



El intendente municipal del Partido de General Pueyrredon **Gustavo Pulti** y las autoridades de la **Fundación Bienal del Fin del Mundo** invitan a ud. al acto de inauguración de la

IV EDICIÓN DE LA BIENAL DEL FIN DEL MUNDO 2014/2015 ETAPA 1

que con la dirección artística de **Massimo Scaringella** se desarrollará en el Teatro Colón, Hipólito Yrigoyen 1655, Mar del Plata, el día 12 de diciembre a las 20 hs

A su finalización se ofrecerá un concierto de la Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías de la Universidad Nacional de 3 de Febrero.

BIENAL
DEL FIN DEL
MUNDO

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South Pole for Arts, Sciences, Tourism & Ecology

Press Release No. 2

4th EDITION OF THE END OF THE WORLD BIENNIAL Opening of the Mar del Plata section, Argentina

President

Alberto Grottesi Errazu

Artistic Director

Massimo Scaringella

Curatorial Committee

Vittoria Biasi, Ricardo Cadenas, Fortunata Calabrò, Alessandro Demma,
Micol Di Veroli, Loredana Manca, Justo Pastor Mellado,
Rafael Raddi, Daniel Rangel, Yin Rong

Sponsored by

Argentine Presidency
Argentine Ministry of Culture
Argentine Ministry of Social Development
Ministry of Tourism
Municipality of General Pueyrredón - Mar del Plata - Batán
Mar del Plata Department of Culture
Italian Ministry of Foreign Affairs and International
Cooperation - "Italia's Year in Latin America"
Italian Ministry of Cultural Heritage, Activities and Tourism
Italian Embassy in Argentina
IGAV - Garuzzo Institute for Contemporary Art
Federculture
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Supported by

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Italian Culture Institute in Buenos Aires – Korean Cultural Center in Buenos Aires
University of Delaware (USA) – Department of Art Office of Undergraduate Research
Arts and humanities research Council AHRC (United Kingdom)
Yokohama College of Art & Design and World Art and Culture Exchange (Japan)
Elinn Light and Moto Identity Design Group (Korea) – United Overseas Bank UOB (Thailand)
Bolivarian Museum of Contemporary Art Santa Marta (Colombia)
Prometeo Gallery of Ida Pisani at Milano (Italy)



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The End of the World Biennial (Bienal del Fin del Mundo) is a member of the International Biennial Association (IBA)

The **4th End of the World Biennial 2014/2015** delves into cultural, environmental and ecological topics for the purpose of generating interdisciplinary spaces for thought, for which it was created in 2007 and further carried out in the successive 2009 and 2011 editions. This edition, held at venues in Argentina and Chile, will **open** the section of the Argentine city of **Mar del Plata** on December 12, 2014 through February 28, 2015. In addition, an Agreement on Environment and Contemporary Art will be entered into on February 7 in the most southern city in Argentina, **Ushuaia**. In turn, the section of the Chilean city of **Valparaíso** will be opened on January 31 and will last until March 31, 2015, while the section of the southern Chilean city of **Punta Arenas** will be opened from February 3 through March 31, 2015.

This fourth edition, titled "**Contrasts & Utopias**", pursues and strengthens the inquiries from previous editions into contemporary issues, in order to suggest new contributions to our motto —"**thinking, at the end of the world, what other world is possible**"—, and is part of the project called "**South Pole for Arts, Sciences, Tourism & Ecology**".

The **4th End of the World Biennial** will witness the participation of about 140 national and international artists from 35 countries, with side events and actions promoting culture and tourism, and with **Italy as the guest of honor**.

Besides special projects, the main sections will exhibit works by: **Alketa Ramaj and Endri Dani (Albania)**, **Haralampi G. Oroschakoff (Germany)**, **Jorge Canale, Juan Doffo, Andrés Denegri and Liliana Porter (Argentina)**, **Tracey Moffat (Australia)**, **Charley Case (Belgium)**, **Narda Zapata (Bolivia)**, **Jairo Valdati (Brazil)**, **Jia (China)**, **K. Joachim Silue (Ivory Coast)**, **Mabel Poblet and Duniesky Martín (Cuba)**, **Stevens Vaughn (USA)**, **Ángel Marcos (Spain)**, **Katja Tukiainen and Jukka Korkeila (Finland)**, **Luis González Palma (Guatemala)**, **Zaneta Vangeli, Yane Chalovski, Gruppo OPA and Nada Prlja (Macedonia)**, **Esther Nienhuis (Holland)**, **Ravi Agarwal (India)**, **Shay Frisch (Israel)**, **Othon Castaneda (Mexico)**, **Grimanesa Amorós, Ana Teresa Barboza and Sandra Nakamura (Peru)**, **Tim Parchikov (Russia)**, **Pascal Schwaighofer (Switzerland)**, **Luohe Chen (Taiwan)**, **Murat Cinar (Turkey)**, **Ana Tiscornia (Uruguay)**, **Juan Diego Pérez La Cruz (Venezuela)**.

SPECIAL PROJECTS

In this series of proposals, various curators make up a network of international poetics, based on the artistic-cultural phenomena developed between Italy and the West and, particularly, South America. The Biennial also articulates this experience with the commemoration of four recently deceased great masters in Argentine art: **León Ferrari, Eduardo Pla, Rogelio Polesello and Clorindo Testa**.



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“MUSIC FOR A BETTER WORLD” CYCLE

Annual Space of Contemporary Music with central activities in residences and fusion concerts of contemporary musicians, plus workshops and debate cycles. Within its cycle “Music for a Better World”, the End of the World Biennial will host the SUENASUR Festival, the Argentine Culture Ministry’s special contribution curated by the National Music Institute (INAMU) with **Silvina Zicolillo** and **Matías Giuliani** in charge.

ITALY, GUEST COUNTRY OF HONOR

Title: ITALIAN PERSPECTIVES

Curator: Massimo Scaringella

Exhibitors: **Matteo Basilè, Ivan Berlanfante, Marco Bolognesi, Anita Calà, Francesco Candeloro, Daniele Cestari, Teresa Emanuele, Stefania Fabrizi, Angelo Marinelli, Fabio Mauri, Sebastiano Mauri, Ilaria Morganti, Fabrizio Passarella, Fabio Pennacchia, Daniela Perego, Alessandro Scarabello, Marinella Senatore, Marco Zanin.** The works in this extremely wide and varied range of artists will draw a cultural profile of Italy, particularly focusing on new languages, as an expression of a rapidly changing contemporaneity. This project is one of the first events among those organized by the MAE-Italian Ministry of Foreign Affairs and International Cooperation, “Italy’s Year Latin America”. Many artists will do residencies in Mar del Plata to produce works on site, to be donated at the end of the Biennial to domestic public entities in order to create a permanent public collection.

Title: At the Confines of the Sky I Placed the Gifts of White

Curator: Vittoria Biasi

The project focuses on the new white thinking. Once the lonely notions of the past century have been dropped, this project recognizes the importance of the deep bond with the world and with heterogeneous relations to achieve its (con)fusion in the *transhumanism* of our socio-historical time. The project icon is the four-hand video by **Rossella Piccinno** and **Fiorella Rizzo** on the Madonna Finibus Terrae built in the city of Leuca ("white" in Greek), in the furthest Southeastern point of Italy. The rest of the project involves the participation of international artists: **Carlo Bernardini, Valentina Colella, Giulio De Mitri, Franco Ionda, Emanuela Lena, Daniela Monaci, Cristian Vitale, Fiorella Rizzo, Rossella Piccinno (Italy), Amrit Chusuwan (Thailand), Isabelle Fordin (France), Soon Yul Kang (Korea), Ana Rewakowicz (Canada), Jill Rock (UK), Toshihiko Kato (Japan).**

Title: Electronic Visions

Curator: Alessandro Demma

Video art is already a major language in contemporary art, a practice which has, from the beginning, entered and intrigued the critical cultural debate. An instrument of search in experimentation, a utopian space aimed at analyzing reality, video art, understood as a device for “thinking about image today” (Alain Renaud), has always paved the way for representations and the structuring of representation. In fact, videos increasingly appear as topoi of mixed media, of the tangencies and exchanges among painting, photography and cinema. A “critical space” showing some of the more



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significant perspectives of today's art, represented in this section by the Italian artists **AfterAll, Filippo Centenari, Paolo Grassino, Paolo Leonardo, Eleonora Manc, Moio & Sivelli.**

Title: Vision Gymnastics, a review devoted to performing arts

Curator: Paolo Angelosanto

Vision Gymnastics is a nomadic, traveling festival of live performance, a Marathon of Actions. This show of performances brings together Italian performers **Opiemme, Eleonora Chiesa and Mauro Romito**, and emerges with the aim of making more visible and placing at the core of the cultural debate the search for, and experimentation in visual arts with, an “ephemeral” art that sees changes and art interventions on the body as works of art.

Title: Borders, Formal and Conceptual Ruptures

Curator: Micol Di Veroli

The project appears at this Biennial as a reflection on the concept of boundary and the contrasts it generates. For this analysis, video has been chosen, since it is the liquid medium par excellence, fully describing in its changing nature the fluidity of barriers and their transformation over time. Human experience, nature and technology filter through the works by **Bianco-Valente (Italy), Keren Cytter (Israel), Rosa Jijon (Uruguay), Joan Jonas and Susan Kleinberg (USA)** a selection capable of exploring boundaries, discovering limits or going beyond them. Each work addresses the topic from a different viewpoint, whether aimed at a physical or perceptual aspect. Thus, new thoughts can be drawn on the position of man vis-à-vis the world that surrounds him and the society that contains him.

Title: The Rhythm of Art Lies Somewhere in Between

Curator: Fortunata Calabrò

The rhythm of art lies somewhere in between witnesses a constellation of artistic productions that make us partners and enable us to talk of an alien territory with sympathy. In this context, the artists' purpose is to transmit their narratives to those outside their territorial borders and alien to their culture. Artists **Juan Delgado (UK), Ignacio Acosta (Chile), Regina José Galindo (Guatemala), Omar Castaneda (Colombia) and Rafael Gómezbarros (Colombia)** share the aim of exploring that extraterritoriality between the absolute frailty of life and the absolute frailty of death, where the rhythm of art lies somewhere in between...

Title: Neither Drums nor Tambourines!

Curator: Rafael Raddi

The tension between the finite and the infinite is the human being's distinguishing feature. The Self does not exist potentially, but only in its realization: no essence explains it. The dynamics of the Self involve finding itself in its process of existence. The Self is the conscious synthesis of the infinite and the finite with relation to itself. The works shown here at this Biennial by Brazilian artists **Elisa Bracher, Cadu, Renato Dib, Renata Padovan, Susana Quiroga, Ana Ruas, Carlos Emilio de Sá e Silva** and the German **Haralampi G. Oroschakoff** present the rupture of systematic models, transforming the pure truth of infinity, to which the finite belongs, when the purpose is to reach the soul.



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Title: Utopia As a Stage and As a Legend

Curator: Yin Rong

Artists: Qiu Anxiong, Chen Qiulin, Utopia Group (Deng Dafei & He Hai), Wang Xieda

In other parts of the world, it may come as a surprise to see works on video from a country that is well known for its Eastern historical identity and for its legendary, mythical creature —the Dragon. The Chinese use various materials with varying techniques and with a different approach to express their ideas about the world, which is anyway the same today for all nations around the globe. However, Utopia is a very sensitive topic in China, as it is exactly opposed to that in other countries.

Title: “Simple Rigors” —The Presence of *Arte Povera* in Current Brazilian Art

Curator: Daniel Rangel

The "poor art" or *arte povera* movement emerged in Italy in the 1960s with artists who were concerned about the boundaries between art and life, culture and nature. A rupture that questioned the visual, conceptual, aesthetic and commercial systems at the moment. Works are thought of as projects, and many are made with simple, natural, ordinary materials that show the apparent poverty of the work of art. Many were short-lived and had a heavy conceptual baggage. Although it took place only in Italy and within a specific period, *arte povera* left significant marks in the subsequent decades of artistic production. Its conceptual legacy today is highly visible in contemporary art, particularly in “developing countries”, that live directly with the aesthetics and the reality of poverty. The purpose of this exhibition is to show the legacy of *arte povera* and its influence on the current Brazilian production of visual arts. The project presents artists **Marcelo Cidade, Maxim Malhado and Marcos Chaves**, who usually work with simple, ordinary materials, and are influenced by popular culture and by their own personal experience.

Title: Comics, What a Passion!

Masters of Italian Comics from the 1930s to the present

Curator: Maurizio Scudero

Artists: Athos Cozzi; Guido-Moroni Celsi; Kurt (Corrado) Caesar; Tony Chan (Antonio Canale); Aurelio Galleppini; Carlo Cossio; Giuseppe Cappadonia; Gino D'Antonio; Studio Esse-G-Esse; Guido Zamperoni; Roy D'Amy (Rinaldo Dami); Sergio Tarquini; Antonio Terenghi; Antonio Rubino; Giam Battista Carpi; Giulio Chiechini; Hugo Pratt; Franco Caprioli; Francesco Gamba; Franco Bignotti; Franco Donatelli; Raffaele Marcello; Gallieno Ferri; Mario Uggeri; Nevio Zeccara; Mario Caria; Gemano Ferri; Sergio Romagnoli; Giorgio Cambiotti; Sergio Zaniboni; Magnus (Roberto Raviola); Guido Crepax; Dino Battaglia; Erio Nicolò; Franco Oneta; Benito Jacovitti; Carlo Ambrosini; Alarico Gattia; Marco Torricelli; Giancarlo Alessandrini; Angelo Stano; Giampiero Casertano; Marco Nizzoli; Milo Manara; Stefano Biglia; Valerio Piccioni; Simone Bianchi.

Title: Tibet Pavilion

Curator: Ruggero Maggi

Artists: Piergiorgio Baroldi, Carla Bertola - Alberto Vitacchio, Giorgio Biffi, Mariella Bogliacino, Giovanni Bonanno, Rossana Bucci, Nirvana Bussadori, Rosaspina B. Canosburi, Silvia Capiluppi, Domenico Castaldi, Pino Chi menti, Teo De Palma, Albina Dealessi, Marcello Diotallevi, Annamaria



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Gelmi, Bruno Gorgone, Oronzo Liuzzi, Fabrizio Martinelli, Gianni Marussi - Alessandra Finzi, Fernando Montà, Clara Paci, Lucia Paese, Marisa Pezzoli, Benedetto Predazzi, Mario Quadraroli, Giovanni Sedda, Cesare Serafino - Lucio Tiziano Serafino, Elena Sevi, Ilaria Sperotto, Roberto Testori, Micaela Tornaghi.

Tibet Pavilion is a simple idea, yet one with a strong inner emotional burden, such as dreams. The large exhibition shows works directly made on *khata*, a typical Tibetan scarf, offered by monks as a token of greeting and friendship. This ritual is becoming an amazing event, revealing the connection between Tibetan Sacred Art and Western Contemporary Art. I do not delude myself: I know that this project is only something small, but I do hope it may help break the indifference that, for inexplicable reasons, has grown around the tragedy of this magnificent country with such metaphysical wonders. Each National Pavilion at a biennial is, as a rule, a great art container... while the Tibet Pavilion is art in its very concept.

Title: Mar del Plata's Contemporary Art

Curator: Loredana Manca

Integrating is a term that brings closer and defines the proposal of this End of the World Biennial in Mar del Plata. Integrating means going across borders, transcending, recognizing, communicating. But certainly nothing could be added, if we can say that we are pleased to introduce this brief exhibition of Mar del Plata's art —brief because of the number of artists involved but also deep because of the certainty of its value. Mar del Plata will be present, with a definite voice of its own, at the 4th edition of the End of the World Biennial, as an open window to worldwide art.

COMMEMORATIONS: ARGENTINA - IN MEMORIAM

The End of the World Biennial pays homage to four great fathers of thought in Argentine contemporary art: **León Ferrari, Eduardo Pla, Rogelio Polesello and Clorindo Testa.**