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Ministry of Culture, Fundação Bienal and Itaú present 33rd Bienal de São Paulo – *Affective Affinities*

To Our Parents **Alejandro Cesarco**

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]

common/sense **Antonio Ballester Moreno**

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

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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]

The Slow Bird **Claudia Fontes**

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]

Stargazer II **Mamma Andersson**

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.

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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]

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

Sofia Borges

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.

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

The appearances **Waltercio Caldas**

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]

always, never **Wura-Natasha Ogunji**

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.

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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]

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