



CATALOGUE  29TH BIENAL

The Importance of the Bienal de São Paulo to Brazil

The Bienal de São Paulo, the 29th edition of which will take place between September 25 and December 12 this year, plays a central role in the development of Brazilian art. Its impact, however, transcends the strictly cultural realm. Functioning as an instrument for education and social inclusion and serving as a catalyst for the production and consumption of cultural goods, the Bienal is an important catalyzer to the creative economy and a symbol of the modernity not only of our city, but of the nation as a whole.

Created in 1951, the Bienal de São Paulo, inspired upon its Venetian counterpart, was the second mega-exhibition of contemporary art in the world and the first in the southern hemisphere. Serving as a link between Brazil and the international scene, the Bienal has been fulfilling this function of promoting cultural interchange ever since, stimulating the local artistic circuit and showcasing Brazilian art abroad. Its impact over the last 60 years has been extremely positive, attracting, and continuing to attract, the major international artists of the post-war world. The quality and scope of our artistic output have grown immensely and our artists have garnered international projection. The Bienal has earned prestige beyond our borders and is accompanied with great interest by the artistic community worldwide. In a nation where only 10% of the population has ever visited a museum or gallery, the Bienal, with its monumental scale underscored by Oscar Niemeyer's pavilion in the heart of Ibirapuera Park, is an important mechanism for providing access to art. Every two years, the event brings thousands of visitors into contact with contemporary artistic production. This encounter, capable of generating disparate feelings, from absolute pleasure to complete indignation, invariably leads the public to reflect on art and its role in society, thus expanding its horizons. It is in this sense that this year's Bienal is anchored in the idea of the inseparability of art and politics.

Believing in art's power to educate, the Bienal de São Paulo maintains a pioneering presence in the educational field. For the 2010 edition, we celebrated partnerships with the State and Municipal Education Secretariats of São Paulo and other authorities in nearby cities and towns, as well as with innumerable private teaching institutions and NGOs, with a view to training 35 thousand educators to work with the Bienal as a theme in their class work, followed by visits to the pavilion. In all, we hope to receive some 400 thousand visitors on guided tours, making the Bienal one of the biggest and widest-ranging educational programs ever implemented within the field of the arts.

As the economic impact of the Bienal is difficult to gauge, it is seldom discussed, but certainly should not be underestimated. Artistic production is one of the activities with the highest aggregate value in the economy. Works of art materialize intellectual capital. The more value works by our artists acquire, the more wealth is generated in the country. And this wealth ends up being distributed among all those involved in the art world – artists, galleries, auction houses, cultural institutions, schools, etc. Furthermore, the art circuit is a major incentive for tourism.

On that ground, though the Bienal is essentially focused on art, one cannot forget its impact on education, citizenship and the economy. The incisive support the event receives from the Ministry of Culture, as well as from São Paulo City Hall, company sponsors and civil society derive from precisely this understanding of the range of its impact. A strong and representative Bienal is in the interests of society as a whole, insofar as it enables our city to position itself among the world's major contemporary art hubs, generating wealth, progress and material and symbolic benefit for all.

Heitor Martins

President of the Fundação Bienal de São Paulo

Being home to one of the main events in the global contemporary art world, one entering its 60th year in 2011, is no small matter. A stand-out on the post-war art scene that mediated the internationalization of modern and contemporary art, it ensured the delectation of a vast public with the creations emerging in the new West. Even today, the Bienal de São Paulo is a point of reference in the history of 20th-century art, plotted on an arc that swings from the Biennale di Venezia to the Documenta in Kassel. In tandem with these two other great periodical exhibitions, it interweaves a global network of curators and concepts that engages public opinion in debate on the meaning and actuality of a contemporary tradition.

In this 29th edition it will be important to redefine the scale and importance of the event. The Bienal continues with its mission of providing a platform for knowledge exchange, creative economy and the fostering of global networks, as well as research into artistic concepts and production. If this platform serves as the locus for interchange among various generations and traditions, whilst exercising functions that are crucial to the development of the visual arts and Brazilian cultural economy, it deserves to rank as a priority in public policy, especially in this cycle of internationalization in which we presently find ourselves.

The Ministry of Culture recognizes in this new management a horizon of endeavor that ensures the role of the Bienal as the main point of connection between Brazilian and world art.

We are experiencing a new phase in the professionalization and organization of this kind of undertaking. We hope that our initiatives collaborate with Brazilian society and the art milieu in doing justice to our art, which is one of the nation's most striking cultural contributions to the contemporary world.

Juca Ferreira

Minister of Culture

FUNDAÇÃO BIENAL DE SÃO PAULO

Founder

Francisco Matarazzo Sobrinho (1898–1977)

Chairman Emeritus

COUNCIL

Honorary Board

Oscar P. Landmann † *Chairman*

Honorary Board Members

composed by former Presidents

Alex Periscinoto

Carlos Bratke

Celso Neves †

Edemar Cid Ferreira

Jorge Eduardo Stockler

Jorge Wilhelm

Julio Landmann

Luiz Diederichsen Villares

Luiz Fernando Rodrigues Alves †

Maria Rodrigues Alves †

Manoel Francisco Pires da Costa

Oscar P. Landmann †

Roberto Muylaert

Management Board

Elizabeth Machado · *President*

Alfredo Egydio Setubal · *Vice-President*

Lifetime Members

Alex Periscinoto

Benedito José Soares de Mello Pati

Ernst Guenther Lipkau

Giannandrea Matarazzo

Gilberto Chateaubriand

Hélène Matarazzo

Julio Landmann

Miguel Alves Pereira

Jorge Wilhelm

Manoel Ferraz Whitaker Salles

Pedro Franco Piva

Roberto Duailibi

Roberto Pinto de Souza

Rubens José Mattos Cunha Lima

Thomaz Farkas

Members

Adolpho Leirner

Alberto Emmanuel Whitaker

Alfredo Egydio Setubal

Aluizio Rebello de Araujo

Álvaro Augusto Vidigal

Angelo Andrea Matarazzo

Antonio Bias Bueno Guillon

Antonio Bonchristiano

Antonio Henrique Cunha Bueno

Beatriz Pimenta Camargo

Beno Suchodolski

Cacilda Teixeira da Costa

Carlos Alberto Frederico

Carlos Bratke

Carlos Francisco Bandeira Lins

Carlos Jereissati

Cesar Giobbi

Claudio Thomas Lobo Sonder

Decio Tozzi

Elizabeth Machado

Emanuel Alves de Araújo

Evelyn Ioschpe

Fábio Magalhães

Fernando Greiber

Fersen Lamas Lembranhó

Gian Carlo Gasperini

Gustavo Halbreich

Jackson Schneider

Jean-Marc Robert Nogueira Baptista Etlin

Jens Olesen

Jorge Gerdau Johannpeter

José Olympio da Veiga Pereira

Marcelo Mattos Araújo

Marcos Arbaitman

Maria Ignez Corrêa da Costa Barbosa

Marisa Moreira Salles

Nizan Guanaes

Paulo Sérgio Coutinho Galvão

Pedro Aranha Corrêa do Lago

Pedro Paulo de Sena Madureira

Roberto Muylaert

Rubens Murillo Marques

Susana Leirner Steinbruch

Tito Enrique da Silva Neto

Audit Board

Manoel Ferraz Whitaker Salles

Carlos Francisco Bandeira Lins

Tito Enrique da Silva Neto

Substitutes

Pedro Aranha Corrêa do Lago

Carlos Alberto Frederico

Gustavo Halbreich

BOARD OF DIRECTORS

Executive Board

Heitor Martins · *President*

Eduardo Vassimon · *1st Vice-President*

Justo Werlang · *2nd Vice-President*

Directors

Jorge Fergie

Lucas Melo

Luis Terepins

Miguel Chaia

Pedro Barbosa

Salo Kibrit

Representative Directors

Ambassador Celso Amorim

Minister of Foreign Affairs

Juca Ferreira

Minister of Culture

João Sayad

State Secretary of Culture

Carlos Augusto Calil

City Secretary of Culture

This catalogue contains information about the 159 artists whose works will be exhibited throughout the Ciccillo Matarazzo Pavilion and grounds between September 25 and December 12, 2010, as well as reflections on the curatorial, educational and exhibition design projects that combine as a single body to lend shape to this 29th Bienal de São Paulo. In tandem with the visual and written descriptions of these works, this publication also contains a selection of literary texts and excerpts of the most varied kinds, a counterweight that underscores or tensions the issues and themes suggested by the artists and that affirms the importance this edition of the event places upon the faculty of imagination as an indissociable aspect of critical thought.

In addition to installations, videos, drawings, sculptures, paintings, photographs and engravings, six of the artistic contributions featured here are also *terreiros*, spaces that will be used over the course of the event to host performances, dances, readings, music concerts, plays, film screenings, and any other expressions artists may avail of in order to create or speak of artistic interventions, besides debates and interviews about art and other themes of contemporary life. Given the dynamic nature of the *terreiros* and their open-ended programs, not all of those who will be performing or presenting work in these spaces could be listed or named in these pages, though each is very much a participant in the 29th Bienal de São Paulo. We therefore decided to give due credit to the artists and thinkers featured in the *terreiros* in a second publication, one that, complete with an extensive photographic record of the exhibition, will complement and add further weight to the content presented herein.

Contents

- 18 **There is always a cup of sea to sail in**
Agnaldo Farias & Moacir dos Anjos
- 30 Artists & *terreiros*
- 402 **A place to breathe**
Stela Barbieri
- 412 **On the construction of an archipelago**
Marta Bogéa
- 422 **Capacete Project**
Helmut Batista
- 426 Works in exhibition
- 438 Image credits
- 440 Bibliographic credits and references

ARTISTS

368	Adrian Piper	210	Carlos Zilio	206	Grupo Rex
94	Aernout Mik	66	Chantal Akerman	108	Gustav Metzger
281	Ai Weiwei	192	Chen Chieh-jen	140	Guy de Cointet
240	Albano Afonso	182	Chim Pom	234	Guy Veloso
40	Alberto Greco	397	Cildo Meireles	328	Harun Farocki
286	Alessandra Sanguinetti	83	Cinthia Marcelle	260	Hélio Oiticica
64	Alfredo Jaar	130	Claudia Juskowicz	212	Henrique Oliveira
72	Alice Miceli	186	Claudio Perna	176	High Red Center
68	Allan Sekula	306	Daniel Senise	312	Isa Genzken
114	Allora & Calzadilla	60	David Claerbout	133	Jacobo Borges
298	Amar Kanwar	386	David Cury	138	James Coleman
232	Amelia Toledo	90	David Goldblatt	36	Jean-Luc Godard
356	Ana Gallardo	288	David Lamelas	228	Jeremy Deller & Grizedale Arts
236	Andrea Büttner	80	David Maljković	392	Jimmie Durham
124	Andrea Geyer	81	Deimantas Narkevičius	238	Joachim Koester
100	Andrew Esiebo	136	Dora García	294	Jonas Mekas
324	Anna Maria Maiolino	290	Douglas Gordon	227	Jonathas de Andrade
320	Anri Sala	390	Eduardo Coimbra	256	José Leonilson
184	Antonietta Sosa	350	Eduardo Navarro	258	José Spaniol
378	Antonio Dias	254	Efrain Almeida	398	Joseph Kosuth
110	Antonio Manuel	296	Emily Jacir	230	Juliana Stein
170	Antonio Vega Macotela	329	Enrique Ježik	374	Julie Ault and Martin Beck
98	Apichatpong Weerasethakul	274	Ernesto Neto	188	Karina Skvirsky Aguilera
369	Archigram Group	82	Fernando Lindote	116	Kboco & Roberto Loeb
177	Artur Barrio	244	Filipa César	123	Kendell Geers
270	Artur Żmijewski	319	Fiona Tan	357	Kiluanji Kia Henda
353	CADA – Colectivo Acciones de Arte	202	Flávio de Carvalho	266	Kimathi Donkor
86	Cao Fei	336	Francis Alÿs	102	Kutluğ Ataman
180	Carlos Bunga	226	Gabriel Acevedo Velarde	146	Livio Tragtenberg
330	Carlos Garaicoa	150	Gil Vicente	58	Luiz Zerbini
214	Carlos Teixeira	376	Graziela Kunsch	169	Lygia Pape
198	Carlos Vergara	152	Grupo de Artistas de Vanguardia	332	Manfred Pernice

TERREIROS

284	Manon de Boer	334	Qiu Anxiong	339	FAR AWAY, RIGHT HERE
316	Marcelo Silveira	292	Raqs Media Collective	161	I AM THE STREET
76	Marcus Galan	132	Roberto Jacoby	273	REMEMBRANCE AND OBLIVION
128	Maria Lusitano	308	Rochelle Costi	115	SAID, UNSAID, NOT TO BE SAID
221	Maria Thereza Alves	158	Rodrigo Andrade	213	THE OTHER, THE SAME
340	Marilá Dardot & Fabio Morais	196	Ronald Duarte	43	THE SKIN OF THE INVISIBLE
352	Mario Garcia Torres	55	Rosângela Rennó		
360	Marta Minujín	51	Runa Islam		
347	Mateo López	145	Samuel Beckett		
104	Matheus Rocha Pitta	262	Sandra Gamarra		
246	Miguel Angel Rojas	96	Sara Ramo		
252	Miguel Rio Branco	224	Simon Fujiwara		
366	Milton Machado	78	Sophie Ristelhueber		
144	Mira Schendel	52	Steve McQueen		
388	Monir Shahroudy Farmanfarmaian	142	Sue Tompkins		
156	Moshekwa Langa	372	Superstudio		
248	Nan Goldin	304	Susan Philipsz		
300	Nancy Spero	54	Tacita Dean		
126	Nástio Mosquito / Bofa da Cara	322	Tamar Guimarães		
318	Nelson Leirner	154	Tatiana Blass		
302	Nnenna Okore	34	Tatiana Trouvé		
200	NS Harsha	197	Tea Pavillion		
380	Nuno Ramos	44	Tobias Putrih		
190	Oscar Bony	162	UNStudio		
384	Oswaldo Goeldi	268	Wendelien van Oldenborgh		
194	Otobong Nkanga	32	Wilfredo Prieto		
92	The Otolith Group	272	Yael Bartana		
362	Palle Nielsen	139	Yoel Diaz Vázquez		
38	Paulo Bruscky	396	Yonamine		
191	Pedro Barateiro	74	Yto Barrada		
174	Pedro Costa	242	Zanele Muholi		
147	Pixação SP	88	Zarina Bhimji		



There is always a cup of sea to sail in

Agnaldo Farias & Moacir dos Anjos

The exhibition and the institution

While the Bienal de São Paulo is one of the oldest and most relevant institutions in the world devoted to contemporary art, its own particular context has allowed it to retain an experimental character, alternative to the more consolidated centers of diffusion in Europe and North America. With the needle of the compass pointing straight at South America, the Bienal's propositions branch into diverse geographical spaces, from the closest-by to the farthest away. And as it takes place in Brazil, a nation where there is, as yet, no rigid institutional compartmentalization to brace the art field, it is an event that radiates out of the restricted circle of artistic production into the ampler domains of culture and politics.

Every two years it falls to a multidisciplinary team coordinated by one or more curators to renew this importance and affirm, from the most varied perspectives, the role an art exhibition of its kind and size should play simultaneously in the Brazilian and international contexts. This was the first challenge the 29th Bienal de São Paulo had to assume and tackle: to organize an exhibition that is indispensable to the time and space in which it exists. This commitment to the reality that surrounds it does

not imply, in any way, the subordination of its project to motivations or strategies alien to artistic creation. Quite the contrary, in fact, as it is this insistence on the irreducible nature of art to other ambits of life that guides this edition of the Bienal, as only this singular character can grant it the power to change the order of things in the world, thereby investing it with a truly public dimension.

A concept

The 29th Bienal de São Paulo is organized around a discursive platform that, without impinging upon the varied meanings of each artistic project it contains, suggests a precise curatorial viewpoint. One core aspect of this platform is the recognition of the ambiguous character art assumed the moment it was released from the role of merely representing what was already there and known. On the one hand, art is that which, in its own peculiar way, upsets the usual coordinates for sensorial experience of the world. On the other, in virtue of possessing this power to disrupt, art is capable of reconfiguring themes and attitudes inscribable in spaces of cohabitation and exchange. In this sense, it truly is impossible to dissociate *art* from *politics*.¹ It is precisely the amalgamation of these two dimensions that simultaneously assures the unique place of art in the symbolic organization of life and its capacity to clarify and rework the forms by which the world is structured.

The choice of this organizing principle for the curatorial project is justified for two main reasons: firstly, because we live in a conflict-ridden world where paradigms of sociability are ceaselessly questioned, and in which art affirms itself as a privileged medium for the apprehension and simultaneous reinvention of reality; and, secondly, because this movement of approximation between art and politics has been so extensive in recent decades, it has once again become necessary to highlight the singularity of the former in relation to the latter, as the two are sometimes

¹ For more on the relationship between art and politics as defended here, see Jacques Rancière, "Politics of Aesthetics." In *Aesthetics and Its Discontents*. Cambridge: Polity Press, 2009.

confused to the point of annulling all distinction. However, there is no hint of nostalgia here for the idea of a supposedly autonomous art, removed from the ordinary world in which we live. Quite the opposite, in fact, insofar as this motivation reflects the conviction that it is only by affirming its unparalleled nature that art can make a real difference in everyday life.

It is in this sense that the title of the exhibition, **“There is always a cup of sea to sail in”** – taken from *Invenção de Orfeu*,² the masterwork by the poet Jorge de Lima – , encapsulates exactly what this edition of the Bienal de São Paulo hopes to achieve, namely, to affirm that the utopian dimension to art is contained within art itself, not outside or beyond it; to affirm the value of poetic intuition in the face of a “tamed thought” that emancipates nothing, though it permeates political parties and even formal educational institutions. It is in this “cup of sea”, in this close infinite that artists insist on engendering, that the power to press ahead actually lies, despite everything else, as the poet says, “even without ships and bearings / even without waves and sands.” As a forum for the reverberation of this commitment in sundry other forms, the exhibition will put its visitors in contact with ways of thinking and inhabiting the world beyond the consensuses that organize it and keep it small, so small that not everything or everyone can fit. The 29th Bienal will put its visitors in touch with the **politics of art**.

As such, the 29th Bienal de São Paulo aims to be at once a celebration of artistic production and an affirmation of its responsibility before life; to be, simultaneously, a dismantling of meanings and a generation of knowledge found nowhere else; to involve the public in the sensible experience woven by the web of works exhibited here, and in their capacity to critically reflect the world in which they are inserted. For all of this it aims to offer examples of how art weaves politics into itself. Politics that should not be confused with parliamentary practice or social activism – even if legitimate alliances between art and these domains can and do occur – , but rather one that is capable of challenging

² Jorge de Lima, *Invenção de Orfeu*. São Paulo: Record, 2005; 1st edition 1952.

the established ways of understanding the world by articulating discursive opacity and intelligibility.

In this context, artistic practices and works that showcase already conceived ideas do not fall within the field of interest prescribed by the curatorial project for this 29th Bienal de São Paulo. And the reason for this is that they are incapable of producing a purposeful or critical reaction on the part of the audience, merely confirming ideas already shared as to which stances are expressly “right” or “wrong” in the face of conflict situations. For the 29th Bienal de São Paulo, art truly does politics when it produces knowledge that destabilizes long-entrenched certainties as opposed to generating a sense of safety and comfort; or when it leads those touched by it to unlearn politics as it is conventionally understood. In this sense, the exhibition assumes that a relationship between art and politics ought to be thought out speculatively, where the formulation of precise questions stands for more than offering diffuse answers. This is the measure of its responsibility and ambition.

A time

The 29th Bienal de São Paulo eschews two frequently adopted models for presenting contemporary art. First, that which is solely concerned with the hasty demands of the market and the spectacle, and the search for the supposedly new; and, second, the strict museological model that inscribes artistic production within an official and seamless historical narrative. If the first model severs the articulations between the art produced in the present and the production that preceded it, the second diminishes the uncertainties and risks that nourish and characterize the condition of contemporary life.

Rather than privilege the new or, alternatively, only the established, the exhibition will articulate works made at different times in order to affirm temporal ties that evince, from the conceptual platform here defined, the continuities that run

through the artistic creation of the last few decades. The important point is that, whether brand new or decades old, the art brought together at the 29th Bienal has the symbolic power to open chinks of various sizes and durations in the consensuses that ground our understanding of the ideas and things that organize the world.

As such, the temporality of relevance to the curatorial project for the 29th Bienal de São Paulo is that which pertains to the experiment; in other words, that which locates artistic production not in the continuous and homogeneous time of the already known, but in that fractured, porous, and urgent time in which invention takes place. In the context of a world riddled with doubts about its immediate future, the project therefore assumes the need to return to the idea of art, beyond its particular forms of existence, as “the experimental exercise of freedom,” an expression used by the critic Mario Pedrosa when reflecting upon the Brazilian art of the 1960s.

A territory

By inviting 159 artists from all over the world, the 29th Bienal de São Paulo maintains the tradition of internationalization established since the first editions of the event. However, this does not imply any thrall to the obsession so visible in exhibitions over the last twenty years of focusing extensively on the *other* and the *distant*, a task fated to insufficiency and failure, even at events of similar amplitude. Recognizing this unbreachable limit, it resists the temptation to take the territorial origin of the artists as an absolute criterion of selection. The strategy is to place greater emphasis on the symbolic place and time *from which* the curatorial discourse derives – namely, Brazil and a time of rapid global geopolitical reorganization – than on the actual quantity of voices called upon to endorse it. This gives the Bienal certain inclinations that are different to those of other exhibitions that may have been organized around a similar principle, but *from* a different

position in the world. This also means conceiving and organizing the exhibition *politically*; in other words, understanding it as an apparatus that critically portrays the world of today through artistic production and its organization within the exhibition space.

One strategy for achieving that goal is to feature a significant number of works by Brazilian artists produced since the 1930s, including many that are not normally associated with the hegemonic idea of what political art is or with the period in which this category is seen to have been current in the country. Distributed throughout the exhibition, these works suggest a narrative of Brazilian modern and contemporary art that is in tune with the conceptual platform of the 29th Bienal de São Paulo, allowing for an ampler understanding of the critical art produced in the country, one that does not pretermitt the different forms of social organization that preceded and succeeded the military regime in Brazil (1964–1985). The critical art of which one speaks here is more than just a backlash against a restrictive situation, but is actually capable of broadening, or at least of problematizing – out of itself and with a range of formal procedures – the repertoire of positions, movements and discourses that a collectivity embraces and shares at any given moment.

It is important to clarify that this strategy is by no means an attempt to underscore particularities or supposed national identity traits, a meaningless aim in the context of incessant exchange that characterizes contemporaneity. Rather it is a case of suggesting a possible understanding of the political character of art by positing the modern and contemporary art produced in Brazil as a kind of example or model. Despite the degree of arbitrariness this certainly involves, it is justified not only by the fact that the exhibition is organized in and from Brazil, but also by a longstanding *condition* and recent *fact* associated with the nation. The condition concerns the existence in Brazilian culture of spaces that continuously ritualize the breaking of established norms and the subversion of given hierarchies, whether on the level of the profane, as in carnival, or the sacred, such as umbanda and candomblé temples. The justifying fact referred

to above, in turn, is the growing status Brazil has earned over the last decade as a major player in international politics and the global economy, inverting expectations that prevailed until recently as to the position the country could or should occupy in these fields. Without intending to affirm any sort of causal relationship between this condition and that fact, on the one hand, and the capacity of Brazilian art to evoke the politics of art underscored here, on the other, it is reasonable to defend, amid the confluence of movements that constantly put consensus to the test, the centrality this artistic production assumes within the curatorial project for the 29th Bienal de São Paulo.

This strategy is deepened and expanded through the inclusion of a series of experimental works and projects produced in Latin America in recent decades that evince the existence in the region of an artistic output that, though long repressed in traditional narratives commonly considered “political” art – either because it was not seen as engaged enough, in the sense of pamphleteering, or, on the contrary, because it was approached purely as activism – , can be fully inscribed in the context of a *politics of art*. In this sense, the “historic” works featured in the exhibition are not presented as a mere “archive” to be paraded before a gaze that, even without prior knowledge of the work, would already know how to decipher it without error. In the 29th Bienal de São Paulo, these works fulfill the role of invoking a past that will enable our torpid contemporary sensibility to understand art as a forum in which politics is fully exercised.

From the exhibition's enunciative locus – Brazil and its geographical neighbors – the 29th Bienal de São Paulo suggests nonlinear associations with art produced in the contexts of other countries from the geopolitical “south” undergoing the same rapid transformation, be they from Africa, the region formerly known as Eastern Europe, or, to a lesser extent, from the Middle East or Asia. Through the works of so many artists who were born, live, or laid hybrid roots in these countries, the exhibition promotes, critiques, and echoes these changes, as only art can,

suggesting a constellation of articulated processes of rupture with notions of localization in the world.

One sign of this dismantling of borders and affirmation of differences is the way artists from or based in the political “south” call into question what is commonly referred to as the “international language” of art, constituted by a set of themes and symbolic inventions largely associated with movements begun in Europe or North America (pop art, minimalism, conceptualism, among others) and more often than not opaque to the output from other parts of the world. If the “international” nature of this language were first and foremost the result of the power of its enunciators to impose specific artistic repertoires and procedures, as if possessed of an undisputed global character, artists from subordinate elsewhere (including exile and Diaspora) have striven to fill the very channels in which this hegemony is still demanded (chiefly art exhibitions and publications) with expressive elements that belong to other places and circumstances, thus scuppering whatever pretensions that language had toward universality. In making these insertions, it is not a matter of attempting to deny the centrality of the lexicon and syntax that gave shape to the international art language for production made in the most varied places, but rather to contradict its pretension toward natural symbolic construction and ample validity. In other words, it is all about “provincializing” that language, exposing it as the fruit of particular traditions that were once dominant and forcing it, at the same time, to adapt to a time and a place in which this hegemony is contested.³

Curatorially reproducing this conflictual relationship with “international” art is another strategy employed by the 29th Bienal de São Paulo in voicing its discourse from the “south” and affirming itself as a political *exhibition*. However, this entails no value judgment on the works presented here. The intention is rather to avail of this approximation between celebrated works from the European/North American tradition and works by artists representing non-hegemonic traditions to produce, through simple proximity, meanings that are unfamiliar for both. Beyond

³ On the concept of “provincialization,” see Dipesh Chakrabarty, *Provincializing Europe. Postcolonial Thought and Historical Difference*. Princeton, New Jersey: Princeton University Press, 2000.

this strategy, many other artists from that “dominant” tradition will be present in this exhibition. Though different in many respects, what unites them and makes them fundamental to the 29th Bienal de São Paulo is the capacity of their work to resist being molded or tamed by the creative conventions of which they avail and the sharp critical sense they share concerning the place they occupy in the world.

Terreiros

If the selection of works and their articulation in the exhibition space are decisive in declaring the political nature of the 29th Bienal de São Paulo, likewise fundamental to affirming this focus is the activation of a critical relationship on the part of the audience in relation to the exhibition and the space that hosts it. After all, it would be contradictory to organize a show focused on the relationship between art and politics that was exclusively based around works that invite contemplation, even if simply looking can sometimes be an act of emancipation.⁴ With this ambition and purpose in mind, six spaces were constructed with the dual function of serving as way stations of rest and reflection – thus setting a certain rhythm for the exhibition – and as venues for a range of activities, such as roundtable discussions, lectures and debates, film and video screenings, performances by artists, actors, and dancers, popular and classical music shows, and readings of poetry and fiction.

Six venues, six *terreiros* designed by architects and artists, reminiscent of the squares, patios, parks, terraces, temples, yards, and outdoor and indoor spaces in which people the length and breadth of Brazil congregate to dance, sing, play, cry, discuss their fates and endure the tides that pull them off-course, as well as – and especially – to practice the various rites that make up the nation's hybrid religiosity. While these *terreiros* hark back to Portugal, a prime example being the Terreiro do Paço in Lisbon, created in 1511 and home for centuries to the Royal Palace, they

⁴ See Jacques Rancière, “The Emancipated Spectator.” In *The Emancipated Spectator*. London: Verso, 2009.

transformed, over time, in both idea and place that transverse the Brazilian culture and become one of its hallmarks. The *terreiros* have an especially strong connection to Brazil's mestizo communities, which have used them for the most diverse ends, endowing them with meaning and filling them with special purpose. It is no accident that the *terreiro* was the cradle of the samba schools and that the composer Assis Valente, in his classic samba *Brasil pandeiro*, declared: "Brasil, esquentai vossos pandeiros / iluminaí os terreiros / que nós queremos sambar!" (Brazil, warm up your tambourines / light up your terreiros / because we want to dance to samba!).

Transposed and adapted to an exhibition environment, the *terreiros* serve as meeting places, soapboxes, auditoriums, venues for debate, communion, and doubt, echoing the power of politics as an act of creating what is not given, or was never even imagined possible. Six *terreiros* corresponding to the six questions posed by the works exhibited here; six axes designated by the poetic word, the word that is not easily spoken, that retains a share of opacity in a world permeated by purportedly crystalline and unequivocal speech. These are:

A pele do invisível [The skin of the invisible] – a *terreiro* dedicated to images, with continuous screenings of films produced in diverse systems. Though regarded as ineffable, an effect of their wispy and epithelial material, images are powerful and say a lot about a large portion of a world seen only in lateral adumbrations.

Dito, não dito, interdito [Said, unsaid, not to be said] – the *terreiro* of the spoken and sung word, located outside the Bienal building, and named after little Dito, a character in Guimarães Rosa's *Campo geral*.

Eu sou a rua [I am the street] – a *terreiro* born of the chronicle of João do Rio, famous for having contributed to the elevation of this literary genre, this space is designed as a podium for debates on the contemporary city, this palimpsest that builds upon ruins.

O outro, o mesmo [The other, the same] – the *terreiro* that emulates Jorge Luis Borges' particular way of understanding the existence of one as being ineluctably rooted in the other. Dedicated to performances based upon the desire for self-representation and the representation of the objects of a desired, albeit enigmatic, alterity.

Lembrança e esquecimento [Remembrance and oblivion] – a *terreiro* dedicated to all that is remembered and forgotten in a society. On one hand, we have social memory expressed in monuments and school curriculums, and, on the other, its omission and suppression, the obliteration of memory. A place for rest, for daydreams, in which to filter through the bevy of information.

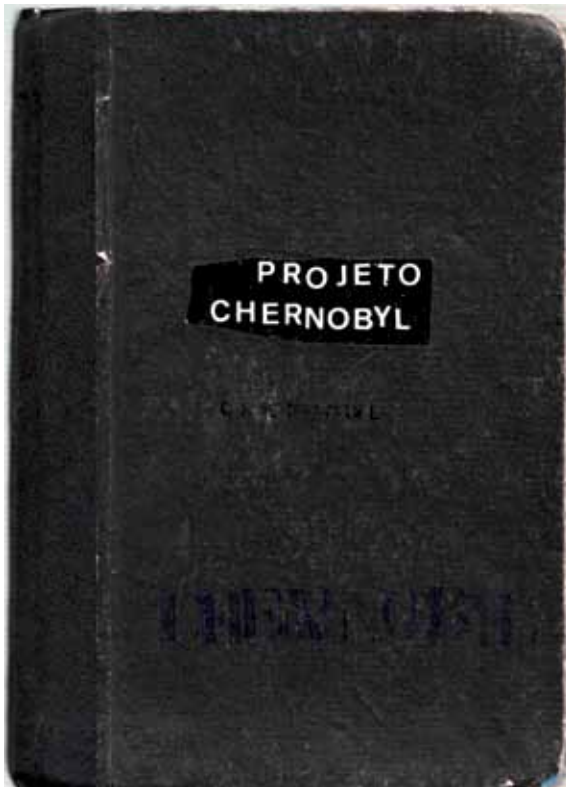
Longe daqui, aqui mesmo [Far away, right here] – the *terreiro* of utopias and dystopias, of proposals for the transformation of the world or its representation, which are practically the same thing. Named after the playwright Antonio Bivar's homonymous work.

Thanks to the architecture and programs of the *terreiros*, to be put to incidental and spontaneous use by the visiting public, specific questions can be affirmed and discussed from a range of different viewpoints. It is in the *terreiros* that close encounters between the different artistic languages can become clearer, and perhaps blur the bounds that make them distinct. More than just the venues for a collection of events, the *terreiros* are places where the words and movements of bodies trigger doubts, allowing to emerge that which is unknown but at the same time so urgently needed. An indispensable element of the 29th Bienal de São Paulo, the *terreiros* evince the deep and multiple presence of art in life, and the need to celebrate it as political practice. Between a cup of sea and a piece of ground, the artistic gesture feeds the imagination and makes fantasy thrive, this place that, in the words of Dante, “rains inside” and that, duly reinvigorated, can beget new worlds.

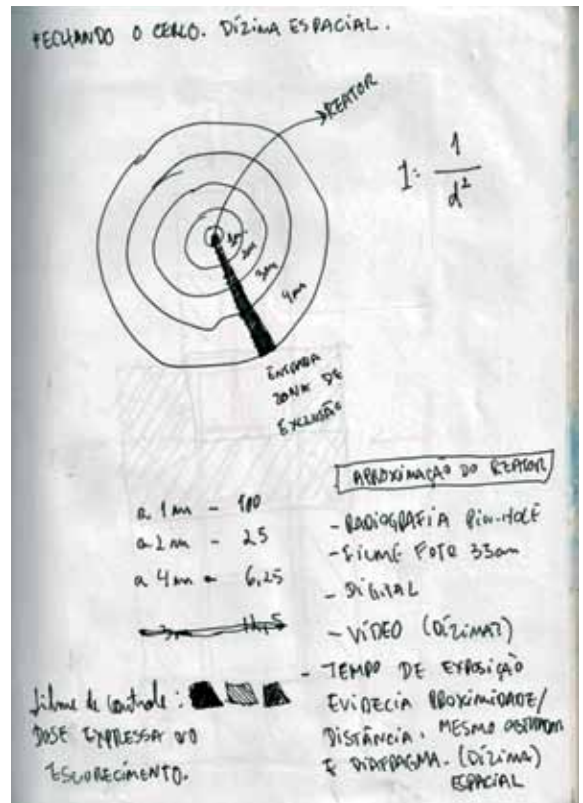
Alice Miceli

Rio de Janeiro, Brazil, 1980. *Lives and works in Berlin, Germany*. Research into modes of producing residual images of events from memory and history pervades the work of Alice Miceli. In order to capture impalpable and invisible elements, the artist develops processes that technically rework the stages of image capture and projection, employing photographic and videographic supports, materials, and equipment, and drawing from a knowledge base that spans everything from physics and mathematics to history. Her *Projeto Chernobyl* investigates the effects of the explosion

of a nuclear plant near the Ukrainian town of Pripyat on April 26, 1986. The most serious accident in nuclear history, the blast produced an immense radioactive cloud that continues to cause death and threaten health across the region even today. **The idea behind *Projeto Chernobyl* is to translate the invisible energy unleashed by the accident into images captured on film sensitive to gamma rays as opposed to the spectrum of light visible to the human eye.** The time of the radioactive fallout in the region meets with that of Alice Miceli's travels in the Chernobyl Exclusion Zone. The installation presents the negatives that were burned by exposure to the radiation.



1



2

It is safe to say that for the majority of mankind the superiority of geography over geometry lies in the appeal of its figures. It may be an effect of the incorrigible frivolity inherent in human nature, but most of us will agree that a map is more fascinating to look at than a figure in a treatise on conic sections—at any rate for the simple minds which are all the equipment of the majority of the dwellers on this earth. No doubt a trigonometrical survey may be a romantic undertaking, striding over deserts and leaping

over valleys never before trodden by the foot of civilized man; but its accurate operations can never have for us the fascination of the first hazardous steps of a venturesome, often lonely, explorer jotting down by the light of his camp fire the thoughts, the impressions, and the toil of his day.

For a long time yet a few suggestive words grappling with things seen will have the advantage over a long array of precise, no doubt interesting, and even profitable figures. The earth is

- 1-3 · project notebook · 2008
- 4 · production emails, conduct rules at the exclusion zone by Christine Frenzel · 2009
- 5 · self-portrait at the Chernobyl exclusion zone, Belarus · 2009

3

CALCULO DE DOSE EFETIVA

$C_{SOLO} = \frac{5.000 \text{ Kg}}{m^2}$

$FC_{SOLO, 137Cs} = 9,9 \times 10^{-4}$

DOSE EFETIVA =

$5.000 \times 9,9 \times 10^{-4} = 4,95 \text{ mSv}$

20 mSv / ANO → 1,7 mSv / MÊS

0,16 mSv / dia 24 HORAS

9,95

NA

PACIENTE DE RADIO-TERAPIA:
400 mSv / SESSÃO !!!

TAXA-MAXIMIZADA DE INDUSTRIA NUCLEAR

CHERNOBYL HOSE



5

4

Translation to English:

From: "Dr.Christine Frenzel" <Ch.Frenzel@trz.uni-muenchen.de>
Date: November 6, 2009 11:09:24 AM GMT+01:00
To: "Alice Miceli" <alicemiceli@gmail.com>, "christian fu" <chikkups@googlemail.com>, <christian.soeder@gmx.de>, "Isabel Wolf" <isabel.wolf@googlemail.com>
Subject: Trip to the exclusion zone

Hello all,

Given that (except for Alice) you are all going for the first time to the exclusion zone, here are some details and rules of conduct:

- A stay of several hours is not a problem.
- Radiation exposure is also a matter of time.
- I will measure radiation exposure during the entire time.
- In the zone, you should not eat anything, if you have touched anything, do not put your fingers in the mouth.
- In the paved roads in the zone, there is no significant radiation.
- Radiation activity is still there in the meadows and in the woods. Clothing and footwear must be cleaned following the visit to the area, they can then be used again.
- The permits for the visit to the restricted zone will be taken care of by our staff in Gomel and Minsk.
- about food: in Chornobyl there is no acceptable restaurant. We can get there only a snack (pastries...).
- In Gomel, we will have then a good dinner.

When I know who will pick up the documents in the Belarusian embassy I let you know.

All for now.

Have a nice weekend!
Christine

Strahlenbiologisches Institut der LMU
Dr. h. c. Christine Frenzel
Laborleiterin Radiökologie
Schillerstraße 42 D-80336 München

a stage, and though it may be an advantage, even to the right comprehension of the play, to know its exact configuration, it is the drama of human endeavour that will be the thing, with a ruling passion expressed by outward action marching perhaps blindly to success or failure, which themselves are often undistinguishable from each other at first.

Of all the sciences, geography finds its origin in action, and what is more, in adventurous action of the kind that appeals to

sedentary people who like to dream of arduous adventure in the manner of prisoners dreaming behind bars of all the hardships and hazards of liberty dear to the heart of man. [...]

From that point of view geography is the most blameless of sciences. Its fabulous phase never aimed at cheating simple mortals (who are a multitude) out of their peace of mind or their money. At the most it has enticed some of them away from their homes; to death may be, now and then to a little disputed glory, not

29th BIENAL DE SÃO PAULO

Curatorship

Chief-Curators

Agnaldo Farias
Moacir dos Anjos

Guest Curators

Chus Martinez
Fernando Alvim
Rina Carvajal
Sarat Maharaj
Yuko Hasegawa

Curatorial Assistants

Ana Maria Maia
Diego Matos
Ligia Afonso
Paulo Miyada
Isabel Teixeira · *Intern*

Researchers

Dorothee Albrecht
Stina Edblon

Curator of the Grupo Rex Room

Fernanda Lopes

Production

Director

Emilio Kalil

Assistant

Yumi Watari

Coordinators

Cláudia Vendramini
Dora Silveira Corrêa

Producers

Ana Francisca Barros
Carolina Vendramini
Claudio Oliveira
Felipe Isola
Grace Bedin
Ivana Monteiro
Luciana Soares
Marcela Amaral
Michael Gibbons
Renata Malina
Renato Silva

Assistants

Helena Ramos
Joaquim Millan
Marília Arantes Loureiro

Architecture

Marta Bogéa

Collaborators

Tiago Guimarães · *Coordinator*
Laura Bigliassi
Marcus Vinicius Santos

Assistants

Lídia Ganhito
Leonardo Cunha Garcia
Luiz Antonio Adorno Gomes Martins

Scale model

Fabio Gionco

Editorial

Cristina Fino

Website

Galciani Neves

Assistant

Maria do Carmo Pontes

Graphic Production

Signorini Produção Gráfica

Residency Programs

(**Projeto Capacete**)

Helmut Batista

Mediation

Jorge Menna Barreto

Documentation

Amílcar Packer

General Assistance

Adriana Pineda

Terreiros Program

Pedro França

Assistant

Adriana Kachar Hernandez ·
Luiza Crosman

Guia Digital

Director

Gustavo Rosa de Moura

Production Coordinator

André Bomfim

Editors

Alexandre Wahrhaftig
Eduardo Aquino
Luisa Marques
Lukas Gadelha
Ricardo Saito

Cinematographers

Gustavo Rosa de Moura
Alexandre Wahrhaftig

Sound Recordists

Gutavo Chiappetta
Gustavo Zysman Nascimento
Raul Arthuso

Production Assistant

Eduardo Azevedo

Assistant Editor

Tunay Canepari

Animation

Ton Ruey

Original music

Nick Graham-Smith

Narration

Gustavo Rosa de Moura
Marina Person
Nick Graham-Smith
Ricardo Saito

Translator

César Turim

Subtitling

Tunay Canepari

FUNDAÇÃO BIENAL DE SÃO PAULO

Administrative and Financial Director

Flávio Camargo Bartalotti

Wanda Svevo Historical Archive

Coordinator

Adriana Villela

Researcher

Natália Leoni

Database Administrator

Jorge Lody

Administrative Assistant

José Leite de A. Silva (Seu Dedé)

Intern

Ana Paula Andrade Marques

Directorship Advisor

Luciana Lehfeld Daher

Legal Advisory

Cesnik, Quintino e Salinas Advogados

Bienal Digital

Adriana Villela

Ana Maria Maia

Ângela Teixeira

André Stolarski

Chico Caminati

Diana Dobránszky

Diego Matos

Marcos Machuca

Paulo Miyada

Pedro Weingärtner

Rony Rodrigues

Victor Bergmann

Design Bienal

Director

André Stolarski

Designers

Ana Elisa de Carvalho Silva

Felipe Kaizer

Web Designer

Victor Bergmann

Interns

Fernando Petrich

João Parenti

Roman Iar Atamanczuk

Editorial

Producer

Diana Dobránszky

Human Resources and Maintenance Management

Mário Rodrigues · *Manager*

Marcus Vinícius Cardoso da Silva

Rodrigo Martins

Valdemiro Rodrigues da Silva

Vinícius Robson da Silva Araújo

Wagner Pereira de Andrade

Financial Management

Kátia Marli Silveira Marante · *Manager*

Amarildo Firmino Gomes

Felipe Araújo Machado

Lisânia Praxedes dos Santos

Thatiane Pinheiro Ribeiro

General Secretariat Management

Maria Rita Marinho · *Manager*

Anderson Fernandes

Angélica de Oliveira Divino

Josefa Gomes

M. da Glória do E. S. de Araújo

Institutional Relations and Special Projects

Brasil Arte Contemporânea Project, cooperation agreement with Ministry of Culture

Flávia Abbud · *Coordinator*

Marina Terepins · *Assistant*

Marina Scaramuzza · *Assistant*

Integrated Sectional Project

– Brasil Arte Contemporânea, cooperation agreement with Apex-Brasil

Têra Queiroz · *Manager*

Marketing and Fundraising

Coordinators

Alessandra Effori

Marta Delpoio

Assistants

Bruna Azevedo

Gláucia Ribeiro

Exhibition Production

Administrative Coordination

Vânia Mamede C. Shiroma · *Coordinator*

Mônica Shiroma de Carvalho ·

Cultural Producer

Viviane Teixeira · *Assistant*

Technology and Innovation

Marcos Machuca · *Special advisor*

Anderson de Andrade

Valdemiro Rodrigues da Silva

Editors

Agnaldo Farias
Moacir dos Anjos

Editorial Coordination

Cristina Fino

Assistants

Galciani Neves
Maria do Carmo Pontes

Editorial Production

Diana Dobránszky

Texts

Agnaldo Farias
Ana Maria Maia
Diego Matos
Filipa Oliveira
Galciani Neves
Ligia Afonso
Maria do Carmo Pontes
Moacir dos Anjos
Paulo Miyada
Pedro França

Collaborators

Aline Rezende
Anders Kreuger
Dorothee Albrecht
Fernanda Lopes
Isabel Teixeira
Stina Edblon

Translation

Anthony Doyle
Jeffery Hessney
Suzana Vidigal

Proofreading

Regina Stocklen

Graphic Design**Director**

André Stolarski

Designers

Ana Elisa de Carvalho Silva
Felipe Kaizer

Web Designer

Victor Bergmann

Interns

Fernando Petrich
João Parenti
Roman Iar Atamanczuk

Graphic Production

Signorini Produção Gráfica

Pre-Press

Burti

Printing

Ipsis

**DADOS INTERNACIONAIS DE
CATALOGAÇÃO NA PUBLICAÇÃO (CIP)
(CÂMARA BRASILEIRA DO LIVRO, SP, BRASIL)**

Catalogue of the 29th Bienal de São Paulo
: There is always a cup of sea to sail in /
curators Agnaldo Farias, Moacir dos Anjos.
-- São Paulo : Fundação Bienal de São Paulo,
2010.

Título original: Catálogo da 29ª Bienal de São
Paulo : Há sempre um copo de mar para um
homem navegar.

Vários tradutores.

ISBN 978-85-85298-33-3

1. Arte - Exposições - Catálogos 2. Arte
contemporânea I. Farias, Agnaldo. II. Anjos,
Moacir dos.

10-09219

CDD-700.74

Índices para catálogo sistemático:

1. Arte contemporânea : Exposições : Catálogos
700.74

