SWE/DNK)
CURATORIAL WORK	BIENALSUR, Benedetta Casini (ITA)
CURATORIAL AXIS	Transits and Migrations

Kiosk is a site-specific installation inspired by security architectures in the City of Buenos Aires. The sentry box puts on the roles and functions attached to this small enclosure. Typically inhabited by control officials, its usual functions are security, guard and surveillance. By aestheticizing the structure, despoiled of its main characteristics, Johansson highlights the likeness of these popular structures to other urban elements with different uses and performativities, such as the food trucks and food kiosks, and triggers reflections on the symbolic value of the booths, the concept of the prefabricated and the

standardization of experiences. In his installation in the gardens of MUNTREF, the artist modifies the original appearance of the booths and their functions in order to create new experiences and expectations.■

This project was produced in collaboration with Nordisk Kulturfond and Danish Arts Foundation.

EXHIBITION	<i>Panopticon_Frontier 601</i>
ARTIST	Nora Ancarola (ARG/ESP)
CURATORIAL WORK	Valentin Roma (ESP)
CURATORIAL AXIS	Transits and Migrations

This project by Nora Ancarola (Buenos Aires, 1955) takes as its starting point Michel Foucault's classic research work of the 1970s in which he formulated the archaeology of disciplinary mechanisms from the 16th to the 19th century, with focus on three institutions that structure social indoctrination in modern times: the school, the hospital and the prison. Foucault's analysis of prisons, outlined in his book *Discipline and Punish* (1975), presents the concept of 'panopticism', which harks back to the *Panopticon or the Inspection-House* (1787) by the utilitarian philosopher Jeremy Bentham, an architectural and penitentiary model of surveillance -see without being seen- regarded as the immediate antecedent of the control of contemporary public spaces. In addition, this work looks into the so-called 'little shack of the Germans', a euphemism still used today for the Gestapo bunker built in the early days of the Second World War in a strategic spot in Portbou, the city where Walter Benjamin committed suicide before being deported to France by Franco's police.

Finally, *Panopticon_Frontier 601* explores the processes of border militarization and the state violence against migrants. It also addresses the penalizing archetypes generated by the media, politics and the judiciary, resulting in the sealing of borders and the persecution of those who cross them without complying with classist, segregating and racists legal frameworks.

The exhibition brings together the afore-mentioned elements in a video installation with screenings, light boxes and objects that stage the technical grammar of a visual control system, bringing into the protected environment of the museum the experience of the panopticon the testimony of those who have suffered harassment at borders, and the images and languages that make it possible to understand how surveillance works today.

Thus, Nora Ancarola creates some sort of semantic and ideological short-circuit about the meaning of the sovereignty of individuals and the right to territorial circulation,

the historical mechanisms on which the disciplinary society is founded, the abuses of power and the legal protections that have turned the management of borders into a true state of migratory emergency and, most importantly, the extent to which these physical devices are still in use in the new digital panopticons.■

EXHIBITION	<i>The Office of Water*</i>
ARTISTS	Adrián Balseca (ECU), Tania Candiani (MEX), Carolina Caycedo (COL), Centro Rural de Arte (ARG), Ramiro Chaves (ARG), Jonathas de Andrade (BRA), Diego Andrés de la Cruz Gaitán (PRI), Peter Fend (USA), Lía García, Canuto Roldán andd Arlishan (MEX), Laboratorio Anfíbio del Plata (ARG), Luisa Lerman (ARG), David Medina and entre ríos (COL/GBR), Tania Ximena (MEX)
CURATORIAL WORK	Sofía Bastidas (ECU), Sofía Casarín (MEX), Andrea de la Torre Suárez (MEX)
CURATORIAL AXIS	Ways of Living / Ecological Awareness

The Office of Water is an exhibition practice that derives from *mare-a-ndo*, a project that brings together artistic reflection and representation endeavors regarding the relationship we have with water. Water challenges the heteronormative and binary understanding of gendered biologies, asserting that bodies are formed in a symbiosis with the environment through processes, relationships, adaptations and metabolisms. We begin with the urgency of regenerating the agreement we have with the aquifer, acknowledging water as an indissoluble organism for both communities and territories. The exhibition located in the museum's SUM (multi-purpose hall) offers an intervention of the traditional exhibition space through the simulation of an office located between the darkness of the night and the depths of the waters. The proposal includes archival projects, videos, artistic proposals and processes, incomplete works, as well as the commission of an original virtual work that departs from the adult-centred experience and calls for the participation and interaction of children.■

**The Office of Water* derives from *mare-a-ndo*, a project organized by Ruta del Castor and SMU Pollock Gallery. www.mare-a-ndo.com

EXHIBITION	<i>Silence Still Speaks to Us</i>
ARTIST	Muhannad Shono (SAU)
CURATORIAL WORK	BIENALSUR, Diana Wechsler (ARG)
CURATORIAL AXIS	Ways of Living / Ecological Awareness

The title of this exhibition is borrowed from the title Muhannad Shono gave in 2019 to a series of works in which he worked on the “word”. Starting from the consideration of its current crisis, from noticing that the “word” has hardened, that it promotes distances rather than closeness, that it has become literal and barely metaphorical, his work explores different forms to restore its imaginary possibilities. Shono combines words and writing, and in turn, the latter with drawing. It is for this reason, and because of the variety of resources he usually works with, that he chooses for this series charcoal and paper, two materials that are both simple and ductile, to experiment with them not only on the plane but also as volume. This is the origin of *The Silent Press*, which asserts itself with its still presence, tense and calm at the same time, as if it contained the dynamics of a constant flow of movement. A light metal structure supports the continuous flow of a roll of paper whose writings (texts, drawings?) are illegible and, possibly for this very reason, hypnotically draw our attention.

The subtlety of the charcoal marks - random, automatic, accidental - on each of the clear surfaces where the different works that make up this Saudi artist's exhibition are displayed, becomes an enigma that challenges the imagination and, along with it, the possibility of relearning to read in a different manner; discovering codes and clues that lead us away from what we know and open up other paths to understanding and reflection. ■

This project was produced with the support of the Ministry of Culture of Saudi Arabia.

EXHIBITION	<i>Laboratorio Anfibia del Plata</i>
ARTISTS	Gabriel Fortunato Chalabe (ARG), Constanza Chiozza (ARG), Martín Flugelman (ARG), Luisa Lerman (ARG), Pedro Luis Magnasco (ARG), Jorge Nazar (ARG)
CURATORIAL WORK	BIENALSUR, Benedetta Casini (ITA)
CURATORIAL AXIS	Ways of Living / Ecological Awareness

Laboratorio Anfibia del Plata (LAP) is an amphibious spatial installation that addresses, exhibits, and challenges the relationship between the city and its bodies of water. Piped

streams and a hidden waterfront highlight the prevalence of cement over the water of the marshes. Through the production of artifacts and events, LAP proposes the construction of an Amphibious Archive that mobilizes and activates reflections on how to live in and transform our anthropised amphibious territory.

The circular space of the scaffolding structure allows visitors to walk through a hydric circuit that reveals the flow of invisibilised water. Thus, the visitor is permanently in contact with water, its imaginaries, the filtering processes, as well as with objects that belong to the amphibious imagination intervened by this group of artists. The hydric circuit receives the water extracted from the bodies of water near the sites where the LAP is located: the Medrano stream in Tecnópolis and the Río de la Plata in MUNTREF. ─

EXHIBITION	<i>Confusion</i>
ARTIST	Luis Felipe Noé (ARG)
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG)
CURATORIAL AXIS	Ways of Living

Chaos is the “absence of any order known as such”, a “complex structure of different and independent units: embracing chaos is embracing the order we refuse for the sake of a previous one”. These are quotes from Noé’s 1965 book, texts that permeate his work and at the same time provide it with vitality and recreate it day by day on the basis of the critical sense that the notion of chaos settles on reality and, therefore, on the artistic practice itself. *Confusion*, the huge 2017 installation, condenses his vision of a world in constant change. A dynamic tension rules the untamed centrifugal structure of this piece. The convergence of planes, the voids that integrate spaces and the mirrors bring in images from outside the work, as well as the human landscape surrounding this open, broken, unstable volume.

However, the fragmented vision underlying *Confusion* - as suggested by the name - is an invitation to an articulated reading through the rhythm of vertical and diagonal forms that generate a variety of angles, creatively expanded through colour, which seems to leap from one point to another, causing the structure to vibrate and, with it, the space that the work defines. The mirrors help to expand the chaos and inevitably include the viewer in it.

Noé persistently invites us to dwell in chaos, to find ourselves in it and to enjoy its expansive force, its creative power; in short, its uncertainty, and thus the possibility of exploring other paths. ─

EXHIBITION	<i>MYCORHIZES. Trees Communicate with One Another through an Ecological Internet Created by Fungi-Roots 1970-2020</i>
ARTIST	Carlos Ginzburg (ARG)
CURATORIAL WORK	Hugo F. Romero (ARG)
CURATORIAL AXIS	Ecological Awareness / Art Politics

Exhibited in the gardens of the Hotel de Inmigrantes, the project MYCORHIZES 1970-2020 is a tribute to the 51st anniversary of the show organised by Jorge Glusberg as the Director of the Centre for Art and Communication, Sculpture, Foliage and Noises, at the Plaza Rubén Darío in the City of Buenos Aires. In 2021, 51 years after that exhibition, Ginzburg proposes to take over a similar public space albeit reformulated and in line with the scientific and ecological knowledge of the 21st century.

Km 0,9

CITY

Buenos Aires,
Argentina

ADDRESS

Maipú 972



Centro Cultural Coreano en Argentina

EXHIBITION

KIMSOOJA BUENOS AIRES. Chapter 3: Kimsooja. An Inner Experience*

ARTIST

Kimsooja (KOR)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ways of Living / Transits and Migrations

Encounter is a performative photograph. Kimsooja says “For this work, I placed a mannequin clad in silk sheets in the central intersection of the cross-shaped hall of the museum tower and called it a ‘performance’. People then came and watched the figure/sculpture for a while, expecting some kind of action. Time passed and the figure did not move, but instead of assuming that the figure was an artist, the public started to walk around it in an attempt to understand. Thus, I interpreted this interaction on the part of the audience as a kind of ‘relational performance’. That was the original work; the photograph is a recreation or a record of a similar performative sculpture that shrouds a real woman”.

Since performative action permeates Kimsooja’s artistic practice as part of her critical outlook on artistic tradition as well as a way of getting to know the world and herself, the performative role of the spectator creatively expands her approach.

*The BIENALSUR project KIMSOOJA BUENOS AIRES features exhibitions of the Korean artist in different parts of the city: MUNTREF Centro de Arte Contemporáneo - Hotel de Inmigrantes, Museo Nacional de Bellas Artes and Centro Cultural Coreano.

The works gathered here, as well as those that make up the other chapters of Kimsooja's presentation in Buenos Aires, place the spectator in a space of serene uncertainty and with it, perhaps, in an existential position akin to the one that motivates the artist in each of her works.

With the support of Ministry of Culture, Sports & Tourism of Korea, Korea Arts Management Service, and the grant program Fund for Korean Art Abroad.

Km 1

CITY

Buenos Aires,
Argentina

ADDRESS

Suipacha 1422



Museo de Arte Hispanoamericano Isaac Fernández Blanco

EXHIBITION

Other Winds - Ostro

ARTIST

Bruna Esposito (ITA)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ITA)

CURATORIAL AXIS

Ways of Living

Bruna Esposito is one of the most remarkable figures in Italian contemporary art, with vast international recognition and among the most eclectic in the use of languages and the media. The *Other Winds - Ostro* project is inspired by the artist's pursuit of environmental sustainability since the late 1980s. *Ostro* is the first work in this series on the warm winds from the South Mediterranean sea. The installation consists of a gazebo made of natural materials such as bamboo canes and ropes. It is a cozy place, inhabited by a fan powered by photovoltaic energy and ship propellers, a recurring element in Esposito's productions. These examples of low-tech applications in the household are suggestions for those who want to learn about the conscious use of eco-sustainable energy through easy-to-apply solutions. The work stems from the synergy between different fields of research and materializes the artist's vision and her need to challenge the so-called "consumer goods", such as air conditioning. Exhibited for the first time at the Stefania Miscetti gallery in Rome and shortly afterwards at Magazzino Italian Art in New York, the Argentine leg of *Other Winds - Ostro* is infused with sacred tones. As part of the ecological cause, the gazebo reflects the formal characteristics and celebratory functions of the altar that faces it, thus acquiring solemn and ritualistic connotations. ▀

Project supported by the Italian Council (9th Edition, 2020), program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

EXHIBITION	<i>Communal House</i>
ARTIST	Marcela Sinclair (ARG)
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG)
CURATORIAL AXIS	Ways of Living

Within the framework of BIENALSUR 2021 and in the garden of the Museo Fernández Blanco, Marcela Sinclair presents an interactive intervention that deconstructs and re-invents a number of iconic elements of the surroundings of this neo-colonial house-museum as well as of the city of Buenos Aires.

On the ground - between ceramic paths and grass - dozens of small pieces, which seem to have been lost in a box of parts for making scale models, are offered as indications of something else.

For example, the exuberance of the Solomonic columns meets the rigour of the sharp corners that create the planes that give shape to the obelisk; these vertical volumes are joined by others, rich in their diversity, to configure a process - somewhat chaotic - that brings together pieces from different parts in one place.

Each of these volumes alludes to a building or monument that we recognise but is at the same time alien to us as presented here. For this reason, it will only be possible to perform an attempt at identification through memory or through the spectator's imagination. Hence, the artist invites the public to play and appropriate her work: a game that proposes the recovery of a recreated perspective of the city we inhabit with each fragment.

Km 1,3

CITY

Buenos Aires,
Argentina

ADDRESS

Sarmiento 151



CCK – Centro Cultural Kirchner

EXHIBITION

From the Wound

ARTISTS

Mercedes Azpilicueta (ARG), Minia Bibiany (GLP), Tania Candiani (MEX),
Adriana City (PER), Claudia Coca (PER), Lúa Coderch (ESP),
Donna Conlon (PAN), Marilã Dardot (BRA), Ana Gallardo (ARG),
Fritzia Irizar (MEX), Grada Kilomba (PRT), Magali Lara (MEX),
Chantal Peñalosa (MEX), Graciela Sacco (ARG), Kara Walker (USA)

CURATORIAL WORK

Virginia Roy (ESP)

CURATORIAL AXIS

Fluid Constellations

This exhibition addresses the idea of the wound as a space for reflection and vindication, and presents its condition of vulnerability as the power to struggle. The proposal urges us to listen to the multiple open wounds that break through us and challenge us as a community. Such wounds ooze from our texture and epidermis: social, colonial and gender rips; racial, historical and environmental fractures whose cuts and scars pierce us and nail us to this world.

Chantal Maillard writes that “the wound precedes us. Rather than inventing the wound, we come upon and acknowledge it”. Wounds never end in themselves, but spread through the body calling each other out. In these times of uncertainty, thinking about the wound and its scar leads us to apprehend the volatility and fragility we are immersed in. From the wound, which is part of us, the artists realize their fragile position in order to reconvert it into power. The pieces are shown as connecting threads that resurface and weave a new resistance on the basis of artistic languages. Accordingly, the exhibition

dives into the poetics of the wound, that is to say, the significance of the image and the narrative in the presence of diverse crevices. A poetics that is necessary to reconnect us with the fragments of experience as a link between ourselves and our absences thus creates an exercise in visibility and empowerment.■

EXHIBITION	<i>Transference</i>
ARTIST	Gernot Wieland (AUT)
CURATORIAL WORK	BIENALSUR, Leandro Martínez Depietri (ARG)
CURATORIAL AXIS	Ecological Awareness / Fluid Constellations

A critical exploration of the limits of psychoanalysis and psychiatry underlies Gernot Wieland's audiovisual collages in which the habit of saying "I" is confronted with a radical empathy for other living beings and the landscape. An inquisitive gaze at the cruelty and strangeness of the world articulates possible answers to two questions that define his work with a childlike insistence: What do we see? What do we want to see?

His narratives operate on the present, past and future like layers of plasticine, slowly moulding images of words and silences, absurd creatures born from the incestuous cross between memory and fiction. The tale "The Bremen Town Musicians" by the Grimm Brothers, the script of Hitchcock's *The Birds* and the mythical Guarani figure of *El Pombero* are some of the fables of an animal world on which he projects new human accounts ranging from autobiography to the history of Austria. The title of the exhibition plays with the affective networks that he traces from the Freudian notion of transference, understood as the repetition of traumatic childhood experiences in the bonds of the present, but extending it to relationships with non-human agents.

The present selection of videos - which includes a work commissioned by BIENALSUR: *Bird in Italian is Uccello* - responds to these vital accounts of crossed stories between different species, landscapes and objects that share a collective unconscious. Gernot uses them to emphasise the possibilities for a post-human ethic, which are already present in popular culture and which open up paths within the nonsense to which we have been led by the belief in man as the centre of the universe.■

This project was produced in collaboration with Phileas.

INSTALLATION	<i>The Green Light</i>
ARTIST	Ahaad Alamoudi (SAU)
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG)
CURATORIAL AXIS	Ways of Living

“A great deal of what we experience today undergoes different forms of mimicry. Information is created, collected and shared in continuous loops. With each iteration, the mimicked form conveys new information to each point of dissemination. Through its continuous movement, it begins to be formed and reformed and thus is this cycle born. Once a message is shared, it is received and repeated”.

With these words, Alamoudi - a young Saudi Arabian artist - introduces the premises that give rise to her video installation focused on the ways in which information is shared and at the same time shapes us as individuals in society. Her gaze, which centres on the processes of identity construction, unfolds symbolically in this work through a complex dynamic of lights that are activated in relation to the voices coming from a chorus of men singing an Arabic pop song. Its lyrics are repeated over and over again. By adopting a parodic tone, each of the words present nuances by means of voice inflections, the ways in which the intensity of some words is modified and the phrases are chopped up, along with the proxemics and the camera shots, all of which alters the message subtly, albeit being always the same.

No, no, don't leave us; we have always been with you.

No, no, don't leave us, even if we weren't with you.

Each voice is identified with a unity that is constructed and reconstructed as the light is turned on and off. The messages remain latent and, as the lights are turned on, the messages spread again. The work creates a hypnotic immersion that once again invites us to rethink one of the complex issues of our present regarding information on a global scale: the ways in which messages are transmitted, attention is captured and positions are modeled.

This project was produced in collaboration with the Ministry of Culture of Saudi Arabia.

Km 1,4

CITY

Buenos Aires,
Argentina

ADDRESS

Arroyo 1142



Embassy of Brazil

EXHIBITION

Literature of the Self

ARTIST

Paula Parisot (BRA)

CURATORIAL WORK

María José Herrera (ARG)

CURATORIAL AXIS

Art Politics

Paula Parisot, a visual artist and writer, untangles the knot of her own existence in *Literature of the Self*, a first-person narrative. Those who precede us, the path from childhood, when we do not yet speak, to the free expression of angst, desires, the achievements and failures of adulthood. With a voice deeply marked by her female condition, Parisot unveils social and personal destiny. A video artist and performer, she shifts between the moving image of the performer, and the movement of her own body. “Life is a useful book for those who can understand it”, sang Miguel Abuelo in the eighties. Parisot seems to believe strongly in this verse, which condenses her poetic intentions: to speak of her life as a succession of pages, chapters of literature loaded with symbols. The experience of love, the dystopia of human relationships that mark bodies with indelible scars. Where do I come from? Where am I going? These are eternal questions with temporary answers. Yesterday, Rio de Janeiro, Sao Paulo, New York and Paris, and today Buenos Aires. Each city sets the stage for an artist who abandons the past and remakes the present. The status of foreigner, which is tied to one’s language, gives her the necessary distance to recount her reality, the self-fiction of the self.

Km 1,5

CITY

Buenos Aires,
Argentina

ADDRESS

25 de Mayo 201



Centro Cultural Paco Urondo

EXHIBITION

The Eye of the Hurricane

ARTISTS

Archivo Colección Bruzzone (ARG), Archivo de la Memoria Popular Villa 20 (ARG), Diego Bianchi (ARG), Diego Pablo Bruno (ARG), Juan José Cambre (ARG), Belén Charpentier (ARG), Coty Chiappini (ARG), Karina El Azem (ARG), Tomás Espina (ARG), Eduardo Gil (ARG), Grupo Babel (ARG), Grupo de la X (ARG), Marcelo Grosman (ARG), Eduardo Iglesias Brikles (ARG), Julieta Iovaldi (ARG), Magdalena Jitrik (ARG), Organización Negra and Julieta Rocco (ARG), Candelaria Traverso (ARG), Pablo Ziccarello (ARG)

CURATORIAL WORK

BIENALSUR, Florencia Qualina (ARG), Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Art Politics

The pandemic has exacerbated the deterioration of the social fabric that is characteristic of neoliberal development. We find ourselves fragmented, and the notion of individual salvation in the face of this catastrophe emerges strongly, fuelled by hegemonic discourses. In contrast, this exhibition focuses on strategies of empathy and collective dimensions of occupation of the public realm. How does the culture of mass mobilization in Argentina intersect with the artistic developments of recent decades? What images have they produced and what interventions on the aesthetics of the public sphere have they shaped? What means do they provide for thinking about the present?

Twenty years after the crisis of 2001, we propose a revision of the images of community life in a historical account that brings together various clues in order to illuminate critical modes of coexistence. The selection ranges from the expressive overflow that marked the return to democracy in the 1980s to the present. From protests to

neighbourhood fairs, from wandering through the urban landscape to group actions in the street and critical signaling to collective artistic production, from the assertion of memory to the installation of new political horizons in feminism, this exhibition explores different relationships between the individual and the community. With democracies conquered by technology and automatism, it recovers alternative memories and activates new dialogues between politics from the grassroots and shoulder to shoulder.

Km 1,6

CITY

Buenos Aires,
Argentina

ADDRESS

Reconquista 266



Banco Central de la República Argentina

EXHIBITION

The Forms of the Economy or the Economy of the Forms

ARTISTS

Alicia Herrero (ARG), Santiago Porter (ARG),
Dagoberto Rodríguez (CUB/ESP)

CURATORIAL WORK

BIENALSUR, Florencia Battiti (ARG)

CURATORIAL AXIS

Art Politics

What forms does the economy adopt? What colour is it? How do we perceive the universe of intangibilities present in a statistical calculation? The visual language of abstraction and the expressive power of forms are at the core of the reflections of these three artists. They explore, for example, the aesthetic efficiency of a monetary calculation in chromatic and poetic terms, or the rigorous mute monumentality of iconic public buildings; possible analogies are thus established between the visual and the economic system, perhaps to remind us that, even behind the simplest human action, there lies a hidden form. The exhibition *The Forms of the Economy or the Economy of the Forms* explores the symbolic power of forms in the hope of denaturalizing the distance that the visual language of abstraction establishes with our political, economic and social reality.

Km 2

CITY

Buenos Aires,
Argentina

ADDRESS

Perú 294



Complejo Histórico Cultural Manzana de las Luces

EXHIBITION

UNOFFICIAL. Mounted Stories, Dissident Accounts
Episode I: The Piety of Statues

ARTIST

Alexis Minkiewicz (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG), Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Art Politics / Fluid Constellations

Removing the colonial legacy would seem to require a more complex operation than merely removing its symbols or replacing them with others. Although the figure of Columbus is no longer in the surroundings of the government house in Argentina, its image remains intact in the collective memory. How to turn monuments into witnesses that talk about social transformation? Alexis Minkiewicz attempts possible answers through the construction of counter-allegories that arise from altering the narrative of official monuments. On the centennial of the inauguration of Arnaldo Zocchi's Columbus Monument, Minkiewicz produces his own unholy, dismembered version for the Manzana de las Luces. A few blocks away from the original site - in one of the few colonial buildings that have survived the Argentine drive to obliterate the past - he set up a distorted monument. The references to the Catholic Monarchs and the Church have been removed from the sculptural group. Like the victim of a shipwreck, an underwater Columbus indulges in an orgy with two octopuses in an allusion to Hokusai's *The Dream of the Fisherman's Wife*; the angel pointing to the future - the glorious conquest - becomes a sort of wingless Icarus who, like a voyeur, bespeaks this grotesque and timeless scene. The sailors, instead of loading cargo onto the ship, remain engaged in an ambiguous struggle. The irreverent iconographic mutations, the heroic narrative bending over itself and the rich intertextuality with



art history and with the various movements of the monument allow us to regard this work as a resurgence of the dissident tradition of Latin American Neo-Baroque. This interplay of polysemic layers, a passion for excess and artifice, breaks with a monolithic vision of identity to give way to other foundational myths that contend with the official narrative. ■

PERFORMANCE

UNOFFICIAL. Mounted Stories, Dissident Accounts. Episode 2

ARTISTS

BARROCO FURIOSO – Performers: Marcelo Estebecorena, Violeta García, Michelle Lacroix, Mabel, Quillen Mut, Maruki Nowacki, Nube, Claudia Phuego. Musicians: Cecilia Carnero, Valentina Guirigay, Manuel de Olaso, Miguel de Olaso, Paula Sadovnik. Singers: Constanza Díaz Falú, Esteban Manzano, Patricia Villanova. Conductor: Manuel de Olaso. Sound artist: Agustín Genoud. Lighting design: Giuliana Nieva, David Seldes. Costumes for Michelle Lacroix: dj. Yunke. Direction: Gerardo Cardozo, Pablo Foladori, Irene Gelfman. CABARET NEO BAR OTRA – Performers: Michelle Lacroix, Gemma Ríos, Denn Semperena, Mel Randev. Direction assistance: Antí Matus, Direction: Loréne Belloni

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG), Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Art Politics / Fluid Constellations

In a dialogue with the distinctive architecture of the Manzana de las Luces and its history, *UNOFFICIAL* expands its critical interrogations through two performative enquiries

into intangible heritage: literature, theatre and music. The two collective performances that take place in the Patio Jesuita draw on the critical tradition of Latin American neo-baroque from its queer present inscriptions. *Cabaret Neo Bar Otra* works directly with the legacy of founding writers of this aesthetic movement such as Néstor Perlongher to create a series of performative texts embodied in various personalities of the LGBTTIQ+ culture of Buenos Aires. The neo-baroque war against language turns into a war against the sexogenic norms it imposes on dissident bodies. In their intimate cabaret performance, such bodies create cyclical stories that provide an account of their individual struggles through rhetorical games that expand the critical discourse as a space of enjoyment. On the other hand, *Barroco Furioso*, from the Ópera Periférica collective, approaches the camp aesthetics of opera and works with its queer appropriations, thus producing a unique crossover between baroque music and the expression of sexual dissidence. Their performances bring together chamber musicians, opera singers and drag, trans and non-binary performers who develop a series of interrelated scenes that unfold throughout the space. In this regard, both represent a singular twist on the narrative of the exhibition in their critical examination of colonial legacies through the transformative embodiment of artistic traditions and genealogies, and the generation of a creative community that turns the public museum into a space for gathering and enjoyment. ■

EXHIBITION	<i>UNOFICCIAL. Mounted Stories, Dissident Accounts</i> Episode 3
ARTISTS	Marilyn Boror Bor (GTM), Laura Kalauz and Sofia Medici (ARG), Alexis Minkiewicz (ARG), Celeste Rojas Mugica (CHL)
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG), Leandro Martínez Depietri (ARG)
CURATORIAL AXIS	Art Politics / Fluid Constellations

How to turn monuments into witnesses that talk about social transformation? How are consensus and dissent negotiated in the construction of collective narratives? How to let in new perspectives? Recent events provide us with clues: scenes such as those of the demonstrators who climbed up the monument to Baquedano in Santiago de Chile and transformed it for good by converting the effigy of the soldier into a platform for protests. The bodies made of stone and metal are put in tension by the actual bodies of the present, which rebuild and reconfigure the meaning of monumental narratives as they pass through the city every day.

UNOFICCIAL brings together works by Latin American artists who take a critical look at heritage, the construction of memory, official narratives, and their representation in monumental public sculpture. With a focus on issues such as consensus and

dissent in the configuration of public space, these works give visibility to the processes of radical re-signification of heritage and symbols of the nation-state, as well as the social dispute around them. They endow crystallised images and naturalised mechanisms with new memories. They mount scenes, they mount one another to go on stage, they mount bodies, they mount archives, they mount and dismantle monuments and create other repertoires.

Km 2,3

CITY

Buenos Aires,
Argentina

ADDRESS

Av. Corrientes
1530



Complejo Teatral de Buenos Aires – Teatro San Martín

EXHIBITION

Magia Delay

ARTIST

Damián Ernesto Linossi (ARG)

CURATORIAL WORK

BIENALSUR, Liliana Piñeiro (ARG), Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Art Politics

Damián Linossi revisits the architecture of the Morris columns, devices from the mid-19th century used in Europe to centralise street advertising and prevent posters from becoming spread around the cities. The columns were the means to promote theatre and cinema and became popular in the West until they fell into disuse and became urban ruins or monuments of a visual culture in decline vis-à-vis the rise of mass media in the twentieth century.

This public exhibition device becomes here a resource for the artist's pictorial production, a sort of individual gallery space. The poster - precarious, perishable, and volatile - is replaced by overlapping layers of oil paintings designed, paradoxically, to outlive the artist and be preserved. Here, in contrast, they are brought out into the public arena by means of a device that renders them fragile by ignoring the well-known "do not touch" imperative sign that defines transit in exhibitions. The works are symbolically abandoned by their creator to be left at the mercy of passers-by and their wishes under the implicit permission to take them away, alter or even vandalise them.

In these times of wide-ranging questioning of the prevailing socio-economic system, this work discusses the visual culture that corresponds to such a system and raises questions about the role of the image and art in the public realm, as well as notions of intellectual and material property. —



VENUE	Leopoldo Lugones
SCREENING	<i>BIENALSUR 2021 Video Programme</i>
ARTISTS	Víctor Arroyo (MEX/CAN), Emiliano Grassi (URY), Francisco José Funes Peralta (ARG), Lorenzo Sandoval (ESP), Claudio Zulian (ESP/MX/FRA)
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG)
PROGRAMMING	Violeta Böhmer (ARG)
CURATORIAL AXIS	Art Politics

The works included in the Video Programme were specially selected according to the curatorial axes that organise the Biennial as a whole, and stem from the extensive, open, free, and international call. In this case, the pieces look into the present and the future of memory, while exploring and upholding the possibilities of the audiovisual and performance as possible tools for seemingly impossible solutions.

Km 2,5

CITY

Buenos Aires,
Argentina

ADDRESS

Av. del
Libertador 1473



Museo Nacional de Bellas Artes

EXHIBITION

KIMSOOJA BUENOS AIRES*. Chapter 2: *Kimsooja. Nomad*

ARTIST

Kimsooja (KOR)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Transits and Migrations

Her work flows between space and time in a search to capture diverse realities or to place her opposite, in or between them. Kimsooja defines herself as a nomad. Watching calmly amidst the crowd affords her the possibility of “empathizing with humanity” while bringing her “closer to capturing the essence of the fleetingness of human reality”. In this series of performance photographs and in the objects exhibited in the hall, the *bottari* are omnipresent. Each of them is a condensed version of the world, of a singular, intimate world, enclosed or sheltered - as it were - by a blanket that envelops, protects and conceals at the same time a set of necessary objects through which the notion of “necessity” could be redefined in the encounter of each one, or in the imagination of all of us who behold them. Space and time merge in her work. Space is porous and filled with layers that cover and reveal it. Time is presented as the condition for ex-

*The BIENALSUR project KIMSOOJA BUENOS AIRES features exhibitions of the Korean artist in different parts of the city: MUNTREF Centro de Arte Contemporáneo - Hotel de Inmigrantes, Museo Nacional de Bellas Artes and Centro Cultural Coreano.



istence but it is slowed down and redefined by the artistic action as an invitation to an encounter with intimacy.

With the support of Ministry of Culture, Sports & Tourism of Korea, Korea Arts Management Service, and the grant program Fund for Korean Art Abroad.

Km 3,2

CITY

Buenos Aires,
Argentina

ADDRESS

Av. del Libertador
1902



MNAD – Museo Nacional de Arte Decorativo

EXHIBITION

Commoner Fantasies

ARTISTS

Gabriel Baggio (ARG), Emil Finnerud (NOR)*, Luciana Lamothe (ARG),
Mehryl Levisse (FRA)

CURATORIAL WORK

BIENALSUR, Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Art Politics

Why do we still look at the palaces of Buenos Aires with nostalgia? The admiration of this opulent architecture is often accompanied by a feeling of decadence in the face of the present, conceiving them as evidence of a glorious time that we have lost. However, in this fantasy that revives life in its halls and projects us into it, its underlying conditions of possibility are forgotten: the extreme inequality between regions of the country and between social classes. We therefore place ourselves in the National Museum of Decorative Art, addressing the power of its evolution - from aristocratic residence to public museum - through a question: how can we uphold an appreciation of this heritage that can trigger other desires and perspectives based on the aesthetic enjoyment produced by the ornamental exuberance of this building and its collection? We explore possibilities that engage in an irreverent dialogue with its historicity and thus enable other meanings. They propose commoner fantasies through operations of construction, reconstruction and deconstruction that escape the nostalgia for the belle époque. They invert signs, values and spatial logics, propose other orders of design, highlight contrasts and stretch existing stylistic incoherencies to the extent of pastiche and kitsch.

*Work produced in collaboration with Nordisk Kulturfond and Office for Contemporary Art Norway

Km 4,6

CITY

Buenos Aires,
Argentina

ADDRESS

Av. Almirante
Brown 1031



MARCO – Museo de Arte Contemporáneo de La Boca

EXHIBITION

Radical Ecologies

ARTISTS

Juan Pablo Ferlat (ARG), Frederico Filippi (BRA), Juan Arturo García (MEX/NLD), Sujim Lin (KOR), Pablo Javier Martínez (ARG), Aleix Plademunt (ESP), Nuria Rodríguez (ESP), Ryuichi Yahagi (JPN)

CURATORIAL WORK

BIENSALSUR, Benedetta Casini (ITA); MARCO, Tainá Azeredo (BRA)

CURATORIAL AXIS

Ways of Living / Ecological Awareness

This exhibition focuses on issues related to the exploitation of natural resources and extractivist drifts in territories at risk. Domination over the environment is a major feature of the Anthropocene: humans have become a geological power, capable of generating millenary transformations in the way nature operates, regarding themselves as a central agent and not as an inseparable part of it. Amidst an ecological crisis, the idea of nature, impervious to the systems of devastating powers, is echoed in artistic practice and operates as a possible path of imagination for change. In *Radical Ecologies*, social, natural, artificial and biopolitical elements intertwine, thus revealing that the different systems, which are not separate, determine and co-produce one another.

Spanish artist Aleix Plademunt presents 119 photographs of the jungle that allude to the 119 years elapsed since the founding of the Fundo IBERIA village in the Amazon, an episode that marked one of the most violent moments of rubber exploitation by Europeans in Latin America. Likewise, through painted scientific sheets, Spanish artist Nuria Rodríguez reflects on the way the world is catalogued from a Eurocentric and exoticising standpoint. Using complementary processes, artists Ryuichi Yahagi and

Pablo Javier Martínez recreate natural rocks with artificial means, exposing the dialectical tensions that permanently permeate our relationship with nature. Along the same lines, Korean artist Sujim Lin films herself while painting en plein air a landscape marked by industrial development and tourism: in her representation the industrial elements disappear, and through her painting the artist succeeds in recovering the landscape in its original condition. Frederico Filippi writes illegible texts with chains from a chainsaw, whereas Juan Pablo Ferlat grows bioremediating mushrooms in the cavities of sculpted human heads. The conceptual and formal alliances between the works offer the visitor a multifarious approach to the problem of natural resource exploitation inevitably marked by neo-colonial dynamics, and help us to understand the scale of change in a future that has already arrived.

Ruyichi Yahagi's work was produced in collaboration with the Japan Foundation.

Km 5,1

CITY

Buenos Aires,
Argentina

ADDRESS

Av. Don Pedro
de Mendoza 1555



MUNAR

EXHIBITION

STREET

ARTIST

Alejandra Fenochio (ARG)

CURATORIAL WORK

Adriana Lestido (ARG) and Carlos Herrera (ARG)

CURATORIAL AXIS

Ways of Living

Fictions of the Real

What is it about making a portrait today? Or rather, for Alejandra Fenochio, what is it about making a portrait today? *STREET* and its silent inhabitants account for a procedure that the artist, who prefers the nobility and industriousness of painting to design her work, has been exploring for years. However, in this exhibition of selected large-scale pieces the procedure bursts before our gaze like a spit that alerts us and stains us with an evident, silent, and struck-out reality.

Fenochio portrays what needs to be made evident, yet it is forceful in the urban arena of this dispossessed and dispossessing contemporaneity. Fictions of the real in a city where everything is fauna: people and animals, all pets of a domesticating system that reveals a silence loud as thunder.

Fenochio does not hesitate to look into the eyes of her portraits, the eyes of the dark skies, of the animals and of the people who no longer rule either this city or any other. The baroque palette, necessarily dark and constructing jumbled shapes, comes to speak to us of these times in which darkness also seizes the moments when light should rule and becomes invisible during the night; yet here these visual narratives have

arrived to stay all the time and warn us that at any moment any of us may inhabit these paintings. No one is exempt from being part of the disgrace of this fauna that is only impartial in the brutality of its animality. More precisely: the “disgrace” of being portrayed by Fenochio. Everyone inside. Perhaps no one is out of the picture anymore. In fact, everyone is trapped in these immense works that will probably survive us as a categorical testimony of a world that should have never existed.

Cristina Civalè

Km 5,4

CITY

Buenos Aires,
Argentina

ADDRESS

Av. Don Pedro
de Mendoza 1835



Museo Benito Quinquela Martín

EXHIBITION

A Turn with No Screw: Urban Imaginations

ARTISTS

José Arcidiácono (ARG), Alejandro Bonome (ARG), Alfonso Borragnán (ESP), Dolores Casares (ARG), Mara Andrea Caso (ARG), Vivian Castro (CHI), Luis Chenche (ECU), Constructores de fuego (ARG), Víctor Cúnsole (ITA/ARG), Facundo de Zuviría (ARG), Fábrica de Estampas (ARG), Juan Del Prete (ARG), Norberto Gómez (ARG), Leonardo Gotleyb (ARG), Annemarie Heinrich (DEU/ARG), Ernesto Lanziuto (ARG), Germán Leonetti (ARG), Otilio Moralejo (ARG), Onofrio Pacenza (ARG), Benito Quinquela Martín (ARG), Jorge Tapia (ARG), Emilio Trad (ARG), Ignacio Unrrein (ARG), Manuel Yglesias (ARG), Pablo Ziccarello (ARG), works from the Banco Ciudad Collection and Museo Provincial de Bellas Artes Emilio Pettoruti Collectioni

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG), Benedetta Casini (ITA), Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Ways of Living

Since its origins as a port, La Boca has been shaped by the promises and contradictions of Modernity, which were embodied in the landscapes and portraits of the artists who lived there in the first half of the 20th century. Today, the neighbourhood is going through a new moment of transformations marked by real estate speculation, the clean-up of the Riachuelo and a tourist development currently halted by the pandemic.

A Turn without a Screw: Urban Imaginations creates a crossover between different moments in the neighbourhood and the city of Buenos Aires, focusing on the utopias

and failures of modernity through an exploration of its architectural landscape and the relationship with the river and its basin. Forsaken cities, imaginary cities, likely and unlikely cities and future cities proliferate in both historical and contemporary works: the former stand out for their faith in technical-scientific progress, as expressed in urban developments; the latter, for a tension between nostalgia for a time gone by and a fascination for what the housing, environmental and economic crises entail as an opportunity for the birth of new models.

From the skyscrapers projected by Quinquela on the shores of the Riachuelo to the militancy of Fábrica de Estampas in favour of daylighting the streams of Buenos Aires and Ignacio Unrein's denunciation of the current gentrification, the exhibition traces vital paths around different imaginaries of the territory and the possibility of creating other modes of inhabiting.

Km 5,5

CITY

Buenos Aires,
Argentina

ADDRESS

Av. Don Pedro
de Mendoza 1981



Fundación Andreani

EXHIBITION

The Waters Run Murky

ARTISTS

Alberto Ortega Trejo (MEX) and Andrea Hunt (POL),
Santiago Andrés Viale (ARG)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ITA), Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Ways of Living

BIENALSUR presents a dialogue between Santiago Andrés Viale, an artist from the Province of Córdoba, and the artistic duo of Alberto Ortega Trejo and Andrea Hunt in the room 1981 of the Andreani Foundation.

Named after the 1952 film *The Waters Run Murky* (Las aguas bajan turbias), the exhibition highlights the common conflicts of two cities, Mexico and Buenos Aires, troubled by a turbulent relationship with their surrounding bodies of water. In Viale's case, the vision of nature is tinged with romantic and yet disturbing nuances. The rhythmic sonority that accompanies the brown waves of the Río de la Plata is produced through a mechanical device in sight. Viale has been working for years on the construction of artefacts that evoke Leonardo Da Vinci's machines, whose purpose is not technical progress, but rather the unproductive imitation of natural phenomena, a sort of machinery of mimesis.

How disproportionate and dangerous could the hybris of replicating, controlling, and domesticating natural phenomena be? What are the consequences? Ortega Trejo and Hunt address this issue by investigating the relationship between Mexico City's monumental hydrological system and the history of Mexican indigenous slave labour. The images projected on a concrete screen illustrate the efforts to drain the city from the

late 19th century to 1975, when the deep drainage system was opened. Its implementation required 1,310,000 cubic metres of concrete, the material chosen by the artists for the masks in the shape of stalks that accompany the video, the same used in the Otomí constructions that characterise the territories through which the drainage runs. The audio-visual installation turns the history of the drainage into an alien territory of death, transformation, and political dispute in search of sovereignty and the historical repositioning of indigenous nations within the Mexican Republic.

Km 7

CITY

Buenos Aires,
Argentina

ADDRESS

Chacabuco 875



Teatro Margarita Xirgu – Espacio UNTREF

SOUND WORK

The Germinal Pandemic. A Global Elegy in Quarantine

ARTIST

Marcelo Expósito (ESP)

CURATORIAL WORK

BIENALSUR, Florencia Qualina (ARG)

CURATORIAL AXIS

Art Politics / Fluid Constellations

Marcelo Expósito's work *The Germinal Pandemic. A Global Elegy in Quarantine* is a sound piece based on a series of remote conversations recorded by the artist during the lockdown in 2020. The dialogues with Franco Bifo Berardi, Manuel Borja-Villel, Nelly Richard, Ana Longoni, Yanis Varoufakis, Suely Rolnik, Daniela Ortiz, Helena Maleno and others, take shape through audio-verité, musique concrète and electronic experimentation. Their voices create a polyphonic chorus, assembled with other sound elements: recordings of theatrical voices, readings of literary quotes, essay fragments written specifically for this work, and documentary sound material recorded in real time during the pandemic. This "global elegy" is based on three historical works: Glenn Gould's radio programmes *The Solitude Trilogy* (1967-1977), in which he developed his contrapuntal method of editing voices inspired by Bach; *Blue* (1993), the film made by Derek Jarman on the eve of his death; and *L'homme atlantique* (1981), Marguerite Duras' literary-theatrical-poetic-cinematographic work on the feeling of loss for the absence of bodies. —

SCREENING	<i>BIENALSUR 2021 VIDEO PROGRAMME</i>
ARTISTS	Alejandro Borsani (ARG); Louise Botkay (BRA); Vivian Castro (BRA); Dúo Cristal Líquido (BRA); Gloria López Cleries and Sive Hamilton Helle (ESP); Emilio López, María Belén Cerdá, Pablo Sabando Aburto (ARG); Felipe Lozano (COL); Gaby Messina and Ana Paula Penchaszadeh (ARG); Anita Moreira de Azevedo Ekman Simões (BRA); Fernanda Pessoa (BRA); Laura Preger (ARG); Gian Spina (BRA); Magalí Suescun and Laila Meliz (ARG); X (BRA)
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG)
PROGRAMMING	Violeta Böhmer (ARG)
CURATORIAL AXIS	Ways of Living

In each of its editions, BIENALSUR works on the basis of an extensive free international open call, without pre-established topics or formats or any other limitations, such as the background, age or nationality of the participants. In 2020 we received more than 5,500 projects from artists and curators from over 100 countries. The curatorial axes, which result from the open call, conceptually organise the different itineraries and select the works that make up the exhibitions, actions and different presentations of BIENALSUR throughout its vast cartography. This is also how the BIENALSUR 2021 Video Programme arises, with works specially selected to be screened in different venues according to the projects hosted by each one, and which we present in the Xirgu Espacio UNTREF in a marathon format on a single day. ─

PERFORMANCE	<i>Words of Others</i>
ARTIST	León Ferrari (ARG)
VERSION	Martín Bauer, Rodrigo de Caso and Leandro Martínez Depietri Special participations: María Inés Aldaburu, Analía Couceyro, Martín Kohan, Marcelo Lombardero, Lisandro Rodríguez, Rafael Sprengelburd, Franco Torchia, Víctor Torres, and Oscar Araiz in the role of God
PERFORMERS	Students and graduates from Escuela Metropolitana de Arte Dramático and from Centro de Capacitación Artístico Profesional

Unconventional Festival and BIENALSUR presented the Argentine premiere of the complete nine-hour performance by the artist León Ferrari. This performance installation, created between 1965 and 1967, has also been published in book form. It is an extensive literary collage made up of excerpts from countless texts, mostly

news items or historical manifestos, in which the Argentine artist brings together in an imaginary dialogue the words of Adolf Hitler, Pope Paul VI, U.S. President Lyndon B. Johnson, the military, journalists, press agencies, and even God. By using these “ words of others “ literally, the performance reveals the history of the violence exercised by the West, as a result of the complicity between political, religious and media powers, a recurring theme in the artist’s work. Due to the complexity and length of the text, it was generally regarded as a purely conceptual work of art: the script of an impossible performance.

This version explores the wealth of performative and sonic possibilities provided by the script, playing with its multiple variations and intensities, and updating its contents.

Percussionist: Bruno Lo Bianco

Foley artist: Leyla de la Hoz

Live sound artist: Luciano Piccilli, Mauro Zanolli

Light and space designer: Matías Sendón

General Director: Martín Bauer

Km 7,2

CITY

Buenos Aires,
Argentina

ADDRESS

Villanueva 1055



German Embassy

EXHIBITION

At Random in the Wind

ARTIST

Carola Zech (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Fluid Constellations

It is known that green is greener if it is next to red and vice versa. Studies on colour have shown, among other things, its relative conditions. The same applies when analyzing the relationship between forms, their interactions with one another and with the space they inhabit. These elements, basic and complex at the same time in their multiplying variety of effects, constitute Carola Zech's materials.

She works in a modular fashion, constructing pieces in which the trace of her hand or the emotional gesture is diluted in a quest to come closer to an industrial production. She constructs spaces in the encounter of myriad geometric shapes and colours. She establishes presences that virtually perforate walls, ceilings or floors and installs powerful directions that cross empty places to give rise to other volumes, to shut off or expand the space. Her work becomes fully immersed in human issues when she asks: can we learn to live and resist on a damaged planet and create new bonds with our surroundings? The invitation to intervene the garden of the German Embassy in Argentina is a new opportunity to attempt some answers.

Randomness and nature in tension with artistic production are two of the dimensions brought into play. The interaction between them, as well as between the subjects who walk through this redesigned space, will lead to experiences that allow us to move from curiosity to surprise, from play to reflection.



Zech's works reformulate the space, illuminate the architecture and interfere with the garden, now turned into a new, altered space in which to focus - among other things - on the impact of the action of some aspects on others and of all of them on the natural and cultural environment in which we live together, for as we know, space is also social and always under construction.

Km 8

CITY

Buenos Aires,
Argentina

ADDRESS

Av. Costanera
Norte Rafael
Obligado 6745



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

EXHIBITION

Urban Tributes

ARTIST

Ale Giorgga (ARG)

CURATORIAL WORK

Melisa Boratyn (ARG)

CURATORIAL AXIS

Art Politics

Urban Tributes was born out of the need to break down certain barriers in the field of contemporary art in order to render it more accessible by placing it in the street through words, paper and the notion of multiplicity. Our project is co-produced by an artist (Ale Giorgga) and a curator (Melisa Boratyn). Since 2017, we have been thinking how to make more people aware of the art history of our country, highlighting a group of deceased Argentine artists whom we consider to be highly significant creators.

Our work is inspired by the debate and the pursuit of a way to reflect the itineraries and intentions of these artists in a graphic poster, thus achieving a close connection with the urban milieu. We conducted a research process that resulted in a piece and pasted it in the surroundings of the space, museums and institutions where the artist's work was presented. We did not ask for permissions or seek approval for this action; instead, we operated autonomously, promoting the need for freedom that allows UT to express itself in a genuine and independent fashion. Today we are proud to say that over the years the project has slipped out of our hands to acquire a wonderful autonomy in the process of democratisation that is learned in the urban environment. If the street belongs to everyone, so does *Urban Tributes* to some extent.

Our small legacy advances the hypothesis that art can speak for itself and that viewers are active beings who vibrate with whatever draws their attention, and then reach



their own conclusions. Our project gently tries to fill in some of the gaps that the contemporary art scene does not always occupy, since it does not respond to many of the demands that the artists we are paying homage to once made about their work, with intentions that differ from those of the art system. Hence, from the outside and by giving ourselves over to randomness, we lay down a bridge.

Km 8,7

CITY

Buenos Aires,
Argentina

ADDRESS

Cuba 2079



Museo Histórico Sarmiento

EXHIBITION

Ornamental

ARTIST

Débora Pierpaoli (ARG)

CURATORIAL WORK

BIENALSUR, Florencia Qualina (ARG)

CURATORIAL AXIS

Fluid Constellations

In *Ornamental*, Débora Pierpaoli uses as a trigger the tension between civilization and barbarism, the axis of conflict and the cornerstone of Sarmiento's ideas, inextricably embedded in Argentine culture. Both realms converge through artefacts that speak of a primordial, ritual and rarefied beauty. The decorative arts and nineteenth-century modernism merge in her work in ways that are both heterodox and anti-classical. Inspired by the Sarmiento Museum collection, *Ornamental* creates, through totems, paintings, carpets and ceramics, a space that ambivalently situates us between the 19th century hall and the popular sanctuary. ▀



INTERVENTION	<i>Cattle Counter</i>
ARTIST	Guido Ignatti (ARG)
CURATORIAL WORK	BIENALSUR, Marina Aguerre (ARG)
CURATORIAL AXIS	Ways of Living

Surprisingly, something gets in the way of the entrance to the museum and a part of the traditional checkerboard floor has been invaded by vegetation. Faced with this irruption posed by *Cattle Counter* -Guido Ignatti's site-specific installation- bewilderment leaves room for choices: we must decide to cross this boundary, look for an alternative way to reach the entrance or, perhaps, give up our objective. In any case, our decisions will leave a trace that will become perceptible over time.

At the same time, appealing to the device used by both the livestock industry and various institutions to measure the number of visitors, the artist points out the consequences of the productive systems and reinforces the tension between the natural and cultural worlds. The orders here are disrupted, and the grasslands - the paradigmatic image of the natural or wild in our national imaginary -impose themselves over the constructions. The resulting landscape is the consequence of the encounter between both worlds, a metaphor for the global impact of human activities on terrestrial ecosystems, which invites us to reflect on and critically observe our ways of inhabiting the world.

This work was made possible thanks to the collaboration of Brun Cattaneo Collection and GreenTec.

Km 9

CITY

Buenos Aires,
Argentina

ADDRESS

O'Higgins 2390



Museo Casa de Yrurtia

EXHIBITION

The Divine Anomaly

ARTISTS

Laura Focarazzo (ARG), Lorenzo Papanti (ITA), Lena Szankay (ARG),
Sebastián Tedesco, Bruno Mesz and María Zegna (ARG),
Benjamin Verhoeven (BEL)

CURATORIAL WORK

Anthony Val (BGR/FRA), Marina Aguerre (ARG)

CURATORIAL AXIS

Art Politics

The Divine Anomaly aims to inquire into emerging aesthetic formations based on computer algorithms, machine learning and artificial intelligence (AI), and more specifically the aesthetics of their faults, of what is considered an error. Just like an unavoidable accident, the algorithms' errors can bring forth their essence and reveal themselves as something extraordinary, i.e., an anomaly that has its own potential for emergence and creation. Thus, could some kind of "artificial imagination" exist? Through these new digital tools for artistic creations, *The Divine Anomaly* invites artists to revisit existing physical artifacts in order to imagine new possibilities of creation, new forms of sculpture and image making. The anomaly in the "artificial imagination" is then neither an error nor a bug: it is what lies at the heart of the artwork. This is how the anomaly becomes extraordinary, or what is more, a monster; in other words, something to *monstrare* (in Latin). This assertion amounts to acknowledging the existence of new beings, of new types of sensitivity, of imagination - *The Divine Anomaly* invites artists of the 21st century to visit the studio of an artist of the 20th century. Rogelio Yrurtia's sculptures and Lía Correa Morales's paintings not only confront these new processes of art making, but also represent the starting point of what the exhibition *monstrat* ("shows" in Latin).

Km 13

CITY

Villa Martelli,
province of
Buenos Aires,
Argentina

ADDRESS

Av. Gral. Paz off
Constituyentes



MUNTREF Centro de Arte y Ciencia Venue Tecnópolis

EXHIBITION

Laboratorio Anfibio del Plata

ARTISTS

Gabriel Fortunato Chalabe (ARG), Constanza Chiozza (ARG),
Martín Flugelman (ARG), Luisa Lerman (ARG),
Pedro Luis Magnasco (ARG), Jorge Nazar (ARG)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ITA)

CURATORIAL AXIS

Ways of Living / Ecological Awareness

Laboratorio Anfibio del Plata (LAP) is an amphibious spatial installation that addresses, exhibits, and challenges the relationship between the city and its bodies of water. Piped streams and a hidden waterfront highlight the prevalence of cement over the water of the marshes. Through the production of artifacts and events, LAP proposes the construction of an Amphibious Archive that mobilizes and activates reflections on how to live in and transform our anthropised amphibious territory.

The circular space of the scaffolding structure allows visitors to walk through a hydric circuit that reveals the flow of invisibilised water. Thus, the visitor is permanently in contact with water; its imaginaries, the filtering processes, as well as with objects that belong to the amphibious imagination intervened by this group of artists. The hydric circuit receives the water extracted from the bodies of water near the sites where the LAP is located: the Medrano stream in Tecnópolis and the Río de la Plata in MUNTREF. ■

EXHIBITION	<i>Extended Realities</i>
ARTISTS	Correspondencias Transmodales, Sierva, AudioStellar, Intercambios Transorgánicos
CURATORIAL WORK	Paula Hrycyk (ARG)
CURATORIAL AXIS	Ways of Living / Ecological Awareness

Since its onset, humanity has found a set of tools for being in the world and influencing it at the intersection of art, technology, and science. From ancient humans who left traces of their discoveries with drawings and symbols on cave walls to today's digital age, the convergence of these three languages has given rise to a continuum of new forms of expression and discovery.

Science and art are among the most basic human attempts to understand and describe the reality of which they are a part. Even if their objects of study and methods vary or their audiences differ, in many cases the motivations and goals of artists and scientists are often the same: they all seek to understand the world around them.

The encounter in their differences allows them to expand perspectives and questions as well as to experiment with the perceptible limits of reality. Artists are increasingly interested in the concepts and methods of science and technology, just as scientists seek to create models for exploring the world by drawing on imaginative ideas and concepts in order to transcend the boundaries of the knowable.

MUNTREF Centro de Arte y Ciencia is a laboratory-museum that invites visitors to discover the transdisciplinary research and projects underlying the explorations of artists, researchers, and scientists from the Universidad Nacional de Tres de Febrero (UNTREF) on the interaction between artistic languages, scientific enquiries, artificial intelligence proposals, biology, the environment, neurosciences, transmodal correspondences, and health.

The exhibition *Extended Realities* proposes an immersive experience in the pursuits of researchers and artists. Experiments, narratives, and workshops bring the public closer to the processes undertaken by the research teams to conduct their investigations and to the way in which collaborative actions unfold between players from different fields and disciplines. Inquests into the relationship between constellations of sounds and voices, emotions, digital devices, and ways of representing reality invite us to expand our senses and give free rein to our curiosity about the environment we are part of.

Km 18

CITY

Caseros, province of Buenos Aires, Argentina

ADDRESS

Valentín Gómez 4838



MUNTREF Museo de Artes Visuales

EXHIBITION

Clues

ARTISTS

Antonio Asís (ARG), Pompeyo Audivert (ESP), Libero Badii (ITA), Paternosto Cesar (ARG), Juan Del Prete (ITA), Alfredo Gramajo Gutiérrez (ARG) Anne-Marie Heinrich (DEU/ARG), Enio Iommi (ARG), Juan Melé (ARG), Pablo Páez (ARG), Emilio Pettoruti (ARG), Javier Plano (ARG), Alejandro Puente (ARG), Víctor Rebuffo (ARG), Daniel Santoro (ARG), Carlos Sessano (ARG), Clorindo Testa (ITA/ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Art Politics

The Teacher's Pencil (1936) is the title of the work by Emilio Pettoruti included in the collection of the Museo Provincial de Bellas Artes. This work by one of the key artists in the modern narrative of the history of Argentine art becomes an illustrative object for reflecting on some of the itineraries of modern art in our country. It is set at the intersection of two plastic traditions: that of an abstracting geometry that dominates the composition and that of a naturalistic figuration, which can be identified in the way in which the pencil is treated. This exhibition, based on a limited selection of works from the MPBA and MUNTREF collections, represents, through Pettoruti's work and the presence of these two expressive trends in the pieces of different twentieth-century artists, an attempt to trace some of our country's art history itineraries. This brief curatorial essay seeks to engage in a dialogue with other gazes on collections such as those showcased at the Castagnino Museum in Rosario and the Caraffa Museum in Córdoba, which seek to offer clues for the construction of other possible narratives in a counterpoint with some works of contemporary art.

Km 52

La Plata, province
of Buenos Aires,
Argentina

ADDRESS

Calle 48 n° 575
between 6 and 7



Centro de Arte de la Universidad Nacional de La Plata

EXHIBITION

Vanishing Point

ARTISTS

Adriana Carambia (ARG), Sève Favre (CHE), Patricio Gil Flood (ARG), Raúl "Pájaro" Gómez (ARG), Anahita Norouzi (IRN), Edison Peñañiel (ECU), Josef Schulz (DEU)

CURATORIAL WORK

BIENALSUR, Marina Aguerre (ARG)

CURATORIAL AXIS

Transits and Migrations

Exacerbated in recent decades, the persistence of migratory processes highlights unresolved problems both in terms of international politics and individual and collective experiences.

And yet, over the last two years, which have been marked by a global pandemic that the mass media have been covering with relish, the "stay home" policy adopted in both hemispheres seems to have obliterated the persistence of the problem, reinforcing inequalities and erasing this social phenomenon from the collective imaginary.

The continuity and the urgency of this contemporary issue has been underscored by the proposals of the various artists in this exhibition, thus contributing to tearing up the veil imposed on the gaze: territorial limits can be dislocated at will, while deserted, almost phantasmagorical border posts stand in contrast to those images that highlight the limitation on and control of the movement of groups of women, men and children in search of a place to settle down and live.

Meanwhile, some seemingly solid structures reveal the permanent search for a longed-for settlement. The tension between dreams, wishes and reality becomes an object



(stone, bundle, house); and in this materialisation filled with memories and life projects, the present, the past and the future of each human being are challenged. In a world fraught with wires and walls that separate individuals, families and peoples, this exhibition aims to address the problem of contemporary movements and migrations from a sensitive perspective that once again proposes a critical reflection on a subject that involves and affects humanity as a whole.

Km 59

CITY

Cañuelas,
province of
Buenos Aires

ADDRESS

Road 6, Km 95



Proyecto Museocampo Cañuelas

ASSOCIATED EXHIBITION

The Shortcut

ARTIST

José Luis Landet (ARG)

CURATORIAL WORK

Tainá Azeredo (BRA)

CURATORIAL AXIS

Art Politics

José Luis Landet's construction *The Shortcut* defies order and arouses the spectators' curiosity to observe the world from different points of view. Originally installed at the MARCO La Boca Museum in the city of Buenos Aires, the work broke with the formal architectural structure of the museum and the public accepted the risk involved in taking a shortcut to be transported to the first floor, while discovering new works and narratives along the way. The relocation of *The Shortcut* to a sculpture park and the change of landscape completely transform its perspective, but still offer its essence to the public: to create conditions for a new way of interacting with the environment and to experience surprises along the way. The viewer who dares to climb this shortcut can step into nature, get close to the treetops, observe the birds at close range and see details that are not visible from the ground. From the highest position, the shortcut becomes a viewpoint that generously invites us to appreciate other visions of the countryside and to see the works installed in the park in a different manner.

Km 70

CITY

Luján, province of Buenos Aires, Argentina

ADDRESS

Lezica y Torrezuri 917



Complejo Museográfico Provincial Enrique Udaondo

EXHIBITION

The Eternal Return of the New World

ARTISTS

Carlos Colin (MEX/CAN), Gabriel Garcilazo (MEX), El Bondi Colectivo (ARG) La Chola Poblete (ARG), works from the Complejo Museográfico Provincial Enrique Udaondo Collection that belong to various native cultures

CURATORIAL WORK

BIENALSUR, Marina Aguerre (ARG), Leandro Martínez Depietri (ARG), Florencia Qualina (ARG)

CURATORIAL AXIS

Fluid Constellations

The urgencies of our present warrant revisiting the processes of conquest and colonisation of the American territory. What mechanisms of domination have survived throughout our history? How to look at this legacy and our heritage for a better understanding of our present? Our proposal here is a dialogue between different productions by young artists and pieces from the collection of the Complejo Museográfico Provincial Enrique Udaondo. The contemporary reading put forward by Garcilazo, Poblete, Colin and El Bondi Collective stems from their attentive and critical reflections on pre-Hispanic documents, iconographic traditions and the narrative style of the various Amerindian peoples. These pieces, from the oldest to the most recent, convey stories of the dissidence and resistance of subjugated civilisations and racialised bodies. The images are updated, thus enhancing their capacity to question the crises of the present in their imbrications with the oppression that established the New World.

On the basis of the proposed approaches, Udaondo's collection of native cultures allows this critical dialogue to occur. In addition to their archaeological value, the utensils, tools

and products reveal ways of life that are in harmony with the environment and the cosmos, the search for everyday beauty and the respect for aesthetic traditions as an element of identity. Faced with climate chaos, a consequence of the extractivist realities of capitalism, the harmonious shape of a bowl encapsulates a cosmivision that makes our despondent present burst from an active memory in the matter and in the bodies of those who acknowledge themselves as descendants of the creators of these objects and of their struggle. ■

EXHIBITION	<i>Silver Rights</i>
ARTISTS	Elena Mazzi (ITA) in dialogue with Eduardo Molinari (ARG) and Mauro Millán (Wallmapu)
CURATORIAL WORK	Emanuele Guidi (ITA)
CURATORIAL AXIS	Fluid Constellations

This exhibition focuses on the ancestral bond between Mapuche communities and the land (mapu), both eroded and denied by colonizing forces, which has mutated over the centuries and gradually consolidated in recent decades through neo-extractivist practices. This settlement process is the result of both investment policies and trade agreements with foreign multinationals such as the Italian Benetton. The works in the exhibition follow the narrative proposed by the Museo Leleque, an anthropology museum that was established in the year 2000 on the very land acquired by Benetton as part of an ambiguous operation that disregards the Mapuche people on the grounds that they are an extinct culture rather than one that is alive and active in the disputed territory. Thus, it “museumises” their memory and their material culture. The core of the exhibition consists of a series of silver jewelry pieces crafted by Mauro Millán and designed in collaboration with Elena Mazzi as the outcome of a series of workshops on symbolism and current struggles with the participation of numerous members of the community. The jewelry pieces are preceded by an installation created by Elena Mazzi and Eduardo Molinari in which an arrangement of drawings and images on paper and fabric interacts with an audio sequence in four episodes. These four short stories were written collectively (with Enrica Camporesi) with a speculative approach that interweaves documentary facts, oral tradition, and dreams with the long history of violence perpetrated by historical figures. *Silver Rights* is an “act of exhibition” that aims to react consciously to the narrative of the Museo Leleque. It contextualizes the jewelry pieces within a constellation of references and information that are essential for its public display. This device represents an expression of care and respect for these artefacts as bearers of ancestral knowledge and spirituality, while at the same time revealing the impact of international corporations in Patagonia, the massive privatization of lands that are rich in raw materials and resources, the ensuing displacement of indigenous communities, and the progressive degradation of their civil, social, and political rights.

Km 199

CITY

Montevideo,
Uruguay

ADDRESS

25 de mayo 279



MAPI – Museo de Arte Precolombino e Indígena

EXHIBITION

Ways of Living. Chapter 3. *Hints of the Everyday: The Crown Letter*

ARTISTS

SE Barnett (USA), Maithili Bavkar (IND), Alisa Berger (DEU), Kate Blacker (GBR), Andrea Blum (USA), Adriana Bustos (ARG), Anne Brunswic (FRA), Claire Chevrier (FRA), Pascale Criton (FRA), Jutta Doberstein (DEU), Michelle Deignan (IRL), Silvana Deluigi (ARG), Liza Dimbleby (GBR), Anne Dubos (FRA), Dettie Flynn (IRL), Shani Ha (FRA), Julieta Hanono (ARG), Claire-Jeanne Jézéquel (FRA), Kyoko Kasuya (JPN), Aylin Leclair (DEU), Joanna Lombard (SWE), Saviya Lopez (IND), Ruth Maclennan (GBR), Ana Mendes (PRT), Maricarmen Merino (CRI), Aurelia Mihai (ROU), Doriane Molay (FRA), Manuela Morgaine (FRA), Tania Mouraud (FRA), Natacha Nisic (FRA), Kumjana Novakova (BIH), Sudha Padmaja Francis (IND), Emmanuelle Pellegrini (FRA), Piyarat Piyapongwiwat (THA), Catherine Radosa (CZE), Sandra Richard (FRA), Luise Schröder (DEU), Esther Shalev-Gerz (LTU), Mika Shigemori (JPN), Natalia Smolianskaia (RUS), Katja Stuke (DEU), Catalina Swinburn (CHL), Chiyoko Szlavnic (CAN), Mutsumi Tsuda (JPN), Ivana Vollaro (ARG), Emma Woffenden (GBR)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG), Liliانا Piñeiro (ARG), Benedetta Casini (ITA)

CURATORIAL AXIS

Ways of Living

More than ever before, the pandemic crisis brought to the fore the interdependence between human societies and the environment. Several voices reflected on this unexpected and unprecedented experience for humankind, giving rise to different actions.

Among them is *The Crown Letter*, a work in progress presented as a collective diary of the diverse experiences in the life of the artists that make up this project, whose strong gender imprint has become one of its identity marks.

The Crown Letter began in April 2020, at the onset of the Covid crisis, a time of widespread astonishment and despondency. French artist Natacha Nisic was convinced that there was an urgent need to come up with a global, collective response. Art could not be absent in the face of a catastrophe; it had to breathe and spread its oxygen in times of asphyxia. With neither resources nor institutional support, Natacha Nisic envisaged a website and immediately contacted artist friends from different countries and generations. A collective was soon organized with no conductor or editorial line, driven by a common need that barely needs to be explained. While confinement affected everyone, it was clear to us all that it had a heavier impact on women, including artists. More than ever, they wanted to work and expose themselves in every sense to scrutiny and criticism.

Through *The Crown Letter* they created a space to express and share what each of them and all of us were going through. They invented an “us” with open borders. Collectively, individualities were not blurred, but rather supported each other. As months went by, the dialogue became deeper and collective works were produced. *The Crown Letter* is presented as an online exhibition whose works, videos, photos, sculptures, poetry, and prose are launched every week. It is a polyphonic manifesto with a tuning fork of the tempest, which over the weeks has become the intimate and collective diary of the pandemic from Mumbai to Buenos Aires, Glasgow, London, Bucharest, Moscow... Paris. *The Crown Letter* is a modest yet tenacious undertaking. It has made it past its first birthday and continues. It will undoubtedly live on beyond the circumstances that brought it into existence.

Km 200

CITY

Montevideo,
Uruguay

ADDRESS

Rincón 629



CCE – Centro Cultural de España

EXHIBITION

Ways of Living. Chapter 3: *Urban Camouflages*

ARTISTS

Yohn Jader Bedoya (COL), Valentina Cardellino (URY),
Jordi Colomer (ESP), Francisco Estarellas (ARG),
Gianfranco Foschino (CHL), Danilo Milovanovic (ESL),
Javier Rodríguez Lozano (ESP), Koen Taselaar (NLD)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ITA) and Liliana Piñeiro (ARG)

CURATORIAL AXIS

Ways of Living

The exhibition *Urban Camouflages* brings together most of the works included in the curatorial axis Ways of Living of this third edition of BIENALSUR. Born out of the proposals received in the open call of 2020, this axis accounts for the urgency that artists from different backgrounds to think about and question our urban habits and to reveal how the devices of the cities we inhabit condition our subjectivities in a latent manner. A reflection on the concept of “camouflage” as a resource of evolutionary adaptation enables a description of the practices of the artists who present their works at the CCE; works that put forward the need to deal with the mechanisms that regulate the spaces in which we live and find a way to coexist with them in both an imaginative and disruptive way.

In *Medina Parkour* Jordi Colomer proposes a high altitude city, where the boundaries of private property are ignored by a path that imitates that of cats or teenagers, disrespectful of urban conventions. Other devices for regulating movement, such as security fences, provide platforms for the videos by Valentina Cardellino, who highlights the disciplinary tactics used by the police in different cities. For John Bedoya, on the other

hand, the sturdiness of the walls represents the shelter and protection longed for in a country like Colombia, afflicted by the problem of population displacement. In line with these reflections on the private and the public, Javier Rodríguez Lozano presents a series of photographs that document the common practice in the villages of La Mancha (Spain) where the doors of houses are protected from the sun with curtains that feature regional identity marks and stereotypes. Once again, the artist focuses his gaze on the edge, the boundary between inside and outside, both of which conceal and the same time reveal layers of intimacy.

The works by Gianfranco Foschino and Danilo Milovanovic focus on the means of transport and the universe that surrounds them. Through a video divided into four channels, the Chilean artist reconstructs the vision produced sequentially from a moving train, while Milovanovic presents the documentation of a performative intervention in Ljubljana - the ex novo creation of a ghostly car park inaccessible to cars - as a critical analysis of the process of gentrification that is progressively affecting and altering the city. Finally, Koen Taselaar and Francisco Estarellas propose fantastic versions of non-existent architectures, thus paving the way for visionary and emancipating interpretations of urban space. Koen Taselaar revisits a drawing of the San Cataldo Cemetery by architect Aldo Rossi to produce a large-scale textile whose architectural fragments are inhabited by seraphic felines. An architect of the unreal, Francisco Estarellas presents a cyanotype populated by buildings that clump together, disdainful of gravity. At the same time, he transfers in scale model format the environments folded in on themselves that stem from the dreamlike imagery of Uruguayan writer Mario Levrero.

Koen Taselaar's work was produced in collaboration with the Mondriaan Fund.

Km 202

CITY

Montevideo,
Uruguay

ADDRESS

Arenal Grande
1929



EAC – Espacio de Arte Contemporáneo

EXHIBITION

Ways of Living. Chapter 1: *Ephemeral Architectures*

INSTALLATION

Third Greyhound

ARTIST

Bruno del Giudice (ARG)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ARG) and Liliana Piñeiro (ARG)

CURATORIAL AXIS

Ways of Living

In his installation *Third Greyhound*, Bruno Del Giudice transfers an ephemeral architecture commonly found at local fairs to the exhibition space. The simple operation of isolating and de-functionalising this construction typology of popular reminiscences reflects the artist's interest in the elements that make up the natural landscape of Latin American cities and their spaces of resistance. The canvases over the fair aisles are set up at dawn and removed in the afternoon, creating a mutant landscape regulated by an organic life cycle that defines the times of the market. For several years, Del Giudice has been studying the “counterfeit brands” that proliferate in fairs in different territories: from Resistencia (Chaco, Argentina), his hometown, to Asunción (Paraguay), the Triple Border (Brazil, Argentina, Paraguay) and La Salada (Buenos Aires). Here the local and the global overlap and the symbols of globalisation are appropriated and re-signified according to the context. The light filtering through the pictorial installation brings back fragments of different brands that are not entirely recognisable, revealing the wishes and aspirations that gather around them, to give us back a pretence of originality in a mirror-like fashion. The project is part of the curatorial axis Ways of Living, which links the different exhibitions of the third edition of BIENALSUR in Uruguay, bringing together reflections on the effects of urban transformations on the production of subjectivities and ways of life. ■

INSTALLATION	<i>Spreading Wishes</i>
ARTIST	Alan Oju (BRA)
CURATORIAL WORK	BIENALSUR, Benedetta Casini (ARG) and Liliana Piñeiro (ARG)
CURATORIAL AXIS	Ways of Living

“Living between the sky and the sea”, “living the high life”, “live with style” are some of the appeals that burst disruptively into the corridor of the former prison of Miguelete, currently the EAC - Contemporary Art Space of Montevideo. Alan Oju appropriates phrases found on city billboards to promote real estate projects, decontextualising them and ironically using the neoliberal language of prosperity and meritocracy. Born in the outskirts of São Paulo, the artist transfers to the exhibition space the effects of the urban regulation that banned billboards on the streets of Brazil’s capital for a decade after the passing of the “Clean City” law. By removing the figurative elements that usually accompany these advertisements, Oju turns each poster into an empty slogan, whose installation in the panoptic architecture of the ex-prison highlights the parallel between two modes of production of subjectivities: the control over bodies and the wishes prompted by the consumer system. The project is part of the curatorial axis Ways of Living, which links the different exhibitions of the third edition of BIENALSUR in Uruguay, bringing together reflections on the effects of urban transformations on the production of subjectivities and ways of life.

Km 203

CITY

Montevideo,
Uruguay

ADDRESS

Plaza Juan Pedro
Fabini, 18 de julio
without no, on the
corner with Julio
Herrera y Obes



Centro de Exposiciones SUBTE

INSTALLATION

Ways of Living. Chapter 5: *Anarchitekton*

ARTIST

Jordi Colomer (ESP)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ITA)

CURATORIAL AXIS

Ways of Living

Within the framework of the curatorial axis Ways of Living, a distinctive feature of this third edition of BIENALSUR, Jordi Colomer presents *Anarchitekton*, one of his most representative projects. Three large scale images from the videos in this proposal portray Idroj Sanicne's wanderings through the streets of Barcelona, Bucharest, Osaka and Brasilia, in which the artist wields a series of scale models of iconic buildings of these cities.

The real architectures and their simulations are superimposed on the cross fading still images on the screen, which hark back to silent films and the world of animation. The coarse finish of the cardboard and wood scale models is suggestive of Colomer's caricature-like and ironic approach, as he revisits, to contradict them, Kazimir Malevich's *Architectones*, geometrical and abstract constructions without any reference model or scale, produced between 1920 and 1925.

The Spanish artist's scale models, on the other hand, not only refer to a specific model but also create parodies of it, presenting themselves as wandering and poor - namely anarchic - versions of the monumental originals that appear in the background. Displayed as banners at public protests, the scale models also allude to the tradition of Russian constructivism, whose architectural projects were assumed to symbolise a

renewed society. A famous example is the *Monument to the Third International* by Vladimir Tatlin, who in 1926 paraded through the streets of Leningrad carrying a scale model of his project. Emerging from their static hieraticity, the buildings chosen by Colomer take to the streets and blend into life, condensing in their replicas the imaginaries, wishes and illusions that inhabit contemporary cities.

Km 204

CITY

Montevideo,
Uruguay

ADDRESS

Av. Tomás
Giribaldi 2283



MNAV – Museo Nacional de Artes Visuales

INSTALLATION

Kiosk

ARTIST

Peter Johansson (SWE/DNK)

CURATORIAL WORK

BIENALSUR , Benedetta Casini (ITA), Liliana Piñeiro (ARG)

CURATORIAL AXIS

Ways of Living

Kiosk is a site-specific installation inspired by the surveillance architectures of the city of Montevideo. Swedish artist Peter Johansson stages the roles and functions of security booths. Usually occupied by security officers, they represent spaces for vigilance and security in the collective imagination. By restyling their structure and stripping them of their distinctive characteristics, Johansson highlights their likeness to other urban elements with different uses and purposes, such as food trucks and food kiosks, and prompts reflection on the symbolic value of the booths, the concept of prefabrication, and the standardisation of experiences. For the installation in the gardens of the MNAV, the artist modifies the original appearance of the booths to create a mysterious, eerie construction that harks back to no easily recognisable model; on the contrary, it inspires bewilderment and raises questions as to the ultimate role of these structures. —

This project was produced in collaboration with Nordisk Kulturfond and Danish Arts Foundation.

EXHIBITION	<i>Re-reading Signs, Re-imagining Spaces</i>
ARTIST	Muhannad Shono (SAU), works from the MNAV collection
CURATORIAL WORK	BIENALSUR, Diana B. Wechsler (ARG)
CURATORIAL AXIS	Ways of Living

Sand chooses which stories to tell and which secrets to hide, claims Muhannad Shono. Its perpetual movement establishes alternating cycles of revelations and oblivion capable of reconfiguring futures and erasing pasts.

Shono's recurrent choice of material is sand as a condensation of time and space. The work presents its poetic power as a bearer of narratives that appear to shed light on some aspects of the present while blurring others.

A concept of fluid time shapes his creative project, insofar as a persistent question about the past and its various traces in the present lies in each of his works.

The sand that has come to visit me will eventually fold itself over my house again. This project especially created by Shono for BIENALSUR at the MNAV takes his childhood memories as a starting point. The plans of what used to be his house represent the guiding principle of this work: occupying the voids, turning each two-dimensional space into a volume, exploring with them - through their presence, their multiple combinations, their erosion, and the traces they leave behind - the emerging narratives are all part of his enquiries.

These exercises contribute to the formulation of a new idea of home that takes root and is built to be remodelled, refurbished and duly revised. Sometimes, the artist adds, "we need to distort and erode the past, to rid our concepts of the structures and moulds that surround them, to unlearn the narratives so as to recreate our own stories and realities".

Shono's proposal is the trigger for this brief selection of works from the MNAV collection. We hope that the coexistence of these images can offer other narratives, like the sand that covers and reveals diverse landscapes.

This project was produced in collaboration with the Ministry of Culture of Saudi Arabia.

Km 278,5

CITY

Rosario, Argentina

ADDRESS

Sarmiento 702



Museo Internacional para la Democracia

EXHIBITION

Neo-colonial II

ARTIST

Cristina Piffer (ARG)

CURATORIAL WORK

BIENALSUR, Liliana Piñeiro (ARG) and Florencia Qualina (ARG)

CURATORIAL AXIS

Art Politics / Fluid Constellations

In *Neo-colonial II*, Cristina Piffer addresses the journey of the indigenous people known as “Pampas” from the southern border to the sugar mills of Tucumán and Misiones, the major sugar-producing areas in Argentina. The installation features two works: a mural on black metal sheet and a video displaying documentary archives. The mural consists of silkscreened plates made with sugar and charred molasse, which replicate typical ornaments of colonial architecture. As a leitmotif, Piffer uses the tiles that decorated the courtyards and gardens of a 1916 iconic neo-colonial building in Buenos Aires: the Larreta Anchorena house. The video includes fragments of period documents that account for the discussions held in state and private circles about the destiny of the indigenous populations, specifically the sessions at the Senate and the Chamber of Deputies, as well as articles from the newspapers *La Razón* and *La Nación*. *Neo-colonial II* problematises the intricate intersections between political power and business projects coexisting in the colonisation of borders and the implications of the persistent underlying colonial layer.

Km 279,1

CITY

Rosario, Argentina

ADDRESS

Av. Pellegrini 2202



Museo Municipal de Bellas Artes Juan B. Castagnino

EXHIBITION

Thinking is a Revolutionary Act

ARTISTS

Esteban Álvarez (ARG), Marta Ares (ARG), Hugo Aveta (ARG), Ernesto Ballesteros (ARG), Adriana Bustos (ARG), Marcela Cabutti (ARG), Eugenia Calvo (ARG), Graciela Carnevale (ARG), Hugo Cava (ARG), Nicola Costantino (ARG), Mariana de Matteis (ARG), Claudia Del Río (ARG), Andrés Denegri (ARG), Mirtha Dermisache (ARG), DOMA (Mariano Barbieri, Oilo Blandini, Juan Pablo Manzelli and Matías Vigliano) (ARG), Matías Duville (ARG), Tomás Espina (ARG), León Ferrari (ARG), Claudia Fontes (ARG), Ana Gallardo (ARG), Eduardo Gil (ARG), Laura Glusman (ARG), Bruno Grupalli (ARG), Fabio Kacero (ARG), Irina Kirchuk (ARG), Luciana Lamothe (ARG), Mimi Laquidara (ARG), Abraham Lujan (ARG), María Paula Massarutti (ARG), Marie Orensanz (ARG), Andrea Ostera (ARG), Federico Manuel Peralta Ramos (ARG), Pablo Reinoso (ARG), Belén Rimini (ARG), Silvia Rivas (ARG), Graciela Sacco (ARG), Román Vitali (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Art Politics

Our aim is to turn each place into a space for reflection. Thus, thinking is (or becomes) a revolutionary fact, as Marie Orensanz asserted with her work. The Castagnino+Macro collection, which houses the work by Orensanz after which this project is named, becomes an inspiring leitmotiv to examine canonical narratives and to review the ways in which imaginary configurations contribute to shaping the real.



Thinking about collections is part of a necessary practice for those of us who work in the history of visualities, cultural sociology and the history of art. It is precisely in order to put once again in tension the logics present in art-historical narratives, as well as those that emerge from the processes of establishing a collection, that we chose the third edition of BIENALSUR to undertake this project based on the rich collection of the Museo Castagnino+Macro. Focused on the contemporary domain, the proposal seeks to think with the works of the collection and in/among them, while also playing with the possibility of some interference with the inclusion of external works that make up the repertoire we are working with for the 2021 edition. What hypotheses emerge as we go through the repertoire gathered in this museum? What clues are offered by the collection exhibitions that have been shown over time?

Every collection - even more this one, whose origin goes back over a hundred years and is the result of a personal initiative that later attained public status - acknowledges within it different motivations that justify the presence of artists and works incorporated at each specific juncture. However, once added to the collection, the works continue to play their own game, interact with each other, find their place, and redefine themselves in the different approaches that each curatorship proposes, or remain silent in the storage room awaiting a question that activates them.

Consequently, this exhibition, which seeks to think with/in/among the works, will try to see again in order to address some questions and open up new ones, while at the same time we propose that the Macro present, under the title *The State of Things*, a reflection on the art system that will engage in an intense dialogue with this project.

It is often said that art is ahead of its time. Yet, we can assume that art is ALWAYS contemporary, regardless of when it was produced since it reveals itself in different ways to

the eye of the beholder. In this regard, it is interesting to revisit a collection like that of the Castagnino+Macro from the present with contemporary questions, and to discover which elements appeal to us more than others.

In the “vertigo of the lists”, the inventory shows surnames and names of the artists in alphabetical order; then the titles draw our attention: *A Year of Air, Security, Claim for Survival, Attack of Restlessness, An Idiotic Chant, Bed Sheets, The Pillow, Insomnia...* and the list could further enumerate the signs that aroused our curiosity. From there to the works, as we continue with the discovery of the ways in which they are re-signified in the current pandemic times and what entails thinking about the domestic, sleep, wakefulness, space, air..

This selection resulting from the questions of the present rereads the collection and activates meanings that also enable us to think about notions such as time, history, memory, subjectivities, among other questions trapped between the works and the audiences that come to them through this curatorial proposal.

This project seeks to honour not only the capacity of the artists but also the silent and sustained work carried out for years by each of the professionals responsible for purchases and admissions of donations as well as those in charge of the documentation, research and conservation of the works.

Km 280

CITY

Rosario, Argentina

ADDRESS

Av. de la Costa
Brig. Estanislao
López 2250



MACRO – Museo de Arte Contemporáneo de Rosario

EXHIBITION

The State of Things

ARTISTS

Paula Ábalos (CHL), Sofia Caesar (BRA), Kent Chan (SGP/NLD),
Francele Cocco and Lucas Pretti (BRA), Colectivo Arre (Jacobo
Jørgensen) (ESP), Alfredo Frías (ARG), Shiro Masuyama (JPN),
Mari Nagem (BRA), Rosana Schoijett (ARG), Wantanee
Siripattananuntakul (THA), Mariana Sússekind (BRA),
Noa Yekutieli (USA/ISR)

CURATORIAL WORK

BIENALSUR, Benedetta Casini (ITA) and Leandro Martínez Depietri (ARG)

CURATORIAL AXIS

Art Politics

Conceived at a time when museums were exceptionally closed, *The State of Things* proposes a reflection upon the art world, its agents, conventions, and borders. After decades marked by the rationale of the markets and the shows, this temporary shutdown and slowdown have paved a singular way for a return to experimentation and critical analysis. The exhibition is named after a film by Wim Wenders about the shooting of a science fiction film interrupted due to the lack of funds, leaving the cast and crew adrift in a desolate hotel. This critical situation becomes an opportunity for them to conceive a new form of bond beyond the roles imposed by the productive model, and to reflect upon the fiction they embody.

The conditions of existence in the art world have been the focus of the work of numerous artists. In contrast to romantic conceptions of art, their pieces highlight the professional dimension, confronting bureaucratisation and standardisation through critical comments, period portraits, irony, and the subversion of conventions.

Is it possible to make a living on art? Or rather, can art encourage other ways of living? After the unlimited expansion of visual production through social media and their design, what is the role of artists in society? What happened with the promise of liberation that came with the idea that we are all artists?

The work by Kent Chan was produced in collaboration with the Mondriaan Fund.

Km 383

CITY

Mar del Plata,
province of
Buenos Aires,
Argentina

ADDRESS

López de Gomara
3860



MAR – Museo Provincial de Arte Contemporáneo

EXHIBITION

Destination. From the Seaside Resort to the Cosmos

ARTISTS

Roberto Aizenberg (ARG), Erica Bohm (ARG), Héctor Borla (ARG), Miguel Burgoa Videla (ARG), Marcos Calvari (Argentina), Khalil Charif and Marcos Bonisson (BRA), Emilio Coutaret (FRA/ARG), Stefan Eichhorn (DEU), Mariia Fedorova (Rusia), Tomás Figueroa (ARG), Raquel Forner (ARG), Gianfranco Foschino (CHL), Haydee García Bruni (ARG), Nicolás García Urriburu (ARG), Miguel Harte (ARG), Bianca Hisse (BRA), Inka & Niclas (SWE/FIN), Adam Jeppesen (DNK), Gyula Kosice (ARG), Augusto Longo (ARG), Léonie Matthis (FRA), Nicolás Martella (ARG), Aldo Paparella (ITA/ARG), Pipisherman (ARG), Laura Preger (ARG), Emilio Reato (ARG), Fabio Rizzo (ARG), Julieta Tarraubella and Pablo Lozano (ARG), Lisa Torell (SWE), Francisco Vecchioli (ARG), Rafael Vilarouca (BRA), Roberto Viola (ARG), works from the Banco Ciudad Collection

CURATORIAL WORK

BIENALSUR, Leandro Martínez Depietri (ARG) and Florencia Qualina (ARG)

CURATORIAL AXIS

Ways of Living

The exhibition *Destination. From the Seaside Resort to the Cosmos* is a collective show with a critical approach to the contemporary tourism industry in relation to climate chaos, dystopian visions of the present and the socio-economic crisis we are going through, by means of a timeline that covers the historically established forms of tourism up to the most recent impulses of the new conquest of the space under the form of recreational travel.

As part of the reflections on the ways of inhabiting that BIENALSUR proposes for its 2021 edition, this exhibition develops a curatorial narrative specifically conceived for the city of Mar del Plata as one of the most important tourist destinations in the country, whose economic benefits and consequences in terms of the environment, real estate and social issues play a key role in the lives of its inhabitants.

The proposal brings together diverse perspectives from different parts of the world that explore the traces of international tourism movements, their geopolitical implications, and the environmental challenges they pose. It is an invitation to reflect upon the ways of inhabiting the territory conceived as foreign in order to envisage more sustainable and enriching futures for this important channel of cultural exchange and global expansion. ─

The works by Adam Jeppesen and Inka & Niclas were produced in collaboration with Nordisk Kulturfond and Danish Arts Foundation.

PERFORMANCE	<i>San Antonino</i>
ARTISTS	Martín Virgili (ARG), his team, and more than 50 musicians
CURATORIAL WORK	BIENALSUR, Liliana Piñeiro (ARG)
CURATORIAL AXIS	Ways of Living

San Antonino, a musical performance created by composer Martín Virgili, is a call for attention to the preservation of the tangible and intangible heritage of the Port of Mar del Plata.

This collective action, which mobilises a large part of the local community, intervenes the space of the port sonically using the diverse and varied sound sources typical of the place and of the activities conducted there.

At times, it reminds us of the popular festivals of the place, such as the nautical pilgrimage, the fishermen's festival, and the water baptism. Whistles, horns and sirens accompany the movement of barges, fishermen and local inhabitants, challenging us and inviting us to reflect on the gradual decay of cultural assets.

In the words of the artist: "the composition is mobilised by the deteriorated situation of the yellow boats of Mar del Plata and the other tangible and intangible heritage assets of the city's port".

Km 391

CITY

Santa Fe,
Argentina

ADDRESS

On the corner
with La Rioja
and San Luis



Clucellas island

EXHIBITION

Occasional Museum of an Incredible Landscape (MOPI)

ARTISTS

Julieta García Vázquez (ARG) and Ana Vogelfang (ARG). With the participation of Ayelén Coccoz, Juliana Frías, Florentino González and his family, Mariña Hernández, Tusi Horn, Liro Lucero, Marta Lucero, Melina Cecilia Lucero, Celeste Medrano, Analia Molinari, Antonela Peretti, Ratona Collective, Museo Municipal de Artes Visuales Sor Josefa Díaz y Clucellas and teachers and students of the Escuela Provincial de Artes Visuales Prof. Juan Mantovani

CURATORIAL WORK

BIENALSUR, Florencia Battiti (ARG)

CURATORIAL AXIS

Art Politics

The multiple roles of museums include the development of narratives about the social and political memory of the territory and the identities of its inhabitants. These narratives are often overlooked or ignored by official accounts. Thus, through a counterpoint between past and present, the Occasional Museum of an Incredible Landscape (MOPI) proposes to activate the imaginaries of the river landscape painted by Josefa Díaz y Clucellas - the first female painter of the continent to sign her works - at the end of the 19th century, giving voice to those who think about that landscape and inhabit it today. In that masterpiece, which has been lost, Josefa captured the dynamism of the fluvial activity between Europe and America that marked an era of economic prosperity. Based on verbal accounts, the MOPI, founded by the artists Ana Vogelfang and Julieta García Vázquez, undertakes a search for that lost landscape and questions from the present the same territory painted by Josefa. The museum will be open on Clucellas Island for

only one day thanks to the collaborative management of three provincial museums: the Museo Histórico Provincial Brigadier General Estanislao López, the Museo Provincial de Ciencias Naturales Florentino Ameghino and the Museo Etnográfico y Colonial Juan de Garay. The MOPI will exhibit in its ephemeral headquarters a collection of popular art - by artists, artisans, and neighbours of Clucellas and Alto Verde - that will reconstruct in a fragmentary way the famous landscape painted by Josefa. Likewise, her former house, currently a Provincial Historic Monument that was closed and boarded up for years, will be activated and engaged in a dialogue with the MOPI through a series of actions that will offer a live reconstruction of what transpires on the other side of the river. Thus, the project presents the river as an active entity whose flow confronts two models of heritage construction and seeks to rethink binary notions that permeate this constantly changing geology, from the lifestyles of the original inhabitants to the present day.

In collaboration with: Museo Histórico Provincial Brigadier General Estanislao López, Museo Provincial de Ciencias Naturales Florentino Ameghino and Museo Etnográfico y Colonial Juan de Garay.

Km 392

CITY

Belgrano Station,
Santa Fe,
Argentina

ADDRESS

Bv. Gálvez 1150



Centro Experimental del Color

EXHIBITION

Neighbouring Village. Relational Practices in La Boca, Alto Verde

ARTISTS

Luciano Giardino (ARG), Florencia Horn (ARG),
Laura Hotham and Valeria Barbero (ARG), Ángeles Rivero (ARG)

COORDINATION

Secretariat of Education and Culture of the city of Santa Fe

**CURATORIAL
ACCOMPANIMENT**

BIENALSUR, Leandro Martínez Depietri (ARG)
and Florencia Qualina (ARG)

CURATORIAL AXIS

Fluid Constellations

This exhibition brings together projects conducted by five visual artists from the city of Santa Fe, based on the artist residency developed in the village of La Boca, Alto Verde, in collaboration with people from this community located in the La Costa district of the city of Santa Fe, Argentina. Within the framework of Museo Abierto, a project that seeks to discuss the limits of museum institutions by promoting participatory and relational practices with nearby communities, in February 2021 the Secretariat of Education and Culture of the Municipality of Santa Fe invited visual artists from Santa Fe and the region to discover this neighbouring village and to accompany artistic projects that stem from encounters with the community and its surroundings.

In collaboration with BIENALSUR, the productions resulting from this joint work are presented in a dialogue with objects and pieces from the collections of the Museo Municipal de Artes Visuales Sor -Josefa Díaz Clucellas and the Museo Fernández Navarro, as well as the Museo de Liro in the vicinity of the area. The aim is to construct new situated visions of this territory and to examine the ways in which the place and

its inhabitants have been traditionally represented. The settlement of La Boca is located on the southern border of Alto Verde, a thin coastal strip that stretches along the access channel to the port. The older residents say that the settlement was created because of its proximity to the canal when the first dock workers arrived there at the beginning of the 20th century. Today the community of La Boca barely remembers that past. Fishing is the most common livelihood and the Paraná River's tides regulate its pace. Folk music and dance survive as a legacy of those first settlers who came from different parts of the country.

Km 393

CITY

Santa Fe,
Argentina

ADDRESS

San Martín 2068



Museo Municipal de Artes Visuales Sor Josefa Díaz y Clucellas

EXHIBITION

The Hands of Lace Workers Weaving Memories

ARTISTS

Silvia Amado (ARG), Anice Ariza (ARG), Margarita Ariza (ARG),
Claudia Aybar (ARG), Gabriela Belmonte (ARG), Tatiana Belmonte (ARG),
Norma Briseño (ARG), Cristina Costilla (ARG), Mirta Costilla (ARG),
Ana Belén Costilla Ariza (ARG), María Laura González (ARG),
Silvina González (ARG), María Magdalena Nuñez (ARG),
María Marcelina Nuñez (ARG), Elba Sosa (ARG), Yohana Torres (ARG)

COORDINATION

Alejandra Mizrahi (ARG)

CURATORIAL AXIS

Fluid Constellations

MUMORA is the Mobile Museum of Hand-Made Lace. It was created in El Cercado, a rural town in the area of Monteros, in the province of Tucumán, with the intention of bringing the textile work of the lace workers to other publics and geographies.

Art historiography has given us imaginary, portable, ephemeral museums, among others. Our itinerant device is rooted in this genealogy.

The Hands of Lace Workers Weaving Memories is a polyphonic exhibition in which today's lace and lace workers engage in an active and purposeful dialogue with the lace workers of the past. Each lace worker chose a piece made by a weaver from another time, in some cases absent and in others anonymous. This choice implied the action of reweaving it with their present-day hands.

The pieces made here are the evidence of the act of remembering with one's own hands, of re-weaving the past in each knot. Based on the Aymara aphorism *qhipnayra* (future-past), Silvia Rivera Cusicanqui, addresses the permanent updating of the

past-as-future through the actions of the present. Thus, through the new-ancient pieces, the lace workers reinstate the authorship of other women, as well as patterns and motifs that belong to other times.

MUMORA is a collective project of the community of lace workers of El Cercado of the Department of Clothing and Textile Design of the School of Architecture and Urbanism of the Universidad Nacional de Tucumán and the Cultural Action Office of the Cultural Agency of Tucumán. ■

EXHIBITION	<i>How do Flowers Reach the Fabrics?</i>
ARTISTS	Leo Chiachio and Daniel Giannone (ARG), Collection Teleras de Belén Carballo - Ricardo Paz (ARG), Luis González Palma (GTM/ARG), Emma Herbin (ARG), Manuales de DMC Dollfus-Mieg et Compagnie, Nushi Muntaabski (ARG), Ariadna Pastorini (ARG), Verónica Ryan (ARG), Guido Yannitto (ARG)
CURATORIAL WORK	Constanza Martínez (ARG)
CURATORIAL AXIS	Fluid Constellations

The purpose of this exhibition is to integrate, conceptually and visually, textile pieces created in Santiago del Estero with a selection of contemporary artworks. Its main trigger is a research project on the arrival of European embroidery manuals in this Argentine province in the mid-1900s, and how these designs reconfigured traditional pre-Hispanic Andean iconography, thereby permitting the coexistence in these rugs of stepped fret design with rococo floral baskets and medieval griffins, hitherto unseen in this iconography.

These handcrafted weavings produced by each of the weavers in the middle of the arid forests of Santiago, away from any monochrome transmission tendency, anticipate many of the mechanisms of contemporary art, especially in the conception of uniqueness. Likewise, these contemporary works on their way, perhaps inversely, direct their gaze towards specific procedures of textile design.

On the one hand, the weavers of Santiago appropriate European embroidery patterns and, by amplifying them, excise their rapport and functional nature. On the other hand, the artists reflect, voluntarily or involuntarily, on the origin of the fabric in that productive boundary between the textile and the unique work.

And on both sites, the will infringed on the textile fibres mutates between *its must be*, so precious to fabrics in society, and the uncontrollable proliferation of creativity.

Km 646,1

CITY

Córdoba,
Argentina

ADDRESS

Av. Poeta
Lugones 401



Centro Cultural Córdoba

EXHIBITION

Ecological Awareness, chapter 4: *The Crown Letter*

ARTISTS

SE Barnett (USA), Maithili Bavkar (IND), Alisa Berger (DEU), Kate Blacker (GBR), Andrea Blum (USA), Adriana Bustos (ARG), Anne Brunswic (FRA), Claire Chevrier (FRA), Pascale Criton (FRA), Jutta Doberstein (DEU), Michelle Deignan (IRL), Silvana Deluigi (ARG), Liza Dimbleby (GBR), Anne Dubos (FRA), Dettie Flynn (IRL), Shani Ha (FRA), Julieta Hanono (ARG), Claire-Jeanne Jézéquel (FRA), Kyoko Kasuya (JPN), Aylin Leclair (DEU), Joanna Lombard (SWE), Saviya Lopez (IND), Ruth MacLennan (GBR), Ana Mendes (PRT), Maricarmen Merino (CRI), Aurelia Mihai (ROU), Doriane Molay (FRA), Manuela Morgaine (FRA), Tania Mouraud (FRA), Natacha Nisic (FRA), Kumjana Novakova (BIH), Sudha Padmaja Francis (IND), Emmanuelle Pellegrini (FRA), Piyarat Piyapongwiwat (THA), Catherine Radosa (CZE), Sandra Richard (FRA), Luise Schröder (DEU), Esther Shalev-Gez (LTU), Mika Shigemori (JPN), Natalia Smolianskaia (RUS), Katja Stuke (DEU), Catalina Swinburn (CHL), Chiyoko Szlavnic (CAN), Mutsumi Tsuda (JPN), Ivana Vollaro (ARG), Emma Woffenden (GBR).

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ecological Awareness

More than ever before, the pandemic crisis has brought to the fore the interdependence between human societies and the environment. Several voices reflected on this unexpected and unprecedented experience for humankind, giving rise to different

actions. Among them is *The Crown Letter*, a work in progress presented as a collective diary of the diverse experiences in the life of the artists that make up this project, whose strong gender imprint has become one of its identity marks.

The Crown Letter began in April 2020, at the onset of the Covid crisis, a time of widespread astonishment and despondency. French artist Natacha was convinced that there was an urgent need to come up with a global, collective response. Art could not be absent in the face of a catastrophe; it had to breathe and spread its oxygen in times of asphyxia. With neither resources nor institutional support, Natacha Nisic envisaged a website and immediately contacted artist friends from different countries and generations. A collective was soon organized with no leader or editorial line, driven by a common need that barely needs to be explained. While confinement affected everyone, it was clear to us all that it had a heavier impact on women, including artists. More than ever, they wanted to work and expose themselves in every sense to scrutiny and criticism.

Through *The Crown Letter* they created a space to express and share what each of them and all of us were going through. They invented an “us” with open borders. Collectively, individualities were not blurred, but rather supported each other. As months went by, the dialogue became deeper and collective works were produced. *The Crown Letter* is presented as an online exhibition whose works, videos, photos, sculptures, poetry and prose are launched every week. It is a polyphonic manifesto with a tuning fork of the tempest, which over the weeks has become the intimate and collective diary of the pandemic from Mumbai to Buenos Aires, Glasgow, London, Bucharest, Moscow, Paris...

The Crown Letter is a modest yet tenacious undertaking. It has made it past its first birthday and still continues. It will undoubtedly live on beyond the circumstances that brought it into existence.

Km 646,2

CITY

Córdoba,
Argentina

ADDRESS

Av. Hipólito
Yrigoyen 511



Museo Evita Palacio Ferreyra

EXHIBITION

Ecological Awareness, chapter 3: *Artificial Paradises*

ARTISTS

Carolina Antoniadis (ARG), Florencia Caiazza (ARG), Cynthia Cohen (ARG), Karina El Azem (ARG), José Franco (CUB/ARG), Alfredo Frías (ARG), Daiana Martinello (ARG), Débora Pierpaoli (ARG), Dana Prieto (ARG/CAN), Catalina Oz (ARG), Martín Sichetti (ARG), Farid Rasulov (AZR), Natalia Skobeeva (BEL). Along with works from the Museo Emilio Caraffa collection by: Libero Badii (ARG), Emilia Bertolé (ARG), Miguel Pablo Borgarello (ARG), José Cárrega Núñez (ARG), José Ferrer (ARG), Lino Enea Spilimbergo (ARG)

CURATORIAL WORK

BIENALSUR, Florencia Qualina (ARG)

CURATORIAL AXIS

Ecological Awareness

The way the Dorians conceived the columns of their temples gives us a glimpse of what they considered to be an ideal way of life. We know of their sternness, their praise of discipline and their succinct, laconic manner of speaking, which was reflected in the chapitels that crowned their shafts. This is a brief example that shows us that discourses, traditions and disruptions are present in every cultural expression. The argument of this exhibition is ornamentation, understood as a source of reflection that condenses ways of being and of imagining worlds. Each piece in this exhibition highlights reflections on beauty to establish relationships with colonial heritage and family legacies, states of mind that permeate domestic spaces, scenes from a dream or from films that recreate them, masks that we adopt to represent ourselves in the world, as well as scars, mirrors, ceramic dolls and a meteorite that, on its way to earth, was adorned with precious stones and hair like Rapunzel's.

Km 646,3

CITY

Córdoba,
Argentina

ADDRESS

Av. Poeta
Lugones 411



Museo Provincial de Bellas Artes Emilio Caraffa

EXHIBITION

Ecological Awareness, chapter 1: *Landscape in Focus. Gazes from the Present*

ARTISTS

Daniah Alsaleh (SAU), Christian Boltanski (FRA), Bárbara Fluxa (ESP), Lina Gazzaz (SAU), Sujin Lim (KOR), Matilde Marin (ARG), works of the Museo Caraffa collection

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ecological Awareness

The current global sanitary emergency installs in different ways our gaze on the environment and on the natural surroundings, namely what conventional artistic tropes call *the landscape*, which is undergoing a process of re-signification in these days.

How did we get here? How did societies operate on the natural environment? How was the landscape re-signified within the cultural processes that gradually occurred? These are some of the questions the visual arts try to respond to: they undertake, revise, expand and offer perspectives that once contributed to the delimitation of a “national landscape” that operated within an imaginary under construction, and that now propose alternative representations to continue reflecting on present and possible futures. We know that for several centuries, human societies have been significantly modifying the natural environment through the extraction of resources, which has had a major impact on the planet. In this sense, and thinking with Donna J. Haraway, the notions of anthropocene and capitalism (capitalocene) appear inextricably linked when considering this “new era” as one marked by the harmful presence of the dictates of capital over other needs



(*Staying with the Trouble. Making Kin in the Chthulucene*). In Bruno Latour's words, the "new climatic regime" in which we live reveals the total disconnection between the range, nature, and the scale of the phenomena on the one hand, and on the other the array of emotions, reflection habits and feelings that would be needed to deal with such a crisis, not just acting in response to it, but merely devoting more than passing attention to it" (*Waiting for Gaia. Composing the Common World through Arts and Politics*). Perhaps in search of a reconnection, the arts are part of the spaces that attempt to echo these issues, to draw attention to them and to propose alternatives. In this respect, since 2016 the BIENALSUR international open call has been featuring projects linked to such concerns, which in 2020 became the trope that marked the majority of the presentations in an attempt to think about, challenge or illuminate aspects of our state of planetary emergency. To speak of landscape within the field of the arts refers nostalgically (and from a Kantian perspective) to a type of encounter with nature in which the subject is ecstatic before its immensity, vis-à-vis what is known as "the sublime". However, in the face of this historical perspective, the artists' gaze reveals - not without certain melancholy - another type of encounter with nature, one that alludes to its control and exploitation, which is bringing about its degradation and its end. In this sense, and because we believe in the capacity of the symbolic to confront us with everyday reality in other manners and to trigger other instances of reflection, this exhibition has been conceived as a compilation of numerous partialities, of "details" of a larger universe, with the idea that together they may be capable of inviting us to rethink the ways in which our lives are linked to those of the nature we are part of. The tension between historical works housed in the collection of the Museo Emilio Caraffa and contemporary works seeks to promote a clash of perspectives that offer the possibility of activating those pasts in a present that demands the construction of ecological awareness from a contemporary humanism.

Km 646,4

CITY

Córdoba,
Argentina

ADDRESS

Av. Hipólito
Yrigoyen 622



Museo Provincial de Fotografía Palacio Dionisi

EXHIBITION

Brambilla in Retrospective (works 1950-1983)

ARTIST

C. Brambilla (ARG)

CURATORIAL WORK

Cañada Rosquín Society of Friends and Benefactors of the Arts Collective. Martín Antuña (ARG), Jesu Antuña (ARG), Alfredo Aracil (ARG), Lilien Barberis (ARG), Antonio Druetta (ARG), Federico Mecchia (ARG), Alejandro Rossetti (ARG)

CURATORIAL AXIS

Ecological Awareness

The Cañada Rosquín Society of Friends and Benefactors of the Arts presents the first retrospective exhibition of C. Brambilla (1912-1983?), which brings together a series of unfinished works and projects, almost fifty years after his last appearance in Cañada Rosquín, Santa Fe. As a result of this extensive research, the exhibition seeks to rescue a heterogeneous albeit highly consistent ensemble of a pioneering production linking art, science and nature. The recovery of a town's personality, whose legacy is completely unknown to the realm of national and international art, invites us to review the notions of centre and periphery, and fundamentally to reformulate the bond between art and nature within a rural context. Brambilla did not participate in the art scene of his time and was barely aware of the discussions and conceptual developments that were taking place. Yet many of his projects are in tune with the experimental artistic production of the time. His research belonged to the technical field, from which he produced a series of devices for exchange and communication with the animals of the region. It could be said that he expanded the community beyond the human, thus fostering interspecies links with animals and the native flora.



On this occasion, we will be presenting a series of paintings and three projects that Brambilla never completed. Recovered by the current members of the Cañada Rosquín Society of Friends and Benefactors of the Arts, these projects were recently conducted at the natural reserve Federico Wildermuth Foundation and are presented for the first time together with the documentary *The Wandering Ghost of the Blue Town*, about Brambilla's life and work. ─

EXHIBITION	Ecological Awareness, chapter 2: <i>Dreams of Wild Rebellion</i>
ARTISTS	Érica Bohm (ARG), Pablo Corral Vega (ECU), Melina Fakitsa Mosland (GRE), Juan Pablo Ferlat (ARG), Eduardo Gil (ARG), Lucila Gradin (ARG), Juan Gugger (ARG), Pablo La Padula (ARG), Romina Orazi and Javier Plano (ARG), Valeria Sestúa (ARG), Lorena Ventimiglia (ARG), Hui Ye (CHI)
CURATORIAL WORK	BIENALSUR, Benedetta Casini (ITA), in collaboration with Pablo La Padula (ARG)
CURATORIAL AXIS	Ecological Awareness

The exhibition *Dreams of Wild Rebellion* sets up an itinerary through the interconnected halls of the Palazzo Dionisi that welcomes visitors to a series of successive micro-worlds resulting from the imagination of each guest artist and the perception conflicts that pierce them in relation to the contemporary natural world. The exhibition consists of three consecutive itineraries: a photographic approach to the writings of the natural

landscape, an incursion into the wonders of hybrid universes and an invitation to the illusionistic reproduction of rhizomatic materialities with vegetal expectations. The common denominator is the wilderness: an untamed, rebellious nature, at times mischievous and playful, and invariably disconcerting. Within this context, some artists pursue a fusion, a “metaphysical mix”, a hybrid (Juan Pablo Ferlat, Lucila Gradín, Juan Gugger, Melina Moslad), others attempt to capture its elements (Pablo Corral Vega, Eduardo Gil) or to emulate them (Érica Bohm / Hui Ye, Valeria Sestua, Lorena Ventimiglia), while some ponder about how the natural world will survive in the dystopian darkness of future times (Pablo La Padula, Romina Orazi and Javier Plano). Humanity projects its own dreams through its gaze: its perception is reflected in the landscape it beholds and the material it touches becomes hybridisation and artifice where only vegetation appears to represent a utopia of rebellion.

Km 646,8

CITY

Córdoba,
Argentina

ADDRESS

San Jerónimo 166



Museo Tamburini – Banco de la Provincia de Córdoba

EXHIBITION

Ecological Awareness, chapter 5: *A Taste of Austere Luminance*

ARTIST

Reza Aramesh (IRN)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ecological Awareness

The work of Iranian artist Reza Aramesh is closely related to issues of transit and migration. Throughout his work, the body is the space in which the conditions of migration are expressed, and the memory of the experiences and traumas are recorded.

In this regard, it is worth noting that the realities imprinted in this work, *Action 213*, are not only matters of social and political conflict, but also and very especially, those of landscapes.

By choosing a decorative device such as a folding screen made with a translucent material - white gauze -, Aramesh presents a reality that somehow clashes with the finesse of the piece.

Each of the panels features the silhouette of a huddled, subdued body, on which natural and social landscapes are printed in subtle shades of grey in the manner of a collage. These bodies bear witness to transits and hardships. However, the artistic operation provides them with an “austere luminance”, the kind that restores human dignity to each of the individuals involved.

Km 664

CITY

Villa de Merlo, San Luis, Argentina

ADDRESS

Héroes de Malvinas 1587



Universidad Nacional de los Comechingones

EXHIBITION

Urban Tributes

ARTIST

Alejandro Giorgga (ARG)

CURATORIAL WORK

Melisa Boratyn (ARG)

CURATORIAL AXIS

Art Politics

Urban Tributes was born out of the need to break down certain barriers in the field of contemporary art to render it more accessible by placing it in the streets through words, paper and the notion of multiplicity. Our project is co-produced by an artist (Ale Giorgga) and a curator (Melisa Boratyn) who, since 2017, have been reflecting on how to make more people aware of the history of art in our country, highlighting a group of deceased Argentinean artists whom we regard as enormously significant creators. Our work is inspired by debates and the pursuit of ways to translate the backgrounds and intentions of these artists into a graphic poster, thus achieving a connection with the urban environment. We carry out a research process, turn it into a work of art and paste it in the surroundings of the space, museums and institutions presenting the artist's work. For this action we do not ask for permissions or seek approval, but we proceed autonomously, promoting the need for freedom that allows UT to express itself genuinely and independently. Today we are proud to say that over the years the project has slipped out of our hands to take on a wonderful autonomy in the process of democratization learned in the urban environment. If the street belongs to everyone, so does *Urban Tributes* to some extent.

Our small legacy advances the hypothesis that art can speak for itself and that viewers are active beings: they vibrate with those things that grasp their attention and draw



their own conclusions. Our project gently tries to complete some of the gaps that the contemporary art scene doesn't always occupy because it fails to respond to many of the claims that the artists we pay homage to once made about their work, with intentions that were different from those of the art system. Hence, from the outside and giving ourselves up to chance, we lay down a bridge.

Km 696

CITY

Santa Maria, Brazil

ADDRESS

Av. Roraima 1000



Universidade Federal de Santa Maria

EXHIBITION

FACTORS 8.0 - In-Situ and Online Digital Circulation

ARTISTS

Lucas Bambozzi (BRA), Giselle Beiguelman (BRA) and Ilê Sartuzi (BRA), Carol Berger (BRA), Ana Laura Cantera (ARG), Fabio FON (BRA), Ío - Laura Cattani (FRA) and Munir Klamt (BRA), Juan Miceli (ARG), Nic Motta (ARG), Laura Palavecino (ARG), Rebeca Stumm (BRA), Fernando Velázquez (URY)

CURATORIAL WORK

Nara Cristina Santos - UFSM (BRA) and Mariela Yeregui - UNTREF (ARG)

CURATORIAL AXIS

Art Politics

In this edition of the Festival of Art, Science and Technology, the challenge of the pandemic pervades the organisation of the event. The starting point in 2021 was the identification of post Covid-19 implications, as proposed by Edgar Morin, focusing more specifically on the digital challenge. The transdisciplinary curatorial approach of the festival is based on the digital circulation with special emphasis on in-situ and online exhibitions strategies. The tension between these different spaces generates new dimensions and challenges, which the artists have been working on for months, presenting, in many cases, dialogues and ruptures, frictions and expansions even in the virtual environment.

The exhibition follows these paths, in which the in-situ space incorporates and triggers new reverberations in the online space. The pandemic - with its experiences,

*MORIN, Edgar. *É Hora de Mudarmos de Via. As Lições do Coronavírus*. Rio de Janeiro: Bertrand Brasil, 2020.



consequences, and damage - still stuns and shocks society as a whole. Within this context, the artists paved the way for emergency responses to make it possible to think and reflect, to activate and create, even putting their own artistic languages under tension. The broken, reconfigured, and vulnerable spatiality acquires other political, aesthetic, and environmental dimensions; and the diverse realities and temporalities expressed in-situ and online come together, antagonize, and delineate new horizons.

Km 1005

CITY

San Juan,
Argentina

ADDRESS

Sarmiento Sur 21



Casa Natal de Sarmiento Museo y Biblioteca

EXHIBITION

Víctor Grippo. An Oven for Two Tables

ARTIST

Víctor Grippo (ARG)

CURATORIAL WORK

Carlos Godoy (ARG)

CURATORIAL AXIS

Art Politics

The current economic and environmental crisis compels us to rethink our practices as social actors and community citizens. This exhibition presents three works by Argentine conceptual artist Víctor Grippo (1936-2002), which propose a reflection upon food in times of crisis, the role of humanity in relation to nature, the role of citizens in relation to the community, and the role of the producers of meaning in relation to a public burdened by urgency. Thus, *Naturalizing Man, Humanizing Nature* (1977) presents food as matter in transformation, science as a mediator of practices that are harmful to the ecosystem, and food and work as vindicating gestures in chaos. *The Artist's Food* (1991) deals with the complex relationship between art and money, art and productivity, art and time. Within this context of degradation of civilization, how can art help? Can art generate food? Finally, the performance *Construction of a Popular Oven for Baking Bread* (1972) -in collaboration with sculptor Jorge Gamarra- is evocative of the communal ritual of eating. Thus, *An Oven for Two Tables* seeks to reflect upon food in times of crisis and the myriad of issues that arise from this reflection regarding our role as human beings vis-à-vis nature.

Km 1006

CITY

San Juan,
Argentina

ADDRESS

Av. Libertador
Gral. San Martín
862 Oeste



MPBAFR – Museo Provincial de Bellas Artes Franklin Rawson

EXHIBITION

Give and Give

ARTISTS

Aneta Bartos (POL), Víctor Grippo (ARG), Leandro Katz (ARG),
On Kawara (JPN), Lydia Lunch (USA), Nástio Mosquito (AGO),
Oscar Murillo (COL), Gert Robjns (BEL), Yutaka Sone (JPN),
Rirkrit Tiravanija (ARG/THA)

CURATORIAL WORK

Charlotte Crevits (BEL) and Tommy Simoens (BEL)

CURATORIAL AXIS

Art Politics

Contrary to the popular expression of “give and take”, the exhibition proposes, from the perspective of art, an alternative economy to that of the traditional model so deeply rooted in our post-Fordist society. In a world driven primarily by social, emotional, and financial profit, “givers” appear as a strange species that helps and collaborates with others without expecting anything in return. Accordingly, the dynamic of “give and give” enables sustainable and long-lasting emotional bonds rather than short-term gains. Inspired by the possibilities of generosity in today’s society, this exhibition aims to challenge the inflexibility of the prevailing neoliberal order by encouraging both dynamic flows and other frameworks from which to establish connections by making tangible gestures. Thus, several of the works in the exhibition result from the artists’ commitments outside the art world. The artists who are part of *Give and Give* collectively connect geographically divergent economies and raise questions about their social, industrial, and emotional heritage within the framework of our global society.

Km 1037

CITY

Asunción,
Paraguay

ADDRESS

Herrera 834 /
Tacuary 745



Centro Cultural de España Juan de Salazar

ASSOCIATED EXHIBITION

Becoming Body

ARTISTS

Cecilia Avati (PRY), Armando Bogarin (PRY), Colectivo LTD (PRY), Leonor de Blas (PRY), Nicolás Domínguez (PRY), Otilia Heimat (PRY), James Morel (PRY), Adriana Peralta (PRY), Fifi Real (ARG), Otilia Heimat (PRY), Guillermo Sanabria (PRY), Armando Bogarin (PRY), Mayeli Villalba (PRY), Adriana Peralta (PRY), Leonor de Blas (PRY), LTD Collective (PRY).

CURATORIAL WORK

Nerea Ubieto (ESP)

COORDINATION

BIENALSUR, Fernando Farina (ARG)

CURATORIAL AXIS

Art Politics

The artists in this exhibition explore fluid, flexible identities, free from definitions and constraints. They perceive and feel themselves as a body that desires, touches and is touched, a body that listens to and shapes itself to satisfy its most intimate needs. Their proposals replace the logic of being with that of becoming: they focus on action, on constant transformation. There is no point in using an “I” to identify and mark the subject since what really matters is the verb that expresses its process, which is the only thing we can account for. The strategy consists in experimenting and questioning. The artists go beyond individuality through a gradual and organic discovery to lay emphasis on transmission and blending, the collective process in which we all learn from each other. Through a multidisciplinary art that ranges from performance to drawing and installation, the exhibition seeks to blur boundaries, to render them liquid, changeable. It does not even attempt to invent new labels, but to undo them in order to expand the borders of the undefined and encourage true freedom.

Km 1038,2

CITY

Asunción,
Paraguay

ADDRESS

Grabadores del
Cabichui corner
with Cañada



Migliorisi Foundation

EXHIBITION

The Listening and the Winds. Testimonies of a Presence

ARTISTS

Caístulo+Dani Zelko (ARG), Olaf Holzapfel (DEU), Luisa Juárez (ARG), Carlos Masotta (ARG), Gabriela Orio, Vicenta Ovando, Felisa Ruiz, Ester López, Lilia López from the Group *Orembiapo Maepora*/Our work is Beautiful, accompanied by Florencia Califano (ARG), Gabriel Rossell Santillán (DEU/MEX), Daniela Seggiaro (ARG), Brayán Sticks (ARG), *Thañi*/It comes from the forest: *T´sinay tha´chuma´as* (Working women) and *Suwanhas* (Ants) Groups + Guido Yannitto (ARG), works from the Museo del Barro (PRY) collection.

CURATORIAL WORK

BIENALSUR, Andrea Fernández (ARG), Inka Gressel (DEU)

CURATORIAL AXIS

Ecological Awareness / Ways of Living

The second chapter of this collective exhibition brings together and connects the work of groups of indigenous women, craftswomen, artists, activists and researchers who produce records and events based on their listening to the stories, the memories, and the feelings of the native peoples of Latin America.

Our selection of works from different times and ethnic groups seeks to weave together relationships between craft techniques, testimonies of the defense of territories, and diverse cosmovisions. Voices and gestures reveal the collective resistance to the appropriation (and destruction) of a great diversity of ways of living through the expansion of extractivist production projects and colonizing actions. During our research and coexistence with the groups of women and artists who are part of *The Listening and the Winds* project, we realized that the breath of nature's poetry is

present in the living landscapes. This project seeks to create new working modalities through art, communication, and the social economy, so as to approach indigenous knowledge from different perspectives and to promote intercultural creative experiences.

At the Museo del Barro and the Migliorisi Foundation in Asunción, we work in collaboration with Lía Colombino. We propose to foster a dialogue between contemporary works produced by women from indigenous communities -mainly from the north of Argentina, organized in groups- and a selection of pieces from the Museo del Barro collection, pointing out similarities and the persistence of forms that go beyond geopolitical borders. We also wish to highlight the processes of transculturation, plasticity and fluidity of these peoples to adapt to changes and find new ways of living, thus expressing that memory is an ongoing "being".

Km 1083,2

CITY

San Miguel de
Tucumán,
Argentina

ADDRESS

Gral. José de San
Martín 1545



MUNT – Museo de la Universidad Nacional de Tucumán Dr. Juan B. Terán

EXHIBITION

The Sun is a Very High Ceiling

ARTISTS

Hernán Aguirre García (ARG), Tenor Grasso (ARG),
Myriam Holgado (ARG), Alejandra Mizrahi (ARG), Juan Ojeda (ARG),
El Pelele (ARG), Mariana Telleria (ARG)

CURATORIAL WORK

Gaspar Núñez (ARG)

CURATORIAL AXIS

Fluid Constellations

The historiography of local art defines twenty years of artistic production in terms of two categories: neo-figuration and social realism, unquestionably prevalent between the 1960s and the 1980s.

It is the golden age of the master; the celebration of the male, of stern and sorrowful painting, followed by the sudden irruption of contemporary art, research into space, the joyful body, happenings, and new sexual identities. Such an irruption was known as “parricide”. Yet these categories do not allow for reformulating and clarifying nuances.

This project aims to render those labels permeable through a retrospective exhibition of the artist and professor Myriam Holgado (1936-2014) and its dialogue with contemporary productions by young artists.

The figure of Holgado has been somewhat overshadowed by local historiography in recent decades. For this reason, it is important to revisit her work not in terms of neo-figuration and social realism, but rather of the hybridisation of vain bodies, the queer, the pompous and the festive, which was extensively explored in some of the most prolific years of her career. It is also worth tracing the beginnings and

transitions towards a production that returns to certain gestures made possible by conceptualist experimentations.

From 1956 until her death, Holgado participated in numerous solo and group exhibitions in Argentina, Bolivia, Mexico, Peru, the United States, and Germany. In 1976 she went into exile in Mexico with her husband, art critic Francisco Fernández, after being dismissed from her position at the Universidad Nacional de Tucumán by the military government. With the return of democracy, she resumed her teaching work, which led to the creation of Taller C. But shortly afterwards she moved to Buenos Aires, where she kept working with few exhibitions and resumed her teaching activities at the Escuela Prilidiano Pueyrredón-IUNA until her death.

Holgado is a sort of marginal myth, instrumental to thinking about the transition of this scene towards contemporary poetics in a way that was not abrupt, not “out of nowhere”, not “parricidal”.

Km 1137

CITY

Providencia, Chile

ADDRESS

Bellavista 0594



Centro Cultural Montecarmelo

EXHIBITION

I Will Tell God Everything

ARTIST

Pedro Tyler (URY)

CURATORIAL WORK

Cristina Rossi (ARG)

CURATORIAL AXIS

Art Politics

Based on the matrix of the game *I Will Tell God Everything* focuses on an area of children's world permeated by firearms. The works are based on the binomial of childhood and weapons, and offer variations on techniques and media. In all of them ammunition is used, be it the bullet casings or the lead from the tips of bullets or toy soldiers; material which, flattened, modeled or carved, gives shape to different objects that invite us to play or becomes a dagger with which the artist uses the ancient technique of silver-point drawing.

In constructing this dense network that articulates children's games in the midst of armed conflicts or in peaceful environments, Pedro Tyler blends the vulnerability of those who play while living at risk with the sense of protection of those who do so in safety, although for all of them games represent the time to develop their skills, imagination and creativity. However, the artist's commitment to the survival of playful activity extends to adult life, because he appeals to the background of the game that takes shelter in the "as if" of the aesthetic experience; on the journey he confronts us with the risks that weapons provoke and tries to conjure up the shadows that these violent environments cast over the world of children.

Km 1139

CITY

Santiago Centre,
Chile

ADDRESS

Plaza de la Cityanía
N° 26



CCLM – Centro Cultural La Moneda

EXHIBITION

Living Forests

ARTISTS

Efacio Álvarez (PRY), Eurides Asque Gómez (PRY), Tsvinja Brisuela (PRY), Roberto Cáceres (PRY), Jorge Carema (PRY), Timoteo Carrizo (PRY), Arias Falcón (PRY), Fabio González (PRY), Clemente Juliuiz (PRY), Esteban Klassen (PRY), Marcelina López (PRY), Evelina Luciano (PRY), Marcos Ortiz (PRY), Shashtoque Regina Pedro (PRY), Richart Peralta (PRY), Osvaldo Pitoe (PRY), Tomasito Ricardo (PRY), Kiko Segundo (PRY), Cristaldo Velázquez (PRY)

CURATORIAL WORK

Verena Regehr-Gerber (CHE), Ursula Regehr (CHE)

COORDINATION

BIENSUR, Fernando Farina (ARG), Team CCLM (CHL)

CURATORIAL AXIS

Art Politics

The forest remains central to the creations of the indigenous Nivaclé and Guaraní artists of the Paraguayan Chaco, although their ways of life were profoundly transformed two generations ago due to multiple processes of colonization. Animals, trees and human livelihood activities are recurring topics in these forms of expression. They present an animated world, where humans and non-humans coexist, communicate, interact and maintain close bonds.

The drawings and paintings in this exhibition also give a non-verbal account of processes of conversion, compulsory assimilation and the ongoing experience of discrimination and exclusion. The Chaco War (1932-1935) culminated in the dispossession of territories and the loss of the autonomy of the native peoples who inhabited this region. The artistic works of these communities allude to the changes in their



livelihood practices, the forced sedentism of these peoples in missions and the exploitation of workers as a result of salaried labour, circumstances that even today continue to shape their precarious living conditions.

Over 1000 hectares a day are currently being cleared in the Chaco to make way for cattle breeding and industrial agriculture. This massive deforestation alters and threatens coexistence in this territory. In a present marked by the loss and destruction of the environment, drawing and commemorating life in the forest takes on greater importance. These works reflect the resilience of peoples and the persistence of ways of understanding their environment. They prove that life is created and maintained through communication and respectful interactions between beings that share the same world.

Km 1236

CITY

Valparaíso, Chile

ADDRESS

Sotomayor 233



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

EXHIBITION

Aridity Exercises

ARTIST

Celeste Rojas Mugica (ARG/CHL)

CURATORIAL WORK

Florencia Battiti (ARG)

CURATORIAL AXIS

Art Politics

Aridity Exercises is a polymorphic project that presents a series of experiences through different formats: a virtual platform, an in-person exhibition and a printed publication. In each of these instances, the territory, barren and naked, adopts the character of a subject, to which Celeste Rojas Mugica addresses her questions and which she carefully and attentively scrutinizes even though she knows there will be no answer. What is the meaning of this enormous “corvo” awkwardly drawn in the middle of the Atacama Desert? Who does this image summon as a witness?

Just as the Río de la Plata with its lion colour and exceptional width lost its innocence when it swallowed thousands of disappeared people, the Atacama Desert - the driest in the world, with its huge, starry skies and a national pride for its singularity - bears the same irrefutable paradox: that of combining beauty and horror, an intense and contradictory connotation of identity, moulded in school textbooks, popular traditions and national songs, which Celeste’s work questions with the critical pressure of a gaze that refuses the passivity of memory.

Didi-Huberman is absolutely right when he states that every analysis of an image has a political dimension and that the artistic dimension of that image is always in a dialectic connection with something more frightening and dangerous.■

**EXHIBITION***Objectionable Structures***ARTISTS**

Luciana Lamothe (ARG), Adolfo Bimer (CHL)

CURATORIAL WORK

BIENALSUR, Fernando Farina (ARG); CENTEX, Pedro Donoso (CHL)

CURATORIAL AXIS

Art Politics

Were it possible to think of a founding political moment, a time when everything is yet to be defined, we would have to go back to the instant when we set out to establish the foundations that *constitute* power in a society. The opportunity in which we can dream and openly project the principles and boundaries of our social conditions unfolds in the word "Constitution", the most uttered term in Chile since October 2019.

The exhibition *Objectionable Structures* has been planned and installed as a joint effort between Centex and BIENALSUR at the initial moment of re-foundation, when things begin to take shape. Indeed, the constitutional effort currently underway in Chile seeks to draft the living expressions of the political organisation of the state and involves the contrast of different pre-existing knowledge and powers. Writing a constitution inevitably entails the wish to change reality on the basis of a set of existing conditions, of remaining elements that define the understanding of a given social context. In this light, the page is never blank.

The great social upheaval of October 2019 awakened an irrepressible urge to change the course of an era marked by discrimination and inequality. This critical, self-founding moment experienced by Chilean society involves a delicate balancing game, where knowledge and power must be combined in the drafting of a text whose wording

addresses the concerns of everyone. At this contemporary moment, compelled to rise to the level of our own complexity, we propose an exhibition installation that glimpses, from different angles, the disarticulation of certain historical forms that have influenced the exercise of power. On the one hand, Luciana Lamothe challenges the sustained binarism that perpetuates inequalities and oppressions of different nature. Her installation features an organic structure without right angles or closed spaces. On the other hand, Adolfo Bimer translates the constitutional text into a pictorial appearance in the light of the windows of the State, in a combination of text, image and lighting. Both proposals coexist in the white silence of the main hall of the Centro de Extensión del Ministerio de las Culturas, las Artes y el Patrimonio in Valparaíso like reveries of the troubled times we unleashed as a society. Their experimental fiction is now written on the remains of a collapsed order.

Km 1285

CITY

Salta, Argentina

ADDRESS

Belgrano 992



Museo Provincial de Bellas Artes Lola Mora – Salta

EXHIBITION

The Listening and the Winds. Narratives and Inscriptions of the Gran Chaco

ARTISTS

Tha'ñi/Coming from the Forest Collective (Wichí people/ARG): *T'sinay tha'chuma'as* Group (Working Women) from Wichí communities in the La Puntana area (Salta, Argentina): Claudia Alarcón, Jorgelina Amaya, Rumualda Amaya, Edelmira Duarte, Ana López, Anabel Luna, Miriam Pérez, Clementina Pérez, Francisca Pérez, Isolina Pérez, Mariela Pérez, Victoria Pérez, Estela Saavedra. / **Suwanhas Group (Ants)** from Wichí communities of Alto La Sierra area (Salta): Cristina Flores, Fidela Flores, Lizy Flores, Mónica Flores, Paola Flores, Estela Lezcano, Filomena Martín, Fabiana Moreno, Margarita Moreno, Sonia Moreno, Adriana Palomo, Melania Pereyra, Tatiana Pereyra. Accompaniment; Guido Yannitto (ARG). / **Orembiapo Maepora Group/Our work is beautiful** from Tutiati Community (Chané people/ARG): Elizabeth López, Ester López, Lilia López, Lilia López, Gabriela Orio, Vicenta Ovando, Felisa Ruiz, Soledad Ruiz, Alicia Saravia, Claudia Sánchez, Artistic accompaniment: Florencia Califano (ARG). Guest: Silvia Valverde (ARG). / Brayan Sticks (ARG), Caístulo (Wichí people/ARG) and Daniel Zelko (ARG), Carlos "Pajita" García Bes (ARG), Carlos Masotta (ARG), Daniela Seggiaro (ARG).

CURATORIAL WORK

Andrea Fernández (ARG) and Inka Gressel (DEU)

CURATORIAL AXIS

Ways of Living / Ecological Awareness

From the border enclave of Argentina, Bolivia and Paraguay, we set off on a journey that expands to different territories of the American continent addressing relationships

between craft techniques, testimonies of the defence of the territories and diverse cosmologies. We propose connections between different times and memories to learn about the problems of the appropriation of the ecological universe by extractive production projects and collective resistance.

As a breath of air that crosses living and political landscapes, we come across the poetry of nature and the poetry of conflicts. We believe that although art can neither represent an alternative reality nor summon a better future, it can envisage both (Ticio Escobar) as a fertile territory for the search of constructions of new ways of bonding with one another.

From here we tread a road that brings together and intensifies actions to give visibility to the contemporary aesthetic productions of native peoples. This exhibition at the Museo de Bellas Artes of Salta is intended as an intercultural *us* through works in which authorship is shared and certainties are blurred.

Voices and gestures take the form of handmade textiles, ceramics, sound landscapes, poems and audiovisual essays, experimentations in which listening is brought to the forefront as an urgent action to acknowledge ourselves.

It is not our goal to discuss what we believe should or can be called “art” or the value of a “craft”; we propose a space for the convergence of different constructions of meaning to generate something new which, albeit alien to what we understand as our own, still engages us.

Km 1344

CITY

Curitiba, Brazil

ADDRESS

Rua Marechal
Hermes 999,
Civic Center



Museo Oscar Niemeyer

EXHIBITION

Vital Wefts

ARTIST

Geraldo Zamproni (BRA)

CURATORIAL WORK

Renan Archer (BRA)

CURATORIAL AXIS

Art Politics

Plot: union of stories and elements, through force or occasion, stitching an alternative plan for the present reality.

Halfway between what it is and what it could be wefts must disturb, pierce, unsettle. They then come together and do their work. It is in their nature to propose a certain risk before their arrival. Once finished, they conceal the process that produced them, the wear and tear and the piercing. To reveal the needle is to catch a glimpse of the tortuous path that brought them here. In Zamproni's case, the question is: how can the improbable be shown? For some time now, he has been exploring this issue, measuring and filling spaces that do not yet exist. Seeing them is the first step. In the past, he used comfortable cushions to fill the emptiness of tents and buildings, made heavy pillars float on water, and built walls with zips. From beginning to end, the process is an exchange between idea and matter, a division of the territory between what is possible and the space available for the impossible to inhabit. The starting point always seems to be a big "what if?" The play on images and pretence goes further than it might at first appear because shape beckons the imaginary. The object is not only what it tries to be mimetically, but what lives in the familiar universe of things and their meanings. It therefore depends on

the environment it inhabits and those who behold it: it challenges them with its strange body and invites them to remember the past.

The vital wefts that are woven here are not so obvious. From the museum to the city, they lay down a broad path that involves both memory and imagination. Yet, this seems to be the ideal path. Zamproni does not impose the meanings to be discovered; his objects take the lead in the conversation with perception, and engage the viewer's imagination. The dialogue between the museum and a large needle begins noisily, involving the eyes, the body and the environment in a vast stitch. However uncomfortable one may feel in their presence, this is what weaving wefts is all about.

Km 1962

CITY

Río de Janeiro,
Brazil

ADDRESS

Praia de Botafogo
190



Fundação Getúlio Vargas

EXHIBITION

Arena Parking, 2021

ARTIST

Matías Duville (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ways of Living

One of the distinctive features of Oscar Niemeyer's architecture is his ability to model the space and create a large-scale sculptural presence that is also inhabitable. This is evident in all his works, especially in the FGV Botafogo building. Because of this singular condition and the way in which the extended white esplanade reflects the sunlight to the point of dazzling us, we chose to place this perspective in tension with that of Argentine artist Matías Duville, who, with his imaginary projections, develops interventions in the space from which estrangement emerges.

In contrast to Niemeyer's clear volumes, Duville presents an orography that seems to arise from the foundations, as if the territory were resisting the order installed by architecture while inviting us to review the conditions in which we inhabit the planet.

The counterpoint of volumes and colours makes this intervention an active presence that invites us to ask ourselves: what is this doing here? Is this formation real? Does it come from a dream or a mirage? Everyone will find an answer or the question will remain open, for this is the place of art, the place to question certainties in order to rethink the conditions of the present, to activate the critical sense, and to shed light on possible futures.

Km 2083

CITY

Río Gallegos,
Santa Cruz,
Argentina

ADDRESS

Maipú 13



Museo de Arte Eduardo Minniceli

EXHIBITION

Rebel Memories

ARTISTS

Maxi López (ARG), Ale Montiel (ARG), Museo de Historia Natural Río Seco (CHL), Andriana Opacak (ARG), Alberto Passolini (ARG), Silvana Torres (ARG), José Luis Tuñón (ARG), Pablo Walker (ARG)

CURATORIAL WORK

BIENALSUR, Fernando Farina (ARG)

CURATORIAL AXIS

Fluid Constellations

Some events remain in time and, however much we may want to hide them or ignore them, they remain latent and reappear when least expected. They permeate objects and threaten oblivion.

Not only are they constructions that bore witness and that still today many try to tear down, but also stains on the earth, voices in the wind, minor details that return in vague yet powerful ways.

Thus, this BIENALSUR exhibition addresses both history and the present, a time without borders, when workers dared to ask for better working conditions, such as not sleeping in overcrowded spaces or to be given a pack of candles a month.

The opening idea is a good argument: the exhibition takes place on the one hundredth anniversary of the uprisings in Patagonia, known as the “workers’ strikes”, which were rescued from oblivion by tenacious researchers, such as the historian Osvaldo Bayer in his work *The Avengers of Tragic Patagonia* (better known as *Rebellion in Patagonia*). The proposal aims to investigate these ambiguous stains that persist today, sometimes only in the unconscious, since most of the events have been virtually obliterated from official Argentine and Chilean historical accounts.

Km 4120

CITY

Cuenca, Ecuador

ADDRESS

Coronel Guillermo
Táboty Mariscal
Sucre



Museo Municipal de Arte Moderno

ASSOCIATED EXHIBITION

Juliana Vidal.
The Silence of Forms

ARTIST

Juliana Vidal (ECU)

CURATORIAL WORK

Cristóbal Zapata (ECU)

CURATORIAL AXIS

Ecological Awareness

For some years now, Juliana Vidal (Cuenca, Ecuador, 1993) has been developing a subtle poetics of the imprint - closely related to time and memory - using alginate, a substance that is sensitive to the impression of physical signs. As a collector of bodily forms and traces, of fissures in the urban space, of natural remnants (stones, plant bark, and rain), the artist has produced sculptural series and installations that create a personal bodily and terrestrial orography, or rather a geology of rock mutations, always capturing the materiality of the transitory, of memory and of time itself. From a tactile gaze, Vidal activates certain processual and relational dynamics in an exercise of expanded sculpture to produce disturbing surfaces made up of reliefs and crevices that seem to seek out the spectator's hand. Such is the haptic richness of her pieces. The monochromy, the voids, and the silence in her works - as metonymies of what is absent or lost - reinforce the organic character of her sculptures and endow them with a cryptic eloquence. It is the silence through which the faults, cracks and wounds take shape.

There is neither skin, nor stone, nor tree, nor rain here; yet, their doubles, the images of their traces, of their transit, are present. This exhibition brings together recent works by Vidal and is part of the installation *Geographies of Mortality* (2018), a prize-winner at the XIV Cuenca Biennial included in the collection of the Museo Municipal de Arte Moderno.

Km 4660

CITY

Bogotá, Colombia

ADDRESS

Cra. 7 # 28-66



Museo Nacional de Colombia

ASSOCIATED EXHIBITION

*Together Apart
at the National Museum*

ARTISTS

Daniel Arévalo (COL), Yosman Botero (COL), Luis Miguel Brahim (COL), Marcelo Brodsky (ARG), Amparo Cárdenas (COL), Antonio Caro (COL), Juan Carvajal Franklin (COL), Gabriel Castillo (COL), Andrés Duplat (COL), Sergio Durán "Bayo" (COL), Juan Pablo Echeverri (COL), Núria Güell (ESP), Angie Jácome (COL), Glenda León (CUB), Carmen Ludene (VEN), Jaime Martínez "Pekoz" (COL), MO Colectivo (COL), Richard Moncada (VEN), Ana Montenegro (COL), Alexandra Morelli (COL), Andrés Moreno Hoffmann (COL), Daniela Ortiz (PER), Dan Perjovschi (RUS), Adrián Preciado (VEN), PSJM (ESP), Samir Quintero (COL), Lester Rodríguez (HND), Betsabée Romero (MEX), Oscar Iván Roque (COL), Avelino Sala (ESP), Mauricio Sánchez (COL), Slavs and Tatars (POL/IRN), Wilmer Useche (COL), Noemí Vega (COL), Santiago Vélez (COL), Diana Villamizar (VEN)

CURATORIAL WORK

Alex Brahim (COL)

CURATORIAL AXIS

Transits and Migrations

The exhibition *Together Apart at the Museo Nacional de Colombia* brings to Bogota a compilation of works from the 2017 and 2019 editions of the project *Together Apart-International Encounter of Art, Thinking and Borders* in Cúcuta.

This selection accounts for the transformation of the Colombian-Venezuelan border model through works by artists from the region and national and international authors



who have addressed this issue. Memory, milestones and the present intertwine in a pendulum-like fashion, traversing the cyclical time of binational fraternity as a continuous present under the prism of the border.

A second part broadens the reading scope and places the Colombian-Venezuelan episode on a global scale, approaching borders and human mobility in terms of universal humanism, geopolitics and economics, models of citizenship, the representation of the media, art, or paradigms such as nation-states and racism.

Km 4951

CITY

Cúcuta, Colombia

ADDRESS

International
highway Colombia-
Venezuela -
Km 6 of the
Panamerican
Highway, Villa
del Rosario



Complejo patrimonial Parque Grancolombiano de la Villa del Rosario

EXHIBITION

Together Apart - III International Meeting of Art, Thought and Borders: Grancolombian Artistic Meeting

ARTISTS

Franklin Aguirre (COL), Alexander Apóstol (VEN), Fernando Arias (COL), Adrián Balseca (ECU), Ricardo Benaim (VEN), Angela Bonadies (VEN), Marcelo Brodsky (ARG), Fernando Bryce (PER), Nicolás Cadavid (COL), Javier Calvo (CRI), Luis Camnitzer and Gabo Camnitzer (URY), Amparo Cárdenas (COL), Antonio Caro (COL), Juan Carvajal (COL), Gabriel Castillo (COL), Colectivo Nadie (COL), Jordi Colomer (ESP), René Francisco (CUB), Jorge García (ESP), Melissa Guevara (SLV), Pablo Helguera (MEX), Carmen Ludene (VEN), Raúl Marroquin (COL), Ramón Mateos (ESP), María Angélica Medina (COL), Cildo Meireles (BRA), Teresa Mulet (VEN), Antoni Muntadas (ESP), Ñukanchik People (ECU), Tomás Ochoa (ECU), papelito no más es (ECU), Luis Ángel Parra (COL), Rolando Peña (VEN), Adrián Preciado (VEN), Mauricio Sánchez (COL), Rafael Sánchez (VEN), Maya Saravia (GTM), Taller el Hueco (COL), Emilio Torres (PAN), Carlos Uribe (COL), Wilmer Useche (COL), Jorge Vaca Forero (COL), Cecilia Vicuña (CHL), Ramón Zafrani (PAN), Carlos Zerpa (VEN)

CURATORIAL WORK

Alex Brahim (COL)

CURATORIAL AXIS

Transits and Migrations

After being present at the Museo Nacional de Colombia and the exhibition *Between Us and the Others: Together Apart* at Km 0 at MUNTREF Hotel de Inmigrantes, the meeting returns to Cúcuta, Colombia, to conclude its itinerary in BIENALSUR 2021.



This third edition in the Colombian-Venezuelan border takes place at a crucial historical moment for humanity in a particular cultural environment. Yet, it is projected towards the world to foster dialogue, understanding and community awareness: “Today, more than ever, we must remain Together Apart”.

The trilogy *The Great Colombia* is a project by Antonio Caro (RIP), a pioneer of conceptual art in Colombia and Latin America that has been held within *Together Apart* and ends in 2021 under the title *Great Colombia Artistic Meeting*.

The trilogy *The Great Colombia* began in 2017 with the exhibition of the graphic piece *Great Colombia Re-Union Meeting 2022*, including conversations led by Caro himself with citizens from Colombia, Venezuela, Ecuador, and Panama, the four countries that made up this republic.

In 2019 *The Great Colombia* was a visual creativity workshop led by Caro, aimed at emerging artists from the border in which they discussed that nation. The result was the 2021 exhibition *Andean Republic*.

The trilogy will conclude as a posthumous tribute during the Bicentenary of Cucuta's Constitution in 2021. Forty-four artists from Latin America have intervened the sketch of *Great Colombia* with a Pan Americanist and decolonial approach. The resulting images are now raised as large-format flags in the place *where it all began* and where the continental divide is revealed.

Km 5356

CITY

Barranquilla,
Colombia

ADDRESS

Cra. 56 ##No,
74-22



Museo de Arte Moderno de Barranquilla

ASSOCIATED EXHIBITION

Migrations

ARTISTS

Walter Castro (COL), Cinthya Escorcía (COL), Mariela Fullana Acosta (PRI), KWA (COL), María Posse Emiliani (COL), Ruby Rumié (COL), Carlos Saavedra (COL), Fito Segrera (COL), María Isabel Rueda (COL)

CURATORIAL WORK

Juan Cortés (COL)

CURATORIAL AXIS

Transits and Migrations

The exhibition *Migrations* is made up of interactive pieces, social VR rooms, video art and new media works that explore the complexity of the migratory phenomena of the individuals that coexist on the planet. The exhibition focuses on renowned artists from the Colombian and Central American Caribbean, while proposing the analysis of migration as the basis for the study of those links and interdependencies, where we can stop to deepen our understanding of the current situation of the contemporary world. The extension of the economic system and the insertion of its logics in all aspects of current affairs have generated a strong correlation between economic movements and displacements on our planet. How can we understand the advance of industrial capitalism without taking into account the history of planting and the movements of plant species? What are the effects of the simplification of conceiving human and non-human animals as globally movable commodities? What are the effects of climate change on contemporary and future migrations?

The complex relational networks that are woven by migration and by forced displacement challenge all the traditional categories of kinship, which should not be associated



with genealogical relationships but rather with the possibility of reaching agreements on the ties and connecting lines that link us to other beings and to the Earth. What responsibilities confront us when thinking about a future based on coexistence? What relationships and paradigm shifts do we need in order to strengthen these alliances? How complex are the relationships established by migration with other beings and with the environment?

The works in this exhibition address symbolic, cultural, terrestrial, biological and personal migratory movements. Most of these works were commissioned to the artists during the pandemic. The creation process was based on transdisciplinary working alliances between the artists and Atractor, a creative studio in which artists, technologists and thinkers are engaged in the task of reflecting on the subversive possibilities of new technologies. We hope to unveil the complexity of migratory movements in contrast to the simplifications currently limiting the understanding of our relational networks, while increasingly dividing and endangering the diversity of the beings that coexist on our planet.

Km 5643

CITY

San José de Costa Rica, Costa Rica

ADDRESS

Calle 31 Escalante



Centro Cultural de España in Costa Rica and Galería Nacional

ASSOCIATED EXHIBITION

The Possibility of Emergence in the Shade of a Buzzard

ARTISTS

Juan Zamora (ESP), Jirondai Project, Río Urbano (CRI), Urban Sketchers CR (CRI)

CURATORIAL WORK

Blanca de la Torre (CRI), Ricardo Ramón Jarne (ESP)

GENERAL COORDINATION

José Eduardo Montero (CRI)

CURATORIAL AXIS

Ecological Awareness

Within the context of San José Ciudad Paisaje, a project for the sustainable transformation of the Costa Rican capital under the direction of Ricardo Ramón Jarne and the curatorial work of Blanca de la Torre, artist Juan Zamora presents his new site-specific project entitled *The Possibility of Emergence in the Shade of a Buzzard*.

To address the sort of warp that the eco-social crisis entails, and in particular to focus on the loss of biodiversity, Juan Zamora departs from the scientific concept of emergence - in reference to those properties and/or processes of a system that cannot be reduced to the properties and/or processes of the parts that constitute it - and holds that “the whole is more than the sum of its parts”. The term emergence has gained popularity with the rise of complexity sciences and plays a fundamental role in the philosophy of biology and the arts, given its implications for the perception of human beings and their place in the ecosystem. In order to analyze some of these emerging phenomena, the artist looks at the importance of the idea of the



collective in the natural environment, as is the case of the architectures created by termite colonies, flocks of birds or shoals of fish.

The two works that make up the project are based on the figure of the buzzard, a bird that the artist adopts as an allegory of the "sustainable", given the work of cleaning up the environment that it undertakes, and whose population is drastically declining due to anthropogenic action.

Thinking about the world at a turning point on the brink of collapse involves a vision from and to the collective. This collaborative empathy has to extend beyond the human - in this case, exemplified by the tree and the buzzard - as the only way to inhabit other realities and possibilities of coexistence. Thus, this exhibition calls for the collaboration that every process of social transformation requires. An appeal to cooperation to confront the eco-social crisis entails the discussion of de-carbonization, the circular economy and environmental justice. It involves mitigation, placing life at the centre, and believing in the construction of a new post-fossil collective awareness.

Km 6440

CITY

City of Guatemala,
Guatemala

ADDRESS

6a. Avenida 1-73
zona 1



Casa de la Memoria Kaji Tulam

EXHIBITION/ ASSOCIATED PERFORMANCE

*Living Monument**

ARTIST

Marilyn Boror Bor (GTM)

CURATORIAL WORK

Maya Juracán (GTM), Gustavo García Solares (GTM),
Ilaria Conti (USA/ITA), B'alam García (GTM), Edith López (GTM),
Awalb'iitz Pérez (GTM), Josseline Pinto (GTM)

PRODUCTION

La Bienal en Resistencia

WITH THE SUPPORT OF

La Revuelta Collective and the Biennial in Resistencia

CURATORIAL AXIS

Art Politics

Living Monument depicts the body of Marilyn Boror Bor, artist, woman, Mayan-Kaqchiquel native. Dressed in the Mayan costume of San Juan Sacatepéquez in the Central Square of the City of Guatemala, the Monument stands on a concrete platform that gradually melts with liquid concrete like a pedestal. The concrete covers its ankles and dries during the day, thus rendering it a living monument. Like any other monument, the inscription on its plaque refers to the reason for the commemoration and reads: "In memory of the defenders of the earth, In memory of the spiritual guides, in gratitude to the political prisoners, in gratitude to the community leaders. Freedom for the rivers, the mountains, the hills, the flowers, the lakes!"

*Within the framework of the II Biennial in Resistencia, Guatemala.



Within the framework of Guatemala's bicentenary, the monument is thus a tribute to the resistance of the native population and a reminder that rather than celebrating, they are ready to tell their counter-stories of resistance. The action is also the denouncement of a specific situation in San Juan Sacatepéquez, the artist's birthplace. San Juan Sacatepéquez is also known as the Land of Flowers; however, the actions of the San Gabriel cement factory, owned by Cementos Progreso and the Guatemalan oligarchy, have recently cut off the community's water supply. Additionally, the lack of water caused by extractivism is one of the biggest problems that threatens the life and landscape of the place. For this reason, the use of concrete in the action has a political and symbolic meaning, and comments on the relationship that this material has with the history of the people from San Juan.

The landscape sinks into the concrete, the original land is covered with false ideas of progress and "civilisation", traces, memory and life are buried in dust. Concrete covers her feet and imprisons them, while the artist resists its pressure by making memory and paying homage to the defenders of the land.

We are the living monument of a struggle for the territory, we walk on the fresh concrete that the oligarchy and the power put on our feet, we leave the footprints and we do not let it harden in their path.

Josseline Pinto

Km 8138

CITY

Houston, Texas,
United States

ADDRESS

1001 Bissonnet



The Museum of Fine Arts

ASSOCIATED EXHIBITION

Collectivity in Connecting Currents: Contemporary Art at the Museum of Fine Arts, Houston

ARTISTS

Tanya Aguiñiga (USA), Antonio Berni (ARG), Dawoud Bey (USA), Mark Bradford (USA), Marcelo Brodsky (ARG), Tania Bruguera (CUB), Margarita Cabrera (USA), Yoan Capote (CUB), Nick Cave (USA), Viola Frey (USA), Jeffrey Gibson (USA), Sonia Gomes (BRA), Beatriz González (COL), Do Ho Suh (KOR), Dawolu Jabari Anderson (USA), Ellen Lesperance (USA), Jennifer Ling Datchuk (USA), Teresa Margolles (COL), Aaron McIntosh (USA), Kyle Meyer (USA), Catherine Opie (USA), Fahamu Pecou (USA), Marcos Raya (MEX), Wendy Red Star (USA), Suh Se Ok (KOR), Roger Shimomura (USA), Henry Taylor (USA), Mickalene Thomas (USA), Ursula von Rydingsvard (USA/DEU), Carrie Mae Weems (USA)

CURATORIAL WORK

Kanitra Fletcher (USA), Rachel Mohl (USA), Anna Walker (USA), Dena Woodall (USA), Lisa Volpe (USA)

CURATORIAL AXIS

Art Politics

Collectivity brings together artworks that employ diverse materials and techniques to activate a sense of community that goes beyond the boundaries of time, space, and media. The works in the first half of the gallery, many of them produced collaboratively, demonstrate cross-cultural movements of community using historically and personally charged materials. The performative aspects of collective relationships are explored in artworks, such as the fringed punching bag, that transform cultural tropes into iconic references. In another section, artists seek to transcend traditional notions of kinship



by demonstrating the multiplicity and permeability of family ties. The six-paneled photograph by Dawoud Bey introduces another group of work, which appropriates and subverts visual stereotypes of marginalized groups in order to transform them into positive representations. All of these objects explore what collectivity means for contemporary society—building bridges between the artist, the viewer, and communities worldwide. ■

**ASSOCIATED
EXHIBITION**

Mapping in Connecting Currents: Contemporary Art at the Museum of Fine Arts, Houston

ARTISTS

Andrea Branzi (ITA), Nicholas Galanin (USA), Carlos Garaicoa (CUB), Guillermo Kuitca (ARG), Rick Lowe (USA), Marcela Magno (ARG), Julie Mehretu (USA/ETH), Katrina Moorhead (IRL), Sohei Nishino (JPN), Fazel Sheikh (USA), Rosemarie Trockel (DEU), Norwood Viviano (USA), Zarina (IND)

CURATORIAL WORK

Malcolm Daniel (USA), Alison Greene (USA), Mari Carmen Ramírez (PRI), Cindi Strauss (USA), Dena Woodall (USA)

CURATORIAL AXIS

Art Politics

Contemporary artists have often examined our planet's natural characteristics and the transformations resulting from human interventions as a way of recording and discussing social, economic, and environmental issues facing people worldwide. Whether conceptually driven by data collection, topographical views, or maps, the

works exhibited here mine their subjects with diverse approaches and in a variety of media. They offer commentary on interconnected themes, such as changing population patterns, the effects of architecture and urbanism on modes of living, the exploration of public and private spaces, the politics of community displacement, and climate change. Together these artists have created a narrative of a world grappling with physical change, offering messages of hope as well as warnings to be heeded. ■

ASSOCIATED EXHIBITION

Border in Connecting Currents: Contemporary Art at the Museum of Fine Arts, Houston

ARTISTS

Alejandro Cartagena (MEX), Scott Dalton (USA), James Drake (USA), Ramiro Gomez (USA), Luis Jiménez (USA), Amalia Mesa-Bains (USA), Julio César Morales (USA), Camilo Ontiveros (MEX), Kerianne Quick (USA), Miguel Ángel Rojas (COL), Luis Miguel Suro (MEX), David Taylor (USA)

CURATORIAL WORK

Malcolm Daniel (USA), Alison Greene (USA), Mari Carmen Ramírez (PRI), Cindi Strauss (USA), Dena Woodall (USA)

CURATORIAL AXIS

Art Politics

Spanning 1,954 miles and 350 million annual legal crossings, the U.S.-Mexico border is the world's most traversed border and, throughout its long history of mapping and remapping, has been a contested site for North/South relations. Artists featured in this gallery engage this zone as a flexible political, cultural, economic and/or psychological limit fraught with violence. The innovative strategies they develop to critically convey aspects of the border experience include: documenting the border as a physical, geographic delineation in the landscape; memorializing those whose aspirational journey across the border ended in death and examining the lives of those who survive the journey but find a different life than they expected; exploring the fate of those caught in the legal web of detention and deportation; recognizing those who contribute their labor to U.S. society but remain invisible; and addressing the endemic violence that underscores pervasive human and drug-trafficking operations into and from the United States. These works provide powerful insights into the complex dynamics, agents, and victims of "la frontera" (the border).

Km 8305

CITY

Las Palmas de
Gran Canaria,
Spain

ADDRESS

Domingo Guerra
del Río 147



Fundación Francis Naranjo

EXHIBITION

A New Order: Breaking Down Borders

ARTISTS

Gabriela Bettini (ESP), Louise Botkay (BRA), Colectivo Declinación Magnética (ESP), Carlos Colín (MEX), Nicolás Eduardo Cox Ascencio (CHL), Rebecca De Marchi (ITA), Mónica de Miranda (PRT), Rodrigo Etem (ARG), Maira Flores (BRA), Gabriel Garcilazo (MEX), Alfredo Ledesma Quintana (PER), Gaby Messina (ARG) and Ana Paula Penchaszadeh (ARG), Ricardo Villa (BRA)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Art Politics / Fluid Constellations

Strictly speaking, borders refer to the territorial boundaries that mark the limits of property, nation, and identity. The notion of border can also be understood, in conceptual terms, as related to the ways in which our mind is structured and how we configure the real with these tools.

Challenging this type of conceptual frontiers is the central theme of this curatorial project. By bringing together a selection of works by Latin American and European artists, it seeks to deconstruct assumptions made throughout centuries by Western thought to shape the parameters that established the world order. Let's think, for example, of the delimitation of maps that lay out relative positions and distances and show the centre-periphery relations defined in fact through the development of the capitalist world-system. The revision of colonial parameters through the critical gaze of each of the artists in this exhibition aims to invite the public to think of "a new order" and turn this venue into a space for reflection.

Km 9692

CITY

Málaga, Spain

ADDRESS

Av. de Los Guindos
48



La Térmica

EXHIBITION

To the South of the South: Dissident Cartographies and Zoo

ARTISTS

Voluspa Jarpa (CHL), Paola Monzillo (URY), Graciela Sacco (ARG),
Agustina Woodgate (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Art Politics / Fluid Constellations

Thinking from “another angle” is a practice that often sheds light on frequently neglected spaces in order to pave the way to new perspectives and, along with them, other configurations of the world we inhabit. This is the premise that underlies BIENALSUR, and this undisciplined gaze guides the selection of artists and works that make up this project, on the assumption that this new space will bring together diverse audiences and seek to create new dynamics in the cultural scene of the city. On different occasions, the artists opted from the south of the south to challenge pre-established positions and in doing so, the maps were the object of revision and redesign. On the topic of the south, Joaquín Torres-García probably gave one of the earliest signs in this connection with his inverted map.

Thinking from a present that calls for a radical revision and following this critical tradition, the selected artists chose maps, libraries and archives to introduce the spectator to the challenge of looking at, seeing again, and questioning data, facts, images and imaginaries that are taken for granted. In short, the idea is to debunk the assumptions that rule everyday logics on the basis of residual elements, at times not so residual, of cultural - and always political - processes of the past.



In this regard, this project aims to invite the public to suspend their certainties for a while in order to reflect upon the conditions of our present through these works that echo different pasts.

By means of the pieces by the selected artists, dissident cartographies and re-readings of archives and graphic documents contribute to the deactivation of the inertias of thinking and the deconstruction of canonical narratives.

Km 10043

CITY

Madrid, Spain

ADDRESS

Marqués de la
Ensenada 12,
28004



Institut Français de Madrid

SCREENING

Beyond the canon. A selection from the BIENALSUR video programme in collaboration with PROYECTOR

ARTISTS

Carlos Masotta (ARG) and BIENALSUR documentaries

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

PROGRAMMING

Violeta Böhmer (ARG)

CURATORIAL AXIS

Art Politics

The exhibition system, particularly museums, often chooses to crystallise objects, to keep them in a homogeneous time and space, arranging them according to criteria that anchor them to a pre-established order. Thus, caricaturistically, we can say that the objects designated for the spaces of anthropology are separated from those intended for the space of art in an attempt to control the meanings and narratives that might emerge from the combinations of such elements. Part of the purpose of BIENALSUR is to think with symbolic productions beyond the mental constraints installed by the canon. For this reason, we take up the assertion that all art is contemporary in order to rethink from different perspectives and to situate this set of documentary videos that we have chosen to present in an artistic venue, thinking with them beyond the canon. These documentaries can be placed between ethnography and visual studies: they shed light on socio-cultural practices, and processes of recovery, appropriation and re-signification that activate debates around concepts such as “art”, “craft”, “tradition”, often thought of in an antinomical ways. Therefore, we believe that keeping them in parallel allows us to identify some of the terms of the dilemma about the places and uses of art and its (sustained) contemporary condition.

Km 10044

CITY

Madrid, Spain

ADDRESS

C. de Alcalá, 31



Alcalá 31

SCREENING

A Selection of the BIENALSUR Video Programme in Collaboration with PROYECTOR

ARTISTS

María Belén Cerdá (ARG), Emiliano Grassi (URY), Emilio López (ARG), Fernanda Pessoa (BRA), Pablo Sabando Aburto (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

PROGRAMMING

Violeta Böhmer (ARG)

CURATORIAL AXIS

Art Politics

In each of its editions, BIENALSUR works on the basis of an extensive, open, free and international call, without pre-established topics or formats or other limitations (career, background, etc.). The curatorial axes that conceptually organise the different itineraries of each edition emerge from the more than 5,500 projects received from artists and curators from over one hundred countries. The works that make up the exhibitions, actions and different presentations of BIENALSUR throughout its vast cartography are selected from this call. The videos chosen especially for this collaboration with PROYECTOR 2021 come from this enormous stock of proposals.

A call for attention regarding the advance of conservatism in the Western world is perhaps the common denominator of this selection that departs from the video by Brazilian Fernanda Pessoa, who chooses the Rosa Luxemburg's text *Order Reigns in Berlin* for the off-screen voice that gives continuity to a succession of images across seven countries that went through the socialist experience: by means of experimental montage, the text from 1919 sheds light on a critical reflection on other alternatives for the

present. The other videos address the problem of conservatism by focusing on what this perspective usually denies or seeks to eschew: the assertion of rights and memory. In *Defeating the Movement*, Uruguayan Emiliano Grassi poetically revisits the tragic disappearances during the military dictatorship in his country while seeking to uphold the right to life and memory. In turn, Emilio López, María Belén Cerdá and Pablo Sabando Aburto from Argentina reinstate the presence of the marches for the right to legal abortion with an aesthetics and a materiality that contribute to situating the memory of a struggle that continues in everyday life in the space of art, as well as in the pursuit of other causes that advocate the right to diversity.

Km 10048

CITY

Madrid, Spain

ADDRESS

Domingo Guerra
del Río 147



MNCARS – Museo Nacional Centro de Arte Reina Sofía

ASSOCIATED EXHIBITION

Belkis Ayón. Colographies

ARTIST

Belkis Ayón (CUB)

CURATORIAL WORK

Cristina Vives (CUB)

CURATORIAL AXIS

Art Politics

The first retrospective dedicated to the Cuban printmaker Belkis Ayón (Havana, 1967-1999) in Europe includes a selection of approximately fifty collographies that delve into her short but intense career and integrates her into the artistic and socio-cultural context of Cuba in the 1990s. It also focuses on Ayón's meticulous working process, exhibiting multiple matrices of her prints, most of them previously unexhibited. Collography is an unusual printmaking technique, based on matrices constructed like collages, which Ayón developed to create a unique artistic language with a wealth of nuances and textures that are difficult to obtain by any other means.

Ayón studied at the Higher Institute of Art in Havana (ISA) between 1986 and 1990 and came of age as an artist at a time of a profound economic and ideological crisis in Cuba caused by the fall of the Iron Curtain in 1989 and the collapse of socialism in Europe. Her work drifted towards greater monumentality and compositional complexity, adopting the form of large-format prints as spaces that address the pressing issues of the 1990s: censorship, violence, intolerance, exclusion, inequalities, mechanisms of control, and power structures.

The exhibition approaches the artist's work from her first plastic research on the Afro-Cuban secret society Abakuá, an imaginary that has accompanied her since the

presentation of her thesis at the Academia Nacional de Bellas Artes San Alejandro in 1988. She then moved on to her black and white etchings in the 1990s, as the most suitable medium for expressing the existential drama that her work reveals; additionally, she created large-scale works with a distinctly scenographic nature, through which she explores a complex visual and symbolic universe that syncretises Abakuá mythology and rituals with the main iconographic elements of the Catholic religion.

Throughout her career, the rituals and beliefs of the hermetic Abakuá brotherhood, exclusively reserved for men, serve to create a peculiar language that expresses universal ethical, aesthetic, and ideological questions. The representation of the goddess Sikán, sacrificed by the men of her community and considered the artist's alter ego, transcends the ethno-identity or gender approach to address a complex universe of relationships, emotions, and conflicts such as repentance, salvation, fear, and the need to transcend collective memory.

The series of engravings that Belkis Ayón created as of 1997 is the last production of a career tragically interrupted by her suicide in 1999. In these last works, darker and more dramatic, the space is reduced to circles with a single face in the foreground that introduces the spectator into a universe of intense internal conflicts and deep existential angst.

Km 11020

CITY

Vitry-sur-Seine,
France

ADDRESS

Place de la
Libération, 94400



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

EXHIBITION

À mains nues

ARTISTS

Boris Achour, Pierre Ardouvin, Bianca Argimón, Kader Attia, Élisabeth Ballet, Jean-Luc Blanc, Éric Baudart, Nina Childress, Gaëlle Choisine, Clément Cogitore, Mathilde Denize, Angela Detanico and Rafael Lain, Edi Dubien, Mario D'Souza, Mimosa Echard, Éléonore False, Sylvie Fanchon, Valérie Favre, Esther Ferrer, Nicolas Floc'h, Mark Geffriaud, Shilpa Gupta, Kapwani Kiwanga, Thierry Kuntzel, Emmanuel Lagarrigue, Ange Leccia, Natacha Lesueur, Annette Messenger, Marlène Mocquet, Charlotte Moth, Frédéric Nauczyciel, Romina de Novellis, Melik Ohanian, Bruno Perramant, Françoise Pétrovitch, Abraham Poincheval, Laure Prouvost, Judit Reigl, Jean-Luc Verna, Catherine Viollet, We Are The Painters...

CURATORIAL WORK

Alexia Fabre in collaboration with Mélanie Meffrer-Rondeau and Florence Cosson

CURATORIAL AXIS

Art Politics

Following the last exhibition of the *Le vent se lève* collection, which portrayed the relationship between humanity and the Earth, MAC VAL continues the exploration of the human by refocusing on the body, its language, and its reinvention power.

The works evoke the reinvention of oneself, the future that we must create with our own hands. In this shared experience of the pandemic, of the avoidance of the others, of their contact, of the violent observation of our bodily fragility and our condition as

a living body, it is imperative to project ourselves into the future and to glimpse it with desire, enthusiasm, and hope in a new way.

The body and its language, the vital fluids, the limbs, including the hands, embody the reinvention of oneself against reality, destiny, or social determinism. Just like fiction, narration, mise-en-scène or transvestism are strategies implemented by the artists to initiate this gentle, determined or more warlike reinvention. Addressing the others, their gaze as well as their body, is at the core of the works, through the creation of their own image, portraits or self-portraits which thus resonate with the historical and contemporary phenomena of the invention of the self. —

EXHIBITION	<i>Temple of Love - Atopos</i>
ARTIST	Gaëlle Choisne, guest artist of the collection
CURATORIAL WORK	Gaëlle Choisne
CURATORIAL AXIS	Art Politics

Gaëlle Choisne introduces inhabitation into the halls of the museum: she receives the body of the visitors as the very subject of the project and puts into practice the principle of hospitality so dear to the MAC VAL. As a guest to intervene in the museum spaces, Choisne proposes a project entitled *Temple of Love*, which is part of her exploration of *A Lover's Discourse: Fragments*, by Roland Barthes, and which has been carried out for several years in different places. This new interference at MAC VAL, *Atopos*, can be seen in the centre of the exhibition space of the *À mains nues* collection, alongside the other works. Using mobile and sculptural devices, it provides ways to welcome the public, inviting them to participate in and listen to around twenty programmed interventions that can be activated over the course of a year.

The artist accompanies the works in the collection through life and the very essence of humanity: philosophy, reflection, contact, the longing to evolve, and germination.

Her project is placed here under the sign of love and relationships with the others, an experience of live love as a political, social, and caring response: an ecosystem at the service of the living.

Km 11150

CITY

Rome, Italy

ADDRESS

Via Vittorio
Veneto 7



Casa Argentina in Rome – Lola Mora Hall

EXHIBITION

Unexpected Spaces

ARTISTS

Eugenia Calvo (ARG), Marie Orensanz (ARG), Marcela Sinclair (ARG),
Daiana Martinello (ARG)

CURATORIAL WORK

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

CURATORIAL AXIS

Ways of Living / Fluid Constellations

The exhibition hall is dedicated to the pioneering Argentine sculptress Lola Mora. The presentation is thus based on a selection of Argentine sculptresses who offer a new experience by creatively intervening, expanding and transforming the space they work in. Through the artists' gaze and their diverse materialities, the exhibition *Unexpected Spaces* takes over the exhibition hall to temporarily turn it into another space. In some cases, they use predictable sculpture materials, such as steel or iron; other times, they explore accessible household items, such as a blind, fruit, and cuddly toys. Naturally, neither the most common materials nor the least predictable ones used for the creation of works in the space are treated in a conventional manner. They are shaped and deconstructed by the conceptual proposal of each of these artists in order to offer different views of what has been established. *Unexpected Spaces* operates as the conceptual theme-title of this project, which seeks to discover the ways in which proposals that challenge the institutionalised system of conventions, values and the dynamics of symbolic exchanges are advanced through the reconfiguration of materials and spaces. The works of each of these artists aim to provoke alterations that conceptually challenge spectators, to unsettle them and to raise questions that place them in the realm of critical thinking.

Km 11343

CITY

Matera, Italy

ADDRESS

Via S. Potito 8,
Rioni Sassi



Fondazione SouthHeritage per l'arte contemporanea

EXHIBITION

Ecologising BIENALSUR / Rethinking Beuys

ARTIST

Joseph Beuys (DEU)

CURATORIAL WORK

Angelo Bianco Chiaromonte (ITA)

CURATORIAL AXIS

Ecological Awareness

We are at the centre of a debate on the urgent need to rethink current development models, which squander resources and are responsible for the process of environmental and ecosystem degradation.

Today's social and economic mobility, sanitary and climate crises are closely linked to universality and globalization. This means that seemingly local choices have an impact on our daily lives or on other territories (the so-called "butterfly effect" formulated by the mathematician Edward Lorenz).

In this context, the Fondazione SouthHeritage per l'arte contemporanea promotes the project *Ecologizing BIENALSUR / Rethinking Beuys* based on one of the axes of BIENALSUR 2021, Ecological Awareness, and in the conviction that art, like all human activities, has an ecological impact (materials used, air travel of artists and crews, transport of works of art, lights, projectors, etc.).

The concept of the work is inspired by a piece by artist Joseph Beuys from the SouthHeritage collection (*Olio FIU*, 1985) and is modelled on the famous *7000 Oaks operation* (a forest as a work of art created by the artist in 1982 for Documenta VII). The project envisages an evolutionary operation consisting in planting 2000 olive trees as a compensation for the CO₂-eq emissions produced by the activities related to BIENALSUR 2021.



In this framework, this ecological infrastructure on a landscape scale as a cultural product is the result of a broad and articulated transversal operation that encompasses apparently distant disciplines and is shared by cultural operators and professionals from different fields who favour the creation of a space for dialogue, exchange and hybridization between art, agronomy, landscape, environmental restoration, botany, geology, (...).

Project promoted by: Fondazione SoutHeritage per l'arte contemporanea within the framework of BIENALSUR 2021

Drafted by: Angelo Bianco Chiaromonte

In association with: Roberto Martino

In collaboration with: National Institute of Rural Sociology (INSOR) / Rome, Agricultural and Environmental Park of "Calanchi Lucani" / Matera, Bgreen Agri-Company / Matera; Historical Library of Agriculture and Rural Development of Basilicata Region, L.G. Studio / Matera, C.I.A. Italian Confederation of Farmers / Basilicata, School of Agricultural and Forestry Sciences – University of Basilicata, UnFormuleless Studio, (...)

Km 11460

CITY

Düsseldorf,
Germany

ADDRESS

Grabbepl. 4, 40213



Kunsthalle Düsseldorf

EXHIBITION

Corona in Eduardo Basualdo's imaginary universe

ARTIST

Eduardo Basualdo (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG);
Kunsthalle Düsseldorf, Gregor Jansen (DEU)

CURATORIAL AXIS

Ways of Living

With its expanded and multipolar cartography, BIENALSUR 2021 lays down several itineraries through its curatorial axes. Among them, Ways of Living comprises a number of works that allude to the ways in which artists review, reinterpret and seek to problematize the different forms of organization and rationale of contemporary experience, particularly in cities.

Along this line, Eduardo Basualdo has been developing a series of works for some years now, in which he chooses to design metal grids, conceiving them as elements capable of triggering a reflection upon the limits in society, whatever they might be.

While medieval cities were walled to defend their inhabitants from external threats, the development of the modern city gradually eliminated these physical limits to expand territorial occupation, to open up clearer spaces with a more fluid circulation, and, in turn, to ensure greater control over them.

Today, however, limits are increasingly reappearing. Streets are blocked, quarters are locked down, "borders" are becoming more and more visible: homes, shops, architecture, and cities have been filled with iron bars intended for protection, confining those they are meant to safeguard.



The experience of confinement to which the pandemic forced us for most of 2020 and a few months in 2021, ostensibly set up new limits to circulation, new borders between both spaces and people. In this context, Basualdo's 2016 work *Corona* takes on a new significance. The yellow grid, cut open and spread out in the shape of a crown, can only be understood in a different key: the grid opens up, and yet the limit not only remains, but becomes stronger, more complex, both intangible and threatening.

Basualdo perceives himself as a draftsman. The pandemic confinement prompted him to reconnect deeply with this dimension of his work. Nevertheless, his grids cannot but be thought of as drawings that materialize in space. In his work *Corona*, Basualdo represents on the foyer wall of the Kunsthalle Düsseldorf - while at the same time he detaches himself from it - a new refiguration of our life experience.

We want to thank Cristina Sommer for her collaboration in the management and production of this exhibition and to the Kunsthalle Düsseldorf for kindly co-financing Eduardo Basualdo's work.

Km 11920

CITY

Lens, Switzerland

ADDRESS

Route de Crans 1,
CH-1978



Fondation Opale

EXHIBITION

BREATH OF LIFE / Balambala

ARTISTS

The Mulka Project (AUS)

CURATORIAL WORK

John Carty (AUS), Georges Petitjean (BEL)

CURATORIAL AXIS

Ways of Living / Ecological Awareness

This immersive project was developed for the exhibition *BREATH OF LIFE* by The Mulka Project, an artists' collective from Yirrkala, whose mission is to preserve and protect Yolŋu cultural knowledge in Northeast Arnhem Land under the leadership of community elders. The Mulka production house, recording studio, digital learning centre and cultural archive are managed by Yolŋu law and governance.

In collaboration with Bulthirriirri Wunuŋmurra (born 1981), The Mulka Project seeks to bring together traditional art forms and cutting-edge digital technologies giving shape to the Mokuy spirits as they enter Balambala. Central to the installation are contemporary wood carvings, Wunuŋmurra's interpretation of the spirit figures, while carved renditions by her late father Nawurapu Wunuŋmurra (1952-2018) guard the edges of an 8-meter diameter circular screen featuring dance movements of the Mokuy to the rhythm of their instruments.

Mokuy are spirits symbolically associated with the spirits of the deceased. Balambala, an inland site near Gāngān, is the sacred ground where Mokuy come together. There they call out to each other on their *dhadalal*, a sacred kind of *yidaki* or didgeridoo, in all directions to relay the news of a death.

Georges Petitjean



“The Mokuy or nanuk (spirits) come in together, Dhuwa and Yirritja, to the sacred ground called Balambala, past Gāngān, for all the Mokuy to gather. The spirits go there and make the yidaki sound. (...) The Yirritja and Dhuwa play yidaki to summon the Mokuy to Balambala. The Yirritja Mokuy come on the birds, djilawurr (scrub fowl) and bugutj bugutj (banded fruit dove). The Dhuwa Mokuy come from rangi (saltwater) side.”

Nawurapu Wunujmurra

Km 11921

CITY

Crans-Montana,
Switzerland



Crans-Montana – Public space

EXHIBITION

Parcours BIENALSUR Crans-Montana. Between Art and Nature

ARTISTS

Iván Argote (COL/FRA), Christian Boltanski (FRA), Christian de Belair (CHE), Pablo Reinoso (ARG/FRA), Denis Savary (CHE), Katja Schenker (CHE), Agustina Woodgate (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ecological Awareness / Ways of Living

Today's urban and natural landscapes appear before us much more in the form of images than of real experiences. We tend to get to know many places via photographs, videos and advertisements that invade our everyday perception, often without taking into account the effects that these landscapes may have on the way we can inhabit them. Therefore, the possibility of drawing attention to the subjectivity of one's experience of space is an interesting challenge and a great opportunity for an artistic project.

This tension between nature and culture, between nature and society, is the starting point of the itinerary of BIENALSUR 2021.

In Crans-Montana the relationship between the natural landscape and human creation occurs in an absolutely unique way. Through interference or a sudden and unexpected presence, the display of works by different artists in these spaces along a circuit specially designed for the town of Crans-Montana, turns it into a new space. The works of art blend in with the urban spaces to create interferences whereby the artistic point of view seeks to recreate the perception of urban space and nature.

Through these works, the selected artists - Agustina Woodgate, Iván Argote, Katja Schenker, Pablo Reinoso, Denis Savary, and the local artist Christian de Belair - invite us



to look at and rediscover the landscape, the “between” of the cultural and the natural - what humans have made or what nature has created - finding a place by questioning this relationship and by hiding in the architecture, thus generating a presence that is as disturbing as unexpected.

Km 12009

CITY

Jeddah,
Saudi Arabia

ADDRESS

Al Kandarrah



Ministry of Culture – Qasr Khuzam

EXHIBITION

Echoes. A World between the Analogue and the Virtual

ARTISTS

Ahaad Alamoudi (SAU), Darren Almond (GBR), Daniah Alsaleh (SAU), Joël Andrianomearisoa (MDG), Hugo Aveta (ARG), Cécile Bart (FRA), Daniel Canogar (ESP), Tanja Deman (CRO), Sève Favre (CHE), Lina Gazzaz (SAU), Gabriela Golder (ARG), Valérie Jouve (FRA), Chris Larson (USA), Anaïs Lelièvre (FRA), Sujin Lim (KOR), Rafael Lozano-Hemmer (MEX), Matilde Marin (ARG), Angelika Markul (POL), Filwa Nazer (SAU), Tony Oursler (USA), Muhannad Shono (SAU), Carola Zech (ARG)

CURATORIAL WORK

BIENALSUR, Diana B. Wechsler (ARG)

CURATORIAL AXIS

Ways of Living / Fluid Constellations

Echo and reverberation as acoustic phenomena are chosen here as a poetic metaphor for the ways in which we move naturally around the world between analogue and virtual situations. We flow between two dimensions, time and space, through different kinds of experiences - sometimes in person, sometimes virtually, which leads to a displacement in which other forms of configuration of the "real" are installed. Some experiences resonate like echoes in others, thus changing the notion of "reality."

From this perspective, this exhibition seeks to convey to the viewer a poetic dimension of the flow of the contemporary subject through a varied selection of artists and works. The selected works will fit into the spaces, thereby producing a situation of immersion, inviting us to explore spaces that are not fully acknowledged, which are discovered as we walk through them and modified by the works therein and the relationship that spectators establish between such spaces in their singular journeys.



Km 12843

CITY

Riyadh,
Saudi Arabia

ADDRESS

Diriyah
Industrial Zone

Ministry of Culture – JAX District

The relativization of space, featured in the works of Carola Zech, Cécile Bart, Muhannad Shono, Daniel Canogar, Ahaad Alamoudi, Rafael Lozano-Hemmer, Joël Andrianomearisoa and Anaïs Lelièvre, finds its counterpoint in those of Hugo Aveta and Darren Almond, where time is also made relative. Memory, history, and the inclusion of past and present imaginaries are revealed to the public in the video installations of Angelika Markul, Tanja Deman, Chris Larson, Matilde Marin, Filwa Nazer, Lina Gazzaz, and Sujin Lim. Just like a coda, the condition of the subject is “portrayed” in the works of Daniah Alsaleh and Tony Oursler. A feeling of estrangement will be the “search engine” in this proposal, which aims to instill uncertainty in the spectator, and hence the wish to explore and think creatively about it.

This project was produced in collaboration with the Ministry of Culture of Saudi Arabia.

Km 12243

CITY

West Bank,
Palestine

ADDRESS

PO Box 14, Birzeit



Universidad Birzeit

ACTION

Roots. A 24-hour International Online Radio Broadcast Marathon about Palestinian Ecology and Solidarity

ARTISTS

Agustina Woodgate (ARG), Stephanie Sherman (USA)
Hernan Woodgate (ARG).

CURATORIAL AXIS

Ecological Awareness / Transits and Migrations

Roots is a 24-hour broadcast marathon that explores how the territorial and environmental conditions in Palestine are matters of geopolitical ecology and solidarity. The broadcast features sound, music, and conversations from Palestine and its diaspora networks. *Roots* explores the relationship between human conflict and ecological devastation, especially as the dynamics of displacement and settlement relate to pollution, farming, and habitation of landscapes. Most of the broadcast is live though some segments may include pre-recorded and archived material. The transmission integrates Arabic, English and Spanish languages. The research explores how the current political conflict is associated with ecological disaster; an investigation of the pollution of physical and conceptual ecosystems as they relate to the dynamics between settlement and farming.

Roots is transmitted by radioee.net (Radio Espacio Estacion), a nomadic online radio station hosting live, 24-hour, translingual marathon broadcast events on topics of mobility and movement. Broadcasting from locations across the globe, radioee.net marathons explore in-situ manifestations of global issues of transportation, migration, and climate transformation. Creating a communication channel between local participants and global listeners, Radioee.net broadcasts develop public stories about complex mobility systems and scenarios specific to the sites and situations. Previous broadcast events



have explored mobility systems and future climate scenarios from an abandoned rubber plantation warehouse in Fordlandia in the Brazilian Amazon, from a boat sailing along the expanding Miami waterways, from a pushcart going through the streets of Istanbul, and from a forlorn amusement park in East Berlin. During the Covid pandemic, we have expanded our restreaming and rebroadcasting network of independent radio stations across the planet creating a network of 50 interlinked radios.

Radioee.net episodes are a form of experimental journalism that presents long stories. Our show features interviews with people of different backgrounds, social classes, interests, and disciplines; sound experiments that simultaneously research and activate spaces and technologies; archival materials; voices; creative interpretations and music. We use a translingual methodology of language integration rather than translation to explore how narratives and semantics determine and condition perspectives across cultures, developing a new technique for language learning.

The Broadcast is featured as part of BIENALSUR and co-produced by Radioee.net in collaboration with the School of Art, Music and Design, Birzeit University, Radio alHara, uncommon sessions, Disarming Design from Palestine and students from Birzeit University (Palestine), Central Saint Martins MA Narrative Environments (London), Central Saint Martins MA Cities (London), and Sandberg Institute MA Disarming Design (Amsterdam).

Km 18370,3

CITY

Tokyo, Japan

ADDRESS

12-8 Uenokoen



Tokyo University of Fine Arts and Music

ACTION

TURN chakai

PARTICIPANTS

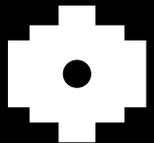
Katsuhiko Hibino (JPN), Fine Arts School of the Tokyo University of Fine Arts and Music and Diana Wechsler (ARG), Universidad Nacional de Tres de Febrero, Argentina

CURATORIAL AXIS

Fluid Constellations / Art Politics

TURN chakai, the Tea Ceremony of the TURN project, is an international meeting platform where the Tokyo University of the Arts meets with its partner institutions abroad under the premise of “questioning the Earth and humanity through art”. However, the “chakai” (tea ceremony) will not involve the serving of tea. Instead, it will offer a space in which both parties can exchange their own feelings, just like in an old tea ceremony hall, while spending a moment together to create something by hand or to share their reflections, this time on art in times of pandemic.

This event is organized by: Tokyo University of the Arts / Tokyo National Arts Centre / Tokyo Metropolitan Government / Tokyo Arts Council (Tokyo Metropolitan Foundation for History and Culture) / Art's Embrace (non-profit organisation), with the collaboration of Tokyo University of the Arts International Exchange Partners. Co-organised by the Tokyo Organising Committee of the Olympic and Paralympic Games.



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Artistic Director

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Institutional Director

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Coordination of Institutional Relations

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CURATORIAL AXIS

Ecological Awareness,
Ways of Living ,
Art Politics,
Transits and Migrations
Fluid Constellations

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Argentine



Alliance Française
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Buenos Aires

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italiano
di CULTURA
di BUENOS AIRES

ar//ge kunst



CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA

Södertälje
Konsthall

[N.A.]
PROJECT

CAA Contemporary
Art
Archipelago



Centro Cultural Coreano



Ministry of Culture, Sports
and Tourism

korea Arts
management
service



Fund for
Korean Art Abroad
2020 – 2021

JAPAN FOUNDATION



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letras

SECRETARÍA DE
ARTE Y CULTURA



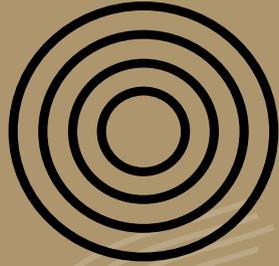
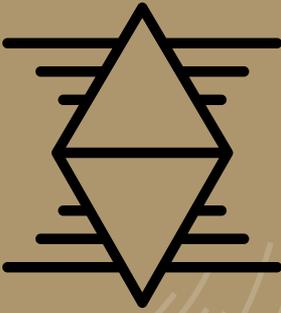
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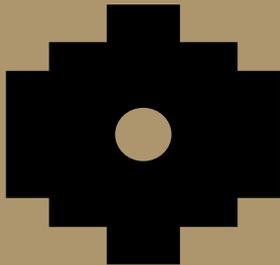
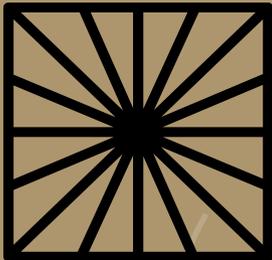


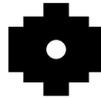
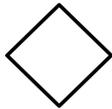
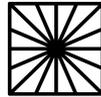
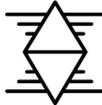
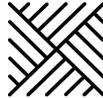
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