



THIS BOOK IS A TRAVEL LOGBOOK. EACH CHAPTER RECREATES DIFFERENT
JOURNEYS FROM KM 0 ACROSS THE BIENALSUR TERRITORY.

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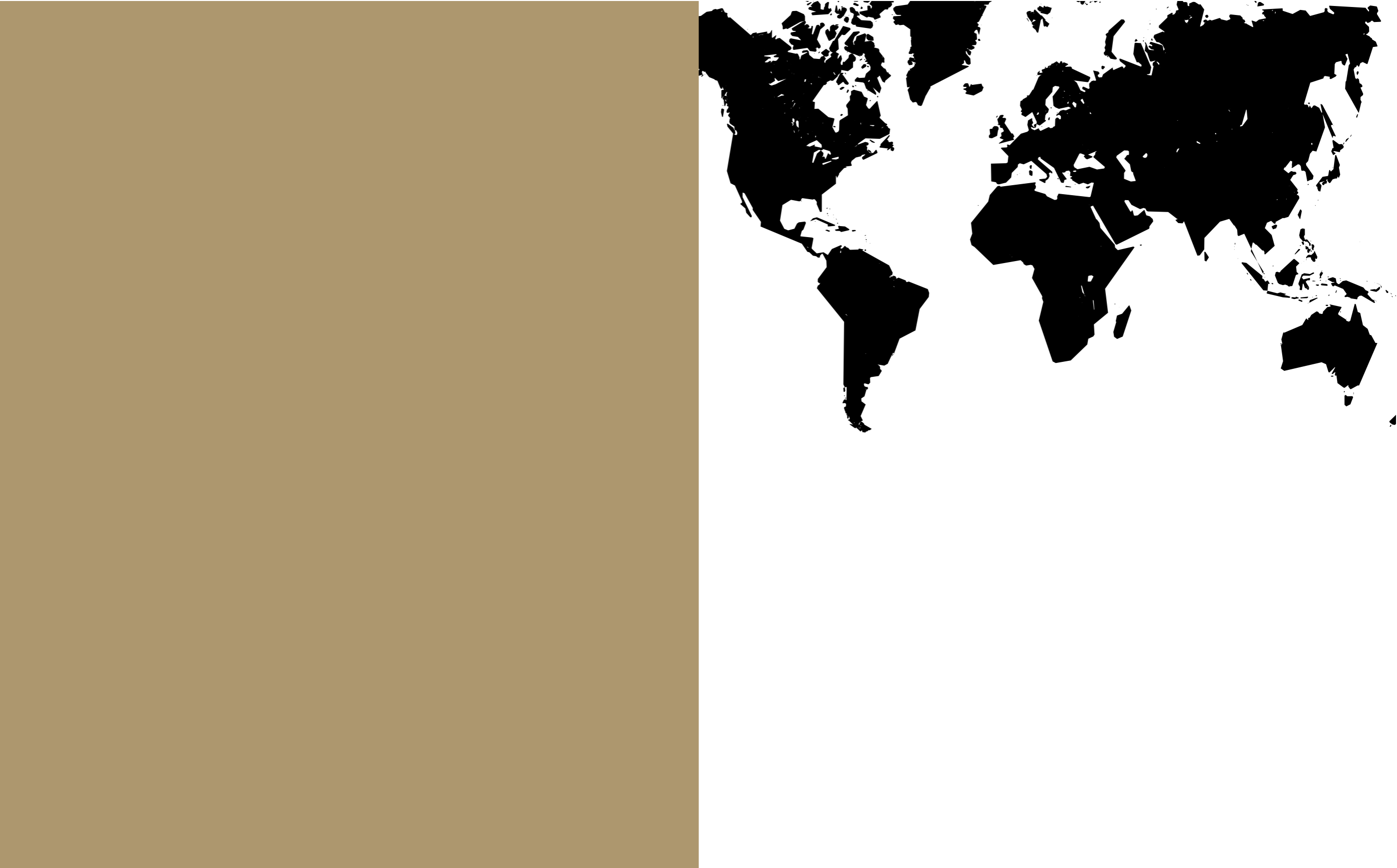
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PRESENTATION

Since the university reform of Córdoba, whose centennial is celebrated this year, the universities have broken with the old authoritarian scholastic academicism concerning their internal operations. Furthermore, they were called to play a different role in society by ensuring that the knowledge they created and developed was not only relevant, but also directly beneficial to the communities they were part of through an active participation in the social and productive life.

One of the first outcomes took place a few years later with the establishment of the first university radio in the world at the Universidad Nacional de La Plata.

Since its foundation, the Universidad Nacional de Tres de Febrero has been notable for its strong commitment to the different problems that affect our country. This has been materialized through a myriad of actions that make it possible to fulfil its institutional responsibility in the fields of science, sports, social action and various cultural expressions.

The Bienal Internacional de Arte Contemporáneo de América del Sur was conceived at the core of our university in 2015 and, thanks to the support of the Culture Ministry, was presented at the meeting of the South American culture ministers, who endorsed it unanimously. Not only was it presented as the most comprehensive cultural artistic project, but also as the first attempt to create a cultural dialogue that fosters the integration of the southern countries.

Later on, following a dialogue with the different governments and international agencies of the region, it was possible to see that the level of organization and execution required to implement the project –in

addition to the expertise in the subject– called for an institution like our university. Thus, a decision was made to officially accept this challenge and to implement the multiple artistic, political and institutional aspects of the project, as well as fundraising actions.

A remarkable effort made by different areas of the University and especially by the small but dynamic team gathered for the tasks of direction, production and curatorial projects turned what appeared to be an excessively ambitious idea into an event whose scope and quality exceeded our highest expectations.

We wish to express our gratitude to those who pursued this undertaking, which fills our institution with pride and is destined to become a significant milestone in the cultural history of the southern countries.

ANÍBAL Y. JOZAMI

UNTREF Rector
BIENALSUR General Director

MARTÍN KAUFMANN

UNTREF Vice Rector
BIENALSUR Institutional Director



PROLOGUE

ANÍBAL Y. JOZAMI *

There are projects whose characteristics and scope can be explained to a large extent through personal stories.

I belong to what can be called the post-war or baby boomers generation in the United States and Europe. Particularly in our region, this generation had as a distinctive feature the compelling wish to change the foundations of our society, or in other words, to try to eliminate or mitigate injustice and social inequality.

This appeared under specific forms in each of the South American countries, the region that we used to call Our America or The Great Homeland reflecting our wish that the changes to be made would encompass it all.

Irrespective of ideological nuances, this internationalist vocation was expressed by Simón Rodríguez, José Carlos Mariátegui, Manuel Ugarte and many others. The idea was that the desire for change had to be global and not limited to one country, and the ideological persuasions defined the selection of those whose opinions would be the banner of groups and tendencies.

As I write this, I remember the time when our small group of young people searching for a political slogan for the title of a manifest of a new student's association in the mid 1960's, found it natural to use a phrase of Francisco Solano López in Cerro Cora when he was fighting against the armies of the Triple Alliance. We were a small group with little experience, mostly under 20 years of age; yet, we were united by something related to South American history rather than the details about the changes we proposed for our university.

*
UNTREF Rector
BIENALSUR General Director

It might be said that it was a generation with a strong wish to become agents of change and whose relentless will represented the same as De Gaulle's *grandeur* for France two decades earlier, when he summoned his country to resist the invasion.

It was the time when the ideas about third position, solidarity and internationalism emerged in the wake of the Independence processes in Asia, Africa and the Americas. The latter was the territory that we strived to visit after exploring our own country, not with a tourist eye but to acknowledge the space where we wanted to play a key role.

Everything revolved around politics as a tool to articulate egalitarian societies. However, for various reasons, the outcomes were not the expected ones in the different countries and regions, and those of us who were not as young then sought to direct our constructive spirit to a myriad of areas.

Personally, among other endeavors, I did so through the creation of institutions, publications, and leading innovations in university education. As an art collector, I have supported cultural expressions and explored markets for them in several continents.

This is how this old activist now focuses on culture.

Along with the disappointment and disillusion that political developments inflicted on our generation, I discovered the possibilities afforded by cultural expressions conceived beyond their own disciplinary borders. That is to say, from art and culture policies.

This biennial, which is irreverent and rowdy but whose lofty aspirations uphold the ideas of continentalism and internationalism that I mentioned earlier, was created by myself and Diana Wechsler –a professional endowed with both intelligence and imagination and creativity. As far as I am concerned, the biennial recovers the possibility of modifying reality from a realm that is political (in the broad and non-partisan sense of the term), as it was conceived from the forms in which art and culture can improve the living conditions in this time and age.

Therefore, the notion of contemporary together with the concept of art does not seek to make reference to any of the multiple definitions of what is modern or to any strictly intra-artistic issues. Instead, we focus on the contemporary in art for its possibilities to identify, describe and bring to the forefront the contradictions of our time, and to be a tool to foster discussions, reflections and new ideas. This potential of contemporary art to reach out to various publics is one of the key factors of our project, as we believe that for certain areas and sectors it will be a palliative to those who suffer growing inequality both in our subcontinent and elsewhere in the world.

For Paul Valéry, the spirit is a power with a transforming capacity that could arise from a certain amount of energy. BIENALSUR strives to recreate such energy, not to create it because it has existed since the beginning of our America, a land of Utopia, and it underlies the project from which this biennial originated. That energy appeared on the border between Colombia and Venezuela when the people from Cúcuta massively flocked to each of the four venues of the BIENALSUR shows, and in doing so they reclaimed the reputation of a region affected by the current events on the border. Similarly, the dock workers of Valparaíso walked around their neighborhood in Cerro La Loma to visit the houses intervened by Argentine artist, Diego Bianchi. The same spirit was present at the School of Fine Arts of Peru when the team of the Tokyo University of the Arts led by Katsuhiko Hibino exhibited the fine pieces – the result of the TURN project – unanimously praised by critics, which were done in collaboration with the children of a vulnerable area in the outskirts of Lima. The same had happened a few weeks earlier in Caseros with that project. Meanwhile, at the Jeu de Paume in central Paris or La Casa Encendida in Madrid, the public attended the high quality level shows on our programme and through the BIENALSUR windows communicated with and looked at the more than eighty simultaneous biennial exhibitions.

At the same time, following an initiative of artists from Australia and other countries, diplomats and high officials attended a performative dinner at Museo Nacional de Arte Decorativo of Buenos Aires that was replicated in Australia. In turn, the actions of Iranian photographer Reza at the 21-22 and Ejército de los Andes neighbourhoods with the format of photography workshops contributed to the empowerment of over 40 youths –and indirectly their families– through this artistic experience. Moreover, the exploration of visual traditions from several Afro-American and migratory backgrounds inspired the project on clothing design and performance conducted by Ronaldo Fraga from Brazil, one of the highlights of BIENALSUR.

UNTREF is a new kind of university that is open to its social milieu, supports scientific and technological projects and puts forth proposals for the development of new cultural consumption habits in deprived and vulnerable communities. Thus, this university was the ideal space to conceive a project like this since BIENALSUR is in line with various actions already conducted by UNTREF to create other gateways and developments and to promote our expressions globally, in the northern countries and in the rest of our continent. We were certain that the will power of those leading the project would make it possible. Such was our intention and after a genuine effort we have accomplished our goal.

The success in attracting the interest of several audiences and the press in five continents makes the continuity of BIENALSUR not just an option but an obligation. It will be continued, and the preparation of BIENALSUR 2019 is well under way.

I especially wish to acknowledge the institutions, spaces, agents, curators and artists that decided to join the territory of BIENALSUR 2017.

I am grateful to the faculty of our university and the support and trust of the members of the High Council who undertook this project as their own and turned what seemed to be a ludicrous scheme of an ambitious scale into a successful reality. My special thanks go to my friend and fellow dreamer Martín Kaufmann, Vice Rector of UNTREF, for his unwavering support and confidence.

My gratitude to those who participated with single-minded devotion in the production and curatorial teams. It is hard to find words that can describe the magnificent and strenuous effort made by the team leader, Diana Wechsler, to materialize this project for which she sacrificed other possibilities that were available to her.

It goes without saying that I could not have conducted the general direction of this project but for the luminous and creative presence of Marlise Gonçalves Ilhesca who was always there for us disinterestedly.

The continuation of this project is my way of expressing the recognition for all this support.

BIENALSUR: LOGBOOK OF AN EXPERIENCE

DIANA B. WECHSLER *

One of the powerful actions conducted by those of us who conceived BIENALSUR is “in-discipline”. By presenting BIENALSUR as an “in-discipline exercise” we place ourselves from the onset at the enunciation point of our project, which seeks to position itself as an alternative space from and through the art system. This concept sums up various aspects of our proposal and makes it possible to envisage the reason for the presence of some projects and working lines of our platform, associated with the ways in which it is possible to activate and promote other social articulations through art¹.

The art world, just like many others, is highly coded. Its organizing sociocultural representations and practices result in the repetition of the formats of the events that reproduce the system once and again in every latitude where they take place.

The awareness of these conditions of the art system in the contemporary world, and the wish to recreate it in the pursuit of other development channels has prompted us to analyse some of the fastest growing events over the last twenty years. I refer to the international art events and among them, two types that, albeit having different objectives, turn out to be somewhat indistinguishable. This applies to fairs and biennials, both of which converge because the market system regulates their presences and absences.

¹
The first version of this essay was published in: Diana Wechsler, “BIENALSUR, un ejercicio de in-disciplina”, in *Archivos del Presente*, n° 62, Buenos Aires, Fundación Foro del Sur, 2017.

*
Artistic
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A notion taken from Timothy Garton Ash (*Free Speech. Ten Principles for a Connected World*), who defines internetization, the cyberspace, as one of the dimensions of the sovereignty of nations on a par with the land, the sea, the air and the space.

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BIENALSUR has a small organization structure: General Director Aníbal Jozami; Artistic and Academic Director Diana Wechsler; Institutional Director Martín Kaufmann and General Advisor Marlise Ilhesca. Additionally, an international group of curatorial advisors assists in the process of selection of artists and curators.

How to reconsider the dynamics of the art system? What are the appropriate inquiry tools to rethink it? How to deal with a world that is saturated with images? How to work on the basis of a reconsideration of the international and the global including the notion of *internetization*² in terms of citizen sovereignty from the space of art and culture?

We aim to answer these questions through two of the disciplines that academically involve those who conceived and developed BIENALSUR³: the sociology of international relations –Aníbal Jozami’s field of inquiry– and art history, visual and curatorial studies –my field of research–. On the basis of these two broad areas of knowledge, which include societies, policies and symbolic productions, we focus specifically on the system of art biennials (and similar events such as triennials, Documenta, etc.) to analyse their procedural logic and to attempt to respond to another question underlying this work: is it possible to design a platform for contemporary art under new conditions?

We believe so and are committed to such an endeavour. Before we move on to the specific characteristics of BIENALSUR, let us make a brief mention to some of the terms of the established art system.

The format of international art exhibitions is a figment of the modern imagination of the late 19th century, which gave birth to the mother of all biennials, the Venice Biennale, a venture supported by the haute bourgeoisie of the art world of that city, based on a model established by the universal exhibitions of London, Paris and other cities as of the mid 19th century. The Biennale, as it is commonly known, has proved to be effective, as it has lasted over a century, even through highly conflictive times in the global political arena. The Sao Paulo Biennial, the first based in Latin America, emerged as a counterpoint and as part of the processes of power shift and the appearance of other tensions after the second post-war period. More recently, other biennials followed suit: Havana, Mercosur and Cuenca –the most significant in Latin America–, and others in more distant locations, such as Istanbul and Shanghai.

Then, what is the reason for adding a new biennial to the international art circuit?

As we know, the history of each of the abovementioned biennials bears the marks of their origin, which are related in different ways to the subtle articulation between the worlds of art and politics. By different means, they sought to establish spaces for a shared presence that were capable at times of showing a scale map version of the positions, and the coexistence and erasure of borders at other times. Their symbolic productions appeared as presentations or representations of heterogeneous realities. The circulation and positioning patterns of the international political and economic order are reproduced there in artistic venues, with varying degrees of visibility. Thus, the artists from our countries are usually invited as part of a diversity “quota”. For this reason, as Néstor García Canclini⁴ said, “it’s time to ‘issue new passports’ and to establish new spaces for the art of our countries to undertake what Graciela Speranza⁵ calls ‘a real presence in the atlas of world art’.”

Furthermore, the global map is constantly reconfigured. However, on this map, the memory of the struggles for new leading roles in history –present in the ideas of the 19th century independence leaders– has been re-signified with a contemporary imprint through the foundation of institutions that express collective representations: UNASUR and MERCOSUR are different attempts to integrate the South American countries. Irrespective of these organizations fostered by primarily political and economic interests, at UNTREF we face the challenge of developing a space for regional and international articulation in global terms from the specific scene of art and culture. We do so in the conviction that from such a scene these objectives can be accomplished more effectively than with previous proposals. In this regard, Aníbal Jozami often quotes the memoirs of Jean Monet, the architect of the European Union, when he wonders whether it would have been more pertinent and effective to start integration through culture rather than through alliances over coal and steel. This is one of our work hypotheses, which sees the generation and promotion of new cultural dynamics as stimuli, drivers for the emergence of new social relationships on

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Néstor García Canclini, *Culturas híbridas*, Buenos Aires, Paidós, 1990.

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Graciela Speranza, *Atlas del arte latinoamericano contemporáneo*, Barcelona, Anagrama, 2012.

various scales, namely, between people, classes, countries and regions. It is perhaps a Utopia, though one we believe is worth trying.

The distinguishing objective of BIENALSUR is to define a format and an operating modality whereby the art of the different regions of the planet is integrated not just as a mere diversity quota. It should achieve visibility in diversity on the basis of the respect for singularities by redefining conventional positions, sophisticating relationships, recovering traditions, creating bonds between spaces and times, and maintaining consistency with the new post-autonomous paradigm, which enables a reflection upon the contemporary art and culture scene.

Thus, BIENALSUR aims to turn the art space into a space for reflection, a site for the emergence of ideas and proposals that afford new configurations of the contemporary world. In this regard, we seek to establish other reality and meaning systems on the basis of a common curatorial project of theoretical-critical notions and symbolic and artistic objects that can question established concepts, expand limits and cross borders to reach various dimensions, which will undoubtedly demand new objects, and reading and understanding modalities. In Simon Sheikh's words, "We have to move forward beyond the production of knowledge towards what can be called spaces for thinking"⁶.

As pointed out in the analysis of the system of knowledge circulation, "distribution channels define the worth of what is read"⁷. In the context of cognitive capitalism, those who control distribution somehow control the world. Therefore, BIENALSUR seeks to bring new modes of circulation and a new gathering modality with a view to contributing to the emergence of a novel appraisal of what is produced here and elsewhere in the world.

Thus, this proposal appears to be very ambitious, as it does not merely aspire to put creators from different backgrounds on an equal footing, but also endeavours to give birth to a space where questions are formulated, certainties are challenged and give way to new practices through the generation of alternative modalities in the production of meaning.

Such practices invite every social actor to recycle the imagination and its creative capacity –in the broad sense of the term– deviating independent thinking from conventional paths in order to blaze new trails.

Then, what are the distinctive features of BIENALSUR?

As we mentioned above, since the first Venice Biennale, all biennials have been based in a city, and the relationship between their format and their location is so powerful that each biennial bears the name of their host city. Still, BIENALSUR is not a biennial of Buenos Aires, Lima, Sorocaba, Montevideo, Rosario, Porto Alegre, Asunción, Bogotá, Cúcuta, Madrid, Paris or Rio de Janeiro, to mention just some of the 32 cities that housed this first edition, whose shows and actions were highly concentrated and simultaneously exhibited between September and December 2017.

The simultaneity of projects, actions and shows is part of BIENALSUR's intended effect. It also aims to create situations in which a project such as the one by Joël Andrianomearisoa from Madagascar can be simultaneously seen on the streets of Buenos Aires and in the hallways and staircases of the former Immigrants' Hotel –currently the venue of MUNTREF Centro de Arte Contemporáneo (Buenos Aires, Argentina)–, on the streets and facades of the Porto Alegre and Vale campuses of the Universidade Federal de Rio Grande do Sul (Brazil), and in the venues of the Zinsou Foundation in Ouidah and Cotonou (Benin, Africa). Along these lines, the project by French artist Christian Boltanski, which took place by the sea on the desolate coast of the Patagonia steppe, resonated in video installations at the Museo Nacional de Bellas Artes of Buenos Aires and simultaneously at the Museo Nacional de Arte of La Paz (Bolivia). Likewise, the TURN project, in collaboration with the Tokyo University of the Arts, was conducted in two different spaces: Buenos Aires (Argentina) and Lima (Peru). This simultaneity allows the possibility to create parallel experiences through the same artistic project challenging different publics. In turn, the BIENALSUR Windows proposal is an invitation to experience connectivity in which spectators

⁶ Simon Sheikh, "Objects of Study or Modification of Knowledge? Remarks on Artistic Research", in *Art & Research*, Volume 2, n° 2, Spring 2009.

⁷ André Schiffrin, *El control de la palabra*, Barcelona, Anagrama, 2005.

have a chance to discuss works and different positions from diverse cultural perspectives.

We aim to showcase the variations and nuances generated by different cultural matrixes within the global contemporary context. It is our wish to promote the coexistence of the local and the particular, the singularities present in the current global cultural order.

Furthermore, due to the singularities discussed above, BIENALSUR draws a specific cartography and a logbook and, since it upholds the notion of process, it occurs throughout two years rather than once every two years.

BIENALSUR strives to surpass the usual practices of the system of canonical biennials, which often elect a curator or a team of them and a topic, after which artists are selected to participate in the biennial. In the case of BIENALSUR, instead of proposing a topic or curators to select the artists, there is a free international open call available to artists from different nationalities, ages and backgrounds, who submit their projects with no restrictions regarding subject matter, location or any other type of parameters. On the basis of the projects received, the team of curatorial advisors appointed by the BIENALSUR direction conduct the arduous tasks of reading and selection, thus creating a shortlist of projects, which, irrespective of their origin, are deemed suitable to focus on the aspects underlying the contemporary life experience, so that it can be reflected upon, revisited or explored more intensely. In this regard, rather than suggesting a topic, we pursue it through this open call: the proposals received give rise to the topics that make up BIENALSUR curatorial works and some of the conceptual axes that organise our project. This does not rule out the possibility of the BIENALSUR team to invite artists or projects deemed of interest for the proposal of the biennial on account of their networking modality, the recovery of local diversities and various social sectors and communities, as well as the articulation between art and life. Some of these terms are further specified below.

BIENALSUR CARTOGRAPHY

Let us review some aspects of our itinerary. Throughout the process of “invention” and development of this project, there appeared –instrumentally at first– notions such as cartography, logbook and passport, associated with other fields of knowledge, which allowed us to express more graphically the development we had in mind. However, as this project seeks to create other channels for contemporary art and culture, the appropriation of these notions –cartography, logbook, passport– turns out to be an interesting practice, since they allude to the control of spaces, times and people, as well as their application in some kind of alternative proposal: it is a way to readopt these instruments –and to some extent, power– in a critical fashion from the symbolic order.

The cartography allows us to place ourselves in a global space albeit one without any of the political or geographic divisions that create distances. The logbook organizes BIENALSUR's daily activities; yet, rather than being linear, it operates through simultaneity: it is synchronic and diachronic. The passport, far from confining people to their single identity, was conceived to open borders, to be an instrument to go through them and incorporate all identities into it.

The need for these instruments arose from the aspiration to turn BIENALSUR into a multipolar platform: as mentioned above, the idea is not to have an exhibition in just one place, but a series of simultaneous shows, actions, presentations, interventions and interferences taking place throughout the South American territory and other locations in the world.

In this regard, a number of meetings, actions, works and projects were conducted, moulding the vast repertoire of presences that bestow BIENALSUR a multiple, diverse and at the same time convergent nature⁸.

The result was a unique cartography encompassing 16 countries, 32 cities and 84 venues that housed proposals by over 350 artists, most of which had never been shown before.

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Cf. The streaming videos of the twelve Sur Global Meetings that took place from November 2015 to December 2016 in Buenos Aires, Sao Paulo, Tucumán (simultaneously in Asunción, New York and Berlin), Lima, Madrid and Córdoba. Néstor García Canclini, Charly Nijensohn, Christian Boltanski, Tatiana Trouvé and Gilles Lipovetsky are some of the 116 guests including artists, scholars, curators, critics, cultural agents and collectors that participated in the public dialogues conducted in the course of these meetings (www.bienalsur.org).

The BIENALSUR cartography and passport can be followed in two distinct ways: through their kilometres or through their various curatorial axes. Let us start with the kilometres.

The map is a planisphere pinpointing a series of cities –those including BIENALSUR venues– and showing a number of references to kilometres. Upon observation of the map, a question about the numbers arises: why is Tokyo 18,370, or Paris 11,068, or the port of Buenos Aires, Km 0?

Since this project was conceived at UNTREF –the Universidad Nacional de Tres de Febrero– and the MUNTREF Centro de Arte Contemporáneo (the UNTREF museum) which is located in the former Immigrants' Hotel, the entrance point to Argentina of millions of migrants, we placed Km 0 there, merely as a starting point, though it is as important as all the other points. In order to draw a line, an infinite number of dots is required; hence, every point, every kilometre mark of our itinerary is as necessary as the previous one and the next, all of which make up this network we built under the name of BIENALSUR.

Now then, having explained the peculiar system of kilometres of our cartography, it is time to explain how this conceptual mesh has been knitted. As BIENALSUR is a platform, it might well be thought of as a gigantic canvas with embroidery stitches indicating each venue. Additionally, different vectors join the venues with diverse textures and colours. These images enable us to think of BIENALSUR as a vast tapestry on which the various curatorial axes that organize the project are inscribed or “embroidered”, to pursue the same metaphor.

The great axes BIENALSUR Curatorial Projects, Art and Actions in the Urban Space, Art and Social Action, Art on the Borders and Collection of Collections are summarized below.

BIENALSUR CURATORIAL PROJECTS are exhibitions in different venues and cities that share a recurrent theme among the projects shortlisted in the open call, and are part of various projects addressing the same subject matter. For example, the concern for the environment was one of the recurrent topics of the corpus of 2,543 projects submitted and the 379 shortlisted proposals. The exhibitions *Wild Thinking* (CNB, Buenos Aires); *Art, Myth and Nature* (CCK, Buenos Aires); *Art, Time and Nature* (MUNTREF Centro de Arte y Naturaleza); and the project *Mysteries* by Christian Boltanski (MNBA, Buenos Aires and MBA, La Paz) are included in the 38 original proposals of artists from Brazil, Uruguay, Mexico, Poland, Peru, Argentina, Germany, France, the United Kingdom, Russia, Canada, and Colombia. Among these artists, who are from different generations and feature diverse aesthetic profiles, are Dias & Riedweg (BRA/CHE), Angelika Markul (POL), Mariela Yeregui (ARG), Robyn Moody (CAN) and Freddy Dewe Mathews (GBR).

ART AND ACTIONS IN THE URBAN SPACE is the axis that articulates the disruptive, bewildering spirit of intervention of such diverse proposals as the ones by Marcolina Dipierro (ARG) in Rio de Janeiro (BRA), Eduardo Basualdo (ARG) in Rosario (ARG) and Sorocaba (BRA), Pedro Cabrita Reis (PRT) in Buenos Aires, Bertrand Ivanoff (FRA) also in Buenos Aires, Regina Silveira (BRA) in Buenos Aires, San Juan and Rosario (ARG), Leandro Erlich (ARG) in Tigre (ARG) and Joël Andrianomearisoa (MDG) in Buenos Aires (ARG), Porto Alegre (BRA), Ouidah and Cotonou (BEN), among others. All these artists contributed to disrupting the everyday inertia of the passers-by, who were surprised by unexpected situations that raised questions like the one that imposed the urban intervention *Who dunnit?* by Graciela Sacco in Salta (ARG), Valdivia (CHL), Sorocaba (BRA), and Guayaquil (ECU), for instance. Such works provided a poetic dimension and aroused uncertainty.

ART AND SOCIAL ACTION is the concept we used to integrate projects such as the one by Iranian photographer Reza, who, as a result of the fieldwork conducted with the BIENALSUR team, established two photography workshops for youths from two vulnerable neighbourhoods of Buenos Aires with a remarkable impact on both young people and the community. Additionally, the TURN project by Katsuhiko Hibino (Tokyo University of the Arts) goes along the same lines as it has enabled inquiries into communities that are marginalised in terms of health care, and what is more, further marginalised for socioeconomic reasons. These works, particularly TURN, made it possible to open new communication channels between social sectors and among the members of the communities we worked with. Likewise, these projects resulted in aesthetically beautiful and unexpected formalizations, the revision of techniques and the establishment of new installation parameters for artisanal disciplines that had previously been conceived for more conventional or traditional productions. Then, TURN entailed a revision of the strategies of the participating artists in the light of their experience with different materialities, in collaboration and dialogue with diverse communities that offered their distinctive viewpoints. Moreover, the work conducted with TURN confirmed the hypothesis of our horizontal collaborative networking process. It is a road where, as I said earlier, TURN and BIENALSUR converge and learn from each other on the basis of these experiences.

ART ON THE BORDERS and the SOCIAL ACTION axes play a significant role on our platform from the strategic-political point of view since the projects integrated into both axes question current issues probably more straightforwardly than other types of proposals more specifically related to the art world. Rather than asserting that these two conceptual guidelines do not seek to expose situations through artistic-cultural expressions, we believe that due to their distinctive features and operating modalities, they interfere more directly in fields that are not strictly artistic. The selected curatorial proposal by Alex Brahim (COL), which was conducted in five venues in the city of Cúcuta, on the conflictive border between Colombia and Venezuela, appears as an iconic example of the socio-political and cultural activation meaning of a project that

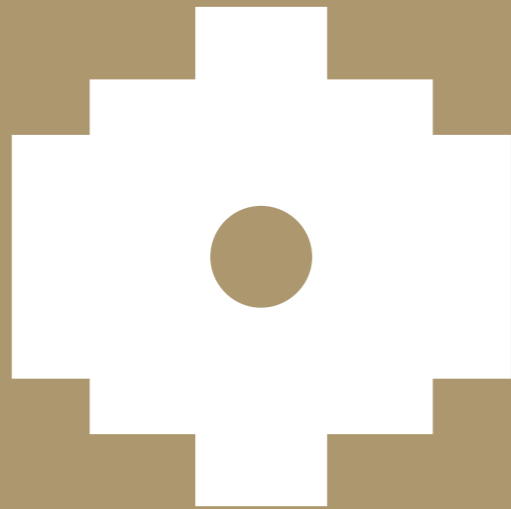
gathered artists from various nationalities to work on border problems and to present them in the landmarks of this city, whose most powerful identity is its border location. Another project along this axis was an artist residency, which also included artists from different backgrounds, on the disputed border between Peru and Chile –known as the Terrestrial Triangle– by the Hawapi collective and BIENALSUR.

IN COLLECTION OF COLLECTIONS, we implemented a strategy that differed from the previous ones and invited various public and private collections to join several exhibition projects based on the concept of collection. Thus, a selection from the contemporary art collection of the Museo Nacional Centro de Arte Reina Sofía of Madrid was first showcased under the concept of *Art for Thinking a New Way of the World* in the halls of our Centro de Arte Contemporáneo. In turn, a selection of works from the Museum of Modern and Contemporary Art of Geneva was presented as *Interferences* in the halls of the canonical European collection of the Museo Nacional de Bellas Artes of Buenos Aires. Additionally, other collections were selected to be part of shows in Sao Paulo (Brazil), Lima (Peru) and Rosario (Argentina), among other cities. The objective of this type of proposal based on contemporary art collections is to provide other outlooks within the selection processes of contemporary art. We believe that the perspective of collectors and collections was absent from this kind of international events.

This long account describes the principles underlying the creation of this project as well as the conceptual tools that we incorporated and the various formalizations of this platform in order to materialize the projects by contemporary artists and curators selected to participate in this first edition of BIENALSUR. We therefore developed the website bienalsur.org not merely as a site, but as a comprehensive file of this experience and a space to follow up on the continuity and development of this project, which does not seek to become a frozen system; instead, it aims to work on the basis of mobile, dynamic and critical structures. These are our tasks vis à vis the next edition. Moreover, the vast university network of our project will provide a space in which the analysis and projections of BIENALSUR will be furthered.

At this point, there is possibly a great deal left to mention about each of the shows, each of the artistic projects, and each of the voices and glances that chose BIENALSUR to express themselves. This book-catalogue seeks to enhance the possibility to account for the richness and dimension of all the proposals. However, we know that nothing compares to the experience of participating in the hectic development of this project. Its procedural nature and its level of entropy will allow us to undertake this journey again, rising to new challenges in every new edition.





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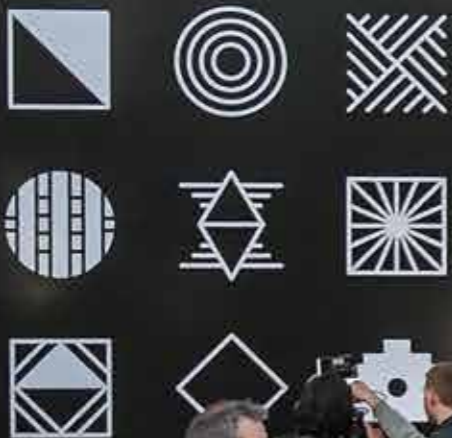
BIENALSUR CURATORIAL PROJECTS Located in various venues and cities, the exhibitions integrated into this axis address specific problems that emerged from the convergence of the projects shortlisted in the international open call organized by BIENALSUR. Environmental issues, memory processes and different relationships with historical and artistic-historical narratives, and how to deal with the contemporary life experience through art were some of the topics that shaped these shows.

ART AND ACTIONS IN THE URBAN SPACE A disruptive interventional spirit gave rise to proposals of diverse aesthetic and material nature intended for public spaces that contributed to break the inertia of the everyday lives of the people in the cities and the buildings that hosted the pieces designed for each specific site. This brought about unexpected situations that raised questions about the daily experience, provided a poetic dimension and somewhat created perplexity, all of which ultimately represented a call to reflection.

SECRETARÍA DE CULTURA
SECRETARÍA DE DESARROLLO URBANO
SECRETARÍA DE TURISMO

UNTREF

EL MUNTREF ESTÁ BIENALSUR



ON THE RULES OF THE GAME

A DIALOGUE ON BIENALSUR BETWEEN CHRISTIAN BOLTANSKI AND JEAN-HUBERT MARTIN

Dialogue is one of BIENALSUR modalities of reflection and work. We have therefore decided to include one of the exchanges that took place as a revision of the biennial experience in November 2017 between Christian Boltanski, one of the first artists to join this project, and Jean-Hubert Martin, who, with his exhibition *Magicians of the Earth* from the late 1980s, was one of the curators that sought to question the canonical notions that had prevailed until then.

c.b. Nowadays there are hundreds of biennials, but BIENALSUR has changed the rules. Aníbal Jozami and Diana Wechsler have invented a new form of exhibition, whose basic principle is dispersion. There is no longer a visitor moving from one piece to the other, but a dispersion of spaces, not only in Buenos Aires, but all over the continent.

J.-H.M. BIENALSUR broke the rule of the unity of time and space. The result is so vast that nobody can see it as a whole. But this dispersion makes it possible to come closer to the community, and thus avoid being confined to an elite.

c.b. The organizers understood that it was necessary to use 21st century technology, which erases distances. A conference in Buenos Aires can be watched live from Santiago de Chile. The importance of this manifestation goes beyond the combination of the exhibited works. Above all, it is a meeting point for artists and academics all over the continent. There were very productive exchanges between organizations that had never met before.

J.-H.M. On the occasion of the debate that gathered the various players of the project, there prevailed an atmosphere of enthusiasm for the pleasure of sharing different experiences, mainly regarding the bonds established with local spectators. It seemed to me that this dynamics was more powerful than that of the art centres and museums that I had the chance to know before.

c. B. In my case, one of the most joyful experiences I had in Buenos Aires was to visit the numerous museums where the BIENALSUR program took me. I will always remember the Lemaître video collection at the Museo de Arte Hispanoamericano Isaac Fernández Blanco, where a wonderful singer opened the exhibition. Also, in some peripheral quarters there were fascinating experiences with the population.

J.-H.M. BIENALSUR established a network of enthusiastic cultural agents that hadn't met in these countries, whose cultures bring them so close to each other. In general, the principle of biennials seeks to attract the largest number of foreign artists, whereas BIENALSUR looked for a balance between foreign and South American artists for the sake of a constructive dialogue between them, but also to reach out to the local public.

c. B. All of this was made possible thanks to Aníbal Jozami and Diana Wechsler. The meetings with artists were replicated through discussions and friendly talks over meals. New friendships were made, and the passion of the organizers generated a cheerful and hardworking atmosphere among us.

J.-H.M. Indeed! During the installation stages of great exhibitions there are meetings and conversations between artists, which somehow replace the role that was reserved for the "café of artists" in the past. That's why they are essential to invigorate the development and implementation of ideas about art.

c. B. To me, this biennial was the opportunity to fulfil a dream. I was able to create a work that I had so long wished for: to install huge trumpets in Patagonia, which, thanks to the help of Argentine acoustics specialists, allowed me to reproduce the singing of the whales, so present in that part of the world. I will be eternally grateful to Aníbal and his team for enabling me to create this work.

J.-H.M. Another original feature of BIENALSUR is to be one of the first to focus on the art of the southern hemisphere. A question that remains open is whether the south hemisphere should be considered from the geographic or political-economic point of view. In the latter case, it would include all the emerging countries in the world. Either way, BIENALSUR uses the concept of art globalization more wisely than other biennials and achieves positive and inspiring outcomes. There are no longer beacon metropolises or countries that concentrate all the artistic activities, but a great dissemination of creators, projects and events, which gives enormous room for freedom.

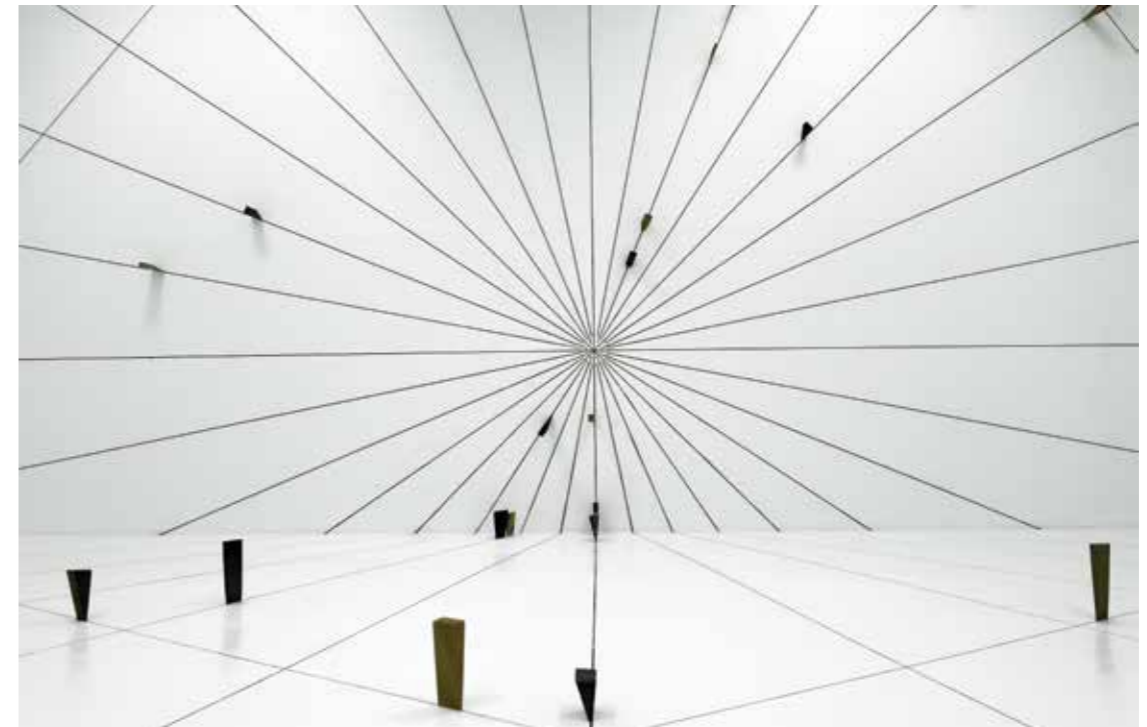
c. B. If I am asked what country I'm from, I reply "Artist". BIENALSUR allowed me to meet brothers, sisters, cousins, nieces and nephews that otherwise I would have never had the chance to meet.

Exhibition **PREPARED SPACE**
 Artist **Tatiana Trouvé (FRA)**

The space is prepared to be both deconstructed and repaired, to be altered or restored. The title alludes to John Cage's "prepared piano", whose possibilities were explored by the artist between 1940 and 1950. Intervened by various objects that modified its function, "the prepared piano" refers to the definition of music as a sequence of sound events.

Prepared space is a site-specific installation that consists of a specially devised bright white space, where the artist makes cuts on the walls and on the floor into which she inserts a series of bronze pieces as if the hall would collapse without them.

Carefully articulated, this space reveals a singular migratory cartography, which accounts for the precariousness and uncertainties of existence. From September 12th, 2017 to February 4th, 2018



Exhibition **THE WORLDS**
Artist Iván Argote (COL)

This video installation is part of the 7 chapters of the project *As Far As We Could Get* (2017), which are entitled *Axis, History, The Revenge of Love, The Other, Ideologies, Antipodes, The World*. This video projection contains documentary and fictional elements. Iván Argote builds an imaginary channel between Indonesia and Colombia, or more precisely, between the town of Palembang and a city called Neiva. These two cities are antipodal to one another –a strange coincidence only shared by six other cities in the world. In both places, the artist rents large billboards to announce the premiere of a film called *The Revenge of Love*. The camera then switches between the two places showing similarities rather than differences. From September 12th, 2017 to February 4th, 2018



Exhibition **ÁRBOL NEXOR**

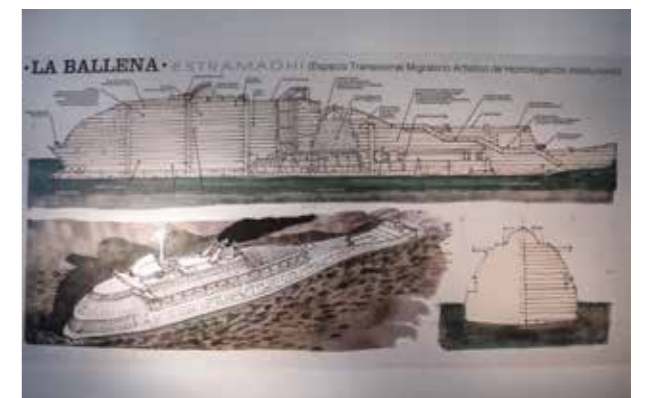
Artists Colectivo Estrella de Oriente: Juan Carlos Capurro (ARG) Juan Tata Cedrón (ARG) Marcelo Céspedes (ARG) Nano Herrera (ARG) Daniel Santoro (ARG) Pedro Roth (ARG)

In *La Ballena va llena (The Whale Comes Full)*, Estrella de Oriente Collective proposes the solution to the problem of migrations to the developed countries. Taking into account their restrictive laws, the Collective found a solution: instead of applying migration laws, we should apply art laws, which allow the free circulation and protection of artworks.

Estrella de Oriente suggests that through a journey in the Whale boat, migrants will transform into artworks, applying the Duchampian law –admitted in the art world– of conversion into art of daily objects.

Being a certified artwork legitimated by Estrella de Oriente, the migrant must be admitted and protected by the law of each country. If they are not, these States would be inflicting their own laws. Once arrived in the chosen country, a new problem is presented. Where will the migrants live? *Árbol Nexor* is the continuity of the Whale in order to solve this new situation.

The Collective plans a housing system, *Árbol Nexor*, in a rizomatic way, where the migrants-artworks will contact the public in the museum hall, a place of welcome and protection. They will show their stories and habits through the special devices of the *Árbol*. It will allow the migrants-artworks to recover their primary human form: the one of inhabitants, to be fraternally understood and admitted, without mediations, by the society where they have arrived. From September 12th, 2017 to February 4th, 2018



Intervention **FIRST LINES**
 Artist **Marco Maggi** (URY)

First Lines, a very steep diptych conceived by Marco Maggi, is featured along the ride of the two lifts of MUNTREF Centro de Arte Contemporáneo (Hotel de inmigrantes). It is an invitation to bring about –through some subtle writings– new gazes at the Río de la Plata landscape. “I have never realized the intimate resemblance between a glass lift and a scanner. A close and thorough document of the calligraphy of paper bits”, points out Maggi, whose wish is “for the lifts to look like they were made to go over the drawing from top to bottom.” *Language Descending a Staircase* is the title of his work on the staircase of the Courtauld Art Institute of London. The information there goes down in the lift. “The information in the ascending expands: a greater density of tiny aligned white paper bits, just like lines on a stave, or phrases of a text that grow increasingly complex as we go up. As the other lift goes up, the information loses density, dissolves or becomes deconstructed. Every drawing is a text that cannot be read. A text before which we all feel foreigners”, adds the artist. *From September 12th, 2017 to February 4th, 2018*



Intervention **WINDOWS OF TIME**

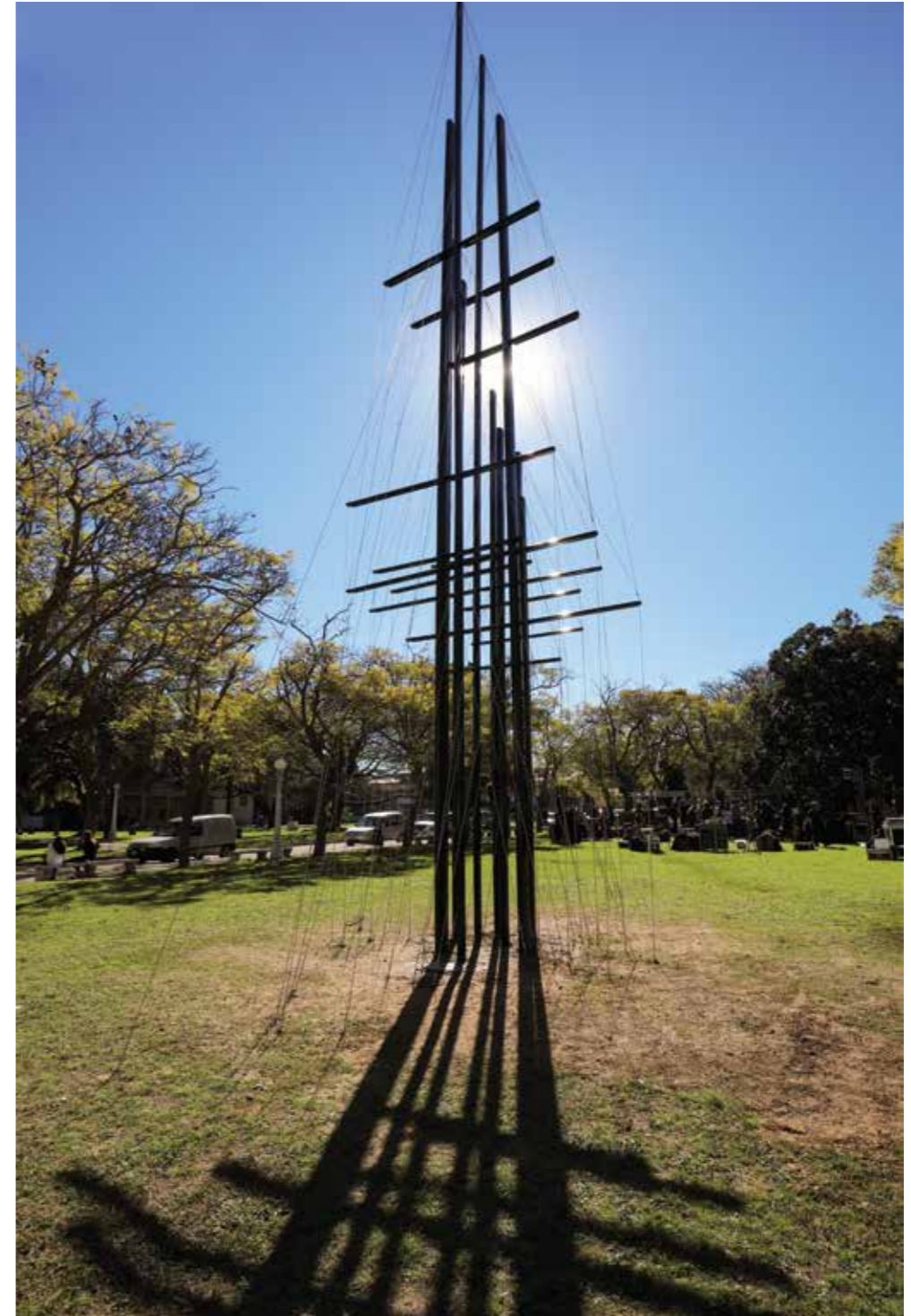
Artist **Dias & Riedweg** (BRA/CHE)

Windows is a project that problematizes the notion of time in contemporary times. It features videos made with 24-hour shots of a series of iconic windows of Buenos Aires, including a window in the old Confeitería El Águila at the Eco Park and others in the Hotel de Inmigrantes, the CCK and the Usina del Arte. The installation of this space focuses on the latter window, which imposes a new dimension of time between the past and the present on account of the 24-hour shot. From September 12th, 2017 to February 4th, 2018



Intervention **GOD IS AN IMMIGRANT**
Artist Mariana Telleria (ARG)

Located in the square of the former Immigrants' Hotel, this intervention comprises 14 masts that uphold immigration. The artist said: "I cannot forget immigration. I cannot forget that all of them arrived there. 'Argentines descend from ships'. Our country, as well as this hotel since 1911, has received enormous migration flows that crossed the Atlantic and at one point accounted for over 25% of the total population. (...). I cannot forget that we are all immigrants and therefore, God is one too. God is supposed to be omnipresent, to possess the gift of ubiquity. Going everywhere without a passport. An immigrant of succession. Genius. From a formal standpoint, masts seem crosses. 'And where will I escape from your presence?' Let's move on. I wish to say that every God is an immigrant. And so is the notion of God. Universal ideas are immigrants". From September 12th, 2017 to February 4th, 2018



Intervention **A LEAP BACKWARD**
Artist **Romuald Hazoumè (BEN)**

Romuald Hazoumè is an African artist from the Republic of Benin. Hazoumè bestows the objects he uses with a new meaning by placing them in an unusual context. He conveys the spirituality of his ancestors to an utterly contemporary imagery by using waste materials found in different places. His creations are noted for political denunciation and reflections upon the history of his country and slavery. Besides, one of the most serious problems in Africa is the overexploitation of its resources, which Hazoumè highlights by using oil drums in his pieces. His art denounces the injustices in the world where he lives, but more importantly, it exudes great human feelings and the sensitivity of someone who is able to reflect deeply upon his own land and life. *From September 12th, 2017 to February 4th, 2018*

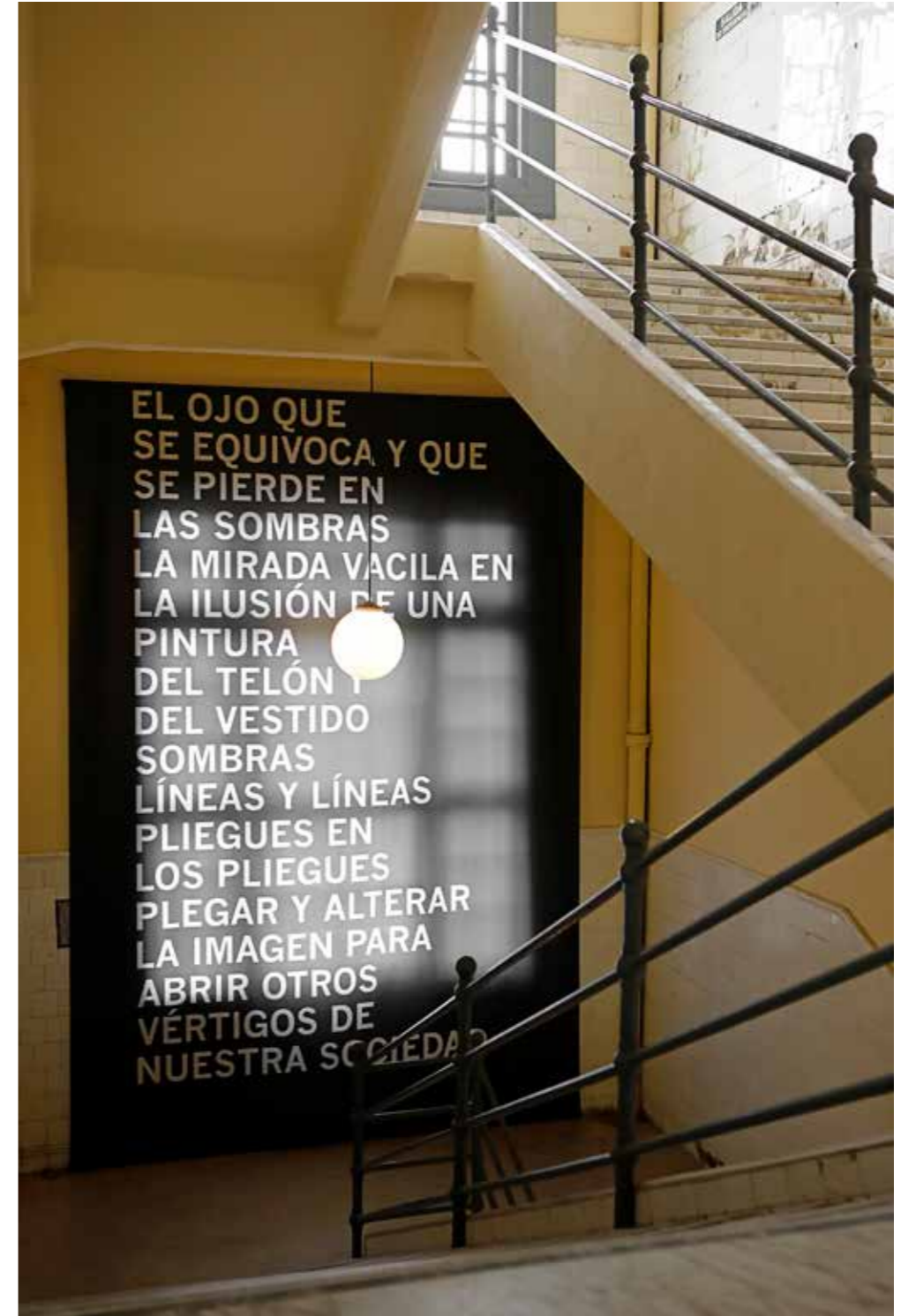


Intervention **LE LA TOUR DU MONDE**
 Artist **Joël Andrianomearisoa** (MDG)

The urban space is usually his territory. It is the place where his imagination is activated and also where his work takes place. The word is one of the pieces of the game organized around a "force idea" where the site prevails. Joël Andrianomearisoa visits the locations that we asked him to intervene within the framework of BIENALSUR's Territory: the streets of Buenos Aires, the MUNTREF museum at Hotel de Inmigrantes, the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, and the streets of Ouidah in Benin.

The sensitive experience of the *flâneur* allows him to feel the vibe of the place, perceive its dynamic and choose the way to be present in it. He then creates another experience for those who walk by the corner of Avenida del Libertador and Pueyrredón. A set of white typography texts on a black background appears as a puzzle to be solved amidst everyday life. At first it can be mistaken for a form of advertising, but it then acquires other meanings: the juxtaposed languages are identified and partially understood, and alienation emerges.

This process, which is closely related to travel and migration –it is in the language and its uses where a major node of estrangement is located–, will represent an invitation to reflect upon the living conditions that we take for granted and that often deserve to be reconsidered. Moreover, on both sides of the Atlantic this revision may also include the memories of those journeys compelled by slave trade, exile and forced migrations. From September 12th, 2017 to February 4th, 2018



Exhibition **HOUSE, A HOUSE IN JERUSALEM and NEWS FROM HOME / NEWS FROM HOUSE**

Artist **Amos Gitai** (ISR)

In 1980 Amos Gitai shot the documentary *House*, which narrated the history of a house in West Jerusalem and of its Israeli and Palestinian owners from 1948. Eighteen years later, he went back to the same place to observe the changes of its inhabitants and the neighborhood: *A House in Jerusalem* was thus created. The fate of the successive dwellers of the house follows the hardships of Palestinian and Israeli history. All the political, social and territorial drama that afflicted this region for over half a century is replicated in a house scale. *From September 12th, 2017 to February 4th, 2018*



Intervention **NUVEM PARA MEIA ALTURA**

Artist **José Bechara** (BRA)

Massive tempered glasses hanging in the air, neon tubes, and other materials are the resources used in the interference by this Brazilian artist. Bechara uses construction elements in search of a virtuous intersection between them and the architectural spaces he chooses for his works. *From September 12th, 2017 to February 4th, 2018*



Action **ASFI DINNER**
 Artist **Arnaud Cohen** (FRA)

Since the end of the avant-gardes, contemporary art has gone in infinite directions without a hierarchy, thus allowing the emergence of a great deal of talent in art, criticism, and curatorial work. However, these developments have been challenged by a powerful global mark that regards art as a tool for communication. Cohen felt it necessary to create foundations to reverse such a trend. On the basis that this utopian venture is an artistic work, he established one of these foundations and launched the first residency in Paris, a meeting point for international curators that was run by an artist to foster the no-exchangeability of artworks with social commitments. Around a table where lavish dinner parties are shared in a friendly atmosphere, the *ArtSpeaksForItself* foundation attempts to create long-lasting bonds between international agents. As the values of ASFI are honesty and open dialogue, unlike other conventional conversations about art, there are no spectators here or any record of what is said. *September 18 and 19, 2017*



Action **CARGO IS CHARGE**
 Artist **Mariano Sardón** (ARG)

This instalative intervention was conceived for the space of the former Immigrants' Hotel. A crane lifts a container to one of the windows of this historical building, where an interface is established between both "containing" spaces. The spectators in the building will be able to see the "narrated portraits" of a series of immigrants interviewed by the artist. Migration, unrecognition and recognition are the keys to this project. *From November 1st to November 5th, 2017*



Action **A CONTEMPORARY ANTHROPOLOGY
 OF LANDSCAPE**

Artist **Mariana Bellotto (ARG)**

The question arises once and again. What are the limits of a body? In ACAOL, Mariana Bellotto composes –with increasing and decreasing power– a new object, that of the site-specific work/installation, which configures a world that goes beyond this, that and the other thing. It is the paradox of being at the same time in the presence of what can be seen and what has been lost, and of anticipating what comes next in this kind of fatality: shapes that get lost in a perspective beyond themselves; recovered, reconfigured objects. Things are no longer the way they were, although we can still see them and can envisage that something else is about to happen.

This enigmatic aspect is their poetic potential, the secret space where they can lose their meaning to acquire other possible meanings. Something that until recently was wire, fridge, toilet, bag, paper, waste becomes mysterious. Just like bodies: pierced, devastated, broken, torn, intense, surviving. That is where the plot of her work inhabits, uninhabiting, diverting. Her poetics is this world construction and display, where something is and at the same time is not there, something unique, ephemeral, momentary and unstable. Ghosts that surface in the open air, with no roof or protection whatsoever. Unsheltered, tattered, exposed, with no protective wrapping. Managing to get by unshelled. Out in the open, with no explanation to this exile. Orphans. Bare bodies. There is something cosmologically alert in this abandonment outdoors, in the fall of imaginary covers that give refuge inside, inside anywhere. Staggering, plunging. A body exposed to the cold or the heat or the wind or water outside, night after night, deserted and astray. Out in the open.

November 4th, 2017.



Performance **GENESIS**

Artist **Ronaldo Fraga (BRA)**

Curatorial work **Marlise Ilhesca (BRA)**

Can fashion be approached as an expression of contemporary art? Can fashion be used to reflect upon reality? Just two hundred guests including athletes, writers, visual artists and various personalities from Argentina participate in this performance by Ronaldo Fraga, who expresses and upholds South Americans' cultural wealth through a collection inspired by a thorough anthropological investigation of the wisdom of the native inhabitants and of those who arrived in this continent.

The Brazilian designer brings to BIENALSUR the result of a challenge faced by four young Argentine designers who, in just 24 hours, turn a white dress of his creation into an artistic "fabric". The process is broadcast live and the parade of the thirty pieces created by Fraga is musicalized by singer Charo Bogarín, the great granddaughter of a Guaraní chieftain and one of the references of the new Argentine folk music. *November 2nd, 2017*



Exhibition **ART, MYTH AND NATURE**

Artists **Angelika Markul (POL) Charly Nijensohn (ARG) Shirley Paes Leme (BRA)**

Art, Myth and Nature are the three dimensions in the installations by Angelika Markul, Shirley Paes Leme and Charly Nijensohn, in which the natural environment and its singularities are brought to the forefront, as the cultural gaze and its narrative-interpretative constructions emerge.

Thus, the latency of the end prevails in Markul's work, becomes a claim in the adjoining voices that utter the word "water" in different languages in the installation by Paes Leme, and turns into an overwhelmingly magical spectacle in Nijensohn's piece.

Nature, which is captured in two extreme locations of the South American territory, the Perito Moreno Glacier in the Argentine Patagonia and the Uyuni Salt Flat in Bolivia, makes a counterpoint to the re-imagined nature of Paes Leme's intervention.

The three spaces are an invitation to a sensory experience and to the reflection upon the relationships between nature and culture. From September 14th to November 26th, 2017.



1 **Shirley Paes Leme** Viva agua vida



2 **Angelika Markul** La mémoire des glaciers



Exhibition **FLATBED**
Artist **René Francisco** (CUB)

In an allusion to the mechanism formerly used by film projection cameras at the times of celluloid, René Francisco uses the columns of the hall as axes on which a large drawing of several metres in length unfolds. *Flatbed* is thus installed as a sort of "film" that travels along the itinerary of the artist, or rather, along the forking path that leads in multiple directions and ways of doing and feeling, in a myriad of both factual and conceptual solutions to philosophical and socio-cultural issues. Just like in an autobiographical account, the artist's successive creative stages emerge with notable emphasis on the procedural aspects. Rather than the goal itself, he is interested in the process leading up to it, as well as in those mechanisms that drive thinking, whether in the construction of ideas, the architecture of a methodology or the development of a project.

The key element of the piece is drawing, whose far-reaching stylistic register establishes a dialogue between lineal mechanical drawing and a freer and expressive form. Sketches of paintings, installation outlines, and notes with short and complex texts bring up old and new tropes: the repair shop, wells, massive demonstrations, forbidden books, the *Tubosutra* series, as well as concepts such as the masses and their surroundings, the individual and the collective, the Critical Path Method, and the entropy of the cities, among others that recurrently appear in René's work. *Flatbed* is a moment of synthesis, a common space where the multiple facets of the same personality converge in full harmony. From September 10th to September 28th, 2017



Exhibition **MYSTERIES and LA TRAVERSÉE DE LA VIE**
Artist **Christian Boltanski (FRA)**

"There is no progress in art, only development; the art subjects have always been the same since the beginning of times, and they are only five or six: the search of God, sex, death, the beauty of nature... each artist talks about the same things of his predecessors, but using the words of his time. Which is neither better nor worse". Christian Boltanski

In each of his public interventions, he goes back to these sentences that place him within a vast historic-artistic sequence, almost generic, that maybe refers to the presence of art as a human, social need, at any time and place.

The forms that these questions assume change according to times and places. Also, in the trajectory of the life of artists who, like Boltanski, embrace the challenge of turning back over and over to these subjects, trying new resources.

From the intimate installations in closed, absent spaces –many times semi-ruined or abandoned– populated by a few daily objects and an austere materiality, he goes to the immensity of the open space.

Within the framework of BIENALSUR, Boltanski made an exploratory trip to Patagonia, where he found the site that could capture the winds and the infinite dimension of the horizon stretching among the sky, the rocks and the sea. The skeleton of a whale appeared there spontaneously as part of this experience.

Thus emerged the work: three huge iron trumpets were installed on that windswept shore of Chubut to emit their sounds unceasingly. Boltanski created a myth, that of the horns blown by the wind attempting to establish a dialogue with the whales about existential questions. He leaves a mark on the landscape and installs a new sonority. He makes us participate through a video that, in synchrony with the real time of the spectator, is projected somewhere else, hundreds or thousands of kilometres away. He builds a legend bound to challenge time and render continuity to his work. *From September 13th to December 10th, 2017*



Christian Boltanski Mysteries



Christian Boltanski Mysterios

Action TAKEAWAY SHADOWS
 Artist Juliana Iriart (ARG)

This project consists in a device that allows the artist to sketch the shadows of the visitors in their posture of choice, cut them out, fold them and give the drawings to them as a present. It is not merely a shadow but the result of mediation where the participants make the final decision. One at a time, the visitors are invited by the artist to walk into the place, prior to which they are asked to think about how they perceive their own shadow. Once inside the place, every spectator has a short time to choose the way to project their shadow and is requested to stay still for a few seconds. On the other side of the canvas, the artist draws the outline on a roll of gift wrapping paper. The action ends with an invitation to the visitors to collect their shadows. Meanwhile, each shadow is cut out by another person who folds up the paper and turns it into a little present. The shadow is thus handed out as a keepsake. It is a simple deed, a ludic invitation. Yet, it allows us to experience not only how we project ourselves but also how we choose to be seen.

Other venues

Km 0

CITY BUENOS AIRES, ARGENTINA
 VENUE MUNTREF CENTRO DE ARTE CONTEMPORÁNEO AND MUSEO DE LA INMIGRACIÓN, HOTEL DE INMIGRANTES
 November 4th, 2017

Km 3.7

CITY BUENOS AIRES, ARGENTINA
 VENUE MNAD - MUSEO NACIONAL DE ARTE DECORATIVO
 September 13th and 14th, 2017

Km 1,133

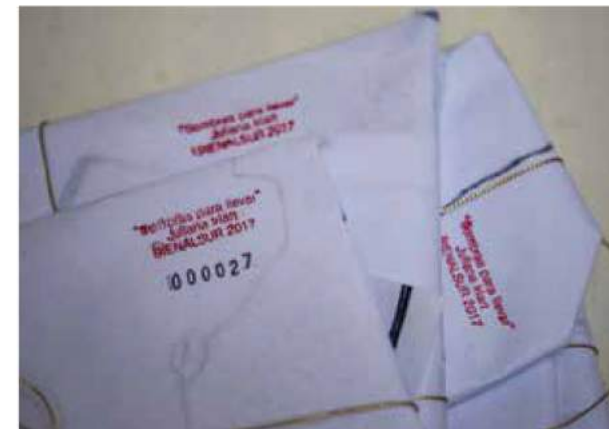
CITY SAN JUAN, ARGENTINA
 VENUE MPBAFR - MUSEO PROVINCIAL DE BELLAS ARTES FRANKLIN RAWSON
 February 13th to 18th, 2018

Km 1,220

CITY TUCUMÁN, ARGENTINA
 VENUE PUBLIC SPACE
 December 14th to 17th, 2017

Km 1,222

CITY TUCUMÁN, ARGENTINA
 VENUE MUNT - MUSEO DE LA UNIVERSIDAD NACIONAL DE TUCUMÁN
 December 6th and 7th, 2017



Action **POURQUOI MOI**
Artist **Emmanuelle Raynaut** (FRA)

In the words of its creator, *POURQUOI MOI* was a winding and progressive road developed between pieces of rock and bodies that came to life during an extense residence in Beirut in contact with the files of the Civil war in Lebanon collected by the UMAM NGO and the collection of man-damaged sculptures in the Vatican. It is a group of performances inside and outside the stage, a family of works composed of three live formats that configure a spectral simultaneous mosaic and "gathers the bodies of eight women between their 16 and 80 years with a variety of audiovisual worlds that mix the time and space arts. The file is reworked, transgressed and is incorporated to life. The human violence is imagined as a red line that marks, here and now, a path towards memory and commemoration. The fragmentation and the dismembering are principles of this phase: a choir for the bodies. October 27th, 2017



Exhibition TAKE ME (I'M YOURS)

Artists Aaajiao (CHN) Artur Barrio (PRT) Christian Boltanski (FRA) Paulo Bruscky (BRA) Luis Camnitzer (DEU) Hans Peter Feldmann (DEU) Félix González-Torres (USA/CUB) Fabio Kacero (ARG) Alison Knowles (USA) Jorge Macchi (ARG) Angelika Markul (POL) Jonas Mekas (LTN) Roman Ondák (SVK) Yoko Ono (JPN/USA) Alan Pauls (ARG) Rachel Rose and Ian Cheng (USA) Tomás Saraceno (ARG) Daniel Spoerri (ROU) Amalia Ulman (ARG) Danh Vo (VNM) Lawrence Weiner (USA)

Curatorial work Christian Boltanski (FRA) Hans Ulrich Obrist (CHE/GBR)

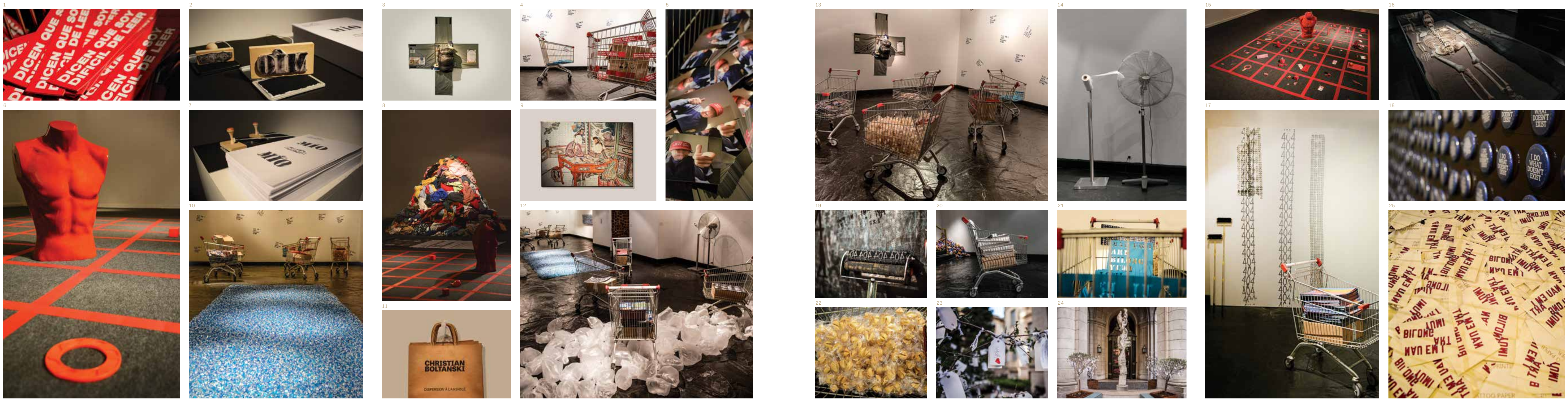
Take me (I'm yours) is a project conducted by Christian Boltanski and Hans Ulrich Obrist, whose focal point is to redefine and recreate the rules of the game in art exhibitions. On account of the convergence of objectives with BIENALSUR, we have decided to invite them to present a new edition of this project. The following is an extract from a long interview where they set out the basics of their work.

Christian Boltanski: "About twenty years ago, Hans Ulrich and I would often meet in cafes, (...) we sought to reinvent exhibition methods, as well as the methods not just for artistic work, but also for how it's shown. (...) "the issue precisely is to speak of the gesture, the rules, and the act of the exhibition, but not necessarily of the works. (...) we should not speak of the exhibition in the sense of artists being presented, but rather to raise a different possibility for the rules of the game compared to the dominant trend in art today." (...) "*Take Me (I'm Yours)* was part of the attempts to change how art is shown. I think that what connects these projects to some extent is a questioning of the idea of the Holy Relic. (...) *Take Me (I'm Yours)* offered to dispel the taboo that one can't touch anything in museums, because the work is sacred. (...) At this moment in history, all of us were concerned with reflecting on the rules, or rather on what was and was not a relic."

Hans Ulrich Obrist: "I remember (...) The first thing that Christian (...) told me, which affected me deeply, was that people only remember those exhibitions that invent the rules of the game. These rules of the game can be dispositors or spatial or temporal rules. (...) The idea was that art could travel not as an object, but as a kind of musical score, and that it could be performed, even fifty or one hundred years later."

(...) "For *Take Me*, it began with a work by Christian, *Quai de la Gare*. We had asked ourselves how to go from an immaterial to a material dissemination, where the work would be fragmented and could be taken, and where people could do everything they normally couldn't do in an exhibition. (...)

"*Take Me* also take their place in the context of globalization. These exhibitions were designed to be global. (...) Édouard Glissant drew our attention to the dangers of homogenization that go hand in hand with this globalization. Rules of the game must therefore be invented to make this homogenization more complicated. (...) *Take Me (I'm Yours)* is not a supermarket. It's not a matter of referring back to the hysteria of consumption, there is something more solemn." From September 13th to November 5th, 2017



1 Amalia Ulman Dicen que soy difícil de leer
 2-7 Luis Camnitzer MINE-MIO
 3 Tomás Saraceno Aerocene explorer
 Overview
 5 Fabio Kacero M.A.G.A.
 6-15 Alison Knowles Homage to Each Red Thing
 8 Christian Boltanski Dispersion
 9 Jorge Macchi Diáspora
 10 Félix González-Torres "Untitled" (Revenge)
 14 Angelika Markul Gone With the Wind
 16 Daniel Spoerri Eat Art Happening
 Aaajiao 404
 17-19 Laurence Weiner Nau em i art bilong yumi (Today Art Belongs to Us)
 18 Paulo Bruscky I Do What Doesn't Exist
 22 Rachel Rose and Ian Cheng Untitled
 23-24 Yoko Ono Wish Tree

Action TRASH BANQUET. THE LAST SUPPER

Artist Ventana Collective (AUS)

Curatorial work Carolina Aguilera de Snow (ARG/AUS)

Ventana Collective was born in 2016 with the intention of founding a platform for discussion to create positive changes in conscience regarding global subjects through multidisciplinary contemporary art.

The project is composed of an installation called *Trash Banquet*, which recreates with revalued local daily disposals (upcycled trash), a performance and a debate, the *Last Supper*, which originated from the apocalyptic question that the artists formulated at the moment of creating the banquet: will we be in our last supper; is this the century when we will completely waste our planet? In this opportunity, the debate will be focused on the "global warming" issue and we have invited 12 politicians, artists and local community leaders that, with the guidance of the moderator artist will have the chance to express their point of view about it during a dissertation that lasts up to 30 minutes and concludes with a cockcrow symbolized by recycled instruments played by a local orchestra.

BIENALSUR is one of the main stops of the intercontinental tour of this project. At each stop, local communities commit to recreate the artwork with local and imported waste, dealing with the challenges that each city must undergo in order to resolve the logistic issues of this proposal.

In Buenos Aires, the visual materials of the Trash Banquet allude to the ghost nets that float in the seas of the world, causing major damage, and also reflecting the History of the River Plate.

Performance: September 14th and 16th, 2017

Installation: September 14th to 20th, 2017



Action ZEITGEIST

Artist Ohne Titel - Florencia Drake del Castillo (FRA/ARG)

Zeitgeist (the spirit of the time in German) is the title of the project by this French-Argentine artist, who adopted the pseudonym "Ohne Titel", which means "no title" in German, to exhibit her work anonymously so that spectators would approach her work for the work itself rather than for the name behind it.

According to Ohne Titel, at these times of social media, there are non-conventional channels that provide a massive audience with direct access to music, videos and books, though not to visual arts. Through social networks, she presented an exchange model that fosters the appreciation of the creative process and one's own work on the basis of sharing.

Throughout 90 days #BIENALSUR posted a challenge/game on Instagram (@byohnetitel) that offered visitors from all over the world the chance to win 90 art pieces. September 16th, October 7th and 21st, November 4th, 2017



Exhibition **EXIT OF THE WORKERS FROM THE MUSEUM. WORKSHOP AND REPUBLIC BASED ON TUCUMÁN ARDE**

Artist **Alexander Apóstol** (VEN)

Curatorial work **Agustín Pérez Rubio** (ESP) **Diana B. Wechsler** (ARG)

Over the last years, Alexander Apóstol's work has shown a significant political emphasis in terms of art institutions and discourse. In Latin America, art and politics have historically represented two interdependent variables. The most significant artistic movement of the region contributed to new approaches to political discussion and their insertion into the social machinery.

Alexander Apóstol chooses the foundational text *Tucumán Arde* (Tucumán is Burning) as a tool for his work and proposes a discussion on the concepts presented in it: the training of artists, their role as authors and the socio-political insertion of their works. His references are the production and promotion strategies of the 1968 action.

Apóstol decides to question the role of the artist, which was present in the said action, to conduct a collaborative work: he deals with the manifesto initially on the basis of mathematics and the networks from which he obtains the keys to a "rereading" process. He starts from the conversion of the manifesto's linguistic structure to numerical codes through the Graphs Theory, which is the natural pattern of social networks and reveals the nature of their movement.

Then, by means of the various disciplines used in the workshops - cinema, writing, performance, drawing - he incorporates a number of variables that serve as triggers for the multidisciplinary works conducted by UNTREF specialists and students.

Alexánder Apóstol

- 1 Fábrica desde una inclinación a la izquierda
- 2 Fábrica desde una inclinación a la derecha
- 3 26 trabajadores salen de cuadro
- 4 Huelga y contexto: patrón numeral

The results were exhibited in different formats: a film installation with archive material intervened by cinema students, a series of tweets made by the participants of the creative writing workshop that are published weekly on a board, a video performance by workers of the MALBA and BIENALSUR, and two boards with drawings of iconic Argentine factories with two radically different political managements. All the resulting activity was reproduced in the networks as a cohesive and multiplying space of the whole exercise. Apóstol's project introduces the debate into the artistic system: he challenges the validity of aesthetic and political processes after they take place and the reproductive role of institutions such as museums. The same critical exercise puts forth the paradoxical validity of some of the non-hegemonic discourses in Latin American contemporary art. From November 30th, 2017 to February 19th, 2018



Alexánder Apóstol
 Fábrica desde una inclinación a la izquierda and Fábrica desde una inclinación a la derecha

1



2



3



4



Exhibition **IMAGINARY CONVERGENCES**

Artists Hugo Aveta (ARG) Ivan Grilo (BRA)

Curatorial work Diana B. Wechsler (ARG)

On the basis of contemporary art projects, it is worth discussing certain interferences within the narrative framework provided by a national history museum. The beginning of our independent history is marked by two dimensions that can be summarized as "revolution and war" in the words of historian Tulio Halperín Donghi. Thus, an interpretation can be made of the period between 1810 and the consolidation of the Nation-State at the end of the 19th century. The proposal by Hugo Aveta, an artist from Córdoba, consists in an intervention in this stretch of history with a video installation presenting a counterpoint between matter as ruin and the image as the witness to an action. He builds a clay man whom he later crushes to pieces. The marks on the body of that man allude to the political, natural and social hardships he was subject to. The video of the action is shown as a counterpoint to the remains of the figure, the witness to the misfortune of the man. Yet, a door is left open to the possibility of reconstructing those ruins to create a new man within a new project. In turn, artist Ivan Grilo from Sao Paulo makes an assertion on a bronze plaque lying on the white flag that imitates the one used to identify black people: the flag has not been raised yet, but it points the way forward. From different perspectives both works propose a rereading of history with emphasis on the anonymous individuals, those silent protagonists that can shape a new future. From September 9th to December 4th, 2017

- 1 Hugo Aveta Cuando los elefantes luchan...
- 2 Iván Grilo Bandera blanca

1



2



Action FULLDOME VISUAL MUSIC
CONCERT – UVM 2017

Works and artists *Temazcalli Dome*: Agustín Ramos Anzorena (ARG) Mario Guzmán / Tzomoni (ARG) Joaquín Gómez (ARG) and Paloma Márquez (ARG) *L.H.C.V.M.M*: Matías Zabaljáuregui (ARG) Leonardo Zimmermann (ARG) Diego Dorado (ARG) and Lucas Samaruga (ARG) *Tiempo curvo*: Elena Laplana (ARG) and Andrés Venturino (ARG) *Astrolabio*: Laura Palavecino (ARG) and Iván Galiussi (ARG) *Cosmogonías Bio Emergentes*: Paulino Estela (ARG) and Franco Matías Robles (ARG) *Cosmografías*: Andreia Machado Oliveira (BRA) Matheus Moreno Camargo (BRA) Muriel Paraboni (BRA) Alexandre Montibeller (BRA) Evaristo do Nascimento (BRA) Fabio Gomes de Almeida (BRA) and Cristiano Figueiró (BRA) *Asterismo IDIS*: Carlos Trilnick (ARG) Gabriel Rud (ARG) and Mariano Ramis (ARG) *Estados híbridos*: Agustín Genoud (ARG) Paula Coton (ARG)

The exhibited works were developed during the first Fulldome workshop UVM 2015/2016 organized by the Center of Experimentation and Investigation of Electronic Arts of Universidad Nacional de Tres de Febrero (CEIArtE-UNTREF) and the “Galileo Galilei” Planetarium, in collaboration with UNTREFMEDIA, Universidad Tecnológica Nacional and Centro Cultural San Martín. The workshop offered to the participant teams –selected after an international open call– a series of meetings with artists, researchers, technicians, curators and producers from different countries, who shared their knowledge for the audiovisual realization in Fulldome format. Each team had the opportunity to experiment and create along several months their pieces, all of them especially made for this immersive format. November 7th, 18th, 24th and 25th, 2017



Exhibition PRINTS IN NATURE
Artists Christian Boltanski (FRA) Angelika Markul (POL) Charly Nijensohn (ARG) Eduardo Srur (BRA)

Four screens welcome the spectator. In different ways, these summarize the exploration experiences of four artists in our natural space. Christian Boltanski (France) carried out in Bahía Bustamante (Chubut, Argentine Patagonia) a tour around the solitude of this geography in order to install there some sound devices that will be activated with the wind and establish –triggered by these random sounds– a possible dialogue with the whales.

Angelika Markul (Poland), for her project *Memory of the Glacier* travelled to Perito Moreno (Santa Cruz, Argentine Patagonia) and developed a visual reflection about the history of those enormous masses of ice and their hidden frailty. Charly Nijensohn (Argentina), with his project *The Cycle of Intensity* travelled around the Uyuni salt flat (Bolivia) to question the place of the man before the immensity of nature, and Eduardo Srur (Brazil), with his PETS project, carried out in different locations along the Paraná river and Riachuelo, created an experience in order to call the attention on the water pollution issue and the need to learn how to preserve this resource.

All these itineraries were presented here as testimony of the impression that the look of the artists can leave on, or better said, of the landscape, and at the same time, of how it invades each aesthetic proposal, giving us horizons to contemplate and reflect. From September 11th, 2017 to March 25th, 2018



Exhibition **ART, TIME AND NATURE**

Artists **Balam Bartolomé** (MEX) **Colectivo Electrobiota** (MEX)
Dias & Riedweg (BRA/CHE) **Freddy Dewe Mathews** (GBR)
Fátima Rodrigo (PER)

Art, time and nature are the three notions that conceptually organize the works exhibited in the old tea house "El Águila", today MUNTREF Centro de Arte y Naturaleza, a center that aims to present from the visual arts, issues related to the environment, natural resources and biodiversity.

In this sense, the video of the Mexican artist Balam Bartolomé contributes with a reflection about the need of an artistic expression as a "caller", as well as a "natural gesture" for the human being. That is why this first presentation of contemporary art in "El Águila" space works as a trigger for convergences between disciplines and approaches to reality for the development of critical thinking.

This collection of projects guides the visitor throughout the space, proposing different scenes in which to gain conscience about the different environmental situations and how interventions on them were and are carried out. **From September 11th, 2017 to March 25th, 2018**

Dias & Riedweg Ventanas del tiempo



Exhibition **CLOSING DOWN SALE**

Artists **GAC (Grupo de Arte Callejero):** Lorena Bossi (ARG)
Vanessa Bossi (ARG) Fernanda Carrizo (ARG) Mariana
Corral (ARG) Carolina Golder (ARG) Associated Project

The exhibition *Closing Down Sale* brings together 20 years of artistic-political activism of the GAC (Grupo de Arte Callejero). In Ana Longoni's words, the history of the GAC represents a fundamental chapter of the intense and prolific saga of artistic activism from the early 20th century in Argentina, especially when it comes to building bridges or exploring the relationship between the most recent activisms and those emerging in the 1980s, from the end of the last dictatorship until the beginning of the post-dictatorship period. October 27th, 2017 to February 25th, 2018



Exhibition THE GAZE THAT COMES AWAY
FROM THE ARMS

Artists Ananké Asseff ^(ARG) Belleza y Felicidad Villa Fiorito (Antü Cifuentes, Francisco Garamona, Fernanda Laguna, Tálata Rodríguez y Mariela Scafati) ^(ARG) Rudolph Castro ^(PER) Martín Cordiano ^(ARG) Leopoldo Estol ^(ARG) René Francisco ^(CUB) Gabriela Golder ^(ARG) Ivan Grilo ^(BRA) Vicente Grondona ^(ARG) Alicia Herrero ^(ARG) Voluspa Jarpa ^(CHL) Carolina Magnin ^(ARG) Guadalupe Miles ^(ARG) Gisela Motta y Leandro Lima ^(BRA) Cristina Piffer ^(ARG) Soledad Sánchez Golder y Lucas Di Pascuale ^(ARG) Carolina Vollmer ^(VEN)

Curatorial work Florencia Battiti ^(ARG)

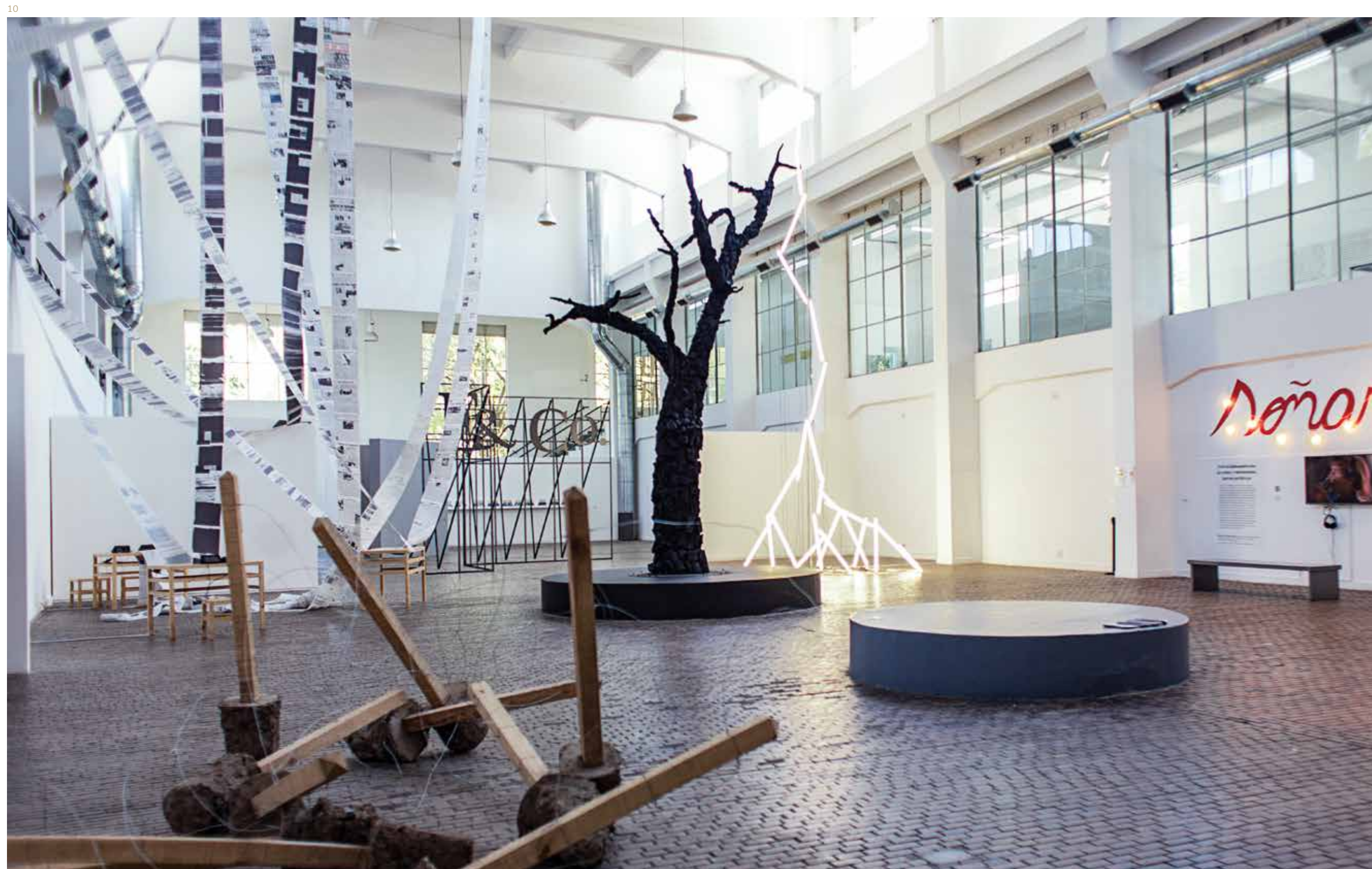
When the (desiring) gaze manages to come away from the arms, which are immersed in the toil of work, to create a space of inactivity, dissent takes place and politics emerges. There is a disruption of the naturalized arrangement of those who have the freedom to gaze and those who are subject to the strenuous work of the body.

Such is Jacques Rancière's description of the appearance of dissent alluded to in this exhibition. However, in these hectic times of endless digital flows, not only the weary body is subject to work, but also our senses, crammed with consumer-oriented technology infiltrated even in our own privacy.

This exhibition is meant to be an opportunity for people to reach out to the memories of this venue. The Centro Cultural de la Memoria Haroldo Conti, located in the facilities of the former ESMA –the context of this exhibition– becomes an all-encompassing space of major re-signification for the narratives postulated by the works. All the pieces related to a space filled with tense stories, which is highly meaningful to Argentine history.

The show is thus organized around the notions of archive, exile, identity and territory by threading intersections and contacts, the synergy of which activates the critical power of each of its propositions.

Might art, with its poetic fictions make us inhabit, albeit briefly, a possible space of emancipation? From September 15th, 2017 to January 31st, 2018



1 **Guadalupe Miles** Pacha primigenia / propiciatoria
 2 **Soledad Sánchez Golder** y **Lucas Di Pascuale** Lindes para el viento
 3 **Belleza y Felicidad Villa Fiorito** Festival Soñar Soñar
 4 **Leopoldo Estol** El viaje del Pehuén
 5 **Carolina Vollmer** Restos CN 1999

6 **Cristina Piffer** Argento, 300 actas
 7 **Voluspa Jarpa** Primera Persona del Plural
 8 **Gabriela Golder** Laboratorio para la invención social
 9 **Carolina Magnin** Narbe
 10 **Vista general de sala**

Exhibition **RAIN, IMPREDICTIVE ASTROLOGY**

Artist **Catalina León (ARG)**

Rain, Unpredictive Astrology is an interdisciplinary and participative project structured around a system of astrological thinking.

The performance seeks to highlight the value of the system of astrological thinking as a form of knowledge to reflect upon and address bonds, human relationships and the relationship with the world and with nature. Based on traditional and psychological astrology, it involves a set of symbolic material from an open perspective, thus recovering some traditional aspects and proposing a deconstruction exercise that is typical of artistic practice, and that aims to think beyond stereotypes. Rain focuses on experience and the practical use of astrology in everyday life, both individually and collectively.

Through the interaction with the visitors and their participation in workshops, surveys and the collective creation of an archive, this project seeks to combine the knowledge of the texts with that of popular culture as well as the knowledge that visitors and participants can contribute on the basis of their personal experience to build a zodiac filled with a diversity of traditional and contemporary imaginaries. September 15th, 2017 to January 28th, 2018



Exhibition **WHAT'S LEFT**

Artist **Gabriela Golder (ARG)**

Curatorial work **Mariano Sardón (ARG)**

There are smells, intuitions, caresses, temperatures, presences, silences, encounters, whispers, noises and absences. There are a few words, barely light. There are fragile images in memory. There are paths everywhere, even on the debris from destruction. To reveal the passages, the interstices, the slits, the jointures, the inflection points between past and future, between melancholy and enthusiasm, between tradition and transformation, between memory and desire. We have to go back to the future where we were light. Based on this assignment, the Argentine artist Gabriela Golder presents this video-installation. From September 29 to October 15th, 2017



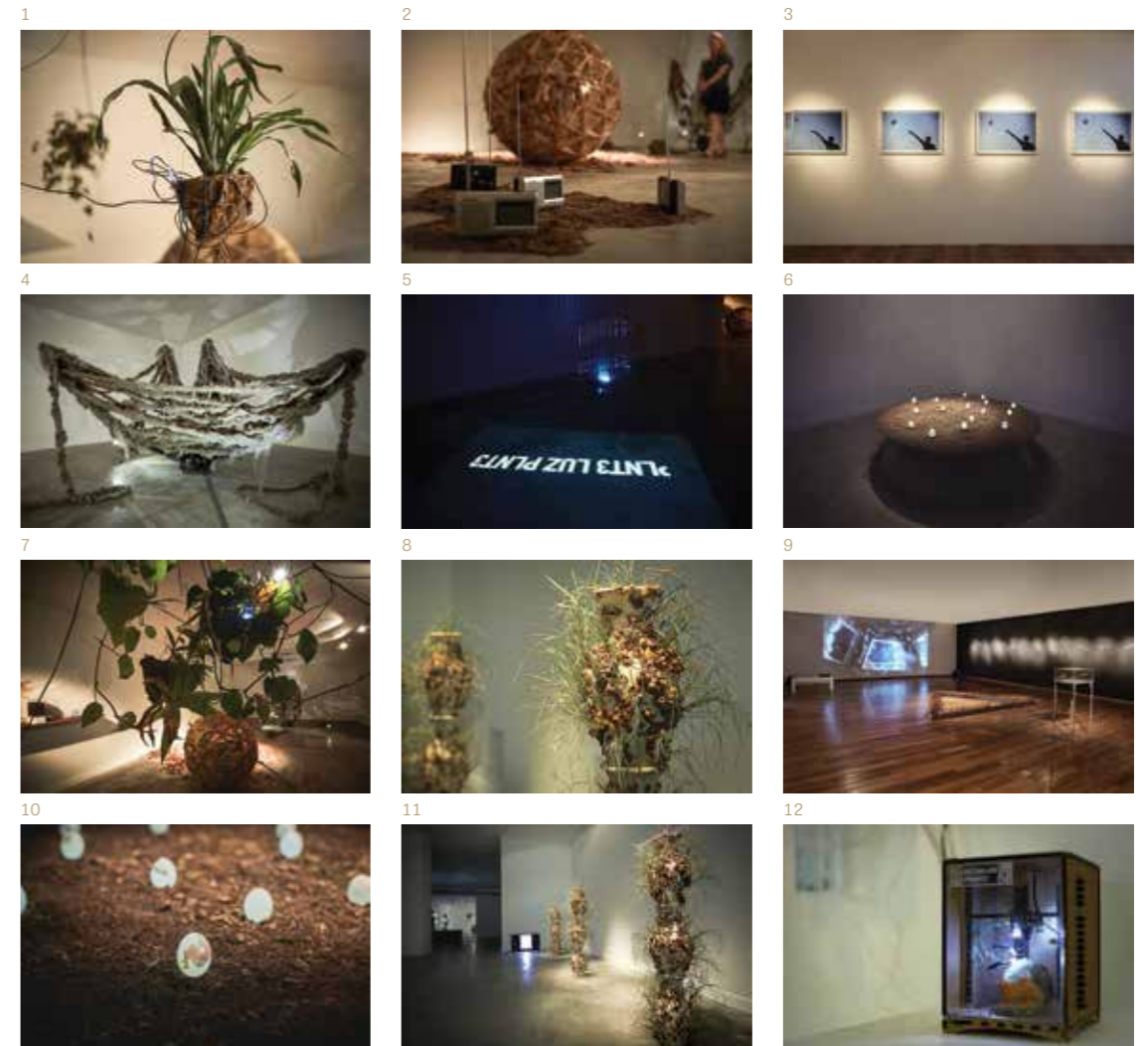
Exhibition LIVE NATURE

Artists Ana Laura Cantera (ARG) Fernando Codevilla and Leonardo Arzeno (BRA) Colectivo Electrobiota (Gabriela Munguía and Guadalupe Chávez) (MEX) Raul Dotto and Walesca Timmen (BRA) María Luiza Fragoso (MALU) (BRA) Paula Gaetano (ARG/USA) and Gustavo Crembil (ARG/USA) Grupo Robótica Mestiza (Juan Ford, Laura Nieves, Leo Núñez, Miguel Grassi and Paula Guersenzvaig, Mariela Yeregui) (ARG) Yara Guasque and Kaue Costa (BRA) Eduardo Kac (BRA) Guto Nóbrega and el Grupo NANO (BRA) Gilbertto Prado and Grupo Poéticas Digitais (Sérgio Bonilha, Ana Elisa Carramaschi, Nardo Germano, Leonardo Lima, Luciana Ohira, Andrei Thomaz, Mauricio Trentin, Agnus Valente) (BRA) Rebeca Stumm (BRA)

Curatorial work Mariela Yeregui (UNTREF) (ARG) Nara Cristina Santos (UFSM) (BRA)

In a setting with metamorphic relationships between (micro and macro) devices, bonds are established with subtle and fragile worlds, thus underscoring various issues related to the environment, climate change, and the extinction of biodiversity. In the dynamic of artificial lives, synthetic beings also adopt forms of behaviour that emulate those of nature, recover their materiality, or simply and categorically challenge laudatory views on technology.

Live Nature is an interuniversity action in Argentina and Brazil featuring works by artists who, with different perspectives and selections, create an assembled symphony of flows, while simultaneously expanding and contracting the scene.



The distinctive shapes adopted by the pieces of this show favour the autonomy of the parts within the framework of an integrated whole, where every entity has a unique nature and still is on equal terms with the others (men, plants, devices...). Most importantly, the entities outline other points of view concerning the context, and go beyond the human-centric approach to propose what Rodolfo Kusch described as “be-being”: a form of being situated in indeterminacy, a dynamic humanity in an empirical, specific event. From November 7th to December 17th, 2017

1-7 **Colectivo Electrobiota** Laboratorio Rizosférico
2 **Paula Gaetano and Gustavo Crembil** TZ' izK
3 **Eduardo Kac** Ground-based Research I, II, III y IV
4 **Grupo Robótica Mestiza** Ch'ixi
5 **Raul Dotto and Walesca Timmen** PLNT3

6-10 **Laura Nieves** Sycorax Nuestra
8-11 **Rebeca Stumm** Trans(forma)ção assistida
9 **Overview**
12 **Ana Laura Cantera** Evolución de una partida

Km 22.7

CITY BÉCCAR, PROVINCIA DE BUENOS AIRES, ARGENTINA
VENUE OBSERVATORIO UNESCO VILLA OCAMPO

Exhibition LITTLE KINGDOMS

Artists Nora Correas (ARG) María Negroni (ARG)

Little Kingdoms is a project in collaboration between the visual artist Nora Correas and the poet María Negroni. It is an artist's book that collects 25 poems written by Negroni and inspired by 25 images of objects created by Correas. The work process between them consisted in the dialogue of different means of expression, such as word and image. Thus, both artists went along a territory, which is almost an "offscreen", a space-time where the unseen, the unheard and the unsaid prevail, and where archaic impulses touch with the unrepresentable. When revisiting the taboo scenes of childhood, with a dialogue of painful joys and their archive of cruel and longed games, focus again in these soft borders between the real, the insufficient and the desire that constitute the heart of the question about the human essence. From November 30th, 2017 to March 4th, 2018

Nora Correas

- 1 El jardín de las delicias
- 2 Las puertas del paraíso
- 3 El reflejo



Km 31.1

CITY TIGRE, PROVINCIA DE BUENOS AIRES, ARGENTINA
VENUE MAT - MUSEO DE ARTE TIGRE

Intervention/Exhibition 4.33 METRES

Artist Paulo Nenfliidio (BRA)

4.33 metres is the title of the mobile wooden object that Paulo Nenfliidio presented in the hall of the MAT. An enormous pendulum swings continuously and with each oscillation it almost collides with a glass of water that gets in the way. In this tension lies the character of the work, whose meaning is completed by the reference to the 1952 musical piece by American composer John Cage. The score's only indication is in the word "Tacet", so the players of the different instruments know that they will have to remain silent for four minutes and thirty-three seconds. The references of contemporary art to modern art are usually part of the artists' repertoire of materials. In this case, both Nenfliidio and Cage work with a disturbing tension: the former in the space and the latter in time. From September 16th to December 10th, 2017



Exhibition **SCHOOL OF AGING**

Artist **Ana Gallardo** (ARG)

Curatorial work **Nekane Aramburu** (Es Baluard Museo de Arte Moderno y Contemporáneo de Palma) (ESP)

"I reflect upon violence", says Ana Gallardo. "In fact, the violence of aging, of loneliness as death approaches. It is an invitation to dwell on the territory of the elderly in contemporary times. What are the roles of the elderly after retirement in a social system with the contradiction of having old people who appear younger than their age and are, at the same time, increasingly segregated? Does it make any sense for this contemporary world to look at them?" Gallardo also puts forth questions related to her own artistic practice: "What is the role of art at this historical juncture? I am keen on practices that bring about change and organize an experience with attainable goals (...) I am particularly interested in the construction of works that are on the verge of failure as artistic pieces and that are regarded merely as an action with a social purpose. In any event, this crossover between a possible social practice and artistic practice continues to fuel a great conflict.

To such a purpose, I propose a school where aging can be learnt through the different activities that the elderly currently perform. These classes are given by these people to a general public", adds the artist. The show includes these actions and is open to future events within the simultaneity of the BIENALSUR territory. From August 23rd to November 5th, 2017



Exhibition **KIOSCO**

Artists

Federico Aguirre (URY) Martín Azambuja (URY) Leandro Bejar (URY) María Berti (URY) Zelmar Borrás (URY) Bruster (URY) Cathy Burghi (URY) Fabricio Cacciato-
re (URY) Jairo Carbajal (URY) Antonio Carrau (URY) Ju-
lia Castagno (URY) Marcelo Cattardo (URY) Virginia
Da Costa (URY) El número 37 (Lucía Estevez Napoli)
(URY) Lucía Franco (URY) Santiago Gianni (URY) Augusto
Giovanetti (URY) Martín Lorenzo (Made) (URY) Lean-
dro Mangado (LE) (URY) Marcos Medina (URY) An-
tonella Moltini (URY) Paola Monzillo (URY) Matías Nin
(URY) Richard Oráa (URY) José Luis Parodi (URY) Diego
Prestes (URY) Fabio Rodríguez (URY) Cecilia Rodrí-
guez Lisboa (URY) Agustín Sabella (URY) Dani Scharf
(URY) Uriel Silberstein (URY) Martín Solana (URY) Virgi-
nia Sosa Santos y Francisco Cunha (Fran) (URY) Sr.
Estampador (URY) Elián Stolarsky (URY) Torko (URY) Fio-
rella Varaldi (URY) Santiago Velazco (URY)

Curatorial work

Carolina Curbelo (URY) Fabio Rodríguez (URY) Santia-
go Velazco (URY) Associated Project

Some years ago, the Centro Cultural de España in Montevideo launched a program devoted to collective experiences to chart and discuss the actions and processes of the various artistic associations of the diverse system of contemporary art in Uruguay.

Kiosco was a self-managed collective created as a contemporary art space led by artists Santiago Velazco, Fabio Rodríguez and Caro Curbelo. It gathered an inarticulate group of creators from diverse backgrounds and disciplines. It was an integrating experience presenting the works of artists, designers, photographers and illustrators, most of whom had no place in the conventional art scene.

The public operational dynamic consisted in a space that opened one Saturday per month and featured new local artists whose works were sold at very affordable prices. Kiosco promoted collections of emerging artists and the integration of art into everyday life. The space soon became a meeting point and a place for communication and exchange that bonded with the neighbourhood and the community. Many of the artists that started their professional careers with the work at Kiosco are now part of the most prestigious contemporary art and production system. *From August 23rd to September 29th, 2017*



Exhibition **A PLACE NOWHERE**

Artists **Anthony Fletcher (GBR) Guillermo Amato (URY)**

Curatorial work **Guillermo Amato (URY) Associated Project**

This show is part of the Laboratory dedicated in 2017 to the countryside, utopia and the rural sector. The CCE Labs articulate exhibition strategies as facilitators. These formats, based on the territories of the current visual images, help us discuss and reflect upon the problems that arise or become more evident with the successive changes in social, geopolitical and cultural contexts. *A Place Nowhere*, a collective project by Anthony Fletcher and Guillermo Amato, is a setting for the discussion of coexistence, the system, capitalism, and the alternatives to what appears as immovable and acceptable in contemporary societies. This device aims to become a space for reflection upon most of the key issues that are the objectives of a transversal work. APN is a proposal, an experience where documentary and archive resources coexist with multiple instances of practices at the venue of the show. A series of performances took place to enrich this experience. In its development, this project allowed spectators and players to formulate more complex questions about contemporary coexistence through the revision of other formats that prove to be possible here. These ideas about art, history, philosophy and politics accompany the notion of what no longer is a utopia, as well as its complex and particular evolution throughout history. *From August 23rd to November 13th, 2017*



Exhibition **A STORY NEVER TOLD FROM BELOW**
 Artist Regina de Miguel (ESP)

A Story Never Told from Below is based on one of the most unusual and radical cases of communication technology in recent history: the Cybersyn or Synco Project. Led by the visionary cybernetic theorist Stafford Beer, this project, which was conducted in Chile between 1971 and 1973 during the presidency of Salvador Allende, was frustrated by the coup d'état of Augusto Pinochet.

Even the most radical utopias always reveal the systematic failures of the time of their conception. This audiovisual project addresses this issue in an attempt to disclose what lies behind the widespread positivist uses of technologies by showing the conditions that made them possible and then brought them to an end. Just like a timeless narrative device, it eliminates the distance between humanity and technology as it delves into the fractures thus produced. *From August 23rd to November 5th, 2017*



Exhibition **PRESENTATION OF 21 PROJECTS AT THE SCHOOL OF ART AND PUBLIC SPACES**
 Curatorial work IENBA Associated Project

Between May and July 2017, the IENBA launched an open call for students, teachers, graduates and guests for the submission of collective pedagogical and creation projects by setting up work teams. This extracurricular activity aimed to become a major extension programme of the IENBA 2017 within the thematic framework of BIENALSUR. The objectives of this activity were to conduct interventions based on artistic practices that promoted interaction and dialogue with the community; establish new teaching-learning spaces in the design of artistic practices; and promote reflection upon the "southern condition" through the interaction with the participating citizens. Twenty-one projects were submitted involving over 200 students, teachers, graduates and guests. The implementation of these projects was supported and managed by a Committee that worked in coordination with all the groups. Talks with guests from the art scene (curators, collectives, artists), workshops with the presentation of projects, and group meetings were held over this period, among other activities. Finally, four events took place featuring the extension activities in the exhibition halls, the amphitheatre, and several spaces of the university. *From August 23rd to November 5th, 2017*



Exhibition **WHERE DISTANCES CROP UP**
Artist **Eugenia Calvo (ARG)**

Eugenia Calvo's project consists in an intervention at the Espacio de Arte Contemporáneo (EAC) in Montevideo by means of a simple action: the removal of the planks that cover the original floor in order to recover it and reveal a construction layer that was concealed by refurbishment.

This minimal action reinstates the history of the prison to this place as well as the vicissitudes of the building, a construction that was later recycled and turned into an art space.

Due to this removal action, the site of the intervention presents a vibrant surface of calcareous designs with a glow that entices the eye and which Calvo symbolically brings back to life. It is the floor of the EAC control tower, which appears to have the vigour of a dormant animal beyond a moat that can only be seen through a glass.

Polishing and lighting –setting apart– an existing territory with a rhythmic energy, appears to be the procedure of some hidden speculation. Such a presumption makes the hidden and the dark the driving force of knowledge, and contradictions, its possible gateways. *From August 23rd to November 5th, 2017*



Exhibition DURA LEX SED LEX

Artists Horacio Abram Luján (ARG) Marcio Almeida (BRA) Narda Alvarado (BOL) Adrián Balseca (ECU) Pedro Víctor Brandão (BRA) Graciela Carnevale (ARG) Colectivo Ca-teaters (ARG) Colectivo Filé de Peixe (BRA) Lourival Cuiquina (BRA) Raphael Escobar (BRA) Rodrigo Etem (ARG) Regina José Galindo (GUA) Luciana Lamothe (ARG) Aníbal López (GUA) Wilyams Martins (BRA) Cildo Meireles (BRA) Rodrigo Moya Moreno (MEX) Gaspar Núñez (ARG) Hélio Oiticica (BRA) Yoshua Okón (MEX) Federico Manuel Peralta Ramos (ARG) Jhafis Quintero (PAN) Víctor Crack Rodríguez (SLV) Edwin Sánchez (COL) Anton Steenbock (DEU/BRA) Joãosinho Trinta (BRA) Luisa Ungar (COL) Habacuc Guillermo Vargas (CRI) 3NÓS3 (BRA) Alexandre Vogler (BRA) Gustavo von Ha (BRA)

Curatorial work Raphael Fonseca (BRA) Juliana Gontijo (BRA)

Dura lex sed lex is a Latin expression that means "the law is harsh but it is the law". This adage was used in Roman times to allude to the boundaries of state legislation and its intrinsic inflexibility. In other words, we could say that if the law were not harsh, it would not be the law, and that its rigour is instrumental in the control of the majority of the people by a small group of leaders. Over the last time, the legitimacy of judicial and political actions has been questioned due to the arbitrariness of its procedures. This exhibition addresses the power and the limits of art to confront either subtly or violently the fissures of these systems. The convergence of generations and locations generated by the works reflects the transhistorical crossovers in Latin America, and underscores the ontologically clandestine nature of its culture ever since its encounter with western institutions.

The aesthetic-political experiments of the 1960s and the 1970s that blurred the boundaries between vital experience, legislation and the artistic object were followed by works reflecting the encounter of the body with conventional punitive culture. Such works either used the public space as a field of action, or applied different technologies to alter the forms crystallized by the letter of the law. On the verge of illegality, many pieces are akin to the criminal object and use the exceptional art space to the extent of challenging its own system. From September 2nd to October 21st, 2017



Exhibition **2,000 PIECES / INFINITE SINGULAR**
Artist **Maricel Álvarez** (ARG)

2,000 Pieces / Infinite Singular by Maricel Álvarez is a poetic reflection on the concepts of otherness and identity based on the reading of the face as a philosophical and poetic category.

According to philosopher Emmanuel Lévinas, the face is an epiphany, a visitation that expresses itself and signifies. And that signification overflows the plastic forms that cover it like a mask of their presence to perception. What underlies this is "extreme exposure, defenselessness, vulnerability itself."

Our face is exposed to the other. It is for the other, just like the face of the other is for us, says Lévinas. And the encounter with the face of the other is a commotion that morally awakes us, as it takes us away from our self-centeredness. We have to encounter the "naked" face of the other, no matter who the bearers are, or their names.

This work centers around the hypothesis that the face is given and hidden, inherited and created, accomplished and constructed, unfolded in masks that typify it, regulate it, fictionalize it...

But most importantly this work conceives the face as unique, untranslatable, and boundless, just like the infinite singular of the other, of every other. The multiple pieces that make up the face, like those of a jigsaw puzzle, fit together delicately and conclusively. Yet, its secret is never revealed. It continues to be a white paper on which we keep writing the most complex and eloquent texts: the great book of nature, of the divine alphabet, in the words of Johann Kaspar Lavater. *From September 23rd to December 3rd, 2017*



Exhibition OTHERNESS

Artist Nicola Costantino (ARG)

Curatorial work Fernando Farina (ARG)

Otherness gathers a large part of Nicola Costantino's photographic production. Each photograph is a carefully designed scene in which Costantino incarnates a different character, taken mostly from art or film history.

The concept of otherness is related to the other and to the idea of acting, incarnating a character, being someone else. The idea of duplicating oneself and projecting oneself onto the other is bound to the notion of self-knowledge and experimentation. This is so because of the significance of impersonating the other, "wearing the costume" to feel the experience of the other. The image of the artist is reproduced on multiple occasions, thus creating a sort of mirror game where her figure simultaneously becomes the subject and the object of representation. There are multiple and diverse references, and many of her works evoke images that mass communication has broadly installed in the collective unconscious. The references also include renowned photographers of the 20th century, such as Man Ray, Diane Arbus, Edward Steichen, André Kertész, Richard Avedon and Grete Stern.

The show includes the video *Trailer*, in which the artist tells the story of her motherhood and the decision to "duplicate herself" to deal with this process on her own, with all the consequences that this entails. From September 23rd to December 3rd, 2017

Nicola Costantino
Nicola y su hijo Aquiles, según Avedon



Exhibition **PORTRAIT**
Artist **Roberto Jacoby** (ARG)

For the public space of Córdoba and the Museo Palacio Dionisi, Roberto Jacoby selected an image of the series *Photos 2016* in which he uses twelve self-portraits with different gestures to express a diversity of feelings.

This work, where the artist presents and alludes to himself as the sole protagonist, inevitably challenges us through the reiteration of a single face, the expression of which we perceive as a mask, albeit one that questions us.

Allowing oneself to be seen does not necessarily mean showing oneself; yet the secret of this new action seems to lie in the integrations of the forms through which Jacoby has been presenting himself, oftentimes on the fringe where questioning is more corrosive.

The artist's works in the media, acting, song writing, and his approach to society are some of the aspects (or masks) that set him apart. Multiplied on the streets of Córdoba, his face is now an image that also operates as a mirror. *From September 23rd to December 3rd, 2017*



Exhibition **FACTORS 4.0**

Artists Ana Laura Cantera (ARG) Fernando Codevilla, Leonardo Arzeno and Moisés Canabarro (BRA) Colectivo Electrobiota (Gabriela Munguía and Guadalupe Chávez) (MEX) Raul Dotto and Walesca Timmen (BRA) Grupo Robótica Mestiza (Juan Ford, Miguel Grassi, Paula Guersenzvaig, Laura Nieves, Leo Núñez, Mariela Yeregui) (ARG) Yara Guasque and Kaue Costa (BRA) Paula Guersenzvaig (ARG) Eduardo Kac (BRA) Guto Nóbrega and Grupo NANO (BRA) Gilberto Prado and Grupo Poéticas Digitais (Sérgio Bonilha, Ana Elisa Carramaschi, Nardo Germano, Leonardo Lima, Luciana Ohira, Andrei Thomaz, Mauricio Trentin, Agnus Valente) (BRA) Rebeca Stumm (BRA)

Curatorial work Mariela Yeregui (UNTREF) (ARG) Nara Cristina Santos (UFSM) (BRA)

The Art, Science and Technology Festival of Rio Grande do Sul brings together consummate and emerging artists from different origins and careers. Their common denominator is that they all work in the intersection of art, science and technology. This project, conducted in collaboration between the UFSM and the UNTREF, is presented within the framework of BIENALSUR both at the festival at the UFSM and in the exhibition at MUNTREF Museo de Artes Visuales. From August 30th to September 4th, 2017



Exhibition **POETICS, POLITICS, PLACES**

Artists **Etel Adnan** (LBN/USA) **Nadim Asfar** (LBN/FRA) **Saliba Douaihy** (LBN/USA) **Daniele Genadry** (LBN/USA) **Gilbert Hage** (LBN) **Saba Innab** (JOR/LBN) **Mireille Kassar** (LBN/FRA) **Cynthia Zaven** (LBN)

Curatorial work **Nayla Tamraz** (LBN)

The landscape as a fragment of the “country” is, above all, a “view”. Beyond the perceptions through which it reaches us, it refers to the inner territory of emotion. Landscape becomes then a narrative where collective myths and personal mythologies mingle and intersect, as well as artistic and poetic imaginaries that it enters into dialogue with. But since the very early Renaissance, landscapes helped also express urban utopias and emerging politics. The landscape is therefore situated at the interface between politics and poetics, just as it is between the here and the elsewhere.

In his Politics, Aristotle considered that the artistic creation (poesis) contributes to the individual and collective good that defines political life. We know today better than ever that major political disruptions are thought out through poetic metaphors. Similarly, where neoliberalism contributes to “depoetize” the world and disenchant it, poetry brings a way to reappropriate words and their power over the real. Naming things poetically becomes a political act.

Therefore, opening up places of sharing where geographical, linguistic and political territories are invited into the space of poetics to enter into dialogue with inner territorialities of intimacy and memory, and build a new relation to space, this would also be one of the aims of our exhibition. The artists invited to take part of this reflection suggest landscapes, places where the links between politics and poetics are activated. They intend to redefine the notion of territory in the light of the issue of globality and deterritoriality, but also through a practice of interiority and memoriality. From September 22nd to November 20th, 2017

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Exhibition **A TRAIL ON EARTH. ECHOES OF INSTITUTIONAL VIOLENCE FROM LATIN AMERICA**

Artists Paulo Almeida (BRA) Carlota Beltrame (ARG) Julián D'Angiolillo (ARG) Regina de Miguel (ESP) Diana Dowek (ARG) Renata Espinoza Roa (CHL) Nicolás Martella (ARG) Bruno O. and Victor Tozarín (BRA) Jonathan Perel (ARG) Graciela Sacco (ARG)

Curatorial work Florencia Battiti (ARG) Leandro Martínez Depietri (ARG)

During the 20th century, the institutional violence in Latin America was rooted in colonial foundations and involved the establishment of neoliberal regimes with their forms of government on being. It had a massive impact on the continent and contemporary artistic practices account for the symbolic aspects of such violence, its origins and mutations in the most remote areas. *A Trail on Earth* aims to be a sort of aesthetic topography indicating possible concentric and tangential paths with a view to defining the reach of that impact and reveal its most imperceptible traces. It addresses the changes brought about in life, in the organization of territory and in the collective imaginary by articulating distant geographical sites in order to raise new questions about the legacy of institutional violence.

How do we read, considering this socio-political context, phenomena like current proliferation of domestic surveillance devices? How do we relate this landscape of security with the European landscape design models, based on the harmony of shapes and, therefore, in the aesthetic control of territory? What did the end of socialist utopias mean in relation to the role of art within the corporate museums of the neoliberal scenario? What meanings are swirl in the semantics of a name? In what ways the artistic practices resignify the notions of migration, border and limit?

The trails allude to the fluidity and infecting nature of events. Tracing their map on the earth implies sustaining an active memory in which the need to decolonize one's own perception in order to delve in the invisible is recognised every day. From September 22nd, 2017 to February 7th, 2018



1 Bruno O. and Victor Tozarín Oficina de Botánica Ordinaria



2 Graciela Sacco ¿Quién fue?

Exhibition HAITI

Artists Tomás Espina (ARG) Pablo García (ARG)

Curatorial work Roberto Amigo (ARG)

The latency of the clay heads is the sensation of a voice: more intense, collective, radical, brutal, barbaric. Tomás Espina and Pablo García move from the orderly caution of the ethnographic museums to the visual concentration of the ossuary. They offer a messianic solution to the formal trap of art, though they leave the spectator in an awkward situation, where there is no chance for empathy. We are forced, before the doubt of complicity, to take distance from this series of deformed heads of primitive clay. We are nothing but the possibility of having been one of those heads.

On the boards, placed in rows one next to the other, similar but different, with the traces of the hands that have deformed them, losing the initial perfect form of their mass.

Haiti as a Latin American metaphor, like an unfinished revolution: that is to say, I mean, the earth trembled. The rite joins the man again with that sacred, but only the traces of that instant can be pointed out as violence. The eyeless clay heads, with their mouths like a slash and silencing the plea (Haiti – Ah, thee!) are a testimony of the sacrifice.

An image that brings to memory other images: the cut heads of Khmer Rouge; the presence-absence of the disappeared. Charles Merewether, more than twenty years ago, interpreted the silhouettes of the disappeared based on the return of the dead of Haiti. Politics and ritual: the absence as the impossibility to symbolize reality.

Sacrifice? How many others will be necessary? From October 9th to December 15th, 2017



Exhibition THE STORY OF WESTERN EXILE
Artist Mireille Kassar (LBN)

Like an antique Japanese screen that makes your soul travel between one panel and the other, with a natural closeness between the differences travelled...

The differences will be experienced. All the rough points will be travelled. We will go through them or in them, because it is necessary. This need was known by the music of François Couperin and John Sebastian Bach.

Today we miss their knowledge, but not their music, which keeps teaching us. We harshly long for their knowledge, like we long for the Amazon River, which is a knowledge itself that keeps teaching us, and maybe forming us (forming me).

The primal river is here beloved, like other important or common places, expressed by virtue of the operation of art, primal places; the common being primal under some inherent aspects.

The film is a journey based on fragments of an initiatory story*.

The film approaches shyly or reverently –freely like in a dream– to the regions.

The conscience in “real” movement brings the body with it.

...Body of man, or bird, body of river or mountain.

Here there is no border between species, but the individualization (like operation or process) that authorizes or guarantees the singularity of a trip.

Here this is not about trips in general, but a trip; mine, his, an angel's, an animal's or a flow.

* « Récit de l'exil occidental » (Story of the Western Exile) Sohrawardi born in Persia, 1154-1191

From October 9th to December 15th, 2017



Intervention/Exhibition

WHO DUNNIT? and BETWEEN BLACK AND WHITE (from the series ADMISSIBLE TENSION)

Artist

Graciela Sacco (ARG)

Curatorial work

Fernando Farina (ARG)

Every space is for Graciela Sacco the possibility of discourse and action, whether her work is exhibited in a gallery or on the street. Both situations entail a challenge and appropriate the images she uses from the surrounding context, as though she knew that no place in the world could be indifferent to her question. It is precisely through the question "Who dunnit?" that Sacco challenges the passers-by from the façade of the Museo de Arte Contemporáneo of Salta with an intimidating and accusing interrogation that imposes itself conclusively in the public and the private sphere. She also presents her video installation entitled *Admissible Tension. Between White and Black*, which proposes a reflection on the limits, antagonisms and the maximum tension that can be articulated at the moment prior to an outburst. In Graciela Sacco's visual and conceptual repertoire, each element adds its own meaning to the general mechanism of the piece. The wooden planks that make up a sort of fence alluding to her series *Body to Body* from the 1990s are the mechanism that gauge violence throughout history (demonstrations in 1968, 2001 and 2011), or the expression of a continuum of perceptual violence. Black on white, the strokes of paint accompanied by the beat of machine gun shots gradually cover the whole surface only to start again white on black in an eternal game of antagonisms, binomials and dichotomies that need each other in order to exist. *From October 6th to 29th, 2017*



Exhibition **ABANDONED MUSEUM**
Artist **Diego Bianchi** (ARG)

What are the circumstances that affect and transform our valuation of objects (artworks included)? The *Abandoned Museum* by Diego Bianchi is an invitation to Valparaíso artists to produce together a series of artworks to be exhibited in public spaces, so that the people who pass by can actively participate in the valuation and the construction of this imaginary museum.

Bianchi attempts to elucidate both formal and conceptually of what consists and how is the capacity of an object/work to become a catalyst of meanings that finally depend on the viewer and the context.

Since during the last years different conceptual and discursive codes on which the contemporary art production rests free of risks have been established, his intention with this project is to experiment the encounter with a massive public without any specific instruction neither any regulations. His idea is to use the public spaces without vigilance, in an area of social and cultural crosses.

Thus, the artworks face the audience without establishing any parameter, so that they can be a real object for discussion and consideration. From October 5th to 11th, 2017



Action **WHAT TO DO?**
Artists **Henry Serrano** (CHL) **Francisco Olivares** (CHL)
Curatorial work **Justo Pastor Mellado** (CHL)

There are aesthetic effects of social practices and rituals that can be more consistent than many contemporary art productions. The reference of the title to a work by Lenin arises from a need to establish a forced dependence relationship between a text and a procedure. In this case, there is a shift of format as the text itself is replaced with an action protocol, which results in social and ritual procedures that will be interrelated by the works presented. The works are not classic, but should be interpreted as the expanding action of a diagram of forces that sets in motion an interpretation of a consolidation of a situation. At the onset of such a situation there is a degree of instability and de/sovereignization that will be cancelled through autonomous social practices often executed beyond the reach of the action of public powers, which belatedly conduct basic urbanization works under the pressure of a reality that cannot be ignored.

The project includes a complex combination of practical events that share a mobile institutional border between specific social productions and artistic practices throughout 15 days. The deliberative devices of the experience comprise a seminar on popular gastronomy with specialists in social sciences, food and art critics; a workshop on homey cuisine with local home-makers; a seminar on the "cueca porteña"; a meeting with anthropologists, artists and communities on the "trade of vegetable stew"; the installation of an online radio at the Municipal School of Fine Arts and a photo gallery showing the experience on a website.

Exhibition **WRITINGS IN LIGHT**

Artists Claudia Aravena (CHL) León Ferrari (ARG) Bárbara Oettinger (CHL) Enrique Ramírez (CHL) Bernardí Roig (ESP) Graciela Sacco (ARG) Lila Siegrist (ARG) Regina Silveira (BRA)

Curatorial work Fernando Farina (ARG)

To think about art based on light is an invitation that goes beyond the simple materiality of the artworks. It is a proposal that adds questions, critiques, analysis, messages and poetry that allow us to see from different perspectives individual and social problematic situations.

This show puts together expectations and deceptions, proclamations and denounces: the migration as a hope of salvation, the act of pointing out as an instance of observation and persecution, the estrangement that speaks of idiosyncrasy and boundaries.

This "enlightenments" are configured as a criticism of the violence in the same way that Walter Benjamin did it many years ago, when an ill-fated future was foreseen. But *Writings in Light* is also a call to reflection, to the look for consensus, to the enunciation that will bring us back the possibility of art to transcend the limits that some attempt to impose when it becomes inconvenient.

An urgency that implies the necessity to agree with Benjamin in order to present concepts in art theory different from the usual ones, since they are completely useless for the purposes of fascism. From October 12th to November 5th, 2017



Graciela Sacco ¿Quién fue?

Km 2,004

CITY PORTO ALEGRE, BRAZIL
VENUE UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL

Intervention HUMUS / THE SKIN IS NOT SILENT and LIGHT
Artist Teresa Pereda (ARG)

The artwork *Light* installs a light space that the public is able to transit and where the artist Teresa Pereda proposes to carry out different actions. It is composed of a silhouette of the map of Latin America that lies under the cross of four places, the Meli Huitran Mapu, so that the work becomes a mark and a reflection about who we are and where we want to be.

The artist gives earth and wool to the visitors. She also requests the participation and the spontaneous contributions of the public. These actions create a small ritual led by collective gestures. Consecrating a common and multidimensional space, a brief present that forges a conciliation time regarding the American territory that involves us.

The project *Light* conceives the experience of art as expansion of consciousness, capable of modifying the ones who live it.

In *Humus / The skin is not silent*, Pereda intervenes with an overwhelming natural water spring the dome of the Porto Alegre Planetarium, placing the spectator in a temple of contemplation of the force of water and the sound of our days immersed in the urban transit.

The chaotic flow of nature warns us about the fragile condition of men.

Even if the planetarium experience makes us travel to any sky in the world, in this case, the video images register the powerful impulse made by the water spring coming from an underground stream.

The sound establishes a rhythmic synchrony between the movement of the emerging water with hundreds of sound records of urban noise and human voices.

The movement of the particles interacts with human sounds reinforcing a rhythmic cycle that evidences the pulses of nature and man. Space of convergences and divergences. Nature and urban life. Both at risk as they emerge; none of them are silent. *From October 4th to December 15th, 2017*

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Teresa Pereda

1-3 Luz

2 Humus / La piel no calla

Exhibition REMOTE CONTROL

Artist Eduardo Basualdo (ARG)

Curatorial work Fernando Farina (ARG)

Within the context of his participation at BIENALSUR, Eduardo Basualdo presents the project *Remote control*, which includes the installation *Will* along with other works by the artist of different periods.

The works here presented reflect on the relation between time and space, and are trespassed by a failed logic. They are technical devices operated by machines that work in an absurd way according to an uncertainty and abandonment principle. They are automats that go on working eternally, subject to a rule without a visible meaning.

Will is a kinetic installation. It consists of a typical garage fence located in the middle of the room, dividing the space in two halves. The gate moves automatically and hits the walls, closing one side and opening the other at the same time. Both sides of the fence always remain together through a passage. The location of this passage changes its place and forces the public to move or to wait for the right moment to walk through.

This work, which functions as the entrance of the exhibition, talks about the limits, the possibilities that we have, the imprisonment, and the place corresponding to each one of us. Later, we see *Hunger*, a kinetic sculpture composed of three pieces of burned wood animated by two small motors that uselessly attempt to lift it and it falls again; *Homeless*, a roulette spinning endlessly without the ball stopping at any number; *Fire rain*, where a set of lights makes the shade of one of the lamps turn red, and *The Hours*, a permanent call from the inside of a wall without any door.

The time of the exhibition is the "present", a present that the artist defines as "elastic, soft, like quicksand that keeps us rowing in the same place. Or open galleries that let us go through them just to surprise us with an identical room next to them". From September 5th to November 5th, 2017

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Eduardo Basualdo

- 1 Homeless
- 2 Hambre
- 3 Lluvia de fuego
- 4 Voluntad

Exhibition **THE WORLD FITS INTO AN ARTWORK**

Artists Mirtha Dermisache (ARG) Mariana Ferrari (ARG) Ana Gallardo (ARG) Lucrecia Lioni (ARG) Jorge Macchi (ARG) Tomás Maglione (ARG) Paula Massarutti (ARG) Federico Manuel Peralta Ramos (ARG) Juan Carlos Romero (ARG) Pablo Rosales (ARG) Edgardo Antonio Vigo (ARG) Ivana Vollaro (ARG)

Curatorial work Jimena Ferreiro Pella (ARG)

Given that contemporaneity has turned art into a form of mediation expressing the abstraction of interpersonal relationships, the division of labour and dematerialization, we might have to recreate old practices that seek to re-politicize the world.

It is a simple starting point for an exhibition that expresses itself through minimal gestures that pursue a reconfiguration of *the gaze* and the sensitive experience of everything around us. Life as a *biographem* is turned into a micro-political force capable of producing transformations that enable other forms to exist in the world.

The poetic turn pursued in this project aims to place the artist once again at the centre of contemporary mediations. What are the survival chances of small, even anachronistic formats that stray away from global agendas?

The works in this exhibition are modestly and radically quiet. They show the artist with a pencil in his hand, behind the camera, speaking up or using an available medium to play the role of the beholder, the reporter, the *flâneur*, or the one who is able to create a poetic action that defines a new existence.

A poetics of the everyday. The work as an epiphany that asserts its capacity to capture what is simple-extraordinary, while underscoring its impossibility. Art as what is possible and useless at the same time, as the ultimate utopian threshold as well as its failure. From September 4th to October 15th, 2017



Km 2,235

CITY SAO PAULO, BRAZIL
VENUE FAAP - ARMANDO ALVARES PENTEADO FOUNDATION

Exhibition **AQUI, BEM AO SUL**

Artists **Federica Andreoni and Martín Benavídez** (ITA/
ARG) **Laura Belém** (BRA) **Cristina Dias** (USA/BRA) **Rui Dias
Monteiro** (PRT) **Antoine Guerreiro do Divino Amor**
(CHE/BRA) **Rafael Salim** (BRA) **Zoroastra Infinita** (PRT) *Associa-
ted Project*

The show gathers current works by the artists of the FAAP Artistic Residence. Starting from the BIENALSUR proposal of reflecting on the condition of "being south", the exhibition proposes another regard on the city. *From October 30th to December 2nd, 2017*

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- 1 **Cristina Dias** Criaturas **Zoroastra Infinita** Iconografias para uma Egrégora
- 2 **Overview**
- 3 **Laura Belém** Diálogos com Heinz Kühn (work in progress) and **Federica Andreoni** and **Martín Benavídez** A precariedade do muro
- 4 **Federica Andreoni** and **Martín Benavídez** A precariedade do muro

Exhibition **MYSTERIES**
Artist **Christian Boltanski (FRA)**

"There is no progress in art, just a development; the artistic themes have been the same since the beginning of times and there are just five or six of them: the pursuit of God, sex, death, the beauty of nature...every artist speaks about the same things as their predecessors, though using the words of their time, which is neither good nor bad." Christian Boltanski.

In each of his public interventions, Boltanski goes back to these assertions, which place him within a vast, almost generic historical-artistic sequence that alludes perhaps to the presence of art as a human, social need in any place or time.

The forms these issues adopt change according to the times and the places and also throughout the career of artists like Boltanski, who rise to the challenge of revisiting these themes with new resources.

He goes from intimate installations in closed, absent spaces, oftentimes abandoned or derelict, scarcely populated by everyday objects of an austere materiality, to the immensity of the open space.

Within the framework of BIENALSUR, Boltanski made an exploratory trip to Patagonia, where he found the site that could capture the winds and the infinite dimension of the horizon stretching among the sky, the rocks and the sea. The skeleton of a whale appeared there spontaneously as part of this experience.

Thus emerged the work: three huge iron trumpets were installed on that windswept shore of Chubut to emit their sounds unceasingly.

Boltanski created a myth, that of the horns blown by the wind attempting to establish a dialogue with the whales about existential questions.

He leaves a mark in the landscape and installs a new sonority. He turns us into participants through a video that, in synchronicity with the real time of the audience, is projected elsewhere hundreds or thousands of kilometers away. He builds a legend bound to challenge time and render continuity to his work. From October 27th to November 6th, 2017



1 **Christian Boltanski** *Mysteries*



2 **Christian Boltanski** in Bahía Bustamante

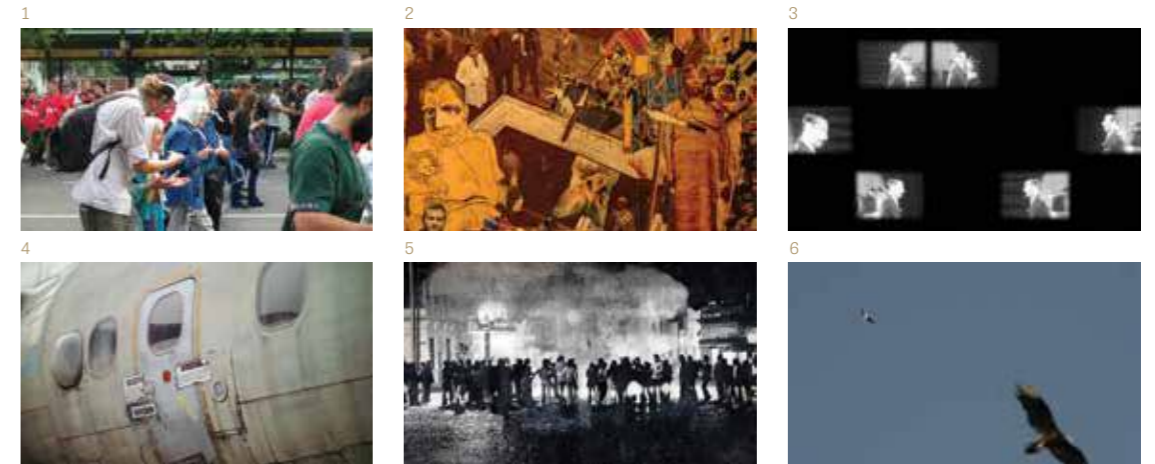
Exhibition **EXERCISES IN MEMORY**

Artists Magdalena Cernadas (ARG) Christian Delgado and Nicolás Testoni (ARG) Gustavo Fontán (ARG) Ana Gallardo (ARG) Hernán Khourian (ARG) Ignacio Liang (ARG) Martín Oesterheld (ARG) Jonathan Perel (ARG) Juan Sorrentino (ARG) Carlos Trilnick (ARG)

Curatorial work Andrés Denegri (ARG) Gabriela Golder (ARG)
BIM-UNTREF

The bloodiest civic-military coup d'état in the history of our country took place forty years ago. The start of the last dictatorship on March 24th 1976 meant not only the implementation of a political-repressive project by the military power, the dismantling of revolutionary projects, the practice of state terrorism and the systematic disappearance of people, but also a profound economic and social transformation in Argentina. Ten years ago we organized the exhibition *Exercises in Memory* at the Universidad Nacional de Tres de Febrero. The works of thirteen Argentine artists proposed reflection processes as exercises in memory. Thirty years had elapsed from the coup d'état. In the words of Didi-Huberman, in order to know it is necessary to imagine. In order to remember it is necessary to imagine, he stresses. The unimaginable is not but an excuse. Images are clues, memory fragments, possible testimonies, tangles, roads or destinies. Images and sounds trigger reflexive processes dialectically articulated with documents. The marches fill Plaza de Mayo with crowds every year on March 24th. The tiles and the memorials

highlight what cannot be erased: the very existence of the disappeared. The third edition of the Bial de la Imagen en Movimiento (2016) on the fortieth anniversary of the civic-military coup invited ten Argentine artists to create a piece that represented a new space for reflection. As more images are always necessary, ten more exercises were added to the others. It is an echo, a collective construction, a form of insistence, an exercise. It is a way to be present and not to disappear. These exercises are engraved on bodies and thoughts as if they were screams. From October 7th to November 26th, 2017



- 1 **Gustavo Fontán** Cuatro recuerdos
- 2 **Ignacio Liang** Cóndor
- 3 **Hernán Khourian** Subversión loop
- 4 **Jonathan Perel** 5-T-2 Ushuaia
- 5 **Martín Oesterheld** Personas que no conozco / Lugares que no recuerdo
- 6 **Christian Delgado** and **Nicolás Testoni** S/T (ejercicio de memoria)

Exhibition **FOUNDING MYTHS**
Artist **Marcelo Brodsky** (ARG)

This exhibition by Marcelo Brodsky, presented at Espacio El Dorado within the framework of BIENALSUR, consists of three projects including intervened photographs from different parts of the world. It is in Marcelo Brodsky's choice of archive material where his conceptual intentions are mostly revealed. *Founding Myths* and *Carnal Relationship* rebuild the Colombian conflict based on an individual account taken from the files of Colombian Army officers. 1968, *The Fire of Ideas* evokes the revolutionary spirit of the movements that erupted around the world in 1968; and *Migrants* creates a current event in collaboration with the press. These images refer to a specific period through events that resonate in the collective memory of countries. They are witnesses to a time that seems to scream what at some point was whispered or simply not said.

Brodsky's interventions feature data, colour and highlighted facts that transport the information of the image to a time that is finally prolonged, a time that is all but static. The everyday life around the great events that marked the memory and generated common traumas proposes an extension of the debate, where the actions are regarded as apparent photograms that record precedents and consequences. From September 2nd to September 30th, 2017

Marcelo Brodsky 1er Año, 6ta. División, 1967



Exhibition **BURNING HOT**

Artist **Los Carpinteros** (CUB)

Curatorial work **Andrea Pacheco** (CHL) Associated Project

For over 25 years, Los Carpinteros have explored almost all the disciplines –sculpture, photography, drawing, installation, video– using a great diversity of material: wood, bricks, paper, metal, plastic, concrete, fabric, etc. In every case, their works dare the public to a true intellectual challenge, a blow to their logical and rational mental architecture. It is apparently a formal issue, for example, when artists manipulate or deform objects. Yet, in most cases their works do not show any physical change and are simply displaced from their context or natural condition. “All our figurative operations are regulated by convention”, says Umberto Eco. The disruption of meaning is thus the great (de)construction of these artists, who call themselves ‘carpenters’ to contradict, though not entirely, the role of a trade focused on the production of useful objects.

In addition to their most famous pieces such as *Sala de juntas*, *Catedral* and *Clavos Torcidos*, other less known works are included –*Concreto roto*, *Bola de pelo* and *20 gentes*–, as well as new works such as *Surround with Sound your Ass* and *Tres casi guitarras*. This show emphasizes the work and experimentation process underlying their artistic output.

Burning Hot aims to explore the work of Los Carpinteros from a semiotic perspective and to understand their entire production as a system of signs that is ambivalent, contradictory, paradoxical and yet, extremely subversive. Humour is their strategy. From October 26th 2017 to January 29th, 2018

1



2



3



4



Los carpinteros

- 1 Avión
- 2 Sala de Juntas (Bogotá)
- 3 LCEDP
- 4 20 gentes

Exhibition **VISUAL RESONANCES**

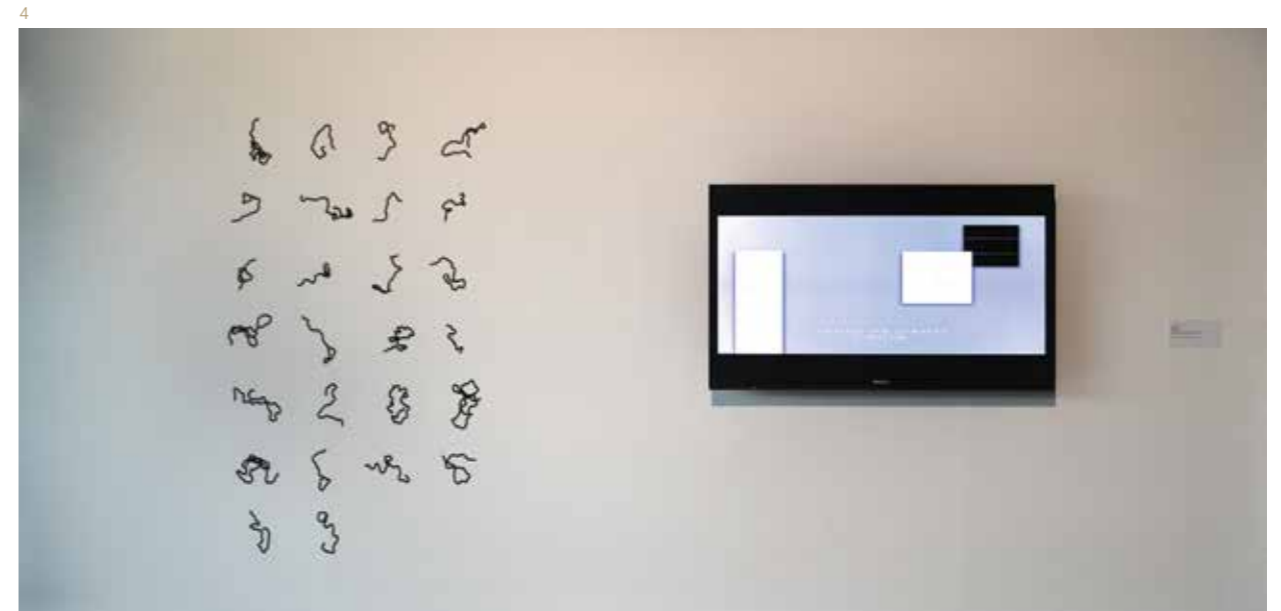
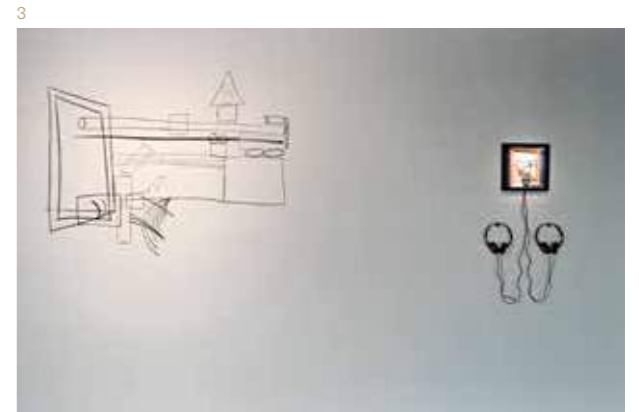
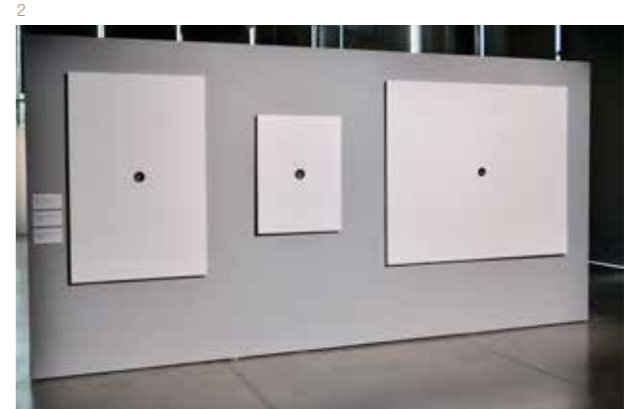
Artists **Alan Courtis** (ARG) **Lihuel González** (ARG) **Omar Jury** (ARG) in collaboration with **Larry Muñoz** (ARG) **Andrea Mármol** (GUA) **Nicolás Martella** (ARG) **Helmut Newton** (DEU/AUS) **Alan Segal** (ARG) **Juan Sorrentino** (ARG) **Valeria Traversa** (ARG)

Curatorial work **Benedetta Casini** (ITA)

Through the oxymoron *Visual Resonances*, the curatorial proposal invites us to reflect upon the relationship between visual and sound language, revealing the mutual possibilities of translation and questioning the tangibility of the work of art. How flexible can the notion of visual art be? The show brings together pieces that question the physical aspect of the artwork, indicating the possible correspondences with sound language.

The recording of an apparent street auction of Andrea Mármol's works in the form of "food for the soul" invades the open space and invites us to enter the room. There, inquiries about subjectivity and the translation into words of visual art pieces permeate the works by Juan Sorrentino and Omar Jury. The role of technology in the interchangeability between image and sound, and in the possibility of a universal language plays a key role in Alan Segal's work. In turn, Alan Courtis stages the reciprocity of languages: in *Recording of The Scream by Munch*, he reverses the impossible task of the Norwegian artist of painting sound through the ludicrous action of recording an image. Lihuel González and Nicolás Martella modify the meaning of the relationship by attempting to allude to sounds through the gestures of mute figures. Finally, Valeria Traversa's proposal opens up to new abstract sounds that result from her sensitive universe and the materials that she chooses for her installations. From September 27th to October 22nd, 2017

- 1 **Lihuel González** Decir casi lo mismo
- 2 **Juan Sorrentino** Cuadro sonoro de Colombia, Cuadro sonoro españoles and Cuadro sonoro robado N° 1
- 3 **Omar Jury (in collaboration with Larry Muñoz)** Representación analógica
- 4 **Alan Segal** Fontalan 01



Exhibition **THE PLAY OF OUR AFFECTIONS IS STAGED ON AN INFINITE HORIZON**

Artist **Joël Andrianomearisoa** (MDG)

The Play of our Affections is Staged on an Infinite Horizon is this artist's first great exhibition in the African continent and in Benin. With an unprecedented rhythm, he alters the Foundation premises through installations, words, objects, images, sounds and feelings, thus promoting a sensorial exploration that interacts with everyone there. It is the sensation, the desire, the world, our time, an encounter, a day or eternity, a departure, a journey, before and after.

It is a constantly evolving workshop with mobile elements and quotes. This world, unique for the artist, is taken from a duality in which tenderness and caresses sometimes are faced with callousness and frailty. By cultivating ambiguity, Joël Andrianomearisoa allows us to see the collective construction of an obsessive sentimental architecture, at times obscure though mostly sensual. *From November 4th, 2017 to February 3rd, 2018*

Joël Andrianomearisoa

- 1 Je vous regarde avancer entre l'incertitude et la douceur à l'aube d'un baiser ivre
- 2 Le poème du bien-aimé
- 3 La lumière noire
- 4 Le la tour du monde
- 5 Talk to me and go dance to the end of all loves



Exhibition **HUMAN AND PHYSICAL GEOGRAPHY**

Artist **Anna Bella Geiger** (BRA)

Curatorial work **Estrella de Diego** (ESP)

Geiger's work has earned her a reputation as one of the most committed creators of the Brazilian conceptual art scene. Her delicate drawings and exquisite collages, as well as the videos in which she occasionally plays the lead role, all evidence the poetics of her creations, which originate both from her inner world and daily common life. Captured in the idea of the map, Geiger's reflections on borders and the geographical demarcations of Brazil have given rise to a variety of proposals, rooted in a mind-set that is firmly committed to both art and creation.

The exhibition brings together around 100 works by the artist, including videos, photographs, collages, artist's books and installations, all of which explore the idea of physical and human geography and the representation of maps, a dominant and recurring theme in Geiger's work. The show invites us to reflect upon colonial policies, cultural stereotypes and the exclusions and discourses imposed by the hegemonic powers through fragile and delicate pieces, in which Geiger turns her political objects into elements of poetry.

From September 27th, 2017 to January 7th, 2018

Anna Bella Geiger

1 Overview

2 Sin título (Banderas)

1



2



Km 11,068

CITY PARIS, FRANCE
VENUE JEU DE PAUME

Exhibition **SUBTERRANEAN**

Artist **Ali Kazma** (TUR)

Curatorial work **Pia Viewing** (FRA) Associated Project

Souterrain showcases the work by the Turkish artist Ali Kazma, who has been working on film and photography around the world in search of situations, places and buildings where the human capacity to transform the world plays a role. This exhibition shows the evolution of his work over the last ten years.

From October 17th to January 21st, 2017



Exhibition IMAGES FROM MY WORLD

Artists Reza (IRN) and his photography students from Barrio 21-24 and Ejército de los Andes (ARG)

Curatorial work Reza (IRN)

The project *Images from my World* consisted in photography lessons that the famous Iranian photojournalist gave to youths between 13 and 20 years old from vulnerable areas of Argentina: the Barrio 21-24 in the city of Buenos Aires (CABA) and the Barrio Ejército de los Andes in Tres de Febrero, Provincia de Buenos Aires, popularly known as Villa 21-24 and Fuerte Apache, respectively. The young participants received professional cameras and attended weekly workshops guided by instructors and coordinators from their communities, who were joined by Reza on every visit he made to Argentina in 2017. The goal was to get the youths to record their neighborhoods and show them from their own perspective. Reza was in charge of the final selection of this collective show, divided in two exhibitions: *Urban voices* at Plaza San Martín, with pictures taken by the students, and *Windows of the Soul* at Plaza Fuerza Aérea Argentina (Torre Monumental) with the pictures taken by Reza himself. From September 17th to December 29th, 2017



Intervention PETS

Artist Eduardo Srur (BRA)

Water is defined as "an odourless, colourless, tasteless liquid found in nature that forms rivers, lakes, and seas. Made up of hydrogen and oxygen, it occupies three quarters of the Earth and is a part of the living beings." This indispensable natural resource is currently at risk. In this regard, the work by Brazilian artist Eduardo Srur places itself in a space that seeks to direct our attention to this issue. The *PETS* project is set in several rivers that are highlighted to the public by means of large colour bottles made of material recycled from other disposable bottles of everyday use. By overexposing reality, the artist seeks to raise awareness about what it means to live close to the rivers, enjoy this landscape, which is often present in our cities, and preserve its beauty and its vital power". From September 9th to October 30th, 2017



Km 2.2

CITY BUENOS AIRES, ARGENTINA
VENUE MARQ - MUSEO DE ARQUITECTURA Y DISEÑO JULIO KESELMAN

Intervention

THE EYE

Artist

Katie Urban (USA)

As this work is set in the atmosphere that results from the current surveillance systems and multiple controls, it is inevitably associated with certain modern imagination that sought to anticipate the future from the perspective of persecution, confinement and suffocation in a society where control was everywhere, just like in George Orwell's *1984* or Ray Bradbury's *Fahrenheit 451*. Both novels disturbingly echo in the present and can be found in this work. A gigantic eye bursts into the digital billboards that frantically reproduce videos with different proposals. Suddenly, time seems to stop for a minute and somebody watches us, turning all those who walk by Avenida del Libertador and Callao into "suspects". From August 31st to October 16th, 2017

Km 2.6

CITY BUENOS AIRES, ARGENTINA
VENUE PALAIS DE GLACE. FAÇADE

Intervention

SEVENTY THREE FORTY NINE

Artist

Bertrand Ivanoff (FRA)

The work of French artist Bertrand Ivanoff can be included in the discussion of heritage because it addresses the dynamic and subjective dimension of cultural heritage. His production points out, highlights and underscores the invisible, the neglected, which the artist seeks to unveil and make visible in order to revalue, recover, and protect it. On this occasion, the object selected is the Palais de Glace, an old building established as a skating rink and tea-house in 1910. In 1915 it was transformed into a ballroom that featured the most important tango orchestras of the time. In 1932, the destiny of the building was changed once again to become a space for the visual arts and the Salón Nacional Contest venue. Its collection is enriched every year through these annual competitions. It is then worth placing in the outer part of the building some hint of what has been going on inside for 85 years. Such is the significance of this "change of skin" that Ivanoff applies to the Palais by interfering with its external geometry, anamorphosis and colours –an action intended to restore visibility both to the building and to what transpires inside. From August 31st, 2017 to January 10th, 2018



Katie Urban The eye



Bertrand Ivanoff Seventy Three Forty Nine

Intervention **TOUCH**
Artist Regina Silveira (BRA)

TOUCH, an intervention project that bears a strong connection to urban architecture and spaces, is part of the remarkable series of projects in the public space by Regina Silveira. It aims to go beyond the regulatory boundaries between art and everyday urban reality. Its graphic nature is applied directly onto the façades of four cultural institutions: Centro Cultural Recoleta and the Access Pavilion to the Parque de la Memoria in Buenos Aires, the Museo de la Memoria of Rosario and the Museo de Bellas Artes Franklin Rawson in the city of San Juan.

The handprints in *TOUCH* act like large human generic marks cut out from adhesive vinyl. They were collected from various workshops conducted at the participating institutions. Both *TOUCH* and the workshops, whose main objective is to express ideas concerning appropriation and the sense of belonging, were initially developed for the project *Travessias-Arte Contemporânea na Mar in Rio de Janeiro* in September 2015, as part of the project *Observatorio de Favela*. Both the intervention (*TOUCH*) and the workshop (*TOUCH HERE*) are far-reaching projects since they can operate as matrixes for expansions within various contexts. *From August 31st to December 18th, 2017*



Intervention **MIND YOUR HEAD**
Artist Bernardí Roig (ESP)

For Bernardí Roig, “to watch, open the eyes and clear the foliage is a heroic action that has a price, and the head and a possible hole in it is precisely the price”, (in an allusion to the myth of Diana and Actaeon, which represents one of the literary references of his work).

As a drift from this mythological trope, he designs: “Mind your head”; the phrase written in large stencil characters on the façade of a building that houses exhibitions. It reminds us of the artist’s tendency to challenge the conventional ways of presenting art pieces, and more importantly, Pierre Klossowski’s assertion that a painting is a “machine that produces casualties, not just something that is hung in hall.” In other words, those who walk in here (the art space) will not come out (with the head) in one piece. If the exhibition spaces are usually meant to show the “obsessions” or the ways to challenge the world of artists, Roig decides with this intervention to take the issue outside a building that presents exhibitions and artistic-cultural actions in order to point out that, since some sort of physical projections –materializations of ideas (the works)– are shown inside, it is necessary to warn that those who enter the place will not come out the way they went in. From August 31st to November 6th, 2017



Intervention THE BUENOS AIRES LINE

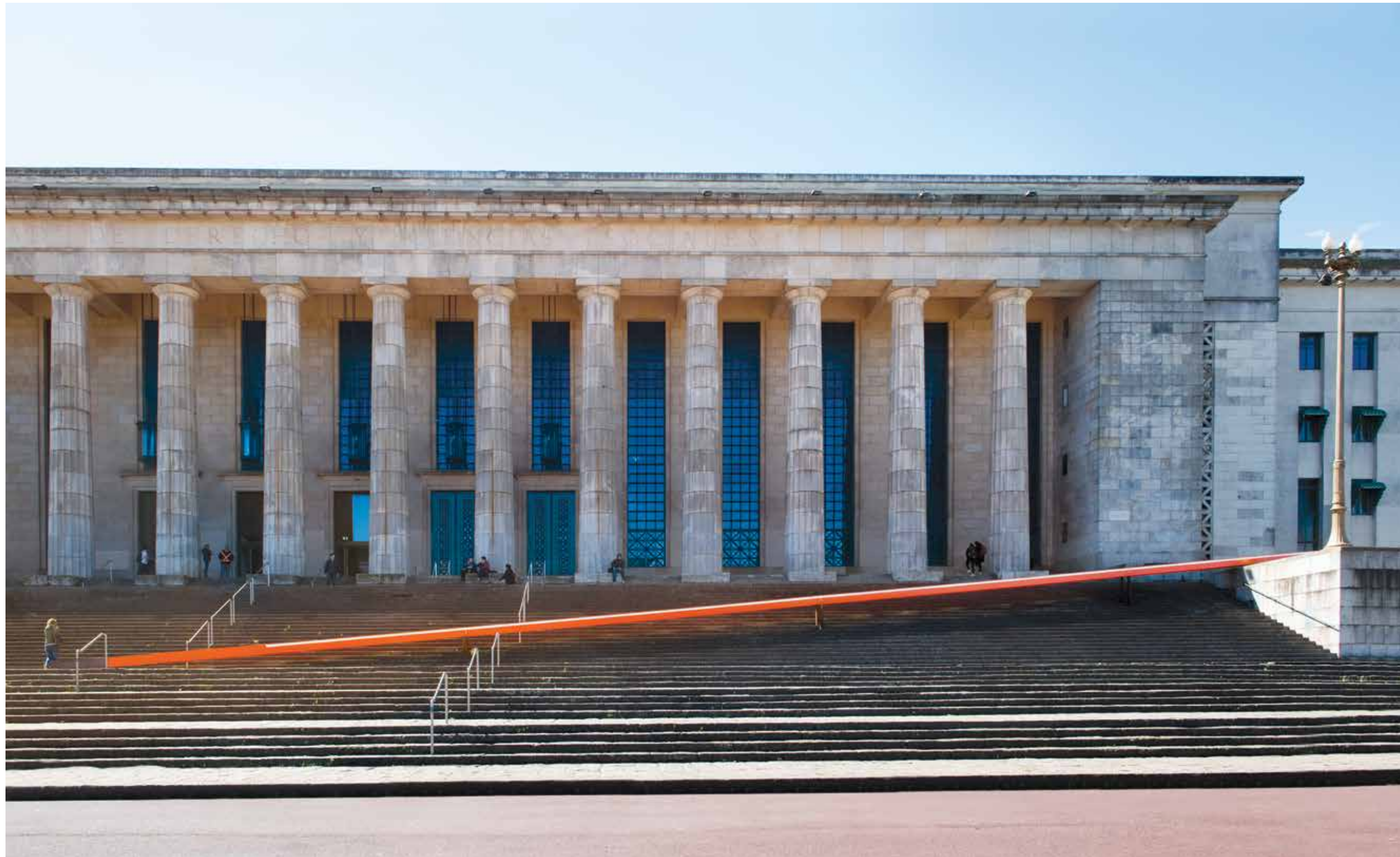
Artist Pedro Cabrita Reis (PRT)

The Buenos Aires Line, an original project by Portuguese artist Pedro Cabrita Reis, aims to surprise the city dwellers that go along Figueroa Alcorta Avenue with the inertia of their everyday routine. As a result of the artist's action, this landscape is altered by the intervention on one of the area's architectural landmarks: the building of the School of Law of the Universidad de Buenos Aires. Its monumental architecture, which seeks to represent the sturdiness of the law and its study in the form of a classic oversized temple, appears broken, unsettled by a sharp 50-metre diagonal built with the materials that symbolically allude again to the law: iron and light. This intervention not only seeks to disrupt everyday inertia, but also to interfere with what we take for granted in order to trigger a critical gaze. From August 31st to November 4th, 2017

Intervention BEYOND TIME

Artist Marie Orensanz (ARG/FRA)

As though emerging from the earth, an enormous set of clock hands of different shapes and heights invades the space as an invitation to think *Beyond Time*. Marie Orensanz entitles her work *Beyond Time* in order to leave it open to the eye of the beholder. The slender inert mirror-like steel clock hands lie there in wait for those who wish to see their own reflections in them, or those who run through that unique park and let themselves be carried away by the fantasy of an elusive imprecise time, just like in *Alice in Wonderland*, or by a melancholic time reminiscent of old clocks of church towers and domes. No specific time is shown, or perhaps all of them are. Time, one of the dimensions that have undergone the most changes in our current everyday experience, is at the core of a piece that displays the whole variety of its multiple references –the shape of each hand–, and exponentially expands in the imagination of all those who decide to visit it and see their own reflection. From August 31st, 2017



Pedro Cabrita Reis The Buenos Aires Line



Marie Orensanz Beyond Time

Km 3.2

CITY BUENOS AIRES, ARGENTINA
VENUE PLAZA RUBÉN DARIÓ

Intervention **AN UNDERWATER WELL**
Artist Miguel Harte (ARG)

Miguel Harte constantly explores the border between the real and the imaginary. It is exactly on this border where his figures are installed, in the rectangular fountain of the Plaza Rubén Darío in the City of Buenos Aires. Those strange presences with allusions to some type of odd being –somewhere between vegetable and animal– spring from the waters, beat and breathe as they become visible in a luminous aura that is endlessly repeated at intervals. Their material –resin and pigments– affords these shapes their organic physical power. These figures are included in Harte's universe as part of his creative project, at times more narrative and others more abstract, though always disturbing. This interference triggers other fantasies and raises questions about the physical condition of the space we inhabit.



Km 3.8

CITY BUENOS AIRES, ARGENTINA
VENUE DEL LIBERTADOR AVENUE, SURROUNDINGS OF THE MNAD - MUSEO NACIONAL DE ARTE DECORATIVO AND THE MNBA - MUSEO NACIONAL DE BELLAS ARTES

Intervention **LE LA TOUR DU MONDE**
Artist Joël Andrianomearisoa (MDG)

The word is one of the pieces of the game organized around a “force idea” where the site prevails. Joël Andrianomearisoa visits the locations he was asked him to intervene within the framework of BIENALSUR'S territory: the streets of Buenos Aires, the MUNTREF museum at Hotel de Inmigrantes, the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, Brazil, and the streets of Cotonou and Ouidah in Benin. A set of white typography texts on a black background appears as a puzzle to be solved. Those texts, which might be mistaken for a form of advertising at first, will then acquire other meanings. The juxtaposed languages are identified and partially understood, and alienation emerges. This process, which is closely related to travel and migration –it is in the language and its uses where a major node of cultural estrangement is located– represents an invitation to reflect upon the living conditions that we take for granted. Moreover, on both sides of the Atlantic this revision recovers the memories of those journeys compelled by slave trade, exile and forced migrations. *From August 31st to November 5th, 2017*



Action DUCHAMP/BA INTERVENTION
Artists Mariela Yeregui (ARG) Gabriela Golder (ARG)

"Choosing is a two-way road", a phrase by French artist Marcel Duchamp is a piece on neon lights by visual artists Gabriela Golder and Mariela Yeregui. It is part of the permanent intervention in the Buenos Aires house that hosted the father of conceptual art and other contemporary art tendencies. Placed on the bar front door lintel, the phrase is accompanied by two vinyl images on the windows of Duchamp himself playing chess.

There is a sort of Duchamp mythology around his sojourn in Buenos Aires. It is said that he discovered his passion for chess here. Some books such as those by Raúl Antelo and Graciela Speranza, which mention Duchamp's itinerary, cultural search and even some of his phrases, assert that he came down to Buenos Aires just to play chess. Yet, everything concerning his visit is very enigmatic.

The intervention of the Sitio Histórico Duchamp included several street actions, such as simultaneous chess games, guided tours, the unveiling of an allegoric plaque, film screenings, talks and a contemporary music concert.
December 5th 2017



Intervention WINDOWS OF TIME
Artist Dias & Riedweg (BRA/CHE)

Windows is a project that problematizes the notion of time in contemporary times. It features videos made with 24-hour shots of a series of iconic windows of Buenos Aires, including a window in the old Confeitería El Águila at the Eco Park and others in the Hotel de Inmigrantes, the CCK and the Usina del Arte. The installation of this space focuses on the latter window, which imposes a new dimension of time between the past and the present on account of the 24-hour shot. *From September 14th to 17th, 2017*



Km 5.8

CITY BUENOS AIRES, ARGENTINA
VENUE VUELTA DE RÓCHA, LA BOCA

Intervention PETS
Artist Eduardo Srur (BRA)

Water is defined as “an odourless, colourless, tasteless liquid found in nature that forms rivers, lakes, and seas. Made up of hydrogen and oxygen, it occupies three quarters of the Earth and is a part of the living beings.” This indispensable natural resource is currently at risk. In this regard, the work by Brazilian artist Eduardo Srur places itself in a space that seeks to direct our attention to this issue. The *PETS* project is set in several rivers that are highlighted to the public by means of large colour bottles made of material recycled from other disposable bottles of everyday use. By overexposing reality, the artist seeks to raise awareness about what it means to live close to the rivers, enjoy this landscape, which is often present in our cities, and preserve its beauty and its vital power”. From September 10th to November 4th, 2017



Km 5.9

CITY BUENOS AIRES, ARGENTINA
VENUE FUNDACIÓN PROA

Intervention INTERMITTENCES I
Artist Jorge Pastorino (ARG) Associated Project

Just like the execution symbols in a contemporary musical score, *Intermittences I*, the title of this light proposal by Jorge Pastorino, suggests a sort of latent, unpredictable, surprising, and disturbing situation that can modify not only the façade of Fundación PROA but also the landscape of the area of La Boca near the Riachuelo. From November 8th, 2017



Intervention **TOUCH**
Artist Regina Silveira (BRA)

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The handprints in *TOUCH* act like large human generic marks cut out from adhesive vinyl. They were collected from various workshops conducted at the participating institutions. Both *TOUCH* and the workshops, whose main objective is to express ideas concerning appropriation and the sense of belonging, were initially developed for the project *Travessias-Arte Contemporânea na Mar in Rio* de Janeiro in September 2015, as part of the project *Observatorio de Favela*. Both the intervention (*TOUCH*) and the workshop (*TOUCH HERE*) are far-reaching projects since they can operate as matrixes for expansions within various contexts. From August 31st, 2017 to February 25th, 2018



Intervention **RUN FOR THE MUSIC**
Artist Leandro Erlich (ARG)

Within the context of everyday life, Erlich regards ordinary architecture as the materialization of a universe born out of our imagination, and its inhabitants as meaning activators. The melody of the installation *Run for the Music*, which unfolds over a length of 60 metres, is a sound that belongs to the universe of the everyday: Beethoven's 9th Symphony. The work seizes and decontextualizes a music composition that we usually hear in a lift, while we hold on the phone, or during piano lessons, rather than in a theatre. The title of this piece is an instruction for the spectator and a wish for the artist. By calling to action –running is required– music is activated and the work acquires meaning. *From September 16th to December 10th, 2017*



Intervention **US/US**
Artist Eduardo Basualdo (ARG)

Us/Us is an installation in the public space. It consists of two 6 x 4 m metal railings with the word "us" between the bars. The two parts are crossed in such a way that they keep each other from falling. There is enough space between the bars for spectators to walk through. This image bears multiple implications. Eduardo Basualdo works on the issue of limits on the basis of his observation of reality and the way we are inserted in society nowadays. In this case, were we placed in an open space, we would have to stick together to keep each other from falling. However, there always seems to be a treasure to fight over. Splitting triggers duplication and confrontation. It is the struggle for an element that in fact belongs to us all. Thus, as a reflection upon the way we live, Basualdo uses a double, crossed iron element as though they were two things that keep supporting each other in spite of their differences. *From September 1st, 2017*



Intervention 1706

Artist Pablo Siquier (ARG)

In Rosario, Pablo Siquier makes a pictorial intervention based on geometric inspiration. A monumental, though minimalistic work.

Aware of the street language, Siquier's proposal is to intervene the urban landscape through a design where the shapes produce certain hypnotic attraction from every point of view. His goal is to make the artwork attractive, even if it doesn't have any seductive or denounce element. "A huge challenge, because life in the city is already hard enough to, on top of that, impose dramatic or tough contents to people".

The artist chooses a very popular public place, an esplanade that functions as a meeting point and playground, to intervene it and modify the perception of the people who uses it, altering it and letting the visitors perceive it and enjoy it in a different way. "People are wrapped in an artistic situation and therefore the experience becomes very bodily, it goes beyond what the mind or the eyes tell. In the public space, I always try to make the scale dominant enough, so that the work can function even when the people don't stop to look at it".

But the artwork not only offers itself to be walked and discovered along the way, but it also can be visualized from above, providing a design that invites us to own it as a sum of signs. Of shapes and designs that remind us of façades and ornaments that exist in the city or are recreations of the ones seen by the artist throughout his life. *From September 2nd, 2017.*



Intervention S/T

Artist Marcolina Dipierro (ARG)

The starting point of the artist for this project presented in Rosario is the concept of abstract as a substance to reflect on how the geometric proposals can generate a continuous dialogue for the construction and concretion of ideas.

Through her work, the need to incorporate concrete physical and objectual elements so that they can directly dialogue with spaces existing from an idea of formal creation more involved and articulated with the exhibition space. The goal is to guide the look to sectors that wait for the "acknowledgment of receipt" of the viewer.

The artworks can point, project and mark forgotten points, pursuing different ways of interpretation, critical reflection and enjoyment of what is present in our daily natural and urban life. In this sense, it projects a series of artworks with structural pieces and pure geometric forms. Rigid bodies dialoguing with soft and flexible materials, exploring the particularities and qualities of each material. The proposal is to "link the material substance of a rock, a tree, a shapeless organic mass, with industrialized objects, such as metal and glass, and also their transformation according to behaviors and attitudes, from the pressure, tension/suspension between them". From September 1st to December 3rd 2017



Intervention **TOUCH and LIMIAR**
Artist Regina Silveira (BRA)

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The trope of *Limiar* is light and its meanings of immanence. Whether as words in different languages or as a phenomenon, light can always be seen in the sequence of images. *Limiar* is a luminous stain that is endlessly and infinitely configured and de-configured. From September 2nd, 2017 to July 31st, 2018



Intervention PETS

Artist Eduardo Srur (BRA)

Water is defined as "an odourless, colourless, tasteless liquid found in nature that forms rivers, lakes, and seas. Made up of hydrogen and oxygen, it occupies three quarters of the Earth and is a part of the living beings." This indispensable natural resource is currently at risk. In this regard, the work by Brazilian artist Eduardo Srur places itself in a space that seeks to direct our attention to this issue. The *PETS* project is set in several rivers that are highlighted to the public by means of large colour bottles made of material recycled from other disposable bottles of everyday use. By overexposing reality, the artist seeks to raise awareness about what it means to live close to the rivers, enjoy this landscape, which is often present in our cities, and preserve its beauty and its vital power". From September 9th to December 26th, 2017



Intervention TOUCH and LIMIAR
Artist Regina Silveira (BRA)

TOUCH, an intervention project that bears a strong connection to urban architecture and spaces, is part of the remarkable series of projects in the public space by Regina Silveira. It aims to go beyond the boundaries between art and everyday urban reality. Its graphic nature is applied directly onto the façades of four cultural institutions: Centro Cultural Recoleta and the Access Pavilion to the Parque de la Memoria in Buenos Aires, the Museo de la Memoria of Rosario and the Museo de Bellas Artes Franklin Rawson in the city of San Juan.

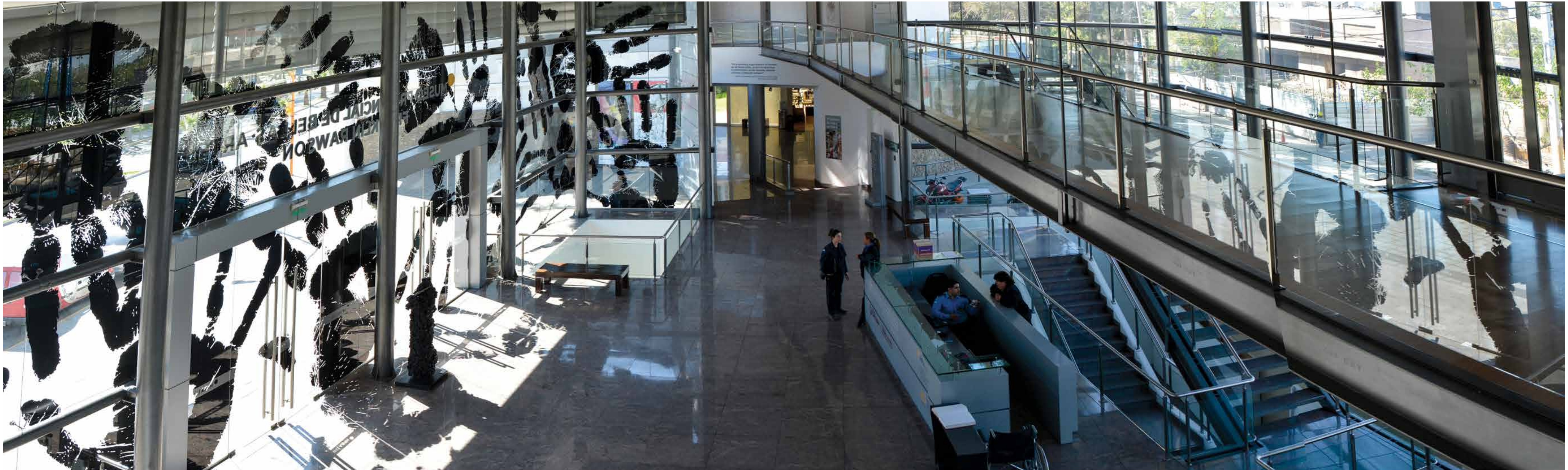
The trope of *Limiar* is light and its meanings of immanence. Whether as words in different languages or as a phenomenon, light can always be seen in the sequence of images. *Limiar* is a luminous stain that is endlessly and infinitely configured and de-configured.

The word "light" alludes to its own luminous nature –therefore operating as a tautology of language– and also to the word as a whole, for the sequence of various languages denotes other geographies.

This video expands on a previous version that was exhibited as a loop video installation with sound in a small, almost closed room at the 12th Curitiba Biennial in 2015. The spectators there watched and listened to the video without going into the room. In order to look in, they had to rest their faces on a small opening.

With this video installation format, *Limiar* is akin to a metaphor of the body since the soundtrack resembles strong breathing in conjunction with the effect of the luminous dissolution of each word. From September 22nd, 2017 to February 28th, 2018





Intervention

MYSTERIES

Artist Christian Boltanski (FRA)

"There is no progress in art, just a development; the artistic themes have been the same since the beginning of times and there are just five or six of them: the pursuit of God, sex, death, the beauty of nature...every artist speaks about the same things as their predecessors, though using the words of their time, which is neither good nor bad." Christian Boltanski.

In each of his public interventions, Boltanski goes back to these assertions, which place him within a vast, almost generic historical-artistic sequence that alludes perhaps to the presence of art as a human, social need in any place or time.

The forms these issues adopt change according to the times and the places and also throughout the career of artists like Boltanski, who rise to the challenge of revisiting these themes with new resources.

He goes from intimate installations in closed, absent spaces, oftentimes abandoned or derelict, scarcely populated by everyday objects of an austere materiality, to the immensity of the open space.

Within the framework of BIENALSUR, Boltanski made an exploratory trip to Patagonia, where he found the site that could capture the winds and the infinite dimension of the horizon stretching among the sky, the rocks and the sea. The skeleton of a whale appeared there spontaneously as part of this experience.

Thus emerged the work: three huge iron trumpets were installed on that windswept shore of Chubut to emit their sounds unceasingly.

Boltanski created a myth, that of the horns blown by the wind attempting to establish a dialogue with the whales about existential questions.

He leaves a mark in the landscape and installs a new sonority. He turns us into participants through a video that, in synchronicity with the real time of the audience, is projected elsewhere hundreds or thousands of kilometers away. He builds a legend bound to challenge time and render continuity to his work. From September 6th, 2017



1 Christian Boltanski Mysteries



2 Christian Boltanski in Bahía Bustamante

Km 2,004

CITY PORTO ALEGRE, BRAZIL
VENUE UNIVERSIDADE FEDERAL DE RIO GRANDE DO SUL

Intervention **LE LA TOUR DU MONDE**
Artist **Joël Andrianomearisoa (MDG)**

The word is one of the pieces of the game organized around a “force idea” where the site prevails. Joël Andrianomearisoa visits the locations he was asked him to intervene within the framework of BIENALSUR’S territory: the streets of Buenos Aires, the MUNTREF museum at Hotel de Inmigrantes, the urban spaces of the campus of the Federal University of Rio Grande do Sul in Porto Alegre, Brazil, and the streets of Cotonou and Ouidah in Benin. A set of white typography texts on a black background appears as a puzzle to be solved. Those texts, which might be mistaken for a form of advertising at first, will then acquire other meanings. The juxtaposed languages are identified and partially understood, and alienation emerges. This process, which is closely related to travel and migration –it is in the language and its uses where a major node of cultural estrangement is located–, represents an invitation to reflect upon the living conditions that we take for granted. Moreover, on both sides of the Atlantic this revision recovers the memories of those journeys compelled by slave trade, exile and forced migrations. From October 4th to December 15th, 2017



Km 2,155
Km 2,651

CITY SOROCABA, SAO PAULO, BRAZIL
VENUE MACS - MUSEUM OF CONTEMPORARY ART OF SOROCABA

CITY LA PAZ, BOLIVIA
VENUE MUSEO NACIONAL DE ARTE

Intervention **WHO DUNNIT?**
Artist Graciela Sacco (ARG)

Who dunnit? is the question underlying the pointing finger that Sacco places on various surfaces of the public space –windows, walls, transit areas– with the certainty that the experience of each individual walking through different spaces is unique, subjective and set in their own present time. Thus, this action is placed in an ongoing present and updated in the gaze of each passer-by.

There lies the key to this artistic proposal and Sacco's creative project: the possibility to contribute to the suspension, albeit temporary and ephemeral, of everyday inertia and give way to a moment of reflection.

We all know that the present of every image includes a myriad of other present moments that remain latent until the spectator's gaze activates them. The experience triggered by each of these interferences by Sacco deactivates indifference and creates a state of uncertainty. The question "Who dunnit?" will indeed be reformulated in each spectator in diverse manners.

Km 2.155 From September 5th, 2017

Km 2.651 From October 27 th to November 6 th, 2017

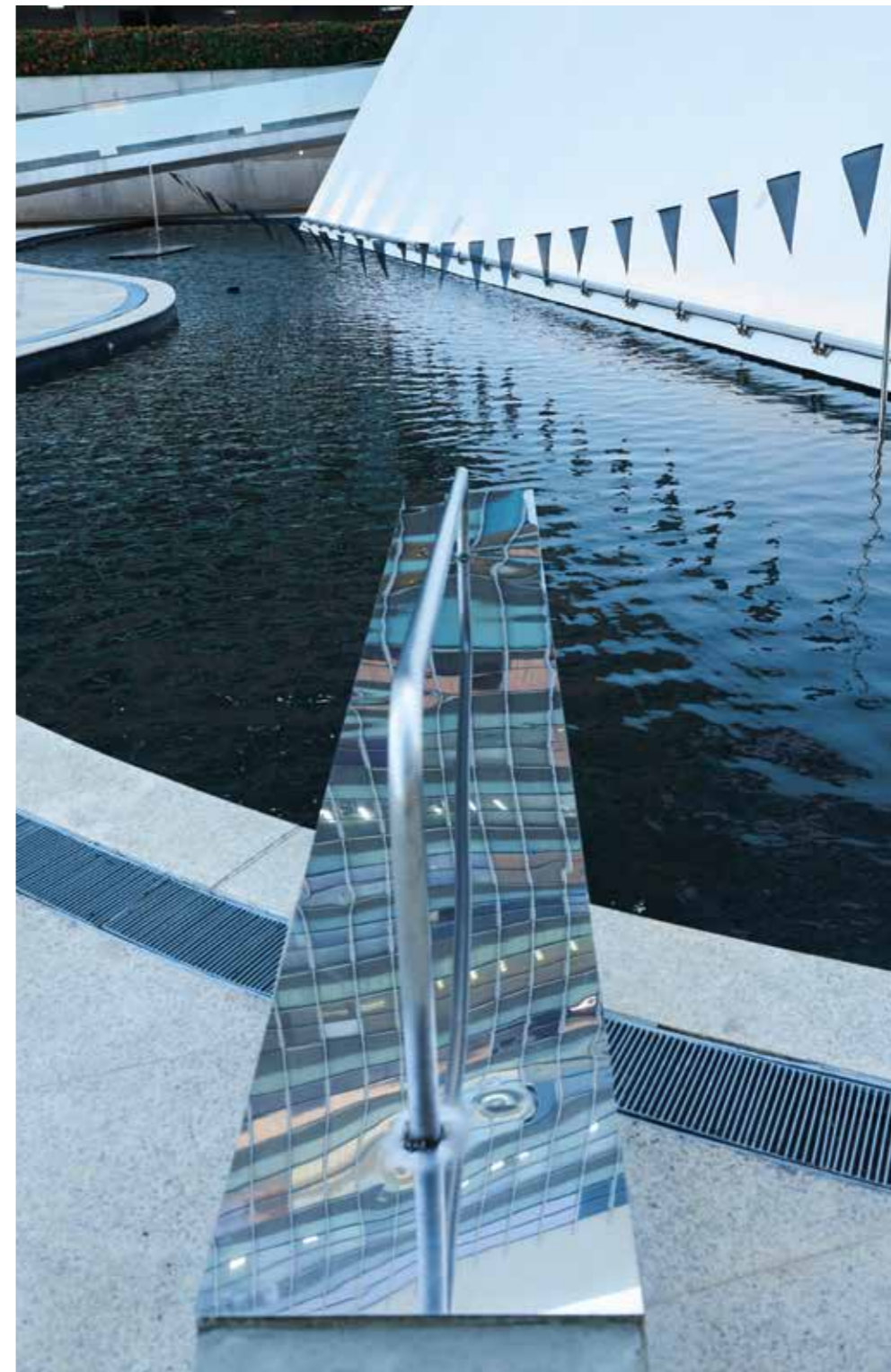


Km 2,486

CITY RIO DE JANEIRO, BRAZIL
VENUE FGV - GETULIO VARGAS FOUNDATION. FAÇADES

Intervention NATATORIO
Artist Marcolina Dipierro (ARG)

Between what is functional and what is useless, between art and ornament, between abstraction and architecture, the work of Marcolina Dipierro moves gracefully and elegantly. And the inevitable tension that provokes this being "between", far from disturbing her for its inherent ambiguity, empowers her, providing her with versatility and poetry. Steeped in the tradition of modernist abstraction, Dipierro constructs pieces that engage in fortuitous dialogues with the space that contains them. Thereby, the forms projected by the architect Oscar Niemeyer at the Getulio Vargas Foundation become the perfect setting for Dipierro's *Natatorio*, a series of four installations / situations that remit to a swimming complex and include a trampoline, a rest area, lane dividers and a changing room. It is an irreverent, fresh and heartfelt tribute to the great architect and, fundamentally, to the utopian aspirations of a total art which integrates, without distinction or hierarchy, art, design, architecture and urbanism. From November 14th to December 15th, 2017



Intervention **WE ARE TENDER**
Artist Iván Argote (COL)

We Are Tender consists of a large steel sculpture that resembles a billboard. Unlike conventional billboards, these texts are not printed, but drilled through the metal that props them up, allowing the surrounding landscape to be seen, with the mountains of Bogotá on one side and the city on the other.

As the steel gradually rusts, it acquires a new texture and gives the impression of a ruin. With this political-emotional slogan, this intervention intends to put a question to people on Carrera Séptima, undoubtedly the most iconic street of the Colombian capital. It is a forceful slogan that clashes with the aggressive and divisive language of a country dangling between the longing for peace, fear and, sadly in some cases, the desire for the war to continue. As the starter of this project, on my own initiative and anonymously, I launched a campaign in five Colombian cities through urban posters with this phrase, which has been met with different reactions.

This installation works as an anchor, as a magnetic element that captures the attention of those who have already begun to familiarize themselves with the message. I believe it is interesting and important to use the interstices in which society allows art to intervene in order to share controversies and suggest visions, options and perspectives. In a country like Colombia, where violence operates as a second language, and where an effort is being made to move away from that mindset, speaking of tenderness sounds and is radical.

From October 28th, 2017 to February 4th, 2018





2

ART AND SOCIAL ACTION This is the concept we used to integrate projects that go beyond the conventional artistic circuits, to which different types of communities have no access for social, economic, cultural or other reasons. These works made it possible to open new communication channels between social sectors and among the members of the communities we worked with. Likewise, these projects resulted in aesthetically beautiful and unexpected formalizations, the revision of techniques and the establishment of new installation parameters for artisanal disciplines that had previously been conceived for more conventional or traditional productions. These works entailed a revision of the strategies of the participating artists in the light of their experience with different materialities in collaboration and dialogue with diverse communities that offered their particular viewpoints. Moreover, these projects confirmed the hypothesis of our horizontal collaborative networking process: a common road to learning and interaction.

ART ON THE BORDERS This and the Social Action axis play a significant role on our platform from the strategic-political point of view since the projects integrated into both axes question current issues probably more straightforwardly than other types of proposals more specifically related to the art world. Rather than asserting that these two conceptual guidelines do not seek to expose situations through artistic-cultural expressions, we believe that due to their distinctive features and operation modalities, they interfere more directly in fields that are not strictly artistic.

Action PHOTOGRAPHY WORKSHOP FOR YOUTHS CONDUCTED BY REZA (IRN) IN COLLABORATION WITH PHOTOGRAPHERS

Artists Reza (IRN) with Nahuel Alfonso (ARG) Claudia Cortínez (ARG) Gonzalo Maggi (ARG)

The project *Images from my World* consists in photography classes that the famous Iranian photojournalist gave to youths between 13 and 20 years old from vulnerable areas of Argentina: the Barrio 21-24 in the city of Buenos Aires (CABA) and the Barrio Ejército de los Andes in Tres de Febrero, Provincia de Buenos Aires, popularly known as Villa 21-24 and Fuerte Apache, respectively. The young participants received professional cameras and attended weekly workshops coordinated by instructors from their communities, who were joined by Reza on every visit he made to Argentina in 2017. The goal was to get the youths to record their neighborhoods and show them from their own perspective.

In addition to giving classes and workshops, Reza was in charge of the final selection of this collective show. From June 2nd to September 1st, 2017



Action PHOTOGRAPHY WORKSHOP FOR YOUTHS CONDUCTED BY REZA (IRN) IN COLLABORATION WITH PHOTOGRAPHERS

Artists Reza (IRN) with Belén Charpentier (ARG) Federico Cosso (ARG) Matías Rivero (ARG)

From June 2nd to September 1st, 2017



Km 20.2

CITY CASEROS, PROVINCIA DE BUENOS AIRES, ARGENTINA
VENUE MUNTREF MUSEO DE ARTES VISUALES - CASEROS I

Km 4,412

CITY LIMA, PERU
VENUE CENTRO CULTURAL ENSABAP
ESCUELA NACIONAL SUPERIOR DE BELLAS ARTES DEL PERU

Km 18,370

CITY TOKIO, JAPAN
VENUE NATIONAL UNIVERSITY OF THE ARTS OF TOKYO

Action/Exhibition **TURN IN BIENALSUR**

Artists Katsuhiko Hibino (JPN) with Sebastián Camacho (COL) Yasuaki Igarashi (JPN) Tomoko Iwata (JPN) Iumi Kataoka (ARG/JPN) Alejandra Mizrahi (ARG) Daisuke Nagao (JPN) Henry Ortiz Tapia (PER)

Curatorial work Katsuhiko Hibino (JPN)

Seven artists from Japan, Argentina and Peru participated in the *TURN* project created by Japanese artist and scholar Katsuhiko Hibino, Dean of the School of Fine Arts of the Tokyo University of the Arts. These artists were involved in residencies in different social institutions and local communities to which they brought traditional artisanal techniques and customs. The works created during the residence were exhibited in shows and workshops in Buenos Aires (Argentina) and Lima (Peru). The objective of *TURN* is to contribute to the acknowledgement and transmission of the differences between individuals in order to build a society where everyone respects one another. A BIENALSUR Window was installed at the Tokyo University of the Arts to connect this city with the rest of the biennial territory. It also enabled reflection on the *TURN IN BIENALSUR* project conducted in Argentina and Peru.

Km 20,2 from September 16th to October 30th, 2017

Km 4,412 from September 25th to October 29th, 2017

Km 18,370 from September 16th, 2017



Action/Exhibition A PLACE TO LIVE WHEN WE ARE OLD

Artist Ana Gallardo (ARG)

Curatorial work Nekane Aramburu (ESP)

Ana Gallardo makes a new stop-over in her project *School of Aging*, after a residency in the Balearic Islands, where she resumed her work with elderly people who revive their projects and expectations. This project takes place in the context of BIENALSUR and is also presented simultaneously at the CCE of Montevideo (Uruguay), together with other cases included in this work in progress. From June 12th to July 16th, 2017



ART ON THE BORDERS: TOGETHER APART BIEN-AL-SUR. BETWEEN COLOMBIA AND VENEZUELA

ALEX BRAHIM AND LUIS MIGUEL BRAHIM *

The confrontation between the idea of a global world and the concept of Nation-State has come hand in hand with an ideological polarization that radicalizes the attitudes towards citizenship, borders, migratory flows and security norms, and is the reason and the cause and effect of the current “global migratory crisis”. By extension, the border as a concept and landmark has taken centre stage in the public opinion, intellectual and political debates, diplomacy and artistic production.

Paradoxically, the ultimate expression of this phenomenon, the Venezuelan exodus –only comparable to the one in Syria, though it is the outcome of hunger without a military conflict– is invisible to the world with regard to its epicenter: the border between Colombia and Venezuela just off Cúcuta (Norte de Santander Department) and San Antonio del Táchira (State of Táchira), which has historically been the most dynamic border crossing in Latin America. Just like the narrow neck of an hourglass, the Simón Bolívar International Bridge is an axis where hundreds of thousands of Venezuelans converge, then, once on the other side, huddle together in Cúcuta and finally spread around Colombia, the continent and the world. A great deal of those people remain near the border, going back and forth to gather supplies and resources (food, medicines, money), and represent what is called “pendular migration”.

It is the staging of a continental ideological struggle at the same place that saw the birth of a failed dream of the Great Colombia cherished by Bolívar and Santander. The closure of the border and its partial re-opening only for pedestrians in 2015 –in an area with fraternal

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Fundación El Pilar / CEF (Centro de Estudios Fronterizos) Cúcuta - Colombia

bonds where the Táchira river was a point of convergence rather than a separation line– brought about the economic meltdown of the region and created and unprecedented humanitarian crisis. This is the burden of the current reality in this territory, where smuggling is the economic model and the cultural legacy, and where the Colombian agents of the conflict and drug dealers have a stake in the game.

The border, the site of the rich and the poor country, of informality, illegality, anomalies and the contaminated imaginary –distant from the univocal narrative of national centres– is on a global scale essentially a periphery. When such a periphery is located in deprived territories between two countries of the so called Third World, it becomes the periphery of a periphery, an exacerbated expression of the global South that philosophically supports BIENALSUR. It is a privileged setting for the development of the “Epistemologies of the South” mentioned by Portuguese sociologist Boaventura de Sousa Santos in a volume of critical realities, to the extent that it enables a “virtuous use”, in the words of Diana Wechsler.

On the basis of the postulate that just like Colombians and Venezuelans today, the inhabitants of the borders have always been together apart, we, as members of the civil society, have decided to raise our voices to give visibility to this blind spot through a long-term initiative: a Centre for Border Studies (CEF), focused on research and productivity with a flagship, Together Apart, an international meeting on art, reflection and borders in Cúcuta. Since art is a state of exception, we respond to the emergency in this territory from the realm of art. Based on our deep-seated historical identity, we propose Cúcuta as the epicenter for debate and the reflections on borders; we advocate the use of culture as a tool for convergence, the symbolic capital as a value generator and citizen construction as a productive drive.

Created in 2017 within a specific international context, Together Apart generated a wide space for cultural transactions from and to the border after being selected in an international call, thus turning Cúcuta into KM 4,956 of BIENALSUR –ratified as a permanent venue by the

Biennial direction. Furthermore, it is the first project developed in the region to obtain the endorsement of Colombia Country Brand.

It consists of an urban project whose core is the activation of four cultural heritage buildings as an exhibition circuit: Centro Cultural Quinta Teresa, Biblioteca Pública Julio Pérez Ferrero, Casa Museo Torre del Reloj and Museo Centenario Norte de Santander, all of which are just a few blocks away from each other. In the first edition, the concepts of migration, restriction, citizenship and mobility gave rise to the shows *Estado de excepción* (State of Exception), *La búsqueda del otro* (The Search for the Other), *Mi tierra* (My Land), and *Vaivén* (Swinging). They featured works by over 30 well-known international artists, including some from Colombia and Venezuela that addressed realities and accounts of the borders in different parts of the world and established a dialogue with visions of this border presented by twenty artists of Norte de Santander and Táchira.

Additionally, there was a pedagogic event –with the support of Giuliana Racco– at several institutional venues (Eduardo Cote Lamus, Biblioteca Pública JPF), educational institutions (Uniminuto, Fesc, UFPS) and cultural centres (Teatro Zulima, Fundación El Pilar) with conferences and workshops given by artists (Raimond Chaves, Jorge García, Daniela Ortiz, Adrian Paci, Avelino Sala), scholars (Boaventura de Sousa Santos, Angelina Jaffé), writers (Juan Carvajal Franklin, José Luis Corazón), motivators (Pedro Medina) and publishers (Equipo Sublime); an audiovisual festival with works by foreign artists (Derzu Campos, Juanli Carrión, Begoña Egurbide, Muntadas, María Ruido, Mireia Sallarès), Milena Bonilla from Colombia and regional authors Geovany Arias, Calentado Producciones, Gabriel Castillo and José Rodríguez; the video projection installation by Javier Téllez outside Unicentro mall; and a participatory action by Antonio Caro.

Among the highlights of the programme were the works in progress by Teresa Margolles from Mexico and Melle Smets from Holland, who were invited by Together Apart to address this reality with their strategies and devices. Margolles' project involved several weeks of work on the

International Bridge in the course of three trips on which the artist interacted with individuals and communities that inhabit and survive in the surrounding area. This experience resulted in visual, photographic, video, oral, and sound archives, some of which have been exhibited to the public in Colombia and Holland. The artist is currently preparing pieces along the objectual lines of her work with a forceful symbolic power whose discourse appeals to recurrent presences and absences.

In turn, Mental Border Control (MBC) is a contextual laboratory where Melle Smets along with Natalia Castillo and Dan Gamboa research the mental borders to draw a cartography of their founding lines and the narratives around them. Divided into three blocks (individuals and communities, products and goods, fauna and environment), the laboratory liaises with the Centro de Estudios Fronterizos and strives to give visibility to the border irrespective of the territory, through socialization, the glance, the imaginaries, and the public space. The collective activation of the Monument to the Christ the King, a forsaken urban landmark for the local citizens, and a concert by the well-known rapper and activist Ahiman from Cúcuta was the closing event of the first phase of MBC and the first edition of Together Apart

Unknown affinities, belief systems, artistic devices and political languages have enabled the syncretic blending of ideas and aspirations, life stories and critical positions, thus providing the citizens of the border for the first time ever with a mirror to look at their own reflection in different parts of the world, transcending the preventive diplomacy of high politics that ignores territorial realities, and participating in the real time collective process of memory construction.

Affinity and survival as drivers in an enclave where the strength of democracy is tested, and potential and will power are the only certainties. Thanks to a network of participation including the creators of Together Apart and BIENALSUR, the participants of the programme, the civil society, the media, businesses, and a significant portion of the institutional map of the region, a positive result was achieved with a record attendance of almost 10,000 people and the formation of a team of

qualified young professionals. Yet, this project has had both highs and lows. The lack of genealogy created doubts as to the feasibility of the project, and the short time available, in addition to the limited resources, led to the non-compliance with commitments, the cancellation of parts of the programme and the postponement of visits and activities. This has turned the project itself into a trial and error laboratory, which will lead us to optimize the vision and the strategy, make amendments and undertake responsibilities in order to move forward. Rather than protagonists, we are a medium, a body whose growth will internally and externally project values and actions that foster the insertion of the borders into the logics of artistic, cultural, economic and cognitive global exchange.

The expansion of the bi-national sphere of action, the promotion of the loyalty of participants and visitors, the creation of new audiences, and the presence in the collective imaginary are the road map of the next edition, in the conviction that we are contributing to the necessary transition experienced by our border model and demographic structure from a border mark as a historical scar to a border as a region brand that makes history.

Capturing the signifying noise, conceiving new possibilities to attack the real, recognize the territory and forge identity, understanding arts and culture as key variables to the integral matrix of development, matching the production and transfer of knowledge to the development of tools for citizens' intervention in the public affairs: these are the principles shared by two synchronic initiatives, Together Apart and BIENALSUR when they present "Art on the Borders". It is a transborder train whose long journey has just begun.



Km 1,680

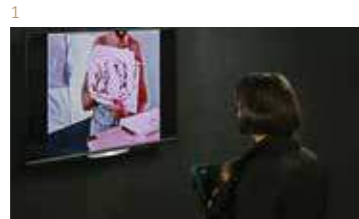
CITY VALPARAÍSO, CHILE
VENUE SALA JUAN DE SAAVEDRA

Exhibition HAWAPI 2017
TERRESTRIAL TRIANGLE – BIENALSUR

Artists Agencia de Borde (CHL) Máximo Corvalán-Pincheira (CHL) Elizabeth Vásquez Arbulú (PER)

Curatorial work Maxim Holland (PER) Luis Enrique Alarcón (CHL) Ana María Saavedra (CHL)

This exhibition is based on the symbolic joint action “Terrestrial Triangle”, on the border between Chile and Peru by thirteen artists, within the context of an initiative by BIENALSUR and the Hawapi Project between April 9th and 23rd, 2017. This initiative aims to achieve regional cultural integration respecting diversity through a joint action in this area. To that end, the artists went on a one-week trip to the area, which is close to the cities of Arica and Tacna, in order to produce a cultural artistic work in an attempt to bring these communities together. This action is in line with the objectives of BIENALSUR, whose aim is to be a tool for regional integration through art and culture. Thus, through this project, artists from Chile and Peru, together with others from the USA, Bolivia, Argentina and Israel expressed their will to overcome conflicts and contribute to uniting our countries. From October 11th to November 11th, 2017



1-4 Elizabeth Vásquez Arbulú
Error geográfico

2-3 Fernando Huanchaco Gutiérrez and Gabriel Armijo O'Higgins
Radio Concordia

Km 2,900

LOCATION BORDER ZONE BETWEEN ARICA AND TACNA, CHILE AND PERU

Action HAWAPI 2017
TERRESTRIAL TRIANGLE - BIENALSUR

Artists Sergio Abugattás (PER) Fernando Huanchaco Gutiérrez (PER) and Gabriel Armijo O'Higgins (PER) Gabriel Acevedo Velarde (PER) Agencia de Borde (Paula Salas, Sebastián Melo and Rosario Montero (CHL) Konantü (Iván Navarro (CHL) and Courtney Smith (USA) Máximo Corvalán-Pincheira (CHL) Yoav Horesh (ISR) Andrés Pereira Paz (BOL) Corinna Sy (DEU) Ishmael Randall Weeks (PER) Elizabeth Vásquez Arbulú (PER)

Curatorial work Maxim Holland (PER)

From April 9th to 23rd, 2017



1 Máximo Corvalán-Pincheira
Costa seca
1-2-3 Hawapi Project in the Terrestrial Triangle

Exhibition HAWAPI 2017
TERRESTRIAL TRIANGLE - BIENALSUR

Artists Sergio Abugattás (PER) Fernando Huanchaco Gutiérrez (PER) and Gabriel Armijo O'Higgins (PER) Gabriel Acevedo Velarde (PER) Agencia de Borde (Paula Salas, Sebastián Melo and Rosario Montero (CHL) Konantü (Iván Navarro (CHL) and Courtney Smith (USA) Máximo Corvalán-Pincheira (CHL) Yoav Horesh (ISR) Andrés Pereira Paz (BOL) Corinna Sy (DEU) Ishmael Randall Weeks (PER) Elizabeth Vásquez Arbulú (PER)

Curatorial work Maxim Holland (PER) Luis Enrique Alarcón (CHL) Ana María Saavedra (CHL)

From October 7th to December 9th 2017



Fernando Huanchaco Gutiérrez and Gabriel Armijo O'Higgins Radio Concordia

- 1 **Antonio Caro** La Gran Colombia
- 2 **Rubén Verdú** Mud Flag
- 3 **Overview of** Mi tierra. A show on the concept of citizenship
- 4 **Jordi Colomer** Ciao ciao en María Elena (del proyecto En La Pampa)
- 5 **Overview of** Vaivén. A show on the concept of mobility
- 6 **Juan Carvajal Franklin** La casa en la frontera
- 7 **Teresa Margolles** La sombra

Action/Exhibition **TOGETHER APART**

Artists Francis Alÿs (BEL/MEX) Alexander Apóstol (VEN) Iván Argote (COL) Marcos Ávila Forero (COL/FRA) Yosman Botero (COL) Marcelo Brodsky (ARG) Antonio Caro (COL) Juan Carvajal Franklin (COL) Gabriel Castillo (COL) Raimond Chaves (COL) and Gilda Mantilla (USA) Jordi Colomer (ESP) Patricia Gómez (ESP) and María Jesús González (ESP) Núria Güell (ESP) Matteo Guidi (ITA) and Giuliana Racco (CAN) Pablo Helguera (MEX) Emily Jacir (PSE) Angie Jácome (COL) Los Carpinteros (CUB) Carmen Ludene (VEN) Teresa Margolles (MEX) Jaime Martínez (COL) MO Colectivo (COL) Timea Oravec (HUN) Daniela Ortiz (PER) Adrian Paci (ALB) Margarita Pineda (COL) Adrián Preciado (VEN) Grecia Quintero (COL) Samir Quintero (COL) Oscar Iván Roque (COL) Orlando Rojas (COL) Mauricio Sánchez (COL) Slavs and Tatars (POL/IRN) Melle Smets (NLD) in collaboration with Natalia Castillo (COL) and Dan Gamboa (COL) Taller El Hueco (COL) Javier Téllez (VEN/USA) Wilmer Useche (COL) Noemí Vega (COL) Rubén Verdú (VEN) Carlos Zerpa (VEN)

Curatorial work Alex Brahim (COL) Luis Miguel Brahim (COL) Fundación El Pilar / CEF (Centro de Estudios Fronterizos). Cúcuta, Colombia.

Together Apart is an artistic response to the current emergency on the border between Colombia and Venezuela, in the area of Cúcuta and San Antonio del Táchira, which has historically been the busiest boundary in Latin America, at a time of global migratory crisis. This first presentation of the CEF (Centre for Boundary Studies) of Cúcuta, Colombia, is part of BIENALSUR. The artistic project, which takes place in the iconic buildings and urban space of Cúcuta, includes artists and reference works from the international contemporary art scene, which deal with the themes of migration, restriction, citizenship and movement in the course of an interaction with authors of the region. **From October 28th to December 9th, 2017**





3

COLLECTION OF COLLECTIONS To collect: to make a specific selection out of a wider repertoire, to choose and bring together a set of pieces. Those who collect leave their mark, their questions and their stance; in summary, their subjectivity, in the corpus they organize. They also exclude much more than they include.

COLLECTION OF COLLECTIONS—one of the axes that organizes the vast BIENALSUR exhibition space—is a proposal made up of various scattered parts, consisting in a selection of works from certain public and private collections from different latitudes resulting from the latest debates in and on contemporary art. Based on the hypothesis of offering a wider sampling of the aesthetics and questions of the current scene, different repertoires and strategies were used with a view to presenting other —ephemeral, provisory— collections in each of the temporary shows that included these selections housed in the BIENALSUR territory as part of a stratigraphy of the contemporary art scene. The objective of this type of proposal based on contemporary art collections is to provide other perspectives within the selection processes of contemporary art.



“GOOD NEIGHBOURS”. INTERFERENCES AND DISCONTINUITIES IN TWO PROPOSALS OF COLLECTION OF COLLECTIONS

GABRIELA SIRACUSANO *

Objects that still echo the choices and tastes of the past. Images that still feature some of their original functions and meanings, though virtually unnoticed. A great deal of the Argentine public collections of artistic objects displayed in museums created prior to the 1940s arose from a myriad of wishes, actions and conceptions that could be summarized as the need to establish a historical and artistic past in tune with the one appreciated across the ocean, as well as the will to build a national identity out of these objects. Figures such as Schiaffino, Carranza, Udaondo, Ambrosetti, Castagnino, Fernández Blanco, Noel and Guido defined the profile of each of the collections they helped to create through choices and selections of pieces acquired through donations, purchases and loans, and by means of curatorial narratives that would later become canonical. Although they are still housed in spaces that seek to question that order, the aesthetic artefacts always seem to be willing to wage battle, to “defend” their place and the reasons why they were selected among many others whenever contemporaneity challenges and provokes them.

The experience proposed by BIENALSUR along the axis “Collection of Collections” was based upon a hazardous operation. This strategy entailed challenging the order of various public collections in their encounter with a different order, the one arising from the core of contemporary debates. Collections whose selections are defined by other parameters and whose artifacts – installations, video art, photo-

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graphs, canvases and objects – were displayed in the museum space in order to dislocate these sets and to put forth the ephemeral existence of other likely, unstable, divergent and contradictory narratives. Among the curatorial practices that were part of this initiative included in the great world port cartography represented by BIENALSUR, I will address two cases: the one of the Isaac Fernández Blanco Hispanic American Art Museum (Km. 0.7) and that of the National Museum of Fine Arts (Km 2.9). Irrespective of their differences, and in the case of the National Museum, considering only the works created until the late 19th century, both collections retrace the roads of the history of western visual representation and the logics of paradigm construction and iconographic traditions as of early modernity, as well as the specific manner in which their objects participated in the formation of those collections.

Those who have ever visited the Museo Nacional de Bellas Artes in pursuit of the old masters know that they are bound to tour the halls on the ground floor. Those masters are the beacons that art history has highlighted to lead and shed light on the canon since the beginning of early modernity and subsequent museum curatorial narratives. The proposal of *Interferences*, the curatorial project conducted by Diana Wechsler with the pieces of MAMCO Geneva, took place precisely in those spaces of the Museo Nacional de Bellas Artes. At the entrance, in the hall devoted to Rodin, the brick walls painted by Vittorio Brodmann syncopated in their atectonicity the succession of marbles and bronzes –classic materials par excellence–, while Thomas Huber's 1955 piece *Ideale Bildtemperatur (gelb/blau)* seemed to represent the control of an iconic climate change resulting from the encounter between the coldness of the material, the heat of the bodies and the discrepancy of the visible. Another interesting interference is shown in the work by Romanian artist Marion Baruch. One of her portraits –canvases made of waste fabric hanging like shreds in a game of fullness and void– offered a disturbing counterpoint for the spectator vis-à-vis those portraits on traditional surfaces, tense and brilliant, from Mannerist and Baroque times. On the other hand, the other portrait, hung in the middle of the Pre-Impressionists hall, evokes the function of the veils over the sacred

images underneath them. The unveiling was herein activated on *The Surprised Nymph* by Manet.

The sacred aspect that canonical artworks share with religion –hence the term consecrated– is a property that contemporary aesthetic practices usually underscore and challenge, even more so when they meet. In this regard, once again in the hall that houses baroque pieces, *Poussière de Poussière de l'effet Véronèse, Chardin and Corrège* by Robert Filliou –three cardboard boxes with flannel cloth and polaroid film holding dust from these artists' work– and the piece by Sergio Verastegui –a bronze box with a fragment of a polychromatic baroque sculpture– operated as a *deixis* about the possibility of artworks to become a reincarnation of the divine, just like the dust or fragments venerated and worshipped in relics or sacred sculptures.

The Fernández Blanco Museum –Km 0.7 of the BIENALSUR cartography– is the other museum where these and other conditions of the images were explored in the show *Discontinuities. A Project on Diversity*, also curated by Diana Wechsler. This museum, whose founding members were Isaac Fernández Blanco, Martín Noel and the González Garaño family, among others, became one of the most important museums of viceregal art of the Americas under the direction of Héctor Schenone. It houses paintings, sculptures, furniture, silverware and liturgical objects mostly made in the Americas under Spanish rule between the 17th century and the early 19th century. Since its establishment, the discussions on the logic of the museum collection have always focused on the recovery of a Hispanic past and its fusion with the Pre-Hispanic tradition, the debate about the notion of national, the identification of art schools and workshops, the iconographic explanations, the definition of styles and the creation of new categories such as miscegenation art. This collection currently proposes reflections and discussions on tropes such as evangelization policies and the role of religious orders; the exercise and strategies of power; the logic of contact, exchange and negotiation among cultures; the survival of traditions; the commercial networks of globalization; the human and territorial exploitation in pursuit of wealth; the genuine appropriation of aesthetic models along

with the invention of new iconographic narratives; the problem of the material dimension and the various roles of images during the Hispanic rule. Within these coordinates, the curatorial decision to intercept the museum order through various video installations from the Lemaître Collection aimed to generate breakups, disruptions and counterpoints, while underscoring consonances and convergences in diversity. At the entrance of the Palace, built by architect Noel with a strong Hispanic and colonial imprint, the video by Bosnian artist Bojan Šarčević *It Seems that an Animal is in the World as Water in the Water* and the one by German artist Frank Hesse, *From Santa Croce to the Institute of Art History*, surprised spectators with two audio visual stories that first blended in with the setting –paintings of Cuzco and the Alto Peru about Christ, the Virgin and the Eucharist placed in the dome to emulate the Jesuit domestic chapel in Córdoba– and then turned into images that seemed to defy that apparent tranquillity. The former video was set in a space filled with liturgical music that, as it faded down, contrasted with the barking of two dogs that seemed to invade the Church nave. These two images, which may seem contradictory to many, are not so to those of us who wander the churches of the Andean high plateau: dogs are frequent protagonists in these places where they roam around just like the porters that look after them. In the case of Frank Hesse's work, the shooting of the night walk from the Santa Croce Church to the Kunsthistorisches Institut through the streets of Florence evoked Stendhal's account, which stressed the disturbing effects of art on the sensorial arrangements in the experience of the sublime. The loneliness of the footsteps and the pace of breathing were only interrupted by the noise and the views of the motorbikes and the cars in the birthplace of Renaissance. It was a tension between feeling and reason that the artist linked to Aby Warburg, the art historian that revolutionized this discipline in the 20th century. Warburg not only walked along the same streets and saw the same images, but also contributed to the foundation of the German institute where this video ends. Yet, the most important point is that the polarity between reason and faith, and between science and magic, which had always interested Warburg, found a possible way out in a space for reflection, a distance he would call *Denkraum*, which

is precisely alluded to in Hesse's piece. The itineraries and journeys down lonely trails in the Americas described by so many travellers, and the feeling of awe and at the same time of disparagement of images along their way reverberated in this installation as a contradictory effect, though still capable of creating new meanings around them.

Other video installations in the basement halls, such as Ryan Gander's *Things that Mean Things and Things that Look Like They Mean Things*, and Pablo Acinelli's *Pies (Feet)*, engaged in a dialogue with the manual practices and learning exercises that took place in the territory of the Americas, and with the manners in which those images came to us: fragments of bodies, hands, heads and feet, symbols of a whole that endured the ravages of time, and of the aesthetic appreciation of these pieces over the years. Finally, among the works that interfered the space and the conceptual line of the museum collection in the temporary halls –the videos by Enrique Ramírez from Chile, Jumana Emil Abboud from Palestine, and Mark Wallinger from the United Kingdom– established connections with some tropes that echoed the permanent collection. The spaces of solitude, the immensity and the infinitude of the high plateau, the representation of Supay or Andean devil as the protagonist of the relationship between conquerors and the conquered, along with the notion of the initiation journey and ritual, were some of the ideas underlying the piece by Ramírez *A Man Walking. Threshold to the Kingdom* by Wallinger faced the spectator with a long shot in parallel with Ramírez's work, in which a slow motion image of migrants –an action identified with colonial times– walking through the gates of an airport with Mozart's *Requiem* as background music. Lastly, Abboud's video *Pomegranate* showed the image of a hand hopelessly trying to put back together the multiple seeds of that fruit, thus shooting meanings towards various symbolic horizons: the grenade¹ as a weapon in the modern world, and particularly in that region of the Middle East, with so much violence and bloodshed; and the pomegranate as a symbol of suffering and the resurrection of Christ, a recurrent presence in colonial visual representations.

¹
The Spanish term for both words "pomegranate" and "grenade" is "granada".

These two curatorial projects, as disturbing as ephemeral, resulted in the re-signification of both collections based on an encounter punctuated by interferences and contradictions, while, in turn, revealed the role of images as agents and their efficiency when we dare to apply the law of “the good neighbour” that Warburg taught us.

Exhibition **ART FOR THINKING
 A NEW WAY OF THE WORLD**

Artists **Ibon Aranberri** (ESP) **Alice Creischer** and **Andreas Siekmann** (DEU) **Ines Doujak** (AUS) **Antje Ehmman** (DEU) **Marcelo Expósito** (ESP) **Harun Farocki** (CZE/DEU) **León Ferrari** (ARG) **Peter Friedl** (AUS) **Joaquim Jordà** (ESP) **Zoe Leonard** (USA) **Mapa Teatro** (COL) **Jorge Ribalta** (ESP) **Pedro G. Romero** (ESP) **María Ruido** (ESP) **Allan Sekula** (USA) **Hito Steyerl** (DEU) **Taller Popular de Serigrafía** (ARG)

Curatorial work **Manuel Borja-Villel** (ESP) **Cristina Cámara** (ESP) **Beatriz Herráez** (ESP) **Lola Hinojosa** (ESP) **Rosario Peiró** (ESP)

This presentation of works from the Reina Sofía Museum collection –mostly recent acquisitions– deals with the artistic languages and practices of the period between the late 1990s and 2007, both in the national and international context, with focus on a number of common issues that define the beginning of this century and extends to the present.

The way artists address the effects of globalization and the new geopolitical configurations represents the starting point of this exhibition through the works of Zoe Leonard and Allan Sekula. Another research line looks at the revision of the languages of modernity and their links to colonial processes. In this regard, the proposal by Ines Doujak appropriates the images and the historical accounts to conduct a critical reading. On the other hand, the nation-state crisis and the strategies of history dramatization are presented in the show as “political fictions” by artists such as Ibon Aranberri and Peter Friedl. A more topical scenario is represented by case studies related to the transformation processes of Barcelona’s industrial outskirts and the gentrification of cities like Madrid in the projects by María Ruido, among others.

From September 12th to February 4th



- 1 **Hito Steyerl** I Dreamed a Dream: Politics in the Age of Mass Art Production and Is The Museum a Battlefield?
- 2 **Alice Creischer** and **Andreas Siekmann** Brukman Workers
- 3 **Ines Doujak** Evviva il coltello! (Es lebe das Messer!)
- 4 **León Ferrari** 1492-1992 V Centenário da Conquista
- 5 **Zoe Leonard** Analogue

Exhibition **DISCONTINUITIES.
 A PROJECT ON DIVERSITY**

Artists Selection of Works from Lemaître Collection (FRA)
 Jumana Emil Abboud (PSE) Pablo Accinelli (ARG) Se-
 bastián Díaz Morales (ARG) Ryan Gander (GBR) Frank
 Hesse (DEU) Emily Jacir (PSE) Arthur Kleinjan (NDL)
 Marjan Laaper (NDL) Sigalit Landau (ISR) Zhenchen
 Liu (CHN) Enrique Ramírez (CHL) Bojan Šarčević (BIH)
 Mark Wallinger (GBR)

Curatorial work Diana B. Wechsler (ARG)

Collections usually contain the logic they are made of, and regardless of the time and distance between those who organized them and those who reflect upon them, this logic still defines them and their interpretation. By searching for other gateways to such rich repertoires of art and objects of the colonial period like the ones exhibited at the Fernández Blanco Museum, this curatorial work chose to provoke discontinuities. In this way, the possible efficiency for the emergence of new insights into established repertoires can be analysed through the pieces selected from the vast collection of video-art by Isabelle y Jean-Conrad Lemaître (FRA). Two gestures underlie this show and give directions to the spectator: the contemporary disruptions within the established narrative in the permanent collection of the museum, and the counterpoint between different video-art pieces. Both gestures aim to give rise to clashes of varying intensity in order to encourage new readings, and to establish convergences between diverse times, spaces and cultural universes. From September 11th to December 17th, 2017



1 Overview



2 Enrique Ramírez Un hombre que camina solo

Exhibition **SIMULTANEOUS TRACES**

Artists **Claudia Andujar** (CHE/BRA) **Ernesto Ballesteros** (ARG)
Fabiana Barreda (ARG) **José Bedia** (CUB) **Fredi Casco**
(PRY) **Sebastián Desbats** (ARG) **Mirtha Dermisache**
(ARG) **Dias y Riedweg** (BRA/CHE) **Diana Dowek** (ARG) **Jorge**
Eielson (PER) **Tomás Espina** (ARG) **Carlos Gallardo** (ARG)
Geli González (ARG) **Ying Huang** (CHN) **Voluspa Jarpa**
(CHL) **Guillermo Kuitca** (ARG) **Fernanda Laguna** (ARG)
Jac Leirner (BRA) **Alberto Lastreto** (ARG/URY) **Jorge**
Macchi (ARG) **Hernán Marina** (ARG) **Fabián Marcaccio**
(ARG) **Cildo Meireles** (BRA) **Mondongo** (ARG) **Paola Mon-**
zillo (URY) **Fabio Morais** (BRA) **Gisela Motta and Lean-**
dro Lima (BRA) **Vik Muniz** (BRA) **Ernesto Neto** (BRA)
Daniel Ontiveros (ARG) **Pablo Reinoso** (ARG) **Rosânge-**
la Rennó (BRA) **Graciela Sacco** (ARG) **Oswaldo Salerno**
(PRY) **Betina Sor** (ARG) **Pablo Suárez** (ARG) **Pedro Tyler**
(URY) **Cang Xin** (CHN)

Curatorial work **Cristina Rossi** (ARG)

Simultaneous traces inscribes a group of artworks belonging to Argentine and Brazilian collections within the context of contemporary Latin American art. It is about proposals that emphasize the intercultural relationships and the historical memory, as well as the formal and sensorial aspects.

The exhibition is introduced starting from an incisive look that attempts to deactivate the daily inertia and, at the same time, underlines its focal point in the South, although in a transnational tone. The curatorial script is divided in three cores that place the current man within the private and social environment in which it develops.

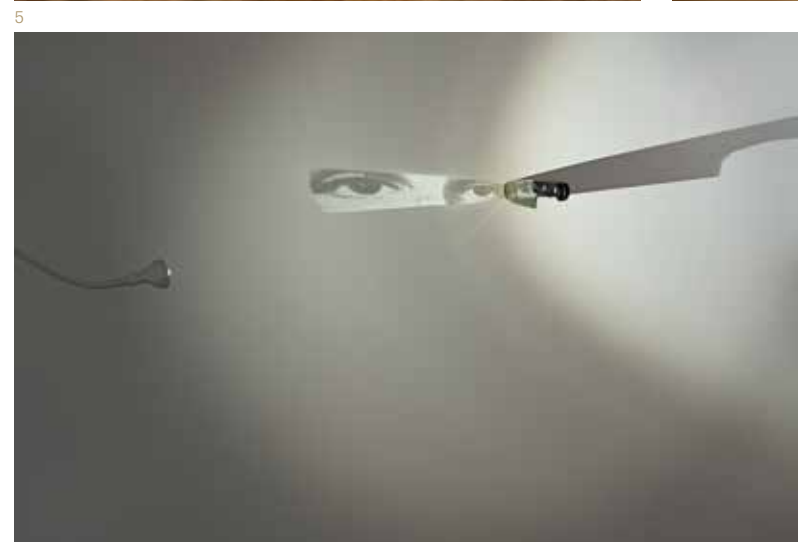
Even if the artists are Latin American, many of them reside and produce moving from one country to another: Consequently, in their itinerary different interpretations come together about similar interests and problems, and at the same time, the cultural prints in each one are overprinted by the experiences gathered throughout the world. The dialogue between the works offer a set of "simultaneous traces" that, before a univocal reading, appeals to the spectator and opens new interrogations. From September 6th to December 3rd, 2017

- 1 **Fabián Marcaccio** Ground arrangement #2
- 2 **Betina Sor** La cartonera
- 3 **Cildo Meireles** Camélon (Vendedor ambulante)
- 4 **Daniel Ontiveros** Arte light
- 5 **Graciela Sacco** Retrato de la serie Tensión admisible
- 6 **Pablo Suárez** Danza ritual del vuelo (Rituales migratorios de Nueva Guinea)
- 7 **Paola Monzillo** Este es el territorio que habito.
- 8 **Ernesto Neto** Reversed to the sky

Exhibition **SIMULTANEOUS TRACES**

Artists **Claudia Andujar** (CHE/BRA) **Ernesto Ballesteros** (ARG) **Fabiana Barreda** (ARG) **José Bedia** (CUB) **Fredi Casco** (PRY) **Sebastián Desbats** (ARG) **Mirtha Dermisache** (ARG) **Dias y Riedweg** (BRA/CHE) **Diana Dowek** (ARG) **Jorge Eielson** (PER) **Tomás Espina** (ARG) **Carlos Gallardo** (ARG) **Geli González** (ARG) **Ying Huang** (CHN) **Voluspa Jarpa** (CHL) **Guillermo Kuitca** (ARG) **Fernanda Laguna** (ARG) **Jac Leirner** (BRA) **Alberto Lastreto** (ARG/URY) **Jorge Macchi** (ARG) **Hernán Marina** (ARG) **Fabián Marcaccio** (ARG) **Cildo Meireles** (BRA) **Mondongo** (ARG) **Paola Monzillo** (URY) **Fabio Morais** (BRA) **Gisela Motta and Leandro Lima** (BRA) **Vik Muniz** (BRA) **Ernesto Neto** (BRA) **Daniel Ontiveros** (ARG) **Pablo Reinoso** (ARG) **Rosângela Rennó** (BRA) **Graciela Sacco** (ARG) **Oswaldo Salerno** (PRY) **Betina Sor** (ARG) **Pablo Suárez** (ARG) **Pedro Tyler** (URY) **Cang Xin** (CHN)

Curatorial work **Cristina Rossi** (ARG)



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Exhibition INTERFERENCES.

MAMCO Genève Collection at the MNBA

Artists Marion Baruch (ROU) Vittorio Brodmann (CHE) Robert Filliou (FRA) Sylvie Fleury (CHE) Thomas Huber (CHE) Tobias Madison y Emanuel Rossetti (CHE) Maurizio Nannucci (ITA) Denis Savary (CHE) Ernest T. (BEL) Sada Tangara (ZAF) Sergio Verastegui (PER)

Curatorial work Lionel Bovier (CHE) Diana B. Wechsler (ARG)

Taking into account the collection of the MNBA, the selection of works of the collection of the MAMCO (Modern and Contemporary Art Museum of Geneva) had as a starting point an integral itinerary from which the keys of these interferences emerged. The concept of chance and its diverse ways to intervene in the logics of selection is presented as one of the main ideas. The other notion is the one of the conditions of exhibition and materiality from a canonic perspective of the historical and artistic discourse and its approaches –parodic, conceptual, deconstructive, etc.– arising from the contemporary works.

Thus, works like *Eins, Un, One* by Robert Filliou, and *Ideale Bildtemperatur* by Thomas Huber are at the forefront of a series within this conceptual exercise in the spaces of the historical rooms of the ground floor of MNBA.

This project aims to promote other approaches to contemporary art and also to those works that, because of their insertion in the canonic discourse of art history, look as though we had seen them even before we actually started to see them. Thus, this clash between past and present pursued by the encounter of these two collections as valuable as distant, aims to deactivate the inertia of the spectator and open other ways of reflection. From September 13th to November 26th, 2017



1 Marion Baruch Portrait 4



2 Robert Filliou Eins, Un, One..

Exhibition **JOAN MIRÓ. THE EXPERIENCE OF SEEING**

Artist **Joan Miró**

Curatorial work **Carmen Fernández Aparicio (ESP) Belén Galán Martín (ESP) (Museo Nacional Centro de Arte Reina Sofía) Associated Project**

Miró: the Experience of Seeing focuses on the work of Catalan artist Joan Miró (1893-1983) in the last two decades of his career. The exhibition features fifty works created by Miró between 1963 and 1981, which are part of the collection of the Museo Nacional Centro de Arte Reina Sofía of Spain, curated by Carmen Fernández Aparicio and Belén Galán Martín, under the direction of Manuel Borja-Villel and Rosario Peiró.

In the mid 1950s Miró, who since the 1920s had played a central role in the modern art scene associated to the Parisian avant-garde circles, began an introspective process in which he achieved the utmost simplification of his universe. In 1956, the artist moved to his new studio in Son Abrines, Mallorca, designed by his friend Josep Luis Sert. In this home-workshop he brought together his whole production for the first time, which gave him the opportunity to review and redefine his entire work. At the time, any casual or random motif such as a stain, a drop, a footprint, an encountered object or a natural element set him off to recreate a frequent trope in his work: the representation of nature and the human figure. "Miró goes beyond reality as a referent to transform it into matter and sign, and builds an essential symbolic language that he uses to address plastic problems", states the curatorial text accompanying the show.

The exhibition *Miró: the Experience of Seeing* makes it possible to approach this renovation of his painting in which the artist intensifies the direct work on the canvas with the use of large formats that have an impact on the possibilities of the gesture and the qualities of the materials. He thus moves towards a simplification of both the definition of the form and the use of colour to make "figures look even more human and lively than their representation with all the details", as pointed out by the artist himself in 1959. From October 25th 2017 to February 25th, 2018

Joan Miró Figure



Exhibition **CONTEMPORARY PROLOGUE
TO A MODERN COLLECTION**

Artists **Joaquín Aras** (ARG) **Lia Chaia** (BRA) **Regina José Galindo** (GUA) **Alberto Lastreto** (ARG/URY) **Mariano Molina** (ARG) **Tatsumi Orimoto** (JPN) **Carlos Trilnick** (ARG)

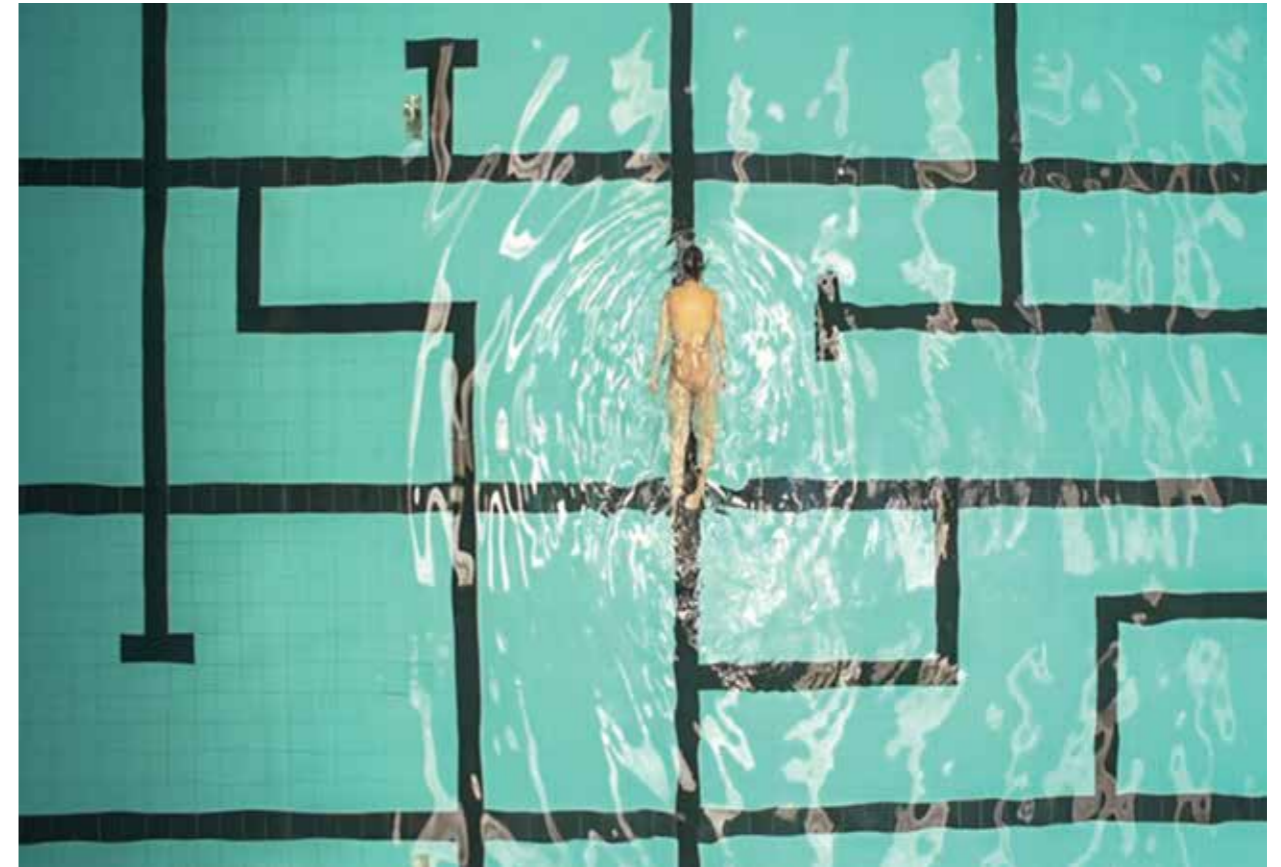
Curatorial work **Diana B. Wechsler** (ARG)

The death of painting, the death and the impossibility of art have been proclaimed many a time. Yet, the profusion of projects and works inhabiting the contemporary scene seems to refute such apocalyptic omens.

In this regard, this show, which was conceived as a contemporary prologue to the permanent collection of the MNAV of Montevideo, focuses on the way some contemporary artists use quotes, reappropriation or allegory to revisit certain aspects of art history and its internal logic.

Mariano Molina's ephemeral mural is an invitation to rethink painting, its present relevance and the possible forms of "realism". On the other hand, Joaquín Aras's allegory uses the format of a film from the 1950s to trigger a reflection upon the end of time, in which art, or rather an artwork, continues to be an object of contention. In *Pietá*, *Punishment*, *El Prócer* and *Alud*, allegories, metaphors and references to art history and to European/Western representation are presented in multiple forms amidst appropriations and parody, thus reactivating contemporary meanings. Chaia's work, in turn, alludes to the space of modern art and its abstract-geometrical pursuits.

This reduced repertoire seeks to activate from the present a vision of the various traditions underlying the modern art of the region, which is singularly represented in all the works of the MNAV Collection. *From August 23rd to November 5th, 2017*



1 **Lia Chaia** *Piscina* (díptico)



2 **Mariano Molina** *All Over the Wall*

Exhibition **ON MOVING IMAGES**

Artists Selection of works from Lemaître Collection
(FRA) Julien Crepieux (FRA) Graham Gussin (GBR) Kai
Kaljo (EST) John Menick (USA) Matthias Müller (DEU) As-
trid Nippoldt (DEU) Elodie Pong (USA) Anri Sala (ALB) Zineb
Sedira (GBR/FRA) The Atlas Group (LBN) Zhenchen Liu (CHN)

Curatorial work Diana B. Wechsler (ARG)

We only see what we know, so it is necessary to go back and see, and thus be aware of this matter, which is valid for the still images and also for film and video. In an attempt to show how we see, the selection of video-art works from Isabelle and Jean-Conrad Lemaître collection features a series of lucid works by video artists from different countries, who address the constitutive dimension of video-art and cinema by deactivating the conventional formats and inviting us to re-see and thus rethink the systems that activate the production and perception of moving images.

The phantasmagoric images of Mathias Müller's work establish a nostalgic reflection that also pays tribute to Hitchcock's films. Astrid Nippoldt's work, in turn, uses the sound stimulus parodically to allude to Hollywood classic westerns. Other works also problematize montage, sound, or camera movements, while Anri Sala's works send us back to the best traditions of espionage narrative. Finally, Elodie Pong persistently recovers and edits one after the other film endings and their familiar "The End", "Fine", "Ende". From October 25th to December 3rd, 2017



Exhibition THE OVERFLOWING IMAGE: TRAVEL, DIARY AND VIDEO ART

Artists Claudia Aravena (CHL) Francisco Arévalo (CHL) Robert Cahen (FRA) Jean-Paul Fargier (FRA) Sabrina Farji (ARG) Juan Enrique Forch (CHL) Pascal-Emmanuel Gallet y Jorge Said (FRA/CHL) Michaël Gaumnitz (DEU) Jean-Louis Le Tacon (FRA) Patricio Pereira Casarotto (CHL) Nam June Paik (KOR) Gerardo Silva Sanatore (CHL)

Curatorial work Jorge Zuzulich (ARG)

Travelling always entails facing the alien. Departing is a pause that estranges what is ours and enables the emergence of unknown situations that overwhelm us. An opening into the outrageous emerges from that abyss: new sounds coming from other voices, a diversity of scents, flavours, colours and textures.

Thus, in the face of the otherness, which is gradually seen as familiar, there emerges the urgent need for retaining that enticing experience. The technical register (video) fulfils such an objective: art and travel find in the diary their privileged discursive logic.

Yet, the agreement between travel, diary and video results in a specific displacement inasmuch as the attempt at objective capture becomes image and poetic sound by multiplying and dislocating experimentally and critically the ways of saying and seeing.

Then, identities tend to overflow in this space of juxtaposition. Artists from Latin America, France, the Baltic countries and one from South Korea converge in the evolution of video art in this free zone. From November 24th, 2017 to January 21st, 2018

1 Gerardo Silva Sanatore Poème n° 1 Ventana

2 Michaël Gaumnitz Mes rencontres à Chiloe en 1989

3 Nam June Paik and video artists from Latin America, France and the Baltic countries
Dialogue based on an idea by Pascal-Emmanuel Gallet
Monstre de regards. Un axe Nord-Sud, 1980-1995 (2016 reinterpretation)

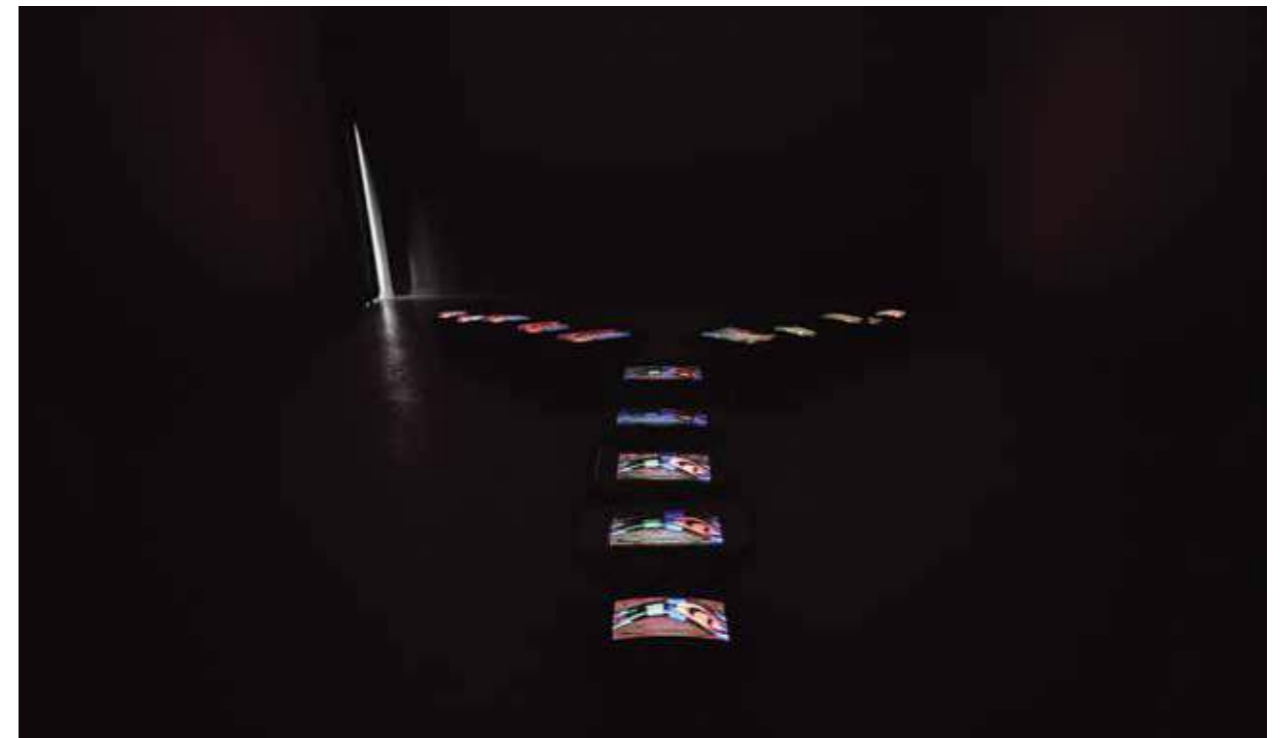
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Exhibition **MEMORIES OF THE BODY**

Artists **Botto e Bruno** (ITA) **Harun Farocki** (CZE/DEU) **Ana Gallardo** (ARG) **Oscar Muñoz** (COL) **José Alejandro Restrepo** (FRA/COL) **Pedro G. Romero** (ESP) **Graciela Sacco** (ARG)

Curatorial work **Diana B. Wechsler** (ARG)

Claiming mouths move relentlessly. Possible answers are embodied by the rhetoric of one of the characters. The vicissitudes of several lives can be condensed in a compendium of hands doing different things. Meanwhile, the staccato heel tapping of a flamenco dancer keeps the beat of his tense body. A little boy wandering around his neighbourhood is unaware of a camera that captures him day in day out. So is an old prostitute, but it is the loving gesture of her visitors what restores her humanity and escorts her to death. A face reflected in the water of the hollow of a hand inevitably thins out and disappears. The body hosts the ancestral memory of natural and even cultural movements. The body often speaks before words. It is the tool of magicians and shamans as well as choreographers, actors and dancers. This selection of video installations from different South American collections focuses on the communication powers of the body and how visual artists resort to it. Either through fragments and details or in a more comprehensive way, by means of gesticulation or the expressive nature of dance, the body –the matter of these videos– denounces, highlights and evokes the fugacity of experience and movement, the basic needs of existence and the brevity of life. *From September 4th to October 15th, 2017*

Oscar Muñoz *Línea del destino*



Exhibition **EVERYDAY GESTURES**

Artists Oscar Bony (ARG) Adriana Bravo and Ivanna Terrazas (BOL) Leticia El Halli Obeid (ARG) Erika and Javier (PRY) Anna Bella Geiger (BRA) Gabriela Golder (ARG) Luis Soldevilla (PER)

Curatorial work Diana B. Wechsler (ARG)

Everyday life is full of gestures of which we are often unaware, but that somehow organize our relationship with objects, other people and the world. This selection of works from various contemporary collections, to which we added one of the projects selected in the BIENALSUR call, lingers on some of these gestures as an invitation to discover ourselves through and in them, and to review, on the basis of this observation, the ways in which we take for granted the social, historical and cultural norms that rule our lives. From October 7th to 29th, 2017

Adriana Bravo and Ivanna Terrazas Beso de Chola



Exhibition **DELIMITING**

Artists **Waltercio Caldas** (BRA) **Santiago Cárdenas** (COL)
Donna Conlon and Jonathan Harker (USA/ECU) **Nicolás Consuegra** (COL) **Leandro Erlich** (ARG) **Fernel Franco** (COL) **Ana Mercedes Hoyos** (COL) **Verónica Lehner** (COL) **Artur Lescher** (BRA) **Mateo López** (COL) **Nereo López Meza** (COL) **Los Carpinteros** (CUB) **Leo Matiz** (COL) **Emilio Sánchez** (CUB) **Christo Vladimirov Javacheff** (BGR)

Curatorial work **Julián Petit** (COL) **Luis Fernando Ramírez** (COL) Associated Project

Delimiting is structured around the works by Donna Conlon and Jonathan Harker; Nicolás Consuegra and Waltercio Caldas, the axis of an exhibition in which they share ideas about the nature of the space we inhabit and go through daily. This curatorial project proposes a reflection upon the construction of the space where we live, from its initial sketches and the economy of materials to the configuration of an inhabitable place. The works exhibited enable us to momentarily forget the wall or the painting and wonder about the close relationship between them throughout the space.

The curatorial associations of this exhibition are often anachronistic and decontextualized, which fosters the dialogue between diverse times and techniques, and draws the attention of the spectator to the formal and discursive constitution of the pieces.

"For example, the proximity of Waltercio Caldas's work to a photograph by Leo Matiz not only implies the combination of a modern rhetoric with a contemporary one, but also tends to disrupt the notion of historic linearity and chronological causality. Each work is the result and the sign of a complex, multiple and equivocal genealogy, which operates as an organic link in the constitution and perception of the artistic form", point out the curators. From September 1st to December 31st, 2017

1-2 **MO Colectivo** Sin fin sin fin
3 **Adrián Preclado** From the series *Crónicas de migrantes: Nuevas fronteras transitables. Límites agotados entre ciencia, arte y nuevas tecnologías*



Exhibition MACHINATIONS. CONTEMPORARY
 DIALOGUES BETWEEN MUSEUM
 COLLECTIONS

Artists Pedro Alcántara (COL) Antonio Henrique Amaral (BRA) Carolina Andreetti (ARG) Gabriel Baggio (ARG) Silvio Benedetto (ARG) Marcelo Brodsky (ARG) Antonio Caro (COL) Paco Cuesta (ECU) Raúl D'Amelio (ARG) Leticia El Halli Obeid (ARG) León Ferrari (ARG) Ana Gallardo (ARG) Laura Glusman (ARG) Oswaldo Guayasamín (ECU) Andrea Juan (ARG) La Artefactoría (ECU) Julio Le Parc (ARG) Juan Loyola (VEN) Roberto Matta (CHL) Sebastiano Mauri (ITA/ARG) Shanna Miller (CAN) Luis Molinari (ECU) Oswaldo Moreno (ECU) Andrea Oстера (ARG) César Paternosto (ARG) Xavier Patiño (ECU) Colette Portal (FRA) Liliana Porter (ARG) Santiago Porter (ARG) Res (ARG) Gustavo Romano (ARG) Juan Carlos Romero (ARG) Graciela Sacco (ARG) Pablo Siquier (ARG) Andrés Sobrino (ARG) Tamara Stuby (USA/ARG) Enrique Tábara (ECU) Gabriel Valansi (ARG) Mónica Van Asperen (ARG) Ismael Vargas (MEX) Silvia Villacís (ECU) Marcelo Villegas (ARG) Jorge Velarde Cevallos (ECU)

Curatorial work Marina Aguerre (ARG) Fernando Farina (ARG)

What happens when collections from different museums converge in an exhibition?

Machinations is a possible answer that also raises new questions. This proposal is an intervention on a repertoire of works from the heritage collections from the Museo Castagnino+Macro (Rosario, Argentina) and the MAAC (Guayaquil, Ecuador). The idea of this exercise is to establish a dialogue between the visual arts productions from different latitudes of the vast South American territory.

This operation on the selection of pieces from both collections, selected for different profiles and objectives, makes it possible to broaden their visibility channels and conditions. Furthermore, the intersections around the five axes established unveil existing dialogues and especially account for the meeting points of languages and problems addressed by artists in modern and contemporary visual art discourses. Whether fixed or mobile, the pieces of this "machine" reveal a way of thinking about times, junctures and dilemmas.

On the other hand, *Machinations* entails conducting a series of actions that open the gates to the technological resources of contemporaneity. Thus, the access to cultural goods is reorganized and so are the communication and transference roads by which the construction of a shared imaginary can be further envisaged. From November 9th to February 28th, 2017

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1 Juan Carlos Romero Terror. De la serie Afiches urbanos
2 Pablo Siquier Sin Título 0301
3-4-5 Overview

INTEGRIST CULTURES AND INTEGRATING CULTURES

BERTRAND BADIE *

Globalization shakes up our sociological and political grammar. It is hard to define, complex to design and yet, it has univocal features that set it apart: a fragmented world is in contrast with a unified world, where everyone can see each other and communication prevails technically over the enclosing wall. Rather than a sovereignist system, globalization imposes a generalised political, economic and social interdependence; rather than a static world (and a state world, as both terms share the same root), it favours a space of mobility where everything is in motion, ignoring borders or surrounding them with sounds, images, ideas, goods and human beings. The struggles that attempt to restrain these mutations represent the rear-guard or nostalgia. The fear provoked by these mutations in some people arouses distrust of change, which in turn shifts to a regressive utopia. Nonetheless, the dice are cast: the human gradually replaces the national... But what about art?

Artistic production is at the very core of all these challenges. An iconic and carefully completed part of cultures, such a production is a freely created repertoire, seeking to assert itself, distinguish from and open to the other. Art is then what the artist makes of it, but also what its consumer makes of it, just like religion or philosophy; it is not a message in itself but, above all, the message that each one aims to transmit with it. Thus, the responsibility of those who organize its circulation is as strong as decisive. It is clear that art is primarily a system of meanings articulated and fulfilled by societies according to their experience and history. At the same time, it is an integral part of their memory and the dynamic side of the social game driving innovation and transformation. Evidently, El Greco, Velázquez and then Goya depict the history of Spain;

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Sciences Po, Paris,
December 2017

just like Poussin, Ingres, Delacroix and Braque depict French history, but they also shape and anticipate the mutation of each of those histories. Likewise, when Picasso and his friends discovered African art and included some of its principles into their own European painting, they contributed to the evolution of the vision and the meaning that the culture of the Old Continent expressed in its relationship with the world.

This means that art can either integrate or prove to be integrist. In a globalised world, where interpersonal relationships are more important and decisive than the assertion of the self, the use of art can become the instrument of a reactionary message in the strong and primary sense of the word, or a tool for openness and integration. Artistic production could also consolidate borders or erase them. It could enrich the poor arguments of Samuel Huntington to illustrate to what extent civilizations are different and even antagonistic. Huntington failed to clarify that culture itself was not the source of separations and oppositions, but that these resulted from the political manipulations that culture was subjected to. Delacroix's *Femmes d'Alger* is just a piece that reveals the painter's talent and the new techniques that he introduced. The subsequent interpretations of the work were multiple and contradictory. Judging from its reception, they ranged from colonial orientalism to an endeavour towards universalism and humanism. These visions show the predisposition of the critics rather than the segmented pretension of the artist. Here integrism is simply the mark of the political actor.

Conversely, integration is everywhere: orientalist painting is part of the knowledge and aesthetics of an oriental world that is unveiled. The churches built in the East reflect the local art: Georgian and Armenian churches are an example of this. Despite the political violence against the conquered works, the local aesthetics eventually prevails. The Ottoman mosque of Algeria was seized by the Duke of Rovigo, who forcefully turned it into the Cathedral of Saint Philip. Yet, it preserved a Moorish configuration rather than a western one. Art is thus an integrating element at the very time when the military occupation seeks to disintegrate.

The integrating nature of art lies in the fact that it is essentially a human manifestation rather than a national product because sensitivity is intrinsic to humankind and not regulated by the grammar of identity. Furthermore, artists are free except when they serve a political order. They are not prone to following the conventions imposed on them. Then, another implementation may be conceived, in which art, which is so frequently subdued, can also become a valuable tool for a constructive integration policy. Such was the founding principle of UNESCO: a world heritage institution.

Three guidelines can be established. The first one concerns interchange: the magic of museums lies in preserving while opening up, showing itself and the other. The Louvre, the Pergamon of Berlin and the British Museum benefitted from colonial looting, but they are also the most effective agents for the circulation in Europe of Egyptian, Mesopotamian and Persian cultures. Built during imperial times, they clearly show that no one rules the world, which is made up of civilizations whose influence and wealth are balanced. It is also the underlying message of Japan's request to Le Corbusier for a western art museum in Tokyo. Postcolonial France decided to devote a museum to African art, even if it was compelled to abandon the past by recycling the odd labels of "primitive" art into "first art". The museum was not named after an African, but after a French president who perpetuated "Françafrique". But at least the Dogons, the Punus and the Fangs were acknowledged as part of humanity. When the art from a place circulates, moves and is exhibited, it becomes world art. Through its territorial distances and landmarks, the biennial we are presenting embodies the natural extension of a creating genius that breaks away from visas and borders: the first impeccable materialization of globalization.

The second guideline is about equalization. Experiencing art to understand the human spares us the eternally hierarchical vision of the discourse on the international. At the risk of parodying Stalin, it would be obvious to assert that creation is not based upon available "divisions". Seeing the world through the art it produces leads the individual to a condition of absolute equality and stresses the vanity of

those who count their missiles. Although some feel entitled to establish a merit order for cultures, it will never be possible to place one history of sculpture above another. The bronzes in Benin or the Shang's bronzes in China are as good as Rodin's or Camille Claudel's, and vice versa.

Favouring the circulation of cultures and their artistic productions is a lesson on equality that rapidly defeats those who wish to classify them hierarchically. Discovering, knowing and observing are the three generators of the post-hierarchical vision of the world, a permanent approximation to humankind, and a remedy for egocentric and ethnocentric certainties. The major art promotion ventures were able to make accessible the other, the alien, the exotic; to give the marginal a place in history; to turn the mysterious into human. Thus, Tutankhamen and later Ramses became part of the great history on the occasion of famous exhibitions.

The third guideline, identification, is perhaps the most important. Access to art pieces renovates, enhances and completes the processes of social identification. The distinctive feature of the biennial is the diverse and eclectic offer and, therefore, the broadening of the identification scope of each human being. This break from classic geopolitics happens in two ways. First, the circulation outside the national space, thus setting in motion transnational identification modalities, and placing the south in the global space instead of holding it in the periphery. The second way is that of the solidarity between the different versions of the south that is unveiled in their overlapping. By upholding similarities rather than differences, the biennial integrates and includes the converging works by Latin American, African and Asian artists. The artistic production from Madagascar, Brazil, Iran and South Africa reveals the unity of a world that also contains the Old Continent and, more importantly, a perspective that until not long ago defined the south negatively through rejection or resistance, and that currently gives it a positive image by participating in universal creation on equal terms.

This is a message of peace at a time when the international system is threatened by the denial of the other, of the one who is not at the centre, who is either inexistent or just an impersonator, all of which is the disturbing source of the humiliation of the peripheries. Their elimination for the sake of the assertion of their deep-seated artistic vitality creates new identifications and a new sense of pride in a post-humiliation world. It is the inception of a new international order that needs no new wars to see the light.

ON THE FLOW OF IDEAS

ARTISTS AND CURATORS: BETWEEN THE CREATIVE PROJECT, THE ARCHIVE, MEMORY AND THE PLACE OF EXHIBITION ¹

As we said at the beginning, this publication is like the logbook of a journey, or rather several journeys given the length of the cartography established by the various simultaneous venues of BIENALSUR.

The project had different actors, including those of us who promoted it, each of those that contributed to its implementation, and the public we sought to challenge. Among them, the artists and their works have always been privileged interlocutors whom we tried to engage in conversation to shape each of our shows and interventions without ever leaving aside the questions concerning what, why, what for, and who for we do what we do.

For this reason, the following brief closing dialogue brings together the voice of two artists who had an active participation in this first edition.

Artists Voluspa Jarpa from Chile and Cristina Piffer from Argentina were invited to discuss their pieces at a Sur Global meeting. They submitted their projects to the 2017 call and developed them within the framework of one of BIENALSUR Curatorial Projects, which was held at Centro Cultural de la Memoria and curated by Florencia Battiti, a member of our team. The artists placed their pieces at the converging point between archives, history, memory, and the ways to provide visibility to traumatic situations from the realm of visual arts. In these exchanges, they revealed the way they operated on these dimensions and the physical, aesthetic and conceptual materials they selected to challenge the public. This text presents several conversations that moulded this stage of the project. They are a sort of sampling, as they are just part of the hundreds of talks over two years with various artists and curators who participated in the first edition of BIENALSUR.

¹
Edited by
Diana B. Wechsler.

In one of the public Sur Global meetings, Battiti asked Voluspa about the way in which her own history and subjectivity were part of her work: “What crossings continue to be important for yourself and your history?”

Voluspa answered: “What is the connection with subjectivity? Or, what type of subjectivity builds us as an identity when we are in certain historical contexts? In other words, how does collective history mould our own subjectivity? What is the relationship between macro history and the small subjective history? I believe the tension that exists is one of scale, a tension of codes that might always be present in my work. In 2004 I began to read the material I am working on at the moment: the CIA’s declassified files. The first declassification project concerning Chile was conducted between 1988 and 2000, when the United States –in a very specific historical context with Pinochet arrested in London– was pressed to disclose secret information to bring Pinochet to trial and decided to declassify documents. It is said to be the largest number of files on a foreign country ever declassified by the United States. The volume of information is disturbing, and that is precisely what my work is about: the notion of volume of information. It is around 200,000 pages. I had been working on the problem of history, censorship, the repression of history, etc. (...), these documents were going to be the first ones about the dictatorship. Another feature of declassification was the large number of redaction marks. It was a huge volume of documents written in English that had been secret, then made public and declassified, and had those marks.”

“When I saw those redaction marks I was working on the Freudian notions of hysteria and had written extensively about this topic. So I said: Ah! This declassification action is one of hysteria. (...) As far as I was concerned, this established a certain tone and begged a big question about countries, sovereignty, and the autonomy of states, all of which has been part of my work. That’s how I conceived the No-History Library.”

“I also started working on the materiality of the archive; for example, when I presented the piece at the Sao Paulo Biennial based on 550 files hanging in the air. It is a spatial crossover between the Brazilian files and the CIA

documents, not only those on Brazil but also on the Southern Cone. Why? Because it is a historical event: the first coup d’état in the region took place in Brazil. (...) The work and the suspension aim to show that we have not yet read those files, that we have not fully processed all that history, and that it will take several generations and authors to do it. Yet, the materials are there and that was the idea of suspension of the enormous volume that cannot be read in full and is hanging in the air.”

In view of the works already completed, a question arises about the current project. Voluspa says:

“The idea was to conduct a revision and perhaps the construction of an image of the Cold War on the basis of the files on 14 countries with focus on two areas –such was the project at Malba and Matucana 100–: one is the relationship between the art world and the context of the files. (...) The idea is always to account for the volume of information, a contemporary condition we all experience. We do not know if we are capable of consuming such a massive volume of information or how much of it we will be able to consume. The second part of the show deals with stories of 47 authorities from 14 Latin American countries. (...) These pieces allude to this re-contextualization, to minimalism in historical terms by forcing the files in their own materiality. The series is called *Mi carne es bronce para la historia* (My flesh is bronze for history). (...)”

In turn, Piffer talked about the beginning of her studies on memory:

“In 2004 President Kirchner gave to the civil society the facilities of ESMA for the construction of a space for memory and human rights in Argentina. Historian Mario Rufer said the following about the participation of a group that belonged to the Argentine Indigenous Movement during the opening ceremony:

“Amidst the images of the mothers and grandmothers of Plaza de Mayo, a disruptive image emerged beside the stage: one...two... three red ponchos. The face of an Indian as a dystopian sign. He was one of the leaders of the Argentine Indigenous Movement that demanded the inclusion of the native communities in the future museum. They believed that the

onset of “state terrorism” had to be bound to the genetic violence of the National State, not the one of 1966, 1974 or 1976, but to the Conquest of the Desert, the moment when the Nation-State was consolidated with the seizure of Indian lands and the extermination of their peoples...”

“The account of this irruption, this claim, and Rufer’s reflections stayed with me for a long time and triggered various projects that I worked on with different outcomes.”

“Could you tell us a little about the projects that this event prompted in you and how you conduct your research?”, asked Battiti.

“I did a series called *Indians*”, replied Piffer. “The pieces in this series are portraits made on the basis of copies of glass plate negatives –property of the Photographic Archive of the Museo de Ciencias Naturales of La Plata– of the entourage of chieftain Sayhueque, who was captured along with his men and their families during the so called “campaign of the desert”. They were detained at Regimiento de Tigre and later taken to the Museo Nacional de Ciencias Naturales of La Plata following Perito Moreno’s initiatives.”

“The photographs used in my work were taken by Samuel Boote at the request of Francisco Moreno. Boote’s pictures differ from others from the same time, which featured an exotic mapuche... These photographs depict survivors, people in captivity. My portraits are serigraphic prints with a stencil of dehydrated beef blood.

The images threaten to disintegrate.

One of the starting points of my research is the La Plata Museum, which has an anthropological section with over 10,000 pieces, including human remains of Indians from several communities. I used the catalogue of the Anthropological Section compiled by the German Robert Lehman-Nitsche in 1911. It is a neat and comprehensive record of all the pieces informing the provenance of the remains, and in many cases, the cause of death. I began to transcribe the catalogue using serigraphic prints of fat on cotton paper. It was black on white, and reading it turned out to be difficult. When used for writing, fat looks like a stain... They are indelible stains.”

“Over the last two years, I have been working on the project *300 Actas*, which is based on the detention centre located on the Martín García Island, where thousands of Indians were confined. From this island, the prisoners were sent to different places to be used as labour in productive activities or domestic service. They also joined the Army and the Navy as soldiers and seamen. The Indians were disciplined on the island under the supervision of the State, particularly the Navy. Missionaries José Birot and Juan Cellier went to the island at the request of Monsignor Aneiros, the archbishop of Buenos Aires. Abundant correspondence between the archbishop and the missionaries describes the living conditions on the island. When I heard about the existence of birth certificates, I had the certainty that I would work on those documents, which are kept in the archive of the Archbishopric of Buenos Aires. There I took photographs of 300 birth certificates from the Book of Baptisms of the Martín García Island. Those were urgent baptisms, *in articulo mortis* and *casus necessitates*. Groups of children, young adults and elderly people were baptized there.”

“I chose to work on the first 300 certificates of baptism of the Indians on the island. These certificates account for their filiation, place of origin, community, age and race. The Spanish first names imposed on them are mixed with the original and the Spanish surnames. These certificates are a record of the flow of prisoners on the island.”

“I transcribed each of Birot’s manuscripts on a metal sheet, took the photographed image and turned it into a cut file that guides the machine and lacerates the support, which is a very thin, silver, brightly polished metal sheet. The chosen materiality evokes the imaginary after which the Río de la Plata and the Viceroyship were named. Such an imaginary assumed the existence of precious metals, namely, silver. I also thought about the latinization of the name (plata) and the adjective ‘plateado’, *argentum*...Argentina.”

These preliminary processes led to the integration of Voluspa's and Cristina's works into the curatorial line about memory. At that point, to sum up the experience, we asked them how the process of the work took place in connection with the specific context of the exhibition and the location of the venue, to which Jarpa replied:

“The work was conceived bearing in mind the context of the Biennial, and its budgetary and production conditions. The next step was the development of the research on the CIA declassified files in parallel with the press coverage of the events at the time of the files through the front pages of Latin American and North American newspapers. To complete the image built with the documents and newspaper front pages, I associated them to the present and the future time through videos of the files read by Chilean children who did not necessarily understand English. The idea of the piece was to connect the secret and public situation of the information and its implicit story through the public nature of the media and the secrecy of the intelligence files of the past. Then a connection was established with the present by means of the children's readings considering the future impact of those facts on them when they became citizens.”

In turn, Piffer said:

“My participation in BIENALSUR allowed me to produce 300 Actas, a project I had been working on for a long time. The assistance of BIENALSUR and UNTREF MEDIA team made it possible to execute the installation, the performatic reading along with Félix Torrez and the activations throughout the show. The UNTREF MEDIA team also conducted the recording of the choral reading at the Leopoldo Marechal School of Art. I wish to express my gratitude to Ariel Riveiro for his collaboration. It was very easy to work with the whole team and the video is really beautiful.”

“Your respective works had a strong spatial presence and required a relative autonomy within the exhibition they were part of, though the exhibition provides them with a specific enunciation context. To what extent do you think this expanded the interpretation of each of your works?”

“The idea of spatializing the files”, replies Jarpa, “and transforming their perception into a matter of a site's coordinates has to do with the immensity and the inaccessibility of these readings, which reveal the intricacies of power in Latin America during the Cold War. The work consisted of three readings and video appreciation stations in the form of school desks on which these elements met with the spectator/reader. The title *El Padre Analfabeto* (The Illiterate Father) is related to the “illiteracy” of the secret information, which was revealed long after the events. Showing this work at the Centro Cultural Haroldo Conti places it in a space where some of these events took place, and also enunciates the mechanism of power that partially explains such events in this memorial. History does not include this explanation within the context of the intervention of the United States in the political and economic affairs of our countries with the complicity of our fellow country people. This is something that we have not fully processed or condemned, either symbolically or historically.”

“I wish to say that the 300 Actas installation at the former ESMA, proposed by BIENALSUR Curatorial Projects is very pertinent”, added Piffer. “The former ESMA is a place of memory that challenges and contaminates all the pieces installed there. We were particularly interested in a dialogue between the history of those 300 certificates and the history of the place. During the implementation of the project with Florencia Qualina, we always thought of placing it in a venue that could contextualize it.”

“The inclusion of 300 Actas in the show *The Gaze that Comes Away from the Arms* expands its possible readings. In the course of long conversations with Florencia Battiti, the curator of the show, we discussed how to install it and agreed that a certain spatial autonomy should be preserved due to the formal and conceptual characteristics of the piece.”

“Finally, I would like to share a reflection with you on the balance of BIENALSUR experience for an artist with a clear aesthetic and political position. How do you interpret our wish to further the development of a platform for production and reflection?”

“BIENALSUR is a very interesting format that puts forth decentralized and simultaneous artistic interventions in various spaces, cities and countries. Decentralization is a major challenge”, asserted Piffer.

“I believe in the importance of a flow of information that allows the imaginary spectator to follow all the events. I expect and wish the continuity of this experience to afford us new ones.”

Jarpa added: “In my opinion, BIENALSUR is a very powerful proposal that calls for a de-colonial approach to contemporary art, which is instrumental in the construction of a critical autonomy of knowledge and symbols of this part of the world, whose history of subordination I wish to converse with. In this connection –regardless of the exhibitions, which are key to the materialization of discussions–, I want to underscore the relevance of the possibilities of dialogue and listening that BIENALSUR fosters. As an artist and teacher, participating in conferences and listening to the guests was an opportunity to enrich my identity and feel the solidarity of our peers. I think that this process sets BIENALSUR apart from other hierarchical formats implicit in other biennials. I find this essential for the development of the contemporary art scene and believe that many people would be willing to join in the construction of other narratives and ways of contributing to the generation of this new knowledge.”

“To me it was extraordinary to see the response of spectators of all ages at the different events, which reveals the maturity and interest of the people in the discussions arising from the field of art.”



BIENALSUR AND THE IMPOSSIBLE GLOBAL NARRATIVE OF ART ¹

NÉSTOR GARCÍA CANCLINI *

One of the best-known assertions about the art of the late 20th century and the early 21st century is that the work does not merely lie in the object, but also in the contexts and networks of circulation, the accounts it inspires, and the appropriations of spectators and users. But what are the contexts that matter today? In what circuits or networks is art established? Those of us engaged in art anthropology and sociology tend to pay attention to such contexts and not just to the works. Furthermore, art historians and artists themselves also know that the work takes place in networks amidst manners of appropriation that change it.

I consider it useful to focus on two of the diverse institutions and interaction situations that make up artistic work and its reception. Museums and galleries –those creations of modernity that have made it possible to imagine the radical autonomy of art and works from their societies– have been sharing their leading role with biennials and fairs. The field of intercultural and intermedial mediations has expanded and it is now clear that the discussions we held at the end of the last century, as well as the opening of national cultures to globalization, are being redefined by the enhanced knowledge of the local, national, international and transnational scopes of resonance and reception. Fairs and biennials illustrate the reformulation of the situation of works, artists and all the other players in the arena of contemporaneity.

Fairs have distinctive characteristics: they feature galleries rather than individual artists; they are often international and identified by the city where they are held –Basel, Madrid, Paris, Miami–. The permanent itinerancy of gallery owners through these fairs underscores the migratory or itinerant nature of contemporary art, its constant tension

*
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¹
Conference lectured at the Centro Cultural de la Memoria Haroldo Conti, Buenos Aires, on September 15, 2017 within the context of BIENALSUR.

between location and dislocation. The same year, a gallery owner can be in Brussels from April 10th to 22nd, in New York from May 10th to 13th, in Hong Kong from May 27th to 30th, in Basel from June 13th to 16th, and in Miami the first week of December. This is in stark contrast with the situation in 1970, when there were only three fairs: Cologne, Basel and Brussels. Nowadays there are almost three hundred fairs. There has been a shift from a regional art perspective, in which each fair promoted artists from just one country, to an internationalization that invites galleries from all the continents to compete with one another and takes artists from each country to globalized scenes. There is a short-term concentration in the same city and an exacerbated competition between galleries, artists, collectors and, indeed, fairs.

And what about biennials? They are older than fairs. The Venice Biennale was established in 1895, as part of a movement of universal exhibitions of the late 19th century. The Sao Paulo Biennial, to mention a very significant one in Latin America, started in 1951 and the one in Paris in 1959, long before the fairs began. They have expanded since 1970, and now there are almost two hundred worldwide, including those in Sydney, Istanbul, Johannesburg, Berlin, Taipei and Dakar.

In this scenario, what are the innovative characteristics of BIENALSUR? A typical feature of biennials is to be the work of a curator who is seen as an author. There are artists-authors, but above all, there is a curator who is the author responsible for choosing a topic, selecting artists, establishing a conceptual structure and different levels of country representation. The pavilions of the first Venice Biennale can still be seen in the *giardini*, where mostly European countries were represented. The scope of representation was later broadened due to objections to Eurocentrism in art, just like in other fields such as politics and the economy, and the Arsenale section was thus created. Other exhibition spaces were opened in different parts of Venice –in pavilions, churches, etc.– for countries who sought a presence in the Biennale but had no room in the two main spaces: the *giardini* and the Arsenale. Curators choose and exhibit works of utmost interest. They discover little known artists, establish unlikely connections and, amongst all those heteroge-

neous pieces, suggest an itinerary that represents a reading modality of contemporary art. Therefore, every two years they attempt to unveil the novelties to pay heed to.

Just to give an idea about the significance of the Venice Biennale, it is worth mentioning that 34,000 VIP and press passes are given on the first four days of the event. The curator not only hangs paintings or sets up installations, but is also in charge of the scenography and the itinerary, an apparent personal narrative, a guiding interpretation of the myriad of tendencies and competences of contemporary art.

However, the following questions soon arise: Is there a narrative? What is it about? It has often been asserted that it is impossible to integrate the variety of lines and tendencies in art or in any other aspect of social life into a single all-encompassing narrative. The escalation of wars, border conflicts and intercultural tensions evidence the lack of an organizing narrative that places us where we agree to be and avoids major injustices and inequalities.

Some artists and curators are intent upon establishing this narrative. In 2013, the Venice Biennale was entitled “The Encyclopaedic Palace”, as if it were possible to have an encyclopaedia in the era of Wikipedia, whose shortcomings are evident once and again when we search for information and have difficulty discerning what is true from what should not be there. A biennial takes place for a few weeks every two years, as though nothing happened between two editions. It is held in a city, for example in Venice or Sao Paulo –just as happens with film festivals, which are organised in those cities as well as in Berlin, Cannes and other places–, where many look forward to the biennial to find what is new or what to wear that season. This alleged representativity and organising attempt are increasingly questionable. The decentralization of cultural and economic power has reduced the historical eurocentrism of fairs and biennials. Four years ago, the Venice Biennale was expanded to include 88 countries from all the continents, and Angola was distinguished as the best exhibition. The implicit message was that the world was changing and Venice sought to lead that new course. For many years

now, in order to deflect criticism, the Venice Biennale has been incorporating more African, Asian and Latin American pavilions, though even those curators who are sensitive to postmodern multiculturalism fail to build an impossible Encyclopaedic Palace.

There are also biennials that sometimes reflect the regional economic and cultural repositioning. The closest to us is Mercosur, which was created to somewhat represent the integration between Brazil, Argentina, Uruguay and Paraguay. Other countries from the region have been invited and works from other places have been included, which somehow anticipated what BIENALSUR aims to do now, namely, to look at the world from the perspective of this region. But it takes place in Porto Alegre, and on the two occasions I attended it, I was surprised to see that the newspapers from Rio de Janeiro and Sao Paulo had barely any coverage of the event or just sent a journalist for a couple of days to report what was going on there. It is not considered to be as relevant as the Sao Paulo Biennial.

In this competitive game, the opening of BIENALSUR acquires greater significance at a time when, paradoxically, the South American and Latin American integration has been lessened and agreements established over the last fifteen years are being cancelled. For different reasons, administrations that had supported integration left office, and there is a re-composition of power, notably in Argentina and Brazil, in which the relationship with certain countries such as the United States prevail. Additionally, programmes of integration and economic and political solidarity that had established strong positions in the international exchanges are being discontinued, namely, the role of Brazil among the BRICs. There are slim chances that Latin American countries will have a key role in the United Nations or veto power; in summary, an effective presence in the international arena such as that of the United States, Great Britain, China, France or Germany.

At a time when economic and political integration in Latin America is coming apart, an attempt is being made from the field of art to develop these interconnection proposals. I take a positive view of this coun-

terflow and of our insistence on communicating with those from the South and addressing the unanswered questions left by disintegration. Indeed, this brings back the uncertainty about the possibility of art to generate movements beyond itself. What can art do for the intercultural relations between societies or for the economy and politics? I believe that, among other advantages, BIENALSUR does not seek to install a narrative, for example, "this is the South and this is the way it should work". Many of us might feel bewildered to realize that it reaches Tokyo, Paris... so many global destinations that it is hard to process the possible meaning of the South. Where does it begin and where does it finish? It is not only a geographical issue but also a geopolitical one, and it is related to positions concerning the global power struggle.

How to give visibility to the hidden or what is unknown about the others? How to bring to the stage, especially urban stages, what is not on the agendas? I think that BIENALSUR is giving hints along this direction. Instead of building a narrative, the idea is to afford visibility to the glaciers –the work by Angelika Markul–, the whales and the wind of Patagonia –Boltanski's piece–, the seas and the ports –the remarkable work by Allan Sekula at MUNTREF Centro de Arte Contemporáneo–, and the set of pieces presented here in the show *The Gaze that Comes Away from the Arms*. They all reflect the change of the questions concerning globalization.

At the end of the last century the greatest fear was that globalization would homogenize us. There seemed to be a conflict between the tendencies of the economic and financial movements of globalization to normalize and standardize us, and our need to entrench ourselves, to assert diversity and differences. I believe this is no longer the main issue and adopting this binary opposition poses serious difficulties for the political movements on either side of the terms.

For example, I would like to mention the current Mexican government as well as some previous administrations since the Free Trade Agreement with the United States and Canada in 1994, who believe the best way to deal with globalization is to create a region with preferential

trade terms that protect them from the others –the Chinese, the Europeans, and the Russians–. When we look at the work of many artists and their views on the present complexities, it is clear that the objective is not confined to defense and entrenchment. They are better communicated than in 1994.

Artists from Mexico and from any other countries travel and participate in numerous biennials and exhibitions concerning detached topics. Alfredo Jaar, for example, creates pieces based on events in Rwanda or Asia from his native Chile or New York City, where he lives.

In BIENALSUR I would like to mention Allan Sekula's video on the globalization of ports and seas in various continents, the *mise-en-scène* by the Colombian group Mapa Teatro with large screens showing the displaced inhabitants of the Cartucho neighbourhood in Bogotá, and the remarkable conference-performance *Is the Museum a Battlefield?* by Hito Steyerl, which addresses the relationships between museums and war by connecting stories about the massification of weapons and the massification of art, and the links between weapon manufacturers and some art patrons, as was the case in the Istanbul Biennial where this piece was presented.

One of the key issues that might be worth exploring in the next biennials is how to define our position in a world with growing interculturality, not just to defend ourselves, to avoid homogenization, but to see how we coexist and, if necessary, how we fight against the others. I will mention this briefly because we do not have enough time, though I see it as a key issue: I don't believe what we have today is only a crisis of the political-economic system, but a civilizing transition in which the political crises of democracy –or its feasibility– are coupled with the global restructuring of all kinds of international economic, financial, cultural, artistic and communication relationships, in addition to the re-configuration of international criminal alliances. The main Mexican drug cartel operates in 52 countries, among them Argentina. A few days ago, novelist Jorge Volpi wrote an article in *Reforma* of Mexico in which he ironically played with the idea that Odebrecht might be the

great Latin American “integrator” as they have bribed right, center and left-wing governments of many countries.

What other integrations can we suggest? Is integration mutual understanding, trade, the trading of ideas? What should prevail? Among all these forms of globalization –economic, financial, criminal, etc.–, I would like to underscore communication because I find that one of the innovations of BIENALSUR is precisely its strong focus on communication. It communicates what transpires in the spaces where art is expected to exist, such as museums and cultural centres. It communicates this to the society, to artists in other regions, to institutions. Solidarity has been established with a myriad of institutions, not just museums. There are pieces in the public space, in rivers, in processes of transformation of the current communication relationship. For example, Regina Silveira's concern for altering the communication modalities of the institutions: the change of the façade of Parque de la Memoria – whose magnificent new entrance is a more accomplished work than the one in the Centro Cultural Recoleta, which has an excess of information; or the phrases announcing BIENALSUR in the impressive billboards at various places in the city of Buenos Aires. In an article by Diana Wechsler, she writes about the time when she arrived from Sao Paulo and took a taxi at the airport. The taxi driver started to ask her about the BIENALSUR signs that he saw everywhere and what they alluded to. I think this emphasis on communication is a key factor. It is not only about de-centralization, being in several places and cities, but also about the organization of communication in a different manner. Something is going on here that differs from the 34,000 VIP passes and other marketing actions regularly conducted by artistic institutions.

Finally, I think a question is worth asking: what is the significance of a public university promoting this biennial? We live in an era where universities –particularly public ones– are too self-contained and self-referential. Hence, the importance of connecting the university with public and private museums, the media, memory parks and museums, and conflicts seemingly unrelated to art.

In addition to the reflection on the meaning of a biennial of this scope and impact organized by a university, we can ask ourselves what we can do to change art and to promote change in society through art, which has to be backed by research. Since many museums currently have research bodies, and give space to documentation and investigation, universities are responsible for contributing to this process as they are best suited for research. Incidentally, Diana and Agustín Pérez Rubio, Director of Malba, told me about Alexander Apóstol's project to foster the interaction between artists and scientists, namely mathematicians, with whom he is trying to elaborate a proposal. Naturally, this does not mean that art has to dissolve into science, but it has to acknowledge information and documents that several artists worldwide are gathering from sciences to re-elaborate and express in a different way a form of knowledge that has to do with art and that is sometimes generated by it.

In this exhibition at the Centro Cultural de la Memoria Haroldo Conti I found two pieces that also contribute to the debate on research and communication. One of them is in a very luminous triple-height hall with large windows. I remember that the aircrafts used to throw prisoners into the river were repaired at that place. Voluspa Jarpa rolls the paper columns from the ceiling to the floor containing declassified American information about Pinochet's coup d'état –with numerous strike-through lines– along with the front pages of Latin American and American newspapers on the day of the coup read out on two screens by Chilean school children with poor English: crossed-out documents, reading difficulties and censorship failure. The other piece, Cristina Piffer's *Argento, 300 actas*, features copies of certificates from the baptism records of the Martín García Island kept in the archive of the Archbishopric of Buenos Aires recording the conversion to Christianity of the Indians captured during the military campaign to the desert.

The last topic is hard, but it has strategic relevance for the inclusion of ideas and actions of those of us in Latin America who are reflecting upon failures and hardships in order to make transformations that favour justice and human rights. René Francisco presents a sea of

“balseros” (rafters). Spatulas with the colour of the sea bear a label on one side of the piece saying: “According to the International Organization for Migrations, from 2000 to 2016, 40,000 people died in maritime migratory processes: 20,000 from the Middle East and Africa trying to reach Europe and 18,000 Cuban rafters”. Another piece by Carolina Vollmer, *CN 1999* (CN: Constitution of Venezuela) shows envelopes with shredded paper in them, an envelope for each article of the Constitution and an image of the shredding machine that tears up each page.

Art is a set of devices to communicate with each other, not only to feel that we are not disconnected but also to learn about events and to rebuild social bonds without ignoring catastrophes. These lines by Jacques Rancière point out the two most important objectives of contemporary art: to rethink catastrophes and to rebuild social bonds. The work on these paradoxes is also present in some of the pieces of BIENALSUR and I would like to underscore the words on two plaques by Ivan Grilo: “They all disappeared” and “No one ceased to exist”.

LIST OF WORKS AND ARTISTS

AAAJIAO (China)
404
2017

Ink, sponge roller
Variable dimensions
Courtesy of the artist and Leo Xu
Projects, Shanghai

JUMANA EMIL ABBOD (Palestine)
Pomegranate
2005
Video installation
17'
Lemaître Collection

HORACIO ABRAM LUJÁN
(Argentina)
Seguridad
2001
22 checks with the letterhead of
Banco Francés
7 x 6 cm each

SERGIO ABUGATTÁS (Peru)
Fake News
2017
Sculpture and digital photograph
from the action carried out on the
border between Chile and Peru
Variable dimensions

PABLO ACCINELLI (Argentina)
Pies
2013
Video installation
27'
Lemaître Collection

GABRIEL ACEVEDO VELARDE (Peru)
*Movimiento de una partícula durante
5 segundos en el terremoto del 1 de
abril de 2014 en Iquique, Chile, a partir
de mediciones registradas desde
Toquepala, Peru (escala 1:5000 /
basado en los objetos de Seikei Sekiya,
1888)*
2017
Bronze sculpture
42 x 45 x 50 cm

ETEL ADNAN (Lebanon/ United
States)
Leporello
2015
Mixed technique on paper
310 x 17 cm

*Texts, excerpts from Journey to
Mount Tamalpais*
1986
Essays and drawings, The Post-Apollo
Press
Variable dimensions

AGENCIA DE BORDE (Chile)
(Paula Salas, Sebastián Melo, Rosario
Montero)
Los invasores
2017
Digital video
7'

FEDERICO AGUIRRE (Uruguay)
Tondo Doni
2017
Acrylic on canvas
2 of 40 cm diameter
1 of 30 cm diameter

PEDRO ALCÁNTARA (Colombia)
Alcántara evoca a Martín
1979
Serigraph on cardboard
53 x 45,5 cm
MAAC Collection - Centro Cultural
Libertador Simón Bolívar - Museo de
Antropología y Arte Contemporáneo,
Guayaquil

MÁRCIO ALMEIDA (Brazil)
The Noble Experiment
2013
Installation. Bottles and shelves
recovered from civil construction
sites
Variable dimensions

PAULO ALMEIDA (Brazil)
From the series *Museums Never
Happened*
*The Canceled Museum of Modern Art
of Caracas (1954)*
2016
Oil on canvas
160 x 210 cm

From the series *Museums Never
Happened*
*The canceled Guggenheim
Guadalajara (2008)*
2016
Oil on canvas
160 x 210 cm

NARDA ALVARADO (Bolivia)
Fortuna e infortunio
2017
Alasita notes and newspapers
Variable dimensions
Courtesy of the artist

MARICEL ÁLVAREZ (Argentina)
2000 PIEZAS / INFINITO SINGULAR
2017
Video installation
Portrait on 4K video transferred to
iPhone quality / sound landscape /

2,000 pieces puzzle of 134 x 90 cm /
monitor and security camera
FRANCIS ALÿS (Belgium/Mexico)
Bridge-Puente
2006
Video installation
22'44"
Courtesy of the artist

ANTONIO HENRIQUE AMARAL
(Brazil)
Bananas
Acrylic on canvas
70 x 100 cm
MAAC Collection - Centro Cultural
Libertador Simón Bolívar - Museo de
Antropología y Arte Contemporáneo,
Guayaquil

LAURA ANDREATO (Brazil)
Balneario
2008-2017
Installation
Latex paint, adhesive vinyl, palms,
bromeliads, orchids and chairs
Variable dimensions

Pensamiento Salvaje
2017
Installation
Latex Paint, artificial loan, stones,
sand, street weeds, artificial palm tree,
parasol, tripod
300 x 800 x 200 cm

CAROLINA ANDREETTI (Argentina)
Calle Recuero 1970. Una casa
2007
DVD, color, sound
10' loop
Castagnino+macro Collection,
Rosario

FEDERICA ANDREONI and **MARTÍN
BENAVÍDEZ** (Italy/Argentina)
A precariedade do muro
2017
Installation
Structural concrete blocks, fences,
cement, sand, stones, fabric
180 x 300 cm

JOËL ANDRIANOMEARISOA
(Madagascar)
Chanson de ma terre lointaine
2017
Installation
Neon light, leaves bouquet, sound
Variable dimensions
Courtesy of the artist

*El tiempo de un encuentro o para
siempre Buenos Aires*
2017
Installation
Print on paper
Variable dimensions
Courtesy of the artist

*En l'attente du septième jour qui nous
surprendra aux rives du sommeil*
2011
Installation
Paper and nails
Variable dimensions
Replica of original work
Courtesy of Frédéric de Goldschmidt
Collection

Horizon infini
2017
Installation
Collage on golden paper
Variable dimensions
Courtesy of the artist

*Je vous regarde avancer entre
l'incertitude et la douceur à l'aube
d'un baiser ivre*
2017
Installation
Wood, print, postcards and textile
Variable dimensions
Courtesy of the artist

La lumière noire
2015
Installation
Mixed technique, plastic, tree, neon
lights and found objects
Variable dimensions
Courtesy of the artist

Le bal
2016-2017
Installation
Textile, wood, paint
120 x 70 cm each
Courtesy of the artist, Sabrina Amrani
and private collections

Le la tour du monde
2017
Intervention
Poetic vinyl plotter on black canvas
Variable dimensions
Work placed on Campus Centro
and Campus Vale of Universidade
Federal do Rio Grande do Sul
(Porto Alegre, Brazil), Avenida del
Libertador, surroundings of Museo
Nacional de Arte Decorativo and
Museo Nacional de Bellas Artes
(Buenos Aires), MUNTREF Centro

de Arte Contemporáneo and Museo de la Inmigración, Venue Hotel de Inmigrantes (Buenos Aires) and Fondation Zinsou (Benin).

Le dernier baiser
2017
Installation
Metal structure, paint, wood, textile
Scale model for garden project
Variable dimensions
Courtesy of the artist

Le dernier baiser
2017
Installation
Metal structure, paint
410 x 410 x 205 cm
Courtesy of the artist and Fondation Zinsou

Le jardin sentimental n° 1
2017
Installation
Mixed technique, tchayo plants, wood and light
Variable dimensions
Courtesy of the artist

Le jardin sentimental n° 2
2017
Installation
Mixed technique, plants, wood and light
Variable dimensions
Courtesy of the artist

Le labyrinthe des passions
2016
Collage on silk paper
260 x 170 cm
Courtesy of the artist

Le poème du bien-aimé
2017
Installation
Textile, pottery and sound
Variable dimensions
Courtesy of the artist

Le restaurant de l'aéroport
2017
Installation
Mixed technique, wood, silverware, china, glass, silver paper, fabric and paint
Variable dimensions
Courtesy of the artist and private collections

Les clefs de l'infini
2017
Installation
Wood and forged metal

Variable dimensions
Courtesy of the artist

Les larmes éteintes
2017
Installation
Textile and metal structure
Variable dimensions
Courtesy of the artist

Les vestiges de l'extase
2017
Textile pieces
10 pieces of 40 x 50 cm each
Courtesy of the artist

L'oubli
2017
Neon light
Variable dimensions
Courtesy of the artist and Sabrina Amrani

Love For Sale
2017
Installation
Found objects, paint
Variable dimensions
Courtesy of the artist

Magnat de l'étrange
2012
Photographs, inkjet print on Hahnemühle paper
9.4 x 25.4 cm
Courtesy of the artist and Revue Noire

Ouidah
2017
Fresco on floor: Mixed technique
Made in collaboration with Thierry Gansa
Variable dimensions
Courtesy of the artist

Perfection the Grave of our Own Existence
2012
Installation
Textiles, nails
Variable dimensions
Courtesy of the artist and Sabrina Amrani

Sentimental Negotiations Cotonou
2017
Installation
Mixed technique, mirrors, wood
Variable dimensions
Courtesy of the artist

Sur un horizon infini se joue le théâtre de nos affections
2017

Oil on canvas
Variable dimensions
Courtesy of the artist

Talk to Me and Go Dance to the End of All Loves
2017
Installation
Lights, books, gloves, pencils and wood
Variable dimensions
Courtesy of the artist

Tears
2016
Textile and metal structure
Courtesy of the artist and Sabrina Amrani

CLAUDIA ANDUJAR (Switzerland/ Brazil)
Marcados para
1989
Photograph. Mineral pigment on Hahnemühle Photo Rag 308 g
70 x 103 cm
Private Collection

ALEXANDER APÓSTOL (Venezuela)
Manifiesto de Tucumán Arde
2017
Blue graphite drawing on wall
Variable dimensions
Blue graphite drawing on facsimile pages of the Tucumán Arde manifiesto
4 letter size sheets (28 x 22 cm)

26 trabajadores salen de cuadro
2017
HD video
17'

Fábrica desde una inclinación a la izquierda
Fábrica desde una inclinación a la derecha
2017
Drawing on blackboard
175 x 400 cm

Huelga y contexto: patrón numeral
2017
5-channel installation
16 mm converted to HD video
7'15"

Tucumán desde la izquierda, arde desde la derecha
2017
Liquid paper drawing on paper
8 letter size sheets (28 x 22 cm)

Tuits y Trapecios
2017

Blackboard with weekly tweets
written with chalk
(Work in progress)
100 x 100 cm

What I'm Looking For
2002
Digital photograph
180 x 450 cm
Courtesy of the artist

IBON ARANBERRI (Spain)
Política hidráulica
2004-2010
Chromogenic print on paper
Installation composed of 98 photographs
Variable dimensions
Collection of Museo Nacional Centro de Arte Reina Sofia, Madrid

JOAQUÍN ARAS (Argentina)
Alegoría
2017
Single channel digital video
07'45"

PATRICIA ARAUJO (Brazil)
Resposta Selvagem
2015-2017
Photograph
50 x 70 cm

CLAUDIA ARAVENA (Chile)
(In)continente
2009
Single channel video
9'23"

Miradas desviadas / Regards dérouterés
1992
Single channel video
Spanish / French
16'

FRANCISCO ARÉVALO (Chile)
Mort au roi
1989
Single channel video
Spanish / French in title and audio (Spanish subtitles)
6'

IVÁN ARGOTE (Colombia)
Los mundos
2017
Installation with Batata and video:

Batata
2017
Aluminum, 24K gold sheets
98 x 266 x 90 cm

As Far As We Could Get
2017
4K video
22'46"
Courtesy of the artist, Perrotin Gallery and Galeria Vermelho

Moving Ashes
2014
Video
4'33"
Courtesy of the artist and ADN Galería, Barcelona

Somos Tiernos
2017
Steel
560 x 740 x 210 cm

NADIM ASFAR (Lebanon/ France)
Multiples
2015-2017
Inkjet on Kozo - Awagami
110 x 50 cm and 120 x 70 cm

ANANKÉ ASSEFF (Argentina)
Despertando al tigre
2011
Installation
180 x 500 x 40 cm

Victima y perpetrador (Proyecto Soberbia)
2017
Space of 300 x 300 cm. Variable dimensions
Audio installation. Two channels, two speakers
Recording of the heartbeats of people who assumed/assume the role of victims or perpetrators

HUGO AVETA (Argentina)
Cuando los elefantes luchan...
2017
Video installation
Variable dimensions

MARCOS ÁVILA FORERO (Colombia/ France)
Colina 266 / Old Baldy
2015
Installation with photograph and audio
Photograph: 198 x 295 cm
Audio: 10'47"
Courtesy of the artist and ADN Galería, Barcelona

MARTÍN AZAMBUJA (Uruguay)
Platillero
2017
Vectorial illustration
50 x 70 cm

GABRIEL BAGGIO (Argentina)
(with Mencho Ferreira and Claudio Díaz)
El cuidado de la ropa
2002
Color photograph, direct shot on aluminum
200 x 100 cm
Castagnino+macro Collection, Rosario

La tarea
2016-2017
Video performance
120 h

Penélope
2001
Color photograph, digital copy on MDF
110 x 110 cm
Castagnino+macro Collection, Rosario

ERNESTO BALLESTEROS (Argentina)
Untitled
2008
Painting on canvas
30 x 30 cm
Private collection

ADRIÁN BALSECA (Ecuador)
Fundiciones (TODO LADRÓN SERÁ QUEMADO)
2010
Documentation
Single channel digital video and press clipping
9'46" loop

FABIANA BARREDA (Argentina)
Proyecto Habitat
1997-2003
Mixed photographic technique
48 x 48 cm
Esteban Tedesco Collection

ARTUR BARRIO (Portugal)
A sua pressa não é a minha pressa
2017
Bread, coffee, wine
Variable dimensions
Courtesy of the artist

BALAM BARTOLOMÉ (Mexico)
Sistema
2013
Single channel video
4'

MARION BARUCH (Romania)
Portrait 1
2013
Silk
117 x 80 cm

Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

Portrait 4
2013
Silk
143 x 84 cm

Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

EDUARDO BASUALDO (Argentina)
Hambre
2009
Kinetic sculpture. Cable, engines and wood
50 x 15 x15 cm

Homeless
2011
Roulette, engine, ball
30 x 30 x 20 cm

Las horas
2017
Durlock prism
200 x 100 x 30 cm approx.

Lluvia de fuego
2017
100 watts lamp lighting a table lamp with a red light
Variable dimensions

Nosotros/Nosotros
2017
Installation
Two metal fences of 600 x 400 cm

Voluntad
2016
Iron door and engine
Variable dimensions

JOSÉ BECHARA (Brazil)
Nuvem para meia altura
2012-2015
Glass, transparent paper, fluorescent lights and steel wires
Variable dimensions
Work credit: Mario Grisolli

JUAN BECÚ (Argentina)
Big baboom
2015-2017
Oil on canvas and sculptures made with oil paint
250 x 200 cm

JOSÉ BEDIA (Cuba)
Hombre buscando su lugar
2003
Drawing on paper
75 x 94 cm
Private Collection

LEANDRO BEJAR (Uruguay)
Sandía
2015
Acrylic on canvas
100 x 70 cm

LAURA BELÉM (Brazil)
Diálogos com Heinz Kühn (work in progress)
2017
Mixed technique
Variable dimensions

BELLEZA Y FELICIDAD VILLA FIORITO (Argentina)
(Fernanda Laguna, Tálata Rodriguez, Antú Cifuentes, Mariela Scafati, Francisco Garamona)
Festival Soñar Soñar
2017
Mixed technique. Video, painting, sculpture, web, silkscreen and performance

MARIANA BELLOTTO (Argentina)
(with the collaboration of Adriana Barenstein, Natacha Berezan, Luciana Demichelis, Celina Duprat, Antonio Elmar, Victoria Keriluk, Daniela Pérez Klein, Emilia Pujadas, Rodrigo San Sebastián and Mauricio Zmud)
Antropología contemporánea del paisaje / INTEMPERIE
2017
Site specific performance
30'

CARLOTA BELTRAME (Argentina)
El calor de la barbarie
2017
Installation
Baetón, the most sophisticated and complex technique made by the weavers of Figueroa, Santiago del Estero
Work made with a subsidy from the Plataforma Futuro program of the National Ministry of Culture
36 m²

Los años de plomo
2017
Translation into lead of ten randa handkerchiefs.
Installation
Variable dimensions (each handkerchief: 25 x 25 cm)

LAURA BENECH (Argentina)
El código es el paisaje
2017
Video. Mixed technique. Digital and post-digital production
Loop

Oscar Bony, El maquillaje cortometraje, 1965-1966

OSCAR BONY (Argentina) *El maquillaje cortometraje* 1965-1966 Original technique: 16 mm, black and white Video 4'50" loop

Oscar Bony, El maquillaje cortometraje, 1965-1966

SILVIO BENEDETTO (Argentina) *Para no olvidar III* 1967 Mixed technique on cardboard 32 x 47 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

MARÍA BERTI (Uruguay) *Levedad* 2017 Ink on paper 28 x 21 cm

DIEGO BIANCHI (Argentina) *Museo abandonado* 2017 Interactive action Workshops. Public intervention

CHRISTIAN BOLTANSKI (France) *Dispersion* 1991-2017 Used clothes, paper bags Variable dimensions Courtesy of the artist and Marian Goodman Gallery, Paris-New York

Christian Boltanski, La traversée de la vie, 2015

32 printed veils, 12 light bulbs, wire and cable 180 x 230 cm

Mysteries 2017 3-channel video installation, color, sound Variable dimensions

Mysteries 2017 Sound installation on Bahía Bustamante, Chubut, Argentina Variable dimensions

OSCAR BONY (Argentina) *El maquillaje cortometraje* 1965-1966 Original technique: 16 mm, black and white Video 4'50" loop

ZELMAR BORRÁS (Uruguay) *Untitled* 2010 Charcoal on packing paper 67 x 95 cm

Yosman Botero, Alternancia, 2017

YOSMAN BOTERO (Colombia) *Alternancia* 2017 Mobile graphite sculpture 30 x 30 x 30 cm Courtesy of the artist

BOTTO E BRUNO (Italy) *L'enfant sauvage* 2012 Video installation 3'55" loop

PEDRO VICTOR BRANDÃO (Brazil) *Estorno* 2017 Action, photos, audio, texts Variable dimensions

ADRIANA BRAVO and **IVANNA TERRAZAS** (Bolivia) *Beso de Chola* 2016 Video performance 2'17"

VITTORIO BRODMANN (Switzerland) *Barking up a Tree* 2016 Unstretched fabric, oil-painted patterns on printed fabric, aluminum bar 207.5 x 142.5 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

MARCELO BRODSKY (Argentina) *1er Año, 6ta. División, 1967* 1996 Intervened gigantography 110 x 163 cm Castagnino+macro Collection, Rosario

1968 el Fuego de las Ideas (London + Bogotá) 2016 Archive photograph printed on Hahnemühle cotton paper, intervened with crayons and watercolors 60 x 90 cm Galería Rolf Art, Buenos Aires, and Henrique Faria, New York

Migrantes (o La piedra en Europa + Madonna del Pireo) 2016

Inkjet print of press photograph on cotton paper, intervened with crayon and watercolor 110 x 165 cm Galería Rolf Art, Buenos Aires, and Henrique Faria, New York

Mito fundacional, 2014

Family photograph hand sewn on reproduction of map of 1617, intervned with crayons and watercolor 130 x 150 cm Galería Rolf Art, Buenos Aires, and Henrique Faria, New York

Relación carnal 2016 Archive photograph hand sewn on map, inkjet print on cotton paper intervned with crayon and watercolor 61 x 112 cm Galería Rolf Art, Buenos Aires, and Henrique Faria, New York

BRUNO O. and **VICTOR TOZARIN** (Brazil) *Oficina de Botánica Ordinaria* 2017 Installation Variable dimensions

PAULO BRUSCKY (Brazil) *I Do What Doesn't Exist* 2017 Blue buttons, magnetic board Variable dimensions Courtesy of the artist and Nara Roesler Gallery, Sao Paulo

BRUSTER (Uruguay) *Letra C* 2016 Acrylic and silkscreen on canvas 25 x 40 cm

Yes 2017 Acrylic on canvas 50 x 73 cm

CATHY BURGHI (Uruguay) *3 dibujos "paisajes brasileiros"* 2016 Ink on paper A3 size (42 x 30 cm)

ADRIANA BUSTOS (Argentina) *Golden Records* 2017 Installation. Mixed technique on paper Variable dimensions Courtesy of the artist

PEDRO CABRITA REIS (Portugal) *The Buenos Aires Line* 2017 Intervention

Fabricio Cacciatore, Costa naufragio, 2014

FABRICIO CACCIATORE (Uruguay) *Costa naufragio* 2014 Isograph on paper, ecoline 18.5 x 18.2 cm

Hombre pájaro 2016 Ecoline, ink, watercolor 29 x 21 cm

Vikingo de arena 2015 Ecoline and watercolor 29 x 21 cm

ROBERT CAHEN (France) *Chili impression* 1989 Single channel video 14'

WALTERCIO CALDAS (Brazil) *Rumor* 2013 Installation. Stainless steel and wool 220 x 365 x 280 cm Art Collection of Banco de la República, Bogota

EUGENIA CALVO (Argentina) *Donde aparecen las distancias* 2017 Intervention in space Polished and waxed floor, light Variable dimensions and duration

SEBASTIÁN CAMACHO (Colombia) *Participating institution: CENTES N°1* 2017 Loom-woven textile with beads (chaquira technique) Variable dimensions

LUIS CAMNITZER (Uruguay) *MINE-MÍO* 2016-2017 Stamps, ink and paper Variable dimensions Courtesy of the artist and Alexander Gray Associates, New York

ANA LAURA CANTERA (Argentina) *Evolução de uma partida* 2015-2016 Mechanic-biologic installation Variable dimensions

Laboratorio Rizosférico 2015-2016

Evolving bio-installation, 2017

Variable duration Collaborations: Le Pije, Hamilton Mestizo, Fran Quero, Leo Núñez, Chris Sugrue, Marc Dusseiller and Leo Maddio Work made within the context of Interactivos'16 Medialab-Prado

Utópicas reconstrucciones 2017 Bio-installation with fungi and sound Variable duration Collaboration: Demián Ferrari

JAIRO CARBAJAL (Uruguay) *Paisajes* 2016 Acrylic on wood 53 x 43 cm

2017 Acrylic on hardboard 15.5 x 14 / 15.5 x 13 / 16.5 x 14.5 / 21 x 15

2017 Acrylic on wood and hardboard 40 x 45 cm

SANTIAGO CÁRDENAS (Colombia) *From the series Los espejos N° 6* 1974 Oil on canvas 113.5 x 103.5 cm

GRACIELA CARNEVALE (Argentina) *Encierro, Ciclo de Arte Experimental* Rosario, 1968 11 photographic reproductions size A4 (21 x 30 cm)

ANTONIO CARO (Colombia) *Colombia Coca Cola* 1979 Replica made by the artist 140 x 100 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

La Gran Colombia 2005-2017 Graphic intervention 100 x 150 cm Courtesy of the artist

ANTONIO CARRAU (Uruguay) *Las contraformas del niño* 2016 Acrylic on canvas 110 x 70 cm

Juan Carvajal Franklin, La casa en la frontera, 2017

JUAN CARVAJAL FRANKLIN (Colombia) *La casa en la frontera* 2017 Installation with prints on vinyl Variable dimensions Courtesy of the artist

FREDI CASCO (Paraguay) *Teoría de la conspiración* 2015 4 old filing boxes, photographs (silver gelatin prints), ink, graphite and stamps 4 pieces of 32 x 41 x 10 cm Courtesy of Galerie Mor Charpentier, Paris

JULIA CASTAGNO (Uruguay) *Marco y Efraim. Conservación energética. Cuadernos del valle, Verano III. Imagina un mundo sin celos* 2010-2011 Acrylic on canvas 45 x 50 cm

GABRIEL CASTILLO (Colombia) S.O.S. 2017 Installation with tree forks Variable dimensions Courtesy of the artist

RUDOLPH CASTRO (Peru) *Libre* 2014 Video installation Variable dimensions

MARCELO CATTARDO (Uruguay) *2 obras* 2017 Mixed technique 31 x 42 cm

MAGDALENA CERNADAS (Argentina) *Golpe* 2016 HD video, color, stereo 4' loop

LIA CHAIA (Brazil) *Piscina (diptico)* 2013 Two-channel video, color, sound, 16:9 6'50" loop

RAIMOND CHAVES and **GILDA MANTILLA** (Colombia/United States) *Dibujando América* 2005-2017

FERNANDO CODEVILLA and LEONARDO ARZENO, Ausculta, 2017

Mixed technique on paper Variable dimensions Courtesy of the artists

FERNANDO CODEVILLA and **LEONARDO ARZENO** (Brazil) *Ausculta* 2017 Sound installation 600 x 600 cm. Variable

FERNANDO CODEVILLA, LEONARDO ARZENO and **MOISÉS CANABARRO** (Brazil) *Ausculta* 2017 Audiovisual installation Variable duration

ARNAUD COHEN (France) *ASFI dinner* 2017 Performance

COLECTIVO CATEATERS (Argentina) *Pinche. Empalme Justo* 2002-2003 Posters, folders and newspaper Variable dimensions

COLECTIVO ELECTROBIOTA (Mexico) (Gabriela Munguía and Guadalupe Chávez) *Laboratorio Rizosférico* 2016 Sound bio-installation Variable duration Made within the context of the 2° Electronic Arts Prize UNTREF

Rizosfera FM 2017 Intervention in public space and sound bio-installation Variable dimensions

COLECTIVO ESTRELLA DE ORIENTE (Argentina) (Juan Carlos Capurro, Nano Herrera, Pedro Roth, Daniel Santoro, Juan Tata Cedrón and Marcelo Céspedes) *ÁRBOL NEXOR* 2016-2017 Installation Variable dimensions

COLETIVO FILÉ DE PEIXE (Brazil) *PIRATÃO* Desde 2009 Performance in Rosario (Centro Cultural Parque de España) Variable dimensions

Jordi Colomer, Ciao ciao en María Elena, 2008

JORDI COLOMER (Spain) *Ciao ciao en María Elena* (from the project *En La Pampa*) 2008 Video installation 2'52" Courtesy of the artist

DONNA CONLON and **JONATHAN HARKER** (United States/Ecuador) *Efecto dominó* 2013 HD video, stereo 5'07" Currently under acquisition process by the Art Collection of Banco de la República, Bogota

NICOLÁS CONSUEGRA (Colombia) *Noche (después de Ziraldo) y día* 2012 Lacquered iron, 2 pieces 170 x 119.3 x 2.5 cm each Art Collection of Banco de la República, Bogotá

MARTÍN CORDIANO (Argentina) *Fence (Lote)* 2017 Installation 550 x 550 cm approx.

NORA CORREAS (Argentina) *Cose tu vida* 1999 Fire extinguisher box, resin and mother-of-pearl buttons 60 x 45 x 40 cm

El castillo 1999 Fire extinguisher box, cards and toy airplane 60 x 45 x 40 cm

El jardín de las delicias 1999 Fire extinguisher box, fabric flowers, plastic flies and magnifying glass 60 x 45 x 40 cm

El reflejo 1999 Fire extinguisher box, mirrors and doll 60 x 45 x 40 cm

El secreto 1999 Fire extinguisher box, resin and embalmed mouse 60 x 45 x 40 cm

<i>El tapón</i> 1999 Fire extinguisher box, clay, wire and Chilean handcraft 60 x 45 x 40 cm	2010 Inkjet print 117 x 185 cm Edition of 6	<i>Nicola como María según Metrópolis I</i> 2008 Inkjet print 35 x 45 cm Edition of 6	<i>Nicola y su doble. Maternidad</i> 2010 Inkjet print 94 x 150 cm Edition of 6	2008 Inkjet print 90 x 127 cm Edition of 6	JULIÁN D'ANGIOLILLO (Argentina) <i>Dirección de Paseos</i> 2009 Video installation: 3 screens, 6 speakers and 1 "pilgrim board" Variable dimensions Pilgrim actor: Gabriel Kogan Drawings on the board: Eduardo Stupia Soundtrack: Hernán Kerlleñevich-Pablo Chimenti Music: Proyecto Gómez Piano: Mauro Mourelos Violin: Gabriela Silingher Dobro Pots: Rodrigo Gómez Rayos Tricycle: Pablo Chimenti Production: Julia Arbós Direction: Julián d'Angiolillo	FREDDY DEWE MATHEWS (Great Britain) <i>El Encanto Dismantled</i> 2017 11 channel video installation. 16 mm films in horizontal and vertical format transferred to digital format Variable dimensions / Variable durations	SEBASTIÁN DÍAZ MORALES (Argentina) <i>El hombre apocalíptico</i> 2005 Video installation 22' Lemaître Collection
<i>El vuelo roto</i> 1999 Fire extinguisher box, resin and bird ornament 60 x 45 x 40 cm	<i>Blanco y Negro según Man Ray</i> 2006 Inkjet print 30 x 38 cm Edition of 6	<i>Nicola como María según Metrópolis II</i> 2008 Inkjet print 35 x 45 cm Edition of 6	<i>Nicola y su doble. Moisés</i> 2010 Inkjet print 173 x 130 cm Edition of 6	ALAN COURTIS (Argentina) <i>Grabación de El Grito de Munch</i> 2014 Digital recording and lambda print Courtesy of Galería Nora Fisch, Buenos Aires	MARTÍN DI GIROLAMO (Argentina) <i>MULA, 78 cápsulas</i> 2016 Polyester resin 250 x 160 x 100 cm	MARCOLINA DIPIERRO (Argentina) <i>Natarioro</i> 2017 Intervention. Three sculpture groups and objects. Stainless steel, cement, chains, steel wires, plastic, stones Variable dimensions	
<i>Endurece mi corazón</i> 1999 Fire extinguisher box, resin and forceps 60 x 45 x 40 cm	<i>Cocina, Nicola trabajando</i> 2007 Inkjet print 160 x 120 cm Edition of 6	<i>Nicola costurera</i> 2008 Inkjet print 128 x 98 cm Edition of 6	<i>Nicola y su doble. Taller</i> 2010 Inkjet print 140 x 211.5 cm Edition of 6	ALICE CREISCHER and ANDREAS SIEKMANN (Germany) <i>Brukman Workers</i> 2004-2006 Installation of ten sawn suits and digital drawings on paper Variable dimensions Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid	LUCAS DI PASCUALE and SOLEDAD SÁNCHEZ GOLDAR (Argentina) <i>Lindes para el viento</i> 2014-2017 Installation Variable dimensions	INES DOUJAK (Austria) <i>Evviva il coltello! (Es lebe das Messer!)</i> 2010 A selection of stage elements made up of a video projected onto a snakeskin book, a suit with a mask on an embossed metal web, an audio recording and two folded leaflets, which can activate a performance Variable dimensions Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid	
<i>Escena primaria</i> 1999 Fire extinguisher box, resin and papier Mache 60 x 45 x 40 cm	<i>Encuentro fantasmático entre Nicola Costantino, Francis Bacon y Joel Peter Witkin</i> 2011 Inkjet print 100 x 100 cm Edition of 6	<i>Nicola en el espejo, según Vermeer</i> 2010 Inkjet print 180 x 122 cm Edition of 6	<i>Nicola y su doble. Vestidor</i> 2010 Inkjet print 180 x 130 cm Edition of 6	JULIEN CREPIEUX (Francia) <i>Timeline</i> 2005 Video 24'51" Lemaître Collection	CRISTINA DIAS (United States/Brazil) <i>Criaturas</i> 2017 Interactive installation Silicone rubber, pigment, fibers, wire, magnets and painted steel Variable dimensions	UNTITLED (Brazil) <i>Eviva il coltello!</i> 2010 A selection of stage elements made up of a video projected onto a snakeskin book, a suit with a mask on an embossed metal web, an audio recording and two folded leaflets, which can activate a performance Variable dimensions Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid	
<i>Laboriosa niña de cera</i> 1999 Fire extinguisher box, resin and wax doll 60 x 45 x 40 cm	<i>Lágrimas de cristal, según Man Ray</i> 2006 Collage: B&W photograph, glass 12 x 15.5 cm Edition of 6	<i>Nicola en el lago</i> 2007 Inkjet print 160 x 120 cm Edition of 6	<i>Nicola y su doble. en la playa, según Hoyningen-Huene</i> 2010 Inkjet print 48 x 40 cm Edition of 6	PACO CUESTA (Ecuador) <i>Estrella de Octubre: ¡Centralismo!</i> 1992 Silkscreen on cardboard 75 x 56.5 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	RUI DIAS MONTEIRO (Portugal) <i>Mapa tapado</i> 2017 Collage and drawing on Sao Paulo map 70 x 100 cm	RAUL DOTTO and WALESCA TIMMEN (Brazil) <i>PLNT3</i> 2017 Bio-art/Installation and projection Variable dimensions	
<i>Las puertas del paraíso</i> 1999 Fire extinguisher box, needles, mourning envelopes, Darth Vader and spoon 60 x 45 x 40 cm	<i>Los sueños de Nicola</i> 2012 Inkjet print 40 x 54 cm Edition of 6	<i>Nicola Narcisa evocando a Caravaggio</i> 2009 Inkjet print 185 x 125 cm Edition of 6	<i>Nicola y su hijo Aquiles, según Avedon</i> 2009 Direct shot, inkjet print 50 x 40 cm Edition of 6	JULIEN CREPIEUX (Francia) <i>Timeline</i> 2005 Video 24'51" Lemaître Collection	REGINA DE MIGUEL (Spain) <i>Una historia nunca contada desde abajo</i> 2016 HD video and 3D animation Original soundtrack: Lucrecia Dalt 69' 38"	CHRISTIAN DELGADO and NICOLÁS TESTONI (Argentina) <i>Untitled (ejercicio de memoria)</i> 2016 HD video, color, stereo 4' loop	
<i>Para comerte mejor</i> 1999 Fire extinguisher box, resin and dental prosthesis 60 x 45 x 40 cm	<i>Madonna</i> 2007 Inkjet print 160 x 120 cm Edition of 6	<i>Nicola Satirica, según Kertesz</i> 2007 Lambda print 80 x 60 cm Edition of 6	<i>Nicolas idénticas, según Arbus</i> 2007 Inkjet print 30 x 30 cm Edition of 6	<i>Guayaquil Centro de la nacionalidad ecuatoriana</i> 1992 Silkscreen on cardboard 75 x 56.5 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	CHRISTIAN DELGADO and NICOLÁS TESTONI (Argentina) <i>Untitled (ejercicio de memoria)</i> 2016 HD video, color, stereo 4' loop	MIRTHA DERMISACHE (Argentina) <i>Diario I. Año I</i> 1972-1995 Offset print on paper 8 pages, 47,5 x 36.5 cm each Courtesy of the heirs of Mirtha Dermisache	
<i>Tres tristes tigres 333</i> 1999 Fire extinguisher box, used bullets, empty cigarette paper and morphine 60 x 45 x 40 cm	<i>Nicola Alada, inspirado en Bacon</i> 2010 Inkjet print 173 x 135 cm Edition of 6	<i>Nicola, según Berni</i> 2008 Inkjet print 90 x 67 cm Edition of 6	<i>Nosferatu</i> 2009 Direct shot, inkjet print 165 x 127 cm Edition of 6	LOURIVAL CUQUINHA (Brazil) <i>Parangolé</i> 2002-2007 Video installation 7'	MIRTHA DERMISACHE (Argentina) <i>Diario I. Año I</i> 1972-1995 Offset print on paper 8 pages, 47,5 x 36.5 cm each Courtesy of the heirs of Mirtha Dermisache	DIAS & RIEDWEG (Brazil/Switzerland) <i>Funk Staden</i> 2008 Woodcut, C-print. Ed. 1/5 160 x 135 x 10 cm Private Collection	
<i>Vacio-lleno</i> 1999 Fire extinguisher box and acetate 60 x 45 x 40 cm	<i>Nicola artefacta y Aquiles, como Venus y Cupido, según Velázquez</i> 2010 Inkjet print 136 x 190 cm Edition of 6	<i>Nicola y su doble. Cámara Gesell</i> 2010 Inkjet print 104.5 x 150 cm Edition of 6	<i>Ofelia, muerte de Nicola N° 2</i> 2008 Inkjet print 112 x 150 cm Edition of 6	LOURIVAL CUQUINHA (Brazil) <i>Parangolé</i> 2002-2007 Video installation 7'	MIRTHA DERMISACHE (Argentina) <i>Diario I. Año I</i> 1972-1995 Offset print on paper 8 pages, 47,5 x 36.5 cm each Courtesy of the heirs of Mirtha Dermisache	DIAS & RIEDWEG (Brazil/Switzerland) <i>Funk Staden</i> 2008 Woodcut, C-print. Ed. 1/5 160 x 135 x 10 cm Private Collection	
MÁXIMO CORVALÁN-PINCHEIRA (Chile) <i>Costa Seca</i> 2017 Object and digital video 11'19"	<i>Nicola como Gloria Swanson según Edward Steichen</i> 2008 Inkjet print 40 x 30 cm Edition of 6	<i>Nicola y su doble. Frente al televisor</i> 2010 Inkjet print 110 x 176 cm Edition of 6	<i>Príncipe Aquiles, según Velázquez</i> 2010 Inkjet print 181 x 140 cm Edition of 6	LOURIVAL CUQUINHA (Brazil) <i>Parangolé</i> 2002-2007 Video installation 7'	MIRTHA DERMISACHE (Argentina) <i>Diario I. Año I</i> 1972-1995 Offset print on paper 8 pages, 47,5 x 36.5 cm each Courtesy of the heirs of Mirtha Dermisache	DIAS & RIEDWEG (Brazil/Switzerland) <i>Funk Staden</i> 2008 Woodcut, C-print. Ed. 1/5 160 x 135 x 10 cm Private Collection	
NICOLA COSTANTINO (Argentina) <i>Backstage, Nicola alada</i>			<i>Trilogía de la muerte de Nicola N° 3 y 4</i>	LOURIVAL CUQUINHA (Brazil) <i>Parangolé</i> 2002-2007 Video installation 7'	MIRTHA DERMISACHE (Argentina) <i>Diario I. Año I</i> 1972-1995 Offset print on paper 8 pages, 47,5 x 36.5 cm each Courtesy of the heirs of Mirtha Dermisache	DIAS & RIEDWEG (Brazil/Switzerland) <i>Funk Staden</i> 2008 Woodcut, C-print. Ed. 1/5 160 x 135 x 10 cm Private Collection	

Antje Ehmann, Workers Leaving their Workplace, 2011

Antje Ehmann, Workers Leaving their Workplace, 2011, detail, 16-channel video installation (selection of 10) (black and white and colour, sound, 2 min. each video) Auguste Lumière, Louis Lumière, La sortie de l'usine Lumière à Lyon, Lyon, 1895

ANTJE EHMANN (Germany) and **HARUN FAROCKI** (Czech Republic/Germany) *Arbeiter Verlassen ihren Arbeitsplatz / Workers Leaving Their Workplace / Trabajadores saliendo de su lugar de trabajo* 2011-2014 16-channel video installation (selection of 10) (black and white and colour, sound, 2 min. each video) Auguste Lumière, Louis Lumière, *La sortie de l'usine Lumière à Lyon*, Lyon, 1895 Prerna Bishop, Rusha Dhayarkar, *Workers Leaving the Textile Factory*, Bangalore, 2012 Aline Bonvin, *Workers Leaving the Factory for the Blind*, Berlin, 2012 Lucas Peñafort, *Workers Leaving their Workplace*, Buenos Aires, 2012 Beny Wagner, *Workers Leaving the Textile Factory*, Rio de Janeiro, 2012 Christian Manzutto, *Workers Leaving the Juice Factory*, Mexico, 2014 The Tourists, *Workers Leaving the Intime Mall*, Hanoi, 2014 Mhlanhla Mngadi, *Workers Leaving the Factory*, Johannesburg, 2014 Ana Rebordão, *Workers Leaving the Chewing Gum Factory*, Lisbon, 2011 Bahaa Talis, *Workers Leaving Their Workplace while Ignoring a Bicycle Man*, Cairo, 2012

JORGE EIELSON (Peru) *Quipus 25 A* 1991 Canvas on wooden frame 90 x 90 cm Courtesy of Galería Revolver, Lima-Buenos Aires

LETICIA EL HALLÍ OBEID (Argentina) *Dictados* 2009 Video installation 13'44" loop

Dobles 2011 Single channel video 10'00"

Relatos (Lipsync) 2005 DVD, color, sound 8'45" Castagnino+macro Collection, Rosario

EL N° 37 (LUCÍA ESTÉVEZ NAPOLI) (Uruguay) *Lo relativo* 2017 Acrylic on canvas 100 x 100 cm

Respira hondo 2017 Acrylic on canvas 60 x 70 cm

ERIKA & JAVIER (Paraguay) *Cultura Apatukada* 2008 Single channel video 3'

LEANDRO ERLICH (Argentina) *Archaeological Storm* 2013 Metal structure, acrylic, 42" TV Beny Wagner, *Workers Leaving the Textile Factory*, Rio de Janeiro, 2012 Christian Manzutto, *Workers Leaving the Juice Factory*, Mexico, 2014

Run for the Music 2016 Interactive sound installation Steel, stainless steel, aluminum, plastic fishing line Variable dimensions

ERNEST T. (Belgium) *Alfortville, rue Louis-Blanc, 1898* 1992 Oil on canvas and authenticity certificate 53 x 70 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

Vue du quai d'Asnières, 1902 1991 Oil on canvas and authenticity certificate 45.50 x 58-50 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

JANUSCH ERTLER (Germany) *Abarca* 2017 Single channel video installation 100'

RAPHAEL ESCOBAR (Brazil) *Cachimbeiro* 2014 Crack pipes, brochures Variable dimensions

Tomás Espina, Bum XXI, 2010, Gunpowder on canvas, 260 x 200 cm, Private Collection

TOMÁS ESPINA (Argentina) *Bum XXI* 2010 Gunpowder on canvas 260 x 200 cm Private Collection

TOMÁS ESPINA and **PABLO GARCÍA** (Argentina) *HAITÍ* 2017 800 terracotta heads 23 x 20 x 20 cm, Variable dimensions

RENATA ESPINOZA ROA (Chile) *La banda sonora de mi vida* 2017 Installation of silkscreens, brochures and music Variable dimensions

LEOPOLDO ESTOL (Argentina) *El viaje del Pehuén* Watercolor and wall painting 500 cm approx.

RODRIGO ETEM (Argentina) *Codo a codo* 2014 Video 4'08"

Explosión controlada 2016 Video 2'58"

Papa a lo Bonzo 2015 Video 2'46"

MARCELO EXPÓSITO (Spain) *143.353 (los ojos no quieren estar siempre cerrados)* From the series *Entre sueños* 2010 Video (digital betacam, DVD) color, sound 117' Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid

No reconciliados (nadie sabe lo que un cuerpo puede) From the series *Entre sueños* 2009 Video (digital betacam, DVD) color, sound 127' Courtesy of the artist

GUILLERMO FAIVOVICH and **NICOLÁS GOLDBERG** (Argentina) *First encounter with El Chaco* 2006 Video 12' Private collection

El peso de la incertidumbre 2017 Urunday wood columns Transcription of four letters, A4 size (30 x 21 cm) (Letter to the editor of Diario Norte, January 6, 2012; letter to Carolyn, January 13, 2012; text by Etel Adnan, January 26, 2012; letter from the Moqoit committee, February 8, 2012)

JEAN-PAUL FARGIER (France) *Chili moya, Chili moyo* 1985 Single channel video French (Spanish subtitles) 13'

SABRINA FARJI (Argentina) *Vidéo d'Automne* 1994 Single channel video Spanish version 11'

HARUN FAROCKI (Czech Republic/Germany) *The Expression of Hands* 1997 Video installation 29'32" loop

The Silver and the Cross 2010 Video, color, sound 17' Film produced by Museo Nacional Centro de Arte Reina Sofía, Madrid Courtesy of Galería Àngels, Barcelona

HANS-PETER FELDMANN (Germany) *Postcards* 2017 Postcards installation Variable dimensions Courtesy of the artist

LEÓN FERRARI (Argentina) *1492-1992 V Centenario da Conquista* 1992 Installation. Rack with 115 bottles, 12 flasks, 1 parrot, pieces of bottles, a fish tank with broken glass, caravel with 18 figures and a pannel with collage Variable dimensions

Fundación Augusto y León Ferrari, Buenos Aires

L'Osservatore Romano 2001 Digital prints on paper Variable dimensions

MARIANA FERRARI (Argentina) *Vida material* 2017 Intervention on wall and artist books Acrylic, plaster and cement on paper and canvas Variable dimensions

ROBERT FILLIOU (France) *EINS. UN. ONE...* 1984 Painted wood, 16,000 dice of different colors and sizes Variable dimensions Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

Poussière de Poussière de l'effet Chardin (La Raie) 1977 Cardboard box, cloth, Polaroid 6.40 x 17 x 12.30 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

Poussière de Poussière de l'effet Corrége (Le Mariage mystique) 1977 Cardboard box, cloth, Polaroid 6.40 x 17 x 12.30 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

Poussière de Poussière de l'effet Véronèse (Les Nocés de Cana) 1977 Cardboard box, cloth, Polaroid 6.40 x 17 x 12.30 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

ANTHONY FLETCHER and **GUILLERMO AMATO** (Great Britain/Uruguay) *Lugar en ninguna parte* 2017 Documentary and exhibition project

SYLVIE FLEURY (Switzerland) *Lighten* 2008 Neon light 58 x 26.5 x 7 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

Gustavo Fontán, Cuatro recuerdos, 2016, HD video, color, black and white, stereo, 4' loop

GUSTAVO FONTÁN (Argentina) *Cuatro recuerdos* 2016 HD video, color, black and white, stereo 4' loop

JUAN ENRIQUE FORCH (Chile) *Tour Eiffel* 1986 Single channel video Spanish audio / brief French audio 11'

RONALDO FRAGA (Brazil) *Génesis* 2017 Performatic action Curatorial work: Marlise Ilhesca (Brazil)

MARIA LUIZA (MALU) FRAGOSO (Brazil) *NÓS ABELHAS - módulo vestível do projeto S.H.A.S.T.* 2015 Wearable object Variable duration With the support of NANO Núcleo de Arte e Novos Organismos

RENÉ FRANCISCO (Cuba) *Flatbed* 2017 Mixed technique on canvas 2 x 52 m

Mar de balseros 2017 Oil, canvas, metal, wood 700 x 5 x 20 cm

FERNELL FRANCO (Colombia) *Untitled* 1992 Photograph, photo-litho-silkscreen 97.5 x 161.5 cm Art Collection of Banco de la República, Bogota

LUCÍA FRANCO (Uruguay) *Coronación* 2016 Pencil, watercolor and dry ball point pen 24 x 29 cm

PETER FRIEDL (Austria) *Bilbao Song* 2010 Video, color, sound 5'53" Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid

Paula Gaetano and Gustavo Crembil, TZ`izK, 2013-2014, Robotic object, Variable duration

PAULA GAETANO and **GUSTAVO CREMBIL** (Argentina/United States) *TZ`izK* 2013-2014 Robotic object Variable duration

ANA GALLARDO (Argentina) *Casa rodante* 2007 DVD, color, sound 34' Castagnino+macro Collection, Rosario

CV laboral 2009 Sound installation Variable dimensions

De lo de adentro 2016 HD video, black and white, silent 4' loop

Estela 1946-2011 Video installation 6'31" loop

Un lugar para vivir cuando seamos viejos 2017 Social action Part of the project Escuela de envejecer

CARLOS GALLARDO (Argentina) *Desde lejos 4* 1996 Wood, resin, rod and metallic support 53 x 118 cm Private collection

PASCAL-EMMANUEL GALLET and **JORGE SAID** (France/Chile) *Interview to Pascal-Emmanuel Gallet on the French-Chilean Videoart Festival* N.d. (circa 1980's) Video, color, sound (4:3) Original duration 22' (Fragment)

RYAN GANDER (Great Britain) *Things that Mean Things and Things that Look Like They Mean Things* 2008 Video installation 27' Lemaitre Collection

JULIETA GARCÍA VÁZQUEZ (Argentina)

Mariposario, 2017, Installation, Variable dimensions, Courtesy of the artist

MICHAËL GAUMNITZ (Germany) *Mes rencontres à Chiloe en 1989* 1989 Single channel video Spanish 15'

ANNA BELLA GEIGER (Brazil) *A Parte – Geométrica Brasileira* 1984 Acrylic and photoengraving on canvas 65 x 60 x 5 cm Courtesy of the artist and Henrique Faria, New York

Admissão – Geografia do Brazil 1974 Artist's book 21 x 16 cm Courtesy of the artist Photo by Manuel Blanco

América Latina 1981 Graphite and color pencil on tracing paper 20 x 28.6 cm Courtesy of the artist and Henrique Faria, New York

Amuleto, A mulata, A muleta, Am. Latina 1977 Graphite and color pencil on paper 48 x 70 cm Courtesy of the artist

Brazil 1500-1995 1995 Photoengraving on metal, silkscreen and collage 35 x 43 cm Courtesy of Galería Aural, Alicante

Brazil nativo / Brazil alienígena 1976-1977 Eighteen colored postcards and photographs 10 x 15 cm each Courtesy of the artist and Galería Aural, Alicante

Camouflage 1981 Graphite, color pencil and airbrush ink on paper 40 x 55.5 cm Courtesy of the artist

<i>Camouflage</i> 1980-2015 Five color photographs of Nina M. Geiger and pigmented inks on paper 19.5 x 12 cm each Courtesy of Galería Aural, Alicante	<i>Eject</i> 2001 Video, color, sound 5' Courtesy of the artist and Henrique Faria, New York	of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Local da ação n° 1</i> 1979 Photoengraving 46 x 78 cm Courtesy of Galería Aural, Alicante	55 x 75 cm Courtesy of the artist and Galería Aural, Alicante	<i>Nearer</i> 1974 Ten black and white photographs 18 x 24 cm each Courtesy of the artist	<i>Passagens II</i> 1974 Black and white video with sound 5'04" Courtesy of Galería Aural, Alicante	<i>Sobre a arte</i> 1975 Artist's book 20 x 26 cm Courtesy of the artist
<i>Carta a um amigo</i> 1974 Wax on silver gelatin photography 18.4 x 24.3 cm Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 2</i> Graphite and frottage on ruled paper of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 34</i> 1978 Graphite and frottage on ruled paper of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Local da ação n° 1</i> 1980 Engraving on gold leaf 24.9 x 34.9 cm Courtesy of the artist	<i>Local da ação n° 12</i> 1980 Photoengraving 50 x 60 cm Courtesy of the artist	<i>O espaço social da arte</i> 1977 Photo-silkscreen 52 x 64 cm Courtesy of the artist	<i>Passagens</i> 1975 Photomontage with photos of Paula Gerson and color photocopy 16.5 x 205.7 x 3.8 cm Private collection	<i>Sobre nácar</i> 2003 Photoengraving and shell 3 x 7 x 5 cm Courtesy of the artist
<i>Carta a um amigo</i> 1974 Wax and marker on silver paper 20.3 x 22.7 cm Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 4</i> 1978 Graphite and frottage on ruled paper of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 36</i> 1978 Graphite and frottage on ruled paper of school notebook 24 x 32 cm Cortesia de Henrique Faria, New York	<i>Local da ação n° 2</i> 1979 Photoengraving 63 x 57 cm Courtesy of the artist	<i>Local da ação n° 1500 - 1996</i> 1996 Silkscreen, color pencil and gold leaf on paper 20.5 x 35 cm Courtesy of Galería Aural, Alicante	<i>O espaço social da arte</i> 1978 India ink and color pencil on paper 47 x 54 cm Courtesy of the artist	<i>Passagens</i> From the series <i>Situações-limite</i> 1975 Six photographs and color photocopy 20 x 25 cm Courtesy of the artist and Galería Aural, Alicante	<i>The Bride met Duchamp before the Bachelors, even...</i> 1975 Photomontage 30 x 30 cm Courtesy of Galería Aural, Alicante
<i>Centerterminal</i> 1974 Video, black and white, sound 1'53" Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 6</i> 1978 Graphite and frottage on ruled paper of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Historia do Brazil</i> 1975 Artist's book 20 x 24 cm Courtesy of the artist	<i>Local da ação n° 3</i> 1979 Photo-silkscreen 79 x 56 cm Courtesy of the artist	<i>Local da ação n° 1500 - 2006</i> 2006 Silkscreen, color pencil and gold leaf on paper 20,5 x 35 cm Courtesy of Galería Aural, Alicante	<i>O novo atlas I</i> 1977 Artist's book 21 x 31 cm Courtesy of the artist	<i>Punto de conflicto n° 1</i> 1980 Photoengraving 75 x 55.5 cm Courtesy of Galería Aural, Alicante	<i>Untitled (América Latina)</i> 1979 Graphite and color pencil on paper 17.5 x 29.4 cm Courtesy of the artist and Henrique Faria, New York
<i>...com Hiroshige para os mares e águas</i> 1996-1997 Photoengraving, color pencil and gold leaf on paper 35 x 54 cm Courtesy of Galería Aural, Alicante	<i>Equações n° 7</i> 1977-1978 Graphite and frottage on ruled paper of school notebook 25 x 38 cm Courtesy of the artist	<i>Historia do Brazil. Little Girls and Boys</i> 1975 Six photomontages Variable dimensions Courtesy of the artist	<i>Local da ação n° 4</i> 1979 Photoengraving 72 x 57 cm Courtesy of the artist	<i>Lunar I</i> 1973 Photo-silkscreen 73 x 57 cm Courtesy of the artist	<i>O novo atlas II</i> 1977 Artist's book 21 x 28 cm Courtesy of the artist	<i>Rio de Janeiro como centro cultural do mundo</i> 1977 Ink and collage on translucid paper 35 x 24 cm Courtesy of the artist	<i>Untitled (América Latina)</i> 1979 Collage and ink on parchment paper 18.9 x 24.9 cm Courtesy of the artist and Henrique Faria, New York
<i>Correntes culturais</i> 1975 Ink on tracing paper 21 x 27.9 cm Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 11</i> 1977-1978 Graphite and frottage on ruled paper of school notebook 25 x 38 cm Courtesy of the artist	<i>Ideologia</i> 1982 Video, color, sound 20' Courtesy of the artist	<i>Local da ação n° 5</i> 1980 Photoengraving 38 x 52 cm Courtesy of the artist	<i>Lunar IV</i> 1973 Photo-silkscreen 54 x 70 cm Courtesy of the artist	<i>O pão nosso de cada dia</i> 1978 Six postcards and one paper bag 16 x 10 cm each Courtesy of Galería Aural, Alicante	<i>Rolo com fauna, flora e humanos europeus</i> 1900-2005 Encyclopedia pages covered in cobalt blue and metal 40 x 70 x 8 cm Courtesy of the artist	<i>Untitled (América Latina)</i> 1981 Graphite and color pencil on tracing paper 20 x 28.6 cm Courtesy of the artist and Henrique Faria, New York
<i>Correntes culturais</i> 1976 Typewriter ink and collage on paper 37 x 50 cm Courtesy of the artist	<i>Equações n° 12</i> 1978 Graphite and frottage on ruled paper of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Indianer</i> 1976 Photomontage from performance 24 x 25 cm Courtesy of Galería Aural, Alicante Photo by Nina M. Geiger	<i>Local da ação n° 6</i> 1980 Photoengraving 50 x 50 cm Courtesy of the artist	<i>Mapa monte II</i> 1997 Two drawings: graphite, wax and color pencil on paper 57 x 76 cm each Courtesy of the artist	<i>Oceanus Procellarum</i> From the series <i>Polaridades</i> 1973 Photoengraving 75.5 x 56 cm Courtesy of Galería Aural, Alicante	<i>Rolo com régua medieval</i> 2016 Photo-silkscreen, parchment paper, color pencil and lead sheets 40 x 60 x 8 cm Courtesy of the artist	<i>Untitled (Bandeiras)</i> 1969 Fabric and paper Variable dimensions Private Collection
<i>Declaração em retrato n° 1</i> 1974 Black and white video, sound 16'18" Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 13</i> 1978 Graphite and frottage on ruled paper of school notebook 24 x 32 cm Courtesy of the artist and Henrique Faria, New York	<i>Local com ondas e meridianos</i> 2004 Etching, aquatint and silver leaf on paper 52.5 x 77 cm Courtesy of Galería Aural, Alicante	<i>Local da ação n° 7</i> 1980 Photoengraving 65 x 56 cm Courtesy of the artist	<i>Mapas elementares 1</i> 1976 Video, black and white, sound 3' Courtesy of Galería Aural, Alicante	<i>Orbis Descriptio con linha de Tordesilhas</i> 1995 Iron box, encaustic, aluminum, plaster and copper 21 x 41 x 16 cm Courtesy of the artist	<i>Sem título (treva/luz)</i> From the series <i>Polaridades</i> 1974 Photoengraving 70 x 50 cm Courtesy of Galería Aural, Alicante	<i>Variáveis</i> 1977-1978 Ink and pastel on tracing paper 30.2 x 41.9 cm Courtesy of Henrique Faria, New York
<i>Declaração em retrato n° 2</i> 1974 Black and white video, sound 11'14" Courtesy of the artist and Henrique Faria, New York	<i>Equações n° 21</i> 1978 Graphite and frottage on ruled paper	<i>Local da ação</i> 1978 Video, black and white, sound 1'17" Courtesy of Galería Aural, Alicante	<i>Local da ação n° 8</i> 1980 Photoengraving 73 x 57 cm Courtesy of the artist	<i>Mapas elementares 2</i> 1976 Video, black and white, sound 4'14" Courtesy of Galería Aural, Alicante	<i>Part 1, Part 2</i> 1975 Ink and graphite dust on Japanese paper 20 x 24.5 cm each Courtesy of the artist	<i>Variáveis</i> 1976-2010 Silkscreen and embroidery on canvas 55.9 x 63.5 cm Courtesy of the artist and Henrique Faria, New York	
			<i>Local da ação n° 9</i> 1980 Photoengraving 73 x 57 cm Courtesy of the artist	<i>Mapas elementares 3</i> 1976 Video, black and white, sound 3'11" Courtesy of Galería Aural, Alicante	<i>Passagens I</i> 1974 Video 9' loop Courtesy of Galería Aural, Alicante	<i>Vitriol</i> 1974 Photoengraving and silkscreen	

59 x 58 cm <div>Courtesy of the artist</div>					
DANIELE GENADRY (Lebanon/Great Britain) <i>The Fall (Afqa)</i> 2015 Acrylic and oil on canvas 221 x 345.4 cm	GABRIELA GOLDER (Argentina) <i>Doméstico</i> 2007 Video 1'30" loop	FÉLIX GONZÁLEZ-TORRES (United States / Cuba) <i>Untitled (Revenge)</i> 1991 Blue candies individually wrapped in cellophane, endless supply Ideal weight: 325 lb. Overall dimensions vary with installation Installation Courtesy of The Felix González-Torres Foundation Credits: Barbara y Howard Morse, New York This work received the support of Arcor for its realization © Felix Gonzalez-Torres	GRUPO ROBÓTICA MESTIZA (Argentina) (Miguel Grassi, Paula Guersenzvaig, Laura Nieves, Leo Núñez and Mariela Yeregui) <i>Ch ixi</i> 2017 Robotic object Variable duration 240 x 70 cm Work made with the support of CHELA	Wood, plywood and MDF structure, LED lights system, acetate and reduction engines, image printed on Duratrans film 215 x 105 x 15 cm	ALICIA HERRERO (Argentina) <i>E&Co. (poema)</i> 2017 Sculpture 370 x 452 x 445 cm
SANTIAGO GIANNI (Uruguay) <i>3 dibujos</i> 2014-2015 Marker and ink on paper A4 size (30 x 21 cm)	<i>Laboratorio para la invención social</i> 2017 2 channel video installation + meetings and workshops Variable dimensions Project made with: Cooperativa de Trabajo Cintoplom, Fábrica de pintura, Cityela; Cooperativa de Trabajo Cadenas Ancla, Fábrica de cadenas, Avellaneda; Cooperativa de Trabajo Cristales San Justo, San Justo	GRUPO ROBÓTICA MESTIZA (Argentina) (Juan Ford, Miguel Grassi, Paula Guersenzvaig, Laura Nieves, Leo Núñez and Mariela Yeregui) <i>Robot Mestizo</i> 2016 Robotic object. Prototype 60 x 60 x 20 cm	MATTEO GUIDI and GIULIANA RACCO (Italy/Canada) <i>In Between Camps</i> 2012-2013 Installation photograph, map and video Photograph and map 120 x 70 cm Video 7'25" Courtesy of the artists	PAULA GUERSENZVAIG (Argentina) <i>Río callado</i> 2017 Installation Variable dimensions (200 x 200 cm)	FRANK HESSE (Germany) <i>From Santa Croce to the Institute of Art History</i> 2006 Video installation 12' Lemaître Collection
AUGUSTO GIOVANETTI (Uruguay) <i>Mr. Señor</i> 2017 Digital collage Print on Hahnemühle Fiber Matt 200 g 70 x 100 cm	<i>Lo que queda</i> 2017 2 channel video installation, 24 liters of river water and neon sign Variable dimensions	LUCILA GRADÍN (Argentina) <i>La contemplación de las semillas</i> 2017 Mural painting Natural pigments from mate herb, beetroot, cabbage and onion on wall Variable dimensions	YOAV HORESH (Israel) 1. <i>Layering the triangle # 4</i> 2. <i>Layering the triangle # 8</i> 3. <i>Layering the triangle # 9</i> 4. <i>Layering the triangle # 11</i> 5. <i>Layering the triangle # 13</i> 2017 Cyanotypes on digital printing Variable dimensions	GRAHAM GUSSIN (Great Britain) <i>Installing material</i> 1998 Video 12' Lemaître Collection	A.P./100 Collection of MAMCO, Musée d'art moderne et contemporain, Geneva Ideale Bildtemperatur (gelb/blau) 1993 Acrylic-painted and lacquered glass, metal, chrome and red alcohol ampoule 160 x 60 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva
<i>Trampa</i> 2017 Digital illustration Print on Hahnemühle Fiber Matt 200 g 35 x 35 cm	PATRICIA GÓMEZ and MARÍA JESÚS GONZÁLEZ (Spain) <i>À tous les clandestins</i> 2014-2016 Installation with photographs, video and textiles. 27 archive images. Digital print, 30 x 42 cm each, 1 photograph. Digital print, 30 x 40 cm	IVAN GRILO (Brazil) <i>Bandera blanca</i> 2017 Bronze plaque on white fabric Variable dimensions	YARA GUASQUE and KAUE COSTA (Brazil) <i>O Jardim Colaborativo</i> 2013 Objects, installation, projection Variable dimensions	ANA MERCEDES HOYOS (Colombia) <i>Untitled</i> 1971 Painting, oil 30 x 30 x 5.5 cm Art Collection of Banco de la República, Bogota	EMILY JACIR (Palestine) <i>Crossing Surda</i> 2000-2002 Video installation 31' Lemaître Collection <i>Crossing Surda</i> 2000-2002 Video installation 2' Lemaître Collection
AMOS GITAI (Israel) <i>A House in Jerusalem</i> 1998 Documentary film, video 87'	<i>Bonne Chance</i> 2015-2016 Video. Wall intervention. 2 projections on textile 150 x 450 cm and 150 x 273 cm 137'46" Courtesy of the artists and Galería Espai Visor, Valencia	YARA GUASQUE and KAUE COSTA (Brazil) <i>O Jardim Colaborativo de Fritz Müller em OpenFramework</i> 2017 Interactive video Variable duration	GILBERT HAGE (Lebanon) <i>Eleven Views of Mount Ararat</i> 2009 Series of 11 photographs 60 x 73 cm	FERNANDO HUANCHACO GUTIÉRREZ and GABRIEL ARMIJO O'HIGGINS (Peru) <i>Radio Concordia</i> 2017 Installation with photograph, sculpture elements and drawings Variable dimensions	SABA INNAB (Jordan/ Lebanon) <i>Untitled 3</i> 2016 Mixed technique on paper 177 x 63 cm
<i>House</i> 1980 Documentary film, video 51'	<i>News from Home / News from House</i> 2005 Documentary film, video 97'	OSWALDO GUAYASAMÍN (Ecuador) <i>Selva</i> Oil on canvas 135 x 95 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	JULIETA HANONO (Argentina) <i>La riqueza de las naciones</i> 2015 Video installation 47'30"	ANA MERCEDES HOYOS (Colombia) <i>Untitled</i> 1971 Painting, oil 30 x 30 x 5.5 cm Art Collection of Banco de la República, Bogota	JULIANA IRIART (Argentina) <i>Sombras para llevar</i> 2015 Activated and participative installation Metal rods, vinyl canvas covered in golden paper, paper roll holder, 120-centimeter sulphite paper, portable light, scissors, black marker, golden thread, numbering stamp and stamp with the name of the work 250 x 400 x 200 cm
AMOS GITAI and JEANNE MOREAU (Israel/France) <i>Letters from my Mother, Chapter I</i> Letter from Efratia Gitai read by Jeanne Moreau Video, audio 24'	GELI GONZÁLEZ (Argentina) <i>Accidente I</i> 2011 Ink and cardboard 37 x 37 cm Private collection	ANTOINE GUERREIRO DO DIVINO AMOR (Switzerland/Brazil) <i>Estudo para a Cosmogonia Supercomplexa Metropolitana Expandida</i> 2017	MIGUEL HARTE (Argentina) <i>Pozo bajo el agua</i> 2017 Iron, polyester resin with fiberglass, internal lights circuit 2.50 x 6 x 10 m approx.	YING HUANG (China) <i>The Imageless</i> 2016 Video 6'06" Bienal de Curitiba	BERTRAND IVANOFF (France) <i>Seventy Three Forty Nine</i> 2017 Installation in public space. Neon lights, electric transformers and color paint Approximated dimensions of the walls: 110 x 12 m Site specific project for Palais de Glace, Buenos Aires
LAURA GLUSMAN (Argentina) <i>Nado y nada</i> 2004 DVD, color, sound 47'10" loop Castagnino+macro Collection, Rosario	<i>La casita feliz</i> 1998 Clipped cardboard colored with markers 7 x 7 cm Courtesy of the artist	ANTOINE GUERREIRO DO DIVINO AMOR (Switzerland/Brazil) <i>Estudo para a Cosmogonia Supercomplexa Metropolitana Expandida</i> 2017	ROMUALD HAZOUMÉ (Benin) <i>A leap backward</i> 2017 Installation. Collected objects, patterned fabrics, carriage Variable dimensions	THOMAS HUBER (Switzerland) <i>Legende</i> 2009 Rotogravure and aquatint (black and white) on Hahnemühle Fine Art 340 g 93.5 x 118.5 cm A.P./100 Collection of MAMCO, Musée d'art moderne et contemporain, Geneva	TOMOKO IWATA (Japan) Participating institution: Fundación Caminos 2017 Folded paper (Orikata technique) Variable dimensions
	LIHUEL GONZÁLEZ (Argentina) <i>Decir casi lo mismo</i> 2016 Video installation Courtesy of the artist	REGINA JOSÉ GALINDO (Guatemala) <i>Alud</i> 2011	PABLO HELGUERA (Mexico) <i>Las ruinas del Libertador</i> 2017 Installation with souvenirs from the border area and printed brochure Variable dimensions Offset brochure size A5 (21 x 15 cm) Courtesy of the artist	<i>Das Kabinett der Bilder</i> 2004 Rotogravure and aquatint (black and white) on Hahnemühle Fine Art 340 g 93.5 x 118.5 cm	REGINA JOSÉ GALINDO (Guatemala) <i>Alud</i> 2011

<p>Video</p> <p>Performance registry</p> <p>20' loop</p>	<p>2017</p> <p>Interactive video</p> <p>Variable duration</p>	<p>HD video, color, sound</p> <p>6'48"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Mine</i></p> <p><i>Resistance</i> series</p> <p>2017</p> <p>HD video, color, sound</p> <p>3'34"</p> <p>Production: Jeu de Paume, Paris, with the collaboration of SAHA Association, Istambul</p> <p>Courtesy of the artist</p>	<p>17'11"</p> <p>Courtesy of the artist</p>	<p>2017</p> <p>3 digital prints on cotton paper</p> <p>110 x 110 cm each</p>	<p>JULIO LE PARC (Argentina)</p> <p><i>Módulo 8 pequeño E/A</i></p> <p>1975</p> <p>Silkscreen on cardboard</p> <p>32 x 25 cm</p> <p>Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil</p>	<p>LUCRECIA LIONTI (Argentina)</p> <p><i>Abertura por donde entrecerrando los ojos se mira mejor un objeto</i></p> <p>2014</p> <p>Acrylic on pierced hardboard</p> <p>100 x 100 cm</p>
<p><i>Combustible</i></p> <p>2014</p> <p>Video</p> <p>28'</p>	<p>FABIO KACERO (Argentina)</p> <p>M.A.G.A.</p> <p>2017</p> <p>Postcards of two selfies taken with a cellphone</p> <p>Courtesy of the artist</p>	<p><i>Brain Surgeon</i></p> <p><i>Obstructions</i> series</p> <p>HD video, color, sound</p> <p>14'11"</p> <p>Courtesy of the artist</p>	<p><i>North</i></p> <p>2017</p> <p>Diptych. HD video, synchronized, color, sound</p> <p>5'7"</p> <p>Production: Jeu de Paume, Paris, with the collaboration of SAHA Association, Istambul</p> <p>Courtesy of the artist</p>	<p><i>Subterranean</i></p> <p>2016</p> <p>Diptych. HD video, synchronized, color, sound</p> <p>5'17"</p> <p>Courtesy of the artist and Borusan Contemporary, Istambul</p>	<p>GUILLERMO KUITCA (Argentina)</p> <p><i>Naked Tango (After Warhol)</i></p> <p>1994</p> <p>Acrylic on canvas</p> <p>95,5 x 148 cm</p> <p>Private collection</p>	<p>VERÓNICA LEHNER (Colombia)</p> <p><i>Órdenes de colocación 1</i></p> <p>2012</p> <p>Assembly, wood, materials found in the public space</p> <p>150,7 x 108 x 132 cm</p> <p>Art Collection of Banco de la República, Bogotá</p>	<p><i>Desborde pulsional</i></p> <p>2013-2017</p> <p>Embroidery with lurex thread on fabric and cigarette marks</p> <p>143 x 149 cm</p> <p>Courtesy of the artist</p>
<p><i>Curso de supervivencia para hombres y mujeres que viajarán de manera ilegal a los Estados Unidos</i></p> <p>2007</p> <p>Video</p> <p>17'</p> <p>Variable dimensions</p>	<p>KAI KALJO (Estonia)</p> <p><i>Pathetic</i></p> <p>1999</p> <p>Video</p> <p>3'19"</p> <p>Lemaître Collection</p>	<p><i>Calligraphy</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>5'45"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>North</i></p> <p>2017</p> <p>Diptych. HD video, synchronized, color, sound</p> <p>5'7"</p> <p>Production: Jeu de Paume, Paris, with the collaboration of SAHA Association, Istambul</p> <p>Courtesy of the artist</p>	<p><i>Tattoo</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>7'48"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p>MARJAN LAAPER (Netherlands)</p> <p><i>Dansenden Jongen</i></p> <p>2001</p> <p>Video installation</p> <p>12'</p> <p>Lemaître Collection</p>	<p>JAC LEIRNER (Brazil)</p> <p><i>Foi um prazer - Mini Alternados</i></p> <p>1997</p> <p>Personal cards, acrylic and steel</p> <p>8.6 x 266 cm</p> <p>Private Collection</p>	<p><i>Dos canciones</i></p> <p>2017</p> <p>Embroidery with matted cord and felt on canvas</p> <p>145 x 74 cm</p> <p>Courtesy of the artist</p>
<p><i>Marabunta</i></p> <p>2011</p> <p>Video</p> <p>33'</p>	<p>MIREILLE KASSAR (Lebanon/France)</p> <p><i>A Tale of Western Exile</i></p> <p>2017</p> <p>Video, black and white, sound</p> <p>8'38"</p> <p>Editor: Benjamin Cataliotti Valdina. Music by Johann Sebastian Bach, played in pianoforte by Nariné Simonian</p>	<p><i>Clerk</i></p> <p>2011</p> <p>Video, color, sound</p> <p>3'9"</p> <p>Production: Vehbi Koç Foundation, Istanbul</p> <p>Neufizé OBC Collection, France</p>	<p><i>Past</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>15' loop</p> <p>Production: Jeu de Paume, Paris</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Taxidermist</i></p> <p><i>Obstructions</i> series</p> <p>2010</p> <p>Video, color, sound</p> <p>10'28"</p> <p>Courtesy of the artist and Foundation d'Enterprise Hermés, Paris</p>	<p>LA ARTEFACTORÍA (Ecuador)</p> <p><i>Bandera</i></p> <p>1987</p> <p>Artist's book</p> <p>Variable dimensions</p> <p>Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil</p>	<p>JAC LEIRNER (Brazil)</p> <p><i>Foi um prazer - Mini Alternados</i></p> <p>1997</p> <p>Personal cards, acrylic and steel</p> <p>8.6 x 266 cm</p> <p>Private Collection</p>	<p><i>Interiorismo</i></p> <p>2015</p> <p>Book of poems edited by TM (Buenos Aires) 20 x 15 cm</p>
<p>ANDREA JUAN (Argentina)</p> <p><i>Estratos sonoros en la segunda fase de la teoría de la catástrofe</i></p> <p>2002</p> <p>Digital print on paper</p> <p>Triptych of 146 x 55 cm each piece</p> <p>Castagnino+macro Collection, Rosario</p>	<p><i>Children of Uzai. Antinarcessus</i></p> <p>2015</p> <p>Video</p> <p>16'</p>	<p><i>Clock Master</i></p> <p><i>Obstructions</i> series</p> <p>Video, color, sound</p> <p>15'10"</p> <p>Courtesy of the artist</p>	<p><i>Prison</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>4'53"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Tea Time</i></p> <p>2017</p> <p>Triptych. HD video, synchronized, color, sound</p> <p>7'17"</p> <p>Courtesy of the artist</p>	<p>FERNANDA LAGUNA (Argentina)</p> <p><i>Casita</i></p> <p>2000</p> <p>Collage on cardboard box</p> <p>24 x 30 cm</p> <p>Courtesy of the artist</p>	<p>CATALINA LEÓN (Argentina)</p> <p><i>Lluvia, astrología impredecitiva</i></p> <p>2017</p> <p>Participative astrology action</p>	<p><i>Papeles calados</i></p> <p>2011</p> <p>Wall installation</p> <p>250 x 400 cm (or variable dimensions)</p> <p>Courtesy of the artist</p>
<p>OMAR JURY (Argentina)</p> <p>(in collaboration with Larry Muñoz)</p> <p><i>Representación analógica</i></p> <p>Drawing/action</p> <p>2017</p> <p>Courtesy of the artist</p>	<p><i>Landscape-Strips</i></p> <p>2011-2017</p> <p>Arche paper and natural pigments</p> <p>Collection of 27,5 x 7 cm</p>	<p><i>Electric</i></p> <p>2017</p> <p>Triptych, HD video, synchronized, color, sound</p> <p>5'55"</p> <p>Courtesy of the artist and Borusan Contemporary, Istanbul</p>	<p><i>Robot</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>5'15"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Tea Time</i></p> <p>2017</p> <p>Triptych. HD video, synchronized, color, sound</p> <p>7'17"</p> <p>Courtesy of the artist</p>	<p>LUCIANA LAMOTHE (Argentina)</p> <p><i>Intervenciones clandestinas</i></p> <p>2003-2005</p> <p>Series of 14 photographs</p> <p>15 x 20 cm each</p>	<p>ZOE LEONARD (United States)</p> <p><i>Analogue</i></p> <p>1998-2009</p> <p>Chromogenic print and gelatin silver print on paper</p> <p>361 photographs grouped in 22 chapters (selection from 25 chapters)</p> <p>Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid</p>	<p><i>Sentimiento acuarela</i></p> <p>2012</p> <p>Watercolor on paper</p> <p>88 x 66 cm</p>
<p>EDUARDO KAC (Brazil)</p> <p><i>Edúnia</i></p> <p>2003-2008</p> <p>Bio-art. Image projection</p> <p>Variable dimensions</p>	<p>IUMI KATAOKA (Argentina/Japan)</p> <p><i>Participating institution: Fundación AlunCo Internacional</i></p> <p>2017</p> <p>Hand-dyed fabrics (Shibori technique)</p> <p>Variable dimensions</p>	<p><i>House of Letters</i></p> <p><i>Resistance</i> series</p> <p>2015</p> <p>Diptych, HD video, synchronized, color, sound</p> <p>4'50"</p> <p>Courtesy of the artist</p>	<p><i>Safe</i></p> <p><i>Resistance</i> series</p> <p>2015</p> <p>HD video, color, sound</p> <p>3'18"</p> <p>Courtesy of the artist</p>	<p><i>Tea Time</i></p> <p>2017</p> <p>Triptych. HD video, synchronized, color, sound</p> <p>7'17"</p> <p>Courtesy of the artist</p>	<p>SIGALIT LANDAU (Israel)</p> <p><i>Barbed Hula</i></p> <p>2002</p> <p>Video installation</p> <p>2'</p> <p>Lemaître Collection</p>	<p>ARTUR LESCHER (Brazil)</p> <p><i>Untitled</i></p> <p>1997</p> <p>Wood, copper, oil</p> <p>2.50 x 20 x 50 cm</p> <p>Art Collection of Banco de la República, Bogotá</p>	<p><i>Tapiz de recarga</i></p> <p>2012</p> <p>Acrylic and embroidery on fabric</p> <p>197 x 82 cm</p> <p>Courtesy of the artist</p>
<p><i>Ground-based Research I</i></p> <p>2007</p> <p>Photograph</p> <p>50 x 75 cm</p>	<p>ALI KAZMA (Turkey)</p> <p><i>Absence</i></p> <p>2011</p> <p>Diptych. HD video, color, sound</p> <p>10' loop</p> <p>Courtesy of the artist, CBKU, Utrecht and SKOR, Amsterdam</p>	<p><i>Kinbaku</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>5'13"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>School</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>4'26"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Tea Time</i></p> <p>2017</p> <p>Triptych. HD video, synchronized, color, sound</p> <p>7'17"</p> <p>Courtesy of the artist</p>	<p>ALBERTO LASTRETO PRIETO (Argentina/Uruguay)</p> <p><i>Aldea global</i></p> <p>2008</p> <p>Video-animation</p> <p>Music and sound: Sandino Núñez</p> <p>4'16" loop</p>	<p>MICHELLE-MARIE LETELIER (Germany/Chile)</p> <p><i>Offshoring Pathways</i></p> <p>2014-2017</p> <p>Acrylic, wires and copper cable, sodium nitrate, water, electricity, 3D printed wind turbine</p> <p>Acrylic tray: 200 x 130 x 8 cm</p> <p>Turbine: 50 x 55 x 55 cm approx.</p>	<p>ZHEN CHEN LIU (China)</p> <p><i>Under Construction</i></p> <p>2007</p> <p>Video installation</p> <p>10'</p> <p>Lemaître Collection</p>
<p><i>Ground-based Research III</i></p> <p>2007</p> <p>Photograph</p> <p>50 x 75 cm</p>	<p><i>Anatomy</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>3'44"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Laboratory</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>5'9"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>School</i></p> <p><i>Resistance</i> series</p> <p>2013</p> <p>HD video, color, sound</p> <p>4'26"</p> <p>Courtesy of the artist and Istambul Foundation for Culture and Arts</p>	<p><i>Tea Time</i></p> <p>2017</p> <p>Triptych. HD video, synchronized, color, sound</p> <p>7'17"</p> <p>Courtesy of the artist</p>	<p>ALISON KNOWLES (United States)</p> <p><i>Homage to Each Red Thing</i></p> <p>1996-2017</p> <p>Red tape and different objects</p> <p>Variable dimensions</p> <p>Courtesy of the artist</p>	<p>IGNACIO LIANG (Argentina)</p> <p><i>Cóndor</i></p> <p>2016</p> <p>HD video, color, stereo</p> <p>4'30" loop</p>	<p><i>Inner Telescope</i></p>
<p><i>Ground-based Research IV</i></p> <p>2007</p> <p>Photograph</p> <p>50 x 75 cm</p> <p><i>Inner Telescope</i></p>	<p><i>L'Atelier Sarkis</i></p> <p><i>Resistance</i> series</p> <p>2015</p>	<p><i>Studio Ceramist</i></p> <p><i>Obstructions</i> series</p> <p>2007</p> <p>Video, color, sound</p>	<p>KONANTÚ</p> <p>Iván Navarro and Courtney Smith (Chile/United States)</p> <p><i>Patria, Ley, Dios</i></p>	<p><i>Tea Time</i></p> <p>2017</p> <p>Triptych. HD video, synchronized, color, sound</p> <p>7'17"</p> <p>Courtesy of the artist</p>	<p>ALBERTO LASTRETO PRIETO (Argentina/Uruguay)</p> <p><i>Aldea global</i></p> <p>2008</p> <p>Video-animation</p> <p>Music and sound: Sandino Núñez</p> <p>4'16" loop</p>	<p>IGNACIO LIANG (Argentina)</p> <p><i>Cóndor</i></p> <p>2016</p> <p>HD video, color, stereo</p> <p>4'30" loop</p>	

NEREO LÓPEZ MEZA (Colombia) <i>Demolición en Bogotá</i> Ca. 1963 Black and white photograph, silver gelatin 20.3 x 25.9 cm Art Collection of Banco de la República, Bogotá	120 x 200 x 4 cm Courtesy of Fortes D'Aloia & Gabriel, Sao Paulo	<i>Lámpara de cristal incrustada en el techo</i> 2017 Bronze, glass, electric cable, halogen light bulbs Variable dimensions Courtesy of Sean Kelly, New York	250 x 205 cm Courtesy of Sean Kelly, New York	<i>Migraciones visuales: La performance en los límites de unos y otros</i> 2017 Photograph 23 images, 8 x 10 cm each Courtesy of the artist	TOMÁS MAGLIONE (Argentina) <i>Apnea</i> 2017 HD video 1'20" loop Courtesy of the artist	FABIÁN MARCACCIO (Argentina) <i>Ground arrangement #2</i> 2009 Colored inks, oil and silicone on canvas 194 x 133 cm Private Collection	20 amateur YouTube videos Courtesy of the artist
<i>Untitled</i> Ca. 1960 Black and white photograph, silver gelatin 18.3 x 24.5 cm Art Collection of Banco de la República, Bogotá	<i>Casi guitarra (Mate)</i> 2017 Wood, guitar parts and Marshall amplifier 120 x 200 x 4 cm Courtesy of Fortes D'Aloia & Gabriel, Sao Paulo	<i>LCEDP</i> 2014 Galvanized zinc 126 x 152 x 79.5 cm Private collection, Bogotá Courtesy of Galería Habana, La Habana	<i>Sala de Juntas (Bogotá)</i> 2017 Plasterboard wall, fishing line, wood, metal, paper, plastic, furniture Variable dimensions	JORGE MACCHI (Argentina) <i>10:51</i> 2009 Published for the exhibition Jorge Macchi, 10:51, Künstlerhaus Bremen Edition of 200 flipbooks, 8 x 15 cm Courtesy of the artist	<i>Ciprés, fuego, ciprés</i> 2014 HD video 1'05" loop Courtesy of the artist	TERESA MARGOLLES (Mexico) <i>La sombra</i> 2017 Installation with metal structure, canvas, and stones from the Táchira river Variable dimensions Courtesy of the artist	JAIME MARTÍNEZ (Colombia) <i>El puente binacional</i> From the series <i>Espacio cerrado a cielo abierto</i> 2017 Iron sculpture 120 x 30 x 10 cm Courtesy of the artist
MARTÍN LORENZO [MADE] (Uruguay) <i>Woman's fantastic boobs are like a magnet for this lad I</i> 2017 Acrylic on canvas 70 x 60 cm	<i>Catedral CR-5 Diseño 3D</i> 2017 Brick, mortar, block and steel 551.3 x 153 x 132.5 cm Courtesy of Peter Kilchmann Gallery, Zurich	<i>No es Che, es Felicia</i> 2017 MDF and LED lights 210 x 140 cm approx. Courtesy of Peter Kilchmann Gallery, Zurich	<i>Surround with Sound your Ass</i> 2017 Hardboard and speakers 500 x 200 x 100 cm Courtesy of Peter Kilchmann Gallery, Zurich	<i>Diáspora</i> 2017 Magnetic puzzle of 1050 pieces Courtesy of the artist	<i>Durmientes</i> 2017 HD video 4' loop Courtesy of the artist	HERNÁN MARINA (Argentina) <i>Clavadista N° 5</i> 2009 Lacquered MDF 10 x 65 x 2 cm Esteban Tedesco Collection	WILLYAMS MARTINS (Brazil) <i>Descolagens</i> 2017 Action made in Rosario
<i>Woman's fantastic boobs are like a magnet for this lad II</i> 2017 Acrylic on canvas 70 x 60 cm	<i>Clavo torcido III</i> 2013 Metal Variable dimensions Art Collection of Banco de la República, Bogota Courtesy of Peter Kilchmann Gallery, Zurich	<i>No es Che, es Félix</i> 2017 MDF and LED lights 240 x 140 cm approx. Courtesy of Peter Kilchmann Gallery, Zurich	<i>Tatuaje</i> 2016 Bronze 108 x 25 x 25 cm Private Collection	<i>La ascensión</i> 2005 Artist's book commissioned by Artpace San Antonio, Texas Edition of 300 books Courtesy of the artist	<i>Latin Dream (9/7/07)</i> 2014 HD video 12' loop Courtesy of the artist	ANGELIKA MARKUL (Polonia) <i>Gone With the Wind</i> 2016-2017 Fan, bags Variable dimensions Courtesy of the artist	JOSÉ MIGUEL MARTY LIZANA (Chile) <i>Mapukuram</i> 2013-2014 Basket-making technique from central and southern Chile Series of 126 pieces made of vegetal and animal fiber on shelves 210 x 540 cm
LOS CARPINTEROS (Cuba) <i>20 gentes</i> 2017 Clothes and furniture Variable dimensions	<i>Clavos torcidos. Grupo VI</i> 2013 Metal Variable dimensions Art Collection of Banco de la República, Bogotá Courtesy of Peter Kilchmann Gallery, Zurich	<i>No es Che, es Isabel</i> 2017 MDF and LED lights 185 x 130 cm approx. Courtesy of Peter Kilchmann Gallery, Zurich	<i>Torre acostada</i> 2017 Steel and acrylic 3.8 x 7.75 x 2.47 m Courtesy of Peter Kilchmann Gallery, Zurich	<i>Mare tranquillitatis</i> 2007 Lithograph 60 x 80 cm Courtesy of the artist and Polígrafa Obra Gráfica, Barcelona	<i>Twin Rhymes</i> 2014 HD video 1'05" loop Courtesy of the artist	ANDREA MÁRMOL (Guatemala) <i>La mémoire des glaciers</i> 2017 Video installation Black and white film, 3D images, music by Côte Aguiar 300 x 300 x 50 cm 10'51", loop Work made with the support of Centre Nationale d'Etude Spatiale (CNES), DICRéAM, Coal, Institut Polonais, Laurence Bernard Gallery and Leto Gallery	PAULA MASSARUTTI (Argentina) <i>Collage</i> 2014 12 publications made in an advertising guide 21 x 17 cm each Courtesy of the artist
<i>Avión</i> 2011 Plane, wooden arrows and feathers Variable dimensions Courtesy of Fortes D'Aloia & Gabriel, Sao Paulo	<i>Concreto roto</i> 2006 Concreto Variable dimensions Courtesy of Los Carpinteros	<i>No es Che, es Simón</i> 2017 MDF and LED lights 213 x 130 cm approx. Courtesy of Peter Kilchmann Gallery, Zurich	<i>Torre de platos</i> 2015 63 china dishes 62 x 25 x 25 cm Courtesy of Sean Kelly, New York	<i>Ten drops</i> 2005 Artist's book commissioned by Artpace San Antonio, Texas 8 x 15 cm	<i>Leandro Mangado (Le)</i> (Uruguay) <i>Exxxperimento (9 obras)</i> 2016 Watercolor on paper Canson Montval 300 g 17.5 x 17.5 cm	SOY ARTISTA, TENGO 36 AÑOS Y MI MADRE ME AYUDA PARA LLEGAR A FIN DE MES 2012-2017 Expanded polystyrene Courtesy of the artist	
<i>Bola de pelo</i> 2013 Polystyrene, resin, wig 135 x 250 x 134 cm Courtesy of Galería Peter Kilchmann, Zurich	<i>Construimos el puente para que pase la gente</i> 1997-2017 Mural intervention with watercolor pencil and metal 1,565 x 300 cm Courtesy of Los Carpinteros	<i>Patas de Rana Turquesa (Size S)</i> 2010 20 castable polyurethane fins 271.8 cm diam. /17.5 x 115.6 x 27.3 cm each Cortesía de Graphicstudio, University of South Florida, Tampa	<i>Túneles populares IV, VIII, II, V, IX, X – 2/3</i> 1999 Silver gelatin 125 x 180 cm Courtesy of Peter Kilchmann Gallery, Zurich	<i>Untitled</i> 1992 Acrylic and digital print 67 x 43 cm Esteban Tedesco Collection	MAPA TEATRO (Colombia) <i>Testigo de las ruinas</i> 2016 5 channel video installation, sound Variation from the visual and sound record of the demolition of Barrio Santa Inés-El Cartucho in Bogotá, made from 2002 until today. Artistic direction: Heidi and Rolf Abderhalden Camera: Heidi Abderhalden and Lucas Maldonado Edition and production: Ximena Vargas Action: Juana María Ramírez Sound design: Juan Ernesto Díaz Visual design: Rolf Abderhalden Advisory: Architect Pierre Henri Magnin	LEO MATIZ (Colombia) <i>Abstracto</i> Ca. 1950 Black and white photograph, silver gelatin 8 x 10 pulgadas Art Collection of Banco de la República, Bogota	
<i>Casi guitarra (Granate)</i> 2017 Wood, guitar parts and Marshall amplifier 120 x 200 x 4 cm Courtesy of Fortes D'Aloia & Gabriel, Sao Paulo	<i>Dúo de congas negro y turquesa</i> 2015 Wood and metal 40 x 124 x 200 cm Courtesy of Los Carpinteros	<i>Piscina Olímpica</i> 2005 Stainless steel, refrigerating system and pool tiles 90 x 80 x 166 cm approx. Courtesy of Peter Kilchmann Gallery, Zurich	JUAN LOYOLA (Venezuela) <i>Espejismo silencioso, doloroso, falso, verdadero de mi país dorado</i> 1983 Silkscreen on cardboard 48 x 63.5 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	<i>Vertical travelling on self-adhesive lines</i> Variable dimensions	NICOLÁS MARTELLA (Argentina) <i>El día es un atentado</i> 2017 Installation of screenshots from surveillance cameras and one direct shot Variable dimensions	CONSTRUCCIÓN, USA 1950 42 x 33.9 cm Contemporary copy Art Collection of Banco de la República, Bogota	
<i>Casi guitarra (Brillo)</i> 2017 Wood, guitar parts and Marshall amplifier	<i>Gafas de prescripción</i> 2012 Lenses and mirror 14 x 13.5 x 4.3 cm Courtesy of Fortes D'Aloia & Gabriel, Sao Paulo	<i>Platos Fin de Siglo</i> 2015 23 china pieces	CARMEN LUDENE (Venezuela) (in collaboration with Ruth Viguera Bravo)		<i>Everyone is so near: Himno Nacional Argentino en LSA (Lengua de Señas Argentina)</i> 2014-2015 Video		

ROBERTO MATTA (Chile) <i>Surrealismo en azul y negro</i> n.d. Lithograph on cardboard 56.70 x 75.50 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	Bills of 6.7 x 15.7 cm each Unlimited edition	<i>Femme</i> 1968 Lost-wax casting Patinated bronze 178 x 72.5 x 34 cm	<i>Femme oiseau I</i> 1977 Oil on canvas 195 x 130 cm	<i>Jeune fille revant de l'évasion</i> 1969 Patinated bronze 99 x 22.5 x 17.5 cm	<i>Personnage</i> 1977 Gouache, opaque watercolor and grease pencil on paper 76.5 x 57 cm	<i>Tête, oiseau</i> 1977 Lithographic ink and acrylic on paper 57.5 x 78 cm	PAOLA MONZILLO (Uruguay) <i>Este es el territorio que habito</i> 2012 Pillow, white cover and 100 m of black thread 100 x 100 x 100 cm
SEBASTIANO MAURI (Italy/ Argentina) <i>The Song I Love to</i> 2005 DVD, color, sound 90' Castagnino+macro Collection, Rosario	JONAS MEKAS (Lithuania) <i>Dedicatoria a Joseph Cornell</i> 2016 35 mm film, light box, envelope Variable dimensions Courtesy of the artist and James Fuentes Gallery, New York	<i>Femme</i> 1981 Lost-wax casting Patinated bronze 54 x 29 x 22 cm	<i>Femme, personnage, oiseau</i> 1973-77 India ink, opaque watercolor, wax and graphite pencil on paper 89.5 x 63 cm	<i>Jeune femme</i> 1973 Sand casting Patinated bronze 36 x 22 x 9 cm	<i>Personnage</i> 1981 Lost-wax casting Patinated bronze 89 x 65 x 44 cm	<i>Tête, oiseau</i> 1977 India ink, lithographic ink, tempera and wax on paper 100 x 69.5 cm	<i>Untitled</i> From the series <i>Proyecto Cartografías</i> (diptych) 2013 Collage (digital print, adhesive vinyl, ink, road maps and paper) 27.5 x 39.5 cm each
SOFÍA MEDICI and LAURA KALAUZ (Argentina) <i>Darwin, nostalgia de una ciencia ficción futura</i> 2017 Performance. Mirror, projection, sound, audience 300 x 200 cm	JOHN MENICK (United States) <i>The Secret Life of Things</i> 2006 Video 6' Lemaître Collection	<i>Femme aux beaux seins</i> 1969 Lost-wax casting Patinated bronze 47 x 13 x 10 cm	<i>Femme sur la place d'un cimetière</i> 1981 Lost-wax casting Patinated bronze 60.5 x 58.5 x 50.9 cm	<i>La danse des coquelicots</i> 1973 Acrylic on canvas 130 x 195 cm	<i>Personnage devant un paysage</i> 1963 Mixed technique on hardboard 105 x 75 cm	ALEJANDRA MIZRAHI (Argentina) Participating institution: Brincar por un autismo feliz 2017 Handmade lace (randa technique) Variable dimensions	ROBYN MOODY (Canada) <i>Butterflies. Species at Risk at the Edge of Reason</i> 2013 Mechanic sculpture Variable dimensions
MARCOS MEDINA (Uruguay) <i>Navajas</i> 2014 Pencil and ink on paper 155 x 96 cm	JULIA MENSCH (Argentina) <i>Cartografía de un experimento a cielo abierto</i> 2017 Installation of painted ceramic dishes and newspaper Variable dimensions	<i>Femme dans la nuit</i> 1967 Lost-wax casting Patinated bronze 62 x 29.5 x 11 cm	<i>Femmes VI</i> 1969 Oil on canvas 73 x 92 cm	<i>Le roi-guerrier</i> 1981 Lost-wax casting Patinated bronze 123.5 x 61.5 x 39.5 cm	<i>Personnage et oiseau</i> 1968 Lost-wax casting Patinated bronze 103 x 60 x 21.5 cm	MO COLECTIVO (Colombia) <i>Sinfin sin fin</i> 2017 Onsite drawing Variable dimensions Courtesy of the artists	FABIO MORAIS (Brazil) <i>Foto... Bio... Grafia</i> 2002-2003 Drypoint on photographic paper affected by light and book 18 x 22 cm Marcelo Brodsky and Gianna Guerrante Collection
PELEA <i>Pelea</i> 2015 Acrylic and ink on paper 119 x 88 cm	GUADALUPE MILES (Argentina) <i>Pacha primigenia / propiciatoria</i> From the series Entidades. Jujuy 2013-2017 Color photograph, direct shot 3 pieces of 130 x 130 cm each	<i>Femme en transe par la fuite des étoiles filantes</i> 1969 Acrylic on canvas 195 x 130 cm	<i>Femme oiseau sur une branche</i> 1981 Lost-wax casting Patinated bronze 77 x 84.5 x 29 cm	<i>Oiseau dans l'espace</i> 1976 Acrylic on canvas 130 x 193.5 cm	<i>Personnage, oiseaux</i> 1974 Oil on canvas 116 x 88 cm	MARIANO MOLINA (Argentina) <i>All Over the Wall</i> 2009-2017 Aerograph painting on wall 250 x 750 cm	EDGAR MORENO and SUSANA ARWAS (Venezuela) <i>Referendum SI-NO lítico</i> 2017 Multimedia installation multimedia with photograph, collage Variable dimensions
PELEA <i>Tapa de water closet para patinar</i> 2016 Toilet seat, acrylic, ink, sandpaper and skateboard trucks 42 x 35 cm	SHANNA MILLER (Canada) <i>Eva at Nineteen - Hitler's Favorite Photo</i> n.d. Silkscreen on cardboard 126.5 x 89.50 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	<i>Femme espagnole</i> 1974 Oil on canvas 146 x 114 cm	<i>Femmes, oiseau dans la nuit</i> 1974 Oil, acrylic and charcoal on canvas 260 x 185 cm	<i>Oiseau dans l'espace</i> 1976 Acrylic on canvas 130 x 193.5 cm	<i>Personnages, oiseaux, constellations</i> 1976 Oil on canvas 129.5 x 194.5 cm	LUIS MOLINARI (Ecuador) <i>Estructura roja</i> 1978 Acrylic on wood 60.6 x 60.6 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	OSWALDO MORENO (Ecuador) <i>Informal 2</i> 1979 Intervened collage on wood 96 x 82 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil
CILDO MEIRELES (Brazil) <i>Camelô (Vendedor ambulante)</i> 1998 1000 pins, 1000 collar stays, 2 tables, 1 doll, 1 engine and 1 box Variable dimensions Private collection	JOAN MIRÓ (Spain) <i>Bas-relief</i> 1969 Sand casting Patinated bronze 35.5 x 22.5 x 7 cm Base: 1 x 25.5 x 7 cm	<i>Figure</i> 1968 Lost-wax casting Patinated bronze 31.7 x 24.9 x 15 cm	<i>Figure</i> 1969 Lost-wax casting Patinated bronze 47.5 x 19.5 x 13 cm	<i>Paysage</i> 1976 Oil and acrylic on canvas 130 x 195 cm	<i>Poème à la gloire des étincelles</i> 1969 Acrylic on canvas 130 x 195 cm	ANTONELLA MOLTINI (Uruguay) <i>Miedo</i> 2015 Mixed technique 72 x 80 cm	GISELA MOTTA and LEANDRO LIMA (Brazil) <i>Espira</i> 2013 Video, silent. Projection on two steel benches with electrostatic dust paint 12' loop Benches: 156 x 48 x 48 cm Private Collection
OCASIÃO <i>Ocasião</i> 1974/2004 Two rooms, enameled bowl, money and mirrors Variable dimensions	<i>Bas-relief</i> 1970 Sand casting Patinated bronze 44 x 30 x 11 cm	<i>Femme et oiseau</i> 1970 Sand casting Patinated bronze 122 x 48 x 13 cm	<i>Figure</i> 1969 Lost-wax casting Patinated bronze 142 x 42.5 x 41.5 cm Base: 42 x 32.5 x 31 cm	<i>Paysage</i> 1976 Wax and acrylic on canvas 130 x 194 cm	<i>Tête dans la nuit</i> 1968 Lost-wax casting Patinated bronze 71.5 x 36 x 31 cm	MONDONGO (Argentina) <i>Untitled (In God We Trust)</i> 2005 Nails, threads and resin on wood, 1/3 30 x 120 x 10 cm Esteban Tedesco Collection	RELÁMPAGO 2015 Installation 20 lights Philips TL5 Ho Tl5-54w-Actíva
ZERO DOLLAR <i>Zero Dollar, Zero Cruzeiro, Zero real, Zero centavo, Zero cent</i> 1974-2013 Offset lithograph on paper	<i>Danseuse</i> 1981 Lost-wax casting Patinated bronze 101.5 x 57 x 27.5 cm	<i>Femme et oiseau</i> 1972 Oil and acrylic on canvas 162.5 x 97 cm	<i>Figure</i> 1981 Lost-wax casting Patinated bronze 33 x 36 x 7 cm	<i>Personnage</i> 1977 India ink, acrylic, opaque watercolor and tempera on paper 78 x 58 cm	<i>Tête et oiseau</i> 1981 Lost-wax casting Patinated bronze 65 x 42 x 18.5 cm		

	
10 converters Philips 2xt15 36/50/54/55/58w Bivolt Aluminum connections and end pieces 480 x 360 x 250 cm	
RODRIGO MOYA MORENO (Mexico) <p><i>Nulo</i> 2010-2013 337 ballot bills 24.5 x 25.5 cm each</p>	
MATTHIAS MÜLLER (Germany) <p><i>Phantom</i> 2001 Video 4'35" Lemaître Collection</p>	
VIK MUNIZ (Brazil) <p><i>Atlas (Carlão)</i> 2008 Digital color photograph 230 x 180 cm Private Collection</p>	
OSCAR MUÑOZ (Colombia) <p><i>Línea del destino</i> 2006 Single channel video, silent, 4:3 2'</p>	
DAISUKE NAGAOKA (Japan) <p>Participating institution: CENTES N°3 2017 Traditional Japanese candies (Wagashi technique) Variable dimensions</p>	
MAURIZIO NANNUCCI (Italy) <p><i>Corner</i> 1968 Neon light Collection of MAMCO, Musée d'art moderne et contemporain, Geneva</p>	
MARÍA NEGRONI and NORA CORREAS (Argentina) <p><i>Pequeños reinos</i> 2017 Artist's book 25 poems inspired in 25 objects Variable dimensions</p>	
PAULO NENFLIDIO (Brazil) <p><i>4,33 metres</i> 2017 Installation Wooden pendulum, electronic circuit and glass of water 480 x 400 x 500 cm</p>	
ERNESTO NETO (Brazil) <p><i>Reversed to the Sky</i> 1999 Sand, turmeric and nylon Diameter: 150 cm x high: 400 cm Private Collection</p>	
HELMUT NEWTON (Germany/Australia) <p><i>Progetto Mosé</i> 2000 Exhibition copy Private Collection</p>	
LAURA NIEVES (Argentina) <p><i>SYCORAX NUESTRA</i> 2016 Visual and sound ritual installation Variable duration</p>	
CHARLY NIJENSOHN (Argentina) <p><i>El ciclo de la intensidad</i> 2017 Video installation, 5 screens, color, sound</p>	
MATÍAS NIN (Uruguay) <p><i>Untitled</i> 2014 Oil on canvas 19.5 x 25 cm</p>	
ASTRID NIPPOLDT (Germany) <p><i>wy o ming</i> 2002 Video 2'7" Lemaître Collection</p>	
GUTO NÓBREGA E GRUPO NANO (Brazil) <p><i>Bot_anic</i> 2012 Bio-art. Robotics Interactive installation 500 x 500 x 300 cm Collaborators: Marlus Araujo, George Rappel, Gabriel Brito Bastos, Pedro Cláudio Monteiro Santos, Thais Guerra, Lara De Oliveira, Italo Ramos, Caroline Aquino and Bruna Mosca With the support of NANO (Núcleo de Arte e Novos Organismos)</p>	
GASPAR NÚÑEZ (Argentina) <p><i>Untitled (agujeros y tajos)</i> 2017 Video installation 7'03"</p>	
MARTÍN OESTERHELD (Argentina) <p><i>Personas que no conozco / Lugares que no recuerdo</i></p>	

2016 HD-XDCAM video, color, stereo 4' loop	
BÁRBARA OETTINGER (Chile) <p><i>Lejos es aquí</i> 2015 Single channel video 6'07"</p>	
OHNE TITEL (Florence Drake del Castillo) (France/Argentina) <p><i>Zeitgest</i> 2017 Interactive game project</p>	
HÉLIO OITICICA (Brazil) <p><i>Bandera Seja marginal, seja herói</i> 1968 Silkscreen on textile 95 x 114 cm</p>	
YOSHUA OKÓN (Mexico) <p><i>Orillese a la Orilla</i> 1999-2000 Video installation (6 channels) Series of 3 videos:</p>	
<i>Poli I.</i> Vertical projection 4'14" loop	
<i>Poli IV.</i> Vertical projection 2'42" loop	
<i>Poli V.</i> Vertical projection 4'07" loop	
ROMAN ONDÁK (Slovakia) <p><i>Swap</i> 2011-2017 Table, chair, one person Courtesy of the artist</p>	
YOKO ONO (Japan/United States) <p><i>Wish Tree</i> 1996-2017 Regional trees, labels Variable dimensions Courtesy of the artist</p>	
DANIEL ONTIVEROS (Argentina) <p><i>Arte light</i> 1993 Printed handkerchiefs 100 cm diameter Private Collection</p>	
RICHARD ORÁA (Uruguay) <p><i>Prismas en cruz</i> 2016</p>	Ink and acrylic on hardboard 70 x 50 cm
<i>Tres Destinos</i> 2016 Ink and acrylic on hardboard 50 x 70 cm	
<i>Zain</i> 2016 Ink and acrylic on hardboard 50 x 70 cm	
TIMEA ORAVECZ (Hungary) <p><i>Blank Out</i> 2017 Installation in public space Digital print on billboard intervened with painting: 450 x 304 cm Digital print on acrylic: 50 x 70 cm Courtesy of the artist</p>	
ROMINA ORAZI (Argentina) <p><i>Inundación. 1894</i> 2017 Acrylic on canvas 200 x 116 cm</p>	
MARIE ORENSANZ (Argentina/France) <p><i>Más allá del tiempo</i> 2017 Mirrored stainless steel, 12 clock needles Variable dimensions</p>	
TATSUMI ORIMOTO (Japan) <p><i>Punishment</i> 2009-2017 Single channel video 12'20" loop</p>	
DANIELA ORTIZ (Peru) <p><i>ABC de la Europa racista</i> 2017 Installation based on publication 26 images, digital print, 30 x 30 cm each Courtesy of the artist</p>	
HENRY ORTIZ TAPIA (Peru) <p>Participating institution: Instituto Educativo N° 1027 "República de Nicaragua" 2017 Reed and totora weaving (Shicra technique) Variable dimensions</p>	
ANDREA OSTERA (Argentina) <p><i>22 vistas de la casa, de noche</i> 1998 Polaroid</p>	

22 pieces of 10.7 x 8.7 cm each Castagnino+macro Collection, Rosario	
ADRIAN PACI (Albania) <p><i>Centro di permanenza temporanea</i> 2007 Video installation 5'30" Courtesy of the artist, Peter Kilchmann Gallery, Zurich and Kaufmann Repetto, Milan</p>	
SHIRLEY PAES LEME (Brazil) <p><i>Viva agua vida</i> 2017 Installation Variable dimensions</p>	
NAM JUNE PAIK (Korea) and video artists from Latin America, France and the Baltic countries Dialogue based on an idea by Pascal-Emmanuel Gallet <p><i>Monstre de regards. Un axe Nord-Sud, 1980-1995</i> (reinterpretation 2016) Video installation, silent 15 TV CRT 20" 32'</p>	
JOSÉ LUIS PARODI (Uruguay) <p><i>André Derain</i> 2014 Oil on canvas 30 x 40 cm</p>	
<i>Untitled</i> 2016 Acrylic on canvas 30 x 40 cm	
<i>Untitled</i> 2016 Acrylic on canvas 30 x 40 cm	
<i>Carta a Mr. James F. Mathias Buenos Aires, June14, 1971 and July 12, 1971</i> John Simon Guggenheim Foundation Courtesy of the heirs of Federico Manuel Peralta Ramos	
<i>La última cena</i> 1968 Documentation 3 A4 sheets (21 x 30)	
<i>Mandamientos gánicos</i> c. 1968 Print Courtesy of the heirs of Federico Manuel Peralta Ramos	
<i>Soy un pedazo de atmósfera</i> 1970 Single published by Columbia Records (with music by Francis Smith)	

Secuencia intercambiable

1974 Mixed technique on wood 61 x 81 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

XAVIER PATIÑO (Ecuador)

Unicornio 1981 Watercolor on cardboard 33 x 23 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

ALAN PAULS (Argentina)

F for Free 2017 Text Courtesy of the author

FEDERICO MANUEL PERALTA RAMOS (Argentina)

Catalogue of the exhibition Federico Manuel Peralta Ramos. Retrospectiva (Curator: Clecia Taricco) Museo de Arte Moderno de Buenos Aires, 2003:

My Life Is My Best Work of Art n.d. Marker on canvas

Misterio de economía n.d. Marker on canvas 70 x 100 cm

Carta a Mr. James F. Mathias Buenos Aires, June14, 1971 and July 12, 1971 John Simon Guggenheim Foundation Courtesy of the heirs of Federico Manuel Peralta Ramos

La última cena 1968 Documentation 3 A4 sheets (21 x 30)

Mandamientos gánicos c. 1968 Print Courtesy of the heirs of Federico Manuel Peralta Ramos

Soy un pedazo de atmósfera 1970 Single published by Columbia Records (with music by Francis Smith)

The record included only two songs: "Tengo algo adentro que se llama el Coso" (side A) and "Soy un pedazo de atmósfera" (side B) Courtesy of the heirs of Federico Manuel Peralta Ramos	
TERESA PEREDA (Argentina) <p><i>Humus / La piel no calla</i> 2013 Video installation. Interactive luminic space Variable dimensions</p>	
<i>LUZ</i> 2013 Video installation. Interactive luminic space Variable dimensions	
PATRICIO PEREIRA CASAROTTO (Chile) <p><i>Discours sur le peu de réalité</i> 1994 Single channel video French (Spanish subtitles) 6'</p>	
ANDRÉS PEREIRA PAZ (Bolivia) <p><i>Untitled Ft. Teddy Bujos</i> 2017 Drawing and collage on paper 21 x 29.7 cm each</p>	
JONATHAN PEREL (Argentina) <p><i>5-T-2 Ushuaia</i> 2016 4K video, color, stereo 4' loop</p>	
<i>Toponimia</i> 2015 HD video, color; 2.32:1, stereo 82'	
CRISTINA PIFFER (Argentina) <p><i>Argento, 300 actas</i> 2017 Installation. Metal sheets, metal tables, glass 10.20 x 1.25 x 0.80 m Curatorial work: Florencia Qualina (Argentina) Production assistant: Carolina Koen</p>	
MARGARITA PINEDA (Colombia) <p><i>Calendario laboral</i> 2001-2003 Installation with embroidery on dusty mops Variable dimensions Courtesy of the artist</p>	
DIEGO PRESTES (Uruguay) <p><i>Corazón fumador</i> 2016 Enamel on MDF 73 x 80 cm</p>	
GRECIA QUINTERO (Colombia) <p><i>Tránsitos familiares</i></p>	ELODIE PONG (United States) <p><i>Endless End</i> 2009 Video 6'47" Lemaître Collection</p>
COLETTE PORTAL (France) <p><i>De la ventana</i> 1977 Lithograph on cardboard 71 x 51.8 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil</p>	
LILIANA PORTER (Argentina) <p><i>Drum solo / Solo de tambor</i> 2000 VHS color and sound transferred to DVD 19' Castagnino+macro Collection, Rosario</p>	
SANTIAGO PORTER (Argentina) <p><i>Evita</i> 2008 Color photograph, C type copy 138 x 110 cm Castagnino+macro Collection, Rosario</p>	
GILBERTTO PRADO E GRUPO POÉTICAS DIGITAIS (Brazil) <p>(Gilberto Prado, Agnus Valente, Ana Elisa Carramaschi, Andrei Thomaz, Leonardo Lima, Luciana Ohira, Maurício Trentin, Nardo Germano and Sergio Bonilha) <i>MAQUINAS DE CHOQUE 1</i> 2016 Installation / Bio-art Variable duration</p>	
ADRIÁN PRECIADO (Venezuela) <p>From the series <i>Crónicas de migrantes: Nuevas fronteras transitables. Límites agotados entre ciencia, arte y nuevas tecnologías</i> 2017 Interactive video-painting Variable dimensions Courtesy of the artist</p>	

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2017
Installation with notary documents,
audio, marker on wood and river
stones
Variable dimensions
Courtesy of the artist

JHAFIS QUINTERO (Panamá)
In Dubia Tempora
2004
Marble box and photographs
Marble box: 47 x 47 x 12 cm
80 photographs of 40 x 40 cm

Máximas de seguridad
2006
Publication
14 x 9 cm
Edition 500 copies

SAMIR QUINTERO (Colombia)
Paisajes de las memorias fronterizas
2017
Triptych. Acrylic on canvas
120 x 100 cm each
Courtesy of the artist

ENRIQUE RAMÍREZ (Chile)
Un hombre que camina solo
2011-2014
Video installation
22'
Lemaître Collection

ISHMAEL RANDALL WEEKS (Peru)
Escuela de pensamiento triangular
2017
Installation with metal structure,
drawings of fictitious places, video,
texts and photos from the work
placed on the border area between
Peru and Chile
Variable dimensions

EMMANUELLE RAYNAUT (France)
Pourquoi moi
2017
Performance
Choir performance with three female
voices

PABLO REINOSO (Argentina)
Rufino's blues
2010
Wood and steel
270 x 47 x 8 cm
Private Collection

ROSÁNGELA RENNÓ (Brazil)
Untitled
From the series *Insólidos*
2014
Six digital prints

190 x 140 x 8 cm
Private Collection

RES (Argentina)
Alejandro Dardik / Las visitas del emigrado
1999-2002
Photograph
Diptych of 130 x 100 cm each
photograph + 18 x 100 cm each board
Castagnino+macro Collection,
Rosario

JOSÉ ALEJANDRO RESTREPO
(France/Colombia)
El arte de la retórica
2010
Video installation
14'21" loop

REZA (Iran)
Friendship
1997
Turkmenistan, Ashgabat
Color photograph
270 x 200 cm

Fall of an Empire
1999
Russia, Khabarovsk
Color photograph
270 x 200 cm

The Children Photographers
1985
Afghanistan
Color photograph
270 x 200 cm

The Prince of Travelers
1996
Egypt
Color photograph
270 x 200 cm

Wisdom
1983
Afghanistan, pakistani border
Color photograph
270 x 200 cm

Easter
2016
Kurdistan, Dohuk, Saint Ith Ilaha
church
Color photograph
270 x 200 cm

Innocence
2004
Afghanistan
Color photograph
270 x 200 cm
The Frame / The Magic of the Eye

1993
Turkey, Dogubayazit
Color photograph
270 x 200 cm

The King's Tears
2017
United States, Washington, Martin
Luther King Jr. National Memorial
Color photograph
270 x 200 cm

Soaring
2008
France, Normandy, Etretat
Color photograph
270 x 200 cm

The Offering
2012
Guatemala, Mirador de los
Cuchumatanes
Color photograph
270 x 200 cm

Reconstruction
1994
Burundi
Color photograph
270 x 200 cm

JORGE RIBALTA (Spain)
Imperio (o K.D.)
2013-2014
Silver gelatin on paper
Photographs of 30 x 36 cm and 50
x 60 cm
Collection of Museo Nacional Centro
de Arte Reina Sofía, Madrid

Partial donation of Jorge Ribalta and
Casa Sin Fin gallery, Madrid, 2016

FÁTIMA RODRIGO (Peru)
*UNAP (Universidad de la Amazonía
Peruana)*
2016
Single channel video. Audio by Jaime
Oliver La Rosa
10'

FABIO RODRÍGUEZ (Uruguay)
Políptico Rambla
2017
Acrylic on canvas
100 x 80 cm each

Rambla
2017
Acrylic on canvas
180 x 360 cm

VÍCTOR CRACK RODRÍGUEZ (El
Salvador)
ALL YOU CAN REFEEL

2014
Video and documentation
Variable dimensions

CECILIA RODRÍGUEZ LISBOA
(Uruguay)
(3 obras)
2017
Acrylic on hardboard
25 x 18 cm

Untitled
2017
Acrylic on canvas
90 x 60 cm

BERNARDÍ ROIG (Spain)
Cuidado con la cabeza
2016
Light sign. Aluminum
Methacrylate and LED lighting
Variable dimensions

Shadows Must Dance
2009
Single channel video
30'12"

ORLANDO ROJAS (Colombia)
Enfrontar
2017
Installation and graphic edition
Banner on wall: 465 x 180 cm
Portable printed edition: 60 x 23.2 cm
Courtesy of the artist

GUSTAVO ROMANO (Argentina)
Lighting Piece
2000
DVD, color, silent
15' loop
Castagnino+macro Collection,
Rosario

JUAN CARLOS ROMERO (Argentina)
Terror
From the series *Afiches urbanos*
2007
Typographic printing
70 x 100 cm each piece
Variable dimensions
Castagnino+macro Collection,
Rosario

*Proyectos para el desarrollo de los
países bananeros según las grandes
potencias*
1990

Book
40 pages
Private Collection

JUAN CARLOS ROMERO and **IVANA
VOLLARO** (Argentina)
Listas
2013
Ediciones Tijuana, Sao Paulo
Publication, 2nd edition 2017
21 x 17 cm

PEDRO G. ROMERO (Spain)
Archivo F.X.: La City vacía: La Casa
2005
Video, color, sound
20'37"
With the collaboration of Israel Galván
Camera and filmmaking: Aleix
Gallardet
Collection of Museo Nacional Centro
de Arte Reina Sofía, Madrid

Archivo F.X.: La City vacía: Política
2009
Publication. 774 pages with black and
white illustrations: 30.2 x 21.6 cm
Barcelona: Fundació Antonio Tàpies
Fondos del Centro de Documentación
y Biblioteca del Museo Nacional
Centro de Arte Reina Sofía, Madrid

Trabajadores
2011
Video installation
4'54" loop

OSCAR IVÁN ROQUE (Colombia)
El papelote del Catatumbo
2017
Installation with kite, ID's and cloths
Variable dimensions
Courtesy of the artist

PABLO ROSALES (Argentina)
No sos Beuys soy Joyce
2015
Artist's book
32 pages

Premios Nobel sin paz
2017
Artist's book
Unpublished

Romero
2017
Multiple print reproduced for the
exhibition *La Ene al aire libre*, Plaza
Roberto Arlt, Buenos Aires
Risograph
42 x 28.7 cm

Salieris de Orozco
2017
Artist's book
32 pages
Serie Untitled

2017
Risograph
Artist's book made for the exhibition *El
mundo cabe en una obra*, BIENALSUR,
Sao Paulo

Serie Untitled
2011
Artist's book made for the exhibition
¿Por qué pintura?, Fondo Nacional de
las Artes, Buenos Aires

Untitled
2010
Acrylic and India ink on Kraft paper
154 x 80 cm

Triunfo de lo interesante
2017
Artist's book made for the exhibition *El
mundo cabe en una obra*, BIENALSUR
64 pages

RACHEL ROSE and **IAN CHENG**
(United States)
Untitled
2016-2017
Fortune cookies and texts
Variable dimensions
Courtesy of the artists, Standard
(Oslo), Gavin Brown's Enterprise
(New York) and Pilar Corrias Gallery
(London)

PAUL ROSERO CONTRERAS
(Ecuador)
Los Andes Pavilion
2017
3D print sculptures
2-channel video installation
1'48" / 2'16"
Courtesy of the artist

MIGUEL ROTHSCHILD (Argentina)
La Reina del Plata
2017
Installation. Chipped safety glass
Variable dimensions

MARÍA RUIDO (Spain)
Ficciones anfibias
2005
Video, color, sound, v.o.s. Spanish and
Catalan
33'
Collection of Museo Nacional Centro
de Arte Reina Sofía, Madrid

AGUSTÍN SABELLA (Uruguay)
Deseo
2017
Acrylic on canvas
120 x 120 cm

You're Going to Hell
2016
Acrylic on canvas
40 x 50 cm

GRACIELA SACCO (Argentina)
Bocanadas
From the series *Carne*
Video installation
5' loop

Entre nosotros
2001
Crystal matt self-adhesive vinyl
8 x 20 cm each print

¿Quién fue?
2017
Digital prints on paper
Variable dimensions

Retrato
From the series *Tensión admisible*
2010-2014
Digital print on knife and light
Variable dimensions

ANRI SALA (Albania)
Déjeuner avec Marburi
1997
Video
4'07"
Lemaître Collection

OSVALDO SALERNO (Paraguay)
Conversación A-B
2017
Print on paper
Diptych, 70 x 54 cm each
Private Collection

RAFAEL SALIM (Brazil)
Caipiras Negaceando
2017
Oil on wood
39 x 43 cm

Itapuca
2017
Ceramic
18 x 15 x 23 cm

Natureza Morta
2017
Oil on wood
39 x 43 cm

Natureza Morta
2017
Mixed materials
40 x 22 x 10 cm

Paisagem
2017

Oil on wood
39 x 43 cm

Publicação
2017
Print
15 x 21 cm

EDWIN SÁNCHEZ (Colombia)
Objetos de deseo
2007
Photographs:
1 of 20 x 40 cm
2 of 33 x 45 cm
1 of 36 x 50 cm

Retrato de familia
1986
Three photographs
12 x 9.5 each

EMILIO SÁNCHEZ (Cuba)
Entrada a la tiendecita
1972
Oil on canvas
137 x 97 cm
Art Collection of Banco de la
República, Bogotá

MAURICIO SÁNCHEZ (Colombia)
Lúdica errante
From the series *Territorios fronterizos*
2017
Direct intervention on wall with
barbwire
Variable dimensions
Courtesy of the artist

TOMÁS SARACENO (Argentina)
Aerocene explorer
2016
Flying backpack with a geolocation
system
Courtesy of the artist

BOJAN ŠARČEVIĆ (Bosnia)
*It Seems that an Animal is in the
World and Water in the Water*
1999
Video installation
7'
Lemaître Collection

MARIANO SARDÓN (Argentina)
Carga es cargo
2017
Installation
Crane, container and projection
Variable dimensions

DENIS SAVARY (Switzerland)
Les Tambours
2006
Video, sound

					
13'47"	HENRY SERRANO and FRANCISCO OLIVARES (Chile) <i>¿Qué hacer?</i> 2017 Relational art project Curatorial work: Justo Pastor Mellado (Chile)	2017 Public intervention with signs. Participative action Variable dimensions Courtesy of the artist			
<i>Saint-Martin</i> 2006 Video, sound 3'53" Collection of MAMCO, Musée d'art moderne et contemporain, Geneva	LILA SIEGRIST (Argentina) <i>Afilada</i> 2011 Single channel video 1'08"	ANDRÉS SOBRINO (Argentina) <i>Untitled</i> 2002 Triptych. Synthetic enamel, asphalt paint and varnish on MDF 100 x 70 x 2 cm each piece Castagnino+macro Collection, Rosario	VIRGINIA SOSA SANTOS and FRANCISCO CUNHA (France/Uruguay) <i>Mientras dormía</i> 2017 Watercolor and embroidery Variable dimensions	<i>Is The Museum a Battlefield?</i> 2013 Registry of a conference for the XIII Biennale of Istanbul Digital video, color, sound 39'53" Research: Necat Sunar Translation: Kawa Nemir, Erkal Ünal Staff: Selim Yildiz, Tina Leisch, Ali Can, Neman Kara, Siyar, Sahin Okay, Apo, Christoph Manz, Maximilian Schmötzer, Leon Kahane Music: Brian Kuamn Wood Acknowledgements: Bilgin Ayata, Esme Buden, Lisa Dorin, Övül Durmosoglu, Fulya Erdemci, Hendrik Folkerts, Kevser Güler, Human Rights Film Festival Istanbul, Diana McCarty, Rabih Mroué, Andrea Phillips, Oliver Rein, Necati Sönmez, Anton Vidokle, XIII Biennale of Istanbul Courtesy of the artist	2003 Epoxy resin, acrylic and sundry materials 30 x 38 x 50 cm Alberto Sendrós Collection
SCENOCOSME (France) <i>Gregory Lasserre and Anais met den Ancxt</i> Akousmaflöre 2007 Interactive installation Variable dimensions	URIEL SILBERSTEIN (Uruguay) <i>Untitled</i> 2013 Mixed technique on paper 58 x 45 cm	MARTÍN SOLANA (Uruguay) <i>War Inside My Head</i> 2010 Mixed technique on paper 100 x 72 cm	DANIEL SPOERRI (Romania) <i>Eat Art Happening</i> 2004-2017 Human skeleton made out of sugar paste Variable dimensions Courtesy of the artist	CORINNA SY (Germany) <i>RPPPTT</i> 2017 Folder with files 34 x 30 x 4 cm	ROSTAN TAVASIEV (Russia) (with the collaboration of the neuroscientist Olga Efimova) <i>Snail Trail</i> 2012 Drawing on paper, video Variable dimensions
DANI SCHARF (Uruguay) <i>Lucky Man</i> <i>Ladies Night</i> <i>Contención</i> 2017 Linoleographies 26 x 35 cm each	GERARDO SILVA SANATORE (Chile) <i>Poème n° 1 Ventana</i> 1991 Single channel video French (Spanish subtitles) 11'	LUIS SOLDEVILLA (Peru) <i>Machinery</i> 2012 Video installation 3'53" loop	SR. ESTAMPADOR (Uruguay) <i>Migulete</i> 2017 2-ink silkscreen and gold overprint on Kraft cardboard 43 x 31 cm	ENRIQUE TÁBARA (Ecuador) <i>Aquelarre</i> 1962 Mixed technique on canvas 100 x 81 cm Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil	MARIANA TELLERIA (Argentina) <i>Dios es inmigrante</i> 2017 Monument Aluminum masts 1,50 x 1,50 x 14 m Courtesy of the artist
ZINEB SEDIRA (Great Britain/France) <i>Don't do to her what you did to me</i> 1998-2001 Video 8'43" Lemaître Collection	REGINA SILVEIRA (Brazil) <i>Limiar</i> 2015 Single channel video 6'30"	BETINA SOR (Argentina) <i>La cartonerita</i> 2007 Assembly of a high-density polystyrene foam with acrylic parts covered in fabric Objects: rug, garbage bags, metal sheets 120 x 70 x 90 cm	EDUARDO SRUR (Brazil) <i>Pets</i> 2008-2017 Vinyl, inflating engine, floating platform, anchor, steel wires and LED light system 12 m long x 3.5 m diameter each piece	ELIÁN STOLARSKY (Uruguay) From the series <i>Paisajes muertos</i> 2015 Drypoint on methacrylate and ink 21 x 21 x 3 cm	JOAOSINHO TRINTA (Brazil) <i>Ratos e urubus, larguem minha fantasia</i> 1989 5 photographs 41 x 60 cm
ALAN SEGAL (Argentina) <i>Fontalan 01</i> 2016 Video and vinyl plotter on wall 5'24" Courtesy of the artist	PABLO SIQUIER (Argentina) <i>1706</i> 2017 Intervention High-resistance paint 30 x 110 m	JUAN SORRENTINO (Argentina) <i>Cuadro sonoro de Colombia</i> 2003-2017 White canvas, audio and recording system 150 x 180 cm Voice: Bogotá streets	ANTON STEENBOCK (Germany/Brazil) <i>La isla del deporte</i> 2017-2025 Site specific Creation of a fictional real estate project for the city of Rosario 200,000 m2	THE ATLAS GROUP (Lebanon) <i>I Only Wish I Could Weep</i> 2003 Video 5' Lemaître Collection	TATIANA TROUVÉ (France) <i>Prepared Space</i> 2017 Patinated bronze, wood, incisions on floor and walls, paint Room dimensions Courtesy of Johann König Gallery and Gagosian Gallery
ALLAN SEKULA (United States) <i>The Lottery of the Sea</i> 2006 Film in digital format, color, sound, v.o.s. Spanish 179' Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid	PAULA SENDEROWICZ (Argentina) <i>La lógica de los Magmas</i> 2017 Ice sculpture installation 95 x 200 x 100 cm	HITO STEYERL (Germany) <i>I Dreamed a Dream: Politics in the Age of Mass Art Production</i> 2013 Registry of a conference given at Former West, Haus der Kulturen der Welt, Berlin, March of 2013 HD video, color, sound, v.o.s. Spanish 29'28" Registry: Project Former West, Berlin, and Haus der Kulturen der Welt, Berlin Actors: Apo, Neman Kara, Tina Leish, Sahin Okay, Siyar, Selim Yildiz. Commissioned by Anton Vidokle for the Agency of Unrealised Projects Courtesy of the artist and Andrew Kreps Gallery, New York	TAMARA STUBY (United States/Argentina) <i>La casa soñada III (detalle)</i> 2002 Installation (used clothes cut and assembled in blocks) Variable dimensions Castagnino+macro Collection, Rosario	TORKO (Uruguay) <i>Cerrito Pan de Azúcar</i> 2017 Acrylic on canvas 40 x 50 cm	PEDRO TYLER (Uruguay) <i>Home safe</i> 2009 Steel rulers and acrylic 46 x 46 x 3 cm Courtesy of the artist
<i>Tsunami</i> 2007 Gouache on paper 120 x 160 cm Private Collection	SLAVS AND TATARS (Poland/Iran) <i>Slavs</i> 2006 Silkscreen 116 x 82 cm Cortesia de los artistas	Cuadro sonoro robado N° 1 2003-2017 White canvas, audio and recording system 90 x 68.5 cm Voice: Héctor Rubio Private Collection	REBECA STUMM (Brazil) <i>Trans(forma)ção assistida</i> 2017 Evolving installation, ceramic, dirt, seeds, plants Variable dimensions	En un ratito salen 2017 Acrylic on canvas 40 x 50 cm	AMALIA ULMAN (Argentina) <i>Dicen que soy difícil de leer</i> 2017 Leather bookmark Courtesy of the artist
	MELLE SMETS (Netherlands) (with the collaboration of Natalia Castillo and Dan Gamboa) <i>Mental Border Control</i>	<i>El último paisaje - Memento mori</i> (recuerda que morirás)	SADA TANGARA (South Africa) <i>Sans titre</i> From the series Le Grand Sommeil 1998 Color photograph on PVC 100 x 150 cm Collection of MAMCO, Musée d'art moderne et contemporain, Geneva	Las ganas de estar en otro lado 2017 Acrylic on canvas 40 x 50 cm	LUISA UNGAR (Colombia) <i>Perifoneo educativo</i> 2014 Audio Megaphone, local megaphone car 5'
			PABLO SUÁREZ (Argentina) <i>Danza ritual del vuelo (Rituales migratorios de Nueva Guinea)</i>	VALERIA TRAVERSA (Argentina) <i>El impulso</i> 2017 Visual and sound installation Courtesy of the artist	KATIE URBAN (Estados Unidos) <i>The Eye</i> 2017 Video installation 300 x 750 cm
				3NÓS3 (Brazil) <i>Ensacamento / Interdição</i> 1979-2013	

WILMER USECHE (Colombia)

Terra incógnita
2017
Ink and acrylic drawings on Fabriano paper and book covers
Variable dimensions
Courtesy of the artist

GABRIEL VALANSI (Argentina)

Zeitgeist # 424 DS
2000
Digital print
110 x 147 cm
Castagnino+macro Collection, Rosario

MÓNICA VAN ASPEREN (Argentina)

Geometría (NºI)
2002
Color photograph, digital copy on MDF
110 x 110 cm
Castagnino+macro Collection, Rosario

Inclusión de mí hacia lo otro (NºIV)

2002
Color photograph, digital copy on MDF
110 x 110 cm
Castagnino+macro Collection, Rosario

FIGRELLA VARALDI (Uruguay)

Él es Zhang
2016
Oil painting
50 x 40 cm

Lila tormenta

2016
Oil painting
40 cm de diámetro

HABACUC GUILLERMO VARGAS

(Costa Rica)
Santa Claus en Walmart
2016
Video
3'26"

ISMAEL VARGAS (Mexico)

Piedra del Sol Nº 29
c. 1972
Collage
100 x 100 cm
Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

ELIZABETH VÁSQUEZ ARBULÚ

(Peru)
Error geográfico
2017
Video and intervened book
8'04" / 22 x 15 cm

IVAR VEERMÄE (Germany)

Echelon
2016
3-channel video installation
4'56" / 3'59" / 4'45"

NOEMÍ VEGA (Colombia)

Pimpinas iluminadas, la cola o el éxodo
2014-2017
Installation with silk-printed fuel drums
Variable dimensions
Courtesy of the artist

JORGE VELARDE CEVALLOS

(Ecuador)
La Muerte
1990
Oil on canvas
151 x 125 cm
Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

SANTIAGO VELAZCO (Uruguay)

5 pinturas
2017
Acrylic on canvas
5 paintings of 185 x 185 cm each

VENTANA COLLECTIVE (Australia)

Trash Banquet
2017
Installation with revalued daily local disposals (upcycled trash), debate performance

SERGIO VERASTEGUI (Peru)

()
2014
Bronze, painted wood (fragment of baroque sculpture)
25 x 15 x 9 cm
Collection of MAMCO, Musée d'art moderne et contemporain, Geneva

RUBÉN VERDÚ (Venezuela)

Mud Flag
2013-2017
Installation with post, flag, metallic container and mud
600 x 250 x 100 cm
Courtesy of the artist

EDGARDO ANTONIO VIGO

(Argentina)
La cuadratura del universo
1990
Multiple edition
28,8 x 12,4 cm
Edition made for this exhibition by Centro de Arte Experimental Vigo, La Plata, Argentina, 2017

Revista Diagonal Cero 22, junio de 1967
Edition dedicated to new Brazilian concrete poetry
1967
Multiple edition
24 x 18,5 cm
Courtesy of Centro de Arte Experimental Vigo, La Plata, Argentina

Revista Diagonal Cero 28
Last number of the magazine, which includes Señalamiento III ¡No va más!
1969

Multiple edition
24 x 18,5 cm
Courtesy of Centro de Arte Experimental Vigo, La Plata, Argentina

SILVIA VILLACÍS (Ecuador)

Suburbio 2000
n.d.
Ink on cardboard
90 x 90 cm
Collection of MAAC - Centro Cultural Libertador Simón Bolívar - Museo de Antropología y Arte Contemporáneo, Guayaquil

MARCELO VILLEGAS (Argentina)

Breves fragmentos
2008
Acrylic on canvas with geometric cuts
147 x 220 cm
Donation from the artista to MAAC

CHRISTO VLADIMIROV JAVACHEFF

(Bulgaria)
Wrapped Telephone
1963-1988
Lithograph, plastic and cord on paper
56 x 37,8 cm
Art Collection of Banco de la República, Bogota

DANH VO (Vietnam)

ydob eht ni mraw si ti
2015-2017
Group of four postcards
Courtesy of the artist

ALEXANDRE VOGLER (Brazil)

Fani Dark
2007
Three signs and a prohibition dossier
Variable dimensions

Tridente de Nova Iguaçu

2006
Photographs and newspapers
Variable dimensions

IVANA VOLLARO (Argentina)

No Line On the Horizon
2009-2017
Digital photograph, inkjet print
90 x 65 cm
Copia de exhibición

Untitled

From the series Límites y deslices
2009
Pencil and tracing paper on wall
Variable dimensions

CAROLINA VOLLMER (Venezuela)

CN 1999
2015
Video, color, sound
1'45"

Restos CN 1999

2015
Installation: 20 labelled transparent plastic bags with the full National Constitution of Venezuela reduced to shredded paper
Variable dimensions
Note: CN is for Constitución Nacional (National Constitution) of the year 1999

GUSTAVO VON HA (Brazil)

Projeto Picasso
2017
Drawings and letters from the Picasso Foundation
Courtesy of the artist

MARK WALLINGER (Great Britain)

Threshold to the Kingdom
2000
Video installation
11'
Lemaître Collection

LAWRENCE WEINER (United States)

NAU EM I ART BILONG YUMI (Today Art Belongs to Us)
1995-2017
Stencil, tattoos and vinyl
Variable dimensions
Courtesy of the artist

CANG XIN (China)

Cang's Shaman
2007
3D video
8'51"
Bienal de Curitiba

MARIELA YEREGUI and

GABRIELA GOLDER (Argentina)
La elección es ida y vuelta
2017
Intervention, neon sign
Variable dimensions

CYNTHIA ZAVEN (Lebanon)

For Voice and Forest
2016
Video color, sound
2'13"

CARLOS ZERPA (Venezuela)

La frontera
2002
Installation with ping-pong table, crucifixes and salt
Variable dimensions
Courtesy of the artist

ZOROASTRA INFINITA

(Portugal)
Iconografías para uma Egrégora
2017
Installation
Digital print on canvas, plaster, wood, paper
Variable dimensions (area of 260 x 150 cm)



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The editorial team has conducted the necessary actions to contact the right holders of the photographs reproduced in this book. We apologise for any omission or involuntary error and undertake to make the necessary clarifications in future editions.

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Prepared Space
2017
Patinated bronze, wood, incisions on floor and walls, paint
Room dimensions
Courtesy of Johann König Gallery and Gagosian Gallery
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2017
Aluminum, 24K gold sheets
98 x 266 x 90 cm
Courtesy of the artist

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22'46"
Courtesy of the artist, Perrotin Gallery and Galeria Vermelho
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Installation
Variable dimensions
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Variable dimensions
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7 channel video installation, silent
Variable dimensions. Average duration of each channel: 7'
BIENALSUR copy: 1/5
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1.50 x 1.50 x 14 m
Courtesy of the artist
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2017
Installation. Collected objects, patterned fabrics, carriage
Variable dimensions
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Poetic vinyl plotter on black canvas
Variable dimensions
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AMOS GITAI (Israel)
A House in Jerusalem
1998
Documentary film. Video
87'
© Amos Gital

House

1980
Documentary film. Video
51'
© Amos Gital
News from Home / News from House
2005
Documentary film. Video
97'
© Amos Gital

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JOSÉ BECHARA (Brazil)
Nuvem para meia altura
2012-2015
Glass, transparent paper, fluorescent lights and steel wires
Variable dimensions
Work credit: Mario Grisolli
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MARIANO SARDÓN (Argentina)
Carga es cargo
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Crane, container and projection
Variable dimensions
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30'
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2017
Performatic action
Curatorial work: Marlise Ilhesca
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Viva agua vida
2017
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Variable dimensions
© UNTREF MEDIA Fotografía

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2017
Videoinstalación
300 x 300 x 50 cm
Video installation
Black and white film, 3D images, music by Côme Aguiar
300 x 300 x 50 cm
10'51", loop
Work made with the support of Centre Nationale d'Etude Spatiale (CNES), DICRÉAM, Coal, Institut Polonais, Laurence Bernard Gallery and Leto Gallery
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El ciclo de la intensidad
2017
Video installation, 5 screens, color, sound
Variable dimensions
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2017
Mixed technique on canvas
2 x 52 m
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3-channel video installation, color, sound
Variable dimensions
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3D print sculptures
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1'48" / 2'16"
Courtesy of the artist
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2013-2014
Basket-making technique from central and southern Chile
Series of 126 pieces made of vegetal and animal fiber on shelves
210 x 540 cm
© UNTREF MEDIA Fotografía

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2015-2017
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250 x 200 cm
© UNTREF MEDIA Fotografía

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2007
Interactive installation
Variable dimensions
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Work made with the support of CHELA
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2017
Installation
Latex Paint, artificial loan, stones, sand, street weeds, artificial palm tree, parasol, tripod
300 x 800 x 200 cm
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El calor de la barbarie
2017
Installation
36 m²
Baetón, the most sophisticated and complex technique made by the weavers of Figueroa, Santiago del Estero
Work made with a subsidy from the Plataforma Futuro program of the National Ministry of Culture
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8. LAURA ANDREATO (Brazil)
Balneario
2008-2017
Installation
Latex paint, adhesive vinyl, palms, bromeliads, orchids and chairs
Variable dimensions
© UNTREF MEDIA Fotografía

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Sombras para llevar
2015
Activated and participative installation
Metal rods, vinyl canvas covered in golden paper, paper roll holder, 120-centimeter sulphite paper, portable light, scissors, black marker, golden thread, numbering stamp and stamp with the name of the work
250 x 400 x 200 cm
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Pourquoi moi
2017
Performance
Choir performance with three female voices
© UNTREF MEDIA Fotografía

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2017
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Courtesy of the artist
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2016-2017
Stamps, ink and paper
Variable dimensions
Courtesy of the artist and Alexander Gray Associates, New York
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Aerocene Explorer
2016
Flying backpack with a geolocation system
Courtesy of the artist

4-11-12-13-20. Overview. *Take me (I'm yours)*. Museo Nacional de Arte Decorativo, Buenos Aires, Argentina
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5. FABIO KACERO (Argentina)
M.A.G.A.

2017
Postcards of two selfies taken with a cellphone
Courtesy of the artist
© UNTREF MEDIA Fotografía

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1996-2017
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Variable dimensions
Courtesy of the artist
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Dispersion
1991-2017
Used clothes, paper bags
Variable dimensions
Courtesy of the artist and Marian Goodman Gallery, Paris-New York
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9. JORGE MACCHI (Argentina)
Diáspora
2017
Magnetic puzzle of 1050 pieces
Courtesy of the artist
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10. FÉLIX GONZÁLEZ-TORRES (Cuba)
Untitled (Revenge)
1991
Blue candies individually wrapped in cellophane, endless supply
Ideal weight: 325 lb.
Overall dimensions vary with installation
Courtesy of The Felix González-Torres Foundation
Credits: Barbara y Howard Morse, New York
This work received the support of Arcor for its realization
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2016-2017
Fan, bags
Variable dimensions
Courtesy of the artist
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2004-2017
Human skeleton made out of sugar paste
Variable dimensions
Courtesy of the artist
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Zeitgeist
2017

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2017
Ink, sponge roller
Variable dimensions
Courtesy of the artist and Leo Xu Projects, Shanghai
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Nau em i art bilong yumi (Today Art Belongs to Us)
1995-2017
Stencil, tattoos and vinyl
Variable dimensions
Courtesy of the artist
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18. PAULO BRUSCKY (Brazil)
I Do What Doesn't Exist
2017
Blue buttons, magnetic board
Variable dimensions
Courtesy of the artist and Nara Roesler Gallery, Sao Paulo
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Untitled
2016-2017
Fortune cookies and texts
Variable dimensions
Courtesy of the artists, Standard (Oslo), Gavin Brown's Enterprise (New York) and Pilar Corrias Gallery (London)
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1996-2017
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Variable dimensions
Courtesy of the artist
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Trash Banquet
2017
Installation with revalued daily local disposals (upcycled trash), debate performance
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2017

Interactive game project
© Florenca Drake del Castillo

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2. *Fábrica desde una inclinación a la derecha*
2017
Drawing on blackboard
175 x 400 cm
© UNTREF MEDIA Fotografía

3. *26 trabajadoras salen de cuadro*
2017
HD video
17'
© UNTREF MEDIA Fotografía

4. *Huelga y contexto: patrón numeral*
2017
5-channel installation
16 mm converted to HD video
7'15"
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Cuando los elefantes luchan...
2017
Video installation
Variable dimensions
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Variable dimensions
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Windows of Time
2017
7 channel video installation, silent
Variable dimensions. Average duration of each channel: 7'
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GAC (Grupo de Arte Callejero)
Lorena Bossi, Vanesa Bossi, Mariana Corral, Fernanda Carrizo and Carolina Golder (Argentina)
Closing Down Sale
1997-2017

The show attempts to bring the street spirit that characterizes the group's work. Each zone recreates the actions occurred on the street with documents, files, photos and work materials.
Zone 0: Salir
Zone 1: Escrache
Zone 2: Violencia institucional
Zone 3: Crisis del neoliberalismo
Zone 4: 19/20
Zone 5: Antimonumento
© UNTREF MEDIA Fotografía

Pages 58-59
1. GUADALUPE MILES (Argentina)
Pacha primigenia / propiciatoria
From the series *Entidades*. Jujuy 2013-2017
Color photograph, direct shot
3 pieces of 130 x 130 cm each
© UNTREF MEDIA Fotografía

2. SOLEDAD SÁNCHEZ GOLDAR and LUCAS DI PASCUALE (Argentina)
Lindes para el viento
2014-2017
Installation
Variable dimensions
© UNTREF MEDIA Fotografía

3. BELLEZA Y FELICIDAD VILLA FIORITO (Argentina)
(Fernanda Laguna, Tálata Rodríguez, Antu Cifuentes, Mariela Scafatti, Francisco Garamona)
Festival Soñar Soñar
2017
Mixed technique. Video, painting, sculpture, web, silkscreen and performance
© UNTREF MEDIA Fotografía

4. LEOPOLDO ESTOL (Argentina)
El viaje del Pehuén
2017
Watercolor and wall painting
5m approx.
© UNTREF MEDIA Fotografía

5. CAROLINA VOLLMER (Venezuela)
CN 1999
2015
Video, color, sound
1'45"
Restos CN 1999
2015
Installation: 20 labelled transparent plastic bags with the full National Constitution of Venezuela reduced to shredded paper
Variable dimensions
Note: CN is for Constitución Nacional (National Constitution) of the year 1999
© UNTREF MEDIA Fotografía

6. CRISTINA PIFFER (Argentina)
Argento, 300 actas
2017
Installation. Metal sheets, metal tables, glass
10.20 x 1.25 x 0.80 m
Curatorial work: Florenca Qualina
Production assistant: Carolina Koen
© UNTREF MEDIA Fotografía

7. VOLUSPA JARPA (Chile)
Primera Persona del Plural
2017
Installation
3 wooden tables 100 x 60 x 76.5 cm
3 wooden floors 40 x 40 x 40 cm
3 videos played on 7" tablets with headphones
6 stainless steel bars of 45 cm
6 stainless steel bars of 90 cm
Backlight film strips with printed documents
© UNTREF MEDIA Fotografía

8. GABRIELA GOLDER (Argentina)
Laboratorio para la inversión social
2017
2 channel video installation+ meetings and workshops
Variable dimensions
Project made with: Cooperativa de Trabajo Cintoplom, Fábrica de pintura, Ciudadela; Cooperativa de Trabajo Cadenas Ancla; Fábrica de cadenas, Avellaneda; Cooperativa de Trabajo Cristales San Justo, San Justo
© Gabriela Golder

9. CAROLINA MAGNIN (Argentina)
Narbe
2017
Photographic print on glass
170 x 600 cm
© UNTREF MEDIA Fotografía

10. Overview. *The Gaze that Comes Away from the Arms*. Centro Cultural de la Memoria Haroldo Conti, Buenos Aires, Argentina
© UNTREF MEDIA Fotografía

Page 60
CATALINA LEÓN (Argentina)
Lluvia, astrología impredecitiva
2017
Participative astrology action
© Ana Plaza

Page 61
GABRIELA GOLDER (Argentina)
What's Left
2017
2 channel video installation, 24 liters of river water and neon sign
Variable dimensions
© UNTREF MEDIA Fotografía

Page 63
1-7. COLECTIVO ELECTROBIOTA (Mexico)
Gabriela Munguía y Guadalupe Chávez
Laboratorio Rizosférico
2016
Sound bio-installation
Variable duration
Made within the context of the 2° Electronic Arts Prize UNTREF
© UNTREF MEDIA Fotografía

2. PAULA GAETANO and GUSTAVO CREMBIL (Argentina/United States)
TZ'izK
2013-2014
Robotic object
Variable duration
© UNTREF MEDIA Fotografía

3. EDUARDO KAC (Brazil)
Ground-based Research I, II, III y IV
2007
Photography
50 x 75 cm
© UNTREF MEDIA Fotografía

4. GRUPO ROBÓTICA MESTIZA (Argentina)
Miguel Grassi, Paula Guersenzvaig, Laura Nieves, Leo Núñez, Mariela Yeregui
Ch'ixi
2017
Robotic object
Variable duration
240 x 70 cm
Work made with the support of CHELA
© UNTREF MEDIA Fotografía

5. RAUL DOTTO and WALESCA TIMMEN (Brazil)
PLNT3
2017
Bio-art/Installation and projection
Variable dimensions
© UNTREF MEDIA Fotografía

6-10. LAURA NIEVES (Argentina)
Sycorax nuestra
2016
Visual and sound ritual installation
Variable duration
© UNTREF MEDIA Fotografía

8-11. REBECA STUMM (Brazil)
Trans(forma)ção assistida
2017
Evolving installation, ceramic, dirt, seeds, plants
Variable dimensions
© UNTREF MEDIA Fotografía

9. Overview. *Live Nature*. MUNTREF Museo de Artes Visuales - Caseros I. Buenos Aires, Argentina
© UNTREF MEDIA Fotografía

12. ANA LAURA CANTERA (Argentina)
Collaboratios: Le Pije, Hamilton Mestizo, Fran Quero, Leo Núñez, Chris Sugrue, Marc Dusseiller, Leo Maddio
Evolución de una partida
2015-2016
Mechanic-biologic installation
Variable dimensions
Work created within the framework of Interactivos '16 Medialab-Prado
© UNTREF MEDIA Fotografía

Page 64
NORA CORREAS (Argentina)
El jardín de las delicias
1999
Fire extinguisher box, fabric flowers, plastic flies and magnifying glass
60 x 45 x 40 cm
© Gustavo Lowry and Germán Duarte

Las puertas del paraíso
1999
Fire extinguisher box, needles, mourning envelopes, Darth Vader and spoon
60 x 45 x 40 cm
© Gustavo Lowry and Germán Duarte

El reflejo
1999
Fire extinguisher box, mirrors and doll
60 x 45 x 40 cm
© Gustavo Lowry and Germán Duarte

Page 65
PAULO NENFLIDIO (Brazil)
4.33 metres
2017
Installation
Wooden pendulum, electronic circuit and glass of water
480 x 400 x 500 cm
© UNTREF MEDIA Fotografía

Page 67
ANA GALLARDO (Argentina)
School of Aging
2017
Actions / Videos
© Micaela Fernández

Page 69
Overview. *Kiosco*. Centro Cultural de España en Montevideo. Montevideo, Uruguay
© Micaela Fernández

Page 71
ANTHONY FLETCHER and GUILLERMO AMATO (England/Uruguay)
A Place Nowhere
2017
Documentary and exhibition project
© Micaela Fernández

Page 72
REGINA DE MIGUEL (Spain)
A Story Never Told from Below
2016
HD video and 3D animation
Original soundtrack: Lucrecia Dalt 69'38"
© Micaela Fernández

Page 73
Overview. Presentation of 21 projects at the University and public spaces. IENBA. Instituto Escuela Nacional de Bellas Artes. Montevideo, Uruguay
© Comisión de trabajo actividad de extensión

Page 75
EUGENIA CALVO (Argentina)
Where Distances Crop Up
2017
Intervention in space
Polished and waxed floor, light
Variable dimensions and duration
© Micaela Fernández

Page 77
Overview. *Dura lex sed lex*. Centro Cultural Parque de España. Rosario, Santa Fe, Argentina
© Carolina Setau

Page 79
MARICEL ÁLVAREZ (Argentina)
2000 PIECES / INFINITE SINGULAR
2017
Video installation
Portrait on 4K video transferred to iPhone quality / sound landscape / 2,000 pieces puzzle of 134 x 90 cm / monitor and security camera
© Alberto Silva

Page 81
NICOLA COSTANTINO (Argentina)
Nicola y su hijo Aquiles, según Avedon
2009
Direct shot, inkjet print
50 x 40 cm
Edición de 6
© Alberto Silva

Page 83
ROBERTO JACOBY (Argentina)
Portrait
2017
Photographic installation
Variable dimensions
© María Agrelo

Page 85
Overview. *Factors 4.0*. UFSM - Universidade Federal de Santa Maria. Rio Grande do Sul, Brazil
© Walesca Timmen Santos, Fernanda Pizzutti Codinotti, Cássio F. Lemos

Page 87
1. ETEL ADNAN (Lebanon/United States)
Leporello
2015
Mixed technique on paper
310 x 17 cm
©Marcela Paz, Luisa Salgado, Ana Belén Rodríguez

2-4. Overview. *Poetics, politics, places*. Museo Timoteo Navarro. San Miguel de Tucumán, Tucumán, Argentina
©Marcela Paz, Luisa Salgado, Ana Belén Rodríguez

3. MIREILLE KASSAR (Lebanon/France)
Landscape-Strips
2011-2017
Digital prints and natural pigments
Collection of 27.5 x 7 cm
©Marcela Paz, Luisa Salgado, Ana Belén Rodríguez

5. SABA INNAB (Jordan/Lebanon)
Untitled 9
2016
Installation (wood and cement)
51 x 51 x 21 cm
©Marcela Paz, Luisa Salgado, Ana Belén Rodríguez

Page 89
1. BRUNO O. and VICTOR TOZARIN (Brazil)
Oficina de Botánica Ordinaria
2017
Installation
Variable dimensions
© Archive, Photography and Conservation Department of the MUNT, Museo de la Universidad Nacional de Tucumán

2. GRACIELA SACCO (Argentina)
Who Dunit?
2017
Digital prints on paper
Variable dimensions
© Archive, Photography and Conservation Department of the MUNT, Museo de la Universidad Nacional de Tucumán

Page 91
TOMÁS ESPINA Y PABLO GARCÍA (Argentina)
HAITÍ
2017
800 terracotta heads
23 x 20 x 20 cm, variable dimensions
© Alejandro Morell

Page 93
MIREILLE KASSAR (Lebanon)
A Tale of Western Exile
2017
Video, black and white, sound 8'38"
Editor: Benjamin Cataliotti Valdina
Music by Johann Sebastian Bach, played in piano-forte by Nariné Simonian
© Mireille Kassar

Page 95
GRACIELA SACCO (Argentina)
Who Dunit?
2017
Digital prints on paper
Variable dimensions
© Mario Bignon

Page 96
DIEGO BIANCHI (Argentina)
Abandoned Museum
2017
Interactive action
Workshops. Public intervention

Page 99
GRACIELA SACCO (Argentina)
Who Dunit?
2017
Digital prints on paper
Variable dimensions
© Antonio Wilson

Page 101
TERESA PEREDA (Argentina)
1-3. *LIGHT*
2013
Video installation. Interactive luminic space
Variable dimensions
© Felipe Conde

2. *Humus / The Skin is not Silent*
2013
Video installation. Interactive luminic space
Variable dimensions
© Felipe Conde

Page 103
EDUARDO BASUALDO (Argentina)
1. *Homeless*
2011
Roulette, engine, ball
30 x 30 x 20 cm
© Thiago Consiglio

2. *Hambre*
Kinetic sculpture. Cable, engines and wood
2009
50 x 15 x 15 cm
© Thiago Consiglio

3. *Lluvia de fuego*
2017
100 watts lamp lighting a table lamp with a red light
Variable dimensions
© Thiago Consiglio

4. *Voluntad*
2016
Iron door and engine

Variable dimensions
© Thiago Consiglio

Page 105
Overview. *The World Fits into an Artwork*. Fundação Memorial da América Latina, San Pablo, Brazil
© Johnny Wilker, Bárbara Simões

Page 107
1. CRISTINA DIAS (United States/Brazil)
Criaturas
2017
Interactive installation
Silicone rubber, pigment, fibers, wire, magnets and painted steel
Variable dimensions

ZOROASTRA INFINITA (Portugal)
Iconografias para uma Egrégora
2017
Installation
Digital print on canvas, plaster, wood, paper
Variable dimensions (area of 260 x 150 cm)
© Farayane Carvalho/FAAP

2. Overview. *Aquí, bem ao sul*. Fundação Alvares Penteado, Sao Paulo, Brazil
© Farayane Carvalho/FAAP

3. LAURA BELÉM (Brazil)
Diálogos com Heinz Kühn (work in progress)
2017
Mixed technique
Variable dimensions
© Farayane Carvalho/FAAP

4. FEDERICA ANDREONI and MARTÍN BENAVIDEZ (Italy/Argentina)
A precariedade do muro
2017
Installation
Structural concrete blocks, fences, cement, sand, stones, fabric
180 x 300 cm
© Farayane Carvalho/FAAP

Page 109
CHRISTIAN BOLTANSKI (France)
Mysteries
2017
3-channel video installation, color, sound
Variable dimensions
© Christian Boltanski

Christian Boltanski in Bahía Bustamante, Chubut, Argentina
© UNTREF MEDIA Fotografía

Page 111
1. GUSTAVO FONTÁN (Argentina)
Cuatro recuerdos
2016
HD video, color, black and white, stereo
4' loop
© Gustavo Fontán

2. IGNACIO LIANG (Argentina)
Cóndor
2016
HD video, color, stereo
4'30" loop
© Ignacio Liang

3. HERNÁN KHOURIAN (Argentina)
Subversion loop
2016
Video
4'
© Hernán Khourian

4. JONATHAN PEREL (Argentina)
5-T-2 Ushuaia
2016
4K video, color, stereo
4' loop
© Jonathan Perel

5. MARTÍN OESTERHELD (Argentina)
Personas que no conozco / Lugares que no recuerdo
2016
HD-XDCAM video, color, estéreo
4' loop
© Martín Oesterheld

6. CHRISTIAN DELGADO and NICOLÁS TESTONI (Argentina)
S/T (ejercicio de memoria)
2016
HD video, color, stereo
4' loop
© Christian Delgado and Nicolás Testoni

Page 113
6. MARCELO BRODSKY (Argentina)
1er Año, 6ta. División, 1967
1996
Intervened gigantography
110 x 163 cm
Castagnino+macro collection, Rosario
© Marcelo Brodsky

Page 115
LOS CARPINTEROS (Cuba)
1. *Avión*
2011
Plane, wooden arrows and feathers
Variable dimensions
Courtesy of Fortes D'Aloia & Gabriel, Sao Paulo
© Daniel Martín Corona

2. *Sala de Juntas (Bogotá)*
2017
Plasterboard wall, fishing line, wood, metal, paper, plastic, furniture
Variable dimensions
© Daniel Martín Corona

3. *LCEDP*
2014
Galvanized zinc
126 x 152 x 79.5 cm
Private collection, Bogotá
Courtesy of Galería Habana, La Habana
© Daniel Martín Corona

4. *20 gentes*
2017
Clothes and furniture
Variable dimensions
© Daniel Martín Corona

Page 117
1. LIHUEL GONZÁLEZ (Argentina)
Decir casi lo mismo
2016
Video installation
Courtesy of the artist
© Miguel Ángel Beltrán

2. JUAN SORRENTINO (Argentina)
Cuadro sonoro de Colombia
2003-2017
White canvas, audio and recording system
150 x 180 cm
Voice: Bogotá streets

Cuadro sonoro españoles
2003-2017
White canvas, audio and recording system
147 x 96 cm
Voice: Bilbao market
Private Collection

Cuadro sonoro robado N° 1
2003-2017
White canvas, audio and recording system
90 x 68.5 cm
Voice: Héctor Rubio
Private Collection
© Miguel Ángel Beltrán

3. OMAR JURY (Argentina)
(in collaboration with Larry Muñoz)
Representación analógica
Drawing/action
2017
Courtesy of the artist
© Miguel Ángel Beltrán

4. ALAN SEGAL (Argentina)
Fontalan 01
2016

Video and vinyl plotter on wall
5'24"
Courtesy of the artist
© Miguel Ángel Beltrán

Page 119
JOËL ANDRIANOMEARISOA
(Madagascar)

1. *Je vous regarde avancer entre l'incertitude et la douceur à l'aube d'un baiser ivre*
2017

Installation
Wood, print, postcards and textile
Variable dimensions
Courtesy of the artist
© Yanick Folly

2. *Le poème du bien-aimé*
2017

Installation
Textile, pottery and sound
Variable dimensions
Courtesy of the artist
© Yanick Folly

3. *La lumière noire*
2015

Installation
Mixed technique, plastic, tree, neon
lights and found objects
Variable dimensions
Courtesy of the artist
© Yanick Folly

4. *Le la tour du monde*
2017

Intervention
Poetic vinyl plotter on black canvas
Variable dimensions
© Yanick Folly

5. *Talk to me and go dance to the end of all loves*
2017

Installation
Lights, books, gloves, pencils and wood
Variable dimensions
Courtesy of the artist
© Yanick Folly

Page 121
ANNA BELLA GEIGER (Brazil)
1. Overview. *Human and Physical Geography*. La Casa Encendida, Madrid, España

2. *Untitled (Bandeiras)*
1969
Fabric and paper

Variable dimensions
Private Collection
© La Casa Encendida/Manuel Blanco

Page 122
ALI KAZMA (Turkey)
Overview. *Subterranean*. Jeu de Paume, Paris, France
© Jeu de Paume/Adrien Chevrot

Page 125
Overview. *Images from my World*. Plaza San Martín and Plaza Fuerza Aérea Argentina, Buenos Aires, Argentina.
© UNTREF MEDIA Fotografía

Page 127
EDUARDO SRUR (Brazil)

Pets
2008-2017
Vinyl, inflating engine, floating platform, anchor, steel wires and LED light system
12 m long x 3.5 m diameter each piece
© UNTREF MEDIA Fotografía

Page 128
KATIE URBAN (United States)
The Eye

2017
Video installation
300 x 750 cm
© UNTREF MEDIA Fotografía

Page 129
BERTRAND IVANOFF (France)
Seventy Three Forty Nine
2017

Installation in public space. Neon lights, electric transformers and color paint
Approximated dimensions of the walls: 110 x 12 m
Site specific project for Palais de Glace, Buenos Aires

© UNTREF MEDIA Fotografía

Page 131
REGINA SILVEIRA (Brazil)

Touch
2017
Self-adhesive vinyl
Variable dimensions
© UNTREF MEDIA Fotografía

Page 133
BERNARDÍ ROIG (Spain)
Mind your Head
2016

Light sign. Aluminum
Methacrylate and LED lighting
Variable dimensions
© UNTREF MEDIA Fotografía

Page 134
PEDRO CABRITA REIS (Portugal)
The Buenos Aires Line
2017
Intervention
Metal and light
47 m
© UNTREF MEDIA Fotografía

Page 135
MARIE ORENSANZ (Argentina/France)
Beyond Time
2017
Mirrored stainless steel, 12 clock needles
Variable dimensions
© UNTREF MEDIA Fotografía

Page 136
MIGUEL HARTE (Argentina)
An Underwater Well
2017
Iron, polyester resin with fiberglass, internal lights circuit
2.50 x 6 x 10 m aprox.
© UNTREF MEDIA Fotografía

Page 137
JOËL ANDRIANOMEARISOA
(Madagascar)

Le la tour du monde
2017
Intervention
Poetic vinyl plotter on black canvas
Variable dimensions
© UNTREF MEDIA Fotografía

Page 138
Overview. *Duchamp/BA Intervention*. Duchamp Historical Site, Buenos Aires, Argentina
© UNTREF MEDIA Fotografía

Page 139
DIAS & RIEDWEG (Brazil/Switzerland)
Windows of Time
2017
7 channel video installation, silent
Variable dimensions. Average duration of each channel: 7'
BIENALSUR copy: 1/5
© UNTREF MEDIA Fotografía

Page 140
EDUARDO SRUR (Brazil)
Pets
2008-2017
Vinyl, inflating engine, floating platform, anchor, steel wires and LED light system
12 m long x 3.5 m diameter each piece
© UNTREF MEDIA Fotografía

Page 141
JORGE PASTORINO (Argentina)
Intermitencias I
2017
Lightpainting. Neoplastic intervention on facade
15 x 40 m
Fundación Proa Collection
© UNTREF MEDIA Fotografía

Page 143
REGINA SILVEIRA (Brazil)
Touch
2017
Self-adhesive vinyl
Variable dimensions
© UNTREF MEDIA Fotografía

Page 144
LEANDRO ERLICH (Argentina)
Run for The Music
2016
Interactive sound installation
Steel, stainless Steel, aluminum, plastic fishing line
Variable dimensions
© UNTREF MEDIA Fotografía

Page 145
EDUARDO BASUALDO (Argentina)
Nosotros/Nosotros
2017
Installation
Two metal fences of 600 x 400 cm
© Bruno Gloriani

Page 147
PABLO SIQUIER (Argentina)
1706
2017
Intervention
High-resistance paint
30 x 110 m
© Bruno Gloriani

Page 149
MARCOLINA DIPIERRO (Argentina)
S/T
2017
Stainless steel, lawn, dirt
700 x 400 x 70 cm approx.
© Bruno Gloriani

Page 151
REGINA SILVEIRA (Brazil)
Touch
2017
Self-adhesive vinyl
Variable dimensions
© Bruno Gloriani

Limiar
2015
Single channel video
6'30"
© Regina Silveira

Page 153
EDUARDO SRUR (Brazil)
Pets
2008-2017
Vinyl, inflating engine, floating platform, anchor, steel wires and LED light system
12 m long x 3.5 m diameter each piece
© Bruno Gloriani

Page 154-155
REGINA SILVEIRA (Brazil)
Touch
2017
Self-adhesive vinyl
Variable dimensions
© Ina Estévez

Pages 154-155
REGINA SILVEIRA (Brazil)
Touch
2017
Self-adhesive vinyl
Variable dimensions
© Ina Estévez

Page 157
CHRISTIAN BOLTANSKI (France)
Mysteries
2017
3-channel video installation, color, sound
Variable dimensions
© Christian Boltanski

Christian Boltanski in Bahía Bustamante, Chubut, Argentina.
© UNTREF MEDIA Fotografía

Page 159
JOËL ANDRIANOMEARISOA
(Madagascar)
Le la tour du monde
2017
Intervention
Poetic vinyl plotter on black canvas
Variable dimensions
© Vini Dalla Rosa

Page 161
GRACIELA SACCO (Argentina)
¿Quién fue?
2017
Digital prints on paper
Variable dimensions
© Thiago Consiglio
© Wara Vargas

Page 163
MARCOLINA DIPIERRO (Argentina)
Natatorio
2017
Intervention. Three sculpture groups and objects. Stainless steel, cement, chains, steel wires, plastic, stones
Variable dimensions
© Selmy Yassuda

Page 165
IVÁN ARGOTE (Colombia)
Somos Tiernos
2017
Steel
560 x 740 x 210 cm
© Juan Sebastián Salazar Piedrahita

Pages 168-169
Photography workshop for children conducted by Reza in collaboration with photographers
© UNTREF MEDIA Fotografía

Page 171
Overview. *TURN in BIENALSUR*. Centro Cultural de la Escuela Superior de Bellas Artes. Lima, Peru
© Escuela Nacional Superior Autónoma de Bellas Artes del Perú

Page 172
ANA GALLARDO (Argentina)
Un lugar para vivir cuando seamos viejos
2017
Social action
Part of the project Escuela de envejecer
© Es Baluard Museu d'Art Modern i Contemporani de Palma

Page 174
1-4. ELIZABETH VÁSQUEZ ARBULÚ (Peru)
Error geográfico
2017
Video and intervened book
8'04" / 22 x 15 cm

2-3. FERNANDO HUANCHACO GUTIÉRREZ and GABRIEL ARMIJO O'HIGGINS (Peru)
Radio Concordia
2017
Installation with photograph, sculpture elements and drawings
Variable dimensions

Page 175
1. MÁXIMO CORVALÁN-PINCHEIRA (Chile)
Costa Seca
2017

Object and digital video
11'19"
© Máximo Corvalán-Pincheira

2-3-4. *Hawapi Project at the Terrestrial Triangle*. Bordering area between Arica and Tacna, Chile and Peru

Page 177
FERNANDO HUANCHACO GUTIÉRREZ and GABRIEL ARMIJO O'HIGGINS (Peru)
Radio Concordia
2017
Installation with photograph, sculpture elements and drawings
Variable dimensions
© Ernesto Benavidez

Page 179
1. ANTONIO CARO (Colombia)
La Gran Colombia
2005-2017
Graphic intervention
100 x 150 cm
Courtesy of the artist
© Óscar Meza

2. RUBÉN VERDÚ (Venezuela)
Mud Flag
2013-2017
Installation with post, flag, metallic container and mud
600 x 250 x 100 cm
Courtesy of the artist
© Óscar Meza

3. Overview. *Exhibition My Land*. *An exhibition on the concept of citizenship*. Centro Cultural Quinta Teresa, Cúcuta, Colombia
© Óscar Meza

4. JORDI COLOMER (Spain)
Ciao ciao en María Elena (del proyecto En La Pampa)
2008
Video installation
2'52"
Courtesy of the artist
© Óscar Meza

5. Overview. *Exhibition Swing*. *An exhibition on the concept of mobility*. Museo Centenario Norte de Santander, Cúcuta, Colombia
© Óscar Meza

6. JUAN CARVAJAL FRANKLIN (Colombia)
La casa en la frontera
2017
Installation with prints on vinyl

Variable dimensions
Courtesy of the artist
© Óscar Meza

7. TERESA MARGOLLES (Mexico)
La sombra
2017
Installation with metal structure, canvas, and stones from the Táchira river
Variable dimensions
Courtesy of the artist
© Óscar Meza

Pages 182-183
ZOE LEONARD (United States)
Analogue
1998-2009

Chromogenic print and gelatin silver print on paper
361 photographs grouped in 22 chapters (selection from 25 chapters)
Collection of Museo Nacional Centro de Arte Reina Sofía, Madrid
© UNTREF MEDIA Fotografía

Page 185
1. HITO STEYERL (Germany)
I Dreamed a Dream: Politics in the Age of Mass Art Production
2013
Registry of a conference given at Former West, Haus der Kulturen der Welt, Berlin, March of 2013
HD video, color, sound, v.o.s. Spanish
29'28"
Registry: Project Former West, Berlin, and Haus der Kulturen der Welt, Berlin
Actors: Apo, Neman Kara, Tina Leish, Sahin Okay, Siyar, Selim Yildiz.
Commissioned by Anton Vidokle for the Agency of Unrealised Projects
Courtesy of the artist and Andrew Kreps Gallery, New York

Is The Museum a Battlefield?
2013

Registry of a conference for the XIII Biennale of Istanbul
Digital video, color, sound
39'53"
Research: Necat Sunar
Translation: Kawa Nemir, Erkal Ünal
Staff: Selim Yildiz, Tina Leisch, Ali Can, Neman Kara, Siyar, Sahin Okay, Apo, Christoph Manz, Maximilian Schmötzler, Leon Kahane
Music: Brian Kuamn Wood
Acknowledgements: Bilgin Ayata, Esme Buden, Lisa Dorin, Övül Durmosoglu, Fulya Erdemci, Hendrik Folkerts, Kevser Güler, Human Rights Film Festival Istanbul, Diana McCarty, Rabih Mroué, Andrea Phillips, Oliver

Rein, Necati Sönmez, Anton Vidokle,
XIII Biennale of Istanbul
Courtesy of the artist
© UNTREF MEDIA Fotografía

2. ALICE CREISCHER and ANDREAS
SIEKMANN (Germany)
Brukman Workers
2004-2006
Installation of ten sawn suits and
digital drawings on paper
Variable dimensions
Collection of Museo Nacional Centro
de Arte Reina Sofia, Madrid
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3. INES DOUJAK (Austria)
Evviva il coltello! (Es lebe das Messer!)
2010
A selection of stage elements made
up of a video projected onto a
snakeskin book, a suit with a mask
on an embossed metal web, an audio
recording and two folded leaflets,
which can activate a performance
Variable dimensions
Collection of Museo Nacional Centro
de Arte Reina Sofia, Madrid
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4. LEÓN FERRARI (Argentina)
1492-1992 V Centenario da Conquista
1992
Installation. Rack with 115 bottles, 12
flasks, 1 parrot, pieces of bottles, a fish
tank with broken glass, caravel with 18
figures and a pannel with collage
Variable dimensions
Fundación Augusto y León Ferrari,
Buenos Aires, Argentina
© UNTREF MEDIA Fotografía

5. ZOE LEONARD (United States)
Analogue
1998-2009
Chromogenic print and gelatin silver
print on paper
361 photographs grouped in 22
chapters (selection from 25 chapters)
Collection of Museo Nacional Centro
de Arte Reina Sofia, Madrid
© UNTREF MEDIA Fotografía

Page 187
Overview. *Discontinuities. A*
Project on Diversity. Museo de Arte
Hispanoamericano Isaac Fernández
Blanco, Buenos Aires, Argentina
© UNTREF MEDIA Fotografía

Pages 189
1. FABIÁN MARCACCIO (Argentina)
Ground arrangement #2
2009
Colored inks, oil and silicone on
canvas
194 x 133 cm
Private collection
© UNTREF MEDIA Fotografía

2. BETINA SOR (Argentina)
La cartonera
2007
Assembly of a high-density
polystyrene foam with acrylic parts
covered in fabric
Objects: rug, garbage bags, metal
sheets
120 x 70 x 90 cm
© UNTREF MEDIA Fotografía

3. CILDO MEIRELES (Brazil)
Camelô (Pedlar)
1998
1000 pins, 1000 collar stays, 2 tables, 1
doll, 1 engine and 1 box
Variable dimensions
Private collection
© UNTREF MEDIA Fotografía

4. DANIEL ONTIVEROS (Argentina)
Arte light
1993
Printed handkerchiefs
100 cm diameter
Private Collection
© UNTREF MEDIA Fotografía

5. GRACIELA SACCO (Argentina)
Retrato
From the series *Tensión admisible*
2010-2014
Digital print on knife and light
Variable dimensions
© UNTREF MEDIA Fotografía

6. PABLO SUÁREZ (Argentina)
Danza ritual del vuelo (Rituales
migratorios de Nueva Guinea)
2003
Epoxy resin, acrylic and sundry
materials
30 x 38 x 50 cm
Alberto Sendrós collection
© UNTREF MEDIA Fotografía

7. PAOLA MONZILLO (Uruguay)
Este es el territorio que habito
2012
Pillow, white cover and 100 m of black
thread
100 x 100 x 100 cm
© UNTREF MEDIA Fotografía

8. ERNESTO NETO (Brazil)
Reversed to the sky
1999
Sand, turmeric and nylon
Diameter: 150 cm x high: 400 cm
Private collection
© UNTREF MEDIA Fotografía

Page 191
1. MARION BARUCH (Romania)
Portrait 4
2013
Silk
143 x 84 cm
Collection of MAMCO, Musée d'Art
Moderne et Contemporain, Geneva
© UNTREF MEDIA Fotografía

2. ROBERT FILLIOU (France)
EINS. UN. ONE...
1984
Painted wood, 16,000 dice of different
colors and sizes
Variable dimensions
Collection of MAMCO, Musée d'Art
Moderne et Contemporain, Geneva
© UNTREF MEDIA Fotografía

Page 193
JOAN MIRÓ (Spain)
Figure
1969
Lost-wax casting
Patinated bronze
142 x 42.5 x 41.5 cm
Base: 42 x 32.5 x 31 cm
© Successió Miró, ADAGP (Paris),
SAVA (Buenos Aires)

Page 195
1. LIA CHAIA (Brazil)
Piscina (diptico)
2013
Two-channel video, color, sound, 16:9
6'50" loop
© Lia Chaia

2. MARIANO MOLINA (Argentina)
All Over the Wall
2009-2017
Aerograph painting on wall
250 x 750 cm
© Micaela Fernández

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Overview. *On moving images.*
CEC - Centro de Expresiones
Contemporáneas. Rosario, Santa Fe,
Argentina
© Carolina Setau

Page 199
1. GERARDO SILVA SANATORE (Chile)
Poème n° 1 Ventana
1991
Single channel video
French (Spanish subtitles)
11"
© Gerardo Silva Sanatore

2. MICHAËL GAUMNITZ (Germany)
Mes rencontres à Chiloe en 1989
1989
Single channel video
Spanish
15"
© Carlos Barrueto/MAC

3. NAM JUNE PAIK (Korea) and video
artists from Latin America, France
and the Baltic countries
Dialogue based on an idea by Pascal-
Emmanuel Gallet
*Monstre de regards. Un axe Nord-
Sud. 1980-1995 (reinterpretation*
2016)
Video installation, silent
15 TV CRT 20"
32"
© Carlos Barrueto/MAC

Page 201
OSCAR MUÑOZ (Colombia)
Línea del destino
2006
Single channel video, silent, 4:3
2"
© Johnny Wilker/ Bárbara Simões

Page 203
ADRIANA BRAVO and IVANNA
TERRAZAS (Bolivia)
Beso de Chola
2016
Video performance
6'17"
© Escuela Nacional Superior
Autónoma de Bellas Artes del Perú

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1-2. MO COLECTIVO (Colombia)
Sinfin sin fin
2017
Onsite drawing
Variable dimensions
Courtesy of the artists
© Óscar Meza

3. ADRIÁN PRECIADO (Venezuela)
From the series *Crónicas de*
migrantes: Nuevas fronteras
transitables. Límites agotados entre
ciencia, arte y nuevas tecnologías
2017
Interactive video-painting
Variable dimensions
Courtesy of the artist
© Óscar Meza

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1. JUAN CARLOS ROMERO (Argentina)
Terror (from the series *Afiches*
urbanos)
2007
Typographic printing
70 x 100 cm each piece
Variable dimensions
Castagnino+macro Collection,
Rosario
© Manuel Avilés

2. PABLO SIQUIER (Argentina)
Sin Título 0301
2003
Digital file for self-adhesive vinyl
Variable dimensions
Castagnino+macro Collection,
Rosario
© Manuel Avilés

3-4-5. Overview. *Machinations.*
Contemporary Dialogues Between
Museum Collections. MAAC - Centro
Cultural Libertador Simón Bolívar
- Museo de Antropología y Arte
Contemporáneo. Guayaquil, Ecuador
© Manuel Avilés



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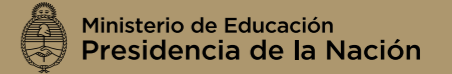
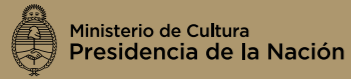
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