

UNTREF UNIVERSIDAD NACIONAL  
DE TRES DE FEBRERO

**BIM**  
**BIM**

BIENAL DE LA IMAGEN EN MOVIMIENTO

# mirarnos a los ojos *(volver a)*

press release

Image: *Escriborra*, by Hernán Khourián

# BIM

## 2020

The **Biennial of the Moving Image (BIM)** is an artistic event that since 2012 celebrates video art and experimental cinema in the city of Buenos Aires. It is a CONTINENTE project produced by the Universidad Nacional de Tres de Febrero.

It is a free event, a polyhedral space for audiovisual expression, a prism that refracts and decomposes the multiple languages of the moving image. It is a place for the exhibition and the projection of the main works of video art and experimental cinema that characterize our contemporaneity and, at the same time, it is a meeting and training space for those who love the audiovisual arts.

This year the Biennial of the Moving Image reaches its fifth edition that will take place virtually between the 22nd and 31st of October. Virtuality represents a great challenge for the audiovisual arts and the BIM is ready to respond and dialogue with the present. To this aim, we have created the project *mirarnos a los ojos (volver a)* a choral audiovisual platform that has emerged from the experience of global confinement, and which includes the participation of more than 70 artists from different continents who will accompany this edition and who have accompanied previous ones. Along with the new features, the BIM continues with its passions and thus it carries the meticulous work of diagnosis and dissemination of the state of the audiovisual and experimental arts that has characterised the past editions. The international character will be maintained and, at the same time, the fundamental work of appreciation and transmission of experimental audiovisual production in Latin America will continue. Likewise, this edition will be accompanied by the most representative works of videos and experimental cinema by local artists with a strong search for federal perspective. Passions, in short, are articulated with commitments and that is why, for its fifth edition, the BIM will continue THE work of transmitting knowledge to the community, now more global and interconnected than ever. During the days of the BIM a series of meetings will take place with national and international artists who will share their experiences and concerns about the audiovisual arts. There will be virtual tables where the contingency and the modes of production of a present that wants to look towards the future will be debated, and talks with artists.

[www.bim.com.ar](http://www.bim.com.ar)

# mirarnos a los ojos

*(volver a)*

*Mirarnos a los ojos (volver a)* is the central axis of the 2020 edition of the Biennial of the Image in Movement, it is a choral work shaped in a web platform produced by CONTINENTE from the Universidad Nacional Tres de Febrero with the collaboration of Untref Media.

It is an audiovisual project that reflects on the network of relationships that we (dis)inhabit today. It is an urgent anthology, a collection of videos from all around the globe made by all the artists who have accompanied and continue to accompany the BIM. It is an artistic and historical document: an audiovisual x-ray of the experience during the pandemic, an ode to the sunlight that enters through the window after months of confinement during the winter, a reflection on art and its social power, a portrait of the kitten of the house and its global purr, a diary page that is intimate but at the same time published, an audiovisual chronicle of the vicissitudes that a country goes through to become a message to the community.

*Mirarnos a los ojos (volver a)* is a platform for interdependence during the global health emergency, a testimony of our distances and a mark of our closeness, both desired and desirable. It is an audiovisual map of our affinities in lonely times and of our collective belief in the driving and vital engine of artistic experimentation. Seventy are the artists who have sent us their videos from all over the world and almost two hundred are their audiovisual proposals: videos that are interpellations, reflections, murmurs, analyses, gifts, shouts, in short, gestures of presence and absence. *Mirarnos a los ojos (volver a)* is a vision from and for the eyes, the virtual ones that look beyond the screens, and it is a contemplation of our existences, the digital ones that bodies long for beyond reality.

Primero de mayo de 2020  
Fernando Domínguez

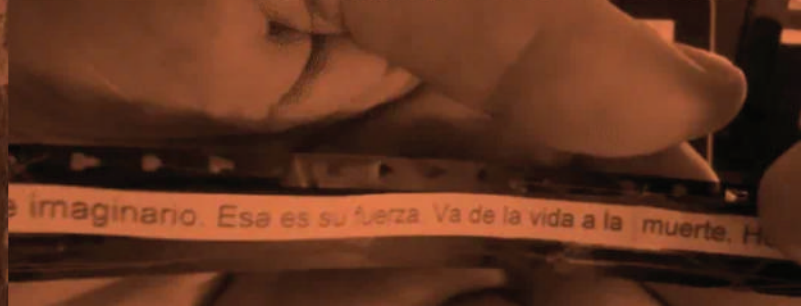
Abril  
Fernando Domínguez



Rakentajat  
Mika Taanila



Viral Portrait  
María ruído



## looking each other in the eyes to meet together (Gabriela Golder)

We are trying to look each other in the eyes, we are trying once again to look each other in the eyes. We invent machines, create strategies and design manifestos. But no, we were not able to look at each other again.

*Mirarnos a los ojos (volver a)* is born as a meeting space. If we cannot look each other in the eyes, if we still cannot once again look each other in the eyes, we can at least meet in some place, let ourselves be traversed by the same light, by a gust of wind, to vibrate before the same sound, to feel ourselves near each other. We are there, we are here, and it is here that we meet.

We look at the sky, we look at the screen, we look inward or out the window, and we imagine we see each other.

In the turbulent streets, in the turbulence in the streets, in the resistance, together with other bodies, looking at the sky, invaded by infinite preformatted images, insensitive images, cold gazeless. In the place of pain, and in the place of knowing we are alive, in one's own place, in the collective place, almost without any certainties or only knowing that we are ourselves, that we are others.

BIM was born in 2012. BIM was born of the desire to meet with up friends, to recognize ourselves, to think about the image and its construction, to deconstruct the given image, to make, to say, to weave, to weave ourselves into bodies and images. That is how our Biennial is: desiring and living.

And that is how we are in times of pandemic, of isolation, of so many questions, of new constructions, of collective ways out, of sadness, of impotence, of fears, between hatred and false dilemmas, from within. That is what the current edition of the Biennial intends to be. Born from within and searching to create a plot that emerges through an immense network of invisible tapestries. It is the plot of gazes and affectations. It is the possibility of once again looking each other in the eyes, together and in that way. Together then. Of finding each other and being moved by each other by knowing each other there.

## like an embrace from a distance (Andrés Denegri)

We Argentines kiss. A hand on the back, on the shoulder, an embrace, *helloooo* and the kiss. We arrive somewhere and *hello* (kiss), *hello* (kiss), *hello* (kiss); and also: *Hello, I'm Andres* (kiss), because when we say hello, we kiss, even with people we don't know. When we travel to another country we forget where we are and we kiss. Awkwardness ensues and we must declare: *I am Argentine. At home we say hello with a kiss.* It has happened to me in different corners of the planet. We Argentines kiss others and that identifies who we are. Every two years, the BIM is our revenge. It takes place in Buenos Aires and here there is no reason for us to repress our custom. However, this time we will not be able to meet. Even amongst ourselves. What we do so spontaneously has become lethal. Perhaps that is why at BIM we have felt such urgency to find an alternative way for us to get closer to each other.

The real experience of the BIM is in the overflowing of its catalogue, in the afterwards of a projection, in the conversation before an inauguration, during the *montage* of work, in the café, in the bar, in the discussion in the middle of a room in a museum, in the reuniting with – or the discovery of – a friend that lives in another part of the world. But this year, everything is prohibited. We will have activities online that will allow us to rehearse a coming together in time, but will lack sharing the same space. It will be the body, the spontaneous plan, the kiss. It is for this reason that we have decided to give this unexpected form to BIM 2020, to roll out a meeting space through personal works that have been tempered by the climate of this moment that has touched us. A universe of quality, intimate pieces – that to varying degrees could be drafts, notes, sketches – in which we navigate along sensitive, aesthetic and affective guidelines. Soon we will be able once again to look ourselves in the eyes, while our videos will be there, to build fraternity, to confess to things, to tie together complicitness, to articulate an endless myriad of senses.

mirarnos  
a los ojos  
(volver a)

ES | EN [Menú](#)

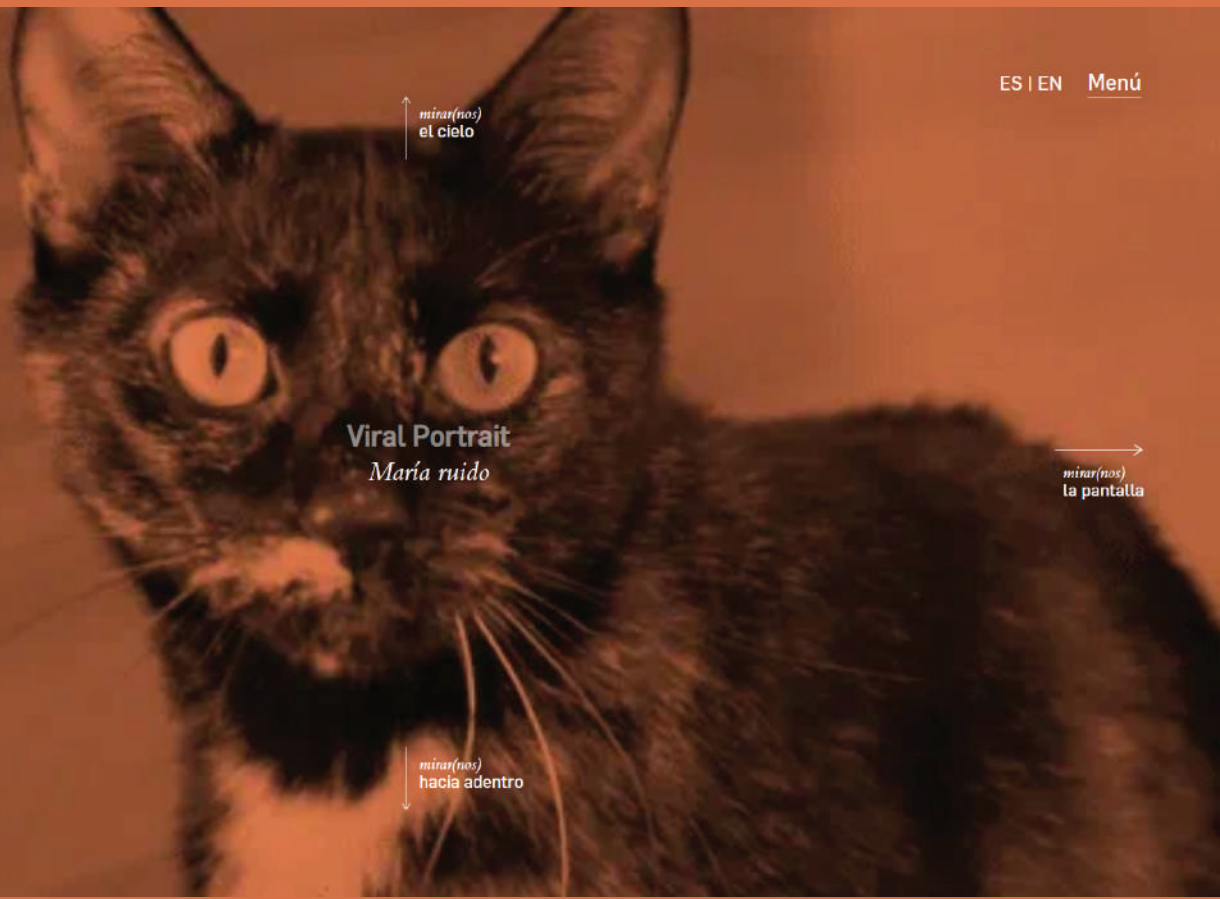
↑  
mirar(nos)  
el cielo

←  
mirar(nos)  
por la ventana

Viral Portrait  
María ruido

→  
mirar(nos)  
la pantalla

↓  
mirar(nos)  
hacia adentro



# AGENDA

## *special activities*

October 22-30

- Round tables with artists every day
- Meeting of Independent Laboratories
- Laboratory work table
- Meeting on Audiovisual Conservation
- Towards a collective image

Other activities

- Activating video
- Virtual coffee

## COMMUNITY

We generate spaces for reflection to bring together creators, researchers, students, cultural producers and the public interested in audiovisual arts in their most diverse expressions.

We contribute to the enrichment of the city's cultural offer as it is the point of arrival of works from different countries in Latin America and the world.

## FORMATION

Different training activities will be developed, such as workshops, conferences, seminars and discussions with international artists and curators, open to the public and free. We promote spaces for both theoretical reflection and practical teaching that are close to the interests of the researcher, the student and the artist in the formation stage. These spaces function as articulators between the exhibited works, the invited artists and curators and the audiences.

## INTERNATIONAL CHARACTER

The BIM is an event of international dimension that is consolidated in the City of Buenos Aires after four previous editions in 2012, 2014, 2016 and 2018. These editions had the participation of more than eighty artists from Latin America, Asia, Europe, North America and the Middle East. Some of our more known guests were: Gene Youngblood (USA), Abigail Child (USA), Hito Steyerl (Germany), Rosa Barba (Germany / Italy), Lucas Bambozzi (Brazil), Giselle Beiguelman (Brazil), Filipa César (Portugal), Peter Kubelka (Austria), Erik Bullof (France), the duo IC-98 (Finland), Omer Fast (Israel / Germany), José Alejandro Restrepo (Colombia), Stephen Broomer (Canada) and José Carlos Mariátegui (Peru), Jorge Honik (Argentina), among others.

## ITINERANCE

As of March 2015, the project VER: Panoramas de la creación latinoamericana began to develop. It proposes the roaming at national and international level of film and video programs made up of works participating in the Premio Norberto Griffa.

The VER programs, as well as the Premio Norberto Griffa, allow us to delineate an aesthetic landscape of audiovisual arts, consolidate and spread experimental film and video practices to a wide audience throughout the country and the world.

Between 2015 and 2019 VER programs were exhibited in:

BVAM (Chile); Ciudad Electrónica (Belo Horizonte, Brasil); Seminario Transmedia y narrativas audiovisuales (Bogotá, Colombia); Instituto Iberoamericano de Finlandia (Madrid, España); Hors Pistes (Rosario, Argentina); Images Festival (Toronto, Canadá); Museo de Arte Contemporáneo (Santiago, Chile); Museo MAR (Mar del Plata, Argentina); Espacio de Arte Contemporáneo (Montevideo, Uruguay); Consulado Argentino en Nueva York (NY, EEUU); Bienal de Santa Cruz (Santa Cruz de la Sierra, Bolivia); FEDAXV (Valdivia, Chile); Museo de Arte Contemporáneo (Bahía Blanca, Argentina); Cine Culture (Goiania, Brasil); Cinemateca de Rio (Rio de Janeiro, Brasil); among others.

## PUBLICATIONS

The BIM is characterized by generating a space for the presentation of books on Audiovisual Arts. It is an intention of the BIM to deepen the studies on the audiovisual through the publication of canonical texts within the context of the experimental tradition. Through the EDUNTREF editorial, the BIM, in the 2012 edition, first published in Spanish a founding book on the relationship between art, media and contemporary society: "Cine expandido", by Gene Youngblood. Also, in the 2014 edition, "Por un arte de la visión. Escritos esenciales" by Stan Brakhage; a compilation of texts from one of the most prolific and passionate experimental filmmakers. The BIM's policy regarding the translation and publication of texts implies a powerful gesture of recontextualization. In the 2018 edition, the book "Fotogenias y paradojas", a compilation of critical essays by the filmmaker Erik Bullot and the text "La imagen", "El hecho y lo que queda por hacer", by Nicole Brenez was presented. On the other hand, the Biennial publishes a Graphic Memory and an Audiovisual Memory (in web format), which marks a continuity with the aforementioned editorial policy, by producing a record that encourages theoretical thinking and the study of audiovisual arts, creating a document that materializes the experience of the event from the written text.



Produced by

**UNTREF**

UNIVERSIDAD NACIONAL  
DE TRES DE FEBRERO

**IIAC**

Instituto de Investigaciones en  
Arte y Cultura Dr. Norberto Griffa  
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**CONTINENTE**

Centro de Investigación y  
Desarrollo de Proyectos vinculado  
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LAS ARTES**

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