



2ª BIENAL  
DE CERÁMICA  
ARTÍSTICA  
CONTEMPORÁNEA



## THE BIENNIAL

In August 2016, the Tijuana Cultural Center inaugurated the 1<sup>st</sup> *Contemporary Artistic Ceramic Biennial* with the purpose of establishing a high-quality plastic art exhibition that would gather relevant information about the current state of pottery. The biennial also had to offer a space of equal quality to artists who work the pottery technique, giving them a place to encourage their professional labor. Two years later, the second edition of the *Contemporary Artistic Ceramic Biennial* was held, presenting an opportunity to establish a continuous and developing project, in which it is important to demonstrate the evolution of the artistic labor, its surroundings, and the management of this project itself.

As an institution, CECUT had to take note of the logistic, museography, and research challenges of the previous edition in order to improve its performance as the host institution. It had to keep coherence with the objectives laid out four years ago during the project development; however, more than just reproducing the results of the previous edition, this one had to build over them, using the gathered information and presenting it alongside new data in a creative and relevant way. Through this, CECUT continues with the effort of examining the evolution of a technique with an historic and cultural relevance such as pottery. From a museography perspective, CECUT has to find the best way to present these works, so they can be fully appreciated, considering that they are a sample different from the first edition and entail new necessities. Finally, the identity of the biennial has to be reinforced as a project that produces culture, knowledge, and a space for dissemination and encourage for the arts, and the project itself has to be established as a part of the cultural identity of the city. By examining the selection of the previous sample, we can understand the growth of the country's contemporary pottery in these two short years.

The verdict over the fulfillment of these objectives cannot be given by CECUT. This responsibility is for the public that visit the biennial, for the makers of plastic of the country, and finally, for the cultural community of the region to make.

Tijuana Cultural Center

## JURY VEREDICT

On October 31st, 2018, at 12:00 pm, jury members for the 2<sup>nd</sup> Contemporary Artistic Ceramics Biennial, Beliz Iristay, Adán Paredes, and Adrián Guerrero; gathered at Tijuana Cultural Center (CECUT) with its curator, Delia Falomir.

Out of a pool of 139 participants, 53 artworks –corresponding to artist from thirteen States of the Mexican Republic (seven of which were from Baja California, and six foreigners that reside in the country– were selected. After analyzing the selected artworks, the jury unanimously decided to award the first place to:

**Juan Carlos Reyes Hernández**  
(Mexico City) for his work titled *Osamenta*;

the second place to:

**Carmen Lang Merino**  
(Mexico City) for his work titled *Foothold*;

the third place to:

**José Alejandro Castro Leñero**  
(Mexico City) for his work titled *Aldea*;

as well as three honorable mentions to:

**Juan Villavicencio**  
(Ensenada, Baja California) for his work titled *Oscurana (Bicho)*;

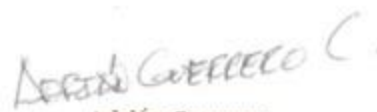
**Marina Santana González**  
(Zapopan, Jalisco) for his work titled *Articulación*;

**Bruno Enrique Solano**  
(Mexico City) for his work titled *Andar el caos*.

Jury:



Adán Paredes



Adrián Guerrero



Beliz Iristay



Juan Villavicencio  
**OSCURANA (BICHO)**

Serie: *Oscurana*.

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2018. Cerámica de alta temperatura cubierta con terciopelo negro / High-temperature pottery covered with black velvet

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2. BIENAL DE CERÁMICA ARTÍSTICA CONTEMPORÁNEA



**CULTURA**  
SECRETARÍA DE CULTURA

