

No. 112 | MARCH – MAY 2019

# ArtNexus

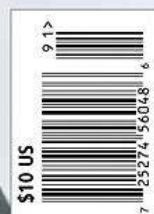


Gabriel Sierra

Emilia Azcárate | Alicia Penalba | 12th Shanghai Biennial

Julio Zadik | 14th Cuenca Biennial | Luis Camnitzer

Jesús Abad Colorado | TERCERUNQUINTO



# Contents

- 38 **Gabriel Sierra**  
The Space Between Days  
JULIA BUENAVENTURA
- 44 **Emilia Azcárate**  
"Color and Skin"  
FRANCINE BIRBRAGHER
- 50 **Alicia Penalba**  
MERCEDES CASANEGRA
- Biennial
- 54 ***Progress* and Science Fiction**  
12th Shanghai Biennial, 2018-2019  
DERMIS LEÓN
- Photography
- 60 **Julio Zadik**  
The Eye of Modernity  
ROSINA CAZALI
- Biennial
- 66 **14th Cuenca Biennial**  
Living Structures. Art as a Plural Experience.  
Museums and Urban Spaces in Cuenca  
GRACIELA KARTOFEL
- Exhibitions
- 72 **Hospice of Failed Utopias**  
Luis Camnitzer in Madrid  
Museo Nacional Centro de Arte Reina Sofía  
CARLOS JIMÉNEZ
- 74 **Jesús Abad Colorado**  
Testigo (Witness)  
MARÍA ELVIRA ARDILA
- 78 **TERCERUNQUINTO**  
"Obra inconclusa" (Unfinished Work)  
Museo Amparo and Museo de Arte  
Contemporáneo de Monterrey MARCO  
ROCÍO CÁRDENAS PACHECO
- 82 **Reviews**
- 120 **Group Shows**
- 128 **Books and Catalogs**
- 130 **Books for Sale**

All were translated into English by Jorge Frisancho except for Emilia Azcárate. Editorial views are expressed in unsigned articles. Signed articles and reviews express the opinions of their authors. The publishers welcome unsolicited contributions if they are original, well structured, and fully respect the standards of professional courtesy.

ArtNexus (ISSN 0122-1744) is published quarterly, in March, June, September and December by Arte En Colombia, Inc., 12500 N.E. 8th Avenue, 2nd Floor, North Miami, FL 33161. Annual subscriptions are US\$32 in the USA and Puerto Rico; US\$56 in Canada and Latin America; US\$64 Brazil and other countries. Periodicals Postage is paid at Miami, FL. POSTMASTER: Send address changes to ArtNexus 12500 N.E. 8th Avenue, 2nd Floor, North Miami, FL 33161.

# Reviews

## BOGOTÁ / COLOMBIA

- 82 **Doris Salcedo**  
Fragmentos, espacio de arte y memoria
- 82 **Juan Fernando Herrán**  
Nueveochenta
- 83 **Mariana Varela**  
SN maCarena
- 84 **Nicolás Cárdenas**  
LA galería
- 85 **John Nomesqui**  
Aurora Espacio para el Arte y el Diseño

## BUENOS AIRES / ARGENTINA

- 87 **Pablo Suárez**  
Museo de Arte Latinoamericano de Buenos Aires - MALBA
- 87 **Luis Felipe Noé**  
Galería Rubbers

## CALI / COLOMBIA

- 88 **Ana María Rueda**  
Galería Jenny Vilá

## CARACAS / VENEZUELA

- 89 **Alberto Asprino**  
Galería Los Cubos, Biblioteca de la Universidad Católica Andrés Bello
- 90 **Juan Toro Díez**  
Galería D'Museo
- 91 **Jonathan Lara**  
Spazio Zero

## EAST LANSING / MICHIGAN

- 92 **David Lamelas**  
Eli and Edythe Broad Art Museum (MSU Broad)

## GUANAJUATO / MEXICO

- 93 **Juan Caloca**  
Universidad de Guanajuato

## HAVANA / CUBA

- 94 **Alejandro Campins**  
Centro de Arte Contemporáneo Wifredo Lam

## HOUSTON / TX

- 95 **Agustín Estrada**  
Department of Visual and Dramatic Arts, Rice Media Center

## LIMA / PERU

- 96 **Rita Ponce de León**  
80M2 Livia Benavides
- 96 **Rafael Mayu Nolte**  
Crisis Galería

## MADRID / SPAIN

- 97 **Graciela Sacco**  
Casa de América
- 98 **Miler Lagos**  
Max Estrella

## MEXICO / MEXICO

- 99 **Gonzalo Lebrija**  
Museo Tamayo
- 99 **Demian Flores**  
Museo Nacional de la Estampa - MUNAE (INBA)
- 101 **Pia Camil**  
Museo Universitario del Chopo

## MIAMI / FL

- 101 **Olga de Amaral**  
Espace Expression
- 102 **Alexandre Arrechea**  
Fredric Snitzer Gallery
- 103 **Florencio Gelabert**  
Ideobox Artspace
- 104 **Pepe López**  
Dot Fiftyone Gallery

## NEW YORK / NY

- 104 **Miguel Covarrubias**  
Throckmorton Fine Arts
- 106 **Federico Herrero**  
James Cohan

## PANAMA / PANAMA

- 106 **Sandra Monterroso**  
NG Art Gallery

## PARIS / FRANCE

- 107 **Alejandro Cesarco**  
Jeu de Paume
- 108 **Carmen Mariscal**  
Maison de l'Amérique Latine

## PEREIRA / COLOMBIA

- 109 **Rosario López**  
Museo de Arte de Pereira

## RIO DE JANEIRO / BRAZIL

- 110 **Luiz Zerbini**  
Carpintaria
- 111 **Zé Carlos Garcia**  
Cassia Bomeny Galeria
- 112 **Paul Setúbal**  
C.galeria

## ROLDANILLO / COLOMBIA

- 113 **Vicky Neumann**  
Museo Rayo

## SAN JOSE / COSTA RICA

- 114 **Victoria Cabezas y Priscilla Monge**  
TEOR/ÉTICA

## SANTIAGO DE CHILE / CHILE

- 115 **Cristóbal Cea**  
Museo de Artes Visuales - MAVI
- 116 **Livia Marín**  
Galería Patricia Ready
- 116 **Janet Toro**  
Torre Villavicencio

## SÃO PAULO / BRAZIL

- 117 **Lasar Segall**  
SESC 24 de Maio
- 118 **Rosana Paulino**  
Pinacoteca do Estado de São Paulo

## GROUP SHOWS

- 120 **Arte Democracia Utopia - quem não luta tá morto (Art, Democracy, Utopia - Whoever Doesn't Fight, Dies)**  
Museu de Arte do Rio - MAR, Rio de Janeiro
- 121 **Realidad programada: la vida y el arte en la televisión (Scripted Reality: The Life and Art of Television)**  
Museo Jumex, Mexico City
- 124 **|<<||>·>>| Ficción y tiempo (|<<||>·>>| Fiction and Time)**  
Centro Cultural Universitario Tlatelolco - CCUT, Mexico City



Gabriel Sierra. *Structure for Transition # 18 (Détournement)*, 2015. Exhibition view of *Before Present*. Photo: Thomas Strub. Courtesy: Kunsthalle Zürich, Zurich

In his work, Gabriel Sierra (1975, San Juan Nepomuceno, Bolivar, Colombia) puts to good use the two disciplines in which he was trained: art and industrial design. Moreover, he is able to bring both fields into a dialog, exploiting to great advantage the contributions of two areas of knowledge that often move in different directions.

The diversity of Sierra's works reveals an ability to adapt to the most varied materials, and considerable resourcefulness in handling precarious situations and manipulating common elements regarded as inappropriate for consumption. Thus his wide-ranging practice, which employs several different techniques: sculpture, writing, performance, and spatial interventions. The austerity of many of his objects and his interest in a thoughtful exploration seek to critique consumerist excesses.

The dialogs that occur in the spatial interventions Sierra proposes to illuminate a possible relationship between architecture, art, and design. Along those lines, the gallery space becomes a place for exploration, and the viewer/environment relationship is reformulated. Sierra shows how certain habits of interaction with a given environment, in this case, an art gallery, can be shifted depending on how the architectural structure is intervened; he explores the relationship between reality and perception from by probing how architectural forms influence our behavior and the memory of a space.

The installation on our cover, *Estructura para transición # 18* (*Structure For Transition #18*), attests to Sierra's interest in recognizing an intervened architecture, for those who observe it, as a container of space, time, and memory.

IVONNE PINI

(See article by Julia Buenaventura, page 36)

## ArtNexus

March - May 2019

**EDITOR AND PUBLISHER:** Celia Sredni de Birbragher

**EXECUTIVE EDITOR:** Ivonne Pini

**CONSULTANTS**

Gerardo Mosquera, Luis Pérez Oramas, Germán Rubiano Caballero, Osvaldo Sánchez, Alberto Saldarriaga, Edward J. Sullivan

**EDITORIAL COORDINATION**

Natalia Cardona Rivera, Marisol Martell

**EDITORIAL ADVISORS**

Susana Benko, Sofía Bullrich, Christine Frérot, Elena Oliveras, Adriano Pedrosa, Lisbeth Rebollo, Florencia San Martín, Klaus Steinmetz.

**ENGLISH EDITOR**

Francine Birbragher-Rozencwaig

**ASSISTANTS TO THE EDITOR**

Marisol Martell, Natalia Espinel

**CORRESPONDING EDITORS**

Aracy Amaral, Ricardo Arcos-Palma, Alberto Barral, Susana Benko, Francine Birbragher-Rozencwaig, Amalina Bomnin, Caridad Botella, Julia Buenaventura, Luis Camnitzer, Amalia Caputo, Mercedes Casanegra, Elisa Rodríguez, Fernando Castro R., Rosina Cazali, Juan G. Cobo Borda, Carol Damian, Santiago Espinosa de los Monteros, Christine Frérot, Beatriz González, Miguel González, Eva Grinstein, Víctor Guédez, Natalia Gutiérrez, Alicia Haber, Julia Herzberg, Hans-Michael Herzog, María Elvira Iriarte, Carlos Jiménez, Graciela Kartofel, Inés Katzenstein, Mónica Kupfer, Lisette Lagnado, Álvaro Medina, Justo Pastor Mellado, Catalina Mena, Gerardo Mosquera, Elena Oliveras, Federica Palomero, Nelly Perazzo, Luis Pérez Oramas, Ivonne Pini, Carolina Ponce de León, María Elena Ramos, Lisbeth Rebollo Gonçalves, Bélgica Rodríguez, Marta Rodríguez, Oscar Roldán, Germán Rubiano, Santiago Rueda, Darío Ruiz Gómez, Richard Leslie, Alberto Saldarriaga, Osvaldo Sánchez, Juan José Santos, Edward J. Sullivan, Victoria Verlichak, Rachel Weiss, Sylvia Werneck, Raúl Zamudio, Octavio Zaya.

**FOREIGN CORRESPONDENTS**

Manuel Álvarez Lezama, John Angeline, María Elvira Ardila, Ruth Auerbach, Meyken Barreto, Janet Batet, María Clara Bernal, Caridad Blanco, Diana Marcela Cárdenas, Israel Castellanos, Héctor Antón Castillo, Elvia Rosa Castro, Katherine Chacón, Fredy Chaparro, Augusto Chimpén, Verónica Cordeiro, Diana Cuellar Ledesma, Jeffrey Cyphers-Wright, Támara Díaz Bringas, Rafael Díaz Casas, Diego Erazo, Ruth Estévez, Claudia Fazzolari, Ana Folguera, Raphael Fonseca, Tatiana Flores, Patrick Frank, Jesús Fuenmayor, Elvis Fuentes, Andrés Gaitán Tobar, Laura Gil, Laura González, María Teresa Guerrero, Cheryl Hartup, Pablo Helguera, Adriana Herrera, Nelson Herrera Ysla, Breyner Huertas, María Iovino, Carmen María Jaramillo, Ingrid María Jiménez, Clayton Kirking, Carolina Lara, Irina Leyva, Miguel A. López, Florencia Malbrán, Ana Elena Mallet, Heicio Magalhães, Erika Martínez Cuervo, Dennys Matos, Marcela Medina, Terry Meyers, Christopher Miles, Adolfo Montejo, Rodrigo Moura, Santiago Olmo, Dermis Pérez León, Charmaine Picard, Ricardo Pohlzen, Marcela Quiroz, José Augusto Ribeiro, Francisca Rivero Lake, Costanza de Rogatis, Isaura Ruiz, Osvaldo Ruiz, Viviana Saavedra, Florencia San Martín, Andrés Isaac Santana, Luz María Sepúlveda, Eliseo Sierra, Alessandra Simoes, Estefanía Sokoloff, Ernesto Sosa, José Manuel Springer, Félix Suazo, Susana Sulic, Hector Tapia, Anita Tapias, Ana Tiscornia, Ayelen Vázquez, Elizabeth Watson, Terri Weissman, Nalef Yehya, Gladys Yunes.

**CREATIVE DIRECTOR AND BUSINESS DEVELOPMENT**

Susanne Birbragher

**ADVERTISING REPRESENTATIVES**

Mercedes Guerrero Parra. Tel. (571) 3129567

[publicidad@artnexus.com](mailto:publicidad@artnexus.com)

USA: Zulema Roca. Tel. (305) 891 7270 Ext. 110

[zroca@artnexus.com](mailto:zroca@artnexus.com)

Central America: Henry Bastos | [hbastos@artnexus.com](mailto:hbastos@artnexus.com)

**SUBSCRIPTIONS**

Colombia: Fanny Segura Tel. (571) 312 9332

[fsegura@artnexus.com](mailto:fsegura@artnexus.com)

U.S.A: Tel: (305) 891 7270 Ext. 107

[subscriptions@artnexus.com](mailto:subscriptions@artnexus.com) | [books@artnexus.com](mailto:books@artnexus.com)

**DESIGN**

Álvaro Cáceres Amaya

**TRANSLATION**

Jorge Frisancho, José M. Osorio

**PRINTED BY**

Panamericana Formas e Impresos S.A.

**ARTNEXUS / ARTE EN COLOMBIA**

Colombia. Cra. 5 Bis No. 67-19, Apartado Aéreo 90193, Bogotá Tels. (571) 312 9435 - 312 9332 - 249 5514 - 312 9324

Fax (571) 312 9252 | [magazine@artnexus.com](mailto:magazine@artnexus.com)

U.S.A. 12500 N.E. 8th Avenue, 2nd Floor, North Miami, FL 33161

Tel. (305) 891 7270 Fax. (305) 891 6408 | [info@artnexus.com](mailto:info@artnexus.com)

Registro de Propiedad del Ministerio de Gobierno

Resolución 002314

ARTNEXUS ISSN 0121-5639



Diego Barbosa. *La caja del cachicamo* (The Armadillo Box), 1974. Restaging of the performance and documents from the period

# 14<sup>th</sup> Cuenca Biennial

## Living Structures. Art as a Plural Experience Museums and Urban Spaces in Cuenca

The title of the 14<sup>th</sup> Cuenca Biennial, *Living Structures. Art as a Plural Experience* is all-encompassing, intriguing, and coherent, given the fact that the event featured mostly live actions. Ten performances, book launches, and several talks were presented alongside the exhibitions in outdoor and indoor spaces, as well as interactions of the visual arts with sound and/or music, and scientific notions.

Erick Beltrán. *Totem Taboo*, 2018. Procession and installation. Photo: Xavier Caivinagua



GRACIELA KARTOFEL

Eudoxia Estrella launched and directed the First International Painting Biennial in April of 1987, and she continued to participate and helm some of the later biennials. Estrella currently directs the Larrazábal gallery, Cuenca's oldest, named after her husband, the Spanish draftsman, painter, and stained-glass artist Guillermo Larrazábal Arzubide, whose monumental sketches are on exhibit in the auditorium of the Museo Municipal de Arte Moderno, in Cuenca. In November of 2018, Eudoxia Estrella was the subject of a tribute, and she responded coherently and prospectively. It must be pointed out that the survival and continuity of an art biennial in a Latin American country is quite an accomplishment. It must also be noted that since its launch, the Cuenca Biennial has taken a double turn: it expanded to include all artistic expressions, and it changed its name. To review a bit of this history, even though the title of "Painting Biennial" was retained at the time, the 6<sup>th</sup> iteration of the event included digital painting and photography. In 2004 the change was fully embraced: painting ceases to be the generic umbrella, and the 8<sup>th</sup> Cuenca Biennial, period, was held. Parallel exhibitions began at the 5<sup>th</sup> Biennial and have continued since then. The 6<sup>th</sup> Biennial (1998-1999) was the first to have an overarching theme. The current one, 2018-2019, was titled *Living Structures. Art as a Plural Experience*. The curator was Jesús Fuenmayor (Caracas, 1963). Félix Suazo (Havana, 1966) was in charge of the pedagogical curatorship, devoted to training mediators, and Cristóbal Zapata (Cuenca, 1968) was the General Director. The local government finances the Cuenca Biennial.

"As we have conceived, as we have dreamt it for more than a year with Jesús Fuenmayor and the wonderful Cuenca Biennial team, the 14<sup>th</sup> edition will be the largest up to now," writes Cristóbal Zapata in the informational leaflet that includes the program and sites.<sup>1</sup> He adds: "The biennial encompasses one hundred artists and the same number of proposals, plus six parallel exhibitions and some special ones, in twenty-five sites." Several sources report between 45 and 53 participants rather than 100. There were many independent exhibitions with international-range curatorship, some of which will be noted in this article. Unlike the other

two key biennials, São Paulo and Venice, Cuenca takes place in a small city, and it activates and focuses on community participation not only as an audience but as extra-artistic producers. The labor force required for transportation, installation, and execution of works is an important domain that has so far been balanced via the pedagogical curatorship, a responsibility assumed by many artists and curators around the world. Although great waves of tourists were not apparent, it is an important source of jobs and income at the local level.

The official vision in circulation for the Cuenca Biennial mentions "A Biennial capable of generating a solid and sustained cultural infrastructure, with permanent programs in the fields of research, communication, and education." In the present analysis, readers will encounter those vectors and others!

For example, a situation that this writer decided not to explore in greater depth was to find out whether it was the result of a bet between the curator and the executive director, but certainly had both surpassing Madonna herself in terms of broadcasting intimacies. The day before the Biennial's opening, in a sort of press conference, Jesús Fuenmayor dedicated the work to his wife, and during the official opening ceremonies, he talked about the Biennial and then said: "To my wife,

I love you, a kiss." Cristóbal Zapata, less performative, gave the official discourse and added: "To my wife, I love you."

The biennial's opening event took place on the evening of November 23, 2018, at Pumapungo Theater. The public gathered in the foyer and shared the space with living models standing atop pedestals, in an attempt to mimic a convergence seen with increasing frequency in museums around the world: art and fashion. This situation was reiterated after the inaugural ceremony, as one walked around the Pumapungo Museum. *La madre de los Cañaris* (The Mother of The Cañaris), by Argentinean artist Sergio Vega in collaboration with textile designer Silvia Zeas, revealed a contemporary interpretation of Latin America's original cultures in a cosmological sense, expressed through the parrot and the macaw, especially in Ecuador and in the Cañaris worldview, different from Western interpretations. Visually, it was a scene of intensely colorful dressed mannequins with *macaw-like* heads. *Historia tetis temporum est/ La historia es testigo* (Historia tetis temporum est/ History Bears Witness), an installation/meditation by Pamela Cevallos (Quito, 1984) is an original self-critical work of art about anthropological collecting, with items from Museo Pumapungo's own collection, and illuminates the limitations that specialists encounter when cataloging

Sergio Vega. *La madre de los Cañaris* (The Mother of the Cañaris), 2018. Installation with mannequins wearing hand painted plaster masks; cloth suits, embroidery, synthetic feathers. A project done in collaboration with Silvia Zeas. Museo Pumapungo



everyday utilitarian objects of recent or current vintage.

The title of the 14<sup>th</sup> Cuenca Biennial, *Living Structures. Art as a Plural Experience*, is all-encompassing, intriguing, and coherent, given the fact that the event featured mostly live actions. Some ten performances, book launches, and several talks were presented alongside the exhibitions in outdoor and indoor spaces, as well as interactions of the visual arts with sound and/or music, and with scientific notions. There were book presentations, a couple of conferences, and Lothar Baungarten was recognized publicly on more than one occasion for his film *The Origin of the Night (Amazon Cosmos)*. To this highly compressed review of what the biennial encompassed, we must add the terms *analyses, comparisons, and analogies*, which summarize the structures used by most of the participating artists. Only a minority of them created supra-structures. A couple of those artists addressed their reflections to the outdatedness of many museums and art-world professionals, due to the scarcity of financial and educational resources. Others, like Rey Akdogan (Germany, 1974), taking elements that are

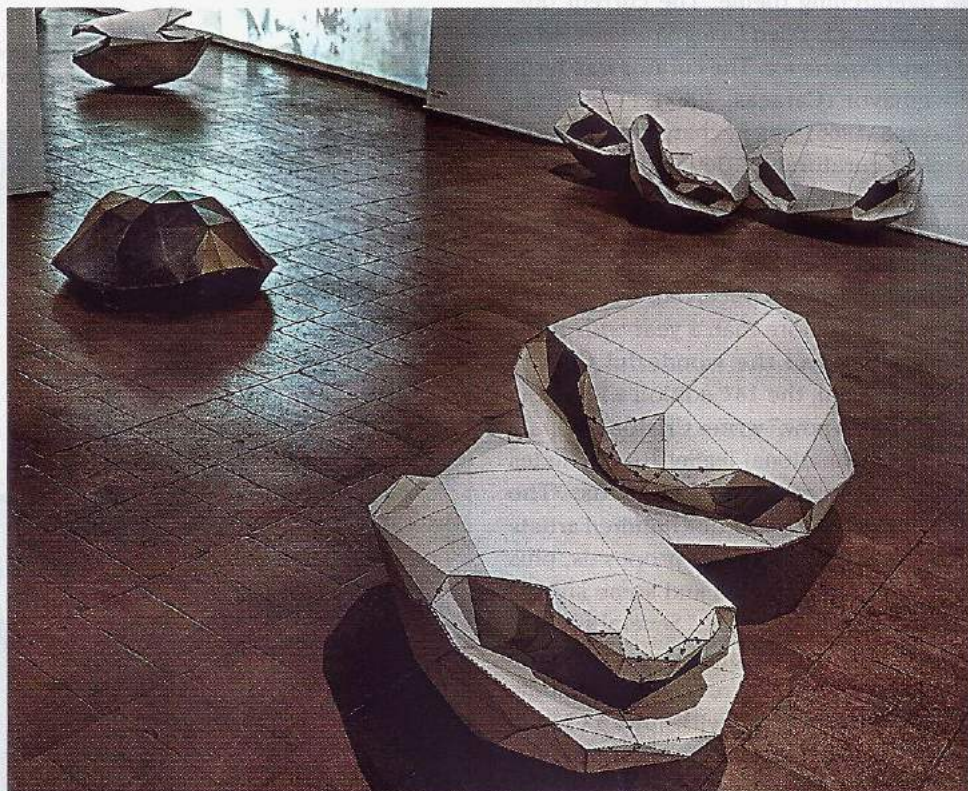
not visible to the naked eye, narrowed the connections between industry and paintings. In terms of a relationship between sound and image, Ana Guedes' sound installation, titled *Mapas del éxodo de los diarios de Karl Marx. Capítulo I: playa del naufragio* (Map of Exodus from Karl Marx's Diaries, Chapter I: Beach of the Shipwreck) is a highly original dialectic of tuning. In it, the Hague-based Portuguese artist explores, within a novel-like framework, the possible—and necessary—connections between memory and history, using wooden planks and ship sirens.

The Museo Municipal de Arte Moderno was a beehive well populated with works in both its open and enclosed areas. Alongside the names mentioned above, the work of the telluric conceptualist Jorge Eielson (Lima 1924-Milan 2006) was memorialized. Along similar conceptualist lines, *re-pliege* (re-treat), an audiovisual installation by Estefanía Peñafiel (Quito, 1978), proposed appropriations, subversions, and deconstructions. On the pages of a technical manual dealing with such issues as Control of Production, Critical Pathway Analysis, and others, Ilich Castillo (Guayaquil, 1978) made thirty-two sketches for sculptures set

**Ishmael Randall-Weeks.** *Voces monumentales* (Monumental Voices), 2018. Installation: audio, Cuenca pink marble, shoe-shining cart, park photographic booth with sleeve camera, and diverse objects. Variable dimensions



**Manuela Ribadeneira.** *Las Encantadas* (The Enchanted), 2016. Installation of variable units made of laser-cut cardboard. 35 7/16 x 25 19/32 x 17 23/32 in. (90 x 65 x 45 cm) approx. each. Design in collaboration with Victor Hoyos / Desarrollo digital Paúl Astudillo. View of the exhibition *Sobre la dirección en la que sopla el viento* (On the Direction the Wind Blows) at the Museomático



up around the perimeter of the exhibition space. On the floor, viewers encountered several of these constructive sculptures in wood and cement, which posed the challenge of moving them at one's own risk. Visually, this exhibition appeared coherent, inciting, like a proposal by a postconceptual designer or architect. Gabriela Chérrez (Guayaquil, 1981) made, in collaboration with Gabriela Cabrera, a sequence in museographic niches with pieces in ceramic, gold-colored paint, and humorous texts that she titled *Mis 15 fracasos sentimentales* (My 15 Romantic Failures).

Games, challenges, resistance tests, all are part of the plot in *Zehn Sockel* (Ten Pedestals) and *Single Element N°. 57 of 1. Werksatz*, works from 1969 made in sewn and dyed light canvas that traveled to Cuenca in the form of exhibition copies from the Franz Erhard Walther Foundation. The artist was born and works in Fulda, Germany, and his works display a sustained interest in the body, the object, and language, which he threaded in order to establish a relationship between the viewer and the artwork. Peruvian artist Ishmael Randall Weeks presented *Voces monumentales* (Monumental Voices), an

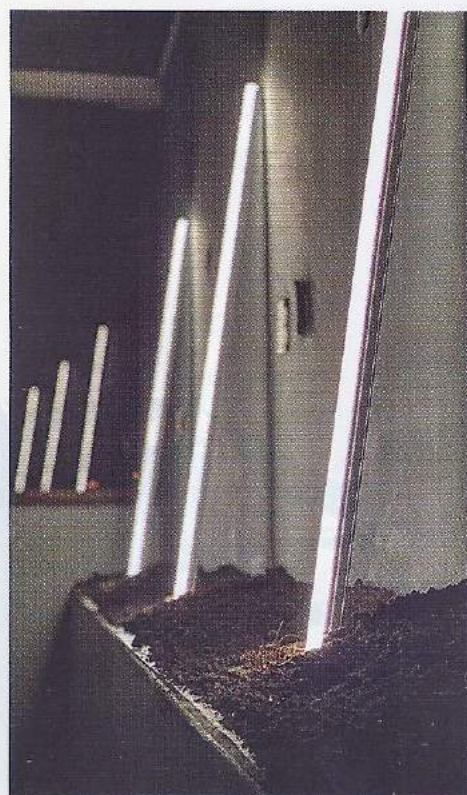
installation in the gallery and the garden that connects popular services like shoe-shining and street photograph, among others, with the manga photographic camera, transforming them into museum presentations. The presence of Luc Tuymans (Belgium, 1958) with his mural *The Return* is a testament to the significant interaction between the Cuenca Biennial and Europe. Many of the participants are Latin American artists who live at least part-time in Europe. I have defended for decades the thesis of a "balance of migrations": the year 1492 began an intensive process of migration into the Americas; Latin America has been balancing it since the Twentieth Century, as exemplified by the number of artists who live and work on both sides of the ocean.

Moving from exhibitions to performances, *Totem taboo* is the title of the procession and installation with documents and video presented by Erick Beltrán (Mexico, 1974) at Plazoleta de la Merced, with the support of the Salesian Polytechnic University's theater troupe. Beltrán processed several opinion surveys around Cuenca and used them to make a trilogy of masks representing aspects of power. More masks

Ilich Castillo. From the *Comandos imperativos* (Imperative Commands) series, 2018. Installation of 9 wooden and concrete sculptures and 36 colored pencil drawings on encyclopedia pages



Diego Anaya (Colectivo ArteLatAm). Exhibition *Diagnóstico Terminal* (Terminal Diagnosis), 2018. On-site installation with photographs, soil, neon lights, masks and text on the 2<sup>nd</sup> Nomadic Biennial at the Old Hospital of IESS (abandoned), Cuenca





populated the procession through the city. Santiago Reyes (Ecuador, 1971), who lives and works in France, also presented several performances. At the 3 de Noviembre market, Reyes performed *Camiseta del amor propio* (Self-Esteem T-Shirt). At the Museo Municipal de Arte Moderno, he presented *La vida es un carnaval* (Life Is a Carnival), from the series *Life contra un muro* (Life Against a Wall), and at the Casa de la Cultura Theater, he performed *Revelaciones del corazón* (Revelations from the Heart), *Diálogo con las sombras* (Dialogue with the Shadows), and *Romantic Eyes Movement*.

Meanwhile, Diego Barboza performed *La caja de cachicamo* (The Armadillo Box) at Calderón Park; and Carlos Martiel performed *Gente de color* (People of Color), with Jenny Jaramillo recording the action, at Museo Municipal de Arte Moderno.

As readers will notice, some performance artists presented the same action more than once, in the same site or in different ones.

The jurors for the 14<sup>th</sup> Cuenca Biennial were Inma Prieto, Eva González, and Ramón Castillo, charged with deciding on prizes for

installations and performances. In the latter domain, the prizes went to Erick Beltrán and Santiago Reyes. The installation prizes were given to Ana Guedes and Juliana Vidal, with a Mention for Ishmael Randall-Weeks.

The Biennial presented the special exhibition *Imperios de lo plural* (Empires of the Plural), with a selection of works from the Cisneros-Fontanals Foundation for the Arts's collection, curated by Jesús Fuenmayor (the collection's curator and director between 2010 and 2015). Those who have not had a chance to acquaint themselves with this collection are urged to do so soon.

Aside from the official contents of the 14<sup>th</sup> Biennial, it is worth noting, among the several parallel exhibitions included in the program, *Sobre la dirección en la que sopla el viento* (On the Direction the Wind Blows), with works by Manuela Ribadeneira, curated by Rodolfo Kronfle.

Born in Quito (1966), London-based Manuela Ribadeneira practices an obsessive and variegated language that focuses on the history of the five European countries that anchored their possessions in Latin America. The content of the artist's

Franz Erhard Walther. *Gehstück, Sockel* (Walking Piece, Plinth), 1964. Activation of the work by the German artist made with hard canvas dyed and sewn, dark green, foam rubber slabs, wooden balls, cords, plastic tube, metal rings, and zipper. Courtesy: Galerie Jocelyn Wolff and Peter Freeman





Carlos Torres Machado (Colectivo ArteLatAm). *The Words of the Acronyms*, 2018. Installation with waste materials found in an abandoned hospital and painting. From the exhibition *Diagnóstico Terminal* (Terminal Diagnosis) presented at the 2<sup>nd</sup> Nomadic Biennial, Old Hospital of IESS (abandoned), Cuenca

professional exercise is political and sublimatedly social. On the first floor of *Museomático*, visitors encountered *Sobre la dirección en la que sopla el viento*, while at ground level Ribadeneira's upturned tortoise shells, made in cardboard and accompanied by a video installation, created a climate of personal tension. There was a well-executed contrast between both series. The grayish cardboard of the intellectualized reflection and the drifting white feather on a vertical support resulted in one of the Biennial's best exhibitions.

Among the independent parallel events, two must not go without mention: the "2<sup>nd</sup> Nomadic Biennial" and the exhibition titled "sdcpmrrms," at Larrazábal Gallery, which expanded into an exhibition/action at the auditorium of Museo Municipal de Arte Moderno. The latter convoked in personal languages a few global-raging Latin American artists: Sergio Fasola, Diego Anaya, Carlos Torres-Machado, Pablo Caviedes, Hermann Mejía, Manuel Velázquez, Roberto Rodríguez, Moses Ros, and Stella Sidi. Meanwhile, the "2<sup>nd</sup> Nomadic Biennial" is an independent endeavor curated in 2018 by Víctor Hugo Bravo and Hernán Pacurucu, with the title *Diagnóstico Terminal* (Terminal Diagnosis). The Nomadic Bien-

nial began in 2016 with the salvage of an abandoned prison as an exhibition space. In 2018, also without financial support and equally independent, it took over an abandoned hospital. The "2<sup>nd</sup> Nomadic Biennial" had an international roster; more than sixty artists participated in the event, including two collectives, some of whom presented on-site productions. The presence of Chilean artists was noticeable. Among the younger participants, one highlight was a group of about-to-graduate students from Universidad Central de Quito, who conceptualized their projects in meetings with their Dean. The call for participants in the "2<sup>nd</sup> Nomadic Biennial" was by word of mouth and the work involved was intense, with significant social and visual results. The corollary: The Cuenca Biennial has centered in this city the seeds of action in the visual arts, occupying the urban space, habituating the citizenry, and motivating independent agents.

**NOTE**

1. It is important to note that in Cuenca, high-quality printing costs are among the lowest in the world. A more informative Biennial leaflet is to be expected for upcoming editions.

**GRACIELA KARTOFEL**  
Art historian, critic, and curator



*Indented Landscape 1-117, 2015;*  
*and Storia 3 (Variable X), 2013.*  
Drawing by typing transcription  
of text -with carbon paper-  
on paper; and modified axe.  
33.8 x 24 in.; 8.26 x 33.8 x 1.25 in.  
Courtesy: Colección Ca.Sa  
(Santiago de Chile)  
and Revolver Galería.

Jerry B. Martin  
Acquisition Prize

**Ch.ACO**



For the ninth year, EFG Bank in partnership with ArtNexus have organized an acquisition prize awarded to a Latin American artist who is nominated through a preselection process at ArtBO, Bogotá; ArtLima, Lima; SP-Arte, São Paulo; arteBA, Buenos Aires; and Ch.ACO, Santiago de Chile. The aim of the prize is to support the production of contemporary visual arts by emerging Latin American artists and to increase awareness of regional art fairs among collectors.

EFG is the marketing name for EFG International and its subsidiaries. EFG's global wealth management network operates in some 40 locations worldwide. In the Americas, it is represented by EFG Capital, with offices in Miami and regional subsidiaries. [www.efginternational.com](http://www.efginternational.com)