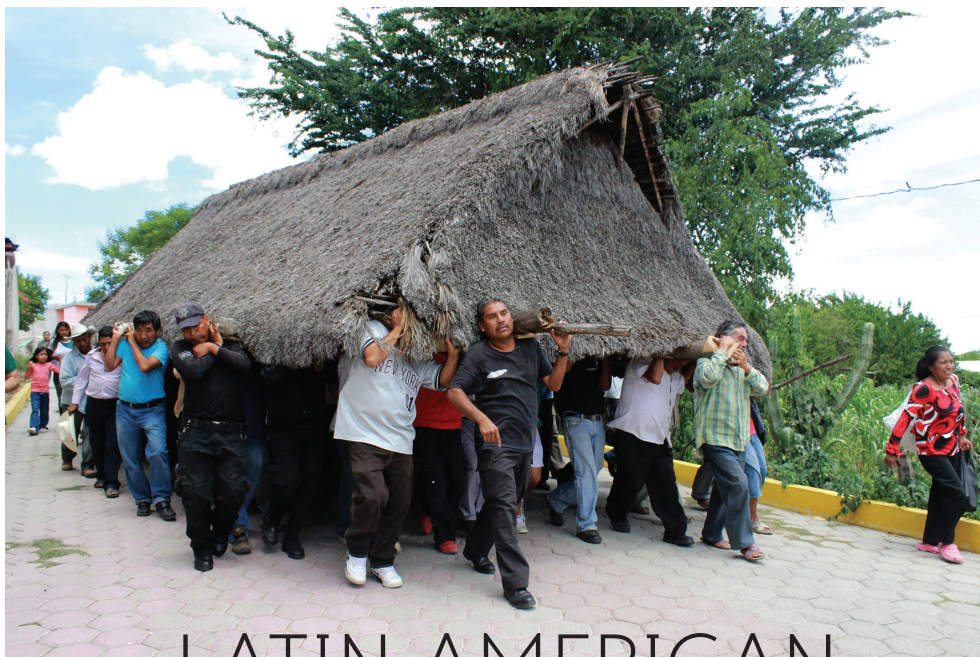


CENTRE FOR FINE ARTS  
BRUSSELS

BO  
ZAR

EXPO



# LATIN AMERICAN CARTOGRAPHIES

ART, SOCIAL COHESION  
AND URBAN LANDSCAPES

19 MAY – 6 AUGUST 2017

PALAIS DES BEAUX-ARTS  
BRUXELLES  
PALEIS VOOR SCHONE KUNSTEN  
BRUSSEL

VISITORS GUIDE **EN**



More than ever before, the future belongs to cities. In 2016, 54.5% of the world's population lived in towns, 1.7 billion of them in cities with a population of over a million. The culture of the future will be incubated in cities, through trial and error. In a highly diverse city, there is no longer a shared past to which the whole population can refer. Those who live there will have to create the 'common ground' for human exchanges themselves. Artists help to imagine and thus shape urban societies. The avant-garde of society happens in the megalopolis. There, citizens grapple with the great global challenges: migration, ecology, digitisation, new forms of cross-border violence. There are good reasons why Fritz Lang's film "Metropolis" (1927) still continues to appeal so strongly to the imagination, as it shows the constructive as well as the destructive forces of progress.

Megacities in Latin America hold a mirror up to the super-diverse city of Brussels. Five cities are linked to a theme that is a vital concern in each city in question. *Latin American Cartographies. Art, Social Cohesion and Urban Landscapes* already gives a sneak preview of the future, with a variety of urban ideas: on the theme of mobility in Curitiba (Brazil), memory in Puebla (Mexico), violence in San Salvador (El Salvador), resilience in Medellin (Colombia) and learning in Lima (Peru). The exhibition looks more like a lab than a white box in a museum. In a variety of media, the space is opened up to imagination, experiment, confrontation, participation and reflection. The 'performing' and visual power of art turns visitors into participants.

"Latin American Cartographies" is the final result of a process lasting one-and-a half years. A seminar at BOZAR in June 2016 marked the start of this journey. A residence in Medellin with Latin American and European artists and activities created the necessary links. Now we are gathering together again where the adventure started. The movement back and forth between two continents and various cities creates a healthy urban dynamic. This project was a collaboration between the EU, BOZAR, Interarts and our curator. Additionally two other Brussels-based partners have come on board: the Recyclart Fabrik for the scenography and the Zinneke workshop for the prototype of an air-purifying bicycle. For a long time, cartography has not been one-way traffic but a pooling of energies. Let us explore together the great issues of our globalising world and try to find visionary solutions. Our gratitude goes to the European Commission for having made this possible.

Paul Dujardin  
CEO and Artistic Director

The *Latin American Cartographies. Art, Social Cohesion and Urban Landscapes* exhibition culminates the LAIC project: a collaborative process involving artists and cultural professionals from both Europe and Latin America, it has focused on the existing possibilities to promote and strengthen the role of culture and the arts as instruments of inclusive and sustainable development, in particular in urban contexts, as well as on identifying successful patterns for action.

Funded by the European Commission, LAIC is a pilot project that finds its justification in the assumption that culture makes an undeniable contribution to development, in all its forms. Recent international texts such as the European Commission's *Communication Towards an EU Strategy for International Cultural Relations*, the United Nations' *2030 Agenda for Sustainable Development* and the *UNESCO Convention on Cultural Diversity* provide for interesting and complementary perspectives regarding the role of culture in advancing human sustainable development across the globe. Nevertheless, there is still a need to further raise awareness, also beyond institutions to encompass citizens, as to this potential.

Indeed, culture should be publicly acknowledged as being consubstantial to human development and fundamental to human dignity and human rights. Almost 70 years ago, article 27 of the *Universal Declaration of Human Rights* recognized culture as one of the fundamental human rights. It is our responsibility, both as citizens and professionals of the cultural sector, as representatives of the community of civil society, to ensure that not only this is not forgotten but that, essentially, culture is brought to the forefront of the political discourse as both an enabler and a driver of development: "culture plays both an instrumental and constitutive role in development; it is both a means and an end. It contains an instrumental and transversal value, supporting and strengthening interventions in development areas but is also a development priority in its own right, the constitutive basis of our life and, thus, a desirable end in itself." <sup>1</sup>.

---

1. Culture as a Goal in the Post-2015 Development Agenda, International Federation of Arts Councils and Cultural Agencies, International Federation of Coalitions for Cultural Diversity, Agenda 21 for Culture, Culture Action Europe, 2014, p. 6.



## EDITORIAL

It follows that culture should also be understood as one of the four dimensions of sustainable development, essential as its economic, social and environmental dimensions. Indeed, holistic and integrated development will only be achieved when the values of creativity, heritage, knowledge and diversity are factored into all approaches to sustainable development. Through the LAIC project and the present exhibition, Interarts and Bozar have made a small but precious contribution to making this more visible: a further stepping stone in raising the awareness, also of the general public, as to the enormous potential offered by culture in fostering more humane societies but also as to the unrelenting commitment by the professionals and artists in the cultural sector to making this world a better place, in the present and for future generations.

Mercedes Giovinnazzo  
Director, Interarts

## EXHIBITION CONCEPT

The impact of visionary Latin American artists who connect their artmaking to pressing social, cultural and economic issues plays a vital role in contemporary art from Latin America. These artists use their practices to work directly within the social fabric, creating connections, networks and relations. Art and activism are merging in the constructive processes of building up communities and common futures in the concrete jungles of segregated urban spaces and realities.

The 21st century has brought with it significant innovations, attempting to unite Latin America in resistance against the rapid and disorderly urban growth that leads to widespread social inequality, violence, environmental destruction and a lack of engagement on the part of citizens towards their cities.

The exhibition investigates and showcases connections between these social facts and artistic expressions, aiming to raise public awareness about the role of art practices in the creation of social cohesion in contemporary societies.

Urban areas in Latin America share a common history rooted in colonization, repression, war and inequality. These cities also have in common a high level of segregation that is not only a consequence of poverty and income disparity, but is also determined by unequal access to basic public services. Certain groups, such as women, young people, indigenous people, migrants and people of African descent, often suffer more than others. Within this context defined by today's neoliberal push for modernization, many artists use their practice to subvert oligarchic societies and institutions across Latin America.

*Latin American Cartographies* illustrates the major role that artists' play in shaping the past, present and future of these cities, as well as the communities that inhabit these urban areas, using art as a tool for social transformation. With the support of the EU, the project is set up as a dialogue between artists and urban activists across Latin America who are at the forefront of a movement generating new perspectives and actions around issues of violence, environment, education, memory, resilience and mobility.

The exhibition places a special focus on cities such as Lima, Puebla, Medellín, San Salvador and Curitiba. It presents processes rather than objects, and large multimedia installations that encapsulate artists', thinkers' and collectives' different visions and strategies. It draws

inspiration from and further explores research ideas that originally developed during the conference in Brussels in 2016 and a subsequent LAIC Urban Lab in Medellin, Colombia.

An example of such an artistic strategy is a work by The Fire Theory, a Salvadorian collective that organised a football game as a symbol of reconciliation between former army members and guerrillas.

Metodo Salgari from Mexico proposes an exploration of the unknown history of the Belgian architect Agustín Goovaerts, who designed some of the important modern urban architectural buildings in Colombia. Peruvian activists display the city as a non-formal learning space. From Colombia, activists and artists place the subject of the air at the heart of resilient cities using the bicycle as a symbol of transformation. The creation of a new urban territory addressing waste and water management issues is the main topic of a series of interventions by the Brazilian studio Bijari. The installation by Federico Martínez Montoya and Fernando Escobar integrates aspects of political practices exploiting the urban spaces of Puebla and Medellín. The Colombian artist Oscar Leone carries a heart deep into the Amazonian jungle. For Leone and for many artists in this exhibition the physical landscapes are the theatre where humans formulate and act out their perceptions, tensions and adaptations throughout life. These diverse approaches function as a form of resistance that utilizes the arts and culture in order to defend democratic and multicultural values.

The exhibition is the result of LAIC - Culture and Arts Supporting Social Cohesion in Latin American Cities, a transcultural artistic crossover project between Latin America and Europe. Developed by BOZAR and Interarts, funded by the European Commission.

Antonio Jose Guzman  
Visual Artist - Lecturer - Curator  
Atelier GF Workstation - Amsterdam

ARTISTS GROUPS AND TOPICS (NODO)

## NODO “MEMORIA”/ ‘MEMORY’ CLUSTER- PUEBLA (MEXICO)



Parque Bolívar ©Método Salgari



'Sleeping the sleep of the just' ("Durmiendo el sueño de justo") is a popular expression that, in Mexico, is used to describe a story, document, file, persona non grata or activity that has been buried or forgotten for a specific reason or because it is in some way uncomfortable.

The 'Memory' Cluster proposes to rouse from that slumber stories that are no longer talked about and therefore no longer live in the popular imagination. It suggests awakening stories and knowledge, and to give them a place in our world today in order to bring realities and reflections on the past face-to-face with the present and its status quo, through popular memory and recollection. This is how we can reclaim the stories that are weaved in our cities and form part of its urban, architectural and social life.

Statement written by the 'Memory' Cluster.

The 'Memory' Cluster is composed of:

- Gustavo Ramírez and Mariela Velasco - LAALvaca (Mexico)
- Rogelio Sánchez, Nina Fiocco - Método Salgari, (Mexico) and (Italy)
- Federico Martínez Montoya (Mexico)
- Fernando Escobar (Colombia)

## ■ Industry, 2017

### **Método Salgari : Rogelio Sánchez, Nina Fiocco**

The Belgian architect, Augustin Goovaerts, went to Medellín in 1920 at the invitation of the future Colombian Prime Minister, Pedro Nel Ospina. The aim was to build an imaginary construct that was in keeping with the republican desire to introduce modernity to Colombia. The appearance, disappearance and survival of his work can now be seen as evidence of the reconstruction of a new, imaginary urban construct that was clearly distinct, and yet rooted in a historical continuum.

## ■ The Move (Mudanza), 2013

### **Método Salgari : Rogelio Sánchez, Nina Fiocco**

Santa Inés Ahuatempan is an n'giba (popoloca) community that lives in the Sierra Mixteca region of Puebla. Many of its inhabitants migrate to the United States at some point. With them, we reclaimed a tradition that is almost lost, and recreated it collectively: moving a house made of palm leaves on our shoulders, as an indirect announcement of a society that is disintegrating, lost among Western models, influences and aspirations. It implies, both in cultural and personal terms, the idea of movement.

■ **Permanent Office for the Promotion and Management of Memory (OPPGM - Oficina Permanente para la Promoción y la Gestión de la Memoria), 2017**

**Federico Martínez Montoya, Fernando Escobar**

Cities in provinces that are not central (in this case, Puebla and Medellín) can be considered autonomous centres of power because they have somehow managed to deepen their processes of democracy and social development. However, historical imbalance in the distribution of wealth that unrelentingly profits the elite, blatant political corruption and growing global economic pressure have led their respective growth models to become contradictory.

The OPPGM incorporates aspects of growth and urban planning, political practices and different strategies for the use of all available resources, which are ultimately reflected in the shape of urban spaces in Puebla and Medellín. This can clearly be seen in all the programmes designed to construct and use memory as a social resource, which have had a social, political and cultural impact at different levels.

## NODO “RESILIENCIA”/ ‘RESILIENCE’ CLUSTER - MEDELLÍN (COLOMBIA)



AguaCERO, 2010 ©Eduardo Revollo

Medellín, with its adjacent towns, is in the midst of an unprecedented environmental crisis. The air that inhabitants breathe contains high levels of particulate matter (PM2.5 and PM10), mainly produced by vehicles (78%), resulting in a considerable increase in respiratory illnesses. This is paradoxical considering that the city is a model for Latin America because of its integrated public transport system solutions.

Cities are conglomerates and formations that are structured and de-structured organically. They are spaces in which to practice life's on-going challenges. These challenges are not only the responsibility of state (public) and private structures; they are the responsibility of society as a whole. In an ontological sense, cities are the largest force field where each being (understood as a citizen) can test his ability not to forget him or herself nor the 'other'.

This awareness of the 'other', articulated not through anthropocentrism but through biocentrism, enables for reflections on an element that underpins the origins of planetary life – air – and paves the way for the showcasing of a growing concern for many world governments: the problem of emissions that contaminate the atmosphere.

The 'Resilience' Cluster brought together initiatives to mitigate that problem by increasing awareness and reflection through the object of 'Air' as one of the elements responsible for regulating life on the planet.

These projects promote a comprehensive look at the element of air, in which the flow of life materialises and is directly connected to atmospheric phenomena and the physiological act of breathing.

CYCL'R offers a playful, poetic and utopian vision through a prototype device designed to materialise air and make it visible: when pedalled, the device captures and filters the air and then releases it so that it can be breathed.

'Green Circles', which took place in several Latin American spaces, and Samaúma, which happened in the Brazilian Amazon, look at the act of sowing trees as a political action connected to recovering the land's ancestral memory. 'AguaCERO' and 'Secuencia de un hombre que camina' (Sequences of a man walking) insist on the need to become one with the land again. The 'Nebulagramme Series' installation also stems from the desire to materialise the air associated with atmospheric phenomena.

Statement written by the 'Resilience' Cluster.

The 'Resilience' Cluster is composed of:

- Carlos Cadena Gaitán - La Ciudad Verde (Colombia)
- Dália Rosenthal (Brazil)
- Charlotte Charbonnel (France)
- Maximiliano Nulchis Graffitti (Argentina)
- Oscar Leone (Colombia)

#### ■ CYCL'R, 2017

**Charlotte Charbonnel, Maximiliano Nulchis Graffitti, Carlos Cadena Gaitán**

Reflecting on our relationship with air in urban contexts, we built an object with which to move citizens around that suggests that air can be collected in different places and be packaged, to create awareness of the space it occupies.

Using a recycled bicycle as the main structure, we incorporated a bellows mechanism as an allegory of a travelling heart: the ability to inhale and exhale air, while a small fraction of it is cleaned to be breathed later.

#### ■ Nebulagramme Series, 2016

**Charlotte Charbonnel**

In 'Nebulagramme Series', a collection of clouds is etched into glass. The white etching melts away in the translucent material and almost seems to disappear, creating the illusion of the cloud being trapped between two microscopic slides. Charlotte Charbonnel aims to capture the fleeting condition of a cloud by questioning the perception of the image.

#### ■ Green Circles, 2014

**Dália Rosenthal**

The 'Green Circles' are permanent circular gardens that symbolise the land's ancestral memory. The circles define live spaces to study the context in which each Green Circle is created. It sensitively monitors the material and immaterial, with memory being the main inspiration for the trees, plants and symbols chosen in collaboration with the community.

#### ■ 'Sequence of a man walking' (Secuencia de un hombre que camina), from the BIOPHILIA AMAZONA series, 2015

**Oscar Leone**

Various video- graphic pieces are brought together under the title 'Biophilia' with the idea of inspiring a close link between human life and nature. In this sequence, the body journeys to the heart of the

Amazonian jungle with the aim of depositing there the vital energy on which all of its creatures feed.

■ **AguaCERO, MADREAGUA Project, 2010**

**Oscar Leone**

Action mediated by the presence of the body, whose verticality confronts the horizontal landscape of the Ciénaga Grande de Santa Marta (Colombia) before disappearing from the plain through a crack. With the disappearance of the body, the artist alludes to a massacre perpetrated by paramilitary forces in this Caribbean region of Colombia in the year 2000.

■ **Samaúma, 2017**

**Dália Rosenthal**

A body breathing in the middle of the jungle next to a Samaúma tree. It is the oldest species in the Brazilian Amazon and sacred to many indigenous groups, and yet to the logging industry it is merely a low quality wood to be felled indiscriminately. Here, human nudity, breath and silence together represent a political and ancestral act of resistance. For this exhibition, the work also includes an urban image showing an apartment building in the center of Sao Paulo, a glance at the closed and open intimacies of its inhabitants.

## NODO “VIOLENCIA”/ ‘VIOLENCE’ CLUSTER – SAN SALVADOR (EL SALVADOR)



*El Juego, 2017 ©the Fire theory*

In these projects the expression and counteraction of the communities become an artistic proposal, with a genuine desire to change reality only using the little things in their possession, and their simple intuition.

However, sharing of antisocial behavior and denigrating comments on virtual platforms lead some people to refuse mechanisms for constructive dialogue and to blame rather than take responsibility.

Nonetheless, through the projects the artists express the will to find a response and a root-based sustained solution to stop discrimination. From the artists' perspective, this demand endures in Salvadorans' DNA.

Statement written by the 'Violence' Cluster.



The 'Violence' Cluster is composed of :

- Melissa Guevara - The Fire Theory (El Salvador)
- Guillermo Araujo - Historias Grabadas (El Salvador)
- Luís Felpeto - Cine de Plano (El Salvador/Spain)
- Ana Garzón - Más Arte Más Acción (Colombia)

■ **The Game (El Juego), 2017 The Fire Theory**

This project is a football game between two teams made up of ex-combatants of the Salvadoran Guerrilla Army and veterans of El Salvador's Armed Forces. There was no distinction between these two opposing sides in the teams' final make-up. They played a friendly game on the Los Quebrachos community field - an old battleground during the civil war of the 1980s, in the province of Morazán. It was the starting point to rethink the historical memory of the reality that we live today in El Salvador.

■ **And where are you from? (¿Vos, de dónde sos?), 2014 Cine de Plano**

A short film made by young residents of the Las Palmas community in San Salvador with help of Cine de Plano. These young people are invisible to the society that surrounds them as are countless young people that live in marginalised communities in El Salvador, who are not judged for what they really are but for where they come from.

■ **Engraved stories (Historias Grabadas), 2013 Guillermo Araujo**

Participants in Guillermo Araujo's workshops, interested in the importance of personal stories in the weaving of the fabric of their community's collective memory, can remember, write, tell and illustrate a personal story to create their own record. This selection is from workshops held in Medellín (Colombia) and Los Quebrachos (El Salvador). This project represented El Salvador at the 9th Biennial of Visual Arts of the Central American Isthmus, in Guatemala in 2014.

■ **Dreams of Victoria (Sueños de Victoria), 2013 Guillermo Araujo**

This project was intended to generate specific actions, in accordance with the community of Ciudad Victoria in the Cabañas province of El Salvador, as part of the Land Art Event 2013 (El Salvador). The photograph by Sandro Stivella captures a spontaneous action by the local seniors' choir who, after walking 2km, gathered around a tree to sing 'Amigo' by the Brazilian singer Roberto Carlos. The project was supported by the House of Culture and the Mayor's Office in Ciudad Victoria, as well as El Salvador's Ministry of Culture.

## NODO “APRENDIZAJE”/ ‘LEARNING’ CLUSTER - LIMA (PERU)



Medellín © Cluster Lima

The 'Learning' Cluster bases its work on an existing paradox: the supposed connectivity within the online world against the disconnection with our physical and social environment. It focuses on exploring urban lessons that are constructed, blended and spread as street knowledge. We explore the city as a space for informal, unrestricted through experience, emotion and observation, the senses, what is meaningful for the individual, empathy, socialisation, sight, hate and confusion. We explore spaces where identity is defined and where values, strategies, tactics, tasks and ways of being are socialized to refocus our perception on the here and now; on what surrounds us; to learn other ways of observing, listening, moving and feeling; to unlearn and relearn perception; to reconnect with emotions, feelings, other people and what is meaningful. The result is a collection of voices, images and movement. It is a blend of communities and urban lessons that are diverse, plural, constant and ubiquitous and that cannot be bound by physical or institutional limits. The underlying question for all: what characteristics or qualities make an urban space a playground where you can learn other ways of observing, listening and moving, and where you can connect with the here and now?

Statement written by the 'Learning' Cluster.

The 'Learning' Cluster, under EscueLab's initiative, is composed of:

- Kiko Mayorga, Juan Camilo Lema, Mariano Crowe - EscueLab.org (Peru)
- Alejandro Cornejo, Vanessa Valencia - GRIS Perú (Grupo de Investigacion Sonora Perú) (Peru)
- Laura Malinverni - minipimer.tv / Universidad Pompeu Fabra (Spain)
- Camilo Cantor, Julián Bedoya - Cartografías del Azar (Colombia )

#### ■ **Yachay wasi: The House of Learning (La casa del aprendizaje), 2016-2017**

**EscueLab.org, GRIS Perú, minipimer.tv, Cartografías del Azar**

The house of learning is a place with a plurality of reflections on learning. It takes the form of audio testimonials on learning experiences recorded on the streets of Lima and Medellín. Those who were interviewed answered questions such as, 'What have you learned on the streets?', 'What has the city taught you?' and 'If you had the opportunity to teach someone something, what would you tell them?'

## NODO “MOBILIDAD”/ ‘MOBILITY’ CLUSTER - CURITIBA (BRASIL)



Curitin de Medetiba, 2017 © Bijari

The importance given to urban mobility in the context of Latin American metropolises can be seen less from the perspective of social inclusion and the right to the city, and more from that of putting a safe and efficient system in place to move people, brands, services and capital around a necessity to enable the free flow of modern-day capitalism.

Mobility is therefore an attractive element in the construction of a city brand (the image sculpted by renowned architects and urban planners) that also allows internal social flows to be regulated and controlled.

Curitiba, the capital of Paraná state in southern Brazil, became famous in the 1970s and 80s as a result of its proposals for urban mobility, particularly its use of designated bus lanes, and its efficient and sophisticated glass metro stations – models that were later exported (with generally much less success) to other South American metropolises.

Given that context, mobility is seen as an arsenal of logistical, political and economic structures for managing access to various local spaces and resources, whether cultural, social, economic or natural.

The installation 'Curillín de Medetiba: the conurbation of 1,000 geographies' is a cartography of urban mobility policies and the important projects associated with them, with a focus on their social and environmental impact. The installation constructs an allegory where an imaginary power rules outwards, from the 'centre' to the 'peripheries', revealing the reality of the agreements or of conflicts that emerge from it.

When it comes to analysing these complexities and contradictions, Latin American cities are faced with the following fundamental questions: How can they prevent their mobility projects being incorporated exclusively into the service economy (which leads to job insecurity and powerful monopolies) and restore their potential to create socially, environmentally and culturally responsible spaces that are committed to the public, democratic dimension of a city? How can they configure new ways of accessing the city from the reverseperspective? That is to say, from the peripheries to the centre. David Harvey describes so-called 'spaces of hope': areas for dialogue, dissent and invention; areas where activism and citizen participation generate voices, sometimes silent, sometimes multitudinous cries of resistance against the private appropriation of what is public and shared.

Statement written by the 'Mobility' Cluster.

The 'Mobility' Cluster is composed of:

- Maurício Brandão - Bijari (Brazil)
- Mister Rodríguez - Basurama (Brazil / Spain / Italy)
- Newton Goto - EPA! (Brazil)
- Pablo Mejía - Deúñiti (Colombia)

■ **'Curillín de Medetiba: the conurbation of 1,000 geographies', 2017**  
**Bijari, Basurama, EPA!, Deúñiti**

A cartography on urban mobility policies and the important projects associated with them, with a focus on their social and environmental impact. An imaginary city, Curillín de Medetiba is the result of merging of Curitiba, Medellín and a number of other South American metropolises that have made mobility their goal in developing their city brand. The texts and images that make up the installation, are published pieces and news articles taken from websites, newspapers and blogs, which have been freely edited with the aim of constructing an allegory based on real events.

## INVITED ARTISTS



*El Duelo*, 2015 ©Humberto Vélez



Artworks by invited artists contribute to the development and growth of the LAIC project, as they all examine processes of social cohesion in their work and demonstrate the stages of analysis of modern-day paradoxes in Latin America. They uncover the inner workings of Latin America's complex morphological anatomy, through Humberto Vélez and Regina José Galindo's experimentation with social performance, or the meaningful work of Don Popo and Raquel Van Haver through the urban equivalences of Latin American hip hop, where the urban merges with the social. The work of guest artists complements that of the project's Clusters, in search of symbolism linking the scars of violence in Latin America to the fruitful seeds planted by the LAIC project.

■ **The Duel (El duelo), 2015 Humberto Vélez**

Humberto Vélez uses certain dynamics and factors that allow the construction of urban myths and rituals. In keeping with his usual practice of collaborating with diverse groups of people - artists, artisans, poets, athletes, musicians, refugees, indigenous communities- in different cultural contexts, Vélez approaches the performative tradition of the Mixteca ball game through art: he translates the ceremony into contemporary culture and presents the sacred and the popular, key factors of our transformation; thus, redirecting our fear of history into an aesthetic construction through the belligerent beauty of the game.

■ **Land (Tierra), 2013  
Regina José Galindo**

Tierra tells the story of the former president José Efraín Ríos Montt, convicted for genocide, terrorism and torture, and released in 2012. After two other works denouncing the crimes committed during the civil war in Guatemala from the 1960's until 1996, Regina José Galindo's video shows the contrast between the vulnerable, naked body of the artist and a big earth-moving machine, representing the innocent indigenous people murdered at the hands of Ríos Montt.

■ **Gotcha ! because the enemy is an 'Other' (!Oído! porque el enemigo es otro), 2007  
Don Popo**

This is one of the iconic songs by Don Popo, the leader of the urban movement in Bogotá. Through the social and artistic work of his foundation, Familia Ayara, he uses hip-hop as a tool to empower individuals, help them achieve goals, generate income and also as a community engagement and educational tool; activating young people to participate in efforts to build a culture of non-violence and solidarity and to overcome discrimination in society.



### ■ MasQuerade, 2015 Raquel van Haver

Raquel van Haver speaks about the influence of street culture on those painted young men who wear masks to hide from the rest of the world in order to survive and for whom street culture and hip hop form their new identity: for urban youth facing poor economic and social conditions, slang, art, dress codes, gestures, music and hip hop lifestyle provide a form of expression and resistance that elevates their existence into something meaningful. In Igbo and Edo cultures in Nigeria, masks have long been used for ritual theater performance, the same as in Latin American and Asian cultures. Masks to pretend, masks to hide, masks to survive.

#### Invited Artists

- Humberto Vélez (Panama/United Kingdom)
- Regina José Galindo (Guatemala)
- Don Popo (Colombia)
- Raquel van Haver (Colombia / The Netherlands)



## ABOUT LAIC

In January 2016, Interarts (Spain) and BOZAR Centre for Fine Arts (Belgium) launched the project 'Culture and Arts Supporting Social Cohesion in Latin American Cities - LAIC' funded by the European Commission.

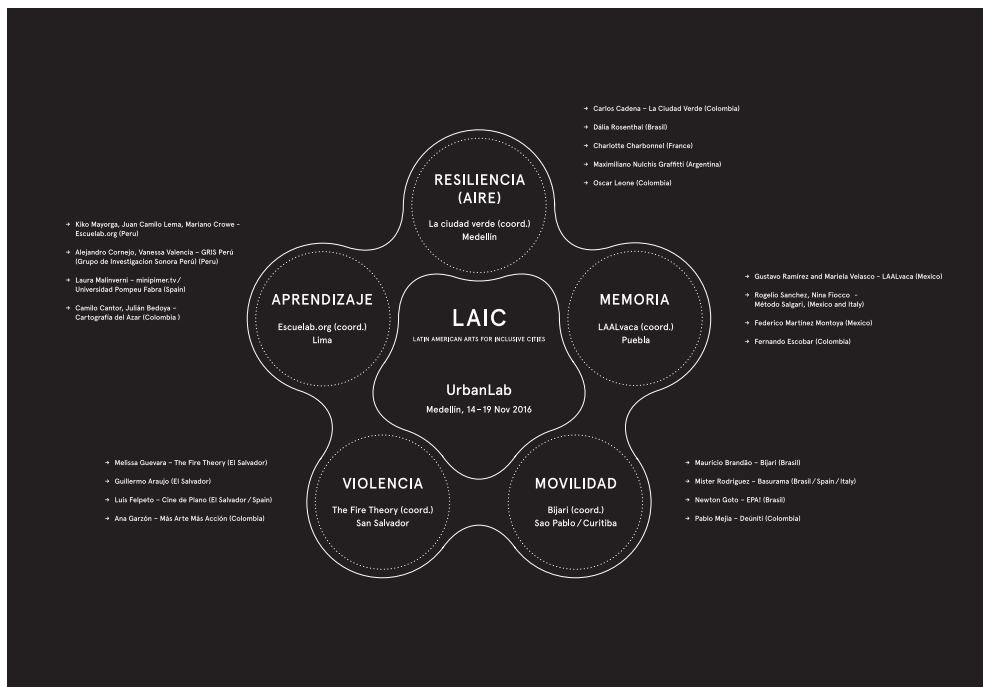
LAIC explores, through concrete proposals, different possibilities to promote and strengthen the role of arts and culture as vectors of inclusive and sustainable development and to facilitate exchanges and joint actions between the EU and Latin America aimed at better integrating cultural policies and initiatives in urban development strategies. A particular focus has been placed on 5 Latin American cities: Puebla (Mexico), San Salvador (El Salvador), Medellín (Colombia), Lima (Peru) and Curitiba (Brazil). Among its activities, LAIC has organised the seminar 'Art and Culture for Inclusive Cities in Latin America and Europe' held in June 2016, in Brussels (Belgium) and the 'UrbanLab' workshop in November 2016, in Medellín (Colombia). The exhibition 'Latin American Cartographies' is the culmination of the entire LAIC project.



## URBANLAB



The 'UrbanLab' workshop was held from 15 to 19 November 2016 in Medellín, Colombia. The workshop was a collaborative event in which over 30 artists, activists and cultural professionals organised in 5 'Clusters, one for each participating Latin American city, and developed interdisciplinary practices based on diverse themes such as learning, resilience and sustainability, violence, mobility, and memory. 'UrbanLab' was organised in collaboration with the Faculty of Arts of the University of Antioquia.



# LATIN AMERICAN CARTOGRAPHIES

## ART, SOCIAL COHESION AND URBAN LANDSCAPES

### EXHIBITION

**Head of Exhibitions:** Sophie Lauwers  
**Curator:** Antonio José Guzmán

**Scientific Committee:** Paul Dujardin,  
 Mercedes Giovinazzo, Toni Cots, Sophie  
 Lauwers and Conrado Uribe

**Exhibition Coordination:** Laia Ros,  
 with the support of Ann Flas, Frédéric  
 Meseeuw and Dace Kiulina  
**Head of Production:** Evelyne Hingue

**Technical Coordinator:** Nicolas Bernus  
**Scenography:** Recyclart-Fabrik  
**Graphic design:** Jurgen Persijn

**Thanks to:** Axelle Ancion, Marie Claes,  
 Bénédicte de Brouwer, Leen Daems,  
 Kurt Deboodt, Gunther De Wit, Eléonore  
 Duchêne, Colin Fincoeur, Bart Janssen,  
 Juliette Le Corre, Amandine Maloux,  
 Raphael Miles, Marianne Van Boxelaere,  
 Christine Van Nuffel, Anna Vondracek,  
 and Bozar hosts.

### INTERARTS

**Director:** Mercedes Giovinazzo  
**General Manager:** Antonio Gucciardo  
**Financial Officer:** Valérie Weerts  
**Communication Officer:** Pilar García  
**LAIC Project Coordinator:** Toni Cots  
**LAIC Project Officer:** Dace Kiulina

### ACKNOWLEDGMENTS

Gustavo Ramírez and Mariela Velasco,  
 LAALvaca, Puebla (Mexico), Maurício  
 Brandão, Bijari, São Paulo (Brazil),  
 Kiko Mayorga and Juan Camilo Lema,  
 EscueLab.org, Lima (Peru), Carlos  
 Cadena Gaitán, La Ciudad Verde,  
 Medellín (Colombia), Melissa Guevara,  
 The Fire Theory, San Salvador (El  
 Salvador), Pep Dardanyà, LAIC expert

(Spain), Fred Danilo Palacio, LAIC expert  
 (Colombia)

The exhibition 'Latin American  
 Cartographies' is organised in the  
 framework of the EU-funded project  
 "Culture and Arts Supporting Social  
 Cohesion in Latin American Cities  
 - LAIC". Latin American Arts for  
 Inclusive Cities



### Co-production:



### With the Support of:



Directorate General for International  
 Cooperation and Development, Unit G2  
 - Regional operations Continental Latin  
 America and Caribbean, of the European  
 Commission



RECYCL  
 ART  
 FABRIK

zinneke



## BOZAR

The access to this exhibition is free.

Rue Ravensteinstraat 23, 1000 Brussels Tue > Sun: 10 AM > 6 PM

Thu: 10 AM > 9 PM

+32 2 507 82 00 - [www.bozar.be](http://www.bozar.be)

**Chief Executive Officer - Artistic Director:** Paul Dujardin

**Director of Operations:** Albert Wastiaux

**Director of Finances:** Jérémie Leroy

**Head of Exhibitions:** Sophie Lauwers

**Head of Music:** Ulrich Hauschild

**Head of Cinema:** Juliette Duret

**Head of Artistic Transversal Policy:** Marie Noble

**Director of Technics, IT, Investments, Safety & Security:** Stéphane Vanreppelen

**Head of Marketing and Communication:** Johan Van Roy

**Director of Human Resources:** Ignace De Breuck

**Secretary General:** Didier Verboomen

Follow us on



Media partners



Disclaimer: The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Coverphoto: *Mudanza*, 2013 © Metodo Salgari

V.U. Paul Dujardin, Ravensteinstraat 23 - 1000 Brussel

## TRANSVERSAL ACTIVITIES

### ■ 18.05.2017 @ Recyclart:

#### **NOCHE MEXICANA - Sonido Gallo Negro + Memo Pimiento +**

Gaetano Dub

Psychedelic cumbia from Mexico City, including organ, synths, theremin, samples and an indispensably hot rhythm section.

### ■ 09.06.2017 @ BOZAR :

#### **CUBALANDZ festival - Contemporary Cuban Art: Music - Dance - Visual Arts - Comic strip**

Immerse yourself in the CubaLandz adventure and discover Glenda León's videos, the exhibition by visual artist Carlos Caballero Hernández, and photographers Jorge Luis Álvarez Pupo and Griet Van de Velde. Indulge yourself in improvisations by the dancer Judith Sánchez, the Afro-Cuban jazz of the Abel Marcel Trio and the urban music of Kumar and Afrikun, followed by DJo Selector.

### ■ 30.06.2017 @ Recyclart:

#### **NOCHE PERUANA - Los Wemblers + Dengue Dengue Dengue + Shushupe**

Chicha amazonica & heavy peruvian bass! Los Wemblers de Iquitos are trading their Peruvian jungle for the jungle of Brussels and are in for a party together with Dengue Dengue Dengue and Shushupe behind the decks.

### ■ 28.07.2017 @ Recyclart:

#### ■ **NOCHE COLOMBIANA - Romperayo + Pixvae + DJ Pedrolito + DJ Villa Diamante**

Tropical bass, sultry grooves ! Jazzcore, latincore, currulao , words fail. Music that excites the imagination and the body, complemented with the best of the Argentine label ZZK.

# FEEL AT HOME AT BOZAR

A visit to BOZAR also means the chance to take in the splendour of the Centre for Fine Arts, to browse in the BOZAR BOOKSHOP, to drink a cup of coffee at BOZAR CAFÉ VICTOR, to have a bite in the BOZAR BRASSERIE or to follow a guided tour in the exhibition halls with friends and family.

**NEW: BOZAR BOOKSHOP**  
by Walther König  
Rue Ravensteinstraat 23  
1000 Brussels  
Open from Tue to Sun,  
10 am - 6 pm  
Thur, 10 am - 9 pm



Photo Yves Cervais ©BOZAR

**BOZAR BRASSERIE**  
3, Rue Baron Horta  
Baron Hortastraat  
1000 Brussels  
Open from Tue until Sat,  
12 - 2 pm & 6 pm - 10 pm



Photo © Bluecllicom C. Midoite

**BOZAR CAFÉ VICTOR**  
Rue Ravensteinstraat 23  
1000 Brussels  
Open from Tue to Sun,  
10 am - 10 pm



Photo © Frederik Vercruyse

WILDLY ENTHUSIASTIC  
ABOUT THIS EXHIBITION?  
DISCOVER THE FOLLOWING  
EXHIBITIONS AS WELL!

**BO  
ZAR**



**TATE**

EXPO

29 MAR. —  
20 AUG. '17

CENTRE FOR FINE ARTS  
BRUSSELS

**THEATRE OF  
THE VOID**

**YVES  
KLEIN**

PALAIS DES BEAUX-ARTS  
BRUXELLES  
PALEIS VOOR SCHONE KUNSTEN  
BRUSSEL

Diageo  
Petercam

**BO  
ZAR**

**MixCITY** 2017  
.brussels



**BRUSSELS**  
**HIP-HOP**  
**GENERATIONS**

28 JUNE — 17 SEPT. '17

EXPO - MUSIC - PERFORMANCES - BATTLES - TALKS ...

PALAIS DES BEAUX-ARTS  
BRUXELLES  
PALEIS VOOR SCHONE KUNSTEN  
BRUSSEL

U3  
Les Beaux-Arts  
Randers  
Vlaamse Gemeenschap  
Vlaamse Gemeenschap  
Vlaamse Gemeenschap

**BO  
ZAR**<sup>®</sup>  
is a registered trademark  
of the Centre for Fine Arts PLC