

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

**International Contemporary Art Biennial of South America**



# — Curatorial axes

**BIENALSUR  
2019**

Far from imposing a single topic, those of us who organise BIENALSUR have decided once again to look into the topics on the agendas of artists and curators from various latitudes, analyse their convergences and turn them into the thematic axes of the next edition.

Thus, art has the capacity to challenge citizens in the public space, to place itself on the real or virtual borders of our societies disclosing what they represent, the different dimensions of gender issues, memories and oblivion, traumatic pasts, the multiple connections between art and science and the social integration and activation strategies involved in artistic actions. Contemporary art thus appears as a powerful instrument that allows us to approach, understand, reflect upon and try ways to deal with some aspects of reality. These are some of the themes addressed in the works and proposals by the artists and curators that will participate in BIENALSUR 2019. The curatorial axes that will primarily shape this great cultural event were established on the basis of the free topic international open call launched by BIENALSUR for its second edition, to which over 5,200 projects were

submitted from more than 80 countries. BIENALSUR then continues to endorse an unconventional, unique format in its curatorial approach.

Once the proposals are analysed, the curatorial team of BIENALSUR establishes the central axes of each edition, which will be expressed in a myriad of exhibition spaces in the 21 participating countries from June to November 2019. The axes go through the vast territory of BIENALSUR to present in each city an autonomous episode, which holds a dialogue with other episodes through its integration into other curatorial axes.

**Ways of Seeing**, one of the issues arising from the topics addressed by the artists in their works, alludes to the diverse modalities of visual presentation and representation defined by contemporary artists through the appropriation of historical models by interpreting them and building new models, thus contributing to the construction and circulation of different “ways of seeing”, given the relevance of visual



perception in the way we relate to each other and interpret the world around us. It is named after the famous book by British writer John Berger, in which he analyses the links between what we see and what we know as well as the poetic gaps between words and images.

The works that refer to memory issues on different levels, traumatic pasts and the memories of dictatorial violence, as well as the way in which art touches upon certain aspects of human rights were brought together in the axis Memories and Oblivion.

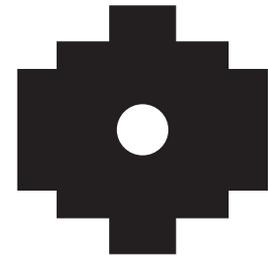
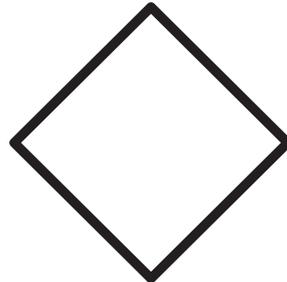
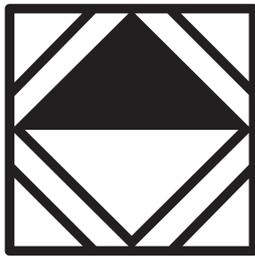
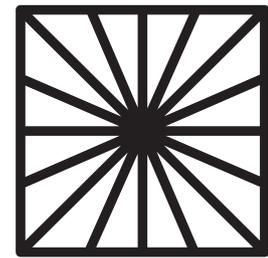
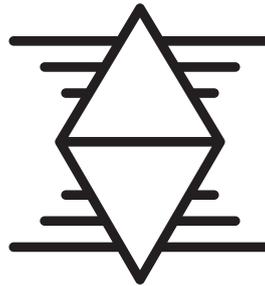
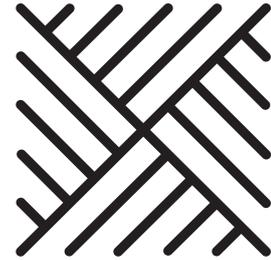
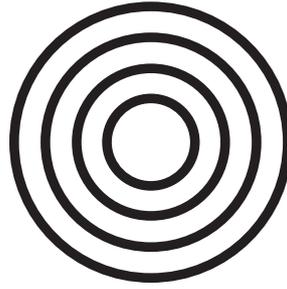
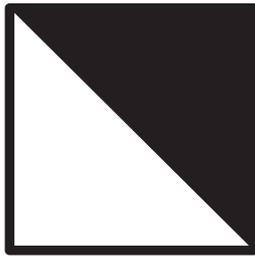
In turn, the proposals dealing with gender perspective, the politicization of bodies and the critical view of the patriarchal and heteronormative position – transversal issues in every country and in all the other axes – are included in the **Gender Issues** axis.

The convergence of **Art and Science / Art and Nature**, as a platform of horizontal dialogue between approaches and thinking modalities, and the problems of **Transits and Migrations** associated to issues such as control, territories, estrangement and discrimination are other axes that stem from the topics addressed by the artists.

Just like in the previous edition, the conception of art not as an event that transpires exclusively in museums and traditional exhibition spaces, but as a phenomenon inserted in the urban and social mesh – appealing to the interaction with and integration into the community – gave rise to the **Art and Public Space / Art and Social Action** axis.

In turn, other topics such as **Landscape** in connection with and as a subtopic of **Art and Nature** and in a dialogue with **Ways of Seeing** aim to reveal the tension between the traditional concept of landscape, which represents nature in its pure, wild condition, and contemporary artistic productions.

Finally, the concept of **Work** includes artistic projects alluding to the contemporary concern for this issue, considering labour as an inalienable human right currently jeopardised by contemporary economic dynamics. Thus, the manner in which art operates on **everyday dimensions** as well as its contribution to envisaging **possible futures** are integrated as subtopics into the 2019 edition of BIENALSUR.



## International Contemporary Art Biennial of South America