

33

MEDIATION AND AUDIO GUIDE

mediated tours

The mediation for the 33rd Bienal de São Paulo – *Affective Affinities* assumes that a state of prolonged and intentional attention can contribute to a significant encounter between visitors and works of art. With different visiting formats, such as laboratories and attention exercises, the artworks are presented as they are, without the need for them to be “decoded” according to predetermined set of questions.

GENERAL PUBLIC

Please consult the service counters at the exhibition entrances
tue., wed., thur. and fri.: 10h, 11h30, 14h and 16h30 / sat. and sun.: every 30 minutes from 10h to 17h
Evenings: thur. and sat.: 18h and 20h
Duration: 1 hour

SCHEDULED GROUPS

For groups of 10 or more people.
tue., wed., thur., fri. and sat.
duration: 2 hours
book by phone or online via
Diverte Cultural +55 11 3883 9090 /
exposicao@divertecultural.com.br

FOREIGN LANGUAGE (ENGLISH, SPANISH) AND BRAZILIAN SIGN LANGUAGE (LIBRAS)

tue., wed., thur., fri. and sat.
duration: 2 hours
bookings must be made 48 hours
in advance

BLIND OR VISUALLY IMPAIRED

tue., wed., thur., fri. and sat.
duration: 2 hours
bookings must be made 48 hours
in advance

WHEELCHAIR

Visitors who require a wheelchair please consult the service counters at the exhibition entrances. Tours with wheelchair users have the aid of the Bienal's staff on the ramps.

audio guide

In the audio guide of the 33rd Bienal, artists use sound and narratives as an extension of their practices. With about 50 tracks, the project can be accessed via QR Codes available in the exhibition space, the web site and application of the 33rd Bienal, as well as in the profile of the Fundação Bienal in Spotify.

playlists

Find musical selections curated by the artists of the 33rd Bienal in the profile of the Fundação Bienal in Spotify, official player of the show.

bienal online

app33.bienal.org.br
bienal.org.br

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In 1951, in a Brazil on the way to urbanization, when the nation's first museums dedicated to modern art were still in their first five years of existence, the 1st Bienal de São Paulo attracted 100,000 people to the Trianon Esplanade. Featuring artworks that would directly and profoundly influence the direction of Brazilian art, the Bienal in its first edition established its connection to cutting-edge artistic thinking and production, and demonstrated its ability to bring art closer to the general public.

Much has changed in the Bienal since then, as would be expected. The event has incorporated various subject matters, media and art languages. To remain pertinent, the structure of the show has stayed malleable, adapting to different formats and models to fit the times. In this 33rd edition, the Bienal continues to blaze a trail to the new. Once again, the event is experimenting with another configuration, this time as an alternative to the “operational system” widely used over the course of the last twenty years by the largest exhibitions of contemporary art, among which the Bienal itself is included.

The Fundação Bienal, created in 1962, arose with the same aims of innovation and criticism as the biennial event that is its *raison d'être*. For almost sixty years, the foundation has likewise adopted various operational and management models, seeking constant improvement in the realization of its mission and in the processes used to achieve it. The scope of the foundation's activity has grown, as well as its reach. Today, while the Bienal exhibition is undeniably the foundation's main project, the show is only one of the many activities carried out by the Fundação Bienal. These other activities most notably include a successful program of traveling exhibitions, promoted through many cultural partnerships, especially with Sesc São Paulo – an initiative that brings the Bienal's innovative and transformative presence beyond the city of São Paulo and the country of Brazil.

The 33rd Bienal de São Paulo – *Afinidades afetivas* [Affective Affinities] would not have been possible without the support of the Brazilian Ministry of Culture and the São Paulo State Secretariat of Culture through the cultural incentive laws; the State Secretariat of Education; the master sponsors Itaú and ISA CTEEP; and all our other partners, especially the São Paulo City Government, the Municipal Secretariat of Culture, the Municipal Secretariat of Education, the Secretariat of Greenery and the Natural Environment, and Ibirapuera Park. It is through collaboration with these agents, as well as with the art community and the public, that the Fundação Bienal aims to keep contributing to the development of a society increasingly more creative, tolerant and plural, open to dialogue and to the new.

João Carlos de Figueiredo Ferraz
President of the Fundação Bienal de São Paulo



A New Outlook

Created in 1951, for nearly seven decades the Bienal Internacional de São Paulo has played an essential role in the cultural and art scene in Brazil. It has brought together millions of people involved in the production of national and international contemporary art, connecting them to a normally little accessible world.

Its performance has therefore set benchmarks in regard to the perennial goals of cultural policy. It has enlarged access, shared stimulating experiences, contributed to enlarging the repertoire of many people, energized the art world, jolted comfort zones, sparked debate, and opened the doors of perception.

Now, in the middle of the second decade of the 21st century, the Bienal is proposing new challenges: to reinvent itself; re-signify itself. In a context ruled by acceleration and excess, in which people are bombarded daily by a whirlwind of images and information, the Bienal is going against the grain of this trend. In 2018, its thousands of visitors will have a new and potentially transformative experience. The artists are beginning to take on a more central role in relation to the space and general experience of this edition of the Bienal, in which the task of conceiving the exhibition will be shared by the curator with seven artists. The main priorities are focus and attention. Without scattering. Without fragmentation. But with the same intensity as always. Reinventing oneself is an act of courage. Abandoning traditional concepts that were once revolutionary, sailing against the tide, running opposite to the spirit of the time to valorize the territory of art...

It is not easy. But it is necessary to dare to try. I congratulate the organization of the 33rd edition of the Bienal for, once again, investing in difference. “Art is the experimental exercise of freedom,” as stated in an article by the great art critic Mário Pedrosa (1900–1981), whose work has inspired the title of this edition of the Bienal: *Afinidades afetivas* [Affective Affinities]. It is in art that we find the full space of freedom, in which constitutional principles of a vital character become objective, concrete, real. Art is also economy and development. We have intensely emphasized this dimension at the Ministry of Culture. It bears repeating, as not everyone is aware of this. The cultural and creative activities are vocations of this country and contribute much toward the generation of income, jobs, inclusion and happiness. And they are already responsible for 2.64% of the Brazilian gross domestic product (GDP), for about 1 million direct jobs, for 200,000 companies and institutions, and for the generation of more than R\$10.5 billion in direct taxes.

In this context, I invite everyone participating in this edition of the Bienal to reflect on a simple message: culture generates the future. This is the moment to give culture the place it deserves; to see cultural policy as a means for bringing about the development that we desire for our society.

A development that not only generates and distributes wealth, but which also transforms, stimulates, reinvents and potentializes individuals and the country as a whole – which is precisely what art does, with its symbolic and economic dimensions. And the Bienal de São Paulo contributes much toward this. To everyone, an excellent Bienal.

Sérgio Sá Leitão
Minister of Culture



We believe that access to culture is essential for constructing the identity of a nation and leads to the advancement of active citizenship.

For this reason we support and encourage a wide diversity of artistic and cultural manifestations, including the largest contemporary art exhibition in the southern hemisphere, the Bienal de São Paulo, which we are sponsoring for the fifth year in a row.

People's worlds change with more culture. The world of culture changes with more people.

Itaú



By promoting connections, we bring distant elements closer together, enabling their contact and, often, creating something transformative. Establishing connections that contribute to the development of the nation and society is the aim of our work. Sixty percent of the electrical power consumed in Brazil's Southeast and nearly 100% of the power consumed in the state of São Paulo flows through ISA CTEEP's infrastructure.

Our connections go beyond the interlinking of different points in Brazil through electrical power: our goal is to connect people. We are part of a whole, and this is why we want to leave a legacy to society and to future generations.

This concern for human development is aligned to our successful partnership with the Fundação Bial to promote access to art for an ever-growing number of people. The company is proud to support cultural projects of this significance, which stimulate reflection and the development of citizens.

ISA CTEEP



Culture and education form an inseparable duo. This idea is present in the action of various institutions whose work is focused on the field of art. We recognize the irreducible character of art in relation to other forms of knowledge and action when we observe its capacity to bring about transformations in the day-to-day life of people and collectivities, putting its educational potential into use. Based on this premise, Sesc and Fundação Bienal de São Paulo maintain a productive partnership, an outgrowth of the compatibility of their missions for the spread and encouragement of contemporary art. In recent years, this partnership has been intensified and enlarged through constructive actions of curatorship, open meetings with the public, seminars and the coproduction of artworks, culminating in the traveling of selected works to units of the Sesc network in the interior and coastal regions of the state of São Paulo.

The continuity of this cooperation is essential for Sesc's work, linking actions with a potential that should be leveraged in various ways over time. By fostering ways of understanding and cross-sections of reality that put the dominant notions of the world into perspective, the goal is for this work to constitute permanent platforms for educational processes.

Danilo Santos de Miranda
Regional Director of Sesc São Paulo

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Ministry of Culture,
Fundação Bienal de São Paulo
and Itaú present

33bienal/sp [affective affinities]

september 7 — december 9, 2018

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affective affinities

gabriel pérez-barreiro

In his 1809 novel, *Elective Affinities*, Goethe tells a story of a bourgeois couple whose idyllic life is disturbed by the appearance of two new characters into their relationship: the wife's foster-daughter, and the husband's childhood friend. As is often the case in such stories, new relationships are forged beyond the social conventions of the time. So far, so typical. However, when the four protagonists are sitting in their well-equipped library enjoying an evening of music-making and reading, one of them takes a scientific treatise from the shelf and reads aloud about the reaction of certain compounds and molecules, and how some will attract and some will repel, like oil and water. Goethe seems to be inviting us to draw a parallel between the elective affinities of the natural world, and the conflictive emotional and spiritual lives of the characters in the novel. If our tastes and affinities are governed by laws we do not fully understand, we are potentially faced with an organizing system that is not primarily moral, or cultural, or biological, but some strange amalgam of all three, in which our affinity, be it conscious or unconscious, leads the way.

Almost a century and a half later, in a Brazil on the verge of a revolution in the arts (reinforced by the creation of the Bienal de São Paulo in 1951), the art critic and political activist Mário Pedrosa wrote his thesis "On the Affective Nature of Form in the Work of Art."¹ In this text, he uses Gestalt theory to discuss the ways in which a viewer actively constructs an understanding of any artwork, in a dialogue between the formal characteristics of the work, and the viewer's psychological makeup. The dialogical nature of this framework, and its embracing of *both* formal analysis and subjectivity, was to prove transformative for the development of Brazilian art from the early 1950s to the present. By simultaneously empowering and relativizing the individual viewer, Pedrosa articulated a profoundly humanist perspective through which to understand art and its effects (or *affects*,

to use his term), independently of the prevalent ideological battleground in which x art form was to be considered inherently superior to y art form. For Pedrosa, art was to be judged primarily in terms of its ability to create a productive relationship between the artist's intention and the viewer's sensibility. As one of the most important political activists of the 20th century, Pedrosa was also crystal-clear about art's revolutionary potential within this framework of individual emancipation, resisting calls for a 'political' art at the level of its narrative contents.

I would argue that Goethe and Pedrosa's ideas, applied to our current reality, can offer a useful and enriching way to think about the challenges and contributions of a contemporary art biennial. Could the concepts of affinity and affect provide a different framework, or operating system, within which to organize a Bienal? For the 33rd edition of the Bienal de São Paulo, I am proposing that the centralized, discursive, and top-down Bienal – that today is the standard protocol for international biennials – can evolve into a more diversified experience, in which the hierarchy between art and curatorial practice can be re-thought. For this edition, I invited seven artists to comprise the curatorial team, each with the invitation to curate a stand-alone exhibition within the pavilion, in which their own work would be included, alongside artists of their choice. With this model, I hope to show how artists construct their own lineages and systems to understand their own practice in relation to others, while also allowing the themes and relationships to emerge organically from the process of exhibition-making, rather than starting with a set of predetermined issues. This choice also reflects a desire to re-evaluate the tradition of artists as curators, which is a central part of modern and contemporary art history, and also of particular relevance in Brazil, where artists have long organized their own discursive platforms.² Each

artist-curator works with complete freedom in determining the list of artists, the exhibition design, and the internal curatorial logic of their exhibitions, and the resulting diversity of curatorial methodologies is entirely intentional. In addition to these seven group exhibitions, I have selected twelve individual projects by artists I consider to be remarkable for different reasons, and who do not necessarily have a thematic connection between them. Of these twelve projects, three are posthumous exhibitions of key artists of the 1990s who have not received the attention they deserve in recent art history: Lucia Nogueira, Aníbal López, and Feliciano Centurión. In addition, the artist Siron Franco will participate with a selection from his iconic Rua 57 series (1987), a transformative moment in the artist's production, and also in the history of Brazilian art, in response to an environmentally and socially catastrophic event.

If one of the critiques of the current biennial model is that there is a disconnect between the stated discursive principles and the actual physical experience of being in the space, this issue should be at the center of any proposal for renovation. For the 33rd edition, this concern informs both the physical distribution of art in the pavilion (low-density, and clearly demarcated exhibition spaces), and also the education program. Both of the major Brazilian biennials (São Paulo and Mercosur) have given great priority to mediation and education, and this tradition to my mind separates them from the plethora of biennials where, if this concern exists, it is usually at the level of good intentions, and not in terms of real resources. For this edition, the conceptual focus of the education program is attention: how we administer our capacity to focus or not on what surrounds us. While this is an age-old concern, in our times the issue of attention has become especially pronounced. We are just starting to understand the catastrophic impact of social media in our

interpersonal and political lives. Our attention has become the prime product that 'free' platforms resell, while continuing to seduce our attention during our waking hours.³ Visitors to the 33rd Bienal will be offered a number of exercises or protocols through which they can experience the exhibition differently, hopefully counteracting the natural dispersion that occurs in large-scale exhibitions of this type. The emphasis on attention also connects to Pedrosa's idea of affective form, as it empowers the viewer to create his or her own relationship to the object, and then share that experience with others.

The concept of *Affective Affinities* works at two levels within this edition. The projects of the artist-curators demonstrate how artists can provide a model for thinking about the relationship between artworks that is born of their life-long and productive relationships within the field in which they work. At another level, by presenting a diversified and fragmented Bienal, free of an overarching thematic framework, the viewer is free to construct his or her own experience of the different proposals, without feeling that the experience will succeed or fail only in the degree to which it corresponds to a central-declared set of principles. At the heart of this edition is a desire to reaffirm the power of art as a unique place to focus attention in, to, and for the world. If we can think of art and its exhibitions primarily as *experiences* and not as *declarations*, we may be able to imagine a biennial in which artists, curators and viewers are treated as equals, all able to build their own affective affinities with art and with the world beyond.

- 1 Mário Pedrosa. “Da natureza afetiva da forma na obra de arte” (1949). In: Otilia Arantes (ed.), *Forma e percepção estética: Textos escolhidos 2 / Mário Pedrosa*. São Paulo: EDUSP, 1996, pp.105-177.
- 2 On the artist as curator, see Jens Hoffmann (ed.) *The Next Documenta Should be Curated by an Artist*. Frankfurt: Revolver, 2004; Elena Filipovic (ed.) *The Artist as Curator*. London: Koenig Books, 2017. In the Brazilian context I am thinking of projects like the magazine *Malasartes*, and the experiences of artists teaching in the early years of the Museu de Arte Moderna in Rio de Janeiro, along with contemporary examples like Projeto Fidalga and Pivô in São Paulo, or the Escola de Arte Parque Lage in Rio, all of which propose more horizontal relationships between artists and curators.
- 3 On attention and its contemporary political effects, see Jonathan Crary. *24/7: Late Capitalism and the Ends of Sleep*. London: Verso, 2014, and John Lanchester, “You Are the Product”. *London Review of Books*. Vol. 39, No. 16, August 2017, pp.3-10.

invitation to attention

The attention exercises presented here are practices focused on the contact between a person or a group of people and a work of art. They provide a structure that organizes this contact, without predetermining the outcome. They are a type of mediation that emphasizes openness to what may emerge from the experience of dwelling on a work of art for a long time. This set of pages is an invitation to exercise your attention. We present here three proposals of activities which are part of the educational publication. The full content can be accessed at 33bienal.org.br.

Each exercise consists of 4 steps:

1. finding a work / 2. focusing attention /
3. recording the experience / 4. sharing.

how to use

individual mode

- Put your cell phone in airplane mode.
- Choose a proposal in the following pages.
- Arrange for a way to keep track of time for carrying out step 2.
- Remain silent, unless the instructions indicate otherwise.

group mode

- When the cards are used by a group, one person should take charge of guiding the exercise.
- Instruct the participants to put their cell phones in airplane mode and to remain silent, unless the instructions indicate otherwise.
- Arrange for a way to keep track of time for carrying out step 2.
- Gather the group and present the proposal for the exercise.
- At the end, carry out step 4.

finding an artwork

Until the encounter, there is a path to be traveled.

Observe your steps, your choices, what is around you.
If you like, ask someone to recommend an artwork for you.

focusing attention

5min: Investigate the artwork: what is it?

5min: Turn away from the artwork and undo your
previous thoughts and sensations, walking freely.

5min: Return to the artwork and ask what it needs.

recording the experience

Move away from the artwork. Take a few minutes to
pause and reflect.

What does your body want after the experience you had
with the artwork? Recognize this desire and remember
this sensation.

finding an artwork

Until the encounter, there is a path to be traveled.

Observe your steps, your choices, what is around you. Let yourself be captured by the artwork.

focusing attention

5min: Generously investigate the artwork.

5min: Observe your body and breathing in the presence of the artwork. Acknowledge your behaviour.

5min: Return your attention to the artwork.

recording the experience

Move away from the artwork. Take a few minutes to pause and reflect.

Close your eyes. Recollect the experience you had with the artwork. Open your eyes. Record what you saw with your eyes closed.

finding an artwork

Until the encounter, there is a path to be traveled.

Observe your steps, your choices, what is around you.
Take a chance and choose the artwork that is most challenging for you.

focusing attention

5 min: Generously investigate the artwork.

5 min: Ask it about its memories: How was it made?
Through what places has it passed?

5 min: Now, recognize what there is of you in it.

recording the experience

Move away from the artwork. Take a few minutes to pause and reflect.

Based on the experience you had with the artwork, note down on a sheet of paper what it made you feel.

sharing

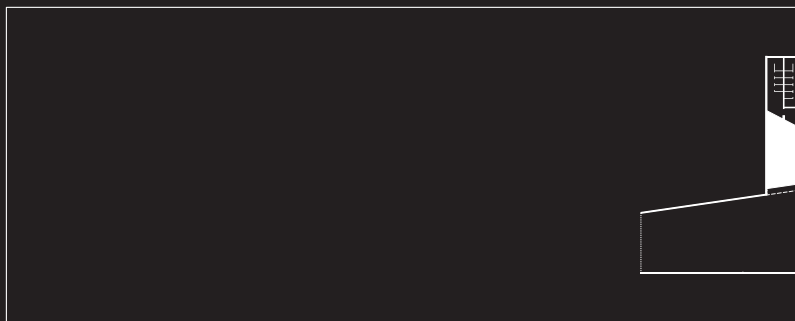
Choose one of the sharing proposals or create a new proposal.

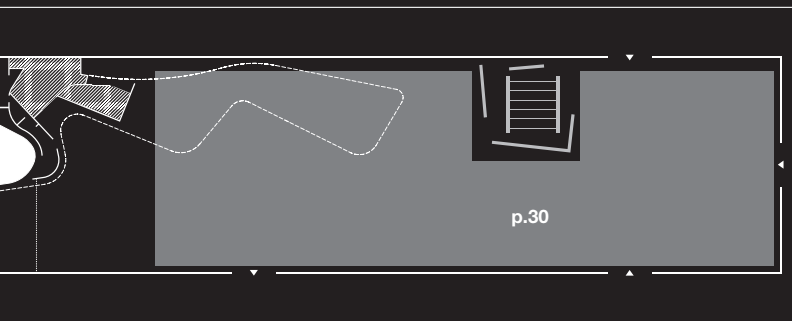
individual mode

- Based on your record, talk with someone about what you experienced during the exercise.
- Share your record at exercicio33.org.br.
At this website, you can make contact with the records made by other people.
- Present the record to yourself as a gift, and choose a place to keep it. Look at it anew after one month.
- Invite a group and carry out the attention exercise in the group mode.

group mode

- Gather the group and report your experience in the Finding an Artwork step.
- Ask each group member to report their experience in the Focusing Attention and Recording the Experience steps.
- Organize the order of the talks, making sure everyone is heard and has the chance to speak without hierarchies.
- Prevent the participants from being interrupted.
- Make sure that the reports are not discussed or commented on before everyone is done.





G

antonio ballester moreno [artist-curator]

madrid, spain, 1977.

lives in madrid

common/sense

We are all different. Each person sees the world in a different way.

When we move, we also move our world. What surrounds us at each moment is part of a private universe that moves along with us. The environment makes the world.

This said, and fully aware of the myriad languages of the particular world of art, here we are concerned with what unites us – an experience in common that shares the most essential customs of our own nature and of the nature that surrounds us, which we are inevitably part of.

To recover the continuity between the aesthetic experience and the natural processes of life in order to dissolve dualist thinking – fine art versus folk art, the aesthetic versus the practical, or the artist versus supposedly “normal” people – implies accepting the separation between things and people, thoughts and feelings, humanity and nature, the self and the world.

All lives, without exception, are creative, and the purpose of every creation is not pure truth, or self-contained knowledge, but simply the improvement of existence.

Because seeing things united, in their infinite diversity, is more enriching and satisfying. [ABM]

participating artists:

alberto sánchez/andrea büttner/

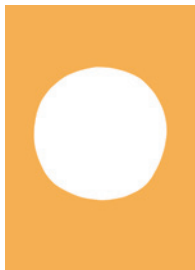
antonio ballester moreno/

benjamín palencia/friedrich fröbel/

josé moreno cascales/mark dion/

**matríztica (humberto maturana
and ximena dávila)/**

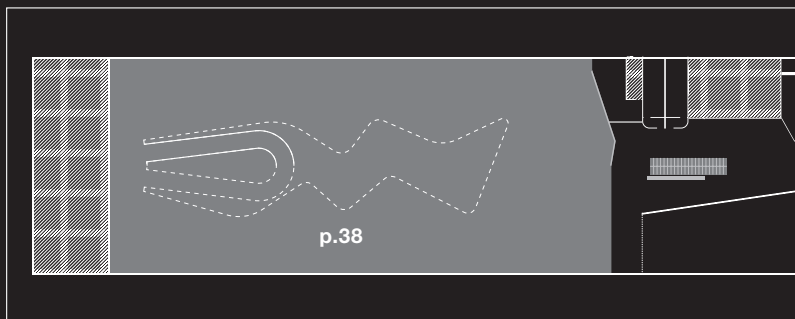
rafael sánchez-mateos paniagua



antonio ballester moreno, *lluvia* [rain], 2016 / antonio ballester moreno, *sol (negativo)* [sun (negative)], 2016 / benjamín palencia, *arquitectura sensible* [sensitive architecture], 1931 / friedrich fröbel, *the second gift*, c. 1890

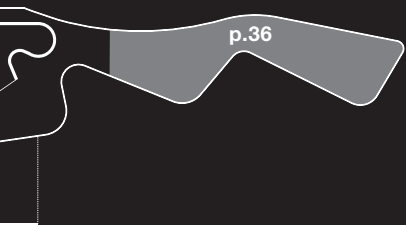


andrea büttner, *untitled (pink-blue)*, 2017



p.36 alejandro corujeira

p.38 sofia borges [artist-curator]



1

alejandro corujeira

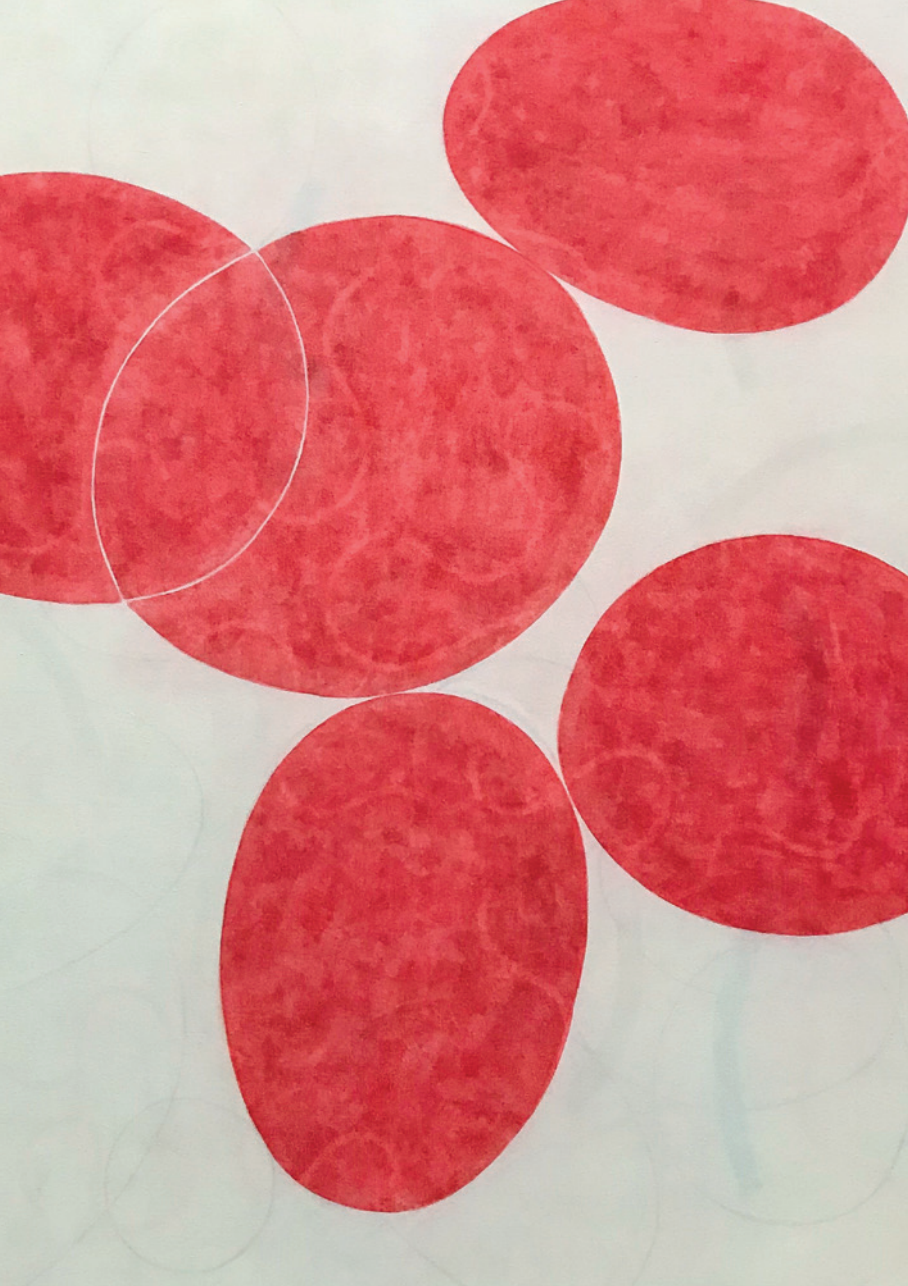
buenos aires, argentina, 1961.

lives in madrid, spain

I would like the materials – both the wood and the copper that I will use on the floor – to work as materials of affective modulation, engaging the viewers in a direct relationship.

I consider drawing to be a seed, the germ of any artistic activity. For me, drawing can also be a walk from one place to another. This movement can manifest a path of drawing. It is an activity of contemplation that implies a certain attitude of breathing, or meditation.

There are moments when I find it hard to talk, because I don't want to load the viewer with a concept prior to his or her encounter with the artwork. I always think that this encounter should take place based on a starker place, of contemplation, a place in which the eyes of the viewer are somewhat shielded, silenced from a concept, in order for a previously-unknown experience to arise in the observer. [ACo]



sofia borges [artist-curator]

ribeirão preto, sp, brazil, 1984.

lives in são paulo, sp, brazil, and paris, france

the infinite history of things or the end of the tragedy of one

Fire, fire, the beautiful fire. White, white, white pure white.

The different unavoidable dazzling and intact.

The infinity of everything was one. The unity of meaning was a circle. The void of the void was complete. The entrance of the end would never close. And not even on the one could fit in the open. Because the gap between everything was an egg. The emitted light was a vessel. And the absence that existed was whole. The truth did not contain the present. Past was an unison yes. Delusion was of an ancient sort. Forest was a form of fear. And the word would only knew it's beyond. The golden did not even exist, since it knew itself was endless. Where everything existed without form. The place of the endless was one. The circle was always a straight line. And the return was nothing but the beginning. Each thing that existed was the everything. And truth knew not even its own sound. Thus, everything could change.

It was a blazing fire.

There, in the midst of things where the inverse persists. In the midst of the things where the inverse persists.

Never would be found.

The subtle ripping of the real.

It is one, in and of itself, not due to opacity. [SB]

participating artists:

adelina gomes / ana prata /

antonio malta campos /

arthur amora / bruno dunley /

carlos ibraim / jennifer tee /

josé alberto de almeida /

lea m. afonso resende /

leda catunda / martín gusinde /

rafael carneiro / sara ramo /

sarah lucas / serafim alvares /

sofia borges / sônia catarina

agostinho nascimento /

tal isaac hadad / thomas dupal /

tunga / other artists will be included

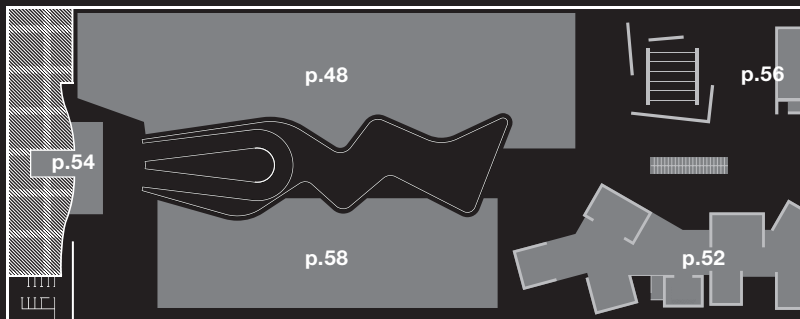
throughout the exhibition



tunga, the bather, 2014 / jennifer tee, from the series ether plane – material plane, abstraction of a shape, form or presence, 2016



sarah lucas, *silver hippie*, 2016 / sofia borges, *véu [veil]*, 2017



p.44 alejandro cesarco [artist-curator]

p.48 claudia fontes [artist-curator]

p.52 lucia nogueira

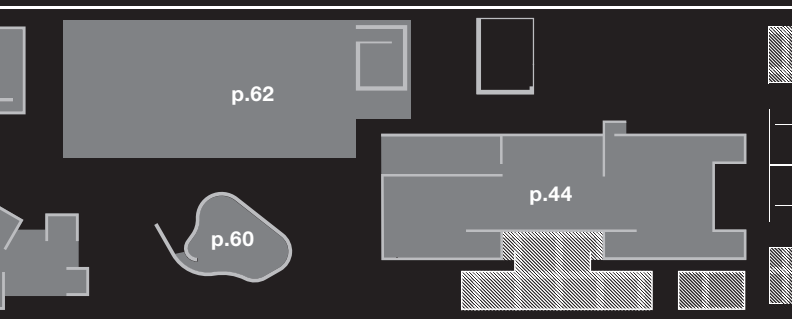
p.54 luiza crosman

p.56 maria laet

p.58 nelson felix

p.60 tamar guimarães

p.62 wura-natasha ogunji [artist-curator]



2

alejandro cesarco [artist-curator]

montevideo, uruguay, 1975.

lives in new york, ny, united states

to our parents

To our Parents is a dedication, an offering, a form of address, a definition of audience. It is an acknowledgment of the past, and the continuing presence of the past in the present. To dedicate the show to a primary relationship (biological or adopted, literal or metaphorical) is a way of constructing a genealogy and a way of trying to get close to the core source of our understandings, methods, inhibitions, possibilities, expectations, etc.

Some of the questions the show poses are how the past (our history) both enables and frustrates possibilities, how we rewrite the past with our work, and how difference is produced in repetition. More generally, the show calls attention to the structures that allow for certain narratives while silencing others.

The work of resignifying and repeating, through re-presenting, reframing and restating is taken up in diverse ways by the cross-generational artists included in the show. The impulse to displace or recontextualize suggests particular queries into cultural and aesthetic politics. A rose is a rose is a rose, until it is not. [AC]

participating artists:

alejandro cesarco / andrea büttner /

cameron rowland / henrik olesen /

jennifer packer / john miller /

louise lawler / matt mullican /

oliver laric / peter dreher /

sara cwynar / sturtevant



sturtevant, *warhol flowers*, 1970 / louise lawler, *still life (candle)*
(traced), 2003/2013 / jennifer packer, *say her name*, 2017



**alejandro cesarco, *learning the language (present continuous ii)*, 2018.
video still**

claudia fontes [artist-curator]**buenos aires, argentina, 1964.****lives in brighton, united kingdom****the slow bird**

The Ciccillo Matarazzo Pavilion is a meeting point for human and nonhuman life, each with almost completely opposed temporalities and ways of being in the world. This exhibition takes this polarity as a premise and proposes the image of a slow bird as an antidote to the ideal of velocity which the building represents, with the aim of creating conditions of observation that attract and retain the visitor's attentive reading. *The Slow Bird* does not operate in this exhibition as a theme or idea to be illustrated, but rather as an ambiguous figure offered as a common territory from which the invited artists began unique and mutually diverse creative processes. Accompanying the works, there is a detective story that reveals aspects of the curatorial flight of the slow bird: considering the spectator as a reader, the curator as a translator, the artistic fact as evidence of an enigma, and the certainty that this enigma has as many possible solutions as the story has readers. [CF]

participating artists:

ben rivers / claudia fontes /

daniel bozhkov / elba bairon /

katrín sigurdardóttir /

pablo martín ruiz /

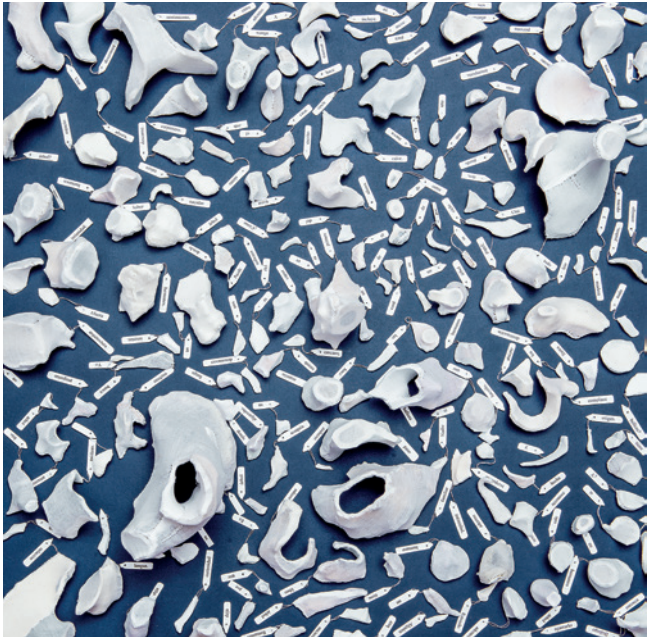
paola sferco / roderick hietbrink /

sebastián castagna /

žilvinas landzbergas



žilvinas landzbergas, *hidden sun*, 2018. video still / paola sferco, *la respuesta de las cosas* [the answer of things], 2018. video still / katrín sigurdardóttir, *content*, 2018



roderick hietbrink, *the living room*, 2011. video still / claudia fontes, *nota al pie [footnote]*, 2018

lucia nogueira

goiânia, go, brazil, 1950 – london, united kingdom, 1998

Although born in Brazil, Lucia Nogueira's career took place in London. Having trained at the Chelsea College of Art and then at the Central School of Art and Design, she became an important part of the London art scene of the 1990s, where she lived until her untimely death at the age of 48.

Nogueira's works create an unsettling sense of suspension and unfamiliarity with everyday objects. She brought pieces of furniture, crates, plastic tubing and glass into mysterious and compelling conversations, which seem to offer more questions than answers. As a Brazilian living in London, she spoke of the sense of displacement and questioning that comes from living in a different culture where the everyday and obvious can become confusing. Perhaps as a consequence of this displacement, language is a central reference in her works, and the English titles often play with double meanings and the idiosyncrasies of grammatical terms in this language.

Although she was a valued and respected member of the British art scene – an “artists’ artist” – her work is relatively unknown in Brazil. This selection of some of her most iconic works seeks to introduce her work to an audience in her native country, to hopefully create a new dialogue with recent Brazilian art history. [GPB]



luiza crosman

rio de janeiro, rj, brazil, 1987.

lives in gent, belgium, and rio de janeiro

I'll start from this image of a *trama* [portuguese word corresponding to both “plot” and “thread”] because it already configures a relation: practices that come from different directions, speculative possibilities that may or may not have continuity, which at some moment are interlinked and later follow their own directions. The project *TRAMA* considers practices that are institutive, but they do not need to remain fixed. This is the starting point for the collaborations with Zazie Edições, Pedro Moraes and Negalê Jones. The idea of collaboration enters here not only as the linking of a series of people in a project, but as a maximization of effects to tackle a question of scale.

A Bial can institute practices that have size, but do not necessarily have scale; while practices of smaller spaces may not have a size and yet they can acquire scale. In other words, they produce effects beyond themselves or which are not enclosed within the exhibition space. This said, one of the goals was precisely to recalibrate the scale of the Bial for a potential that it could have, for example that of being a political imagination tool for institutional operations.

What interests me is to understand that there are already efforts in this sense, and to distribute the Bial's resources to determined initiatives external to the Bial. This collaboration can involve various layers of the art world, including artists, architects and editors, as well as lawyers and producers, and so on. So in a certain way it is a breakup with the figure or the idea of an artist who acts alone or who single-handedly brings about a transformation in the world. [LC]

trama, 2018. sketch for *feitico n.1* [spell n.1]

giving form to a system

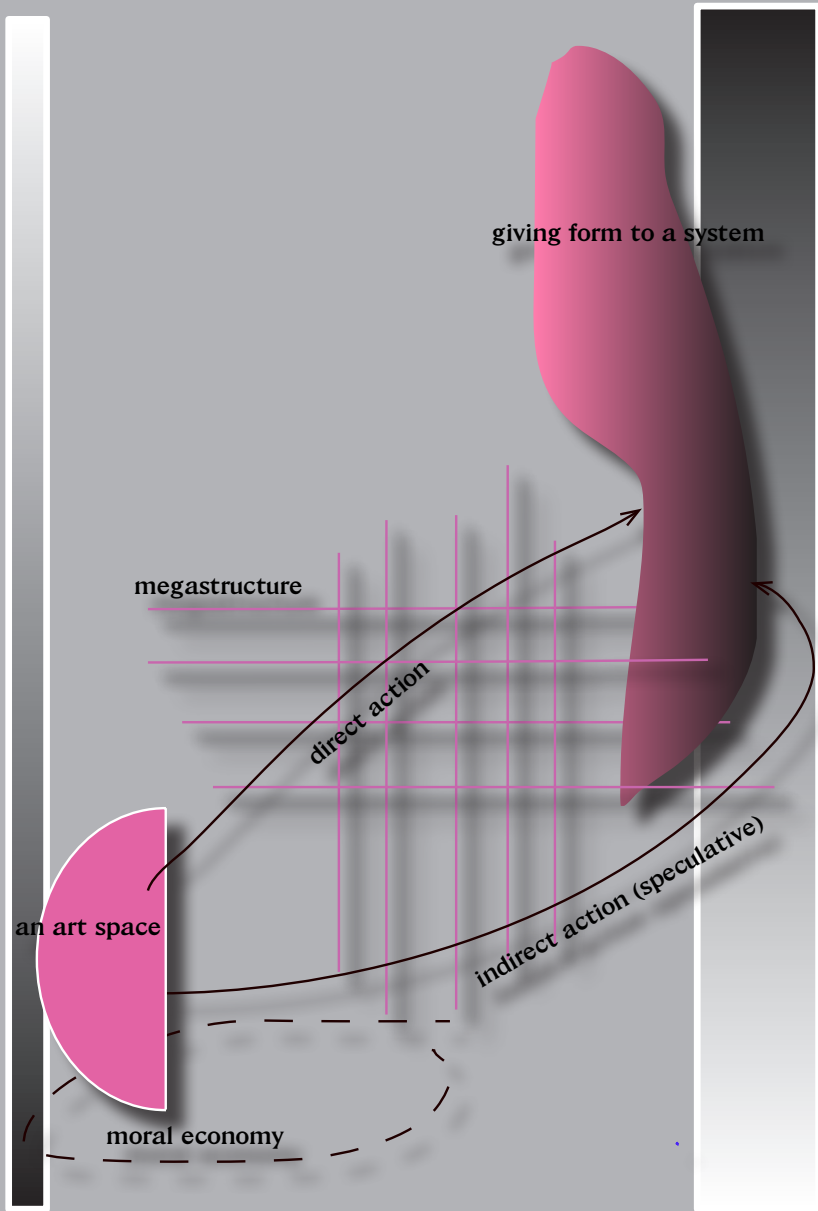
megastructure

direct action

indirect action (speculative)

an art space

moral economy



maria laet

rio de janeiro, rj, brazil, 1982.

lives in rio de janeiro

I identify with and am fascinated by the things that live in silence, which happen without being noted, in parallel to a world that speaks loudly. It is an intuitive process, as if this universe had called me to a dialogue.

When I came here to the Bienal Pavilion, I was struck by the immense void created by the very impressive, imposing architecture. And precisely because everything is so large and important, my attention was drawn even more to the subtleties of this empty space, to what is most fragile and silent in this context, what is not being seen. The contrast between these worlds, and where they meet, is very powerful for me.

I think that, in my work, attention has a lot to do with a thought that wanders, like a daydream. In the daydream you find what concerns you, without seeking for it. It is a kind of attention that allows itself to find what it will. [ML]



nelson felix

rio de janeiro, rj, brazil, 1954.

lives in nova friburgo, rj, brazil

The scale of this work is composed of three moments: first a series of physical actions across the Americas, then a synthetic piece, placed in an outside space in the city of São Paulo, and, lastly, as an result of all this and now in an interior space, the series of sculptures made for the Bienal building.

My perception of the exhibition space is marked by a series of questions that are often dissimilar, even schizophrenic. What I consider to be space, today, includes poetry and drawing. In this sense, I use sculptures, objects, photographs, actions, geographical coordinates, or even physical displacements, to construct an idea of space which, often, does not involve only the immediate place where the artwork is installed, but also the larger, global space. Its nature is not purely concrete; its basis is poetic. Its reference is not based only on measurable dimensions. It is charged with perceptions, meanings, history, feelings, desires, memories. The observer needs to make an effort. The artwork requires time for you to be able to probe it and begin to see its structure.

In this new work, I went to two places in the Americas: Anchorage, in Alaska, and Ushuaia, in Argentina, “the beginning and end” of two mountain ranges that I consider as one: The Rocky Mountains and the Andes. I see them, poetically, as the backbone of the terrestrial globe. This enhanced articulation of elements creates a notion of landscape in which natural space, poetic operations and constructed space are mixed together. [NF]

***esquizofrenia da forma do êxtase* [schizophrenia of the form of ecstasy],
2017-2018**

SOLSTÍCIO DE INVERNO-NORTE

LOCAL DE PENSAMENTO
PARIS - 8 DESENHOS

LOCAL DE ESCOLHA
ANCHORAGE - 33 DESENHOS

LOCAL DE ESCOLHA
USHUAIA - 22 DESENHOS

LOCAL DE MATÉRIA
SÃO PAULO - AÇÃO
& ESCULTURAS

SOLSTÍCIO DE INVERNO - SUL

Ushuaia 29 de Junho 99
19 de Junho 98

tamar guimarães

viçosa, mg, brazil, 1967.

lives in copenhagen, denmark

I grew up in Belo Horizonte, Brazil, where there were several movie clubs. My references were subjective documentaries, *cinéma vérité*, essays, experimental and authorial cinema. I like rehearsals, because of the tension between repetition and difference, the state of waiting for what you already know, but which comes potentially renewed by internal changes and relations among the parts. Because of this obsession with rehearsals, I set out to find a text for a rehearsal to be filmed, and I wanted to work with a text that spoke about the Brazilian way of life and manner of being. *The Posthumous Memoirs of Brás Cubas*, by Machado de Assis, fascinated me because there is a skepticism in relation to progress and an incisive critical reading of Brazilian society. In 1880, eight years before the abolition of slavery in Brazil, he had the clear vision to say, “here there is going to be an abolition of slavery but the basic structure of society will not change.” I wanted to work with a reading of the book, as well as with the problematics of how you adapt the text, whether you adapt it or not, and what to do about the differences of context and the passage of time. Parts of the screenplay were suggested, and sometimes written, by members of the cast and the team, mainly among the nonprofessional actors. The production of the screenplay is part of a conversation with the cast of nonprofessional actors, and people in their contexts, which took many weeks. In the rehearsals there was an attempt to establish a process of listening and writing; writing as a group effort. [TG]

o ensaio [the rehearsal], 2018. subtitle: it would be an exceptional event... the coffin, the dead man speaking, the medicinal plaster, the sobbing lovers, the murmuring men, the sound of rain on the shrubby leaves...

um filme de / a film by Tamar Guimarães

O ENSAIO

Seria um evento ímpar... O caixão, o defunto falante, o emplastro, os soluços das amantes, as falas baixas dos homens, o barulho da chuva nas folhas da moita...

com / with Isabél Zuaa, Germano Melo, Camila Mota, Julia Ianina, Kelner Macêdo, Silvio Restiffe, e convidados / and guests **direção de fotografia / cinematography** Bárbara Alvarez **trilha sonora original / original soundtrack** Arto Lindsay **roteiro / script** Tamar Guimarães, Melissa de Raaf e Lillah Halla, com a colaboração do elenco e equipe / with the collaboration of cast and crew

wura-natasha ogunji [artist-curator]

st. louis, mo, united states, 1970.

lives in lagos, nigeria

always, never

ruby onyinyechi amanze, Nicole Vlado, Youmna Chlala, Lhola Amira, Mame-Diarra Niang and Wura-Natasha Ogunji present new works which explore space and site in relationship to the body, history and architecture. Their creative investigations range from the intimate (body, memory, gesture) to the epic (history, nation, the cosmos). Developed in an open dialogue between artists, their individual projects and practices intersect with ideas and questions about bravery, freedom, and experimentation as central aspects of the art-making process. In their creative practices they embrace and explore the unknown: the fissure, glitch, knot, seam, spine, crevice, fold, appearance, non-territory. amanze creates drawings on paper which bend, suspend and reach out into space. Vlado, an artist and architect, focuses on capturing the surfaces of the body, the built environment, and the spaces made between. Amira's *Appearances* invoke the past and the future. Chlala considers the spine as a representation of the connection between prescience and memory. Niang's video installations make up both new and non-territories. Ogunji's drawings, stitched from both sides of the page, reveal an uncanny beauty on the underside. It is these fissures that become fertile ground for profound experimentation and deep respect for all that they don't know. [WNO]

participating artists:

lhola amira /

mame-diarra niang / nicole vlado /

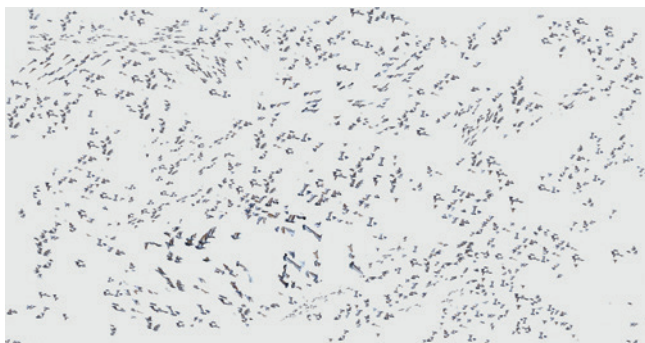
ruby onyinyechi amanze /

wura-natasha ogunji /

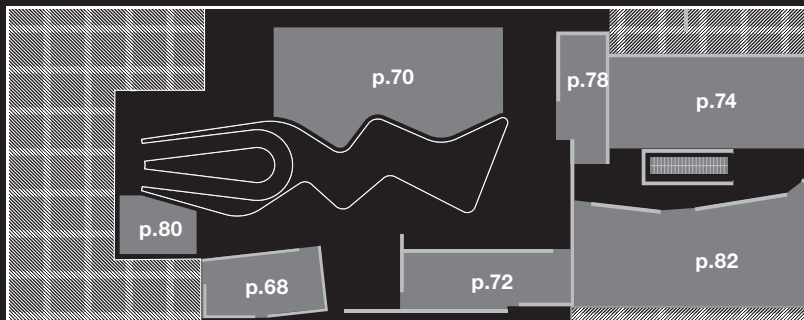
yournna chlala



Ihola amira, lagom: breaking bread with the self-righteous ii, 2017 / mame-diarra niang, since time is distance in space, 2017. performance



younna chlala, *loveseat process 10*, 2018 / wura-natasha ogunji, project's drawing, 2018 / nicole vlado, research documentation, 2018 / ruby onyinyechi amanze, *bird dance #1*, 2018



p.68 aníbal lópez (a-1 53167)

p.70 denise milan

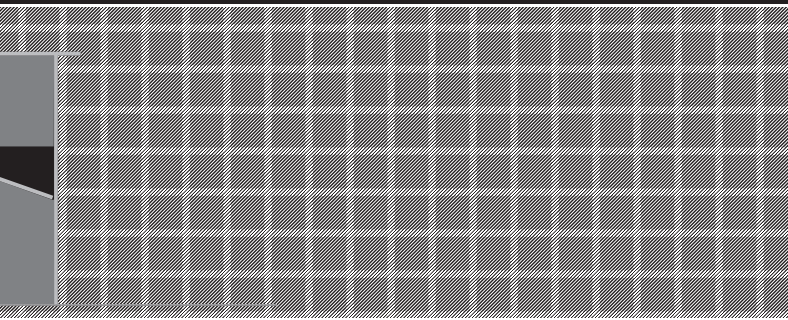
p.72 feliciano centurión

p.74 mamma andersson [artist-curator]

p.78 siron franco

p.80 vânia mignone

p.82 waltercio caldas [artist-curator]



3

aníbal lópez (a-1 53167)

guatemala city, guatemala, 1964 – 2014

Aníbal López, or A-1 53167 (his ID-card number), was a pioneer of politically-inspired performance art, although his production was in fact broader, covering a range of experimental practices. López's work deconstructs the various rituals and beliefs that govern our everyday lives, by disrupting it (as with a ton of books on a busy avenue) or pushing unspoken conventions to their ridiculous limits (by only letting "beautiful people" into a gallery opening).

Underlying López's work is a deep commitment to ethics and a desire to unmask hypocrisy of all types. Working in an extremely violent context in Guatemala, his work often engaged the most difficult issues of that society, from the military genocide of indigenous people, to the proliferation of *sicarios*, or hired assassins, one of whom he famously took to be interviewed by the public at a major art event in Germany. López also applied his razor-sharp critical eye to the art world and its rituals, questioning how value is determined, and how art relates to the broader economy. In one of his most iconic works, *El préstamo* [The Loan], the artist narrates how he mugged a man at gunpoint in downtown Guatemala City in order to finance the production of his exhibition at a commercial gallery. This conflation of art, economy, and crime runs through much of López's production. Despite his untimely death, López remains a central figure and inspiration to an entire generation of artists in Central America and elsewhere.[GPB]

***guardias de seguridad* [security guards], 2002. documentation of action**



denise milan

são paulo, sp, brazil, 1954.

lives in são paulo

I started looking at stones more and more like human beings, because they had human shapes. And the more I looked at this, this narrative, they started telling me more. I went out searching for evidence of this analogy between the human being and the stone, and the extent to which, essentially, we were imagined by the Earth. We have this illusion that we are a separate object, and I think that this is what saddens the human being: he has forgotten that he was imagined, that he is part of the Earth's imagination.

If you sit in front of a stone, it will tell you its history. And the more you sit and listen, it's extraordinary, because it talks about the creation of the Earth, but it also talks about its connection with the Universe, because the Earth is part of the path of the Universe. So, you immediately stop being an isolated being and begin to be a being that belongs to a telluric discourse, the solar system, the Universe, of the larger systems. It is not the economic system. It is a system of another dimension. [DM]



feliciano centurión

san ignacio, paraguay, 1962 – buenos aires, argentina, 1996

Originally from Paraguay, Feliciano Centurión was a key artist in the artistic renovation that took place in 1990s Buenos Aires around the Centro Cultural Ricardo Rojas. The artists of that generation explored personal subjectivity in various ways, often incorporating elements from popular culture that would previously have been considered kitsch or inappropriate.

Centurión's work is characterized by his use of fabric and embroidery, traditionally feminine crafts that are central to Paraguayan culture, since the War of the Triple Alliance in 1864-1870 in which 90% of the male population was eradicated. Centurión's early works typically featured extravagant portrayals of animals painted on cheap blankets. He also made a series of works on embroidered fabrics in which he would express his innermost desires or wishes, almost like an intimate diary. When he was diagnosed with HIV, he began to relate parts of his illness through his work, culminating in a series of pillows displayed at the end of this exhibition. Centurión's embracing of sentiment and traditionally feminine visual languages places him in a context of artists who began exploring gender and sexuality throughout the 1990s. Although his career was tragically cut short, he remains a central but under-recognized figure in the history of recent contemporary art. [GPB]

***cordero sacrificado* [sacrificed lamb], c. 1996**



mamma andersson [artist-curator]

luleå, sweden, 1962.

lives in stockholm, sweden

stargazer II

Art is a visual language. Art can be found in a museum, a limestone church from the 13th century, a comic book, or a film from 1912 where cockroaches are the stars.

Art can be educational, created by rules, or self-taught. Regardless, it is absolutely vital for living.

I am mostly interested in the lonely artists who find their own voice in their own unique expression. These artists are often outsiders from birth, though some became outsiders over time.

The artists that I exhibit here are all different from each other, however to me they are all connected. All of them have been crucial to my own creative process at different stages of my life.

The main focus is on painting as I am a painter myself. But if I feel touched by a piece of art it does not matter if it's a sound piece, a film, a photograph, a sculpture or a drawing.

My own artworks included in the exhibition are from the last eight years. I've selected them in relation to the other exhibited artworks as I feel that that these works of mine communicate well with them. [MA]

participating artists:

åke hodell / bruno knutman /

carl fredrik hill / dick bengtsson /

ernst josephson / gunvor nelson /

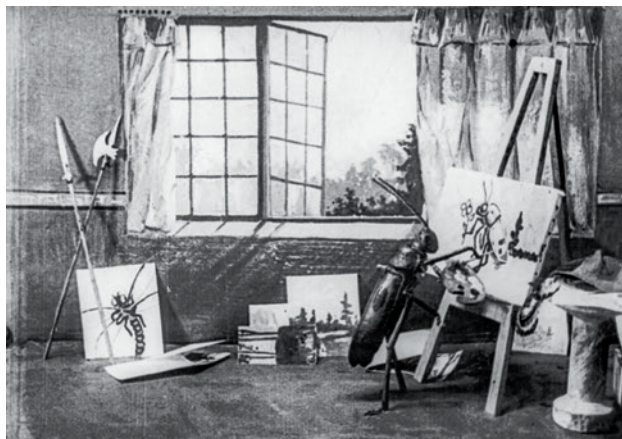
henry darger / ladislas starewitch /

lim-johan / mamma andersson /

miroslav tichý / russian icons



miroslav tichý, untitled, n.d. / carl fredrik hill, *utan titel (gran vid vattenfall)* [untitled (pinetree and waterfall)], 1883-1911 / mamma andersson, *stargazer*, 2012



gunvor nelson, *my name is oona*, 1969. video still / ladislas starewitch, *la revanche du ciné-opérateur* [the cameraman's revenge], 1912. video still

siron franco

goiás velho, go, brazil, 1947.

lives in aparecida de goiânia, go, brazil

In September 1987, an informal trash collector in Goiania (Center-West Brazil) found a discarded X-ray machine in an abandoned lot on the street named Rua 57 in the district called Bairro Popular. When he opened part of the machine, he discovered a capsule of cesium 137, a highly radioactive substance used for medical purposes, which should have been discarded professionally and not thrown into the garbage. Unaware of its lethal characteristics, the collector was enchanted by this substance that glowed in the dark and took it home, where his wife and child played with it. Within 24 hours several people were critically ill, and once the cause was determined, a state of nuclear emergency was declared, ranking second only to Chernobyl in terms of severity. The entire city was quarantined. The artist Siron Franco, who grew up just a few blocks away from the accident site, returned to Goiania and started to produce a series of drawings to record the shocking images from the disaster. A selection of works from this series, called Rua 57, are displayed in this gallery, together with the paintings he made in honor of the first four victims of the catastrophe, and a selection from the press of that time. At the time of the event, Siron Franco was one of Brazil's most successful young artists. The Césio [Cesium] series marked a dramatic change both in his artistic language and in his political commitment to the realities of contemporary Brazil, and stands as a major statement of the potential of art to record and comment on human and social tragedy. [GPB]

***terceira vítima* [third victim], 1987**



vânia mignone

campinas, sp, brazil, 1967.

lives in campinas

My work in drawing and painting is hugely influenced by Brazilian popular music. I thought it was all so beautiful that I just had to do something which was just as good, within my limits. And the “just as good” also involves this aspect that music has: unlike drawing and painting, it enters from all sides. You feel it.

For me, this series of paintings is as though it were a feeling based on certain contexts of everyday life and information, things I have read, learned, heard, and which come together and make me produce a group of works. They are individual works, but all of them come within the same idea. So it is not exactly a series, but rather the outcome of a period. There is something very quick, like a suggestion of some sequence between them. There is an idea of comic book stories, of film, of all of them having “a beginning, a middle and an end.” Even though they do not actually have it, there is still this overall sensation. [VM]

untitled, 2018



waltercio caldas [artist-curator]

rio de janeiro, rj, brazil, 1946.

lives in rio de janeiro

the appearances

I do not need a curatorial operation if I can exercise three correlated activities: that of the artist who produces a work, that of the artist who has preferences, and that of a third party who thinks about the relationship between the two previous ones. Thus, I can deal with the questions as I would like, without making them discursive, casting suspicion on the aesthetic theories and justifications. I present my choices as a musical composition, avoiding any concepts or excesses that tend to minimize the experience with the artworks. The resulting music would be the explicit form of the relationship between the spectator and what he or she is observing. It is always good to remember that true works of art are oblivious to any discourse that would misrepresent them, and are sufficiently eloquent to deauthorize opportunistic interpretations. Substituting the idea of demonstration by the idea of presentation, I intend to clarify what is happening there, in the diversity of the selected artworks; and I recognize in this confrontation something that is more important than a supposed curatorial authority over them. This autonomy, this unique language that each artwork possesses, is beneficial to the experience, as it is now up only to the artworks to talk about the unknown that justify them. Based on the principle that there are good-humored risks, I believe that art can improve the quality of the unknown. And the question that remains for us is: how to change the rules for the benefit of what we do not yet know? [WC]

participating artists:

anthony caro /

antonio calderara / antonio dias /

armando reverón / blaise cendrars /

bruce nauman / cabelo /

friedrich vordemberge-gildewart /

gego / jorge oteiza / josé resende /

miguel rio branco / milton dacosta /

oswaldo goeldi / richard hamilton /

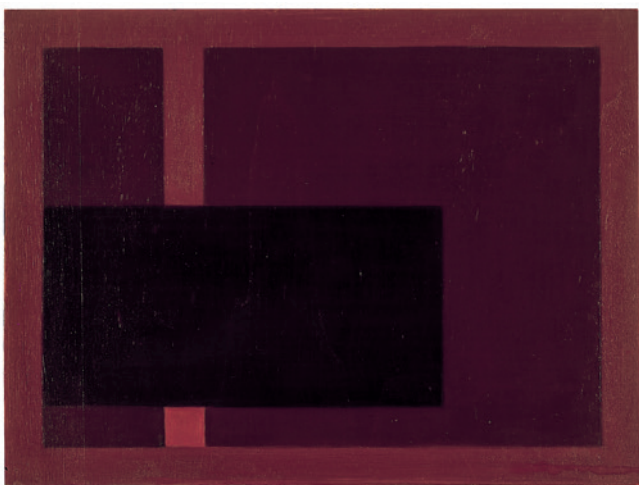
sergio camargo / tunga /

vicente do rego monteiro /

victor hugo / waltercio caldas



victor hugo, *tache dentelle* [lace stain], 1855-1856 / josé resende, untitled, 2012 / waltercio caldas, *talco* [powder], 2008



antonio calderara, *spazio luce* [space light], 1961



bruno moreschi

maringá, pr, brazil, 1982.

lives in são paulo, sp, brazil

I see the project as an invitation to think about the Bienal in a nontraditional way. Four questions interest me: What is presence today? What do the nonspecialized people have to say? What reverberates (from the building to the park and to the city)? And what stays? These are purposefully broad questions. I remind the team that works with me (Gabriel Pereira, a research partner, Bernardo Fontes, programmer, and Nina Bamberg, producer) that we do not need to prove anything. We want to constitute an archive of experiences that are not those of an official archive. In the near or distant future, someone will study the 33rd Bienal and come upon the expected official archive, but also upon another set of documents resulting from our actions. I like to imagine that this will encourage a more experimental research of the past. What happened is always under construction. To consider just one example, thinking about what the nonspecialized people have to say is to listen to the guards and to the people of the Bienal's maintenance staff, but also to artificial intelligences (AI), which are not familiarized in reading images of artworks – one of the AIs read a Bienal's exhibition wall as a "vast horizon," another one interpreted the windows of the building as "fences." Someone might see the nonspecialized interpretation as something that cannot be seriously considered, as errors – we consider these readings as amplifications. [BM]

outra 33ª bienal de são paulo [another 33rd bienal de são paulo], 2018.
artificial intelligence generated interferences on archive image of the
1st bienal de são paulo (1951)



tie

a group of people standing in a field

list of artists and credits

LIST OF ARTISTS

group exhibitions

TO OUR PARENTS P.44

Alejandro Cesarco [artist-curator] / Andrea Büttner / Cameron Rowland / Henrik Olesen / Jennifer Packer / John Miller / Louise Lawler / Matt Mullican / Oliver Laric / Peter Dreher / Sara Cwynar / Sturtevant

COMMON/SENSE P.30

Alberto Sánchez / Andrea Büttner / **Antonio Ballester Moreno [artist-curator]** / Benjamin Palencia / Friedrich Fröbel / José Moreno Cascales / Mark Dion / Matriztica (Humberto Maturana and Ximena Dávila) / Rafael Sánchez-Mateos Paniagua

THE SLOW BIRD P.48

Ben Rivers / **Claudia Fontes [artist-curator]** / Daniel Bozhkov / Elba Bairon / Katrín Sigurdardóttir / Pablo Martín Ruiz / Paola Sferco / Roderick Hietbrink / Sebastián Castagna / Žilvinas Landzbergas

STARGAZER II P.74

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Adelina Gomes / Ana Prata / Antonio Malta Campos / Arthur Amora / Bruno Dunley / Carlos Ibraim / Jennifer Tee / José Alberto de Almeida / Lea

M. Afonso Resende / Leda Catunda / Martín Gusinde / Rafael Carneiro / Sara Ramo / Sarah Lucas / Serafim Alvares / **Sofia Borges [artist-curator]** / Sônia Catarina Agostinho Nascimento / Tal Isaac Hadad / Thomas Dupal / Tunga / other artists will be included throughout the exhibition

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Anthony Caro / Antonio Calderara / Antonio Dias / Armando Reverón / Blaise Cendrars / Bruce Nauman / Cabelo / Friedrich Vordemberge-Gildewart / Gego / Jorge Oteiza / José Resende / Miguel Rio Branco / Milton Dacosta / Oswaldo Goeldi / Richard Hamilton / Sergio Camargo / Tunga / Vicente do Rego Monteiro / Victor Hugo / **Waltercio Caldas [artist-curator]**

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Lhola Amira / Mame-Diarra Niang / Nicole Vlado / ruby onyinyechi amanze / **Wura-Natasha Ogunji [artist-curator]** / Youmna Chlala

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ALEJANDRO CESARCO P.47

Learning the Language (Present Continuous II), 2018. HD video (color, sound), 15'25". Courtesy of the artist and Tanya Leighton Gallery, Berlin.

ALEJANDRO CORUJEIRA P.37

Los ojos callados [The Silent Eyes], Series: *Al despertar, flotaban* [Upon Awakening, They Floated], 2018. Watercolor and acrylic on canvas, 130 × 120 cm. Cecilia Brunson Projects Collection, London. Photo: Francisco Fernandez/Unidad Móvil.

ANDREA BÜTTNER P.33

Untitled (Pink-Blue), 2017. Woodcut on paper, 200 × 140 cm (left piece), 201 × 130 cm (right piece). Courtesy: Hollybush Gardens, London; David Kordansky Gallery, Los Angeles; Galerie Tschudi, Zuoz. © Andrea Büttner/VG Bild-Kunst, Bonn 2018. Photo: Andy Keate.

ANÍBAL LÓPEZ P.69

Guardias de seguridad [Security Guards], 2002. Documentation of action held at Fuori Uso Ferrotel, Pescara, Italy. Acumulação Cultural Collection. Photo: Aníbal López.

ANTONIO BALLESTER MORENO P.32

Sol (negativo) [Sun (Negative)], 2016. Collage, color cardboard/paper, 35 × 25 cm. Courtesy: MaisterraValbuena, Christopher Grimes and Pedro Cera. *Lluvia* [Rain], 2016. Collage, color cardboard/paper, 35 × 25 cm. Courtesy: MaisterraValbuena, Christopher Grimes and Pedro Cera.

ANTONIO CALDERARA P.85

Spazio Luce [Space Light], 1961. Oil on panel, 27 × 36 cm. Fondazione Calderara Collection, Vacciago. © Fondazione Antonio e Carmela Calderara.

BENJAMÍN PALENCIA P.32

Arquitectura sensible [Sensitive Architecture], 1931. Oil and sand on canvas, 54 × 72 cm. Miguel Palencia Collection. Photo: Ramón Palencia.

BRUNO MORESCHI P.89

Outra 33ª Bienal de São Paulo [Another 33rd Bienal de São Paulo], 2018. Artificial Intelligence generated interferences on archive image of the 1st Bienal de São Paulo (1951). Collaborators: Gabriel Pereira (researcher), Bernardo Fontes (programmer), Nina Bamberg (producer). Original photo: Cav. Giov. Strazza/Fundação Bienal de São Paulo.

CARL FREDRIK HILL P.76

Utan Titel (Gran vid Vattenfall) [Untitled (Pinetree and Waterfall)], 1883-1911. Crayon on paper, 36.5 × 22.7 cm. Malmö Konstmuseum Collection.

CLAUDIA FONTES P.51

Nota al pie [Footnote], 2018. Detective story and porcelain ornaments broken by eight birds into 5500 fragments, covered in cotton fabric sewn by hand, 750 × 120 cm. © 2018 Bernard G Mills. All rights reserved.

DENISE MILAN P.71

Quartzotekário XIV [Quartzotekarian XIV], 2018. Cotton paper print, 90 × 70 cm. © Denise Milan / Photographer: Thomas Susemihl.

FELICIANO CENTURIÓN P.73

Cordero sacrificado [Sacrificed Lamb], c. 1996. Acrylic on polyester blanket, 236.2 × 130.8 cm approx. Blanton Museum of Art Collection, The University of Texas at Austin (Purchased with funds provided by Donald R. Mullins, Jr., 2004-2004.173). Photo: Rick Hall.

FRIEDRICH FRÖBEL P.32

The Second Gift, c. 1890. Constructed by J. W. Schermerhorn & Company, New York. Wood and string, dimensions variable. Norman Brosterman Collection. Photo: Kiyoshi Togashi.

GUNVOR NELSON P.77

My Name is Oona, 1969. Video still, 10'. Courtesy: Moderna Museet, Stockholm.

JENNIFER PACKER P.46

Say Her Name, 2017. Oil on canvas, 101 × 122 cm. Courtesy of the artist.

JENNIFER TEE P.40

Ether Plane – Material Plane, Abstraction of a shape, form or presence, 2016. Hahnemühle Museum Etching paper 350g, 65 × 100 cm. Courtesy of the artist and Galerie Fons Welters, Amsterdam. Photo: Gert Jan van Rooij.

JOSÉ RESENDE P.84

Untitled, 2012. Steel, copper and bronze, 12 × 80 × 31 cm. Paulo Darzé Galeria Collection. Photo: Andrew Kemp.

KATRÍN SIGURDARDÓTTIR P.50

Content, 2018. Paper and wood, exported from Brazil to the United States, dimensions variable.

LADISLAS STAREWITCH P.77

La Revanche du Ciné-opérateur [The Cameraman's Revenge], 1912. Stop-motion animation, 2'35". Martin Starewitch Collection. Photo: Ladislav Starewitch.

LHOLA AMIRA P.64

LAGOM: Breaking Bread with the Self-Righteous II, 2017, Series LAGOM: *Breaking Bread with the Self-Righteous*. Giclée print on Hahnemühle PhotoRag Baryta Diasec, 91 × 145 cm. The Skövde Art Museum Collection, The Tiroche DeLeon Collection, The Robert Devereux Collection, The Bob & Renee Drake Collection. Photo: Annie Hyrefeldt.

LOUISE LAWLER P.46

Still Life (Candle) (traced), 2003/2013. Vinyl adhesive, dimensions variable. Courtesy of the artist and Metro Pictures, New York.

LUCIA NOGUEIRA P.53

Full Stop, 1993. Steel post, wooden cable drum, 102 × 57 × 73 cm. The Estate of Lucia Nogueira. Courtesy: Anthony Reynolds. © The Estate of Lucia Nogueira.

LUIZA CROSMAN P.55

TRAMA, 2018. Sketch for *Feitiço n.1* [Spell n.1]. Dimensions variable. TRAMA editorial collection. Collaborators: Negalê Jones, Pedro Moraes and Zazie Edições.

MAME-DIARRA NIANG P.64

Mame-Diarra Niang performance in the video-installation *Since Time Is Distance in Space*, Johannesburg (September, 2017). Photo: Nina Lieska | REPRO.

MAMMA ANDERSSON P.76

Stargazer, 2012. Oil on panel, 160 × 100 cm. Courtesy of the artist and Stephen Friedman Gallery, London. © Mamma Andersson/Photo: Stephen White.

MARIA LAET P.57

Abismo das superfícies II [Abyss of Surfaces II], 2018. Video still, 3'44". Artist's collection.

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Untitled, n.d. Gelatin silver print, 15.2 × 22.1 cm. Courtesy: Zeno × Gallery, Antwerp.

NELSON FELIX P.59

Drawing 19 from the artist's notebook *Esquizofrenia da Forma do Êxtase* [Schizophrenia of the Form of Ecstasy], 2017–2018. Ink on paper, 40 × 30 cm approx. Photo: Pedro Ivo Trasferetti / Fundação Bial de São Paulo.

NICOLE VLADO P.65

Research documentation (2018). Plaster. Photo: Nicole Vlado.

PAOLA SFERCO P.50

La respuesta de las cosas [The Answer of Things], 2018. Video projection (multi-channel), 11'; 3 walls (2.80 × 3 m, 5 × 3 m, 3 × 3 m).

RODERICK HIETBRINK P.51

The Living Room, 2011. Video still, 8'05". Stedelijk Museum Collection, Amsterdam.

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bird dance #1, 2018. Inkjet print on semi matte paper, 185.4 × 97.8 cm.

SARAH LUCAS P.41

Silver Hippie, 2016. Tight, fluff, chair, 215 × 180 × 65 cm. Courtesy: CFA, Berlin e Sadie Coles HQ, London. © Sarah Lucas / Photo: Jochen Littkemann.

SIRON FRANCO P.79

Terceira vítima [Third Victim], 1987, Series *Césio* [Cesium]. Mixed media on canvas, 155 × 135 cm. Private collection. Photo: Paolo Giorlando Ribeiro.

SOFIA BORGES P.41

Véu [Veil], 2017. Mineral ink on cotton paper print, 150 × 230 cm (variable).

STURTEVANT P.46

Warhol Flowers, 1970. Synthetic polymer and silkscreen on canvas, 56 × 56 cm. Courtesy Galerie Thaddaeus Ropac London, Paris, Salzburg.
© Estate Sturtevant, Paris / Photo: Charles Duprat.

TAMAR GUIMARÃES P.61

O ensaio [The Rehearsal], 2018. Film poster. Courtesy of the artist, Fortes D'Aloia & Gabriel, São Paulo and Dan Gunn Gallery, London. Photo: Mauro Restiffe.

TUNGA P.40

The Bather, 2014. Iron tripod, resin, ceramics, plaster, cotton paper, 220 × 150 × 150 cm. Instituto Tunga Collection, Rio de Janeiro. Courtesy: Luhning Augustine, New York; Galeria Millan, São Paulo. © Instituto Tunga, Rio de Janeiro.

VÂNIA MIGNONE P.81

Untitled, 2018. Acrylic and collage on paper, 51.1 × 36 cm. Artist's collection. Photo: Daniel Malva/Fundação Bienal de São Paulo.

VICTOR HUGO P.84

Tache dentelle [Lace Stain], 1855-1856. Brown ink wash on thin paper, 6.4 × 10.4 cm. Maison de Victor Hugo Collection, Paris, inv. 2012.3.1
© Maisons de Victor Hugo / Photo: Roger-Viollet.

WALTERCIO CALDAS P.84

Talco [Powder], 2008. Marble, stainless steel and engraved acrylic, 12 × 43 × 50 cm. Photo: Paulo Costa.

WURA-NATASHA OGUNJI P.65

Project's drawing, 2018. Ink on paper, 21 × 13 cm.

YOUMNA CHLALA P.65

LoveSeat Process 10, 2018. Ink on vellum paper, 45 × 30 cm. Photo: Youmna Chlala.

ŽILVINAS LANDZBERGAS P.50

Hidden Sun, 2018. Video still, 6'40". Camera: Mikas Zukauskas.

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This guide was published on the occasion of the 33rd Bienal de São Paulo – *Affective Affinities*, held from 7 September through 9 December 2018 at the Ciccillo Matarazzo Pavilion, Ibirapuera Park, São Paulo.

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33rd Bienal de São Paulo: affective affinities :
guide / Fundação Bienal de São Paulo [et
al.]; curatorship Gabriel Pérez-Barreiro]. São
Paulo: Fundação Bienal de São Paulo, 2018.

Other authors: Gabriel Pérez-Barreiro,
Alejandro Ballester Moreno, Alejandro
Cesarco, Cláudia Fontes, Mamma
Andersson, Sofia Borges, Waltercio Caldas,
Wura-Natasha Ogunji.

Bibliography

isbn 978-85-85298-65-4

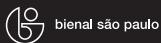
1. Art – São Paulo (sp) – Exhibitions; 2. Art –
21st Century; 3. Bienal de São Paulo (sp) I.
Pérez-Barreiro, Gabriel; II. Ballester Moreno,
Alejandro; III. Cesarco, Alejandro; IV. Fontes,
Cláudia; V. Andersson, Mamma. VI. Borges,
Sofia; VII. Caldas, Waltercio; VIII. Ogunji,
Wura-Natasha; VIII. Fundação Bienal de
São Paulo.

18-12899

cdd-709

Indexes for systematic catalogue.

1. Art Biennials: São Paulo: City	709.8161
2. São Paulo: City: Art Biennials	709.8161



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33biental/sp [affective affinities] 2018 guide

ISBN 978-85-85298-65-4

