

Km 10026

CA2M MUSEUM IS BIENALSUR



A Three-Voice Viewing Video collections from the Museo CA2M, MAC Panamá and BIENALSUR

VIDEO PROGRAMME

ARTISTS

Minia Biabiany (GLP), Sarah Brahim (SAU), Milko Delgado (PAN), Cristina Lucas (ESP), Matilde Marín (ARG), Bruna Mayer (BRA), Cristina Mejías (ESP), Edison Peñafiel (ECU), Gabriel Rodríguez Pellecer (GTM)

CURATORIAL WORK

Museo CA2M (ESP)
MAC Panamá (PAN)
BIENALSUR (ARG)

The project is conceived as a dialogue between three collections that operate within different territorial frameworks of the South—the Museo Centro de Arte Dos de Mayo (Museo CA2M) in Móstoles (Madrid), the Museo de Arte Contemporáneo de Panamá and the MUNTREF Centro de Arte Contemporáneo in Buenos Aires, Km 0 of BIENALSUR—as a way to spark different synergies through the alliance of these institutions.

A proposal for collaboration, it is conceived as a joint exercise and an opportunity to observe the intersections and divergences to be found among the works that make up each of the collections.

The Museo CA2M presents a video by Cristina Lucas, which alludes to the transformation of borders via the use of colour on different political maps; secondly, the work by Edison Peñafiel takes its name from the term used by the Romans to refer to the Mediterranean, where the sea is presented as the setting for many lives, in relation to travelling and migration. Lastly, Cristina Mejías presents a video in which hands become a mechanism and collective chain to filter the flow of water.

For its part, BIENALSUR presents a piece by Bruna Mayer, which is an invitation to reflect on the links between the microcosm, bacteria, fungi, human beings and the stars. The second video is by Matilde Marín, who offers a powerful metaphor for the fragility of our planet in the face of climate change and global instability. Lastly, the work by Sarah Brahim uses a cartography of the desert to evoke themes around the intimacy of existence and the human condition in tension with nature.

From the MAC Panamá, the piece by Minia Biabiany is an allegory depicted through the use of traditional utensils, the landscape and the nature of Guadeloupe. The work by Milko Delgado delves into processes of ritualistic exploration, as a way to link their life experience with various social dynamics; and the video by Gabriel Rodríguez Pellecer appropriates and interrogates the myth of modernity as based on the Panama Canal.

These nine videos make up a chorus of statements that speak to memory, territory and the landscape, via *A Three-Voice Viewing*. ♦

BIENALSUR2025
10 YEARS

BIENALSUR

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DE TRES DE FEBRERO



MAC PANAMÁ
MUSEO DE ARTE CONTEMPORÁNEO





For a transnational cartography of contemporary art

WE CELEBRATE TEN YEARS OF THIS NETWORK THAT REDEFINES THE GLOBAL MAP OF ART BY CONNECTING DIVERSE COMMUNITIES AND GEOGRAPHIES. IT IS A CONTINUALLY EXPANDING PLATFORM THAT ASSERTS AND AMPLIFIES THE RIGHT TO CULTURE, CONTRIBUTING TO THE CONSTRUCTION OF A CONTEMPORARY HUMANISM

BIENALSUR challenges established logics and experiments with new ones. We uphold an experimental format — one of trial and constant revision of our practices — rooted in a horizontal, decentralized, and plural approach, based on collaborative, networking, and mutually supportive work among actors across diverse artistic scenes.

BIENALSUR contributes to the construction of a contemporary humanism. It connects artists, cultural institutions, and audiences from around the world. Through this commitment to cultural and geographic diversity, we seek to break isolation and overcome individualism. Each artistic project, each initiative on the ground becomes a stage in a larger journey, where the local feeds the global, and every voice enriches the others. Together, we firmly assert the humanistic and transnational dimension of contemporary art.

BIENALSUR thinks outside the box, transcends the tracks, builds other maps, and forges new paths by fostering fluidity in exchanges and access, striving to contribute to the construction of what we like to conceive as the BIENALSUR community.

We know that art and culture are not independent variables, but in the face of the civilizational crisis we are experiencing, we like to think with and through their transformative vocation, their capacity to disrupt inertia and spark new meanings that offer spaces for reflection and the emergence of alternative perspectives. We are convinced that it is from and through culture that these goals can be achieved.

Aníbal Jozami
General Director

Diana Wechsler
Artistic Director

We are un-disciplined.

We disrupt the inertia of habit, of the reflex act that governs the dynamics of social and cultural interpretation.

We adopt a proactive, emancipated, creative, reflective, critical, situated position aimed at breaking isolation and individualism to rebuild community.

Even if it is just placing a grain of sand in the desert, we believe it is worth trying out strategies for the development of a possible contemporary humanism.

**For the realization of this dimension:
We continue BIENALSUR!**

Km 10026



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CURATORIAL WORK: Museo CA2M, MAC Panamá, BIENALSUR

Videos from the Museo CA2M Collection

Cristina Lucas (SPAIN)

Pantone 5600+200, 2007
DVD video. Animation
39 min 26 s

Cristina Lucas explores the intimate relationship between the knowledge reflected on maps and the structures of political power; identifying them as tools that tend towards partiality and manipulation. *Pantone* (All Colours) uses colour to represent all the political maps of the world, beginning in the year 500 BCE and ending in 2007. The maps are updated every time a military conflict so requires. Here, every year lasts just one second, and each area of colour or size indicates a change of government or an invasion. The animation shows how country borders have changed over the years, appearing and disappearing as if, with the greatest of ease, a computer virus were randomly altering the existing structures. Geopolitical, social and religious changes give rise to new nationalities and regional identities turning yesterday's friend and neighbour into today's enemy.

Cristina Mejías (SPAIN)

Knot the Tongue. Grasp a Stream II, 2021
HD single-channel video, audio, colour
14 min 39 s

Cristina Mejías's works revolves around time, storytelling and language as a set of symbols and signs that make up a system. Her most recent projects are video installations that occupy and transform a space, harnessing video to generate a narrative that unfolds in a specific time during which a change, a rhythm, a story occurs. The video shows a series of hands filtering a constant flow of water that runs through them, in a profound interdependent relationship that reveals how the individual links in this chain form a chorus that becomes indispensable for the water to keep on babbling.

Edison Peñafiel (ECUADOR)

MARE MAGNVM - Navis I, 2022
Single-channel video, sound, black and white
30 min

Using video, animation and photography, Edison Peñafiel develops a series of visual narratives in which he creates characters based on real histories, his own and those of people close to him. *MARE MAGNVM - Navis I* doesn't refer to a single or specific event. It offers no information about the origin of the characters or their personal history. His faces aren't visible, covered by the typical papier-mâché masks of his native Ecuador that humanise yet at the same time depersonalise the characters. The identity of these people remains timeless and culturally ambiguous, while their clothing, devoid of all identifying characteristics, turns them into archetypal representatives of any diaspora. Mare Magnum is the name the Romans gave to the Mediterranean Sea, and although the characters are fictional, the artist turns a spotlight on scenes of real life in the Mediterranean and Caribbean, and in so many other bodies of water that are places of migration.

Videos from the MAC Panamá Collection

Minia Biabiany (GUADELOUPE)

Musa, 2020
HD video, sound
13 min
Ed. 2/3 + 2 PAs

Minia Biabiany explores the colonial violence that occurred in her country, Guadeloupe, a French possession in the Caribbean, while simultaneously reviewing her family history through women. Using

metaphors associated with traditional utensils and the nature of her country, she revisits the history of oppression that endures in human bodies. *Musa paradisiaca* is the scientific name of the banana tree that grows in certain latitudes of Asia and the Americas. The eye-catching purple and red flower is a common element in a variety of autochthonous cuisines and also has medicinal properties. This piece takes its name from the flower, used here as the pivot

for examining notions of colonialism and territorial identity. The artist emphasises its healing and curing characteristics in the context of her country, where nearly 90% of the soil has been contaminated by the pesticide chlordecone, whose use the French permitted in the 1970s and 80s and which has caused health problems in the sexual organs of the inhabitants and affected children's development.

Milko Delgado (PANAMÁ)
*Conceptual Notes on Banana
Extractivism in Barú, 2021*
Video - performance
7 min 31 s

Milko Delgado reflects through a video performance and an installation on the trauma of his country's banana-growing past. Their work delves into processes of ritual exploration as a way to link their life experience with various social dynamics, creating projects that challenge the dominant heteronormative narratives while examining spaces shared by the body and the natural environment that generate new possibilities for life to inhabit the planet. The artist alternates constantly between different formats in which the body, eroticism, botany and disease are elements that forge a new world of social-natural relations

that enable us to live together in a more coherent manner. This self-portrait revisits some of their most recent works, expertly capturing both human weakness in the face of time and the vital resilience of each living organism.

Gabriel Rodríguez Pellecer
(GUATEMALA)

*Transhistorical Parliamentary Project
of Living and Dead Entities in Central
America and Panama: Route to
Immortality, 2024*
Single-channel video
12 min 14 s
Ed. 1/5 + 2 PAs

Ruta a la Inmortalidad is a project that appropriates and interrogates the myth

of modernity based on the Panama Canal. Borrowing archive material from news reports published by the British and Americans during the twentieth century, the video examines the Monroe Doctrine and the political discourses of the Cold War to unpack the rhetoric of progress and development behind the interventions in Latin American countries. Gabriel Rodríguez Pellecer views his body as a somatic canvas on which a variety of phenomena and energies can manifest. Because of tectonic, volcanic, organic, political and geological processes, the earth provides energy. The artist sees myths and storytelling as “technologies” that could be used to rewrite identities, and he is interested in challenging the ways that Western thought encroaches on other cosmogonies through his art, curation, research and teaching.

Videos selected by BIENALSUR

Bruna Mayer (BRAZIL)

*From the Stars We Came, To the Stars
We Shall Return, 2021*
HD video, 16:9, colour, stereo
15 min 40 s, loop
Sound design & music: Özcan Ertek

The video installation *From the Stars We Came, To the Stars We Shall Return*, by Bruna Mayer, investigates the bacteria and fungi found in the soil of Berlin's cemeteries in combination with organisms from her body. The artist reveals their unique shapes and patterns, juxtaposing their microscopic nature with the vastness and infinity of galaxies and the cosmos. The work is an invitation to reflect on the relationships between the microcosm and the macrocosm, between bacteria, fungi, humans and stars. Life begins with death. Microorganisms—such as fungi and bacteria—break down organic matter, releasing nutrients that enable plants and other living organisms to continue growing. Everything is therefore reborn, and the whole web of life is interconnected. The idea of Earth as an integrated whole and a self-regulating system is known as Gaia. The origin and evolution of life are also intimately connected with the origin and evolution of the stars. When a dying star

explodes, it shoots elements and debris into space. These elements travel on to form new stars, planets and everything else in the universe. Many of the elements we find here on Earth originate in the core of stars, including those that make up the human body. The very matter we are composed of, the atoms that make life possible, were created long ago by stars in the vastness of the universe. We are made of stardust.

Matilde Marín (ARGENTINA)

Instability, 2024
Single-channel video
10 min 22 s

The video represents a powerful metaphor for the fragility of our planet vis-à-vis climate change. A solitary, nameless light-house rises among the glaciers, casting a light that seems to be the only guide amid the vastness. The glaciers, wounded and facing imminent extinction, symbolise the profound environmental crisis we are facing, marked by the cracks caused by human actions. These fissures not only reflect the physical damage inflicted on the environment but also evoke global instability, where human decisions severely disrupt the natural balance and the survival of ecosystems.

Sarah Brahim (ARABIA SAUDITA)

In Search of an Honest Map, 2025
Digital short film, black and white
6 min 8 s
Ed. 3/1 + 1 AP

A high vantage point reveals a series of lines drawn across the vast expanse. It is a cartography of the desert, created by the calm, determined, meditative and heartfelt journey of performer and video artist Sarah Brahim. She inhabits the infinite space with both subtlety and determination. Each step marks a way of being. Her footprint constructs this sensitive, human cartography of resistance. In *In Search of An Honest Map*, the intimacy of existence, of subjectivity, encounters infinite space and makes it its own, not by appropriating it but by inhabiting it in a singular balance between the human condition and that of the environment. The choice to remove colour and work with a palette of contrasts between black and white, between intense light and its absence, adds an expressive intensity which, together with the laborious rhythm of each step, captures the gaze, involving it in this profound vision of the link with nature.

BIENALSUR2025
10 AÑOS

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