

34th Bienal de São Paulo



Though it's dark
still I sing

Tenteio



MA

D



AN



34th Bienal de São Paulo



Though it's dark
still I sing

The Ministry of Tourism, São Paulo State Government, through the Secretary of Culture and Creative Economy, Fundação Bienal de São Paulo and Itaú present

MA

Though it's dark

A

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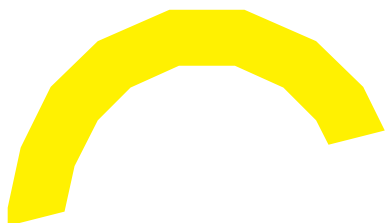


bienal são paulo

Tenteio

FI

still I sing



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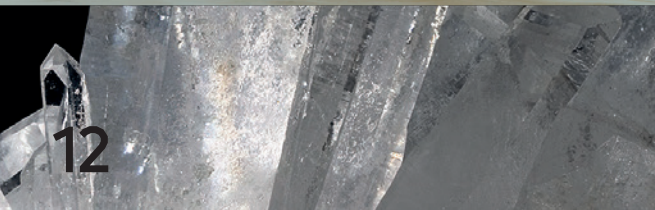
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What you spend years building may be destroyed overnight.

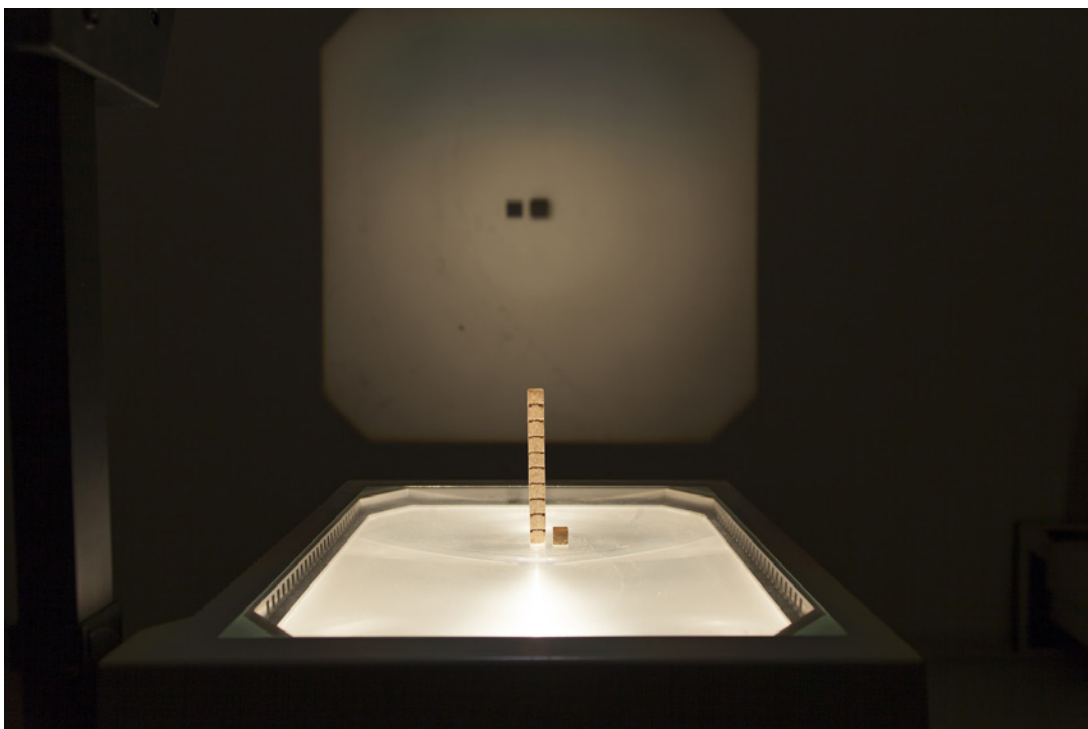
Build anyway.



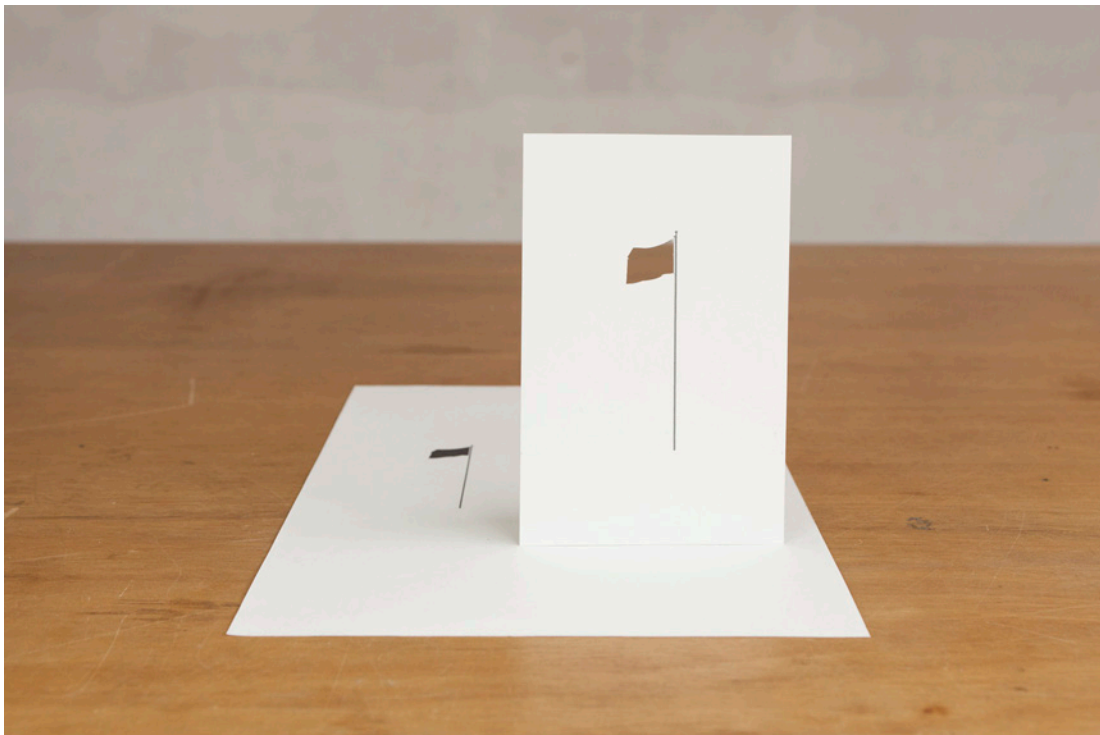








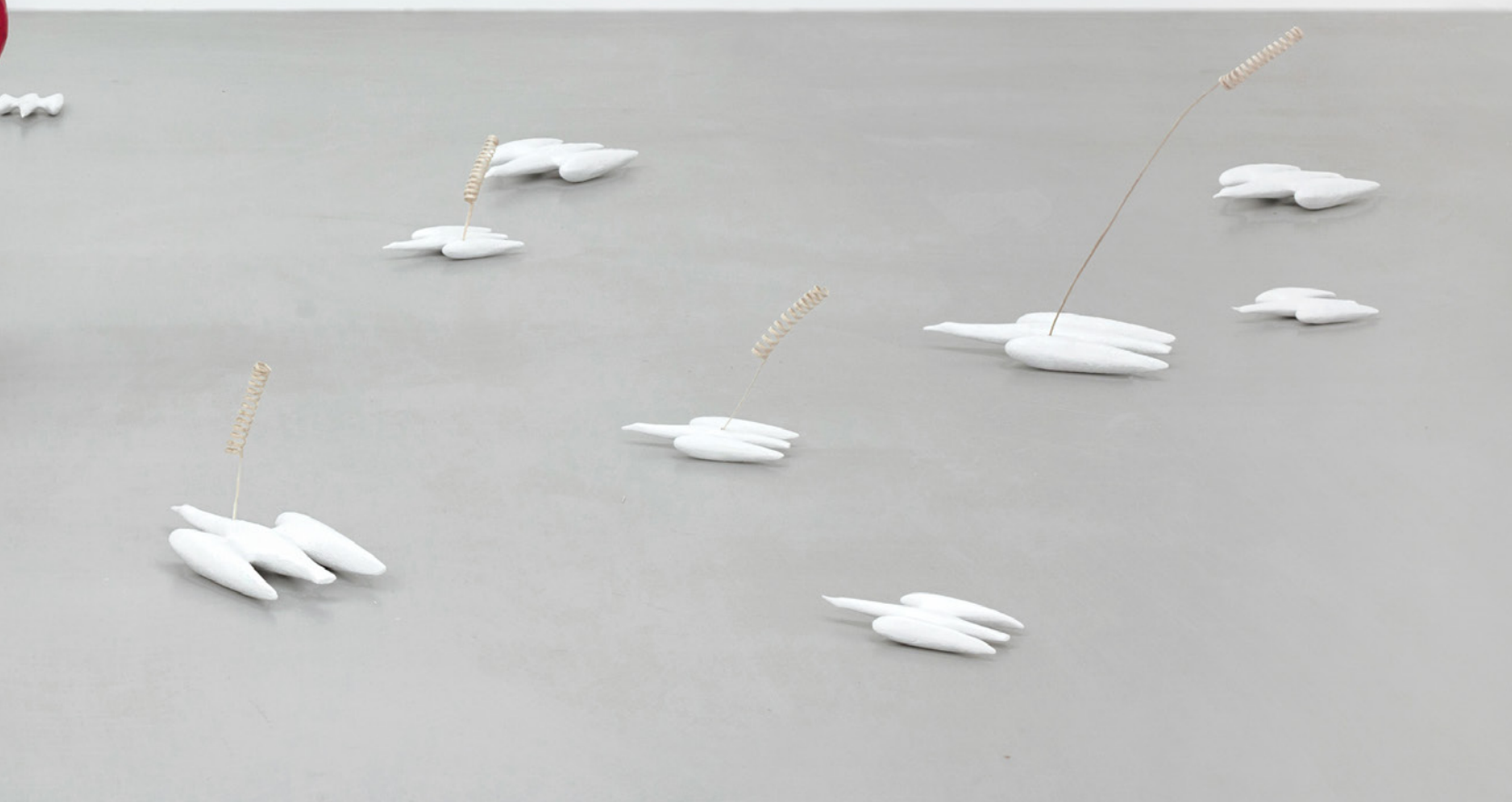
Educação pela noite
384.403 km, minguante
60 satélites em linha
vistos de Volta Redonda.



Curva de montanha,
rodopio de rio,
bando de pássaros

cortados por uma linha reta.





















MISA CRIOLLA

IN ROCK

Un profundo respeto por las esencias espirituales y por la melodía que las expresa, caracteriza esta notable versión beat de la "Misa Criolla". El reemplazo de los instrumentos folclóricos por otros adecuados al ritmo beat, no atenta tampoco contra la fidelidad a la concepción original en sus aspectos fundamentales. En suma, sin alterar su contenido, se ha logrado una nueva forma que es como una fresca corriente que mana de ella.


Ariel Ramírez







*Cette photo.
J'aurais voulu la publier.
À l'envers, et uniquement le détail.
L'œil...*

genipap eyes

visit gruta de santa
luzia [santa luzia's
grotto] at the source of
the tamanduatei river
in são paulo; make a
garment - a cloak -
that shows yesterday's
river (blue lines) and
today's rectified river
(red lines); take the tray,
the enamel plate, from
uncle casimiro's house -
a wapishana relative who
became blind in life and
opened churches dedicated
to santa luzia - the saint
who protects sight; grate
the genipap that jaider
brought from roraima with
my relatives and put on
the glove; perform as santa
luzia inside the grotto and
see through genipap eyes.







STAY
SAFE
ALWAYS



ô pássaro,
do bico preto,
teus tons laranjas
advertem.



What if we
live as eq

we could
equals?



LARVALA



Behind St. Sophia



LIMASOL



- ΜΑΡΑΘΟΝΟΥΠΟ -



- The three sisters -



The two boys from Andros

KILL
CYPRIOTS
IN
ENGLAND!
NOW!



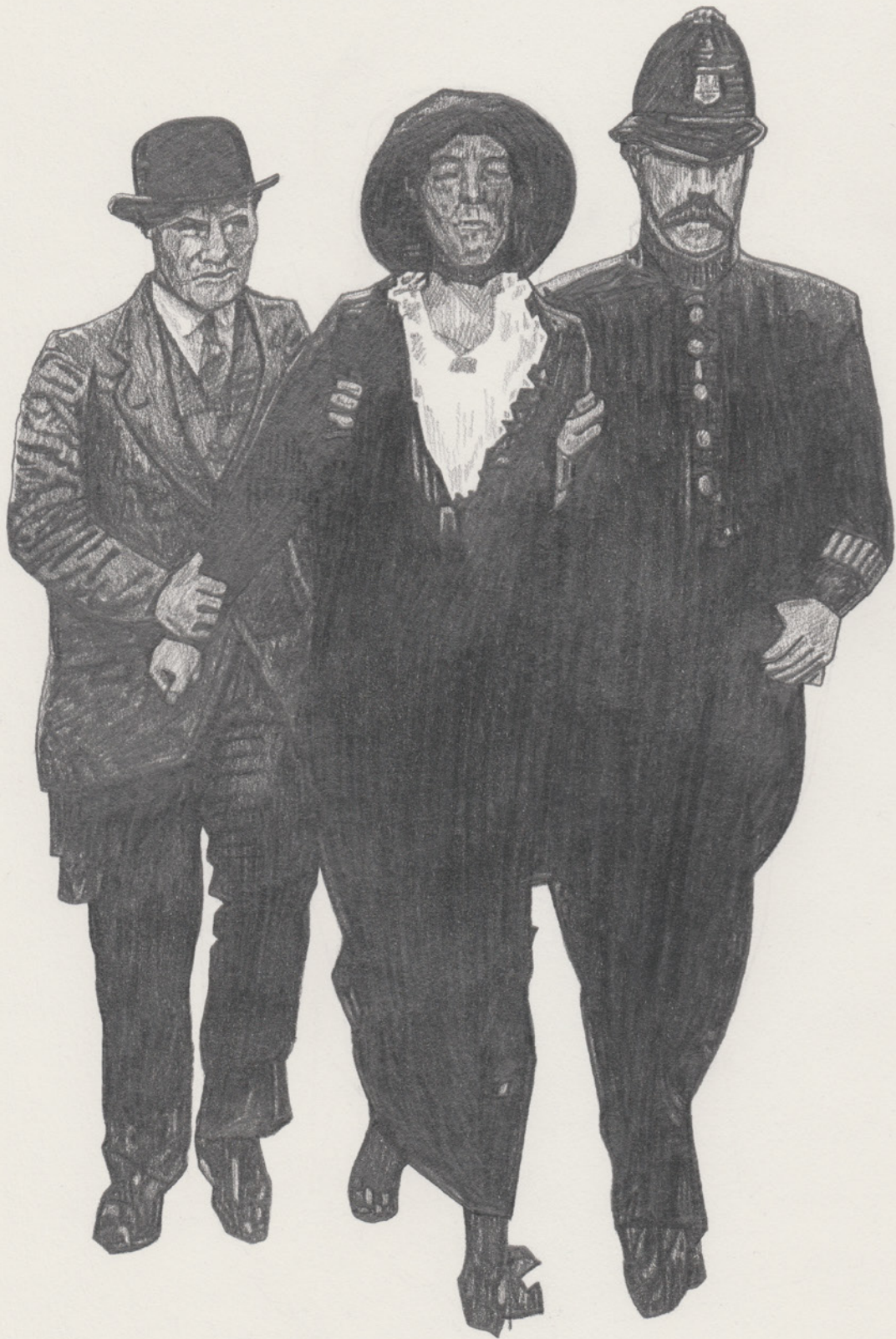
M. A. — hope for



ΣΤΕΛΙΟΣ Παρογινος
Αγγελος κορυφιος
Βασιλος



M. Family gathering at LARNAKA

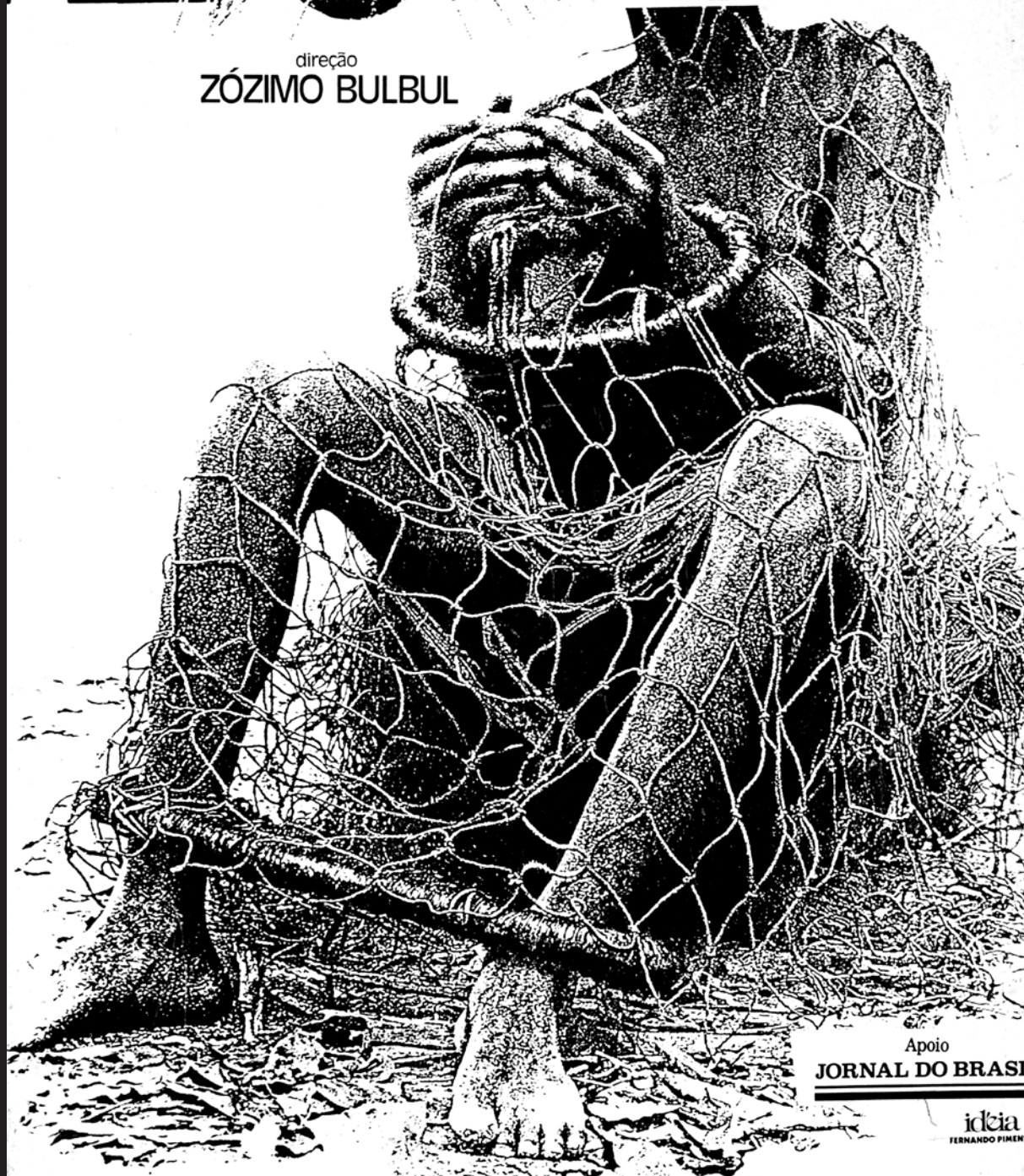




MINISTÉRIO DA CULTURA
FUNDAÇÃO DO CINEMA BRASILEIRO
EMBRAFILME
CINEMATOGRAFICA "EQUIPE" LTDA.
apresentam

ABOLICÃO

direção
ZÓZIMO BULBUL



Apoio
JORNAL DO BRASIL

ideia
FERNANDO PIMENTA

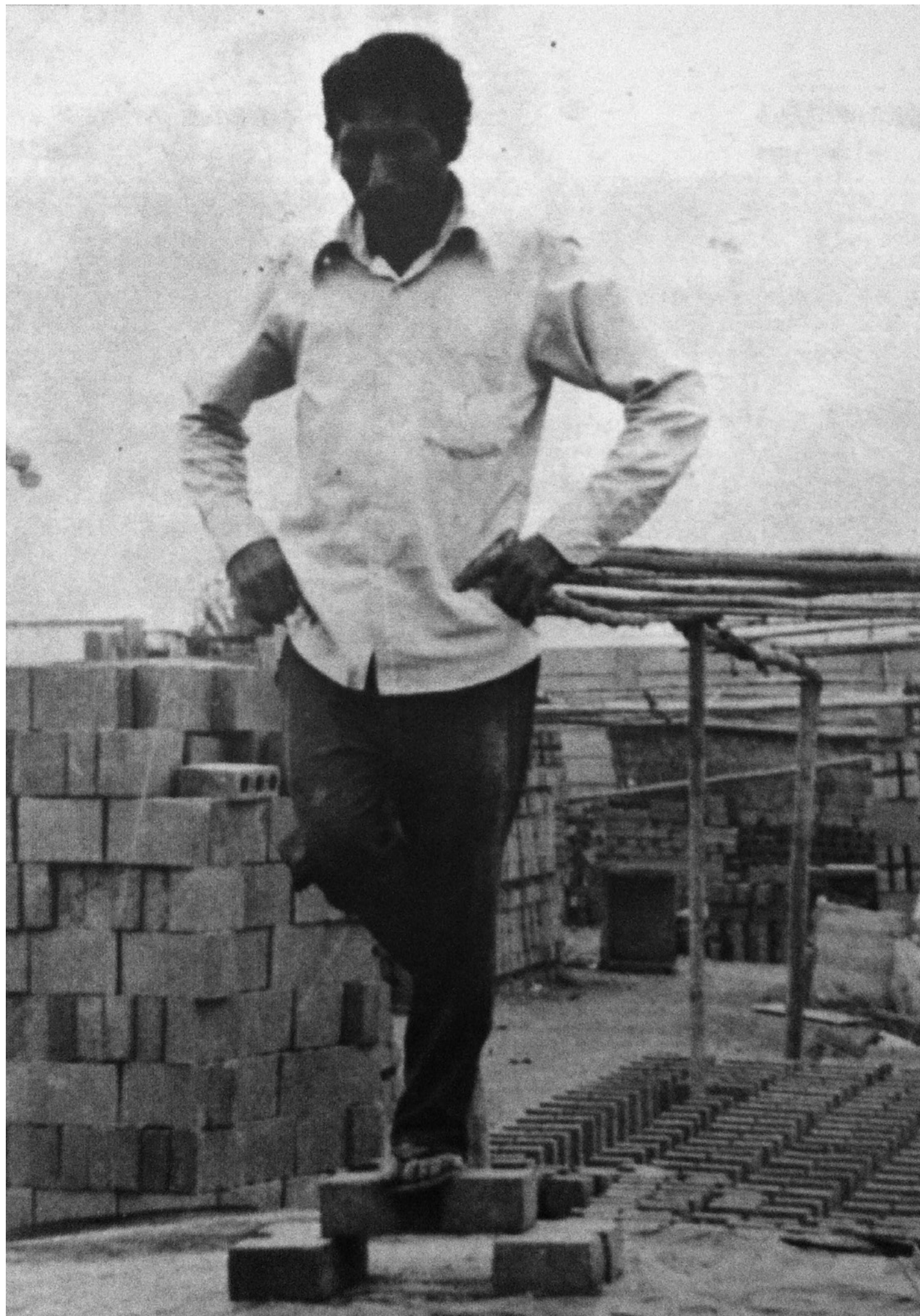
Édouard Glissant and a Parliament of Black Authors and Artists

The demand for the right to opacity is a move away from absolutist truths, fixed identities, histories, literatures and philosophies written with capital letters. The consent to everyone's right to opacity illustrates the desire for diversity, relationality of people, plants and ideas that seek to assemble all the differences of our planet, without a guarantee of ever succeeding.

Opacity, that which only manifests itself in an unstable and diffracted state, through light and obscurity, and leads to Édouard Glissant's concept of Relation, the contact and *mise-en-relation* of differences, the retelling and relaying of unpredictable outcomes from such combinations, combats binary oppositions and the impositions of transparencies, which annihilate or silence the voices of minorities everywhere.

But the new and perhaps contradictory voices of the oppressed will continue to emerge and require to be decolonized and liberated. As Glissant puts it, there is a subterranean logic, a solidarity of intuition that links all these quests for a decolonial liberation:

"Nelson Mandela is an *écho-monde*. Wherever oppressors, in one form or another, impose themselves, those who are oppressed represent, through their very resistance, the guarantee of such a future, even if it is fragile and threatened. Meaning well has nothing to do with it but, rather, the demand for totality, that every form of oppression tries to reduce and that every resistance contributes to increasing." (*Poetics of Relation*, p. 202).



Resiliencia Tlacuache

Yo soñé con los nagueles
porque ando eriza de ancestros
ante los planes siniestros
de las zonas especiales:
conflictos territoriales,
extracción rapiñadora
¡Yo te invoco protectora,
ven en forma de culebra,
que tu trueno el cielo quiebra
con su fuerza vengadora!

Opossum Resilience

I dreamt about nagueles
because I am craving ancestors
in the face of the sinister plan
of the economic special zones:
territorial conflicts,
rapacious extraction
I summon you, oh protectress
come in the shape of a snake, may your thunder
break the sky
with its revengeful force!



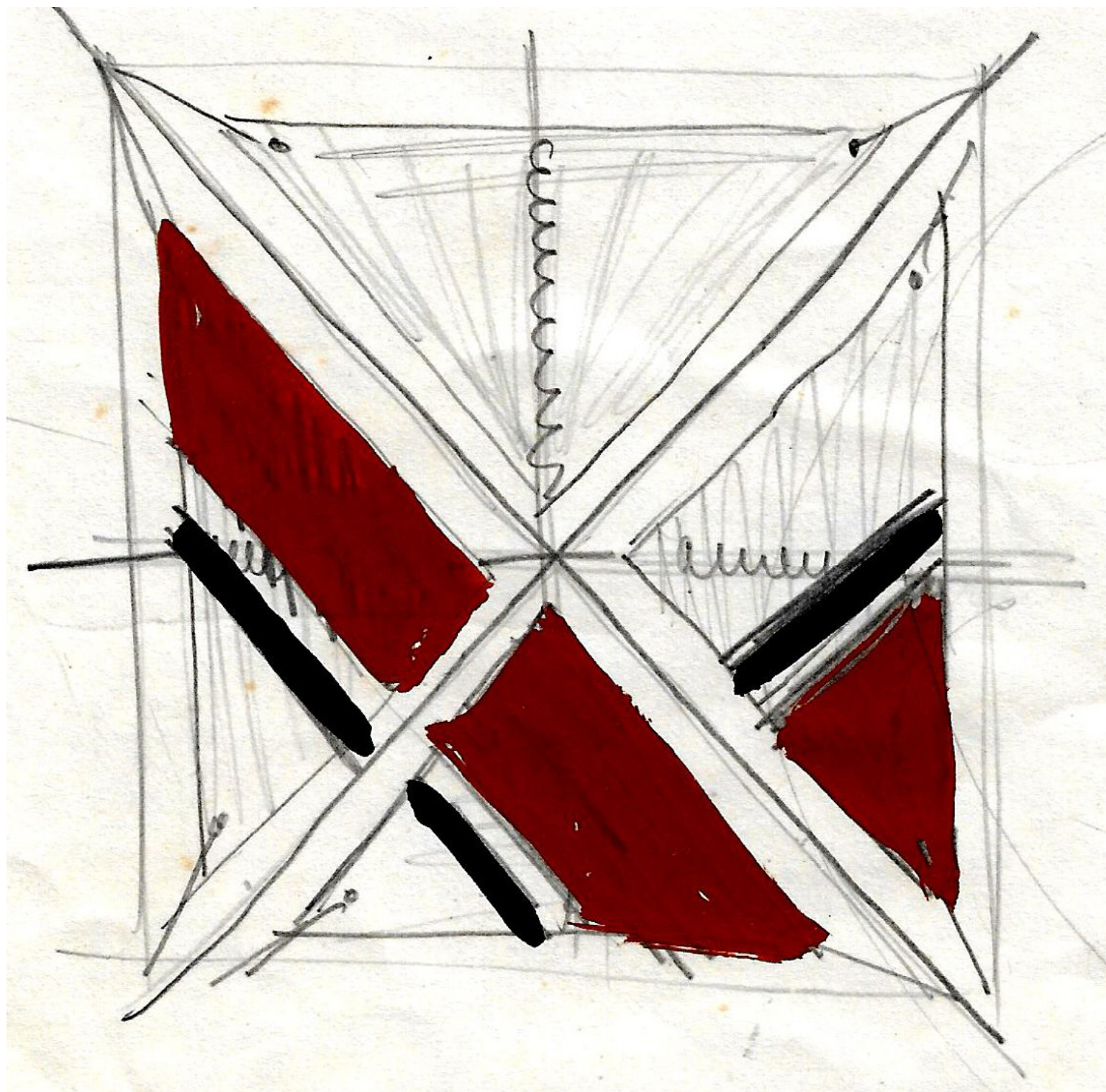




False gods

JMSMML 2015

sob um sol escaldante. Aqui se compreende o ritmo do sertanejo, a sua lentidão, o andar arrastado. É que é preciso poupar energia, não dá pra ser de outro modo. O calor desanima, sufoca, tira toda a coragem. O bem é mesmo uma sombra e um copo d'água. Nada melhor agora que um copo d'água.





For us Yepá Mahsã – Tukano, life began in the sacred waters of the great grandmother of the universe. First came the plants, then the Wai Mahsã, the fish people were the first to be created, after them came the Yuhku Mahsã, the forest people, and lastly the human beings, the Yepá Mahsã. We learned everything we know from the elders who came before us: plants and animals, nature itself. There is no word for “art” in our language, perhaps the closest is Hori: *miração*, the spiritual visions of ceremonies, of dreams, which are present in all the world around us. Hori are also our drawings, which are our link to nature. With Hori we paint our faces, our bodies, our houses, ceramics, baskets: our world is also made of Hori.

There is much more to Hori than can be seen or understood, the great language of the architecture of the universe is woven within it. We have been sailing in the great snake canoe of transformation, we have learned that all in this world transforms, and in this period of great change the time has come to be present in all territories with our heads held high, celebrating the truth, memory, and culture of indigenous peoples. Hori in the art space is an invitation to glimpse bigger worlds, expanded times, ancient memories that are present, and other relationships with the universe.

Añû, thank you for the opportunity.

Daiara Tukano.

**Yũ ni'î Daiara Hori, Duhigó. Īrēmīrī Hāhūrisō paramerã Kurahkō, Yepá mahsō ni'î.
Hori me'rã yũ bo'é mārīyēka'seré. Ma'arī pahtí kāhsé, ma'ārī ki'îhtí. kio'oró Hēo'ōpeó
duhtigó, tóhó ni'îwī, athíró ni'î u'sāyē ni'igó we'é.
Hori me'rã ūku'ū athímuko'ore, yũ káwe'erērārē pekāsã wiópehsaró me'rã ñāduhtígó
to'ô we'é.
U'sã hori mi'ikāthí ekathisé, Añúrō tuo'oñasé, mārī to'ô nīkā re'éripórã ahkóyekā we'é.
Yu kote'é a'perã bo'erārē, Yu mahsã, Yepá mahsārē.
Pamurī Yu'ukusu porã ni'îrã, ma'ārī ni'îpetírã wākú tu'tuá we'érã
Añú Yũ Yēkūsūmuã, pahkusūmuã, nikārō merã ni'îrã ma'ārī purō tu'tuá.
Añú**



Daniela Tukano

Restituer

Et moi, un Adorno à la main, je voudrais reconnaître, connaître et appréhender
Avoir la clé, mais ma quête est vaine et dérisoire
Moi, l'artiste, le producteur d'images, je suis au seuil des mondes
et je voudrais être le témoin du passage: un passeur
Restituer, non pas reconstituer. Restituer au plus grand nombre
de Martiniquais les traces que j'ai cru avoir décelées

Return

And I, an Adorno in my hand, would like to recognize, know and apprehend
To have the key, but my search is vain and laughable
I, the artist, the producer of images, am at the threshold of worlds
and want to be witness to the passage: a smuggler
Restore, not reconstruct. Restore, to the greatest number
of Martiniquais, the traces I thought I had detected





THE WATERS IN CHILE HAVE BECOME A PRIVATE ASSET

IN THE MAPUCHE PEHUENCHE TERRITORY IN THE ALTO BÍO BÍO,

THE TRANSNATIONAL SPANISH COMPANY **ENDESA**

SET UP A MEGA HYDROELECTRIC POWER STATION NAMED **RALCO**

WHILE THIS HYDROELECTRIC WAS CONCEPTUALLY DEVELOPED DURING THE DICTATORSHIP,

IT WAS EXECUTED AFTER THE RETURN TO DEMOCRACY IN THE **1990s**

THE HYDROELECTRIC SEVERELY IMPACTED THE ENVIRONMENT,

FLOODING AN INDIGENOUS GRAVEYARD AND REMOVING THE COMMUNITIES FROM THEIR TERRITORY

IN MEMORY OF **NICOLASA QUINTREMÁN**,

A MAPUCHE WOMAN WHO ALONG HER SISTER **BERTA QUINTREMÁN**

FOUGHT AGAINST **ENDESA** FOR THE PROTECTION OF THE WATERS AND RIVERS.

IN DECEMBER **2013 NICOLASA** WAS FOUND DEAD,

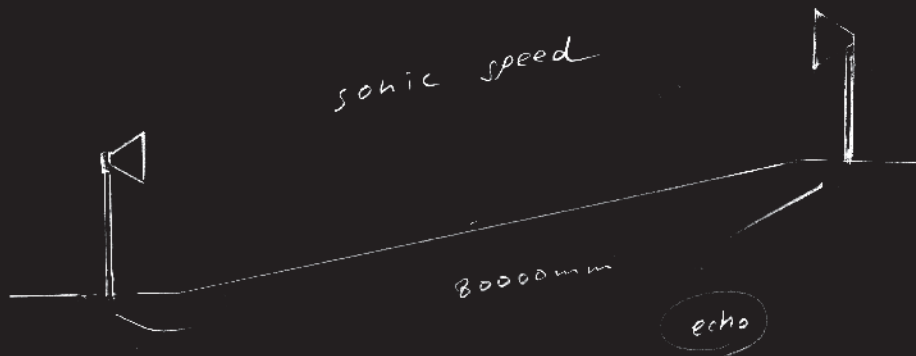
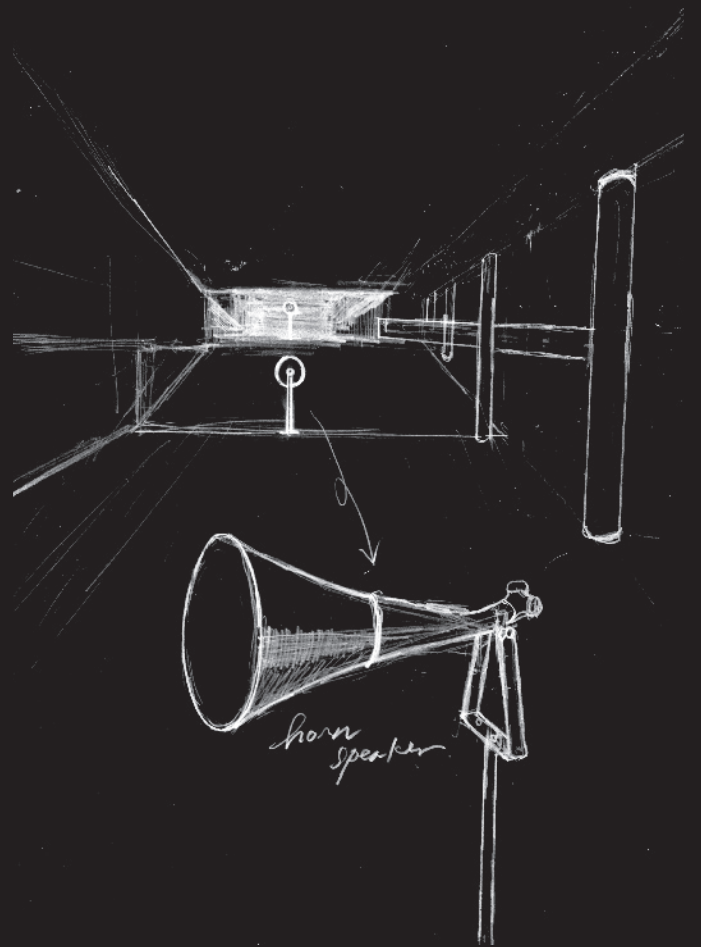
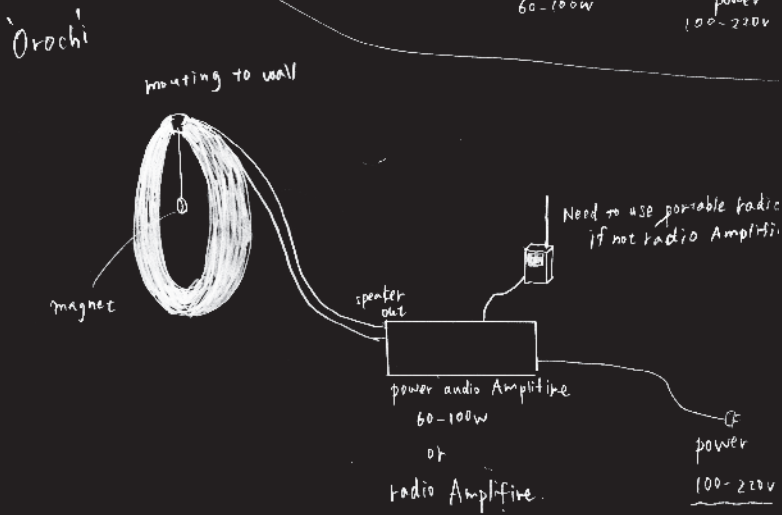
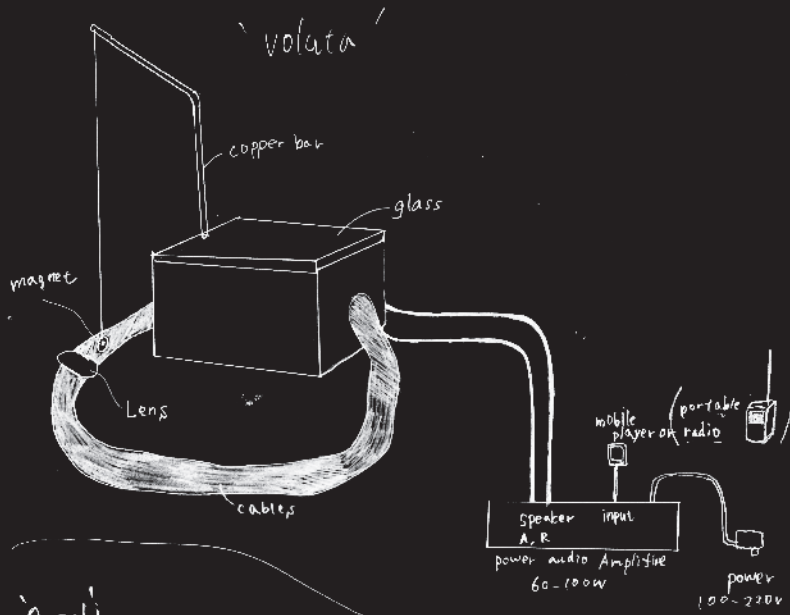
FLOATING ON THE ARTIFICIAL LAKE OF THE **RALCO**

HYDROELECTRIC POWER PLANT

THE WATERS KEEP THE MEMORY OF YOUR FIGHT

[The page contains a large area of dense, illegible text, likely representing a corrupted document or a placeholder for content.]

ONEJAM
ONEMAN
ONEGOD
PAZARM
BLACKARMIES
UNDER NO
RESTS NO
TESTUBES



Rope

Braided thick together, the rope fishermen use for seining has the elasticity of a spring, creating a mosaic pattern as you coil it like a snake.

The rope employed in the Inca Empire to describe numbers with knots later became a memory medium that is still with us today.

Wires, like USB cables sitting around your house, are conductors that directly transmit electric signal, generating some magnetic field as you wind it into a coil.

Even the messy skein of wires connecting piled-up audio equipments, or the cat's cradle you play with a cable, can generate some magnetic field.

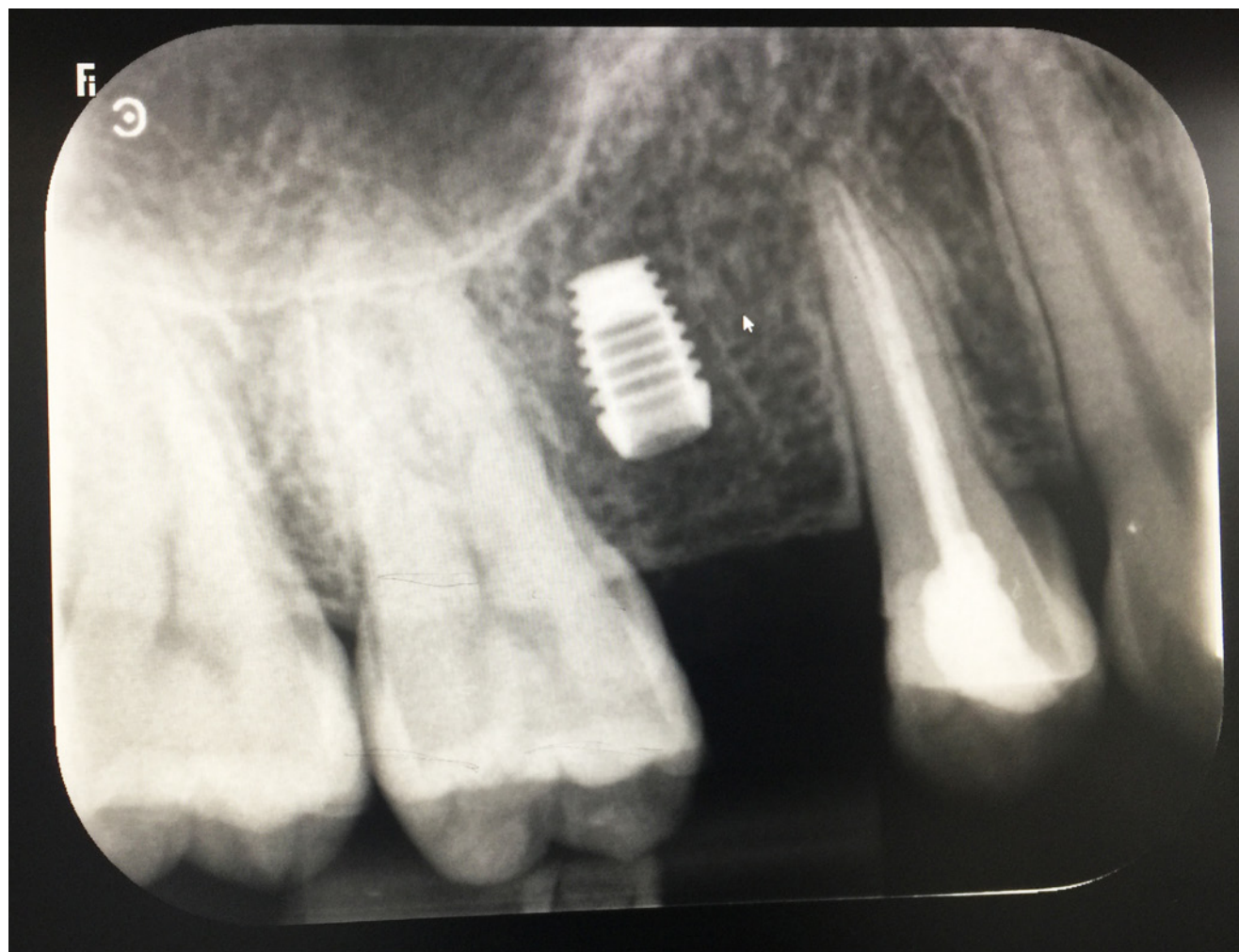
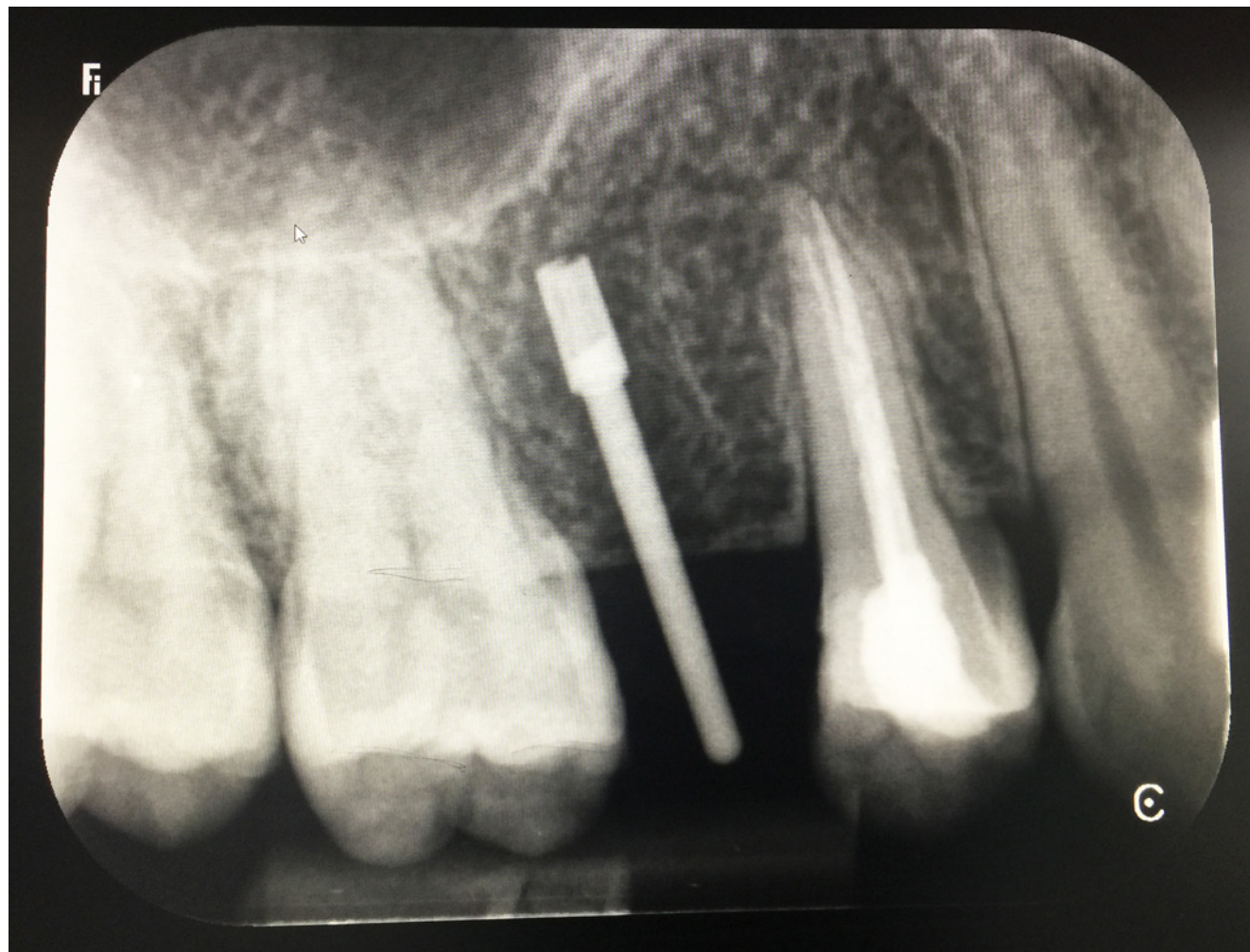
A rope, a simple thing in itself, starts emitting a different energy when knotted, bound, rolled or extended.

Whether it is *shimenawa*, the straw festoon that demarcates the inner sanctum of a Japanese shrine, or the electric wire of a telephone pole, randomly tangled up on a street.

I wrap an electric cord around a glass, or spin a spoon on the edge of a table. In this way I go on looking for that omnipresent energy.

“Orochi” means serpent.

At an electronic communication device factory, a grotesque apparatus hang from the ceiling, resembling the skeleton of a dinosaur, or the shape of a serpent. Closer inspection revealed it to be a bundle of electric cords, made of dozens of red, blue and yellow strands twisted together. The men who worked at the factory called this “monster” “orochi,” I learned. This was Japan in the mid-1950s, when people still vaguely believed in fantastical things.



Algeria came under French rule in 1830. From 1932 to 1945 Tayeb Ourahmane served compulsory military service in the French-Algerian army. Based in Oujda, which is now part of Morocco, Ourahmane was one of the highest-ranking snipers in the military and worked, against his will, to train Algerian soldiers.

In 1945, he was ordered to join the French military to fight against Germany in World War II. Married with three children and serving his 13th year of service, Ourahmane resisted further military service by extracting all of his teeth. This act of self-mutilation led to his eventual annulment from the military, with officials recognising he was unfit for service.

The Algerian War began in 1954 leading to Algeria's independence from France in 1962. During this time Ourahmane was part of the Oujda Group, a group of military officers and politicians fighting French colonial control over Algeria. Ourahmane became actively involved in the fight against French occupation. He facilitated the illegal import of arms into Algeria and made his home a base for ammunition storage, as well as a place where wounded soldiers could seek recovery. Before Ourahmane passed away in 1979 he refused to be formally honored for his involvement in the fight for independence.

—

In 2015, while Tayeb Ourahmane's granddaughter, Lydia Ourahmane was researching illegal immigration from Algeria to Spain she met a 23-year-old man in the Medina Djedida market in Oran, Algeria. He was selling an 18k gold chain, which he claimed was his mother's. Lydia bought the chain from him for €300, the approximate fee charged by traffickers at the time for a place in a boat migrating to Europe.

In January of this year the gold chain was melted down and cast into two gold teeth, replicating Lydia's missing upper right maxillary molar. Surgery was then performed on Lydia's mouth to prepare the bone for tooth insertion. One gold tooth was then permanently screwed into her mouth and the other is presented here in the gallery.



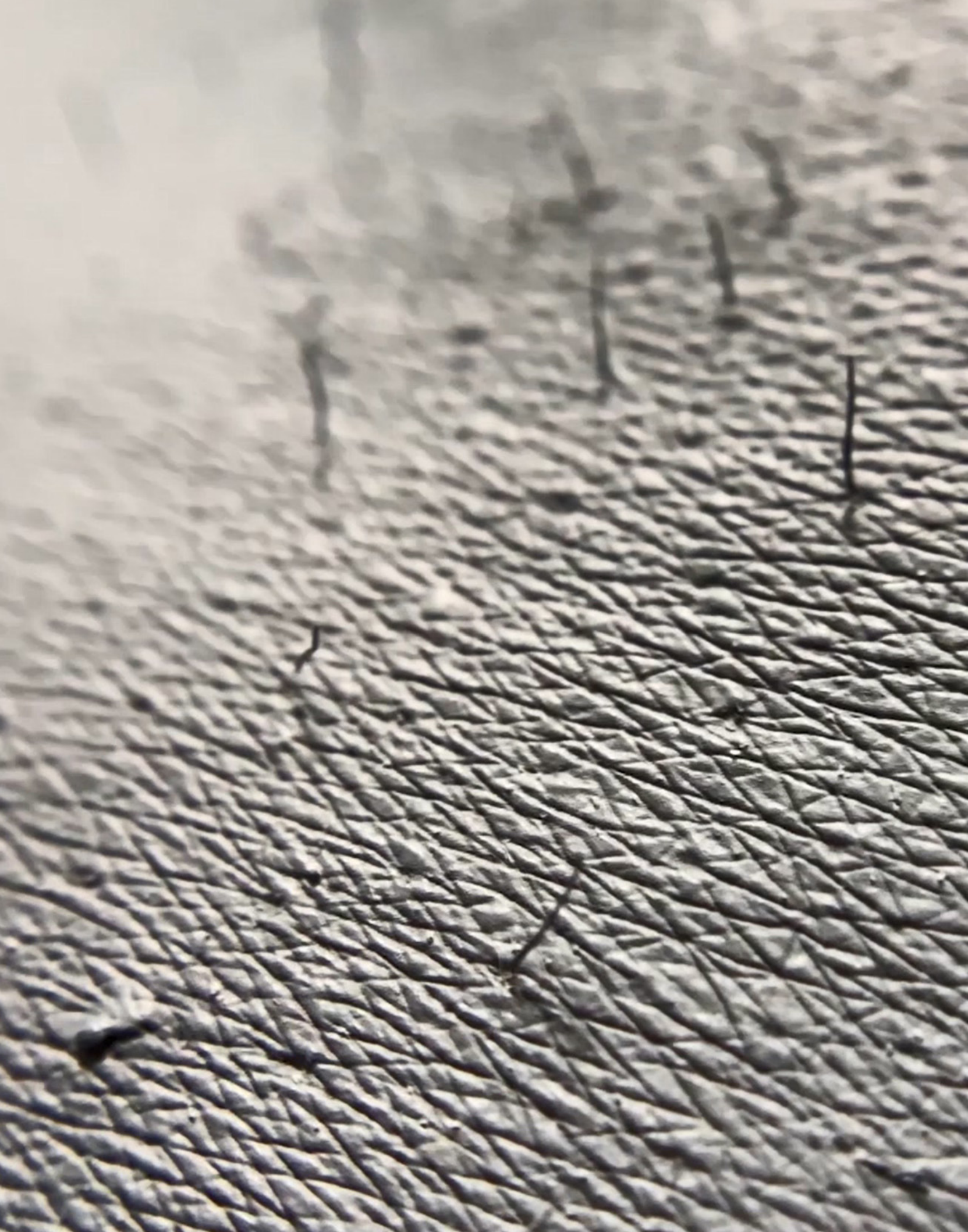






WESTINDIANS
ARAWAX
ARMS
MELTED
DOWN
PARADICE
ARMIES\$
ATTACKED













My Vernicle o
tu amor me condena
es la indecisión
la confusión
de querer y no querer
del desear y no poder
es el luchar
contra esta máscara
que nos aferramos
a llevar pero
que ya no tiene
sentido
que sigas llevando
esta ilusión
auestas

My Vernicle o tu amor me condena, 1998
Colografía, 100 x 75 cm



























What if we
be educated
as equals?

could
ed



Autor: Regina Silveira
 Operação: Alterações em definições de arte.
 Ação: Jogo do segredo
 Local: Museu de Arte Contemporânea da Universidade de São Paulo.
 Participantes: Regina Silveira
 Ana Maria Quintanilha
 Gabriela Wilder
 João Cardoso Fonseca
 Harumi Yanagishi
 Neide Notarangeli
 Francisco Inarra
 Elvira Vernaski
 Genilson Soares
 Hisaco Toda
 Lucimar de Freitas
 Walter Zanini
 Registro fotográfico: Gerson Zanini
 Data: 29/3/77
 Frase inicial ou primeira definição:
 "A arte é um aparte no discurso social."
 Frase final ou última definição:
 "A arte é uma página do desgosto social."

REGINA SILVEIRA / 77 / ALTERATIONS IN DEFINITIONS OF ART
 WORD PASSING GAME / First sentence: "Art is an apart in the social discourse".
 Last sentence: "Art is a page of social displeasure".

Regina

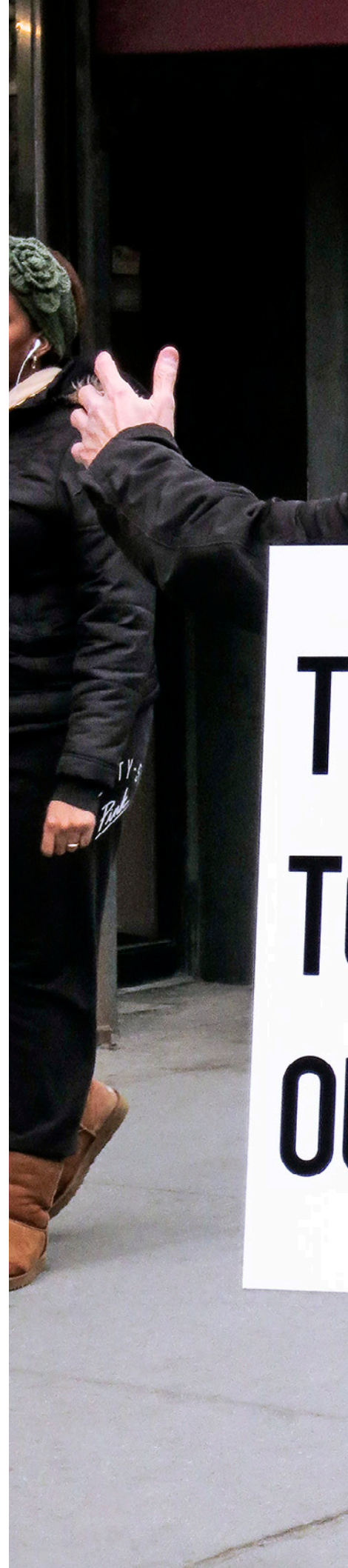



"Japan has lost the power to connect the principle or theory and reality. I think literature's value is in making those connections. That's the mission of literature. Morals are significant."

Kenzaburo Ōe

Notes on *Teach Us to Outgrow Our Madness*

Teach Us to Outgrow Our Madness was published in 1969. In this short novel, Ōe reflects brilliantly on the complexity of the father-son relationship as he attempts to make sense of the convictions and actions of the wartime generation, particularly his own father. In earlier writings Ōe has focused on the lingering national traumas of Hiroshima and Nagasaki, but here it is the lifelong sense of obsession and profound sense of guilt that finds intense literary manifestation. *Teach Us to Outgrow Our Madness* is an admission of failure, a desperate cry for help from a father to his son, from one generation to the next. It is a highly personal, intimate and poetic lament by one of the greatest writers of the twentieth century. *Teach Us to Outgrow Our Madness* is a performance where I transform myself into a sandwich man and walk around the city, preaching, begging, asking strangers to teach me to outgrow my madness. It is a cathartic work, where I lament the miserable failures of my generation, and ask for help to the new one.





**TEACH US
TO OUTGROW
OUR MADNESS**

Yellow Pages

Quickly find
a business you know,
go to **Name Finder**



Smart ways
Make the most of
where you live



Insurance
Find the best deals
on insurance



Menus
Local restaurants
& takeaways



Coupons
Save with money
off coupons



Free App
Yell info on the go

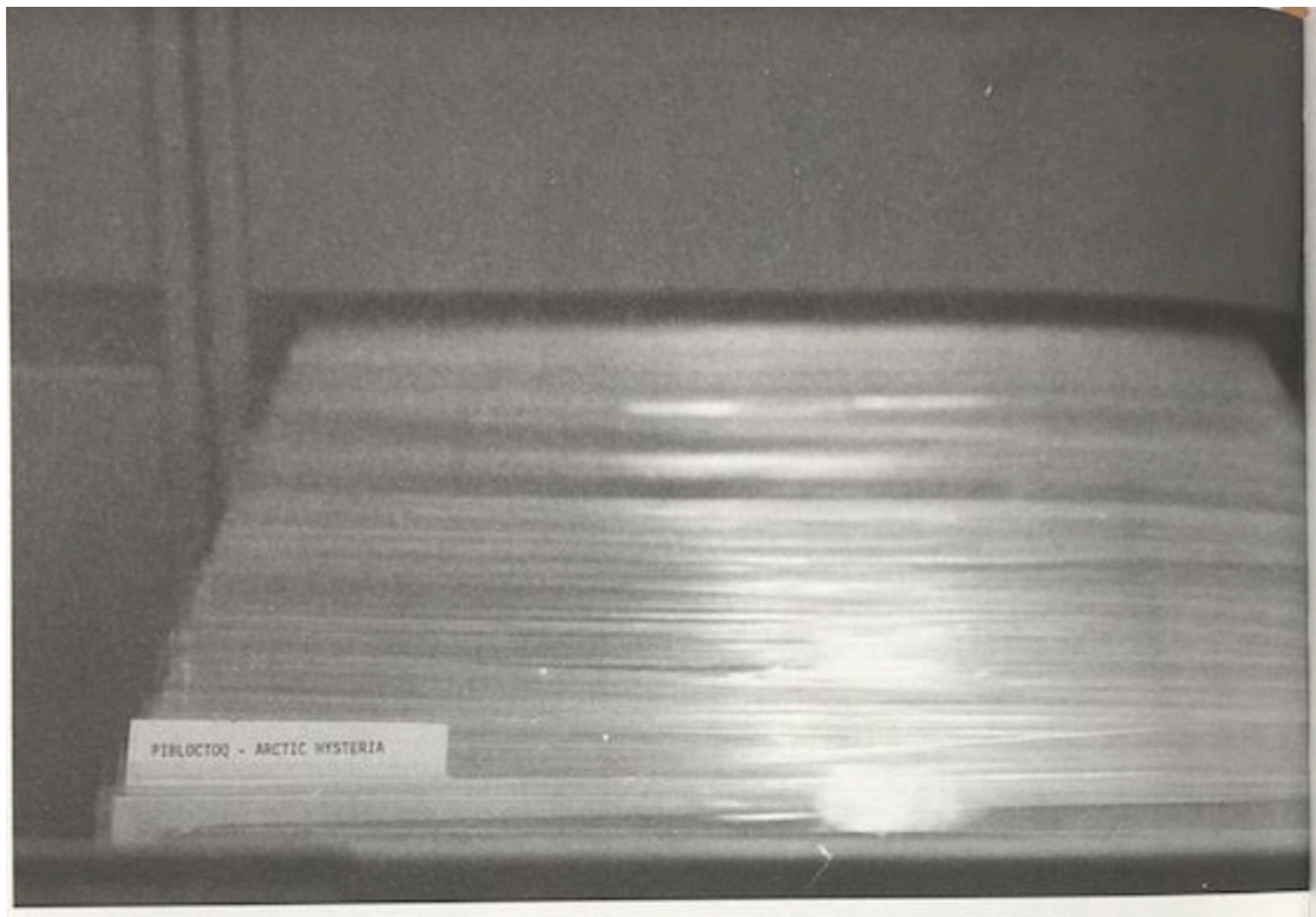
In the process of accumulating my own sound effects library, specific to the investigation of earwitness testimony, I have come across many descriptions in which earwitnesses explain the sounds they heard in the negative: "It didn't sound like a punch," or "Not at all like gunshots," or "It doesn't sound like something is hitting a body."

These witnesses know what it was that they heard. They do not say, "I did not hear a punch," but that the punch they heard "didn't sound like a punch," meaning the sound that we expect it to make, which is often conditioned by sounds they've heard on TV or at the cinema. Currently, one of the most popular punch sound effects for the screen is created by dropping a phone book to the ground.

For many of us whose primary experience of violence is cinematic, this particular punch sound has become what we imagine and expect a real punch to sound like. Yet witnesses to real assaults, suggest that punches sound quite different. "It didn't sound like a punch, but a lighter being thrown to the ground and popping," said a witness in an Oregon Courthouse, while another witness to the same punch said it sounded like "the noise of a cinder block falling on concrete."

A New Zealand witness said of a blow he overheard that it "sounded like an egg cracking," and a witness in Hastings described hearing an assault as like a "watermelon smashing". These are but a few examples I have encountered where witnesses first negate the sound we expect to hear, only to then describe the real sound in terms of alternate, imaginary sound effects of their own devising.

Our experience and memories of acoustic violence is completely convolved with the production of sound effects, to the extent that watermelons, eggs, cinder blocks, leather handbags, a rack of trays and a cigarette lighter are not simply objects that describe an event, they are themselves devices by which memories are encoded, stored, recalled and retrieved.





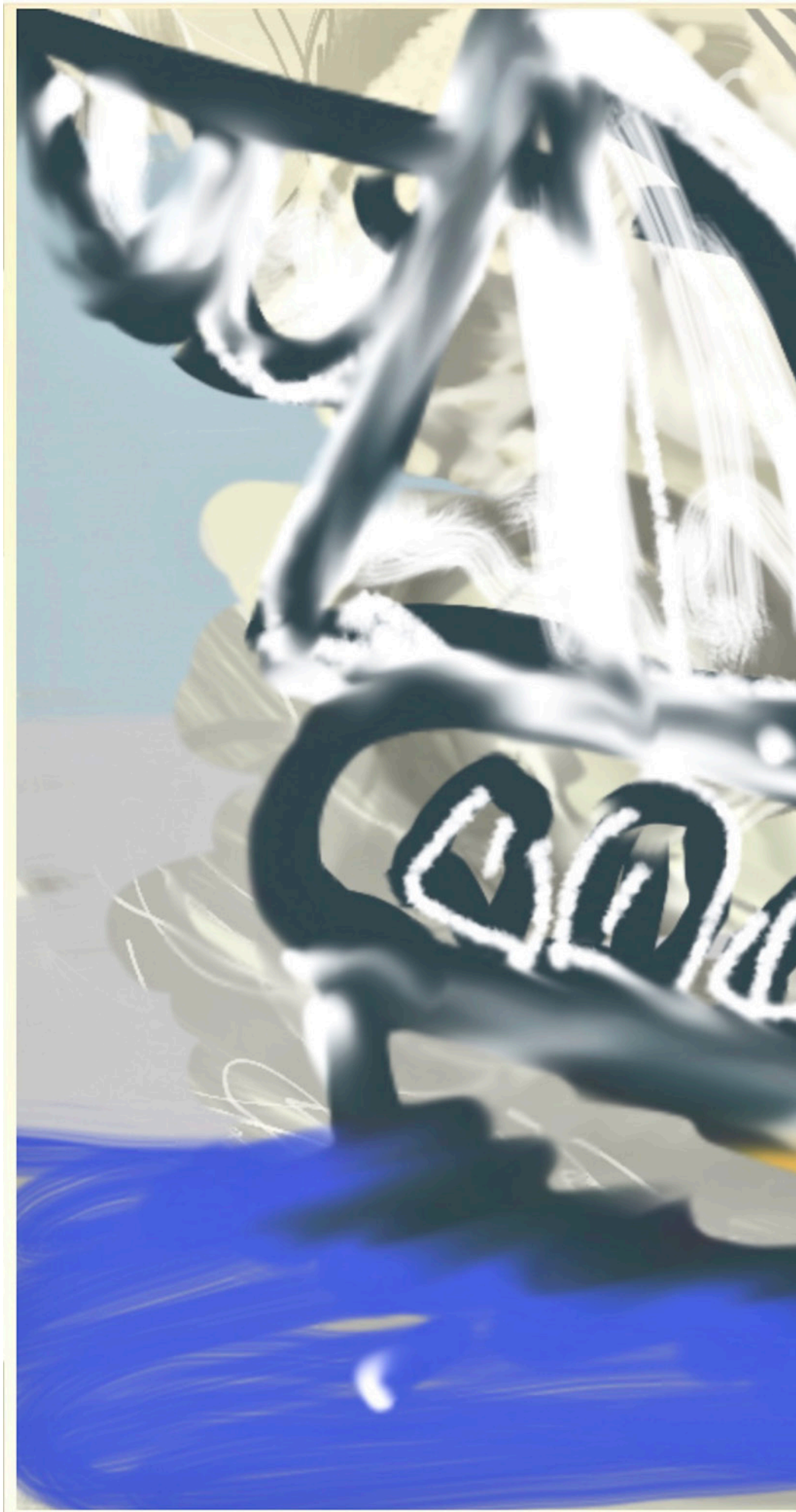
The archives of the Museum of Yugoslavia
(from: Wunderkammer, 2019)

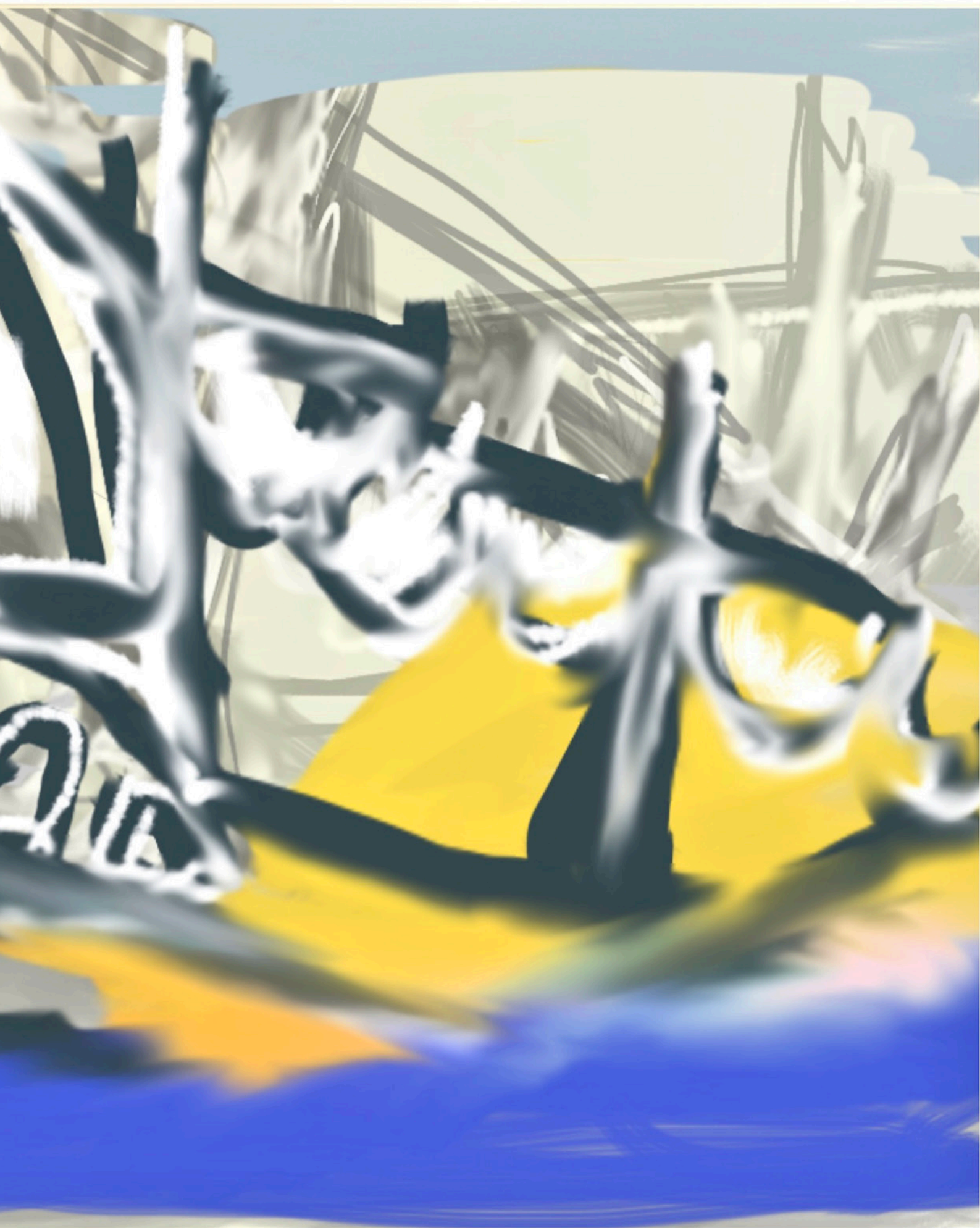
(Museum of Yugoslavia houses thousands of objects, artworks, photographs and documents from the Yugoslav era. Today, it is probably the most comprehensive collection of artifacts coming from the Socialist Yugoslavia, country that collapsed some thirty years ago. Once called the Museum of May 25, thus honouring Josip Broz Tito's official birthday, it was built and established to house the gifts Yugoslav president for life was receiving during the long decades of his rule. With no physical state to represent anymore, today it is a history museum, an art institution, a research place, as well as a monument and mausoleum of the country that no longer exists.)

What you spend years building may be destroyed overnight.









What you spend years building may be destroyed overnight.

Build anyway.

My dear Professor I should be overjoyed
if you could only come down and go with
me over the ruins. Come on and I will
guarantee you sights and incidents
enough to keep you digesting facts for
several years to come

Come on and bring your wife and make
us a visit at our home in Merida.

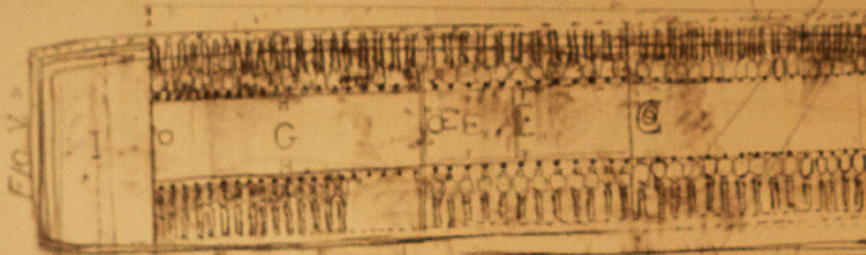
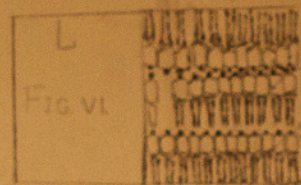
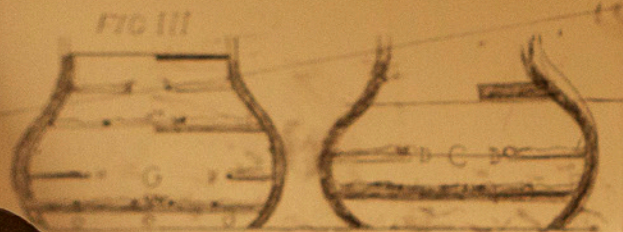
From there as a centre we will visit Ux-
mal, Labna, Choltun, Mayapan and
Ake. At Chichen Itza we are at home.
Come on! I am going to write to Mr. Salisbury
about it.

My kindest regards to your wife and
Miss Meade.

Sincerely Yours
Edwin Thompson

Pachman, Benedict, and Thompson, correspondence, 1901

ATLANTIC SLAVE TRA





UNITED STATES PATENT OFFICE.

DANIEL DE PAULA OF BRAZIL
MARISSA LEE BENEDICT AND DAVID RUETER OF THE USA

IMPROVEMENT IN TRADING-PITS.

Specification forming part of Letters Patent No. **203,837**, dated May 21, 1878; application filed
December 19, 1877.

To all whom it may concern:

WE¹ HAVE A TRADING PIT.²

IT IS SIGNIFICANT BECAUSE IT WAS USED IN THE 19TH, 20TH & 21ST CENTURIES,³ BUT NOW IT IS OBSOLETE. IT IS OBSOLETE BECAUSE COMPUTER TECHNOLOGY AUTOMATED THE PRACTICES IT WAS DESIGNED FOR.⁴

WE GOT IT FOR FREE WHEN THEY THREW IT AWAY.⁵ IT IS VERY HEAVY AND VERY BIG. IT IS BOTH MATERIAL AND IMAGE. IT HOLDS THE WEIGHT OF LAND, LABOR, AND CAPITAL.⁶

MANY BODIES, MOSTLY WHITE AND MOSTLY MALE, FOUGHT AND YELLED AT EACH OTHER IN THE PIT.⁷

WE WANT TO PUT THE PIT IN A GALLERY. OR A PUBLIC SQUARE. OR A WAREHOUSE OR STORAGE FACILITY. OR A UNIVERSITY. FIRST IN PIECES. THEN AS A WHOLE THING AGAIN. WE ARE AWARE IT IS NEVER GOING BACK TOGETHER THE WAY IT WAS BEFORE.

WE WANT TO TALK ABOUT IT, WE WANT TO LISTEN TO IT, WE WANT TO TALK TO IT. WE

WANT TO DISSECT IT, TEAR IT APART, WEAR IT DOWN.

WE WANT IT TO HOST CONTEXTUAL PUBLIC PROGRAMS.⁸ IT IS TOO HEAVY FOR JUST US. IT CONTAINS THE POSSIBILITY OF A PUBLIC. THIS PUBLIC MIGHT NOT GET ALONG WELL BUT WE THINK IT NEEDS TO GET TOGETHER AND FIGURE SOME THINGS OUT.

WE WANT TO MOVE IT AROUND. IT MAY KEEP MOVING, MAYBE FOR YEARS. WE THINK IT SHOULD MOVE SOUTH. ITS WEIGHT WILL GOUGE HOLES AS IT IS DRAGGED. IT WILL GENERATE FRICTION.

WE WANT IT TO SIT WITH PEOPLE AND PLACES WHO HAVE BEEN AFFECTED BY IT. IT IS PART OF COMPLEX STORIES OF VIOLENCE AND EXPLOITATION.⁹

WE WANT IT TO HOUSE A DEBATE ABOUT WHAT IT DISPLACES, AND WHAT DISPLACES IT. WE WANT TO EXTRADITE IT. WE WANT TO EXPOSE IT TO POTENTIAL EXPULSION.

THE PIT CANNOT BE SOLD. THIS IS A TEMPORARY INSTALLATION.¹⁰

Fig. 1 .

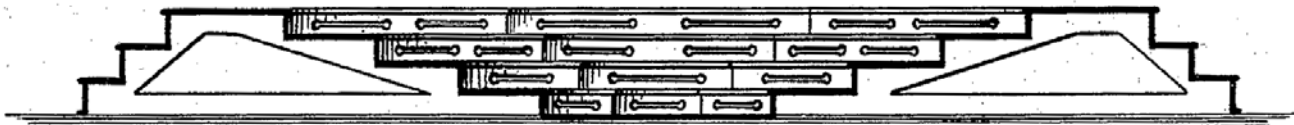
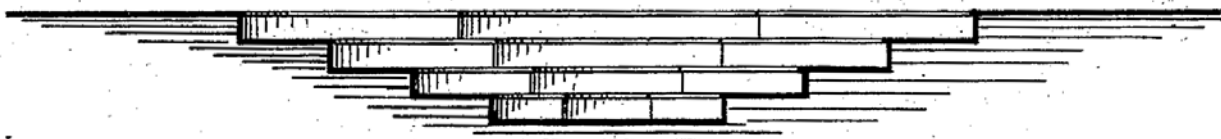


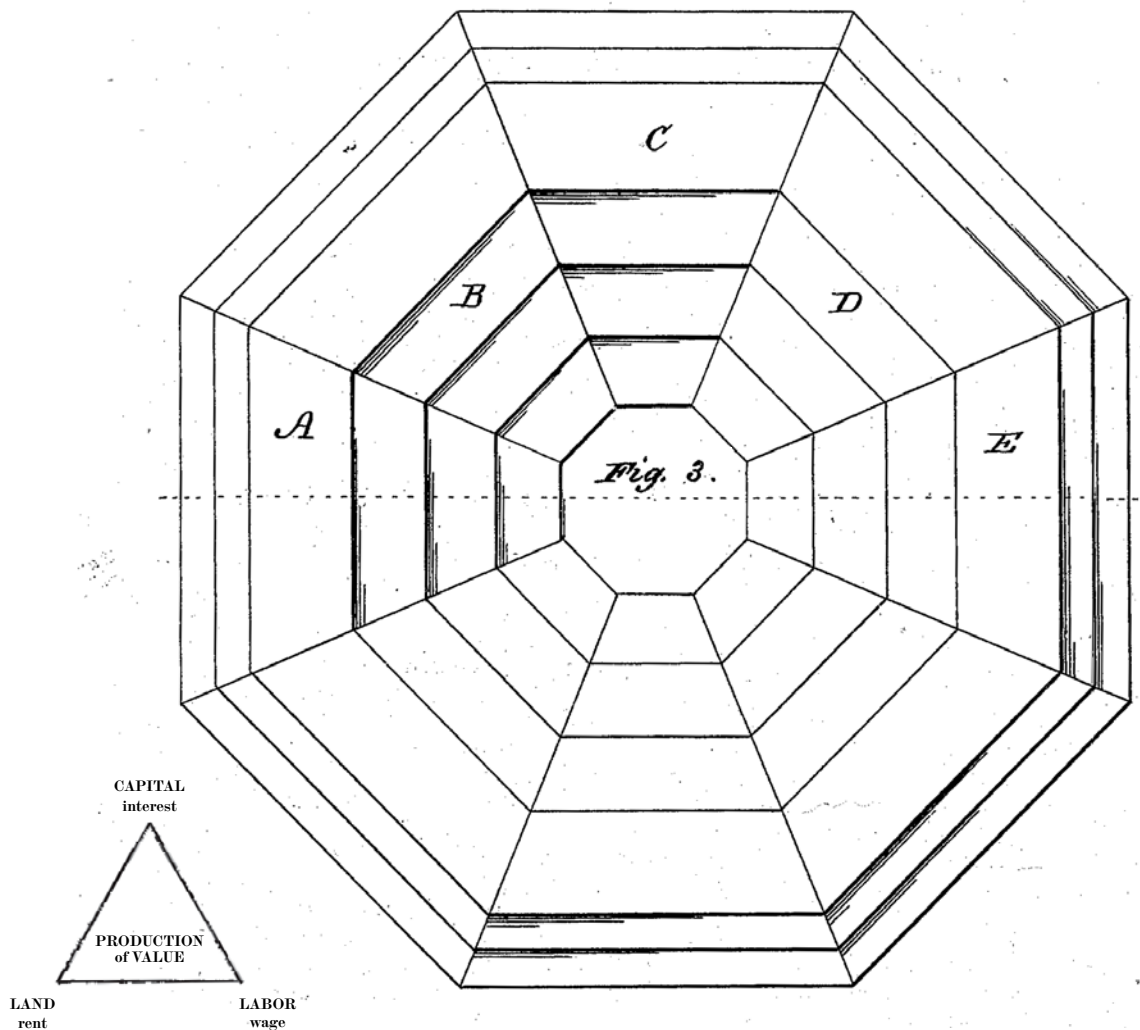
Fig. 2 .



D. DE PAULA, M. BENEDICT, D. RUETER.
Trading-Pit

Nº. 203,837

Patented May 21, 1878.



1. We, henceforth, refers to the three artists involved in the project: Daniel de Paula, Marissa Lee Benedict, and David Rueter.

2. The project began with the last-minute salvage of a 12-meter in diameter octagonal trading pit from the grain room trading floor of the Chicago Board of Trade (CBOT). Consisting of a series of stepped platforms, facing each other, and descending to a center space, the structure was designed to optimize peer-to-peer communication for commodities trading. Verbal signals and hand gestures were used by trading professionals in the pit to buy and sell a particular asset: in this case corn futures contracts- legal agreements or obligations to deliver a quantity of a particular grade of corn at a specified future date.

3. In 1878, Ruben S. Jennings of Chicago attempted but failed to enforce a patent for "a new and Improved Trading Pit or Platform." In active use at the CBOT since 1870, the trading pit design borrows from classical Western architectures of social representation, exchange, and spectacle: from the agora of Greece and the Roman Forum, to amphitheatres and parliaments across the globe. Similarly designed trading floors were later replicated throughout financial markets worldwide due to their capacity to optimize trade.

4. The CBOT's grain trading room, responsible for determining prices of grains such as corn, soya, and wheat for the global markets, ceased operation in 2015 after years of decreasing physical use driven by the proliferation of electronic trading. The once tangible and visible architecture of the trading pit is sinking into the obscurity of the black box server racks of the contemporary world interior of capital.

5. On August 6th 2018, artist Daniel de Paula contacted K.L., real estate manager at the Chicago Mercantile Exchange Group (CME, owner of the CBOT), to request, for research purposes, detailed plans or 3D architectural models of the grain room trading floor. In their exchanges, K.L. informed de Paula that the CME Group was currently in the process of disposing of the corn pit. All of the other grain trading pits had already been dismantled and removed from the commodities trading floor. Realizing there was a short time window for possible salvage, de Paula began a series of email exchanges and

negotiations. In the process, a collaboration with artists David Rueter and Marissa Lee Benedict was initiated. de Paula, Rueter and Benedict jointly financed the salvage through personal loans and revolving credit, and, finally, with on-site assistance and in-kind contributions from artist Dan Peterman and contractor G. Lane, the corn pit was brought in six dump truck loads to a warehouse managed by Ken Dunn's Resource Center located on the South Side of Chicago.

6. The pit bears a double weight: the weight of its thick layers of rubber, wood, and honeycomb aluminum, and the weight of the millions of transactions transporting masses of corn from one piece of land to another, enriching certain bodies and territories, and extracting from others.

7. A visit to a trading pit in action would yield a bodily metaphor for the gendered and racial violence endemic to the financial system, while electronic price feeds appear more innocent of such implications.

8. Any exhibiting institution will agree to enter into negotiations with the artists (de Paula, Rueter, and Benedict) to generate a contract specifying a framework for contextual programming that activates the pit and its history by staging various forms of adversarial investigation and exchange. The contract will provide guidelines for positioning the pit and the bodies that occupy it.

9. The expansion of the global production of grain commodities, especially soya and corn, conceals an interest in rural real estate as a financial asset. Consequently, in countries such as Brazil, the accelerated territorial occupation of agribusiness, stimulated by financial agents, electronic trading, and international investment and pension funds, leads to recurring violent practices such as land grabbing and deforestation, along with violence committed towards local peasant and indigenous communities, revealing inextricable colonial-era holdovers that continually organize space.

10. The pit is not to be owned by any single institution or individual, although a multitude of institutions may play a key role in its logistical transportation, maintenance, rental, installation, programming, and public exhibition. The continued displacement of the pit will necessarily wear it down, rendering it finite and unmonumental.





STILL I SING

Il buio e la luce.

Per SPB34 intendo fare un lavoro pensando all'opera di Paulo Coelho, *Manual do Guerreiro da Luz*.

Guerrieri di Luce non sono soltanto gli artisti, sono tutti gli uomini che nel buio continuano a cantare, che non si arrendono e si danno la voce l'un l'altro.

Nel canto la pittura si accompagna alle parole così come probabilmente la pittura è nata insieme alla parola quando l'umanità iniziò a dare identità al mondo.

Alla parola corrispondeva l'immagine, alla immagine corrispondeva la parola parlata (la parola scritta arriverà almeno 30mila anni dopo).

Questo agli inizi.

Poi arrivò la conoscenza e con essa la consapevolezza che ogni parola e ogni immagine del mondo e di noi stessi contengono una parte non conosciuta e non conoscibile.

Dal tempo di Orfeo questa parte è affidata alle arti, prima era territorio dello sciamano.

Torino, 2 aprile 2020.

STILL I SING

Dark and light.

For the 34th BSP I intend to make a work based on Paulo Coelho's book, *Manual do Guerreiro da Luz* [Manual of the Warrior of Light].

The warriors of light are not only artists, they are all men who continue to sing in the dark, who do not surrender, but give voice to another.

In song, words accompany painting, just as painting was probably born with the word when humans started identifying the world.

The word corresponded to the image, the image corresponded to the spoken word (the written word would not arrive until at least 30 thousand years later).

That was in the beginning.

Knowledge came later, and with it the awareness that every word and every image of the world and of ourselves contains an element that is unknown and unknowable.

This element has been entrusted to the arts since the time of Orpheus, before then it was shaman territory.

Turin, 2nd April 2020

Rêve du Mai 1939

Sensation de réveil en face d'un immense corps de femme drapé dans une robe collante en velours rouge presque ou tout à fait noir. En levant à peine la tête je vois une sorte de fenêtre coupée dans l'étoffe à hauteur du sein gauche. C'est en quelque sorte l'ornement, le seul, de la robe. Cette fenêtre avec une "vitre" (de la même matière semble-t-il que mon chapeau dit en "verre") est garni de rideaux légers de couleur que l'on hésite à nommer rose ou mauve. J'y touche bravement et force à tirer et fermer les petits rideaux très doux à manœuvrer. Mais quelque chose bouge derrière la vitre. Je me recule de saisissement et ~~et~~ j'en ai pas et regarde: C'est un liquide d'un blanc tantôt bléauté tantôt crémeux — du lait. Mais bientôt une sorte de personnage avec des petit bras humain et une tête d'oiseau

brillante me fait un geste (ou
s'adieu ou s'accueil — c'est
la même geste) et disparaît —
tandis que la vitre devient
comme brumeuse.

Je songe que la grande femme
de velours devant ^{moi} doit avoir
un visage ^{ce dont} ~~je~~ une "curiosité" (69)
passionnée me pour ^à
m'assurer. Mais à l'instant
où je lève les yeux un bruit
de clochettes derrière moi me fait
sursauter. Je me tourne tout
s' une pièce et ouvrant la
porte bleue de ma chambre
à Kid, je ^{entre} ~~vois~~ montant l'escalier
la robe, mais de dos — et
surmontée seulement d'un
essaim d'abeilles.

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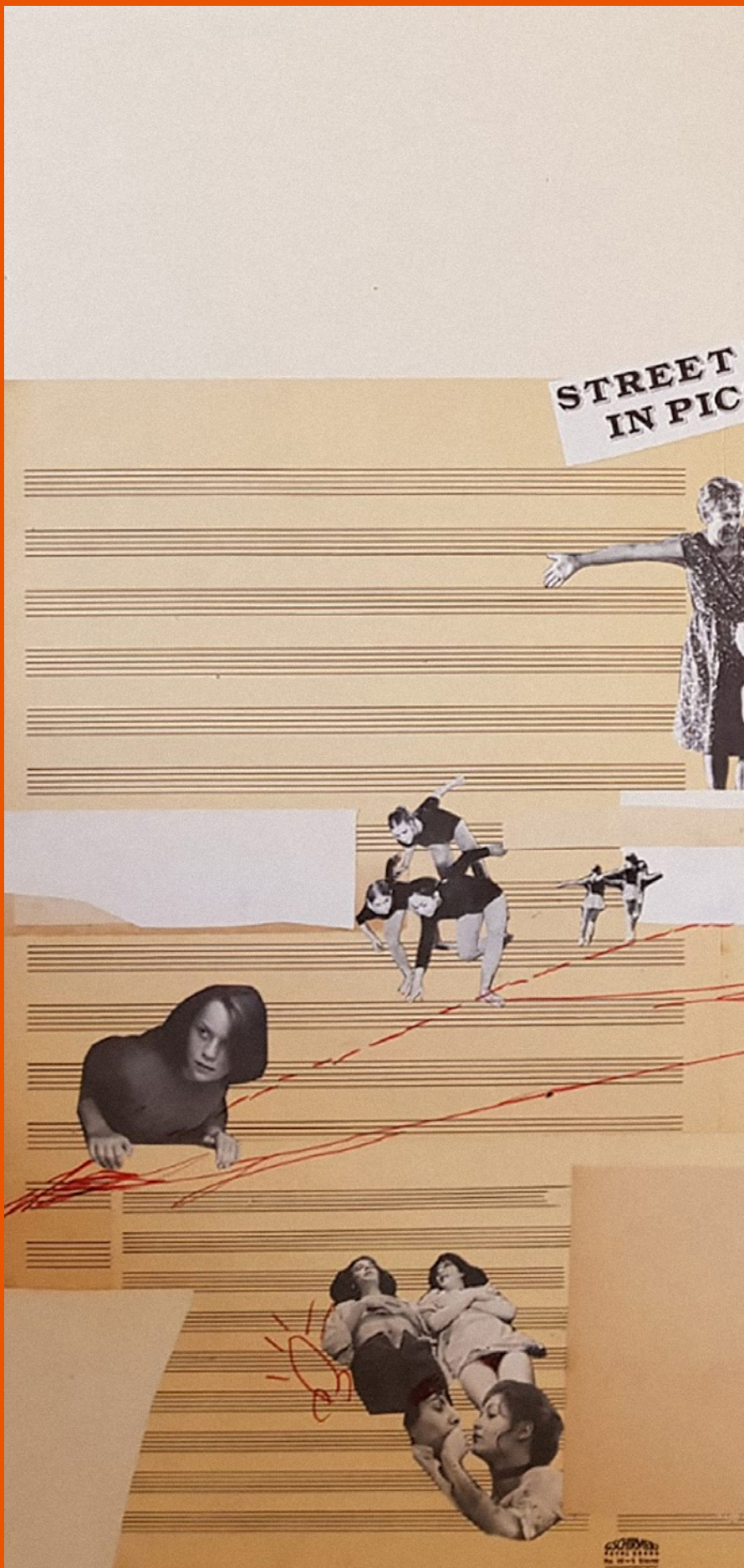
It's pure energy.

Both when Senatore works with people from the same community, achieving urban collective actions (in *The School of Narrative Dance*), when she takes photographs or makes a collage or any other kind of work, she wants to influence the perception that each individual has of themselves and of reality, activating them through the creation of an energetic "environment".

I. Bernardi

Ciò che succede, il male che si abbatte su tutti, avviene perché la massa degli uomini abdica alla sua volontà, lascia promulgare le leggi che solo la rivolta potrà abrogare, lascia salire al potere uomini che poi solo un ammutinamento potrà rovesciare.

Antonio Gramsci, in La città futura, 11 feb. 1917



PARADE
TURES



[PARLATO]

ATACA

RISOLUTO (CORTANTE) *f* SEMPRE

IN IN IN IN

PREN SI BLES

PREN SI BLES

PREN SI BLES

PREN SI BLES

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PRONUNCIAR LA PALABRA "DONDE" SIEMPRE EN EL REGISTRO MEDIO -
X = VARIAR LA INTENSIDAD DE ACUERDO AL GRASOR DE LA LÍNEA -

Handwritten musical score for "HUEY" by Carlos Puebla. The score is written on 11 staves. The first 10 staves contain rhythmic notation using 'X' marks. The 11th staff contains a vocal melody with lyrics "HUEY TE" repeated. The score includes dynamic markings like "f" and "mf", and articulation marks like "L" and "A".



We stood in one place swaying
the mirrors the landscape
a translation from an indoor piece with fans

it was the coldest day of the year.
we were hoping for wind
The camera slowed

I was really thinking about the people in the distance
the people in the capes and masks leaning into the wind
it all became a struggle in the wind



Mirror costume inspired by Jorge Luis Borges
Other costumes and masks inspired by the film *Judex* (1963), by Georges Franju
Camera by Peter Campus

de:roberto fratini serafide <serafide@yahoo.it>
a:Roger Bernat <rb@rogerbernat.info>
data:1 d'oct. 2019 19:23

Hablando de robos, estoy leyendo un libro extraordinario de Ilias Petropoulos, titulado "manual del buen ladrón". Reflexiones que he deducido de la lectura y que he ido apuntando:

La riqueza del propietario es poder. Pero el botín del ladrón es del orden de la posibilidad. Hermes es el dios de los ladrones porque los griegos reconocían un parentesco extraordinario entre la apropiación indebida y la resignificación indebida. Los artistas de verdad son, en este aspecto, ladrones de manual. Al mismo tiempo, en el ladrón este concepto adéspota y potencializador del botín viene de la mano de una alianza inquebrantable con la materialidad del mundo material. El ladrón se conforma con echarle mano a un botín. El propietario vela por su BIEN y por sus bienes. Por eso mismo, fue un error fundamental, a comienzos del siglo, pretender alinear las artes de la escena (y las artes en general) con la causa proletaria. El error procedía de un diseño del mapa de clases (cuyo principal representante sigue siendo Foucault) hecho de líneas de separación verticales. Según este modelo, en los márgenes del sistema existen grupos desprotegidos. Los artistas, a partir de cierto momento, deliraron con considerarse un grupo "marginal" de este tipo. De hecho, haber aceptado convertirse en metáfora proletaria ha contribuido a fomentar incalculablemente la retorización (y la progresiva destensión) de la causa proletaria. En cambio, la línea que separa el submundo criminal del RESTO de clases, es una línea horizontal y continua. Precisamente esta subcontinuidad (el hecho de que el submundo viva bajo los pies del conjunto de la sociedad y del conjunto de las clases, como una clase de insectos) vuelve extremadamente problemática cualquier aplicación al submundo y a sus crímenes el tipo de actancia política que Marx solía atribuir a las clases proletarias (el proletario de Marx es siempre honrado y ejemplar. Marx aborrece el lumpenproletario). Razón de más para creer que nuestra situación (la de los artistas, digo) fuera mucho más interesante cuando en el imaginario colectivo éramos un apartado específico, o específicamente abyecto, del submundo y del lumpenproletariado. Cuando carecíamos de cualquier forma, literal o metafórica, sucedánea o genuina, de "RECTITUD" (siendo en cambio especialistas del "modo oblicuo"). **Es más: el ser social del ladrón no es determinado por su conciencia (como ocurre con el ciudadano políticamente concienciado). Al contrario, es la conciencia del ladrón la que se ve determinada por su ser social, que es a su vez el producto de una precisa elección (el ladrón pudo no vivir del robo. Pero a partir del momento en que vive del robo, esta condición predetermina todos los desmanes de su conciencia).** Cualquier artista debería recordarlo: recordar en suma la naturaleza única, extraordinariamente adaptable u oportunista de una conciencia ficcionalmente "fatal" (porque es inherente a una condición totalmente "condicional" –cada uno ha elegido ser artista, aunque esta es la única elección que adquiere la forma de un destino), muy diferente a la naturaleza de subalternidades "incondicionales" (que son las subalternidades heredadas, impuestas o radicales). Precisamente esta adaptabilidad digna del submundo (y dirigida a implementar y perfeccionar el talento por el robo); **precisamente esta frivolidad estructural, es lo que ha permitido a la categoría de los artistas, como a la de los criminales (y de los insectos), una capacidad secular de resiliencia.** O de puterío tóxico. **En algunos de los pintores renacentistas que trabajaron para los papas hay por eso un núcleo de disidencia infinitamente más poderoso que en la gran mayoría de los artistas progre que tutelan como una propiedad su buena conciencia de ser proletarios.** Los artistas dinamitan el statu quo sólo asumiéndolo como un destino ficcional. **Ser nocturnos e insinceros es su mejor manera de sabotear el dogma de la propiedad.** Y ocupan para ello la mejor posición posible.

Beso. Cómo procedemos?

ARTISTS
UNWANTER
GOD P\$A\$MS
ONE BE\$\$ts
achiever
HEART RITIST
CONQUOROR

Contra a restauração como estratégia da sobrevivência. Hoje nos encaminhamos para um tempo de reavaliação das próprias forças. Mais claramente, poderíamos dizer que cada um procura reencontrar-se são apesar da sua pequena, reduzida condição. Isto não deve, entretanto, levar a pensar que, agindo deste modo, é mantida a mesma diferença que caracterizou o nosso trabalho. Sobretudo não deve ser esquecido que os tempos duros não são a simples redução dos tempos de abundância. Nenhuma redução pode conter a diferença.

Nenhuma redução pode conter a diferença.

ANTONIO DIAS











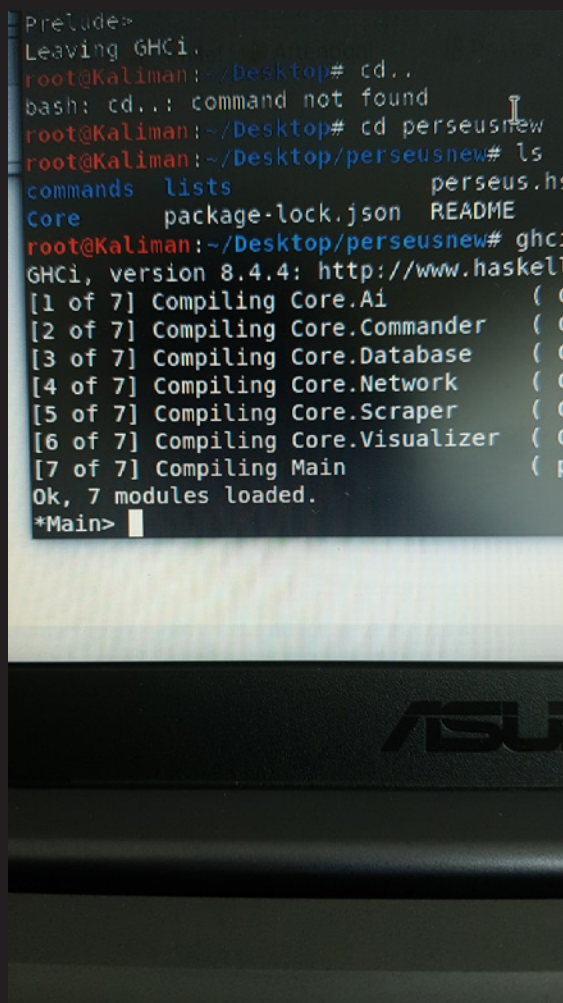


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    Not in scope: 'Bot.hs'  
    No module named 'Bot' is imported.  
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    Not in scope: 'Bot.hs'  
    No module named 'Bot' is imported.  
Prelude> 
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on Dec 17, 2015

Collaborator ...

... that's common enough to warrant a



we, here, between sky and earth

March 13th, 2021.

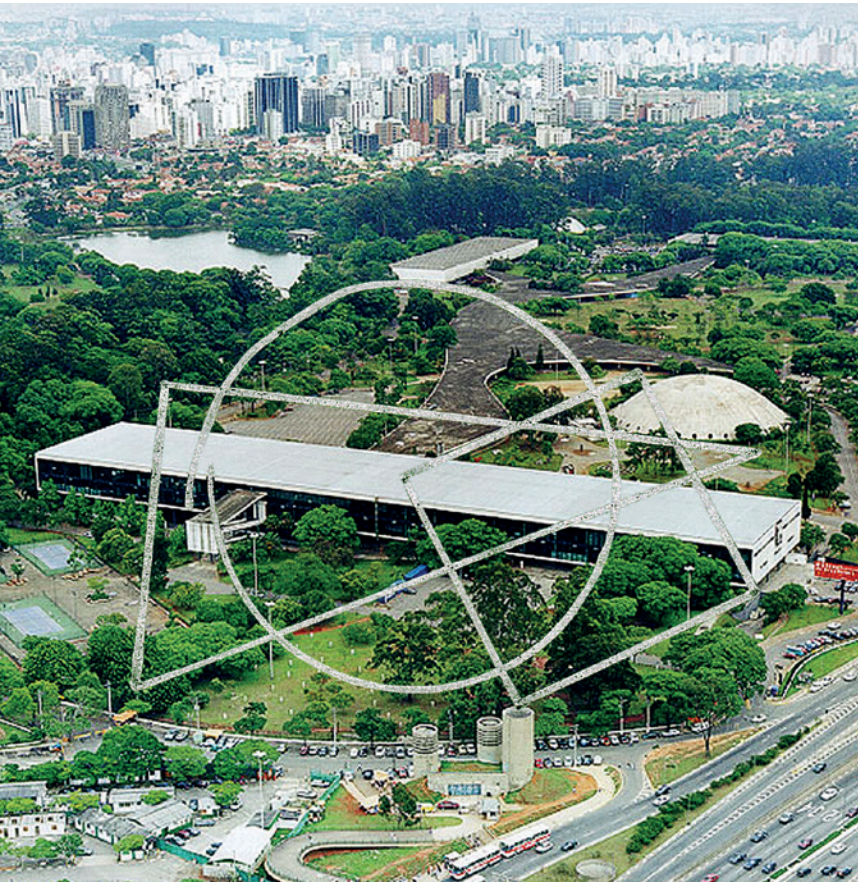
Today marks one year since quarantine began. It is still dark, almost 5 in the morning.

I am writing this letter to tell you about the project, **we, here, between sky and earth**, an action to be performed as part of the 34th Bienal de São Paulo. What will actually happen will depend on the circumstances. Or rather, it will happen through them, because circumstances are a fundamental material of the action.

It is still dark, but the sun will soon rise.

we, here, between sky and earth, begins with a flight of 27 chairs – the same number of chairs as there are states in Brazil + the Federal District. All chairs will be borrowed from public institutions linked to healthcare, education, culture, and legislation, located around the Ibirapuera Park. Each chair will move through the streets raised on 4 long bamboo poles (each 3.4m) tied to its legs. Chairs from schools, hospitals, legislative assemblies, theaters, libraries, museums, clinics will arrive one at a time, from above, at the Ciccillo Matarazzo Pavilion. We will be 7 people + 1 double-sided mirror carrying out the successive walks. And, rest assured, we will take all necessary precautions in relation to the pandemic, because we are only interested in making life in life.

we, here, between sky and earth, continues with the aligning and setting of the materials involved. The 27 chairs will be positioned in the exhibition space and visitors may sit on them if they wish. The chairs are not "*objets trouvés*" (found objects), nor were they created for the occasion — they are invited objects. A very specific type of thing, a public thing (*res publica*) — they are not commodities, nor private property, but common goods. As for the bamboo poles, we will work with 9 poles in total, placing 1 inside + 8 outside the building. The 8 outside will be partially buried into the ground in the Ibirapuera Park (2.9m in the earth and 50cm out), and



the pole inside will be suspended. Taking the rectangular shape and scale of the pavilion as a reference, the 9 chosen spots to place them mark the 3 vertices of a triangle, the 4 vertices of a square, and 2 diametrically opposite points of a circle, all drawn in superposition over the building. The pole inside the exhibition space simultaneously establishes 1 vertex of the square + the center of the circle. Positioned near the chairs and suspended 50cm off the floor by a steel cable, it is a pendulous aerial line. And, on the floor below this pole, there will be the mirror, whose form is born out of the intersection of the 3 shapes (1 curved side, another diagonal, and 2 right-angles). The ends of all bamboo poles will be wrapped with steel cables, in compact and shiny spirals. The same metal will also be used in the chairs. We will fix small signs on all of them, indicating the name of the institution they came from + the title of the project + the edition of the Bienal.

The dawn is almost beginning to begin.

With the chairs and suspended bamboo will be photos of the flight in action: images of the streets, people, mirror, chairs, and bamboo poles in motion. In addition, there will be 1 aerial image of the Ibirapuera Park, with the triangle, circle, and square drawn out in silver. There will also be images of the poles being stuck into the ground. This way, visitors will know where the bamboo poles are, will see how they were set, and understand the lines and the force-field in question.

It is starting to lighten up — the day will be blue, but I see everything in silver.

An important moment in **we, here, between sky and earth**, will be a conversation that will take place with the participation of the chairs, public workers from the collaborating institutions, invited artists, and the public. We do not know if the event will happen virtually or in person. But we know that this meeting will serve for us to question ourselves on how we can articulate diverse types of knowledge, create consistent inter-institutional actions, and work collaboratively

better and more often. It seems to me that if we do not start developing actions in this direction, we will continue to be confined even after the quarantine has ended. And I think that now is really the time for artists to contribute more directly to the creation and implementation of public policies in general. This meeting is an inquiry in that direction.

The day has dawned. Morning has just begun. There is light, more and more light.

Once the Bienal is over, **we, here, between sky and earth**, finishes, but it does not end. All the materials, aligned, set, and transformed through art, will continue on, towards different destinations. The borrowed chairs and the photos will be taken to their new institutional homes in a pickup truck. They will all be swapped: the chair that came from the hospital, for example, will now belong to the city hall; the chair that once belonged to the city hall will now belong to the school, and so on. A photo will be given at each delivery as a thank you. However, what will be done with the new acquisitions in each institution is not for us to say — chairs, people, images, narratives, and forces will continue moving one another. We hope that beauty and many alliances will be born from these moves.

As for the other materials, the bamboo poles will be taken out of the ground, dried in the sun, and burned in the Ibirapuera Park. The steel cables will be melted down and transformed into a compact sphere that will be wrapped in cotton wool and kept in a wooden box. So, white cotton wool and silver sphere will live in the darkness of the box. The mirror will be buried in the Park. And, who knows, one day may be found. If so, I hope it will be possible to see in it all that it saw.

Good morning, a big hug and on we go — **we, here, between sky and earth**.

Eleonora Fabião

Artist notes on *Abstracted/Family*

On those long, dark nights when you can't get to sleep, who do you think of first? A former lover? Your current partner? A friend who hurt you? Or maybe a family member?

Family 1

Your being here results from a chain of accidental encounters in your family history, and in a sense it is also one end in the history of humanity to which your family history belongs.

The word *family* has multiple associations. It can be linked from traditional or patriarchal models of family to nationalist ideologies, but on the other hand we also describe relationships formed through temporary connections as being “like family,” as in the case of a film crew, for example.

In *Genron O: Philosophy of the Tourist* (Tokyo: Genron, 2017), the contemporary thinker Hiroki Azuma identifies three main characteristics of the family. They are:

Compulsoriness (a family cannot be easily entered into or left)

Contingency (a family is an assemblage of coincidences: children cannot choose their parents, while parents cannot choose their children)

Expandability (a family can be expanded to include anyone who shares the same food and roof, and is not restricted to blood relations)

In other words, a family can be defined as a group that has strong bonds but is constructed by accident while also being expandable.

“Since it is possible for family membership to be based solely on personal affection, it can at times even extend across boundaries between species. This is misdelivery caused by empathy.” (“Family,” in *Genron O*, 222)

For instance, we often say our pets are our family members. In this sense the expandability

of the family concept allows an empathy that even crosses interspecies boundaries. In which case, simply spending time with other people in a temporary communal situation might be enough for one to form a bond with them. This could be an alternate possibility for producing solidarity.

Roots

In Japan, people with one parent who comes from another country are commonly referred to as *hāfu* (from the English “half,” used in place of saying “half-Japanese, half-Brazilian,” etc.) and viewed as “foreigners.” Even those who are Japanese nationals or were raised in Japan can be labeled “foreigners” based on the slightest distinctions in their features. In other words, they can become objects of discrimination. This sensibility probably feels weird to anyone who has ever lived in a city like Paris, London, or Los Angeles. Binaries like the above between “Japanese” and “foreigner” don't really make sense in places where many people from all kinds of backgrounds live together.

The protagonists of this project have roots in the Korean Peninsula, Bolivia, Bangladesh, and Brazil, respectively. Since they were either born in Japan or came here at an early age, they are all native Japanese speakers and were all raised in a Japanese cultural environment.

There is a fantasy in Japan that the Japanese are a homogeneous race. But even in this small island nation there are differences in culture and cuisine between regions. Of course when we think of the people in Okinawa or the Ainu in Hokkaido then it puts the lie to the notion of a “homogeneous race.” What is made clear by the research of one of the advisors to this project, Lawrence Yoshitaka Shimoji, is that even though Japanese who had foreign roots already existed in Japanese society and held Japanese nationality after World War II, they were made into “foreigners” based on their features and rendered invisible. Although immigrant-related issues are receiving more

attention in Japan in recent years, we really need to question why we still do not have a more diverse image of the Japanese people.

Socially Engaged Abstract Painting

Abstract painting envisions its ideal viewer to be a universal human subject equipped with the visual faculty for perceiving color and form. One who transcends time, locality, race. In this sense abstract painting is predicated on the idea of equality. Of course I can't say whether this is the actual reason for it, but previously when I did research at anarchist cafés, independent bookshops, and refugee aid centers in Greece, I noticed that they always seemed to have abstract paintings hanging on their walls.

Since I'll be having the protagonists make abstract paintings this time, I asked the curator Mika Kuraya to think about how painters and painting practice can be related to sociopolitical history. She had organized an exhibition on painting and the Great East Japan Earthquake and Tsunami of 2011. I also asked the painter Ken Sasaki, who is a friend of mine, to help out with the painting workshop. In fact, the three of us traveled to the disaster area together in 2012, the year after the earthquake.

There's a tendency to think of painting practice as an act that is cut off from society, carried out by solitary painters secluded in their studios. But recall for example the painters who were designated "degenerate artists" by the Nazis beginning in the 1930s and became refugees. Many of them fled Germany for the United States, where they created new art scenes. Or take someone

like Laura Owens, who opened a space to show her works as a place for her local community in Los Angeles, and sees her art practice as a comprehensive activity. (It was a shame that her space, 356 Mission, was denounced by antigentrification protestors and eventually closed down.) So artists also get involved in social events.

Family 2

This time I am exploring the protagonists' personal histories through the unit of the "family." The protagonists are four complete strangers who would never have met if not for the project. They each have complex cultural roots (influenced by the immigration policy of the former Japanese "empire" or the events of World War II, or resulting from global flows of population) and come from diverse backgrounds.

Their family and personal histories echo through the black box of the theater, while the abstract paintings they made together in the white cube of the painting studio are a metaphorical mixing of their backgrounds and thoughts. Everyday scenes shot in a typical suburban house weave together acted with spontaneous utterances, virtual family relations with real family stories, and the conversations and actions of the four protagonists with paintings in which multiple forms inhabit the same space. As we watch the life of this "accidental family" unfold between fiction and reality, perhaps it will prompt us to ask ourselves a fundamental question: "Who am I?"

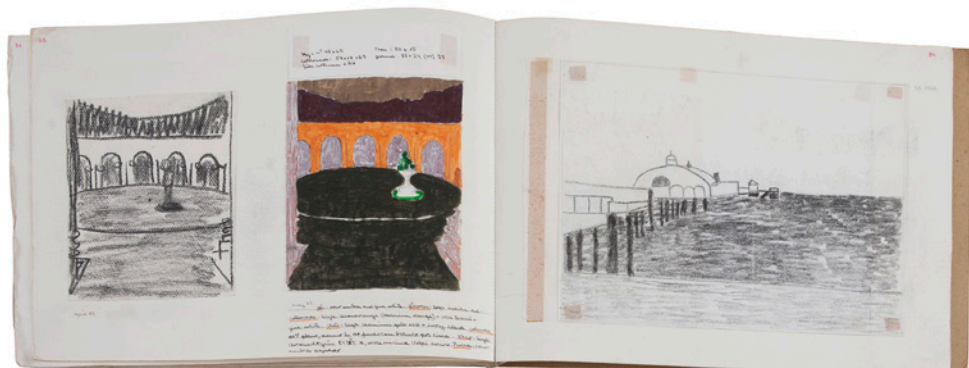
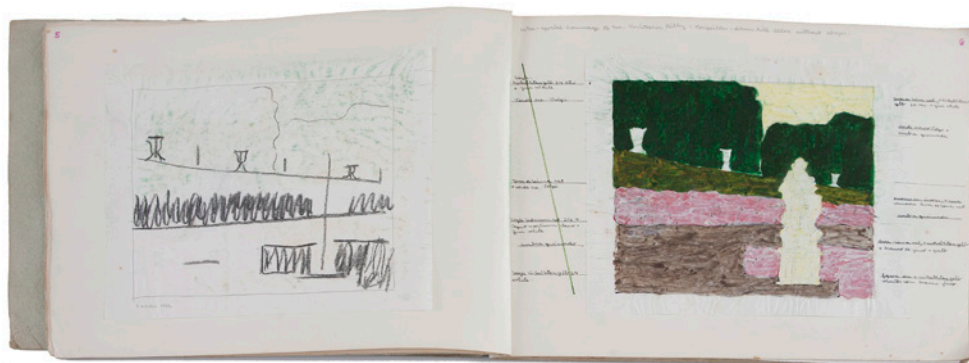
Tokyo and Kyoto, June 2019

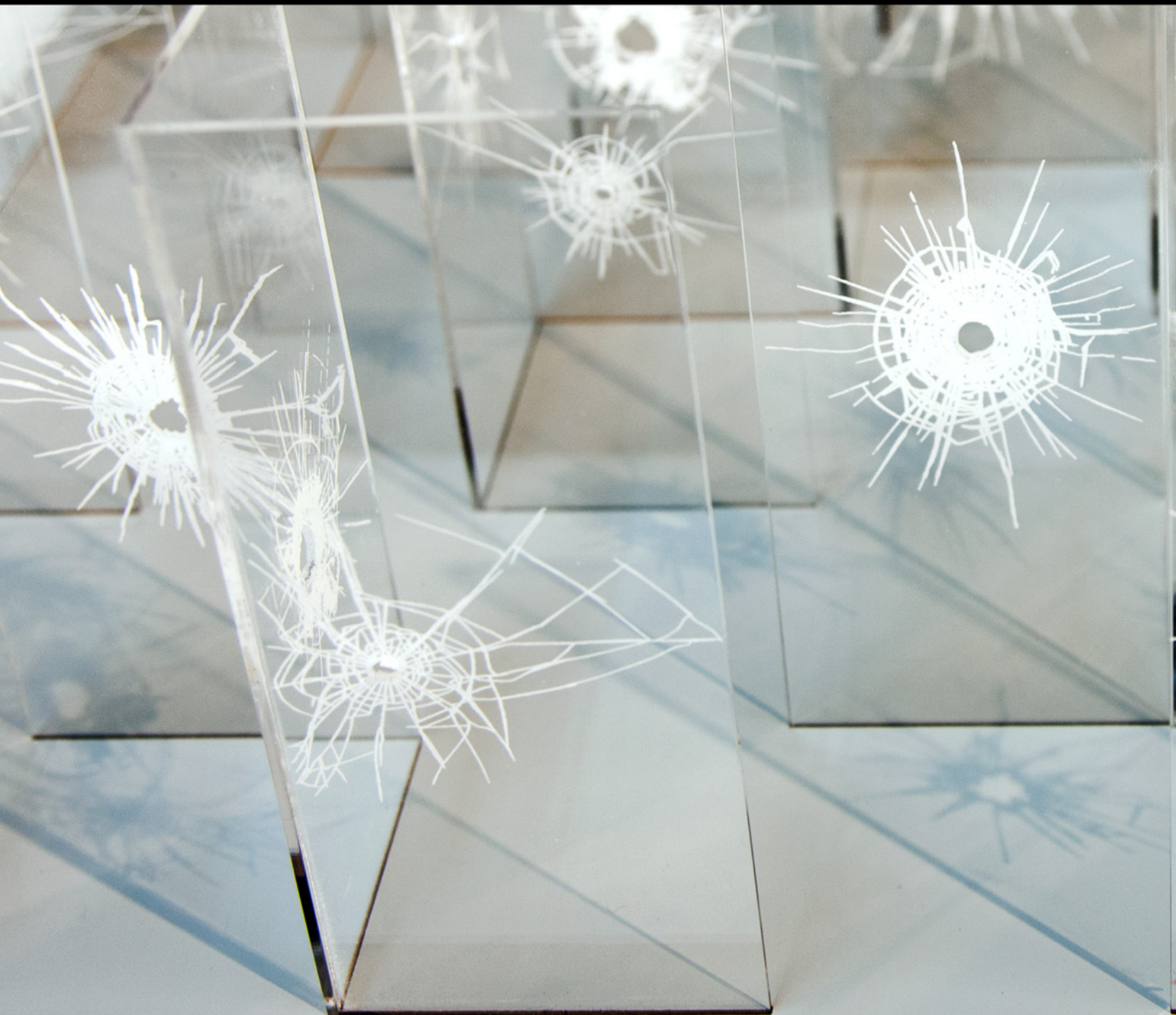
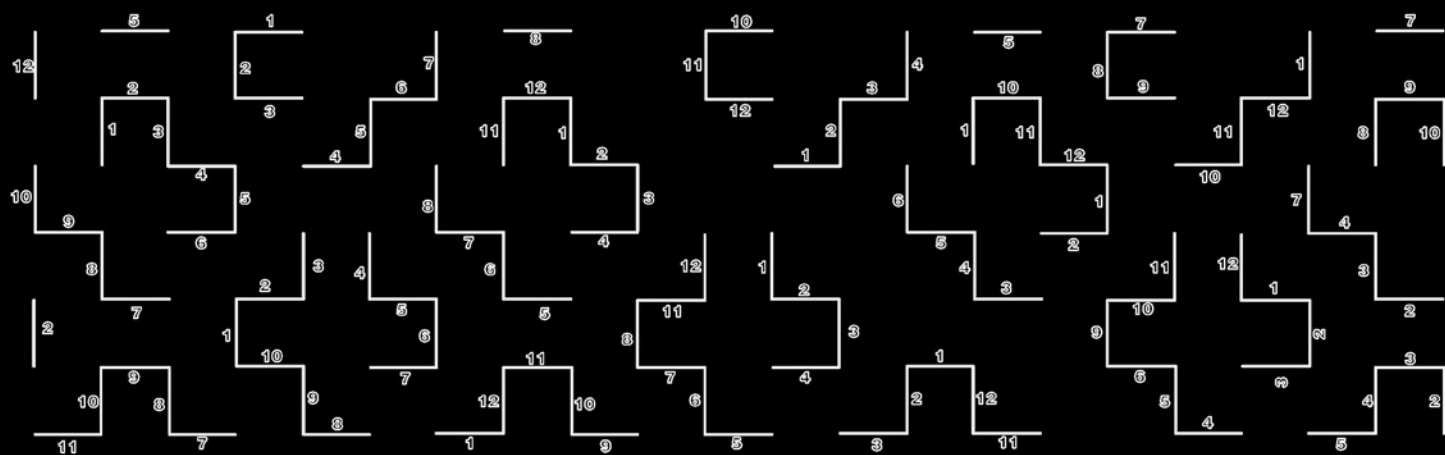






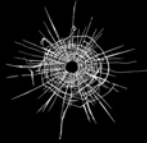








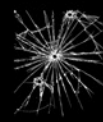
TIRO1



TIRO4



TIRO7



TIRO10



TIRO2



TIRO5



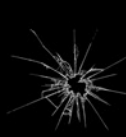
TIRO8



TIRO11



TIRO3



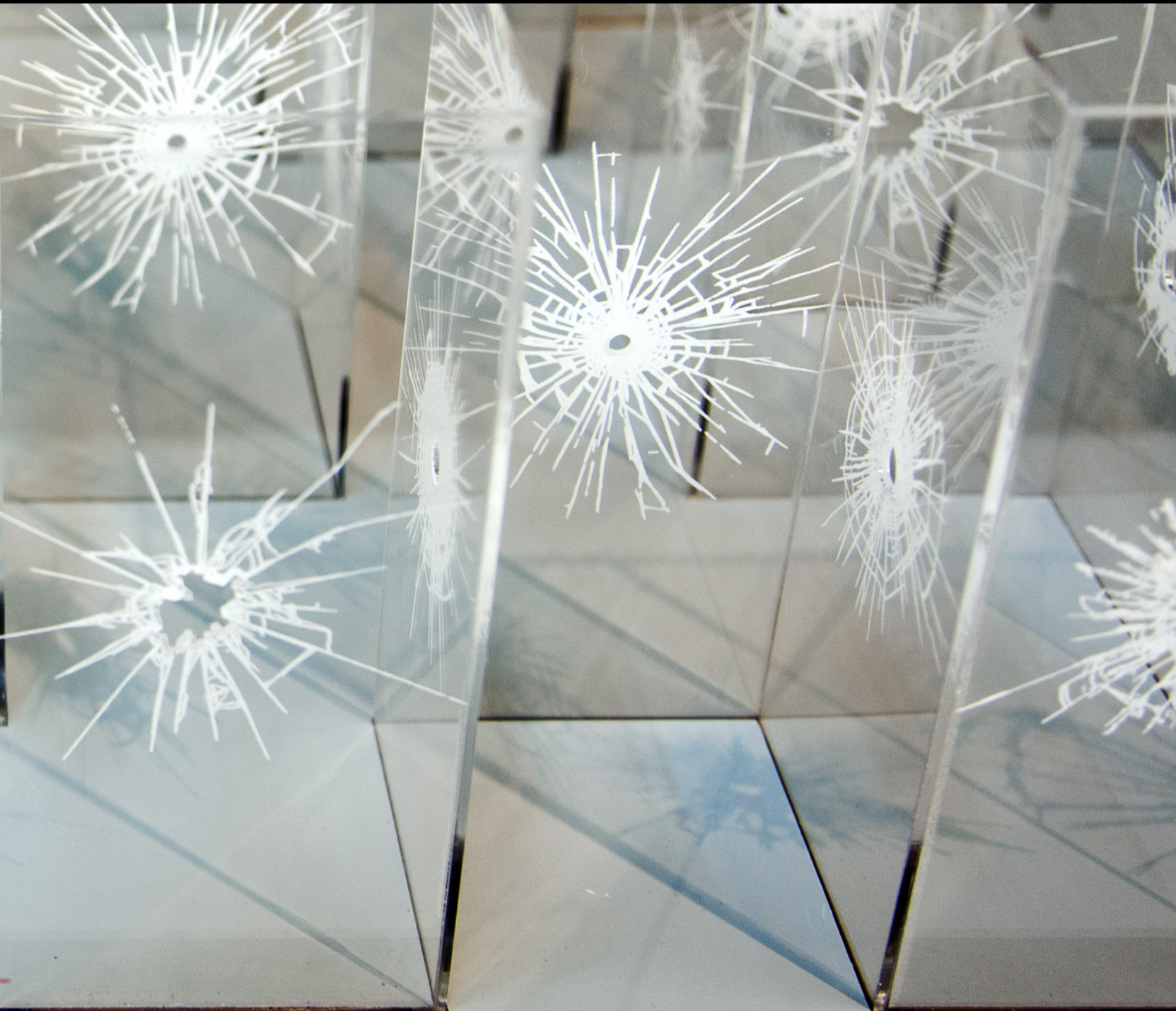
TIRO6



TIRO9



TIRO12



start with
the thought
that to start
with a thought
and allow the
pressure to think
of the thought
to dissolve
to let
the pressure
dissolve
this dissolving is
a solution
he writes
it is one
solution and
for now it
will do
it trails off
into the distance
and at the end
of the page
obsolescence
i read
what a beautiful
word
the gradual
process
of becoming
obsolete or
out-dated and
no longer
used
he says
things are
changing
too fast
to allow
for notions of
permanence
planned
obsolescence
i repeat
the words

and i know
he is not
speaking
about how
the term
was first used
to explain
the sudden
loss
of the value of
skyscrapers
as the new
and the better
continue
to out-compete
the old
the calculated
average
architectural
lifespan
of buildings
to give a rough
estimate
for their
impending
obsolescence
on the horizon
or in the air
as it were
which due
to their
ever-changing
functions and
tastes
it is believed that
hotels will
become
obsolescent
faster than
banks
but i think
he meant
something else
words written

only
in lower case
letters
for aesthetic
reasons
he says
it is very beautiful
and
anti-hierarchical
it's horizontal
thinking
one long
continuous
line or
a thought
that dissolves
into the distance
one word brings
the next
and it goes on
like this
holding on
to nothing
to no thing
no body
she brought
her dog in
it was lying
under the table
or under her
chair all day
she said
that writing
started with
the big bang
and so then
reading too
i cannot
imagine one
without
the other
i am
writing
no reading

it is two
sides of the
same coin
and
somewhere
in between
i am
listening
for a
silence
perhaps
or for
something else
it brings me
closer to
a place
where i can
think feel listen
and change
for a moment
how things are
until
like it or not
there comes a
point where
the line
or the thought
ends
not because
it's finished
it's not
so i hold on
with fear
and trembling
like king kong
i couldn't resist
the high rise
and fall
this is not
a place to meet
without losing
each other
i tremble
as if

there would be
a salvation
utopia is
not a dream
he says
it is what
we are
missing
in the world
and i hold on
to that
which is
missing
one lives
in hope
the other
in memory
more or less
possible
more or less
liveable
building up
a world
word by word
one
on top of
the other
in order to
keep us there
on hold
for a little
longer
how much
longer
i don't know
until it
dissolves
into nothing
and that's
a good place
to start from
nothing
i draw a line
which is

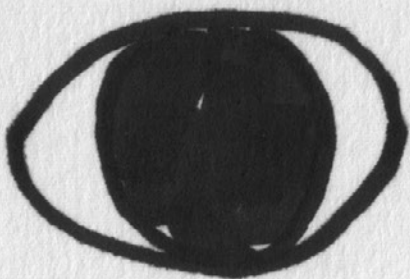
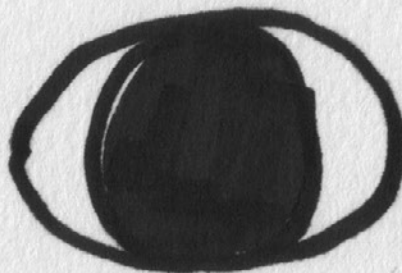
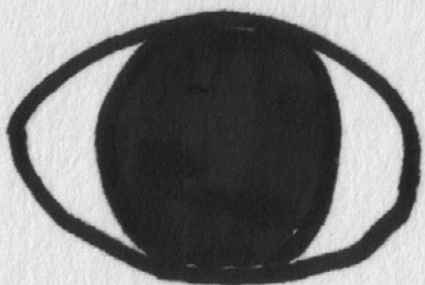
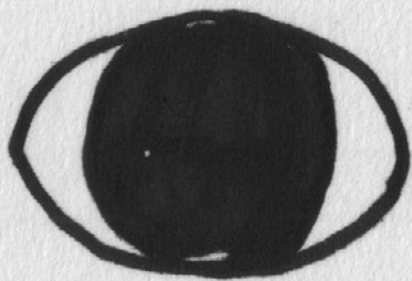
not a line
it's more
like a thread
and then
replace thread
with pencil
and i follow
and work
my way
down
i feel the
gravitational
pull of
the pencil to
the paper
so to speak
in the legend
it's a thread
in reality
something else
a thought
perhaps
or a pencil
and it goes on
like this
the gradual
process
of becoming
obsolete or
just simply
used up
like the pencil
for example
as the text
gets longer
the pencil gets
shorter
until there's
hardly
anything left
to hold
or to write with
planned
obsolescence

can this be
what he meant
tools
and machines
or technology
descriptions
passages
imagine entire
pages
or paragraphs
paper
memory
he says
he wants to
start from
the idea that
everything exists
already
that it's an act
of resistance
everything is
in connection to
everything else
and what we
cannot
understand is
what links us
together
standards
protocols
advice
proposals
plans
programs
paradigms
keys
qualities
behaviour
contracts
ideas
beliefs
convictions
understanding
distance

i pick up
the thread and
write
it down
on a piece
of paper
how much
longer
not much
just this
one thought
in mid-air
and
it trails off
into the distance
at the end
of the page

by
mette edwardsen
with reference to
a poem by
nick piombino
vinciane despret
a conversation
between
nora young and
jean-michel wicker
and agnès b
speaking about
édouard glissant





The Analog Film Strip

35mm wide. Perforation holes along both edges at 3 millimeter intervals to facilitate mechanical transport. Material base on one side, light sensitive emulsion on the other. Film and photography share one and the same raw material. In fact, in the case of the 35mm filmstrip it is the exact same: If we work with the strip vertically we produce a motion picture film, while if we work with the strip horizontally, we produce a photographic image. Focusing on the format of the 35mm filmstrip not only shows the essentially kindred nature of analog photography and film. It also reveals how one and the same strip of film can be variously considered and utilized.

Industrially produced film cameras bear a variety of premanufactured characteristics which determine how surrounding reality is supposed to be filmically represented. A central aspect is constituted by the division of the filmstrip into 24 frames per second, enabling a presumably neutral and continuous representation of reality upon projection. But what if this intrinsically problematic process does not meet with one's own desire – if it is not of interest to work with the concept of reproduction, but instead intriguing to probe and explore other visual connections and manifestations?

In my opinion it is in this regard that the film strip offers a vital opportunity. Before it is exposed to light, analog film is not divided into individual frames. Film is by nature blank. It is an empty strip that can be inscribed by various recording concepts. It is constituted by a physical materiality upon recording that can itself enter actual physical space.

To this end I create spatial camera forms that rely upon the principle of the camera obscura and that can assume a different shape for each individual project. Thanks to the film strip, these camera sculptures provide a starting point for the cinematic gaze. A gaze detached from the human eye. A gaze that primarily thinks in terms of spatial relations and not according to compositional qualities circumscribed by a rectangular film gate.

It has become necessary for me to decouple the film strip from the traditional camera. In my view, there is a space between the polar opposites conveyed by a relatively exact mechanical reproduction of reality (camera) versus complete visual abstraction (camera-less). A space in which the politics of descriptive representation appear negotiable. Only the medium of analog film opens up this space. A space of negotiation.



THANK YOU & GOOD NIGHT
JUBILEE
SPECTRE
PRESENT

WITH DIALO BLONDIN DIOP - OUSMAN BLONDIN DIOP - MARIE THÉRÈSE DIEDHILOU
ALIOUNE PALOMA SALL - BOUBA DIALLO - CHEIKH HAMALA BLONDIN DIOP
ALYMANA BATHILY - LANDING SAVANÉ - MARIE-ANGÉLIQUE SAGNA
MAMADOU KHOUMA GUEYE - FELWINE SARR - FOU MALADE - MADIW NJAAY
THIERNO SEYDOU SALL - FI LU - MAME AWA LY FALL - DOUDOU FALL

JUSTE UN MOUVEMENT

A FILM BY VINCENT MEESEN

ASSISTANT DIRECTOR MAMADOU KHOUMA GUEYE - CINEMATOGRAPHY VINCENT PINCKAERS - SOUND LASZLO UMBREIT - EDITING SIMON ARAZI
SOUND MIX RÉMI GÉRARD - MUSIC DIRECTOR WOUTER VANDENABEELE - COLORGRADING MILÉNA TRIVIER - IMAGE LAB COBALT - SUBTITLES ERIK LAMBERT
PRODUCTION GENEVIÈVE DE BAUW - VINCENT MEESEN - OLIVIER MARBOEUF - INNEKE VAN WAEYENBERGHE
A BELGIUM/FRANCE COPRODUCTION - JUBILEE - THANK YOU & GOOD NIGHT PRODUCTIONS - SPECTRE PRODUCTIONS - CBA CENTRE DE L'AUDIOVISUEL À BRUXELLES - MAGELLAN FILMS
WITH THE SUPPORT OF CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES - SERVICE PUBLIC FRANCOPHONE BRUXELLOIS - FLANDERS AUDIOVISUAL FUND (VAF)
ART ET RECHERCHE - RÉGION BRETAGNE - IMAGE/MOUVEMENT - CENTRE NATIONAL DES ARTS PLASTIQUES (ICNAP) - ARGOS CENTRE FOR AUDIOVISUAL ARTS
CENTRE POMPIDOU, PARIS - MU.ZEE, OOSTENDE - 34A BIENAL DE SÃO PAULO - TAX SHELTER OF THE FEDERAL GOVERNMENT OF BELGIUM

DESIGN: MICHAEL KLOOS - VINCENT MEESEN

JUBILEE



spectre



VAF

magellan

71

71



Centre
Pompidou

ARGOS

MU.ZEE

34A

BIENAL

SÃO PAULO

TAX SHELTER

OF THE FEDERAL GOVERNMENT OF BELGIUM

What you spend years building may be destroyed overnight.

Build anyway.

*The profession is that of a poet
or a kite flyer.
Which amount to the same thing.*

tenteio

In 1983, Thiago de Mello published *Arte e Ciência de Empinar Papagaio* [The Art and Science of Kite Flying], an essay about the ancestral practice that, according to him, has evolved to an unequivocal degree among the old and young masters in Manaus. To fly a kite is to play with the wind, dance with the intangible, to take risks with moves like the *trança* [weave], *peleja* [battle], *relo* [cut]. Or the *tenteio*, which consists of rapidly pulling and releasing the line, making the kite oscillate in the air, testing its weight, suspending movement, deviating the route, and throwing off the opponent.

Foi no Chile, a propósito, que fiz publicamente o meu primeiro gesto de respeito pela riqueza cultural e artística do papagaio. O Brasil acabara de fundar, sob a minha direção, em 1961, o Centro Brasileiro de Cultura em Santiago do Chile. O prédio, um anexo da Embaixada, especialmente reformado para servir de sede às atividades culturais da missão brasileira, abrigava uma galeria de arte, inaugurada, em noite memorável, com uma exposição conjunta de duas notáveis artistas plásticas latino-americanas: a nossa querida gravadora Ana Letycia e a extraordinária pintora catalã Roser Bru, radicada no Chile desde os tempos da Guerra Civil Espanhola. Pois bem: a segunda exposição foi a dos *volantines* de don Guillermo Prado, homem de fina sensibilidade para a magia da cor e cujo amor aos papagaios o levava a lucidíssimos delírios. Como Manuel Bandeira levantava-se ao meio da noite para botar no papel um poema que o perseguia no sonho, assim também Prado acordava agoniado para anotar os desenhos e as cores de um *volantín* fantástico que o visitara enquanto dormia. Era a primeira vez, e com enorme êxito de público, que uma galeria de arte latino-americana promovia uma exposição de papagaios: todos do mesmo formato quadrado, ligeiramente romboidal, mas cada qual com a sua força própria de luz e de cor. Na abertura da mostra, não perdi a oportunidade de falar no papagaio amazonense e no que ele representa para a nossa cultura.

Com estas anotações agora retomo o tema: é o meu segundo gesto de amor. Com este livro inocente e espero que não de todo inútil. Trato de fazer o que possa servir à vida do homem. Espero que este livro sirva à beleza e à alegria de viver.



tenteio: notes for a foreword, a post-word, or — better said, an after-image

*What you spend years building may be destroyed overnight.
Build anyway.
-E.B. Itso*

Elvira Dyangani Ose

Nothing that you are about to read really matters. So, seriously, you can stop right here.

If you continue to read, however, I would like to suggest that you not take these words, as you should not take the images that preceded them, as something they are not. This is not an introductory chapter to the ideas behind the compilation of such imagery, aiming to make sense of a narrative imposed by pagination, a sense of order, a story that I attempted to build. For it is not that.

It is also not written as a reference intended to speak for the works of art that this book features. I'm afraid it is not that either.


I would be misleading you if I wrote that there was a pre-existent narrative that I had in mind, a pre-established alliance of pursuits surrounding the suspended relationships between the images. Or that I had found a trace, a unique imperceptible trace, made apparent through aspects of the works – colors, sizes, themes, motives; elements – at times, distinct, other times subtle, sometimes puerile. There was something more powerful than that, yet more elusive. Something I strive to grasp with words, which for that very reason made a more compelling case for it to be just visual. I hoped for more than mere associations – and if you find them, then doubt yourself.

I spend months moving those images from one point of the narrative to the other, creating stories in my head. None of them are the real story to tell; there is no such story. If anything, there is a set of conditions of possibility for the exhibition to emerge; the sum of a myriad of conversations aiming to build up moments, tentative gestures, *tenteios*. Philosopher Maria-José Mondzain notes, “The visible does not contain the image, just as what is finite does not contain the infinite: the visible is a trace, a vestige of an incommensurable presence. The visible is deserted by what it shows. Seeing an image means gaining access to what gazes out from within the visible itself; it means offering the immanence of an absence to the gaze.”¹

1. Mondzain, Marie-José. “What Does Seeing an Image Mean?”. *Journal of Visual Culture* 9.3 (2010): 307-15. Web.

That absence has been made even more palatable considering the pandemic. The impossibility of experiencing works in the flesh, the constraints of the flat screen of computer monitors. I think now of everything that is lost in the art history lesson, where images – although contextualized – are featured at the same size, being the standard dimensions of the slide show. I recalled my first trips to cities like Florence, and visits to museums such as the Uffizi, being breathless in the presence of works that I had only experienced in the framework of a crowded and poorly illuminated classroom.

Speculation is, indeed, its own kind of wonder.



Like many of us, the 34th Bienal de São Paulo revised its plans in response to this new and intense present. This edition, which had already planned to extend in both time and space, gained an extra year: having started with a solo show and performance at the Bienal Pavilion in February 2020, the program will now only come to a close in December 2021, after three months of the big group show.

The spaces where this extensive program takes place have also changed and spread out into the virtual world. If digital elements have been present in Bienal de São Paulo editions since 1996, they inevitably became a principal feature of this one. Through them, we can make public the artistic, curatorial, and institutional reflections that always emerge in the preparation of a Bienal but that, because of the duration of the project itself, are usually restricted to those who take part in it. Moreover, with the new emphasis on online programming initiated in 2020, the Bienal de São Paulo was able to go beyond the city that names it, conversing with audiences who ordinarily would not have access to its in-person events.

This catalog accompanies the release of the complete list of artists participating in the 34th Bienal and anticipates some of the possible readings and encounters that will emerge in the collective presentation of their works. Beyond that, it mirrors, in its own way, the process of reconfiguration that the 34th Bienal has undergone: the idea of a digital publication composed of new original contributions by the participants, although not part of the initial proposal, provided the ground it needed to develop, nourished by reflections that arose from last year's experiences, both in and outside the Fundação Bienal.

Similarly, the revisions and adaptations that became necessary to this edition were readily welcomed by a curatorial proposal that recognizes the procedural and variable nature of all things, and which already featured in its premise an understanding that no knowledge is complete, no configuration definitive. Indeed, in the 70 years that separate the present exhibition from the 1st Bienal de São Paulo, in 1951, we have had many opportunities to acknowledge the transitory nature of circumstance, over which artistic production always prevails.

José Olympio da Veiga Pereira

President – Fundação Bienal de São Paulo

Since its first edition in 1951, the Bienal de São Paulo has attracted millions of visitors interested in new experiences and in expanding their knowledge through contact with leading examples of contemporary art from around the world. Beyond that, since its second edition, in 1953, the exhibition has been accompanied by activities seeking to introduce the aesthetic experience to education and to multidisciplinary and citizen development.


Almost as old as the exhibition itself, the Bienal de São Paulo's education program has consolidated itself as an important space for mediation between works brought to the Bienal and their different publics. As the Bienal gained prominence as both a reference in art and an educational event, activities designed for the public were added to those specifically for teachers and students. With this front deepening, every Bienal since 1998 has been accompanied by an educational publication, distributed at no cost to millions of teachers and students throughout Brazil.

Its reach, longevity, and educational vocation have made the Bienal de São Paulo a landmark of Brazilian culture. Throughout its 70 year history – an anniversary it celebrates now in 2021 –, it has been devoted to a mission to increase access to art and bring together national and international production. It has also consistently strived to equip each of its millions of visitors with the tools to understand canonical interpretations of exhibited works while, at the same time, stimulating and enabling them to form their own readings.

This year, in which the Bienal celebrates its 70th anniversary and presents its 34th edition, the Federal Government, through the Special Secretariat for Culture and the Ministry of Tourism, is proud to stand beside this initiative that reflects the core values of cultural public policies: promoting free exposure to art, carrying out educational activities, and stimulating encounters between different people and social groups. It is through actions like these that culture can enrich our country and transform our citizens.

Mario Frias

Special Secretary of Culture
Ministry of Tourism – Federal Government



Over a history that spans more than 30 years, Itaú Cultural (IC) has consolidated itself as one of the most active institutions in the Brazilian cultural sector. Through listening to and interacting with others, the organization engages with society and reinvents how projects are realized.

This intuitive and intellectual approach has resulted in systematic thinking and ongoing activities, with those relating to the visual arts standing out, including numerous exhibitions, courses, debates, and partner support. Its partnership with the Fundação Bienal de São Paulo, for example, has been ongoing for 12 years.

With the declaration of the pandemic in 2020 and understanding the importance of art and culture in times of crisis, IC looked for ways to reinvent itself in order to offer activities and content that can be enjoyed from home. It created the *Palco Virtual* [Virtual Stage], hosting musical, dance, and theater shows online, and *IC Para Crianças* [IC for Children], a series of workshops for young audiences on YouTube. It also launched the platform Escola IC [IC School], which offers permanent and temporary courses, and set up a regular schedule of lectures and seminars that are broadcast on its website.

The organization has also increased its production of digital content with new sections on its website, consistently producing news reports, interviews, articles, and releasing podcasts.

At its São Paulo headquarters, the IC launched the *Ocupação Lima Duarte* [Lima Duarte Occupation] (2020) and the *Ocupação Chiquinha Gonzaga* [Chiquinha Gonzaga Occupation] (2021), which look back on the careers of both artists, with digital content available at itaucultural.org.br/ocupacao. Since December 2020, the IC has been showing the exhibition *Beatriz Milhazes: Avenida Paulista* [Beatriz Milhazes: Paulista Avenue], which includes 80 of the artist's works. Visitors can take a 360-degree tour of all three floors of the exhibition on the IC YouTube channel.

Itaú Cultural continues to innovate, seeking to generate transformative experiences in the world of art and culture in Brazil. Because to inspire and be inspired is what life is made of.

Itaú Cultural

Working within a network is a fundamental dimension of the actions carried out by Sesc in the state of São Paulo. Spread between the capital, the metropolitan region, the interior, the seacoast, and, also, the virtual environment, the various cultural and leisure centers maintained by the institution compose a grid that extends through different regions and realities, seeking to leverage each of its nodes, understood as units of a wider complex. As an integral part of the territories in which they are located, these “nodes” participate in the local dynamics with the aim of augmenting them.

The very notion of a network includes being open to new interconnections. In this sense, Sesc furthers its social extension and penetration by entering into partnerships with different sectors and entities of society, enlarging the reach of its actions – while the exchanges that come about through these cooperations also bring benefits to its organizational thinking and proposals. The constant and already long-standing collaboration between Sesc and the Fundação Bienal reiterates this policy, suggesting that through a combination of efforts the cultural initiatives become more effective and wider ranging.

In the present edition of the Bienal, due to the event’s expansion in time and space, Sesc is receiving solo shows that are part of the Bienal’s general curatorship, hosting them in its units in the capital, where each exhibition has its own specific educational project, in order to enhance its reception by the public. With this decentralized arrangement, Sesc and the Bienal articulate their expertise and resources in order to broaden the field of contemporary art as much as possible.

Sesc São Paulo

We are very pleased to be sponsoring the 34th Bienal de São Paulo. Since 1951, the show has remained committed to featuring innovative works, in both the national and international context, through an admirable selection. Once again, the constant debate of concepts and ideas – which is essential to the creation of quality artworks – is present in this edition of the event.

We identify with this goal and result. Innovating and knowing how to choose are part of our daily activities. Debating clearly on what to do and how to do it with excellence is fundamental for us to achieve the goals of our stakeholders.

Bahia Asset Management

- cover Koki Tanaka**
Abstracted/Family, 2019
 format: filming, acting, painting, expressing, writing, cooking, talking, digging, eating, etc.
 elements: films, paintings, photographs, radio, artist' note, end credit, table, chairs, etc.
 film still
 Approx. 102' (3 Films in total)
 The project is co-commissioned by Aichi Triennale 2019 and Singapore Art Museum for Singapore Biennale 2019, also supported by ASO GROUP
 Courtesy of the artist, Vitamin Creative Space, Guangzhou, Aoyama Meguro, Tokyo
- 10 E.B. Itso**
 Courtesy of the artist
 Support: Nordic Culture Fund, Danish Arts Foundation and Iaspis – the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists
- 12 Amie Siegel**
Sketch for Asterisms, 2021
 multichannel 4K video installation (color/sound)
 Courtesy the artist and Thomas Dane Gallery, London
- 13 Beatriz Santiago Muñoz**
 Background image: an image of the cosmos made with glitter, ink and water. Inset image: the sun lights a piece of the forest
- 14 Ximena Garrido-Lecca**
Lecturas Botánicas: Erythroxylum coca / Prueba
 [Botanical Readings: Erythroxylum coca / Test], 2020
 digital printing on paper
- 15 Haris Epaminonda**
Chronicles XVII, 2012
 digitised super 8 film, color, silent
 29'50''
 Photo: Unique
 Support: ifa (Institut für Auslandsbeziehungen)
- 16 Clara Ianni**
 Courtesy of the artist
- 18 Guan Xiao**
Lulubird walked out of delicatessen bumped into a swarm of buzzing, 2020
 brass, pigmented brass, acrylic paint, dried flower, rope, root (172×60×55 cm), cap (52×44×58 cm), big birds (41×22×6 cm), small birds (25×14×4 cm)
- 20 Adrián Balseca**
Supradigm (sketch III), 2020
 mimeograph print over cane fiber paper
 42×29.7 cm
 Courtesy of the artist
- 21 Luisa Cunha**
 Photo: Luisa Cunha
 Apoio: República Portuguesa – Cultura / Direção-Geral das Artes and Fundação Calouste Gulbenkian
- 22 Kelly Sinnapah Mary**
Notebook 9: Quarantine, 2020
 acrylic painting on canvas
 Courtesy of the artist
 Photo: Soul
 Support: Institut Français and Ministère de la Culture – DAC Guadeloupe

- 23 Alice Shintani**
Dom Bosco Cemetery, Perus, São Paulo, March 31, 2019
Photo: Alice Shintani
- 24 Abel Rodríguez**
Portrait of Abel Rodríguez, 2020
Photo: Sandra Vargas
- 25 Lasar Segall**
Floresta [Forest], 1930
monochrome; turning-sepia, on positive paper
10.1×7.5 cm
Museu Lasar Segall – IBRAM Collection / Ministério do Turismo
- 26 Uýra**
Elementar (A última floresta) [Elementary (The Last Forest)], 2017
photograph
41×72 cm
Photo: Matheus Belém
- 28 León Ferrari**
Cover of the album *In Rock* (1974) by the Argentine band Misa Criolla
Art based on *La civilización occidental y cristiana* [Western and Christian Civilization], 1965
- 29 Lothar Baumgarten**
Tableau vivant [Living picture], 1969
gelatin silver print
27×18.1 cm
Courtesy Lothar Baumgarten Studio and Marian Goodman Gallery, New York
- 31 Zina Saro-Wiwa**
Invisible Boy, 2019
photograph
Courtesy of Zina Saro-Wiwa and Tiwani Contemporary, London
- 32 Pierre Verger**
detail of *Untitled (Candomblé do Pai Cosme series)*, 1950
photography
80×80 cm
Excerpt of interview by Pierre Verger with Emmanuel Garrigues
Fundação Pierre Verger Collection
Support: Institut Français
- 34 Gustavo Caboco**
Olhos de Jenipapo [Jenipap Eyes], 2020
photo: Alisson Paz and Gustavo Caboco
- 36 Tamara Henderson**
Courtesy of the artist
Support: Canada Council for the Arts
- 37 Hanni Kamaly**
Courtesy of the artist
Support: Nordic Culture Fund, OCA/Office for Contemporary Art Norway and Iaspis – the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists
- 38 Jaider Esbell**
O pássaro do bico preto [The Black-billed Bird], 2020
marker brushes and chalk pencil on bovine leather
40 cm ø
- 39 León Ferrari**
Working material for the presentation of *Listen, Here, Now!*, at the Arts Lab in London, 1968
Courtesy of Leopoldo Maler
- 40 Tony Cokes**
Evil.27: Selma, 2011
video still
Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York
- 42 Christoforos Savva**
Photographs taken by Christoforos Savva during his stay in Cyprus, undated (1954–1956)
Christine Savva-Duroe Archive
- 44 Olivia Plender**
Arrest, 2020
drawings
Support: British Council and Iaspis – the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists
- 46 Zózimo Bulbul**
poster for the film *Abolição* [Abolition], 1988
Courtesy Centro Afro Carioca de Cinema Zózimo Bulbul
- 48 Manthia Diawara**
Courtesy of the artist
Quote: Édouard Glissant, *Poetics of Relation*. Translated by Betsy Wing. Ann Arbor: University of Michigan Press, 1997, p. 202.
Support: Institut Français
- 49 Ximena Garrido-Lecca**
“The compressive strength of the adobe must be at least 12 kg/cm². A person weighing 65 to 70 kg, standing on a dry adobe medium, supported by two others, must be supported for at least one minute.” Image and fragment extracted from the book *Improved Adobe mejorado: notas para la difusión de su uso*, Tejada Schmidt, Urbano, 1937 – Adobe carving with a background: Classic Procedure (Adobe resistance test)
- 50 Naomi Rincón Gallardo**
sketch for *Resiliencia Tlacuache* [Opossum Resilience], 2019
Support: Sistema Nacional de Creadores de Arte 2019–2022 del Fondo Nacional para La Cultura y las Artes, Mexico
- 52 Jaune Quick-to-See Smith**
False Gods, 2015
charcoal, pencil, pastel
Courtesy: the artist and Garth Greenan Gallery, New York
- 54 Juraci Dórea**
Study for the *Terra I* series, 1981

- 55 Nina Beier**
 Courtesy of the artist
 Support: Nordic Culture Fund, ifa (Institut für Auslandsbeziehungen) and Danish Arts Foundation
- 56 Daiara Tukano**
 Courtesy of the artist
- 58 Victor Anicet**
Restitution, 2018
 mixed wood, fabric, dyed terracotta and pearls
 70 × 70 × 6 cm
 Photo: Jean-Baptiste Barret
 Support: Institut Français and Ministère de la Culture et de la Communication – DAC Martinique
- 60 Sebastián Calfuqueo Aliste**
En memoria de Nicolasa Quintreman [In memory of Nicolasa Quintreman], 2021
 blue and golden ointment
 Support: Ministerio de Relaciones Exteriores y Ministerio de las Culturas, las Artes y el Patrimonio – Gobierno de Chile
- 62 Lygia Pape**
 “Amazônia”, *Jornal da Tarde*, Caderno de Sábado, São Paulo, 20 May. 1989. Arte em Jornal Project, held on the occasion of the 20th Bienal de São Paulo
- 63 Lee ‘Scratch’ Perry**
 Courtesy of the artist
 Support: COINCIDENCIA – A programme by the Swiss Arts Council Pro Helvetia
- 64 Yuko Mohri**
 Drawing for *Orochi* [Serpent], 2020
 pencil on paper
 Support: Agency for Cultural Affairs, Government of Japan (Bunka-cho Art Platform Japan) and Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)
- 65 Yuko Mohri**
 Drawings for 34th Bienal project, 2020
 pencil on paper
 Support: Agency for Cultural Affairs, Government of Japan (Bunka-cho Art Platform Japan) and Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)
- 66 Lydia Ourahmane**
In the Absence of our Mothers, 2018
 Installation comprised of X-Ray scan, text, two 4.5g 18kt gold teeth, one of which is permanently installed in Lydia Ourahmane's mouth
 Commissioned and produced by Chisenhale Gallery, London
 Support: British Council
- 69 Paulo Nazareth**
PNAC / LTDA.
Projecto: Prática do Enegrecimento [Project: Blackening Practice], 2020
 bill, pamphlets and other media
 dimensions variable
- 70 Oscar Tuazon**
 Study for *Growth Rings*, 2019
 watercolor on paper
 27.9 × 35.6 cm

- 71 Noa Eshkol**
Noa Eshkol with two of her reference models, probably in London, England, 1950s
Courtesy: The Noa Eshkol Foundation for Movement Notation
Support: Artis and Consulado Geral de Israel em São Paulo
- 72 Silke Otto-Knapp**
Forest (Study), 2020
watercolor on canvas
35×75 cm
Courtesy Regen Projects, Los Angeles;
Galerie Buchholz Berlin/Cologne/ New York;
greengrassi, London
Support: ifa (Institut für Auslandsbeziehungen)
- 74 Lee ‘Scratch’ Perry**
Courtesy of the artist
Support: COINCIDENCIA – A programme by the Swiss Arts Council Pro Helvetia
- 75 Jungjin Lee**
from the series *Buddha*, 2002
photograph
- 76 Hsu Che-Yu**
Single Copy, 2019
video Installation (stills)
- 77 Dirk Braeckman**
10-01-04-05, 2005
120.5×80.5 cm
ultrachrome inkjet print on matte paper mounted on aluminum
Courtesy Zeno X Gallery, Antwerp & Galerie Thomas Fischer, Berlin
- 78 Frida Orupabo**
(left) *Expulsion 2*, 2021
digital collage
Courtesy of the artist

(right) *Woman, Dog, Horse*, 2021
digital collage
Courtesy of the artist

Support: Nordic Culture Fund and OCA/Office for Contemporary Art Norway
- 80 Belkis Ayón**
Design: Laura Llopiz; based on Cristina Vives original idea
- 81 Mariana Caló and Francisco Queimadela**
Elemental, 2019
video still
5'30" (loop)
Support: República Portuguesa – Cultura / Direção-Geral das Artes and Fundação Calouste Gulbenkian
- 82 Grace Passô**
Ficções sônicas [Sonic Fiction], 2020
Photo: Wilssa Esser
- 84 Sung Tieu**
No Gods, No Masters, 2017
video still
19'13"
hd video and 4-channel sound
Courtesy of the artist and Emalin, London
- 86 Deana Lawson**
An Ode to Yemaya, 2019
photograph
186.7×147.6 cm
Courtesy of the artist
Commissioned by Fundação Bial de São Paulo for the 34th Bial de São Paulo
- 87 Zina Saro-Wiwa**
Invisible Boy: The Gift, 2019
photograph
Courtesy of Zina Saro-Wiwa and Tiwani Contemporary, London
- 88 Paulo Kapela**
Ateliê [Atelier], 2007.
installation
View of the *No Fly Zone* exhibition, Berardo Collection Museum, 2013
Photo: Susana Pomba
- 89 Giorgio Morandi**
Giorgio Morandi's studio
photo: Paolo Ferrari / Bologna, Museo Morandi Archives
- 90 Melvin Moti**
Untitled, 2020
black & white photograph
Courtesy of the artist
Support: Mondriaan Fund
- 91 Carmela Gross**
Rat, 2020
original ecoline drawing on paper, digitally modified
- 92 Nalini Malani**
Onanism, 1969
16mm film transferred to video (black and white, sound)
3'51"
- 93 Trajal Harrell**
Colaboration between the artist and the photographer Orfeas Emirzas
- 94 Tony Cokes**
Evil.27: Selma, 2011
video still
Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York
- 96 Edurne Rubio**
Regina Silveira
Alterações em definições de arte [Changes to Art Definitions], 1977
from the series *Jogos de arte* [Art Games]
offset work
60×50 cm
Support: AC/E – Acción Cultural Española
- 97 Darcy Lange**
Studies of Teaching in Four Oxfordshire Schools (Charles Mussett, Art Teacher, Radley College), 1977
photographic still
Courtesy Govett-Brewster Art Gallery, New Plymouth and Darcy Lange Estate

Studies of Teaching in Four Oxfordshire Schools
(Chris Wright, History Teacher, Cheney Upper School),
1977

photographic still
Courtesy Govett-Brewster Art Gallery, New
Plymouth and Darcy Lange Estate

Studies of Teaching in Four Oxfordshire Schools
(Eric Spencer, Art Teacher, Fifth Form, Cheney Upper
School), 1977

photographic still
Courtesy Govett-Brewster Art Gallery, New
Plymouth and Darcy Lange Estate

98

Alfredo Jaar

Teach Us To Outgrow Our Madness, 2014
public Performance
Courtesy the artist and Galeria Luisa Strina,
São Paulo
Support: Ministerio de Relaciones Exteriores y
Ministerio de las Culturas, las Artes y el Patrimonio
– Gobierno de Chile

100

Lawrence Abu Hamdan

Courtesy of the artist

102

Pia Arke

Untitled (Pibloctoq – Arctic Hysteria Archive), 1995
negative found in Pia Arke's archival files on Arctic
Hysteria, possibly from the Explorers Club or the
American Museum of Natural History, both in NYC
From: *Tupilakosaurus: an Incomplete(able) Survey*
of Pia Arke's Artistic Work and Research. Edited /
Published by Kuratorisk Aktion, Copenhagen, 2002
Support: Nordic Culture Fund and Danish Arts
Foundation

103

Ana Adamović

The archives of the Museum of Yugoslavia
production still, from *Wunderkammer* [Cabinet of
curiosities], 2019
Courtesy of the artist

104

E.B. Itso

Courtesy of the artist
Support: Nordic Culture Fund, Danish Arts
Foundation and Iaspis – the Swedish Arts Grants
Committee's International Programme for Visual
and Applied Artists

106

Anna-Bella Papp

Lage Zwaluwe, North Brabant, Netherlands,
2017 / Centrumeiland, IJburg, Amsterdam,
Netherlands, 2020
Courtesy of the artist and Stuart Shave/Modern Art
London

107

Mauro Restiffe

Courtesy of the artist

108

Neo Muyanga

A Maze in Grace, 2020
frame captures off the animation motion poem
Support: British Council and Institut Français

110

E.B. Itso

Courtesy of the artist
Support: Nordic Culture Fund, Danish Arts
Foundation and Iaspis – the Swedish Arts Grants
Committee's International Programme for Visual
and Applied Artists

- 111 **Gala Porras-Kim**
Courtesy of the artist
- 112 **Arjan Martins**
Arjan Martins' Portrait
Photo: Pepe Schettino
- 114 **Daniel de Paula,**
Marissa Lee Benedict and David Rueter
deposition (manifesto), 2018–2021
PDF. A document in the form of an altered patent, produced by the artists in relation to the negotiation, installation and property lease agreement that constitute the work deposition, consisting of a salvaged Chicago Mercantile Exchange (cme) / Chicago Board of Trade (cbot) Corn Trading Pit Floor, comprising 32 pieces, including 24 single steps and 8 four-step sections
Support: Graham Foundation for the Advanced Studies in Fine Arts, Resource Center (Chicago, IL), University of Oregon and Oregon Arts Commission
- 116 **Jota Mombaça**
and Musa Michelle Mattiuzzi
Study sheet No. 133, 2021
Courtesy of the artists
- 118 **Giorgio Griffa**
Photo: Giulio Caresio
Courtesy: Archivio Giorgio Griffa
- 120 **Claude Cahun**
Description of a dream had in May 1939 by Claude Cahun
Courtesy of Jersey Heritage Collections
- 122 **Tony Cokes**
Untitled (m.j.: the symptom), 2020
video stills
Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York
- 130 **Marinella Senatore**
Parade Brass Band, 2018
Collage, brass band music scores from last century, acrylic and mixed media
40 × 70 cm
Courtesy the artist
Support: Italian Council
- 132 **Jacqueline Nova**
Y el movimiento se detiene en el aire [And the Movement Stops in Midair], 1968
sheet music fragment, copy of the manuscript (page 2)
Courtesy: Centro de Documentación Musical, Biblioteca Nacional de Colombia / Ana María Romano G. / Festival En Tiempo Real
- 134 **Joan Jonas**
Wind, 1968
16mm film transferred into video (b&w, silent) 5'37"
- 136 **Roger Bernat**
Email from Roberto Fratini Serafide to Roger Bernat
Support: AC/E – Acción Cultural Española
- 137 **Lee 'Scratch' Perry**
Courtesy of the artist
Support: COINCIDENCIA – A programme by the Swiss Arts Council Pro Helvetia
- 138 **Antonio Dias**
Folder published on the occasion of Antonio Dias' individual exhibition at Galeria Saramenha, Rio de Janeiro, 1979
Courtesy: Rafael Moraes
- 139 **Yuyachkani**
Drawing for character creation for the work *Allpa Rayku* (1974) of the Yuyachkani cultural group, Lima, Peru
Allpa Rayku was a work created in solidarity with the social resistance movements of the time
- 140 **Eric Baudelaire**
Un film dramatique [A Dramatic Film], 2019
film still
© Éric Baudelaire, Poulet-Malassis Films
Support: Institut Français
- 142 **Andrea Fraser**
Reporting from São Paulo, I'm from the United States, 1998
5-channel video installation. Video still
Project for Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros [Routes...], 24th Bienal de São Paulo
- 144 **Antonio Vega Macotella**
(left) Room view 35 floor, Panama City, 2019
Installing hacking programs, 2019

(right) Room view 35 floor, Panama City, 2019
Pirate sim cards, Panama City, 2019
Installing hacking programs, 2019
Inside the room 35 floor, Panama City, 2019
- 146 **Eleonora Fabião**
Artist's drawing on photo by unknown author
Arquivo Histórico Wanda Svevo / Fundação Bienal de São Paulo
- 148 **Koki Tanaka**
Text: Translated from Japanese by Andrew Maerke.
Courtesy the artist.
- 150 **Koki Tanaka**
Abstracted/Family, 2019
format: filming, acting, painting, expressing, writing, cooking, talking, digging, eating, etc.
elements: films, paintings, photographs, radio, artist' note, end credit, table, chairs, etc.
film still
Approx. 102' (3 Films in total)
The project is co-commissioned by Aichi Triennale 2019 and Singapore Art Museum for Singapore Biennale 2019, also supported by ASO GROUP
Courtesy of the artist, Vitamin Creative Space, Guangzhou, Aoyama Meguro, Tokyo
- 152 **Sueli Maxakali**
Ūgtok pu kuxak kuk tophep xo'op mähā [She Gives Her Daughter Capybara Oil], 2005
watercolor
29.7 × 10 cm

- 154 Eleonore Koch**
Composition from the artist's notebook
(first row) Caderno de desenho nº 5 [Sketchbook n. 5]
graphite, charcoal and tempera on paper
24 × 33 cm
37 drawings, 19 pages front and back
Courtesy: James Lisboa Leiloeiro Oficial, São Paulo
- (other row) Caderno de desenho nº 7 [Sketchbook n. 7]
graphite, charcoal, pastel and tempera on paper
27 × 37 cm
35 drawings, 18 pages front and back
Courtesy: James Lisboa Leiloeiro Oficial, São Paulo
- 156 Regina Silveira**
project for *Paisagem* [Landscape], 2020
Photo: Eduardo Verderame
Graphics: Rafael Triboli
- 158 Mette Edvardsen**
Text by Mette Edvardsen with reference to a poem
by Nick Piombino and a conversation between
Nora Joung and Jean-Michel Wicker speaking about
Édouard Glissant
Courtesy of the artist
Support: Nordic Culture Fund, OCA/Office for
Contemporary Art Norway and Performing Arts
Hub Norway
- 160 Mette Edvardsen**
Reference's material for *No Title*, 2014
drawing
Courtesy of the artist
Support: Nordic Culture Fund, OCA/Office for
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Hub Norway
- 162 Philipp Fleischmann**
Courtesy of the artist
Support: Phileas – A Fund for Contemporary Art and
Federal Ministry Republic of Austria – Arts, Culture,
Civil Service and Sport
- 163 Vincent Meessen**
Poster for the film *Juste un mouvement* [Just a
Movement], 2021
Support: Fédération Wallonie-Bruxelles e Wallonie-
Bruxelles International (WBI)
- 165 E.B. Itso**
Courtesy of the artist
Support: Nordic Culture Fund, Danish Arts
Foundation and Iaspis – the Swedish Arts Grants
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and Applied Artists
- 167** Spread of book by Thiago de Mello, *Arte e ciência
de empinar papagaio*. Rio de Janeiro: Civilização
Brasileira, 1983.

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São Paulo, “Faz escuro mas eu canto”
[Though It's Dark, Still I Sing], is a
verse by poet Thiago de Mello**

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Tenteio



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