

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



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N A L  
S U R**

# BIENALSUR 2023

A project incubated at the  
Universidad Nacional de Tres de Febrero





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# BIENALSUR 2023

# Towards a Contemporary Humanism

Aníbal Y. Jozami

General Director

Diana Wechsler

Artistic Director

We are grateful to the artists, curators, producers, communicators, the teams from each institution, sponsors, communities, and audiences who, alongside the BIENALSUR team, made this fourth edition possible.

## The South, a place from which to think

*My end is my beginning...*<sup>1</sup> This seems to be the essence of the work we have been undertaking for the last nine years. Each action is a point of arrival and at the same time the starting point for the next one (or the next ones), since the simultaneity of projects and directions we work on is one of the hallmarks of BIENALSUR.

Within this dynamic, at the end of the fourth edition we once again face the twofold task of taking stock of the roads travelled while we gather the graphic and textual material and the results to create this publication, which we like to think of as a logbook.

In this sense, let us remember that at an early stage BIENALSUR needed instruments that would allow it to establish its narrative. It was then that the notion of cartography, of passport and then of logbook appeared and helped to present some of the peculiarities of our project.

Let us briefly retrace that journey to establish how this *work in progress* emerged.

On numerous occasions, Aníbal and I have looked at aspects of the workings of the international art scene, naturally each of us from the perspectives that in some way shape our gaze (the sociology of international relations, art history, cultural studies, curatorship). This led us to wonder whether it was possible to attempt other ways of circulation of contemporary art that were not only included in the communities but also addressed the global dimension, and that would be inclusive, sustainable and promote other dynamics of exchange based on alternative operating logics, at least on the basis of the experiences unfolded within the framework of BIENALSUR.

Inhabiting the south shapes our ideas as it is the place where our thoughts are formatted. From this position, we envisaged the possibility of developing a project that would revert the usual north-south flow, thus recreating other alternatives. However, we seek to go beyond geographical references to think about them in terms of the ways in which the world is organised and with it, the systems of production, but above

all those of the circulation of knowledge and symbolic creations.

It is here that BIENALSUR stands out as a project with a solid geopolitical perspective: it seeks to revise the established logics and try out new ones.

In the first edition, we experimentally established a new, decentralised, multipolar, polyphonic modality of networking and collaboration amongst different actors from the various artistic scenes, fostering the tension between the local and the global.

The exploration of other dynamics became one of the distinctive features of our identity: in the successive editions – and through the dialogue with our partners as well as with artists, curators, communities – we strengthened the practice of experimenting with different formats that enabled us to adapt to each setting and society, seeking to accommodate the expectations and demands of each one of them.

Based on these itineraries, at the end of the fourth edition, we believe that we have shown the possibility of implementing a cultural project that probes other paths, that explores other ways of thinking with and from art and culture.

In this regard, and because dialogue and the confrontation of ideas are at the core of our development, from the outset we proposed simultaneous work, both face-to-face and virtual, in the *Global South* meetings (which since 2015 have been held in different spaces and via streaming) and in the search for links between venues within the vast cartography laid out on our website as well as in the printed version, in the passport of each edition (handout catalogue) and in the logbook. We do this through the “itineraries” that are traced through the “curatorial axes” of each edition, which allow the public to find their own journey according to their own interests, and also with the experience of connectivity between audiences that we carry out through the “BIENALSUR windows”.

Among other actions that contribute to disrupting the inertias of global functioning, we decided to claim the identity that language provides as part of

<sup>1</sup> *Ma fin est mon commencement*, the title of Guillaume de Machaut's 14<sup>th</sup> century Rondeau 14 is an allusion to musical form and its ability to deliver free but reiterative structures while making use of overlapping voices with different lyrics, languages and themes, within the Ars Nova... a very BIENALSUR form!

the respect for diversity. Faced with the default use of “Globish”<sup>2</sup>, we have chosen to invite everyone to express themselves in the language in which they think, in their “mother tongue”<sup>3</sup>

We also seek to “put together what is apart”, which introduces a diverse range of alternatives that go from the integration of artists from the most diverse backgrounds and origins to institutions or art and culture spaces that, due to their profiles, would not normally be part of a single catalogue.

We define ourselves as in-disciplined. For these and other reasons, we often claim that BIENALSUR thinks outside the box and therefore bypasses the hierarchies or institutional spaces to take on roles and design strategies that we believe contribute to the flow of the global system. This can also be seen in the gathering of professionals from diverse cultural horizons and institutional affiliations within the councils of the different editions, a sign of the efforts to re-unite and converge.

The logic that we uphold is also the one that allows us to pave the way for projects in which art meets identity politics, strategies of memory, proposals for inclusion, and the visibility and assertion of rights.

Projects that have been part of BIENALSUR since its first edition serve as an example of the ways in which we try to intervene in different dimensions through artistic action. This was the case with *Turn* by Katsuhiko Hibino (with the Tokyo University of the Arts), which enabled us to create a space for autistic

and Asperger minorities in Buenos Aires and Lima in 2017; to conduct a memory exercise with the children of the Quilmes-Calchaquíes communities of Amaicha del Valle in 2019 and to hold an experimental workshop on the convergence of culinary knowledge between Japan and Argentina based on the programme for young people at the Casa Comunal Vientos de Libertad in 2023<sup>4</sup>. With *Together Apart*, Alex Brahim's project in collaboration with El Pilar Foundation and the city of Cúcuta, we were also able to stage the processes of social transformation arising from migration, with the focus on the hot border between Colombia and Venezuela<sup>5</sup>. We should add, among the few cases that we outline here, that of *Abandoned Museum*<sup>6</sup>, the project that Diego Bianchi submitted to the first open call of BIENALSUR and that since then has been restaged in different settings and contexts, from Cerro La Loma in Valparaíso (2017) to Dakar (2023), as well as in the Barrio Obrero Kronfuss in Córdoba (2019). All of them are practices that bring art and communities together to promote the presence of voices and present stories that are usually left on the margins.

As we said before, another element that underlies the way we work is the dialogue both within our team and with all those who participate in each edition. It is through dialogue that each project is built in this broad network of links, ideas and proposals.

For example, one of the many conversations we had resulted in the installation of the “myth”,

<sup>2</sup> “Globish”, short for Global English.

<sup>3</sup> The uprooted, (...) the atomic nomads, the absolute foreigners, often continue to recognize the language, the so-called mother tongue, as their last homeland (...)” Cfr.: Jaques Derrida, *Of Hospitality*.

<sup>4</sup> TURN+BIENALSUR is focused on the point of view of Japanese and local artists working with diverse minority communities, with the aim of learning from this process, thinking and imagining through their productions, and offering the public a change of perspective. It took place in 2017 at the MUNTREF Museo de Artes Visuales, Caseros (Buenos Aires, Argentina), with the participation of Japanese and Argentine artists along with the community gathered by the Fundación Brincar por un Autismo Feliz and the Day Centre of the Fundación Caminos. In Lima, the project involved the community of Cercado de Lima in collaboration with Japanese and ENSABAP artists, as well as women of Andean tradition (BIENALSUR 2017, pp. 170-171). In 2019 another minority, that of the Quilmes Calchaquíes communities located in Amaicha del Valle (Tucumán, Argentina), took part in the project. After a process of several months, a collective action was conducted in the Sacred City and an exhibition was held at the Museo Provincial de Bellas Artes Timoteo E. Navarro (BIENALSUR 2019, pp. 214-217). A platform for international encounters, TURN chakai, the tea ceremony of the TURN project, was held in 2021. On this occasion, the Tokyo University of the Arts brought together representatives of partner institutions worldwide with the aim of “questioning the Earth and Humanity through Art”. No tea was served at the “chakai”, but a space was offered in which both parties exchanged their own feelings, just like in an ancient tearoom, spending some time together to create something by hand or to share their thoughts, this time on art in times of pandemic (BIENALSUR 2021, pp. 306-307).

In 2023 TURN+BIENALSUR developed a culinary, community action and art project in the city of Urayasu (Japan) and in the community Vientos de Libertad (General Rodríguez, Argentina), which included a residency and exchange between artists and members of the Japanese and Argentine communities. The result was displayed in the exhibition held at Km 0 of BIENALSUR. See pp. 40-41 in this book.

<sup>5</sup> *Together Apart*, BIENALSUR 2017, pp. 178-179; BIENALSUR 2019, pp. 280-285; BIENALSUR 2021, pp. 14-17; and in this book pp. 354-357.

<sup>6</sup> *Abandoned Museum*, by Diego Bianchi, BIENALSUR 2017, p. 96; BIENALSUR 2019, pp. 174-179; BIENALSUR 2023 pp. 318-321.



as Christian Boltanski used to refer to his work located on the shores of the Atlantic Ocean in Bahía Bustamante, in the province of Chubut: a sound installation that inhabits the solitude of the Patagonian Desert, left to the whim of the wind and in conversation with the whales<sup>7</sup>. Another very significant example is the project with the Museum of African Renaissance in Senegal, which led us to develop a residency programme that resulted in the donation of the installation in homage to María Remedios del Valle (the Afro-Argentine who collaborated in the

## Proposals for a contemporary humanism

Given a civilization crisis like the one we currently experience, we believe that it is possible to offer some opportunities for reflection and the emergence of other perspectives. We are certain that it is *from and with* culture that these issues can arise; that it is possible with and from open spaces such as the public university where BIENALSUR is conceived; and that it is also possible to develop independent, free, creative, critical projects in the broadest and most diverse sense that we can attach to such notions.

By playing with an anachronism, we began this text with a reference to a musical form from the 14<sup>th</sup> century, and we moved through our experience, which draws on various elements and experiments with resources, equally diverse, under the most varied conditions. We now close this introduction by recovering a genre from the beginning of the 20<sup>th</sup> century, that of the “manifesto”, in an attempt to open up the possibility of rethinking aspects of those modern utopias that we believe are still alive – in aspirational terms.

independence struggles), which is permanently on display in this space in Dakar as an exercise in historical restitution and memory.<sup>8</sup>

We cross borders, we establish synergies, we seek to move with the same modesty of the immigrant in an attempt to ask the necessary questions, to listen and try to understand the language of the other... We also strive to make this work in progress hospitable to those who pass through it and those who inhabit it, in an attempt to contribute to the construction of what we like to envision as the BIENALSUR community.

In-discipline. Solidarity. Accessibility. Horizontality. Sustainability.

We can coexist amidst differences and doubts, observe and try out alternative paths, and notice the normativity inherent in languages and societies while understanding and respecting their diversity.

These elements are part of the principles that inspire and lead us to promote a space for reflection in every art space, and through this to explore ways for the development of a contemporary humanism.

We are undisciplined. We engage in dissent<sup>9</sup>. We shatter the inertia of habit, of the reflex actions that regulate social, cultural and interpretative dynamics. Instead, we assume a pro-active, emancipated, creative, reflective, critical position. The on-site, the situated, local production as opposed to the transfer of works and the related features are part of an action aimed at breaking isolation and individualism to build a physical, on-site, *real*, community again...

To rediscover a contemporary humanist dimension, let's continue BIENALSUR!

<sup>7</sup> See BIENALSUR 2017, pp. 32-33 and 108-109.

<sup>8</sup> See pp. 326-327 in this book.

<sup>9</sup> Eric Sadin, *Faire sécession*, Paris, L'échappée, 2023.



*Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people...*

*Excerpt from the preamble of the Universal Declaration of Human Rights*

*Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.*

#### Article 2

*Everyone has the right to freedom of movement and residence within the borders of each state. Everyone has the right to leave any country, including his own, and to return to his country.*

#### Article 13

*Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.*

#### Article 19

*Everyone has the right to education. (...)  
Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups (...)*

#### Article 26

# Km 0

## Buenos Aires Argentina

William Forsythe holds that “the introduction of the term Choreographic Object is intended as a categorizing tool that can help identify sites within which to locate the understanding of potential organization and instigation of action-based knowledge. With this tool, the proliferation of choreographic thinking across wider domains of art practice can be thrown into relief.”

Within this conceptual framework, MUNTREF presents a selection of works that spans other venues in the city of Buenos Aires, forming a sort of micro-circuit that links locations and aesthetic proposals. These works aim to explore different dimensions of the body and its relationship with the environment and others, by appropriating the notion of choreography and Forsythe’s concept of Choreographic Objects.

According to Forsythe: “Choreography elicits action upon action: the method of deriving methods. It presents an environment of grammatical rule governed by exception, a state of contradiction that exists in visible complicity with each successive abdication of a past definition. The intricate global history of choreography proposes an exemplary ecology of procedural valences that exhibits no preference for any one particular model of manifestation.” He adds: “Choreography and dance differ widely.”

The works gathered here, *Himmel & Hölle* and *Untitled Instructional Series*, of different types, media, and character, explore the idea of performing spaces with the body and generating “immaterial objects” to be discovered through bodily interaction.

In the words of Forsythe: “*Untitled Instructional Series* proposes a method to create an immaterial object. Manifested through the touch of the fingers coupled with our innate sense of space, the interpolated line resonates with Twombly’s 1957 statement: ‘Each line is now the actual experience with its own innate history. It does not illustrate; it is the feeling of its own realization.’” Forsythe continues, “This work was first printed in 2013 in *Do It: The Compendium* (edited by Hans Ulrich Obrist). The publication contains instructions for action by 167 artists and is designed to serve as a conceptual exhibition.” Forsythe’s instructions for a course of movement have been printed on the wall of the museum (also along the corridor of the Hotel de Inmigrantes, as a conceptual border at the entrance to the premises, on some posters, on the benches...) in a form that is legible to all, and have also been printed on a braille card. ◆



### EXHIBITION

*William Forsythe, Buenos Aires*

### ARTIST

William Forsythe (USA/DEU)

### CURATORIAL WORK

Diana Wechsler (ARG)

### VENUE

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

With the support of: Embassy of the Federal Republic of Germany in Buenos Aires, Cultural Affairs and Protocol; Volkswagen; Bayer

*William Forsythe, Buenos Aires* describes a circuit of exhibitions of the artist in different venues: MUNTREF Centro de Arte Contemporáneo. Hotel de Inmigrantes, Teatro Colón, Museo Nacional de Bellas Artes, Teatro Xirgu UNTREF and the Embassy of the Federal Republic of Germany in Buenos Aires.





# Km 0

## Buenos Aires Argentina

*Vacant Houses Don't Make a City* is the first solo exhibition in Argentina by Catalan artist Jordi Colomer; internationally renowned for his participatory performances in the public space. The show opens with the triptych of invented traditions: audio visual footage of actions conceived by Colomer over the last decade overlap in a chaotic and ludicrous vortex. Rudimentary scenographies created by the participants themselves give a touch of humour to the actions that storm the streets, temporarily disrupting social standards. Rooted in exceptional spaces and times, the actions follow their own rituals and laws, resulting in blurred categories, weakened defences and obliterated hierarchies. The community's choral participation is a necessary condition for the outcome of the actions, which escape the artist's control: the unforeseeable result of the work depends on the group's interaction with the urban space.

The reclaiming of the streets, contrary to the privatisation and social fragmentation promoted globally since the 1990s, entails the possibility of collective gatherings and, hence, of a break with the normative order imposed by power and control agencies. As suggested by the title of the exhibition, the very essence of a city is its inhabitants, those responsible for making decisions about their own spaces. In the projects *X-Ville* and *The Argentine Alphabet*, Colomer promotes the construction of ephemeral societies around common objectives: firstly, the building of an ideal city, and secondly, the writing by primary school students of their own literacy notebooks. The production of the works, based on a series of collective debates and agreements, as well as their presentation in exhibition spaces, reveal the possibility of a collective construction underscoring the dissolution of the hierarchies that set apart planners and recipients, authors, and audiences. ♦ B.C.

### EXHIBITION

*Vacant Houses Don't Make a City*

### ARTIST

Jordi Colomer (ESP)

### CURATORIAL WORK

Benedetta Casini (ITA)

### VENUE

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

Project made in co-production with: Ramon Llull Institute

With the support of: Gobierno de España, Acción Cultural Española (AE/C), Programa para la Internacionalización de la Cultura Española (PICE), Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Buenos Aires (CCEBA), Fundación La Caixa (*ABCedario*)

In collaboration with: Escuela Primaria Común n° 3 - Dr. Onésimo Leguizamón Pueblos de América Training School

Thanks to: Prof. Paulina Vera











# Km 0

## Buenos Aires Argentina

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

In the first edition of the Julius Baer Art Prize for Latin American Female Artists, Syndemic received the first prize of this kind in Latin America, which aims to reward research work conducted by outstanding Latin American female artists.

Voluspa Jarpa’s artistic practice focuses on the detailed analysis of official declassified archives and documents with an emphasis on hidden narratives. Her work explores notions of memory and trauma, frequently alluding to the Chilean socio-political situation and its position within the Latin American context.

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

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

### EXHIBITION

*Syndemic. Andean Outbursts*

### ARTIST

Voluspa Jarpa (CHL)

### CURATORIAL WORK

Eugenio Viola (ITA),  
Diana Wechsler (ARG)

### VENUE

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

Project financed by the Fondo Nacional de Desarrollo Cultural y las Artes, national funding scope, 2023.

Work produced with the support of the Dirección de Artes y Cultura, Vice-Rectoría of Research of the Pontificia Universidad Católica de Chile and ProChile’s Creative Industries Contest 2023.

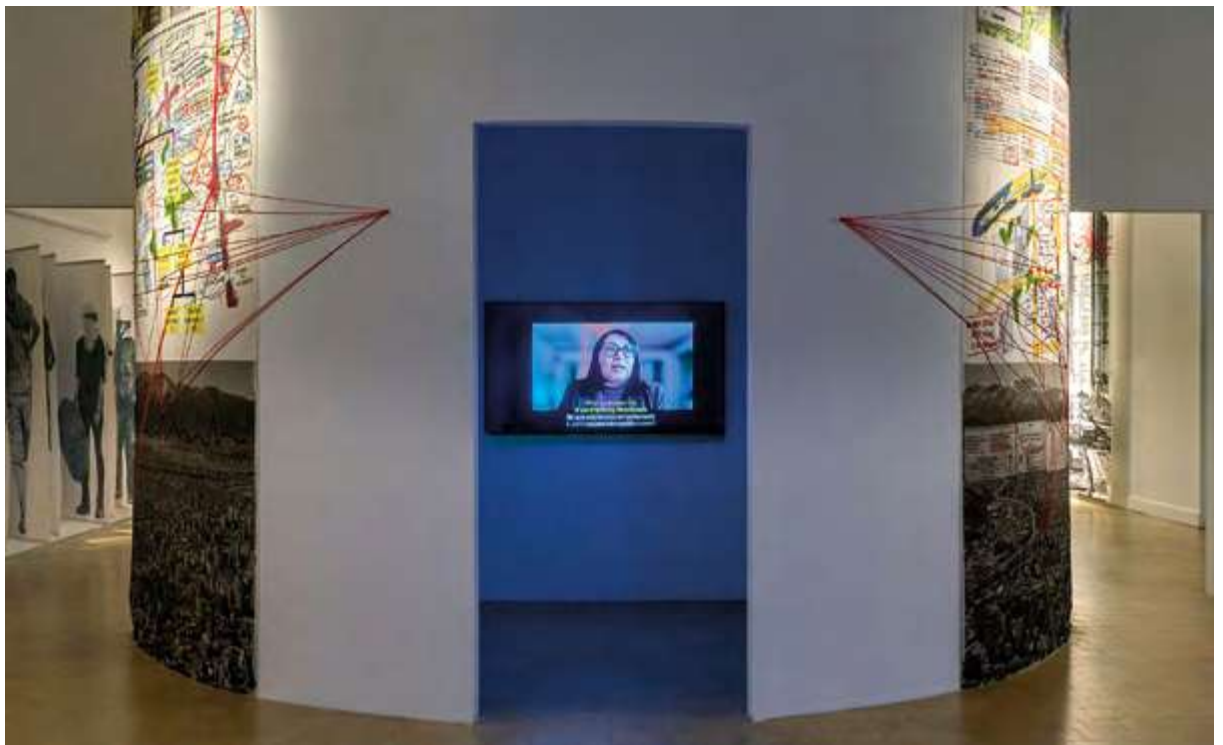




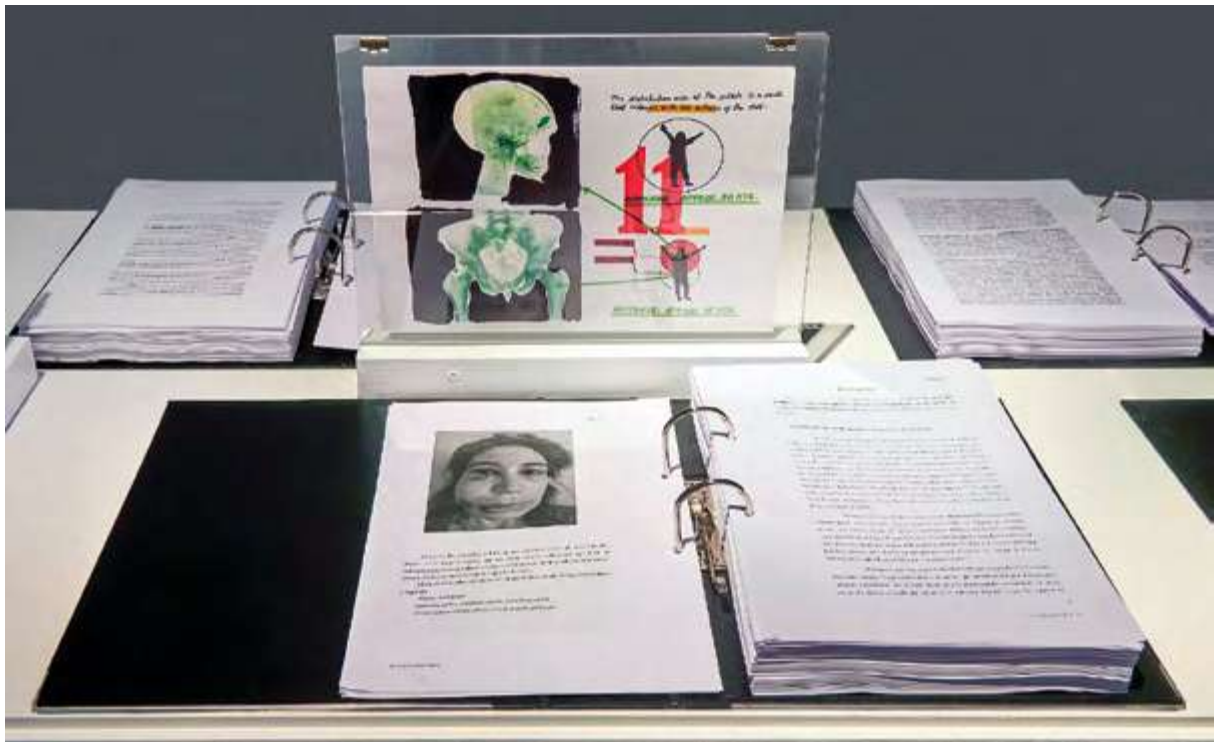












# Km 0

## Buenos Aires Argentina

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

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

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

### EXHIBITION

*Jigsaw Puzzles*

### ARTISTS

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

### CURATORIAL WORK

Diana Wechsler (ARG),  
Benedetta Casini (ITA)

### VENUE

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

With the support of: Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Buenos Aires (CCEBA)

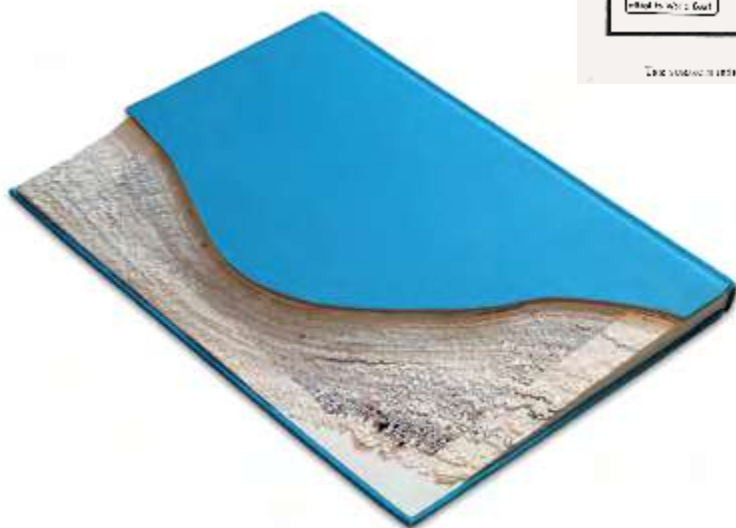
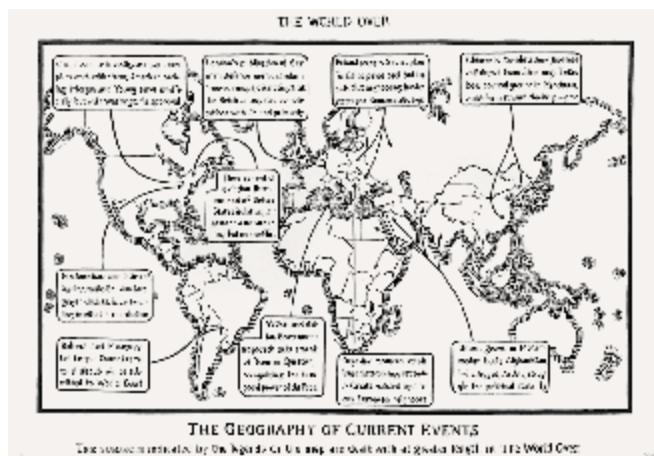
With the support of: Embassy of Austria in Buenos Aires, 50 Years Austria Kultur International, Imagine Dignity. Arts and Ideas Initiative, Istituto Italiano di Cultura di Buenos Aires, Embassy of Italy in Argentina, Fondazione Pistoletto - Cittadellarte, Officina+39 (Ryts Monet)







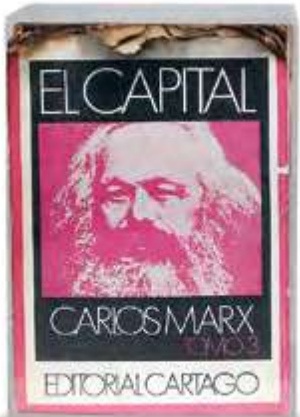










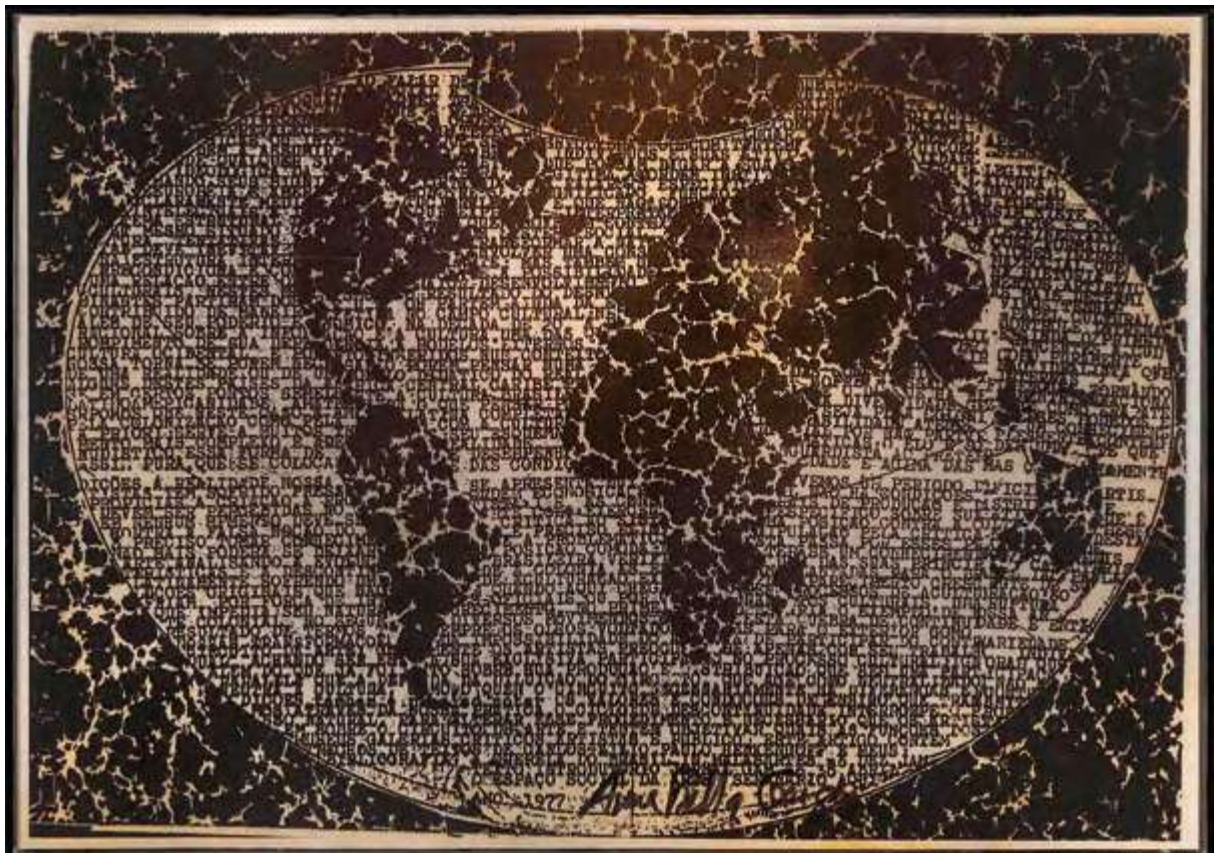














# Km 0

## Buenos Aires Argentina

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

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

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

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

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

### EXHIBITION

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

### ARTISTS

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

### CURATORIAL WORK

Étienne Bernard (FRA-FRAC BRETAGNE), Diana Wechsler (ARG)

### VENUE

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

With the support of: FRAC Bretagne.



# Km 0

## Buenos Aires Argentina

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

### EXHIBITION

*Tribe Apex*

### ARTIST

SMACK (NLD)

### CURATORIAL WORK

Benedetta Casini (ITA)

### VENUE

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







# Km 0

## Buenos Aires Argentina

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

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

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

### RESIDENCY

*EAS-EZE, BITAMINE Faktoria*

### EXHIBITION

*Acciones B*

### ARTIST

Estibaliz Sádaba Murguía

(PAÍS VASCO/ESP)

### CURATORIAL WORK

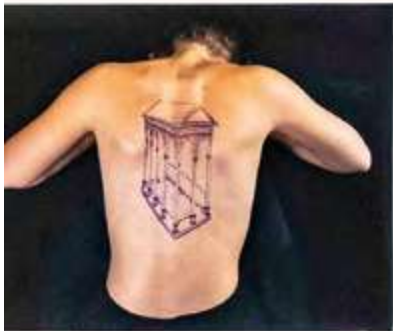
Helga Massetani Piemonte (ARG/ESP)

### VENUE

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



In collaboration with: BITAMINE # 7 EAS-EZE '23. Program for the internationalization of Basque contemporary art, Etxepare Euskal Institutua. Basque Culture Worldwide, Eusko Jaularitza. Basque Government, Kultura Saila, Culture Department, Euskadi Basque Country



# Km 0

## Buenos Aires Argentina

TURN participated in all four editions of BIENALSUR, each time with a different exhibition but with the same key purpose that brought these two projects together: to work with diverse communities through art and the encounter of cultures focusing on different needs, practices and actions.

On this occasion, cooking played a central role. The dynamic of exchanges and work in residence was highly productive. In the first phase, the Argentine artist Max Gómez Canle travelled to Japan for a residency in Urayasu where, alongside artist and self-taught chef Aya Hirata, he conducted workshops with members of the community of Urayasu, a small town on the outskirts of Tokyo. In Argentina, the chef and Japanese artists took part in the activities at the Rodríguez 2 Community House of Vientos de Libertad-MTE, a community organisation that offers assistance to young people from poor neighbourhoods with drug-related problems, who decide to undergo a process of transformation.

The aim of the activities on both sides of the world was to learn about traditions, flavours, and customs, while exchanging recipes that highlight continuities and contrasts between the two cuisines. In this crossover, the common thread uniting art and cuisine was charcoal, a material that catalysed profound changes in human societies by enabling fire and the evolution of drawing. In this context, it serves as a shared element for crafting recipes, writing names, discovering flavours, and sketching maps. ♦

### EXHIBITION

*BIENALSUR + TURN 2023 in partnership with the city of Urayasu. Cooking, community action and art*

### IN RESIDENCE

Max Gómez Canle (ARG),  
Aya Hirata (JPN)

### CURATORIAL WORK

Katsuhiko Hibino (JPN),  
Diana Wechsler (ARG)

### ASSISTANT CURATOR

Clarisa Appendino (ARG)

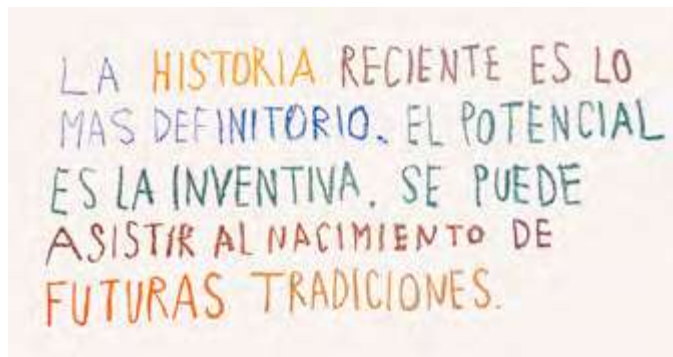
### VENUE

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

With the support of: Agency for Cultural Affairs, Government of Japan, Chiba Prefecture/ Tokyo Geidai - Tokyo University of the Arts.

In collaboration with: Urayasu Art Project - Urayasu Geidai, Urayasu City, Casa Comunitaria Rodríguez 2 de Vientos de Libertad - Movimiento de Trabajadores Excluidos

Thanks to: Prof. Paulina Vera







# Km 1

## Buenos Aires Argentina

Visualizing sounds, giving them corporeality, feeling them in the body as infra-audible vibrations are all part of the experiences that these installations offer to the visitor through the project conceived by the curatorial team of BIENALSUR for the Museo de Arte Hispanoamericano Isaac Fernández Blanco.

Artists Marc Vilanova, Nelo Akamatsu, Bruno Mesz and Sebastián Tedesco seek to explore different dimensions between sonority and visibility, between the sensory experience of visitors and that of the architectural environment and the urban context.

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

### EXHIBITION

*Beyond Sound*

### ARTISTS

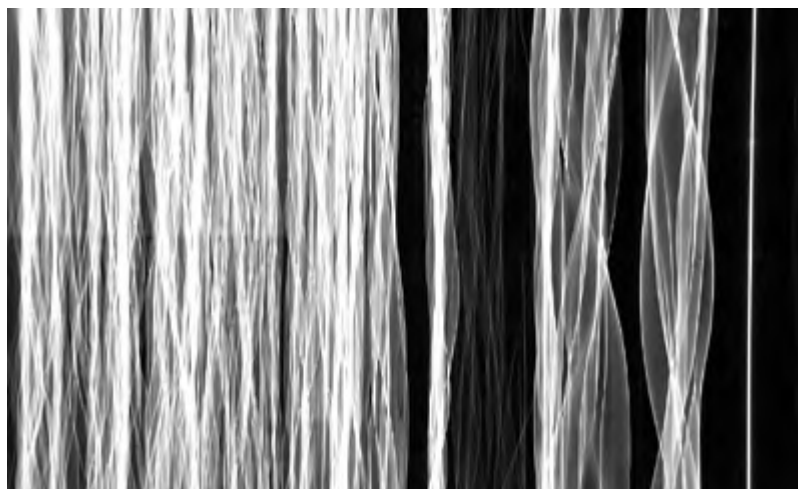
Nelo Akamatsu (JPN), Bruno Mesz (ARG) and Sebastián Tedesco (ARG),  
Marc Vilanova (ESP)

### CURATORIAL WORK

Diana Wechsler (ARG)

### VENUE

Museo de Arte  
Hispanoamericano Isaac  
Fernández Blanco



Coproduction: Instituto Ramon Llul

With the support of: Embassy of Spain,  
Agencia Española de Cooperación  
Internacional para el Desarrollo (AECID),  
Centro Cultural de España en Buenos Aires  
(CCEBA), Netcolor, El Coatí



# Km 1.3

## Buenos Aires Argentina

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

Alongside Harun Farocki, let us distrust images and be clear about the need to identify the points of view, the framing, the gestures, in short, all those elements involved in their construction. It is necessary to review their temporal markers, their persistence, and the poetics that silently haunt them.

We currently inhabit what Joan Fontcuberta refers to as “the fury of images”. Therefore, exhibitions become essential in the age of googling, as they provide a space to look at a selection and think with and beyond it.

Conceived on the basis of symbolic productions that at different junctures questioned the status of “truth”, “reality” or “verisimilitude” of images, events or situations, this project intends to contribute to a broader range of critical reflection. ♦ D.W.

### EXHIBITION

#### *Real Fictions*

### ARTISTS

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

### CURATORIAL WORK

Diana Wechsler (ARG),  
Benedetta Casini (ITA)

### VENUE

#### Centro Cultural Kirchner

Coproduction: Instituto Ramon Llull (Antoni Muntadas, Jordi Colomer, Joan Fontcuberta), With the support of: Ministerio de Cultura de la Nación Argentina - Subsecretaría de Gestión de Espacios y Proyectos Especiales, Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Buenos Aires (CCEBA)

Thanks to: Museo de Arte Contemporáneo de Castilla y León, Spain



























# Km 1.4

## Buenos Aires Argentina

The exhibition presents micro-narratives on the fragility of the individual in the uncertain conditions of today's societies. Various installations, videos, paintings, sculptures, objects, and photographs address questions of identity and memory, migratory and colonialist processes, gender and environmental issues that deal with the vulnerability of the ecosystem and social interaction in the face of the authoritarian dynamics prevailing in savage capitalism.

Men and women seek to counter the inequalities generated by power relations in the workplace, in the home and in the political arena. In a continent of indigenous roots and intercontinental ties forged through a succession of migrations – voluntary or forced by slavery – Andujar and Messina focus on representations of identity, while Pina, Sbardella and Grilo examine memory marked by authoritarian practices. The works by Meloni, Moysés, Neuenschwander and Bairon deal with the unstable balance and challenges affecting the private sphere.

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

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

◆ M.C.R.

### EXHIBITION

*That Fragile Balance*

### ARTISTS

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

### CURATORIAL WORK

María Cristina Rossi (ARG)

### VENUE

Embajada del Brasil - Espacio Cultural - Palacio Pereda

With the support of: Embassy of Brazil in Argentina, Instituto Guimarães Rosa







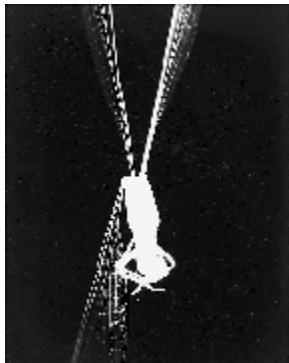


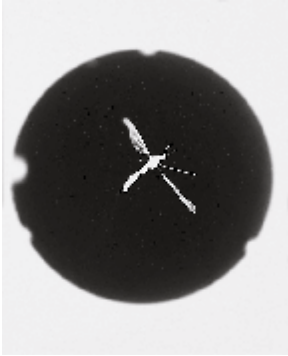
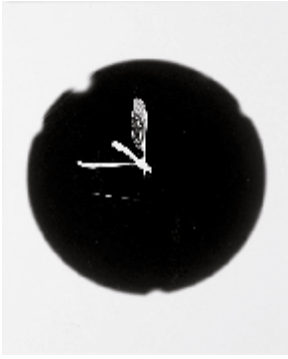














# Km 1.5

## Buenos Aires Argentina

Territorial policies are perhaps the most explicit and visible way in which states, and along with them, societies, are spatialized. In 1983, the Argentine society put an end to seven years of civil-military dictatorship that had made significant efforts to spatially transform society and, at the same time, ushered in four uninterrupted decades of democratic life.

The Geography Institute “Romualdo Ardissonne” and the Paco Urondo Cultural Centre of the Universidad de Buenos Aires joined in commemorating these 40 years, contributing critical views based on research on the socio-territorial dimension of different aspects of the country’s public life, on the progress achieved, and also on the pending challenges in the construction of plural, democratic, fair, and equitable territories. As a true test of the need for different articulations that allow us to transcend academic, disciplinary, and institutional boundaries, this exhibition is also the result of a fertile dialogue with artists and organizations that, from their own perspectives and methods, pursue the same inquiries.

The section *Memories* addresses various dimensions of the end of the last dictatorship and how Argentine society reclaimed public space, uncovered evidence of clandestine violence, and tackled the challenge of democratizing the forms of production and representation of space. This section proposes other approaches that evoke memory as an ever-open field of tensions, whether concerning neoliberalism and its false appeals, or persistent violence.

In the section *Transformations, Mobilizations, and Deliberations*, we present several approaches to reading: the progress achieved in guaranteeing the right to the city and land ownership in rural areas; the types of development promoted and their socio-environmental impacts; the role of geography in educational and cultural policies, both in transforming practices and discourses on spatiality, and in their symbolic manifestations, as well as in the practice of debate, questioning, and critical thinking across various spheres. Have educational policies in geography managed to consider the nature of an unequal and diverse society? At what speed, scale, and intensity have processes of soybean expansion occurred in the country, and what effects have they had? In the face of emergencies and disasters, how has the state managed risk? What territorial transformations have occurred in the Buenos Aires Metropolitan Area? How have everyday strategies of political organization, cooperation, and identity-building been reshaped at the neighbourhood level?

What are the advances and setbacks concerning institutional violence? What are the implications of the environmental crisis in terms of

### EXHIBITION

*Geographies in 40 years of Democracy. Memories. Transformations. Challenges*

### ARTISTS

ACUMAR (ARG), Archivo Nacional de la Memoria (ARG), Darío Ares (ARG), Azul Blaseotto (ARG), Comisión Provincial de la Memoria (ARG), GAC - Grupo de Arte Callejero (ARG), Vicente Girardi Callafa (ARG), Narcisca Hirsch (ARG), Stela Kugel (ARG), Pablo Linietsky (ARG), Madres del barrio Ituzaingó Anexo (ARG), Nuna Mangiante (ARG), Guadalupe Marín Burgin (CHL), Carlos Masotta (ARG), Ataúlfo Pérez Aznar (ARG), Cristina Piffer (ARG), Gastón Rodríguez Conde and Diego Alcázar (ARG), Carlos Salamanca Villamizar and Hernán Rodríguez (ARG), Marcia Schwartz (ARG) + Research Teams of the Geography Institute “Romualdo Ardissonne”, School of Philosophy and Letters of the Universidad de Buenos Aires

### CURATORIAL WORK

Carlos Salamanca Villamizar (COL/ARG)

### VENUE

Centro Cultural Universitario Paco Urondo

In collaboration with: Universidad de Buenos Aires, School of Philosophy and Letters, Geography Institute Romualdo Ardissonne



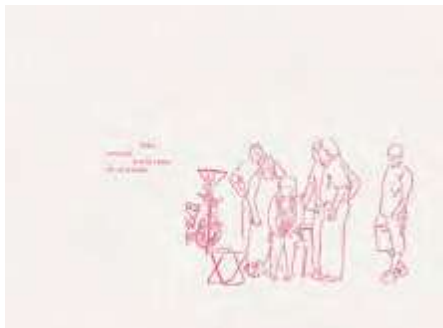
rights for both humans and non-humans? In short, has progress been made in democratizing the mechanisms of spatial production, or are we witnessing a slow but continuous process in which neoliberalism and its forms of governance extend to all dimensions? Today, after four decades of uninterrupted democratic life, it is also worth asking about the horizons of the territorial evolution of the Argentine society.

We dedicate the section *Imagining the Future (Democracy: Pending Challenges)* to this issue. What actions can enable practices, policies, pedagogies, discourses, and territorial representations that foster the construction of plural, democratic, fair, and equitable territories?

Given our commitment to democracy, we aim to foster critical thinking through situated research dedicated to understanding and transforming the socio-geographical contexts of various sectors of society. You are invited to this exhibition, where we strongly assert that the challenges ahead demand a mobilized and active society in defense of democracy. ♦  
C.S.V.







# Km 1.6

Buenos Aires  
Argentina



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

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

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

## EXHIBITION

*The Naturalness of Artifice*

## ARTISTS

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

## CURATORIAL WORK

Florencia Battiti (ARG)

## VENUE

Museo Histórico y Numismático  
Héctor Carlos Janson.  
Museo del Banco Central





# Km 2

## Buenos Aires Argentina

The artistic exploration of light, colour and space has a long and rich tradition in Latin America. Artists such as Lucio Fontana, Carlos Cruz Diez, Jesús Soto, Helio Oiticica, and more recently Karina Peisajovich, have explored from multiple perspectives the infinite possibilities of modulating space through colour and the physical and sensorial alteration it produces in our perception. In the wake of this still-vibrant tradition lies the work of Juan Ignacio Cabruja, who focuses on the investigation of the fundamental and intangible matter of light in the field of visual arts. Cabruja is particularly concerned with the way in which light and colour modulate our surroundings, affect our sensitivity, and interact with architectural spaces.

*Trace Drive* is a site-specific installation conceived especially for the Complejo Histórico Cultural Manzana de las Luces, one of the oldest sites in the City of Buenos Aires, named after the cultural institutions that were once located there. Almost like a loop in time, Cabruja attempts a poetic and sensitive activation of the historical temporalities within this space. We know that colour-light acquires a physical presence that occupies the space but, at the same time, we are also aware that colour does not exist, that it is not present in things but in the illuminating light. Paradoxes aside, can this history-laden space find its own motivations and thus breathe new life into itself over time? ♦ F.B.

### EXHIBITION

*Trace Drive*

### ARTIST

Juan Ignacio Cabruja (ARG)

### CURATORIAL WORK

Florencia Battiti (ARG)

### VENUE

Complejo Histórico Cultural  
Manzana de las Luces

With the support of: Ministerio de Cultura  
de la Nación Argentina, Secretaría de  
Patrimonio, Dirección Nacional de Museos



# Km 2.2

## Buenos Aires Argentina

"This unremarkable object holds a subtle physical experience in store for the viewer. It consists of a feather duster lying on a stone slab with the deceptively simple instruction 'Hold the object absolutely still.' Engagement with the object enables the visitor to experience what their bodies are ultimately able and not able to do and, finally, to consider why. The work was originally shown in 2013 at the Dresden Albertinum in the context of a work series by Luc Tuymans titled *The Diagnostic View*. The exhibition was called *A Shock to the Senses*."

The fragment with which William Forsythe's team presents this work introduces us to the experience they wish the spectator to have: starting from a seemingly very simple action with an object as everyday as light, whoever activates it will quickly find a series of difficulties that will remind them of their clumsiness, of the limitations of our movements, of issues of balance.

This work shared the foyer of the Colón Theater with a triptych of videos in which the choreographer incessantly manipulated in his studio three elements of different weight and difficulty: in one he is seen manoeuvring with a jute rope, in the other with a rubber rope, and in the third with a chain. Sonority was part of the expressive qualities of the choreographer's movements in these videos. ◆

### EXHIBITION

*William Forsythe, Buenos Aires*

### ARTIST

William Forsythe (USA/DEU)

### CURATORIAL WORK

Diana Wechsler (ARG)

### VENUE

Teatro Colón



*William Forsythe, Buenos Aires* describes a circuit of exhibitions of the artist in different venues: MUNTREF Centro de Arte Contemporáneo, Hotel de Inmigrantes, Teatro Colón, Museo Nacional de Bellas Artes, Teatro Xirgu UNTREF and the Embassy of the Federal Republic of Germany in Buenos Aires.

With the support of: Embassy of the Federal Republic of Germany in Buenos Aires, Cultural Affairs and Protocol; Volkswagen; Bayer





# Km 2.3

## Buenos Aires Argentina

Through a set of ropes, a group of performers activates the abstract lines of a lived landscape, entwining the ideas present in the modernist architecture of Brasilia with the intricate and unusual outlines of Brazilian geography. Between the fabulation of the utopian architecture of Brasilia and the volumes of the natural world, the line becomes the connecting thread linking the traces, compartments and paths of this choreographic journey.

Part of the collection *Covered by the Sky*, *Landscape in Line* is inspired by a landscape experience of choreographer Luciana Lara, aiming to transfer the artist's spatial poetics to the gallery space. Through the relationship between line and volume, drawing meets imagination in the invention of a shared space, where the horizon intersects with the vertex of things.

Conceived by Brazilian choreographer Gustavo Ciríaco, the collection *Covered by the Sky* is the first in a series of interactive installations and performances inspired by the distinct landscape experiences of South American and Portuguese artists. Spurred by curiosity about how artists perceive and express the world through space, as well as the intersection between art, space and poetic signature, Ciríaco embarks on a journey of discovery through the spatial poetics of these creators and their unique ways of becoming mirrors of the world. ◆

### PERFORMANCE

*Landscape in Line*

### ARTISTS

Gustavo Ciríaco (BRA/PRT),

Luciana Lara (BRA)

### CURATORIAL WORK

BIENALSUR

### VENUE

Complejo Teatral de

Buenos Aires - Teatro San Martín



With the support of: Iberescena, República Portuguesa - Cultura/ Direção Geral das Artes

In collaboration with: Cultural San Martín, Fundación Andreani





# Km 2.5

## Buenos Aires Argentina

William Forsythe says: “Through trial and error, spectators learn to activate themselves to better understand their role in the construction of the images on the screen. This results in unnoticed choreographies, initiated through exploration rather than intention”.

He then adds: “Choreography elicits action upon action: the method of deriving methods. It presents an environment of grammatical rule governed by exception, a state of contradiction that exists in visible complicity with each successive abdication of a past definition. The intricate global history of choreography proposes an exemplary ecology of procedural valences that exhibits no preference for any one particular model of manifestation.”

He adds: “Choreography and dancing are two distinct and very different practices.”

“When the two coincide, choreography often serves as a channel for the desire to dance. One might well assume, then, that the substance of choreographic experience resides exclusively in the body; but is it possible for choreography to generate autonomous, accessible expressions of its principles – “choreographic objects” without the body?”.

“My question arises from real and extensive experience of the status of physical practices – specifically dance – in Western culture. Over centuries, the perception of the body in motion, the obvious miracle of existence, has been relegated to the domain of raw sensation. Is a simple question enough to disengage the mechanics of this assignment by imagining alternative sites of knowledge production? Where else, besides the body, could this physically instigated knowledge reside?”.

“A Choreographic Object is, by nature, open to a full range of unmediated perceptual instigations without having to prioritize any type of recipient. These objects are examples of specific physical circumstances that isolate fundamental classes of motion activation and organization. The objects instigate processes in the body that instrumentalize the body’s readiness to provide input for our heuristically driven, predictive faculties, which work incessantly to secure for us a higher probability of preferred physical and mental outcomes. A principal feature of the choreographic object is that the preferred outcome is a form of knowledge production for whoever engages with it, engendering an acute awareness of the self within specific action schemata.” ♦

### EXHIBITION

*William Forsythe, Buenos Aires*

### ARTIST

William Forsythe (USA/DEU)

### CURATORIAL WORK

Diana Wechsler (ARG)

### VENUE

Museo Nacional de Bellas Artes

*William Forsythe, Buenos Aires* describes a circuit of exhibitions of the artist in different venues: MUNTREF Centro de Arte Contemporáneo, Hotel de Inmigrantes, Teatro Colón, Museo Nacional de Bellas Artes, Teatro Xirgu UNTREF and the Embassy of the Federal Republic of Germany in Buenos Aires.

With the support of: Embassy of the Federal Republic of Germany in Buenos Aires, Cultural Affairs and Protocol; Volkswagen; Bayer



# Km 3.2

## Buenos Aires Argentina

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

The proposal aims to introduce new perspectives and to shed light on other possible narratives through the interstices of those already confirmed. To such a purpose, we invited Sara Abdu, Saad Al Howede, Hmoud Al Attawi and Estanislao Florido to make a disruptive intrusion into the privacy of the palace. Sara Abdu's melancholic figures come to life for the first time and narrate a reflective journey of the self inspired by a dream: to animate her figures as they appear to undergo an oneiric metamorphosis. Thus, each of these interventions presents its own paradox of the idea of infinity, reverie, and melancholy in different ways. ♦ D.W.

### EXHIBITION

*Strangers in the Palace. Chapter 1*

### ARTISTS

Sara Abdu (SAU), Saad Al Howede (SAU), Hmoud Al Attawi (SAU), Estanislao Florido (ARG)

### CURATORIAL WORK

Diana Wechsler (ARG)

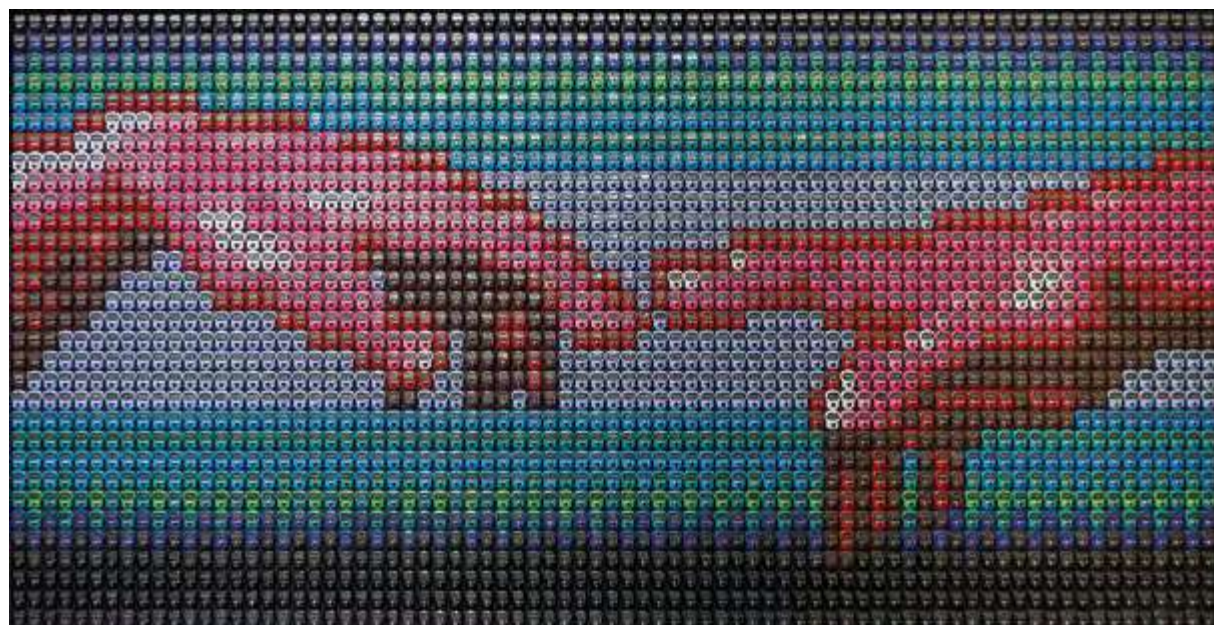
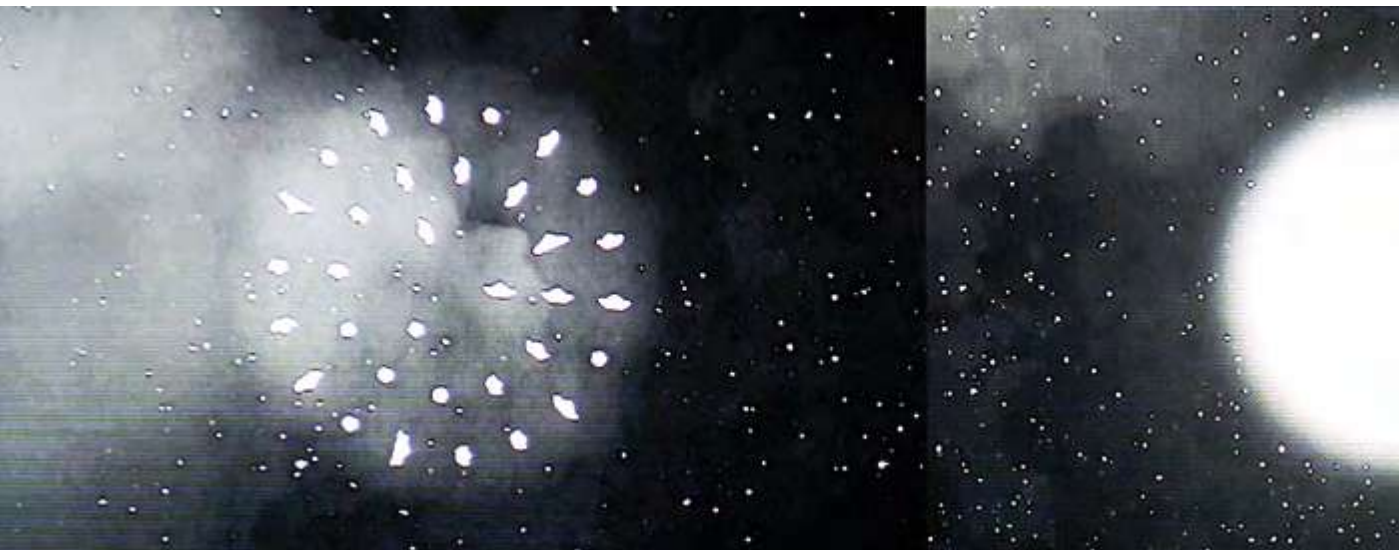
### VENUE

Museo Nacional  
de Arte Decorativo

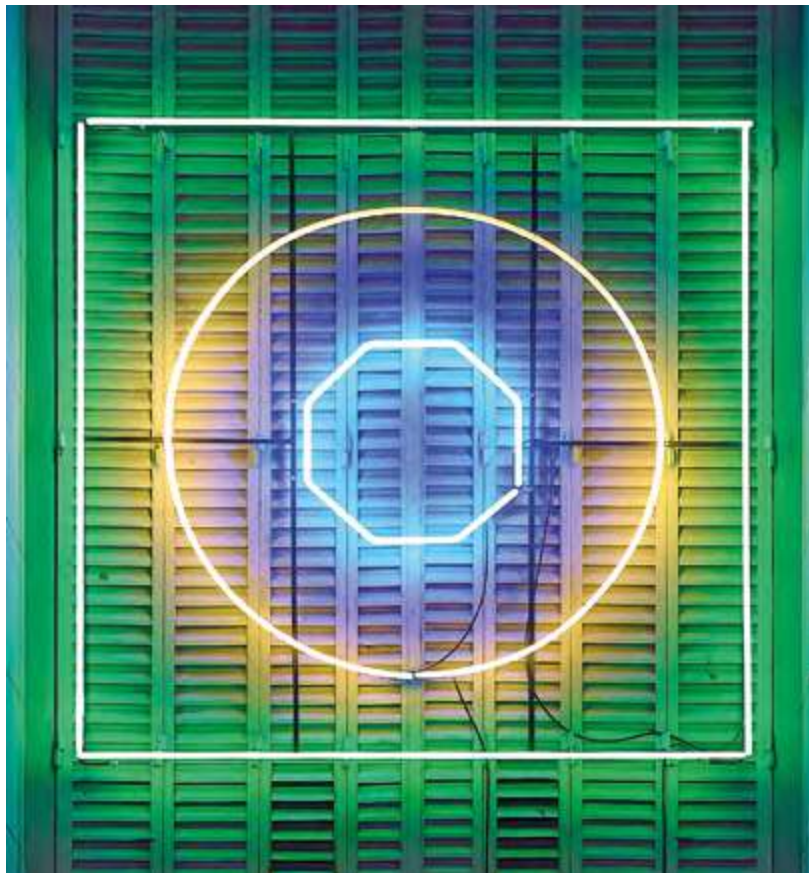
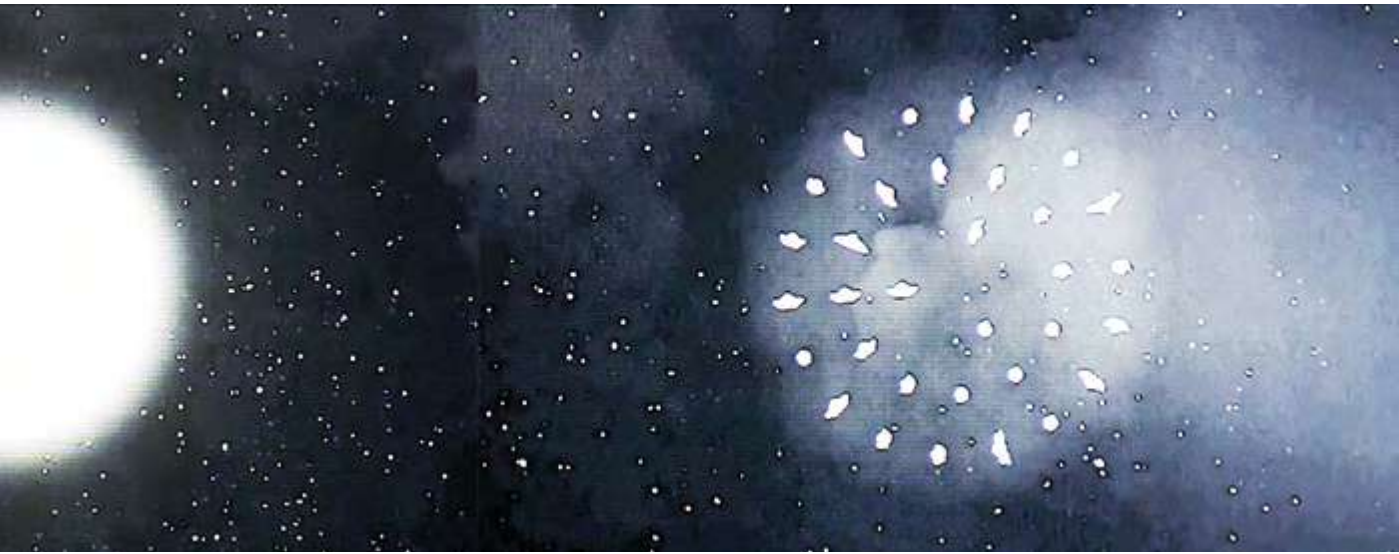
With the support of: Ministerio de Cultura de la Nación Argentina, Secretaría de Patrimonio, Dirección Nacional de Museos; Ministry of Culture of the Kingdom of Saudi Arabia (Sara Abdu, Hmoud Al Attawi and Saad Al Howede)













# Km 3.2

## Buenos Aires Argentina

"The mirror replaces the body, observing and reflecting the other."  
Kimsooja

Kimsooja's artistic practice is permeated by performative actions, which are an integral part of her critical perspective on artistic traditions and a way of getting to know the world and herself. By considering the performative role of the public and proposing works that engage them, the artist expands the creative scope of her projects.

In her work, time and space become blurred. Space is porous and populated by layers that both cover and unveil it. While time appears as a condition for existence, it is slowed down and redefined through the artistic action as an invitation to an encounter with intimacy. This intervention in the Hall of Mirrors of the Errázuriz Palace with her work *To Breathe* changes the conditions of the space to take it to an infinite dimension and also addresses the position of the spectator: their movements around the place, the unsettling surprise of the multiple reflections and the tension of the sound installation that amplifies the immersive sensation proposed by the artist. In short, Kimsooja's conceptual installation suggests experiencing space in a different way and thus finding ourselves in a different dimension.

"I would like to create works that are like water and air, which we cannot possess but which can be shared with everyone," says Kimsooja. The Korean artist aims to explore and offer the public intimate, essential, quietly human experiences. That is why she looks for visual resources beyond traditional techniques and strategies yet working with ancestral traditions to transport them to other cultural horizons and use them to shed light on other clashes of meanings.

The simplicity of this work is closely related to the conceptual complexity that surrounds it, to the emotions it arouses, to the introspection it encourages. ♦ D.W.

**EXHIBITION**  
*To Breathe*

**ARTIST**  
Kimsooja (KOR)

**CURATORIAL WORK**  
Diana Wechsler (ARG)

**VENUE**  
Museo Nacional  
de Arte Decorativo

With the support of: Ministerio de Cultura de la Nación Argentina, Secretaría de Patrimonio, Dirección Nacional de Museos; Ministry of Culture, Sports & Tourism of Korea, Korea Arts Management Service and the grant program Fund for Korean Art Abroad











# Km 3.2

## Buenos Aires Argentina

In the middle of the 20<sup>th</sup> century, Argentina saw the publication of the first guides on astronomical photography. These were technical manuals catering to an amateur audience. With straightforward cameras and easily constructed instruments, enthusiasts were able to capture well-defined images of the Milky Way. These manuals, besides achieving relative success, facilitated the unprecedented merging of two dimensions: the distant and intangible outer space with the familiar and ordinary aspects of everyday objects.

Nicolás Bacal's interest lies in this union. His poetics focus on the crossover between immensity and smallness, the earthly and the celestial. Departing from the popularisation of science as a literary genre, Bacal traces operations that contrast the conceptual hardness of the topic with the plastic fragility of the material. In his work, contrast and metaphor converge to become visual experiments of a precise nature. *Midnight* brings together two pieces about the sky and the Earth. The displayed photographs replicate the configuration of stars and nebulae in the Milky Way using everyday objects. Each image corresponds to a section of the galactic plane, capturing the focused stars of a constellation while the surrounding undefined objects allude to cosmic dust. This transformation elevates the ordinary to the celestial, revealing a cosmology of disorder.

In turn, a set of thirty-six solid wooden benches, adorned with embedded objects, highlights the constellations of the northern hemisphere. Each functional bench features a carved constellation on its base. While the arrangement of the legs contributes to the drawing of the constellation, the embedded objects serve as comments on existing mythologies, as vanishing points or starting points for new visions.

*Midnight* presents itself as a partial representation. Neither is the galactic plane complete, nor are the eighty-eight constellations that make up the celestial sphere present in this hall. Indeed, from the human experience, it is not possible to witness the entirety of the sky. In this sense, *Midnight* serves as a counterpoint: while it is night in one hemisphere, there is another where it is day. It is worth pondering, then, from the basement of this neoclassical French palace, how to go about discovering that remaining side. ♦ F.M.

### EXHIBITION

*Midnight*

### ARTIST

Nicolás Bacal (ARG)

### CURATORIAL WORK

Diana Wechsler (ARG), Francisco Medail (ARG)

### VENUE

Museo Nacional  
de Arte Decorativo



With the support of: Ministerio de Cultura de la Nación Argentina, Secretaría de Patrimonio, Dirección Nacional de Museos





# Km 3.5

## Buenos Aires Argentina

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

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



### EXHIBITION

*Teleteca*

### ARTISTS

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

### CURATORIAL WORK

Constanza Martínez (ARG)

### VENUE

Museo de la Historia del Traje

With the support of: Ministerio de Cultura de la Nación Argentina, Secretaría de Patrimonio, Dirección Nacional de Museos; Activar Patrimonio

Thanks to: Camargo Chair and Nirino ex Chair of the Textile Design career FADU; Design Workshop II and III of the Degree in Apparel and Textile Design, Facultad de Arquitectura y Urbanismo, Universidad Nacional de Tucumán; Textile and Apparel Observatory CITEX of the Escuela de Diseño, Universidad de Valparaíso.

















# Km 3.8

## Buenos Aires Argentina



Fifty years after the military coup in Chile and four decades after the return of democracy in Argentina, this exhibition proposes an exercise in archeology on the ways in which our subjectivities and our territories are produced today.

Narratives, works of art, images, texts, performances, cartographies, and testimonies, are a proof of the constituent articulation between authoritarian power and some of the principles and practices that are part of the ways in which we think and plan our cities and the daily worlds we inhabit. The market and capitalism as a unique paradigm, violence against the popular sectors, inequality, the different forms of dispossession and the sacrifice and destruction of nature, to name a few examples, are the necessary evils of “development”.

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

The third section, Violence, order and dispossession, addresses stigma, prejudice and systematic and structural violence against popular sectors, but also the different and creative ways they offer their resistance. It is then made clear how policies, norms and regulations guaranteed a possible and legitimate institutional framework for the city and territory to unfairly and unequally produce. Finally, different forms of

### ASSOCIATED EXHIBITION

*Violence in Space. Perspectives from Chile and Argentina*

### ARTISTS

Lucas Barreto (ARG), Oriana Bernasconi (CHL), Luis Campos-Medina (CHL), Francisco Cardemil (CHL), Ana Catania Maldonado (ARG), Constanza Cattaneo (ARG), Alejandra Celedón (CHL), Josefina Cerda Puga (CHL), Emiliana Cereceda (CHL), Violeta Cereceda (CHL), Javiera Chavez Skoknic (CHL), Sebastián Chillemi (ARG), Pamela Colombo (ARG), Consuelo Contreras (CHL), Claudia Daúre (CHL), Ezequiel Del Bel (ARG), Rolando Durán (CHL), Céline Fercovic (CHL), Francisca Geisse (CHL), Ricardo Greene (CHL), Nastassja Mancilla Ivaca (CHL), Liliana Maresca (ARG), Luis Martínez (CHL), Carlos Masotta (ARG), Nicolás Navarrete (CHL), Vicente Navarrete (CHL), Paola Pastene (ARG), Pablo Piovano (ARG), Camilo Plaza (CHL), Francisca Quezada (CHL), Paula Rodríguez Monroy (CHL), Bruno Salvatore (ARG),



Sergio Soto (CHL), Rodrigo Suárez (CHL), Melissa Thomas Pavón (CHL), Richard Troncoso (CHL), Santiago Urrutia Reveco (CHL), Cecilia Yáñez Ortiz (CHL)

#### **CURATORIAL WORK**

Carlos Salamanca Villamizar (COL/ARG)

#### **VENUE**

Centro Cultural Matta

dispossession are presented that were promoted in authoritarian contexts and persist to this day, with their effects and consequences.

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

In collaboration with: Ministerio de las Culturas, las Artes y el Patrimonio de Chile







# Km 4.5

## Buenos Aires Argentina

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

Using large-format paintings arranged in a polyhedral structure, Gómez Centurión aims to construct an immersive atmosphere: this succinct architecture houses five substantial canvases that strive to serve as both a sky and a previous interval. Drawing from numerous visits made in recent years to locations such as the Salinas Grandes, the Las Señoritas hill in Jujuy and the Mercedario hill in the high San Juan mountain range, among others, the artist explores, acknowledges and develops methods to craft pieces that seek to make a place for themselves in the face of the unfathomable, thereby engaging with the primal anxieties of human self-awareness. In Gómez Centurión's work, the terrestrial collides with the vastness of the unknown. He presents this as an ever-open situation, always ready for re-exploration. Thus, he endeavours to unfold a series of experiences in diverse latitudes and heights, serving as a reminder of the disproportion between the immensity of the universe and the smallness of the human. In this piece, pigments and other synthetic materials, organic elements, and tangible records of human gestures construct a membrane through we can catch a glimpse a unique kind of "in the open": that of finding oneself vis a vis the entirety of existence.

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

### EXHIBITION

*In the Open*

### ARTIST

Carlos Gómez Centurión (ARG)

### CURATORIAL WORK

Carlos Herrera (ARG)

### VENUE

Usina del Arte



Thanks to: Grupo Petersen





# Km 5.6

## Buenos Aires Argentina

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

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

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

### ASSOCIATED EXHIBITION

*Pathways. Photographic Projects  
2010-2020*

### ARTIST

Nicolás Janowski (ARG)

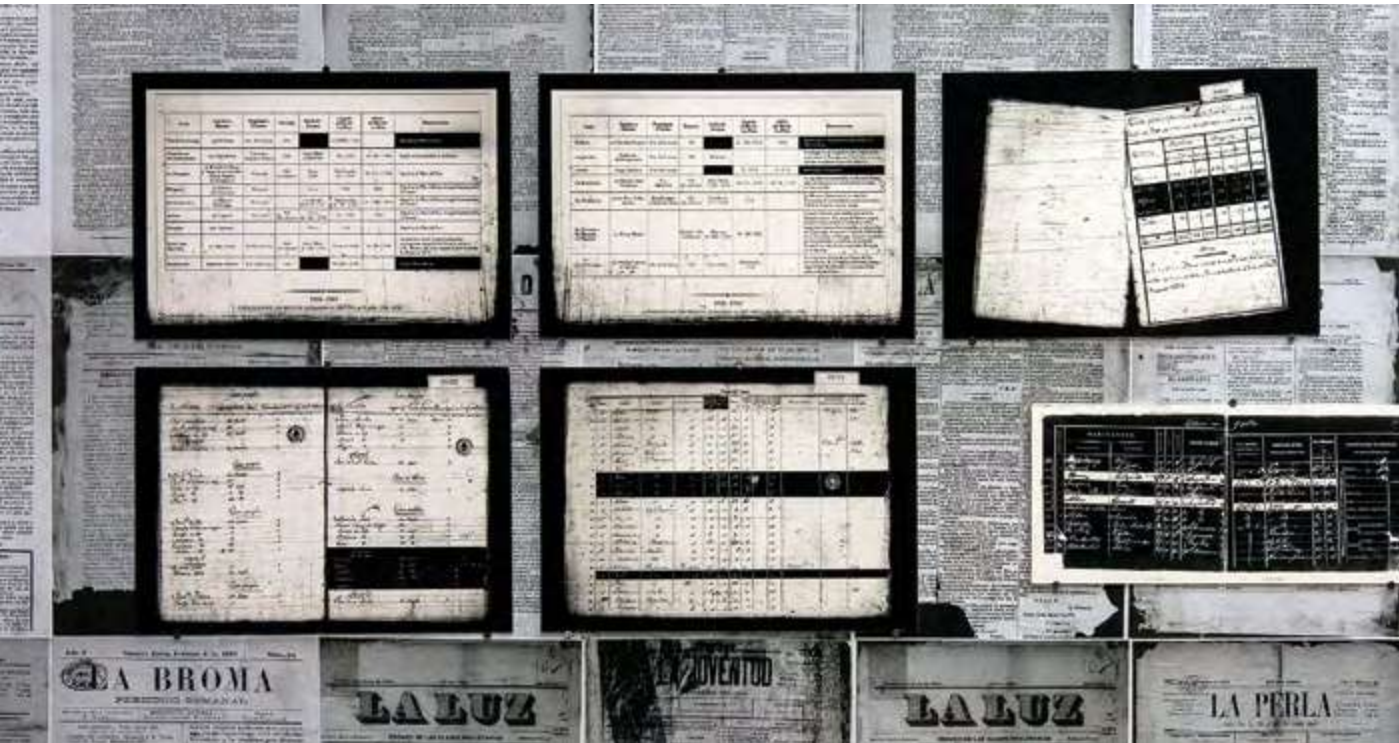
### CURATORIAL WORK

Florencia Battiti (ARG)

### VENUE

Arte x Arte. Fundación Alfonso  
y Luz Castillo











# Km 7

## Buenos Aires Argentina

Among Forsythe's videos, *Alignigung* was chosen to be screened at the Margarita Xirgu theatre in Buenos Aires. Here the notion of choreography appears reconfigured in a contemporary key and in a very singular way.

Forsythe's words once again contribute to illuminate his own work: "Choreography is a curious and deceptive concept. The word itself, like the processes it describes, is elusive, agile, and maddeningly unmanageable. To reduce choreography to a single denotation is to not understand the most crucial of its mechanisms: to resist and reform previous definitions".

"There is no choreography per se, at least not that can be understood as a particular instance representing a universal or standard for the term. Each epoch of choreography is, ideally, at odds with prior determining incarnations, attesting to the human ability to reconceive positions of certainty – and to detach ourselves from them".

The way in which the bodies of the two performers intertwine and develop narrative tension without detaching, without expanding, while sustaining the intensity of the action and the interest of the spectator, illustrates the ways in which bodies choreograph spaces and vice versa. ◆

### EXHIBITION

*William Forsythe, Buenos Aires*

### ARTIST

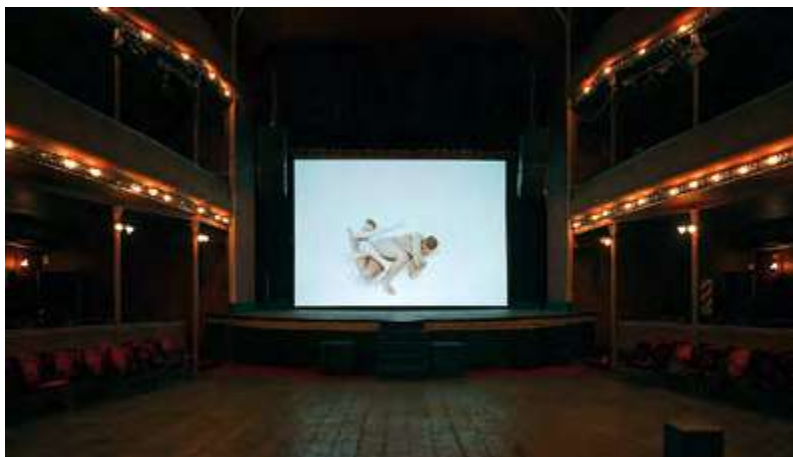
William Forsythe (USA/DEU)

### CURATORIAL WORK

Diana Wechsler (ARG)

### VENUE

Xirgu Espacio UNTREF



*William Forsythe, Buenos Aires* describes a circuit of exhibitions of the artist in different venues: MUNTREF Centro de Arte Contemporáneo, Hotel de Inmigrantes, Teatro Colón, Museo Nacional de Bellas Artes, Teatro Xirgu UNTREF and the Embassy of the Federal Republic of Germany in Buenos Aires.

With the support of: Embassy of the Federal Republic of Germany in Buenos Aires, Cultural Affairs and Protocol; Volkswagen; Bayer





# Km 7.2

**Buenos Aires**  
**Argentina**

*Choreographic Objects* are discreet systems that require activation, through either conscious or unconscious competence. The objects are not intended to generate their meaning exclusively through visual means but instead serve as lived examples of specific physical circumstances that isolate fundamental classes of motion activation and organization. A number of the objects demand reflexive, instinctive reactions to the challenging complexities of their organizing environments. Others require the conscious summoning of multiple, complex tactics to comply with the environments simple rules. The objects may provide feedback to the person engaged with them about their ability to manifest a body image that is more, or less accurate. In all cases, physical engagement is the means to understanding the class of actions to which each choreographic system refers. This is the first principle and original proposition of the *Choreographic Objects* themselves. ◆

## EXHIBITION

*William Forsythe, Buenos Aires*

## ARTIST

William Forsythe (USA/DEU)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

**Embajada de Alemania**



*William Forsythe, Buenos Aires* describes a circuit of exhibitions of the artist in different venues: MUNTREF Centro de Arte Contemporáneo, Hotel de Inmigrantes, Teatro Colón, Museo Nacional de Bellas Artes, Teatro Xirgu UNTREF and the Embassy of the Federal Republic of Germany in Buenos Aires.

With the support of: Embassy of the Federal Republic of Germany in Buenos Aires, Cultural Affairs and Protocol; Volkswagen; Bayer



# Km 7.6

## Buenos Aires Argentina

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

### WORKSHOP

*X-Ville*

### ARTIST

Jordi Colomer (ESP)

### CURATORIAL WORK

Benedetta Casini (ITA)

### VENUE

Barrio 21-24, Profesorado  
Pueblos de América



Coproduction: Instituto Ramon Llull

With the support of: Gobierno de España, Acción Cultural Española (AE/C), Programa para la Internacionalización de la Cultura Española (PICE), Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Buenos Aires (CCEBA)

Thanks to: Prof. Paulina Vera and teachers of Pueblos de América Training School





# Km 9

## Buenos Aires Argentina

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

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

### INTERVENTION

*You Will Light Something Up when You Wake Up*

### ARTIST

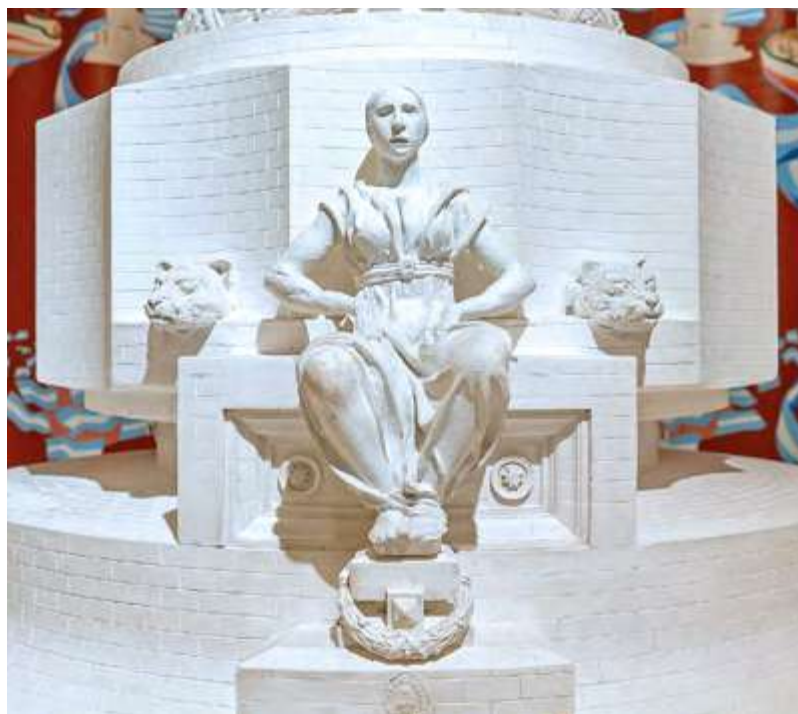
Alberto Passolini (ARG)

### CURATORIAL WORK

Florencia Battiti (ARG)

### VENUE

Museo Casa de Yrurtia



With the support of: Ministerio de Cultura de la Nación Argentina, Secretaría de Patrimonio, Dirección Nacional de Museos





# Km 10

## Buenos Aires Argentina

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

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

*Fallen Algae* proposes an amphibious botanical encounter at the Museo de Arte Español Enrique Larreta, based on the conceptual axis of the marvellous acclimatisation found within its Moorish Garden in dialogue with the works of French artist Kalie Granier, who lives between California and Paris. As a migrant, she connects with the bull kelp or *Nereocystis luetkeana*, a species of brown seaweed thriving in oceanic waters and capable of growing up to 50 metres in length. Through the transmutation of matter facilitated by Kalie's artistic practice, the sculptural installation of algae exhibited in the museum engages in a dialogue with the Arabian garden located in the heart of the city of Buenos Aires, which enables us to reflect upon the migratory and adaptive power of plants not only in biological terms, but also with regard to the generation of new aesthetic and dynamic meanings that aids us in perceiving and shaping a more promising world. ♦ P.L.P.

### EXHIBITION

*Fallen Algae*

### ARTIST

Kalie Granier (FRA)

### CURATORIAL WORK

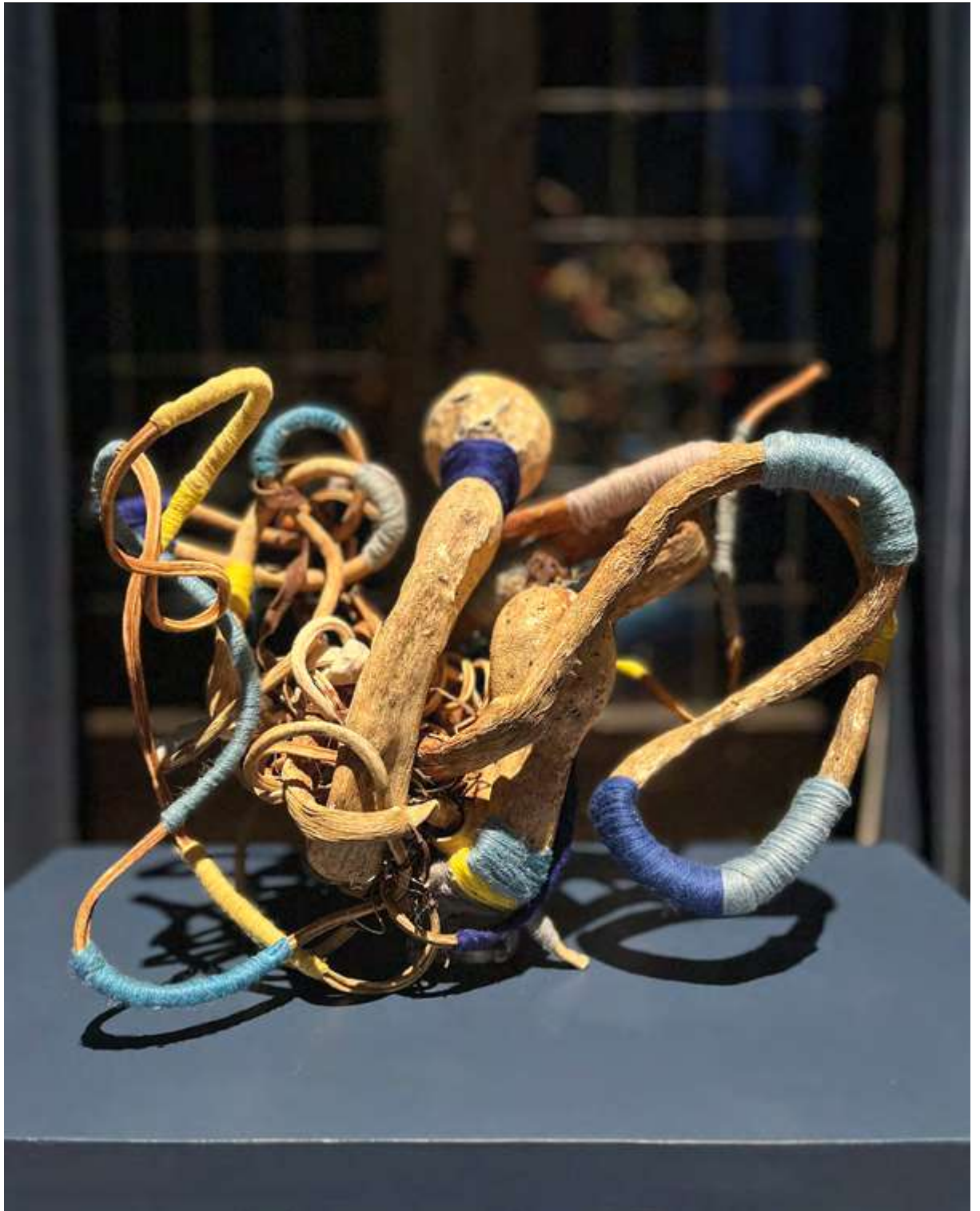
Pablo La Padula (ARG)

### VENUE

Museo de Arte Español  
Enrique Larreta



With the support of: Embassy of France in  
Argentina, Institut Français d'Argentine









# Km 16

General Rodríguez  
Argentina



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

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

## ACTION

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

## ARTISTS

Katsuhiko Hibino (JPN),  
Max Gómez Canle (ARG)

## CURATORIAL WORK

TURN + BIENALSUR

## PROJECT COORDINATION

Paulina Vera (ARG)

## VENUE

**Casa Convencional de General Rodríguez, Vientos de Libertad**

With the support of: Agency for Cultural Affairs, Government of Japan, Chiba Prefecture. Tokyo Geidai - Tokyo University of the Arts

In collaboration with: Urayasu Art Project - Urayasu Geidai, Urayasu City, Casa Comunitaria Rodríguez 2 de Vientos de Libertad - Movimiento de Trabajadores Excluidos

Thanks to: Prof. Paulina Vera and team of Casa Rodríguez 2











# Km 18

Caseros  
Argentina



BIENALSUR presents SHE DEVIL, a project launched in 2006 by STUDIO STEFANIA MISCETTI in Rome, where the 13<sup>th</sup> edition took place this year. She-Devil, or Shanna the She-Devil, is the name of an adventurous Marvel heroine, one of the first whose identity features break with stereotypical roles of femininity. Inspired by Shanna's mischievous, irreverent, and incisive spirit, SHE DEVIL is an ongoing female curatorial collective. The gender perspective is defined by the theme chosen for each edition: the body, power, the struggle, the mirror. Each curator selects an audiovisual work, introduced by a brief description. Additionally, all the participants jointly contemplate and discuss the work of the artists chosen by their colleagues, following a format reminiscent of the women's salons of the 19<sup>th</sup> century. At that time, the domestic domain was the primary space for the political education of women, who were excluded from public debates. SHE DEVIL serves as a reminder that the salon model and the informal gathering are still tools of empowerment through "the feminisation of conversation as an intellectual, artistic and political practice".

In the halls of the MUNTREF Museo de Artes Visuales, BIENALSUR presents a selection of 14 videos of the SHE DEVIL project, which offer a transversal reading of its different editions. At the end of the tour, two video loops summarising each edition are presented, and the auditorium

## EXHIBITION *SHE DEVIL*

### ARTISTS

Lida Abdul (AFG/USA), Bertille Bak (FRA), Zoulikha Bouabdellah (FRA/DZA), Johanna Bruckner (AUT/DEU), Eugenia Calvo (ARG), Lia Chaia (BRA), Kathryn Cornelius (USA), Lilibeth Cuenca (PHL/DNK), Marta Dell'Angelo (ITA), Maria Di Stefano (ITA), Ellie Ga (USA), Ana Gallardo (ARG), Silvia Giambrore (ITA), Kate Gilmore (IRL), Margherita Giusti (ITA), Laura Grisi (ITA), Nilbar Güreş (TUR/AUT), Shadi Harouni (IRN/USA), Kristina Inčiūraitė (LTU), Jess Johnson (NZL/USA) and Simon Ward (USA), Flo Kasearu (EST), Nina Lassila (FIN), Loredana Longo (ITA), Rachel Maclean (GB-SCT), Jumana Manna and Sille Storihle (USA/NOR), Katharina D. Martin (DEU), Angela Marzullo (CHE/ITA), Nandipha Mntambo (ZAF), Anea Mona Chisa (ROU), Tamara Moyzes (SVK/CZE), Ariel Nahon (ARG), Trine Lise Nedreaas (GB-SCT), ORLAN (FRA), Luana Perilli (ITA), Mariuccia Pisani (ITA), Anna Raimondo (ITA), Julika Rudelius (DEU), Larissa Sansour (PSE/DNK), Marinella Senatore (ITA), Lerato Shadi (ZAF), Elaine Shemilt (GB-SCT), Emilija Škarnulytė (LTU), Irene Sosa (USA), Tracey Snelling (USA), Gian Domenico Sozzi (ITA), Mathilde Ter Heijne (FRA/NLD/DEU), Christian Thompson (AUS), Lara Torres





(GB-ENG), **Eulalia Valldosera** (ESP),  
**Marisa Williamson** (USA),  
**Ming Wong** (SPG/DEU), **Nil Yalter**  
(TUR/FRA), **Rona Yefman** and **Tanja**  
**Schlender** (ISR/DNK), **Mary Zygouri**  
(GRC), **Joanna Zylinska** (GB-ENG)

**CURATORIAL WORK**  
**STUDIO STEFANIA MISCETTI**  
**+ BIENALSUR**

**VENUE**  
**Museo de Artes Visuales.**  
**Venue Caseros I**

With the support of: Embassy of Italy Buenos  
Aires, Istituto Italiano di Cultura di Buenos  
Aires

In collaboration with: STUDIO STEFANIA  
MISCETTI

screens a loop with historical videos that were part of the proposal. Finally, in line with the constant expansion of SHE DEVIL, the project in Argentina incorporates new voices: four curators from the BIENALSUR team invite four local artists to present their work. ♦ B.C.







# Km 18

## Caseros Argentina

Following an editorial publication, this exhibition is an invitation to look at Iran through the lens of three generations of women photographers, at a historic moment when Iranian women assert their rights with determination and courage.

Against the backdrop of the tensions and uprisings that unfolded after the death of Mahsa Amini, this exhibition brings together, in a compelling manner, the work of a score of Iranian women photographers, whose expression is regularly silenced and whose productions are under surveillance in their home country. The intimate, the relationship of the individual with the family, the partner or society in general, the role of women, and the complex ties of these artists with the history of their country, their memory, and the various wars that have claimed the lives of so many of their relatives, are the underlying themes of these images. ♦ A.G.E.

### EXHIBITION

*Vital Space, Iranian Women Photographers*

### ARTISTS

Atoosa Alebouyeh (IRN), Maryam Firuzi (IRN), Hengameh Golestan (IRN), Mahboube Karamli (IRN), Tahmineh Monzavi (IRN), Sahar Mokhtari (IRN), Malekeh Nayiny (IRN)

### CURATORIAL WORK

Anahita Ghabaian Etehadieh (IRN)

### VENUE

Museo de Artes Visuales.  
Venue Caseros I



Thanks to: Anahita Ghabaian, Kiarash Ghavidel









# Km 18

## Caseros Argentina

The dimensions of time and space, despite being those that mark the basic parameters of our existence, are nevertheless relative: cultural, social and personal subjectivities imprint on them nuances that point to the diversity of the experience of life, wherever it may be. It is from the recognition of diversity that this exhibition brings together a selection of photographs by six artists – Tasneem Alsultan, Moath Alofi, Laura Glusman, Nicolás Janowski, Laetizia Debian and Sébastien Arrighi – from three countries – Saudi Arabia, Argentina and France. They were invited to temporarily migrate from their usual places

of residence in order to carry out an exercise of estrangement. This would allow them to capture those other horizons in their works, to make the invisible visible, to pour into their images traces of this fragment of experience in the distance. ◆

### EXHIBITION

*Blur the Borders. International Cross-Residency Programme between Argentina, France and Saudi Arabia*

### ARTISTS

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

### CURATORIAL WORK

Fabien Danesi (FRA-FRAC CORSICA);  
Diana Wechsler (ARG)

### PROJECT COORDINATION

Agustina de Ganay (ARG)

### VENUE

Museo de Artes Visuales.  
Venue Caseros I

In collaboration with: Ministry of Culture of the Kingdom of Saudi Arabia, FRAC Corsica, Centro Cultural Recoleta

Thanks to: Embassy of the Kingdom of Saudi Arabia in Argentina; Embassy of France in Argentina, Institut Français d'Argentine; Gobierno de la Ciudad de Buenos Aires, Ministerio de Cultura









# Km 18.5

## Caseros Argentina

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

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

The participants' performative actions make audible the voices of those living in "the margins," deprived of fundamental citizenship rights. Under Piero Mottola's guidance, students of the Degree in Autochthonous, Classical and Popular Music of the Americas at UNTREF and the Fuerte Apache community worked with the fifteen parameters. Their diverse vocal sounds, with a distinct multi-ethnic component, were recorded and combined with other voices to create an unprecedented composition – a grand choral acoustic impulse. The final result, organized into sixty-four emotional itineraries, transitions from calm and beautiful vocal sounds to the highest emotional and timbral oppositions in a cyclical and non-cyclical journey.

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

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

### **ACTION**

*Argentine Voices*

### **ARTIST**

Piero Mottola (ITA)

### **CURATORIAL WORK**

BIENALSUR

### **VENUE**

Cine Teatro Paramount

With the participation of: Centro de producción audiovisual de Fuerte Apache; Choir of the Escuela Municipal de Música de Tres de Febrero (EMMU); City Neighborhood Choir of Fuerte Apache; Students of the Bachelor's Degree in Classical and Popular Native Music of America - UNTREF; Escuela Municipal de Música de Tres de Febrero, Municipality of Tres de Febrero; Unión Universitaria; soprano Natalia De Nuñez





# Km 52

## La Plata Argentina

Public life, as the domain of common and shared social activities, involves not only spaces of work and leisure, but also other spaces of discourse and ideology. While the public is a system of norms and controls that regulate actions, behaviours, and discourses rather than a space of freedom and equality, women's movements in the last decade have taken public life as a territory to be transformed. The street has become the most prominent stage for these movements, with marches and demonstrations incorporating slogans common to many countries. Images and records of such movements serve as an introduction to a series of works in which the public symbolises the collective, and where the mechanisms of control and the forms of authority are brought to light.

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

### EXHIBITION

*Public Life*

### ARTISTS

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

### CURATORIAL WORK

Clarisa Appendino (ARG)

### VENUE

Centro de Arte de la Universidad Nacional de La Plata

In collaboration with: Universidad Nacional de La Plata (UNLP) - Secretaría de Arte y Cultura















YO  
ERREO  
SOLA

NOS  
REMO









# Km 52.5

La Plata  
Argentina

Buenos Aires in the 1970s. José journeys through that decade with the inseparable company of his camera. Spontaneously and haphazardly, he captures the everyday life of those years that would indelibly mark our history. He is not attempting to document or provide testimony; he is a protagonist who, much like someone keeping a personal diary, offers an account of the unfolding events around him. There are those moments in which naivety, playfulness and love gradually yield to the approaching saturnine twilight.

Fifty years later, this set of trivial photographs, captured without formal or stylistic concerns – some out of focus, others blurred or bearing the traces of time – are brought back to life by José Broide. This action enables the perception of images as the flash that Benjamin speaks of, where the times and the folds of the past surface fleetingly. A past, a history overdetermined by resonances – of disappearances, deaths, torture and exile. Which of these faces are those of Diego, Abel, Dumbo or Professor Eduardo, all of whom have disappeared? Which are those of Gaby or Laura, once abducted and then released?

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

## EXHIBITION

*The Folds of the Past*

## ARTIST

José Broide (ARG)

## CURATORIAL WORK

Eduardo Gil (ARG)

## VENUE

Museo de Arte y Memoria de  
la Comisión Provincial por la  
Memoria - MAM-CPM





# Km 70

## Luján Argentina

The South American artifacts – both pre-Hispanic and colonial – present in the collection of the Complejo Museográfico Provincial Enrique Udaondo in Luján reveal an almost interminable list of materials and techniques that embody an extremely original and unique way of presenting themselves and existing in the world. Countless materials and substances give life to the works created by men and women who traversed Andean lands. However, reflections on American materiality in relation to its kaleidoscopic projection and presence in contemporary art go beyond these taxonomies. They also entail rethinking their changes and continuities in terms of significance and agency, in order to identify networks of meaning that, in a diachronic and transversal way, resonate in the contemporary use of these same materials.

This exhibition aims to establish connections between the cultural practices historically associated with these materials and those that currently resonate with contemporary production; namely, the systems of exploitation and production of raw materials, ecological considerations within the Anthropocene context, departures from traditional material uses in favor of industrial production, as well as explorations in sound, audiovisual systems, and performative practices as a means of expressing aesthetic experiences, the intersections of the global and the local, and the influence of computer networks, among other themes. ♦

### EXHIBITION

*Bodies Aflame. Symbolic Matters  
Across Times*

### ARTISTS

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

### CURATORIAL WORK

Diana Wechsler (ARG),  
Gabriela Siracusano (ARG)

### ASSISTANT CURATOR

Clarisa Appendino (ARG)

### VENUE

Complejo Museográfico  
Provincial Enrique Udaondo



With the support of: Gobierno de la Provincia  
de Buenos Aires, Instituto Cultural de la  
Provincia de Buenos Aires





# ad colonial: bra y la imagen

caracterizó por su multiculturalidad.  
**indios, criollos, mestizos**  
de un nuevo orden político.  
e afianzó, en parte,  
entes.

**monárquico hispánico** complejo  
iedades americanas,  
se vio profundamente  
ras prácticas socio-culturales,  
mercado y la iglesia fueron algunos  
ularon los encuentros  
habitantes de estas ciudades.

o fue un espacio de convergencia  
e superpusieron diversas formas  
ntar el mundo.

**virreinal**, popeles y lienzos,  
ugaron para crear  
bras e imágenes.  
centrales en la conformación  
stento

**ción y de poder**  
o en lo político-  
emitió dar voz a los diferentes

as de la colonia, las **imágenes**  
nocidos y utilizados  
oría, pruebas de autoridad  
ón, es decir, modos de definir  
r la propia identidad.



Small white label with text, likely identifying the painting to the right.



Small white label below the portrait painting.



VO"

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UNTREF  
Buenos Aires, Argentina



# Km 171

San José  
Uruguay



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

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

Antonio Della Guardia and Cristina Galán's projects are permeated by the degradations of a 24/7 society based on permanent connectivity

## EXHIBITION

*The Gestures of Work. Chapter 2*

## ARTISTS

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

## CURATORIAL WORK

Clarisa Appendino (ARG), Benedetta Casini (ITA)

## VENUE

Espacio Cultural San José

With the support of: Ministerio de Educación y Cultura, Dirección Nacional de Cultura, Instituto Nacional de Artes Visuales

In collaboration with: Intendencia de San José



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

# Km 201

## Montevideo Uruguay

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

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

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

### EXHIBITION

*Strangers in the Palace. Chapter 2*

### ARTISTS

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

### CURATORIAL WORK

Diana Wechsler (ARG)

### VENUE

Museo de Artes Decorativas -  
Palacio Taranco



With the support of: Ministerio de Educación y Cultura, Dirección Nacional de Cultura, Instituto Nacional de Artes Visuales; Ministry of Culture of the Kingdom of Saudi Arabia





# Km 202

Montevideo  
Uruguay



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

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

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

## EXHIBITION

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

## ARTISTS

Alejandra González Soca (URY),  
Eloísa Ibarra (URY), Adriana  
Rostovsky (URY)

## CURATORIAL WORK

Pablo La Padula (ARG)

## VENUE

EAC - Espacio de Arte  
Contemporáneo

With the support of: Ministerio de Educación  
y Cultura, Dirección Nacional de Cultura,  
Instituto Nacional de Artes Visuales







# Km 203

Montevideo  
Uruguay

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

## EXHIBITION

*The Voice in the Hands*

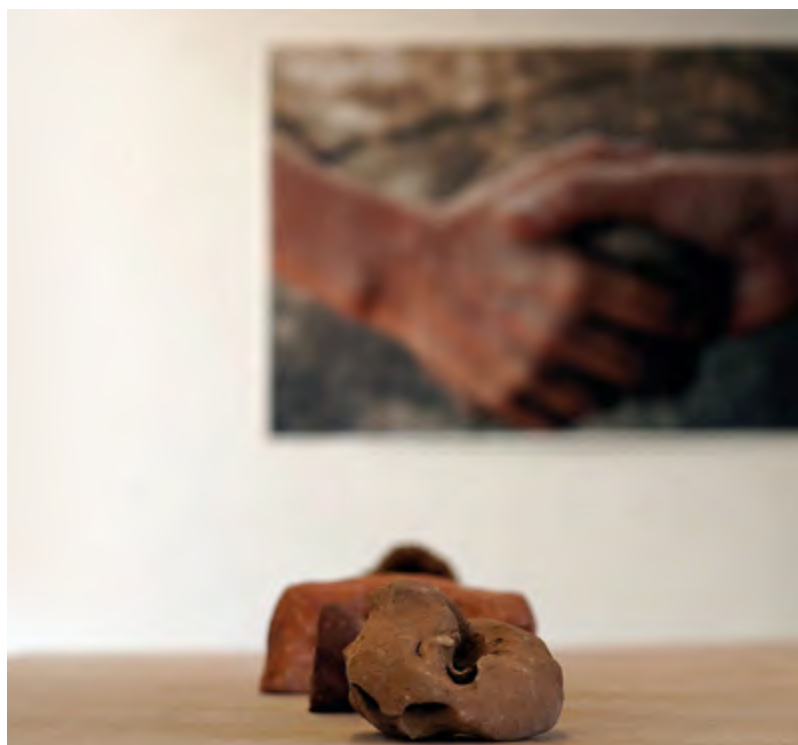
## ARTISTS

Nuño Pucurull (URY),  
Graciela Sacco (ARG)

CURATORIAL WORK  
BIENALSUR + SUBTE

## VENUE

Centro de Exposiciones SUBTE



In collaboration with: Intendencia de  
Montevideo



# Km 204

## Montevideo Uruguay

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

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

### EXHIBITION

*Gestures. A Possible Collection*

### ARTISTS

Julieta Anaut (ARG), Patricia Belli (NIC), Harun Farocki (CZE/DEU), Mónica Heller (ARG), Matilde Marín (ARG), Natacha Nisic (FRA), Barbara Oettinger (CHL), Graciela Sacco (ARG)

### CURATORIAL WORK

Diana Wechsler (ARG),  
Matilde Marín (ARG)

### VENUE

Museo Nacional de Artes Visuales



With the support of: Ministerio de Educación y Cultura, Dirección Nacional de Cultura, Instituto Nacional de Artes Visuales





# Km 235

## Junín Argentina

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

### ASSOCIATED EXHIBITION

*A Rendezvous with the Jungle.  
Ecopoetic Actions in Amazonia*

### ARTISTS

Simone Moraes (BRA),  
Teresa Pereda (ARG)

### CURATORIAL WORK

Silvio De Gracia (BRA),  
Ana Montenegro (BRA)

### VENUE

Hotel Dadá











# Km 278.6

## Rosario Argentina

Turns, at the Museo de la Ciudad de Rosario “Wladimir Mikielievich,” is an installation in the public space inspired by two journeys: the first, that of its authors in search of identifying the raw material – steel – at its source, the Ternium factory in San Nicolás; the second, the journey that steel travels from its creation in the Blast Furnace as pig iron, its transformation into slabs, its shaping into coils, and finally, its transport to be turned into “something else”.

To achieve maximum results with minimal effort, the project involves using a complete coil (ten tons of steel, hot-rolled at ¼ inch gauge; over 100 meters of 1.5-meter-high steel plate) and cutting it in half. This cutting process yields 34 half-drum-shaped pieces, resembling half-circles, which are paired together to create stable concave and convex components. These components, in turn, form an inner weave and texture on their outer edges, creating a series of interconnected spaces that can be traversed and explored.

The placement of the pieces on the pavement follows a grid composed of overlapping circles, enabling the regulation of distances and relationships. This arrangement establishes and enhances connections with the site. The turns of each piece in relation to the others offer various connections that are ultimately perceived as a rhythmic transformation, resembling waves – similar yet diverse, seemingly static, yet in constant motion. ◆

### ASSOCIATED EXHIBITION

*Turns*

### ARTISTS

Nicolás Campodonico (ARG),  
Mariano Clusellas (ARG)

### CURATORIAL WORK

Adriana Rosenberg (ARG -  
FUNDACIÓN PROA)

### VENUE

Museo de la Ciudad de Rosario  
“Wladimir Mikielievich”

With the support of: Municipality of Rosario,  
Secretaría de Cultura y Educación







ferrium

LOUDES

MR







# Km 278.6

Rosario  
Argentina

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

## URBAN INTERFERENCE

*Any Exit Can Be a Dead End*

## ARTIST

Graciela Sacco (ARG)

## CURATORIAL WORK

BIENALSUR

## VENUE

Museo de la Ciudad de Rosario  
"Wladimir Mikielievich"



With the support of: Municipality of Rosario,  
Secretaría de Cultura y Educación



# Km 278.9

## Rosario Argentina

*Which house is burning? The country where you live, Europe, or the whole world? Perhaps the houses, the cities have already been in flames, we don't know for how long, in a single, immense blaze that we pretended not to see.\**

This exhibition takes its title from a recent essay by Italian philosopher Giorgio Agamben. This statement emphasizes not only the question of which house is on fire but, more importantly, what actions we take while it burns. The collection of pieces presents a preliminary exploration of these two questions, primarily focusing on a specific aspect of the house: the ecosystems of rivers, wetlands, and mountains. This geographical context serves as a shared and responsive material, often leading to collective and collaborative practices that generate images of rivers, their banks, and the surrounding flora and fauna. Using a variety of languages, the artists' inquiries encompass topics such as the burning of grasslands and forests, water pollution, and the societal connections we establish with these ecosystems,

From the Gaviota Cangrejera Island Natural Reserve in Bahía Blanca, Argentina, to the State of Pernambuco on the northeast coast of Brazil, spanning across the vast Paraná River and even more distant regions like Galicia in Spain, the artworks portray various landscapes where the conflicts contemporary societies face with what we still broadly refer to as "nature" become apparent. This connection arises from the paradox of performing actions that encompass both love and care, as well as violence and domination.

*We live in houses, in cities burned to the ground, yet they appear as if they still stand. People feign inhabiting them, venturing out onto the streets masked amidst the ruins, as if these were the once-familiar neighborhoods of days long past.\**

Initially, the images oscillate between the self-fulfilled catastrophe and the attempt to capture a bodily and emotional connection with the landscape. This state of amnesia and denial conceals the invisible acts of violence we inflict upon the environment, our homes, our habitats, and the Earth. However, the house also serves as a motif, symbol, and a reference, even in the artificial representation of nature found in gardens or balcony plants. The house stands as an urban icon, symbolizing the transformation of forms and materials to create grand architectures. As a result, the

### EXHIBITION

*When the House Burns Down*

### ARTISTS

Silvina Babich (ARG), Lia Chaia (BRA),  
Jonathas de Andrade (BRA), Laura  
Glusman (ARG), Damián Monti  
Falicoff (ARG), Bárbara Fluxá (ESP),  
Ruth Montiel Arias (ESP), Stéphanie  
Pommeret (FRA), Proyecto Isla  
Invisible (ARG), Cintia Clara  
Romero (ARG), Bárbara Sánchez  
Barroso (ESP), David Santarelli (ARG),  
Francisco Vázquez Murillo (ARG)

### CURATORIAL WORK

Clarisa Appendino (ARG)

### VENUE

Centro Cultural Parque España

With the support of: Embassy of Spain,  
Agencia Española de Cooperación  
Internacional para el Desarrollo (AECID),  
Embassy of France in Argentina, Institut  
Français d'Argentine



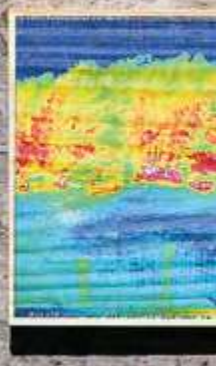
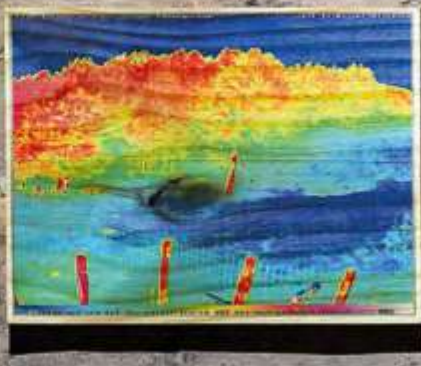
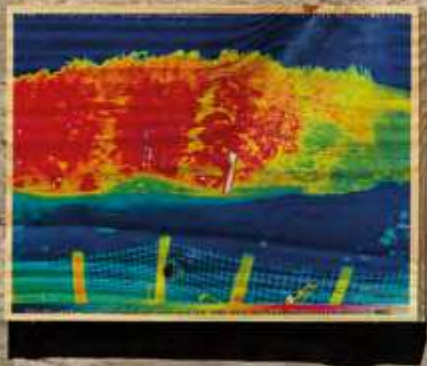


connection with forests and coasts becomes mediated or obscured by towering concrete walls, which assume a new botanical dimension. In this shifting perspective, the artworks traverse from one shore to another, spanning the diverse dimensions of the house and the natural world, which we often still perceive as separate, vast, and unknowable. These viewpoints transform artistic production into a form of activism, and the image becomes a fire that, by burning, seeks to illuminate.

*Now, the flame has shifted in form and nature; it has become digital, unseen, and cold; yet because of this, it is even closer, hovering above us and surrounding us at every moment.\**

◆ C.A.

\* Giorgio Agamben, *When the House Burns Down*.









# Km 279

## Rosario Argentina

This exhibition project stems from research into the family archive of Lucila Penedo y Novoa, created from the communication traces of an Argentinean family separated by exile during the last civil-military dictatorship.

How are affective bonds transformed and survive through distance, and with what resources and tools are family bonds constructed? Made up of different materialities – texts, drawings, photos and audios, among others – this archive aims to explore possible answers by tracing the spatial and temporal itineraries of its contents, in an attempt to reinvigorate the permanent exercise of memory.

As happened to many Latin American families who went into exile because of state terrorism, these distances and absences were recorded in the traces of correspondence, postcards, photographs, drawings, recordings, documents, and passports that now bear witness to those years and mark the passage of time. The archive begins in 1977, with the letters between an exiled father in Madrid and his daughter who remains in Argentina. As the contents of the archive unfold, we discover specific facts and data – the birth of two sisters in exile, the three of them growing up – but also the different forms that love at a distance adopts throughout time.

Over forty years later, when these girls have become mothers and geographical distance no longer stands between them, this project

### EXHIBITION

*The Orders of Love*

### ARTIST

Lucila Penedo y Novoa (ARG)

### CURATORIAL WORK

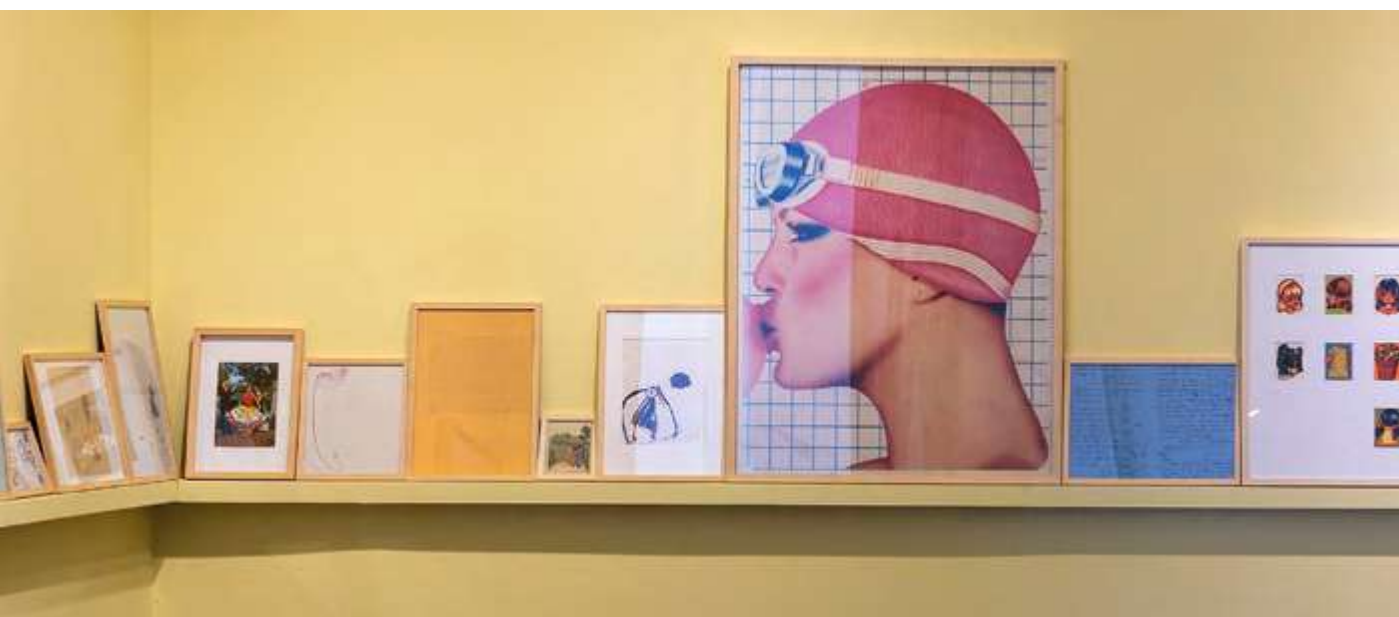
Cecilia Nisembaum (ARG)

### VENUE

Museo de la Memoria

With the support of: Municipality of Rosario,  
Secretaría de Cultura y Educación

Thanks to: Parque de la Memoria,  
Monumento a las Víctimas del Terrorismo de  
Estado, Buenos Aires



reassembles the fragmented archive, focusing on its political dimension and removing it from the private sphere to present it as further evidence of the social trauma caused by state terrorism in Argentina.

Amidst the myriad of materials present in the archive, it is unquestionable that photographs hold an irreplaceable meaning: the images of everyday life, those of birthdays, the passport photos of documents. They all have the affective value of memory and the family album, but they also serve as traces of a fragmented memory that seems to be brought back to life with each image.

Thus, *The Orders of Love* establishes a dialogue between the family archive and the contemporary photographic work by Lucila Penedo y Novoa, which – perhaps not so paradoxically – focuses on her family and has the same characters as its protagonists. Her work seems to blend with the archive because of its aesthetic of a family album and its documentary intent; just like those photographs, it is a record of the everyday and also coincides with the immediate quality and the nostalgic and melancholic dimension associated with analogue photography.

This produces a crossover between past and present and, while at first glance they seem to be confused, on second inspection, the present images contrast that idyllic construction, raising questions about the presumed orders of love and disrupting the linearity and uniqueness of the story. ♦ C.N.









# Km 279.1

Rosario  
Argentina

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

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

## EXHIBITION

*Shared Time*

## ARTISTS

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

## CURATORIAL WORK

Francisco Medail (ARG), Fernando Farina (ARG)

## VENUE

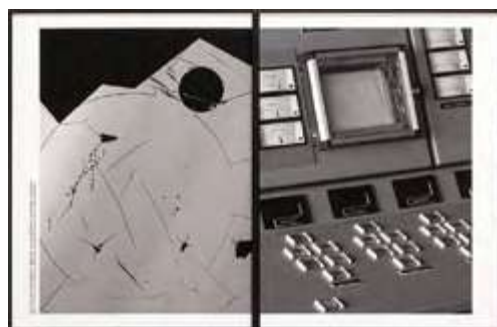
Museo Municipal de Bellas Artes  
Juan B. Castagnino

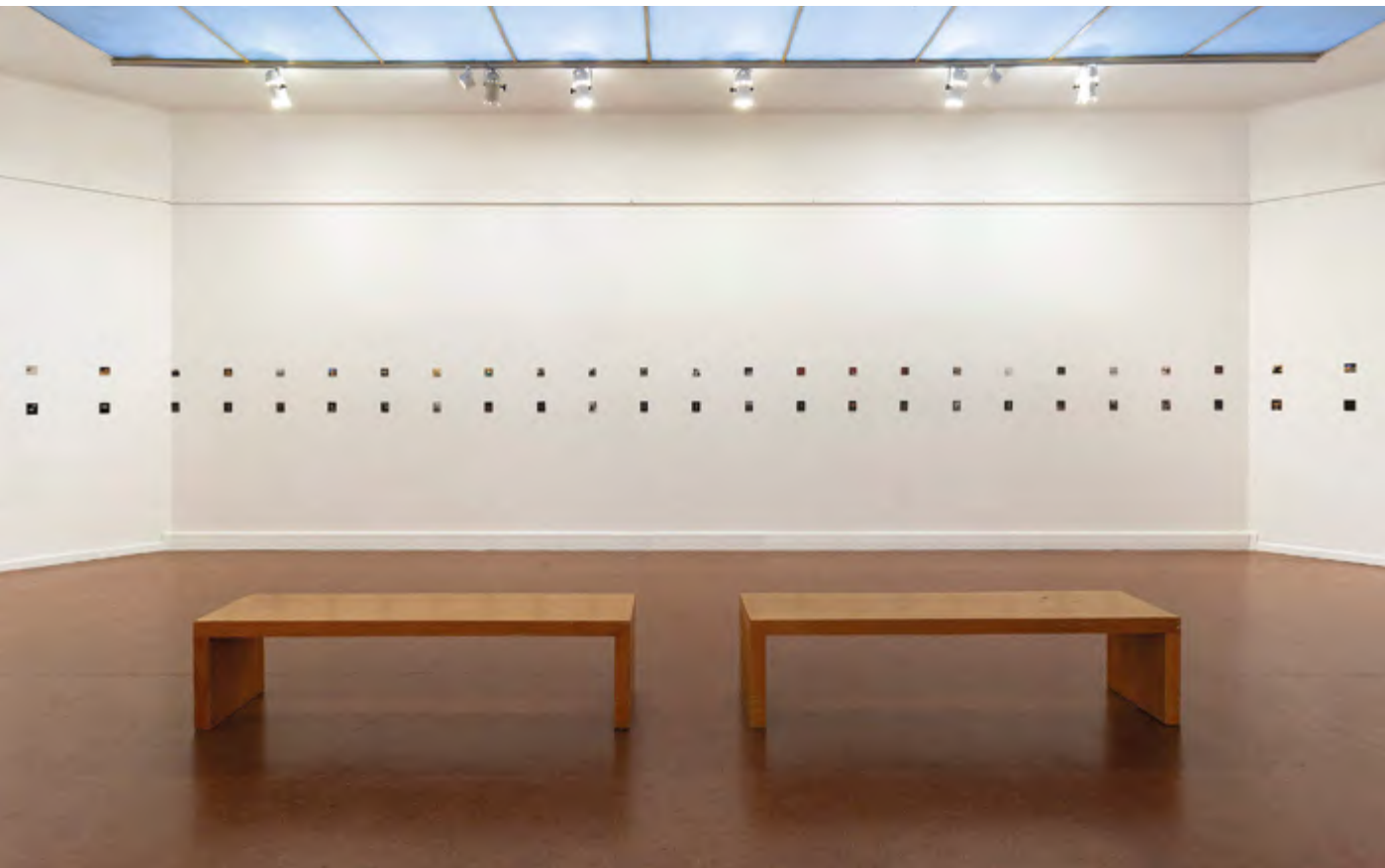


With the support of: Municipality of Rosario,  
Secretaría de Cultura y Educación















# Km 280

## Rosario Argentina

If the dictionary as a book and an object contains and, most importantly, semantically defines all the words of a language, where are the words whose meanings did not conform to the rigorous definition or the rules of conjugation, but remain strongly attached to the usages of the language? The question seeks to establish an etymology, not so much as a radical origin, but as a state of change, transformation and endemic mutation in which words exist. Given this state of the language, the exhibition acknowledges a universe of meanings housed in another dictionary: the hidden and invisible, the subterranean, the odd one. This dictionary that does not present an analytical and perennial structure in an order from A to Z, but rather develops in the form of a borderless, formless gas that spreads out, at times concentrating and, on other occasions, dissipating to the point of forgetting past meanings. By using this open and changing structure, some of the systems inhabiting the ideology of language are presented here. They operate on some words, leading them to be banned or, what is worse, self-censored by a social mutism spread like a sweet perfume. On the other hand, the word "negro" is presented as a political proposition of its historical root, that is to say, in a chain of events that make the euphemisms "dark-skinned," "swarthy," "mulatto" occupy the place of a synonym that merely emphasizes its presence. Another state of the performativity of spoken language is that, just like still water that slides and settles wherever it flows, it changes much more rapidly than writing. Thus, the spoken language blurs political borders and its blend is a tool for bonding, communication and the construction of its own codes. *Portuñol* is the border language of Latin America, with as many variants as the number of people who speak it. It is a language of ties that rewrites the dictionary of morality, in order to reopen the wound left by words on spoken bodies. ◆

### EXHIBITION

*This Word is not in the Dictionary*

### ARTISTS

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

### CURATORIAL WORK

Clarisa Appendino (ARG), Fernando Farina (ARG), Francisco Medail (ARG)

### VENUE

Museo de Arte Contemporáneo de Rosario



With the support of: Municipality of Rosario, Secretaría de Cultura y Educación









# Km 312

Los Toldos  
Argentina



Clothing serves as a second skin to our body. This skin has been historically regulated by the conventions of taste and fashion, from which we also adopt the demands of gender and size. Learning to make our own clothes has the potential to be a disruptive act in a world that considers textile production as an object to be disposed of, for few and brief uses, with increasingly shorter periods of innovation for the sake of over-stimulating consumption.

In response to this, the São Paulo-based Ateliê Vivo collective proposes, instead, the construction of an open and plural clothing workshop. It is a space for learning, passing on knowledge and connecting artistic, cultural and social practices to create a path for the autonomy of clothing. This aim also promotes a profound shift in the barriers to learning and employment opportunities. Additionally, it addresses the issue of socio-economic, age, gender, and geographical inequalities.

The artists propose a collaboration between their pattern library and the Pura Pampa Cooperative of Los Toldos, as part of a joint project with the Museo Provincial Casa Evita.

These textile spaces temporarily merge to share, exchange, and create innovative clothing designs, inspired by Evita's historical mass distribution of sewing machines during the early days of Peronism. This initiative represents not only the potential for self-sufficiency in clothing production but also economic empowerment. As a result of these gatherings, sewing machines, fabrics, scraps, threads, hangers, scissors, and tools are made available to the community, serving as a platform for exchange. In addition to promoting learning, this workshop is a space to discover our bodies and reflect on how to clothe them. ♦ C.A.

## EXHIBITION

*Autonomy of Clothing. Chapter 2*

## ARTISTS

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

## CURATORIAL WORK

Clarisa Appendino (ARG)

## VENUE

Museo Provincial Casa Evita

With the support of: Gobierno de la Provincia de Buenos Aires, Instituto Cultural de la Provincia de Buenos Aires

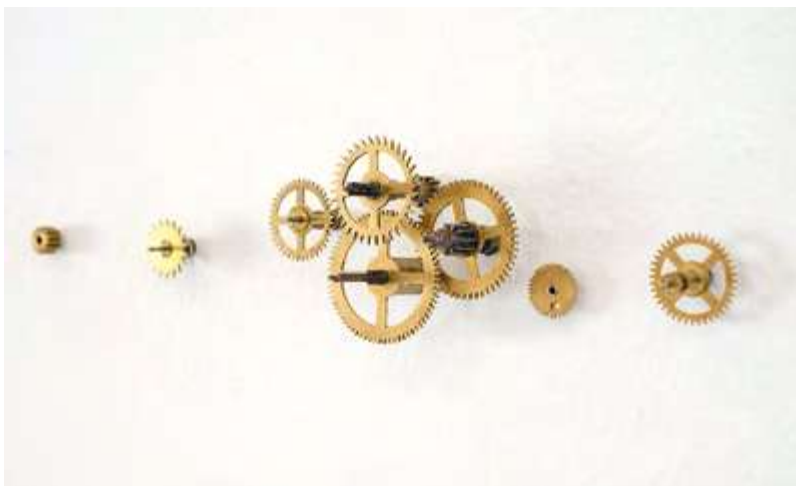
Thanks to: Pura Pampa Cooperativa Textil





# Km 383

Mar del Plata  
Argentina



We are surrounded by objects. Different artifacts with very different functions are part of our daily lives. Some we treasure because of the fondness we have for them and the memories they bring back. Others may be valuable to us because of their practical utility. The presence of these things in our lives is all too often taken for granted, as is the way we relate to the consumer practices of our contemporary society. But what happens when the function of these objects is redefined poetically? What new meanings can be attributed to the objects around us when they are aesthetically and conceptually reconfigured?

This exhibition brings together a series of works by contemporary artists from Argentina and other countries that challenge the canon of the everyday, revealing a new prevailing order. They seek to alter the way we look at ordinary things in order to unveil their subversive potential. These works redefine the horizon of the domestic, thus generating deviations and estrangements in the iconography of our everyday life. ♦ F.B. and F.F.



**EXHIBITION**  
*EXTRA/ordinary*

## ARTISTS

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

## CURATORIAL WORK

Florencia Battiti (ARG), Fernando Farina (ARG)

## VENUE

**MAR - Museo Provincial  
de Arte Contemporáneo**

With the support of: Gobierno de la Provincia de Buenos Aires, Instituto Cultural de la Provincia de Buenos Aires; Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Buenos Aires (CCEBA)























# Km 392

**Santa Fe  
Argentina**

*The light dove, in free flight cutting through the air the resistance of which it feels, could get the idea that it could do even better in airless space*

Immanuel Kant, *Critique of Pure Reason*

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

This exhibition encompasses a series of investigations that the artist has undertaken into the tensions between materials, their

## **EXHIBITION**

*Theory of Suspension*

## **ARTIST**

Nicolás Robbio (ARG)

## **CURATORIAL WORK**

Clarisa Appendino (ARG)

## **VENUE**

**Centro Experimental del Color**



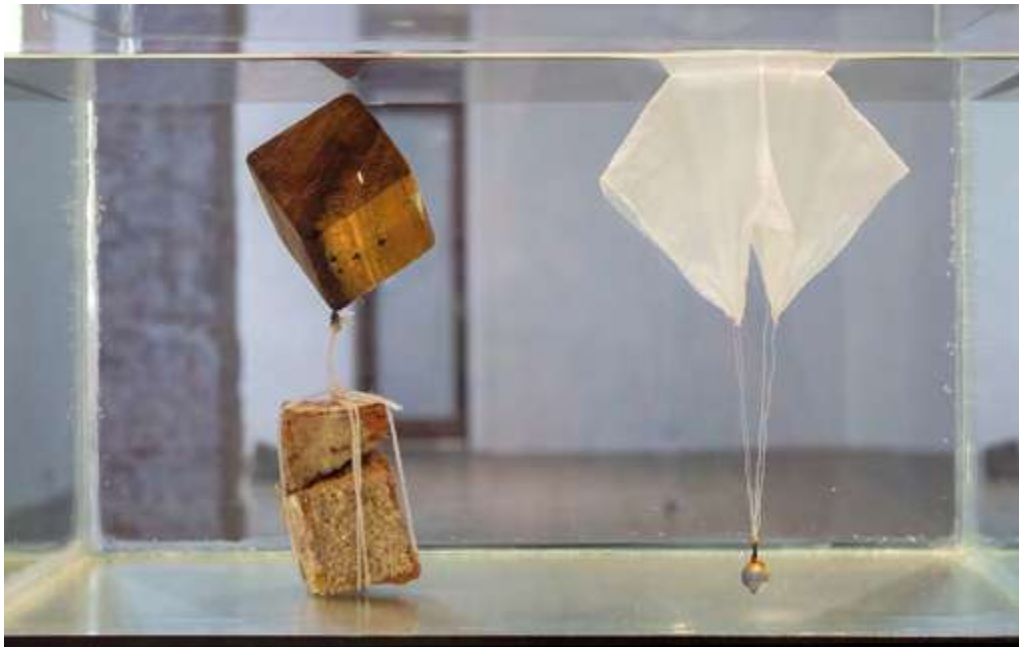
In collaboration with: Municipality of the City of Santa Fe, Secretaría de Educación y Cultura



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

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









# Km 393

## Santa Fe Argentina

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

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

During modernism, the use of still life served as a means of stripping painting of its narrative function, emphasizing forms and their compositions. In contrast, for Josefa, these arrangements were not merely artistic elaboration: they represented a state of spirituality within the everyday world. In the grace and gift of serving the fruits on simple dishes, she combined the delicacy of colours and details of things with the enduring presence of sacred and profane symbols. Naturalism is evident in her

### EXHIBITION

*Time in Things*

### ARTISTS

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

### CURATORIAL WORK

Clarisa Appendino (ARG)

### VENUE

Museo Municipal de Artes  
Visuales Sor Josefa Díaz  
y Clucellas



In collaboration with: Municipality of the City of Santa Fe, Secretaría de Educación y Cultura



choice of fruits from her own garden and in her daily chores. The peaches and grapes on the vine next to the flower garden blend in seamlessly with a bunch of figs which, according to tradition, were grown at the far end of the garden.

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

The perpetuity of matter is not to be found in these works. Images are companions of time, existing within its confines. Amid the classicism of the imperishable, these pieces unveil the transformation from smooth surfaces to rough barks, from pearly sheens to dusty opacity, from the immobile and upright to a slow descent towards the sinking of the withered. In this transformation, not only do things reach a degraded condition through petrification, but also in the dissolution into inks and colours that can barely remain on the whiteness of a paper. This process is initiated by a laborious and unseen host life, which brings about estrangement in things, and even their disappearance. ♦ C.A.







# Km 393

## Santa Fe Argentina

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

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

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



### EXHIBITION

*Mud and History*

### ARTISTS

Madalí Pizarro (ARG), Ceramic workshop of La Guardia, Municipality of Santa Fe (ARG)

### CURATORIAL WORK

Clarisa Appendino (ARG)

### VENUE

Museo Municipal de Artes Visuales Sor Josefa Díaz y Clucellas

In collaboration with: Municipality of the City of Santa Fe, Secretaría de Educación y Cultura





# Km 646.3

**Córdoba**  
**Argentina**

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

*Natureculture* underscores some evidence of this neo-hybridisation, in which the biotic that underlies all techno-human action in turn experiences a symmetrical inversion: it is now also the techno-cultural that inevitably resides at the heart of nature. In a game of mirroring, Laurent Mulot confronts us with the disturbing hybrid form that European urban life has adopted, in which the domestic coexists with the scientific underground – specifically, the relationship between the city of Geneva and the CERN particle accelerator. On the other hand, Rodrigo Zeferino's work introduces us to the transformative power of the light impact of big cities, altering the imperceptible life forms of photosensitive insects as evolutionary traction through a poetic-historical arc from Darwin's observations to contemporaneity. In turn, Felipe Castelblanco and Lydia Zimmermann's project reverse the accelerating gaze of urbanity with its concomitant depredation and reaches out to encounter the ancestral in the heart of the pristine jungles of South America through a bridge of textile and digital networks.

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



## EXHIBITION

*Natureculture. Artistic Practices on Human Relationships with Nature*

## ARTISTS

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

## CURATORIAL WORK

Pablo La Padula (ARG)

## VENUE

Museo Provincial de Bellas Artes  
Emilio Caraffa

In collaboration with: Agencia Córdoba Cultura; Embassy of France in Argentina, Institut Français d'Argentine









# Km 646.3

**Córdoba**  
**Argentina**

The performance *Know Not to Be* originated from the analysis of the interconnections between theatre and the business world, a relationship that first emerged in the 1980s through *Business Theatre*. This practice sought to merge the classical methodologies of theatrical art to the training, organisational and communicative realms of business. While theatre introduces creativity into the work context, it is also used as a tool to enhance business productivity and profitability. However, in many cases, theatrical techniques are not used as a cultural stimulus to encourage internal change among workers, but rather as a method to boost work efficiency, reinforcing domination and leadership.

Through the study of the techniques used, Antonio Della Guardia's performance unfolds as a series of imaginative actions aimed at weakening the authoritarian languages of the labour world. This process involves evasive gestures, in which the body becomes the expressive medium of liberation from productive flows and an instrument for re-appropriating and exploring oneself. A carpet materialises in the space, representing the imaginary cube of Alexandre Nicolas Chéri Delsarte (1811-1871), formulated according to the classification of the handshake. This creates a perimeter in which actions aimed at reshaping consolidated behavioural norms originate and branch out. Square-designed filing cabinets, reminiscent of corporate offices, are arranged on the carpet, housing the preparatory drawings for the performance produced by the artist. ♦ P.L.P.

## PERFORMANCE

*Know Not to Be*, 2023

## ARTIST

Antonio Della Guardia (ITA)

## PERFORMERS

Anna Bocchino (ITA),  
Alessandra Sorrentino (ITA)

## CURATORIAL WORK

Benedetta Casini (ITA)

## VENUE

Museo Provincial de Bellas Artes  
"Emilio Caraffa"

In collaboration with: Istituto Italiano di  
Cultura di Córdoba





# Km 646.4

Córdoba  
Argentina

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

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

*Escaping from Planet Earth* is an invitation to gaze upwards and envisage new worlds, viewing the sky as a realm for potential poetic inspiration. ♦ F.M.

## EXHIBITION

*Escaping from Planet Earth*

## ARTISTS

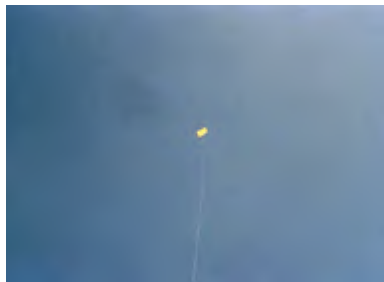
Gabriela Golder (ARG), Yo-Yo Gonthier (FRA), Juan Reos (ARG), Celeste Rojas Mugica (CHL/ARG), Graciela Sacco (ARG)

## CURATORIAL WORK

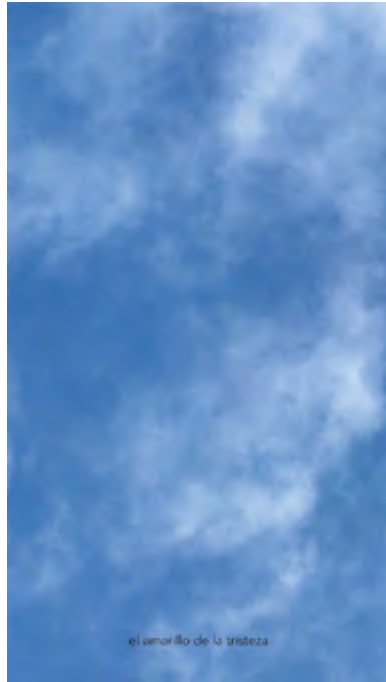
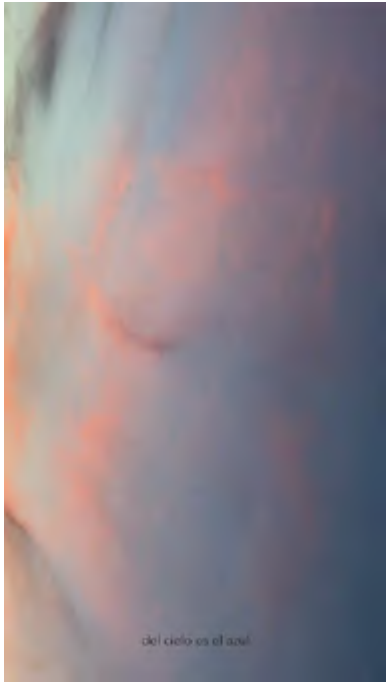
Francisco Medail (ARG)

## VENUE

Museo Provincial de Fotografía  
Palacio Dionisi



In collaboration with: Agencia Córdoba Cultura; Embassy of France in Argentina, Institut Français d'Argentine





# Km 664

Villa de Merlo  
Argentina

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

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

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

## EXHIBITION

*Fragile Bodies, Infinite Universes*

## ARTISTS

Marcos Calvari (ARG), Leonardo Cavalcante (ARG), Jean Christophe Sakdavong (FRA) and Maria Zegna (ARG)

## CURATORIAL WORK

Sebastián Tedesco (ARG)

## VENUE

Universidad Nacional de los Comechingones



With the support of: Universidad Nacional de los Comechingones



# Km 696

Santa Maria  
Brazil



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

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

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

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

## EXHIBITION

*FACTO 10 - Art, Science and Technology Festival*

## ARTISTS

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

## CURATORIAL WORK

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

## INSTITUTIONAL COORDINATION

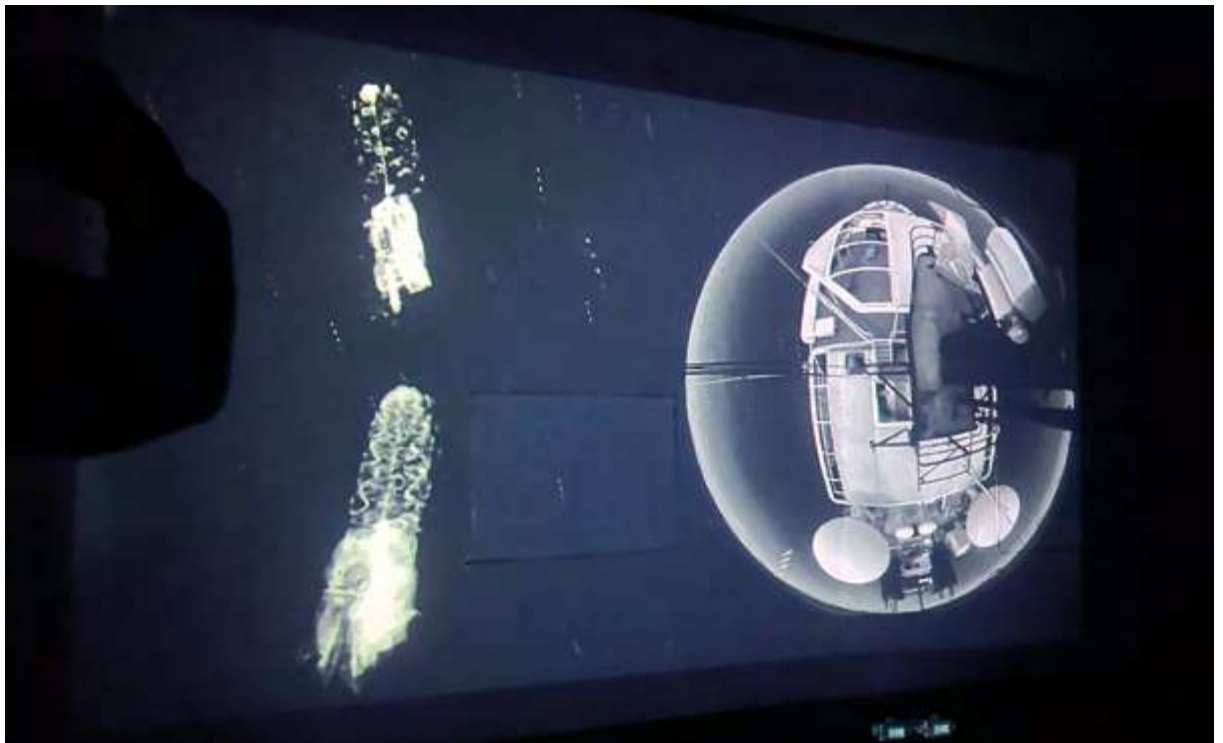
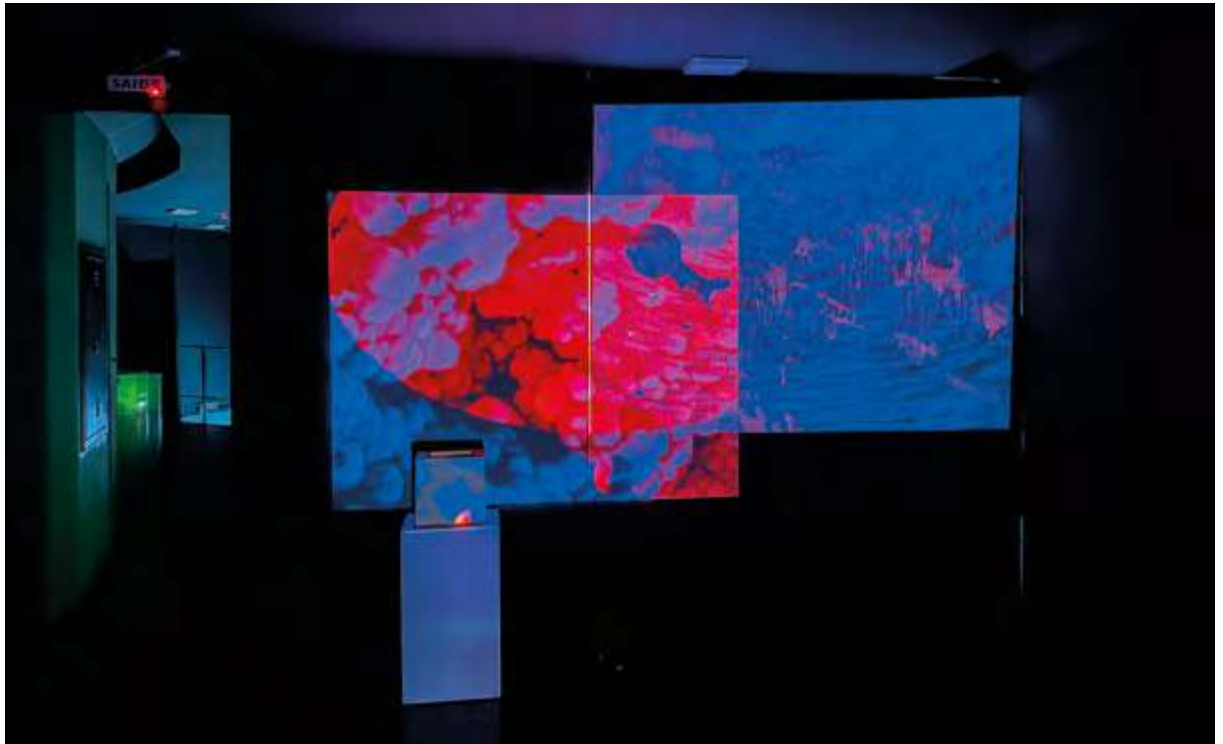
MAE/UNTREF, Leo Nuñez (ARG)

## VENUE

Universidade Federal de Santa Maria

Thanks to: Laboratório de Pesquisa em Arte Contemporânea, Tecnologia e Mídias Digitais





# Km 1006

San Juan  
Argentina

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

This exhibition brings together works produced by multiple historical and social subjects: both pre-Columbian cultures and present-day popular communities of rural origin and urban and suburban sectors. When popular subjects emerge as artists, they enrich not only the field of production, but also the theory that elaborates on them. Moreover, the contemporary, defined in terms of the possibility of articulating different art systems, is determined to a large extent by its approach to diversity: that of times, cultures, styles and trends, sensitivities, and knowledge.

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

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

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

## EXHIBITION

*The Archaeology of Feeling*

## ARTISTS

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

## CURATORIAL WORK

Ticio Escobar (PRY)

## ASSISTANT CURATOR

Clarisa Appendino (ARG)

## VENUE

Museo Provincial de Bellas Artes  
Franklin Rawson

With the support of: Agencia San Juan del Bicentenario, Museo Provincial de Bellas Artes Franklin Rawson

Thanks to: Instituto de Investigaciones Arqueológicas y Museo Prof. Mariano Gambier, Mercado Artesanal Tradicional Luisa Escudero



Current artistic practices in San Juan share a common way of observing and relating to the ever-changing environment, landscape, and surface. The works reveal a gaze that scrutinises the immediate context, although this observation is not general, panoramic, or frontal, but is obliquely focused on detail, edges, and fragments. It looks at the margins, at what is partially visible in the flat landscape, the hidden ruins of the horizontal territory.

These operations turn artistic practice into a kind of sensitive archaeology related to the gathering and gleaning of what has been abandoned in the territory, both inside and outside the city. The verb “to glean” comes from the field of agriculture and, by definition, means to pick up what is left in the fields after the harvest. This action involves collecting something from the soil, which also entails a gesture that can be understood as a necessary bow of our body towards the earth. Thus, whether in the materials, the objects or motifs that appear in the works, all of them include a process of selection, order, and collection. What is gathered always bears a specific connection to the surfaces, so that the whole set of works suggests a gesture that expresses a vision of the world, a political signal, and an artistic process. ♦ C.A.







# Km 1006.1

## San Juan Argentina

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

The artists propose a crossover between the pattern library and the place that houses the municipal sewing workshop in the city of San Juan. These two spaces of textile production temporarily converge to share, exchange, and create new forms of clothing, fostering a dialogue with the community of San Juan. Hence, the museum resembles a flexible and porous body, capable of transforming into a clothing workshop. Sewing machines, fabrics, scraps, threads, hangers, and scissors are among the tools and elements introduced into this space to create a welcoming environment for the community and to act as a vehicle for exchange. In addition to learning, this workshop is a space to discover our bodies and reflect on how to clothe them. ♦ C.A.

### EXHIBITION

*Autonomy of Clothing*

### ARTISTS

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

### CURATORIAL WORK

Clarisa Appendino (ARG)

### VENUE

Museo de la Historia Urbana





# Km 1038.3

Asunción  
Paraguay



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

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

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

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

## EXHIBITION

*The Truce of Water*

## ARTIST

Max Gómez Canle (ARG)

## CURATORIAL WORK

Fernando Farina (ARG)

## VENUE

Museo del Barro





# Km 1049

**Santiago del Estero**  
**Argentina**

The contemporary art world has undoubtedly taken an “ecological turn”. Countless artistic projects seek to raise awareness of the need to care for natural resources and the consequences of climate change. For some time now, we have been at the centre of the global debate on the urgent need to rethink development models that degrade the environment and endanger ecosystems. Faced with this increasingly bleak outlook, art is making its voice heard in an attempt to draw our attention to what seems inescapable. This exhibition brings together a group of artistic projects that, through different media, languages, and perspectives, rely on the communicative power of art to envision a future that places special emphasis on the continuity between nature and culture. ♦ F.B.

## **EXHIBITION**

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

## **ARTISTS**

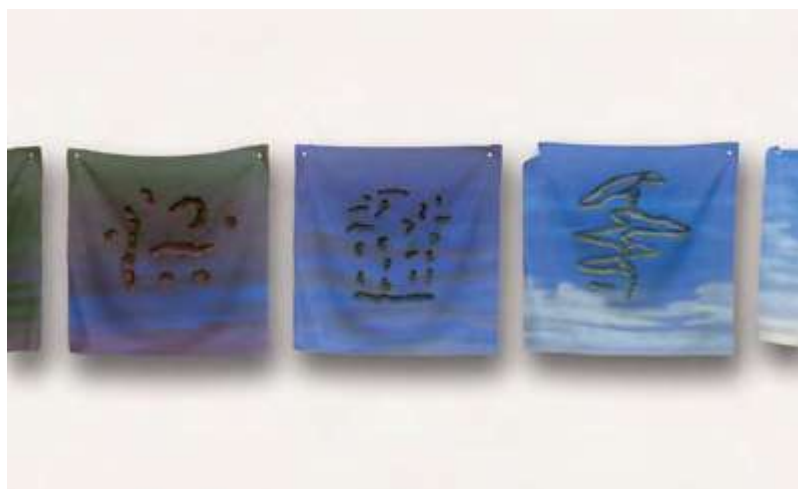
César Ibarra Jiménez (MEX), Pablo La Padula (ARG), Lucía Marchi (ARG), Camila Rodríguez Triana (COL), Juan Reos (ARG), Ricardo Siri (BRA), David Santarelli (ARG)

## **CURATORIAL WORK**

Florencia Battiti (ARG)

## **VENUE**

**Centro Cultural del Bicentenario de Santiago del Estero - Sala de Grandes Exposiciones**



With the support of: Gobierno de la Provincia de Santiago del Estero, Centro Cultural del Bicentenario



# Km 1082

San Miguel de Tucumán  
Argentina

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

## EXHIBITION

*The Walking Gaze*

## ARTISTS

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

## CURATORIAL WORK

Clarisa Appendino (ARG)

## VENUE

Centro Cultural Virla



With the support of: Universidad Nacional de Tucumán, Secretaría de Extensión Universitaria





# Km 1083.2

**San Miguel de Tucumán  
Argentina**

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

## **EXHIBITION**

*Inter-woven*

## **ARTISTS**

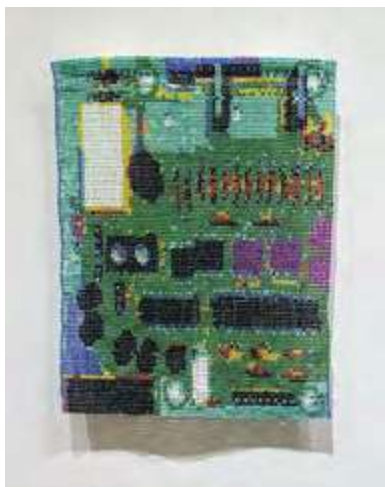
Ángeles Jacobi (ARG), Maria Lai (ITA), Randeras de El Cercado (ARG), Jimena Travaglio (ARG)

## **CURATORIAL WORK**

Clarisa Appendino (ARG)

## **VENUE**

**MUNT - Museo de la Universidad Nacional de Tucumán**



With the support of: Universidad Nacional de Tucumán, Secretaría de Extensión Universitaria









# Km 1138

Santiago de Chile  
Chile

Dignity is as elusive as smoke and as fleeting as ice. Dignity as a collective term or as an individual mantra. Dignity of a politician, dignity turned into a monument, dignity lost in a forest of dignities. Dignity longed for by a people, dignity turned into something unusual. A word that has grown strange and disturbing: what should not be there manifests within its meaning.

The whole thing is indeed strange here, in the wrong way and the wrong place. A scene from an eerie tale – a fable of the destruction of both our natural and social environment and even of our relationship with the real.

How can dignity find expression in an art space? This is not a simple question. It is about thinking of its absence, its conveyance through a mass, and the transformation into a verb, into action. Erandi Adame, Pamela Ipinza, Simón Jara and Daniel Reyes León undertake the challenge and invite the spectator to activate and re-elaborate this word, for which many have sacrificed their lives.

To make it a work for everyone. In Chile, dignity has been expressed on paper, in front of a microphone, with stones and in hiding, whispering and screaming. Now the opportunity to achieve it through creativity may help to shed light on it, strip it of its uncomfortable attire, and redefine it according to the ideals of each individual. ♦ J.J.S.

**ASSOCIATED EXHIBITION**  
*Strange Dignity*

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

**CURATORIAL WORK**  
Juan José Santos (ESP)

**VENUE**  
Museo de Arte Contemporáneo de la Universidad de Chile









*no somos dueños de  
nuestra propia ausencia*







# Km 1141.2

**Santiago de Chile**  
**Chile**

*What is Left for Us to Talk About* brings together works by nineteen Spanish and Chilean contemporary artists and collectives that address the silences, absences and resonances of the Spanish Civil War, Franco's dictatorship, and the Chilean civil-military dictatorship. It aims to present different points of view that problematise aspects of these past events through photographs, installations, videos, paintings, and drawings, along with pieces from the museum's collection.

Reflecting on the historical memory of other dictatorships reveals the transversality of conflicts. It poses an array of questions and a critical approach through which we can be challenged. Our aim is not to establish a chronology of these periods, but to generate an open field of detours and latencies beyond the hegemonic interpretations of history. Rather than focusing on static memories of the past, the aim is to offer a space for deciphering and rereading scenes and fragments, unfinished narratives that account for other forms of political imagination in relation to the traces, bodies, monuments, landscapes, and images they evoke.

We live in a turbulent time marked by uncertainty about the future, the rise of neo-conservatism, the resurgence of state and para-state violence and economic inequality. Memory emerges in this context as a strategy of resistance to impunity and oblivion. We therefore consider memory as a process, intrinsically unstable and under construction, which is in constant tension.

In this connection, *What Is Left for Us to Talk About* offers a standpoint that goes beyond the mere illustration of events. It attempts to establish bridges and intersections that activate individual and collective memories, regardless of their place of origin. It thus aims to produce some kind of emotional intervention in the present, as well as to contribute to understanding the perspective from which these stories were told, what was said and what remains to be said. ♦ S.A.

## EXHIBITION

*What Is Left for Us to Talk about*

## ARTISTS

Art al Quadrat (ESP), Carolina Astudillo (CHL/ESP), Alán Carrasco (ESP), Claudio Correa (CHL), Manuel Correa (COL/ESP), Irene de Andrés (ESP), Alexis Díaz (CHL), Marco Godoy (ESP), Nuria Güell (ESP), Iratxe Jaio and Klaas van Gorkum (ESP/NLD), Amaia Molinet and Eriz Moreno (ESP), Oficina de investigación documental (ESP), Noelia Pérez Sández (ESP), Celeste Rojas Mugica (CHL/ARG), Paula Rubio Infante (ESP), Fernando Sánchez Castillo (ESP), Lorenzo Sandoval (ESP), Mauricio Toro Goya (CHL) + Museo de la Memoria y los DDHH Collections

## CURATORIAL WORK

Soledad Aguirre (CHL)

## VENUE

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

With the support of: Fondo Nacional de Desarrollo Cultural y las Artes, FONDART, Ministerio de las Culturas, las Artes y el Patrimonio de Chile; Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Santiago; Gobierno de España, Acción Cultural Española (AE/C), Programa para la Internacionalización de la Cultura Española (PICE); Mondriaan Fund; Etxepare Euskal Institutua; Generalitat de Catalunya

In collaboration with: ARKIVE; MAC - Museo de Arte Contemporáneo, Universidad de Chile









# Km 1247

## Monteros Argentina

In its fourth edition, BIENALSUR presented the exhibition *Inter-woven* at the MUNT (Museo de la Universidad Nacional de Tucumán), which brought together productions connected through different ways of exploring textile practices. The starting point of the exhibition was the production of MUMORA, the Mobile Museum of Randas. It is a unique museological project in the format of a portable, ephemeral and itinerant device. This project is based on the community production of El Cercado, a small town in Monteros in the province of Tucumán. This is where the Randeras Cooperative is run by a group of women artisans who work in traditional and contemporary forms of this textile art to promote it to different people and locations. It is a unique presentation, as it shows the productions in the same place where they are made, something unusual in the context of an exhibition, in which pieces are produced in different places and where the context of production is rarely revealed to the public. In this case, El Cercado was the first place where *Randeras' Textures* was exhibited, shared with the entire community of El Cercado, and later moved to the exhibition space of the MUNT to form part of the exhibition *Inter-woven*. This presentation brought together *Randeras' Textures*, the production made especially for the exhibition, together with two other previous projects. Thus, this venue became a space that showcases the sustained and collective production from El Cercado. ◆

### EXHIBITION

*MUMORA: Randeras' Textures*

### ARTISTS

Randeras from El Cercado (ARG)

### CURATORIAL WORK

Lucila Galíndez (ARG) and  
Alejandra Mizrahi (ARG)

### VENUE

El Cercado



Thanks to: El Cercado commune, Monteros department, Tucumán province; Universidad Nacional de Tucumán, Secretaría de Extensión Universitaria; Cooperativa de Randeras, Monteros, Tucumán







# Km 1250

## San Miguel de Tucumán Argentina

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

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

Alan Warburton and Cristina Galán's projects are permeated by the degradations of a 24/7 society based on permanent connectivity and the relentless production of content. Their impact on contemporary subjectivities can be seen in the bodies presented in the works of both artists. Similarly, Érica Storer, Sofia Caesar and Ana Gallardo focus on the progressive blurring of the boundaries between work and leisure space. Office objects take over unmade beds and deckchairs, and even climb up a concrete wall in defiance of gravity. The diversity of jobs included in Ana Gallardo's CV, barely related to her artistic work, serves as a reminder of the instability and precariousness inherent to labour relations in post-Fordist society.

In contrast to these dystopian imaginaries appropriated by the omnipresence of labour, Neli Ružić portrays the nostalgic gestures repeated by Ana, a former Croatian textile factory worker. The Dalmatinka factory in Sinj, one of the main production centres of the former Yugoslavia, closed down in the 1990s to become a venue for receptions and events. Ružić pays homage to work, a fundamental tool of women's emancipation in socialist regimes, whose dissolution in the context of liberal democracy is evident in the traditionalist regression of gender mandates. On the other hand, in the works of Letizia Calori, Felipe Rezende and Antonio



### EXHIBITION

*The Gestures of Work. Chapter 1*

### ARTISTS

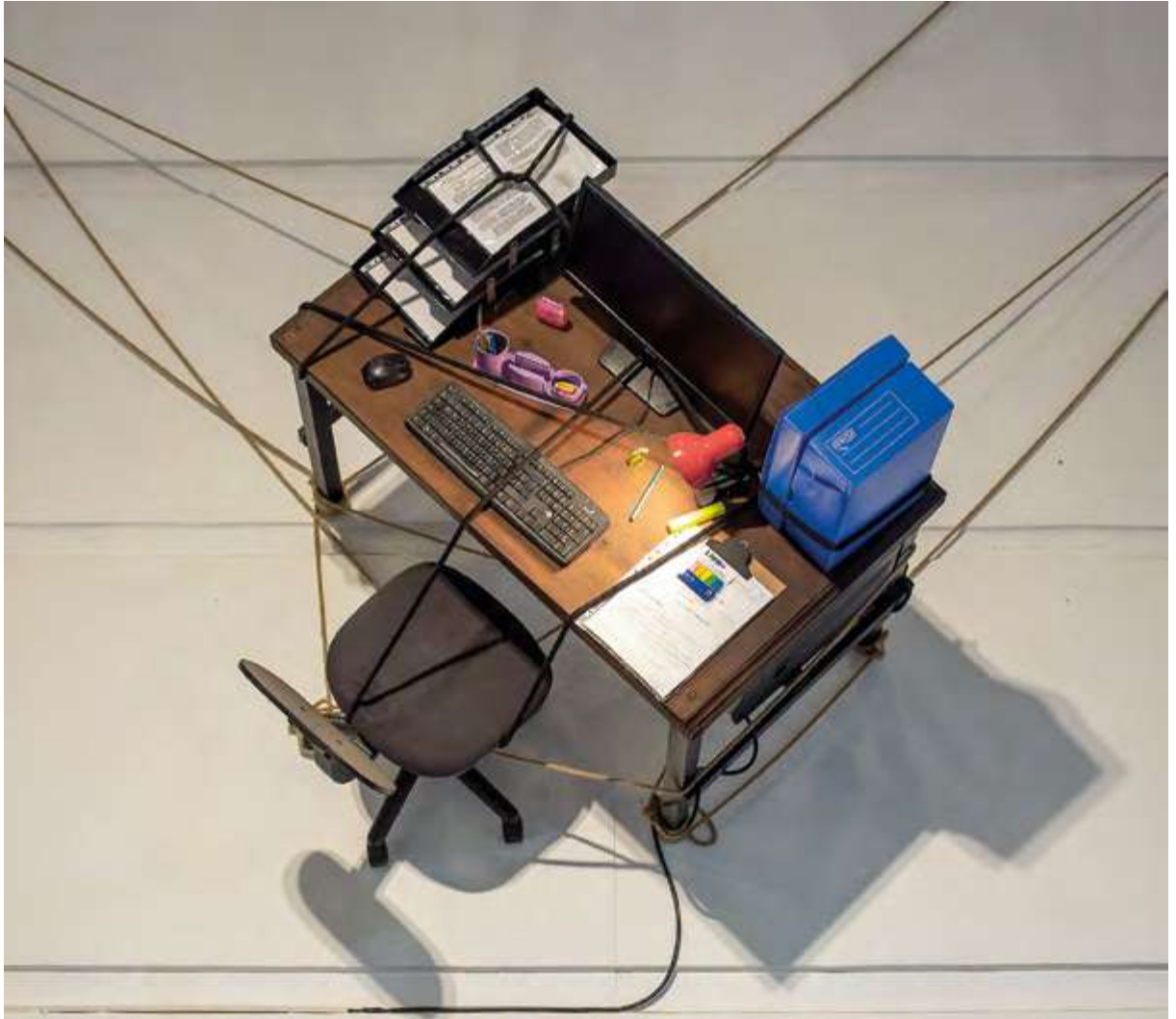
Letizia Calori (ITA), Sofia Caesar (BRA), Antonio Della Guardia (ITA), Cristina Galán (ESP), Ana Gallardo (ARG), Felipe Rezende (BRA), Neli Ružić (HRV), Érica Storer (BRA), Alan Warburton (GRB)

### CURATORIAL WORK

Clarisa Appendino (ARG),  
Benedetta Casini (ITA)

### VENUE

Ente Cultural de Tucumán



Della Guardia the tools and gestures of work are softened, stripped of the roughness and rigidity traditionally associated with manliness and productive efficiency. They become versatile objects and actions whose humorous anomalies bear a subversive potential. ♦ C.A. and B.C.

With the support of: Gobierno de Tucumán,  
Ente Cultural de Tucumán

In collaboration with: Istituto Italiano di  
Cultura di Córdoba







HAPPINESS  
BELONGS  
TO YOU



# Km 1251

San Miguel de Tucumán  
Argentina



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

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

## EXHIBITION

*Sculpture and Ruin*

## ARTISTS

Rodrigo Díaz Ahl (ARG), Juan Carlos Iramain (ARG), Proyecto Ibíd: Rodrigo Díaz Ahl (ARG), Sofía Villasenín (ARG)

## CURATORIAL WORK

Clarisa Appendino (ARG)

## VENUE

Museo Provincial Escultor  
Juan Carlos Iramain

With the support of: Gobierno de Tucumán,  
Ente Cultural de Tucumán





# Km 1285

## Salta Argentina

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

### EXHIBITION

*Sculpture is Born of a Spirit*

### ARTISTS

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

### CURATORIAL WORK

Guadalupe Creche (ARG)

### VENUE

Museo Provincial de Bellas Artes  
Lola Mora



With the support of: Gobierno de Salta,  
Ministerio de Educación, Cultura, Ciencia y  
Tecnología, Secretaría de Cultura



# Km 1285

Salta  
Argentina

*OTHEIWHE'NEY* is a collective exhibition of Wichí art from Pilcomayo, coordinated by Verónica Ardanaz with an intercultural curatorship. It was developed by a collective of artists and poets of the Wichí people (mostly women) from the Tewok Cultural Center, in the community of Santa Victoria 2 in northern Salta. The exhibition seeks to give visibility to the native art of the most culturally diverse province of Argentina, to recognize interculturality in the field of contemporary arts and to include the gender perspective of the Wichí people.

The exhibition consists of an installation of *Chutsaj* (ancestral weaving in chaguar fibers) and *Iñat* (ceramics) pieces, made by artists and poets of the Wichí people of the Pilcomayo River. Each work conveys a particular vision transmitted from mothers to daughters, based on affective ties of ancestral memory updated by the contemporary world and Mother Earth as a subject of rights and co-creator of the works. ◆

**ASSOCIATED EXHIBITION**  
*OTHEIWHE'NEY*

**ARTISTS**  
Collective of Wichí artists and poets of the Tewok Cultural Center

**COORDINATION**  
**INTERCULTURAL**  
**CURATORIAL WORK**  
Verónica Chokok Ardanaz

**VENUE**  
Museo de Bellas Artes de Salta



With the support of: Gobierno de Salta, Ministerio de Educación, Cultura, Ciencia y Tecnología, Secretaría de Cultura; Cebil, Fundación Cultural; Unión Autónoma de Comunidades Originarias del Pilcomayo; Arte del Centro Cultural Tewok





# Km 1583

Chillán  
Chile

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

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

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

## EXHIBITION

*Forms of the Invisible*

## ARTISTS

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

## CURATORIAL WORK

Pedro Donoso (CHL/ESP)

## VENUE

Centro de Extensión Cultural  
Alfonso Lagos



With the support of: Universidad de Concepción, Chile









# Km 1586

## Tilcara Argentina

Museums – people – accumulate objects, personal or other people's things with which they coexist, building different imaginaries through spoken or unspoken stories. Sometimes, it is merely a matter of hoarding and with the passage of time things end up being remains of their own or other people's stories. But what happens if objects, and in this particular case, those of a museum and those of an artist, cross paths? Carlos Herrera is invited to develop this action in which, mixed and displayed as fragments of different origins, the objects establish an undefined relationship with a museum context.

In the exhibition entitled *Fertilizing Absences*, a proposal for the Museo Arqueológico "Dr. Eduardo Casanova", the works engage in a dialogue with the architecture of the venue and part of the collection. On the one hand, a series of large sculptures built with iron wagons commonly used to move objects, animal skins, blankets, bones, hay, bread, nylon bags and natural flowers collected in the region, establishes a connection with the architecture of the museum's courtyards. On the other hand, in one of the exhibition halls, the artist offers a curatorial approach to around one hundred masks from the museum's collection that have never before been displayed. The masks are accompanied by a large sculpture of his authorship with similar characteristics to those of the courtyards. These works or carriages look as if they have been forgotten by a stranger, an institution, or some living form, suggesting a reflection on the encounter between the earthly and the spiritual, on the human condition, its power of fertilization and its relationship with absences. ◆

### EXHIBITION

*Fertilizing Absences*

### ARTIST

Carlos Herrera (ARG)

### CURATORIAL WORK

Fernando Farina (ARG) and Carlos Herrera (ARG)

### VENUE

Museo Arqueológico  
"Dr. Eduardo Casanova"

In collaboration with: Universidad de Buenos Aires, School of Philosophy and Letters, Geography Institute Romualdo Ardisson; Centro Universitario Tilcara













# Km 1586

## Tilcara Argentina

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

His gaze goes beyond the principles of science and art to the point of becoming inquisitive when presenting his findings. This indirect path allows him to explore unsuspected things, such as encountering people and objects that are not part of standard catalogs, but that often reveal aspects or raise many more questions than are usually studied and learned.

On this occasion he was invited to interact with pieces from the museum's collection, and in addition he decided to invite Lola (Dolores Martínez) to present several of the pieces that she has been making for years with no other purpose than to keep them in the privacy of her home.

Bringing these pieces to light, incorporating them into the rooms where archaeological objects are exhibited, poses new questions about the reasons for the selection and classification that researchers usually address.

In his admiration for "rarities", Abud opts to show unclassifiable objects, which might become part of future discourses, since the reasons for showing a dinosaur bone today may not seem so different from those that may be valid for showing a chicken bone in the future. The only difference is that perhaps he is ahead of his time, which puts him in a different position.

Furthermore, he is also interested in homes, in inner worlds, those spaces of creation, where in this case Lola, without any pretension or artistic interest, challenges the canons of art and forces us to wonder why we naturalize some unusual proposals but are surprised when faced with others that are familiar to us. ◆

### EXHIBITION

*Lola's World*

### ARTISTS

Marcelo Abud (ARG), Dolores  
Martínez (ARG)

### CURATORIAL WORK

Fernando Farina (ARG) and Marcelo  
Abud (ARG)

### VENUE

Museo Arqueológico  
"Dr. Eduardo Casanova"

In collaboration with: Universidad de Buenos  
Aires, Facultad de Filosofía y Letras, Centro  
Universitario Tilcara



# Km 1673

Sao Paulo  
Brazil

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

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

The arts represent one of the many spaces that aim to address issues of reconnection, draw attention to them, and suggest alternatives. We believe that the symbolic has the power to confront us with everyday reality in a novel way and to reveal alternative situations for reflection. Therefore, it is worth considering a possible path that unites various partialities, details from a broader universe, and visible signs that something is occurring. Together, these elements can invite us to rethink the ways in which our lives are intertwined with nature, of which we are a part. ♦ D.W.

## EXHIBITION

*Signs in the Landscape. Chapter 2*

## ARTISTS

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

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Centro Cultural Banco do Brasil



Thanks to: Centro Cultural Banco do Brasil.  
São Paulo, Ministry of Culture of the Kingdom  
of Saudi Arabia













# Km 1928

Santa Cruz de la Sierra  
Bolivia



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

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

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

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

## INTERVENTION

*Echoes from the South*

## ARTISTS

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

## CURATORIAL WORK

Fernando Farina (ARG)

## VENUE

22<sup>nd</sup> International Biennial of Contemporary Art of Santa Cruz de la Sierra

Thanks to: María Teresa Rojas



# Km 2004

Porto Alegre  
Brazil



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

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

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

*Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human. ♦ F.I.

## VIDEO PROGRAMME

*Ways of Vanishing. Chapter 1*

## ARTISTS

Ecem Arslanay (TUR) and Yiğit Tanel Kaçar (ITA/TUR), Louise Botkay (BRA), Felipe Esparza (PER), Julio Fermepin (ARG), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Colectivo Los Ingrávidos (MEX), Florencia Levy (ARG), Tiziana Panizza (CHL), Annalisa D. Quagliata (MEX), Paul Rosero Contreras (ECU), Ana Vaz (BRA), Maya Watanabe (PER)

## CURATORIAL WORK

Florencia Incarbone (ARG)

## VENUE

Sala Redenção, Universidade Federal do Rio Grande do Sul





# Km 2083

## Río Gallegos Argentina

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

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

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

The meeting proposes a reflection on the relationship between Argentineans and Chileans, often affected by governmental decisions that did not represent the interests of the majority of the population, much less of those living in Patagonia, with families on both sides of the border.

This project will include a second chapter in the near future addressing issues of memory through documents from the Museum of Memory and Human Rights in Santiago de Chile and the Documentation Center in Río Gallegos, which contain information on significant events related to dictatorship/democracy issues, such as the Puntarenazo in Chile, the Siluetazo in Argentina and the Beagle Conflict. ♦ F.F.

### EXHIBITION

*Mud Perhaps. Chapter 1*

### ARTISTS

Javier Canales (CHL), Nilda  
Rosemberg (ARG)

### CURATORIAL WORK

Fernando Farina (ARG)

### VENUE

Museo de Arte Eduardo Minnicelli

In collaboration with: Gobierno de la  
Provincia de Santa Cruz, Consejo Provincial  
de Educación





# Km 2220

Rio de Janeiro  
Brazil

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

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

The arts represent one of the many spaces that aim to address issues of reconnection, draw attention to them, and suggest alternatives. We believe that the symbolic has the power to confront us with everyday reality in a novel way and to reveal alternative situations for reflection. Therefore, it is worth considering a possible path that unites various partialities, details from a broader universe, and visible signs that something is occurring. Together, these elements can invite us to rethink the ways in which our lives are intertwined with nature, of which we are a part. ♦ D.W.

## EXHIBITION

*Signs in the Landscape. Chapter 3*

## ARTISTS

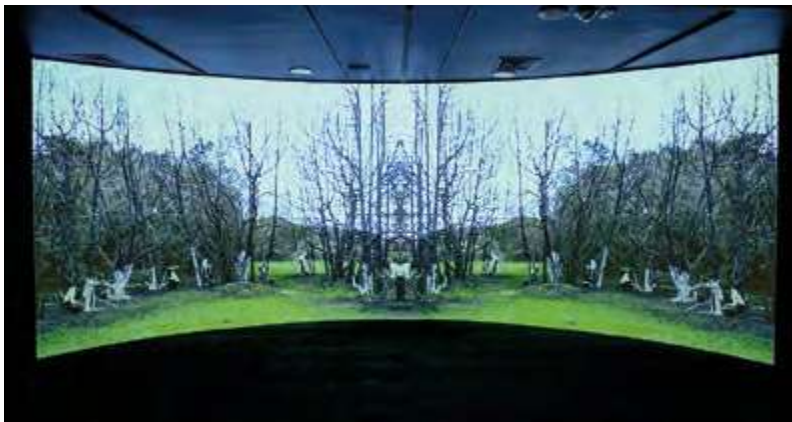
Sara Abdu (SAU), Hatem Al Ahmad (SAU), Zahrah Alghamdi (SAU), Gabriela Bettini (ESP/ARG), Rochelle Costi (BRA), Dias & Riedweg (BRA), Gabriela Golder (ARG), Alejandra González Soca (URY), Matilde Marín (ARG), Stéphanie Pommeret (FRA)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Centro Cultural Banco do Brasil



Thanks to: Centro Cultural Banco do Brasil.  
Rio de Janeiro, Ministry of Culture of the  
Kingdom of Saudi Arabia









# Km 2234

La Paz  
Bolivia

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

## ASSOCIATED EXHIBITION

*Goalito*

## ARTIST

alfonso borragán (ESP)

## VENUE

Centro Cultural de España  
en La Paz



With the support of: Embassy of Spain,  
Agencia Española de Cooperación  
Internacional para el Desarrollo (AECID),  
Centro Cultural de España en La Paz





FRAGIL

FRAGIL



# Km 2235

La Paz  
Bolivia

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

Celebrations have imparted artists lessons about abundance, power, creation, and community – both as a sense of belonging and as an ephemeral construction. Their approach to researching celebrations resembles a laboratory; they are keen on activating an interdisciplinary space for exploration and possibilities. Their goal is to offer a platform for reflection and dialogue, primarily fostering collective experimentation. The ensemble comprises a series of personal proposals rooted in various perspectives and experiences, all with the aim of harmonizing them while acknowledging that there is no singular celebration or one way of celebrating. ♦ F.F.

## EXHIBITION

*Architecture and Ecology of Celebration*

## ARTISTS

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

## CURATORIAL WORK

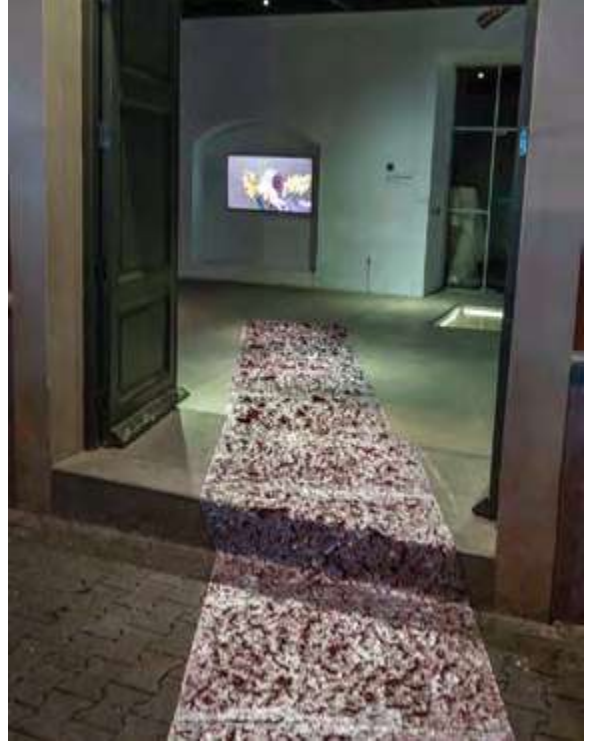
María Teresa Rojas (BOL),  
Fernando Farina (ARG)

## VENUE

Museo Nacional de Arte



In collaboration with: Materia Gris, art residence and autonomous space



# Km 2235

La Paz  
Bolivia

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

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

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

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



## ASSOCIATED EXHIBITION

*Lithophages*

## ARTIST

alfonso borragán (ESP)

## VENUE

Museo Nacional de Arte

In collaboration with: Embassy of Spain,  
Agencia Española de Cooperación  
Internacional para el Desarrollo (AECID)





# Km 2337

**Brasilia**  
**Brazil**

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

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

The arts represent one of the many spaces that aim to address issues of reconnection, draw attention to them, and suggest alternatives. We believe that the symbolic has the power to confront us with everyday reality in a novel way and to reveal alternative situations for reflection. Therefore, it is worth considering a possible path that unites various partialities, details from a broader universe, and visible signs that something is occurring. Together, these elements can invite us to rethink the ways in which our lives are intertwined with nature, of which we are a part. ♦ D.W.

## EXHIBITION

*Signs in the Landscape. Chapter 1*

## ARTISTS

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

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

**Centro Cultural Banco do Brasil**



Thanks to: Centro Cultural Banco do Brasil.  
Brasilia, Ministry of Culture of the Kingdom of  
Saudi Arabia









# Km 2659

Rio de Janeiro  
Brazil

BIENALSUR is the promoter of a network of associative collaboration between museums, cultural centres and universities around the world and, as such, undertakes joint projects that bring together institutions in challenges interactions.

Along these lines, a residency project was developed between BIENALSUR and Solar de Abacaxis. The outcome of this initiative was the presentation by Carolina Favre and Gianmarco Porru of the performance *Aquatic Ballet*, conceived as a meeting point and a space for dialogue between the key elements of the artists' work. From a sacred, symbolic and ludic perspective, the body in relation to water serves as a guide for a performative experimentation in dialogue with the exhibition *Cultivos do misterio* and the outdoor space of Solar dos Abacaxis.

Drawing on the building's past as a former factory, Favre creates sculptural figures that contort, bend and fray, alluding to both the work and the experience of the transmutation of matter. The artist uses cement, floating tubes for swimming and various natural elements such as fruit and plants to experiment with the formation of hybrid, irregular and desiring bodies, challenging the notion of binarism between subjects and objects and the very idea of perspective. In the work *Fluid Magnesia*, the questioning of boundaries between the organic and the industrial creates tensions that give rise to the emergence of strangeness, in reference to studies of queer theories. ◆

## RESIDENCY

Solar Office

## ARTIST

Carolina Favre (ARG)

## CURATORIAL WORK

Solar dos Abacaxis + BIENALSUR

## RESIDENCY COORDINATION

Agustina de Ganay (ARG)

## VENUE

Solar dos Abacaxis







# Km 2748

**Punta Arenas**  
**Chile**

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

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

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

The meeting proposes a reflection on the relationship between Argentineans and Chileans, often affected by governmental decisions that did not represent the interests of the majority of the population, much less of those living in Patagonia, with families on both sides of the border.

The first chapter of this proposal was presented at the Museo de Arte Eduardo Minnicelli in Río Gallegos. It is continued at the Museo de Historia Natural Río Seco in Punta Arenas, where memory appears through documents from the Museum of Memory and Human Rights in Santiago de Chile and the Documentation Center in Río Gallegos, which contain information on significant events related to dictatorship/democracy issues, such as the Puntarenazo in Chile, solidarity actions in times of state terrorism and the Beagle Conflict. ♦ F.F.

## EXHIBITION

*Mud Perhaps. Chapter 2*

## ARTISTS

Archivo Puntarenazo - Museo de la Memoria (CHL), Javier Canales (CHL), Nilda Rosemberg (ARG)

## CURATORIAL WORK

Florencia Battiti (ARG), Fernando Farina (ARG)

## VENUE

Museo de Historia Natural  
Río Seco



With the support of: Museo de la Memoria y los Derechos Humanos de Santiago de Chile; Ministerio de las Culturas, las Artes y el Patrimonio, Gobierno de Chile; SEREMI, Region of Magallanes and Chilean Antarctica









# Km 3135

Lima  
Perú

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

## EXHIBITION

*Water Territories*

## ARTISTS

Felipe Castelblanco (COL), Ñambi  
Rimai Colectivo de Medios  
Pan-Amazónico (COL), Lydia  
Zimmermann (ESP)

## CURATORIAL WORK

Florencia Battiti (ARG)

## VENUE

Museo de Arte de San Marcos

In collaboration with: Universidad Nacional  
Mayor de San Marcos, Centro Cultural de  
San Marcos





# Km 3913

Lima  
Perú

*Fever Tree* is a project developed based on a comprehensive and synthetic proposal. It brings together several themes that visual artist Malú Cabellos has previously addressed, such as nature, the preservation of ecosystems, climate change, the defence of native communities' dignity, ancestral knowledge, coloniality, the reinterpretation of history and national identity. To this end, she applies the formal solutions she experimented with in earlier works, which draw on and merge with different contemporary artistic disciplines or use supports and techniques from pre-Columbian or native cultures.

Incorporating audio-visual proposals, a transmedia website, and three-dimensional works, the project alludes to textiles from coastal cultures and includes interventions on historical engravings – often copies of daguerreotypes – with iconic markings, prints created with Inca *tokapus*, and free replicas of *herbariums* developed by botanists during colonial scientific expeditions. These proposals are characterized by a highly symbolic approach. Forgoing a narrative structure, they opt for the traces of something whose existence is fading away. It is a sort of formal syntax that seeks to create a personal expressive grammar, based on Amazonian trees that are part of a whole closely linked to Peru's cultural and geographic identity: forests and jungles. ♦ A.C.

## ASSOCIATED EXHIBITION

*Fever Tree*

## ARTIST

Malú Cabellos (PER)

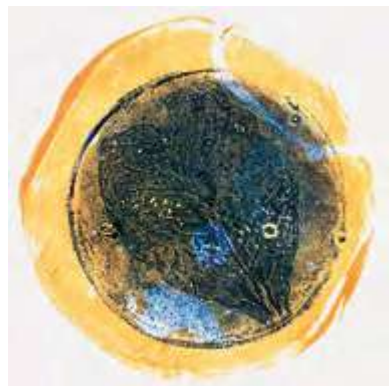
## CURATORIAL WORK

Alejandro Castellote (ESP) and  
Jorge Villacorta (PER)

## VENUE

Centro Cultural Inca Garcilaso  
del Ministerio de Relaciones  
Exteriores del Perú







# Km 3913

Lima  
Perú

Santiago gets up very early in his workshop in the town of Pevas on the banks of the Ampiyacú River, at the mouth of the Amazon. Wielding his machete, he sets out in search of *llanchama* and natural dyes. He walks in silence. He stops every few minutes when something catches his attention. At this time of the morning, the bustle of the jungle is incessant: insects, frogs, birds, leaves, trees, streams, all welcome the new day. Santiago is a small creature in that vast world. He pauses. He looks this way and that. In the dense forest, among hundreds of trees and shades of green, he finds one of the seven varieties of *renaco* whose bark he will later transform into a vegetable fabric: "*llanchama*". It will take him a week to prepare the support and the natural dyes. This arduous task, which requires a lot of patience and expertise, will be very rewarding.

The nights are short when we talk about what and why to paint. We think of myths, stories, fables, tales, visions, dreams, experiences, realities, frustrations, hopes and illusions. It is time for jokes and laughter in the darkness of this summer. In the evenings we turn to Grandfather Tobacco to think clearly, to cool our thoughts and to be able to do a good job. This is how paintings like *Shimibro, the Sound Maker* – a creature that came to Santiago's mind by searching and questioning the origin of silence – are created.

*The Rubber Ball* is a reminder that in the 18<sup>th</sup> century, before the arrival of white people, the Uitotos were already aware of the benefits of this tree. The clans carried out various social activities in which they were rewarded with abundant food, drink, tobacco, and coca. This unfortunately would not last forever, as the inexorable advent of modernity unveiled its fiercest and most ruthless face: in a few years we were converted into the mere property and slaves of the whites, and the territories were plundered by external agents.

Santiago's painting plays an important role in these territories of myths and resistance since, by resorting to the knowledge of his ancestors, he engages in a dialogue with the present. He seeks to generate concepts, raise questions, and create new ways of understanding reality, the world we all inhabit. ♦ R.Y.



**ASSOCIATED EXHIBITION**  
*Shimibro, the Sound Maker*

**ARTIST**  
Santiago Yahuarcani (PER)

**CURATORIAL WORK**  
Rember Yahuarcani (PER)

**CURATORIAL WORK GENERAL**  
Gredna Landolt (PER)

**VENUE**  
Centro Cultural Inca Garcilaso  
del Ministerio de Relaciones  
Exteriores del Perú





TU ERES GENTE! - NO

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COMEL





D ERES TIGRE  
IOMBRE ES RIGI  
ÓN DE LLULLU



CURRAN YA NOS

TIGRE NIA (WUWING)



# Km 4411

Lima  
Perú

In the late 1960s, Marie Orensanz introduced a pivotal element into her work: the word. "Art is an exercise in thought (...) that helps us to be happy", says Orensanz. This stance places her at the heart of historical philosophical quests; yet she does not align with pre-existing perspectives; instead, she focuses on the development of the transformative capacity of the symbolic, thereby facilitating further reflection. In fact, happiness might lie in the very ability to think.

In a world of slogans and clichés, where communication is saturated with aggressive capital letters that yell at those who read them, demanding consumption, creating the fiction that they must choose the best, disturbing the senses to control their drifts, Orensanz opts to work with short sentences, only in lower case. She uses a simple, slightly rounded typography, whose lines are rather thin and whose empty spaces let in the atmosphere surrounding the object that contains them.

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

## EXHIBITION

*Waiting for a New Spring*

## ARTIST

Marie Orensanz (ARG)

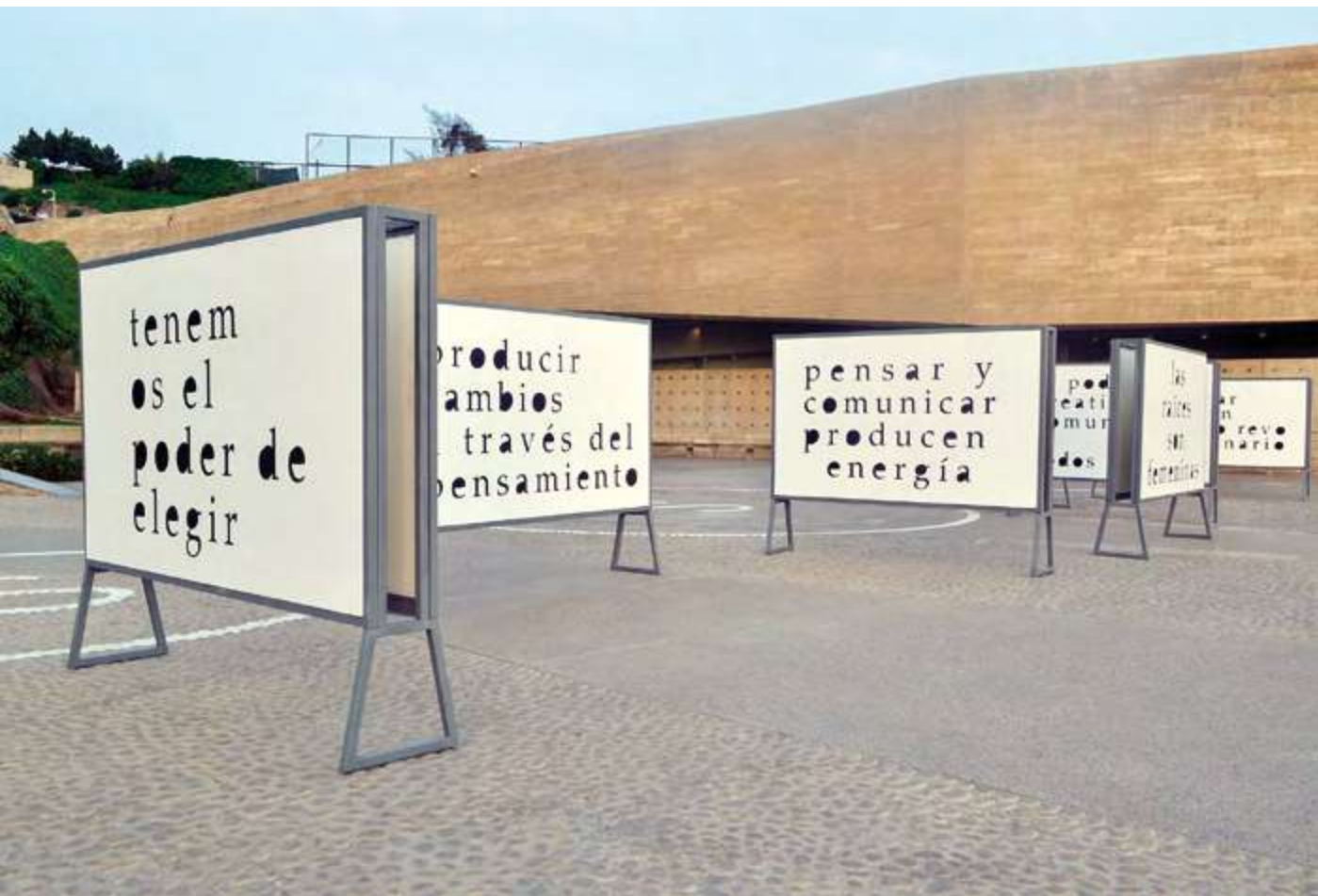
## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

**Lugar de la Memoria, la  
Tolerancia y la Inclusión Social**

With the support of: Ministerio de Cultura  
del Perú





# Km 4659

**Bogotá**  
**Colombia**

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

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

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

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

## **EXHIBITION**

*Genealogy of a Collection*

## **ARTIST**

Adriana Bustos (ARG) and works from the MAMBO collection

## **CURATORIAL WORK**

Eugenio Viola (ITA), Juaniko Moreno (PER)

## **VENUE**

**Museo de Arte Moderno de Bogotá – MAMBO**

Thanks to: Embassy of the Argentine Republic in Colombia





Historie „Angebot“ Oberegg





# Km 4951

Cúcuta  
Colombia



Giuliana Racco's exhibition *Crossroads* is the result of her extensive artistic practice focused on mobility, border processes and the longings of migrant peoples. Her multidisciplinary approach includes fieldwork, archival research, material production and experimentation with a view to challenging boundaries and cultural constructions of identity, inclusion/exclusion, and power dynamics.

Since its inception, Racco has participated in the project Together Apart as an artist, researcher, and consultant. She has exhibited her work, conducted fieldwork and collaborated in the design of the educational program. She has also organized workshops for refugee artists and conducted research in various contexts, such as the integration of Syrians in Sweden, Venezuelans in Colombia, and Maghrebis in the European Mediterranean.

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

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

## EXHIBITION

*Crossroads – Juntos Aparte*

## ARTIST

Giuliana Racco (CAN/ITA/ESP)

## CURATORIAL WORK

Alex Brahim (COL)

## VENUE

Museo Norte de Santander  
y ciudad de Cúcuta

Project supported by: Ministerio de las Culturas, las Artes y los Saberes de Colombia - Programa Nacional de Concertación Cultural, Consejo Canadiense para las Artes and Institut Ramon Llull.

In collaboration with: Juntos Aparte 2024, Fundación El Pilar, País Colombia, Institut Ramon Llull, Canada Council for the Arts





# Km 5643

San José  
Costa Rica



*Body, Sexuality, and Image: The Human and the Intimate* is an exhibition organized within the framework of the Costa Rica International Film Festival. It addresses the body as a traumatic place, but also as the epicenter of artistic creation and the gaze, a source of narratives that ultimately give rise to all kinds of imaginaries fueled by the intimate, the violent, by what stirs us, hurts us, and somehow inspires us to think and change. The body in its relationship with the world, with other bodies, constantly pierced by stigmas, fears, feelings and metamorphoses, is the common thread that connects all the works in this proposal.

Being a (human) body entails assuming responsibilities and myriads of possibilities. We project onto it the cultural and social images that help us to shape it and hold it. However, being a body also implies rebelling against those forms, thinking about desire and identity through manipulation and exploration, questioning its behaviour according to what we are taught we are in order to expand and enrich it to the point of deforming it, of transcending it, and to understand that our body also exists in others, connected to a huge network. Intimacy then becomes a common stage where we represent ourselves, rehearse ourselves, and above all, find ourselves. ◆

## ASSOCIATED EXHIBITION

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

## ARTISTS

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

## CURATORIAL WORK

Lara Castro (ESP), Noa Castro (ESP), Gonzalo E. Veloso (ESP)

## ASSISTANT CURATOR

Natalia Solórzano (CRI)

## VENUE

Centro Cultural de España  
en Costa Rica

In collaboration with: Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Centro Cultural de España en Costa Rica; Intersección. Contemporary Audiovisual Art Festival; Festival Internacional de Cine de Costa Rica; Embassy of Spain in Argentina



# Km 6150

## Santiago De Los Caballeros República Dominicana

The period between the first Havana Biennial (1984) and the fifth Caribbean Biennial (2003) defines a time span that lends itself to analyze the production of meanings related to contemporary art, generated from the Caribbean and its diasporas within the complexities of the context itself. Such events establish a kind of chronological and cultural scenario that gives basis and meaning to the development of this production. At the same time, the artists, institutions, and players of the system have shaped this cultural space through their proposals, giving rise to the emergence of a rich and diverse cultural territory.

The exhibition focuses on the chronological range between 1984 and 2003 to showcase the artistic production of the Caribbean. Within this period, it is worth highlighting the different forms of expression used by the artists to respond to their contexts and give visibility to how they, the cultural institutions and the sporadic events that develop from the Caribbean take a stance on the need for unity, solidarity and cohesion proposed from a cultural standpoint. Rather than showing the

### ASSOCIATED EXHIBITION

*The Time of Still. Notes from the Visual Arts in the Caribbean. 1984-2003*

### ARTISTS

Carlos René Aguilera (CUB); Elvis Avilés (DOM); Luis Cruz Azaceta (CUB); Myrna Báez (PRI); Juan Basanta (DOM); John Beadle (BHS); José Bedia (CUB); Ernest Breleur (MTQ); Stanley (Stan) Burnside (BHS); Ras Ishi Butcher (BRA); Tony Capellán (DOM); Renee Cox (JAM); María de Mater O'Neill (PRI); Polibio Díaz (DOM); Edouard Duval-Carrié (HTI);





Scherezade García (DOM); José García Cordero (DOM); Consuelo Gotay (PRI); Myrna Guerrero (DOM); Quisqueya Henríquez (DOM); Rosa Irigoyen (CUB); Roy Lawaetz (USA); Marie-José Limouza (GLP); Elvis López (ABW); Marcos Lora Read (DOM); Antonio Martorell (PRI); Pascal Meccariello (DOM); Radhamés Mejía (DOM); Chiqui Mendoza (DOM); Tony Monsanto (CUW); Negrón (PRI); Leo Núñez Genao (DOM); Pepón Osorio (PRI); Raquel Paiewonsky (DOM); José Perdomo (DOM); Jorge Pineda (DOM); PR Puerto Rico: MM Proyectos, Carolina Caycedo, Chemi Rosado Seijo, Jesús (Bubu) (PRI); Alette Simmons Jiménez (USA); Nick Quijano (PRI); Belkis Ramírez (DOM); Raúl Recio (DOM); Genaro Reyes (Cayuco) (DOM); Miguelina Rivera (DOM); Antonious Roberts (BHS); Roseman Robinot (MTQ); Arnaldo Roche Rabell (PRI); Freddy Rodríguez (DOM); Carlos Sangiovanni (DOM); Colectivo Shampoo (DOM); Thierry Tian-Sio-Po (GUY); Inés Tolentino (DOM)

### CURATORIAL WORK

Laura Bisonó-Smith (DOM), Joel Butler (DOM) and Sara Hermann (DOM)

### VENUE

Centro Cultural Eduardo León Jimenes



extraordinary character of each of these cultural players, the exhibition seeks to focus on the idea of community and the commonality of circumstances. Although it does not present a homogeneous scenario, it does underscore similarities, places of convergence and spaces of connection in the realm of cultural production.

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











# Km 6441

Guatemala City  
Guatemala

The practice of contemporary art encompasses a variety and combination of media from different disciplines. Within contemporary sound-visual experimentation, artists draw upon various resources, including images, sounds, and diverse materialities alluding to a powerful physicality and vibrations only perceptible in elements and bodies. Juan Sorrentino is an artist who navigates the boundaries of diverse experiences, consistently evoking a strong sense of perplexity among the audience. The work proposed for the Espacio la ERRE delves precisely into this tension between the solid and its fragility, exploring the “invasive” capacity of sound and its power over matter.

Sorrentino’s installations include sound improvisation sessions, wherein the artist works with the piece and its random vibrations and sonority, incorporating various formal and informal instruments into each performance.

In this work entitled *Collapse*, an apparently conventional wall is built across the exhibition space, constructed from bricks, cement, sand, plaster, and iron. However, it is filled with cables and loudspeakers, resonating at 47 Hz and silence. These elements generate a powerful reaction in the materials when stirred by sound vibrations: an earthquake caused by the power of sound that gradually and slowly demolishes the wall. The piece remains in constant mutation. No two viewers will see the same work. Nor will its sonority be identical. Its presence and intensity will engage the spectator in an interactive experience.

This project is the result of the convergence of BIENALSUR – the international platform for contemporary art and culture that, originating in Argentina extends its horizontal, collaborative and networking approach across the five continents – and Guatemala’s dedication to artistic promotion, which has enabled this country and its contemporary art space to join this global cartography.

Jimena de Tezanos’ commitment, along with her meeting with Marlise Ilhesca, has been crucial for this achievement, which we hope will mark the beginning of fruitful undertakings in future editions. ♦ D.W.



## EXHIBITION

*Collapse*

## ARTIST

Juan Sorrentino (ARG)

## CURATORIAL WORK

Diana Wechsler (ARG)

## INTERNATIONAL PRODUCTION BIENALSUR

## LOCAL PRODUCTION

La Galería Rebelde

## VENUE

La ERRE Espacio Cultural

With the support of: La Erre Espacio Cultural,  
Espacio Galería Rebelde















# Km 6976

**Dakar**  
**Senegal**

BIENALSUR and the Instituto Cervantes of Dakar are collaborating for the first time to develop *Abandoned Museum*, a group project created by Argentine artist Diego Bianchi. This initiative proposes a reflection on the circumstances that transform our appreciation of objects, including works of art, with a particular focus on the role of the public in this process of construction and appraisal.

The proposal, now in its third edition following previous editions in Valparaíso, Chile (BIENALSUR 2017), and Córdoba, Argentina (BIENALSUR 2019), consists of a collective project in the form of a workshop. Such a workshop facilitates the creation of objects, sculptures, installations, interventions, costumes, or performative situations temporarily placed at the Instituto Cervantes of Dakar and in the surrounding public space.

Predominantly utilizing materials collected from the city's coastal areas, the pieces in this project are presented to the public without maintaining any significant distance – they may be subject to vandalism, modification, supplementation, or even removal. This approach aims to transform them into genuine subjects of discussion and contemplation. In the midst of our current social and cultural landscape, the project seeks to explore both the formal and conceptual potential of objects and artworks to serve as catalysts for meaning, highlighting how their construction is heavily influenced by the observer and the context. ◆

## EXHIBITION

*Abandoned Museum*

## ARTISTS

Diego Bianchi (ARG), Fatou Cissé (SEN), Jahgaldoulsy (SEN), Gadiaba Kodio (MLI), Elhadji Samba Khary Ndao (SEN), Georges Yameogo (BFA)

## CURATORIAL WORK

BIENALSUR + Instituto Cervantes de Dakar

## VENUE

Instituto Cervantes de Dakar



Thanks to: Embassy of the Argentine Republic in Senegal, Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID)









# Km 6977

## Dakar Senegal

Dakar is surrounded twice over. On one side, the sea, succumbing to climate change, erases the contours of the land by kilometers. On the other, concrete, allied with demographic expansion, rises in height. The red rocky point stretching towards the horizon jerks back and forth between natural disappearances and artificial appearances. Two opposing breaths of one land on which its peoples exist between each heartbeat.

The speed of urban development amplifies the fragility of Dakar's living ecosystem and its dwindling coast. Whether by passage or by birth, artists Martina Echeverría and Linda Dounia bear witness to these transformations. Drawing from their memory of these places, spanning a few weeks or a few years, they map the cities of Dakar and M'bour. Through painting, video, photography, and with the participation of communities, they create and spread the memory of two cities undergoing transformation. In this way, their works embody the memory that we will come to miss.

For its first visit to Dakar, BIENALSUR collaborates with the French Institute of Senegal in Dakar for an exhibition at the Le Manège gallery and in public spaces. Under the curatorship of Anne Bourrassé, *Eroding Memories* presents the work of two Dakar-based artists, Martina Echeverría, born in 1997 in Mendoza, Argentina, and Linda Dounia, born in 1994 in M'bour, Senegal. ♦

### EXHIBITION

*Eroding Memories*

### ARTISTS

Linda Dounia (SEN),  
Martina Echeverría (ARG)

### CURATORIAL WORK

Anne Bourrassé (FRA)

### COORDINATION

Olivia Marsaud (FRA-INSTITUT FRANÇAIS  
DU SÉNÉGAL)

### VENUE

Institut Français du Sénégal  
à Dakar

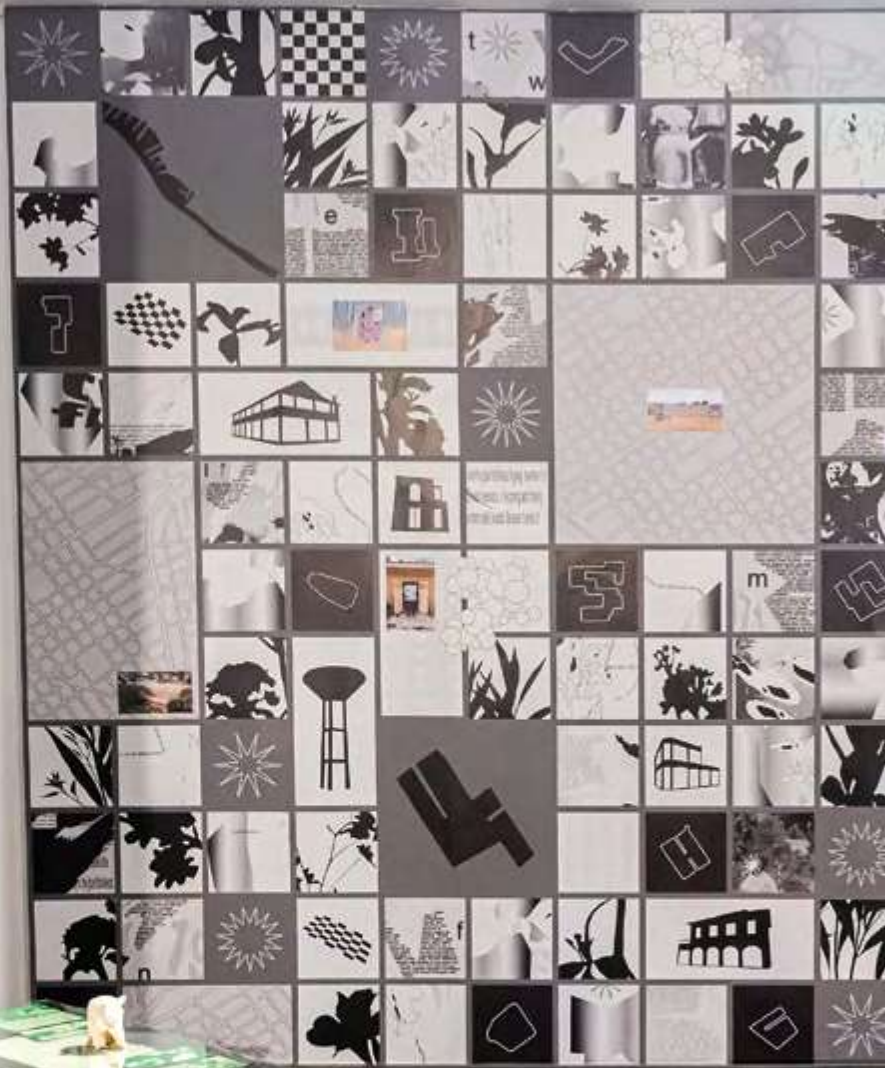


Thanks to: Embassy of the Argentine Republic in Senegal, Institut Français du Sénégal à Dakar, Institut Français d'Argentine











# Km 6978

**Dakar**  
**Senegal**

BIENALSUR presents the historical figure of Afro-Argentine María Remedios del Valle in Dakar through the gaze and artistic work of Rodrigo Díaz Ahl.

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

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

## **EXHIBITION**

*A Tribute to María Remedios del Valle*

## **ARTIST**

Rodrigo Díaz Ahl (ARG)

## **CURATORIAL WORK**

Diana Wechsler (ARG)

## **VENUE**

**Museo del Renacimiento Africano**

Thanks to: Embassy of the Argentine Republic in Senegal, France Médias Monde





# Km 7286

Puebla  
México

The film exhibition *Past Remains* delves into the multivocal resonances of history, forging connections between artistic practices originating from Latin America and the Middle East. The recounting of history varies significantly depending on the author and the reader, and the films presented embrace and explore this inherent complexity. Artists Gonzalo Reyes Rodríguez, Rami George, and Astro Escudero navigate the elusive nature of historical records by employing diverse approaches to multivocality. Their respective works link historical struggles against oppressive imperialisms through the lens of aesthetic practices such as archival investigation, reenactment, and montage across cultural diasporas.

Collectively, these artists dismantle the rigid boundaries between official and informal accounts, challenging preconceived notions of what is recorded and what is true.

The title *Past Remains* carries a dual significance. Firstly, it unveils the tangible presence of the past – manifested in institutions, archives, regimes, and more –, which configures how the present is perceived and experienced. Secondly, it directs attention to the enduring influence of history; its events and emotional dimensions persist in the contemporary moment, whether as lingering residues or as constant tides gradually shaping our collective identity.

This dual nature of materiality and emotion serves as the guiding force behind the films featured in the exhibition, shaping not only the content of the films but also the layout through which viewers encounter them.

Gonzalo Reyes Rodríguez confronts both the real and fictional narratives surrounding the Sandinista revolution in Nicaragua as portrayed in the 1983 Hollywood film, *Under Fire*. In his piece, *Under Fire from All Sides*, Rodríguez takes a unique approach by not focusing on the film itself. Instead, he presents a genuine conversation between the director and the creative team behind *Under Fire* through a loose reenactment. This embellished dialogue serves as a lens to examine how global politics are filtered through culturally-specific media, such as Hollywood films, resulting in distorted and inaccurate re-stagings of historical events. Throughout the conversation, continuous emphasis is laid on the dual power of film and photography to both represent and deconstruct the truths of history.

In *Untitled (the Wars in Lebanon)*, Rami George skillfully navigates a partially-ruined Beirut, drawing from numerous individual accounts to construct a fragmented narrative of the civil war in Lebanon. The city transforms into a dislocated archive, with its buildings serving as portals

## EXHIBITION

*Past Remains*

## ARTISTS

Astro Escudero (ECU), Rami George (USA), Gonzalo Reyes Rodríguez (MEX)

## CURATORIAL WORK

Jameson Paige (USA)

## VENUE

Capilla del Arte UDLAP



that offer insights into personal histories. George's approach vividly illustrates memory's inherent instability, highlighting its inability to follow linear accounts. Instead, it reveals how concepts of place and cultural inheritance are stretched across geographical and temporal distances.

Astro Escudero directly tackles the dichotomy between image and material forms of recollection in *Four Dimensions of a Monolith*. The film takes viewers on a journey through monuments, women's hair and bodies, and standardized textbooks to weave together a narrative of history, gender, and coloniality in Ecuador. Escudero's work masterfully oscillates between the soft sensuality of intimate recollection and the clinical solidity of official records.

The films featured in this exhibition constitute diverse interventions into the historical record, not only welcoming counter-narratives but also introducing innovative methods for interpreting the past. Assembled here in a collective effort towards fostering solidarity across global contexts, these artists underscore the enduring presence of the past. It is portrayed not merely as a static entity but as a force that persists, intrudes upon, and disrupts the present, creating various ripples in the process. ♦ J.P.



# Km 8444

Yaoundé  
Cameroon

As a promoter of a network of associative collaboration between museums, cultural centers and universities from all over the world, BIENALSUR undertakes joint projects that bring together institutions through challenging exchanges. Within this framework, a cross-residency initiative takes place between BIENALSUR and the Institut Français du Cameroun. Agustina Woodgate presents Radioee.net, an online, nomadic and multilingual radio station that broadcasts 24-hour marathons focused on mobility and movement. The workshop participants were trained in access techniques, synchronization, program production and live collaborations. The station has broadcast all over the world: from a boat navigating the waterways of South Florida, a car crossing the streets of Istanbul, a former Ford rubber factory in the Brazilian Amazon, a sixteen-person bicycle riding on a seven-mile bike lane in Miami and a semi-autonomous vehicle going around Silicon Valley. ♦

## RESIDENCY

*Crossed residencies. BIENALSUR / Institut Français du Cameroun*

## ARTIST

Agustina Woodgate (ARG)

## CURATORIAL WORK

BIENALSUR + Institut Français du Cameroun

## RESIDENCY COORDINATION

Agustina de Ganay (ARG)

## VENUE

Institut Français du Cameroun





# Km 9315

Algiers  
Algeria

It comes as no surprise that artistic practice places particular emphasis on the issue of colour. In this case, the emphasis is on colour as it relates to identity, particularly within the racial system established by white individuals, where skin tone plays a defining role in one's self perception. Gaby Messina's *Roots of an Afro-Argentina* challenges a prevailing narrative – that of a predominantly white and European Argentina, with its inhabitants claiming Italian and Spanish heritage.

This narrative, both dominant and fictitious, established as the foundational myth of our nation-state, overlooks the myriad nuances and shades inherent in the DNA of our Argentine identity. Through a series of photographic portraits, collages, and installations, Messina strives to deconstruct the gaze conditioned by racism and bring to light the implicit violence in the notion of a predominantly white nation. Employing various techniques such as embroideries symbolizing the scars inflicted by colonial logic and photographic portraits created using lenticular printing to impart depth and motion to the images, Messina encourages us to visually contemplate the system of racial oppression and its intrinsic ability to remain unnoticed. Her work serves as an exercise in self-perception, urging us to recognize the diversity of existences – African, indigenous, migrant – and to raise awareness not only about the processes of discrimination and exclusion but also about the privileges held and normalized by specific social groups. ♦ F.B.

## EXHIBITION

*Roots of an Afro Argentina*

## ARTIST

Gaby Messina (ARG)

## CURATORIAL WORK

Florencia Battiti (ARG)

## VENUE

Musée National des Beaux-Arts  
Alger



With the support of: Embassy of the  
Argentine Republic in Algeria





# Km 9325

## Rabat Morocco

Our perception of reality is often disturbed by unexpected events. The earthquake that recently shook large parts of Morocco bears witness to this, becoming a reminder of our fragile existence in the face of the power of nature.

These events change our perspective and our vision of the world and prompt reflection. In this context, it is a vote of hope in the resilience and capacity for recovery of societies when faced with adversity to continue the work we have been developing within the framework of BIENALSUR 2023 with the Museum of Photography in Rabat.

The works featured in this exhibition, which were created by artists from different cultural horizons and regions, aim to bring the spectator into the poetic dimension of various flows of contemporary existence.

Through this diversity of gazes, the curatorial proposal explores spaces that confront us not only with immensity, loneliness and emptiness, but also with the distinctive traces that communities leave on them and vice versa.

This selection of photographs will unveil to the public spaces and times, facts, memory, history, identity, past and present imaginaries. Estrangement, on the one hand, and convergences between distant places and perceptions, on the other, will trigger questions and ideas that will make this art venue a space for reflection. We hope that it also will become a place of reunion and reparation. ♦ D.W.

### EXHIBITION

*Between Spaces and Times*

### ARTISTS

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

### CURATORIAL WORK

Diana Wechsler (ARG),  
Soufiane Er-Rahoui (MAR)

### ASSISTANT CURATOR

Fanny Paoli (FRA)

### VENUE

Musée National  
de la Photographie



Thanks to: France Médias Monde











# Km 9659

Seville  
Spain

The main objective of the creation of the AGI was to gather the documents of the Spanish crown related to the processes of conquest and colonization of America. Those documents were intended to contribute to the writing of a history of the New World.

While not so long ago the idea of the archive presupposed the possibility of securing specific information through stored documents to control a historical narrative, today, the notion of the archive has expanded through digital resources. As a result, it has become more unstable, temporary, ephemeral, and volatile.

Drawing on the tension between two archival notions – one focused on securing information and the other on revealing its fragility – this distinctive space aims to provide some clues to revisit the writing of history and the management of memory. The exhibition will bring together a series of works by contemporary Hispanic American artists engaging in a dialogue with historical accounts of relations and exchanges between Spain and overseas territories.

This exhibition project aims to activate the archive from a contemporary artistic perspective, emphasizing its value and the act of archiving, and to contribute to opening it up to other visions, uses and consumptions. ♦ D.W.

## EXHIBITION

*Active Archives*

## ARTISTS

Iván Argote (COL), Adriana Bustos (ARG), Daniel Canogar (ESP), Claudia Casarino (PRY), Claudia Coca (PER), Óscar Muñoz (COL), Luis Felipe Noé (ARG)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Archivo General de Indias



In collaboration with: Junta de Andalucía. Consejería de Cultura y Patrimonio Histórico, Ministerio de Cultura y Deporte del Gobierno de España. Archivos Estatales, Archivo General de Indias, Agencia Española de Cooperación Internacional para el Desarrollo (AECID)

Thanks to: Eugenio Carmona Mato, advisor to BIENALSUR Andalucía; Salomón Castiel, Consejería de Turismo, Cultura y Deporte, Junta de Andalucía; María Esther Cruces, Director of Archivo General de Indias

















# Km 9697

Málaga  
Spain

With its capacity to interfere, burst in, materialize suddenly, and unexpectedly intrude, contemporary art permeates the intricacies of everyday life, presenting its own interpretations of the real or offering alternative perspectives that highlight aspects we may overlook, fail to perceive, or disregard due to their omnipresence.

Three female artists actively engage in the Latin American scene while also being present, albeit unequally, due to their double condition as women and Latin Americans on the international stage. Regina Silveira, Marie Orensanz and Beatriz González, introduce in a conceptual manner the presence of “the others” –those “without a place” or those in search of a place: migrants, thinkers, revolutionaries.

These manifestations – located on the border between the city and the museum entrance, along the corridor walls, and within the glazed area of the meeting space – direct the gaze toward the video performance by Ana Gallardo. The exhibition seeks to activate subjectivities and offer alternative ways of perceiving the present time, nurturing imagination and fantasy. ♦ D.W.

## EXHIBITION

*Interstitial Interferences*

## ARTISTS

Ana Gallardo (ARG), Beatriz González (COL), Marie Orensanz (ARG/FRA), Regina Silveira (BRA)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Centre Pompidou Málaga

In collaboration with: Ayuntamiento de Málaga. Agencia Pública para la Gestión de la Casa Natal de Pablo Ruiz Picasso y otros Equipamientos Museísticos y Culturales, Agencia Española de Cooperación Internacional para el Desarrollo (AECID)







# Km 9697

Málaga  
Spain

Experimentation lies at the core of video art, and the processes in the Argentine art scene are not exempt from this hallmark. Explorations with the medium, the quality of the images, their sources, and their distortions are some of the avenues. Video performance and video collage are other key elements for identifying a possible itinerary through video art in Argentina. This selection is not comprehensive but indicative, and just like any selection, it is inevitably biased.

Graciela Taquini, a pioneer, key figure, and activist in the video art scene since the early 80s, opens the screen with her 1988 work, *Roles*, her debut piece and the first biographical video performance. *The Sublime and the Banal*, a 2004 work, shows Taquini creating another video performance where the everyday and the literary intersect, forming a unique narrative featuring everyday dialogue, the epistolary genre, travel, and the figure of Julio Cortázar.

Video performance permeates much of this selection, moving – after Taquini – through the metaphysical stylization of Silvia Rivas in *Momentum*, and completing the series with Alicia Herrero's work *Suite Auction Drawings*. From Rivas's liminal approach to Herrero's critique of the system, some of the most potent conceptual threads are explored.

The selection then progresses to other narratives constructed from the appropriation of images from other creators, made for different purposes (classic Hollywood or Argentine films), resulting in cohesive video collages such as those by Leticia El Halil Obeid and Gabriela Golder. Finally, the cycle concludes with Liliána Porter's animation proposal, *The Riddle*. ♦ D.W.

## VIDEO PROGRAMME

*Experimental Identity. Signs of a Possible itinerary of Argentinean Video*

## ARTISTS

Leticia Obeid (ARG), Gabriela Golder (ARG), Alicia Herrero (ARG), Liliána Porter (ARG), Silvia Rivas (ARG), Graciela Taquini (ARG)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Centre Pompidou Málaga





# Km 9697

Málaga  
Spain

It is a tradition in modern and contemporary art to challenge the art system by subverting its rules and pushing beyond its boundaries, thereby highlighting problematic aspects of our present. In the late 20<sup>th</sup> and early 21<sup>st</sup> centuries, many artists moved past issues of representation to question what Peter Bürger defined as “the institution of art”. In their pursuit of rediscovering the critical dimension of art, they reject its material, conceptual, institutional, and social norms.

The selected works featured as “cases” in this program demonstrate ways in which artists reject the conventional rules of art to shed light on new ways of considering the place of images. Often created during critical moments in social and political life, these works allow the viewer to access a broad range of unsettling experiences, encouraging them to discover new ways of seeing and to develop alternative perspectives on the contemporary world.

Acts of resistance, art as a declaration of survival, attention to issues of representation, and the restoration of images to recover memory are among the ways contemporary art confronts itself. In doing so, art denies its own canons and historical terms, reinventing itself in each work and through the eyes of its viewers. ♦ D.W.

## VIDEO PROGRAMME

*Latin-American Suite*

## ARTISTS

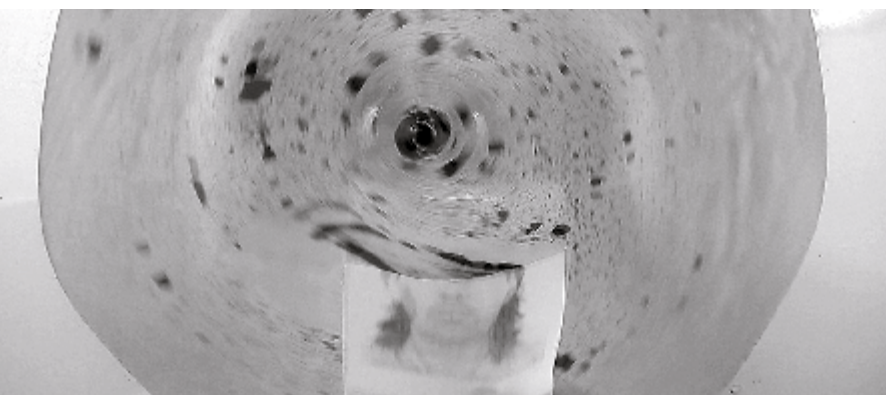
Glenda Leon (CUB), Óscar Muñoz (COL), Enrique Ramírez (CHL/FRA), Berna Reale (BRA)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Centre Pompidou Málaga





# Km 10026

Madrid  
Spain

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

It should be noted that this is not merely a thematic bias, but an inherent aspect of this institution's mission. The contemporary art regime emerged in the mid-1960s, when a change of paradigm was taking place in the way gender policies were understood with the second wave of feminism and the LGTBI liberation movement, the class revolts of May 68 and their international reverberations, the independence of countries that had been under the power of European empires and the consequent exchange of populations that gave way to the multiculturalism that characterizes our present. Not only has contemporary art sought to give representation and visibility to the differences of bodies, but the processes of social change of the last 70 years are central to the aesthetic transformation of the world that makes up its program.

This exhibition showcases the diversity of gender in the collections of the CA2M Museum and the ARCO Foundation, from the poetics of LGTBI visibility to the recent trans aesthetics. *Archipelagos of Sequins* is held on the ground floor, the most public space of the museum, as a celebration

## ASSOCIATED EXHIBITION

*Archipelagos of Sequins*

## ARTISTS

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

## CURATORIAL WORK

Manuel Segade (ESP)

## VENUE

Museo Centro de Arte  
Dos de Mayo



\*Juan Pablo Echeverri – who had participated in key exhibitions in the short history of the CA2M Museum, such as *Pop Politics* – died prematurely in 2022. This exhibition is dedicated to him.





of difference, the same that every early July takes place at the greatest festival of the Spanish capital: the LGBTI+ Pride.

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









# Km 10043.8

**Madrid  
Spain**

The intersection of symbolic expressions and contemporary migration issues has been the meeting ground for BIENALSUR and Together Apart since 2017. These initiatives challenge unidirectional thinking and introduce a decolonial critique through the lens of human mobility. Based in Cúcuta, Colombia, the main city on the Colombian-Venezuelan border, this project serves not only as a permanent observatory but also as a central hub for dialogue that enriches the nature and identity of the city and the region. Both initiatives are actively engaged in the global map of cultural and knowledge transactions, contributing to discussions on the dynamics between the center and the periphery.

Together Apart focuses on reinforcing citizenship, integration, and the conditions for peace within a territory marked by intersecting dynamics of armed conflict, migratory waves, and forced displacement. Throughout the successive editions of BIENALSUR, this project has organized three meetings on the Colombian-Venezuelan border (in 2017, 2019, and 2021), mobilizing over 25,000 people and uniting 120 artists and thinkers from 40 different nationalities. As a result, it has solidified its position as a crucial space for border reflection and contemporary artistic practices.

In this exhibition, the chronicle of the Colombian-Venezuelan border, amid contemporary geopolitical tensions, is interwoven with a global perspective that explores borders and the migratory experience from various angles: models of citizenship, cartography, interculturality, nation-state boundaries, popular culture, decolonialism, racism, resistance, gender, and sexuality, among others. This curatorial narrative aims to provide a distinctive and articulate exploration of the dynamics of borders and human mobility in the contemporary world.

The convergence of ideas and a shared experience have prompted us to traverse borders and present exhibitions crafted to unite the conditions of migration, the convergence of identities, and the formation of an “us” between the “others”. D.W., ♦ D.W., A.B. and B.C.

## **EXHIBITION**

*Between Us and the Others:  
Together Apart*

## **ARTISTS**

Daniel Arévalo (COL), Yosman Botero (COL), Marcelo Brodsky (ARG), Nicolás Cadavid (COL), Iván Candeo (VEN), Antonio Caro (COL), Juan Carvajal (COL), Raimond Chaves (COL/ESP) and Gilda Mantilla (PER), Sergio Duran “Bayo” (COL), Anna Bella Geiger (BRA), Pablo Helguera (MEX), Angie Jácome (COL), Glenda León (CUB), Carmen Ludene (VEN), Teresa Margolles (MEX), Verena Melgarejo (BOL/DEU), MO Colectivo / Mariam Abrajim and Octavio Salazar (COL), Daniela Ortiz (PER), Adrián Preciado (VEN), Samir Quintero (COL), Giuliana Racco (CAN/ITA/ESP), Betsabée Romero (MEX), Wilmer Useche (COL)

## **CURATORIAL WORK**

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

## **COORDINATION**

Juana Carranza Vélez (ARG)

## **VENUE**

**Casa de América**

In collaboration with: Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Secretaría General Iberoamericana









# Km 10048

Madrid  
Spain



The exhibition *Call It Something Else. Something Else Press, Inc.* (1963-1974) focuses on the books, projects, and activities developed by Dick Higgins' Something Else Press. It also analyses the concept of "intermedia," a theoretical notion that the publisher reappropriated to designate heterogeneous forms that challenged all categories held by the matrix of "something else."

The publishing house was created at the height of the "linguistic turn," a pivotal moment in the arts of the 1960s when artists began to use language and texts as material for their aesthetic proposals. These projects – from the production of Fluxus in the first half of the decade to the conceptual art of the second – in many cases took the form of publications: books, newspapers or magazines that explicitly opposed minority artworks and were conceived for large-scale circulation.

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

## ASSOCIATED EXHIBITION

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

## CURATORIAL WORK

Alice Centamore (USA) and  
Christian Xatrec (TUN)

## VENUE

Museo Nacional Centro de Arte  
Reina Sofía

Thanks to: Ministerio de Cultura y Deporte  
del Gobierno de España



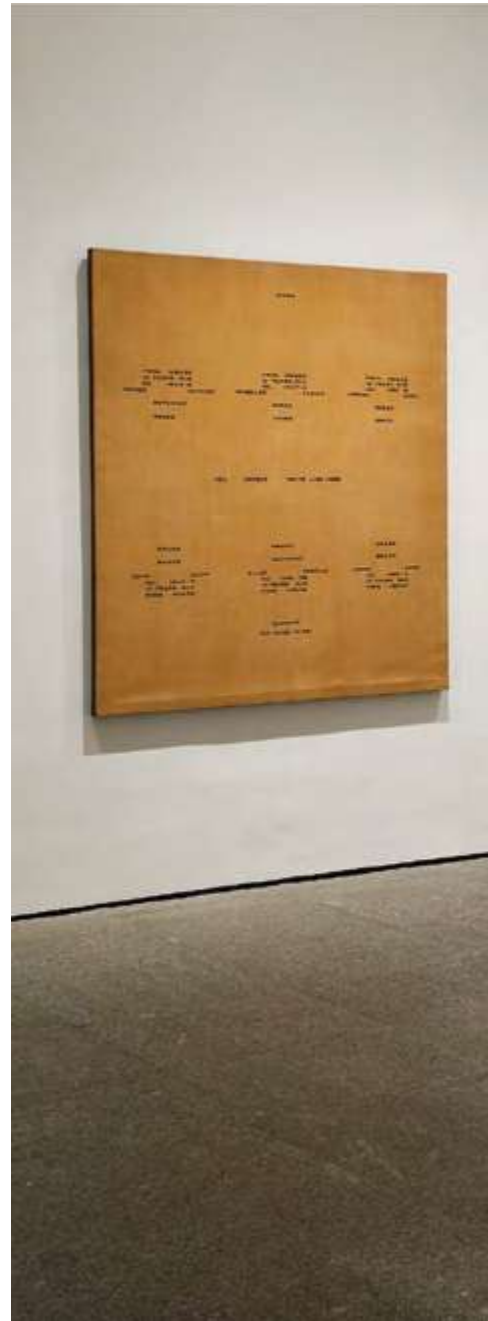
creative gestures and statements enough substance to make them intelligible? At the time, certain avant-garde tendencies avoided the object at all costs. By engaging with object-books, Higgins questioned the status of the object, which included but was not limited to the reification of the creative act and the imposition of art as an object of consumption.

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













# Km 10353

Palma de Mallorca  
Spain

What does it mean to be a tourist today? The Grand Tour was originally and for centuries a formative journey undertaken by the European elite's youth, inventing the idea of the Orient and shaping the aesthetics of travel. Subsequently, this idea became more democratic, giving rise to mass tourism. Despite wars, terrorism, pandemics, and the need for eco-responsibility, tourism remains at the heart of leisure civilization and is a major economic player. Contemporary artists render these tensions visible, with critical force and often with an ironic distance. Conceived by Marie Deparis-Yafil, this exhibition embraces the formal rules of Babel Mallorca. Instead of showcasing the works in their physical form, we prioritize videos, works that can be easily transported in a suitcase, or blueback photographic prints of the selected works. This decision for economic moderation reduces the carbon footprint of our exhibitions and the insurance costs, but most importantly, it ensures greater curatorial independence. Thus, Babel Mallorca is not merely a new type of exhibition space envisioned by Arnaud Cohen; it is a Gesamtkunstwerk that aims to be the embassy of a universe yet to be built, inspired by the "Tout-Monde" concept cherished by Édouard Glissant. Through this curatorial platform, Marie Deparis confronts, without censorship and on the same beach, two irreconcilable figures of travel: the nomad from the North versus the migrant from the South, for whom borders have never disappeared. ♦ M.DY and A.C.

## EXHIBITION

*Tourist! (The Grand Tour)*

## ARTISTS

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

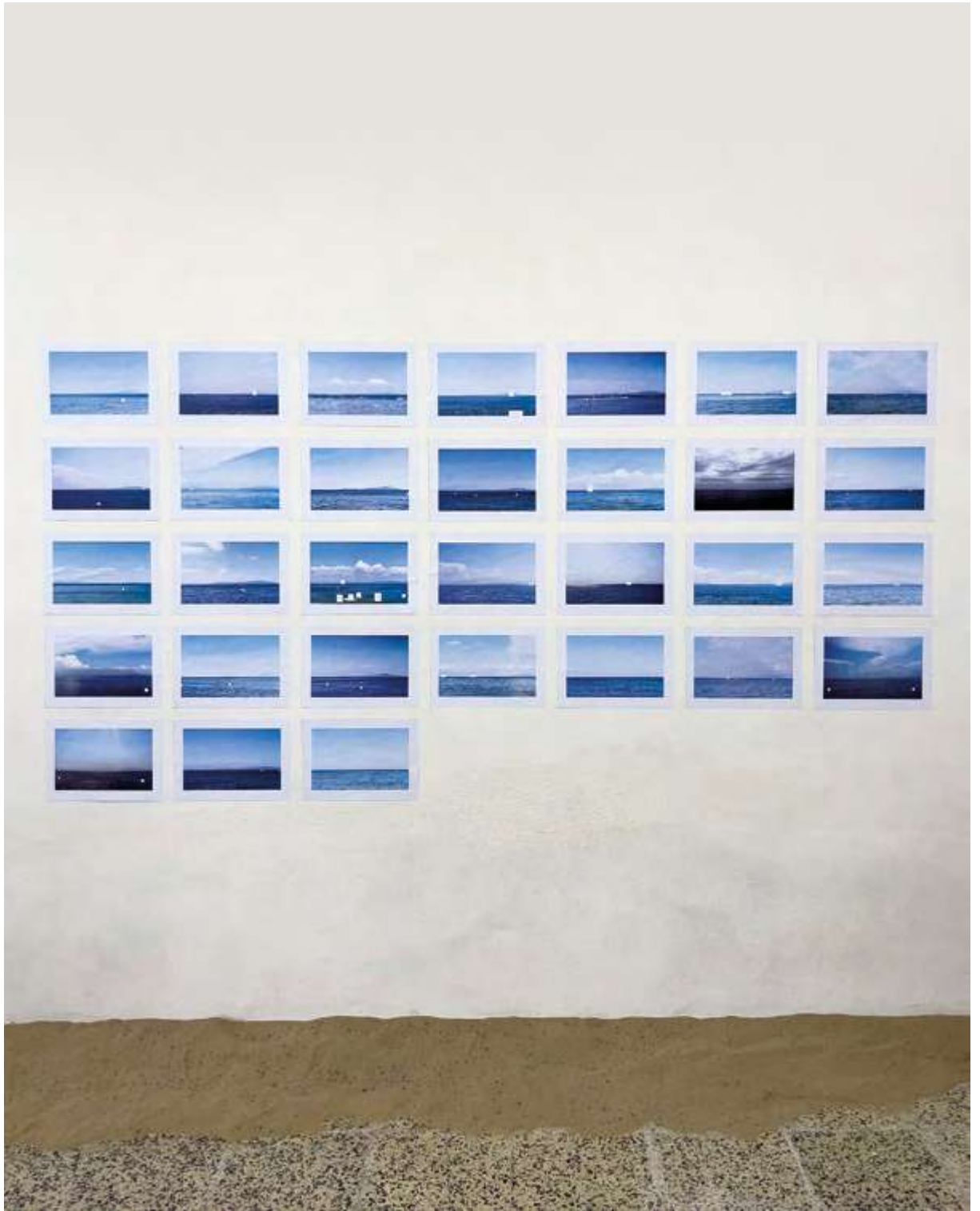
## CURATORIAL WORK

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

## VENUE

Babel Mallorca











# Km 10681

Angoulême  
France



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

## EXHIBITION

*Aequador*, focus BIENALSUR in the framework of *Faire Barrage*

## ARTIST

Laura Huertas Millán (COL/FRA)

## CURATORIAL WORK BIENALSUR

## VENUE

FRAC Poitou-Charentes





# Km 10779

Rennes  
France

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

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

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

*Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human. ♦ F.I.

## VIDEO PROGRAMME

*Ways of Vanishing. Chapter 2*

## ARTISTS

Louise Botkay (BRA), Özden Demir (TUR), Julio Fermepin (ARG), Aylin Gökmen (TUR/CHE), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Los Ingrávidos (MEX), Tiziana Panizza (CHL), Annalisa D. Quagliata (MEX), Jessica Sarah Rinland (GBR/ARG), Paul Rosero Contreras (ECU), Ana Vaz (BRA), Müge Yıldız (TUR)

## CURATORIAL WORK

Florencia Incarbone (ARG)

## VENUE

FRAC Bretagne





# Km 10801

**Toulouse**  
**France**

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

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

From the 1960s, at the New York Graphic Workshop – which she co-founded with Luis Camnitzer and José Guillermo Castillo – the artist contributed to reinventing the practice of printmaking, a technique that plays a central role in her work. Taken up by Pop Art artists and valued in South America for its political dimension, this technique affords her a critical look at the notion of authorship and collective work and provides her with narrative forms. In the 1970s, she began to work with photography and incorporated images of her own body in drawings, mainly murals, echoing the concerns of feminist artists of the time. The first part of the exhibition revisits this period, while offering a new reading of the historical, artistic, and social context of the time through Liliana Porter's commitment and that of the community of artists she interacted with.

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

## **ASSOCIATED EXHIBITION**

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

## **ARTIST**

Liliana Porter (ARG)

## **CURATORIAL WORK**

Lauriane Gricourt (FRA) and  
Annabelle Ténèze (FRA)

## **VENUE**

Les Abattoirs, Musée - Frac  
Occitanie Toulouse









# Km 10801

Toulouse  
France

"My work explores the limits between reality and fiction," asserts Sebastián Díaz Morales. It is precisely this boundary that the artist aims to traverse in his *Passages*: a nod to Walter Benjamin? An evocation of the flow of time and space, and their relativity? Perhaps both elements, intertwined with the disquieting state of the subject transitioning from one place to another – always the same, unchanging, with firm, resolute footsteps, as if he knew exactly where he was headed. Yet, in this seemingly predictable drift, bewilderment creeps in. Thus, the exploration of the real and its shift into fiction becomes palpable in these "passages," which, despite their apparent clarity, end up revealing the opposite. Strangeness emerges, giving way to the desolation experienced by the man who walks.

This work by Díaz Morales, chosen to engage in dialogue with Alberto Giacometti's exhibition, casts the gaze upon a dystopian present, encountering another perspective – that of Giacometti's man, whose fragility is not devoid of the might of determination, an aspect that the character in Díaz Morales's *Passages* seems to share, although we are not entirely certain. The doubt is raised. ♦ D.W.

## EXHIBITION

*Passages, focus BIENALSUR* within the framework of the exhibition *Giacometti's Years (1946-1966)*

## ARTIST

Sebastián Díaz Morales (ARG)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Les Abattoirs, Musée - Frac Occitanie Toulouse





# Km 10962

## Corte France

The networking process undertaken by BIENALSUR gives rise to numerous dialogues and brainstorming sessions between the members of this network in permanent movement.

One such dialogue was with Fabien Danesi, director of the Frac Corsica, leading to the idea of a series of crossed residencies, enabling photographers from three BIENALSUR member countries to have an artistic experience that would “erase borders”.

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

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

Arrighi and Janowski in Ryadh, Debian and Tasmeen in Buenos Aires, Glusman and Alofi in Corsica, all pursued their work in unfamiliar scenarios. ♦

### RESIDENCY

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

### ARTISTS

Laura Glusman (ARG),  
Moath Alofi (SAU)

### CURATORIAL WORK

BIENALSUR, FRAC Corsica and  
MoC KSA

### RESIDENCY COORDINATION

Agustina de Ganay (ARG)

### VENUE

FRAC Corsica

In collaboration with: Ministry of Culture of the Kingdom of Saudi Arabia, FRAC Corsica, Centro Cultural Recoleta

Thanks to: Embassy of the Kingdom of Saudi Arabia in Argentina; Embassy of France in Argentina, Institut Français d'Argentine; Gobierno de la Ciudad de Buenos Aires, Ministerio de Cultura



# Km 11009

**Corsica**  
**France**

*Perhaps at the beginning  
time and the visible,  
twin makers of distance,  
arrived together, (...)  
They spoke of the horizons  
surrounding everything  
which had not yet disappeared.*  
John Berger (1984)

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

## **EXHIBITION**

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

## **ARTISTS**

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

## **CURATORIAL WORK**

Fabien Danesi (FRA-FRAC CORSICA),  
Diana Wechsler (ARG)

## **COORDINATION OF THE RESIDENCY PROGRAMME**

Agustina de Ganay (ARG)

## **VENUE**

Centre Culturel Una Volta

In collaboration with: Ministry of Culture of the Kingdom of Saudi Arabia, FRAC Corsica, Centro Cultural Recoleta

Thanks to: Embassy of the Kingdom of Saudi Arabia in Argentina; Embassy of France in Argentina, Institut Français d'Argentine; Gobierno de la Ciudad de Buenos Aires, Ministerio de Cultura





# Km 11045

Paris  
France

*Look at Me!* is what each of the people in the selected photographs seems to be telling us. As spectators, we look at the images, but (virtually) they in turn “look” at us. Based on these reflected gazes, which are part of the process of configuration of identities that this curatorial project proposes, we intend to shed light on African diversity.

Within the framework of the International Decade for People of African Descent (2015-2024) declared by the UN in 2014, whose main objective is to “strengthen actions and measures to ensure the full enjoyment of economic, social, cultural, civil and political rights by people of African descent, and their full and equal participation in all aspects of society”, this exhibition seeks to contribute to the construction of a diverse and plural creative image from the perspective of African artists or those of African descent in the diaspora.

This selection of images by African artists represents an attempt to reveal the rich repertoire resulting from the myriad of cultural exchanges that have taken place in African territories as a result of internal migrations, the actions of colonialism, “modernizing” processes, as well as the cultural interactions that occurred in what has been defined as the “diaspora”, which includes the transatlantic traffic of black people for about three centuries.

Following what UNESCO proclaims – “no development can be sustainable without a strong cultural component” –, this exhibition is an invitation to think with a plural repertoire of images in which both convergences and tensions can be seen. This project, conceived within the framework of BIENALSUR to accompany UNESCO’s annual cultural meeting, poses certain dimensions oriented to a possible construction of a contemporary humanism.

Based on a perspective rooted in the present, this selection of images brings together aspects related to visual traditions, knowledge, cultural practices, the traces of intangible heritage, and the identities of an expanded Africanness. ♦ D.W.

## EXHIBITION

*Look at Me!*

## ARTISTS

Ishola Akpo (BEN), Hicham Benohoud (MAR), Mónica de Miranda (PRT), Januario Jano (AGO/GRB), Kapwani Kiwanga (CAN), Aline Motta (BRA), Rosana Paulino (BRA)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

UNESCO Paris







# Km 11051

Paris  
France

The issue of multiple personalities takes centre stage at the Nemo Biennial 2023. Its main exhibition at CENTQUATRE-PARIS features an impressionistic journey through a series of works of spectacular aesthetics, interactive devices, films and installations that cast a critical and educational eye on the digital age and its numerous biases.

Divided into three time-travelling sections – *Tomorrow Has Already Been Written*, *Archaeology of the Present* and *How Did We Get Here* – the exhibition questions, explores, analyses and envisions the impact of technology on both online and offline identities, aesthetics, and the transformations of past and future human beings.

In this framework, BIENALSUR present *Paul* by Cristina Galán which explores – through the traditional practice of portraiture – the subversion of identity and the sinister elements lurking beneath the visually polished surface of reality. Oblivious to what is happening around them, the figures appear suspended in time, which heightens their immobile, mechanical quality. The lights are on around the clock in these scenarios, reflecting the 24/7 norm of society today: always ready, always productive. Along with the injunctions of online marketing, which commands us to “always be ourselves” and to be cheerful at all times. *Paul* is a window into a dystopian world where happiness and positivity are imperative. ◆

## EXHIBITION

*Paul*, focus BIENALSUR in the framework of *Festival NEMO*

## ARTIST

Cristina Galán (ESP)

## CURATORIAL WORK

LE CENTQUATRE-PARIS + Festival NEMO + BIENALSUR

## VENUE

LE CENTQUATRE-PARIS





# Km 11066

Paris  
France

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

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

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

*Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human. ♦ F.I.

## VIDEO PROGRAMME

*Ways of Vanishing, Chapter 3*

## ARTISTS

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

## CURATORIAL WORK

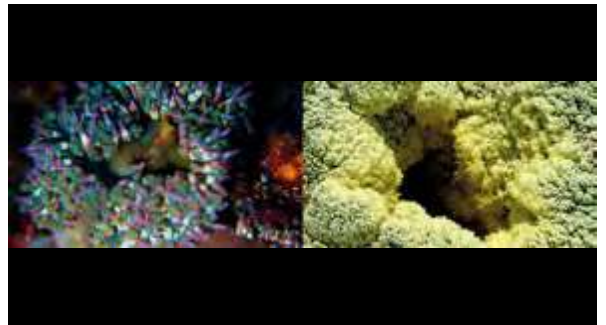
Florencia Incarbone (ARG)

## VENUE

Maison de l'Amérique Latine

Thanks to: France Médias Monde, IESA Arts & Culture





# Km 1147

Rome  
Italy

Within the framework of the fourth edition of BIENALSUR, Argentine artist Mercedes Azpilicueta presents the unprecedented performance *Of Women, Madonnas and Martyrs* at the Royal Academy of Spain. The shrine of San Pietro in Montorio serves as the scenographic backdrop for the interaction between the artist and the performer Antonella Fittipaldi, whose movements in the space respond to Azpilicueta's narrative suggestions.

The image selected to announce the performance, Artemisia Gentileschi's *Madonna col Bambino*, expresses the intimate connection between Azpilicueta's artistic exploration and her everyday experience. While voice and body take turns during the performance rehearsals, the artist's two-year-old son runs carefree, trying to capture his mother's attention. In a cross-play of mirrors, Azpilicueta envisions herself in the role of Artemisia Gentileschi, simultaneously identifying with the Virgin breastfeeding the child, the subject of the painting. The story of the Roman painter represents a recurring narrative thread in Azpilicueta's investigations, as evidenced by the video work *Body-Birds* (2018), showcased at the entrance of the Academy.

The continuous overlapping of past and present, of public and private dimensions, is precisely the distinctive feature of Azpilicueta's work. This interplay is expressed in *Of Women, Madonnas and Martyrs* through the alternation of narrative registers. On the one hand, the intimate diary resonates with the inevitable echoes of violence in the Israeli-Palestinian territory; on the other, the historical chronicle, whose objective rigor is repeatedly undermined by continuous breaks in the narrative. The intimate experience of breastfeeding intersects with the cold enumeration of episodes in the life of Artemisia Gentileschi, while Azpilicueta's research trip to Pozzuoli intertwines with the story of the martyrdom of Saint Proculus and his companions.

Vibrantly coloured fabrics signal these passages; their intervention during the performance corresponds to the alternation of narrative planes. Emanations of the virtuosity of baroque folds, at times conceal and at others reveal the movements of the body, serving as liminal objects between interior and exterior, public and private. Body and voice merge in an assonant narrative whose transtemporal and undisciplined character places the subjective experience at the centre, serving as a lens through which to interpret the world. ♦ B.C.

## PERFORMANCE

*Of Women, Madonnas and Martyrs*

## ARTIST

Mercedes Azpilicueta (ARG), in collaboration with Antonella Fittipaldi (ITA)

## CURATORIAL WORK

Benedetta Casini (ITA)

## VENUE

Real Academia de España en Roma

With the support of: Embassy of Spain, Agencia Española de Cooperación Internacional para el Desarrollo (AECID); Ministerio de Asuntos Exteriores, Unión Europea y Cooperación





# Km 1150

Rome  
Italy

Experimentation lies at the core of video art and the processes in the Argentine art scene are no exception to this birthmark. Explorations of the medium, the quality of the images, their sources, and distortions are some of the possible directions. Video performance and video collage are further keys to identifying a possible itinerary through video art in Argentina. This selection is not comprehensive but indicative, and like all selections it is inevitably biased. In this case, only seven women artists and eight short works in total were specifically chosen.

Graciela Taquini, a pioneer, facilitator and activist of the video art scene since the early 1980s, opens the show with *Roles*, her 1988 debut work marking the first biographical video performance. In *The Sublime and the Banal*, made in 2004, Taquini presents another video performance in which the mundane and the literary weave into a unique narrative in which everyday dialogue, the epistolary genre, travel, and the figure of Julio Cortázar are the protagonists.

Video performance plays a significant role in much of this compilation. After Taquini's introduction, the progression leads to the metaphysical stylization of Silvia Rivas in *Momentum*, followed by the irruption of veristic and precarious everyday life in Ana Gallardo's work *Caravan*. Alicia Herrero's work *Suite Auction Drawings* culminates the sequence. From Rivas' liminal approach to Gallardo's existential perspective or Herrero's critical examination of the system, these works present a range of powerful conceptual expressions.

The selection then moves on to other narratives constructed through the appropriation of images from other filmmakers, originally intended for other purposes (including classic feature films from Hollywood or Argentine cinema), which result in cohesive video collages such as those by Leticia Obeid and Gabriela Golder. The programme concludes with *Breaking News*, Liliana Porter's animation project. ♦ D.W.

## VIDEO PROGRAMME

*Experimental Identity*

## ARTISTS

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

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Casa Argentina en Roma.  
Sala Lola Mora

Thanks to: Embassy of the Argentine Republic in Italy



# Km 11189

Milano  
Italy



## PRESENTATION

*CERCA Reader*

## PARTICIPANTS

Fondazione SouthHeritage per l'arte contemporanea, Carico Massimo, Centro Itard Lombardia, Programma a>Monte, StudioAmatoriale, Firmamento Collettivo, Nadir Daily, Scafandra and Visualcontainer, in collaboration with Koinotes - la Comunità Germinativa

## CURATORIAL WORK

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

## VENUE

Casa degli Artisti di Milano

In resonance with the model promoted by BIENALSUR, which is grounded in collaborative art practices, several cultural entities – Programma a>Monte, Studio Amatoriale, Centro Itard Lombardia Casa degli Artisti, Carico Massimo, Fondazione SouthHeritage per l'arte contemporanea – collectively decided to integrate research development, language experimentation, and joint productions into their regular activities. This collective approach aims to establish itself through a sustainable, shared, and low-impact organizational structure, prioritizing collaboration and exchange as evolving cultural and project-based methods. The goal is to explore new imaginary paradigms and community-based practices, taking the form of a collaborative and decentralized tool: a “magazine/work” that incorporates contributions from each participating entity. ◆

Thanks to: Fondazione SouthHeritage per l'arte contemporanea



CEDCA  
CERCA



maestro / mbo



CEDCA  
CERCA

Spencer Wickham

Chidera x Wickham



Quando è grande l'ambiente?



Schoola  
Capitale

# Km 11594

Geelong  
Australia

Meteorological medicine or when something intangible manifests itself in wakefulness. In the Hippocratic Treatises, mention is made of the effect that the elements of the physical environment have on people's bodies and the importance of breathing in the process. Specifically, it is suggested that climatic conditions influence the quality of life and that, for example, the air carries different types of substances that can cause illness or discomfort. For many years, these ideas were neglected for lack of tangible evidence but today, amidst a planet in crisis, we understand more than ever the need to analyze the conditions of the environment in order to define the margins of habitability and sustained coexistence, which implies the urgent need to engage in other debates with the material world.

*An Echoing Dream*, by Victoria Jost, is an exhibition that unfolds in a circulation space within a building, which acts as a large lung that regulates the circulation of air from the entrance to multiple levels and spaces. The artist develops a series of ideas and intuitions about the human encounter with non-human materialities and positions interpretations based on a sensibility that is agencized by the slow and silent encounter with objects without a purpose or evident destiny. She adopts the particularities of the place and suspends trajectories, so that the exhibition is experienced as a state and not as a place, as a conjunction of atmospheric conditions rather than as a group of fixed images.

The lighting of the space defines a transitory state and stupor: nothing is at all sharp, clear, or accessible at first. In line with the exhibited pieces, the conditions of the place are altered by a strange agent that is capable of introducing new registers in everyday perception through subtle and punctual gestures.

Strictly speaking, Jost's work is in line with what Jane Bennett proposes as a non-mechanistic

vitalism, specifically associated with what is known as entelechy and which posits the existence of a non-mechanistic agent that motivates, arranges and orients life phenomena. This means, in Bennett's eyes, that non-human materialities can be understood as acting agents in much more complex processes. This is relevant to thinking about the works in this exhibition because each one acts as an accumulation of qualities that describe a unique and specific way of encountering the materials. As if animated by a hidden force, different objects emancipate themselves from function, dissolve and reconfigure their structure to adapt to others. They are transformed in an expansive movement and linked



## EXHIBITION

*Echo of a Dream*

## ARTIST

Victoria Jost (ARG)

## CURATORIAL WORK

Carlos Gutiérrez (ARG)

## VENUE

Platform Arts

to the becoming, they are associated on the basis of their availability and physical qualities.

The works are shaped as the vaporous eruption of the container edge and claim a synaesthetic approach that asks scent to the touch and flavor to the sound. Thus, they introduce the possibility of inorganic elements constituting organisms in relation to the conditions of their environment and their contained potentialities. In *An Echoing Dream* those things, impulses and other abstractions that belong to the domain of the intangible manifest themselves, folding over one another, motivating the appearance of works that appear like particles of water in a cloud: dispersed but connected, part of an extensive and sustained storm. ♦ C.G.









# Km 11594

**Geelong  
Australia**

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

## **VIDEO PROGRAMME**

*The Walking Gaze. Chapter 1*

## **ARTISTS**

Francis Alÿs (BEL/MEX), Diego Bianchi (ARG), Valentina Cardellino (URY), Carmela Gross (BRA), Julia Levstein (ARG)

## **CURATORIAL WORK**

Clarisa Appendino (ARG)

## **VENUE**

Platform Arts





# Km 11632

Zagreb  
Croatia



## INTERVENTION

*Wanderers. Uncertain inclusion of public space*

## ARTIST

Juan Ignacio Cabruja (ARG)

## CURATORIAL WORK

Benedetta Casini (ITA),

Branko Franceschi (HRV-NMMU)

## VENUE

NMMU - Nacionalni Muzej

Moderne Umjetnosti

Cabruja's intervention on the NMMU facade is titled *Wanderers*, translated from the Spanish term "errantes," which carries a dual meaning – directly conveying the idea of wandering in a nomadic way while also hinting at inherent flaws or "errors." Cabruja's *Wanderers* features flawed LED lights on the museum front, each with encoded faults that cyclically repeat, creating a silent choreography. This nuanced display becomes perceptible only through a patient pause at the NMMU entrance. The facade of the building, currently under reconstruction following the 2020 earthquake, contrasts with the festive Christmas lighting adorning the square in front of the museum.

The primary focus guiding Cabruja's investigation is the dissonance between the policies governing public spaces – increasingly reliant on market-driven innovations – and the biological needs of human bodies. Specifically, the intermittent operation of LED lights, which began replacing halogen ones in the 90s due to their ecological efficiency, quietly disrupts the circadian rhythm of bodies. As eloquently detailed by Jonathan Crary in *24/7. Late Capitalism and the Ends of Sleep*, the acceleration of capitalism in recent decades has led to a perpetual state of activity, alertness, and visibility, eroding individuals' mental states and basic needs, such as sleep.

The era of constant illumination reached an insane peak in the late 1990s when a Russian/European space consortium proposed launching satellites into orbit to reflect sunlight back onto Earth, aiming to provide nighttime lighting for entire metropolitan areas. Fortunately, the project never materialized, as it would have represented the dystopian culmination of the total observability attributed by Pasolini to fascism and, later, to consumerist society. In such a perpetually illuminated reality, nuances would be imperceptible, alterations would go unnoticed, and the appreciation of dim-light shadows would be impossible.

The erratic palpitations of Cabruja's intervention bring the attention of passers-by to light itself, paradoxically revealing and making it visible. The entire building, with its architecture fragmentedly illuminated by unstable LED lights, resembles a body in pain – an organic system driven to madness by constant exposure to the radiations of lighting artifacts. This humanization of the electric system, while expressing discomfort against the invasive presence of illumination, may also signify a potential escape, the promise of an ultimate error, the final breakdown. In the event of a relieving blackout, our bodies might find rest, and our eyes, slowly re-accustomed to darkness, might even start perceiving nuances again. ♦ B.C.



# Km 11949

## Izmir Türkiye

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

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

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

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

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

According to Mircea Eliade<sup>1</sup>, celebrating the beginning of a new life arises from the need to periodically reenact the myth of cosmogony. Although modern human beings, in contrast to those in archaic societies, continue this tradition unconsciously, these endeavours aim to restore the world to the energy it possessed during its inception. The exhibition *You Survived When Nothing Grew* attempts to support the cosmogony myth by delving into the origins of diverse forms of existence. ♦

### ASSOCIATED EXHIBITION

*You Survived when Nothing Grew*

### ARTISTS

Eglė Budvytytė (LTU), Özgür Demirci (TUR), Emilija Škarnulytė (LTU)

### CURATORIAL WORK

Nursaç Sargon (TUR-MONITOR)

### GUEST ARTIST

Florence Levy (ARG)

### GUEST CURATORIAL WORK

Florence Incarbone (ARG)

### VENUE

Historical Bıçakçı Han

With the support of: İzmir Büyükşehir Belediyesi; SAHA; Fıksatıf, İzmir Art

<sup>1</sup> Mircea Eliade, *Myths, Dreams, and Mysteries*.



# Km 12246

**Oslo**  
**Norway**

The overproduction of goods – with its resulting generation of waste and garbage – along with the emphasis on high-speed mobility aiming to cover long distances in the shortest possible time, are two features of global contemporaneity. There is a type of artistic creation that underscores this condition of the present through a contrast: waste as a possibility and the act of walking as a symbol of slowness. As a result, artists from different corners of the world link the gleaning of waste objects to aimless walking, transforming their context into a space of search, sourcing materials for their works.

These artistic productions represent a type of work that consists in putting together objects that have lost their purpose, the construction of pieces with different objects and materials, or the classification and gathering of disparate things. Consequently, a special relationship between walking and collecting is established, in which collecting can be a momentary interruption of walking. This introduces another meaning of “objet trouvé”; that is to say, a found object or even an “object stumbled upon”.

This selection of videos connects these two actions: walking and collecting (or gathering). Although some works place greater emphasis on one than the other, together they depict a particular way of moving, looking, searching, and trying to find things in their surroundings. The selected videos show how the artists work with objects found in their respective settings and their walk through space and time. The works place the emphasis on walking without a predefined route or purpose. They highlight the nearby (mostly urban) world around the slow and purposeful walk. ♦ C.A.

## **VIDEO PROGRAMME**

*The Walking Gaze. Chapter 2*

## **ARTISTS**

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

## **CURATORIAL WORK**

Clarisa Appendino (ARG)

## **VENUE**

Momentum 12, Oslo Art Festival





# Km 12373

Beirut  
Lebanon



*Ways of Vanishing* is a video program that brings together works by filmmakers from Latin America, the Global South and Lebanon. In four sessions, it proposes an aesthetic exploration of the process of vanishing. This unique condition entails the passage from the visible and existence to invisibility, a change of state that projects itself in multiple directions towards a languid disintegration.

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

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

*Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human. ◆

F.I. and N.T

## VIDEO PROGRAMME

*Ways of Vanishing. Chapter 4*

## ARTISTS

Marwa Arsanios (LBN), Ecem Arslanay (TUR) and Yiğit Tanel Kaçar (ITA/TUR), Louise Botkay (BRA), Ali Cherri (LBN), Özden Demir (TUR), Fouad Elkhoury (LBN), Sirine Fattouh (LBN), Ahmad Ghossein (LBN), Aylin Gökmen (CHE/TUR), Joana Hadjithomas (LBN) and Khalil Joreige (LBN), Ghassan Halwani (LBN), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Lamia Joreige (LBN), Mireille Kassab (LBN), Florencia Levy (ARG), Los Ingrávidos (MEX), Omar Mismar (LBN), Óscar Muñoz (COL), Dala Nasser (LBN), Nour Ouayda (LBN), Paul Rosero Contreras (ECU), Ana Vaz (BRA), Maya Watanabe (PER), Paola Yacoub (LBN) and Michel Lasserre (FRA), Müge Yıldız (TUR), Akram Zaatar (LBN), Cynthia Zaven (LBN)

## CURATORIAL WORK

Florencia Incarbone (ARG),  
Nayla Tamraz (LBN)

## VENUE

Museo Sursock





# Km 12838

Riyadh  
Saudi Arabia

In the universe of the imaginary, it is possible to think of an exhibition as an inventory of options to address the experience of life in order to reflect on how to transform the world. This inventory hints at a broader repertoire, which is part of the world of images but whose ideas can represent a wider corpus that is always plural and diverse. Associating the concept of inventory with that of a kaleidoscope entails multiplying the gesture: while an inventory enumerates and organizes, a kaleidoscope disrupts and expands the initial logic.

Therefore, this project stands between the inventory and the kaleidoscope as an invitation (based on an organic montage) to flow in space with the perceptions, sensations and ideas that arise from the chosen path.

Le Parc's sphere, at the centre of SAMoCA, diverts the gaze with its flashes. On one side, Ugo Schiavi researches and works on the local ecosystem in the atrium. Joaquín Fargas' work raises questions about these small, self-sufficient natural worlds: Are they water and oxygen reservoirs? Are they a micro-space for the conservation of the environment? On the other, in the large hall, several artists present a succession of situations that stage other real simulations, conjuring up dimensions that are in some cases dreamlike, in others related to cultural memory, literature, science and the existential. The questions raised in these works are rooted in the construction of archives, databases, libraries, collections, and all kinds of repertoires attempting to preserve the ephemeral, the evanescent, time, the memory of facts and actions. This includes the dreams of Abdu, the collections of Erlich and Kazma, the recoveries of Akamatsu and Al-Ahmad, as well as the vocation of reconnection of Sánchez Barroso and Lucas. The construction of myths in Schiavi's and Nijensohn's projects is part of these attempts to address the world, or at least some of its aspects. Fargas and his biospheres offer alternatives to the micro-conservation of life.

Thus far, these are just a few notes on this inventory of possible ways of approaching the world. The kaleidoscopic dimension remains open to interpretation and to the path taken by each of those who visit this exhibition and read this essay. It is just a possible gaze and, at the same time, an invitation to try out many more. ♦ D.W.

## EXHIBITION

*Imagine. Fantasies, Dreams, Utopias*

## ARTISTS

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

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

SAMoCA - Saudi Arabia Museum of Contemporary Art

With the support of: Ministry of Culture of the Kingdom of Saudi Arabia

Thanks to: Embassy of the Argentine Republic in the Kingdom of Saudi Arabia, Jax District





















# Km 12844

Riyadh  
Saudi Arabia

Marie Orensanz expresses her thoughts in material creations which she shares with the world. She believes that the intimacy of her work and her personal perspectives foster spaces for reflection and connection. Her works create an illusion of escape from reality and operate as open-ended questions that elicit interpretations from an audience in search of infinite solutions. *Beyond Time* offers visitors the possibility to see their reflection through the still hands of a clock. This installation could be a representation of all time or, on the contrary, of no time at all, leaving it to the realm of the imagination, akin to a stroll through an alternative universe. The public can choose to explore it on foot or at full speed, which gives rise to different impressions and experiences. It is a unique space that becomes a fantasy, where time stands still, a message about its rapid passage and the possibility of slowing it down and acknowledging it. The clock hands appear to emerge from the earth, giving the setting a supernatural aura in a world in constant movement. ♦ D.W.

## INTERVENTION

*Beyond Time*

## ARTIST

Marie Orensanz (ARG/FRA)

## CURATORIAL WORK

Diana Wechsler (ARG)

## VENUE

Fenaa Alawwal Center

In collaboration with: Ministry of Culture of  
the Kingdom of Saudi Arabia





# Km 12844

Riyadh  
Saudi Arabia

The dimensions of time and space, despite being those that mark the basic parameters of our existence, are nevertheless relative: cultural, social and personal subjectivities imprint on them nuances that point to the diversity of the experience of life, wherever it may be. It is from the recognition of diversity that this exhibition brings together a selection of photographs by six artists – Tasneem Alsultan, Moath Alofi, Laura Glusman, Nicolás Janowski, Laetizia Debian and Sébastien Arrighi – from three countries – Saudi Arabia, Argentina and France. They were invited to temporarily migrate from their usual places of residence in order to carry out an exercise of estrangement. This would allow them to capture those other horizons in their works, to make the invisible visible, to pour into their images traces of this fragment of experience in the distance. The outcome of this convergence of gazes, in which we decided to add some previous pieces to this experience as a sign of the blurring of frontiers, is manifest in this exhibition at the Fenaa Alawwal Center. The site location in DQ imbues this collaborative proposal with distinctive significance. ◆

## EXHIBITION

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

## ARTISTS

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

## CURATORIAL WORK

Fabien Danesi (FRA-FRAC CORSICA),  
Diana Wechsler (ARG)

## VENUE

Fenaa Alawwal Center

In collaboration with: Ministry of Culture of the Kingdom of Saudi Arabia, FRAC Corsica, Centro Cultural Recoleta

Thanks to: Embassy of the Kingdom of Saudi Arabia in Argentina; Embassy of France in Argentina, Institut Français d'Argentine; Gobierno de la Ciudad de Buenos Aires, Ministerio de Cultura









# Km 12844

Riyadh  
Saudi Arabia

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

It was then, when we shared this project with the Ministry of Culture of Saudi Arabia, that we selected the six photographers participating in these cross residencies between the KSA – Riyadh and its surroundings –, France – more specifically in Corsica – and Argentina – in Buenos Aires and Dolores. Moath Alofi, Tasneem Alsultan, Nicolás Janowski, Laura Glusman, Laetizia Debian and Sébastien Arrighi were the artists who sought to “erase borders” through their endeavours. Arrighi and Janowsky in Ryadh, Debian and Tasmeen in Buenos Aires, Glusman and Alofi in Corsica, all pursued their work in unfamiliar scenarios. ♦ D.W.

## RESIDENCY

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

## ARTISTS

Sébastien Arrighi (FRA),  
Nicolás Janowski (ARG)

## CURATORIAL WORK

BIENALSUR, FRAC Corsica  
and MoC KSA

## VENUE

Fenaa Alawwal Center



In collaboration with: Ministry of Culture of the Kingdom of Saudi Arabia, FRAC Corsica, Centro Cultural Recoleta

Thanks to: Embassy of the Kingdom of Saudi Arabia in Argentina; Embassy of France in Argentina, Institut Français d'Argentine; Gobierno de la Ciudad de Buenos Aires, Ministerio de Cultura





# Km 18346

Urayasu  
Japan

# Km 18370.3

Tokyo  
Japan

TURN is an art project that aims to exchange knowledge between people from different backgrounds working with minority communities to produce art exhibitions. It is intended to both celebrate the differences between people and cultures and foster the exchange of knowledge and traditions. Designed by Japanese artist and scholar Katsuhiko Hibino, Dean of the School of Fine Arts at Tokyo University of the Arts, TURN was launched in 2015 as one of the main projects of the Tokyo Metropolitan Government within the cultural program of the Tokyo Olympic and Paralympic Games. In continuity with the actions undertaken in the 2017, 2019 and 2021 editions, BIENALSUR and TURN jointly propose to develop a networking project in 2023 to link different territories from the perspective of contemporary art in order to activate the artistic-cultural configurations and practices that emerge from each context. This edition will focus on the exchange of knowledge of Japanese and Argentine culinary cultures. Specifically, it will connect the city of Buenos Aires with the city of Urayasu, with activities in open public spaces aimed at learning about the culture, traditions and popular customs associated with local cuisines; creating recipes that reflect Japanese and Argentinean cultures; exploring the popular culinary culture of the cities in homes, restaurants, markets, etc.; investigating these culinary traditions and customs, as well as their cooking utensils. ◆

**RESIDENCY AND EXHIBITION**  
*BIENALSUR + TURN 2023.*  
*Cooking, community action and art project*

**ARTIST**  
Max Gómez Canle (ARG)

**CURATORIAL WORK**  
BIENALSUR

**VENUES**  
Urayasu City, Chiba  
Tokyo University of the Arts



In collaboration with: Urayasu Art Project - Urayasu Geidai, Urayasu City; Tokyo Geidai - Tokyo University of the Arts; Agency for Cultural Affairs, Government of Japan, Chiba Prefecture





# Virtual Venue

Forty-four videos produced by more than 30 artists from 17 countries make up the curatorial proposal of the BIENALSUR 2023 virtual venue. These works address the problems underlying contemporary art, its different aesthetic quests and the possibilities that video art can offer as a practice and a language.

There are quite a few videos that contemplate the future through the lens of speculative fiction. Departing from a murky and turbulent present, these pieces use computer-generated images as well as archive material to depict dystopian scenarios, presenting futures in which the continuity of humanity is cast into uncertainty. This sense of doubt also extends to the environment and climate change. Several of these videos delve into the future landscape and the domestication of nature through a cross-over between the fictional and the natural, the organic and the geometric.

Another group of works explores the political and social reality in various countries. Issues such as migration, racism, human trafficking and anarcho-extractivism are addressed under different poetics to account for the turbulent and ever-changing world we live in. The exploration extends to emotional memories and collective discourse, revisiting historical moments and emphasizing the wounds and traumas of the past, including the different civilian-military dictatorships experienced by Latin American countries during the 20th century.

Finally, a set of videos reflects on language in a broad sense, encompassing traditions of humour and insult, algorithmic structures, and benign discourses. In a context permeated by new technologies and the advancement of artificial intelligence, these pieces explore linguistic communication and movement. Notably, even from biographical self-fiction, several of them appeal to dance and movement as spaces of freedom and transcendence. Selected through the open call organized by BIENALSUR for all its editions, these videos address diverse topics such as ecology, dystopia, algorithms, and humour. They serve as a medium for contemplating the recent past, our present, and as an invitation to envision alternatives for the future. These are images that call attention to and propel the urgent movements of the present. ◆

## VIDEO PROGRAMME

### *Urgent Movements*

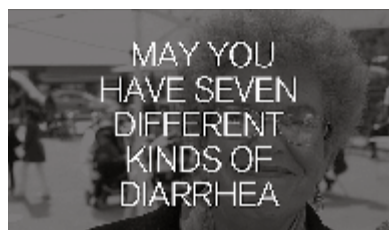
## ARTISTS

Sanja Andjelkovic (SRB), Alejandro Argüelles and Viviana Zargón (ARG), Rodrigo Arruda (BRA), Ronald Bal (NLD), Francisco Belarmino (CHL), Marcela Bosch and Lucas Aguirre (ARG), Cecilia Catalin (ARG), Cátedra Jacoby (ARG), Carlos Colín (MEX), Anna Friz and Rodrigo Ríos Zunino (CAN/EUC), Emiliano Grassi (URY), Janks Archive (USA), Jim Jasper Lumbea and Joey Alexis Singh (PHL), Yefu Liu (CHN), Johanna Maj Schmidt (DEU), Jacopo Miliani (ITA), Malén and Suyai Otaño (ARG), Ferhat Özgür (TUR), Cecilia Pérez Pradal (ARG), Libbi Ponce (ECU), Belén Robeda (ARG), Claudia Schmitz (DEU), Susan Silas (USA), Carla Spinoza Torrico (BOL), Alex Strada and Tali Keren (USA), Vangjush Vellahu (ALB)

## CURATORIAL WORK

Diana Wechsler (ARG)













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## Km 0

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**William Forsythe** (USA/GERMANY)  
*Untitled Instructional Series*, 2020  
Traffic signs with instructions  
Variable sizes  
Photos: Horacio Volpato

### P. 15

**Jordi Colomer** (SPAIN)  
*Argentinian Alphabet*, 2023  
Project created in collaboration with teacher Paulina Vera and students from grades 5A and 5B at the public state school Onésimo Leguizamón, Buenos Aires.  
Various objects, drawings, alphabets, posters, photographs  
Variable sizes  
Photo: Horacio Volpato

### P. 16

**Above**  
Exhibition view. *Vacant Houses Don't Make a City*, Jordi Colomer, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes, Buenos Aires, Argentina.  
Photo: Horacio Volpato

### Below

**Jordi Colomer** (SPAIN)  
*Modena Parade / Corteo Modenese*, 2022  
Video, 18 min  
Photo: Guido Piotrkowski

### P. 17

**Above**  
Exhibition view. *Vacant Houses Don't Make a City*, Jordi Colomer, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes, Buenos Aires, Argentina.  
Photo: Horacio Volpato

### Below

**Jordi Colomer** (SPAIN)  
*The Educating Shanty Town*, 2023  
Black acrylic painting on cardboard  
12 × 2 m  
Photo: Guido Piotrkowski

### P. 19

**Above**  
**Voluspa Jarpa** (CHILE)  
*Cartographies of the Syndemic*, 2023  
Mixed media  
Courtesy of the artist  
Graphic production: Fabiana Herrera  
Photo: Horacio Volpato

### Below

**Voluspa Jarpa** (CHILE)  
*Cartographies of the Syndemic*, 2023 (detail)  
Mixed media  
Courtesy of the artist  
Graphic production: Fabiana Herrera  
Photo: Horacio Volpato

### Pp. 20-21

**Voluspa Jarpa** (CHILE)  
*Tótem*, 2020-2023  
Environmental installation  
Variable sizes  
Courtesy of the artist  
Graphic production: Fabiana Herrera and Álvaro Muñoz

*Lasers x Pellets*, 2020  
Installation of lasers and aerial pellets  
Courtesy of the artist  
Collaborators: Alexandra Núñez and Daniela González  
Photo: Horacio Volpato

### P. 22

**Above**  
**Voluspa Jarpa** (CHILE)  
*History/Hysteria*, 2023  
Video installation, 9 min 20 s  
Courtesy of the artist  
Photo: Horacio Volpato

### Below

**Voluspa Jarpa** (CHILE)  
*Chile, My Country*, 2023  
Video, 12 min 21 s  
Courtesy of the artist  
Photo: Horacio Volpato

### P. 23

**Above**  
Exhibition view. *Syndemic. Andean Outbursts*, MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes, Buenos Aires, Argentina.  
Photo: Horacio Volpato

### Below

**Voluspa Jarpa** (CHILE)  
*Repository*, 2023 (detail)  
Installation  
Variable sizes  
Courtesy of the artist  
Mock-up creation: Sebastián Tapia  
Photo: Horacio Volpato

### P. 25

**Above**  
Exhibition view. *Jigsaw Puzzles*, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes, Buenos Aires, Argentina. In the foreground on the right: Filippo Berta, *Common People*, 2021.  
Photo: Horacio Volpato

### Below

Exhibition view. *Jigsaw Puzzles*, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes, Buenos Aires, Argentina. In the foreground: Glenda León, *Hábitat*, 2004.  
Photo: Horacio Volpato

### Pp. 26-27

**Regina Silveira** (BRAZIL)  
*Continued... (Latin American Puzzle)*, 1997-2023  
Printed adhesive vinyl and vinyl foam cut-outs  
200 pieces, 30 × 30 cm each  
The artist's collection  
Photo: Horacio Volpato

### P. 26

**Below**  
Exhibition view. *Jigsaw Puzzles*, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes, Buenos Aires, Argentina.  
Photo: Horacio Volpato

### P. 27

**Below to the left**  
**Luis Hernández Mellizo** (COLOMBIA)  
*Coast*, 2017 (detail)  
Twelve openwork books  
Variable sizes  
The artist's collection. Courtesy of Herlitzka & Co.  
Photo: Mauro Roll

### Below to the right

**Fernando Bryce** (PERU)  
*The World Over/1929*, 2011 (detail)  
Four silkscreens on paper (edition 3/5)  
73 × 103 × 3.5 cm  
Collection of Malba, Museum of Latin American Art of Buenos Aires  
Photo: Mauro Roll



**Pp. 28-29****Regina Silveira** (BRAZIL)*Continued...* (Latin American Puzzle), 1997-2023 (detail)Printed adhesive vinyl and vinyl foam cut-outs  
200 pieces, 30 × 30 cm each  
The artist's collection  
Photo: Horacio Volpato**P. 30****Above****Adriana Bustos** (ARGENTINA)*Celestial planisphere. Venus Constellation 2*, 2018Acrylic, graphite, and silver sheets on canvas  
180 × 180 cm  
Private collection  
Photo: Mauro Roll**Below to the left****Anna Bella Geiger** (BRAZIL)*Espaço Social da Arte*, 1979Ink on paper  
21,5 × 30 cm  
Private collection  
Photo: Mauro Roll**Below to the right****Horacio Zabala** (ARGENTINA)*Sigmund Freud's The Interpretation of Dreams*, 1975 (detail)Three burnt volumes of Karl Marx's *Das Kapital*  
23,5 × 16,5 × 15 cm  
The artist's collection  
Photo: Mauro Roll**P. 31**Exhibition view. *Jigsaw Puzzles*, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración. Venue Hotel de Inmigrantes, Buenos Aires, Argentina. In the foreground: Juan Pablo Renzi, *Water from All Parts of the World*, 1967-2009. Background: Agustina Woodgate, *Workday (National Times)*, 2019.  
Photo: Horacio Volpato**P. 32****Above, from left to right****Andrea Alkalay** (ARGENTINA)From the series *The Cycle of the Rock The Path of Cracks*, 2022Four-layer photo collage. Digital photograph printed on Canson Montval 300 gr paper, found Roshan wood, 24k gold  
68 × 105 × 7 cm  
The artist's collection  
Photo: Mauro Roll**Andrea Alkalay** (ARGENTINA)From the series *The Cycle of the Rock The Bride of the Red Sea*, 2022Digital photograph printed on Canson Montval 300 gr paper, found Roshan wood, pleated tracing paper, French knot, silk thread  
68 × 105 × 4 cm  
The artist's collection  
Photo: Mauro Roll**Below****Horacio Zabala** (ARGENTINA)*Travel Diary*, 1999Four wooden boxes, prints on paper, handwritten texts, printed map  
35 × 15 × 5 cm each  
The artist's collection  
Photo: Mauro Roll**P. 33****Above, from left to right****María Gimeno** (SPAIN)*Dear Old Women, Editing Gombrih, session 30*, 2023Book intervened in performance, knife and board. Video recording of the performance, 120 min  
Photo: Mauro Roll**Below****Anna Bella Geiger** (BRAZIL)*Espaço Social da Arte*, 1978-2009Light box  
28 × 48 × 10 cm  
Private collection  
Photo: Mauro Roll**P. 35****Above, from left to right****Basma Alsharif** (KUWAIT)*Deep Sleep*, 2014Super 8 film transferred to digital, 12 min 44 s  
FRAC - Collection Fonds Régional d'art contemporain Bretagne, Rennes  
© Basma Alsharif**Ursula Biemann** (SWITZERLAND)*Europlex*, 2003Colour video, sound, 21 min 10 s  
FRAC - Collection Fonds Régional d'art contemporain Bretagne, Rennes  
© Renata Poljak**Centre, from left to right****Marcel Dinahet** (FRANCE)*Sur la mer (22.09.14 Fréhel)*, 2014Colour video, sound, 12 min 38 s  
FRAC - Collection Fonds Régional d'art contemporain Bretagne, Rennes  
© Marcel Dinahet**Marianne Fahmy** (EGYPT)*What Things May Come*, 2019Video colour, sound, 13 min 33 s  
FRAC - Collection Fonds Régional d'art contemporain Bretagne, Rennes  
© Marianne Fahmy**Below, from left to right****Renata Poljak** (CROATIA)*Future*, 2020HD video, DCP, 12 min 4 s  
Collection of the artist  
© Renata Poljak**Alexandre Ponomarev** (RUSSIA)*Maya, the Lost Island*, 2000-2001Color video, sound, 11 min 43 s  
FRAC - Collection Fonds Régional d'art contemporain Bretagne, Rennes  
© Alexandre Ponomarev**Pp. 36-37****Smack** (NETHERLANDS)*Tribe-Apex*, 2023Single channel 4K digital animation, series of three unique pieces, 8 min 29 s  
Courtesy of Onkaos  
© Smack**P. 38**Exhibition view. *Actions B*, Estibaliz Sádaba Murguía, MUNTREF Museo de Arte Contemporáneo and Museo de la Inmigración. Venue Hotel de Inmigrantes, Buenos Aires, Argentina.  
Photo: Guido Piotrkowski**P. 39****Estibaliz Sádaba Murguía** (BASQUE COUNTRY/ SPAIN)*Actions B*, 2023Photographic installation, ten photographs on paper, four photographic prints on canvas and four texts.  
Variable sizes  
© Estibaliz Sádaba Murguía**Pp. 40-41**Details and exhibition view. *BIENALSUR + TURN 2023 in partnership with the city of Urayasu. Cooking, community action and art*, MUNTREF Centro de Arte Contemporáneo and Museo de la Inmigración. Venue Hotel de Inmigrantes, Buenos Aires, Argentina.  
Photos: Guido Piotrkowski**Km 1****P. 42****Marc Vilanova** (SPAIN)*Cascade/Cascade*, 2023Installation of 94 sound channels, fibre optics, speakers, lasers, software  
Variable sizes  
Photo: Horacio Volpato**P. 43****Above****Nelo Akamatsu** (JAPAN), **Bruno Mesz**(ARGENTINA), **Sebastián Tedesco** (ARGENTINA)*Umwelt/Environment*, 2023Aluminum, paper, foamboard, wool, stone, cotton, ABS plastic, transducers, amplifiers, digital tablets, essential oils  
Olfactory atmosphere: María Zegna  
Collaborators: Carlos Arach, Nicolás Platner, Martín Reyes  
Photo: Horacio Volpato**Below****Marc Vilanova** (SPAIN)*Cascade/Cascade*, 2023Installation of 94 sound channels, fibre optics, speakers, lasers, software  
Variable sizes  
Photo: Horacio Volpato



## Km 1,3

### P. 44

**Cristian Segura** (ARGENTINA)

*1983 or the End of the Years of Lead*, 2023 (detail)

Mixed media, paper, wood, plastic, metal and sound

313 × 513 × 868 cm

Courtesy of the artist

Photo: Horacio Volpato

### P. 45

**C. Brambilla** (ARGENTINA)

*Dialogue with Pumas and Aguará Guazú*, ca. 1971-2021

Sound sculpture, windmill and steel

200 × 300 × 300 cm

Photo: Horacio Volpato

### Pp. 46-47

**Daniel Canogar** (SPAIN)

*Chyron Special Edition*, 2023

Projection (loop), generative software and computer

188 × 105 cm

Courtesy of the artist and Albarrán Bourdais

Photo: Horacio Volpato

### P. 48

**Above**

Exhibition view. *Real Fictions*, Centro Cultural Kirchner, Buenos Aires, Argentina. Background: Antoni Muntadas, *The Construction of Fear* (*Buenos Aires*), 2008-2023.

Photo: Horacio Volpato

**Below**

**Joan Fontcuberta** (SPAIN)

*Herbarium*, 1982-1985

32 photographs, printed vinyl

40 × 30 cm each

Photo: Horacio Volpato

### P. 49

**Above**

Exhibition view. *Real Fictions*, Centro Cultural Kirchner, Buenos Aires, Argentina. To the left: Voluspa Jarpa, *First Person Plural*, 2017.

Photo: Horacio Volpato

**Below**

**Daniela Comani** (ITALY)

*Orlando's Library*, 2021-2023

Wallpaper

300 × 320 cm

Courtesy of the artist and Studio G7 Gallery, Bologna

Photo: Manuel Pose Varela. Courtesy of Centro Cultural Kirchner

### P. 50

**Above**

**Etcétera** (CHILE/ARGENTINA)

*God's Wanderings*, 2014-2023

Participatory installation

Variable sizes

Courtesy of Etcétera

Photo: Horacio Volpato

**Below to the left**

**Tucumán Arde** (ARGENTINA)

*Tucumán Arde - Document 1999*, 1999

Video. Betacam, black and white, 25 min

Photo: Horacio Volpato

**Below to the right**

**Harun Farocki** (CZECHIA/GERMANY)

*Schnittstelle [Interfaz]*, 1995

Video Beta SP (double projection), loop, 23 min

Photo: Horacio Volpato

### P. 51

**Above**

**Declinación Magnética** (Aimar Arriola,

José Manuel Bueso, Diego del Pozo, Eduardo

Galvagni, Sally Gutiérrez, Julia Morandeira

Arrizabalaga, Silvia Zayas) (SPAIN)

*Margin of Error*, 2013

Audiovisual installation consisting of six videos, a collection of textbooks and documents, series of collages and wooden structures.

*Margin of error (Memory 1)*. FHD video, colour, stereo, 9 min 7 s

*Margin of error (Memory 2)*. FHD video, colour, stereo, 2 min 51 s

*Margin of error (Memory 3)*. FHD video, colour, stereo, 4 min 53 s

*Margin of Error (Tableau Vivant)*. FHD video, colour, stereo, 5 min 12 s

*Margin of Error (Textbooks)*. FHD video, colour, stereo, 17 min 15 s

*Margin of error (Random)*. FHD video, colour, stereo, 8 min 31 s

Courtesy of MUSAC in León (Museum of Contemporary Art of Castilla y León, Spain)

Photo: Horacio Volpato

**Below**

Exhibition view. *Real Fictions*, Centro Cultural Kirchner, Buenos Aires, Argentina. Left: Liliana Porter, *Breaking News*, 2016. Right: José Luis Landet, *Carlos Gómez Archive (1945-2014)*, 1970-2014.

Photo: Horacio Volpato

## Km 1,4

### P. 53

**Regina Silveira** (BRAZIL)

In collaboration with **Mirella Bentivoglio**

*Transitorio/Durevole*, 1998-2023

Adhesive vinyl and paper

Variable sizes

Photo: Mauro Roll

### P. 54

**Above**

Exhibition view. *That Fragile Balance*, Embajada del Brasil - Espacio Cultural - Palacio Pereda, Buenos Aires, Argentina.

Photo: Mauro Roll

**Below to the left**

**Ivan Grilo** (BRAZIL)

*Nobody Has Ceased to Exist*, 2017

Two bronze plates

100 × 25 cm each

Collection of MUNTREF Museo de la Universidad Nacional de Tres de Febrero

Photo: Mauro Roll

**Below to the right**

**Verónica Meloni** (ARGENTINA)

*Broom Room*, 2023

Site-specific installation, brooms, and brushes

Variable sizes

Courtesy of Rolf Art

Photo: Mauro Roll

### P. 55

**Left**

**Tomás Espina** (ARGENTINA)

Series *Media LX*, 2014

Gunpowder on paper

178 × 236 cm

**Right**

**Estanislao Florido** (ARGENTINA)

From the series *Logistics*

*Tower*, 2023

Installation, oil on cardboard boxes

Variable sizes

Photo: Mauro Roll

### P. 56

**Above to the left**

**Beth Moysés** (BRAZIL)

*Trans-boarding*, 2012

Video, sound, 3 min 20 s

© Beth Moysés

**Above to the right**

**Dani Yako** (ARGENTINA)

From the series *The Silence*

*A House without Windows*, 2009

Silver gelatin COPY A/P

28 × 35 cm each

© Dani Yako

**Center, from left to right**

**Dani Yako** (ARGENTINA)

*Exclusion 47 Caseros Avenue*, 2012

Silver gelatin copy A/P

28 × 35 cm

© Dani Yako

**Dani Yako** (ARGENTINA)

From the series *The Silence*

*Eulogia Bathing Pablo*, 2005

*Jorge, Susana, María and Julio Preparing Lunch*, 2007

Silver gelatin copy A/P

28 × 35 cm each

© Dani Yako

**Below**

**Patricia Araújo** (BRAZIL)

*Wild Response*, 2021

Photograph

Collection of MUNTREF Museo de la Universidad Nacional de Tres de Febrero

Photo: Mauro Roll

**P. 57****Fabiana Barreda** (ARGENTINA)*Habitat Project: Transmodernism - Seven Avatar Virtual Ecosystems - Drone Bioarchitecture Tribute to Oscar Niemeyer and Lina Bo Bardi Deconstructive*, 2023Installation with photographs, lenticulars, acrylic objects, and multimedia piece  
Photo: Mauro Roll**P. 58****Above****Silvia Rivas** (ARGENTINA)From the series *Buzzing*  
*Buzzing (dynamics)*, 2010Video installation, HD video and digital animation, multi-display channel, 5.1 sound, 3 min 50 s  
© Silvia Rivas**Below****Pablo La Padula** (ARGENTINA)*Ways of Flying*, 2012Six rayograms on RC-Ilford paper; unique copies  
25 × 20 cm each  
© Pablo La Padula**P. 59****Left****Pablo La Padula** (ARGENTINA)*Ways of Flying*, 2012Three rayograms on RC-Ilford paper; unique copies  
25 × 20 cm each  
© Pablo La Padula**Right****Rochelle Costi** (BRAZIL)From the project *House & Garden Paisagem*, 2020-2021Three digital collages printed with inkjet on paper  
42 × 94 cm each  
Courtesy of Zero Costi Martín and Luciana Brito Galeria  
© Rochelle Costi**Km 1,5****P. 61**Exhibition view. *Geographies in 40 years of Democracy. Memories. Transformations. Challenges*, Centro Cultural Universitario Paco Urondo, Buenos Aires, Argentina.  
Photo: Courtesy of Centro Cultural Universitario Paco Urondo**P. 62****Above****Narcisca Hirsch** (ARGENTINA)*Warnes*, 1991

Documentary film, 16mm, 2 min 54 s

Acknowledgement: Archivo Filmoteca Narcisca Hirsch

**Below****Vicente Girardi Callafa** (ARGENTINA)**Culture, Nature, Territory Study Group (CNT) and Rurality, Environment, Culture Study Group, Institute of Geography, University of Buenos Aires, Argentina***Postcards from Nordelta*, 2021

Digital collage

Six paintings, 50 × 50 cm each

The artist's personal archive

Photo: Courtesy of Centro Cultural Universitario Paco Urondo

**P. 63****Above****Gastón Rodríguez Conde and Diego Alcázar** (ARGENTINA)*Collective Project Campo de Mayo Memory Space*, 2021-2023

Wooden model on easels

360 × 60 cm

Acknowledgements: Institute of Architecture and Urbanism. School of Habitat and Sustainability. National University of San Martín.  
Photo: Courtesy of Centro Cultural Universitario Paco Urondo**Below to the left****Dario Ares** (ARGENTINA)*Necrographies*, 2005-2015

Carbon drawings

One hundred drawings of 29.7 × 42 cm each

Private collection

Photos: Courtesy of Centro Cultural Universitario Paco Urondo

**Below to the right****Marcia Schwartz** (ARGENTINA)*The River is Our Blood. Our River is Made of Blood*, 1999

Silkscreens on paper

120 × 70 cm (2)

The artist's archive

Photos: Courtesy of Centro Cultural Universitario Paco Urondo

**Km 1,6****P. 64**Exhibition view. *The Naturalness of Artifice*, Museo Histórico y Numismático Héctor Carlos Janson. Museo del Banco Central, Buenos Aires, Argentina. Exhibition view, Karina El Azem, *Artificial Nature*, 2000-2023.  
Photo: Gustavo Sosa Pinilla**P. 65****Above****José Franco** (CUBA)*We are All Zebras and Leopards*, 2023

Installation

Variable sizes

Photo: UNTREF Media, Ariel Riveiro

**Below, from left to right****Martín La Rosa** (ARGENTINA)*Girl at a Window. Dialogue with Rembrandt*, 2020

First version, oil on paper

185 × 150 cm

*Girl at a Window. Dialogue with Rembrandt*, 2020

Second version, oil on paper

185 × 150 cm

*Girl at a Window. Dialogue with Rembrandt*, 2020

Third version, oil on paper

185 × 150 cm

Photos: UNTREF Media, Ariel Riveiro

**Km 2****P. 67****Juan Ignacio Cabruja** (ARGENTINA)*Trace Drive*, 2023

Site-specific installation, synthetic enamel on wood

525 × 400 × 200 cm and 120 × 400 × 150 cm

Photos: Guido Piotrkowski

**Km 2,2****P. 68****William Forsythe** (UNITED STATES/GERMANY)*Towards the Diagnostic Gaze*, 2013 (detail)

Feather duster, engraved local stone slab

Photo: Guido Piotrkowski

**P. 69****Left****William Forsythe** (UNITED STATES/GERMANY)*Towards the Diagnostic Gaze*, 2013 (detail)

Feather duster, engraved local stone slab

Photo: Guido Piotrkowski

**Right****William Forsythe** (UNITED STATES/GERMANY)*Tri Tempi*, 2023

Three-channel video loop

© William Forsythe

**Km 2,3****Pp. 70-71****Gustavo Ciriaco** (BRAZIL/PORTUGAL)*Landscape in Line*, 2023

Durational performance, 60 min

Photos: Guido Piotrkowski

**Km 2,5****P. 73****Above****William Forsythe** (UNITED STATES/GERMANY)*City of Abstracts*, 2000

Video wall, camera, software

Photo: Horacio Volpato

**Below****William Forsythe** (UNITED STATES/GERMANY)*Backwards*, 2018

Benches with engraved text

Variable sizes

Photo: Horacio Volpato

## Km 3,2

### P. 75

**Estanislao Florido** (ARGENTINA)

*Logistics*, 2023

Installation, oil on cardboard boxes

Variable sizes

Photo: Horacio Volpato

### Pp. 76-77

**Sara Abdu** (SAUDI ARABIA/YEMEN)

*The Unburdened is Untethered by What is Not of Him*, 2021

Animated video, 6 min 21 s

© Sara Abdu

### P. 76

**Hmoud Al Attawi** (SAUDI ARABIA)

*Connection*, 2019

Object, plastic and wood

222 × 116.4 × 6 cm

Photo: Horacio Volpato

### P. 77

**Saad Al Howede** (SAUDI ARABIA)

*Millat Ibrahim [The Creed of Abraham]*, 2023

Neon installation

80 × 80 cm

Photo: Horacio Volpato

### Pp. 79 to 81

**Kimsooja** (KOREA)

*To Breathe*, 2023

Site-specific installation with mirrors

Variable sizes

Photos: Horacio Volpato

### P. 82

**Nicolás Bacal** (ARGENTINA)

*The Speed of Things*, 2023 (detail)

36 solid wood stools with embedded objects

Variable dimensions

Photo: Hugo Serra

### P. 83

**Above**

**Nicolás Bacal** (ARGENTINA)

*The Depth of Things*, 2023

Ten digital photographs, direct shots

70 × 52.5 cm each

Photo: Hugo Serra

**Below**

**Nicolás Bacal** (ARGENTINA)

*The Speed of Things*, 2023

36 solid wood stools with embedded objects

Variable dimensions

Photo: Hugo Serra

## Km 3,5

### P. 84

Exhibition view. *Teleteca*, Museo de la Historia del Traje, Buenos Aires, Argentina.

Photo: Mauro Roll

### P. 85

**Left**

**Mme. Duffau**

Dress, 1860

Silk taffeta, silk velvet, embroidered tulle lace trimmings

Collection of the Museo de la Historia del Traje.

Donor: Luz García Balcarce de Duffaur

**Right**

**Irina Khatsernova** (RUSSIA/ARGENTINA)

*in my garden*, 2023

Installation with dried flowers on chicken wire

280 × 80 cm

Photo: Mauro Roll

### P. 86

**Left**

**Paula José Concha** (CHILE) and **Gabriel**

**Vielma** (CHILE)

*Blended / Synergy of Form and Colour: A Tribute to Sarah Moon*, 2023

Painting on canvas, painting on canvas board, acrylic, print on vinyl and translucent paper.

Variable sizes

**Right**

**Cacharel**

Dress, 1971

Cotton poplin, taffeta lining, mother-of-pearl buttons

Collection of the Museo de la Historia del Traje.

Donor: Mercedes Novoa

Photo: Mauro Roll

### P. 87

**Background**

**Carolina Antoniadis** (ARGENTINA)

*A Garden for Isabel*, 2023

Digital print

Variable sizes

**Foreground**

**Paco Jamandreu** (ARGENTINA)

Dress, 1971

Silk twill, acetate taffeta lining, acrylic wool

Collection of the Museo de la Historia del Traje.

Donor: Horace Lannes

Photo: Mauro Roll

### P. 88

**Above, from left to right**

**Marquise de Sévigné** (FRANCE)

Bag for Bonbons, n.d.

Silk satin

Collection of the Museo de la Historia del Traje.

Donor: Dolores M.R. de Aranguren

Photo: Mauro Roll

**Museo de la Historia del Traje** (ARGENTINA)

Masonic apron, n.d.

Silk satin, ribbon row, metal clasp

Collection of the Museo de la Historia del Traje.

Donor: Ernesto Mangudo Escalada

**Juan Sebastián Marino** (ARGENTINA)

*The Logical Amendment*, 2023

Acrylic painting on Styrofoam trays

20.5 × 15 cm each

Photo: Mauro Roll

**Below, from left to right**

**Victoria Fleitas** (ARGENTINA)

Dress, n/d

Chaguar fibre

Collection of the Museo de la Historia del Traje.

Donor: Victoria Fleitas

**Matías Hidalgo** (ARGENTINA)

*The Creole Guard*, 2023

Boa of fabrics and scarfs, mixed media: digital sublimation and recycling, cotton sateen jacket, cotton knickers, silk and recycled tetra pack belt and iron sculpture.

185 × 60 × 40 cm

**Museo de la Historia del Traje** (ARGENTINA)

Flowered gaucho outfit, 1925-1930

Woolen cloth, acetate taffeta

Collection of the Museo de la Historia del Traje.

Donor: Santiago Gómez Cou

Photo: Mauro Roll

### P. 89

**Guillermina Lynch** (ARGENTINA)

*Revisiting Fridl*, 2023 (detail)

Silkscreen on velvet

220 × 145 cm

Photo: Mauro Roll

## Km 3,8

### P. 90

**Paula Monroy** (CHILE) and **Ricardo Greene** (CHILE)

*Project for a Dignified City*, 2023 (details)

Eight fifty-piece puzzles with black and white archival photographs on phenolic board  
15 × 40 cm each

Credits for original images: FADEU-UC Archive. Schapira Eskenazi Architects Documental Fund, Roberto Santandreu, Domingo Ulloa, Tamara Contreras, Esteban Arteaga, Emilio Sessa, Carlos Martner, Daniela Segovia Vásquez, and Boris Segovia Vásquez, AUCA

### P. 91

Exhibition view. *Violence in Space. Perspectives from Chile and Argentina*, Centro Cultural Matta, Buenos Aires, Argentina.

Photo: Courtesy of Centro Cultural Matta

### P. 92

**Above, from left to right**

**Gaspar Abrilot** (CHILE)

*Chuquicamata, Magic World*, 2019

Photography

50 × 70 cm

© Gaspar Abrilot

**Pablo Piovano** (ARGENTINA), **Maximiliano Goldschmidt** (ARGENTINA) and **Martín Álvarez Mullally** (ARGENTINA)

*The Return of Ancient Voices*, 2022-2023 (detail)

Four black and white photographs printed on fabric

60 × 40 cm each

Private Collection

© Pablo Piovano, Maximiliano Goldschmidt, Martín Álvarez Mullally



Center, from left to right

**Projecto Fondecyt 1190834 – Oriana Bernasconi** (CHILE), **Luis Campos-Medina** (CHILE), **Camilo Plaza** (CHILE), **Rodrigo Suárez** (CHILE)

In collaboration with the **Cartographies of Memory** collective, architect **Adriana Larsen**, audiovisual producer **Luis Briceño**, and illustrator **Francisca Yañez**

*Massive raids in Chilean neighborhoods by the dictatorship, 2023*

Installation. Three cartographies printed on fabric 120 × 310 cm; an infographic printed on paper 300 × 100 cm, and a 2 min illustrated video made with the memories of raided residents

Below, from left to right

**Pablo Piovano** (ARGENTINA), **Maximiliano Goldschmidt** (ARGENTINA) and **Martín Álvarez Mullally** (ARGENTINA)

*The Return of the Ancient Voices, 2022-2023* (detail)

Four black and white photographs printed on fabric

60 × 40 cm each

Private collection

© Pablo Piovano, Maximiliano Goldschmidt, Martín Álvarez Mullally

**Gaspar Abrilot** (CHILE)

*Torres del Paine, Magical World, 2019*

Photography

50 × 70 cm

© Gaspar Abrilot

**P. 93**

**Gabriela Tavella** (ARGENTINA) and **Hernán Rodríguez** (ARGENTINA)

*Urban Fossils: The Interama Tower and the Amusement Park of the Last Military Dictatorship, 2023*

Scale model of the Amusement Park of the City of Buenos Aires 110 × 110 cm. Interama- Parque de la Ciudad. Scale 1:1000. Design: Hernán A. Rodríguez. Collaborators: D.I. Pablo Bolaño, Sebastián Vilas, Germán Peternek, Gabriel Gentile, Marcelo Brundo, Ing. Omar Vázquez. Photograph of Parque Interama printed on 100 × 70 cm banner canvas.

Photo: Courtesy of Centro Cultural Matta

## Km 4,5

**Pp. 94-95**

**Carlos Gómez Centurión** (ARGENTINA)

*IN THE OPEN, 2023*

Installation

Variable sizes

Photos: Mauro Roll

## Km 5,6

**P. 96**

From left to right

**Nicolás Janowski** (ARGENTINA)

In collaboration with DIAFAR - The African Diaspora of Argentina  
From the series *Afro Argentina. A Project on Systematic Whitening, 2019*

Dylan Duarte

Sol Duarte

Andrea Ortuño

Digital print on acid-free cotton paper. 1/5 + 2 AP

90 × 60 cm each

Photos: Courtesy of Arte x Arte

**P. 97**

Above

**Nicolás Janowski** (ARGENTINA)

*On Representation in the Golden Decade of National Cinema, 2019*

Triptych of 3 videos, black and white, single channel. Projection on translucent gauze

2 min 7 s, loop, variable sizes

Photo: Courtesy of Arte x Arte

Below

**Nicolás Janowski** (ARGENTINA)

*On Representation in the Golden Decade of National Cinema, 2019*

*Censuses and catalogues of ships that arrived at the Río de la Plata, intervened. 1784-1810, 2019*

Digitally intervened digital prints

Variable sizes

Photo: Courtesy of Arte x Arte

**Pp. 98-99**

Exhibition view. *Pathways. Photographic Projects 2010-2020*, Nicolás Janowski, Arte x Arte.

Fundación Alfonso y Luz Castillo, Buenos Aires, Argentina.

Photo: Courtesy of Arte x Arte

## Km 7

**P. 100**

Exhibition view. *William Forsythe, Buenos Aires*, Xirgu Espacio UNTREF, Buenos Aires, Argentina.

Photo: UNTREF Media

**P. 101**

**William Forsythe** (UNITED STATES/GERMANY)

*Alignnigung, 2016*

Film, 15 min 50 s

© William Forsythe

## Km 7,2

**P. 102**

**William Forsythe** (UNITED STATES/GERMANY)

*Backwards, 2018*

Benches with engraved text

Variable sizes

Photo: Guido Piotrkowski

**P. 103**

Above

**William Forsythe** (UNITED STATES/GERMANY)

*Untitled Instructional Series, 2020*

Traffic signs with instructions

Variable sizes

Photos: Guido Piotrkowski

Below

**William Forsythe** (UNITED STATES/GERMANY)

*Backwards, 2018*

Benches with engraved text

Variable sizes

Photo: Guido Piotrkowski

## Km 7,6

**Pp. 104-105**

**Jordi Colomer** (SPAIN)

*X-Ville Workshop, 2023*

Workshop with the students of the Profesorado

Pueblos de América and their teacher, Paulina

Vera.

Photos: UNTREF Media

## Km 9

**Pp. 106-107**

**Alberto Passolini** (ARGENTINA)

*You Will Illuminate Something When You Wake Up, 2023*

Repetition pattern with the project of *The*

*Triumph of the Republic* by Rogelio Yrurtia as an

ornamental motif

Inkjet print on vinyl canvas

420 × 320 cm

Photos: UNTREF Media

## Km 10

**P. 108**

**Kalie Granier** (FRANCE/UNITED STATES)

*2 Feet, 2021*

Experimental short film, 5 min

© Kalie Granier

**Pp. 109 to 111**

**Kalie Granier** (FRANCE/UNITED STATES)

*Fallen Algae, 2023*

Site-specific installation

Variable sizes

Courtesy of Kalie Granier

Photos: Mauro Roll

## Km 16

**Pp. 112 to 115**

**Max Gómez Canle** (ARGENTINA), **Aya Hirata**

(JAPAN) (in residency)

*TURN + BIENALSUR. Cooking, community action and art project, 2023*

Activities carried out at the Rodríguez 2

Community House of Vientos de Libertad-MTE

Photos: Guido Piotrkowski

**Pp. 116-117**

Exhibition view. *SHE DEVIL*, MUNTREF Museo de Artes Visuales, Provincia de Buenos Aires, Argentina.

Photos: UNTREF Media

**P. 118**

**Above, from left to right**

**Larissa Sansour** (PALESTINE/DENMARK)

*Nation Estate*, 2012

Video, 9 min

Courtesy of the artist

Curated by Cristiana Perrella. *SHE DEVIL* 6, 2014

© Larissa Sansour

**Silvia Giambrome** (ITALY)

*Sotto tiro*, 2013

Videoperformance, 5 min 6 s

Courtesy of the collector

Curated by Paola Ugolini. *SHE DEVIL* 8, 2016

© Silvia Giambrome

**Center, from left to right**

**Zoulikha Bouabdellah** (ARGELIA)

*Croisée-f-Crossing*, 2005

Video, color, silent, 5 min

Courtesy of the artist

Curated by Cristiana Perrella. *SHE DEVIL* 3, 2009

© Zoulikha Bouabdellah

**Lilbeth Cuenca** (PHILIPPINES/DENMARK)

*The Artist's Song*, 2007

Video, 4 min

Courtesy of the artist

Curated by Orsola Miletì. *SHE DEVIL* 3, 2009

© Lilbeth Cuenca

**Trine Lise Nedreaas** (SCOTLAND)

*Forget Me Not 1*, 2004

Video, 5 min 36 s

Courtesy of the artist

Curated by Cristiana Perrella. *SHE DEVIL* 2, 2007

© Trine Lise Nedreaas

**Below, from left to right**

**Rachel Maclean** (SCOTLAND)

*Eyes 2 Me*, 2015

Digital video, 3 min 11 s

Courtesy of the artist, commissioned by Film London for Channel 4 Random Acts.

Curated by Cristiana Perrella. *SHE DEVIL* 9, 2017

© Rachel Maclean

**Julika Rudelius** (GERMANY)

*Dressage*, 2009

Video, 8 min 39

Courtesy of the artist and Galerie Elisabeth & Reinhard Hauff, Stuttgart

Curated by Caterina Iaquinta. *SHE DEVIL* 5, 2011

© Julika Rudelius

**P. 119**

**Above, from left to right**

**ORLAN** (FRANCE)

*NO, BABY, NO*, 2018

Digital video, 2 min 46 s

Courtesy Orlan and Ceysson & Bénétière

Curated by Studio Stefania Miscetti. *SHE DEVIL* 9, 2017

© ORLAN

**Bertille Bak** (FRANCE)

*Boussa from the Netherlands*, 2017

HD video, 16:9, stereo, 2 min 28 s

Courtesy of The Gallery Apart, Rome, and Galerie Xippas Paris - Geneva - Montevideo - Punta del Este

Curated by Alessandra Mammi. *SHE DEVIL* 10, 2018

© Bertille Bak

**Center, from left to right**

**Loredana Longo** (ITALY)

*Explosion #15 / The Wedding Feast*, 2007

Video, 1 min 35 s

Courtesy of the artist, Prometeogallery di

Ida Pisani, Milan; Francesco Pantaleone Arte

Contemporanea, Palermo

Curated by Maria Cristina Giusti. *SHE DEVIL* 3, 2009

© Loredana Longo

**Nilbar Güreş** (TÜRKIYE/AUSTRIA)

*Undressing*, 2006

HD video, colour, sound, 6 min 19 s

Courtesy of the artist and Galerie Martin Janda

Curated by Cristiana Perrella. *SHE DEVIL* 8, 2016

© Nilbar Güreş

**Rona Yefman** (ISRAEL/UNITED STATES) **and Tanja**

**Schlander** (DENMARK)

*Pippi Longstocking 2006. The Strongest Girl in*

*the World at Abu Dis*, 2006-2008

Video, 3 min 50 s

Courtesy of the artists and Sommer

Contemporary Art - Tel Aviv

Curated by Antonia Alampi. *SHE DEVIL* 3, 2009

© Rona Yefman y Tanja Schlander

**Below, from left to right**

**Kathryn Cornelius** (UNITED STATES)

*Resolve*, 2005

Video, 11 min 59 s

Courtesy of the artist

Curated by Elena Giulia Rossi. *SHE DEVIL* 6, 2014

© Kathryn Cornelius

**Flo Kasearu** (ESTONIA)

In collaboration with **Oksana Tralla**, **Veronika Vallimäe**, **Marianne Männi**, **Riina Maidre**

*Holy Night*, 2013

Video; 2 min 8 s, 46 s, 26 s

Courtesy of the artist

Curated by Pia Lauro. *SHE DEVIL* 7, 2015

© Flo Kasearu

**P. 120**

**Hengameh Golestan** (IRAN)

From the series *Witness 79*, Tehran, March 1979

Photographs

70 × 50 cm

© Hengameh Golestan

**P. 121**

**Above to the right**

**Sahar Mokthari** (IRAN)

From the series *The Others*, 2020

Photography

50 × 70 cm

© Sahar Mokthari

**Center**

**Tahmineh Monzavi** (IRAN)

From the series *The Brides of Mokhber al-*

*Dowleh*, 2007-2010

Photography

50 × 70 cm

© Tahmineh Monzavi

**Below to the right**

**Atoosa Alebouyeh** (IRAN)

From the series *Hidden*, 2018

Photograph

50 × 70 cm

© Atoosa Alebouyeh

**P. 122**

**Above**

**Malekeh Nayiny** (IRAN)

From the series *Vestiges of the Past*, 2009

Photograph

100 × 70 cm

© Malekeh Nayiny

**Below**

**Mahboube Karamli** (IRAN)

From the series *Playtime*, 2016-2018

Photograph

© Mahboube Karamli

**P. 123**

**Maryam Firuzi** (IRAN)

From the series *Reading for Tehran Streets*, 2014-2016

Photograph

100 × 70 cm

© Maryam Firuzi

**P. 125 to 127**

Exhibition view. *Blur the Borders. International Cross-Residency Programme between Argentina, France and Saudi Arabia*, MUNTREF Museo de Artes Visuales, Provincia de Buenos Aires, Argentina.

Photos: UNTREF Media

**Km 18,5****P. 129**

**Piero Mottola** (ITALY)

*Argentine Voices*, 2023

Algorithm with 10 and 5 aesthetic-emotional parameters, for choir and solo voice

Photo: UNTREF Media

## Km 52

### P. 131

**Carolina Magnin** (ARGENTINA)

*Normal*, 2022

Print on paper, stamp ink, metal structure, audio

Variable sizes

Photo: Mauro Roll

### P. 132

**Above, from left to right**

**Carolina Magnin** (ARGENTINA)

*De visu*, 2018

Photographic print on glass

Variable sizes

Photo: Mauro Roll

**Pauline Fondevila** (FRANCE/ARGENTINA)

*The Night is Ours*, 2018

Ink and graphite on paper

A4 envelope and plastic bag 30 × 30 cm

Photos: Mauro Roll

**Below to the left**

**Carolina Magnin** (ARGENTINA)

*De visu*, 2018 (detail)

Photographic print on glass

Variable sizes

Photo: Mauro Roll

### P. 133

**Above**

Exhibition view. *Public Life*, Centro de Arte de

la Universidad Nacional de La Plata, La Plata,

Provincia de Buenos Aires, Argentina.

Photo: Mauro Roll

**Below, from left to right**

**Inés Szigety** (ARGENTINA)

From the series *Maternal Line*

*Conceptual Notes*, 2022 (detail)

Acrylic and pencil on notebook pages

Photo: Mauro Roll

**Inés Szigety** (ARGENTINA)

From the series *Maternal Line*

*Conceptual Notes*, 2022

Acrylic and pencil on notebook pages

*Maternal Line*, 2022

Video, 16 min

Photo: Mauro Roll

### Pp. 134-135

**María María Acha-Kutscher** (PERU/SPAIN)

From the series *Indignant*

*The Revolution Will Be Feminist*, 2023

Vinyl print on MDF

160 × 50 cm

Photo: Mauro Roll

### P. 136

**Above**

**Sebastián Freire** (ARGENTINA)

*Wordaction*, 2023

Vinyl print on MDF

60 × 30 cm

**Below**

**Paula Toto Blake** (ARGENTINA)

*Red (Union)*, 2019-2023

Video installation, 19 min 20 s

Photo: Mauro Roll

### P. 137

**Above**

**Tra My Nguyen** (VIETNAM/GERMANY)

*Using One's Feet Has Become an Option of Last*

*Resort III*, 2023

Garments, silicone, cardboard

Variable sizes

Photo: Mauro Roll

**Below, from left to right**

**Micaela Trucco** (ARGENTINA)

*Paura: Where Does the Body Keep its*

*Experiences?*, 2019

Acrylic on paper, painted plaster pieces

Variable sizes

Photo: Mauro Roll

**Micaela Trucco** (ARGENTINA)

*Paura: Where Does the Body Keep its*

*Experiences?*, 2019 (detail)

Acrylic on paper, painted plaster pieces

Variable sizes

Photo: Mauro Roll

## Km 52,5

### P. 138

**José Broide** (ARGENTINA)

Series *The Folds of the Past*, 1970-1975

Black and white photographs

33 × 50 cm each

© José Broide

### P. 139

**Above**

Exhibition view. *The Folds of the Past*, Museo de

Arte y Memoria de la Comisión Provincial por la

Memoria - MAM-CPM, La Plata, Argentina.

Photo: Mauro Roll

**Below**

**José Broide** (ARGENTINA)

Series *The Folds of the Past*, 1970-1975

Black and white photographs

33 × 50 cm each

© José Broide

## Km 70

### P. 140

**Soledad Dahbar** (ARGENTINA)

From the series *Dematerialisation (or not) of the*

*World Economy*

*World steel production, 1900-2020, 2000*

*million tonnes*, 2023

Steel

55 × 180 × 5 cm

Photo: Courtesy of Complejo Museográfico

Udaondo

### P. 141

**Above**

Exhibition view. *Bodies Aflame. Symbolic*

*Matters Across Times*, Complejo Museográfico

Provincial Enrique Udaondo, Luján, Provincia de

Buenos Aires, Argentina.

Photo: UNTREF Media

**Below, from left to right**

**Cecilia Casenave** (ARGENTINA)

*Eternal Substances #01*, 2021

Digital photography

30 × 43 cm each

Photo: UNTREF Media

**Pablo Martínez** (ARGENTINA)

*RK*, 2022 (detail)

Carbon ink on paper

18 pieces, each 18.5 × 24.5 × 3 cm

Private collection

Photo: UNTREF Media

### Pp. 142-143

Exhibition view. *Bodies Aflame. Symbolic*

*Matters Across Times*, Complejo Museográfico

Provincial Enrique Udaondo, Luján, Provincia de

Buenos Aires, Argentina.

Photo: UNTREF Media

## Km 171

### Pp. 144-145

Exhibition view. *The Gestures of Work. Chapter 2*,

Espacio Cultural San José, Uruguay.

Photos: UNTREF Media

### P. 145

**Sofia Caesar** (BRAZIL)

*Setting*, 2022

Photographic series

Photo: UNTREF Media

## Km 201

### P. 146

Exhibition view. *Strangers in the Palace. Chapter*

*2*. Museo de Artes Decorativas - Palacio Taranco,

Montevideo, Uruguay. Background: Gabriela

Golder, *Domestic*, 2018.

Photo: UNTREF Media

### P. 147

**Above**

**Saad Al Howede** (SAUDI ARABIA)

*Millat Ibrahim (The Creed of Abraham)*, 2023

Neon installation

80 × 80 cm

Photo: UNTREF Media

**Below**

**Saeed Gamhawi** (SAUDI ARABIA)

*My Mother's Rug*, 2021

Video installation

Photo: UNTREF Media



## Km 202

### P. 148

**Alejandra González Soca** (URUGUAY)

*One Place, Another*, 2023

Site-specific installation

Variable sizes

Photo: UNTREF Media

### P. 149

**Above**

**Eloisa Ibarra** (URUGUAY)

*Latent*, 2023

Site-specific installation

Variable sizes

Photo: UNTREF Media

**Below**

**Adriana Rostovsky** (URUGUAY)

*Rethinking*, 2023

Site-specific installation

Variable sizes

Photo: UNTREF Media

## Km 203

### P. 150

**Nuño Pucurull** (URUGUAY)

Untitled, c. 1998

Digital print on bamboo paper

110 x 125 cm

Courtesy of the Nuño Pucurull Archive - Gustavo

Tabares

Photo: UNTREF Media

**Nuño Pucurull** (URUGUAY)

*Clay Traces*, 1998-2013

Modeled clay objects, uncooked

Courtesy of the Nuño Pucurull Archive - Gustavo

Tabares

Photo: UNTREF Media

### P. 151

**Above**

Exhibition view. *The Voice in the Hands*, Centro

de Exposiciones SUBTE, Montevideo, Uruguay.

Photo: UNTREF Media

**Below**

**Graciela Sacco** (ARGENTINA)

*Who Dunit?* 1997-2017

Posters, print on art paper

120 x 80 cm each

Photo: UNTREF Media

## Km 204

### P. 152

Exhibition view. *Gestures. A Possible Collection*,

Museo Nacional de Artes Visuales, Montevideo,

Uruguay.

Photo: UNTREF Media

### P. 153

**Above, from left to right**

**Mónica Heller** (ARGENTINA)

*5 Twigs and 1 Match*, 2018

Loop video, 2D animation, 1 min 32 s

© Mónica Heller

**Julieta Anaut** (ARGENTINA)

*Squawks in the Night*, 2023

Digital photomontage

60 x 60 cm

© Julieta Anaut

**Center, from left to right**

**Patricia Belli** (NICARAGUA)

*Sisifa*, 2004-2014

Video, 2 min

© Patricia Belli

**Natacha Nisic** (FRANCE)

*Catalogue de gestes*, 1995-2022

Super 8 transferred to video

© Natacha Nisic

**Harun Farocki** (CZECHIA/GERMANY)

*The Expression of Hands*, 1997

Video, 29 min 43 s

The artist's collection

© Harun Farocki

**Below, from left to right**

**Matilde Marín** (ARGENTINA)

*Hand Game. Movement I, II, III, IV, V, VI*, 1999

Analog photographs with digital intervention

Exhibition prints

70 x 50 cm each

© Matilde Marín

**Barbara Oettinger** (CHILE)

*Exercises to Think of Oneself*, 2016

Full HD video, sound, colour, 16:9, 4 min 43 s

© Barbara Oettinger

## Km 235

### P. 154

**From left to right**

**Simone Moraes** (BRAZIL) and **Carolina**

**Moraes** (BRAZIL)

*Auscultating the Sap in the Forest*, 2019

Sound capture of tree sap in the Amazon

rainforest and audio recording

Four devices designed and built with technical

assistance from electronic engineer Danilo

Sulino. Adolpho Ducke Forest Reserve, Manaus,

Amazonas

Book: *The Hidden Life of Trees* by Peter

Wohlleben. Text: Carolina Moraes

Photo: Tato Giannini

Front of the Hotel Dada gallery, view of the

installations of Simone Moraes and Teresa

Pereda.

Photo: Carolina Baldomá

### P. 155

Activation in Hotel Dada gallery: Lonko Oscar

Fariás, accompanied by members of the Nahuel

Payún Mapuche community, making a Call for

Strength (Newen) for Lanmien (Sister) Renata

Peixe-Boi, a native Amazonian.

Photo: Tato Giannini

### Pp. 156-157

**Simone Moraes** (BRAZIL)

*Auscultate*, 2016

Eight turned wooden objects, table, and

instructional photograph 10 x 15 cm

Variable sizes

Photo: Tato Giannini

## Km 278,6

### Pp. 159 to 161

**Mariano Clusellas** (ARGENTINA), **Nicolás**

**Campononico** (ARGENTINA)

*Turns*, 2022-2023

Intervention in public space, steel plate

10 x 30 m

Photos: Juan Pablo García

### Pp. 162-163

**Graciela Sacco** (ARGENTINA)

From the series *Admissible Tension*

*Any Exit Can Be a Dead End*, 2011

Installation, urban interference

Photo: Juan Pablo García

## Km 278,9

### P. 165

**Left**

**Lia Chaia** (BRAZIL)

*Urban Flora*, 2020 (detail)

Photography and pins

50 x 90 cm

Photo: Juan Pablo García

**Francisco Vázquez Murillo** (ARGENTINA)

From the series *Erosion/era*

*Exotic*, 2023 (detail)

Fretwork on phenolic grandis and construction

boards. Wood collected in Escobar, Buenos

Aires, Argentina.

Variable sizes

Photo: Juan Pablo García

**Right**

Exhibition view. *When the House Burns Down*,

Centro Cultural Parque España, Rosario,

Argentina.

Photo: Juan Pablo García

### Pp. 166-167

**Bárbara Fluxá** (SPAIN)

*Prints from the Forest, Cotos*, 2022

25 digital prints on wood

Variable sizes

Sierra de Guadarrama National Park, Cotos,

Spain

Photo: Juan Pablo García

### Pág. 166

**Center**

**Lia Chaia** (BRAZIL)

*Camouflage*, 2017

Diptych, photography

30 x 40 cm

Photo: Juan Pablo García

Below

**Laura Glusman** (ARGENTINA)

*Fossil*, 2016

Photograph

Paraná River, Islands of Entre Ríos, Argentina

Photo: Juan Pablo García

**P. 167**

Exhibition view. *When the House Burns Down*,

Centro Cultural Parque España, Rosario,

Argentina.

Photo: Juan Pablo García

## Km 279

**Pp. 168-169**

**Lucila Penedo y Novoa** (ARGENTINA)

*Correspondence*, 2022

Letters, drawings, and postcards sent to Buenos Aires between 1977 and 1984

Variable sizes

Photo: Juan Pablo García

**P. 170**

Above

**Lucila Penedo y Novoa** (ARGENTINA)

Stamp album

Photo: Juan Pablo García

Below

Exhibition view. *The Orders of Love*, Museo de la

Memoria, Rosario, Argentina.

Photo: Juan Pablo García

**P. 171**

Above

**Lucila Penedo y Novoa** (ARGENTINA)

*Thanks to the Wood. Sound Installation*, 2022

Sound installation, 6 min 13 s

Photo: Juan Pablo García

Below

**Lucila Penedo y Novoa** (ARGENTINA)

*Thanks to the Wood* series, 2022 (selection)

Intervened book, digital print

35 × 50 cm each

Photos: Juan Pablo García

## Km 279,1

**P. 172**

Exhibition view. *Shared Time*, Museo Municipal

de Bellas Artes Juan B. Castagnino, Rosario,

Argentina.

Photo: Juan Pablo García

**P. 173**

**Lorena Fernández** (ARGENTINA) and **Ivana**

**Salfity** (ARGENTINA)

*Palladium*, 2023

Installation with photographs, canvases,

ceramics and sculptural pieces

Variable sizes

Photo: Juan Pablo García

**P. 174**

**Agustina Triquell** (ARGENTINA) and **Manuel A.**

**Fernández** (ARGENTINA)

*Huemul*, 2023

Sound and photographic installation

40 inkjet photographs, each 40 × 50 cm

Variable sizes

Photo: Juan Pablo García

**P. 175**

**Andrea Oстера** (ARGENTINA) and **Gabriel**

**Valansi** (ARGENTINA)

*System Preference*, 2022

Photograph installation and two tablets

Variable sizes

Photo: Juan Pablo García

**Pp. 176-177**

**Lorena Fernández** (ARGENTINA) and **Ivana**

**Salfity** (ARGENTINA)

*Palladium*, 2023

Installation with photographs, canvases,

ceramics and sculptural pieces

Variable sizes

Photo: Juan Pablo García

## Km 280

**P. 178**

From left to right

**Ivana Vollaro** (ARGENTINA)

*Portuñol/Portunhol*, 2008

Video NTSC, 10 min

Photo: Juan Pablo García

**Jorge Macchi** (ARGENTINA)

*Intimate Diary*, 2016

Artist's book, ed. 31/50

Photo: Juan Pablo García

**P. 179**

Above

**Federico Cantini** (ARGENTINA)

Untitled, 2023

Woodcarving (poplar) and chain

20 × 32 × 13 cm approx.

Photo: Juan Pablo García

Below

**Daniela Ortiz** (PERU)

*The ABCs of Racist Europe*, 2017

26 images, digital print

30 × 30 cm each

Photos: Juan Pablo García

**P. 180**

Above and below

Exhibition views. *This Word is not in the*

*Dictionary*, Museo de Arte Contemporáneo de

Rosario, Rosario, Argentina.

Photos: Juan Pablo García

Below to the right

**Federico Cantini** (ARGENTINA)

Untitled, 2023

Woodcarving (figus), cigarette, and acrylic

147 × 24 × 17 cm

Photo: Juan Pablo García

**P. 181**

**Federico Cantini** (ARGENTINA)

Untitled, 2023

Woodcarving (poplar), marker, and chain

32 × 26 × 30 cm

Untitled, 2022

Woodcarving (mulberry and ficus), acrylic, chain,

and sheet

165 × 35 × 30 cm

Photo: Juan Pablo García

## Km 312

**Pp. 182-183**

Workshop and view. *Autonomy of Clothing.*

*Chapter 2*, Museo Provincial Casa Evita, Los

Toldos, Argentina.

Photos: Courtesy of Museo Provincial Casa Evita

## Km 383

**P. 184**

Left

**Olga Huyke** (COLOMBIA)

*Taxonomy of a Line*, 2016 (details)

Installation, disassembled clock mechanisms

700 cm

Photo: Horacio Volpato

Right

**Marie Orensanz** (ARGENTINA/FRANCE)

*...to know...*, 2018

Polyamide 3D

27 × 52 × 12 cm

Courtesy of Ruth Benzacar Art Gallery

Photo: Horacio Volpato

**P. 185**

**Mariana Telleria** (ARGENTINA)

*Days When Everything is True*, 2012-2023

Found, intervened and combined objects

324 × 421 × 35 cm

Photo: Horacio Volpato

**Pp. 186-187**

**Esteban Álvarez** (ARGENTINA)

*A Year of Air*, 2002 (2023)

Site-specific installation

Variable sizes

Photo: Horacio Volpato

**P. 188**

Above

**Leonardo Damonte** (ARGENTINA)

*Dialogue Device 1. Contradictory Figurations in*

*Three Fictions and Some Variables*, 2020

Installed sculpture

12 × 2 × 3 m

Photo: Horacio Volpato

Below

**Nicolás Bacal** (ARGENTINA)

*The Speed of Things*, 2023

36 solid wood stools with embedded objects

Variable dimensions

Photo: Horacio Volpato

**P. 189****Above****Background, sides****Pedro Tyler** (URUGUAY/CHILE)*Loose Pages*, 2013

Bas-relief

Each page 25 × 31 cm

Collection of the artist

**Background, center****Pedro Tyler** (URUGUAY/CHILE)*Between Lines III*, 2023

Bas-relief

60 × 75 × 3,5 cm

Collection of the artist

**Front****Liliana Porter** (ARGENTINA)*The Task (Blue Flower)*, 2014

Fabric and figurine

Variable sizes

Courtesy of the artist and Ruth Benzacar Galería

de Arte

Photo: Horacio Volpato

**Below****Pierre Ardouvin** (FRANCE)*Salon*, 2019

Armchair, table, and carpet

Variable sizes

Collection of MUNTREF Museo de la Universidad

Nacional de Tres de Febrero

Photo: Horacio Volpato

**P. 190****Above****Amadeo Azar** (ARGENTINA)*Modernótica*, 2015-2023

Installation

245 × 260 × 80 cm

Photo: Horacio Volpato

**Below**Exhibition view. *EXTRA/ordinary*, MAR - Museo

Provincial de Arte Contemporáneo, Mar del

Plata, Argentina. In the foreground, Gaspar

Libedinsky, *Reef*, 2023.

Photo: Horacio Volpato

**P. 191****Above****Mimi Laquidara** (ARGENTINA)*Muralist Intentions*, 2018-2020

Installation of drawings

180 × 650 cm

*Tajine, Draining rack and Broom* courtesy of Luis

Ayala and Freddy Suárez

Photo: Horacio Volpato

**Below****Eugenia Calvo** (ARGENTINA)*Sleeping Fully Clothed*, 2022

Installation

Variable sizes

Photo: Horacio Volpato

**Km 392****Pp. 192 a 195****Nicolás Robbio** (ARGENTINA)*The Theory of Suspension*, 2023

Installation, net, ropes, chains, fishbowls, objects

600 × 1300 × 1300 cm

Photos: Aime Luna. Courtesy of Cultura de

Santa Fe

**Km 393****P. 196****Sergio Vega** (ARGENTINA/UNITED STATES)*It Was the Ants*, 1998

4K video, 3 min

The artist's collection

© Sergio Vega

**P. 197****Raquel Minetti** (ARGENTINA)*Idle Arrangements. The Resistance of the**Everyday*, 2014-2023

Installation, performance

Photo: Aime Luna. Courtesy of Cultura de

Santa Fe

**P. 198****Lali Martínez Spaggiari** (ARGENTINA)From the series *Idylls of Resistance*

Untitled, 2020

Household items and vegetation on acrylic

Variable sizes

Photo: Aime Luna. Courtesy of Cultura de

Santa Fe

**P. 199****Mariana de Matteis** (ARGENTINA)*Naturaleza muerta con vino, pan y rosa*, 2023

Instalación en arena

80 × 150 × 80 cm

Photo: Aime Luna. Courtesy of Cultura de

Santa Fe

**P. 200****Taller de cerámica de La Guardia de Santa****Fe** (ARGENTINA)

Ceramic pieces, 1960-2023

Variable sizes

**P. 201****Madalí Pizarro** (ARGENTINA)*A Search in August*, 2023

Mural, clay on wall. Installation of ceramic pipes,

clay sculptures

800 × 200 cm and 180 × 240 × 40 cm

Photos: Aime Luna. Courtesy of Cultura de

Santa Fe

**Km 646,3****P. 202****Felipe Castelblanco** (COLOMBIA) and **Lydia****Zimmermann** (SPAIN)*Golden Rock*, 2021

Ultrasonic spray, rock, and paint

Variable sizes

Photo: Daniel Cáceres

**P. 203****Felipe Castelblanco** (COLOMBIA), **Lydia****Zimmermann** (SPAIN) and **Ayénan Quinchoa**

(KÄMENSTÄ)

Produced by weavers of Kämenstä in Subunday,

Putumayo, Colombia

*Nests*, 2020

Woven wool and natural fibres

Variable sizes

Photo: Daniel Cáceres

**Pp. 204-205**Exhibition view. *Natureculture. Artistic Practices**on Human Relationships with Nature*, Córdoba,

Argentina. details de obras de Laurent Mulot.

Photo: Daniel Cáceres

**P. 207****Antonio Della Guardia** (ITALY)*Know Not to Be*, 2023

Performance

Performers: Anna Bocchino and Alessandra

Sorrentino

Photos: Daniel Cáceres

**Km 646,4****P. 208****From left to right****Yo-Yo Gonthier** (FRANCE)*Burey Bambata (The Great Cloud)*, 2019

Super 8 film, 13 min

© Yo-Yo Gonthier

**Celeste Rojas Mugica** (CHILE/ARGENTINA)*Rise (I-II)*, 2023

Single-channel video installation, stereo sound,

original Super 8 ektachrome, 8 min

© Celeste Rojas Mugica

**P. 209****Above****Gabriela Golder** (ARGENTINA)*52 Shades of Blue*, 2020

Video installation, 28 min

© Gabriela Golder

**Below, from left to right****Graciela Sacco** (ARGENTINA)*Dressed in Blue*, 1996

Photographic record of urban interference

made with heliographs of suits printed on dry-

cleaning bags thrown into the air like kites.

Exhibition copies

Variable sizes

© Graciela Sacco

**Juan Reos** (ARGENTINA)*Sightings*, 2022

Digital print and oil on canvas

42 × 42 cm

Photo: Daniel Cáceres

**Km 664****P. 210****Leonardo Cavalcante** (ARGENTINA)*Your Voice Among the Ruins*, 2022-2023

Wood and objects



**P. 211**

**Above**

**Marcos Calvari** (ARGENTINA)

*Mercury Compression*, 2023

Mercury planisphere printed on 900 A4 sheets  
1000 × 500 cm

Photo: Marcelo Alcaraz. Courtesy of Universidad Nacional de los Comechingones

**Below**

**Leonardo Cavalcante** (ARGENTINA)

*Your Voice Among the Ruins*, 2022-2023 (details)

Wood and objects

Photos: Marcelo Alcaraz. Courtesy of

Universidad Nacional de los Comechingones

## Km 696

**P. 212**

**Raquel Fonseca** (BRAZIL)

*Vida no andar de baixo*, 2022-2023

Mobile photography

Variable sizes

Photo: LABART

**P. 213**

**Above**

**Anna Barros** (BRAZIL)

*200 Milhões de Anos: Árvore Pedra*, 2010

Installation

Variable sizes

Photo: LABART

**Below**

**Shona Kitchen** (SCOTLAND) and **Alyson**

**Ogasian** (UNITED STATES)

*Another Twilight Zone*, 2021

Video, 3 min 47 s

Photo: LABART

## Km 1006

**P. 215**

**Above**

Exhibition view. *The Archaeology of Feeling*,

Museo Provincial de Bellas Artes Franklin

Rawson, San Juan, Argentina.

Photo: Courtesy of Museo Provincial de Bellas Artes Franklin Rawson

**Centre**

**Federico Levato** (ARGENTINA)

*Pavota Line #1*, 2018

*Pavota Line #2*, 2021

*Pavota Line #3*, 2021

*Pavota Line #4*, 2023

*Pavota Line #5*, 2023

Intervened mate kettle

Photo: Courtesy of Museo Provincial de Bellas Artes Franklin Rawson

**Below**

**Jesús Ortiz** (ARGENTINA)

*Desobsolescent*, 2023

Clay

Photo: Courtesy of Museo Provincial de Bellas Artes Franklin Rawson

**Pp. 216-217**

Exhibition views. *The Archaeology of Feeling*,

Museo Provincial de Bellas Artes Franklin

Rawson, San Juan, Argentina.

Photos: Museo Provincial de Bellas Artes

Franklin Rawson

## Km 1006,1

**P. 219**

Exhibition views. *Autonomy of Clothing*,

*Chapter 1*, Museo de la Historia Urbana, San

Juan, Argentina.

Photos: Courtesy of Municipalidad de San Juan

Capital

## Km 1038,3

**P. 220**

**Max Gómez Canle** (ARGENTINA)

*The Truce of Water*, 2023 (details)

Oil on linen, 24 small-format paintings

Variable sizes

Photo: Museo del Barro

**P. 221**

**Above**

Exhibition view. *The Truce of Water*, Museo del

Barro, Asunción, Paraguay.

Photo: Museo del Barro

**Below**

**Max Gómez Canle** (ARGENTINA)

*The Truce of Water*, 2023 (details)

Oil on linen, 24 small-format paintings

Variable sizes

Photo: Museo del Barro

## Km 1049

**P. 222**

**Juan Reos** (ARGENTINA)

*Sightings*, 2022

Digital print and oil on canvas

42 × 42 cm

Photo: Gustavo Tarchini

**P. 223**

**Above**

**Ricardo Siri** (BRAZIL)

*Ninho*, 2017-2023

Installation with branches

Variable sizes

Photo: Gustavo Tarchini

**Below**

**Lucía Marchi** (ARGENTINA)

Series *Santiago Flora*, 2020-2021 (detail)

Pencil drawings, ink drawings, book

Drawing 1: 18 × 26 cm. Drawing 2: 130 × 170 cm

Photo: Gustavo Tarchini

## Km 1082

**P. 224**

Exhibition view. *The Walking Gaze*, Centro

Cultural Virla, San Miguel de Tucumán,

Argentina.

Photo: Agustina Font. Courtesy of Secretaría de

Extensión Universitaria UNT

**P. 225**

**Above, from left to right**

**Iván Argote** (COLOMBIA)

*Untitled (Madrid)*, 2012

Video, 19 min 18 s

© Iván Argote

**Julia Levstein** (ARGENTINA)

*Walking*, 2021

Video, 16 min 8 s

© Julia Levstein

**Below, from left to right**

**Nicolás Martella** (ARGENTINA)

*Sky (City Tour)*, 2018

Video, 59 s

© Nicolás Martella

**Cintia Clara Romero** (ARGENTINA)

From the series *Forms of Action*

*The Departure (Forward and Backward)*, 2011

Two videos; 3 min 16 s, 7 min 30 s

© Cintia Clara Romero

## Km 1083,2

**P. 226**

**Jimena Travaglio** (ARGENTINA)

From the series *Techtopia*

*Untitled*, 2023

Czech glass beads (2)

41 × 33 cm each

Photos: Agustina Font. Courtesy of Secretaría de

Extensión Universitaria UNT

**P. 227**

Exhibition views. *Inter-woven*, MUNT - Museo de

la Universidad Nacional de Tucumán, San Miguel

de Tucumán, Argentina.

Photos: Agustina Font. Courtesy of Secretaría de

Extensión Universitaria UNT

**P. 228**

**Ángeles Jacobi** (ARGENTINA)

*Topographies of the Future II*, 2023

Embroidered tapestry, mechanical spinning

wheel

200 × 150 cm

Photo: Agustina Font. Courtesy of Secretaría de

Extensión Universitaria UNT

**P. 229**

**Above**

**Randeras de El Cercado** (ARGENTINA)

*Lace Workers' Autobiographies*, 2020

*Hands of Lace Workers Weaving memories*, 2021

*Con-texturas Randeras*, 2023

Randas tied with threads to a wooden structure

Variable sizes

Photo: Agustina Font. Courtesy of Secretaría de

Extensión Universitaria UNT

**Below, from left to right**

**Ángeles Jacobi** (ARGENTINA)

*Topographies of the Future II*, 2023 (detail)

Embroidered tapestry, mechanical spinning wheel

200 × 150 cm

Photo: Agustina Font. Courtesy of Secretaría de Extensión Universitaria UNT

**Randeras de El Cercado** (ARGENTINA)

Detail of randa

Photo: Agustina Font. Courtesy of Secretaría de Extensión Universitaria UNT

**Km 1138**

**Pp. 230-231**

Exhibition views. *Strange Dignity*, Museo de Arte Contemporáneo de la Universidad de Chile, Santiago de Chile, Chile.

Photos: Courtesy of MAC Chile

**P. 232**

**Above, from left to right**

**Simón Jara Correa** (CHILE)

*Burnt Forest*, 2023

Installation, stained PVC tubes, fluorescent tubes 4 × 4 × 4 m approx.

© and photo: Simón Jara

**Simón Jara Correa** (CHILE)

*Music*, 2014-2023

Video, 60 min

Photo: Courtesy of MAC Chile

**Centre**

**Daniel Reyes León** (CHILE)

*We Are Not Owners*, 2017

Steel letters

89 × 320 cm

Photo: Courtesy of MAC Chile

**Below, from left to right**

**Pamela Ipinza Mayor** (CHILE)

Untitled, 2023

Mirrors, painting on wood

Variable sizes

Photo: Courtesy of MAC Chile

**Simón Jara Correa** (CHILE)

*Penguin*, 2023

Ephemeral sculpture, raw clay on metal

structure, fabric backpack, barrel and earth.

120 × 50 cm

Photo: Courtesy of MAC Chile

**P. 233**

**Above**

Exhibition view. *Strange Dignity*, Museo de Arte Contemporáneo de la Universidad de Chile, Santiago de Chile, Chile.

Photo: Courtesy of MAC Chile

**Below**

**Pamela Ipinza Mayor** (CHILE)

*The Machine in the Penal Colony*, 2023

Digital print on glass and watercolour

100 × 100 cm

Photo: Courtesy of MAC Chile

**Km 1141,2**

**Pp. 235-236**

Exhibition views. *What Is Left for Us to Talk About*, Museo de la Memoria y los Derechos Humanos, Santiago de Chile, Chile.

Photos: Mora Godoy (p. 235, p. 236 centre), Museo de la Memoria y los DDHH (p. 236, above and below to the left)

**Pp. 236-237**

**Marco Godoy** (SPAIN)

*What We Still Have to Talk About*, 2023

3D print adaptation, painting and metal structure 100 × 320 cm

Photo: Mora Godoy

**Km 1247**

**Pp. 238-239**

**Randeras de El Cercado** (ARGENTINA)

*Con-texturas Randeras*, 2023

Randas tied with threads to a wooden structure Variable sizes

Produced with the support of BIENALSUR and MUNT

Photos: Agustina Font. Courtesy of Secretaría de Extensión Universitaria UNT

**Km 1250**

**P. 240**

**Felipe Rezende** (BRAZIL)

*O peso do suor é minha evaporação*, 2023

Ink on paper

Photo: Agustina Font. Courtesy of Secretaría de Extensión Universitaria UNT

**P. 241**

**Érica Storer** (BRAZIL)

*Sonhe alto, trabalhe muito, vá longe #1*, 2023

Desk, computer, keyboard, mouse, printer, string 300 × 150 × 300 cm approx.

Photo: Agustina Font. Courtesy of Secretaría de Extensión Universitaria UNT

**Pp. 242-243**

Exhibition view. *The Gestures of Work. Chapter I*, Ente Cultural de Tucumán, San Miguel de Tucumán, Argentina.

Photo: Agustina Font. Courtesy of Secretaría de Extensión Universitaria UNT

**Km 1251**

**P. 244**

**Proyecto Ibid – Rodrigo Díaz Ahl, Sofia**

**Villasenin** (ARGENTINA)

Site-specific intervention, 2023

Plaster and ferrites

Variable sizes

Photo: Pablo Iovane. Courtesy of ENTE de Cultura de Tucumán

**P. 245**

**Rodrigo Díaz Ahl** (ARGENTINA)

*On Lootings and Drifts*, 2022

White cement, iron sulphate, metals, organic remains and plastics

Variable sizes

Photo: Pablo Iovane. Courtesy of ENTE de Cultura de Tucumán

**Km 1285**

**P. 246**

**Carla Grunauer** (ARGENTINA)

*Paranoid*, 2022

Sculpture

62 × 65 × 20 cm

Photo: UNTREF Media

**P. 247**

**Above**

Exhibition view. *Sculpture is Born of a Spirit*, Museo Provincial de Bellas Artes Lola Mora, Salta, Argentina.

Photo: UNTREF Media

**Below**

**Carla Grunauer** (ARGENTINA)

From the series *Customized Cages I*, 2023

From the series *Customized Cages II*, 2023

From the series *Customized Cages III*, 2023

From the series *Customized Cages IV*, 2023

From the series *Customized Cages V*, 2023

Drawings

42 × 29,7 cm each

Photo: UNTREF Media

**P. 248**

**Comunidad Tewok - Mendoza Family**

(ARGENTINA-WICHÍ CULTURE)

*Wichí Cosmogony*, 2023

Ceramics

Variable sizes

Cebil Foundation Collection

Photo: UNTREF Media

**P. 249**

**Collective of Wichí artists and poets of the Tewok Cultural Center**

Ancestral weaving in chaguar fibers, s/f

Photo: UNTREF Media

**Km 1583**

**P. 250**

**Gimena Castellón Arrieta** (CHILE)

*Syllabic Banner*, 2019

Installation

Photo: Courtesy of Centro de Extensión Cultural Alfonso Lagos

**P. 251**

**Virginia Guilisasti** (CHILE)

*Waiting Time*, 2023

Installation

Photo: Courtesy of Centro de Extensión Cultural Alfonso Lagos

**P. 252****Above****Jimena Brescia** (ARGENTINA)

Untitled, 2023

Site-specific installation

Photo: Courtesy of Centro de Extensión Cultural Alfonso Lagos

**Below****Virginia Guilisastí** (CHILE)*Waiting Time*, 2023

Installation

Photo: Courtesy of Centro de Extensión Cultural Alfonso Lagos

**P. 253****Above**Exhibition view. *Forms of the Invisible*, Centro de Extensión Cultural Alfonso Lagos, Chillán, Chile.

Photo: Courtesy of Centro de Extensión Cultural Alfonso Lagos

**Below****Gimena Castellón Arrieta** (CHILE)*Figure Background*, 2019

Experimental drawing

Variable sizes

Photo: Courtesy of Centro de Extensión Cultural Alfonso Lagos

**Km 1586****P. 255**

Ceremonial masks, s/f

Photo: Courtesy of Museo Arqueológico de Tilcara

**Pp. 256-257****Carlos Herrera** (ARGENTINA)*Fertilising Absence*, 2023

Four sculptures made of various materials

300 × 350 × 200 cm

Courtesy of Ruth Benzacar

Photo: Courtesy of Museo Arqueológico de Tilcara

**P. 259****Left**

Setting of Lola Martínez's work

Photo: Courtesy of Museo Arqueológico de Tilcara

**Above to the right****Lola Martínez** (ARGENTINA)*Curtain I*, 2017 (detail)

Plastic caps, fishing line, and lollipop sticks

Variable sizes

Photo: Courtesy of Museo Arqueológico de Tilcara

**Below to the right****Lola Martínez** (ARGENTINA)*Adornment*, 2016

Plastic propeller, glass bottle, metal chains, and plastic elements

23 × 8 × 14 cm

Photo: Courtesy of Museo Arqueológico de Tilcara

**Km 1673****P. 260****Sara Abdu** (SAUDI ARABIA/YEMEN)*And Sometimes We Are Reminded of What Remains*, 2021

Date seeds on sieve

100 cm Ø

Photo: UNTREF Media

**P. 261**Exhibition views. *Signs in the Landscape*.*Chapter 2*, Centro Cultural Banco do Brasil, San Pablo, Brazil.

Photos: UNTREF Media

**P. 262****Above****Gabriela Bettini** (SPAIN/ARGENTINA)*Pernambuco / Maranhão*, 2018

Oil on linen canvas on a wooden stretcher

240 × 230 cm

Photo: UNTREF Media

**Centre and below****Alejandra González Soca** (URUGUAY)*Moebius*, 2021

Installation

160 × 120 × 90 cm

Photos: UNTREF Media

**P. 263****Above****Matilde Marín** (ARGENTINA)*Itinerary in the Landscape*, 2007

Analog photograph with digital intervention

50 × 200 cm

© Matilde Marín

**Centre****Matilde Marín** (ARGENTINA)*Radal*, 2010

Analog photograph with digital intervention

50 × 200 cm

© Matilde Marín

**Stéphanie Pommeret** (FRANCE)*All Migrants*, 2022 (detail)

13 photographs

50 × 70 cm each

© Stéphanie Pommeret

**Km 1928****P. 264****Graciela Sacco** (ARGENTINA)*Who Dunit?* 1997-2017

Posters, print on art paper

120 × 80 cm each

© Graciela Sacco

**P. 265****Above, from left to right****Leticia Obeid** (ARGENTINA)*Doubles*, 2013

Video, 10 min

© Leticia Obeid

**Francis Aljys** (BELGIUM/MEXICO)In collaboration with **Rafael Ortega***Patriotic Tales*, 1997

Video, 25 min 36 s

© Francis Aljys

**Below****Berna Reale** (BRAZIL)*Cantando na chuva*, 2014

Video, 4 min 12 s

© Berna Reale

**Km 2004****P. 266****From left to right****Ecem Arslanay** (TÜRKIYE) and **Yiğit Tanel****Kaçar** (ITALY/TÜRKIYE)*The Clocks*, 2021

Video, 5 min 35 s

© Ecem Arslanay y Yiğit Tanel Kaçar

**Louise Botkay** (BRAZIL)*Vertieres I II III*, 2014

Super 8 mm, scanned to HD, color, sound, 9 min 56 s

© Louise Botkay

**Felipe Esparza** (PERU)*Sacred Space*, 2016, 2016

Video, 22 min

© Felipe Esparza

**P. 267****Line 1, from left to right****Julio Fermepin** (ARGENTINA)*Current*, 2021

16mm, 6 min

© Julio Fermepin

**Rafael Hastings** (PERU)*The Island of the Immortals (A Legend of Ho-Chi's Time)*, 1974

35 mm, colour, recovered/remastered in 2022,

7 min, 47 sec

Courtesy of Yvonne von Mollendorff

© Rafael Hastings

**Laura Huertas Millán** (COLOMBIA/FRANCE)*Aequador*, 2012

Video, 19 min 42 s

© Laura Huertas Millán

**From left to right, line 2****Los Ingrávidos** (MEXICO)*Shrines*, 2019

16 mm, color, sound, 3 min 28 s

© Los Ingrávidos

**Florencia Levy** (ARGENTINA)*Fossil Place*, 2019

Video, 14 min 30 s

© Florencia Levy

**Tiziana Panizza** (CHILE)*Unstable Land*, 2015

Digitized Super 8 mm, color, sound, 37 min

© Tiziana Panizza



**From left to right, line 3**

**Annalisa D. Quagliata** (MEXICO)

*Ñores* (untitled), 2016

16 mm, black and white, 2 min 44 s

© Annalisa D. Quagliata

**Paul Rosero Contreras** (ECUADOR)

*Dark Paradise: Humans in Galápagos*, 2019

Video, 18 min 25 s

© Paul Rosero Contreras

**Ana Vaz** (BRAZIL)

*Amérika: Bay of Arrows*, 2016

Video, 8 min 46 s

Produced with the support of Davidoff Art Initiative

© Ana Vaz

**Below, line 4**

**Maya Watanabe** (PERU)

*Scenarios II*, 2014

Video, 15 min

© Maya Watanabe

**Km 2083**

**P. 269**

**Above**

**Nilda Rosemberg** (ARGENTINA)

From the series *The Politics of the Wind*

Untitled, 2023

Performance, installation

180 × 300 cm

Photo: Courtesy of Museo de Arte Eduardo

Minnicelli

**Centre**

**Javier Canales** (CHILE)

*The Memory of Stones*, 2023

Installation, ceramic

300 × 300 cm

Photo: Courtesy of Museo de Arte Eduardo

Minnicelli

**Below, from left to right**

**Nilda Rosemberg** (ARGENTINA)

From the series *Rags as Flags*

Untitled, 2021

Textile collage

220 × 150 × 0,05 cm

Photo: Courtesy of Museo de Arte Eduardo

Minnicelli

**Nilda Rosemberg** (ARGENTINA)

From the series *Rags as Flags*

Untitled, 2021

Hand-embroidered textile on antique crochet folder

72 × 100 × 0,75 cm

Photo: Courtesy of Museo de Arte Eduardo

Minnicelli

**Km 2220**

**P. 270**

**Hatem Al Ahmad** (SAUDI ARABIA)

*To Speak in Synergy*, 2022

Chalk tracing video performance, 5 h

Photo: UNTREF Media

**P. 271**

**Sara Abdu** (SAUDI ARABIA/YEMEN)

*Anatomy of Remembrance*, 2021

Ink on paper

Variable sizes

Photo: UNTREF Media

**Pp. 272-273**

Exhibition view. *Signs in the Landscape. Chapter*

3, Centro Cultural Banco do Brasil, Rio de

Janeiro, Brazil.

Photo: UNTREF Media

**Km 2234**

**P. 274**

**From left to right**

**alfonso borragán** (SPAIN)

*Mastoeba. Community of mandibular copies*, 2023

Alginate, ethanol, and glass

Photo: Courtesy of Centro Cultural de España

en La Paz

**alfonso borragán** (SPAIN)

In collaboration with traditional healer

**Cahuayo Gumerindo Acarapi, Iuriri**

**Arsenio Mamani**, and native musician

**Vicente Velázquez**

*Joradas. Screaming Stones*, 2023

Perforated and thinned jayintilla

Photo: Courtesy of Centro Cultural de España

en La Paz

**P. 275**

**alfonso borragán** (SPAIN)

In collaboration with **Roger Araoz**

*Geo-D. Stone Body*, 2023

Urkupiña paraffin and sulfur

Photo: Courtesy of Centro Cultural de España

en La Paz

**Km 2235**

**P. 276**

**Galo Coca Soto** (BOLIVIA)

*Dry*, 2016

Video installation, 3 min

Photo: Tony Suárez

**P. 277**

**Above, from left to right**

**Ivanova Gutiérrez Romero** (BOLIVIA)

*You Shall Keep the Feast Holy*, 2023

Installation

200 × 150 × 25 cm

Photo: Tony Suárez

Exhibition view. *Architecture and Ecology of*

*Celebration*, Museo Nacional de Arte, La Paz,

Bolivia. In the foreground: Christian Alarcón,

*Brapla*, 2023.

Photo: Tony Suárez

**Below**

Exhibition view. *Architecture and Ecology of*

*Celebration* Museo Nacional de Arte, La Paz,

Bolivia.

Photo: Tony Suárez

**P. 278**

**alfonso borragán** (SPAIN)

In collaboration with jewelers **Jhonthan**

**Loayza and Marco Loayza**

*ærolito VOID*, 2014

Negative copy of the meteorite ingested in

the collective action ærolito, aluminum and

meteorite negative

Variable sizes

Photo: Courtesy of Museo Nacional de Arte

**P. 279**

**alfonso borragán** (SPAIN)

In collaboration with **Mircea Gold Grillz** and

**Santiago Reyes**

*TiO2denture*, 2020

Performative device for stone chewing. Titanium

dental prosthesis, paraffin, graphite, and crude

oil

30 × 15 × 5 cm

Photo: Courtesy of Museo Nacional de Arte

**Km 2337**

**P. 280**

Exhibition view. *Signs in the Landscape. Chapter*

1, Centro Cultural Banco do Brasil, Brasília, Brazil.

Photo: Dalton

**P. 281**

Exhibition view. *Signs in the Landscape. Chapter*

1, Centro Cultural Banco do Brasil, Brasília, Brazil.

In the foreground: Sara Abdu, *And Sometimes*

*We Are Reminded of What Remains*, 2021.

Photo: Dalton

**P. 282-283**

**From left to right**

**Gabriela Bettini** (SPAIN/ARGENTINA)

*Pernambuco / San Rafael de las Flores*, 2018

Oil on linen canvas on a wooden stretcher

200 × 350 × 70 cm

**Zahrah Alghamdi** (SAUDI ARABIA)

*Echo of the Past*, 2023

Polestar canvas, sand, and glue

400 × 300 × 200 cm

Photo: Dalton

**Km 2659**

**P. 284**

**Carolina Favre** (ARGENTINA), **Gianmarco**

**Porru** (ITALY)

*Balé de água corporal*, 2023

Performance

Photo: Lourenço Parente and Renato Mangolin

**P. 285**

**Carolina Favre** (ARGENTINA)

*Fluid Magnesia*, 2023

Installation. Cement sculptures, floating tubes

for swimming, fruits and plants.

Variable sizes

Photo: Lourenço Parente and Renato Mangolin

**Km 2748****P. 286****Above****Fondo La Prensa Austral** (CHILE)*Attack on the Church of Fátima*, 1984

Photographs and newspaper headlines

Variable sizes

Collection of the Museum of Memory and Human Rights

**Below****Fondo Obispado de Punta Arenas** (CHILE)*Puntarenazo*, 1984

Photographs

Variable sizes

Collection of the Museum of Memory and Human Rights

**P. 287****Above****Javier Canales** (CHILE)*The Memory of Stones*, 2023

Installation, ceramic

300 × 300 cm

Photo: Courtesy of Museo de Historia Natural Río Seco

**Below to the left****Fondo La Prensa Austral** (CHILE)*Attack on the Church of Fátima*, 1984

Press headlines

Museo de la Memoria and los Derechos Humanos Collection

**Centre and below to the right****Nilda Rosemberg** (ARGENTINA)In collaboration with **Francisco Drisarri**

Untitled, 2016

Video performance, 11 min 43 s

Photo: Courtesy of Museo de Historia Natural Río Seco

**Pp. 288-289****Javier Canales** (CHILE)*The Memory of Stones*, 2023 (detail)

Installation, ceramic

300 × 300 cm

Photo: Courtesy of Museo de Historia Natural Río Seco

**Km 3135****P. 291****Felipe Castelblanco** (COLOMBIA) and **Ñambi****Rimai Media** (COLOMBIA)*Phalaq Mayukuna [Flying Rivers]*, 2023

Photographic composition and participatory research

Variable sizes

© Felipe Castelblanco and Ñambi Rimai Media

**Km 3913****P. 292****Malú Cabellos** (PERU)*Quina Series*, 2022

Photographic print

40 × 60 cm each

Photo: Malú Cabellos

**P. 293****Above**Exhibition view. *Fever Tree*, Centro Cultural Inca

Garcilaso del Ministerio de Relaciones Exteriores

del Perú, Lima, Perú.

Photo: Malú Cabellos

**Below, from left to right****Malú Cabellos** (PERU)*Appropriation Series*, 2023

Print on photographic print, composed of nine works

25 × 25 cm each

Photo: Malú Cabellos

**Malú Cabellos** (PERU)*Herbarium Series*, 2023

Monotype, print on gel plate

20 cm Ø

Photo: Malú Cabellos

**P. 294**Exhibition view. *Shimimbro, the Sound Maker*,

Centro Cultural Inca Garcilaso del Ministerio de Relaciones Exteriores del Perú, Lima, Perú.

Photo: Manuel Guardia

**P. 295****Santiago Yahuarcani** (PERU)*The Spirit of the Cumala*, 2023

Natural dyes on bark cloth (Ilanchama)

310 × 205 cm

The artist's collection

Photo: Manuel Guardia

**Pp. 296-297****Santiago Yahuarcani** (PERU)*Tiger/Rigi*, 2023

Natural dyes on bark cloth (Ilanchama)

106 × 180 cm

Collection of the artist

Photo: Manuel Guardia

**Km 4411****P. 299****Marie Orensanz** (ARGENTINA/FRANCE)*Waiting for a New Spring*, 2023

Phrases on cutting plotter

Variable sizes

Photo: Lugar de la Memoria, la Tolerancia y la Inclusión Social, Lima

**Km 4659****Pp. 301-303**Exhibition views. *Genealogy of a Collection*, Museo de Arte Moderno de Bogotá – MAMBO, Colombia.

Photos: Gregorio Díaz. Courtesy of Museo de Arte Moderno de Bogotá – MAMBO

**Km 4951****P. 304-305****Giuliana Racco** (CANADA/SPAIN/ITALY)*Levinsky*, 2012-2015

Rotography. Printed edition, 40 pp.

21 × 29.7 cm

Photo: Lucas Molet. Courtesy of Fundación El Pilar Juntos Aparte Project

**P. 305**Exhibition view. *Crossroads – Juntos Aparte*, Museo Norte de Santander y ciudad de Cúcuta, Cúcuta, Colombia.

Photo: Lucas Molet. Courtesy of Fundación El Pilar Juntos Aparte Project

**Km 5643****P. 306**Exhibition view. *Intersection Echoes: Body, Sexuality, and Image: The Human and the Intimate*, Centro Cultural de España en Costa Rica, San José, Costa Rica.

Photo: Centro Cultural de España en Costa Rica

**P. 307****Above****Xoán Anleo** (SPAIN)*Ideal Inductors*, 2015

Video, 16:9, 9 min

© Xoán Anleo

**Below, from left to right****María Cañas** (SPAIN)*Our Not Father*, 2019

Video, 16:9, 15 min

© María Cañas

**Oihana Cordero** (SPAIN)*Persōna / Phersu / Πρόσωπον #1*, 2016

Video, 16:9, 5 min

© Oihana Cordero

**Km 6150****P. 308**Exhibition view. *The Time of Still. Notes from the Visual Arts in the Caribbean. 1984-2003*, Centro Cultural Eduardo León Jimenes, Santiago De Los Caballeros República Dominicana.

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**P. 309****Above****Pepón Osorio** (PUERTO RICO)*To My Adorable Daughters*, 1990

91.4 × 187.9 × 71 cm

Private collection

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**Below****Elvis López** (ARUBA)*Playing with the Gods*, 1994

Frames with photos

170 × 210 cm each

The artist's collection

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**P. 310****Above, from left to right****Edouard Duval-Carrie** (HAITI)*Celui qui voit tout*, 1992

Oil on canvas with artist's frame

167.6 × 167.6 cm

Lyle O'Reitzel Gallery Collection

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**Chiqui Mendoza** (DOMINICAN REPUBLIC)*From the Rites*, 1994

Mixed media on canvas

150 × 120 cm

Eduardo León Jimenes Collection of Visual Arts

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**Below****Genaro Reyes** (Cayuco) (DOMINICAN REPUBLIC)*Undocumented*, 2000

Assembled metal and welding

29 × 37 × 101 cm

Eduardo León Jimenes Collection of Visual Arts

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**P. 311****Jorge Pineda** (DOMINICAN REPUBLIC)*The Freedmen of the Palm*, 1998 (detail)

Installation. Acrylic and charcoal drawing on wood and religious chromographs

120 × 120 cm (face), 220 × 120 cm (complete)

Collection of Jorge Pineda

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**Pp. 312-313**Exhibition view. *The Time of Still. Notes from the Visual Arts in the Caribbean. 1984-2003*, Centro Cultural Eduardo León Jimenes, Santiago De Los Caballeros República Dominicana.

Photo: Multimedia, Centro Cultural Eduardo León Jimenes

**Km 6441****Pp. 314 to 317****Juan Sorrentino** (ARGENTINA)*Collapse [Guatemala]*, 2023

Installation. Bricks, cement, sand, plaster, iron,

ferrite, speakers, 6000 W amplifier, frequency

47 Hz

200 × 600 × 50 cm

Photo: José Oquendo. Courtesy of La Galería Rebelde

**Km 6976****P. 318****Fatou Cissé** (SENEGAL)*Performance autour de la surcharge*, 2023

Performance. Garment sculpted from plastic

bottles and fishing nets recovered from the seashore

Photo: Diego Bianchi

**P. 319****From left to right****Elhadji Samba Khary Ndao** (SENEGAL)*Le messenger*, 2023

Recycled oxidised iron pieces, sea knots

320 × 60 × 30 cm

Photo: UNTREF Media

**Jah Gal Doulsy** (SENEGAL)

Untitled, 2023

Collage made with objects found on the beach

135 × 100 × 20 cm

Photo: Diego Bianchi

**P. 320****From left to right****Gadiaba Kodio** (MALI)*Tsunami de déchets (la grande vague)*, 2023

Installation. Wood, wire, material gathered on the beaches of Dakar.

Variable sizes

Photo: UNTREF Media

**Elhadji Samba Khary Ndao** (SENEGAL)*Chaîne d'entraînement*, 2023

Iron, bicycle chains, bone

220 × 100 × 50 cm

Photo: UNTREF Media

**P. 321****Jah Gal Doulsy** (SENEGAL)*La grande dame*, 2023

Sculpture. Objects collected on the seashore,

metal structure with hospital bed wheels

400 × 250 × 250 cm

Photo: Diego Bianchi

**Km 6977****Pp. 322-325**Exhibition views. *Eroding Memories*, Institut Français du Sénégal à Dakar, Dakar, Senegal. Photos: Khalifa Hussein. Courtesy of Galerie Le Manége**Km 6978****P. 327****Rodrigo Díaz Ahl** (ARGENTINA)*María Remedios del Valle: An Essay on the Sovereignty of an Expropriated Body*, 2023 (details)

Cement, pigments, clay and plants

Variable sizes

Photos: UNTREF Media

**Km 7286****P. 329****Above to the left****Gonzalo Reyes Rodríguez** (MEXICO)*Under Fire from All Sides*, 2019

4K single-channel video, 14 min 35 s

© Gonzalo Reyes Rodríguez

**Below to the left****Rami George** (UNITED STATES)*Untitled (The Wars in Lebanon)*, 2018

Video, 10 min

© Rami George

**Centre to the right****Astro Escudero** (ECUADOR)*Four Dimensions of a Monolith*, 2023

Video, 18 min 35 s

© Astro Escudero

**Km 8444****Pp. 330-331****Agustina Woodgate** (ARGENTINA)*Creating an online radio*, 2023

Workshop

Photos: Courtesy of Agustina Woodgate

**Km 9315****Pp. 332-333**Exhibition views. *Roots of an Afro Argentina*, National Museum of Fine Arts of Algiers, Algiers, Algiers.

Photos: Courtesy of Gaby Messina

**Km 9325****P. 334****Fatima Mazmouz** (MAROCCO)*H.Eros*, 2023

Six photographs. Hahnemühle® ultrasmooth paper

80 × 60 cm each

Photo: UNTREF Media

**P. 335****Above and below****Hakim Benchekroun** (MAROCCO)*Lost in Morocco*, 2012-2022-2023

Photograph. Fine Art Hahnemühle® Ultrasmooth paper

60 × 90 cm (4), 80 × 163 cm (1), 90 × 60 cm (1)

Photo: Courtesy of Musée National de la Photographie



**Pp. 336-337**

Exhibition views. *Between Spaces and Times*, Musée National de la Photographie, Rabat, Marruecos.  
Photo: Courtesy of Musée National de la Photographie

**Km 9659****P. 338**

**Luis Felipe Noé** (ARGENTINA)  
*Nature and Myths II*, 1975  
Acrylic and ink on paper and cardboard  
67.5 × 9.5 cm  
Photo: UNTREF Media

**P. 339**

Exhibition view. *Active Archives*, Archivo General de Indias, Sevilla, Spain.  
Photo: UNTREF Media

**P. 340**

**Iván Argote** (COLOMBIA)  
*Tourists (Isabel Giving a Contract, and Christopher Pointing Out the South, at Bogotá)*, 2012  
Photograph (2). C-prints. Ed AP 2  
100 × 100 cm each  
Collection of the Solomon R. Guggenheim Museum, New York  
Photo: UNTREF Media

**P. 341**

**Above**  
**Oscar Muñoz** (COLOMBIA)  
*Line of Destiny*, 2006  
Single-channel video, silent, 2 min  
Photo: UNTREF Media

**Below**

**Claudia Casarino** (PARAGUAY)  
*Indelible*, 2020  
Silkscreen of red soil on Ao Po'i shirts based on drawings and engravings by Hildibrand and Sauvageot (1865) and an unknown author (1840)  
51 × 42 cm  
Photo: UNTREF Media

**P. 342**

**Above**  
**Claudia Coca** (PERU)  
*Remote Jewels*, 2023  
Charcoal and pastel drawings  
50 × 35 cm each  
Photo: UNTREF Media

**Below, from left to right**

**Claudia Coca** (PERU)  
*Remote Jewels*, 2023 (detail)  
Charcoal and pastel drawings  
50 × 35 cm each  
Photo: UNTREF Media

**Adriana Bustos** (ARGENTINA)

*Híbrido X*, 2021  
Arcilla esculpida a mano  
17 × 11 cm  
Photo: UNTREF Media

**P. 343**

**Adriana Bustos** (ARGENTINA)  
*Hybrid XI*, 2021  
Hand-sculpted clay  
20.5 × 8 cm  
Photo: UNTREF Media

**Km 9697****P. 344**

**Beatriz González** (COLOMBIA)  
*Yellow Ribbon Fragment*, 2020  
Print on plastic  
Variable sizes  
Courtesy of Beatriz González and Casas Riegner, Bogota  
Photo: Courtesy of Centre Pompidou Málaga

**P. 345**

**Above**  
**Marie Orensanz** (ARGENTINA/FRANCE)  
*Waiting for a New Spring*, 2023  
Phrases on cutting plotter  
Variable sizes  
Photo: Courtesy of Centre Pompidou Málaga

**Below**

**Regina Silveira** (BRAZIL)  
*Irruption*, 2005-2023  
Digital image on adhesive vinyl cut-out. Exhibition copy  
340 × 295 cm  
Photo: Courtesy of Centre Pompidou Málaga

**P. 347**

**Above, from left to right**  
**Gabriela Golder** (ARGENTINA)  
*Nocturnal*, 2014  
Single-channel video, black and white, 4 min  
© Gabriela Golder

**Leticia Obeid** (ARGENTINA)

*Ghost*, 2015  
Single-channel video, black and white, 4 min 40 s  
© Leticia Obeid

**Centre, from left to right**

**Alicia Herrero** (ARGENTINA)  
*Suite Auction Drawings*, 2008-2010  
Video, 10 min 30 s  
© Alicia Herrero

**Liliana Porter** (ARGENTINA)

*The Riddle*, 2019  
Video, 8 min 45 s  
© Liliana Porter

**Below, from left to right**

**Silvia Rivas** (ARGENTINA)  
From the series *Momentum*  
*Individual exercise*, 2017  
One-channel video installation, HD video, loop  
© Silvia Rivas

**Graciela Taquini** (ARGENTINA)

*The Sublime/Banal*, 2004  
Single-channel video, colour, 12 min 30 s  
© Graciela Taquini

**P. 348**

**Oscar Muñoz** (COLOMBIA)  
*Cyclops*, 2011  
Single-channel video, black and white, sound, 10 min 50 s  
© Óscar Muñoz

**P. 349**

**Above**  
**Enrique Ramírez** (CHILE/FRANCE)  
*A Walking Man*, 2014  
Video, 21 min  
© Enrique Ramírez

**Below, from left to right**

**Glenda León** (CUBA)  
*Every Breath*, 2003  
Video, 1 min 50 s  
© Glenda León

**Berna Reale** (BRAZIL)

*Cantando na chuva*, 2014  
Video, 4 min 12 s  
© Berna Reale

**Km 10026****P. 350**

Exhibition view. *Archipelagos of Sequins*, Museo Centro de Arte Dos de Mayo, Madrid, Spain.  
Photo: Sue Ponce. Courtesy of Museo CA2M

**P. 351**

**Above**  
**Juan Pablo Echeverri** (COLOMBIA)  
*BoYos*, 2009  
25 inkjet prints  
30 × 30 cm  
CA2M Museum Collection  
Photo: Sue Ponce. Courtesy of Museo CA2M

**Below**

**Lucía C. Pino** (SPAIN)  
*Spider Spider Spins*, 2022  
Three copper pieces  
Piece 1: 30 × 18 × 12 cm, piece 2: 17 × 19 × 21.5 cm, piece 3: 45 × 38 × 5 cm  
Collection of CA2M Museum  
Photo: Sue Ponce. Courtesy of Museo CA2M

**P. 352-353**

Exhibition view. *Archipelagos of Sequins*, Museo Centro de Arte Dos de Mayo, Madrid, Spain.  
Photo: Sue Ponce. Courtesy of Museo CA2M

**Km 10043,8****P. 355**

**Above**  
**Nicolás Cadavid** (COLOMBIA)  
*Damn Sudaca*, 2015  
Spray paint on paper  
57 × 35 cm each  
Photo: Gabinete TM

## Below

**Teresa Margolles** (MEXICO)

*Wheelbarrow Women on the Simón Bolívar International Bridge*, 2017-2023  
Photomural on glued paper  
Variable sizes  
Photo: Gabinete TM

## P. 366

### Below

**Samir Quintero** (COLOMBIA)

From the series *Boxed Landscape*, 2019  
Acrylic on cardboard box  
32 × 37 × 30 cm  
Photo: Gabinete TM

## Pp. 356-357

### Above, from left to right

**Mo Colectivo / Mariam Abrajim and Octavio Salazar** (COLOMBIA)

*Endless Endless*, 2019-2023 (detail)  
Digitized graphite drawing, print on self-adhesive vinyl  
Variable sizes

**Verena Melgarejo** (BOLIVIA/GERMANY)

*The Return of the Indian Raid*, 2013  
Installation  
Prints 70 × 50 cm each / Video: 3 min 6 s  
Photo: Gabinete TM

## P. 357

### Above

**Anna Bella Geiger** (BRAZIL)

From the series *Macio*  
*Typus terra incognitam*, 2022  
Mixed media on canvas  
74 × 42 × 3.5 cm  
Courtesy of the artist and Marlborough Gallery  
Photo: Gabinete TM

## Below

**Raimon Chaves** (COLOMBIA/SPAIN) and **Gilda Mantilla** (PERU)

*Portable Country*, 2005-2017  
Digital print on paper  
Variable sizes  
Photo: Gabinete TM

## Km 10048

## Pp. 358-363

Exhibition views. *Call It Something Else. Something Else Press, Inc. (1963-1974)*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.  
Photos: Museo Nacional Centro de Arte Reina Sofía

## Km 10353

## P. 364

**John Isaacs** (UNITED KINGDOM)

*Voices from the ID - Aeroplane*, 2001  
Colour photograph printed on poster paper  
237.6 × 356 cm  
Courtesy of John Isaacs Studio  
Photo: Courtesy of Babel Mallorca

## P. 365

**Esmeralda Kosmatopoulos** (GREECE)

*It's Always Summer Somewhere*, 2019  
Series of 31 edited photographs  
21 × 29.7 cm each  
Courtesy of the artist  
Photo: Courtesy of Babel Mallorca

## P. 366

Exhibition views. *Tourist! (The Grand Tour)*, Babel Mallorca, Mallorca, Spain.  
Photos: Courtesy of Babel Mallorca

## P. 367

**Arnaud Cohen** (PORTUGAL/FRANCE)

*Remains of the Day #1*, 2011  
Aluminum, fiberglass, and resin  
103 × 67 × 125 cm  
Courtesy of the artist  
Photo: Courtesy of Babel Mallorca

## Km 10681

## Pp. 368-369

**Laura Huertas Millán** (COLOMBIA/FRANCE)

*Aequador*, 2012  
Video, 19 min 42 s  
© Laura Huertas Millán

## Km 10779

## P. 371

### Line 1, from left to right

**Louise Botkay** (BRAZIL)

*Vertieres I II III*, 2014  
Super 8 mm, scanned to HD, color, sound, 9 min 56 s  
© Louise Botkay

**Özden Demir** (TÜRKIYE)

*The Voices of Ida*, 2019  
Video, 10 min  
© Özden Demir

**Julio Fermepin** (ARGENTINA)

*Corriente*, 2021  
16mm, 6 min  
© Julio Fermepin

### Line 2, from left to right

**Aylin Gökmen** (SWITZERLAND/TÜRKIYE)

*Spirits and Rocks: an Azorean Myth*, 2020  
HD video, black and white, 13 min 30 s  
© Aylin Gökmen

**Rafael Hastings** (PERU)

*The Island of the Immortals (A Legend of Ho-Chi's Time)*, 1974  
35 mm, colour, recovered/remastered in 2022,  
7 min, 47 sec  
Courtesy of Yvonne von Mollendorff  
© Rafael Hastings

**Laura Huertas Millán** (COLOMBIA/FRANCE)

*Aequador*, 2012  
Video, 19 min 42 s  
© Laura Huertas Millán

## Line 3, from left to right

**Los Ingrávidos** (MEXICO)

*Shrines*, 2019  
16mm, colour, sound, 3 min 28  
© Los Ingrávidos

**Tiziana Panizza** (CHILE)

*Unstable Land*, 2015  
Digitized Super 8 mm, color, sound, 37 min  
© Tiziana Panizza

**Annalisa D. Quagliata** (MEXICO)

*Nores (untitled)*, 2016  
16 mm, black and white, 2 min 44 s  
© Annalisa D. Quagliata

## Line 4, from left to right

**Paul Rosero Contreras** (ECUADOR)

*Dark Paradise: Humans in Galápagos*, 2019  
Video, 18 min 25 s  
© Paul Rosero Contreras

**Ana Vaz** (BRAZIL)

*América: Bay of Arrows*, 2016  
Video, 8 min 46 s  
Produced with the support of Davidoff Art Initiative  
© Ana Vaz

**Müge Yıldız** (TÜRKIYE)

*A Trip to the Moon*, 2019  
Film, found footage, 10 min 17 s  
© Müge Yıldız

## Km 10801

## P. 373

### Above

**Liliana Porter** (ARGENTINA)

*Waever (Copper Fabric)*, 2019  
Copper mesh, resin figurine, and white wooden shelf  
20.3 × 111.8 × 25.4 cm  
Photo: Courtesy of Les Abattoirs, Musée - FRAC Occitanie Toulouse

## Below

**Liliana Porter** (ARGENTINA)

*Red Sand*, 2018  
Site-specific installation of colored sand and figurine on white wooden base  
91.44 × 101.60 × 101.60 cm  
Photo: Courtesy of Les Abattoirs, Musée - FRAC Occitanie Toulouse

## Pp. 374-375

Exhibition view. *The Game of Reality, from the 1960s to the Present*, Les Abattoirs, Musée - FRAC Occitanie Toulouse, Toulouse, FRANCE.  
Photo: Courtesy of Les Abattoirs, Musée - FRAC Occitanie Toulouse

## P. 377

**Sebastián Díaz Morales** (ARGENTINA)

*Passages I*, 2012  
Video, 12 min 30 s  
© Sebastián Díaz Morales

## Km 10962

### P. 379

#### Above, from left to right

##### Moath Alofi (SAUDI ARABIA)

Untitled, 2022-2023

Nine photographs

Variable sizes

© Moath Alofi

#### Below, from left to right

##### Laura Glusman (ARGENTINA)

Series *An Island*, 2023

Eight photographs (detail of 2)

60 × 90 cm, 43 × 64 cm

© Laura Glusman

## Km 11009

### P. 381

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

Photo: Sébastien Arrighi

## Km 11045

### Pp. 382-383

Exhibition views. *Look at Me!*, UNESCO Paris, Paris, France.

Photos: UNESCO

## Km 11051

### P. 384-385

##### Cristina Galán (SPAIN)

*Paul*, 2019

Video, 30 s

© Cristina Galán

## Km 11066

### P. 387

#### Above, from left to right

##### Julio Fermepin (ARGENTINA)

*Corriente*, 2021

16mm, 6 min

© Julio Fermepin

##### Laura Huertas Millán (COLOMBIA/FRANCE)

*Aequador*, 2012

Video, 19 min 42 s

© Laura Huertas Millán

##### Florencia Levy (ARGENTINA)

*Fossil Place*, 2019

Video, 14 min 30 s

© Florencia Levy

#### Centre, from left to right

##### Tiziana Panizza (CHILE)

*Unstable Land*, 2015

Digitized Super 8 mm, color, sound, 37 min

© Tiziana Panizza

##### Estefanía Peñafiel Loaiza (ECUADOR/FRANCE)

*Remontages (Ivry-sur-Seine, April 2014)*, 2016

Video, 21 min 4 s

© Estefanía Peñafiel Loaiza

##### Paul Rosero Contreras (ECUADOR)

*Dark Paradise: Humans in Galápagos*, 2019

Video, 18 min 25 s

© Paul Rosero Contreras

#### Below, from left to right

##### Jessica Sarah Rinland (UK/ARGENTINA)

*Y Berá - Bright Waters*, 2016

16 mm, colour, sound, 10 min

© Jessica Sarah Rinland

##### Ana Vaz (BRAZIL)

*Amérika: Bay of Arrows*, 2016

Video, 8 min 46 s

© Ana Vaz

## Km 11147

### P. 389

##### Mercedes Azpilicueta (ARGENTINA)

In collaboration with **Antonella Fittipaldi**

(ITALY)

*Di donne, madonne e martiri*, 2023

Performance, 30 min

Photos: UNTREF Media

## Km 11150

### P. 391

#### Line 1, from left to right

##### Leticia Obeid (ARGENTINA)

*Ghost*, 2015

Single-channel video, black and white, 4 min 40 s

© Leticia Obeid

##### Ana Gallardo (ARGENTINA)

*Mobile Home*, 2007

Video, 17 min 19 s

© Ana Gallardo

#### Line 2, from left to right

##### Alicia Herrero (ARGENTINA)

*Suite Auction Drawings*, 2008-2010

Video, 10 min 30 s

© Alicia Herrero

##### Gabriela Golder (ARGENTINA)

*Nocturnal*, 2014

Single-channel video, black and white, 4 min

© Gabriela Golder

#### Line 3, from left to right

##### Silvia Rivas (ARGENTINA)

From the series *Momentum*

*Individual exercise*, 2017

One-channel video installation, HD video, loop

© Silvia Rivas

##### Liliana Porter (ARGENTINA)

*The Riddle*, 2019

Video, 8 min 45 s

© Liliana Porter

#### Line 4, from left to right

##### Graciela Taquini (ARGENTINA)

*Roles*, 1988

Single-channel video, colour, 2 min 50 s

© Graciela Taquini

##### Graciela Taquini (ARGENTINA)

*The Sublime/Banal*, 2004

Single-channel video, colour, 12 min 30 s

© Graciela Taquini

## Km 11189

### P. 392-393

Presentation *CERCA Reader*, Casa degli Artisti di Milano, Milan, Italy.

Photos: Casa degli Artisti di Milano

## Km 11594

### P. 394

##### Victoria Jost (ARGENTINA)

From the series *The Echo of a Dream*

Untitled, 2023

Sculpture. Acrylic, metal, thread, beads, plastic  
45 × 10 cm

Photo: Leiko Lopez

### P. 395

##### Victoria Jost (ARGENTINA)

From the series *The Echo of a Dream*

Untitled, 2023

Sculpture. Silk thread, leather, metal, metal,  
fabric, reflector, plastic  
15 × 13 cm

Photo: Leiko Lopez

### P. 396

#### Above, from left to right

##### Victoria Jost (ARGENTINA)

From the series *The Echo of a Dream*

Untitled, 2023

Sculpture. Glass, metal, chain, plastic  
15 × 10 cm

Photo: Leiko Lopez

##### Victoria Jost (ARGENTINA)

From the series *The Echo of a Dream*

Untitled, 2023

Sculpture. Rubber, garlic root, metal, plastic  
15 × 15 cm

Photo: Leiko Lopez

#### Below, from left to right

##### Victoria Jost (ARGENTINA)

From the series *The Echo of a Dream*

Untitled, 2023

Sculpture. Wood, netting, chain, silk thread,  
metal, agapanthus branch, plastic, glass  
50 × 37 cm

Photo: Leiko Lopez

##### Victoria Jost (ARGENTINA)

From the series *The Echo of a Dream*

Untitled, 2023

Sculpture. Glass, metal

12 × 20 cm

Photo: Leiko Lopez



**P. 397**

**Victoria Jost** (ARGENTINA)  
From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Acrylic, glue, animal hair  
70 × 30 cm  
Photo: Leiko Lopez

**P. 399**

View. Video programme *The Walking Gaze*.  
*Chapter 1*, Platform Arts, Geelong, Australia.  
Photo: Leiko Lopez

**Km 11632****P. 400**

**Juan Ignacio Cabruja** (ARGENTINA)  
*Wanderers. Uncertain Inclusion of Public Space*,  
2023  
Site-specific light intervention  
Variable sizes  
Photo: Goran Vranić

**Km 11949****P. 403**

**Above, from left to right**  
**Eglė Budvytytė** (LITHUANIA)  
In collaboration with **Marija Olšauskaitė** and  
**Julija Lukas Steponaitytė**  
*Songs from the Compost: Mutating Bodies*,  
*Imploding Stars*, 2020  
4K video, 28 min  
Courtesy of the artist  
© Eglė Budvytytė

**Özgür Demirci** (TÜRKIYE)

*The Abandoned*, 2022  
Video Full HD, stereo, 6 min 46 s  
© Özgür Demirci

**Özgür Demirci** (TÜRKIYE)

*Since the Beginning*, 2023  
Full HD video, stereo, 14 min 49 s  
© Özgür Demirci

**Emilija Škarnulytė** (LITHUANIA)

*Sirenomelia*, 2018  
HD video, sound, 11 min  
© Emilija Škarnulytė

**Florencia Levy** (ARGENTINA)

*Fossil Place*, 2019  
Video, 14 min 30 s  
© Florencia Levy

**Km 12246****P. 405**

**Above, from left to right**  
**Francis Alÿs** (BELGIUM/MEXICO)  
*Magnetic Shoes*, 1994  
Video, 4 min 24 s  
© Francis Alÿs

**Diego Bianchi** (ARGENTINA)

*Inflation 3*, 2021  
Single-channel video, 12 min 52 s  
© Diego Bianchi

**Centre, from left to right**

**Valentina Cardellino** (URUGUAY)  
*Scene in an Open Field*, 2018  
Full HD video, 2 min 8 s  
© Valentina Cardellino

**Nicolás Robbio** (ARGENTINA), **Ricardo Carioba** (BRAZIL)

*Accidental Geometry*, 2008  
Video animation, 3 min 11 s  
© Nicolás Robbio and Ricardo Carioba

**Below**

**Carmela Gross** (BRAZIL)  
*13 Passers-by*, 2015-2016  
Video, 4 min 47 s, loop  
© Carmela Gross

**Km 12373****P. 406**

**From left to right**  
**Marwa Arsanios** (LEBANON)  
*Who is Afraid of Ideology? Part 1*, 2017  
Video, 17 min 38 s  
© Marwa Arsanios

**Ali Cherri** (LEBANON)

*The Digger*, 2015  
Video, 24 min  
© Ali Cherri

**P. 407**

**Line 1, from left to right**  
**Sirine Fattouh** (LEBANON)  
*A Night in Beirut*, 2006  
Video, 8 min 6 s  
© Sirine Fattouh

**Ahmad Ghossein** (LEBANON)

*The Fourth Stage*, 2015  
Video, 37 min 15 s  
© Ahmad Ghossein

**Joana Hadjithomas and Khalil Joreige**

(LEBANON)  
*Waiting for the Barbarians*, 2013  
Video, 4 min 26 sec  
© Joana Hadjithomas y Khalil Joreige

**Line 2, from left to right**

**Ghassan Halwani** (LEBANON)  
*Erased, Ascent of the Invisible*, 2018  
Video, 76 min  
© Ghassan Halwani

**Lamia Joreige** (LEBANON)

*Replay (bis)*, 2002  
Video, 9 min  
© Lamia Joreige

**Mireille Kassar** (LEBANON)

*The Recital of the Western Exile*, 2017  
Video, 8 min 38  
© Mireille Kassar

**Line 3, from left to right**

**Omar Mismar** (LEBANON)  
*About Farid's War*, 2021  
Video, 31 min 20 sec  
© Omar Mismar

**Dala Nasser** (LEBANON)

*The Dead Shall be Raised*, 2021  
Video, 12 min 18 s  
© Dala Nasser

**Nour Ouayda** (LEBANON)

*I Was Grateful the Wind Tore Out my Camera's Microphone*, 2020  
Video, 5 min 8 s  
© Nour Ouayda

**Line 4, from left to right**

**Paola Yacoub** (LEBANON) and **Michel Lasserre** (FRANCE)  
*The Routine*, 2001  
Video, 5 min 8 s  
© Paola Yacoub and Michel Lasserre

**Akram Zaatar** (LEBANON)

*Letter to a Refusing Pilot*, 2013  
Video, 34 min  
© Akram Zaatar

**Cynthia Zaven** (LEBANON)

*Kingdom*, 2010  
Video, 7 min 14  
© Cynthia Zaven

**Km 12838****P. 409**

**Ugo Schiavi** (FRANCE)  
*Grafted-Memory-System/The Burning World*,  
2022-2023  
Site-specific installation, steel, plants, insects,  
CGI videos, fossils, electric cables, LED for  
horticulture, sound, water  
Photos: UNTREF Media

**P. 410**

**Above**  
**Saad Al Howede** (SAUDI ARABIA)  
*Millat Ibrahim (The Creed of Abraham)*, 2023  
Wood with iron and plastic, ammonium  
sandbags, lining materials  
365 × 300 × 20 cm  
Photo: UNTREF Media

**Below**

Exhibition view. *Imagine. Fantasies, Dreams, Utopias*, SAMoCA - Saudi Arabia Museum of Contemporary Art, Riyadh, Saudi Arabia. Foreground to the right Julio Le Parc, *Green Sphere*, 2001-2023.  
Photo: UNTREF Media

**P. 411****Above**

Exhibition view. *Imagine. Fantasies, Dreams, Utopias*, SAMoCA - Saudi Arabia Museum of Contemporary Art, Riyadh, Saudi Arabia. Foreground: Leandro Erlich, *The Cloud - Samarcanda*, 2023 and *The Cloud - Saudi Arabia*, 2023. Background: Marc Vilanova, *Phonos*, 2020-2022. Photo: UNTREF Media

**Below****Joaquín Fargas** (ARGENTINA)

*Biosphere Project*, 2006-2023

Natural ecosystems isolated in completely sealed containers  
Variable measures  
Photo: SAMoCA

**P. 412****Daniel Buren** (FRANCE)

*To Zigzag Through a work in situ*, 2023

Daniel Buren for BIENALSUR, Riyadh October 2023

Mixed media, asphalt, white and black paint, steel portals and beams, glass, coloured transparent vinyl, electric lighting at the base of the portals + small black squares (self-adhesive vinyl) on the white horizontal parts of the portals  
49.67 × 20.29 m  
Photo: SAMoCA

**P. 413****Above****Cristina Lucas** (SPAIN)

*Under the Oceanic Wind (R. Carson)*, 2022

Installation, oxygen, hydrogen, carbon, nitrogen, calcium, phosphorous, potassium, sulphur, sodium, chlorine, magnesium, iron, fluorine, zinc, silicon, copper, iodine, chromium, selenium, nickel, boron, manganese, lithium, molybdenum, cobalt

Triptych 240 × 600

Courtesy of Centro Andaluz de Arte

Contemporáneo, Seville

Photo: SAMoCA

**Below****Meshal Al-Obaidallah** (SAUDI ARABIA)

*IMG\_0220: Physical Preservations of a Once-Lost Internet Video*, 2023

Mobile library of archived photos within acrylic sheets, VHS tapes, cassette tapes, rustic brochures, multi-channel videos, single-channel sound, and a website.

Variable sizes

Photo: SAMoCA

**Pp. 414-415****Leila Tschopp** (ARGENTINA)

*In this Eternal Noon*, 2023

Pictorial intervention in the public space

Variable sizes

Photo: UNTREF Media

**Km 12844****P. 417****Marie Orensanz** (ARGENTINA/FRANCE)

*Beyond Time*, 2017-2023

Mirrored stainless steel, 12 clock hands

Variable sizes

Photo: UNTREF Media

**Pp. 419 to 421**

Exhibition views. *Blur the borders. International Cross-Residency Programme, Argentina, France and Saudi Arabia*, Fenaa Alawwal Center, Riyadh, Saudi Arabia.

Photos: UNTREF Media

**P. 422****Nicolás Janowski** (ARGENTINA)

*The Spirit of the Houses*, 2020

Photograph

75 × 100 cm

© Nicolás Janowski

**P. 423****Sébastien Arrighi** (FRANCE)

*Desert Rose Series*, 2023-ongoing

7 photographs

99 × 74 cm

© Sébastien Arrighi

**Km 18346 and 18370,3****Pp. 424**

Views. Residency and exhibition *BIENALSUR + TURN 2023. Cooking, community action and art project*, Urayasu City, Chiba and Tokyo University of the Arts, Japan.

Photos: Urayasu City, Tokyo University of the Arts, Agency for Cultural Affairs, Government of Japan, Chiba prefecture.

**Virtual Venue****P. 427****Line 1, from left to right****Sanja Andjelkovic** (SERBIA)

*10,9,8,7,6...*, 2021

Video, 17 min 35 s

© Sanja Andjelkovic

**Alejandro Argüelles and Viviana Zargón**

(ARGENTINA)

*Memories for an Uncertain Future*, 2023

2 videos, 4 min - 5 min

© Alejandro Argüelles y Viviana Zargón

**Rodrigo Arruda** (BRAZIL)

*Zombie Cattle*, 2021-2023

5 videos, 1 - 3 min

© Rodrigo Arruda

**Line 2, from left to right****Ronald Bal** (NETHERLANDS)

*Folding in Reverse*, 2021

Video, 10 min

© Ronald Bal

**Francisco Belarmino** (CHILE)

*Videowalls*, 2021

Video, 5 min 41 s

© Francisco Belarmino

**Marcela Bosch and Lucas Aguirre**

(ARGENTINA)

*Axis Mundi*, 2021

Video, 2 min

© Marcela Bosch y Lucas Aguirre

**Line 3, from left to right****Cecilia Catalin** (ARGENTINA)

*Fantomsia*, 2021

Video, 15 min 56 s

© Cecilia Catalin

**Carlos Colín** (MEXICO)

*Forging Homeland*, 2023

Video, 9 min 23 s

© Carlos Colín

**Anna Friz and Rodrigo Ríos Zunino**

(CANADA/ECUADOR)

*Salar: Evaporation*, 2020-2023

Video, 15 min

© Anna Friz y Rodrigo Ríos Zunino

**P. 428****Line 1, from left to right****Emiliano Grassi** (URUGUAY)

*Common Memory*, 2023

Video, 86 min

© Emiliano Grassi

**Janks Archive** (UNITED STATES)

*The Eternal Insult*, 2023

Video, 9 min 43 s

© Janks Archive

**Jim Jasper Lumbera and Joey Alexis**

Singh (PHILIPPINES)

*Unknown Mass Grave Site*, 2023

Video, 12 min 15 s

© Jim Jasper Lumbera y Joey Alexis Singh

**Line 2, from left to right****Liu Yefu** (CHINA)

*Hehemeimei*, 2023

Video, 13 min 52 s

© Liu Yefu

**Johanna Maj Schmidt** (GERMANY)

*We Must Be Mistaken*, 2022

Video, 50 min

© Johanna Maj Schmidt

**Jacopo Miliani** (ITALY)

*Deserto*, 2017

Video, 6 min

© Jacopo Miliani

**Line 3, from left to right****Malén and Suyai Otaño** (ARGENTINA)

*Firme*, 2019

Video, 4 min 25 s

© Malén y Suyai Otaño

**Ferhat Özgür** (TÜRKİYE)

*Köçek Şaban*, 2021  
Video, 15 min 15 s  
© Ferhat Özgür

**Cecilia Pérez Pradal** (ARGENTINA)

*Bio/Graphic Space Juan Carlos Romero (1931-2017)*, 2013  
7 videos, 2 - 5 min  
© Cecilia Pérez Pradal

**P. 429**

**Line 1, from left to right**

**Libbi Ponce** (ECUADOR)

*Fernanda*, 2019  
Video, 4 min 35 s  
© Libbi Ponce

**Belén Robeda** (ARGENTINA)

*Natural Fiction*, 2020  
Video, 4 min 9 s  
© Belén Robeda

**Claudia Schmitz** (GERMANY)

*Transsubstance - Artist Meets Autonomous \*Post-Human Artist\* in the Form of an Autopoetic Transmedial Conversation - On Paper*, 2023  
Video, 25 min 39 s  
© Claudia Schmitz

**Line 2, from left to right**

**Susan Silas** (UNITED STATES)

*I to Eye*, 2022  
Video, 5 min 52 s  
© Susan Silas

**Carla Spinoza Torrico** (BOLIVIA)

*Red Girl: Disappearing Not Returning*, 2023  
Video, 3 min 27 s  
© Carla Spinoza Torrico

**Alex Strada and Tali Keren** (UNITED STATES)

*On Abolition and the U.S. Constitution*, 2022  
Video  
20 min  
© Alex Strada y Tali Keren

**Line 3, from left to right**

**Vangjush Vellahu** (ALBANIA)

*Abkhazia After*, 2016  
Video, 13 min 44 s  
© Vangjush Vellahu

**Cátedra Jacoby** (ARGENTINA)

*Vina Nois*, 2023  
3 videos, 1 min 30 s  
© Cátedra Jacoby





# Exhibited works

A.

**Ariel Aballay** (ARGENTINA)

*Anti-memory Noise*, 2020  
Woodcut printed canvas  
160 × 600 cm

**Sara Abdu** (SAUDI ARABIA/YEMEN)

*Anatomy of Remembrance*, 2021  
Ink on paper  
Variable sizes

*And Sometimes We Are Reminded of What Remains*, 2021  
Date seeds on sieve  
100 cm Ø

*The Unburdened is Untethered by What is Not of Him*, 2021  
Animated video, 6 min 21 s

**Lida Abdul** (AFGHANISTAN/USA)

*White House*, 2015  
16 mm film transferred to video, color, silent, 4 min 58 s  
Courtesy of the artist and Galleria Giorgio Persano, Turin  
Curated by Cristiana Perrella. SHE DEVIL 10, 2018

**Marcelo Abud** (ARGENTINA)

*Lola and René*, 2023  
Video, 3 min  
Editing: Aldana Loiseau

From the series *The World of Lola*  
Untitled (1), (2), (3), 2019-2020  
Color digital photograph, direct shot  
100 × 76 cm

Untitled, 2018  
Digital photograph, direct shot  
40 × 30 cm

Untitled (1), (2), 2019  
Digital photograph, direct shot  
40 × 30 cm

**María María Acha-Kutschner** (PERU/SPAIN)

From the series *Indignant*  
*The Revolution Will Be Feminist*, 2023  
Vinyl print on MDF  
160 × 50 cm

**Erandi Adame** (MEXICO)

*Stone Women*, 2023  
Mural  
200 × 100 cm

*We Are the River Recovering Its Course (1)*, 2023  
Pedal loom. Natural and dyed wool with indigo and pericon  
300 × 100 cm

*We Are the River Recovering Its Course (2), (3)*, 2023  
Pedal loom. Natural and dyed wool with indigo and pericon  
300 × 80 cm

*We Are the River Recovering Its Course (4)*, 2023  
Wall painting  
Variable sizes

**Carlos René Aguilera** (CUBA)

Untitled, 1994  
Acrylic on canvas  
138 × 347 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Nelo Akamatsu** (JAPAN)

*Chozumaki*, 2017  
Sound installation. Water, glass containers, magnets, plastic, electronic devices, controllers  
Variable length  
Courtesy of the artist

**Nelo Akamatsu** (JAPAN), **Bruno Mesz** (ARGENTINA), **Sebastián Tedesco** (ARGENTINA)

*Umwelt/Environment*, 2023  
Aluminum, paper, foamboard, wool, stone, cotton, ABS plastic, transducers, amplifiers, digital tablets, essential oils  
Olfactory atmosphere: María Zegna  
Collaborators: Carlos Arach, Nicolás Platner, Martín Reyes

**Ishola Akpo** (BENIN)

Series *The Essential Is Invisible to the Eyes*, 2014  
Photographic print on canvas  
Courtesy of the artist and Sabrina Amrani Gallery

**Hatem Al Ahmad** (SAUDI ARABIA)

*To Speak in Synergy*, 2022  
Chalk tracing video performance, 5 h

**Christian Alarcón** (BOLIVIA)

*Brapla*, 2023  
Paper scarification  
700 × 100 × 6 cm

*Ersabra*, 2023  
Paper scarification  
207 × 93 × 3 cm

**Rodrigo Alarcón Moscoso** (BOLIVIA)

*Bugs*, 2023  
Assemblage  
Variable sizes

**Hmoud Al Attawi** (SAUDI ARABIA)

*Connection*, 2019  
Object, plastic and wood  
222 × 116.4 × 6 cm

**Eugenia Alba** (ARGENTINA)

*Table Runner*, n.d.  
Checkedered loom  
98 × 44 cm

**Manal Aldowayan** (SAUDI ARABIA)

*The Emerging II*, 2022  
*The Emerging III*, 2022  
Natural threads and acrylic  
2.75 × 72 cm and 2.60 × 0.97 cm

**Atoosa Alebouyeh** (IRAN)

From the series *Hidden*, 2018  
Photograph  
50 × 70 cm

**Zahrah Alghamdi** (SAUDI ARABIA)

*Echo of the Past*, 2023  
Polestar canvas, sand, and glue  
400 × 300 × 200 cm

**Saad Al Howede** (SAUDI ARABIA)

*Millat Ibrahim (The Creed of Abraham)*, 2023  
Neon installation  
80 × 80 cm

*Millat Ibrahim (The Creed of Abraham)*, 2023  
Wood with iron and plastic, ammonium sandbags, lining materials  
365 × 300 × 20 cm

**Andrea Alkalay** (ARGENTINA)

From the series *The Cycle of the Rock*  
*The Path of Cracks*, 2022  
Four-layer photo collage. Digital photograph printed on Canson Montval 300 gr paper; found Roshan wood, 24k gold  
68 × 105 × 7 cm  
The artist's collection

From the series *The Cycle of the Rock*  
*The Bride of the Red Sea*, 2022  
Digital photograph printed on Canson Montval 300 gr paper; found Roshan wood, pleated tracing paper, French knot, silk thread  
68 × 105 × 4 cm  
The artist's collection



**Meshal Al-Obaidallah** (SAUDI ARABIA)

*IMG\_0220: Physical Preservations of a Once-Lost Internet Video*, 2023

Mobile library of archived photos within acrylic sheets, VHS tapes, cassette tapes, rustic brochures, multi-channel videos, single-channel sound, and a website.

Variable sizes

**Moath Alofi** (SAUDI ARABIA)

Untitled, 2022-2023

Nine photographs

Variable sizes

**Basma Alsharif** (KUWAIT)

*Deep Sleep*, 2014

Super 8 film transferred to digital, 12 min 44 s

FRAC - Collection Fonds Régional d'Art

Contemporain Bretagne, Rennes

**Tasneem Alsultan** (SAUDI ARABIA)

*Dammam*, Saudi Arabia, 2019

Photograph

230 × 154 cm

Series *Echoes of Immigration: Portraits of*

*Levantine Argentinians*, 2023

12 photographs

18 × 27 cm each

**Esteban Álvarez** (ARGENTINA)

*A Year of Air*, 2002 (2023)

Site-specific installation

Variable sizes

**Francis Alijs** (BELGIUM/MEXICO)

*Magnetic Shoes*, 1994

Video, 4 min 24 s

In collaboration with **Rafael Ortega**

*Patriotic Tales*, 1997

Video, 25 min 36 s

**America Fabril/John Held Jr (Illustrator)**

(USA)

*Golf Cloths*, 1955

Cotton

Collection of the Museo de la Historia del Traje.

Donor: Adela Aliende de Lockhart

**Manuel Ametzoy** (ARGENTINA)

*Chaguar Sky*, 2023

Siliconized polyester in various colours, hand-cut and sewn

100 × 270 × 700 cm

**Julietta Anaut** (ARGENTINA)

From the series *Simulation of an Unknown*

*Nostalgia*

*Smoke Signals*, 2019

Digital photomontage

40 × 60 cm

From the series *Simulation of an Unknown*

*Nostalgia*

*Moon Drought*, 2021

Digital photomontage

60 × 60 cm

*Squawks in the Night*, 2023

Digital photomontage

60 × 60 cm

**Sanja Andjelkovic** (SERBIA)

10,9,8,7,6..., 2021

Video, 17 min 35 s

**Carla Andrade** (SPAIN)

*Listen to Me*, 2016

Video, 16:9, 7 min

**Claudia Andujar** (BRAZIL)

*Marked for*, 1989

Photographs, mineral pigmented ink printing on

Hahnemühle Photo Rag 308 g paper

68.5 × 102 × 4 cm each

Private collection

**Xoán Anleo** (SPAIN)

*Ideal Inductors*, 2015

Video, 16:9, 9 min

**Carolina Antoniadis** (ARGENTINA)

*A Garden for Isabel*, 2023

Digital print

Variable sizes

**Memory Archives in Chile** (CHILE)

*Interview with MUDECHI Punta Arenas*, 2015

130 min

Collection Museum of Memory and Human

Rights

**National Memory Archive** (ARGENTINA)

*Collective Project Memory Space Campo de*

*Mayo*, (Argentina), 2021-2023

Infographic

240 × 160 cm

Acknowledgment: Institute of Architecture and

Urbanism. School of Habitat and Sustainability.

National University of San Martín.

**Pierre Ardouvin** (FRANCE)

*Salon*, 2019

Armchair, table, and carpet

Variable sizes

Collection of MUNTREF Museo de la Universidad

Nacional de Tres de Febrero

**Patricia Araújo** (BRAZIL)

*Wild Response*, 2021

Photograph (4)

Collection of MUNTREF Museo de la Universidad

Nacional de Tres de Febrero

**Dario Ares** (ARGENTINA)

*Necrographies*, 2005-2015

Carbon drawings

One hundred drawings of 29.7 × 42 cm each

Private collection

**Daniel Arévalo** (COLOMBIA)

*Where?*, 2015

Thirteen black and white photographs

20 × 33 cm each

*Houses*, 2015

Nine colour photographs

12 × 21 cm each

**Iván Argote** (COLOMBIA)

*Tourists (Isabel Giving a Contract, and Christopher Pointing Out the South, at Bogotá)*, 2012

Photograph (2), C-prints. Ed AP 2

100 × 100 cm each

Collection of the Solomon R. Guggenheim

Museum, New York

*Untitled (Madrid)*, 2012

Video, 19 min 18 s

**Alejandro Argüelles and Viviana Zargón**

(ARGENTINA)

*Memories for an Uncertain Future*, 2023

Two videos, 4 min - 5 min

**Daniela Arnaudo** (ARGENTINA)

*Rushnik on a Hunt*, 2023

Antique towel dyed with onion skin, hand embroidered with cotton threads. Version 1 of the heritage piece Rushnik

109 × 46.8 cm

**Sébastien Arrighi** (FRANCE)

*Desert Rose Series*, 2023-ongoing

7 photographs

107 × 80 cm (2), 80 × 60 cm (3), 99 × 74 cm (2)

*Now*, 2019-ongoing

Photograph

80 × 60 cm

**Rodrigo Arruda** (BRAZIL)

*Zombie Cattle*, 2021-2023

Five videos, 1 - 3 min

**Marwa Arsanios** (LEBANON)

*Who is Afraid of Ideology? Part 1*, 2017

Video, 17 min 38 s

**Ecem Arslanay** (TÜRKIYE) and **Yiğit Tanel**

**Kaçar** (ITALY/TÜRKIYE)

*The Clocks*, 2021

Video, 5 min 35 s

**Art al Quadrat** (SPAIN)

*I am Action. A Tribute to the Shaved Women of*

*Francoism*, 2018

Photographs. Exhibition copies

100 × 560 cm

**Ananké Asseff** (ARGENTINA)

From the series *Shifts*

*How far must one be from the earth?*

*In the gesture of steering clouds*

*Not made to suffer*

2009-2010

Photograph, 100 × 125 cm

Photograph (2), 100 × 100 cm each

Fine Art Canson® Infinity Mat paper

**Julián Astelarra** (ARGENTINA)

From the series *Dangerous Flowers*

*OIA*, 2023

Cement and acrylic on wood

40 × 30 cm



From the series *Dangerous Flowers*  
03C, 2022  
Acrylic on wood  
40 × 30 cm

From the series *Unveilings*  
D3, 2023  
Fresco and acrylic on plaster  
40 × 30 cm

From the series *Unveilings*  
D15, 2023  
Acrylic and fresco on wood  
40 × 30 cm

*Toxic 01*, 2023  
Cement and acrylic on wood  
40 × 30 cm

**Carolina Astudillo Muñoz** (CHILE)  
*The Crowd Will Always Reappear*, 2022  
Short film, 15 min  
Courtesy of Isolda Films / Spanish Film Library

**Ateliê Vivo** (BRAZIL)  
*Textile Skins: Activation of the Modeling Library*,  
2023  
Variable sizes

**Julio Atencio** (ARGENTINA)  
*Bowls and Dishes*, n/d  
Black carob wood, inner and outer roughing  
with gouges and hatchets  
Variable sizes

**Matanza Riachuelo Basin Authority**  
(ACUMAR) (ARGENTINA)  
Selection of photos from the Documentary  
Centre of the Matanza Riachuelo Basin  
Colour and black and white photographs  
Credits: ACUMAR, General Archive of the Nation,  
Historical Museum Foundation of La Boca,  
National Library Mariano Moreno, National  
Archive of Memory  
60 × 80 cm each

**Hugo Aveta** (ARGENTINA)  
*In the Face of Time*, 2009  
Photograph. Fine Art Canson® Infinity Mat 310  
g paper  
80 × 143 cm  
Video, 6 min 38 s

**Elvis Avilés** (DOMINICAN REPUBLIC)  
*The Wall II*, 1990  
Mixed media on canvas  
136.5 × 202 cm  
Eduardo León Jimenes of Visual Arts Collection

**Luis Cruz Azaceta** (CUBA)  
*Raftsmen/Shipwreck*, 1994  
Acrylic, charcoal, polaroid, and shellac on canvas  
180 × 152 cm  
Luis Cruz Azaceta Collection

**Amadeo Azar** (ARGENTINA)  
*Anarcho-capital*, 2020  
*Anti-progress*, 2020  
Installation with glazed ceramics, iron, and  
presses  
320 × 40 × 40 cm

*Modernótica*, 2015-2023  
Installation  
245 × 260 × 80 cm

**Mercedes Azpilicueta** (ARGENTINA)  
In collaboration with **Antonella Fittipaldi**  
(ITALY)  
*Di donne, madonne e martiri*, 2023  
Performance, 30 min

## B.

**Silvina Babich** (ARGENTINA)  
*The Chair*, 2017-2023  
Installation  
Chairs collected from urban areas and  
renovated with reeds. Reeds collected in the  
basin of the Río de la Plata, Buenos Aires,  
Argentina  
Variable sizes

**Nicolás Bacal** (ARGENTINA)  
*The Depth of Things*, 2023  
Ten digital photographs, direct shots  
70 × 52.5 cm each  
  
*The Speed of Things*, 2023  
36 solid wood stools with embedded objects  
Variable dimensions

**Myrna Báez** (PUERTO RICO)  
*The Terrace*, 1994  
Acrylic and oil on canvas  
122.5 × 133 cm  
Museum of Ponce, PR

**Elba Bairon** (ARGENTINA)  
Untitled, 2013  
Paper mache and plaster  
176 × 42 × 31 cm  
Courtesy of W-Gallery

**Bertille Bak** (FRANCE)  
*Boussa from the Netherlands*, 2017  
HD video, 16:9, stereo, 2 min 28 s  
Courtesy of The Gallery Apart, Rome, and Galerie  
Xippas Paris - Geneva - Montevideo - Punta del  
Este  
Curated by Alessandra Mammi. SHE DEVIL 10,  
2018

**Ronald Bal** (NETHERLANDS)  
*Folding in Reverse*, 2021  
Video, 10 min

**Fabiana Barreda** (ARGENTINA)  
*Habitat Project: Transmodernism - Seven Avatar  
Virtual Ecosystems - Drone Bioarchitecture  
Tribute to Oscar Niemeyer and Lina Bo Bardi  
Deconstructive*, 2023  
Installation with photographs, lenticulars, acrylic  
objects, and multimedia piece

**Photographs**  
*Habitat Project Architecture of the Deseo Casa*  
Pasto, 2002  
*Habitat Project Architecture of the Deseo Mono*  
Brotectico, 2004  
*Habitat Project Architecture of the Deseo Mano*  
Orquídea, 2004  
Photo-performance, direct shot  
Variable sizes

*Futureland Woman Facial Filter Psyche app*,  
2020  
Digital image  
Variable sizes

**Lenticulars**  
*Transmodernism Brasilia Tribute to Niemeyer*,  
2009  
*Transmodernism Garota do Niemeyer Niterói*,  
2009  
*Transmodernism Lina Bo Bardi*, 2009  
20 × 20 cm each

**Acrylic objects**  
*Habitat Project Acrylic Model*, 2000  
*Habitat Project Buda Couple*, 2000  
*Habitat Project Eva Acrylic Table*, 2000  
*Habitat Project Fluorescent Little House*, 2000  
*Habitat Project Polyhedron*, 2000  
*Orchid Bioarchitecture*, 2004  
Variable sizes

**Multimedia installation**  
*Seven virtual and sustainable ecosystems.*  
*Habitat Project*, 2020  
Multimedia installation, digital image and  
augmented reality from IG @fabiana\_barreda

**Lucas Barreto** (ARGENTINA)  
*Urban Policies, Violence and Spatial Injustices.*  
*Changes and Persistences in Transitional  
Housing Units* (NHT), 2023  
Installation. Reproduction of architectural  
plan on floor with colored vinyls ESC 1.1,  
300 × 300 cm art paper prints and glue on  
panel; 20 colour photographs and 10 × 15 cm  
prints on foamboard  
Montage: Lucas Barreto and Walter Barreto  
Images and texts: Lucas Barreto  
Image processing: Sebastián Galvaniz and Sofía  
Barrios

**Anna Barros** (BRAZIL)  
*200 Milhões de Anos: Árvore Pedra*, 2010  
Installation  
Variable sizes

**Juan Basanta** (DOMINICAN REPUBLIC)  
*The Devil and His Sister*, 1990  
Video, 33 min  
Collection of the Museum of Modern Art of  
Santo Domingo, Dominican Republic

**Daniel Basso** (ARGENTINA)  
*Charly's*, 2022  
Lacquered wood, metallized 3D print  
40 × 40 × 12 cm each

*Cigarettes*, 2022  
Wood, formica, and 3D print  
30 × 75 × 130 cm

Sally's, 2022  
Lacquered wood, 3D print, and chains  
36 × 40 × 160 cm

**Pauline Bastard** (FRANCE)

*The Travelers*, 2011  
Video, 14 min  
Courtesy of the artist

**John Beadle** (BAHAMAS)

*Just Beyond the Surface*, 1993  
Oil and mixed media on canvas  
60 × 79 × 6.5 cm  
Collection of the Museum of Modern Art of  
Santo Domingo, Dominican Republic

**Becquemin and Sagot** (FRANCE)

*Road Movie Cruise - Until the End of the World  
#forever*, 2020  
Full HD video 16/9, Ed. of 7 + 2 EA, 61 min  
Courtesy of Becquemin & Sagot and H Gallery,  
Paris

**Delphine Bedel** (FRANCE)

*All that is Solid Melts in Air - Notes on Tourism*,  
2008  
Three photographs from the series printed on  
poster paper; black and white  
50 × 65 cm  
Courtesy of the artist

**José Bedia** (CUBA)

*Multi-use Traveler*, 1998  
Acrylic on canvas  
180 × 298 cm  
The artist's collection

**Luz María Bedoya** (PERU)

*Area*, 2000-2012  
18 photographs, Rag Bright White 310 g paper  
48 × 56 cm each

**Francisco Belarmino** (CHILE)

*Video walls*, 2021  
Video, 5 min 41 s

**Patricia Belli** (NICARAGUA)

*Sisifa*, 2004-2014  
Video, 2 min

**Hakim Benchekroun** (MOROCCO)

*Lost in Morocco*, 2012-2022-2023  
Photograph. Fine Art Hahnemühle® Ultrasmooth  
paper  
60 × 90 cm (4), 80 × 163 cm (1), 90 × 60 cm (1)

**Inés Beninca** (ARGENTINA)

*A Grey Plate*, 2021  
Oil on canvas  
37 × 40 cm

*Aroma*, 2021  
Oil on canvas  
27 × 36 cm

*Dry Fruit*, 2021  
Oil on canvas  
34 × 45 cm

*Four Zucchini and Some Carrots*, 2020

Oil on canvas  
20 × 20 cm

*Old Tin*, 2020

Oil on canvas  
25 × 25 cm

*Pale Figs*, 2019

Oil on canvas  
30 × 22 cm

*Springtime*, 2020

Oil on canvas  
40 × 41 cm

**Carolle Benitah** (MOROCCO/FRANCE)

*Photos Souvenirs*, 2009-2014  
Photograph. Canson® Baryta Matte paper  
20 × 30 cm (10), 42 × 60 cm (2)

**Hicham Benohoud** (MOROCCO)

*The Classroom*, 1994-2002  
Photographic print on forex  
87 × 130 cm

**John Berger** (UNITED KINGDOM)

*Ways of Seeing*, 1972  
Chapter 1: Psychological Aspects  
Chapter 2: The Female Nude  
Video 30 min, 26 min

**Filippo Berta** (ITALY)

*Common People*, 2021  
4K video, color, sound, 10 min  
The artist's collection

**Gabriela Bettini** (SPAIN/ARGENTINA)

*Pernambuco / Maranhão*, 2018  
Oil on linen canvas on a wooden stretcher  
240 × 230 cm

*Pernambuco / San Rafael de las Flores*, 2018

Oil on linen canvas on a wooden stretcher  
200 × 350 × 70 cm

**Diego Bianchi** (ARGENTINA)

*AA593CP*, 2023  
Spontaneous performance in the exhibition  
space

*Composition avec isopor érodée par la mer; blé*,  
2023

Canvas found in the sea, materials collected on  
the beach, feather, and hook  
Variable sizes

*Composition avec isopor érodée par la mer;  
rouge*, 2023

Canvas found in the sea, materials collected on  
the beach, seashells  
Variable sizes

*Composition avec isopor érodée par la mer;  
vert*, 2023

Canvas found in the sea, materials collected on  
the beach, sea urchins  
Variable sizes

*Composition avec isopor recyclé*, 2023

Sea-eroded styrofoam, wood  
Variable sizes

*Composition sur baobab*, 2023

Clothes, fabric, and objects found on the beach  
Variable sizes

*Épouvantail avec tambours*, 2023

Pieces of cans collected on the beach, wood  
Variable sizes

*Inflation 3*, 2021

Single-channel video, 12 min 52 s

*Informelle Brancussi*, 2023

Installation with pots found on-site  
Variable sizes

*Octopus Freezer*, 2023

Fridge, wood, branches, black paint, rubber  
Variable sizes

*Petit marché libre*, 2023

Installation. Objects found on metal fridge  
structure  
Variable sizes

*Serpent à deux têtes*, 2023

Flashlights found on the beach, hose  
Variable sizes

*Trois bassines et un seuil jaune*, 2023

Found situation

**Ursula Biemann** (SWITZERLAND)

*Europlex*, 2003  
Colour video, sound, 21 min 10 s  
FRAC - Collection of the Fonds Régional d'Art  
Contemporain Bretagne, Rennes

**Azul Baseotto** (ARGENTINA)

Cultural Group, Nature and Territory, Rurality  
Group, Environment and Culture, Geography  
Institute, University of Buenos Aires - Argentina  
*Lives of Lithium*, 2023  
Graphic installation, documentary drawing on  
paper  
Modules of 21 cm × 29 cm (total: 111 × 87.6 cm)  
The artist's archive

**Gino Bogani** (LIBYA/ARGENTINA)

*Coat*, 1980  
Jacquard with lurex, velvet, fur  
Collection of the Museo de la Historia del Traje.  
Donor: China Gontad

**alfonso borragán** (SPAIN)

In collaboration with jewelers **Jhonathan  
Loayza and Marco Loayza**  
*aerolito VOID*, 2014  
Negative copy of the meteorite ingested in  
the collective action aerolito, aluminum and  
meteorite negative  
Variable sizes

In collaboration with artist and goldsmith  
**Ángela Cura**, jewelers **Jhonathan Loayza**,  
**Marco Loayza**, and goldsmith **Alex Sanjinez**  
*Alhaya n.03, n.06, and n.23*, 2022  
Pharmacological machines

Co-directed with **Álvaro Sau** and in collaboration with **Malena Rodríguez García, Eliana Pilar Cossio Coca, Rómulo Soliz Huanca, Angélica Quizpe Mamani, Jose Flores Lopes, Wilmer Flores Copa, Nasario Copa Flores, Edgar Flores Gosales, Jairo Cortijo Gil, Vanesa González Sainz, María Soliz Chaca, Juan Huanca Quizpe, David Condory Bueno** *Breath*, 2022  
Single-channel video, stereo, 29 min 53 s  
Behind the lens: Reynaldo Soliz Quizpe and Dora Chaca Chungara  
With the participation of La Tina  
Post-production: Orhi Studio  
Soundtrack: Simon Williams

In collaboration with **Sol Aguilar**  
*Call Túngido*, 2023  
Interference

*Colon Cleansing*, 2023  
Posters copied from the Rodríguez market, Bolívar, Feliz Hinojosa and the Alto fair; canvas and ink

In collaboration with artists **Sarah Bayliss** and **Martin Howse**, sound designer **Andrés Silva**, and voice of **Viviane Vix**  
*Daguerrolito DIN*, 2019  
Three-channel sound installation, 14 min 58 s

In collaboration with **Ane Ancic, Anđelko Bonacic, Belimir Hrdalo, Frane Markovic, Anja Mikacic, Matija Sinkovic, Mirna Smirak, Sofija Turina**  
*Daguerrolito EXP*, 2017  
Photosensitive silver nuggets, developed and fixed after being exposed inside the stomach of their ingestors; nuggets of silver iodide, graphene, and glass

In collaboration with filmmaker **Álvaro Sau** and performers **Andrea Domenech, Rocío Gutiérrez**, and **Ángel Espinoza**  
*Daguerrolito RE*, 2020  
Reconstruction of the collective silver ingestion Daguerrolito, single-channel video, color, silent, 8 min 18 s

In collaboration with screen printers **Carla Díaz, Daniela Rico**, and **Andrés Salgado**  
*Distómago*, 2023  
Screen printing on composite aluminum

In collaboration with painter **Helí García** and screen printers **Carla Díaz, Daniela Rico**, and **Andrés Salgado**  
*Foundation Wall*, 2022  
Ingestion of the foundational wall between the Casa España in La Paz and the immigration office, collective action, La Paz 2022

In collaboration with **Roger Araoz**  
*Geo-D. Stone Body*, 2023  
Urkupíña paraffin and sulfur

In collaboration with the llama herders of Andamarca **Eusebio Cáceres, Benigno Cahuana, Bernabé Huallcu, Basilia Icuña,**

**Cristobal Icuña, Sixto Icuña, Omar Tito, Ungrio Vilca**  
*Goa Machine. Community of llama screams*, 2023  
Six-channel sound installation

In collaboration with filmmaker **Ariel Sotos Paz** and members of the Kurmi Suriki native music community: **Israel Donaire, Malena Rodríguez**, and **David Tobar**  
*Grass Cry*, 2023  
Two-channel video, stereo, 18 min 21 s

*Gut Fold*, 2023  
Inkjet on giclée paper

In collaboration with **Roger Aráoz**  
*InColon*, 2023  
Incense intestines and stomachs, incense and maybe fire

In collaboration with traditional healer **Cahuayo Gumercindo Acarapi, Iuriri Arsenio Mamani**, and native musician **Vicente Velázquez**  
*Joradas. Screaming Stones*, 2023  
Perforated and thinned jayintilla

In collaboration with **Andrés Salamanca, David Salamanca, Mireya Zenteno, Noah and Mordis**  
*Llama Howl*, 2023  
Interference

*Mastoeba. Community of mandibular copies*, 2023  
Alginate, ethanol, and glass

*Mouth Silver Grain*, 2017  
Inkjet on cotton paper

*Mouth Bites Mastoeba*, 2023  
Jaw copy process, inkjet on giclée paper

In collaboration with **alfonso borragán**  
*Omní*, 2022  
Incubation of colon archæas. Methanogenic archæas, sediments, and crystal  
*Pica Pica*, 2023  
Silkscreen on acrylic

In collaboration with jewelers **Jhonathan Loayza and Marco Loayza**  
*Silver Balls*, 2023  
Oral amulet, silver, jayintilla, and pijcho

In collaboration with **Fernando Cuevas, Wilder Flores, Rumiñawi Flores, Cinthya Giwencer, Sixto Icuña, Arsenio Mamani, Ximena Martínez, Facundo Llorca,**

**Roberto Pérez, Katia Torrico, Vicente Velázquez**  
*Stone Cry*, 2023  
Action

In collaboration with **Mircea Gold Grillz** and **Santiago Reyes**  
*TiO2denture*, 2020  
Performative device for stone chewing.  
Titanium dental prosthesis, paraffin, graphite, and crude oil  
30 × 15 × 5 cm

In collaboration with the llama herders of Andamarca **Eusebio Cáceres, Benigno Cahuana, Bernabé Huallcu, Basilia Icuña, Cristobal Icuña, Sixto Icuña, Omar Tito, Ungrio Vilca**  
*Vocifero. Community of llama screams*, 2022-2023  
Six-channel sound installation

**Marcela Bosch** (ARGENTINA)  
*Diegesis*, 2022  
Photography. Fine Art Canson® Infinity Mat 310 g paper  
60 × 90 cm (2)

**Marcela Bosch** and **Lucas Aguirre** (ARGENTINA)  
*Axis Mundi*, 2021  
Video, 2 min

*The Good Place*, 2020  
Video, 3 min 11 s

**Yosman Botero** (COLOMBIA)  
*Alternance*, 2017-2023  
Mobile sculpture with graphite leads and motor  
30 × 30 × 43 cm

**Louise Botkay** (BRAZIL)  
*Vertieres I II III*, 2014  
Super 8 mm, scanned to HD, color, sound, 9 min 56 s

**Zoulikha Bouabdellah** (ALGERIA)  
*Croisée-f-Crossing*, 2005  
Video, color, silent, 5 min  
Courtesy of the artist  
Curated by Cristiana Perrella. SHE DEVIL 3, 2009

**C. Brambilla** (ARGENTINA)  
**Reconstruction by Society of Friends and Benefactors of the Arts of Cañada Rosquín** (ARGENTINA)  
*A Crazy Day*, ca. 1973-2021  
Acrylic on paper  
30 × 24 cm

*A Society*, ca. 1973  
Oil on wood  
30 × 23 cm

*A Summer*, ca. 1973  
Oil on book pages  
22 × 19 cm

*Autumn Fire*, ca. 1973-2021  
Oil on paper  
17 × 10 cm



*Dialogue with Pumas and Aguará Guazú*, ca. 1971-2021  
Sound sculpture, windmill and steel  
200 × 300 × 300 cm

*Documents, Notes and Projects by Brambilla*, 1950-1983  
Compiled archival material  
Variable sizes

SAO, ca. 1973  
Oil on paper  
25 × 20 cm

*Sky, Field, Lagoon*, ca. 1973-2021  
Oil on paper  
43 × 33 cm

*The Works*, ca. 1973-2021  
Oil on canvas  
21 × 17 cm

*Two Ghost Trees*, ca. 1973  
Oil on book cover  
27 × 20 cm

*Welder*, ca. 1973-2021  
Oil on canvas  
39 × 29 cm

*You Will See*, ca. 1973-2021  
Acrylic on canvas  
25 × 20 cm

**Ernest Breleur** (MARTINIQUE)

Untitled, 1994  
Acrylic on canvas  
207 × 153 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Jimena Brescia** (ARGENTINA)

*Act I – Healing*, 2019  
Video-installation, performance record, 10 min

*Act II – Following in Alexander's footsteps*, 2021  
Direct shot photography  
Variable sizes

Untitled, 2023  
Site-specific installation

**Marcelo Brodsky** (ARGENTINA)

In collaboration with **Juan Pablo Cohen**  
*Opening bridges*, 2020  
Photograph, black and white print on hahnemühle paper manually intervened with marker and crayon  
91.4 × 114.2 cm

**Marcelo Brodsky** (ARGENTINA) and **Martin Parr** (UNITED KINGDOM)

*Correspondences*, 2008  
Installation of thirty photographs printed on a paper roll  
800 × 40 cm each

**José Broide** (ARGENTINA)

Series *The Folds of the Past*, 1970-1975  
Black and white photographs  
33 × 50 cm each

**Johanna Bruckner** (AUSTRIA/GERMANY)

*Molecular Sex*, 2020  
4K-HD video, 18 min  
Courtesy of the artist  
Curated by Dobrila Denegri. SHE DEVIL 12, 2021

**Fernando Bryce** (PERU)

*The World Over*/1929, 2011  
Four silkscreens on paper (edition 3/5)  
73 × 103 × 3.5 cm  
Collection of the Malba, Museum of Latin American Art of Buenos Aires

**Eglė Budvytytė** (LITHUANIA)

In collaboration with **Marija Olšauskaitė** and **Julija Lukas Steponaitytė**  
*Songs from the Compost: Mutating Bodies, Imploding Stars*, 2020  
4K video, 28 min  
Courtesy of the artist

**Virginia Buitrón** (ARGENTINA)

From the series *Natural Inks*, 2019  
Untitled 1, 2, 3, 4  
Vegetable ink on watercolour paper intervened by *Hermetia Illucens* larvae  
95 × 75 cm (4)

*Paused Decomposition III*, 2018-2023  
Plaster and natural pigments  
Variable sizes

**Joana Burd** (BRAZIL), **Ned Barker** (UNITED KINGDOM), **Nikolas Gomes** (BRAZIL)

*Electric Daisy*, 2023  
Sound installation, data sonification, augmented microscopy, 19 min 9 s

**Daniel Buren** (FRANCE)

*To Zigzag through a Work in Situ*, 2023  
Daniel Buren for BIENALSUR, Riyadh October 2023  
Mixed media, asphalt, white and black paint, steel portals and beams, glass, coloured transparent vinyl, electric lighting at the base of the portals + small black squares (self-adhesive vinyl) on the white horizontal parts of the portals  
49.67 × 20.29 m

**Catherine Burki** (FRANCE)

*Emporter le paysage*, 2012  
Colour photography printed on poster paper  
140 × 202.8 cm  
Courtesy of the artist

**Stan Burnside** (BAHAMAS)

*Doctor Jekyll can't Hide*, 1992  
Oil on canvas  
121.5 × 151 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Adriana Bustos** (ARGENTINA)

*Burning Books I*, 2017  
Graphite, pencil and photography on paper  
144 × 78 cm  
Private collection

*Burning Books XI*, 2020  
*Burning Books XII*, 2020  
Gouache on paper and photographs  
155 × 78 cm  
Courtesy of Nora Fisch Gallery

*Celestial planisphere. Venus Constellation 2*, 2018  
Acrylic, graphite, and silver sheets on canvas  
180 × 180 cm  
Private collection

*Genealogy of the MAMBO Collection*, 2023  
Acrylic paint, graphite, charcoal, and silver sheet on canvas  
200 × 400 cm

*Hybrid II*, 2021  
Hand-sculpted clay  
18 × 12 cm

*Hybrid III*, 2021  
Hand-sculpted clay  
9.5 × 22 cm

*Hybrid IX*, 2021  
Hand-sculpted clay  
15 × 19 cm

*Hybrid X*, 2021  
Hand-sculpted clay  
17 × 11 cm

*Hybrid XI*, 2021  
Hand-sculpted clay  
20.5 × 8 cm

*Hybrid XII*, 2021  
Hand-sculpted clay  
19.5 × 10 cm

*Hybrid XIII*, 2021  
Hand-sculpted clay  
15 × 11 cm

*Merman 2*, 2021  
Hand-sculpted clay  
13 × 13 cm

**Ras Ishi Butcher** (BARBADOS)

*Predator*, 1994  
Oil on canvas  
152.8 × 152.8 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**C.**

**Américo Caamaño** (CHILE)

*To My Dead*, 1989  
Woodcut P/A  
24.2 × 17.7 cm  
Américo Caamaño Fund  
Collection of the Museum of Memory and Human Rights of Chile

**Malú Cabellos** (PERU)

*Appropriation Series*, 2023  
Print on photographic print, composed of nine works  
25 × 25 cm each

*Cinchona Leaf*, 2022  
Photographic print  
100 × 148 cm

*Forest*, 2022  
Photographic print on canvas  
260 cm Ø

*Forest Block*, 2016  
Photographic installation  
420 × 90 cm

*Forest Block*, 2016  
Photographic installation module  
90 × 70 cm

*Herbarium Series*, 2023  
Print on fabric with acrylic paint  
32 × 32 cm  
The artist's collection

*Herbarium Series*, 2023  
Acrylic gelatin, print on gel plate  
20 cm Ø

*Herbarium Series*, 2023  
Monotype, print on gel plate  
20 cm Ø

*Multimedia Projection*, 2013  
Video  
8 min

*Quina Series*, 2022  
Photographic print  
40 × 60 cm each

**Juan Ignacio Cabruja** (ARGENTINA)  
*Trace Drive*, 2023  
Site-specific installation, synthetic enamel on wood  
525 × 400 × 200 cm and 120 × 400 × 150 cm

*Wanderers. Uncertain Inclusion of Public Space*, 2023  
Site-specific light intervention  
Variable sizes

**Cacharel**  
Dress, 1971  
Cotton poplin, taffeta lining, mother-of-pearl buttons  
Collection of the Museo de la Historia del Traje.  
Donor: Mercedes Novoa

**Sofía Caesar** (BRAZIL)  
*Setting*, 2022  
Photographic series

*Workation*, 2019-2023  
Rug, pillows, technological devices  
Variable sizes

**Nicolás Cadavid** (COLOMBIA)  
*Damn Sudaca*, 2015  
Spray paint on paper  
57 × 35 cm each

**Letizia Calori** (ITALY)  
*Hard Work*, 2022  
Installation.  
Silicone rubber molds  
Variable sizes

**Marcos Calvari** (ARGENTINA)  
*Mercury Compression*, 2023  
Mercury planisphere printed on 900 A4 sheets  
1000 × 500 cm

**Eugenia Calvo** (ARGENTINA)  
*Bedroom Set*, 2006-2007  
Single-channel video, 3 min 32 s, looped  
Courtesy of the artist  
Curated by Benedetta Casini. SHE DEVIL/  
BIENALSUR 2023

*Sleeping Fully Clothed*, 2022  
Installation  
Variable sizes

*The Domain of the World*, 2014  
HD Video  
7 min

**Marisa Camargo** (ARGENTINA) and **Vanina Molinari** (ARGENTINA)  
In collaboration with **D. T. Amparo Fernández**  
*A Tribute to Pucci. Series of three pieces*, 2023  
Digitization: Anzhelika Balanyk  
Jacquard  
100 × 300 cm each

**Javier Canales** (CHILE)  
*The Memory of Stones*, 2023  
Installation, ceramic  
300 × 300 cm

**Delia Cancela** (ARGENTINA)  
*Come in, rest... it's just for pleasure*, 2016  
Installation  
Variable sizes

**Ivan Candee** (VENEZUELA)  
*Balloon*, 2012  
Single-channel video, 7 min 15 s

**Daniel Canogar** (SPAIN)  
*Chyron Special Edition*, 2023  
Projection (loop), generative software and computer  
188 × 105 cm  
Courtesy of the artist and Albarrán Bourdais

*Rise*, 2015  
Screen, generative software and computer  
121.5 × 68.5 cm  
The artist's collection

**Federico Cantini** (ARGENTINA)  
Untitled, 2022  
Woodcarving (mulberry and ficus), acrylic, chain, and sheet  
165 × 35 × 30 cm

Untitled, 2023  
Woodcarving (poplar) and chain  
20 × 32 × 13 cm approx.

Untitled, 2023  
Woodcarving (poplar), marker, and chain  
32 × 26 × 30 cm

Untitled, 2023  
Woodcarving (ficus), cigarette, and acrylic  
147 × 24 × 17 cm

**María Cañas** (SPAIN)  
*Our Not Father*, 2019  
Video, 16:9, 15 min

**Tony Capellán** (DOMINICAN REPUBLIC)  
*About Hopelessly Lost Things*, 1989  
Print, woodcut on paper  
195 × 82 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

*Abstract Composition*, 1990  
Oil on canvas  
164 × 30 cm  
Collection of the Museum Casa de Madera

*Caribbean Sea*, 1996  
Installation, flip-flops with barbed wire  
Variable dimensions  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

*Draft for a History of America*, 1992  
Charcoal on paper  
229 × 120.4 cm  
Eduardo León Jimenes of Visual Arts Collection

*Invaded Sea*, 2015  
Plastic objects found in the Caribbean Sea  
914.4 × 579.1 cm  
Eduardo León Jimenes Collection of Visual Arts

*The Arrival*, 1994  
Acrylic on canvas  
150 × 304.5 cm  
Eduardo León Jimenes Collection of Visual Arts

*The Minister of Mysteries*, 1990  
Polychrome welded iron  
185 × 197 × 105 cm  
Eduardo León Jimenes Collection of Visual Arts

*Third World Lives*, 1996  
Recycled plastic, metal, wires, and wood  
63 × 140 cm Ø  
Eduardo León Jimenes Collection of Visual Arts

Untitled, 1989  
Oil on canvas  
99.5 × 61.3 cm

**Valentina Cardellino** (URUGUAY)  
*Scene in an Open Field*, 2018  
Full HD video, 2 min 8 s

**Carolina Cardich** (PERU)  
*Impermanence*, 2014-2016  
Photography. Fine Art Canson® Infinity Matte paper 310 g  
60 × 45 cm (2), 100 × 66 cm (4)

**Antonio Caro** (COLOMBIA)  
*Great Colombian Reunion 2022, 2005-2017*  
Digital print on canvas  
100 × 150 cm

**Juan Agustín Carpinello** (ARGENTINA)  
*Messages on the Cloak*, 2022  
Immersive audiovisual installation, 5 min 22 s

**Alán Carrasco** (SPAIN)  
*In that Chiaroscuro*, 2021  
193 inkjet-printed paper pieces  
14 × 22 cm each

**Juan Carvajal** (COLOMBIA)  
*The House on the Border*, 2019  
Video: 7 min 36 s  
Printed edition: 62 pages, 9.5 × 11.5 cm

**Federico Casalnuovo** (ARGENTINA)  
*Sleeping Bag*, 2023  
Machine embroidery with polyester threads, zigzag tape, textile appliqué, textile label, backpack strap, and plastic hooks on sleeping bag

**Claudia Casarino** (PARAGUAY)  
*Indelible*, 2020  
Silkscreen of red soil on Ao Po'i shirts based on drawings and engravings by Hildibrand and Sauvageot (1865) and an unknown author (1840)  
51 × 42 cm

Untitled, 2004  
Screen-printed tulle  
30 × 55 × 90 cm  
Collection of MUNTREF Museo de la Universidad Nacional de Tres de Febrero

**Cecilia Casenave** (ARGENTINA)  
*Eternal Substances #01*, 2021  
*Eternal Substances #02*, 2021  
*Eternal Substances #03*, 2022  
Digital photography  
30 × 43 cm each

**Audrian Cassanelli** (BRAZIL)  
*Corpo-inço*, 2021  
Video  
Variable length

**Felipe Castelblanco** (COLOMBIA)  
*Amazonian Library*, 2021  
Inkjet prints on fabric  
100 × 130 cm

*Cascade*, 2021  
Inkjet print on fabric  
140 × 220 cm

Untitled, 2021  
Inkjet print on fabric  
100 × 80 cm

Untitled, 2021  
Inkjet print on fabric  
100 × 130 cm

Untitled, 2021  
Inkjet prints on fabric  
90 × 130 cm

*Upstream*, 2018-2020  
Multichannel video installation  
14 min

**Felipe Castelblanco** (COLOMBIA) and **Lydia Zimmermann** (SPAIN)  
*Golden Rock*, 2021  
Ultrasonic spray, rock, and paint  
Variable sizes

*Wedding Dress*, 2021  
Inkjet print on synthetic silk  
139 × 220 cm

**Felipe Castelblanco** (COLOMBIA), **Lydia Zimmermann** (SPAIN), and **Ayénan Quinchoa** (KAMENSTÁ)  
Produced by weavers of Kámenstá in Subundoy, Putumayo, Colombia  
*Nests*, 2020  
Woven wool and natural fibres  
Variable sizes

**Felipe Castelblanco** (COLOMBIA), **Lydia Zimmermann** (SPAIN), and **Nambi Rimai** (COLOMBIA)  
*Ayénan: Territories of Water*, 2022  
Video, 35 min

**Felipe Castelblanco** (COLOMBIA) and **Nambi Rimai Media** (COLOMBIA)  
*Phalaq Mayukuna [Flying Rivers]*, 2023  
Photographic composition and participatory research  
Variable sizes

**Gimena Castellón Arrieta** (CHILE)  
*Figure Background*, 2019  
Experimental drawing  
Variable sizes  
  
*Nothing Binds Me to Myself*, 2019  
Video performance, video installation, 7 min 57 s, loop

*Protagonist*, 2019  
Photograph

*Syllabic Banner*, 2019  
Installation

**Ricardo Castes** (MEXICO)  
*Architecture and Ecology of Celebration*, 2022-2023  
Photography, installation  
2.95 × 2.08 cm (2)

**Paula Castro** (ARGENTINA)  
*New Map of Avenida Santa Fe*, 2015  
Hand-embroidered thread on canvas, iron  
150 × 135 cm  
Artist's collection

**Tonino Casula** (ITALY)  
*Maria Lai. Tie and Connect*, 1981  
Video, 16 min 46 s  
© Archivio Maria Lai by SIAE 2023  
© Ilisso Edizioni

**Cecilia Catalin** (ARGENTINA)  
*Fantomsia*, 2021  
Video, 15 min 56 s

**Jacoby Chair** (ARGENTINA)  
*Vina Nois*, 2023  
Three videos, 1 min 30 s each

**Constanza Cattaneo** (ARGENTINA), **Ezequiel Del Bel** (ARGENTINA), **Bruno Salvatore** (ARGENTINA)  
*Wild Gold. Occupation and Dispossession*, 2023  
Interventions with lemon ink printed on 36 sheets of Ledesma school notebooks  
24 × 19 cm

**Leonardo Cavalcante** (ARGENTINA)  
*Your Voice Among the Ruins*, 2022-2023  
Wood and objects

**Alejandra Celedón** (CHILE)  
*Stadium: A Building that Visualizes the Image of a City*, 2023  
Cut vinyl of 400 × 100 cm on floor; twelve foam color prints with texts and archival images, three video projections with interviews and archival footage. Curator: Ministry of Cultures, Arts and Heritage, Architecture Area – Cristóbal Molina. Design: Tomás Villalón. Contents: Alejandra Celedón and Stephannie Fell. Graphic identity: Kathryn Gillmore. Audiovisual project: Javier Correa. Curatorial and production assistant: Nicolás Navarrete. Adaptation of the work originally presented at the Venice Architecture Biennale 2019  
Artist's archive: <https://stadium-pavilion.cl/>

**Alejandra Celedón** (CHILE), **Javier Correa** (CHILE), and **Nicolás Stutzin** (CHILE)  
*The Plot: Miracle and Mirage - Decree Law 420*, 2019-2020  
Curators: Alejandra Celedón, Javier Correa, and Nicolás Stutzin. Audiovisual project: Javier Correa. Graphic project: Kathryn Gillmore. Sound design: Cristian Freund. Curatorial assistants: Nicolás Navarrete and Francisco Cardemil. Aerial shots: Tomás Bravo. Video editing: Titi Viera Gallo. Text editing: Sarah Rafson Point Line Projects. Text translation: National University of Rosario Translation Department. Commissioned by the 2019 Architecture Biennale

**Emiliana Cereceda** (CHILE) and **Céline Fercovic** (CHILE)  
*With the participation of Gaspar Abrilot and Sofia Barrios*  
*Apogee and Ruin of a Neoliberal Dream in Miniature*, 2023  
Installation composed of four 100 × 70 cm photographs by Gaspar Abrilot, a model with sound device, and a video with documentary images (3 min 32 s) edited by Sofia Barrios



**Lia Chaia** (BRAZIL)*A Thousand Eyes*, 2019

Color video, sound, loop, 1 min 46 s

Collaboration and editing: João Marcos de Almeida. Photography: Bruno Risas. Sound recording: Juliana R.

Courtesy of the artist

Curated by Clarisa Appendino, SHE DEVIL/BIENALSUR 2023

*Camouflage*, 2017

Diptych, photography

30 × 40 cm

*Urban Flora*, 2020

Photography and pins

50 × 90 cm

**Raimon Chaves** (COLOMBIA/SPAIN) and **Gilda****Mantilla** (PERU)*Portable Country*, 2005-2017

Digital print on paper

Variable sizes

**Ali Cherri** (LEBANON)*The Digger*, 2015

Video, 24 min

**Sebastián Chillemi** (ARGENTINA)*Industrialis. Wall Part 2*, 2022-2023

Artistic installation composed of eight latex works on fabric

290 × 240 cm (1) and 160 × 190 cm (7)

Produced in collaboration with the La violencia en el espacio platform

The artist's collection

**Gustavo Ciriaco** (BRAZIL/PORTUGAL)*Landscape in Line*, 2023

Durational performance

60 min

Concept and artistic direction: Gustavo Ciriaco.

Guest artist: Luciana Lara

Performers in Buenos Aires: Bárbara Hang, Eugenia Estévez, Gonzalo Lagos, Lucía Nacht, Pablo Castronovo, Joaquín Catalán. Set design: Gonçalo Lopes. Photos: Aline Belfort, André Delhaye, Mila Ercoli, Pedro Sardinha. Costume design: Sara Zita Correia. Administration: Missanga Antunes. Production director: Gonzalo Lagos (Buenos Aires), Sinara Suzin (Lisbon). Co-production: Fundação Progresso (Rio de Janeiro), NAVE (Santiago de Chile), and Serralves - Museum of Contemporary Art (Porto). Realization: Névoa-Nada. Research support: THIRD - Academy of Dance and Theatre - University of the Arts Amsterdam.

Residency support: Devir / CAPA (Faro), Pico do Refúgio (Rabo de Peixe), Arquipélago - Contemporary Arts Center (Ribeira Grande), 23 Milhas (Ílhavo), ZDB &amp; Novo Negócio (Lisbon), NAVE - Center for Creation and Residency (Santiago de Chile), Museu de Serralves &amp; Cia Instável (Porto). Support: Portuguese Republic - Culture / Directorate-General for the Arts. Cubiertos por el Cielo is supported by the Show Co-production 2020-2021 / IBERESCENA

**Fatou Cissé** (SENEGAL)*Performance autour de la surcharge*, 2023

Performance. Garment sculpted from plastic bottles and fishing nets recovered from the seashore

Untitled, 2023

Collage with material collected from the seashore

Variable sizes

Untitled, 2023

Collage with material collected from the seashore

Variable sizes

Untitled, 2023

Garments for performance. Plastic bottles and fishing nets recovered from the seashore

**Ciudades de Octubre - Francisco Cardemil, Alejandra Celedón, Consuelo Contreras, Nicolás Navarrete, Felipe Pizarro, and Francisca Quezada** (CHILE)*The City of Walls*, 2023

Installation of 77 lenticular prints in 15 × 15 cm squares and 105 prints on matte color paper in 15 × 15 cm squares, joined with metal hooks forming a square of 192 × 223 cm

**Mariano Clusellas** (ARGENTINA), **Nicolás****Campononico** (ARGENTINA)*Turns*, 2022-2023

Intervention in public space, steel plate

10 × 30 m

**Claudia Coca** (PERU)*Don't Say I Can't Catch the Wind*, 2018

Installation of embroideries on linen

50 × 35 cm

*Remote Jewels*, 2023

Charcoal and pastel drawings

50 × 35 cm each

*Some Tales, Other Tempests*, 2014

Installation of embroideries on linen

22 × 33 cm

**Galo Coca Soto** (BOLIVIA)*Dry*, 2016

Video installation, 3 min

*Fluid*, 2011

Video, 11 min

*Heirs*, 2009

Intervened object

*Longings*, 2013

Video, 3 min

**Gustavo Cochet** (ARGENTINA)*Pomegranate and Fish*, 1942

Oil on canvas

50 × 65 cm

**Arnaud Cohen** (PORTUGAL/FRANCE)*Bird of Pray (Travelling with the Inner Enemy)*, 2013

Aluminum, fiberglass, resin, plastic, LED lighting

23 × 127 × 27 cm

Courtesy of the artist

*Remains of the Day #1*, 2011

Aluminum, fiberglass, and resin

103 × 67 × 125 cm

Courtesy of the artist

*Remains of the Day #3 - The Column with the Goat (A Tribute to Rauschenberg)*, 2011

Aluminum, fiberglass, resin, and taxidermized animal

315 × 105 × 105 cm

Courtesy of the artist

**Colectivo Cartografías de la Memoria** (CHILE) - **Rolando Durán, Francisca Geisse, Vicente Navarrete, Sergio Soto***Utopia and Terror. Cartographies of Memory during the Dictatorial Period. 1973-1990*, 2023

Seven maps printed on fabric (150 × 300 cm (5) and 150 × 150 cm (2)); archival images printed on paper in various sizes; color video 6 min 46 s

**Colectivo Isla Invisible** (ARGENTINA)*Crab-eating Gull*, 2023

Aerial installation, seagulls made from X-rays.

Crab-eating gull Natural Reserve, Ingeniero

White Port, Bahía Blanca, Argentina

Variable sizes

**Colectivo Shampoo** (DOMINICAN REPUBLIC)*The Discovery of the 70s*, 2003

Sculpture, iron, plastic, metal, rubber, and resin

120 × 60 × 220 cm

Eduardo León Jimenes Visual Arts Collection

**Carlos Colín** (MEXICO)*Forging Homeland*, 2023

Video, 9 min 23 s

**Cristina Collazos** (BOLIVIA)*Transition Logbook*, 2022

Video, 10 min 46 s

**Pamela Colombo** (ARGENTINA), **Carlos Masotta** (ARGENTINA), and **Carlos Salamanca** (ARGENTINA)*Rubble and Ecologies of Destruction: Revisiting the Costanera Sur Ecological Reserve*, 2023

Installation consisting of four fabric prints of 70 × 300 cm and archival photographs by Liliana Maresca

Maresca

Texts: Pamela Colombo, Carlos Masotta, Carlos Salamanca. Photographs: Liliana Maresca and Carlos Salamanca. Design and assembly: Carlos Salamanca

Salamanca

Courtesy of Almendra Vilela Archive

### Jordi Colomer (SPAIN)

#### Argentinian Alphabet, 2023

Project created in collaboration with teacher Paulina Vera and students from grades 5A and 5B at the public state school Onésimo Leguizamón, Buenos Aires

Students: 5A: Acosta Donaire Milena Morena, Agüero Laura Kiara, Aguilar Isabella, Amaya Fernández Lucas Ian, Arce López Selene Luz, Arteta Amaro León Bautista, Avilan Azul Alexia, Bolaño Romeo Bautista, Choque Vilacahua Ruth, Delgado Bastian, Gómez Torres Gonzalo Benjamín, González García Joaquín, Leiva Julieta, López Cabeza Axel, Martínez Leandro, Mendoza Pumarica Daina Grace, Obregón González Santiago, Orquiola Ángela, Ramírez Katherine, Ratto Santiago, Romero Zárate Alexis Sebastian, Soto Echevarrieta Mia Natasha, Villalba Alma, Villalba Dylan.

5B: Acasiete Tataje Thiara, Cardozo Luciana Guadalupe, Carrasco Muñoz Jesús, Castel Bianchi Violeta, Cornelio Rodríguez Diego, Díaz Agüero Ariadna, Fernández Bautista, Ferreti Itzel, Fleita Martínez Nilson, Figueroa Luciana, Flor Ramírez Maia Agustina, Herrera Isabella, Lezcano Flor Julieta, López Caballero Iara, López Valentina, Monti Maglio Benicio, Núñez Flores James, Palomino Santiago, Parshentseva Elisaveta, Ramos Luana, Ruiz Aixa, Villalba Tian.

Various objects, drawings, alphabets, posters, photographs

Variable sizes

Video: audiovisual production UNTREF Media: Ariel Riveiro, Marcos Mendivil, Diego Osidacz, Julián Franzil. Curatorship: Benedetta Casini. Performance coordination: Jazmín Saidman. Executive production: Violeta Böhmer, Mauro Ramírez. Production: Fundación La Caixa (Barcelona). With the collaboration of Institut Ramon Llull (Catalan Culture Abroad), Galeria ADN, Barcelona; BIENALSUR, Teatro Margarita Xirgu (Buenos Aires)

### With musical collaboration from Carles Santos

#### La Re Mi La: The Dirty Laundry Party, 2015

Video, 13 min

Performers: Antonio Comas, the Music Band, and the inhabitants of Sant Mateu. Director of Photography: Marcell Erdélyi, Adolf Alcañiz. Executive Production: Carolina Olivares (CO producciones). Production: EACC (Castellón), Universitat Jaume I (Castellón), (Sincronies program), CO producciones (Barcelona)

#### Modena Parade / Corteo Modenese, 2022

Video, 18 min

Curatorship: Daniele de Luigi and Federica Rocchi. Production: FMAV (Fondazione Modena Arte Visive), in co-production with Collettivo Amigdala (Modena). With the support of the Embassy of Spain in Italy, Institut Ramon Llull (Catalan Culture Abroad).

Video co-produced by FMAV (Fondazione Modena Arte Visive) and MACBA (Museu d'Art Contemporani Barcelona). Direction: Jordi Colomer. Assistant Direction: Milo Adami. Director of Photography: Dorian Degoutte. Dancing skeletons: Daina Pignati, Marta Cellamare, Anita Macri, Rosita Martinelli, Elia Maselli, Daina Pignati, Martina Rivoli, Beatrice Rossetti, Antonio Santangelo, Adele Verri

#### New Palermo Felicissima, 2018

Video installation  
24 min

#### Svartlamon Parade, 2014

Video, 15 min

Courtesy of the artist and Galerie Michel Rein, Paris/Brussels

Director of Photography: Marcell Erdélyi. Film Archives: Fotogjengen at Samfundet, (UKA Films). Music: Einar Grinde. Executive Production: Trygve Ohren, Carolina Olivares, Charlotte Rostad. Production: RAKE Visningsrom (Trondheim, Norway), Trondheim Kommune, CO producciones (Barcelona, Paris)

#### The Educating Shanty Town, 2023

Black acrylic painting on cardboard  
12 x 2 m

Created by students from the Pueblos de América Teachers Training School, Villa 21-24 Barracas (Buenos Aires). Teacher: Paulina Vera, with the invitation of Jordi Colomer.

Students: Soledad Milagros Acosta, Mercedes Agustina Alaniz, Nilda Aurora Albrech, Ysabel Alfonso Mendivil, Alejandra Ayala, Nadia Esmeralda Argollo Delgado, Librada Bogado, Candia Irma Noemí, Carolina Milagros Carpio, Yobana Espinoza Mercado, Rebeca Fernández, María Victoria Pereyra Rozas, Alejandra Sofía Rajoy, María Luján Toledo.

#### X-VILLE, 2015

Video, 23 min

Direction: Jordi Colomer. Assistant Director: Naïm Ait-Sidhoum. Director of Photography: Marcell Erdélyi, Julien Perrin. Executive Production: Dorian Degoutte, Pénélope Yatropoulos, Carolina Olivares. Narrator: Frédérique Vivet

With the collaboration and participation of students from ESAAA and residents of Annecy (France). Produced by: LOOP Barcelona, Xarxa de Centres d'Arts Visuals de Catalunya, Arts Santa Mònica (Barcelona), Jardins-Fabriques (Annecy), Fondazione Sandretto Re Rebaudengo (Torino) and CO producciones (Barcelona-Paris). With the support of: ESAAA (Annecy), Fondation Salomon pour l'Art Contemporain (Annecy), Col·lecció d'Art Banc Sabadell, Frac Languedoc-Roussillon, and Villeneuve la série (Grenoble).

Loosely based on the books by Yona Friedman *Utopias Realizables* (1974-2000) and *Où Commence la Ville (Manuel)* (1977)

Courtesy of the artist and Galerie Michel Rein, Paris/Brussels

### Daniela Comani (ITALY)

*I Have Been: Diary 1900-1999, 2002-2023*

Audio Archive, Printed Chronology  
60 min

Courtesy of the artist and Studio G7 Gallery, Bologna

#### Orlando's Library, 2021-2023

Wallpaper  
300 x 320 cm

Courtesy of the artist and Studio G7 Gallery, Bologna

### Comisión Provincial de la Memoria [Provincial Commission for Memory]

(ARGENTINA)

*State Violence: Lethal Use of Force in the Province of Buenos Aires, 2016-2023*

Installation with vinyls, comic book exhibition, and video State Violence in Democracy  
300 x 300 cm, 1 min 33 s

### Cómo se recuerda un crimen [How to remember a crime] (CHILE) - Amanda Basáez, Josefina Cerda Puga, Javiera Chavez Skoknic, Camila Milenka, Melissa Thomas Pavón, Cecilia Yáñez Ortiz

*An experience of neighbourhood memory: Villa San Luis, 2023*

Installation with a black MDF structure to be intervened with chalk, archival image structures with peepholes; a video on tablet, planimetries for consultation, sound device.  
300 x 180 cm

### Comunidad Tewok - Mendoza Family

(ARGENTINA-WICHÍ CULTURE)

*Wichí Cosmogony, 2023*

Ceramics  
Variable sizes  
Cebil Foundation Collection

### María José Concha (CHILE) and Gabriel Vielma (CHILE)

*Blended / Synergy of Form and Colour: A Tribute to Sarah Moon, 2023*

Painting on canvas, painting on canvas board, acrylic, print on vinyl and translucent paper.  
Variable sizes

### María Silvia Corcuera (ARGENTINA)

*The Presence of Medora, 2023*

Large cone made of polyethylene pipe covered with fabric and intervened with bells and CDs  
300 x 150 cm

### Oihana Cordero (SPAIN)

*Persōna / Phersu / Πρῶσωπον #1, 2016*

Video, 16:9, 5 min

### Kathryn Cornelius (USA)

*Resolve, 2005*

Video, 11 min 59 s

Courtesy of the artist  
Curated by Elena Giulia Rossi. SHE DEVIL 6, 2014

**Manuel Correa** (COLOMBIA/SPAIN)*The Gaze of the State*, 2023Five small-format paintings with 3d frames and facsimile documents  
22 × 26 cm each (5)**Claudio Correa Vassallo** (CHILE)*Hygiene and Happiness*, 2022

Video installation

**Rochelle Costi** (BRAZIL)From the project *House & Garden**Paisagem*, 2020-2021

Three digital collages printed with inkjet on paper

42 × 94 cm each

Courtesy of Zero Costi Martín and Luciana Brito Galeria

*Paisagens Series*, 2020-2021

Digital collage, inkjet printed on cotton paper

94 × 42 cm

Courtesy of Rochelle Costi and Luciana Brito Galeria

**Renee Cox** (JAMAICA)*Chilling with Liberty*, 1998

Photograph

152 × 106.6 cm

The artist's collection

*Liberation of Aunt Jemima & Uncle Ben*, 1998

Photograph

122 × 154 cm

The artist's collection

*Taxi*, 1998

Photograph

152 × 96.5 cm

The artist's collection

**Ricardo Cruz Pecaric** (CHILE)*Rain*, 1979

Drawing in pencil paste

32.6 × 21.5 cm

Ricardo Cruz Pecaric Collection

Chilean Museum of Memory and Human Rights Collection

**Nelson Cuello** (ARGENTINA)

Untitled, 2022-2023

Digital image, giclée print

20 × 15 cm (5)

**Lilibeth Cuenca** (PHILIPPINES/DINAMARCA)*The Artist's Song*, 2007

Video, 4 min

Courtesy of the artist

Curated by Orsola Miletì. SHE DEVIL 3, 2009

**D.****Soledad Dahbar** (ARGENTINA)From the series *Dematerialisation (or not) of the World Economy**World steel production, 1900-2020, 2000**million tonnes*, 2023

Steel

55 × 180 × 5 cm

**Leonardo Damonte** (ARGENTINA)*Dialogue Device 1. Contradictory Figurations in Three Fictions and Some Variables*, 2020

Installed sculpture

12 × 2 × 3 m

**Jonathas de Andrade** (BRAZIL)*O Peixe*, 2016

16 mm film transferred to 2K

37 min

**Irene de Andrés** (SPAIN)*350 pages*, 2023

Photographic installation. Exhibition copies

90 × 200 × 30 cm

**Laetizia Debain** (FRANCE)*Glissements*, 2019

Photograph

81 × 54 cm

*Series Walking on the Sun*, 2023

Seven photographs

230 × 154 cm (1), 67 × 45 cm (2), 87 × 58 cm (1),

90 × 60 cm (3)

**Nicolás de Caro** (ARGENTINA)*How do Doves Come?*, 2023

Silkscreen painting on raw canvas

78 × 78 cm (9 modules)

**Declinación Magnética** (SPAIN)

(Aimar Arriola, José Manuel Bueso, Diego del Pozo, Eduardo Galvagni, Sally Gutiérrez, Julia Morandeira Arrizabalaga, Silvia Zayas)

*Margin of Error*, 2013

Audiovisual installation consisting of six videos, a collection of textbooks and documents, series of collages and wooden structures.

*Margin of error (Memory 1)*. FHD video, colour,

stereo, 9 min 7 s

*Margin of error (Memory 2)*. FHD video, colour,

stereo, 2 min 51 s

*Margin of error (Memory 3)*. FHD video, colour,

stereo, 4 min 53 s

*Margin of Error (Tableau Vivant)*. FHD video,

colour, stereo, 5 min 12 s

*Margin of Error (Textbooks)*. FHD video, colour,

stereo, 17 min 15 s

*Margin of error (Random)*. FHD video, colour,

stereo, 8 min 31 s

Courtesy of MUSAC in León (Museum of

Contemporary Art of Castilla y León, Spain)

**Marta Dell'Angelo** (ITALY)*Tarara*, 2017

Video, 5 min 58 s

Courtesy of the artist

Curated by Alessandra Mammi. SHE DEVIL 9,

2017

**Antonio Della Guardia** (ITALY)*Appunti per un atto coreografico di**depotenziamento del corpo*, 2023

Digital print

*Know Not to Be*, 2023

Performance

Performers: Anna Bocchino and Alessandra

Sorrentino

**Mariana De Matteis** (ARGENTINA)*Still Life with Wine, Bread and Rose*, 2023

Installation in sand

80 × 150 × 80 cm

**Özden Demir** (TÜRKIYE)*The Voices of Ida*, 2019

Video, 10 min

**Mónica de Miranda** (PORTUGAL)*Formation*, 2017

Photographic print on forex

70 × 210 cm

Courtesy of the artist and Sabrina Amrani

Gallery

*Untitled (Cityscape)*, 2017

Photographic print on forex

70 × 100 cm

Courtesy of the artist and Sabrina Amrani

Gallery

*Volcano*, 2017

Photographic print on forex

70 × 420 cm

Courtesy of the artist and Sabrina Amrani

Gallery

**Özgür Demirci** (TÜRKIYE)*Since the Beginning*, 2023

Full HD video, stereo, 14 min 49 s

*The Abandoned*, 2022

Video Full HD, stereo, 6 min 46 s

**Dias & Riedweg** (BRAZIL)*Silêncio*, 2021

Series of 18 digital inkjet print photographs

27 × 33 cm each

**Alexis Díaz** (CHILE)*Blows*, 2021

Selection of five original photographs

75 × 50 cm each

Courtesy of the Collection of the Museum of

Contemporary Art of Chile

**Polibio Díaz** (DOMINICAN REPUBLIC)*Inner Passions*, 2002

Photograph on paper and stretcher

104.2 × 465 × 2 cm

Collection of the Museum of Modern Art of

Santo Domingo, Dominican Republic

**Rodrigo Díaz Ahl** (ARGENTINA)*Maria Remedios del Valle: An Essay on the**Sovereignty of an Expropriated Body*, 2023

Cement, pigments, clay and plants

Variable sizes

*On Lootings and Drifts*, 2022

White cement, iron sulphate, metals, organic

remains and plastics

Variable sizes

**Sebastián Díaz Morales** (ARGENTINA)*Passages I*, 2012

Video, 12 min 30 s



**Marcos Díaz Rossi** (ARGENTINA)

*Neighbourhood (night)*, 2020  
Acrylic on canvas  
150 × 100 cm

*Palpitation*, 2022  
Frame-by-frame gif animation, 24 fps, 52 frames  
Gif - 1997 × 1696 px

*Peak (day)*, 2021  
Acrylic on canvas  
80 × 110 cm

*Peak (night)*, 2021  
Acrylic on canvas  
80 × 110 cm

**Josefa Díaz y Clucellas** (ARGENTINA)

*Fruit*, 1908  
Oil on canvas  
33 × 48 cm  
Collection of the Provincial Museum of Fine Arts  
"Rosa Galisteo de Rodríguez"

*Fruit and Vegetables*, n.D.  
Oil on canvas  
70 × 50 cm  
Collection of the Provincial Museum of Fine Arts  
"Rosa Galisteo de Rodríguez"

**Roberta Di Camerino** (ITALY)

*Coat*, 1960  
Corduroy, metal buttons  
Collection of the Museo de la Historia del Traje.  
Donor: Carola Gramajo

**Marcel Dinahet** (FRANCE)

*Sur la mer (22.09.14 Fréhel)*, 2014  
Colour video, sound, 12 min 38 s  
FRAC - Collection Fonds Régional d'Art  
Contemporain Bretagne, Rennes

*Sur la mer (08.10.14 La Fresnaie)*, 2014  
Video colour, sound, 12 min 48 s  
FRAC - Collection Fonds Régional d'Art  
Contemporain Bretagne, Rennes

*Sur la mer (17.10.14 Fréhel)*, 2014  
Video colour, sound, 10 min 56 s  
FRAC - Collection Fonds Régional d'Art  
Contemporain Bretagne, Rennes

**Maria Di Stefano** (ITALY)

*There's No One at Home*, 2018  
Single-channel video, colour, sound, 3 min 24 s  
Courtesy of the artist  
Curated by Veronica He. SHE DEVIL 10, 2018

**Linda Dounia** (SENEGAL)

*105. Forever*, 2023  
Photograph. Print on Hahnemühle matte fibre paper.  
10 × 15 cm

*Agnès*, 2023  
Photograph. Print on tracing paper  
910 × 121 cm

*A Stroll at Dusk*, 2023  
Photograph. Print on Hahnemühle fibre matte paper  
10 × 15 cm

*City*, 2023  
Photograph. Print on Dos Bleu paper  
29 × 84 cm

*Coco Beach*, 2023  
Photograph. Print on Hahnemühle Fine Art Ultra Smooth paper  
22 × 29.7 cm

*Corner Liquor Store*, 2023  
Photograph. Print on Hahnemühle Matt fibre Paper  
10 × 15 cm

*Daniel*, 2023  
Photograph. Print on matte Hahnemühle fibre paper  
10 × 15 cm

*Darling Number 4*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Dune People*, 2023  
Photograph. Print on Hahnemühle matt fibre paper  
10 × 15 cm

*Georgette et Élie*, 2023  
Print on tracing paper  
910 × 121 cm

*Gone*, 2023  
Photograph. Print on Dos Bleu paper  
29 × 84 cm

*Jido et Messi*, 2023  
Photograph. Print on matte Hahnemühle fibre paper  
10 × 15 cm

*Kankourang*, 2023  
Photograph. Print on textured paper  
22 × 29.7 cm

*L'eau est là!*, 2023  
Photograph. Print on matt Hahnemühle fibre paper  
10 × 15 cm

*L'Épicerie*, 2023  
Photograph. Print on textured paper  
22 × 29.7 cm

*Louise et Louis*, 2023  
Photograph. Print on tracing paper  
910 × 121 cm

*Memories*, 2023  
Photograph. Print on Dos Bleu paper  
29 × 84 cm

*Nathalie*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Nawetan*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Ngonal*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Nguel*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Once upon Escalae*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Oscar des Vacances*, 2023  
Photograph. Print on textured paper  
22 × 29.7 cm

*Pain thon-nen*, 2023  
Photograph. Print on matte Hahnemühle fibre paper  
10 × 15 cm

*Papa*, 2023  
Photograph. Print on Hahnemühle matt fibre paper  
10 × 15 cm

*Pass Juróom-Fukk*, 2023  
Photograph. Print on Dos Bleu paper  
298 × 487 cm

*Philippe*, 2023  
Photograph. Print on tracing paper  
910 × 121 cm

*Proof of Life*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Salt*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Sunday Best*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Tali Bu Bess*, 2023  
Photograph. Print on textured paper  
22 × 29.7 cm

*The Old City*, 2023  
Photograph. Print on Hahnemühle matte fibre paper  
10 × 15 cm

*Trois gazelles*, 2023

Photograph. Print on matte Hahnemühle fibre paper  
10 × 15 cm

*Unplanned (1), (2), (3), (4), (5), (6)*, 2023

Photograph. Print on Hahnemühle German Etching paper  
910 × 121 cm

*Xalé Éscale*, 2023

Photograph. Print on tracing paper  
910 × 121 cm

*Xalé Thiocé*, 2023

Photograph. Print on tracing paper  
910 × 121 cm

**Jah Gal Doulsy** (SENEGAL)

*La dame*, 2023

Sculpture. Objects and elements collected on the seashore, metal structure with hospital bed wheels  
240 × 150 × 150 cm

*La grande dame*, 2023

Sculpture. Objects collected on the seashore, metal structure with hospital bed wheels  
400 × 250 × 250 cm

Untitled, 2023

Collage made with objects found on the beach  
135 × 100 × 20 cm

**Mme Duffau** (FRANCE/ARGENTINA)

*Dress*, 1860

Silk taffeta, silk velvet, embroidered tulle lace trimmings

Collection of the Museo de la Historia del Traje. Donor: Luz García Balcarce de Dufaur

**Sergio Durán 'Bayo'** (COLOMBIA)

*Identity Cards*, 2018

Installation

Seventy ink drawings on cardboard  
7 × 10 cm each

**Edouard Duval-Carrie** (HAITI)

*Celui qui voit tout*, 1992

Oil on canvas with artist's frame  
167.6 × 167.6 cm

Lyle O'Reitzel Gallery Collection

*The Seven Luases*, 1995

Oil on canvas with artist's frame  
185 × 185 cm

Casa de Madera Museum Collection

## E.

**Juan Pablo Echeverri** (COLOMBIA)

*BoYos*, 2009

25 inkjet prints  
30 × 30 cm

CA2M Museum Collection

**Martina Echeverría** (ARGENTINA)

*Boulevard Bourguiba 1, 2, 3, 3, 4, 5*, 2023

Pitt pastel crayon on paper  
14,8 × 21 cm

*Boulevard Bourguiba 6*, 2023

Pitt pastel crayon on paper  
29,7 × 21 cm

*Cinéma Liberté*, 2023

Latex paint on canvas  
370 × 280 cm

*Hôpital Le Dantec*, 2023

Latex paint on canvas  
370 × 280 cm

*Mosquée Rawana Mbaye*, 2023

Latex paint on canvas  
370 × 280 cm

*Rond Point Cathédrale*, 2023

Latex paint on canvas  
370 × 280 cm

*Route de la Corniche Ouest*, 2023

Pitt pastel crayon on paper  
29,7 × 21 cm

*Rue Ngor 108*, 2023

Crayon Pitt pastel on paper  
42 × 29,7 cm

*Vue de Place de l'Independence*, 2023

Print on paper  
50 × 70 cm

*Vue de Rue Gomis*, 2023

Print on paper  
50 × 70 cm

*Vue de Rue Parchappe*, 2023

Print on paper  
50 × 70 cm

**Martina Echeverría** (ARGENTINA) and **Linda**

**Dounia** (SENEGAL)

*The Storm, The Sun*, 2023

Animated video with AI and editing script, 45 s

**Eloísa Cartonera Ediciones** (ARGENTINA)

*Eloísa Cartonera for arteBA*, 2004

Book with painted cardboard covers and prints on paper  
15,5 × 11,5 cm

*Fer-Fernanda Laguna. A Fiery and Silly Fable*, 2003

Book with painted cardboard covers and printed short story  
24 × 17 cm

*Sergio Parra. The Groped Woman*, 2003

Book with painted cardboard covers and printed short story  
21,5 × 16 cm

*Washington Cucurto. Empty Nights*, 2003

Book with painted cardboard covers and printed short story  
22,5 × 16 cm

**Karina El Azem** (ARGENTINA)

*Artificial Nature*, 2000-2023

Installation. Glass beads on wood

**Amine El Gotaibi** (MOROCCO)

*Sun (W)hole Project*, 2019

Title: *Front, Back & Profile*, 2019  
Works, 2019

Three photographs, Fine Art Hahnemühle® matte ultra smooth paper  
74 × 110 cm each

*(W)hole Sun Process*, 2019

Single-channel video, 13 min 44 s  
Nirox Foundation, South Africa

**Fouad Elkhoury** (LEBANON)

*Lettre à Huguette*, 2021

Video, 49 min

**Leandro Erlich** (ARGENTINA)

*The Cloud - Samarkand*, 2023

Extra clear glass, digital print with ceramic ink, wenge wood display case, led lights, exhibition copy  
199,5 × 205 × 67 cm

*The Cloud - Saudi Arabia*, 2023

Extra clear glass, digital print with ceramic ink, wenge wood display case, led lights, 1/3  
199,5 × 205 × 67 cm

**Astro Escudero** (ECUADOR)

*Four Dimensions of a Monolith*, 2023

Video, 18 min 35 s

**Felipe Esparza** (PERU)

*Sacred Space*, 2016

Video, 22 min

**Tomás Espina** (ARGENTINA)

*Series Media LX*, 2014

Gunpowder on paper  
178 × 236 cm

**Bruna Esposito** (ITALY)

*Leopardi's Infinity with Spanish Sign Language*, 2020

Video installation

**Etcétera** (CHILE/ARGENTINA)

*God's Wanderings*, 2014-2023

Participatory installation

Variable sizes

Courtesy of Etcétera

## E.

**Marianne Fahmy** (EGYPT)

*What Things May Come*, 2019

Video colour; sound, 13 min 33 s

FRAC - Collection Fonds Régional d'Art

Contemporain Bretagne, Rennes

**Joaquín Fargas** (ARGENTINA)

*Biosphere Project*, 2006-2023

Natural ecosystems isolated in completely sealed containers

Variable measures

**Harun Farocki** (CZECH REPUBLIC/GERMANY)

*Schnittstelle [Interface]*, 1995  
Video Beta SP (double projection), loop, 23 min  
Director, scriptwriter and commentary:  
Harun Farocki. Director of photography: Ingo Kratisch. Second director of photography: Leo Borchard. Editing: Max Reimann. Sound: Klaus Klingler. Assistant: Jan Ralske. Cast/narrator:  
Harun Farocki. Production: Musée Moderne  
d'art de Villeneuve d'Ascq, Harun Farocki  
Filmproduktion, Berlin. Producer: Harun Farocki

*The Expression of Hands*, 1997  
Video, 29 min 43 s  
The artist's collection

**Mounir Fatmi** (MOROCCO)

*La terre moins chère*, 2004  
Video SD 4/3, colour, stereo, 9 min 59 s  
Courtesy of the artist and Jane Lombard Gallery,  
New York

**Sirine Fattouh** (LEBANON)

*A Night in Beirut*, 2006  
Video, 8 min 6 s

**Luisina Fava** (ARGENTINA)

*Landscape Archaeology I*, 2023  
Collection of 26 fragments of debris found in  
Beirut.  
Variable measurements

*Landscape Archaeology II*, 2023  
Wood, earth, clay and pigments  
60 x 12 x 2 cm

**Carolina Favre** (ARGENTINA)

*Fluid Magnesia*, 2023  
Installation. Cement sculptures, floating tubes  
for swimming, fruits and plants.  
Variable sizes

**Carolina Favre** (ARGENTINA), **Gianmarco Porru** (ITALY)

*Balé de água corporal*, 2023  
Performance

**Julio Fermepin** (ARGENTINA)

*Current*, 2021  
16mm, 6 min

**Lorena Fernández** (ARGENTINA) and **Ivana Salfity** (ARGENTINA)

*Palladium*, 2023  
Installation with photographs, canvases,  
ceramics and sculptural pieces.  
Variable sizes

**Maidier Fernández Iriarte** (SPAIN)

*Love Always*, 2018  
Video, 16:9, 16 min

**Fiorucci / Walt Disney Productions** (ITALY/  
USA)

*Outfit*, 1982  
Cotton  
Collection of the Museo de la Historia del Traje.  
Donor: Mercedes Novoa

**Maryam Firuzi** (IRAN)

From the series *In the Shadow of the Silent Women*, 2021  
Photograph  
50 x 70 cm

From the series *Reading for Tehran Streets*,  
2014-2016  
Photograph  
100 x 70 cm

**Victoria Fleitas** (ARGENTINA)

Dress, n/d  
Chaguar fibre  
Collection of the Museo de la Historia del Traje.  
Donor: Victoria Fleitas

**Estanislao Florido** (ARGENTINA)

*Logistics*, 2023  
Installation, oil on cardboard boxes  
Variable sizes

*The Ruin of the World*, 2010  
Digital video animation, 3 min 55 s  
Private collection

**Bárbara Fluxá** (SPAIN)

*Prints from the Forest, Cotos*, 2022  
25 digital prints on wood  
Variable sizes  
Sierra de Guadarrama National Park, Cotos,  
Spain

**Pauline Fonddevila** (FRANCE/ARGENTINA)

*The Night is Ours*, 2018  
Ink and graphite on paper  
A4 envelope and plastic bag 30 x 30 cm

*The Wind Rises*, 2021  
Painting on sail

**Fondo La Prensa Austral** (CHILE)

*Attack on the Church of Fátima*, 1984  
Photographs and newspaper headlines  
Variable sizes  
Collection of the Museum of Memory and  
Human Rights

*Puntarenazo*, 1984-1985  
Photographs  
Variable sizes  
Collection of the Museum of Memory and  
Human Rights

*Puntarenazo*, 1984  
Press headlines  
Variable sizes  
Collection of the Museum of Memory and  
Human Rights

**Fondo Obispado de Punta Arenas** (CHILE)

*Puntarenazo*, 1984  
Photographs  
Variable sizes  
Collection of the Museum of Memory and  
Human Rights

*Puntarenazo*, 1984-1985  
Press headlines  
Variable sizes  
Collection of the Museum of Memory and  
Human Rights

**Raquel Fonseca** (BRAZIL)

*Vida no andar de baixo*, 2022-2023  
Mobile photography  
Variable sizes

**Joan Fontcuberta** (SPAIN)

*Herbarium*, 1982-1985  
32 photographs, printed vinyl  
40 x 30 cm each

**William Forsythe** (USA/GERMANY)

*Alignigung*, 2016  
Film, 15 min 50 s

*Backwards*, 2018  
Benches with engraved text  
Variable sizes

*City of Abstracts*, 2000  
Video wall, camera, software

*Debut*, 2018  
Instructions, iron letters  
Variable sizes

*Himmel & Hölle*, 2019  
Instructions, aluminium foil letters, spray paint  
Variable sizes

*Lectures from Improvisation Technologies*, 2011  
Film, 9 min 55 s

*RYBG*, 2019  
Prints on paper  
Graphics: William Forsythe, Johanna Unterberg,  
Roland Wulfange  
Variable sizes

*RYBG Animation*, 2023  
7 min 15 s  
Animation: Andreas Babenko. Voice: Miriam  
Suárez. Graphics: William Forsythe, Johanna  
Unterberg, Roland Wulfange

*Solo*, 1997  
Film, 6 min 40 s

*Towards the Diagnostic Gaze*, 2013  
Feather duster, engraved local stone slab

*Tri Tempi*, 2023  
Three-channel video loop

*Unsustainables - A Run in a Circle*, 2019  
*Unsustainables - Putting one Foot in Front of the Other*, 2019  
*Unsustainables - Point, Point Line*, 2009  
*Unsustainables - Without the Use of the Arms*,  
2019  
Instructions, aluminium foil lettering  
Variable sizes

*Untitled Instructional Series*, 2020  
Traffic signs with instructions  
Variable sizes



**José Franco** (CUBA)

*We are All Zebras and Leopards*, 2023  
Installation  
Variable sizes

**Xisela Franco** (SPAIN)

*July 13th and August 12th*, 2014  
Video, 16:9, 2 min

**Sebastián Freire** (ARGENTINA)

*Wordaction*, 2023  
Vinyl print on MDF  
60 × 30 cm

**Alfredo Frías** (ARGENTINA)

*Still Life*, 2019  
Oil on canvas  
32 × 39 cm  
Collection of Galería Constitución

**Anna Friz and Rodrigo Ríos Zunino** (CANADA/  
ECUADOR)

*Salar: Evaporation*, 2020-2023  
Video, 15 min

## G.

**Ellie Ga** (USA)

*Probabilities*, 2014  
Video, sound, 3 min 31 s  
Courtesy of the artist and Bureau, image  
courtesy of Ellie Ga, *Fissure 7*: 74N, 12W, 2008-  
2011 Digital print on C, 63.5 × 91.44 cm, edition of  
3 plus 1 AP.  
Curated by Valentina Bruschi. SHE DEVIL 11, 2019

**GAC - Grupo de Arte Callejero** (ARGENTINA)

*Closing-Down Sale*, 2001-2016  
Painting on canvas made in July 2001, used in  
2001 and 2016.  
25 × 1,4 m  
GAC Archive

**Paula Gaetano Adi** (ARGENTINA)

*The Robocalyptic Manifesto*, 2020  
Single-channel HD video essay, stereo sound,  
11 min 40 s

**Cristina Galán** (SPAIN)

*Happiness Belongs to You*, 2020  
*Happiness Belongs to You, Smile*, 2020  
Metallic balloons  
Variable sizes

*Love Yourself*, 2019

*You Are the Best*, 2019  
Photograph  
Exhibition copy printed on RC Brillo paper

*Paul*, 2019  
Video, 30 s

*Paul Looking at Paul*, 2020  
Video, 47 s

*You Are Perfect*, 2019

Photograph

*You Are Unique*, 2018

Photograph  
Exhibition copy printed on RC Brillo paper.

**Agustina Galíndez** (ARGENTINA)

*Wandering*, 2023  
Hand-drawn and embroidered textile and waste  
elements, table trolley/design device  
50 × 92 × 72 cm

**Ana Gallardo** (ARGENTINA)

*Curriculum Vitae*, 2009  
Audio, 4 min 30 s

*Mobile Home*, 2007

Video, 17 min 19 s

*Mobile Home*, 2007

Video performance, 34 min  
Courtesy of the artist  
Curated by Diana Wechsler. SHE DEVIL/  
BIENALSUR 2023

**Saeed Gamhawi** (SAUDI ARABIA)

*My Mother's Rug*, 2021  
Video installation

**Dora García** (SPAIN)

*The Messenger*  
Performance active since 2002  
Courtesy of the artist

**Scherezade García** (DOMINICAN REPUBLIC)

From the series *Souvenir*  
*The Inflated Virgin*, 2003  
Printed vinyl, inflatable plastic, toys and electric  
motor  
182 × 152 cm  
The artist's collection

**José García Cordero** (DOMINICAN REPUBLIC)

*Boat People*, 1996  
Oil on canvas  
184.5 × 151.5 cm  
Collection of the Casa de Madera Museum

*The Everyday Mask*, 1984

Acrylic on paper  
16.7 × 19.5 cm  
Eduardo León Jimenes Collection of Visual Arts

**Virginia García Del Pino** (SPAIN)

*Yes Ma'am*, 2012  
Video, 16:9, 41 min

**Gabriel Garcilazo** (MEXICO)

*IMF Codex Section 2*, 2019  
Prints on paper  
Eleven 150 × 100 cm pieces

**Mónica Garrido** (ARGENTINA)

*Large Bottle*, n.d.  
Modelled ceramic  
23 × 27 cm

*Huasi Condor Bottle*, unpainted, n.d.

Modelled ceramic  
30 × 24 cm

**Saeed Gebaan** (SAUDI ARABIA)

*SOUL*, 2021  
Kinetic installation  
250 cm Ø, height 30 cm

**Natalia Geci** (ARGENTINA)

*Dressoir al Nanduti*, 2023  
3D printing  
120 × 47 × 25 cm

**Anna Bella Geiger** (BRAZIL)

*Amuleto, a mulata, a muleta, Am. Latina*, 1977  
Pencil on paper  
48,5 × 66,7 cm

*Espaço Social da Arte*, 1978-2009

Light box  
28 × 48 × 10 cm  
Private collection

*Espaço Social da Arte*, 1979

Ink on paper  
21,5 × 30 cm  
Private collection

From the series *Macio*

*Typus terra incognitam*, 2022  
Mixed media on canvas  
74 × 42 × 3,5 cm  
Courtesy of the artist and Marlborough Gallery

**Rami George** (USA)

*Untitled (The Wars in Lebanon)*, 2018  
Video, 10 min

**Ahmad Ghossein** (LEBANON)

*The Fourth Stage*, 2015  
Video, 37 min 15 s

**Silvia Giambrone** (ITALY)

*Sotto tiro*, 2013  
Video performance, 5 min 6 s  
Courtesy of the collector  
Curated by Paola Ugolini. SHE DEVIL 8, 2016

**Kate Gilmore** (IRELAND)

*On a Pedestal*, 2008  
Video, 6 min 13 s  
Courtesy of the artist and Franco Soffiantino  
Arte Contemporanea, Milano  
Curated by Cristiana Perrella. SHE DEVIL 4, 2010

**Lisa María Giménez** (ARGENTINA)

*2.073.600*, 2020-2023  
Digital photograph, reproduction software, 5 h  
45 min 36 s  
Programmer: Gustavo Duhau

**María Gimeno** (SPAIN)

*Dear Old Women, Editing Gombrich, session  
30*, 2023  
Book intervened in performance, knife and  
board. Video recording of the performance  
120 min

**Vicente Girardi Callafa** (ARGENTINA), **Culture, Nature, Territory Study Group (CNT) and Rurality, Environment, Culture Study Group, Institute of Geography, University of Buenos Aires, Argentina**

*Postcards from Nordelta*, 2021  
Digital collage  
Six paintings, 50 × 50 cm each  
The artist's personal archive

**Margherita Giusti** (ITALY)

*It Exists in Nature*, 2020  
2D animation, 1 min 17 s  
Courtesy of the artist  
Curated by Studio Stefania Miscetti. SHE DEVIL 12, 2021

**Laura Glusman** (ARGENTINA)

*Series An Island*, 2023  
Eight photographs  
230 × 153 cm (1), 72 × 108 cm (1), 60 × 90 cm (2), 43 × 64 cm (4)

*Fossil*, 2016  
Photograph  
Paraná River, Islands of Entre Ríos, Argentina

Untitled, 2010  
Photograph  
77 × 95 cm

**Marco Godoy** (SPAIN)

*What We Still Have to Talk About*, 2023  
3D print adaptation, painting and metal structure  
100 × 320 cm

**Aylin Gökmen** (SWITZERLAND/TÜRKIYE)  
*Spirits and Rocks: an Azorean Myth*, 2020  
HD video, black and white, 13 min 30 s

**Gabriela Golder** (ARGENTINA)  
*52 Shades of Blue*, 2020  
Video installation, 28 min

*Burned Land*, 2015  
Single-channel video, 8 min 34 s

*Domestic*, 2018  
Video installation, 1 min 30 s

*Insurrection*, 2021  
Video, stereo sound, 3 min

*Nocturnal*, 2014  
Single-channel video, black and white, 4 min

**Hengameh Golestan** (IRAN)  
From the series *Witness 79*, Tehran, March 1979  
Photographs  
300 × 160 cm, 70 × 50 cm

**Carlos Gómez** (ARGENTINA)  
*18 Brumaire*, 2013  
Etching, ink and matt black synthetic enamel on wood and glass. Buenos Aires  
The Bakery Collection

*46 Heads of Marx*  
Honda, Colombia, 1977. Buenos Aires, 2014  
Plaster  
CG Family Collection

*1978, 1983*  
Newsprint and glue. Buenos Aires  
CG Family Collection

*1978, 1979*  
Four-colour silkscreen. Buenos Aires  
Reprint: *The Bakery* 2018  
Landet Collection

*Archium*, 2021  
Ink on paper, text. La Boca, Gaspar Acebo  
Landet Collection

*Black Drawings*, 1987  
White pencil on charcoal on paper. Buenos Aires  
CG Family Collection

*Camote Logbook*, 1978  
Ink, graphite, tape, photography on paper.  
Mexico City, Mexico  
CG Family Collection

*C.G. Signature*, 2011  
Fragments of oil on canvas (1940-1970) and glue on canvas. Buenos Aires  
CG Family Collection

*Citing Logbook*, 1970-1980-1990  
Ink, graphite, tape, photography on paper.  
Buenos Aires  
Landet Collection

*Descriptions*, 1977  
Fragments of oil on canvas, graphite, glue and newsprint on canvas. Buenos Aires  
CG Family Collection

*Dust*, 2001  
Polyptych, oil fragments (1940-1970), glue and paper. Press on canvas. Buenos Aires  
CG Family Collection

*Erratum*, 1974-1983  
4-colour silkscreen. Buenos Aires  
Reprint: *The Rescuer and The Bakery*, 2015  
Landet Collection

*Exile Draft*, 1977  
Newsprint, ink, photographs, charcoal, glue on paper. Honda, Colombia  
CG Family Collection

*Flags*, 1990  
Ink on paper (print). Buenos Aires  
Landet Collection

*Flags in the Sky of Ezeiza*, 1973  
Fragments of oil on canvas (1940-1970), glue and newsprint. Buenos Aires  
CG Family Collection

*Ideology and Politics*, 2013  
Fragments of oil on canvas (1940-1970), glue on wood and newsprint. Buenos Aires  
Landet Collection

*Muscles/Aphorisms*, 1990  
Polyptych, newsprint, photography, spray, glass and wood. Buenos Aires  
Landet Collection

*New Era*, 1985  
Newsprint, glue on fragment of oil on canvas (1940-1970). Buenos Aires  
CG Family Collection

*Novelties*, 1974-1983  
Newsprint and fragments of oil on cardboard. Buenos Aires  
CG Family Collection

*Perón the Man of Destiny*, 1974  
Newsprint, iron and cement. Buenos Aires  
Landet Collection

*Pins in the Sky*, 1981  
SS pins of the USSR on oil on canvas (1947). USSR  
Landet Collection

*Portrait of a World*, 1983  
White pastel, oil on paper, charcoal on paper. Buenos Aires  
Landet Collection

*Portrait Viewfinder*, 1977  
Slide and red plastic device. Honda, Colombia  
CG Family Collection

*Postcards*, 1974-1983  
Newsprint, glue, red latex and glass on cardboard. Buenos Aires  
Landet Collection

*Red Dots*, 1977  
Photograph, red oil and glass on wood. Mexico City, Mexico  
CG Family Collection

*Self-portrait 12 Months*, 1983  
Graphite on paper. Buenos Aires  
Landet Collection

*Snapshots*, 1977-1978  
Polaroid photography, glue, newsprint on cardboard. Mexico City, Mexico  
CG Family Collection

*The Aesthetics of Marx*, 1983  
Collage, oil on canvas (1940-1970), glue, newsprint on cardboard. Buenos Aires  
Landet Collection

*The Assertion of Utopia*, 2014  
Newsprint, glue on cardboard. Buenos Aires  
CG Family Collection

*The Hammer and the Sickle*, 1990  
Ink on paper (print). Buenos Aires  
Landet Collection

*The Premises*, 2003  
4-colour silkscreen. Buenos Aires  
Reprint: *The Bakery* 2018  
Landet Collection

*The Rescuer Logbook*, 1970-1980-1990  
Ink, graphite, tape, photography on paper. Buenos Aires  
CG Family Collection

*Text Viewfinder*, 1977

Slide and green plastic device. Honda, Colombia  
CG family collection

**Max Gómez Canle** (ARGENTINA)

*The Truce of Water*, 2023

Oil on linen, 24 small-format paintings  
Variable sizes

**Max Gómez Canle** (ARGENTINA), **Aya Hirata**

(JAPAN) (in residence)

*BIENALSUR + TURN 2023. In collaboration with the city of Urayasu. Cooking, community action and art*, 2023

Installation. Recipes, maps, drawings, phrases, photographs, canvas-tablecloth.

Activities in the Casa Comunitaria Rodríguez 2 de Vientos de Libertad-MTE.

Coordination: Paulina Vera. Participants: Juan Gómez, Ezequiel Brayotta, Luis Serrano, Ezequiel Villazanti, Martín Noguera, Braian Araujo, Cristian Coman, Juan Cruz Fariás Ovelar, David Casafu, Nahuel Salinas, Lucas Balmaseda, Daniel Cardona, Nahuel Georgi, Ariel Moreno, Leonardo Montero, Esteban Moronigo, Carlos Reinoso, Mauro García, Gonzalo Sotelo, Ezequiel Flores, Fernando Pereyra, Pablo Mazzeo, Guido González, Marcelo Marín, Adrián Reyes, Jonatan Mansilla and Leonardo Martínez

**Carlos Gómez Centurión** (ARGENTINA)

From the series *36 Views of the White Hill*, a "Wink" to *Hokusai #19*, 2018  
Judea bitumen on canvas  
200 × 450 cm

*IN THE OPEN*, 2023

Installation  
Variable sizes

**Yo-Yo Gonthier** (FRANCE)

*Burey Bambata (The Great Cloud)*, 2019  
Super 8 film  
13 min

**Beatriz González** (COLOMBIA)

*Yellow Ribbon Fragment*, 2020

Print on plastic

Variable sizes

Courtesy of Beatriz González and Casas Riegner, Bogota

**Joaquín González Bonorino** (ARGENTINA)

*The Shawl of the Ovenbird*, 2023

Embroidered tufting base and other needle techniques

200 × 200 cm

**Alejandra González Soca** (URUGUAY)

*Moebius*, 2021

Installation

160 × 120 × 90 cm

*One Place, Another*, 2023

Site-specific installation

Variable sizes

**Consuelo Gotay** (PUERTO RICO)

*Notebook of the Return to the Homeland*, 1993

Woodcuts on paper

Cloth-lined case

Book of 18 loose pages 33 × 40.6 cm

**Kalie Granier** (FRANCE/USA)

*2 Feet*, 2021

Experimental short film, 5 min

*Fallen Algae*, 2023

Site-specific installation

Variable sizes

Courtesy of Kalie Granier

**Emiliano Grassi** (URUGUAY)

*Common Memory*, 2023

Video, 86 min

**Ivan Grilo** (BRAZIL)

*Nobody Has Ceased to Exist*, 2017

Two bronze plates

100 × 25 cm each

Collection of MUNTREF Museo de la Universidad Nacional de Tres de Febrero

**Laura Grisi** (ITALY)

*Wind Speed 40 Knots*, 1968

Black and white digital video from 16mm film, 5+2 AP Ed., 4 min 45 s

Courtesy of The Estate and P420, Bologna

Curated by Alessandra Mammi. SHE DEVIL 11, 2019

**Carmela Gross** (BRAZIL)

*13 Passers-by*, 2015-2016

Video, 4 min 47 s, loop

**Carla Grunauer** (ARGENTINA)

*A Cage of One's Own*, 2023

Sculpture

50 × 30 × 15 cm

From the series *Customized Cages I*, 2023

From the series *Customized Cages II*, 2023

From the series *Customized Cages III*, 2023

From the series *Customized Cages IV*, 2023

From the series *Customized Cages V*, 2023

Drawings

42 × 29,7 cm each

*Guitar Unconscious*, 2023

Sculpture

20 × 66 × 23 cm

*Paranoid*, 2022

Sculpture

62 × 65 × 20 cm

*Question*, 2023

Sculpture

56 × 48 × 24 cm

*Rondeza*, 2022

Sculpture

60 × 60 × 60 cm

*Silent*, 2023

Sculpture

48 × 48 × 25 cm

**Grup cAt - science/art/technology** (BRAZIL)

*cAt Virtual Environment*, 2020

Digital game

Variable length

**Grupo Cultura, Naturaleza y Territorio**

(CNT) and **Grupo Ruralidad, Ambiente y**

**Cultura** (RAC), Geography Institute, University

of Buenos Aires (ARGENTINA)

*Metamorphosis*, 2023

Puzzle, images printed on chipboard

22 × 60 cm

Acknowledgements: Authors and illustrators of the videos *Flecha Selvagem* 3, 5, 7

<https://selvagemiclo.com.br/flecha/>

**Grupo de Estudios sobre Fronteras y**

**Regiones** (GEFRE), Institute of Geography,

University of Buenos Aires (ARGENTINA)

*Challenges for rethinking borders in the 40*

*years of democracy (1983-2023)*, 2023

Installation and podcast by Tania Porcaro,

Esteban Salizzi and Alejandro Benedetti.

Colour photograph *Triple Frontier* 200 × 100 cm

(Tania Porcaro) and archival stamp.

*Argentiniens: Let's March Towards the Borders*.

Casa de Moneda, Buenos Aires, Argentina, 1979.

**Grupo de Estudios sobre Geografía**

**Urbana** (GEGU) / **Territorial Development**

**and Metropolitan Studies Program**

(PDTEM) / **Transport and Territory**

**Program** (PTT), Institute of Geography,

University of Buenos Aires (ARGENTINA) with the

participation of **Sofía Luz Monte**

*Forty years of metropolitan transformations*,

2023

Installation, cartography and imaging devices

Variable sizes

**Grupo de Estudios Tecnologías de**

**Información Geoespacial** (GETIG) / **Places**

**and Politics of Memory Group, Institute**

**of Geography, University of Buenos Aires**

(ARGENTINA)

*Neighbourhood Memories and Practices in the*

*AMBA (1983-2023)*, 2023

Intervened cartography

84 × 120 cm

**Grupo de Historia y Epistemología**

**de las Cartografías y las Imágenes**

**Técnicas** (GHECIT), **Institute of Geography,**

**University of Buenos Aires** (ARGENTINA)

With the participation of secondary school

students, Paideia School (Buenos Aires)

*Art, memory and spatiality*, 2023

Collage on cartographies on paper, mixed media



## Grupo de Investigación sobre Territorializaciones, Alteridades y Agencia Colectiva en Norpatagonia

(GITAAC) (ARGENTINA)

*TrowüyMapu- Cracked Earth*, 2023

Cartography printed in colour on paper  
100 × 70 cm

Project "Rights and Trajectories of Mapuche Tehuelche communications in conflict in Río Negro. Workshops and materials for its promotion" (REC32-UCT22-SPU-14925), National University of Río Negro. Rocío Andrade, Melisa Cabrapan Duarte, Ana Catania Maldonado (coord.), Celina Devoto, Laura Kropff Causa, Fernando Soto Muñoz, Marcela Vanegas, Marcela Vanegas, Juan Carlos de la Cruz (coord.).

Graphic designer: Paola Pastene

## Grupo Geografías emergentes (GEM),

Institute of Geography, University of Buenos Aires (ARGENTINA)

*The Margins of Democracy*, 2023

Video installation, 14 min 28 s

## Grupo Lugares y Políticas de la Memoria,

Institute of Geography, University of Buenos Aires (ARGENTINA)

*Multiple Memories in Images*, 2023

Colour photography, black and white and archival images  
300 × 30 cm

## Nuria Güell (SPAIN)

*Resurrection*, 2013

Video installation, 10 min 53 s

## Myrna Guerrero (DOMINICAN REPUBLIC)

*When Everything Was Nothing, I Was*, 1984

Acrylic on jute  
213 × 210 cm

Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

## Virginia Guilisasti (CHILE)

*Waiting Time*, 2023

Installation

## Nilbar Güreş (TÜRKIYE/AUSTRIA)

*Undressing*, 2006

HD video, colour, sound, 6 min 19 s

Courtesy of the artist and Galerie Martin Janda  
Curated by Cristiana Perrella. SHE DEVIL 8, 2016

## Silvia Gurfein (ARGENTINA)

*A Foreign Object in the Eye*, 2022

Oil and wood

1.8 × 1 × 1 cm approx. on paradise wood base

Untitled, 2019

Oil on passepartout

83 × 53 cm

Courtesy of Nora Fisch Gallery

## Ivanova Gutiérrez Romero (BOLIVIA)

*You Shall Keep the Feast Holy*, 2023

Installation

200 × 150 × 25 cm

## H.

### Joana Hadjithomas and Khalil Joreige

(LEBANON)

*Waiting for the Barbarians*, 2013

Video, 4 min 26 sec

### Ghassan Halwani (LEBANON)

*Erased, Ascent of the Invisible*, 2018

Video, 76 min

### Shadi Harouni (IRAN/USA)

*I Long for a Football Match*, 2017

Video HD, 18 min 50 s

Courtesy of the artist and Galleria Tiziana di Caro, Naples.

Curated by Alessandra Troncone. SHE DEVIL 9, 2017

### Rafael Hastings (PERU)

*The Island of the Immortals (A Legend of Ho-Chi's Time)*, 1974

35 mm, colour, recovered/remastered in 2022,  
7 min, 47 sec

Courtesy of Yvonne von Mollendorff

### Pablo Helguera (MEXICO)

*The Ruins of the Liberator*, 2017

Printed edition

13.5 × 20 cm

### Mónica Heller (ARGENTINA)

*5 Twigs and 1 Match*, 2018

Loop video, 2D animation, 1 min 32 s

### Quisqueya Henríquez (DOMINICAN REPUBLIC)

*Frozen Clothes*, 2001

Photography

35 pieces, 25.4 × 30.5 each

Maggie Miqueo and Isaac Castaneda Collection

### Luis Hernández Mellizo (COLOMBIA)

*Coast*, 2017

Twelve openwork books

Variable sizes

The artist's collection. Courtesy of Herlitzka & Co.

*É facil*, 2021

Openwork book

5 × 24 × 17 cm

The artist's collection. Courtesy of Herlitzka & Co.

*Mysteries of the Ancient Americas*, 2021

Openwork book

3 × 28 × 22 cm

The artist's collection. Courtesy of Herlitzka & Co.

*We and Our Children*, 2020-2021

Openwork book

3 × 23 × 15 cm

The artist's collection. Courtesy of Herlitzka & Co.

### Carlos Herrera (ARGENTINA)

*Fertilising Absence*, 2023

Four sculptures made of various materials

300 × 350 × 200 cm

Courtesy of Ruth Benzacar

From the series *Fervor*

Untitled, 2020

Iron, glass, enamel and bakelite figure

225 × 70 × 70 cm

### Carolina Herrera (ARGENTINA)

From the series *Copy of My Error*, 2019-2023

Two pieces, plaster carving and drawing

100 × 20 × 12 cm and 114 × 20 × 16 cm

*I Try to Remember*, 2021

Plaster carving

### Alicia Herrero (ARGENTINA)

*Suite Auction Drawings*, 2008-2010

Video, 10 min 30 s

### Walter Heynowski (GERMANY) and Gerhard Scheumann (GERMANY)

*Operation Silence. Chile nach Salvador Allende*, 1974

Photobook published in the former GDR. First edition 1973 (Spanish translation: 2023) Cynthia Shuffer and Hannah Katalin Grimmer

### Matías Hidalgo (ARGENTINA)

*The Creole Guard*, 2023

Boa of fabrics and scarfs, mixed media: digital sublimation and recycling, cotton sateen jacket, cotton knickers, silk and recycled tetra pack belt and iron sculpturE.

185 × 60 × 40 cm

### Narcisca Hirsch (ARGENTINA)

*Warnes*, 1991

Documentary film, 16mm, 2 min 54 s

Acknowledgement: Archivo Filmoteca Narcisca Hirsch

### Laura Huertas Millán (COLOMBIA/FRANCE)

*Aequador*, 2012

Video, 19 min 42 s

### Olga Huyke (COLOMBIA)

*Taxonomy of a Line*, 2016

Installation, disassembled clock mechanisms  
700 cm

## I.

### Eloisa Ibarra (URUGUAY)

*Latent*, 2023

Site-specific installation

Variable sizes

### César Ibarra Jiménez (MEXICO)

*Holobionts*, 2021

Digital photography

62 × 100 cm

### Kristina Inčiūraitė (LITHUANIA)

*Downstairs*, 2000

Video performance, single channel, 1 min 35 s

Courtesy of the artist

Curated by Benedetta Carpi De Resmini.

SHE DEVIL 10, 2018

**Aldair Indra** (BOLIVIA)

*Central Poster (Popular Saturdays) I*, 2014  
Video performance  
3 min  
Courtesy of Yhomara Muñoz

**Nora Iniesta** (ARGENTINA)

*Playing with Manuel*, 2023  
Acrylic and plastic on wooden board  
40 × 40 cm

**Pablo Insaurraldi** (ARGENTINA)

*We Are Also What We No Longer Are*, 2023  
Hand-woven flat weave, taffeta fabric interspersed with leno gauze, woven with combed cotton 6/8 Nm  
180 × 70 cm

**Paolo Iommelli** (ITALY)

From the series *The Mass of Tourists*  
*The Tourist #2 - The Tourist #3*, 2018  
Two colour photographs printed on poster paper  
40 × 60 cm  
Courtesy of the artist

**Pamela Ipinza Mayor** (CHILE)

*Archive of the Weird and the Eerie*, 2023  
UV print on glass  
Five pieces, 1 × 1 m each

*The Machine in the Penal Colony*, 2023

Digital print on glass and watercolour  
100 × 100 cm

## Untitled, 2023

Mirrors, painting on wood  
Variable sizes

**Rosa Irigoyen** (CUBA) and **Marimater O'Neill**

(PUERTO RICO)

*Never Island*, 1995

Digital print on duratrans and cyanotype  
91.4 × 182.8 cm  
Museum of Contemporary Art of Puerto Rico

**John Isaacs** (UNITED KINGDOM)

*Voices from the ID - Aeroplane*, 2001  
Colour photograph printed on poster paper  
237.6 × 356 cm  
Courtesy of John Isaacs Studio

**J.****Ángeles Jacobi** (ARGENTINA)

*Topographies of the Future II*, 2023  
Embroidered tapestry, mechanical spinning wheel  
200 × 150 cm

**Roberto Jacoby** (ARGENTINA)

In collaboration with **Eduardo Costa** and **Raúl Escari**

*Happening for a Deceased Boar*, 1966  
Printed vinyl  
Variable sizes  
Courtesy of Roberto Jacoby Archive

**Angie Jácome** (COLOMBIA)

*Wandering the Unknown*, 2017  
17 colour photographs arranged on a monitor

**Iratxe Jaio + Klaas van Gorkum** (SPAIN/

NETHERLANDS)

*Fake Flag*, 2021

Installation. Fibreglass aeroplanes and video, 5 min 49 s

**María Elena Jalil** (ARGENTINA)*Textile totem*, 2023

Embroidery, needlework, collage  
190 cm (height), 45 cm (triangular base)

**Paco Jamandreu** (ARGENTINA)

## Dress, 1971

Silk twill, acetate taffeta lining, acrylic wool  
Collection of the Museo de la Historia del Traje.  
Donor: Horace Lannes

**Janks Archive** (USA)*The Eternal Insult*, 2023

Video, 9 min 43 s

**Januario Jano** (ANGOLA/UNITED KINGDOM)*Pano Archive*, 2023*Mulele*, 2023

Textiles

## Untitled (MO08), 2021

*Mponda*, 2021

Textiles

180 × 200 cm

**Nicolás Janowski** (ARGENTINA)

From the series *Adrift in Blue*, 2014-2016

*Amanda. Native Settler**Black Heron Harbour (Harberton Ranch)**Breeze**Of Fire and Cold I (Lola)**Of Fire and Cold II (Maria Bethany Ranch)**Yamana Resurgence**Zorro*

Ink print on Hahnemühle cotton paper

167 × 105 cm each

In collaboration with DIAFAR - The African

*Diaspora of Argentina*

From the series *Afro Argentina. A Project on Systematic Whitening*, 2019

*Dylan Duarte**Sol Duarte**Andrea Ortuño*

Digital print on acid-free cotton paper. 1/5 + 2 AP

90 × 60 cm each

*Censuses and catalogues of ships that arrived at*

*the Río de la Plata, intervened. 1784-1810*, 2019

Digitally intervened digital prints

Variable sizes

From the series *Liquid Serpent*, 2010-2013

*Abandoned Water Hospital**Act of Faith (Evangelical Church)**Amazonian Landscape I**Coati**Huaorani Hunter I**Jaguars**Moxeño I**Ox I**Wet Dream*

Ink print on Hahnemühle cotton paper. Ed. 1/5

105 × 70 cm each

*On Representation in the Golden Decade of National Cinema*, 2019

Triptych of 3 videos, black and white, single channel. Projection on translucent gauze  
2 min 7 s, loop, variable sizes

From the series *Paradise*, 2020

*Appearance**Appearance / Disappearance Diptych**Condolences**Disappearance**Man from Paradise Harbour*

*Notes for the Deconstruction of the Romantic Myth*

*Notes for an Ecofeminist Monument**Paradise You Will Be a Beautiful Butterfly*

*Something's Happening to Your Shadow or on the Resistance of Myths*

*Until the End**What Remains Transforms Me**What Remains Transforms You*

Ink print on Hahnemühle cotton paper

70 × 50 cm, 110 × 154 cm, 70 × 52.2 cm (2),

70 × 50 cm, 110 × 154 cm (2), 70 × 52.2 cm,

70 × 50 cm (3), 70 × 52.5 cm

Series *Past Continuous Present Tense Future*

*Nostalgia*, 2023

16 photographs

230 × 172 cm (1), 80 × 60 cm (2), 120 × 160 cm (1),

12 × 17 cm (12)

From the series *The Intelligence of Flowers*, 2019

*Abstract I**Abstract III**Anthropic Landscape I**Anthropic Landscape III**Hexagon I**Hexagon II**Planted I**Storm**The Myth of the Cave*

Ink print on Hahnemühle Hemp paper

63 × 45 cm each

*The Spirit of the Houses*, 2020

Photograph

75 × 100 cm

**Simón Jara Correa** (CHILE)*Burnt Forest*, 2023

Installation, stained PVC tubes, fluorescent tubes  
4 × 4 × 4 m approx.

© and photo: Simón Jara

*Music*, 2014-2023

Video, 60 min

*Penguin*, 2023

Ephemeral sculpture, raw clay on metal structure, fabric backpack, barrel and earth.  
120 x 50 cm

*The River Sounds*, 2023

Installation/mural, perforated stones and metal wire  
11 x 4 m approx.  
Copyright: Simón Jara

**Voluspa Jarpa** (CHILE)

*Cartographies of the Syndemic*, 2023

Mixed media  
Courtesy of the artist  
Graphic production: Fabiana Herrera

*Chile, My Country*, 2023

Video, 12 min 21 s  
Courtesy of the artist  
Audiovisual direction: Violeta Molyneux.  
Audiovisual editing: Violeta Molyneux and Benjamín Bravo. Camera: Itzá Mendy and Pedro García. Director of photography: Itzá Mendy and Pedro García. Colour post: Itzá Mendy. Sound design: Príncipe Mapuche and Juan Curiche. Sound mixing: Pablo Mardones and Agatha productions. Sound post: Rubén Moreno. Interviews: Paola Palomera, Mariela Baeza, Alicia Ríos, Cecilia Montecino, Verónica Verdugo and Priscila Olivares.

*First Person Plural*, 2017

Installation  
Variable sizes

*History/Hysteria*, 2023

Video installation, 9 min 20 s  
Courtesy of the artist  
With the collaboration of: CIMA Gallery.  
Audiovisual editing: Felipe Sepúlveda Marín, www.buenasuerte.cl. Performance director: Violeta Molyneux. Assistant: Belén Espino. Image editing: Alexandra Núñez and Daniela González. Performers: Loreta Lancellotti, Cat Sofía, Cami Vargas, Aia Camila, Cata Volcana, Carolina Díaz and Natalia Pardo.

*Lasers x Pellets*, 2020

Installation of lasers and aerial pellets  
Courtesy of the artist  
Collaborators: Alexandra Núñez and Daniela González

*Ocular Trauma*, 2020-2023

Video, 15 min 58 s  
Courtesy of the artist  
Audiovisual direction: Violeta Molyneux.  
Audiovisual editing: Violeta Molyneux and Benjamín Bravo. Camera: Itzá Mendy, Pedro García, X-Cam Ariel Marinkovic, Paula Esp. Director of photography: Itzá Mendy and Pedro García. Colour post: Itzá Mendy. Drone: X-Cam Ariel Marinkovic. Sound design: Príncipe Mapuche and Juan Curiche. Sound mixing: Pablo Mardones and Agatha productions. Sound post: Rubén Moreno. Hacia la victoria band: Gustavo Gatica, Vicente Pascal, Camilo Gálvez, Boris Bustos, Andrés López, Sergio Concha, Miles Brandon, Rodrigo Lagarini, Natalia Aravena, Brandon González, Vicente Muñoz, Andhreyux Muñoz.

*Repository*, 2023

Installation  
Variable sizes  
Courtesy of the artist  
Mock-up creation: Sebastián Tapia

*Sindemia*, 2023

Video, 14 min 33 s  
Courtesy of the artist  
Music. Instrumental and vocal composition: Orchestra of Autonomous Instruments and New Technologies (OIAN) of the UNTREF. Conductors: Alejandro Iglesias Rossi and Susana Ferreres. Coordinator: Juan Pablo Nicoletti. Lyrics and melodic lines: Príncipe Mapuche, Francisco Moreira and Boris Bustos. Voices: OIAN Choir, Príncipe Mapuche and Boris Bustos. Final mix: Pablo Menéndez. Audiovisual direction: Violeta Molyneux. Audiovisual editing: Violeta Molyneux and Benjamín Bravo. Camera: Itzá Mendy, Pedro García, X-Cam Ariel Marinkovic and Paula Esp. Director of photography: Itzá Mendy and Pedro García. Colour post: Itzá Mendy. Drone: X-Cam Ariel Marinkovic, Itzá Mendy, Vicente Merino and Rodrigo Merino. Sound: Marta Sanhueza and Pablo Mardones. Sound design: Príncipe Mapuche and Juan Curiche. Sound mixing: Pablo Mardones and Agatha producciones. Sound post: Rubén Moreno. OIAN audiovisual co-production: Canino production company, UNTREF MEDIA team, Ariel Riveiro Díaz and Gastón Zalazar.

*The Disguised Revolt*, 2023

Diptych, video, 9 min 6 s  
Courtesy of the artist  
Audiovisual direction: Violeta Molyneux.  
Audiovisual editing: Violeta Molyneux and Benjamín Bravo. Camera: Itzá Mendy and Pedro García. Director of photography: Itzá Mendy and Pedro García. Colour post: Itzá Mendy. Sound post: Rubén Moreno. Interviews: Carlos Morales, Oscar Brenet, Ignacia Muñoz, Américo Vergara, Soledad Maturana, Estefanía Paredes and Rodolfo Navarro.

*Totem*, 2020-2023

Environmental installation  
Variable sizes  
Courtesy of the artist  
Graphic production: Fabiana Herrera and Álvaro Muñoz

*We're Recording You*, 2020

Video, 4 min  
Courtesy of the artist  
Audiovisual edition: Felipe Sepúlveda Marín.  
www.buenasuerte.cl

**Erin Johnson** (USA)

*To Be Sound Is to Be Solid*, 2022  
Video HD, 15 min  
Artist's collection

**Jess Johnson** (NEW ZEALAND/USA) and **Simon Ward** (USA)

*UMWELT*, 2019  
HD video, mp4, 2 min 44 s  
Courtesy of the artist and Daata  
Curated by Susanna Bianchini. SHE DEVIL 12, 2021

**Lamia Joreige** (LEBANON)

*Replay (encore)*, 2002  
Video, 9 min

**Victoria Jost** (ARGENTINA)

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Metal, plastic  
130 x 130 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Glass, metal  
15 x 10 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Glass, metal, chain, plastic  
15 x 10 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Rubber, garlic root, metal, plastic  
15 x 15 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Glass, metal  
12 x 20 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Silk thread, leather; metal, metal, fabric, reflector; plastic  
15 x 13 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Wood, netting, chain, silk thread, metal, agapanthus branch, plastic, glass  
50 x 37 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Plastic, thread, fabric, metal  
40 x 12 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Wood, beads, acrylic paint, plastic, pipeline, metal  
8 x 25 cm



From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Cactus flower, metal  
13 × 9 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Metal, glass  
10 × 6 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Glass, plastic  
25 × 7 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Acrylic, metal, thread, beads, plastic  
45 × 10 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Acrylic, glass, concrete, silk thread, metal  
180 × 10 cm

From the series *The Echo of a Dream*  
Untitled, 2023  
Sculpture. Acrylic, glue, animal hair  
70 × 30 cm

## K.

**Fabio Kacero** (ARGENTINA)  
In collaboration with **Unión Gaucha Producciones**  
*Totloop*, 2003  
Film 16 mm, colour, silent, 4 min

**Sylvie Kaptur-Gintz** (FRANCE)  
*Pitchi Poi*, 2020  
Taleth, embroidery, printed photographs  
Variable sizes  
Courtesy of the artist

**Mahboube Karamli** (IRAN)  
From the series *Playtime*, 2016-2018  
Photograph  
70 × 100 cm

**Flo Kasearu** (ESTONIA)  
In collaboration with **Oksana Tralla, Veronika Vallimäe, Marianne Männi, Riina Maidre**  
*Holy Night*, 2013  
Video; 2 min 8 s, 46 s, 26 s  
Courtesy of the artist  
Curated by Pia Lauro. SHE DEVIL 7, 2015

**Mireille Kassar** (LEBANON)  
*The Recital of the Western Exile*, 2017  
Video, 8 min 38

**Ali Kazma** (TÜRKIYE)  
*Calligraphy*, 2013  
Single-channel HD video, 6 min  
Courtesy of the artist and Istanbul Foundation for Culture and Arts

*Clock Master*, 2006  
Single-channel HD video, 15 min  
Courtesy of the artist

*House of Letters*, 2015  
Video, synchronized diptych, 6 min

**Irina Khatsernova** (RUSSIA/ARGENTINA)  
*in my garden*, 2023  
Installation with dried flowers on chicken wire  
280 × 80 cm

**Farah Khelil** (TUNISIA)  
*Musée du silence*, 2022  
Series of museum postcards cut out by hand and displayed in reverse  
Variable sizes  
Courtesy of the artist

**Kimsooja** (KOREA)  
*To Breathe*, 2023  
Site-specific installation with mirrors  
Variable sizes

**Irina Kirchuk** (ARGENTINA)  
*Gesture*, 2023  
Plungers and bent pipes  
Variable sizes

*Specific Heat*, 2021  
Iron and aluminium  
158 × 160 × 70 cm

*Wind*, 2014  
Iron and fan parts  
57 × 57 × 160 cm

**Shona Kitchen** (SCOTLAND) and **Alyson Ogasian** (USA)  
*Another Twilight Zone*, 2021  
Video, 3 min 47 s

**Kapwani Kiwanga** (CANADA/FRANCE)  
*Vumbi*, 2012  
Video, 31 min

**Gadiaba Kodio** (MALI)  
*La presqu'île du Cap Vert*, 2023  
Installation. Sand, plastic, water, waste gathered on the beach.  
Variable sizes

*Là sûr pêche*, 2023  
Objects found on the beach  
Variable sizes

*Tsunami de déchets (la grande vague)*, 2023  
Installation. Wood, wire, material gathered on the beaches of Dakar.  
Variable sizes

**Esmeralda Kosmatopoulos** (GREECE)  
*It's Always Summer Somewhere*, 2019  
Series of 31 edited photographs  
21 × 29.7 cm each  
Courtesy of the artist

## L.

**La Chola Poblete** (ARGENTINA)  
*The Virgin and the Lamb*, 2022  
Watercolour on paper  
200 × 153 cm  
CA2M Museum Collection

**Maria Lai** (ITALY)  
*Legarsi alla montagna*, 1981  
Action

**Manuel Lamarca** (ARGENTINA)  
*Outfit*, 1971-1972  
Cotton coat, mother-of-pearl buttons  
Collection of the Museo de la Historia del Traje.  
Donor: Mercedes Novoa

**José Luis Landet** (ARGENTINA)  
*Carlos Gómez Archive (1945-2014)*, 1970-2014  
240 × 220 × 160 cm  
The artist's collection

**Basil Langton** (UNITED KINGDOM)  
Photographic archive Lili, Luis Camnitzer, José Castillo, circa 1965  
Variable sizes

**Pablo La Padula** (ARGENTINA)  
*Paleolithic*, 2022  
Human body print on glass and smoke, and smoke paints on stone, bone and glass, on light table  
120 × 70 × 200 cm

*Ways of Flying*, 2012  
Nine rayograms on RC-Ilford paper, unique copies  
25 × 20 cm each

**Mimi Laquidara** (ARGENTINA)  
*Muralist Intentions*, 2018-2020  
Installation of drawings  
180 × 650 cm  
Tajine, draining rack and broom courtesy of Luis Ayala and Freddy Suárez

**Martín La Rosa** (ARGENTINA)  
*Dialogue with Rembrandt (Air, Earth, Water, Fire)*, 2022  
Oil on paper  
21.8 × 16.2 cm (four parts each)

*Girl at a Window. Dialogue with Rembrandt*, 2020  
First version, oil on paper  
185 × 150 cm

*Girl at a Window. Dialogue with Rembrandt*, 2020  
Second version, oil on paper  
185 × 150 cm

*Girl at a Window. Dialogue with Rembrandt*, 2020  
Third version, oil on paper  
185 × 150 cm

*Portrait of Ginevra de Benci. Dialogue with Leonardo*, 2023  
Oil and acacia thorns on paper  
158 × 150 cm

*Plants (Portrait of Titus)*, 2022-2023 (fragment)  
Pencil on 16 pieces of paper 50 × 66.6 cm each

*Plants. Rendezvous in Valencia*, 2023  
Oil on paper  
20 × 16.7 cm each part

*Portrait of a Woman with a Fan. Dialogue with Rembrandt*, 2022  
Oil on paper  
187 × 150 cm

**Las Teleras Moquineras** (Margarita Sánchez, Silvana González, Isabel Cabrera) (ARGENTINA)  
Table runner, n.d.  
Loom, tied list

**Nina Lassila** (FINLAND)  
*Woman with Knives?* 2009  
Video, 1 min 49 s  
Courtesy of the artist  
Curated by Maria Cristina Giusti. SHE DEVIL 5, 2011

**Pierre Laurent** (FRANCE)  
Tie, n.d.  
Silk organza  
Collection of the Museo de la Historia del Traje.  
Donor: Paulina Ossuna de Venier

**Roy Lawaetz** (USA)  
*Agenda of Different Concerns*, 1994  
Acrylic on canvas  
159 × 377 × 4 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Cecilia Lenardón** (ARGENTINA)  
*Manifiesto*, 2018  
Video, record of collective action, 12 min 30 s

**Glenda León** (CUBA)  
*Every Breath*, 2003  
Video, 1 min 50 s

*Habitat*, 2004  
Installation. Bed, artificial lawn, printed sheet, printed pillowcases, wallpaper.  
300 × 243 × 243 cm

*Steering the Clouds*, 2008-2017  
Video, 1 m 19 s

**Julio Le Parc** (ARGENTINA/FRANCE)  
*Green Sphere*, 2001-2023  
Sculpture, plexiglass, nylon  
250 cm Ø

**Laida Lertxundi** (SPAIN)  
*Live to Live*, 2015  
Video, 4:3, 10 min

**Edelmiro Lescano Ceballos** (ARGENTINA)  
*Still Life*, 1966  
Oil on canvas  
32 × 22 cm

**Adriana Lestido** (ARGENTINA)  
*Black Antartica*, 2012  
Six photographs. Canson® Infinity Mat 310 g Fine Art Paper  
60 × 90 cm each

*Mother and Daughter in Plaza de Mayo*, 1982  
Analogue shot, inkjet print  
110 × 85 cm  
Collection of MUNTREF Museo de la Universidad Nacional de Tres de Febrero

**Federico Levato** (ARGENTINA)  
*Pavota Line #1*, 2018  
*Pavota Line #2*, 2021  
*Pavota Line #3*, 2021  
*Pavota Line #4*, 2023  
*Pavota Line #5*, 2023  
Intervened mate kettle  
27 × 26 × 26 × 21 cm, 25 × 16 × 21 cm,  
22 × 16 × 21 cm, 25 × 16 × 21 cm, 25 × 16 × 21 cm,  
25 × 16 × 21 cm

**Julia Levstein** (ARGENTINA)  
*Walking*, 2021  
Video, 16 min 8 s

**Florencia Levy** (ARGENTINA)  
*Fossil Place*, 2019  
Video, 14 min 30 s

**Gaspar Libedinsky** (ARGENTINA)  
*Reef*, 2023  
Site-specific installation  
1200 × 1000 × 100 cm

**Valentina Liernur** (ARGENTINA)  
*Brown Zip*, 2019  
Oil on canvas  
143 × 155 cm

*Deborah*, 2021  
Oil on canvas  
146 × 115 cm

*Romana with Toy*, 2021  
Oil on canvas  
157 × 118 cm

**Marie-José Limouza** (GUADALUPE)  
*Wild Majesty*, 1993  
Acrylic on canvas  
116.5 × 282 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Pablo Linietsky** (Arena Documenta and the Group Culture, Nature and Territory, Institute of Geography, University of Buenos) (ARGENTINA)  
In collaboration with **Azul Blaseotto**  
*We Want to Leave Something*, 2023  
Installation  
300 × 150 cm

**Lara Lladhon** (ARGENTINA)  
*Rebirth*, 2023  
Baeton, with cut hair  
115 × 130 cm

**Mariana Lombard** (ARGENTINA)  
*Between the Desert and the Garden*, 2022  
Video installation, 22 min 30 s

**Loredana Longo** (ITALY)  
*Explosion #15 / The Wedding Feast*, 2007  
Video, 1 min 35 s  
Courtesy of the artist, Prometeogallery di Ida Pisani, Milan; Francesco Pantaleone Arte Contemporanea, Palermo  
Curated by Maria Cristina Giusti. SHE DEVIL 3, 2009

**Fridl Loos** (AUSTRIA/ARGENTINA)  
Jacket, 1950  
Cotton velvet, silk jacquard and lamé  
Collection of the Museo de la Historia del Traje.  
Donor: Claudio Ehrenhaus

**Elvis López** (ARUBA)  
*Playing with the Gods*, 1994  
Frames with photos  
170 × 210 cm each  
The artist's collection

**Ramiro López** (ARGENTINA)  
Flask Vase, n.d./f.  
Ceramic  
43 × 20 cm

**Marcos Lora Read** (DOMINICAN REPUBLIC)  
*Brain Drain*, 1989  
Suitcase, violin, glass  
84 × 52.5 × 31 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

*Those Who Canonise the Shipwreck of Memory*, 1990  
Installation  
48.5 × 74 × 10.5 cm  
42 × 33 × 22.5 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Los ingravidos** (MEXICO)  
*Shrines*, 2019  
16mm, colour, sound, 3 min 28 s

**Cristina Lucas** (SPAIN)  
*Dark Night*, 2022  
Installation, smoke black, ivory black, gas black, wood pitch, bitumen, paraffin, petroleum, soot, glass black, carbon black, activated carbon, coal, lignite, anthracite, peat, carbon fibre, graphite, graphene, crude oil, petroleum polymers, kerosene and gasoline.  
180 × 220 cm  
Courtesy of the Andalusian Centre of Contemporary Art, Seville

*The People that Is Missing*, 2019  
Video installation, 8 min 4 s  
Courtesy of Albarran Bourdeais Gallery

*Under the Oceanic Wind* (R. Carson), 2022  
Installation, oxygen, hydrogen, carbon, nitrogen, calcium, phosphorous, potassium, sulphur, sodium, chlorine, magnesium, iron, fluorine, zinc, silicon, copper, iodine, chromium, selenium, nickel, boron, manganese, lithium, molybdenum, cobalt  
Triptych 240 × 600  
Courtesy of the Andalusian Centre of Contemporary Art, Seville

**Carmen Ludene** (VENEZUELA)  
*VeneCo and its Corporeity in the Limits of Many*, 2019-2021  
Video, 5 min

**Jim Jasper Lumbera and Joey Alexis Singh** (PHILIPPINES)  
*Unknown Mass Grave Site*, 2023  
Video, 12 min 15 s

**Mara Luna** (ARGENTINA)  
Caranchi Checkered Rug, n.d.  
Woven on a loom  
80 × 53 cm

**Guillermina Lynch** (ARGENTINA)  
*Revisiting Fridl*, 2023  
Silkscreen on velvet  
220 × 145 cm

## M.

**Jorge Macchi** (ARGENTINA)  
*Intimate Diary*, 2016  
Artist's book, ed. 31/50

**Rachel Maclean** (SCOTLAND)  
*Eyes 2 Me*, 2015  
Digital video, 3 min 11 s  
Courtesy of the artist, commissioned by Film London for Channel 4 Random Acts.  
Curated by Cristiana Perrella. SHE DEVIL 9, 2017

**Madres de Barrio Ituzaingó Anexo** (ARGENTINA)  
*Contaminated Area*, 2023  
Colour photograph  
Photography: Matías Ignacio Delprato  
200 × 100 cm

**Marco Maggi** (URUGUAY)  
*Optimism as an Accident*, 2023  
Chromatic scale of 18 pencils  
510 × 600 cm

**Carolina Magnin** (ARGENTINA)  
*De visu*, 2018  
Photographic print on glass  
Variable sizes

*Normal*, 2022  
Print on paper; stamp ink, metal structure, audio  
Variable sizes

**Nastassja Mancilla Ivaca** (CHILE), **Claudia Dañre** (CHILE), **Richard Troncoso** (CHILE)  
*Territorial disappearances and collective memories in the mountain region of southern Chile, the Panguipulli Forestry and Timber Complex case (COFOMAP)*, 2023  
Installation. Two cartographies, 100 × 70 cm, banner canvas and six colour photographs, 30 × 42 cm, matte illustration paper.

**Medora Manero** (ARGENTINA)  
*Dress*, 1975  
Cotton gabardine, hand-loomed woollen sashes, rattles  
Collection of the Museo de la Historia del Traje.  
Donor: Medora Manero

**Nuna Mangiante** (ARGENTINA)  
*Corralito*, 2002-2009  
Graphite on photograph. Negative 6×6, digital process  
124 × 124 cm (1), 100 × 100 (2)  
Private collection

**Jumana Manna and Sille Storihle** (USA/NORWAY)  
*The Goodness Regime*, 2013  
HD video, 21 min  
Courtesy of the artist  
Curated by Antonia Alampi. SHE DEVIL 7, 2015

**Lucía Marchi** (ARGENTINA)  
Series *Santiago Flora*, 2020-2021  
Pencil drawings, ink drawings, book  
Drawing 1: 18 × 26 cm. Drawing 2: 130 × 170 cm

**Teresa Margolles** (MEXICO)  
*Wheelbarrow Women on the Simón Bolívar International Bridge*, 2017-2023  
Photomural on glued paper  
Variable sizes

**Maitilde Marín** (ARGENTINA)  
*Hand Game. Movement I, II, III, IV, V, VI*, 1999  
Analog photographs with digital intervention  
Exhibition prints  
70 × 50 cm each

*Itinerary in the Landscape*, 2007  
Analog photograph with digital intervention  
50 × 200 cm

*Radal*, 2010  
Analog photograph with digital intervention  
50 × 200 cm

**Guadalupe Marín Burgin** (CHILE)  
*Parallel Struggles*, 2023  
Video installation, 13 min 21 s  
Acknowledgements: Haroldo Conti Memory Cultural Center; Secretariat of Human Rights. Ministry of Justice and Human Rights of the Nation

**Juan Sebastián Marino** (ARGENTINA)  
*The Logical Amendment*, 2023  
Acrylic painting on Styrofoam trays  
20,5 × 15 cm each

**Mehdy Mariouch** (MOROCCO)  
*Fragments of Life*, 2014-2017  
17 photographs. Canson® Infinity Fine Art paper matte 310 g  
100 × 70 cm each

**Marquise de Sévigné** (FRANCE)  
Bag for Bonbons, n.d.  
Silk satin  
Collection of the Museo de la Historia del Traje.  
Donor: Dolores M.R. de Aranguren

**Nicolás Martella** (ARGENTINA)  
*Sky (City Tour)*, 2018  
Video, 59 s

**Katharina D. Martin** (GERMANY)  
*Lipstick*, 2008  
Video, 5 min 30 s  
Courtesy of the artist  
Curated by Chiara Vigliotti. SHE DEVIL 5, 2011

**Lola Martin** (ARGENTINA)  
*Holiday*, 2023  
Print on fabric, ceramics  
Canoe 2.55 × 70 cm; ceramics 29 × 19 cm

**Lola Martínez** (ARGENTINA)  
*Adornment*, 2016  
Plastic propeller, glass bottle, metal chains, and plastic elements  
23 × 8 × 14 cm

*Curtain I*, 2017  
Plastic caps, fishing line, and lollipop sticks  
Variable sizes

*Curtain II*, 2020  
Plastic straws, fishing line, and metallic beads  
Variable

*Curtain III*, 2020  
Plastic beads, fishing line, and hand-painted chicken bones  
Variable sizes

*Curtain IV*, 2017  
Fishing line, metallic paper, and shampoo caps  
Variable sizes

*Curtain V*, 2015  
Beverage cans, fishing line, and wire  
Variable sizes

*King Crab*, 2015  
Collage  
46 × 40 cm

*Necklaces*, 2021  
Plastic beads, fishing line, and hand-painted chicken vertebrae  
Variable sizes

*Red Crab*, 2014  
Collage of tin lids and crushed glass  
38 × 43 cm

*Tin Curtain*, 2017  
Beverage cans and fishing line  
Variable sizes



Untitled, 2021  
Crushed glass and objects  
Variable sizes

**Luis Martínez** (CHILE)

*Between Four Walls. Wall Part 1*, 2022-2023  
Art installation composed of eight latex works on canvas  
290 × 240 cm (1) and 160 × 190 cm (7)  
The artist's collection

**Luis Martínez** (CHILE), **Sebastián Chillemi**

(ARGENTINA), and **Raúl Zurita** (CHILE)

*Wall + Zurita*, 2023  
Thirteen banners printed in color on PVC,  
191 × 111 cm each

**Pablo Martínez** (ARGENTINA)

*RK*, 2022  
Carbon ink on paper  
18 pieces, each 18.5 × 24.5 × 3 cm  
Private collection

**Lali Martínez Spaggiari** (ARGENTINA)

From the series *Idylls of Resistance*  
Untitled, 2020  
Household items and vegetation on acrylic  
Variable sizes

**Antonio Martorell** (PUERTO RICO)

*Gesture I*, 2002  
15 woodcuts printed on paper  
208 × 96.5 cm each  
The artist's collection

**Angela Marzullo** (SWITZERLAND/ITALY)

In collaboration with **Michael Hofer**  
*Makita Witch*, 2008  
Video, HD, loop, stereo, 3 min 17 s  
Courtesy of the artist  
Curated by Pia Lauro. SHE DEVIL 8, 2016

**Carlos Masotta** (ARGENTINA)

*Discovering America*, 1992  
Documentary video, 20 min 50 s  
The artist's archive

*Implosion of History. Warnes Shelter*, 1991  
Colour photograph  
The artist's archive

*Post-Truth*, 2018  
Video installation, 8 min

**Fatima Mazmouz** (MOROCCO)

*H.Eros*, 2023  
Six photographs. Hahnemühle® ultrasmooth paper  
80 × 60 cm each

**Pascal Mecariello** (DOMINICAN REPUBLIC)

*The Fragile House*, 2003  
Installation, wood, TV, and videos  
5 min 30 s, 1 min 11 s, 188 × 95.5 × 95.5 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Radhames Mejía** (DOMINICAN REPUBLIC)

*Arrow of Magical Invocations*, 1994  
Mixed media on canvas  
198 × 130 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Verena Melgarejo** (BOLIVIA/GERMANY)

*The Return of the Indian Raid*, 2013  
Installation  
Prints 70 × 50 cm each  
Video: 3 min 6 s

**Verónica Meloni** (ARGENTINA)

*Broom Room*, 2023  
Site-specific installation, brooms, and brushes  
Variable sizes  
Courtesy of Rolf Art

**Chiqui Mendoza** (DOMINICAN REPUBLIC)

*From the Rites*, 1994  
Mixed media on canvas  
150 × 120 cm  
Eduardo León Jimenes Collection of Visual Arts

**Gaby Messina** (ARGENTINA)

*Collective Memory through Mamá Pancha*, 2023  
25 portraits printed on colored acrylic  
35 × 35 cm each

*Collective Memory through Mamá Pancha*, 2023  
Experimental documentary, 8 min 41 s  
Music: Fall Madior

*ENTRE - Lenticular Narratives*, 2018  
Six lenticular collages recorded in Argentina and Africa  
60 × 60 cm

*From the Other Side of the Sea. Descendants. Argentine Families from Tucumán and Senegalese Families*, 2023  
Black and white photograph printed on canvas with added baked thread  
300 × 140 cm

*Integral, Integrate, Integrated*, 2018  
Fiction short film, 9 min  
Music: Gustavo Santaolalla

*Margarita. Afro Argentina*, 2017  
Video, stereo sound, 1 min 54 s  
Idea and direction: Gaby Messina. Photography: Guillermo Romero. Music: Marcos Orellana.  
Post-production: Cinicolor. Sound post-production: Triton Studios

*Marguerite*, 2015-2016  
Video, 2 min 55 s  
Music: Marcos Orellana

*Moi, an Afro*, 2017  
Short film, 23 min 45 s  
Music: Emanuel Ntaka

*Portrait of María Remedios del Valle*, 2020  
Argentine flag, photograph, and lenticular design  
180 × 100 cm

*Quiombo. Complicit Movements of Tenderness*, 2021  
64 lenticulars of different sizes  
20 × 15 cm

**Jacopo Miliani** (ITALY)

*Desert*, 2017  
Video, 6 min

**Raquel Minetti** (ARGENTINA)

*Idle Arrangements. The Resistance of the Everyday*, 2014-2023  
Installation, performance

**Marta Minujín** (ARGENTINA)

*Parthenon of Banned Books*, 1983-1984  
Two silkscreen prints and archival images

**Adriana Miranda** (ARGENTINA)

*Castles in the Air*, 2014  
*The Living Object*, 1992  
*Coming Soon to Mars*, 2021  
Monochrome red photographs  
32.5 × 42 cm each

**Omar Mismar** (LEBANON)

*About Farid's War*, 2021  
Video, 31 min 20 sec

**Nandipha Mntambo** (SOUTH AFRICA)

*Ukungenisa*, 2008  
Digital video, sound, 2 min 30 s  
Courtesy of the artist and Stevenson, Cape Town and Johannesburg  
Curated by Benedetta Carpi De Resmini. SHE DEVIL 4, 2010

**Mo Colectivo / Mariam Abrajim** and

**Octavio Salazar** (COLOMBIA)  
*Endless Endless*, 2019-2023  
Digitized graphite drawing, print on self-adhesive vinyl  
Variable sizes

**Sahar Mokthari** (IRAN)

From the series *The Others*, 2020  
Photography  
50 × 70 cm

**Amaia Molinet** (SPAIN) and **Eriz Moreno**

(SPAIN)  
*Zirrikitua*, 2022-2023  
Photographic installation  
Exhibition prints

**Anetta Mona Chisa** (ROMANIA)

*Xerox*, 2003  
Video, 5 min 34 s  
Courtesy of the artist  
Curated by Antonia Alampi. SHE DEVIL 4, 2010

**Ryts Monet** (ITALY/AUSTRIA)

*World Map (About Sustainable Fashion)*, 2021  
Laser, pumice stone, sandpaper, pigments (Recycrom), Denim Candiani / Lenzing Tencel  
500 × 300 cm  
The artist's collection

**Monk** (BELGIUM)

From the series *Visit Visit Lesbos*, 2016  
*Visit Phuket*, 2016  
 Poster paper prints  
 100 × 75 cm each  
 Courtesy of the artist

**Paula Monroy** (CHILE) and **Ricardo Greene** (CHILE)

*Project for a Dignified City*, 2023  
 Eight fifty-piece puzzles with black and white archival photographs on phenolic board  
 15 × 40 cm each  
 Credits for original images: FADEU-UC Archive. Schapira Eskenazi Architects Documental Fund, Roberto Santandreu, Domingo Ulloa, Tamara Contreras, Esteban Arteaga, Emilio Sessa, Carlos Martner, Daniela Segovia Vásquez, and Boris Segovia Vásquez, AUCA

**Tony Monsanto** (CURACAO)

*Refugee Boats*, 1994  
 Oil on canvas  
 150.5 × 130 cm  
 Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Damián Monti Falicoff** (ARGENTINA)

*New Monument to the Flag*, 2023  
 Variable monument of iron and remains of burned wood, logs, and foliage  
 150 × 150 × 400 cm

**Ruth Montiel Arias** (SPAIN)

*800 Degrees*, 2023  
 Offset printed photobook, two copies  
 Galicia, Spain

**Tahmineh Monzavi** (IRAN)

From the series *The Brides of Mokhber al-Dowleh*, 2007-2010  
 Photography  
 50 × 70 cm

**Simone Moraes** (BRAZIL)

*Auscultate*, 2016  
 Eight turned wooden objects, table, and instructional photograph  
 10 × 15 cm  
 Variable sizes

*Auscultating the Sap in the Forest*, 2019  
 Photographic record of action printed on cotton paper. Adolpho Ducke Forest Reserve, Manaus, Amazonas  
 Photographer: Rogério Assis  
 25 × 35 cm

*On the Banks of the Cuieiras River*, 2019  
 Video recording of an 18-minute journey along the Cuieiras River, Maués Municipality, Amazonas State. Editing: Raphael Villar  
 Notebook with watercolors on a shelf

**Simone Moraes** (BRAZIL) and **Carolina Moraes** (BRAZIL)

*Auscultating the Sap in the Forest*, 2019  
 Sound capture of tree sap in the Amazon rainforest and audio recording  
 Four devices designed and built with technical assistance from electronic engineer Danilo Sulino. Adolpho Ducke Forest Reserve, Manaus, Amazonas  
 Book: *The Hidden Life of Trees* by Peter Wohlleben. Text: Carolina Moraes

**Diego Moraes** (ARGENTINA)

Three-Bellied Vessel, n.d.  
 Chorizo, wood-fired oven  
 30 × 164 cm

**Juan Bernardo Morales** (ARGENTINA)

Vessel, n.d.  
 Hand-modeled, chorizo, wood-fired oven (2)  
 78 × 105 cm and 41 × 57 cm

**Aline Motta** (BRAZIL)

(Other) *Foundations*, 2017-2019  
 Five photographs. Hahnemühle® Photo Rag  
 Matte paper  
 70 × 121 cm each

(Other) *Foundations*, 2017-2019

Video, 15 min 48 s

**Piero Mottola** (ITALY)

*Argentine Voices*, 2023  
 Algorithm with 10 and 5 aesthetic-emotional parameters, for choir and solo voice. (Premiere)

*Relational Sequence A*, 2012

*Emotional journey of 10 emotions for solo voice*  
 Soprano: Natalia De Nunez. Caseros Municipal Choir, Fuerte Apache community, and students of the Degree in Native, Classical, and Popular Music of America at UNTREF

*Voices of Lives*, 2022

Emotional journey with 24 voices, for multi-ethnic choir, relational electronics, and soprano voice

**Lidia Moyano** (ARGENTINA)

Mattress, n.d.  
 Loom  
 200 × 120 cm

**Beth Moysés** (BRAZIL)

*Trans-boarding*, 2012  
 Video, sound, 3 min 20 s  
 Idea and direction: Beth Moysés. Camera: Beth Moysés and Tassia Quirino. Editing: Beth Moysés and Matias Lancetti. Sound design: Juvenal Dias

**Tamara Moyzes** (SLOVAKIA/CZECH REPUBLIC)

*Miss Roma*, 2007  
 Video, 1 min 47 s  
 Courtesy of the artist  
 Curated by Lýdia Pribišová. SHE DEVIL 4, 2010

**Laurent Mulot** (FRANCE)

*Alice meets St Genis at Night*, March-April 2011  
*Alice meets St Genis during the Day*, March-April 2011  
*Atlas meets Meyrin at Night*, March-April 2011  
*Atlas meets Meyrin during the Day*, March-April 2011  
*CMS meets Cessy at Night*, March-April 2011  
*CMS meets Cessy during the Day*, March-April 2011  
*LHCB meets Ferney-Voltaire at Night*, March-April 2011  
*LHCB meets Ferney-Voltaire during the Day*, March-April 2011  
 Eight videos, 3 min each  
 Courtesy of Françoise Besson Gallery and the artist

From the series *Augenblick*, 2023  
*Autumn 2010 at 0:24:56*, Meyrin, Switzerland  
*Autumn 2010 at 1:23:40*, Cessy, France  
*Autumn 2010 at 20:08:26*, Ferney Voltaire, France  
*Autumn 2010 at 23:55:00*, St Genis, France  
*Spring 2010 at 7:22:45*, Cessy, France  
*Spring 2010 at 9:15:55*, Meyrin, Switzerland  
*Spring 2010 at 10:25:12*, Ferney-Voltaire, France  
*Spring 2010 at 10:25:12*, St Genis, France  
 Printed on paper  
 Diptychs, 200 × 155 cm  
 Courtesy of the gallery Françoise Besson and the artist

*Up/Down Augenblick*, 2014  
 Polyptych, 15 pieces. Print on paper  
 60 × 50 cm each  
 Courtesy of the gallery Françoise Besson and the artist

**Antoni Muntadas** (SPAIN)

*The Construction of Fear* (Buenos Aires), 2008-2023  
 Installation, cut vinyl  
 10,50 × 2,96 m

*The Television*, 1980

Installation, projection of 80 slides, television monitor, audio  
 Variable sizes

**Óscar Muñoz** (COLOMBIA)

*Cyclops*, 2011  
 Single-channel video, black and white, sound, 10 min 50 s

*Line of Destiny*, 2006

Single-channel video, silent, 2 min

*Re/Treatment*, 2004

Single-channel video, 4:3, 28 min

**Archaeological Museum** (ARGENTINA)

Articulated condor base, 1200 to 1460 AD  
 Origin: Village, North Tomb, Angualasto, Church  
 Origin: Mariano Gambier excavation

Basket, 1200 to 1460 AD, Late Period, Angualasto  
 Culture  
 Origin: Church, Angualasto  
 Origin: surface find by Teresa Michieli

Basket, 1800 BC  
Made using the spiral technique and decorated with the insertion of darker-coloured fibres forming five rhomboidal figures  
Origin: Gruta I, Los Morrillos, Calingasta  
Origin: Mariano Gambier's excavations

Basket found in tomb, 5900 BC  
Origin: Cave I, Los Morrillos, Calingasta  
Origin: Mariano Gambier's excavations

Braided girdle, 1200 to 1460 AD, Late Period, Angulasto Culture  
Origin: Angulasto, Church  
Origin: Mariano Gambier excavations

Bronze breastplate, AD 1200 to 1460, late period, Angulasto culture  
Origin: Church  
Origin: gift of chance find by Juan Sormani

Ceramic vessel, AD 1200 to 1460, Late Period, Angulasto Culture  
Origin: Church  
Origin: Mariano Gambier excavation

Ceramic vessel with a capacity of 2.3 litres of aggregate, AD 1200 to 1460, late period, Angulasto culture  
Origin: Bell Tower, Church  
Origin: surface find by Teresa Michieli

Ceramic vessel with a capacity of 6 litres of aggregate, AD 1200-1460, late period, Angulasto culture  
Origin: Church  
Origin: Mariano Gambier excavation

Multicoloured cloth, AD 1200 to 1460, Late Period, Angulasto culture  
Origin: Angulasto, Church  
Origin: Mariano Gambier excavations, belongs to tomb 1

Shield, 1200 to 1460 AD, Late Period, Angulasto Culture  
Origin: Church  
Origin: Mariano Gambier excavations

Stone axe, 1200 to 1460 AD, Late Period, Angulasto Culture  
Origin: Pachimoco, Jáchal  
Origin: Isidoro Luján's chance find delivery

T-shirt, AD 1500, Inca culture  
Origin: Nevado de los Tambillos, Church  
Origin: chance find by the Mercedario Andean Club

Tortero, 1200 to 1460 AD, late period, Angulasto culture  
Origin: Church  
Origin: Mariano Gambier excavation

Urn, 1200 to 1460 AD.  
Origin: no precise origin, Church  
Origin: rescued by San Guillermo National Park, Mr Domingo Segundo López

Vessel, AD 1200 to 1460, Late Period, Angulasto Culture  
Origin: right bank of the Ao Iglesia or Colola, at an undetermined site south of La Cañada, Iglesia.  
Origin: chance find submitted by José Oscar Guajardo

Vessel, 1200 to 1460 AD.  
Origin: Río Los Loros, Los Coloraditos, Rodeo, Iglesia  
Origin: chance find

Woven T-shirt, 1200 to 1460 AD, Late Period, Angulasto Culture  
Origin: first channel, Punta del Barro, Iglesia  
Origin: Mariano Gambier excavation

**Museo de la Historia del Traje** (ARGENTINA)  
Body of dress, 1885  
Silk brocade, whalebone, silk threads  
Collection of Museo de la Historia del Traje.  
Donor: Hebe Pirovano de Girondo

Chinese poblana costume, n.d.  
Cotton taffeta, silk threads, paper collar, gabardine, viyella, metal sequins, beads  
Collection of Museo de la Historia del Traje.  
Donor: Haydée Semprum

Dress, 1875  
Cotton, cotton lace, twill, mother-of-pearl buttons  
Collection of Museo de la Historia del Traje.  
Donor: Hebe Pirovano de Girondo

Fan, n.d.  
Ñandutí lace  
Collection of Museo de la Historia del Traje.  
Donor: Delia R. Aldao

Flowered gaucho outfit, 1925-1930  
Woolen cloth, acetate taffeta  
Collection of Museo de la Historia del Traje.  
Donor: Santiago Gómez Cou

Jacket, 1910  
Silk satin, cotton taffeta lining, passementerie buttons and satin ribbons, silk threads.  
Collection of Museo de la Historia del Traje.  
Donor: Hebe Pirovano de Girondo

Kimono, 1904  
Ring  
Collection of Museo de la Historia del Traje.  
Donor: Eugenia Inés Inés Forn de Donovan

Masonic apron, n.d.  
Silk satin, ribbon row, metal clasp  
Collection of Museo de la Historia del Traje.  
Donor: Ernesto Mangudo Escalada

Manila shawl, 1850-1860  
Silk satin, silk taffeta, silk yarns  
Collection of Museo de la Historia del Traje.  
Donor: Fernando Gutiérrez Pérez Valiente de Moctezuma

Rushnik, 1900  
Taffeta of cotton thread, cotton broderie de broderie lace, embroidery thread  
Collection of Museo de la Historia del Traje.  
Donor: Sara and Berta Saposnik

## N.

**Ariel Nahón** (ARGENTINA)  
*Letter to Lady*, 2019  
Super 8, black and white, silent, single take, 3 min 36 s  
Courtesy of the artist  
Curated by Florencia Incarbone. SHE DEVIL/BIENALSUR 2023

**Lamia Naji** (MOROCCO)  
*Vertigo*, 2009  
Three photographs. Fine Art Hahnemühle® Ultrasmooth® paper  
90 × 120 cm each

**Dala Nasser** (LEBANON)  
*The Dead Shall be Raised*, 2021  
Video, 12 min 18 s

**Malekeh Nayiny** (IRAN)  
From the series *Vestiges of the Past*, 2009  
Photograph  
100 × 70 cm

**Trine Lise Nedreaas** (SCOTLAND)  
*Forget Me Not I*, 2004  
Video, 5 min 36 s  
Courtesy of the artist  
Curated by Cristiana Perrella. SHE DEVIL 2, 2007

**Khalil Nemmaoui** (MOROCCO)  
*Une navette pour la lune*, 2019  
Ten photographs. Hahnemühle® Matte Baryta® paper  
60 × 80 cm each

**Rivane Neuenschwander** (BRAZIL)  
*Walking in Circles + Continent*, 2000  
Circles printed with adhesive glue and dirt + aluminum containers, water and coconut soap  
Variable sizes  
Juan and Patricia Vergez Collection

**Tra My Nguyen** (VIETNAM/GERMANY)  
*Using One's Feet Has Become an Option of Last Resort III*, 2023  
Garments, silicone, cardboard  
Variable sizes

**Charly Nijensohn** (ARGENTINA)  
*The Cycle of Intensity*, 2017  
Three-channel video installation, 12 min

**Natacha Nisic** (FRANCE)  
*Catalogue de gestes, écrase du pain effile les cheveux manipulation of silver manipulate a boule*  
1995-2022  
Super 8 transferred to video



**Luis Felipe Noé** (ARGENTINA)

*Nature and Myths II*, 1975  
Acrylic and ink on paper and cardboard  
67,5 × 9,5 cm

*Nature and Myths VII*, 1975  
Acrylic and ink on paper and cardboard  
67,5 × 97,5 cm

**Leo Núñez Genao** (DOMINICAN REPUBLIC)

*Sacred Journey of Matter*, 1998  
Assemblage of wood, with ceramic, metal, wax,  
gold leaf and acrylic paint  
147 × 148,5 × 44 cm  
Eduardo León Jimenes Collection of Visual Arts

**Ñambi Rimai** (COLOMBIA)

Co-produced by **Felipe Castelblanco** and  
**Camiño Pachón (AMA - Ambulante Más  
Allá)**

*The Teacher (IACHACHIDUR)*, 2019  
Video, 10 min 34 s

*Norelly*, 2019  
Video, 18 min

**Ñambi Rimai and Felipe Castelblanco**

(COLOMBIA)  
*Sacred Moor*, 2022  
Video, 11 min

**O.****Leticia Obeid** (ARGENTINA)

*Doubles*, 2013  
Video, 10 min

*Ghost*, 2015  
Single-channel video, black and white, 4 min 40 s

**Barbara Oettinger** (CHILE)

*Exercises to Think of Oneself*, 2016  
Full HD video, sound, colour, 16:9, 4 min 43 s

**Oficina de Investigación Documental** (SPAIN)

*00002 - 13501 / Register Book, Volume 1*, 2023  
Screening, 30 min

**Marie Orensanz** (ARGENTINA/FRANCE)

*...to know...*, 2018  
Polyamide 3D  
27 × 52 × 12 cm  
Courtesy of Ruth Benzacar Art Gallery

*...Was...*, 2018  
Polyamide  
30 × 17 × 17 cm  
Courtesy of Ruth Benzacar Galería de Arte

*Beyond Time*, 2017-2023  
Mirrored stainless steel, 12 clock hands  
Variable sizes

*Invisible*, 2019  
Stainless steel  
32,5 × 15 × 8 cm

*Waiting for a New Spring*, 2023  
Phrases on cutting plotter  
Variable sizes

*We Talk...*, 2008  
Video installation, 1 min 56 s

**ORLAN** (FRANCE)

*NO, BABY, NO*, 2018  
Digital video, 2 min 46 s  
Courtesy Orlan and Ceysson & Bénétière  
Curated by Studio Stefania Miscetti. SHE DEVIL  
9, 2017

**Daniela Ortiz** (PERU)

*The ABCs of Racist Europe*, 2017  
26 images, digital print  
30 × 30 cm each

**Jesús Ortiz** (ARGENTINA)

*A non domino*, 2020  
Transfer on canvas

*Desobsolescent*, 2023  
Clay

*Of the Non Owner*, 2021  
Transfer on canvas  
280 × 300 cm

**Pepón Osorio** (PUERTO RICO)

*To My Adorable Daughters*, 1990  
91,4 × 187,9 × 71 cm  
Private collection

**Andrea Ostersa** (ARGENTINA) and **Gabriel**

**Valansi** (ARGENTINA)  
*System Preference*, 2022  
Photograph installation and two tablets  
Variable sizes

**Malén and Suyai Otaño** (ARGENTINA)

*Firm*, 2019  
Video, 4 min 25 s

**José Otero** (ARGENTINA)

*The Cravate of a Painter*, 2023  
MDF, acrylic paint, printed paper, printed vinyl,  
recycled aluminum, transparent acrylic  
200 × 100 × 8 cm

**Nour Ouayda** (LEBANON)

*I Was Grateful the Wind Tore Out My Camera's  
Microphone*, 2020  
Video, 5 min 8 s

**Ferhat Özgür** (TÜRKIYE)

*Köçek Şaban*, 2021  
Video, 15 min 15 s

**P.****Rita Páez** (ARGENTINA)

Blanket, n.d.  
Spindle yarn, creole loom, woolen fabric  
175 × 122 cm

**Raquel Paiewonsky** (DOMINICAN REPUBLIC)

*From the Vestial series*, 1998-2001  
*Acupunctured*  
Installation, textile  
*Capitalized*  
Installation, textile and plastic figurines

**Scrubbed**

Installation, textile and steel wool shine  
Variable sizes  
The artist's collection

**Tiziana Panizza** (CHILE)

*Unstable Land*, 2015  
Digitized Super 8 mm, color, sound, 37 min

**Nicanor Parra** (CHILE)

*What Can I Say*, October 1988  
Response from the poet Nicanor Parra to the  
question of the gallery owner and cultural  
manager Carmen Waugh  
21 × 26,4 cm  
Carmen Waugh Fund  
Collection of the Museum of Memory and  
Human Rights of Chile

**Alberto Passolini** (ARGENTINA)

*You Will Illuminate Something When You Wake  
Up*, 2023  
Repetition pattern with the project of *The  
Triumph of the Republic* by Rogelio Yrurtia as an  
ornamental motif  
Inkjet print on vinyl canvas  
420 × 320 cm

**Rosana Paulino** (BRAZIL)

*Of the Grandmothers*, 2019  
Video, 9 min 10 s

**Lucila Penedo y Novoa** (ARGENTINA)

*Augusto*, 1990  
*Augusto*, 2005  
*Carmen and Me*, 2006  
*Grace*, 1990  
*Grace*, 2005  
*Farm*, 2012  
*Julieta*, 1991  
*Julieta*, 2000  
*Me and Carmen*, 2006  
*Stuffed Animals*, 1991  
*Scarlet*, 1990  
Color analog photographs, digital print  
90 × 60 cm each

*Correspondence*, 2022  
Letters, drawings, and postcards sent to Buenos  
Aires between 1977 and 1984  
Variable sizes

Display case with original documents  
1976-1983  
Variable sizes

*Family Portrait with the Sweaters Sent to Us  
from Buenos Aires*, 2018  
Self-adhesive vinyl  
325 × 433 cm

*Thanks to the Wood series*, 2022  
*Thanks to the Wood #4-5*  
*Thanks to the Wood #8-9*  
*Thanks to the Wood #10-11*  
*Thanks to the Wood #18-19*  
*Thanks to the Wood #14-15*  
*Thanks to the Wood #20-21*  
*Thanks to the Wood #24-25*  
*Thanks to the Wood #30-31*

*Thanks to the Wood #14-15*  
Intervened book, digital print  
35 × 50 cm each

*Thanks to the Wood. Sound Installation, 2022*  
Sound installation, 6 min 13 s

**Estefanía Peñafiel Loiza** (ECUADOR/FRANCE)  
*Remontages (Ivry-sur-Seine, April 2014), 2016*  
Video, 21 min 4 s

**Teresa Pereda** (ARGENTINA)  
*Collection - Restitution. Quotes through America - Eco-poetic actions*  
Ongoing project since 2007

In collaboration with **Charly Nijensohn, Juan Pablo Ferlat, and Edu Abad**  
*The Time of Water, 2009*  
Photography and video (7 min 10 s). Morena, Amazonia, Brazil  
With the participation of Aurizan Cunha Oliveira

In collaboration with **Charly Nijensohn and Juan Pablo Ferlat**  
*The Delivery, 2009*  
Video stills. Morena, Amazonia, Brazil  
With the participation of Ester Oliveira da Costa, Manuel Dovalino Ferreira, and Marcia Regina Costa du Nascimento

**Diana Pereyra** (BOLIVIA)  
*Instructions for the Party, 2023*  
Installation  
Variable sizes

**Ataulfo Pérez Aznar** (ARGENTINA)  
*Border Images, 1982*  
Direct photography, analog shot, digital print  
24 × 30 cm each (12)  
The artist's personal archive

**Cecilia Pérez Pradal** (ARGENTINA)  
*Bio/Graphic Space Juan Carlos Romero (1931-2017), 2013*  
Seven videos, 2 - 5 min

**Noelia Pérez Sánchez** (SPAIN)  
*Memory is a Broken Mirror, 2012*  
Photographs. Exhibition copies (17)  
Variable sizes

**Luana Perilli** (ITALY)  
*Cinderella: Home Sweet Home, 2004*  
Video, 4 min 36 s  
Courtesy of the artist and Galleria Apart, Rome  
Curated by Caterina Iaquina. SHE DEVIL 4, 2010

**Cristina Piffer** (ARGENTINA)  
*Neocolonial II, 2021*  
20 black sheet metal tiles, each 20 × 20 cm, screen-printed with molasses and carbonized sugar, and video with documents from the research by Diana Lenton and Jorge Sosa "From the mapu to the mills. Paths of indigenous prisoners from the southern border" In Delrio et al. *In the Country of I don't Remember*. 2018.  
Private collection

**Yara Pina** (BRAZIL)  
*Bodies on the Surface of the Earth, 2021*  
Installation, wood and earth  
Wooden stakes driven into the ground containing marks referring to the depths of the pits where the bodies of missing persons were found in Brazil  
165 × 400 cm

**Jorge Pineda** (DOMINICAN REPUBLIC)  
*The Freedmen of the Palm, 1998 (detail)*  
Installation. Acrylic and charcoal drawing on wood and religious chromographs  
120 × 120 cm (face), 220 × 120 cm (complete)  
Collection of Jorge Pineda

**Lucía C. Pino** (SPAIN)  
*Spider Spider Spins, 2022*  
Three copper pieces  
Piece 1: 30 × 18 × 12 cm, piece 2: 17 × 19 × 21.5 cm, piece 3: 45 × 38 × 5 cm  
Collection of CA2M Museum

**Pablo Piovano** (ARGENTINA), **Maximiliano Goldschmidt** (ARGENTINA), and **Martin Álvarez Mullally** (ARGENTINA)  
*The Return of the Ancient Voices, 2022-2023*  
Four black and white photographs printed on fabric  
60 × 40 cm each  
Private collection

**Mariuccia Pisani** (ITALY)  
*Following the Rabbit, 2007*  
Video, 3 min 8 s  
Courtesy of the artist  
Curated by Maria Garzia. SHE DEVIL 4, 2010

**Madalí Pizarro** (ARGENTINA)  
*A Search in August, 2023*  
Mural, clay on wall. Installation of ceramic pipes, clay sculptures  
800 × 200 cm and 180 × 240 × 40 cm

**Renata Poljak** (CROATIA)  
*Future, 2020*  
HD video, DCP, 12 min 4 s  
Collection of the artist

**Domingo Politi** (CHILE)  
*National Stadium, 1973*  
Photograph included in the book *Operation Silence* by Heynowski and Scheumann (Berlin, 1974)  
79.8 × 55 cm  
Domingo Politi Fund  
Collection of the Museum of Memory and Human Rights of Chile

*Prisoners UTE Valdivia, 1973*  
Pencil drawing  
19.3 × 24.3 cm  
Jaime Imilán Álvares Fund  
Collection of the Museum of Memory and Human Rights of Chile

**Stéphanie Pommeret** (FRANCE)  
*All Migrants, 2022*  
13 photographs  
50 × 70 cm each

**Libbi Ponce** (ECUADOR)  
*Fernanda, 2019*  
Video, 4 min 35 s

**Elodie Pong** (USA/SWITZERLAND)  
*Endless Ends, 2009*  
Video, 6 min 48 s  
Artist's collection

**Alexandre Ponomarev** (RUSSIA)  
*Maya, the Lost Island, 2000-2001*  
Color video, sound, 11 min 43 s  
FRAC - Collection Fonds Régional d'Art Contemporain Bretagne, Rennes

**Liliana Porter** (ARGENTINA)  
*Axe, 2004*  
Plastic figurine on wood base and cracked wall

*Black Drips, 2014*  
Mixed media on paper  
48 × 28 cm

*Black (String to the Right), 1971*  
Watercolor with thread  
45 × 33 cm

*Book (Shadows), 1970*  
16 Xerox (or offset) printed pages folded from inside out, plus cloth and cardboard binding  
24 × 18.4 cm

Brochure of the New York Graphic Workshop published by the Museum of Modern Art as part of the *First Class Mail #14* exhibition by the group, 1970  
Photograph

Catalog of the *Safe Deposit Box #3001*  
Exhibition by the New York Graphic Workshop, Manufactures Hanover Trust, Manhattan, 1969  
Photograph

Christmas Card, New York Graphic Workshop, 1968  
Photograph

*Coca Cola, 2017*  
Mixed media on paper  
48 × 38 cm

*Counter-Biennial, 1971*  
Latin American Museum and Movement for the Cultural Independence of Latin America (MICLEA), cover design for *Counter-Biennial* (New York)

*Cut, 1970*  
Engraving with thread  
Artist's proof  
78.11 × 56.35 cm

*Declaration by Liliana Porter for the Counter-Biennial, 1971*  
Handwritten letter

*Development of a Wrinkle (I&II), diptych, 1967*  
Engraving and crumpled paper mounted on board, with original prints from the Tokyo Biennale attached to the back  
78.74 × 53.34 cm each

- Dialogue Limit*, 2003-2022  
Objects on shelf  
Variable sizes
- Dialogue with Plastic Soldier*, 2002  
Wood, plastic soldier, plastic penguin
- Disguise Dog*, 2007  
Figurine on wooden shelf  
8.2 × 55.9 × 8.9 cm
- Dogs*, 2012  
Photopolymer engraving published by Flatbed Press, Austin, TX, limited edition of 30 copies  
22 × 30 cm
- Event (Brown Boots)*, 2012  
Plastic soldier on painted base
- Forced Labor*, 2004  
Engraving and collage, publisher: Polígrafa, Barcelona. 32/50  
38.42 × 55.25 cm
- Forced Labor (To Break It)*, 2009  
Wood base, broken porcelain objects, and figurine  
110.50 × 26 × 18 cm
- Forced Labor III (Woman Sweeping - Blue Sand)*, 2017  
Figurine on wooden shelf with blue sand, site-specific installation created for the artist's solo exhibition at SCAD  
Variable sizes
- Forty Years (Self Portrait with Square, 1973)*, 2013  
Installation. Chromogenic print  
35.5 × 28.5 cm
- Forty Years IIA (Hand, Over Line, 1973)*, 2013  
Installation. Chromogenic print and graphite  
61 × 57.8 cm
- Forty Years IIIA (Hand, Over Horizontal Line, 1973)*, 2013  
Installation. Chromogenic print  
64.8 × 66 cm
- Forty Years IIIB (Hand, Over Horizontal Line, 1973)*, 2013  
Installation. Chromogenic print and graphite  
Photograph: 62.2 × 57.8 cm
- Fragment of a Crowd I*, 1966  
Engraving  
Plate: 45.72 × 81.3 cm; paper: 57.8 × 92 cm
- Fragment of a Crowd 2*, 1966  
Engraving  
Plate: 45.72 × 81.3 cm; paper: 57.8 × 92 cm
- Fragment of a Crowd IV*, 1966  
Etching on paper  
57.1 × 95.9 cm
- Fragment of a Crowd 20/50*, 1966  
Engraving and acrylic on paper in a foldable folder  
63 × 84 × 63 cm
- Gandhi*, 1967  
Engraving  
Plate: 83.8 × 46.4 cm; paper: 94 × 55.2 cm
- Gandhi II*, 1968  
Engraving  
Plate: 89.54 × 45.72 cm
- Gandhi III*, 1968  
Engraving  
95.25 × 43.20 cm
- Gandhi IV*, 1968  
Relief engraving  
Plate: 68 × 45.1 cm; paper: 76.2 × 55.9 cm
- Gentlemen to Assemble*, 1967  
Engraving. 11/50  
95.25 × 56.52 cm
- Geometric Shapes with Drawings*, 1973-1975  
Three geometric wooden objects with pencil drawings  
Recreated in 2008 for a solo exhibition at the Museo de Tamayo, Mexico  
Variable sizes
- Geometric Shapes with Drawings*, 1973-1975  
Triptych of vintage silver laminated engravings  
25 × 31.7 cm; 26 × 31.7 cm; 24 × 31.7 cm
- Group with Candle Holder*, 2002  
Cibachrome photograph  
83 × 118 cm
- How did Charlie Know the Way?* 1981  
Photogravure. 21/30  
28 × 19.7 cm
- Knots*, 1968  
Engraving with thread. 5/20  
76.2 × 56.20 cm
- La boule*, 1975  
Photogravure and drawing
- La Clairvoyance*, 2000  
Stone and printed postcard installation  
10.5 × 15 × 3 cm
- Luis Camnitzer and Liliانا Porter in the New York Graphic Workshop studio, 1965  
Photograph, archive
- Magritte's 16th of September (Self-Portrait)*, 1975  
Photogravure and watercolor  
Artist proof  
57.79 × 47 cm
- Magritte's 16th of September I*, 1975  
Photogravure and watercolor  
Plate: 25.5 × 18.5 cm / Paper: 60 × 47 cm
- Magritte's 16th of September III*, 1975  
Edited and printed in Madrid, Spain by Grupo 15  
Plate: 32.4 × 22.90 cm; paper: 58.4 × 45.72 cm
- Magritte's Great War*, 1975  
Photogravure and watercolor  
Plate: 32 × 23 cm; paper: 60 × 47 cm
- Man*, 1967  
Portfolio of 10 engravings  
34.50 × 33 cm
- Man (To be Embroidered)*, 1968  
Etching, watercolor; soft ground with thread  
Plate: 63.5 × 45.72 cm
- Man Drawing*, 2018  
Figurine on white wooden base and graphite drawing on wall  
Variable sizes
- Man Painting a Chair*, 2019  
Painted chair and figurine  
Variable sizes
- Memorabilia*, 2016  
Fuji-Flex C-print photograph  
68 × 101.6 cm
- New York Graphic Workshop: letter for the inauguration of the New York Graphic Workshop, 1966  
Typed text
- New York Graphic Workshop: Luis Camnitzer, José Guillermo Castillo, Liliانا Porter*, 1969  
Exhibition catalog, Fine Arts Museum, Caracas
- New York Graphic Workshop studio*, ca. 1965  
Photograph
- New Yorker*, 1966  
Engraving. 10/50  
66.68 × 55.88 cm
- News / Breaking News*, 2016  
Digital video, 22 min  
Idea and direction: Liliانا Porter. Music: Sylvia Meyer. Co-direction: Ana Tiscornia. Camera and editing: Federico Lo Bianco
- Omnibus*, 1968  
Engraving  
Artist proof  
59.69 × 75.57 cm
- Postal Work, Exhibition No. 1, Shadow for Two Olives*, 1969  
Black offset print  
10.7 × 13.19 c
- Poster for the Peace Movement*, 1971  
Screenprint  
70.49 × 50.8 cm
- Printed plate of Still Life I*, 1960-1970  
Plate: 31.8 × 45 cm
- Rabbit*, 1993  
Engraving  
Plate: 22.86 × 19 cm; paper: 28 × 21 cm
- Red Sand*, 2018  
Site-specific installation of colored sand and figurine on white wooden base  
91.44 × 101.60 × 101.60 cm



- Red Stuff*, 2014  
Painting / Acrylic and assemblage on canvas  
25.4 cm Ø
- Singer*, 2007  
Figurine on wooden shelf  
12.7 × 45.7 × 17.8 cm
- Smile*, 1999  
Collage on paper  
21 × 18 cm
- Some of Them (With Black Glove)*, 2016  
Acrylic and assemblage on canvas  
43.18 cm Ø
- Something Happens*, 1966  
Engraving, 19/50  
59.37 × 73.35 cm
- Still Life I*, 1970  
Engraving and thread. 132/135  
Plate: 31,8 × 45 cm
- Stitch*, 1970  
Charcoal and thread on paper  
78 × 56 cm
- Tear*, 1972  
Graphic, serigraphy, and tear on paper  
76 × 56 cm
- Tear*, 1972 (printed in 2012)  
Serigraphy and torn paper; vintage prints  
Paper: 57 × 76 cm
- Tensed Image*, 1970  
Engraving with thread  
Artist proof  
78.10 × 55.88 cm
- Tensed Wrinkle*, 1970  
Etching and collage
- The Door*, 2004  
Engraving and collage, publisher: Polígrafa,  
Barcelona. 42/50  
57.47 × 38.60 cm
- The Moon*, 1977  
Photogravure and watercolor  
11/30  
63.5 × 46.36 cm
- The Anarchist*, 2012  
Shelf with figurine and thread, wall installation  
142 × 110 × 26 cm
- The Dangerous Game*, 1979  
Acrylic, serigraphy, and assemblage on canvas  
133 × 183 cm
- The Discovery of the Pin and the Map*, 1981  
Photogravure. 21/30, 30/30  
66.4 × 47.3 cm
- The Gardener*, 2022  
Figurine and objects
- The Intruder*, 2010  
Photograph, duraflex digital  
104 × 72 cm
- The Light (Men with Red Tie)*, 2020  
Acrylic and assemblage on canvas  
67.3 × 198 cm
- The Line*, 1973  
Box with five photographs  
Photographs: 30 × 25 cm each  
Box: 32 × 27 × 1.3 cm
- The Magician*, 2020  
Mixed media on paper  
20,32 × 15,24 cm
- The New Yorker, Still Life I*, 1960-1970  
Engraving plate  
55.88 × 41.91 × 2.54 cm
- The Painter*, 2022  
Painting installation with figurine  
Variable sizes
- The Pop Duchess of Alba*, 1965  
Engraving and fluorescent spray  
Artist proof  
79.38 × 62.55 cm
- The Riddle*, 2019  
Video, 8 min 45 s
- The Task (Blue Flower)*, 2014  
Fabric and figurine  
Variable sizes  
Courtesy of the artist and Ruth Benzacar Galería  
de Arte
- The Watchman*, 2020  
Acrylic and assemblage on canvas  
66 × 198 × 13 cm
- Three of Them with White Sailboat*, 2019  
Acrylic and assemblage on canvas  
152.4 × 182.9 cm
- To Find It*, 2014  
Painting, mixed media on canvas  
30.5 cm Ø
- To Fix It*, 2012  
Alarm clock
- To Fix It (Slava)*, 2019  
Mixed media, figurine, and broken clock  
7.62 × 7.62 × 5 cm
- To Fix It III*, 2018  
Photolithograph with collage and embossing,  
limited edition of 20 copies plus 2 AP and 2 HC  
Paper: 49.5 × 61 cm
- To Fix It: Man with Blue Overall*, 2020  
Broken table clock and figurine  
14 × 12.7 × 10.2 cm
- To Fix it: To Wait (White Clock)*, 2020  
Figurine and broken clock  
6.3 × 15.9 × 14 cm
- To See Red*, 2007  
Acrylic and assemblage on canvas  
163 × 153 cm
- Two Drawings*, 2020  
Acrylic, graphite, colored pencil, and assemblage  
on canvas  
111.76 × 182
- Two Tensed Folds*, 1970  
Engraving with thread  
66.05 × 48.90 cm  
*Untitled*, 1970  
Watercolor and cut  
Plate: 17,8 × 15,24 cm
- Untitled*, 1970  
Relief, cut and thread  
Plate: 49.53 × 32.25 cm; paper: 75.4 × 56.5 cm
- Untitled (At Sea)*, 2018  
Acrylic and collage objects on canvas  
122 × 274.3 × 15.2 cm
- Untitled (Circle, version II B)*, 1973-74-2023  
Installation of laminated silver gelatin and  
graphite on wall  
Exhibition copy  
22 × 27.94 cm (×2)
- Untitled (Circle Mural) I*, 1973-1974-2013  
Silver gelatin print for mural installation with  
graphite  
Exhibition copy  
24.8 × 19.7 cm
- Untitled (Corner)*, 1967  
Engraving and collage, wrinkled paper  
Plate: 89 × 45.72 cm; paper: 99.06 × 57.20 cm
- Untitled (Geometric Group)*, 2023  
Mural installation of three vintage silver  
laminated engravings with ink drawing on the  
engravings and graphite strokes on the wall  
Exhibition copy  
22 × 27.94 cm (×2)
- Untitled (Hand with Cross Hatch Drawing and  
Ring)*, 1973 (printed in 2012)  
Silver gelatin print from the original negative  
17 × 23 cm
- Untitled (Hands and Triangle)*, 1973  
Matte silver gelatin print. Printed from the artist's  
original negative  
27 × 21 cm
- Untitled (Nail with String)*, 1970  
Engraving and rope  
Plate: 17.8 × 15.3 cm
- Untitled (Nails) - Edition of 3*, 1973  
Pencil, rope, and nails  
Variable sizes
- Untitled (Self-portrait with Square II)*, 1973  
(printed in 2014)  
Modern silver gelatin copy from the original 1973  
negative  
Image: 40.64 × 28 cm / Paper: 50.8 × 40.6 cm

*Untitled (Triangle with one Hand / Right)*, 1973-2012  
Silver gelatin print made from the original negative and enhanced with graphite  
35.6 × 27.8 cm

*Untitled (Two Folded Corners)*, 1970  
Engraving with cut  
38 × 34.29 cm

*Untitled II (Folded Corner, Left)*, 1970  
Watercolor and cut  
Plate: 20.3 × 20.3 cm; papel: 61 × 45.7 cm

*Untitled at Sea Side*, 2020  
Acrylic and assemblage on canvas  
69 × 193 × 12.5 cm

*Untitled at War*, 2022  
Acrylic and assemblage on canvas  
66 × 198 × 5 cm

*Untitled with Blue Wave*, 2019  
Acrylic and assemblage on canvas  
121.9 × 426.7 cm

*Untitled with String*, 1970  
Engraving with thread  
Plate: 45 × 32.4 cm

*Untitled with Two Chairs*, 2020  
Acrylic, graphite, and assemblage on canvas  
67.31 × 198.12 × 8.89 cm

*Untitled with Yellow Light*, 2021  
Acrylic and assemblage on canvas  
152.5 × 183 cm

*Untitled, Shadow*, 1969  
Screen print on wall  
Variable sizes

Installation view of the New York Graphic Workshop project presented as part of *Information* at the Museum of Modern Art in New York, 1970

*Weaver*, 2017  
Fabric, figurine, rope on white wooden base

*Waever (Copper Fabric)*, 2019  
Copper mesh, resin figurine, and white wooden shelf  
20.3 × 111.8 × 25.4 cm

*Wool Jail*, 1968  
Engraving with thread  
Artist's proof  
76.20 × 57.15 cm

*Wrinkle*, 1968  
Modern edition (2008-2013) of 10 photogravures  
34.2 × 40 cm

*Wrinkle 5*, 1968  
Photographic plate engraving  
Plate: 28.7 × 21.4 cm / Paper: 41 × 33.7 cm

*Wrinkle environment I (Wrinkle Installation Environment I)*, 1968  
Site-specific installation. Offset print and adhesive tape  
Variable sizes

*Wrinkle Environment Installation II*, 1969  
Variable sizes

**PR Puerto Rico** (MM Projects, Carolina Caycedo, Chemi Rosado Seijo, Jesús Bubu Negrón) (PUERTO RICO)  
*La flexible*, 2003  
Performance/video

**Adrián Preciado** (VENEZUELA)  
From the series *Chronicles of Migrants Banner for Swallows Crusade / Venezuela-Colombia*, 2018  
Embroidered drawing on raw canvas  
160 × 180 cm

**Programa de Estudios Regionales y Territoriales** (PERT), **Institute of Geography, University of Buenos Aires** (ARGENTINA)

*Transformations and resistances in the agrarian world 40 years after democracy*, 2023  
Infographics and video (40 s), "Expansion of soybean cultivation in Northern Argentina. The cases of Gral. Pizarro, Quimilí, and Pampa Guanaco (1984-2022)"  
Production: Carla Lupano. Editing: Damián Liviciche

**Programa de Investigación en Recursos naturales y Ambiente** (PIRNA), **Institute of Geography, University of Buenos Aires** (ARGENTINA)

*Past and present in risk management. The challenge of breaking out of the emergency spiral*, 2023  
Installation with photographs  
Variable sizes

*Views on risk management in democracy: a winding road*, 2023  
Video, 5 min  
Filming and editing: Damián Liviciche

**Programa de Investigación y Desarrollo en Enseñanza de la Geografía** (INDEGEO), **Institute of Geography, University of Buenos Aires** (ARGENTINA)

In collaboration with secondary school students  
*A classic geography/multiple renewed geographies*, 2023  
Installation with collages  
Variable sizes

*Geography in Multiple Voices of University Life: Testimonies and Experiences from Recent Past*, 2023  
Video, 9 min  
Filming and editing: Damián Liviciche

Geography textbooks: from inventory to critical understanding of territories, 2023  
Exhibition of textbooks used in the teaching of Geography before and after 1983

**Proyecto Fondecyt 1190834 – Oriana Bernasconi** (CHILE), **Luis Campos-Medina** (CHILE), **Camilo Plaza** (CHILE), **Rodrigo Suárez** (CHILE)

In collaboration with the **Cartographies of Memory** collective, architect **Adriana Larsen**, audiovisual producer **Luis Briceño**, and illustrator **Francisca Yañez**  
*Massive raids in Chilean neighborhoods by the dictatorship*, 2023  
Installation. Three cartographies printed on fabric 120 × 310 cm; an infographic printed on paper 300 × 100 cm, and a 2 min illustrated video made with the memories of raided residents  
Research archive: <https://www.memoriayderechoshumanosuah.org/proyectos/fondecyt-mas-alla-del-paradigma-de-la-victima/>

**Project Ibid – Rodrigo Díaz Ahl, Sofia Villasenín** (ARGENTINA)  
Site-specific intervention, 2023  
Plaster and ferrites  
Variable sizes

**Emilio Pucci** (ITALY)  
Blouse, 1972  
Silk  
Collection of the Museo de la Historia del Traje.  
Donor: María M. Mantel

**Nuño Pucurull** (URUGUAY)  
*Clay Traces*, 1998-2013  
Modeled clay objects, uncooked  
Courtesy of the Nuño Pucurull Archive - Gustavo Tabares

Untitled, 1998  
Video, digital copy  
9 min  
Courtesy of the Nuño Pucurull Archive - Gustavo Tabares

Untitled, c. 1998  
Digital print on bamboo paper  
110 × 125 cm  
Courtesy of the Nuño Pucurull Archive - Gustavo Tabares

## Q.

**Annalisa D. Quagliata** (MEXICO)  
*Nores (untitled)*, 2016  
16 mm, black and white, 2 min 44 s

**Nick Quijano** (PUERTO RICO)  
*Tribute to the Players*, 1988  
Mixed media  
101.3 × 66.6 × 13 cm  
Museum of Contemporary Art of Puerto Rico

**Samir Quintero** (COLOMBIA)  
From the series *Boxed Landscape*, 2019  
Acrylic on cardboard box  
32 × 37 × 30 cm

**Clara Quiroga** (ARGENTINA)

*Table Runner*, n/d.  
Weaving  
53 × 58 cm

**R.**

**Giuliana Racco** (CANADA/SPAIN/ITALY)

*a-ab-ana-anti-anto-bis-contra-contro-de-di-dis-il-in-ir-ob-opo-sotto-sub*, 2020  
HD video, single-channel, colour, sound, 2 min  
50 s

*High Roads*, 2023  
Single-channel HD video, colour, sound, 19 min

*Levinsky*, 2012-2015  
Rotography. Printed edition, 40 pp.  
21 × 29.7 cm

*Mezomaro*, 2016  
Single-channel video, black and white, 7 min

*Parallele*, 2011  
Printed edition. Laser print, 88 pp.  
21 × 29.7 cm

*Silence is Golden*, 2007  
Business card. Lithograph  
5 × 7 cm

*Style as Survival*, 2019  
Printed fanzine. Laser print, 8 pp.  
14 × 28 cm

*The Artist and the Stone*, 2015  
Lithograph. Printed edition  
14.8 × 21 cm

*The Limbo Party*, 2018-2020  
Single-channel HD video, colour, sound, 25 min  
Fabrics intervened with paint  
Variable sizes

*The New Work*, 2024  
Lithograph. Printed edition  
50 × 70 cm

**Sadek Rahim** (ALGERIA)  
*Liberty Enlightening the World*, 2019  
Sculpture, carpet fibres  
7 × 7 × 29 cm  
Courtesy of the artist

**Anna Raimondo** (ITALY)  
*Divine!* 2017  
HD video, 3 min 5 s  
Courtesy of the artist and Ex Electrofonica, Rome  
Curated by Manuela Pacella. SHE DEVIL 10, 2018

**Belkis Ramírez** (DOMINICAN REPUBLIC)  
*Caged Dreams*, 2003  
Polychrome carved wood and electro-welded mesh  
24 × 104 cm  
Private collection

*De mar en peor*, 2001  
Polychrome carved wood  
12 pieces of variable sizes  
Belkis Ramírez Family Collection

*From the Same Wood (The Stone Thrower)*, 1994  
Installation wood, stones  
Variable sizes  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

*Hand Baggage*, 1999  
Carved and painted wood  
11.5 × 17 × 4 cm  
Private collection

*In Parihuela*, 2002  
Polychrome carved wood  
184 × 57 × 7 cm  
Private collection

*In the Labyrinth of Beliefs [Intermediate]*, c. 2000  
Engraving  
229 × 117.7 cm

*Light and black, series: Traces of Eviction*, 1990  
Etching, ink on paper  
206 × 114.5 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

*Miss Dolores*, 2002  
Polychrome carved wood and barbed wire  
50 × 26 × 20 cm  
Private collection

*There is a Wounded Woman*, 1997  
Woodcut matrix  
122 × 244 cm

**Enrique Ramírez** (CHILE/FRANCE)  
*A Walking Man*, 2014  
Video, 21 min

**Randeras de El Cercado** (Silvia Amado, Anice Ariza, Antonia Ariza, Magui Ariza, Margarita Ariza, Claudia Aybar, Elba Aybar, Gabriela Belmonte, Tatiana Belmonte, Cristina Costilla, Mirta Costilla, Ana Belén Costilla Ariza, María Laura González, Silvia González, María Dolores Nuñez, María Magdalena Nuñez, María Marcelina Nuñez, Johana Elizabeth Pacheco, Giselle Paz, Agustina Sosa, Elba Sosa, Marcela Sueldo, Ana María Toledo, Johana Patricia Torres) (ARGENTINA)  
*Lace Workers' Autobiographies*, 2020  
Randas tied with threads to a wooden structure  
Variable sizes  
Produced with the support of the Museo de la Historia del Traje

**Randeras de El Cercado** (Silvia Amado, Anice Ariza, Magui Ariza, Margarita Ariza, Claudia Aybar, Elva Aybar, Gabriela Belmonte, María Ofelia Belmonte, Tatiana Belmonte, Norma Briceño, Cristina Costilla, Mirta Costilla, Ana Belén Costilla Ariza, María Laura González, Silvia González, Camila Nieva, María Magdalena Nuñez, María Marcelina Nuñez, Marta Dolores Nuñez, Ely Pacheco, Giselle Paz, Agustina Sosa, Elba Sosa, Sara Rosa Sosa, Yohana Torres) (ARGENTINA)

*Hands of Lace Workers Weaving memories*, 2021  
Randas tied with threads to a wooden structure  
Variable sizes  
Produced with the support of BIENALSUR and the Sor Josefa Díaz y Clucellas Museum.

**Randeras de El Cercado** (Silvia Amado, Anice Ariza, Magui Ariza, Margarita Ariza, Mónica Ariza, Claudia Aybar, Elva Aybar, Gabriela Belmonte, María Ofelia Belmonte, Tatiana Belmonte, Norma Briceño, Cristina Costilla, Marisel De Los Angeles Costilla, Mirta Costilla, Ana Belén Costilla Ariza, María Laura González, Silvia González, Camila Nieva, María Magdalena Nuñez, María Marcelina Nuñez, Marta Dolores Nuñez, Ely Pacheco, Giselle Paz, Silvia Robles, Agustina Sosa, Elba Sosa, Anita Toledo, Eugenia Torres, Fabiana Torres, Yohana Torres) (ARGENTINA)  
*Con-texturas randeras*, 2023  
Randas tied with threads to a wooden structure  
Variable sizes  
Produced with the support of BIENALSUR and MUNT

**Berna Reale** (BRAZIL)

*Cantando na chuva*, 2014  
Video, 4 min 12 s

**Raúl Recio** (DOMINICAN REPUBLIC)

*The Event*, 1994  
Etching on paper  
Polyptych of five pieces  
35 × 31 cm; 32 × 33 cm; 31 × 32.5 cm; 32 × 29 cm; 34 × 29 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

*The Shooting of San Juan*, 1989  
Oil on canvas  
80 × 107 cm  
Collection of the Museum of Modern Art, Santo Domingo, Dominican Republic

**Juan Pablo Renzi** (ARGENTINA)

*Photograph of Water from All Parts of the World*, 1984  
Photograph of the work *Water from All Parts of the World*, by Juan Pablo Renzi  
Author: Norberto Puzzolo  
Exhibition copy

Sketch for the reconstruction of the installation *Water from All Parts of the World* (1967-1984)  
MALBA Collection, Museum of Latin American Art of Buenos Aires  
Exhibition copy



*Water from All Parts of the World*, 1967-2009  
49 glass bottles, water, paper, list of cities around the world  
Variable sizes  
Exhibition copy

**Juan Reos** (ARGENTINA)  
*Sightings*, 2022  
Digital print and oil on canvas  
42 × 42 cm

**Genaro Reyes** (Cayuco) (DOMINICAN REPUBLIC)  
*Undocumented*, 2000  
Assembled metal and welding  
29 × 37 × 101 cm  
Eduardo León Jimenes Collection of Visual Arts

**Daniel Reyes León** (CHILE)  
*The Flame of Dignity*, 2023  
Water mirror and flame by liquefied gas flame  
45 × 170 × 170 cm

*The Stranger*, 2023  
Sculpture/installation, cooling system, condenser in the form of araucaria, wood and scorched earth  
380 × 820 × 246 cm

*We Are Not Owners*, 2017  
Steel letters  
89 × 320 cm

**Gonzalo Reyes Rodríguez** (MEXICO)  
*Under Fire from All Sides*, 2019  
4K single-channel video, 14 min 35 s

**Felipe Rezende** (BRAZIL)  
*O peso do suor é minha evaporação*, 2023  
Ink on paper

**Jessica Sarah Rinland** (UNITED KINGDOM/  
ARGENTINA)  
*Y Berá - Bright Waters*, 2016  
16 mm, colour, sound, 10 min  
Commissioned by Arts Council England and London Short Film Festival  
Produced with the support of Conservation Land Trust Argentina

**Gustavo Ríos** (ARGENTINA)  
*Fashion Sketch*, 2023  
Set of six fashion sketches. Digital intervention on fashion sketch photo  
10 × 15 each

*Fridl Loos*, 2023  
Series of five photographs on a rigid support  
15.7 × 15.7 cm; 11.5 × 15.4 cm; 17.5 × 24 cm (3)

**Silvia Rivas** (ARGENTINA)  
From the series *Buzzing*  
*Buzzing* (dynamics), 2010  
Video installation, HD video and digital animation, multi-display channel, 5.1 sound, 3 min 50 s  
Idea and direction: Silvia Rivas. Technical assistance: Juan Pablo Ferlat. Performance: Julia Edo. Sound design: Luciano Azzigotti.

From the series *Momentum*  
*Individual exercise*, 2017  
One-channel video installation, HD video, loop

**Miguelina Rivera** (DOMINICAN REPUBLIC)  
*Identity Card*, 2000  
Cuaba soap, barbed wire, cinnamon essence and nylon thread  
150 × 117 × 50 cm  
Eduardo León Jimenes Collection of Visual Arts

**María Gabriela Riveros** (ARGENTINA)  
*Apocryphal Reminiscences*, 2023  
Collected or minimally intervened objects  
Variable sizes

*Fragments of the Desert*, 2010-2023  
125 photographs, direct shot  
Variable sizes

**Nicolás Robbio** (ARGENTINA)  
*Expanded plan of Latin America (Issues when Drawing a Line)*, 2023  
Installation, wire and tape measure  
Variable sizes

*The Theory of Suspension*, 2023  
Installation, net, ropes, chains, fishbowls, objects  
600 × 1300 × 1300 cm

**Nicolás Robbio** (ARGENTINA) and **Ricardo Carioba** (BRAZIL)  
*Accidental Geometry*, 2008  
Video animation, 3 min 11 s

**Belén Robeda** (ARGENTINA)  
*Natural Fiction*, 2020  
Video, 4 min 9 s

**Antonious Roberts** (BAHAMAS)  
*Junkanoo Dance #3*, 1992  
Mixed media on wood  
102 × 81 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Roseman Robinot** (MARTINICA)  
Untitled, 1991  
Mixed media on wood  
130.5 × 110 cm  
Collection of the Museum of Modern Art of Santo Domingo, Dominican Republic

**Arnaldo Roche Rabell** (PUERTO RICO)  
*Under a Total Eclipse of the Sun*, 1991  
Oil on canvas  
78 × 78 cm  
Ponce Museum Collection, PR

**Freddy Rodríguez** (DOMINICAN REPUBLIC)  
*Who Killed Orlando Martínez*, 1999  
Acrylic on canvas  
68,5 × 89 cm  
Collection Museo de Arte Moderno de Santo Domingo, Dominican Republic

**Gastón Rodríguez Conde and Diego Alcázar** (ARGENTINA)  
*Collective Project Campo de Mayo Memory Space*, 2021-2023  
Wooden model on easels  
360 × 60 cm  
Acknowledgements: Institute of Architecture and Urbanism. School of Habitat and Sustainability. National University of San Martín.

**Camila Rodríguez Triana** (COLOMBIA)  
*Tsú'ta*, 2022  
Photographs, fabrics and braid  
Textiles: 45 × 35 cm / Photographs: 90 × 77.13 cm

**Bernardi Roig** (SPAIN)  
*Attention Practices*, 2007  
Life-size figure, polyester resin, marble dust and fluorescent light  
Variable sizes

*Last Dream*, 2015  
Life-size figure, polyester resin, marble powder and fluorescent light, luminous letters  
98 × 140 × 120 cm (approx.)

**Celeste Rojas Mugica** (CHILE/ARGENTINA)  
*Aridity Exercises*, 2017-2021  
Photograph with iron and glass structure and white neon light device  
100 × 170 cm

*Rise (I-II)*, 2023  
Single-channel video installation, stereo sound, original Super 8 ektachrome, 8 min

*Thus Space Begins*, 2015  
Four photographs. Fine Art Canson® Infinity Mat 310 g fine art paper.  
33 × 50 cm each

**Betsabée Romero** (MEXICO)  
*Your Footprint is the Path and Your Path is Peace*, 2018  
Installation, neon and shoe moulds  
80 × 240 cm

**Cintia Clara Romero** (ARGENTINA)  
From the series *Forms of Action*  
*The Departure (Forward and Backward)*, 2011  
Two videos; 3 min 16 s, 7 min 30 s

Series *Forms of Action*, 2008-2011  
Video performance

Screen 1  
*When All You Can Do Is Think It Will Be Possible*, 1 min 19 s  
*Going into the Thicket*, 1 min 11 s  
Sculptor; 2 min 11 s

Screen 2  
*Escaping from My Own Shadow*, 44 s  
*When All You Can Do Is Do Something*, 2 min 4 s  
*When Flowing is an Effort*, 2 min 37 s

**Juan Carlos Romero** (ARGENTINA)  
*We Are All Black*, 1995-2023  
A hundred silkscreen posters  
53 × 35 cm each

**Mirta Romero** (ARGENTINA)  
*Illusions*, n.d.  
Direct carving on marble

**Pedro G. Romero** (SPAIN)  
In collaboration with **Israel Galván**  
*The House - Video performance by Israel Galván*, 2006  
Single-channel video, 20 min 37 s

**Nilda Rosenberg** (ARGENTINA)

In collaboration with **Francisco Drisarli**

Untitled, 2016

Video performance, 11 min 43 s

From the series *Rags as Flags*

Untitled, 2021

Textile collage

220 × 150 × 0,05 cm

From the series *Rags as Flags*

Untitled, 2021

Hand-embroidered textile on antique crochet folder

72 × 100 × 0.75 cm

From the series *The Politics of the Wind*

Untitled, 2023

Hand-embroidered with beads

80 × 160 cm

From the series *The Politics of the Wind*

Untitled, 2023

Installation, hand embroidery and natural dyes

200 × 250 cm

From the series *The Politics of the Wind*

Untitled, 2023

Performance, installation

180 × 300 cm

**Paul Rosero Contreras** (ECUADOR)

*Dark Paradise: Humans in Galapagos*, 2019

Video, 18 min 25 s

**Adriana Rostovsky** (URUGUAY)

*Rethinking*, 2023

Site-specific installation

Variable sizes

**Paula Rubio Infante** (SPAIN)

*The Bogeyman*, 2016

Photographs: 100 × 100 cm (2)

Drawings: 40 × 30 cm (3)

Exhibition prints

**Julika Rudelius** (GERMANY)

*Dressage*, 2009

Video, 8 min 39

Courtesy of the artist and Galerie Elisabeth &

Reinhard Hauff, Stuttgart

Curated by Caterina Iaquina. SHE DEVIL 5, 2011

**Neli Ružić** (CROATIA)

*Ana (Till the End of the Thread)*, 2019

Video, 20 min

**Verónica Ryan** (ARGENTINA)

*The Spirit of Your Skin*, 2023

Silkscreen on cotton canvas, oxides and pigments on buried cotton canvas, unearthed

and hand-stitched with silk threads

165 × 290 cm

## S.

**Graciela Sacco** (ARGENTINA)

From the series *Admissible Tension*

*Any Exit Can Be a Dead End*, 2011

Installation, urban interference

*Dressed in Blue*, 1996

Photographic record of urban interference made with heliographs of suits printed on dry-cleaning bags thrown into the air like kites.

Exhibition copies

Variable sizes

*Who Dunit?* 1997-2017

Posters, print on art paper

120 × 80 cm each

**Estibaliz Sádaba Murguía** (BASQUE COUNTRY/ SPAIN)

*Actions B*, 2023

Photographic installation, ten photographs on paper, four photographic prints on canvas and four texts.

Variable sizes

**Carlos Salamanca** (ARGENTINA)

In collaboration with **Nano Sosa**

*Raid, punishment. The Persistence of the*

*Civilising Raid*, 2023

Installation consisting of cartography drawn in ink on paper, an artefact made of recycled material, a sound device and vinyl cut on panel.

300 × 300 cm

**Carlos Salamanca Villamizar** (ARGENTINA)

and **Hernán Rodríguez** (ARGENTINA)

*Matanza Riachuelo Imaginations*, 2023

Satellite photographs of the Matanza-Riachuelo River basin commissioned by engineer Omar Vázquez to be used in the design of sanitation projects in the basin, 2004.

80 × 400 cm

Acknowledgement: Hernán Rodríguez

**Ángel Salazar** (ECUADOR)

*Visions of the Fungicene*, 2022

Video, AI art, 360VR, 5 min 48 s

**Elsa Salfity** (ARGENTINA)

From the series *Family*, 1969

Bronze (three pieces)

19 × 11 × 7 cm (Ovalle Salfity Family)

22 × 15 × 7 cm (García Bes Family)

41 × 26 × 22 cm (Poppi Salfity Family)

From the series *Little Men Sitting*, 1974

Bronze

7 × 12 × 9 cm

Villegas de García Bes Family

From the series *Totem*, 1972

Bronze

33.5 × 7 × 4.5 cm (33.5 × 7 × 4.5 cm)

Salfity Martel Family

*The Motorhead*, 1971

Plaster

28 × 20 × 27 cm

Salfity Family

*Triumphant Woman*, 1969

Bronze

57 × 36 × 11 cm

Salfity Family

Untitled, n.d.

Bronze

8 × 12 × 8 cm

José Salfity

Untitled, 1969

Print

46 × 37 cm

Salfity Family

Untitled, 1969

Etching

60 × 36 cm (3)

Salfity Family

Untitled, 1970

Etching

45 × 20 cm

Poppi Salfity Family

Untitled, 1970

Etching

45 × 26 cm

Poppi Salfity Family

Untitled, 1970

Etching

45 × 34 cm

Poppi Salfity Family

Untitled, 1971

Etching

64,5 × 50 cm

Salfity Family

Untitled, 1973

Etching

41,5 × 30 cm

Salfity Family

Untitled, 1973

Pencil on paper

46 × 36 cm (2)

Salfity Family

Untitled, 1973

Pencil on paper

65 × 50 cm

Salfity Family

Untitled, 1976

Pencil on paper

36 × 46 cm (2)

Salfity Family

From the series *Woman with Dove*, 1973

Pencil on paper

65 × 50 cm (4)

Salfity Family

**Ivana Salfity** (ARGENTINA)

From the series *A Head Can Be Just as Fertile*, 2023

Sculpture, brick and stone (six pieces)

75 × 25 × 25 cm, 90 × 25 × 25 cm,

90 × 30 × 30 cm, 100 × 30 × 30 cm,

110 × 30 × 30 cm, 110 × 30 × 30 cm (2)

*Study for Catapult #1, #2, #3, #4, #5*, 2019

Five photographs

60 × 40 × 5 cm each

**Elhadji Samba Khary Ndao** (SENEGAL)

*Chaîne d'entraînement*, 2023  
Iron, bicycle chains, bone  
220 × 100 × 50 cm

*L'araignée étouffée*, 2023

Recycled iron, plastic  
340 × 360 × 130 cm

*Le marcheur*, 2023

Recycled stainless steel cutlery, steel kettle, snails  
210 × 100 × 30 cm

*La mère et la mer*, 2023

Sculpted and welded iron, plastic found on the beach  
170 × 50 × 60 cm

*Le messenger*, 2023

Recycled oxidised iron pieces, sea knots  
320 × 60 × 30 cm

**Val Sampaio** (BRAZIL), **Lab Techné Group**

(BRAZIL)

*Mangueira Desejo - O Duplo Metaverso*,  
2021-2023

Augmented Reality, site-specific, interactive  
installation  
Variable sizes

**Margarita Sánchez** (ARGENTINA)

Table runner, n.d.  
Loom, tied list

**Bárbara Sánchez Barroso** (SPAIN)

*The Holobiont That Therefore I Am*, 2022  
Site-specific video installation with three  
different 16mm films scanned in HD

*The Way my Mother Talked to Plants*, 2022

Digitised 16mm film, silent, 11 min 40 s

**Fernando Sánchez Castillo** (SPAIN)

*Cueca Sola Memorial*, 2023  
Installation, 400 silicone figures  
100 × 100 cm

**Lorenzo Sandoval** (SPAIN)

*The Forms That Support Discourse No. 4*, 2022  
18 reproductions. Exhibition copies, video: 27  
min 24 s

**Priscila Sandoval** (ARGENTINA)

*Black*, 2015  
Sound installation, 6 min

**Carlos Sangiovanni** (DOMINICAN REPUBLIC)

*La Cola Loca, Coming out of the Green Mist of  
the Fleas*, 1984  
Colour silkscreen on paper  
19 × 16.5 cm each  
Eduardo León Jimenes Collection of Visual Arts

**Maria Verónica San Martín** (CHILE)

*Memory and Landscape: Unveiling Chile's  
Historical Truths*, 2013-2015  
Object book

**Larissa Sansour** (PALESTINE/DINAMARCA)

*Nation Estate*, 2012  
Video, 9 min  
Courtesy of the artist  
Curated by Cristiana Perrella. SHE DEVIL 6, 2014

**David Santarelli** (ARGENTINA)

*A Sensitive Cartography of Wetlands*, 2020-2023  
Video, 8 min 22 s

*A Sensitive Cartography of Wetlands*, 2020-2023  
Installation of photographs (3) and audio  
50 × 75 cm, 60 × 90 cm, 80 × 110 cm; 8 min 55 s

**Lucía Sbardella** (ARGENTINA)

*Memories of the Border*, 2021  
Installation, five 13 × 6 cm glass plates  
Letters written by imprisoned indigenous  
women to politicians and clergymen in the 19th  
century.  
Source: National General Archive, Fray José  
Luis Padrós Historical Archive and research by  
historian Marcela Tamagnini.

**Ugo Schiavi** (FRANCE)

*Grafted-Memory-System/The Burning World*,  
2022-2023

Site-specific installation, steel, plants, insects,  
CGI videos, fossils, electric cables, LED for  
horticulture, sound, water

This project was undertaken in collaboration  
with the Department of Plant and Microbial  
Biology and the Department of Geology and  
Geophysics at King Saud University

**Rodrigo Schiavoni** (ARGENTINA)

*In the Mirror*, 2023  
Gilding and powder stencil on dry construction  
plaster board, with a structure of galvanised  
metal sheet beams and natural sheep's wool  
thermal insulation  
60 × 260 × 8 cm

**Johanna Maj Schmidt** (GERMANY)

*We Must Be Mistaken*, 2022  
Video, 50 min

**Claudia Schmitz** (GERMANY)

*Trans substance - Artist Meets Autonomous  
\*Post-Human Artist\* in the Form of an  
Autopoietic Transmedia Conversation - On  
Paper*, 2023  
Video, 25 min 39 s

**Marcia Schwartz** (ARGENTINA)

*The River is Our Blood. Our River is Made of  
Blood*, 1999  
Silkscreens on paper  
120 × 70 cm (2)  
The artist's archive

**Cristian Segura** (ARGENTINA)

*1983 or the End of the Years of Lead*, 2023  
Mixed media, paper, wood, plastic, metal and  
sound  
313 × 513 × 868 cm  
Courtesy of the artist

**Marinella Senatore** (ITALY)

*I Hope There Is Someone*, 2008  
HDV, colour, sound, 2 min 5 s  
Courtesy of the artist  
Curated by Eleonora Farina. SHE DEVIL 4, 2010

**Andrés Senra** (BRAZIL)

*Rosa Winkel*, 2017  
Neon  
90 × 90 × 2 cm  
CA2M Museum Collection

**Rogelio Séptimo** (MEXICO)

*Pinandini*, 2019  
Eight photographs. Canson® infinity Mat Fine  
Art Paper  
60 × 40 cm each

**Lerato Shadi** (SOUTH AFRICA)

*Sugar and Salt*, 2014  
Single-channel HDV video, colour, sound, 6 min  
Courtesy of the artist  
Curated by Dobrila Denegri. SHE DEVIL 10, 2018

**Elaine Shemilt** (SCOTLAND)

*Doppelgänger*, 1979-1981  
Monochrome video EIAJK ½'; 9 min 12 s  
Courtesy of the artist  
Curated by Elena Giulia Rossi. SHE DEVIL 8, 2016

**Susan Silas** (USA)

*I to Eye*, 2022  
Video, 5 min 52 s

*Leda and the Swan*, 2019

Video, 12 min 47 s

**Regina Silveira** (BRAZIL)

*Biscoito Arte*, 2023 (1976)  
Biscuit  
12 × 4.5 cm  
Luísa Strina Collection (moulds) and Luciana  
Brito Galeria, São Paulo, Brazil

*Continued... (Latin American Puzzle)*, 1997-2023

Printed adhesive vinyl and vinyl foam cut-outs  
200 pieces, 30 × 30 cm each  
The artist's collection

*Irruption*, 2005-2023

Digital image on adhesive vinyl cut-out. Exhibition  
copy  
340 × 295 cm

In collaboration with **Mirella Bentivoglio**

*Transitorio/Durevole*, 1998-2023  
Adhesive vinyl and paper  
Variable sizes

**Alette Simmons Jimenez** (USA)

*A Couple of Days in the Life of Julie Ozama*, 1992  
Video, 6 min  
Variable sizes  
Collection of the Museum of Modern Art of  
Santo Domingo, Dominican Republic

**Ricardo Siri** (BRAZIL)

*Ninho*, 2017-2023  
Installation with branches  
Variable sizes



**Emilija Škarnulytė** (LITHUANIA)*Sirenomelia*, 2018

HD video, sound, 11 min (6 min 11 s fragment for SHE DEVIL)

Courtesy of Benedetta Carpi De Resmini. SHE DEVIL 11, 2019

**Rosa Skifić** (ARGENTINA)*Pomegranate Fruit Rug*, 2023

Woven in two colours, wool. Design for El Espartano

86 × 121 cm

*Pomegranates*, 2023

Drawing printed by digital sublimation (2)

Technical collaboration: Clara Zuleta  
50 × 80 cm each*Textile totem*, 2023

Drawing printed by digital sublimation

Technical collaboration: Clara Zuleta  
142 × 20 cm**Smack** (THE NETHERLANDS)*Tribe-Apex*, 2023

Single channel 4K digital animation, series of three unique pieces, 8 min 29 s

Courtesy of Onkaos

**Tracey Snelling** (USA)*Shoot it!* 2016

Video, 5 min 2 s

Courtesy of the artist

Curated by Lydía Pribišová. SHE DEVIL 9, 2017

**Manuel Solano** (MEXICO)From the series *Blind Transgender with AIDS**H. R. Giger*, 2014

Acrylic painting on paper

86 × 57 cm

ARCO Foundation Collection

**Juan Sorrentino** (ARGENTINA)*Collapse [Guatemala]*, 2023

Installation. Bricks, cement, sand, plaster, iron, ferrite, speakers, 6000 W amplifier, frequency

47 Hz

200 × 600 × 50 cm

**Irene Sosa** (USA)*Nancy Spero in Derry, Northern Ireland*, 1992

Hi8 video, colour, edited on video 3/4 U-matic SP, 16 min 58 s

Courtesy of the artist

Curated by Manuela Pacella. SHE DEVIL 7, 2015

**Gian Domenico Sozzi** (ITALY)*Brava*, 2006

Video

Courtesy of the artist

Curated by STUDIO STEFANIA MISCETTI. SHE DEVIL Special edition, 2010

**Carla Spinoza Torrico** (BOLIVIA)*Red Girl: Disappearing Not Returning*, 2023

Video, 3 min 27 s

**George Tony Stoll** (FRANCE)*Identification absurde 77777*, 2019Wool, canvas, crystal and wood painted silver  
ARCO Foundation Collection*Identification absurde 97327*, 2019Wool, canvas, crystal and wood painted silver  
ARCO Foundation Collection*Red Magenta*, 2003

Photograph on R4 glossy paper, glued on aluminium

ARCO Foundation Collection

**Érica Storer** (BRAZIL)*Sonha alto, trabalhe muito, vá longe #1*, 2023Desk, computer, keyboard, mouse, printer, string  
300 × 150 × 300 cm approx.**Alex Strada and Tali Keren** (USA)*On Abolition and the U.S. Constitution*, 2022

Video, 20 min

*On Borders, Sovereignty, and the Limitations of**'We the People' in the U.S. Constitution*, 2022

Video, 20 min

**Inés Szigety** (ARGENTINA)*Maternal Line*, 2022

Video, 16 min

From the series *Maternal Line**Conceptual Notes*, 2022

Acrylic and pencil on notebook pages

**T.****Tadáskia** (BRAZIL)*Marienkäfer auge / Lady Beetle Eye I*, 2023

Oil, acrylic, charcoal, olive and pastel oil on canvas

155 × 156,5 cm

ARCO Foundation Collection

**Taller de cerámica de La Guardia de Santa****Fe** (ARGENTINA)

Ceramic pieces, 1960-2023

Variable sizes

**Graciela Taquini** (ARGENTINA)*The Sublime/Banal*, 2004

Single-channel video, colour, 12 min 30 s

Performers: Felicitas Rodríguez Moncalvo,

Graciela Taquini

*Roles*, 1988

Single-channel video, colour, 2 min 50 s

**Gabriela Tavella** (ARGENTINA) and **Hernán****Rodríguez** (ARGENTINA)*Urban Fossils: The Interama Tower and**the Amusement Park of the Last Military**Dictatorship*, 2023

Scale model of the Amusement Park of the City of Buenos Aires 110 × 110 cm. Interama- Parque de la Ciudad. Scale 1:1000. Design: Hernán A. Rodríguez. Collaborators: D.I. Pablo Bolaño, Sebastián Vilas, Germán Peternek, Gabriel Gentile, Marcelo Brundo, Ing. Omar Vázquez. Photograph of Parque Interama printed on 100 × 70 cm banner canvas.

**Mariana Telleria** (ARGENTINA)*Days When Everything is True*, 2012-2023Found, intervened and combined objects  
324 × 421 × 35 cm**Mathilde Ter Heijne** (FRANCE/NETHERLANDS/

GERMANY)

*No Depression in Heaven*, 2006

Video, 4 min

Courtesy of the artist

Curated by Daniela Cascella. SHE DEVIL 2, 2007

**Christian Thompson** (AUSTRALIA)*Refuge*, 2014

Video, 4 min 9 s

Courtesy of the artist, Galleria Marcolini, Michael Reid Sidney+Berlin

Curated by Paola Ugolini. SHE DEVIL 12, 2021

**Inés Tolentino** (DOMINICAN REPUBLIC)*Parsley*, 1995

Acrylic on canvas

145,5 × 114,3 cm

Collection of Casa de Madera Museum

**Mauricio Toro Goya** (CHILE)*Golgotha, The Caravan of Death*, 2013

Fourteen ambrotypes

50 × 50 cm each (14)

Courtesy of ARKIVE Museum Collection

**Ceferino Torres** (ARGENTINA)

Indian Head, n.d.

Carved in stone, chiselled, polished

50 × 16 cm

**Lara Torres** (ENGLAND)*Unmaking*, 2017

Video, 10 min 6 s

Courtesy of the artist

Curated by Dobrila Denegri. SHE DEVIL 9, 2017

**Paula Toto Blake** (ARGENTINA)*Red (Union)*, 2019-2023

Video installation, 19 min 20 s

**Jimena Travaglio** (ARGENTINA)From the series *Factory Defects*

Untitled, 2013

Glass beads

80 × 80 cm

From the series *Jitter*

Untitled, 2021

Wooden beads

145 × 138 cm

From the series *Techtopia*

Untitled, 2022

Czech glass beads and clock mechanism (2)

44 × 44 × 4 cm

From the series *Techtopia*

Untitled, 2022-2023

Czech glass beads

From the series *Techtopia*

Untitled, 2023

Czech glass beads

75 × 45 × 14 cm

From the series *Techtopia*  
Untitled, 2023  
Czech glass beads (4)  
41 × 33 cm each

From the series *Techtopia*  
*Virus Alert*, 2023  
Diptych of Czech glass beads  
48 × 74 cm

**Juan Trepadori** (PARAGUAY)  
*Boy and Idea*, 1969  
Watercolour and etching  
53 × 40 cm

*Self-Portrait with a Hat*, 1968  
Watercolour and engraving  
46 × 34 cm

Untitled, 1968  
Watercolour and etching  
51 × 46 cm

Untitled, 1968  
Photoengraving  
70 × 50 cm

**Agustina Triquell** (ARGENTINA) and **Manuel A. Fernández** (ARGENTINA)  
*Huemul*, 2023  
Sound and photographic installation  
40 inkjet photographs, each 40 × 50 cm  
Variable sizes

**Micaela Trucco** (ARGENTINA)  
*Paura: Where Does the Body Keep its Experiences?*, 2019  
Acrylic on paper, painted plaster pieces  
Variable sizes

**Leila Tschopp** (ARGENTINA)  
*In This Eternal Noon*, 2023  
Pictorial intervention in the public space  
Variable sizes

**Tucumán Arde** (ARGENTINA)  
*Tucumán Arde - Document 1999*, 1999  
Video. Betacam, black and white, 25 min  
Original idea: María José Herrera. Directed by: Mariana Marchesi. Editing: Rafael Menéndez. Research: María J. Herrera, Mariana Marchesi, Paula Casajús. Script: Belén Gache, María José Herrera, Mariana Marchesi.

**Bianca Turner** (BRAZIL)  
*Encobrimento*, 2019  
Video, 5 min  
Courtesy of Luciana Brito Gallery

**Pedro Tyler** (URUGUAY/CHILE)  
*Between Lines III*, 2023  
Bas-relief  
60 × 75 × 3,5 cm  
Collection of the artist

*Loose Pages*, 2013  
Bas-relief  
Each page 25 × 31 cm  
Collection of the artist

## U.

**Marco Ugarte** (CHILE)  
*Demonstration for Human Rights*, n.d.  
Photograph. Exhibition copy. Courts of Justice, Santiago  
80,4 × 70 cm  
Collection of the Museum of Memory and Human Rights of Chile

**Untel** (FRANCE)  
*Fashion Show*, 2015  
Series of photographs of the performance  
*Fashion Show*, 1978, a fashion show at the Louvre (Albinet, Cazal, Snyers). Reprint on cardboard, 2015  
Variable sizes  
Courtesy of UNTEL (Albinet/Cazal/Snyers) and mfc-michèle didier (Paris/Brussels)

*La Pochette Touriste*, 2015  
Series of elements in a transparent plastic bag: passport, badge, stickers, (×4), leaflet, magnet  
Unlimited edition, produced by mfc-michèle didier (Paris/Brussels)  
Courtesy UNTEL and mfc-michèle didier (Paris/Brussels)

**Santiago Urrutia Reveco** (CHILE)  
*What Constitutes a Road? The Carretera Austral and authoritarian territoriality in Patagonia Aysén*, 2022  
Cartographies, infographics and texts printed in colour on three 300 × 70 cm canvases and two 100 × 70 cm canvases.

**Wilmer Useche** (COLOMBIA)  
*Unknown Land*, 2017  
Drawings in ink and acrylic on cotton paper and book covers.  
Variable sizes

## V.

**Eulalia Valldosera** (SPAIN)  
*Mutual Dependence*, 2009  
Single-channel HD video, stereo, digital file and DVD, 6 min  
Courtesy of the artist and Studio Trisorio, Naples  
Curated by Laura Trisorio. SHE DEVIL 10, 2018

**Pablo Alejandro Varela** (ARGENTINA)  
*Senescence*, 2022  
Video, 4 min 46 s

**Ana Vaz** (BRAZIL)  
*América: Bay of Arrows*, 2016  
Video, 8 min 46 s  
Produced with the support of Davidoff Art Initiative

**Francisco Vázquez Murillo** (ARGENTINA)  
From the series *Erosion/era*  
*Exotic*, 2023  
Fretwork on phenolic grandis and construction boards. Wood collected in Escobar, Buenos Aires, Argentina.  
Variable sizes

**Sergio Vega** (ARGENTINA/USA)  
*It Was the Ants*, 1998  
4K video, 3 min  
The artist's collection

**Vangjush Vellahu** (ALBANIA)  
*Abkhazia After*, 2016  
Video, 13 min 44 s

*At the Edge of Tskhinvali*, 2017  
Video, 12 min 20 s

*Trans'nistria*, 2017  
Video, 11 min 50 s

**Marc Vilanova** (SPAIN)  
*Cascade/Cascade*, 2023  
Installation of 94 sound channels, fibre optics, speakers, lasers, software  
Variable sizes

*Phonos*, 2020-2022  
208 audio channels, 208 loudspeaker cones, 104 amplifiers, 26 audio interfaces, audio cables, steel, customised software  
300 × 500 × 300 cm, 750 kg

**Santiago Villanueva** (ARGENTINA)  
*In the Sunshine*, 2015  
Archival images printed and mounted on burlap

**Ivana Vollaro** (ARGENTINA)  
*Ñ, Portuñol/Portunhol*, 2000-2023  
Painting on wall

*Portuñol/Portunhol*, 2008  
Video NTSC, 10 min  
Editing: Gonzalo Costa. Camera: Luciano Mariussi (San Pablo edition) / Ivana Vollaro.  
Sound editing: Hernán Kerlleñevich. Music: Os ritmistas, Domenico Lancellotti, Dany Stephane San Juan.

**Edo Vrsalovic Giménez** (BOLIVIA)  
*Epicentre of the Celebration*, 2023  
Installation

## W.

**Alan Warburton** (UNITED KINGDOM)  
*Sprites I - IV*, 2016  
HD animation, 40 s in loop

**Maya Watanabe** (PERU)  
*Scenarios II*, 2014  
Video, 15 min

**Tina Willgren** (SWEDEN)  
*After Hours*, 2019  
Video, 4 min 38 s

**Marisa Williamson** (USA)  
*The Fire*, 2017  
Video, 5 min 3 s  
Courtesy of the artist  
Curated by Lýdia Pribišová. SHE DEVIL 10, 2018

**Ming Wong** (SINGAPORE/GERMANY)*Sister Daughter*, 2021

Digital video, 3 min 21 s

Courtesy of the artist

Curated by Lýdia Pribišová. SHE DEVIL 12, 2021

**Agustina Woodgate** (ARGENTINA)*Workday (National Times)*, 2019

Eight EX Series Synchronous analogue clocks, one MC3 master clock, electrical conduits, sandpaper.

140 × 380 × 10 cm

Courtesy of the artist and Barro

**Y.****Paola Yacoub** (LEBANON) and **Michel Lasserre**

(FRANCE)

*The Routine*, 2001

Video, 5 min 8 s

**Santiago Yahuarcani** (PERU)*Paradise*, 2016

Natural dyes on llanchama and collage with leaves

43 × 190 cm

Rember Yahuarcani Collection

*Shiminbro, the Sound Maker*, 2023

Natural dyes on bark cloth (llanchama)

250 × 405 cm

Collection of the artist

Series *Sounds (1), (2), (3), (4), (5), (6)*, 2023

Natural dyes on bark cloth (llanchama)

40 × 50 cm

The artist's collection

*The Rubber Ball Game*, 2013

Natural dyes and acrylic on bark cloth (llanchama)

96 × 150 cm

The artist's collection

*The Spirit of the Cumala*, 2023

Natural dyes on bark cloth (llanchama)

310 × 205 cm

The artist's collection

*Tiger/Rigi*, 2023

Natural dyes on bark cloth (llanchama)

106 × 180 cm

Collection of the artist

**Dani Yako** (ARGENTINA)*Exclusion 47 Caseros Avenue*, 2012

Silver gelatin copy A/P

28 × 35 cm

From the series *The Silence**A House without Windows*, 2009*Eulogia Bathing Pablo*, 2005*Jorge, Susana, María and Julio Preparing Lunch*, 2007

Silver gelatin COPY A/P

28 × 35 cm each

**Nil Yalter** (TÜRKIYE/FRANCE)*Le Chevalier d'Éon*, 1978

Video, black and white, 13 min

Courtesy of the artist

Curated by Veronica He. SHE DEVIL 12, 2021

**Georges Yameogo** (BURKINA FASO)*Sosie doppleganger*, 2023

Mask, collected plastic

Variable sizes

*Sosie doppleganger*, 2023

Photograph printed on A3 paper

150 × 120 cm

*SAGDO (qui veut dire ordure en langue mooré**une langue parlée au Burkina Faso*, 2023

Photograph printed on A3 paper

180 × 120 cm

**Yan** (ARGENTINA)*Virgin of Rosario Chapel*, n.d.

Ceramic

43 × 19 × 21 cm

**Osias Yanov** (ARGENTINA)*AOOT*, 2018

Wood, metal, caramel, plastic and paint

300 × 84 × 7 cm

CA2M Museum Collection

**Rona Yefman** (ISRAEL/USA) and **Tanja****Schlander** (DENMARK)*Pippi Longstocking 2006. The Strongest Girl in**the World at Abu Dis*, 2006-2008

Video, 3 min 50 s

Courtesy of the artists and Sommer

Contemporary Art - Tel Aviv

Curated by Antonia Alampi. SHE DEVIL 3, 2009

**Liu Yefu** (CHINA)*Hehemeimei*, 2023

Video, 13 min 52 s

**Müge Yıldız** (TÜRKIYE)*A Trip to the Moon*, 2019

Film, found footage, 10 min 17 s

**Shahd Youssef** (SAUDI ARABIA)*Great Smog*, 2022

Processed charcoal and briquettes

300 × 600 cm

**Z.****Akram Zaatari** (LEBANON)*Letter to a Refusing Pilot*, 2013

Video, 34 min

**Horacio Zabala** (ARGENTINA)*Travel Diary*, 1999

Four wooden boxes, prints on paper, handwritten

texts, printed map

35 × 15 × 5 cm each

The artist's collection

*Sigmund Freud's The Interpretation of Dreams*, 1975Three burnt volumes of Karl Marx's *Das Kapital*

23.5 × 16.5 × 15 cm

The artist's collection

**Cynthia Zaven** (LEBANON)*Kingdom*, 2010

Video, 7 min 14

**Rodrigo Zeferino** (BRAZIL)From the series *Entomological Performances*, 2021-2023*Carrington Event*

Print on paper; exhibition copy

150 × 150 cm

From the series *Entomological Performances**Cygnus*, 2022

Video loop; 1 min; print on paper; exhibition print:

150 × 150 cm

From the series *Entomological Performances**Eta Aquarides*, 2023

Print on paper; exhibition copy

110 × 110 cm

From the series *Entomological Performances**Geminids*, 2022

Print on paper; exhibition copy

110 × 110 cm

From the series *Entomological Performances**God's Eye - Helix*, 2022

Print on paper; exhibition copy; video loop; 1 min

150 × 150 cm

From the series *Entomological Performances**Leônidas*, 2022

Print on paper; exhibition copy

110 × 110 cm

From the series *Entomological Performances*

Untitled, 2021-2022

Print on paper; exhibition copy

110 × 90 cm

From the series *Entomological Performances*

Untitled, 2022

Print on paper; exhibition copy

60 × 90 cm (2)

From the series *Entomological Performances*

Untitled, 2023

Print on paper; exhibition copy

Nine-piece polyptych, 201 × 300 cm

**María Zegna** (ARGENTINA) and **Jean****Christophe Sakdavong** (FRANCE)*Le minotaure del metaverso*, 2023

Performance, 15 min

Music: Bruno Mesz

**Inês Zenha** (PORTUGAL)*The Surrendered*, 2022

Acrylic on canvas

220 × 140 cm

ARCO Foundation Collection



**Zeus** (FRANCE)

*ADP Liquidated*, 2020

Piece on poster paper

250 × 187.5 cm

Courtesy of the artist

**Brankica Zilovic** (SERBIA)

*Retour à Ithaque*, 2023

Embroidered book (Homer's Odyssey, Folio  
classique edition, Gallimard)

18 × 24 cm

Courtesy of the artist

**Lydia Zimmermann** (SPAIN)

*Taita Camilo*, 2020

Video, 7 min 42 s

**Lydia Zimmermann** (SPAIN), **Felipe**

**Castelblanco and Nambi Rimai** (COLOMBIA)

*Yaku*, 2021-2023

Video, 7 min

**Dolores Zinny** (ARGENTINA/GERMANY) and **Juan**  
**Maidagan** (ARGENTINA/GERMANY)

*1/1 Fiction*, 2000

Intervened photography and colour  
photographs

Three pieces of 38 × 49.5 cm, 35 × 32.5 cm and  
35 × 28 cm

*Structure for the Indescribable*, 2000

Wood and synthetic paint

Two pieces of 168 × 76 × 19 cm and

168 × 80 × 32 cm

**Mary Zygouri** (GREECE)

*Symbiosis*, 2007

Video, 2 min 2 s

Courtesy of the artist

Curated by SSMM. SHE DEVIL 2, 2007

**Joanna Zylinska** (ENGLAND)

*Exit Man*, 2017

Video, 6 min 36 s

Courtesy of the artist

Curated by Elena Giulia Rossi. SHE DEVIL 11, 2019

# Venues

- Archivo General de Indias  
Arte x Arte. Fundación Alfonso y Luz Castillo  
Babel Mallorca  
Bienal Internacional de Arte Contemporáneo de Santa Cruz de la Sierra  
Capilla del Arte UDLAP  
Casa Argentina en Roma. Sala Lola Mora  
Casa Convivencial de General Rodríguez, Vientos de Libertad  
Casa de América  
Casa degli Artisti di Milano  
CCBB - Centro Cultural Banco do Brasil. Brasília  
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CCBB - Centro Cultural Banco do Brasil. San Pablo  
CCEBA - Centro Cultural de España en Buenos Aires  
CEC - Centro Experimental del Color  
Centre Culturel Una Volta  
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Centro Cultural de España en La Paz  
Centro Cultural del Bicentenario de Santiago del Estero  
Centro Cultural Eduardo León Jimenes  
Centro Cultural Inca Garcilaso del Ministerio de Relaciones Exteriores  
Centro Cultural Kirchner  
Centro Cultural MATTÁ - Embajada de Chile en Argentina  
Centro Cultural Parque de España  
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Centro de Exposiciones SUBTE  
Centro de Extensión Cultural Alfonso Lagos  
Cine Teatro Paramount  
Complejo Histórico Cultural Manzana de las Luces  
Complejo Museográfico Provincial Enrique Udaondo  
Complejo Teatral de Buenos Aires - Teatro San Martín  
EAC - Espacio de Arte Contemporáneo  
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La ERRE Espacio Cultural  
LE CENTQUATRE-PARIS  
Lugar de la Memoria, la Tolerancia y la Inclusión Social macro - Museo de Arte Contemporáneo de Rosario  
MAEM - Museo de Arte Eduardo Minnicceli  
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MUNTREF Centro de Arte Contemporáneo y Museo de la Inmigración. Sede Hotel de Inmigrantes  
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Museo de Arte de San Marcos  
Museo de Arte Español Enrique Larreta  
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Museo de la Ciudad de Rosario "Wladimir Mikielievich"  
Museo de la Historia del Traje

Museo de la Historia Urbana  
Museo de la Memoria, Rosario  
Museo de la Memoria y los Derechos Humanos  
Museo del Barro  
Museo del Renacimiento Africano  
Museo Histórico y Numismático Héctor Carlos Janson -  
Museo del Banco Central  
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# BIENALSUR 2023

Inhabiting the south shapes our ideas as it is the place where our thoughts are formatted. From this position, we envisaged the possibility of developing a project that would revert the usual north-south flow, thus recreating other alternatives. However, we seek to go beyond geographical references to think about them in terms of the ways in which the world is organised and with it, the systems of production, but above all those of the circulation of knowledge and symbolic creations.

It is here that BIENALSUR stands out as a project with a solid geopolitical perspective: it seeks to revise the established logics and try out new ones.

In the first edition, we experimentally established a new, decentralised, multi-polar, polyphonic modality of networking and collaboration amongst different actors from the various artistic scenes, fostering the tension between the local and the global.

In this publication, the 2023 logbook, let's continue BIENALSUR!



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