

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

International Contemporary Art Biennial of South America



— What is BIENALSUR?

BIENALSUR
2019

BIENALSUR is the International Contemporary Art Biennial of South America. It started in 2015 with its Sur Global meetings, a platform for reflection on contemporary art and culture, which continued throughout 2016. Its first edition took place in 2017 with actions and exhibitions in 84 venues, 32 cities and 16 countries. The second edition is being held simultaneously in 112 venues, 45 cities and 21 countries, between May and November 2019.

BIENALSUR is organized by an Argentine public university – the Universidad Nacional de Tres de Febrero (UNTREF). Its Rector, Aníbal Jozami, is the General Director and Diana Wechsler, its Director of Arts and Culture, the Artistic and Academic Director.

BIENALSUR simultaneously connects spectators from the five continents. In 2017 over 400 artists and curators participated in this platform, a number that is

expected to grow in 2019. The exhibitions are held in different museums, cultural centres, buildings and iconic areas of the public space. The biennial seeks to establish a global network of institutional associative collaboration that erases distances and borders and upholds singularity in diversity. With an unprecedented modality, **BIENALSUR** includes works and projects selected in international open calls, whose aim is to invite artists and curators to conceive original proposals, following their own pursuits, with no topic restrictions.

The call for artists and curators who wished to participate in **BIENALSUR** 2019 closed on July 30th 2018. 5025 proposals were submitted from 76 countries. The projects were selected by an International Curatorial Council, whose members are prestigious professionals from different backgrounds.



Once again the selection criterion was based on the quality of the submissions – both in conceptual and aesthetic terms. It is worth mentioning that the call was entirely free, with no pre-established themes, with a view to identifying the active agendas of each particular place.

With its own cartography, a specific territory and itinerary, **BIENALSUR** reaches out to an expanded South America on a virtually planetary scale gathering artists and curators from the five continents. With MUNTREF (Museo de la Inmigración and Centro de Arte Contemporáneo of the UNFTREF) in the city of Buenos Aires as its Km 0 marker, the first edition went as far as Km 18,370 in Tokyo, Japan.

A BIENNIAL FOR A CULTURAL CITIZENSHIP

Among other objectives, **BIENALSUR** aims to design a new art atlas with a stronger presence of artistic expressions that contribute to the creation of a “cultural citizenship”, beyond territorial borders and the established thinking.

To do so, it was necessary to define a format and a working modality whereby the art of the region is integrated not just as a mere diversity quota. It must respect singularities by redefining conventional positions, sophisticating relationships, recovering traditions and establishing new bonds between spaces and times.

In this regard, **BIENALSUR** devises its strategy through the dialogues conducted in the course of its Sur Global meetings - the reflection platform in progress during the configuration stage of each edition - and those held within the network of universities that are part of the academic committee, as well as the exchanges with the network of institutions integrated into the **BIENALSUR** territory. This series of discussions with artists, curators, collectors, researchers, journalists, cultural agents and public as well as private institutions contributes to the construction of **BIENALSUR's** own plural cartography, with multiple simultaneous events that go beyond conventions.

A CURATORIAL PROJECT WILLING TO GO BEYOND CONVENTIONS

BIENALSUR aims to develop a real procedural exercise in artistic and intellectual creation. The curatorial work seeks to go beyond conventions

inasmuch as it challenges the standard criteria used in contemporary art shows.

The curatorial project of **BIENALSUR** comprises eight major guidelines into which the different projects are integrated: "Actions and Interferences in the Public Space" (artistic projects designed to intervene/interfere unconventional urban spaces or iconic buildings seeking to disrupt the inertia of the everyday), "Ways of Seeing" (re-readings, appropriations and alternatives of visual configurations), "Gender Issues", "Art and Social Action" (in which specific strategies are devised through artistic proposals aiming to lay bridges with various social sectors that for different reasons are marginalized and therefore excluded from the circuit of production, circulation and consumption of cultural goods), "Art on the Borders" (an aesthetic-political axis that gives visibility to current contemporary conflicts involving not only territorial problems, but also and very especially, social and cultural issues), "Memories and Oblivion" (on the different dimensions of memory and its bonds with history and human rights), "Transits and Migrations" (about how transits and migrations are experienced in contemporary times), "Possible Futures" (about the way in which art seeks to imagine aspects of the future from a present standpoint), "Art and Science / Art and Nature" (about the virtuous encounter between different approaches to the real), and numerous transversal articulations and subtopics that enrich these great working axes of the conceptual fabric of **BIENALSUR 2019**.

By launching a free topic call, **BIENALSUR** invites artists and curators to conceive specific, original proposals following their own pursuits, with no restraints. Rather than imposing a theme, **BIENALSUR** contributes to the identification of active agendas in the contemporary artistic scene. Thus, eight thematic axes were defined, which encompass the vast territory of the biennial.

BIENALSUR: A BIENNIAL THAT CREATES ITS OWN TERRITORY

BIENALSUR seeks to erase temporal and spatial borders by means of the simultaneity afforded by technology. All the participating venues (84 in 2017) are interconnected through the use of screens that enable "virtual" visits and thus establish a spontaneous dialogue between different spectators regardless of the distance that separates them.

In order to set the symbolic-political intention of its cartography, the space is measured in kilometres

from the former Hotel de Inmigrantes (Immigrants' Hotel) in the Buenos Aires harbour. This space, which is currently the venue of the Contemporary Art Centre of MUNTREF (Museum of the Universidad Nacional de Tres de Febrero), is permeated by the footprints of millions of immigrants that made up the diversity of origins of the rich South American culture. In its last years, the hotel also hosted representatives of indigenous communities who intended to meet with the incumbent president of the country.

From Buenos Aires, **BIENALSUR** expands to other Argentine cities such as Tigre, Caseros, Rosario, Córdoba, San Juan, Tucumán, Salta and Bahía Bustamante (Chubut). The road continues simultaneously through Uruguay (Montevideo), Paraguay (Asunción), Chile (Santiago de Chile and Valparaíso), Brazil (Sao Paulo, Rio de Janeiro, Porto Alegre, Sorocaba and Salvador de Bahía), Peru (Lima), Ecuador (Guayaquil), Colombia (Bogotá), Mexico (Mexico DF), and Cuba (Havana). The territory stretches beyond the Atlantic and the Pacific oceans. Ouidah, in Benin, is the venue in the African continent. The European venues include Spain (Madrid, Barcelona, Malaga and Palma de Mallorca), and France (Paris), among other spaces in Italy, Morocco, Qatar, Mexico, etc. Finally, Japan and Tasmania follow suit in Asia, and thus the antipodal city of Tokyo is brought closer to South America by **BIENALSUR**.



— Who is in charge of this project?

The professionals in charge of this project are especially dedicated to managing public spaces for formation and development, predominantly in the area of art and culture. **BIENALSUR** is organized by the Universidad Nacional de Tres de Febrero (UNTREF) of the Argentine Republic. Its Rector, Aníbal Jozami, is the General Director and Diana Wechsler, the Artistic and Academic Director.

The members of the International Curatorial Council of BIENALSUR 2019 are: Marina Aguirre (ARG), Cauê Alves (BRA), Ferran Barenblit (ESP), Regina Teixeira de Barros (BRA), Florencia Battiti (ARG), Manolo Borja (ESP), Benedetta Casini (ITA), Ramón Castillo (CHL), Estrella de Diego (ESP), SimonDjami (CMR), Andrés Duprat (ARG), João Fernandes (PRT), Clara Garavelli (GBR), Marta Gili (ESP/FRA), Fábio Magalhães (BRA), José Carlos Martiátegui (PER), Johannes Odenthal (DEU), Catherine Petigas (FRA/GBR), Liliana Piñeiro (ARG), Thaís Rivitti (BRA), Agustín Pérez Rubio (ESP), Nada Shabout (USA), Nayla Tamraz (LBN), Diana Wechsler (ARG) and Marie-Cecile Zinsou (BEN).



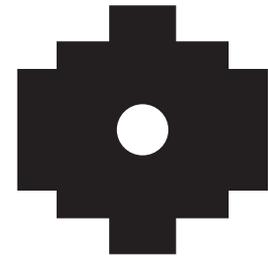
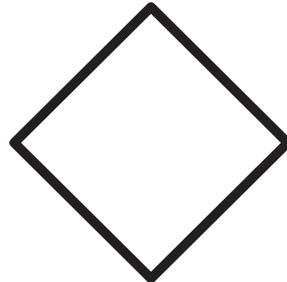
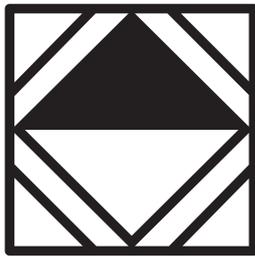
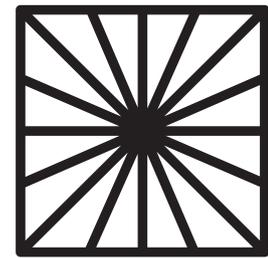
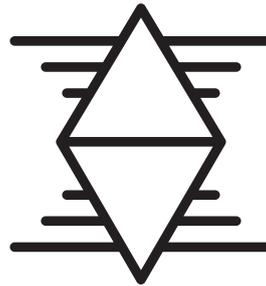
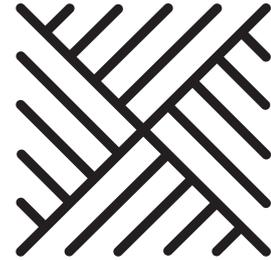
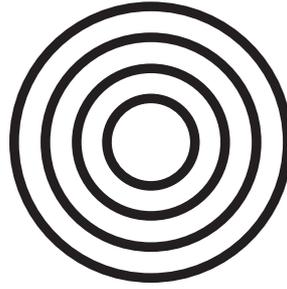
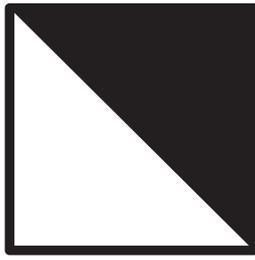
ANÍBAL JOZAMI
GENERAL DIRECTOR OF BIENALSUR

Aníbal Jozami is a sociologist specialized in international relations, a businessman and an art collector. He is the Rector of the Universidad Nacional de Tres de Febrero and the Director of the museums of the same university. In 1993, Jozami founded the Foro del Sur Foundation, a nongovernmental organization whose mission is to gather political, business and academic leaders to formulate state policies for South America. In 2015 the culture ministers of the South American countries appointed him to organize, promote and direct the International Biennial of Contemporary Art of South America, **BIENALSUR**.



DIANA WECHSLER
ARTISTIC AND ACADEMIC DIRECTOR
OF BIENALSUR

Diana Wechsler holds a Ph.D. in Art History and is a CONICET head researcher. She directs the "Dr. Norberto Griffa" Research Institute and the Master's Degree in Visual Arts and Curatorial Studies of the Universidad Nacional de Tres de Febrero. She is the Deputy Director of the museums of the same university. She is a Chair Professor of Argentine Art at the UBA and has received fellowships and subsidies, such as the Postdoctoral Fellowship of the Getty Foundation. She directs national and international research projects and has received awards for Curatorial Studies and Art Essays from the International Association of Art Critics and for Scientific Production from the Argentine Senate.



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