

Curated by  
Daniele Radini Tedeschi

Commissioner  
José Luis Chea Urruela

Coordinator Italy-Guatemala  
Elsie Wunderlich

### Artists

César Barrios, Lourdes de la Riva  
Arturo Monroy, Andrea Prandi  
Erminio Tansini, Elsie Wunderlich  
El círculo mágico (Mirella Barberio, Aldo Basili  
Sabrina Bertolelli, Daniele Bongiovanni  
Giancarlo Flati, Stefano Di Loreto  
Carlo Marraffa, Roberto Miniati)

Palazzo Albrizzi-Capello, Cannaregio 4118, Venice  
May 13<sup>th</sup> to November 26<sup>th</sup> 2017  
Opening hours: from 10.00 am to 6.00 pm - closed on Monday  
[www.biennaleguatemala.com](http://www.biennaleguatemala.com)

# Guatemala Pavilion Biennale Arte 2017

la Biennale di Venezia

57. Esposizione  
Internazionale  
d'Arte  
Partecipazioni Nazionali

# LA MARGE

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Arturo Monroy, *Mesa plato del día a día*, mixed technique, 108x77 cm. 2015-2016

The Guatemala National Pavilion is represented by the exhibition entitled “*La Marge*”. The margin is the subject of this exposure and is analyzed by the artists invited through the various semantic facets and on different meanings.

*The margin* is the extreme borderline of a surface, the place of conjunction between two different material realms, therefore it is always contaminated, ambiguous, morbid.

The *white space* of a page is itself an integral part of the novel, whilst not using the linguistic alphabet; it serves to dictate the reading times, closing paragraphs or chapters, and literature not read. The *barriletes*, namely known as the painted kites of Guatemala, are the meeting point between the sky and earth, the tradition and the present. The *Maya minorities* that resist the highlands of Guatemala, are none other than the “marginal” persistence of cultures and splendour extinct from subjugation, colonialism, from the reduction into slavery. The *icon* is different from the Opera of art as it differs by this for its marginal valence: in fact it is positioned between the visible and invisible world.



Lourdes de la Riva, *Artificio 006*. Serie The Creators, digital photos with ink on cotton paper, 160x106 cm. 2012

It differs from art understood as Representation being as it is only Manifestation. The *gems* represent important moments of life's process: winter stops the growth of plants but in the trees they emerge, memory and traces of a past life, the germ of future life. The gems are like volcanoes since they have the life of the fire.

Through these and other iconographic ideas the “*La Marge*” exhibition is built, dreamy examination of humanitarian folds; an exhibition attentive to the poetic sensibility of the artists, to the lyricism of oniric images, imaginative, naive therefore pure.

The exhibition is constructed through a sacred path similar to that of the ancient temples with a centre plan, where in peristyle / ambulacrum you meet freighted works of mystical and supernatural values until reaching the *naos*, the cell occupied by liturgical and hieratic divinity of the technological progress, a deity however, affirmed and contradicted, since bent on “Nature” real lady “*supernatural*” of the existence.