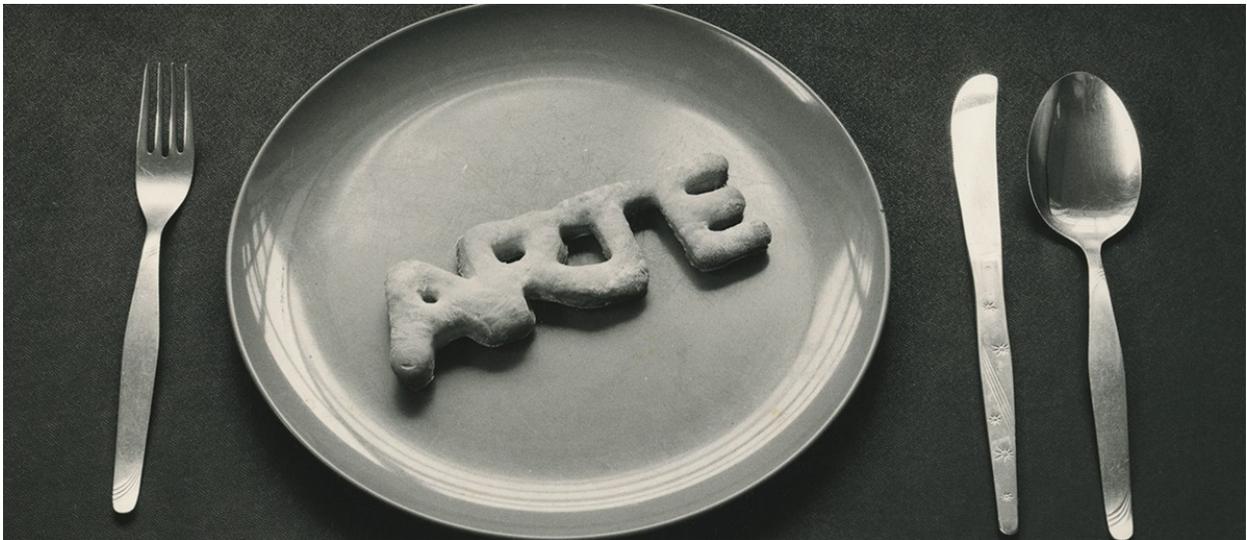


BIENALSUR 2023 opens on July 1 in Mar del Plata

The appointment will be at the Museum of Contemporary Art of the Province of Buenos Aires in Mar del Plata. BIENALSUR thus continues its actions until December in more than 70 cities in 28 countries on five continents.

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Regina Silveira. Biscoito Arte, 1976. Fernanda Feitosa and Heitor Martins Collection
Photography: Gerson Zanin

EXTRA/ordinario is the name of the exhibition that brings together works by 21 artists from Argentina, Brazil, Colombia, Spain, France, Turkey and Uruguay with the invitation to unaccustom one's gaze on everyday things to reveal their subversive potential, questioning the canon of the everyday and highlighting a new order.

“BIENALSUR's decentralizing vocation does not recognize centers or peripheries, it makes a center of each place. Within our project, the great museums of the world in which we have the same importance as places far from the great metropolises. Our attempt is to reach people with artistic proposals that are part of the defense and

dissemination of the right to culture”, says Aníbal Jozami, general director of the platform that crosses the traditional theoretical borders of art and geography to integrate and bring cultures.

“*In the EXTRA/ordinary* expo, many aspects of our present resonate: from environmental problems to consumption, through care and the way in which the everyday becomes strange. A comfortable armchair with its coffee table, all neatly set on a rug, is carefully sawn in half. This almost surgical fracture in equal parts that the work of the Frenchman Pierre Ardouvin presents offers one of the thresholds of uncertainty from which the symbolic confronts us with the everyday. Its title: *Democracy*. It expands meaning in several directions, that is the key to the extra/ordinary, the capacity of symbolic production to open new reading horizons”, says Diana Wechsler, artistic director of **BIENALSUR**.

Among the participating artists are the Argentines Gaspar Libedinsky, Esteban Álvarez, Mariana Tellería, Delia Cancela, Liliana Porter, Amadeo Azar, Leonardo Damonte, Mimi Laquidara, Eugenia Calvo, Daniel Basso, Irina Kirchuk, Juliana Iriart and Nicolás Bacal; French-Argentine Marie Orensanz; the Brazilian Regina Silveira; the Uruguayans Pedro Tyler and Marco Maggi; the Colombian Olga Huyke; the Frenchman Pierre Ardouvin; the Turkish Ali Kazma and the Spanish Pedro G. Romero.

On the opening day, the *Biscoito arte* with which **Regina Silveira** invited viewers in 1976 to literally eat her work, photographically documented and exhibited in the museum, will acquire a performative dimension and the same cookies will be offered for the public to consume art in all senses, while the historic device and documentary images of that iconic intervention will be exhibited.

“There is not a single work that has been seen in the same way as the one shown here, even if they had a previous reference, like the historic piece by Regina Silveira. Each work is rethought for the BIENALSUR, it is presented in another context, with another approach, so that, inevitably, it is another: in this way, you did not see it”, says Fernando Farina, curator together with Florencia Battiti of the **EXTRA / exhibition ordinary**.

The exhibition will reconfigure the interior of the MAR from the entrance hall, where **Esteban Álvarez** will install *A Year of Air*, a gigantic cloud of interconnected mineral water bottles, from which hang masks to breathe the air that circulates through them. The bottles, obtained from recycled material, will return to the recycling circuit once **BIENALSUR** is finished, as part of an artistic practice committed to the sustainability of the planet.

The Origin of Species, a specific site by Gaspar **Libedinsky**, also works as a metaphor for the need to protect the environment. It is a reef that will be made with the daily use brushes that are already his personal brand and that will also return to the market

once **BIENALSUR** is finished, intervened with a very brief label noting that they were used in the **EXTRA/ordinary** sample.

While **Daniel Basso** and **Amadeo Azar** from Mar del Plata will join **BIENALSUR** with two specific sites: on the one hand, the exaggerated flakes of cream and the extravagant ruby cherry with which Basso gives a bubblegum-pink depth to the superfluous; on the other, the simple lines stripped of Azar's modernist language. While **Marco Maggi** will resume his questions about the ontology of drawing with an installation made of pencils.

What new senses can the things that surround us acquire when they are aesthetically reconfigured is the question that summons these artists, from **Contradictory Figurations in three fictions and some variables**, a large light installation by **Leonardo Damonte**, measuring 12 meters x 3, to the **muralist intentions** of **Mimí Laquidara** based on the drawings of objects she collected in markets, flea markets and Mexican shops, going through the brief visual stories of **Eugenia Calvo** about the peculiar in everyday life.

Time will be the object of the installation **Taxonomy of a Line**, made with disassembled clock mechanisms by **Olga Huyke**, of **Ali Kazma**'s **Clock master** video, and in some way of the festive and celebratory action that is **Juliana Iriart**'s **Launch**, which is passed days cutting the material that he will later launch in two minutes, on the MAR esplanade, following a kind of color score.

The constellations that **Nicolás Bacal** assembles with benches and tables to which he embeds everyday objects will have a southern chapter in the inaugural exhibition of the **BIENALSUR with The Speed of Things** and a northern chapter that will be inaugurated later at the National Museum of Decorative Art of the city of Buenos Aires, Argentina, several kilometers above Mar del Plata: a proposal to rethink the southern sky, its mythology and its meaning from the most common things.

Added to this are the sopapas and other inconsequential objects that, rescued by **Irina Kirchuk**, function as a glimpse into the psyche of the city, and an installation by **Mariana Tellería** that will continue to work on the cultural significance of everyday things, guided by the possibility to generate synchronicities between forms and distant senses, such as religious iconography, garbage and fashion.

In addition to **Democracia**, the living room game split in the middle (armchair, coffee table, Persian rug) with which **Pierre Ardouvin** continues to cultivate paradoxes: deceptively happy and really heavy scenes are added to the portraits of cursed writers made with wooden measuring tapes with which **Pedro Tyler** questions the security deposited in the measurement systems and the precision, among others.

ABOUT BIENALSUR

BIENALSUR is a collaborative global network, created and directed by the Argentines Aníbal Jozami and Diana Wechsler who, defending the singular in the diverse and the local in the global, is committed to diluting distances and borders, real and symbolic, through art and culture, convinced that these are basic human rights that make it possible to make other rights visible.

BIENALSUR includes projects selected through open international calls as well as works by key artists who respond to their commitment to develop a contemporary humanism, that is, they seek to build new bridges of dialogue that make each art space a place of thought and expand audiences under the proposal to think from images and aesthetic experiences