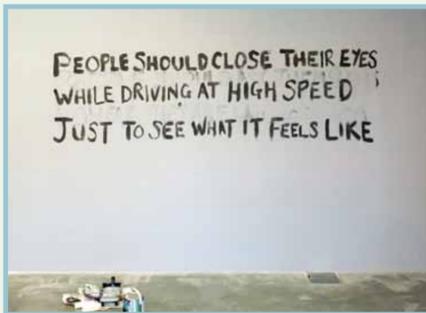


**Changing Places /
Espacios Revelados**
March 27 – April 6, 2014
Buenos Aires
Argentina



Mariano Pensotti / Mariana Tirantte
Hoy es el día (Today is the day)

The intervention developed for the empty hall of the Tornquist bank building presents a group of miniature houses that expand through an unknown, shadowy place: there will be 100 miniature houses, which the spectators can visit as if travelling through a city in their dreams. Above every miniature house hangs an outside banner telling stories about the inhabitants of the house in the hyperbolic language of the publicist—lives turned into slogans. The 100 houses will be constructed based upon descriptions given by 100 residents of Buenos Aires of the houses in which they would like to live. Are our lives the advertisements of our dreams? This is an investigation into the places that are the dreams of a group of individuals from the same city.

Mariano Pensotti is an author and theatre director from Buenos Aires who works with renowned Argentinean scenographer Mariana Tirantte.

Edificio Tornquist, Bartolomé Mitre 523 (Microcentro)
March 27 – 30, April 3 – 6, 2014. Open Thursday and Friday from 5 to 10 pm, Saturday and Sunday from 3 to 10 pm

Text: Mariano Pensotti / Scenography: Mariana Tirantte / Technical Assistance: Gonzalo Córdova Estévez / Music: Diego Vainer / General concept: Mariano Pensotti and Mariana Tirantte

Rabih Mroué
The Pixelated Revolution

“Syrians are filming their own death,” thus begins ‘The Pixelated Revolution. Part performance, part lecture, this searing video work examines the use of camera phones in capturing and disseminating first-hand experiences of the Syrian revolution, while exploring the role of social media in sharing and proliferating these images from the front lines. In what has been described as a “double shooting”, civilians shoot army snipers with their phone cameras in an attempt to bear witness and then hold the snipers to account by posting their actions on the Web. Rabih Mroué has culled images from YouTube, zooming in to scrutinize snipers’ features, only to see them pixelate into abstraction the more closely he searches for their identity. Mroué plays the role of curator, interpreter, and commentator for the images and videos, projecting evidence of past events, dead moments, and moments of death.

A resident of Beirut, Lebanon, Mroué brings together performance art, critical theatre, and visual art, crossing disciplinary boundaries and shifting the role of the artist.

Edificio Tornquist, Bartolomé Mitre 523 (Microcentro)
March 27 – 30, April 3 – 6, 2014. Thursday and Friday from 5 to 10 pm, Saturday and Sunday from 3 to 10 pm (Duration: approximately 22 min.)

Commissioned and produced for and by DOCUMENTA 13, Kassel. Co-produced by: Berlin Documentary Forum – HKW/ Berlin 2012, The 2010 Spalding Gray Award (Performing Space 122 in New York, The Andy Warhol Museum in Pittsburgh, On the Boards, Seattle, and the Walker Art Center, Minneapolis). English translation by Ziad Nawfal; Spanish translation by Cynthia Edul.

Tim Etchells
New Neon Work for Buenos Aires

Exploring contradictory aspects of language in playful and poetic ways, the temporary installation of a new commissioned neon work at the City Hall of Buenos Aires infiltrates the city, spelling out a simple—but-intriguing phrase. Since 2008, Etchells has created a provocative body of work in neon and LED signage, often designed to be installed as interventions in public space. The signs appear to address the viewer directly: Etchells is drawn both to the speed, clarity, and vividness with which language communicates narrative, image, and ideas, and to its amazing propensity to create a rich field of uncertainty and ambiguity. Each of Etchells’s neon works implicates the viewer in an incomplete question, narrative or instruction, creating moments of thoughtfulness and playful encounter; the work is public but private at the same time, trying to draw each person that encounters it into a space of intimate reflection.

Artist, performance maker, and writer Tim Etchells is head of the legendary British performance group Forced Entertainment, based in Sheffield.

Palacio Municipal de la Ciudad, Bolívar 1 (Microcentro)
March 27 – April 6, 2014

Rabih Mroué
Old House

The short video work Old House oscillates visually between destruction and composure, while the artist’s voiceover ruminates on the questions and tensions he himself feels in connection with a deeply buried memory that he would like to forget. The image of the dust cloud from a building that has just fallen is rewound for a few seconds. Slowly, it plays forward, then rewinds again, then forward a little more, until it starts oscillating in flashes between different sections, lasting a few seconds, of the footage of the building as it turns into rubble.

“How can one establish a dialogue in a traumatized society, be aware of reality, but not fall into the trap of melancholy mourning, as the politics of remembrance are often perceived today?” asks Rabih Mroué, referring to the Lebanese civil war and the many “disappeared” of his home country, who also bring to mind those from other places. Mroué is countering the tendency towards amnesia and attempting to remember what it is that “we” have forgotten.

Rabih Mroué lives in Beirut. He is an actor, director, and playwright and one of the founders of the Beirut Art Center (BAC).

Casa del Sur, Av. Pedro de Mendoza 1621 (La Boca)
March 27, 2014 from 5 to 8 pm. March 28 – 30 and April 3 – 6, 2014 from 12 to 8 pm

SIMA
Resonador Blindado (Shielded Resonator) / Concert

The music collective SIMA will install a sound system in the cellar of a bank, where its high security vaults are situated, using the space and its aesthetic facilities (echoes, reverberations and corridors). This place and its empty vaults, which normally remain closed to the public, will be used as a huge cavity resonator, making it possible for the visiting spectator to activate some of the sounds to “illuminate the cave” by using electric callipers, similar to the alarm buttons provided in case of emergency. There will also be a pre-recorded soundtrack played in dialogue with these spontaneous and incidental sounds as part of the collective performance. On April 3, SIMA will give a live concert in the main hall of Palacio Reconquista featuring Isol as the singer, Zypce playing his self-invented instruments, Pablo Chimenti, the electro-acoustic composer, on the guitar, and Nicolas Cecinini, who does the live audio processing, on the keyboard.

SIMA is a musical project created by Isol and Zypce to present a compilation of risky and fantastic pop, with influences from the electronic to contemporary classical music, meandering through the diversity of established musical genres to score a very personal but experimental poetic texture.

Palacio Reconquista, Reconquista 46 (Microcentro)
Installation: March 27 – 30, April 3 – 6, 2014.
Open Thursday and Friday from 5 to 10 pm, Saturday and Sunday from 3 to 10 pm
Concert: April 3, 2014, at 8:30 pm

Artist: SIMA / Letras: Isol / Music: Isol, Zypce / Interpreters: Isol, Voice – Zypce, Instrumental variado – Pablo Chimenti, Guitar – Nicolás Cecinini, Keyboards, live audio processing / Visuals: Nixx / Sound assistant: Pablo Cecinime

Leonardo Moreira
Do Lugar Onde Estou Já Fui Embora (From where I was I’ve already left)

In this visit to an abandoned house, the audience tries to reconstruct five different stories of intimacy, five “times” that compose a kind of social picture. The audience works like a “taxidermist”, trying to bring the dead back to life, trying to create fictions from an abandoned space. Intimacy and theatricality are united: one does not exist without the other one. The audience is directed to navigate a maze of works that depict or reflect the multiple lives of an absent character. Five different routes reveal the biography of Leonardo Moreira and his invented memories. Could we rewrite a person’s life only through its traces? How much of a biography is revealed in a domestic building? Is it possible to separate life and creation, or are they mirrors of the same reality? Would a work of art repair our unlived moments?

Brazilian playwright and director Leonardo Moreira is the head of Companhia Hiato in São Paulo and will develop this work as a performative installation.

Museo de la Ciudad, Alsina 421 (Microcentro)
March 27 – 30, April 3 – 6, 2014. (Starts every 30 minutes, reservations required)
Thursday and Friday from 5 to 9:30 pm, Saturday and Sunday from 3 to 9:30 pm

Production: Companhia Hiato / Concept, text and direction: Leonardo Moreira / Duration: ca 20 minutes

La Ribot
Laughing Hole

The floor of an empty room is covered with countless cardboard panels, featuring bizarre handwritten words, which are then affixed to the walls with adhesive tape, one after the other, during a five-hour performance. In the grip of constant laughter, veering at times towards tears, the performers give themselves over to falling down and, consequently, to getting back up. In between times, they raise their arms, carrying an obvious weight—that of words—and of their invasion through strange associations. Caught between laughter and action, La Ribot sets out to occupy space, to break it down to its physical dimension, to a human scale. She allows herself to live in this mysterious gap, shaken by laughter—in a process of accumulation that draws upon the ambiguity between visual construction and meaning. The interaction takes on the appearance of a memorial, where variations and traces function on various levels, moving from the intimate to the world.

The Spanish choreographer, dancer, and performance artist La Ribot, who currently lives in Geneva, deals with social and political aspects of images and the body in her work.

Edificio Tornquist, Bartolomé Mitre 523 (Microcentro), 1st floor
Performance: March 27 from 5 to 10 pm (Spectators are welcome to come and go as they please during the five-hour performance)
Installation: March 28 – 30, April 3 – 6, 2014.
Open Thursday and Friday from 5 to 10 pm, Saturday and Sunday from 3 to 10 pm

Director: La Ribot / Sound Design: Clive Jenkins / Performer: Ruth Childs, Tamara Alegre Pérez, Olivia Csiky Trnka and Fernando de Miguel
A La Ribot production. Genf, coproduced by Galeria Soledad Lorenzo Madrid and Art Basel – Art Unlimited, Basel/Schweiz. La Ribot is supported by the City of Geneva, the republic and the canton of Geneva, swiss art foundation Pro Helvetia and Lotterrie Romande.

Alejandro Tantanian
Bencich

Bencich attempts to create a course through the borders of fiction, a journey to the heights of the city, where myths usually become mingled with reality. A group of spectators will be guided from the streets onto the balconies of the Bencich Building, enabling them to see the city in a way they have never known before. This change of perspective generates, of course, other ways in which to live in the city. Thus, Bencich is an experience that puts into question the known, helping to find other methods for the gaze. The work follows the trail of architect Eduoard Le Monnier between Europe and Argentina.

Director, author, translator, university lecturer, actor, and singer Alejandro Tantanian lives in Buenos Aires.

Terraza Edificio Bencich, Av. Roque Sáenz Peña 615 / Meeting point: Centro de Información, Turística – Diagonal Norte y Florida (Microcentro)
March 27 – 30, April 3 – 6, 2014. Thursday and Friday at 4 and 8 pm, Saturday and Sunday at 3, 5, and 8 pm (reservations required due to limited capacity)

Beatriz Catani
Inferno

The Puente Ferroviario bridge between La Boca and Barracas is the scene for this staging of Dante’s texts from the Divine Comedy. To read Dante is an infinite rehearsal, and the ways in which the Comedia can be approached are innumerable. The intense constructions of Dante’s cantos have been read for centuries; if they are still relevant, it is mainly because of the aesthetic strength of his verses, which impose themselves like an emotional truth. Fragments taken from Inferno, the first part of the Comedia, build a narrative discourse, established by the ease of this tale—almost like the gaze of a child—and the configuration of Dante’s figures—almost like ghosts. From them we recognize that humans are doomed to remain in an unchanged world, which means in the “inferno”. The bridge over the Riachuelo is at a crossroads and the people who live and move in this zone—a symbol for today’s “inferno”—endure fitting circumstances to represent the “humiliated and offended” of our times, in the words of Dante Alighieri.

Beatriz Catani is a dramatic adviser, director, actress, and academic based in La Plata.

Barraca Peña, Av. Pedro de Mendoza 3003 (La Boca)
March 31, April 6, 2014, 6:15 pm

Changing Places / Espacios Revelados
Artistic interventions in urban environments

March 27 – April 6, 2014, Buenos Aires, Argentina

Changing Places / Espacios Revelados will use empty buildings and public spaces in Buenos Aires for artistic interventions that reflect upon social cohesion in the mega-city. The project exchanges the interior of the theatre for the wide scenery of the capital. Through the perspective of local and international artists on the “blind spots” of the city, another map is drawn, offering new access and entrée to a conception of public space that most people appear to have discarded long ago.

Abandoned residential and commercial buildings, imposing empty banks, a railroad bridge over the Riachuelo, and terraces high above the city—as well as walls and façades in public places—will be converted into stages by outstanding theatre and performance artists. The project focuses on two areas of the city: the bank district in the city centre and La Boca, connecting both of these banks via shuttle buses for the visitors.

The artists have been asked to respond to specific places and urban situations with their own proposals. They are following the visible and invisible traces a city leaves behind in the course of its development. They shift time and space, and evoke the imagination, doubt, and hope found in the people and the city in which their work is embedded. They occupy places with words, send messages into the public space to reflect the conflicting dreams and possibilities of a city, or find their themes in the void that points to what is missing and what demands presence.

Places need people who perceive and use them. For that reason, the people of Buenos Aires are invited to contribute to the composition of some of the artists’ works, to bring, for instance, a banking hall into a state of suspension or transform an abandoned building into a green oasis with their plants, thus creating a social space of encounter.

Julian Hetzel
I’M HERE

How can what seems to be apparent be made clear? The core element of Julian Hetzel’s installation is a 1:1 encounter between the spectator and a homeless person. By dislocating the subject from his habitual environment, a blind spot is created in the urban architecture, while his presence in the exhibition generates hypervisibility. By switching places and thereby shifting the context, several value systems become interlaced and gravity is inverted; now inside is outside and vice versa. The presence of the homeless person is framed as a performance. This presence is the capital of the performer. Labour is transformed into occupation—a specific form of being in time. The dematerialization of the work of art directs the gaze onto what remains: the social. The situation of the encounter between two individuals is framed and negotiated again and again by the participants. The setting contains potential for mutual unsettlement as much as for self-empowerment. It’s a step into the void: into something that accelerates an already insecure situation and opens a real space for encounter, confrontation, and reflection.

Julian Hetzel is a young artist based in Amsterdam, who works among the trinity of theatre, music, and media.

Edificio Lanusse, San Martín 236 (Microcentro)
March 27 – 30, April 3 – 6, 2014. Open Thursday and Friday from 5 to 10 pm, Saturday and Sunday from 3 to 10 pm

Production: SPRING-Festival Utrecht / Supported by the Fonds Podiumkunsten NL.

Tim Etchells
Some Imperatives

Some Imperatives is a durational performance and intervention in urban space, comprising a sequence of short texts painted by a lone performer on specific walls in different locations of the city. It marks the city with a series of contradictory and poetic slogans, demands for change, absurd actions, or philosophical reflections that echo the city, its contradictory dreams and its shifting possibilities. Each text—a declaration chosen by the performer from a long list provided by the artist—is painted on a wall and then later painted out, only to be replaced by a new text painted in the same place. Through this ongoing and somewhat circular process, each location for the work accumulates a residue or trace of the previous writings, as well as displaying the most recent addition of text. Etchells’s slogans for Some Imperatives combine the urgency of political calls to arms with a poetic contradictory twist, whilst the cyclical process of painting text, erasing and then repainting, lends to the exhortations of the writing a mutable, almost schizophrenic quality—the demand of each slogan is always replaced, painted out, and changed by the same hand that marked it in the first place.

Pared de San Martín 280-286 / Pared de Bartolomé Mitre 357 (Microcentro)
Pared de Av. Almirante Brown 1330 (La Boca)
March 27 – April 6, 2014

Federico León
La última película (The last movie)

The last movie is an intervention within spaces that were formerly the locations of cinemas, but have since been transformed into parking lots. During each intervention, the last movie that was exhibited before the closure will be shown. As if attending a session of spiritualism, the spectators will enter the intersection between two different points in time; for the first time in forty years, movies will be shown in these places, projected onto the greasy walls of the parking lots. Through the projection of the last movie, the space is transformed into what it originally was, giving it the opportunity to connect to another time—which is “liberated” for a few hours. Time and place have changed, only the movie stays the same. It is always the same: it doesn’t transform, it doesn’t get old, it moves like a ghost. The movie brings together two times, two places.

Argentinean director and filmmaker Federico León writes and directs plays as well as cinematic films.

Estacionamiento Cuadra, (Ex Cine 9 de Julio), Buauess 2523
March 31 – April 2, 2014. 7 to 11 pm daily

Artistic direction: Federico León con la colaboración de Marcos Martínez / Executive producer: Luz Algranti / Production assistant: Rocío Gómez Cantero / Collaboration on research: Claudia Schijman and Blanca Blinder / Projection design: Matias Iaccarino / Photo: Ignacio Iasparrá and Marcos Martínez / Design: Alejandro Ros. Thanks to: Florencia Wasser, Gabriela Ricardes, Joachim Gerstmeier, Florencia Frias, Leandro López, Luis León, Julián Tello, Malena Juanatey, Violeta Bava, Arq. Marta García Falcó, Arq., Patricia Méndez, Fernando Ramirez Llorens, Martín Rejtman, Cecilia Sosa, Adrián Muoyo, Johanna Palazzi, Emilio Leal, Leonardo Peña y Juan Laureano.

Vivi Tellas

Museo de la Paloma (The Pigeon Museum)

The Pigeon Museum is an installation that reflects on the myths surrounding the ultimate peace symbol. Pigeons are seen as a threat, as a plague, and many fantasies are built around them. Pigeons invoke dread as they invade and occupy empty spaces. But how can a pigeon symbolize peace, while being seen as a menace? What kind of people love pigeons? To create this installation, Vivi Tellas contacted the Association of Pigeon Breeding General Belgrano, an association of people who are passionate about messenger pigeons. “The messenger pigeon only knows how to go back home,” said Claudio Trujillo, president of the association, who first raised pigeons in Buenos Aires, and Tellas thought, “Where is my home?” A group of pigeon lovers will discuss how they share their lives with pigeons. At the end of the day pigeons will be released, carrying messages from the audience.

Vivi Tellas is a theatre director and curator from Buenos Aires and the founder of Biodrama, a documentary genre of scenic biographical works.

Barraca Peña, Av. Pedro de Mendoza 3003 (La Boca)
March 27 – 30, April 3 – 6, 2014. Thursday and Friday from 5 to 8 pm, Saturday and Sunday from 3 to 8 pm

On Saturday, March 29 and April 5, 2014, from 4 to 5:30 pm, there will be a presentation of a pigeon collection by the Grupo de Colombófilos with a pigeon release at 6 pm.

Production: Sebastián Romero / Design and Staging: Mariela Scafati / Assistant to the director: Natalia Chami / Museología: Guillermina Mongan / Concept and direction: Vivi Tellas

Magdalena Arau
La invención del barco es la invención del naufragio (The invention of the ship is the invention of the shipwreck)

At the end of the eighteenth century, a trading ship sails from Spain to the port of Buenos Aires. The ship is wrecked in the river and sediment builds up over the centuries, covering it. The ship lies for more than 200 years, like a sleeping giant. In 2008, after excavations in the area due to construction for a real estate enterprise, the ship is discovered. The foundations are transformed into an archaeological mission. After the ship is pulled out and examined, it is decided to put it back in its original place: underground. The ship is transferred 5,500 meters to its final location at the barracks; its context is now the city of Buenos Aires. Under the surface, the ship is constantly supervised from a precise distance by a group of scientists, who support its underground life by controlling the levels of humidity and acidity via a binary code. Like a prehistoric monster, the ship again lies buried, while its “after-life” is taken care of. In its original resting place, the foundation is being built for four monumental towers: a small artificial paradise, with waterfalls and palms. Magdalena Arau follows the movement of this ship and its underground life through the city.

Magdalena Arau is a young director and performer from La Plata, who works in theatre and cinema projects.

Museo Invisible: Barraca Peña, Av. Pedro de Mendoza 3003 (La Boca)
Museo del Paisaje: Mirador Galería Guemes, Florida 165 (Microcentro)
Museo del Presente: Edificio Tornquist, Bartolomé Mitre 523 (Microcentro)
March 27 – 30, April 3 – 6, 2014. Thursday and Friday from 5 to 10 pm, Saturday and Sunday from 3 to 10 pm (with the exception of Barraca Peña, which closes at 8 pm)

Creation: Magdalena Arau, Leopoldo Dameno and Javier Samaniego García / Direction: Magdalena Arau

William Forsythe
Scattered Crowd

Scattered Crowd invites visitors to contribute to the transformation into a state of suspension of the hall of a bank. Thousands of white balloons, suspended in a billowing wash of sound, create an airborne landscape of relationships, of distance, of humans and emptines, of coalescence and decision. In this physical space, the viewers inhabit and alter—through their stillness or speed, their sense of proportion and time—the configurations that make up this constantly shifting, ecstatic world.

In addition, the film works Solo and Lectures on Improvisation Technologies will be presented in order to offer a perspective on Forsythe’s approach to improvisation and demonstrate the choreographer’s ideas on drawing with the body in space.

Frankfort-based choreographer William Forsythe is director of The Forsythe Company and considered one of the world’s outstanding representatives of contemporary dance.

Palacio Reconquista, Reconquista 46 (Microcentro)
March 27 – 29, April 5 – 6, 2014. Thursday from 5 to 9 pm, Saturday and Sunday from 3 to 7 pm

Installation: William Forsythe / Music: Ekkehard Ehlers / Sound: Sylvain Lafourcade / Producer: Julian Gabriel Richter

The Forsythe Company is supported by the city of Dresden and the state of Saxony as well as the city of Frankfurt am Main and the state of Hesse. The Forsythe Company is Company-in-Residence of both HELLERAU – European Center for the Arts in Dresden and the Bockenheimer Depot in Frankfurt am Main.

Thanks to: Goethe-Institut Buenos Aires

MAMAZA
Garden State

A communal oasis, a utopian island, a temporary autonomous zone: MAMAZA, a choreographers’ collective from Europe, transforms an empty building into an exotic community garden. The central protagonists of this choreography are innumerable potted plants of all species, sizes, and forms. They all come from the private apartments and workspaces of Buenos Aires’s citizens, who have donated their darlings for the run of the project. For this botanical general assembly, MAMAZA has created a unique choreographic biotope. Permanent rearrangement, mutating light and sound conditions, and mood-raising events throughout the entire day transform the house into a gathering place for plants and people; a mobile, malleable free space, to be inhabited, shared, and dreamed up together. Visitors are welcome to bring a potted plant of their own as a loan, which allows the guests (and their plants) to become part of the Garden State.

There will be a special program in the Garden involving the project of **Mariarena Marouda: Walking in the City: on the Poetics of Space** (Switzerland), May Zarhy (Israel) have created several stage works, including installations and site-specific works.

Casa del Sur, Av. Pedro de Mendoza 1621 (La Boca)
March 27, 2014 from 5 to 8 pm. March 28 – 30 and April 3 – 6, 2014 from 12 to 8 pm

Concept and realization: MAMAZA (Ioannis Mandafounidis, Fabrice Mazliah, May Zarhy) in collaboration with the SAC Architecture Class of the Städelschule / Sound: Johannes Helberger (kling klang klong) / Light design, technical direction: Harry Schulz / Heleno Bernardi / Co-production: Künstlerhaus Mousonturm / Funded by the Doppelpass Fund of the Federal Cultural Foundation.

Hugo Glendinning / Tim Etchells
Empty Stages

Empty Stages is an ongoing photographic project by Tim Etchells and Hugo Glendinning that documents empty stages around the world, in locations that range from amateur theatres, pubs, schools, conference centres, church halls, and city theatres to working men’s clubs. Through its catalogue of these temporarily deserted locations for performances, the work explores stages as spaces of imminence and expectation—inviting the viewer to imagine the different kinds of events that could take place in these locations. In Etchells and Glendinning’s images, the charged or magical space of performance, the “other world” of the stage, is often shown with all the lights on, without mystery. Here the stage can be seen for what it is—a piece of architecture, a zone of possibility, but in the end no more and no less than a built container, a frame of variable dimensions, that is so many metres wide, so many metres deep, and so many metres high.

Tim Etchells is an artist and a writer based in the UK whose work shifts between performance, visual art, and fiction. Hugo Glendinning works in the fields of video and photography, from fine art collaborations through production and performance documentation to portrait work.

Cine Teatro Dante, Almirante Brown 1239 (La Boca)
March 27 – 30, April 3 – 6, 2014. Thursday and Friday from 5 to 8 pm, Saturday and Sunday from 3 to 8 pm

Gonzalo Córdova Estévez / Coordination Workshop: Gabriela Urtiaga / Press and Communication: María Laura Monti

Location officers: Ariana Aisenberg, Lía Comaleras, Solana Ferroni, Paula Gallarino, Malena Juanatey, Florencia Lindenboim, Tomás Mesa Llauroad, Sandra Majic, Nery Mucci, Daniela Patané, Pia Patruno, Julia Perette, María Lucila Pyffer, Luciana Rico, Paola Gómez Sánchez, Melisa Santoro, Dalmiro Villanueva, Matias Ygielka

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For further information see: www.siemens-stiftung.org / www.agendacultural.gavar © Siemens Stiftung, Kaiserstr. 16, 80801 Munich, Germany
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Buenos Aires Ciudad

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