





29ª BIENAL

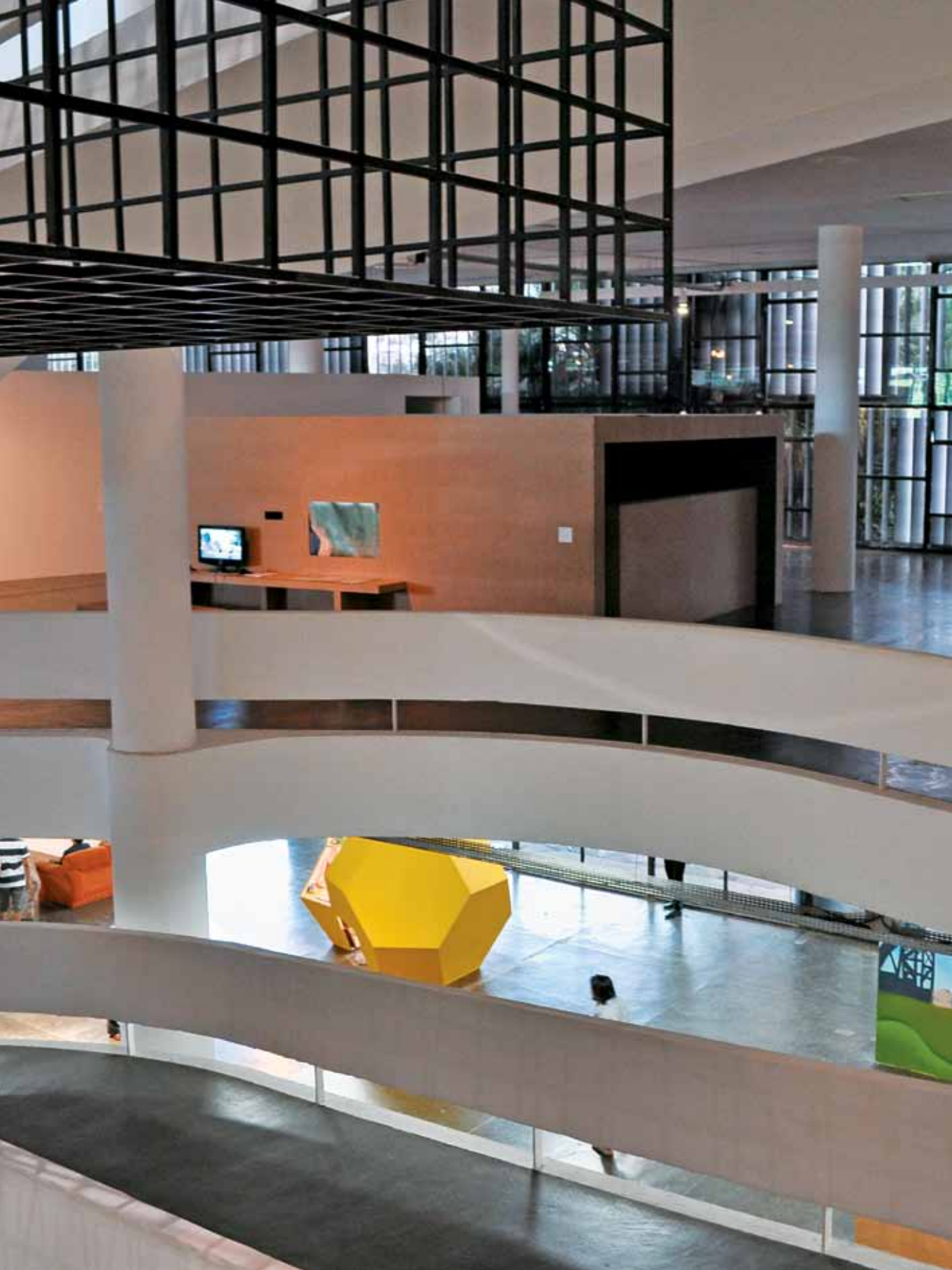
The image shows the exterior of a modern building with a large glass facade. A sign on the right side of the building reads "29ª BIENAL". The building has a white overhang and is surrounded by trees. In the foreground, there are orange and white traffic cones and a red construction barrier.











DOCUMENTATION  **29TH BIENAL**

The importance of the Bienal to São Paulo and Brazil

The Bienal de São Paulo, the 29th edition of which took place between September 25 and December 12, 2010, fulfilled, as always, a central role in the development of Brazilian art. Its impact, however, greatly transcended the strictly artistic and cultural plane.

Attracting 535 thousand visitors, the 29th Bienal was the second most widely attended contemporary art exhibition in the world and ranked 12th among all exhibitions held in 2010. The Bienal generated R\$120 million for the tourist industry, making it the fifth most significant event in the city in terms of revenues and the sixth in visitation. These figures alone attest to the Bienal's performance as a foremost catalyst of the creative economy in the city, the state and the country.

Believing in art's capacity to teach, the Bienal de São Paulo also channeled great effort into education. For the 2010 edition, we sealed partnerships with various organs and institutions in the municipal, state and federal spheres, as well as NGOs and private teaching institutions, in order to train some 35 thousand educators. In total, we received over 280 thousand guided tours, making the Bienal's educational program one of the most comprehensive ever conducted in the art field.

As it is so hard to measure, the overall economic impact of an event like the Bienal is little divulged, but certainly cannot be underestimated. Artistic production is one of the activities with the highest aggregated value in the economy. The work of art materializes intellectual capital, so the higher the sums our artists can command, the greater the wealth of the nation; a prosperity that is distributed throughout the art world as a whole – artists, galleries, auction houses, cultural institutions, schools and other stakeholders.

The art circuit is a major incentive for tourism, and the Bienal de São Paulo has long enjoyed prestige beyond national borders, attracting avid attention from the artistic community worldwide. Proof of this

is that while 40% of the exhibition's visitors came from other states of the federation, 4% came from abroad.

Serving as means of access to art, education and social insertion, a boon for the creative economy and catalyst for the production and consumption of cultural consumer goods, the Bienal has emerged as a symbol for the nation's modernity. While the event is devoted to art, its positive impact reverberates throughout society in terms of education, citizenship and the economy.

We would like to thank all those who helped achieve this. The incisive support we have received from the Ministry of Culture and São Paulo City Hall, our sponsor companies and civil society derives directly from an understanding of this broader impact.

We hope to press forward with our mission to promote and divulge contemporary art in its multiple manifestations through future editions of the Bienal de São Paulo and other pertinent actions in Brazil and abroad.

A strong and representative Bienal is in the interest of every Brazilian insofar as it allows us to transform our nation into one of the world's largest hubs of contemporary art, generating wealth, progress and material and symbolic benefits for society as a whole.

Heitor Martins

President of the Fundação Bienal de São Paulo

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

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

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

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

Juca Ferreira

Minister of Culture (2008 - 10)

More than manufacturing cars known for their quality and beauty of design, Fiat's commitment to Brazil and Brazilians is expressed in a range of social actions, which include reinforcing social well-being and fostering education, art, and culture — permanent axes in our activities.

Our sponsorship of the 29th Bienal de São Paulo sits within this frame, as it deals with an initiative that is a reference on the international contemporary art scene and that pursues the goal of broadening the opportunities for reflection on, and the questioning of, the human condition through artistic manifestation. Like the Bienal de São Paulo, Fiat understands the need to celebrate artistic production and affirm our responsibility to life and society.

Fiat Automóveis



Itaú has always believed in the transformative power of cultural activity, and that is why we are sponsoring this 29th edition of the Bienal. Our action in the cultural sphere has assumed various forms: the formation of one of the most important art collections in the country, with ongoing programs and actions developed by the Itaú Cultural Institute, as well as the ItaúBrazil Platform, which, in 2009, celebrated the fiftieth anniversary of the musical career of Roberto Carlos and supported such events as Flip (International Literary Festival of Paraty), the Joinville Dance Festival, and the Curitiba Theater Festival.

In this context, our support of the 29th Bienal de São Paulo is aligned with one of the bank's core beliefs: that diversity and plurality of viewpoints and discourses inspire people to see the world as in constant progress.

Itaú Unibanco



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The island no one found
because we all knew it.
Even to the eye it had
a clear geography.

Even at this sea's end
any island could be found,
even without sea and without end,
even without land and without me.

Even without ships and without bearings,
even without waves and sands,
there is always a cup of sea
for a man to sail in.

Not even found and not seen
neither described nor journey,
departures are ventured,
but never happen.

Close we never become
me and the wandering island.
Roving land, uncertain sky,
world never discovered.

Traces of cannibals,
signs of sky and sargasso,
here a world hidden,
moans in a lost shell.

Wind rose on forehead,
shallow tide, mist, pearls,
low Sundays.
And this sailboat without sails!

At last: island of beaches.
Would you want other findings
besides these high winds
so sad, such joys?

THERE IS ALWAYS A C
DOCUMENTATION OF THE 29TH
CURATORS: AGNALDO FAR
CHUS MARTINEZ · FERNANDO ALVIM · RINA CA

UP OF SEA TO SAIL IN
H BIENAL DE SÃO PAULO
RIAS • MOACIR DOS ANJOS
RVAJAL • SARAT MAHARAJ • YUKO HASEGAWA



bienal são paulo

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Over seventy-nine days, the 29th Bienal de São Paulo presented 850 works by 159 artists in the most diverse media: photography, video, painting, installation, drawing, sculpture, audio, film, and engraving, in addition to others of uncertain classification. Beyond this, it offered the public more than four hundred events of a varied nature, a large part of them carried out in the *terreiros* – spaces designated for the “meeting of differences”, of voices, opinions, languages – conceived, by request of the exhibition’s curators, by artists and architects. Dance, theater, musical presentations, recitals, performances, film and video projections, lectures, debates, and other modalities of speech were part of this set of events. It is this heterogeneous set of exhibition situations and actions – the first continued for the whole period of the show and the others lasting only minutes or a few hours – that this publication aims to register. In this way, it becomes a complement to the catalogue produced and published on the occasion of the exhibition’s opening, in which there is no documentation of the works described as they were actually installed or images of what at the time was only an announcement of what the *terreiros* would house.

The nature of this publication requires some reflection, given that, though necessary, it is at the same time inadequate. It is

necessary because it is only here, though as fragments, that the traces of everything, or almost everything, of that which filled the space of the Ciccillo Matarazzo Pavilion during the time the exhibition lasted are found. Let it be clear that this is not about describing or analyzing works and events, but about producing evidence of the situation created, in which one and others were articulated in a certain way and thus offered to the exhibit's audience. This publication is necessary also for being the place that gives credit owed to all the artists and thinkers who presented in the *terreiros*, a list that was consolidated only in the course of the realization of the 29th Bienal de São Paulo. Without this registration, it would not be possible to know for sure, with the passing of a few years, the modes employed to lay the works out or who presented in the *terreiros*.

But it is also necessary to discuss the inadequacy of this publication that, paradoxically, will be the most lasting trace of the 29th Bienal de São Paulo. The inadequacy of this or any other publication that proposes a similar registration. It is inadequate, in the first place, because it is not able to gather in the graphic limits that define and limit any catalogue or book the experience that a large number of works offer the visitor of a large art exhibition today; works that, besides being seen, can frequently be inhabited, touched, heard, or smelled. In a sometimes radical way, contemporary production updates what many decades ago Maurice Merleau-Ponty declared of the perception of a painting: no object exists in itself, but only through the sensory exploration of the subject, which invests it with humanity. Perception that does not depend only on vision, but that involves the whole body, as the philosopher said: "I live the world from inside, I am immersed in it. The world is around me, not in front of me." Or, as one of the great poets of the Portuguese language, Fernando Pessoa, wrote: "In me what feels has to be thinking". Recognizing the limit of translating into two dimensions an experience that only happens in a space that is roamed and mapped by the body, this publication only evokes what was installed in that place.

But it is also inadequate in another way. A large number of works on display require, in order to be truly lived, not only the experience of the space but also the outlay of an extended time. Be they installations or, principally, videos and films – media intensely used by contemporary artists – the exhibition demands availability to inhabit intricate or dark rooms during periods that are at times extensive – an experience that is impossible to portray in graphic material.

In the case of the 29th Bienal de São Paulo, experience with time exceeds the scope of the works to proceed through the architecture of the exhibition, the expographic project authored by Marta Bogéa. Never before has the expography of a Bienal spoken so loudly. Aligned in respect to the works of art, in the diversity among them, and in the belief in a supposed and desirable neutrality of the exhibition space, all architects who were in charge of it in the past always preferred to suppress the expography, discretely conserving it in the background. This time, on the contrary, a space based on surprise was produced, in an encounter with the unintentional, materialized in plazas, corridors, alleys, and cul-de-sacs. Thanks to this strategy, the exhibition, though gigantic, became more lively, more inviting for wandering, even softly propitiating the feeling of being lost, requiring the visitor to make decisions regarding which path to take.

Aligned with the exhibition project are the *terreiros*. Six differentiated spaces, designed and situated in a way to guarantee a cadence in the visit to the exhibition and, even more so, the encounter between people. Places to be, rest, think, talk, watch, interact. Places in which the public perceives itself as protagonist. In a Bienal devoted to the relation between art and politics, and that takes its title from a poem, it could be no different. On the other hand, and returning to the paradox noted above, it should be considered that this cannot be documented with precision. That is not a problem, as what is most important is that this material feeds the reader's imagination. Faced with these images, even those who visited the exhibition can imagine another – larger, out of reach, full of mysteries.

Finally, and no less important, this publication gives notice of the educational project that, under the curating of Stela Barbieri, followed the construction of the 29th Bienal de São Paulo from its beginning. Though superlative in terms of the number of students, teachers, and schools reached, what most stands out about this project is the attention it dedicates to artistic work or gesture, looking for the key to generate knowledge. In addition, it invents original and multiple forms of placing the visitors – immediate and remote – of the 29th Bienal de São Paulo in contact with this new way of learning.

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JAMES COLEMAN





AI WEIWEI





TATIANA BLASS





EDUARDO NAVARRO





HI RED CENTER





PAULO BRUSCKY





ANA GALLARDO

YONAMINE



MATEO LÓPEZ





YONAMINE



JEREMY DELLER



JEREMY DELLER & GRIZEDALE ARTS









CADA – COLECTIVO ACCIONES DE ARTE



ARTUR ŻMIJEWSKI





CADA – COLECTIVO ACCIONES DE ARTE



MARCUS GALAN







KARINA SKVIRSKY AGUILERA

MARILÁ DARDOT & FABIO MORAIS – *TERREIRO FAR AWAY, RIGHT HERE*





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QIU ANXIONG

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RONALD DUARTE





OSCAR BONY



CAO FEI













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PIXAÇÃO SP



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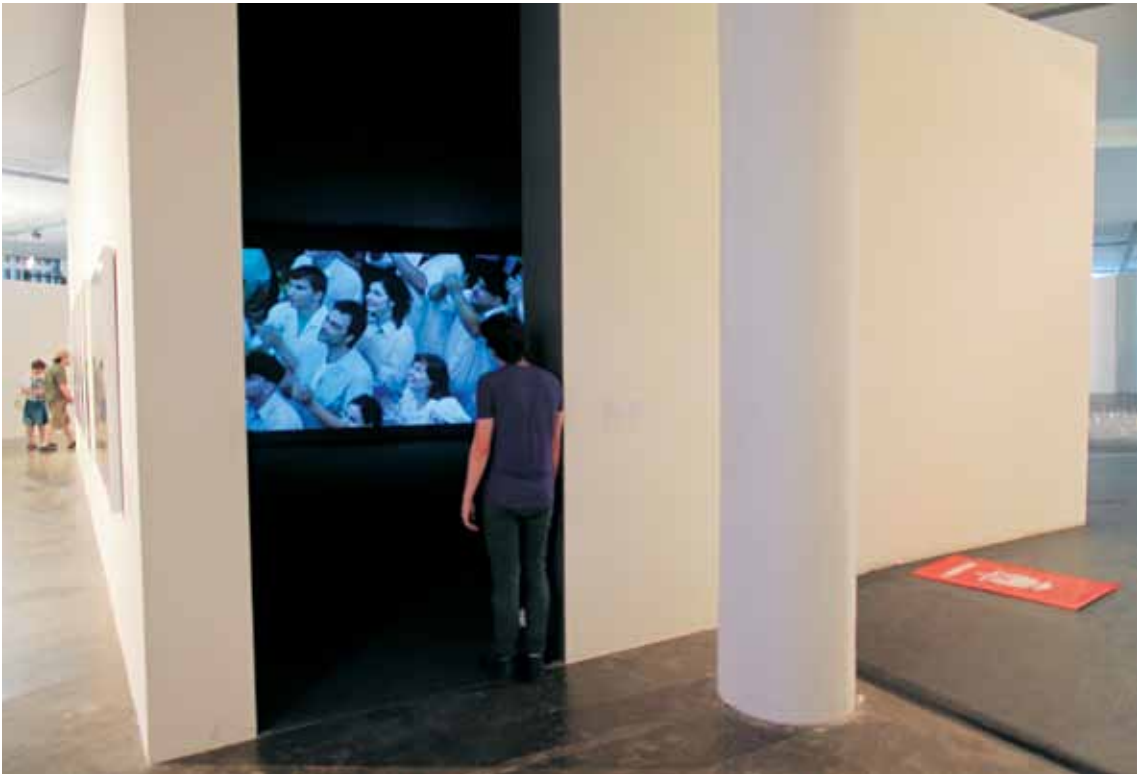


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JOSEPH KOSUTH







OTOBONG NKANGA







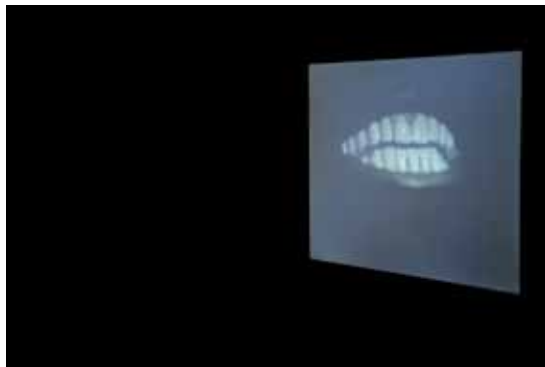
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MIRA SCHENDEL



MIRA SCHENDEL







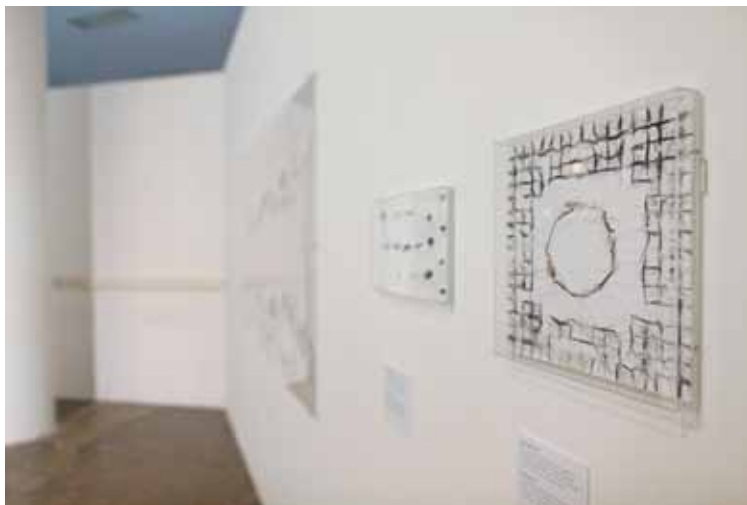
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JONAS MEKAS











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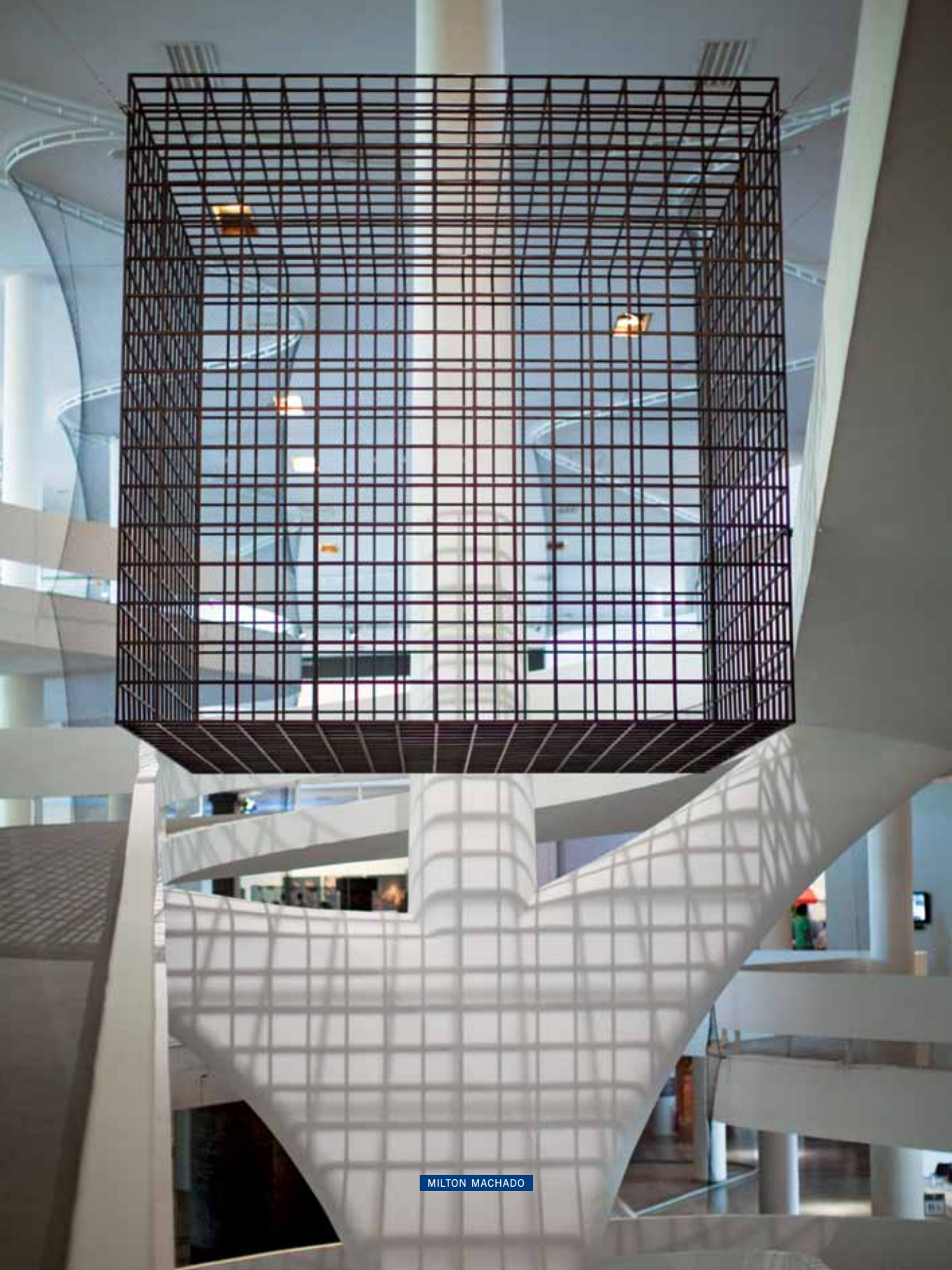
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DOUGLAS GORDON





MILTON MACHADO



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ZANELE MUHOLI







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SOPHIE RISTELHUEBER









ANTONIO DIAS



DAVID GOLDBLATT



MANFRED PERNICE



MANFRED PERNICE



GUY VELOSO





CLAUDIA JOSKOWICZ



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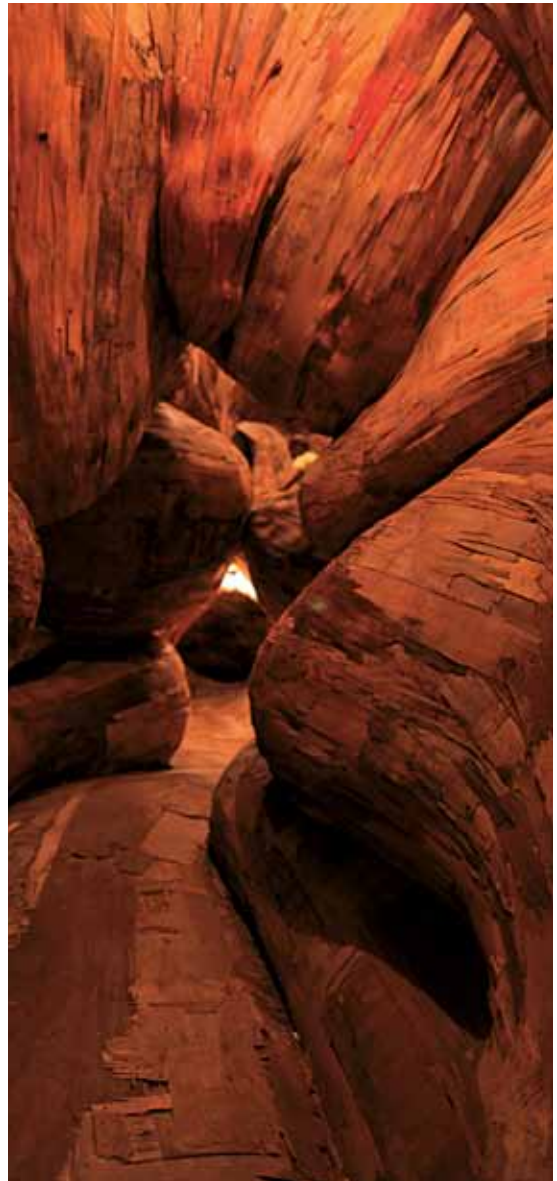
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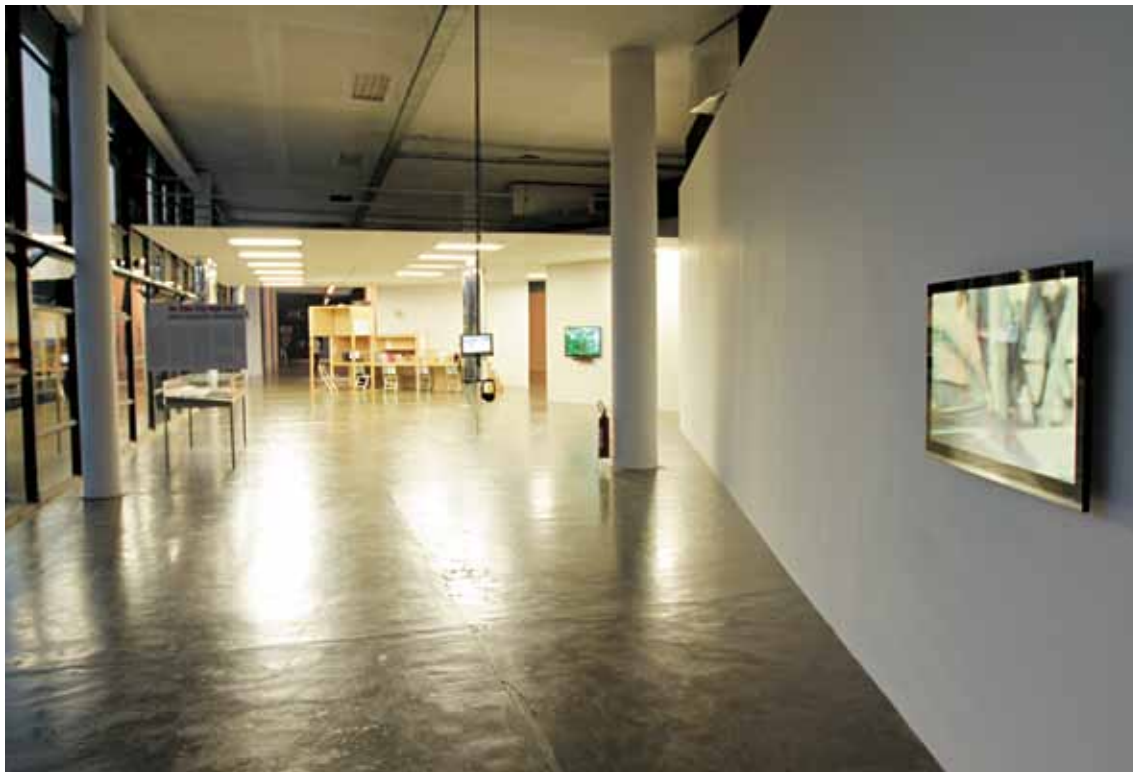


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CARLOS ZILIO

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GUSTAV METZGER

ANTONIO MANUEL



GUSTAV METZGER





CILDO MEIRELES

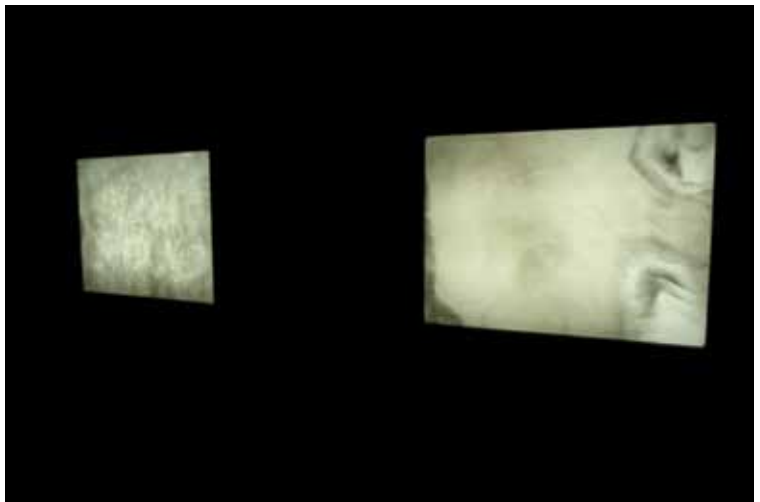
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SOPHIE RISTELHUEBER



Working on the 29th Bienal de São Paulo was like spending three months on the high seas, tossed by huge waves, with no calm spells, and a strong tailwind in our sails. Ours was an exhibition featuring 850 works by 159 artists and staffed by a team of 382 professionals attending a public of 500,000 visitors. It was essential that we were clear in our course from the very beginning.

A Biennial is always a major challenge: the pinpointing of an issue, the development of a curatorial line, the creation of a design project, the configuration of a territory, the exhibition space itself, the passageways and circulation, the spaces for encounters with works of art, how to handle the public, what to bring out in each exhibit, and the relations to be established. How do you receive people well? How do you share the project's intentions with all those involved in the exhibition? How do you generate meaningful experiences?

Preparation and concept-work for the exhibit began a year in advance, at the always-welcoming house of Miguel Chaia. Agnaldo Farias and Moacir dos Anjos were creating the curatorial platform. In addition to the chief curators, Miguel Chaia, Justo Werlang, Heitor Martins, André Stolarski, Marta Bogéa, Marta Magnus, and myself also attended the meetings. We discussed at length the fundamentals of this edition of the Bienal, and it was there, around a table, that the basic project took shape; where

the idea of the *terreiros* as meeting spaces and the exhibition's pervading concepts were created by the general curatorial team. While we met, other members of the board and team were working on the 29th Bienal. As the project developed, Emilio Kalil joined the directorate, introducing a new production team and helping us bring the exhibition to life.

The first challenge for the presidency and directorate was to put the house in order – paying debts and reorganizing the staff. The curatorial team would have little time in which to choose the artists and a lot to develop within a structure in need of impetus. For the Educational Department, the challenges facing this edition were to:

- attend a huge number of people
- talk to many people, considering each individual in his/her singularity
- form an emancipated team, with effective presence to make contributions and resolve problems
- permanently study and assess the work
- evince meanings and questions in the exhibition that could dialogue with each individual's take on life
- recover and learn from the educational programs of previous editions of the Bienal
- create collaboration networks
- develop partnerships with cultural institutions in São Paulo, as well as public organs, schools, and NGOs
- shift concepts: the Bienal goes to the city
- create strong educational material
- develop courses for teachers and educators (from nonformal institutions)
- hold meetings with, and courses for, teachers in different places
- administer a consistent training course for the educators who would conduct guided tours
- communicate reflections and actions.

Dialogue with teachers and educators seemed the first step toward securing significant access to schools, NGOs, and the community at large. In creating the *terreiros*, the exhibition's conceptual platform and gathering spaces, the chief curators reinforced their intention to reflect on art and politics in the light of poetry, as the title of the Bienal would suggest. By affording the public different approaches to reading the exhibition, they created new airs, spaces possessed of a certain freshness in which to think about art and capable of revealing new meanings with each passing moment.

For the Educational Project, the curatorial idea was to furnish an opportunity for interlocution between the visitor and the works, facilitating approximations with art that could lead onto the perception of the relations between art and everyday life, formulating and problematizing questions and discussing the essence of the work of each artist and the urgencies of contemporary life.

The Educational Program of cultural institutions is in the service of life and the relationship between the art and the public that tones and tensions the exhibit. The challenge of attending such a large public with the intention of listening to and dialoguing with each individual requires a mix of total objectivity and the most sensitive subjectivity. The logistics that go into receiving the public need to be very well structured and decisions have to be made at a second's notice. At the same time, people — whether from the team or the visiting public — have to be listened to in terms of their needs, reflections, and construction of meanings.

Remaining attentive to what was going on around us was always the compass by which we navigated. The aim was that people should be able to meet along the way and within an environment that provided the best possible conditions for this collective body to flower in. The idea was that the sparks from each bonfire of conversation would spread and ignite others, and that this smoldering discussion would fire the engine of our ship.

In order to put together an efficient team we had to call on people who believe in this way of handling a boat and who had experience on similar decks. The first meetings at the Bienal were

to develop the Educational Material in conjunction with the curatorial team. It was a collective effort that involved creating and devising concepts, reflections, texts, images, and games. The material was the craft of various hands and many ideas, always accompanied by debate.

When the Educational Material was practically ready and needed to be tested and assessed, it was time to hire the educational team: secretary, coordinators, and producers. Next came the supervisors who would work directly with the educators attending the public on-site. These professionals were fundamental in ensuring delivery with increasing quality, as they were good-humored and excellent partners, always attentive and present, looking after their groups with responsibility and rigor, each in his or her own way, but drawing from their experience and facing difficulties as transformations waiting to happen.

Assembling the team of educators was perhaps one of the greatest challenges. Of the two thousand CVs we received, seven hundred applicants were chosen for interview with the coordination and supervision team. Of this initial pool, the course began with five hundred university students from diverse origins and areas of study and with all types of personalities. While this heterogeneity was extremely rich, it also pressed the need for educational strategies that could help them foster dialogue and exchange, aggregating new experiences to their educational backgrounds.

The starting group was narrowed down to three hundred students selected to work for the 29th Bienal de São Paulo, divided into subgroups under a supervisor, with whom they would have daily meetings.

This was very much a partnership-based Bienal, and our alliances with cultural institutions from São Paulo were also grounded on exchange. The training of the educators who would conduct guided tours throughout the Bienal was administered with the help of twenty-three partner institutions and was organized into two distinct phases: in the first, five hundred educators took guided tours of the cultural institutions in question, where they were also given instruction on how to attend the visiting public.

The idea was for these educators to have contact with a diversity of different perspectives on art and diverse ways of dialoguing with the artworks and the visitors. It was also important that they build an awareness of the role of the educator, with all the different procedures and methodologies that go with it, as opposed to depending solely on the vision provided by the curators and team. The partner institutions put themselves at our disposal with the utmost competency, preparing high-quality encounters, excellent lectures, and well-planned guided tours. It was gratifying to see these educators heading off to the institutions and then returning to their groups to discuss the experience with their peers.

In the second phase, the chosen three hundred students took guided tours conducted by the curatorial team and attended lectures with the chief curators, their assistants, and architecture and design teams, reflecting on such key issues as accessibility, studying itineraries, talking to the artists, and visiting the pavilion in order to observe the mounting of the exhibition. They also participated in study and research groups designed to broaden their repertoires and prepare them for contact with the public. These training steps marked the beginning of a continuous learning process that lasted throughout the duration of the event, and this was crucial to creating a participative but autonomous environment propitious to the construction of a joint commitment to the work.

The challenges that arose during the Bienal were:

- the ongoing reworking of the project
- handling a young and heterogeneous team
- becoming acquainted with the new exhibition space
- discovering potential relations between the works and the space
- creating functional logistics and procedures for receiving the public
- gauging the scale of such a vast public
- diversity of the visitors
- the city at the Bienal

The group of educators was extremely diverse and, with rare exceptions, had little or no work experience. As such, it was important to establish clear rules, unlike what would normally occur at institutions with small teams, where roles are configured over time and on-the-job. Certain aspects of the organization had to be precisely defined.

Given the sheer scale of attendance, with twenty-two groups of forty people arriving at forty-minute intervals, it was as if the entire city were descending upon the Bienal pavilion, and with all its problems in tow: conflicts, social disparity, psychological issues, such as teachers discontent and frustrated with their profession, aggressiveness and the whole repertoire of the contemporary Brazilian configuration, all played out on a daily basis during the exhibition. We had to be very present in order to ensure that things went as planned, with people managing to relate to and perceive the works, extracting from them new meanings for their daily problems and reflecting on the poetic issues raised by the artists. We discussed how to occupy and move about within the building's spaces. We were ready to listen, see, and act. We had to ensure the receptiveness of the space and environment, but we were also prepared for whatever might arise. Security and reception were particularly important, but we opened the space up to the unexpected, which is part and parcel of human relations, to the imponderable, to the uncontrollable nature of the collective when faced with or entering works of art and in contact with one another, which is always a source of incredible surprises. The order of the day was to navigate along suggested courses whilst remaining open to wherever other tides might lead.

The 29th Bienal was a forum for sundry dialogues, a place of possibilities, of discovery, and a great deal of learning. The educators found their own ways of talking about the works. At the weekly meetings with the coordination team, they spoke about their experiences, choices, and actions. We were keen to keep them watchful of what they were doing so as to generate this

connection and rigor. The coordination team supervised various guided tours so as to instruct the educators.

The Education Department is there to serve art and the visitor, to create an environment propitious to encounters. Through atelier and artist visits, poetic actions, musical recitals, theatrical performances, readings by storytellers, and visits to the Reading Room, the public participated in workshops and presentations designed to create cross-references and enable each visitor to occupy his or her space, feeling welcomed and free to research, think, and examine concepts, images, and their own bodies interacting with the space and the materials.

The *terreiros* served as ports-of-call, whether for some particular purpose or just for rest and reflection. The Educational Department organized a specific program for children and families which hinged upon the following question: What can be transgressive or political during childhood? The goal was to present childhood with the culture of childhood, bringing it into the Bienal.

Another important point that guided our work emerged during meetings held at Unified Educational Centers (CEUs) with teachers from the municipal schools network, at which the following question was raised: Why were artists from outlying boroughs, exponents of popular or urban culture, never featured at the Bienal? This resonated strongly in all of us, and we began to think that these artists had to be incorporated into the exhibition. By this we mean those anonymous artists of the street and Culture Centers, the kids from the vocational schools in poorer neighborhoods, and groups from the CEUs that sing, dance, do theater, and make music. In the same way as we took the Bienal to the city, we also invited the city, with all its diversity, to participate in the event. One of the qualities of our team is the ability to hear what is being said and see how emotions are being worked, and be moved by what affects the other.

The hallmark of the Education Department's work is to expand the territory of the exhibition in terms of welcoming and pursuing diverse public. The support of the Fundação Bienal de São Paulo was key to the success of these endeavors and to the

permanence of the Educational Program. We listened, communicated, and shared what we learned with the directorate and other sectors, and this helped ideas to flourish. In this propulsion of approximations, everyone has to have the power to speak up. If people have something to say, they have to have a space in which to say it. This was another characteristic of our work. As educators, ours was a dialogic endeavor, in which people listened, spoke, listened again and dialogued, listened and fell silent, then listened some more, in small meetings or large-scale debates, heeding the voice in constant motion.

Eleven brief points on the *terreiros* at the 29th Bienal de São Paulo

Pedro França

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A point for each week of adventure:

1. The term [*terreiro*] originally designates a patio, internal (private) or external, of beaten earth used for collective activities. The backyard of an important building occasionally becomes a meeting place or a site for community celebration, a public space generated from a private space. This type of personal coexistence around an order that is celebrative, ritualistic, etc. differs substantially from the notions of public space founded in the free development of the individualities and the conflicting construction of the conditions of maintaining liberty. The public use of the *terreiro* holds a perversion, or at least an original contradiction: used by concession, it remains a property, a territory of control. Said in another way, the *terreiro* synthesizes the permeability between public and private space that is the basis of our ways of living together, we, heirs of the Iberian Catholic tradition. In a second acceptation, the *terreiro* is a place of celebration, dance and ritualization – and, above all, of innovation.

2. The Bienal is a phenomenon of culture: the parts that compose it (organized, presented, and consumed by spectators) are, in addition to the works, the curatorial project, expographic project, educational project, visual identity, catalogue, bookstore, café; in addition to newspaper articles, conferences, interviews, advertisements, turnstiles that count visitors, etc. There is not (from the institutional point of view or from the Fundação's social role) any easily identifiable hierarchy between the parts that comprise a large exhibition. The works are not, of course, of a biennial. The curatorial project is marked from all sides by budgetary restrictions, patrimonial restrictions (Oscar Niemeyer's Pavilion of Industries requires extreme caution with its columns and walls), institutional goals, and pressure of all sorts. Similar limitations apply to the works and the artists, harassed by the mechanics of dismounting and the necessary substitution of rigorous decisions with possible solutions.

3. The *terreiros* were conceived to function as public space inside the space of the Bienal – it was up to us to understand, foremost, the idea of “public” that could form there with the restriction of the institutional mold, heritage, and other niceties, and second (perhaps more important), the idea of “space”. Carlos Teixeira's *terreiro*, *The other, the same*, had made limits fluid and opened the perimeter – permeability between inside and outside which says “the terreiro is the entire Bienal” [more than the four columns that, containing the speakers, were also to contain the artists, stage, and audience, because as good sense – the most well-distributed thing in the world – dictates, everything is its own thing, and that depends...]. That was how Teatro Oficina, which negotiated with its decades of history a procession on the ramp – with drummers – occupied the whole *terreiro* (or what would be its opposite), from the third floor to the patio, crossing without pause or ceremony, however, their established limits. They understood well the project of Carlos Teixeira's *terreiro* and the *terreiros* project as a whole: space is any space, and only in this way can it be public.

4. Taken forward by the curatorial project, the pavilions became *terreiros*, and tried to escape their first vocation by taking on two others. First, the *terreiros* would be stopping points, of a reflexive interval that would link the rhythm of visit – an important measure in a large exhibition. In another sense, they would receive a varied program, coming from the most diverse places of production and thought. Therefore, they would bring diverse perspectives in contact with the exhibition, making the Bienal a listening device – a great decision – and our huts remained the entire time in tension with the grave and echoing voice of the giant that parasitized them.

5. “Cia. UEINZZ is in transit through the Bienal.” The group evades the space. It leaves the *terreiro*, leaves the Pavilion, leaves a handwritten message and a telephone contact. The logic of culture requires that the promised show happens at the programmed time.

The group's proposal, however, considers the *terreiro* as a space of routine, and not a stage; throughout the weeks that they researched in the space, they occupied gardens, walked around works, invaded the production room: they explored the Bienal, its aisles, its undergrounds. They understood that the *terreiro* is *there*, and they went after the dramas in its reverse space. These things should be taken seriously. Bob N does a party, a serpentine dance. Larica also. But the tricycle cannot enter because its path through the exhibition space is reserved for pedestrians. *The other, the same*, the space of performatic activities, receives desires with its fragile modular structure: the cardboard is scratched, the *terreiro* is closed. The vandals should be left outside. Call the vandals, then – let them come! In the presentation of “United Nations,” a text by José Agrippino de Paula staged by Tablado de Arruar, the audience is invited to participate. While the police (in the scene) repress the subversive elements, pushing them into a Volkswagen bug, the consumers become the police and throw fruits and vegetables at the rebels. Meanwhile, the police (from outside) make sure Niemeyer's floor does not

get dirty. On the next day (“Helena asks for forgiveness and is slapped”), the body of criminal Jack is violently hurled against the orange logo of one of the master sponsors of the event.

6. The debate space cracked in the 2nd week. Its spatial condition was comfortable, but acoustically it had serious problems. With its closure for repairs, something beautiful was revealed: the conversations wandered through the space, in search of comfort for discussion apparently incompatible with the scale of the event. Conversations took place in the cinema (Ángela López Ruiz), in the auditorium (Claire Bishop), outside, in line (UEINZZ). Conversations took place in the artistic works (Mutirão Project by Graziela Kunsch was a generous *terreiro*). Conversations took place in the Café (Marcelo Pedroso, Ida Feldman, because the heat was unbearable and there the conversation was more of a conversation). Conversations took place for many (Marilena Chauí, Grupo Rex, Otolith Group and Black Audio Film Collective, Kosuth) and for few (Fernando Lindote, Sean Dockray).

7. Michael, Helena, Adriana and Cláudio; Paulo, Ana, Felipe, Lígia, Gal; Bebeto and Romário. Maria, Bel, Cris, Victor, João. Stela, Helena, Mariana, Laura, Guga, Gustavo. And...

8. And Marco Paulo Rolla spoke for few. But he also did not speak much. The actions lasted eight days, the whole week. The ventilator that moved away a sheet of paper, while men in black napped. At four o'clock sound entered the glass pavilion, smiled the windows' dust, and caressed the living sheet of A4 paper – the tenuous thread of activity that does not allow us to leave the show. Marco Paulo and his friends were there breathing with greater or lesser noise during the week. At the end, they searched for the apnea (“Imersãobordamento e resistência”[Imersion/inundation and resistance]), for the delirium of the Arena.

9. “The rule exists, the exception exists. Culture exists, which is the rule, and art exists, which is the exception.” (*Jean-Luc Godard, Je vous salue, Sarajevo*)

10. The cinema (*The skin of the invisible*) was an ambitious project. The problem of the exhibition space / cinema space cannot be resolved in a simple way – truthfully, it seems like a false issue because it is up to the artists to decide the registration of their works. The program was almost forty hours, including shorts, features, and medium-length films. Tobias Putrih's design for the space tried to fill the architectural emptiness of the columns of Alvorada Palace in Brasília, while the films tried to explode them (Jonas Mekas, Marcelo Pedroso, Otolith Group, Black Audio Film Collective).

11. “Hello, I am sending an approximate quantification of the events of the *terreiros* program: in the *terreiro The skin of the invisible*, thirty-eight films were shown in continuous screenings from 21 September to 12 December, eleven extraordinary screenings, in addition to screenings realized in partnership with the São Paulo International Film Festival, and twelve more performances or debates; in the *terreiro The other, the same* close to 150 activities were realized (including repeated presentations and projects with multiple actions). In the *terreiro I am the street*, approximately sixty conversations were realized, as well as ten actions of another nature. Sincerely.”

I owe the great joys of the adventure to the artists – and clarification about the impossibility – gum, twine, and cardboard.

AT · Artist Talk

CP · Culture Point

TT · Teacher's Tales

TW · Teacher's Week

KW · Kids Week

ED PR CH FA · Educational Program for Children and Families

ED PR TEAC · Educational Program for Teachers

25 SEP**THE SKIN OF THE INVISIBLE**

- 237 Program I: Once upon a time, the
Silent Movies · ED PR CH FA

234 Program 5

EXTERNAL AREA

- 250 Divisor · Lygia Pape

I AM THE STREET

- 192 Lucilene Silva · ED PR CH FA

- 194 Triii · ED PR CH FA

- 188 AT · Antonio Vega Macotela

- 169 AT · Joseph Kosuth

THE OTHER, THE SAME

- 217 O Balé da Cidade de São Paulo and
Quarteto de Cordas

26 SEP**THE SKIN OF THE INVISIBLE**

- 237 Program I: Once upon a time, the
Silent Movies · ED PR CH FA

234 Program 6

I AM THE STREET

- 191 Merry Singing · ED PR CH FA

- 192 Lucilene Silva · ED PR CH FA

- 170 AT · Pedro Barateiro, Lúcia Prancha

THE OTHER, THE SAME

- 208 O bailado do deus morto · Teatro
Oficina and Bando Cavallaria

27 SEP**THE SKIN OF THE INVISIBLE**

- 235 Program 7

I AM THE STREET

- 176 Parque de la Memoria: Monumentos às
vítimas do terrorismo de Estado · Nora
Hochbaum, Florencia Battiti (Parque
de la Memoria), Márcio Seligmann-
Silva (Unicamp), Cecília Maria Bouças
(Grupo Tortura Nunca Mais)

28 SEP**THE SKIN OF THE INVISIBLE**

- 235 Program 8

I AM THE STREET

- 200 TT · João Carlos Franca (ONG Camará,
São Vicente) · ED PR TEAC

- 174 AT · Jonathas de Andrade, Gabriela
Salgado

29 SEP**THE SKIN OF THE INVISIBLE**

- 236 Program 9

- 177 Projeto Mutirão · Graziela Kunsch

I AM THE STREET

- 201 TT · Pio Santana (Universidade Santa
Cecília) · ED PR TEAC

30 SEP**THE SKIN OF THE INVISIBLE**

- 236 Program 10

- 189 The Netherlands at the terreiros
Program · Cubic Films [kyū-bik film]

REMEMBRANCE AND OBLIVION

- 189 The Netherlands at the terreiros
Program · Sarah van Sonsbeeck

I AM THE STREET

- 189 The Netherlands at the terreiros
Program · Judith van Kranendonk

- 189 The Netherlands at the terreiros
Program · UNStudio

THE OTHER, THE SAME

- 217 The Netherlands at the terreiros
Program · DJ Tom Trago & Antal
(Kindred Spirits)

01 OCT**THE SKIN OF THE INVISIBLE**

- 232 Program 1

THE OTHER, THE SAME

- 177 Projeto Mutirão · Graziela Kunsch

02 OCT**THE SKIN OF THE INVISIBLE**

- 237 Program II: Lotte Reiniger — Animated
Silhouettes · ED PR CH FA

233 Program 2

I AM THE STREET

- 192 Madalena Monteiro · ED PR CH FA

- 181 Marilena Chaui

- 190 Made-up Stories · ED PR CH FA

THE OTHER, THE SAME

- 222 Pé de Zamba · ED PR CH FA

03 OCT**THE SKIN OF THE INVISIBLE**

- 233 Program 3

I AM THE STREET

- 177 Projeto Mutirão · Graziela Kunsch

THE OTHER, THE SAME

- 211 A fome · Bando Cavallaria

04 OCT**THE SKIN OF THE INVISIBLE**

- 233 Program 4

I AM THE STREET

- 176 Buala · Marta Lança, Marta Mestre

THE OTHER, THE SAME

- 211 O medo · Bando Cavallaria

05 OCT**THE SKIN OF THE INVISIBLE**

- 234 Program 5

- 231 TT · Orlando Coelho (Centro de
Inclusão da Pessoa em Situação de
Rua) · ED PR CH FA

- 228 Tape Deck Solos — Imagens anteriores
· Carlos Nader, Tadeu Jungle, Michael
Wahrmann. Coordinated by Gabriel
Menotti

THE OTHER, THE SAME

- 211 O sexo · Bando Cavallaria

06 OCT**THE SKIN OF THE INVISIBLE**

234 Program 6

228 Tape Deck Solos — Imagens impossíveis · Bruno Vianna, Lucas Bambozzi, Graziela Kunsch. Coordinated by Gabriel Menotti

I AM THE STREET

199 TT · Andre Papineanu (Escola Bosque das Letras) · ED PR TEAC

THE OTHER, THE SAME

210 A cidade do homem nu · Bando Cavallaria

07 OCT**THE SKIN OF THE INVISIBLE**

235 Program 7

228 Tape Deck Solos — Imagens persistentes · Leandro HBL, Marcus Bastos, Rogério Borovik. Coordinated by Gabriel Menotti

I AM THE STREET

170 AT · Marcius Galan, Ana Maria Maia
170 AT · Henrique Oliveira, Marco Giannotti

THE OTHER, THE SAME

206 Glossolália · Maurício Ianês

08 OCT**THE SKIN OF THE INVISIBLE**

235 Program 8

228 Tape Deck Solos — Imagens suficientes · Júlia Arana, André Costa, Paulo Sacramento. Coordinated by Gabriel Menotti.

THE OTHER, THE SAME

210 O bailado do deus morto · Grupo Bixigão

FAR AWAY, RIGHT HERE

206 Glossolália · Maurício Ianês

09 OCT**THE SKIN OF THE INVISIBLE**

238 Program III: Illustrated Rhythm · ED PR CH FA

236 Program 9

I AM THE STREET

192 Madalena Monteiro · ED PR CH FA
194 TW PANEL 1 · Education and Emancipation · Flavio Santos da Conceição · ED PR TEAC

197 TW · Marilena Chaui · ED PR TEAC

194 TW PANEL 2 · Points of Touch: Different Ways of Experiencing the Art Education · Ubiratan D'Ambrosio, Hermes Sousa · ED PR TEAC

THE OTHER, THE SAME

218 Tião Carvalho · ED PR CH FA

219 Vocational Exhibit at the Bienal · Filhos de Maria Goretti, Reticências, Loucutores, Saga, New World

Style, GJAP, Grupo de Percussão

Quebradeira, Magic Street · ED PR CH FA

206 Dani Umpi & Adrian Soiza

FAR AWAY, RIGHT HERE

206 Glossolália · Maurício Ianês

10 OCT**THE SKIN OF THE INVISIBLE**

238 Program III: Illustrated Rhythm · ED PR CH FA

236 Program 10

I AM THE STREET

195 TW PANEL 3 · Becoming What You Are · Bruno Dunley, Laura Gorski, Tiago Santinho, Luis Felipe Lucena · ED PR TEAC

THE OTHER, THE SAME

218 Tião Carvalho · ED PR CH FA

219 Vocational Exhibit at the Bienal · Cia. Arteiros, Cia. Refúgio de Atuadores, Dança do Xondaro, Omelete à Rafael and Cia. Plix · ED PR CH FA

FAR AWAY, RIGHT HERE

206 Glossolália · Maurício Ianês

11 OCT**THE SKIN OF THE INVISIBLE**

232 Program 1

I AM THE STREET

190 KW · As Meninas do Conto · ED PR CH FA

THE OTHER, THE SAME

222 KW · Furunfunfum · ED PR CH FA

222 KW · Pé de Zamba · ED PR CH FA

12 OCT**THE SKIN OF THE INVISIBLE**

233 Program 2

I AM THE STREET

190 KW · As Meninas do Conto · ED PR CH FA

THE OTHER, THE SAME

222 KW · Furunfunfum · ED PR CH FA

FAR AWAY, RIGHT HERE

206 Glossolália · Maurício Ianês

13 OCT**THE SKIN OF THE INVISIBLE**

206 Glossolália · Maurício Ianês

233 Program 3

I AM THE STREET

195 TW PANEL 4 · Where Are You, School?

· Kátia Castilho, Fernando Azevedo, Jocielle Lampert, Fabio Rodrigues. Mediated by Ana Mae Barbosa, Rejane Coutinho, and José Minerini Neto · ED PR TEAC

195 TW PANEL 5 · Residency space · Jorge Menna Barreto · ED PR TEAC

14 OCT**I AM THE STREET**

195 TW PANEL 6 · What Do You Learn at an Art Exhibition? · Rosa Iavelberg · ED PR TEAC

196 TW PANEL 7 · Artist's Training · Rubens Espírito Santo, Cayo Honorato · ED PR TEAC

198 TW · Lívio Tragtenberg · ED PR TEAC

THE OTHER, THE SAME

223 Drawing Machine · Michel Groisman · ED PR CH FA

15 OCT**THE SKIN OF THE INVISIBLE**

206 Glossolália · Maurício Ianês

234 Program 5

I AM THE STREET

196 TW PANEL 8 · Beyond the Schools Walls · Irene Tourinho, Leda Guimarães, Fernanda Cunha, and Lilian Amaral. Mediated by Ana Mae Barbosa, Rejane Coutinho, José Minerini Neto · ED PR TEAC

196 TW PANEL 9 · Contemporary Art Educational Material: Processes and Developments · Anny Lima, Valquíria Prates, Renata Bittencourt, Stela Barbieri · ED PR TEAC

196 TW PANEL 10 · Who Teaches, Who Learns? · Luiza Helena da Silva Cristhov and Ana Angélica Albano, Roberto Gambini · ED PR TEAC

THE OTHER, THE SAME

223 Drawing Machine · Michel Groisman · ED PR CH FA

16 OCT**THE SKIN OF THE INVISIBLE**

206 Glossolália · Maurício Ianês

196 Program IV: Shooting Breeze · ED PR CH FA

234 Program 6

SAID, UNSAID, NOT TO BE SAID

219 Projeto Oca da Aldeia de Carapicuíba · ED PR CH FA

I AM THE STREET

197 TW PANEL 11 · History of the Previous

Bienal Educational Programs ·

Christina Rizzi and students · ED PR TEAC

190 Andi Rubinstein · ED PR CH FA

197 TW · Marilena Chaui · ED PR TEAC

197 TW PANEL 12 · Social Creativity, Collective Action, and Artistic Practices · Ramon Parramon · ED PR TEAC

THE OTHER, THE SAME

212 Dating You Enemy · Coocondance

197 TW · Mawaca · ED PR CH FA

17 OCT**THE SKIN OF THE INVISIBLE**

206 Glossolália · Maurício Ianês

239 Program IV: Shooting Breeze ·

ED PR CH FA

235 Program 7

I AM THE STREET

190 Andi Rubinstein · ED PR CH FA

THE OTHER, THE SAME

221 Barbatuques · ED PR CH FA

18 OCT**THE OTHER, THE SAME**

206 Glossolália · Maurício Ianês

THE SKIN OF THE INVISIBLE

235 Program 8

I AM THE STREET

175 AT · Martino Tattara, Pier Vittorio Aureli

19 OCT**THE SKIN OF THE INVISIBLE**

236 Program 9

THE OTHER, THE SAME

206 Glossolália · Maurício Ianês

I AM THE STREET

199 TT · Vera Cristina Athayde (Ponto de Cultura OCA, Carapicuíba) · ED PR TEAC

181 Debate on the animals' rights · Vânia Rall Daró, Luanda Francine

20 OCT**I AM THE STREET**

206 Glossolália · Maurício Ianês

201 TT · Carla Goveia (SESI, Heliópolis) · ED PR TEAC

THE OTHER, THE SAME

213 Recepção para o nada · Marco Paulo Rolla and guests

THE SKIN OF THE INVISIBLE

236 Program 10

21 OCT**FAR AWAY, RIGHT HERE**

206 Glossolália · Maurício Ianês

THE OTHER, THE SAME

213 Recepção para o nada · Marco Paulo Rolla and guests

THE SKIN OF THE INVISIBLE

232 Program 1

I AM THE STREET

178 The Social Nature in the Arts: Quality x Equality? · Claire Bishop

22 OCT**FAR AWAY, RIGHT HERE**

206 Glossolália · Maurício Ianês

THE OTHER, THE SAME

213 Recepção para o nada · Marco Paulo Rolla and guests

THE SKIN OF THE INVISIBLE

241 Unknown Pleasures [Ren Xiao Yao] · Jia Zhang-ke

241 West of the Tracks [Tie Xi Qu] · Wang Bing

241 Manoel de Oliveira Absolute [Manoel de Oliveira absoluto] · Leon Cakoff

I AM THE STREET

179 Curatorship, Memory, and Processes of Legitimation · Priscila Arantes (PUC-SP, Paço das Artes), Felipe Chaimovich (MAM-SP), Marcio Seligmann-Silva (Unicamp). Mediated by Cauê Alves (PUC-SP)

23 OCT**FAR AWAY, RIGHT HERE**

206 Glossolália · Maurício Ianês

THE OTHER, THE SAME

213 Recepção para o nada · Marco Paulo Rolla and guests

THE SKIN OF THE INVISIBLE

240 Program V: Sounds and Movement · ED PR CH FA

242 Word and Utopia [Palavra e utopia] · Manoel de Oliveira

241 Manoel de Oliveira Absolute [Manoel de Oliveira absoluto] · Leon Cakoff

241 A Talking Picture [Um filme falado] · Manoel de Oliveira

I AM THE STREET

179 History, Memory, Museum / Collection and Contemporaneity · Marcelo Araujo (Pinacoteca de São Paulo), Elaine Caramella (PUC-SP), Daniela Bousso (MIS-SP). Mediated by Miguel Chaia (PUC-SP / Fundação Bienal de São Paulo)

181 Marilena Chaui

191 Giba Pedrosa · ED PR CH FA

24 OCT**FAR AWAY, RIGHT HERE**

206 Glossolália · Maurício Ianês

THE OTHER, THE SAME

213 Recepção para o nada · Marco Paulo Rolla and guests

THE SKIN OF THE INVISIBLE

240 Program V: Sounds and Movement · ED PR CH FA

242 Platform [Zhantai] · Jia Zhang-ke

241 Manoel de Oliveira Absolute [Manoel de Oliveira absoluto] · Leon Cakoff

242 Quebradeiras · Evaldo Mocarzel

241 Manoel de Oliveira Absolute [Manoel de Oliveira absoluto] · Leon Cakoff

I AM THE STREET

191 Giba Pedrosa · ED PR CH FA

217 OSESP's Chamber Choir

175 AT · Henry Eric Hernandez

25 OCT**THE OTHER, THE SAME**

206 Glossolália · Maurício Ianês

THE SKIN OF THE INVISIBLE

241 The World [Shijie] · Jia Zhang-ke

241 Dong · Jia Zhang-ke

241 dolce... · Alexandr Sokurov

I AM THE STREET

176 Parque de la Memoria · Marcelo Brodsky and guests

26 OCT**THE OTHER, THE SAME**

206 Glossolália · Maurício Ianês

THE SKIN OF THE INVISIBLE

241 Unknown Pleasures [Ren Xiao Yao] · Jia Zhang-ke

241 Useless [WuYong] · Jia Zhang-ke

241 Still Life [Sanxia Haoren] · Jia Zhang-ke

I AM THE STREET

199 TT · Kitty Carvalho (ONG Arrastão) · ED PR TEAC

27 OCT**FAR AWAY, RIGHT HERE**

206 Glossolália · Maurício Ianês

THE SKIN OF THE INVISIBLE

241 Kon Kon · Cecilia Vicuña

241 Silence [Silêncio] · F. J. Ossang

241 Vladivostok · F. J. Ossang

241 Dong · Jia Zhang-ke

I AM THE STREET

200 TT · Jaqueline Jacques (Escola Estadual Professora Anna Teixeira Prado Zacharias) · ED PR TEAC

THE OTHER, THE SAME

204 UEINZZ · Rehearsal · UEINZZ

28 OCT**THE SKIN OF THE INVISIBLE**

242 The Electric Paradise [Das Elektrische Paradies] · Michael Busch

I AM THE STREET

168 AT · Milton Machado

29 OCT**THE SKIN OF THE INVISIBLE**

241 Ex ist [Ex Isto] · Cao Guimarães

241 Agreste · Paula Gaitán

241 The Circle [Dayereh] · Jafar Panahi

204 **História do presente** · Special presentation of the film by Alejandra Riera and Ueinzz

THE OTHER, THE SAME

215 **Lecture: Megastructure Revised** · Markus Richter

30 OCT

THE SKIN OF THE INVISIBLE

237 **Program I: Once upon a time, the Silent Movies** · ED PR CH FA

242 **Pelechian Program**

I AM THE STREET

247 **Gilles Eduar** · ED PR CH FA

THE OTHER, THE SAME

220 **Tiquequê** · ED PR CH FA

204 **UEINZZ and Alejandra Riera**

206 **Glossolália** · Maurício Ianês

31 OCT

THE SKIN OF THE INVISIBLE

242 **Pelechian Program**

THE OTHER, THE SAME

204 **UEINZZ and Alejandra Riera**

I AM THE STREET

217 **OSESP's String Quartet**

175 **AT · Tom McDonough**

01 NOV

I AM THE STREET

175 **AT · Martin van Schaik**

THE OTHER, THE SAME

210 **A origem animal de Deus, experiência 7** · Bando Cavallaria, Fabio Delduque

THE SKIN OF THE INVISIBLE

241 **Soviet Elegy [Sovetskaya elegiya]** · Aleksandr Sokúrov

241 **Oriental Elegy [Vostochnaya elegiya]** · Aleksandr Sokúrov

241 **Homo Sapiens 1900** · Peter Cohen

241 **The Architecture of Doom [Undergångens arkitektur]** · Peter Cohen

241 **Elegy of a Voyage [Elegiya dorogi] / Soviet Elegy [Sovetskaya elegiya]** · Aleksandr Sokúrov

02 NOV

THE SKIN OF THE INVISIBLE

241 **Russian Ark [Russkiy Kovcheg]** · Aleksandr Sokúrov

241 **Me and You and Everyone We Know** · Miranda July

THE OTHER, THE SAME

204 **UEINZZ Presentation**

I AM THE STREET

183 **Ricardo Basbaum**

03 NOV

THE SKIN OF THE INVISIBLE

241 **Sokúrov and the Trilogy of Evil: Taurus [Telets]** · Alexander Sokúrov

241 **Sokúrov and the Trilogy of Evil: The Sun [Sointse]** · Alexander Sokúrov

241 **In this World** · Michael Winterbottom

241 **Moscow Elegy [Moskovskaya elegiya]** · Alexander Sokúrov

241 **Sokúrov and the Trilogy of Evil: Moloch** · Alexander Sokúrov

I AM THE STREET

202 **TT · Jacson Matos (Centro Educacional Unificado Alvarenga)** · ED PR TEAC

THE OTHER, THE SAME

204 **UEINZZ Presentation**

FAR AWAY, RIGHT HERE

226 **How to Write an Image?** · Fabiana Faleiros

04 NOV

THE SKIN OF THE INVISIBLE

241 **Luz teimosa** · Luís Alves de Matos

241 **The US vs. John Lennon** · David Leaf and John Scheinfeld

I AM THE STREET

170 **AT · Fernando Lindote**

05 NOV

THE SKIN OF THE INVISIBLE

234 **Program 6**

231 **29th Bienal Special · Documentary TV Cultura**

FAR AWAY, RIGHT HERE

226 **How to Write an Image?** · Fabiana Faleiros

06 NOV

THE OTHER, THE SAME

219 **Ari Colares** · ED PR CH FA

217 **Locked in Open Field [Trancado em campo aberto]** · Objeto Amarelo

THE SKIN OF THE INVISIBLE

235 **Program 7**

237 **Program II: Lotte Reiniger — Animated Silhouettes** · ED PR CH FA

I AM THE STREET

193 **Maira Cardoso** · ED PR CH FA

07 NOV

THE SKIN OF THE INVISIBLE

237 **Program II: Lotte Reiniger — Animated Silhouettes** · ED PR CH FA

235 **Program 8**

I AM THE STREET

193 **Maira Cardoso** · ED PR CH FA

187 **Marcus Faustini and Heloisa Buarque de Hollanda**

THE OTHER, THE SAME

219 **Ari Colares** · ED PR CH FA

08 NOV

THE OTHER, THE SAME

210 **A origem animal de Deus, experiência 7** · Bando Cavallaria, Fabio Delduque

THE SKIN OF THE INVISIBLE

236 **Program 9**

09 NOV

THE SKIN OF THE INVISIBLE

236 **Program 10**

I AM THE STREET

200 **TT · Fernanda Ache (Nova Escola Judaica Renascença)** · ED PR TEAC

177 **Projeto Mutirão** · Graziela Kunsch

10 NOV

THE SKIN OF THE INVISIBLE

232 **Program 1**

I AM THE STREET

200 **TT · Paula Ariane (Colégio Objetivo)** · ED PR TEAC

171 **AT · The Otolith Group, Black Audio Film Collective, Moacir dos Anjos**

THE OTHER, THE SAME

204 **UEINZZ**

212 **Two Drawings (1974), by Guy de Cointet** · Mary Ann Dugane

FAR AWAY, RIGHT HERE

226 **How Do You Write an Image?** · Fabiana Faleiros

11 NOV

THE OTHER, THE SAME

212 **Two Drawings (1974), by Guy de Cointet** · Mary Ann Dugane

I AM THE STREET

172 **AT · Efrain Almeida, Marcelo Campos**

THE SKIN OF THE INVISIBLE

233 **Program 2**

12 NOV

THE SKIN OF THE INVISIBLE

233 **Program 3**

THE OTHER, THE SAME

177 **Projeto Mutirão** · Graziela Kunsch

212 **Two Drawings (1974), by Guy de Cointet** · Mary Ann Dugane

I AM THE STREET

174 **MauMaus - África: See You See Me!** · Awan Amkpa

FAR AWAY, RIGHT HERE

226 **How to Write an Image?** · Fabiana Faleiros

13 NOV**THE SKIN OF THE INVISIBLE**

238 Program III - Illustrated Rhythm ·
ED PR CH FA

233 **Program 4****I AM THE STREET**

191 Cristiane Velasco · ED PR CH FA
180 Checkers [Jogo de damas] · Lenora de
Barros, DJ Flu

THE OTHER, THE SAME

220 Sapopemba · ED PR CH FA
212 Two Drawings (1974), by Guy de
Cointet · Mary Ann Dugane

14 NOV**THE SKIN OF THE INVISIBLE**

238 Program III - Illustrated Rhythm ·
ED PR CH FA

234 **Program 5**

206 Glossolália · Maurício Ianês

I AM THE STREET

191 Cristiane Velasco · ED PR CH FA
174 David Lapoujade

THE OTHER, THE SAME

220 Sapopemba · ED PR CH FA
215 Widespread Languages: Existing
Afropoetics · Tiganá Santana, Maurício
Vasconcellos

15 NOV**THE SKIN OF THE INVISIBLE**

234 Program 6

THE OTHER, THE SAME

210 A origem animal de Deus, experiência
7 · Bando Cavallaria, Fabio Delduque

16 NOV**THE SKIN OF THE INVISIBLE**

235 Program 7

I AM THE STREET

199 TT · Simone Timeo (Escola Estadual
Professora Marisa Melo and Escola
Estadual Victório Américo Fontana) ·
ED PR TEAC

THE OTHER, THE SAME

215 Guerrilla Girls · Kate Kollwitz, Frida
Kahlo

17 NOV**THE SKIN OF THE INVISIBLE**

235 Program 8

I AM THE STREET

174 MauMaus · Muhammad Iftikhar Dadi
202 TT · Ana Cristina (Centro Educacional
Unificado Lajeado) · ED PR TEAC

THE OTHER, THE SAME

204 UEINZZ

18 NOV**I AM THE STREET**

173 AT · Grupo Rex: Nelson Leirner, José
Resende, Carlos Fajardo. Mediated by
Fernanda Lopes

THE OTHER, THE SAME

212 dZzzz Band

THE SKIN OF THE INVISIBLE

236 Program 9

19 NOV**THE SKIN OF THE INVISIBLE**

230 UAKÁ [Sky] and debate · Paula Gaitán,
Laymert Garcia dos Santos
236 Program 10

THE OTHER, THE SAME

166 A origem animal de Deus, experiência
8 · Bando Cavallaria, Fabio Delduque

20 NOV**THE SKIN OF THE INVISIBLE**

239 Program IV: Shooting Breeze ·
ED PR CH FA

232 Program 1

230 Rock [Pedra] · Pontogor

I AM THE STREET

192 Zé Bocca · ED PR CH FA

THE OTHER, THE SAME

221 Batuntã · ED PR CH FA
210 Employee of the Month [O funcionário
do mês] · Javier Abreu

21 NOV**THE SKIN OF THE INVISIBLE**

239 Program IV: Shooting Breeze ·
ED PR CH FA

233 Program 2

I AM THE STREET

192 Zé Bocca · ED PR CH FA

THE OTHER, THE SAME

221 Batuntã · ED PR CH FA
206 Torquemada · Grupo de Teatro do
Oprimido, Mudança de Cena

22 NOV**THE SKIN OF THE INVISIBLE**

233 Program 3

THE OTHER, THE SAME

206 Invisible Theater [Teatro invisível]
· Grupo de Teatro do Oprimido,
Mudança de Cena

211 A origem animal de Deus, experiência
8 · Bando Cavallaria, Fabio Delduque

23 NOV**THE SKIN OF THE INVISIBLE**

233 Program 4

I AM THE STREET

202 TT · Gisleide dos Santos (Secretaria
Municipal de Ensino, Jardim Ângela) ·
ED PR TEAC

182 Frederico Moraes and Fernando
Cocchiarale

THE OTHER, THE SAME

206 Torquemada · Grupo de Teatro do
Oprimido, Mudança de Cena

24 NOV**THE SKIN OF THE INVISIBLE**

234 Program 5

I AM THE STREET

201 TT · Pio Santana (Universidade Santa
Cecília) · ED PR TEAC

THE OTHER, THE SAME

204 UEINZZ
206 Invisible Theater [Teatro invisível]
· Grupo de Teatro do Oprimido,
Mudança de Cena

25 NOV**THE SKIN OF THE INVISIBLE**

230 Lúcia Prancha and Sara Nunes
Fernandes

206 Torquemada · Grupo de Teatro do
Oprimido, Mudança de Cena

234 Program 6

26 NOV**THE SKIN OF THE INVISIBLE**

235 Program 7

THE OTHER, THE SAME

206 Invisible Theater [Teatro invisível]
· Grupo de Teatro do Oprimido,
Mudança de Cena

210 A origem animal de Deus, experiência
8 · Bando Cavallaria, Fabio Delduque

27 NOV**THE SKIN OF THE INVISIBLE**

240 Program V: Sounds and Movement ·
ED PR CH FA

235 Program 8

THE OTHER, THE SAME

222 Furunfunfum · ED PR CH FA

EXTERNAL AREA

250 Divisor · Lygia Pape · ED PR CH FA

I AM THE STREET

181 Marilena Chauí and Cauê Alves

28 NOV**THE SKIN OF THE INVISIBLE**

240 Program V: Sounds and Movement ·
ED PR CH FA

236 Program 9

THE OTHER, THE SAME
 222 Furunfunfum · ED PR CH FA
 212 Ursonate implodida · Lúcio Agra and guests
I AM THE STREET
 192 Margarida Botelho · ED PR TEAC

29 NOV
THE SKIN OF THE INVISIBLE
 236 Program 10
 230 Pacific + Debate
I AM THE STREET
 185 TT Catalão and Juana Nunes
THE OTHER, THE SAME
 214 Instituto Pombas Urbanas

30 NOV
THE SKIN OF THE INVISIBLE
 232 Program 1
I AM THE STREET
 203 TT · Fernanda Assumpção (Escola Alfa) · ED PR TEAC
 184 Cuauhtémoc Medina · Escola Alfa
THE OTHER, THE SAME
 214 CP · Coco de Umbigada

01 DEC
THE SKIN OF THE INVISIBLE
 233 Program 2
THE OTHER, THE SAME
 204 UEINZZ - Rehearsal
I AM THE STREET
 201 TT · Álvaro Filho (Sesi Araraquara) · ED PR TEAC
SAID, UNSAID, NOT TO BE SAID
 225 Berimbaus of the Morro do Querosene Orchestra

02 DEC
THE SKIN OF THE INVISIBLE
 233 Program 3
THE OTHER, THE SAME
 214 Jorge Mautner, Nelson Jacobina, and Maracatu Estrela de Ouro

03 DEC
I AM THE STREET
 177 Projeto Mutirão · Graziela Kunsch
 229 La Imagen en llamas · Ángela López Ruiz
THE SKIN OF THE INVISIBLE
 233 Program 4
THE OTHER, THE SAME
 204 UEINZZ Presentation

04 DEC
THE SKIN OF THE INVISIBLE
 237 Program I: Once upon a time, the Silent Movies · ED PR CH FA
 234 Program 5
I AM THE STREET
 193 CP · Pontão Ação Griô Regional da Amazônia · ED PR CH FA
THE OTHER, THE SAME
 223 CP · Seu Estrelo e o Fuá do Terreiro · ED PR CH FA
 221 CP · Mestre Lumumba and Jongo Dito Ribeiro · ED PR CH FA
 204 UEINZZ Presentation

05 DEC
THE SKIN OF THE INVISIBLE
 237 Program I: Once upon a time, the Silent Movies · ED PR CH FA
 234 Program 6
I AM THE STREET
 193 CP · Ponto de Cultura Bola de Meia · ED PR CH FA
 185 Sean Dockray
THE OTHER, THE SAME
 218 CP · Casa de Cultura Tainã · ED PR CH FA
SAID, UNSAID, NOT TO BE SAID
 225 CP · Pontão de Cultura Ação Griô Guaimbê das Nascentes & Veredas · ED PR CH FA
 224 Complete Ride [Passeio completo] · La Rica
FAR AWAY, RIGHT HERE
 227 Palavrarias imagizantes · Lucimar Bello · ED PR CH FA

06 DEC
THE SKIN OF THE INVISIBLE
 235 Program 7
SAID, UNSAID, NOT TO BE SAID
 225 Caminhos do Tambor · Ponto de Cultura Ilú Obá de Min
I AM THE STREET
 189 Chacal

07 DEC
THE SKIN OF THE INVISIBLE
 235 Program 8
I AM THE STREET
 201 TT · Lilian Moura (Arte na Escola + educators for the 29th Bienal) · ED PR TEAC
THE OTHER, THE SAME
 215 Carlos Teixeira

08 DEC
THE OTHER, THE SAME
 204 UEINZZ - Rehearsal
THE SKIN OF THE INVISIBLE
 236 Program 9

09 DEC
THE OTHER, THE SAME
 214 Slam · Núcleo Bartolomeu de Depoimentos
I AM THE STREET
 186 Thirteen Shoots [Treze Tiros] · Beth Goulart
THE SKIN OF THE INVISIBLE
 236 Program 10

10 DEC
THE OTHER, THE SAME
 207 Bob N
I AM THE STREET
 185 Frederico Morais Audio
THE SKIN OF THE INVISIBLE
 232 Program 1

11 DEC
THE SKIN OF THE INVISIBLE
 237 Program II: Lotte Reiniger — Animated Silhouettes · ED PR CH FA
 233 Program 2
SAID, UNSAID, NOT TO BE SAID
 214 CP · Instituto Pombas Urbanas · ED PR CH FA
I AM THE STREET
 194 CP · Fundação Nordestina do Cordel · ED PR CH FA
 185 TT Catalão and Jorge Mautner
THE OTHER, THE SAME
 220 CP · Ponto de Cultura Nós na Pauta · ED PR CH FA
 218 Wem Inflável · ED PR CH FA
 216 United Nations · Tablado de Arruar

12 DEC
THE SKIN OF THE INVISIBLE
 237 Program II: Lotte Reiniger — Animated Silhouettes · ED PR CH FA
 233 Program 3
SAID, UNSAID, NOT TO BE SAID
 225 CP · Ponto de Cultura Sia Santa · ED PR CH FA
I AM THE STREET
 193 CP · Ponto de Cultura Periferia no Centro · ED PR CH FA
 185 Frederico Morais Audio
THE OTHER, THE SAME
 221 CP · Ponto de Cultura Manguerê · ED PR CH FA
 216 Helena pede perdão e é esbofeteada · Tablado de Arruar

Artist Talk
Milton Machado



Milton Machado talks to the audience about his project for the 29th Bienal, *History of the Future*.

Artist Talk
Joseph Kosuth



Joseph Kosuth, a pioneer of conceptual art, reflects on his text *Art After Philosophy* (1969) and presents some of his latest work.

Artist Talk

Pedro Barateiro, Lúcia Prancha

Pedro Barateiro presents the lecture-performance *A conversation that will take place in the atrium of USP's School of Architecture and Urban Planning*, a reflection on modern architecture based on Vilanova Artigas' project.



Artist Talk

Marcus Galan, Ana Maria Maia

Marcus Galan discusses his project for the 29th Bienal, *Ponto em escala real*, with the audience, alongside José Augusto Ribeiro.



Artist Talk

Henrique Oliveira, Marco Giannotti

Henrique Oliveira talks about his project for the 29th Bienal, *A origem do terceiro mundo*.

Artist Talk

Fernando Lindote

Fernando Lindote discusses his project for the 29th Bienal, *Cosmorelief*, with the audience.



Artist Talk

The Otolith Group, Black Audio Film Collective



The Otolith Group and Black Audio Film Collective discuss their work at the 29th Bienal with the audience, mediated by curator Moacir dos Anjos.

Artist Talk

Efrain Almeida, Marcelo Campos



Efrain Almeida discusses his work at the 29th Bienal with the audience, accompanied by art critic and curator Marcelo Campos.

Artist Talk

Grupo Rex: José Resende, Carlos Fajardo



José Resende and Carlos Fajardo talk with the audience. Mediated by Fernanda Lopes.

Artist Talk

Jonathas de Andrade, Gabriela Salgado

The debate takes as starting point the work created by Andrade for the 29th Bienal, developed through a discussion focusing on the posters used by educator Paulo Freire, associating images and words.



David Lapoujade

The philosopher and lecturer with Sorbonne talks about the relationship between art and politics, based on the Bienal project and on his research on Gilles Deleuze's oeuvre.



Escola MauMaus (Lisbon) – Muhammad Iftikhar Dadi

Lecture by the Pakistani researcher with the Cornell University, USA. His focus of studies is on the history of art in the Middle East and Asia.

Escola MauMaus (Lisbon) – Africa: See You See Me!

Awam Amkpa

Based on an exhibition in Lisbon which Amkpa curated, the lecture approaches the way in which Africans and the African diaspora represent themselves, as well as the influence of these self-representations on the contemporary form of photographing Africa. Part of the presentations of the MauMaus School of Visual Arts artistic residency program at the 29th Bienal.

Open Talk

Tom McDonough

In collaboration with the project “Esboço para novas culturas.”
Mediated by Graziela Kunsch and Paulo Miyada, editors of the
magazine *Urbânia 4*.



Open Talk

Martino Tattara, Pier Vittorio Aureli

Tattara and Vittorio Aureli discuss the concept of “the city as a project,” and present projects of their own. In collaboration with the project “Esboço para novas culturas.” Mediation: Graziela Kunsch and Paulo Miyada, editors of the magazine *Urbânia 4*.



Open Talk

Martin van Schaik

An open conversation with Martin van Schaik about the projects of Archigram, Superstudio, Graziela Kunsch, and Julie Ault & Martin Beck. In collaboration with the project “Esboço para novas culturas.” Mediated by Graziela Kunsch and Paulo Miyada, editors of the magazine *Urbânia 4*.

Open Talk

Henry Eric Hernandez

Hernandez addresses Havana and his books *La Revancha* and *Otra isla para Miguel*. In collaboration with the project “Esboço para novas culturas.” Mediation: Graziela Kunsch and Paulo Miyada, editors of the magazine *Urbânia 4*.

Parque de la Memoria: Monumentos às vítimas do terrorismo de Estado

Nora Hochbaum, Florencia Battiti (Parque de la Memoria),
Márcio Seligmann-Silva (Unicamp), Cecília Maria Bouças
(Tortura Nunca Mais)

The debate addresses strategies for turning the memory of dictatorship in Latin America into collective conversation.



Parque de la Memoria

Marcelo Brodsky and guests

Marcelo Brodsky discusses representations of the memory of dictatorship in Brazil and Latin America.

Buala

Marta Lança, Marta Mestre

Marta Lança and Marta Mestre introduce the website Buala, which proposes a discussion on contemporary African art.

Projeto Mutirão
Graziela Kunsch



Projeto Mutirão is a procedural work that takes place in the form of unique conversations/presentations that document the collective production of another city.

**The Social Nature in the Arts – Quality x
Equality?**

Claire Bishop, Fábio Cypriano



A lecture by Claire Bishop (art critic and lecturer of CUNY) is mediated by Fábio Cypriano (PUC-SP and *Folha de S. Paulo*), as part of the 1st International Symposium of PUC-SP's Art: History, Criticism, and Curatorship – Other contemporary art utopias, with support from the 29th Bienal de São Paulo and sponsorship from the Instituto Votorantim, PUC-SP, and staff.

Debate: Curatorship, Memory, and Processes of Legitimation

Priscila Arantes (PUC-SP and Paço das Artes), Felipe Chaimovich (MAM-SP), Márcio Seligmann-Silva (Unicamp), mediation by Cauê Alves (PUC-SP)

Round table as part of the 1st International Symposium of PUC-SP's Art: History, Criticism, and Curatorship – Other contemporary art utopias, with support from the 29th Bienal de São Paulo and sponsorship from the Instituto Votorantim, PUC-SP, and staff.



Debate: History, Memory, Museum / Collection and Contemporaneity

Marcelo Araujo (Pinacoteca de São Paulo), Elaine Caramella (PUC-SP), Daniela Bousso (MIS-SP). Mediation by Miguel Chaia (PUC-SP / Fundação Bienal de São Paulo)

Round table as part of the 1st International Symposium of PUC-SP's course Art: History, Critic, and Curatorship – Other contemporary art utopias, with support from 29th Bienal de São Paulo, and sponsorship from Instituto Votorantim, PUC-SP, and the course staff.

Checkers

Lenora de Barros, DJ Flu

A series of readings by artist Lenora de Barros, based on her texts published in the weekly column "... umas" (*Jornal da Tarde*, São Paulo, 1993 to 1996). The reading of these small texts, in which she "dialogues" with artworks and artists, is accompanied by DJ, producer, and composer Flu, who makes complementary sound interpretations and treatments.



OSESP's String Quartet

A presentation by the string quartet of the Academy of the Orquestra Sinfônica do Estado de São Paulo.

Marilena Chaui

A series of four conversations led by philosopher and professor Marilena Chaui with the audience of the 29th Bienal, in which they discuss subjects like utopia and dystopia, virtuality and the present, and the new forms of relation between art and politics, in addition to specific works by Luiz Zerbini, Archigram, Superstudio, and Harun Farocki.



Marilena Chaui and Cauê Alves

In discussion, Marilena Chaui and Cauê Alves approach the work of Mira Schendel and the thinking of French philosopher Maurice Merleau-Ponty.



Debate on the animals' rights

Vânia Rall Daró, Luanda Francine

Debate addressing animals' rights, with Vânia Rall Daró and Luanda Francine.

Frederico Morais and Fernando Cocchiarale



Frederico Morais and Fernando Cocchiarale talk about the experience of the Sundays of Creation at MAM Rio de Janeiro with the audience.

Ricardo Basbaum

For the program of the *terreiro I am the street*, Basbaum proposes a work that cancels the boundaries between theoretical speaking and artistic action. Adopting the format of a lecture, alternating between direct speech and recorded sounds, the artist constructs a critical argument about historiographies of Brazilian art.

Cuauhtémoc Medina



The art critic, curator, and historian based in Mexico City, with a PhD from the University of Essex, United Kingdom, researcher with the Instituto de Investigaciones Estéticas at the National University of Mexico, and member of the Teratoma group of curators, critics, and anthropologists offers his view of the exhibition, based on research on the relationship between art and politics.

Sean Dockray

Sean Dockray's work includes architectonic design and virtual databases. His practice is focused on social systems and projects for educational practices, and asserts the need for a critical and hands-on engagement with new technologies. He is the creator of such projects as "Aaaaarg.org" and "Public School."

Frederico Morais

An audio recording of the discussion between Frederico Morais and Fernando Cocchiarale that took place in the Instituto Moreira Salles – RJ.



TT Catalão and Juana Nunes

Narratives on the symbolic values of the Ministry of Culture, based on images from the Culture Points. Aesthetic, artistic, and political issues regarding expressions that used to be hidden and are now shown in circuits in which the bucolic and the urban dialogue and break away with caricatures of the popular and avant-garde.



TT Catalão and Jorge Mautner

Narratives on the symbolic values of the Ministry of Culture, based on images from the Culture Points. Aesthetic, artistic, and political issues regarding expressions that used to be hidden and are now shown in circuits in which the bucolic and the urban dialogue and break away with caricatures of the popular and avant-garde.

Thirteen Shoots

Beth Goulart



This is a scene extracted from the play *Simplesmente eu, Clarice Lispector*, directed and performed by Beth Goulart. In the *terreiro I am the street* dedicated to the spoken word, Goulart reproduces journalist Julio Lerner's TV Cultura interview with Clarice, amplified with answers from other interviews.

Marcus Faustini and
Heloisa Buarque de Hollanda



An open conversation with the audience about the project Apalpe. Coordinated by Heloisa Buarque de Hollanda and Marcus Vinicius Faustini, Apalpe is a project that promotes the aesthetic encouragement of residents of the Rio metropolitan region and expands the investigation of an expression that articulates body, word, and territory.

Artist Talk

Antonio Vega Macotella



The young artist from Mexico discusses his project for the 29th Bialal with the audience.

The Netherlands in the *terreiros* Program

UNStudio

Events organized in collaboration with the Consulate General Kingdom of the Netherlands – São Paulo, which included: a talk with the architects of the Dutch firm UNStudio in charge of the design of the *terreiro I am the Street*, a session of films from the Cubic Films [kyū-bik film] program and DJ Tom Trago and Antal in the *terreiro The Other, the Same*



Chacal

A poetic reading.

Kids Week
As Meninas do Conto
Storytelling



Kids Week
Andi Rubinstein
Games and storytelling



Kids Week
Histórias Inventadas
Storytelling

Histórias Inventadas
Storytelling

Cantoria Animada

Storytelling



Cristiane Velasco

Storytelling



Giba Pedrosa

Storytelling



Gilles Eduar

Illustration of poems and stories told

Lucilene Silva

Games and storytelling

**Margarida Botelho**

Lecture by the artist and illustrator

**Madalena Monteiro**

Storytelling

**Zé Bocca**

Games and storytelling

Maira Cardoso

Storytelling



Culture Points Partnership
Ponto de Cultura Periferia no Centro

Storytelling



Culture Points Partnership
Ponto de Cultura Bola de Meia

Games and storytelling



Culture Points Partnership
Pontão Ação Griô Regional da Amazônia

Storytelling

Triii

Music show and storytelling

**Culture Points Partnership**
Fundação Nordestina do Cordel

Storytelling

**Teachers Week**

Flavio Santos da Conceição (Teatro do Oprimido)

Panel 1: Education and Emancipation

Teachers Week

Ubiratan D'Ambrosio (USP) e Hermes Sousa (NUA - Instituto Nova União da Arte)

Panel 2: Points of Touch: Different Ways of Experiencing Education and Art

Teachers Week

Bruno Dunley (visual artist), Laura Gorski (Centro de Educação e Documentação para a Ação Comunitária), Tiago Santinho (Paço das Artes), Luis Felipe Lucena (Centro de Cultura da Juventude)

Panel 3: Becoming What You Are



Teachers Week

Jorge Menna Barreto (Capacete Entretenimentos)

Panel 5: Residency Space

Teachers Week

Kátia Castilho (Universidade Anhembi Morumbi – SP), Fernando Azevedo (lecturer with the Governo do Estado de Pernambuco, Faculdades Integradas da Vitória do Santo Antão, Faculdade Decisão – PE), Jociele Lampert (Universidade do Estado de Santa Catarina – SC), Fabio Rodrigues (Universidade Regional do Cariri – CE). Mediation by Ana Mae Barbosa, Rejane Coutinho (Unesp), José Minerini Neto (Universidade Anhembi Morumbi)

Panel 4: Where Are You, School?



Teachers Week

Rosa Iavelberg

Panel 6: What Do You Learn at an Art Exhibition?

Teachers Week

Rubens Espírito Santo (artist and teacher),
Cayo Honorato (doctorate candidate on
educação – USP)

Panel 7: The Artist's Training

**Teachers Week**

Irene Tourinho (UFG), Leda Guimarães (UFG), Fernanda
Cunha (UFG), Lilian Amaral (UFG). Mediation by Ana Mae
Barbosa, Rejane Coutinho (Unesp), José Minerini Neto
(Universidade Anhembi Morumbi)

Panel 8: Beyond the School Walls

**Teachers Week**

Anny Lima (Museu Lasar Segall), Valquíria Prates
(Associação Cultural Videobrasil), Renata Bittencourt (Itaú
Cultural), Stela Barbieri (29th Bienal de São Paulo, Instituto
Tomie Ohtake)

Panel 9: Contemporary Art Educational Material: Processes and
Developments

Teachers Week

Luiza Helena da Silva Cristhov (Unesp), Ana
Angélica Albano (Unicamp), Roberto Gambini

Panel 10: Who Teaches, Who Learns?

Teachers Week

Coordination Christina Rizzi (ECA-USP)

Panel 11: History of the Previous Bienal Educational Programs



Teachers Week

Ramon Parramon

Panel 12: Social Creativity, Collective Action, and Artistic Practices



Teachers Week

Marilena Chaui

Debate



Teachers Week

Mawaca

Music show

Teachers Week
Livio Tragtenberg

Conversation about the artist's oeuvre

Teachers' Tales

Andre Papineanu (Escola Bosque das Letras)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



Teachers' Tales

Simone Timeo (Escola Estadual Profª Marisa Melo, Escola Estadual Victório Américo Fontana)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



Teachers' Tales

Vera Cristina Athayde (Ponto de Cultura OCA – Carapicuíba)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

Teachers' Tales

Kitty Carvalho (ONG Arrastão)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

Teachers' Tales

Paula Arianne (Colégio Objetivo)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

**Teachers' Tales**

João Carlos Franca (ONG Camará – São Vicente)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

**Teachers' Tales**

Jaqueline Jacques (Escola Estadual Professora Anna Teixeira Prado Zacharias)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

**Teachers' Tales**

Fernanda Ache (Nova Escola Judaica Renascença)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

Teachers' Tales

Carla Goveia (Sesi – Heliópolis)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



Teachers' Tales

Lilian Moura (Arte na Escola),
Educators of the 29th Bienal

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



Teachers' Tales

Pio Santana (Universidade Santa Cecília)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

Teachers' Tales

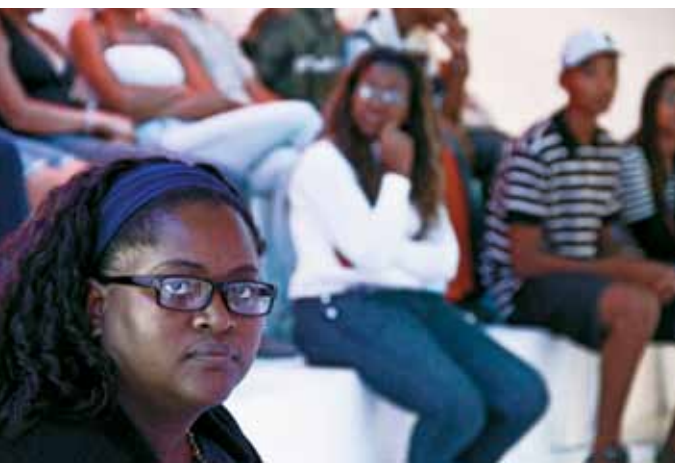
Álvaro Filho (Sesi Araraquara)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

Teachers' Tales

Gisleide dos Santos (Secretaria Municipal de
Ensino – Jardim Ângela)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

**Teachers' Tales**

Jacson Matos (Centro Educacional Unificado
Alvarenga)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



Teachers' Tales

Ana Cristina (Centro Educacional Unificado
Lajeado)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



Teachers' Tales

Fernanda Assumpção (Escola Alfa)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal



História do presente
Cia. Teatral UEINZZ, Alejandra Riera





The project Teatral UEINZZ created for the terreiros was divided into 3 stages: a week of rehearsals with the Argentinean artist Alejandra Riera, and the screening of the film the artist made about the group; the presentation of 8 weekly rehearsals showing the process behind the conception of the new piece, *Ópera sem qualidadez*; and two presentations of a version of *Finnegans Ueinzz*.

Dani Umpi & Adrian Soiza

The duo of Uruguayan performers present in drag, with parodies of popular songs and social criticism in the show *Dramática*.



Invisible Theater Grupo de Teatro do Oprimido

The group stages new editions of the work developed by Augusto Boal's Teatro Invisível, adapting actions to the purpose of the *terreiros*. The invisible theater involves unannounced actions, avoiding any sort of stage structure, in order to act on the real, dissolving boundaries between theater and the world.



Torquemada Grupo de Teatro do Oprimido

A performatic re-reading of the work by the Brazilian playwright Augusto Boal. Written in 1971, the work entitled *Torquemada* addresses torture as a recurring theme in the history of humankind, with particular emphasis on the torture experienced by the author himself during the military dictatorship.

A batalha do Ibirapuera

Bob N



This playful occupation of the *terreiro*, with the participation of the Rio de Janeiro DJ Zé Octávio playing a selection of songs connected to Carnival, culminates in a great serpentine battle.

O bailado do deus morto
Teatro Oficina, Bando Cavallaria





Teatro Oficina stages the play *O bailado do deus morto*, by Flávio de Carvalho, written in 1933, inside the Bienal. Directed by José Celso Martinez Corrêa. Produced by Fabio Delduque.

O bailado do deus morto

Grupo Bixigão

Movimento Bixigão, a group comprised of actors from Teatro Oficina and young people from the Bixiga community, gives its rendition of the play by Flávio de Carvalho, dated 1933.

Directed by Luciana Brites. Produced by Fabio Delduque.



Employee of the Month

Javier Abreu

Uruguayan artist Javier Abreu's performance is a remix that feeds on corporate images, images from the local political class, the pop world, the media, and the wonderful world of contemporary art.

A origem animal de Deus, experiência 7

Bando Cavallaria, Fabio Delduque

A performance based on the book *A origem animal de Deus*, by artist Flávio de Carvalho.



A cidade do homem nu

Bando Cavallaria

Bando Cavallaria performs a public reading of the text entitled *A cidade do homem nu*, written by artist Flávio de Carvalho.

A origem animal de Deus, experiência 8

Bando Cavallaria, Fabio Delduque

A performance based on the book *A origem animal de Deus*, by artist Flávio de Carvalho.



A fome

Bando Cavallaria

Bando Cavallaria performs a public reading of the text entitled *A fome*, written by artist Flávio de Carvalho and taken from the book *A origem animal de Deus*.

O sexo

Bando Cavallaria

Bando Cavallaria performs a public reading of the text entitled *O sexo*, written by the artist Flávio de Carvalho and taken from the book *A origem animal de Deus*.



O medo

Bando Cavallaria

Bando Cavallaria performs a public reading of the text entitled *O medo*, written by artist Flávio de Carvalho and taken from the book *A origem animal de Deus*.

Two Drawings (1974), by Guy de Cointet

Mary Ann Dugane

Actress Mary Ann Dugane stages the play *Two Drawings*, by Guy de Cointet (1934–1983). In Guy de Cointet's plays, the characters utter a literary collage of data and references as a reaction to extremely geometric and visual scenography, as well as the costumes.



Dating You Enemy

Cocoondance

A duet based on *Im Dickicht der Städte* [*In the Jungle of Cities*], one of the most enigmatic, lyrical, and radical works by young Bertold Brecht. Cocoondance develops a duo, a struggle, using the available arguments, without rules or ethics. This struggle needs the audience, the arena, the streets.



dZzzz Band

dZzzz Band is led by Nástio Mosquito, an Angolan artist who participates in the 29th Bienal. This event is in partnership with Sesc-SP.

Ursonate implodida

Lúcio Agra

A reading and performance of sound poems by Kurt Schwitters (Ursonate, or “primordial or pre-syllabic sonata,” Ribble Bobble Pilmlico), Raoul Hausmann, Brazilians Waly Salomão, Gramiro de Mattos, *zaums* by Velimir Khlébnikov and Alexei Krutchonikh, and several other authors.

Reception to Nothing

Marco Paulo Rolla



A work of art is shown for five days, comprised of a mutant installation in which several performances address displaced everyday life; from the represented and dismantled bureaucratic man to the peak of his own existence. The event is in partnership with Sesc.

Slam

Núcleo Bartolomeu de Depoimentos

A meeting of playwrights and actors, plus a poetic intervention for the stage: Núcleo Bartolomeu de Depoimentos – 10 Years of Theater Hip-Hop.



Jorge Mautner, Nelson Jacobina, and Maracatu Estrela de Ouro – Kaosnavial

The lesson/performance *Maracatu Atômico – Kaosnavial* – with the presence of Mestre Zé Duda, Afonjah, Mestre Luiz Caboclo, Severino Vicente, Ederlan Fábio, and Afonso Oliveira, in addition to Maracatu musicians and characters.



Instituto Pombas Urbanas

Playing music and singing, a group of actors tell tragic and comical stories of everyday people, with the street as setting and stage.



Culture Point

Grupo Cultural Coco de Umbigada

A show and conversation with touches of capoeira and other Brazilian musical genres.

Carlos Teixeira

Launch of the book *Entre*, by Carlos Teixeira. Talk with Agnaldo Farias (curator of the 29th Bienal) and Wellington Cançado accompany the author.



Megastructure Revised

Markus Richter

The German curator Markus Richter speaks about a crucial change in projects of the architectural vanguard from 1965 to 1967: the abandonment of the structural aspect in megastructures and the focus on the elaboration of smaller units. In collaboration with "Esboço para novas culturas." Mediated by Graziela Kunsch and Paulo Miyada, editors of the magazine *Urbânia 4*.



Guerrilla Girls

Kathe Kollwitz, Frida Kahlo

A performatic lecture by the American duo Kathe Kollwitz and Frida Kahlo. This event is a partnership with Sesc-SP.

Widespread Languages: Existing Afro-Poetics

Tiganá Santana, Maurício Vasconcelos

Alongside poet and professor Maurício Vasconcelos (USP), Tiganá Santana establishes a counterpoint between his songs in African languages by African poets and the celebrated Brazilian poet Jorge de Lima. The singers Márcia Castro and Virgínia Rodrigues recite poems from Cape Verde. This event is in partnership with SESC-SP.

United Nations

Tablado de Arruar

A stage reading of the never-before-published text *Nações unidas* [United Nations] by writer and filmmaker José Agrippino de Paula, as a first attempt at more direct contact with the artistic output of “marginal cinema,” which is one of the Tablado’s focus points.



Helena pede perdão e é esbofetada

Tablado de Arruar

With mixed traces of melodrama and soap opera, touches of Pedro Almodóvar and Rainer Werner Fassbinder movies, passing by playwright Bertold Brecht, the Tablado de Arruar group stages the street spectacle *Helena pede perdão e é esbofetada*.

The Netherlands in the *terreiros* Program

DJ Tom Trago & Antal (Kindred Spirits)

Music performance by the Dutch DJs.



Locked in Open Field, by Objeto Amarelo

Carlos Issa

All sound is an invader. No boundary is respected. The sound work *Trancado em campo aberto* [Locked in Open Field], by Objeto Amarelo, is no exception. Its grave and continuous form, released in the immense reverberation of the Bienal building through its base in the *terreiros*, only tries to trim the edges of an inevitable conflict.



OSESP's Chamber Choir

A presentation by the Chamber Choir of the Orquestra Sinfônica do Estado de São Paulo.

The City Ballet, OSESP's String Quartet

The Balé da Cidade presents a version of one of its latest works, *Crônicas do tempo*, conceived for the *terreiro* *The other, the same*.

Inflatable Wem

Music show and performance

**Tião Carvalho**

Music show

**Culture Points**

Casa de Cultura Tainã

Music show

Ari Colares

Music show



Vocational Exhibit at the Bienal

Cia. Arteiros; Cia. Refúgio de Atuadores;
Dança do Xondaro; Omelete à Rafael; Cia. Plix

The projects that comprise the Vocational Program aim at encouraging a hands-on educational background by means of the visual and scenic arts, and music, in addition to collaborating in the instrumentalization and orientation processes of existing groups in the communities.

Culture Points Partnership

Projeto Oca da Aldeia de Carapicuíba

Music show with kids from the Carapicuíba village Oca Project



Vocational Exhibit at the Bienal

Filhos de Maria Goretti; Reticências; Loucutores; Saga; New World Style;
GJAP; Grupo de Percussão Quebradeira
Magic Street

The Educational Background Division of the Department of Cultural Expansion of the São Paulo City Culture Secretariat Vocational Program aims at encouraging a hands-on educational background by means of the visual and scenic arts, and music, in addition to collaborating in the instrumentalization and orientation processes of existing groups in the communities.

Culture Points**Ponto de Cultura Nós na Pauta**

Music show

**Sapopemba**

Music show and stories

**Tiquequê**

Stage and musical presentation

Music show



Percussion musical performance

Music show



Music show

Kids Week
Furunfunfum

Stage and musical presentation

**Kids Week**
Pé de Zamba

Stage and musical presentation



Culture Points
Seu Estrelo e o Fuá do Terreiro
Stage and musical presentation.



Drawing Machine
Michel Groisman
Artistic performance.



Complete Ride

La Rica



The collective La Rica presents *Passeio completo*: a party with a picnic, DJing, and bicycles integrating the Park with the Bienal Pavilion.

Culture Points

Bloco Ilú Obá de Min

The group performs dance and music from a repertoire comprised of songs of the orixás as well as their own compositions, through which Yoruba culture is presented to the audience.



EDUCATIONAL

Culture Points

Pontão de Cultura Ação Griô Guaimbê das Nascentes & Veredas

Music show

Culture Point

Berimbaus of the Morro do Querosene Orchestra

A music show and chat with the audience, with beats from capoeira and other Brazilian musical genres.



EDUCATIONAL

Culture Points Partnership

Sia Santa

Stage presentation

How to Write an Image?

Fabiana Faleiros



The workshop creates texts that view images as writing devices, with the objective of creating narrative forms for photos and videos of the 29th Bienal from references of artists and writers who work with the association between image and word. A book with the material produced is a part of the library of *Far away, right here*.

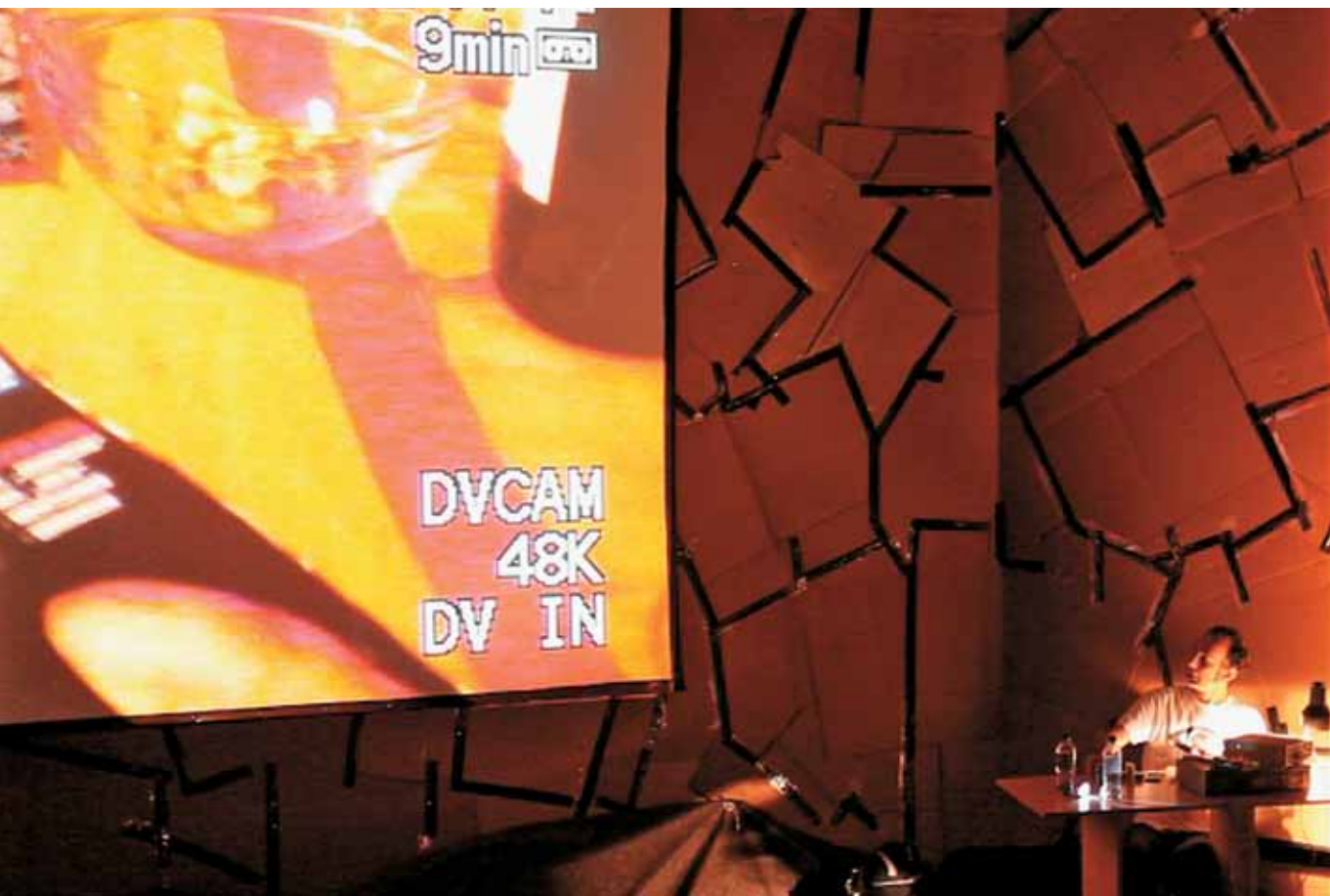
Palavrrarias Imagizantes
Lucimar Bello



Image-reading and word-building workshop

Tape Deck Solos

Carlos Nader, Tadeu Jungle, Michael Wahrmann, Bruno Vianna, Lucas Bambozzi, Graziela Kunsch, Leandro HBL, Marcus Bastos, Rogério Borovik, Júlia Arana, André Costa, Paulo Sacramento. Coordination by Gabriel Menotti



Using the video cassette, artists present unedited images in sessions articulated through exploration and celebration. This is cinematographic consumption as a space of production and dialogue, where it is possible to analyze processes, share memories and show films that never were. In partnership with Sesc.

La Imagen en Llamas

Ángela López Ruiz



La Imagen en Llamas recalls the filmic history of Uruguay from the 1920s to the late '70s. The investigation is recounted through conversation and projected images (moving and static) and audio (Fernando Pereda reading his poetry). Films are screened in their original format and subsequently discussed.

Screening of *Pacific* + Debate

Marcelo Pedrosa, Ilana Feldman

A special screening of the movie *Pacific* (Marcelo Pedrosa, 2009, Brazil, 73') is followed by a chat with the director, along with Ilana Feldman.



Uaká screening + debate

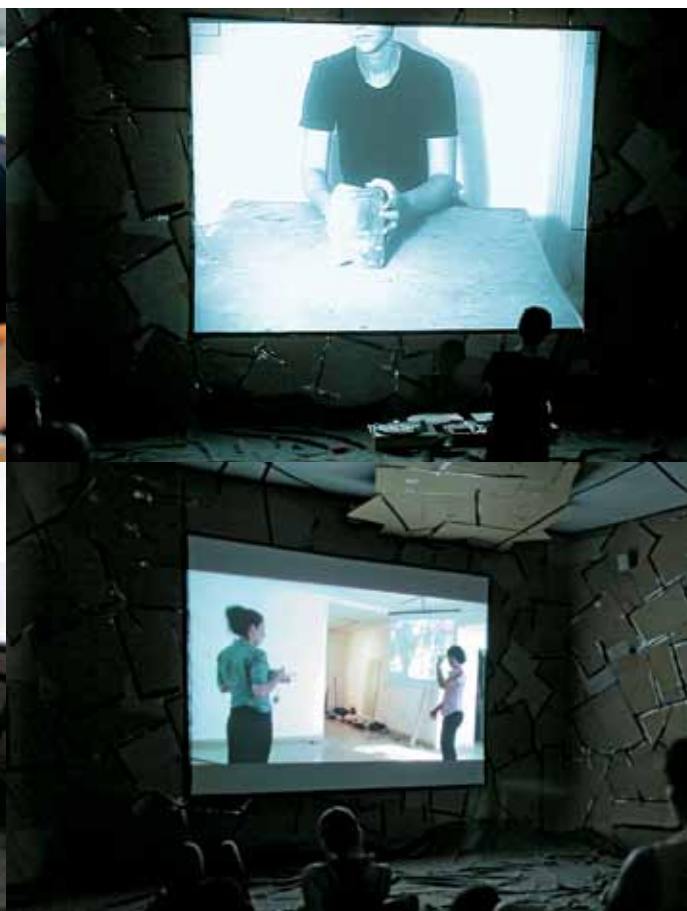
Paula Gaitán, Laymert Garcia dos Santos

A screening of the film *Uaká*, by Paula Gaitán, is followed by a debate with Laymert Garcia dos Santos.

Rock

Pontogor

This is a video performance in which Pontogor manipulates audio and video in real time, mixing the media and developing complicity between them. Sometimes the images are on the verge of chaos and become quasi-abstract, due to the profusion of noises and sounds that include actual noises, feedbacks, and prerecorded compositions.



Lúcia Prancha and Sara Nunes Fernandes

A documentary film by Lúcia Prancha and Sara Nunes Fernandes, in collaboration with Bruno Moreira. The starting point is the setting up of an exhibition in Lisbon. The documentation, on film, of the diverse processes of negotiation between the artists ends up bringing the exhibition back to São Paulo, where everything began.

EDUCATIONAL

Teachers' Tales

Orlando Coelho (Centro de Inclusão da Pessoa
em Situação de Rua)

Presentation of actions developed by educators, based on concepts and contents of the 29th Bienal

29th Bienal Special

Documentary by TV Cultura

The 29th Bienal opens a discussion of the event itself in a special program by TV Cultura that presents the principal works that participate in the largest visual art event in the country.



Tape Deck Solos:

Imagens anteriores;
Imagens impossíveis;
Imagens persistentes;
Imagens suficientes

The first in a series of four screenings in which three filmmakers present unedited images using nothing more than a VCR. With Carlos Nader, Tadeu Jungle, and Michael Wahrmann. Coordinated by Gabriel Menotti.

Sky [Uaká]

Paula Gaitán

1988 · Xingu, Brasília, Rio de Janeiro · 70'

PROGRAM 1

Enlighten the terreiros [Iluminai os terreiros]

Eduardo Climachauska, Gustavo Moura, Nuno Ramos

2006 · Brazil · 40'

Based on a verse by Assis Valente, which underscores the term that gives the *terreiros* project its name, Nuno Ramos, Eduardo Climachauska, and Gustavo Moura establish a space by placing lamp posts in a vacant plot of land. The film registers how the work was set up and the events that occurred in this invented place.

New Babylon de Constant

Victor Nieuwenhuijs, Maartje Seyferth

2005 · The Netherlands · 13'

The film shows archival footage of and mock-ups built by the Dutch architect Constant Nieuwenhuijs (1920-2005), presenting the project of the utopian city "New Babylon," where the "homo faber" (who should work to make a living) is substituted by the "homo ludens," who dedicates his time to leisure and creation.

Nightfall on Shanghai

Chantal Akerman

2007 · Belgium · 15'

"I would like to film at the end of the world, in Shanghai for example, and describe in voiceover with extreme precision everything I know of my street in Paris, a street in the 20ème quartier, very mixed, mostly of Muslims and Africans. [...] I would therefore like to produce some disorder for the difference and similarities of the worlds." (Chantal Akerman)

Brasília, Contradictions of a New City [Brasília, contradições de uma cidade nova]

Joaquim Pedro de Andrade

1967 · Brazil · 23'

Images of Brasília in its sixth year and interviews with different types of the capital's inhabitants. A question structures the documentary: Can a city that is completely planned, created in the name of national development and the democratization of society, reproduce the inequalities and oppression that exist in other regions of the country?

Now Is the Time for Violence [Ya es tiempo de Violencia]

Enrique Juarez

1969 · Argentina · 44'

The film shows the historic civil upheaval of May, 1969, and compares it with other anti-dictatorship movements in Latin America, in a call to violence against state terrorism. Persecuted by the government, director Enrique Juarez was "disappeared" in December, 1976.

100comédia 3

Cripta Djan

2008 · Brazil · 44'

A compilation of recordings of the actions of "pixadores" (spray painters) in the city of São Paulo, who occupy the city and expose some of its contradictory dimensions. The film helps illustrate the complex physical and symbolic registration of tagging in São Paulo.

PROGRAM 2

Prison Images

Harun Farocki

2000 · Germany · 61'

The film is comprised of the editing of archival images, fiction excerpts, and images captured by security cameras that monitor prisons and shopping centers in the United States. The work crosses and at times confuses the various forms of filming the way the circulation of people is controlled.

Paul Chan

2003 · USA · 51'

The "environmental documentary" filmed in Baghdad before the war registers a local café, a Sufi poetry performance, a wedding reception, a napping monkey, and a group of middle-aged women in uniform in a military march. The camera given to one of them and the feminine voice-over in six different languages change the perspective.

Twenty Years Later

Eduardo Coutinho

1984 · Brazil · 116'

The film shows the political history of the leader of the Sapé peasant league, João Pedro Teixeira, who was assassinated in 1962. Production began in 1964, but was interrupted by the military shortly after the coup. The director resumed filming seventeen years later when he recuperated part of the negatives, returned to the region, and re-encountered João Pedro's widow and several other peasants who had appeared in the film.

PROGRAM 3

Interview [Intervista]

Anri Sala

1998 · Albania · 26'

Sala made *Intervista* after discovering two fragments of a film that had lost its sound and presented his mother — who at the time was an activist of the Union of Communist Youth — being interviewed. It is a document in which the artist searches for his mother's lost words, combining a detective story with the intimacy of a home video.

Double Take

Johan Grimmonprez

2009 · Belgium, Germany,
The Netherlands · 79'

Alfred Hitchcock is a paranoid history professor involuntarily stuck in a double game during the Cold War. Subverting TV images and utilizing *The Birds* as metaphor, the film takes an x-ray of the evolution of the "culture of catastrophe," starting with the rise of cinema to current day.

Um olhar em segredo

Arthur Omar

2009 · Brazil · 29'

The eye, the light, the camera, the memory, and the instant can be combined in many ways, some subtle and others paradoxical. A film-essay; in each sequence there is a different aspect of the relationship between subject and object. Photographic perception as an uplifting experience.

PROGRAM 4

Pachamama

Eryk Rocha

2008 · Brazil · 106'

Pachamama — which for Andean indigenous peoples means "Mother Earth" and is the farmers' agrarian goddess — travels through the Brazilian jungle towards Peru and Bolivia, where it encounters the reality of people historically excluded from the political process and who, for the first time, are looking for meaningful participation in the construction of their own destiny.

Pacific

Marcelo Pedroso

2009 · Brazil · 73'

A dream voyage on a cruise ship to Fernando de Noronha. The passengers' lenses capture everything in every instant. And they have fun, play, party at night. They enjoy their ideal of comfort and well-being. And each day they come closer to their dream of a tropical paradise.

Superoutro

Edgard Navarro

1989 · Brazil · 45'

The superhero played by Bertrand Duarte incorporates traces of several minority identities that comment on ethnicity, gender, mental condition, and religion. While trying to free himself and others from the misery that overcomes him, he ends up subverting the law of gravity itself.

PROGRAM 5

Surname Viet, Given Name Nam

Trinh T. Minh-ha

1989 · USA · 108'

As it focuses on aspects of the Vietnamese reality seen through the history of the resistance of women in Vietnam and the USA, the film raises questions about the politics of interviews and documentation, means the filmmaker herself uses to construct her works and to blur the boundaries between documentary and fiction.

Rouch in Reverse

Manthia Diawara

1995 · USA, United Kingdom · 52'

Combining original and archival images, *Rouch in Reverse* looks at European anthropology through an African perspective, inverting the traditional gaze that characterizes the cultural and scientific production of the 20th century. Manthia Diawara criticizes visual anthropology through the work of the filmmaker and ethnographer Jean Rouch.

Margem

Maya Da-Rin

2007 · Brazil; Colombia; Peru · 55'

For two days and three nights, a ship navigates slowly up the Amazon River, starting at the border of Brazil with Colombia and heading towards the Peruvian city of Iquitos. The river banks reveal themselves to the camera as the passengers wander through a multifaceted territory in constant transformation.

PROGRAM 6

Thinking in Loop: Three Videos on Iconoclasm, Ritual, and Immortality

Boris Groys

2002–2007 · Germany · 74'

"The videos were produced between 2002 and 2007. Each of these videos combines a theoretical text written and spoken by the author with film footage fragments taken from different movies and film documentations. At first glance these videos remind the spectator of the videos and short films that are used today to transmit knowledge, to comment on the news, to spread religious and ideological propaganda, or to be used in the framework of education." (Boris Groys)

Une visite au Louvre

Danièle Huillet,
Jean-Marie Straub

2004 · France, Germany, Italy · 45'

This work reveals French painter Paul Cézanne's impressions of some of the main works of art in the Musée du Louvre, Paris. The film's script is based on the writings of poet Joaquim Gasquet and is narrated by Julie Kotal.

Out of the Present

Andrei Ujica

1995 · Germany · 95'

The cosmonaut Sergei Krikalev is the focus of this story that deals with life on the Russian space station Mir. In addition to routine day-to-day activities like eating, sleeping, and conducting experiments in microgravity, Krikalev is a spectator of the collapse of the Soviet Union during his ten-month stay on board the Mir in 1991–92.

PROGRAM 7

A Letter to Uncle Boonmee Apichatpong Weerasethakul

2009 · Thailand, United Kingdom,
Germany · 18'

A personal letter describes the city of Nabua in Northeast Thailand – where a bloody battle between communists and the government took place – to Uncle Boonmee. The camera glides through deserted homes and the voices of three men are heard, evoking the cycle of violence and repression and the hope of rebirth and memory.

Parque de la Memoria – Monumento a las Víctimas del Terrorismo de Estado

Eduardo Feller

2010 · Argentina · 24'

The film narrates the origin of a pioneer project in Argentina related to the construction of the memory of the recent past. It speaks of the relation of the Parque de la Memoria with contemporary art, a link that reflects the firm conviction that art provides means of knowing the world that no other mode of knowledge can equal.

Ulysse Agnès Varda

1982 · France · 21'

Varda returns to the impressive photograph she took in 1954: a nude man on the beach next to a boy, also nude, and the body of a goat. Thirty years later, she does not remember the circumstances involved in the photo; the film therefore becomes an incredible meditation on the fleeting nature of memory.

66 Scenes from America

Jørgen Leth

1982 · Denmark · 39'

The documentary is comprised of almost photographic registers of people and situations during the director's visit to the United States. A characteristic of many of his films, banal elements are observed and described with a distance and strangeness that are at the same time comical and disconcerting.

Sylvia Kristel – Paris Manon de Boer

2004 · The Netherlands · 40'

A documentary about the 1970s pop icon Sylvia Kristel, the Dutch actress and model who became famous for her role in the film *Emmanuelle*. Manon de Boer interviews Kristel twice over a period of two years. Separating image and sound, cinematography and voice, the documentary presents the viewer with an element of doubt.

PROGRAM 8

Journeys from Berlin/1971 Yvonne Rainer

1980 · USA, United Kingdom,
Germany · 125'

In order to explore the ramifications of terrorism, Rainer goes through an extensive therapy session in which she puts herself in conversation with several psychiatrists to evoke daily experiences of power and repression.

Reminiscences of a Journey to Lithuania

Jonas Mekas

1972 · USA, Germany · 78'

"[...] Was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You see the old house, my mother (born 1887), all the brothers, goofing, celebrating our homecoming. You don't really see how Lithuania is today: you see it only through the memories of a Displaced Person back home for the first time in twenty-five years." (Jonas Mekas)

PROGRAM 9

Âshûrâ': This Blood Spilled in My Veins

Jalal Toufic

2002 • Lebanon • 81'

The memory that the yearly commemoration of 'Âshûrâ' is trying to maintain is not only that of the past, but also and mainly the memory of the future, namely, the promise of the Parousia of the twelfth Imam, the long-awaited Mahdî – notwithstanding the passage of a millennium since his occultation – as well as the corresponding promise of Twelver Shi'ites to wait for him. 'Âshûrâ': a condition of possibility of an unconditional promise.

Xarabovalha

Heloisa Buarque de Hollanda

1978 • Brazil • 13'

A documentary about youth and counter-culture of the 1970s. The film registers the impressions and behavior of young people at the time by recording the last presentation of the play *Trate-me leão* by the group Asdrubal Trouxe o Trombone.

Pátio

Glauber Rocha

1959 • Brazil • 13'

A boy and a girl on a terrace with checkered tiles. These two characters slowly evolve: they touch each other, roll around on the floor, come apart, look at each other. In the director's first film we can already discern some of his traits: the strong presence of nature, the framing, and the treatment of space.

Frantz Fanon

Isaac Julien

1996 • United Kingdom • 69'

The film explores the life and work of the activist and psycho-analyst Frantz Fanon, who was born in Martinique, studied in Paris, and worked in Algeria. Isaac Julien examines the theories of identity and ethnicity developed by Fanon and follows his involvement in the anti-colonial struggles of Algeria.

PROGRAM 10

Otolith I

The Otolith Group

2009 • United Kingdom • 22'

The group highlights the power of archival images, exploring the "poetization" of mediated memory. With the name of otoliths, particles found in the inner ear that help us balance and navigate through space, the film looks to reorient our perception of the world and meditate on the persistence of our utopian aspirations.

Otolith II

The Otolith Group

2009 • United Kingdom • 48'

The group resumes questions of temporality and utopia (though with a rougher aesthetic), efficiently combining the tremulous images of Marker and the anti-aesthetic Allan Sekula, with portable video images edited together with documentary images of the planned city of Le Corbusier, Chandigarh.

Signs of Empire

Black Audio Film Collective

1984 • United Kingdom • 15'

First installment of the movie that builds its narrative based on archival images and sounds. The title refers to Roland Barthes' *Empire of Signs*.

Image of Nationality

Black Audio Film Collective

1984 • United Kingdom • 15'

Second installment of the movie *Signs of Empire*, whose editing was based on archival images and sounds.

Otolith III

The Otolith Group

2009 • United Kingdom • 49'

The group returns to investigate the foreign, creating – like the original film that was never finished – a type of "premake." *Otolith Group III* portrays the search for its protagonists and includes photos of busy streets, while the invisible narrator imagines random individuals, potentially filling the roles of each character.

Handsworth Songs

Black Audio Film Collective

1986 • United Kingdom • 59'

An experimental essay about ethnic tensions in Great Britain. Filmed in Handsworth and London during the riots of 1985, the work incorporates archival reports and material to study the violence associated with racism in England.

PROGRAM I: ONCE UPON A TIME, THE SILENT MOVIES**The Haunted House**

Buster Keaton

1921 • USA • 23'44"

Buster is a bank teller. A bottle of glue falls over and starts sticking to everything, especially the money. When some thieves appear, he can't get away from them because his hands are stuck in his pockets. The thieves' hideaway is a shady house designed to keep the police away.

Pay Day

Charles Chaplin

1922 • USA • 20'45"

Charlie is a professional bricklayer. When he goes to work, his wife takes his salary that he hides in his hat. But he steals her purse so he can go out at night. On a rainy night, he has a hard time getting home, and he finds his wife waiting for him with a rolling pin.

Number, Please?

Harold Lloyd

1920 • USA • 23'33"

In an amusement park, two men try to win over a young woman's heart. They compete between each other while they try to find their runaway dog and they run to get her mother's permission for a ride on a hot air balloon.

PROGRAM II: LOTTE REINIGER — ANIMATED SILHOUETTES**Carmem**

Lotte Reiniger

1933 • Germany • 9'40"

An adaptation of the Bizet opera.

Galathea

Lotte Reiniger

1935 • Germany • 10'52"

This is the Greek legend of Pygmalion and Galatea seen by the silhouettes of Lotte Reiniger in an adorable and funny adaptation. Pygmalion falls in love with the statue of a beautiful woman and his prayers are answered: she transforms into a woman — in this case, through one of the silhouettes painted on the setting.

The Frog Prince

Lotte Reiniger

1968 • England • 2'46"

Sleeping Beauty

Lotte Reiniger

1954 • England • 10'02"

The classic fairy tale: the bad fairy, who is not invited to the princess' baptism, curses her to die when she pricks her finger on a spindle. The good fairy changes the spell: the princess will sleep for 100 years and can only be awoken by a kiss. An adaptation of the Grimm Brothers' story.

This is a reduced and color version of the fable, without narration.

Papageno

Lotte Reiniger

1935 • Germany • 10'52"

This is the story of Papageno (a character from Mozart's opera *The Magic Flute*) who wants a companion but has difficulties finding one...

The Frog Prince

Lotte Reiniger

1953 • England • 10'16"

The princess' ball falls into a puddle and is rescued by a frog — but she must make a promise before he'll return it...

A Night at the Harem

Lotte Reiniger

1958 • England • 14'55"

This is an adventure in a palace of the Arabian desert, set to the beautiful music of Mozart.

PROGRAM III: ILLUSTRATED RHYTHM

7 Tonnes 2

Nicolas Deveaux

2004 · France · 2'28"

This film is about the unbelievable superiority of Kenyan athletes.

A Chairy Tale [Il Était une Chaise]

Norman McLaren

1957 · Canada · 9'52"

The filmmaker illustrates the uncommon phenomenon of a material uprising. But why don't Man and Object make an agreement for friendship?

Canon

Norman McLaren

1964 · Canada · 9'13"

The film is a visual essay on the very old musical form, the canon. The author uses three modes of expression to reach his proposed animation synthesis. The soundtrack is enriched with recorded music and synthesized music.
Wordless cinema.

Entre deux miettes

Sylvain Ollier

2005 · France · 5'12"

Tuig and Slurp, two mites, search for food.

Dynamo

Matthie Goutte, Benjamin Mousquet, Fabrice Le Nezet

2005 · France · 6'02"

Two small characters work in a contrary way to make the planet go around.

The Three Inventors [Les Trois Inventeurs]

Michel Ocelot

1980 · France · 12'51"

Three inventors create beautiful machines, but once they are displayed people are frightened by what they see and accuse them of witchcraft.

**Godofredo – The Radio
[Godofredo – O rádio]**

Eva Furnari

2009 · Brazil · 5'

Godofredo is a curious ogre who finds a radio on the path.

Pipsqueak Prince [Le Trop Petit Prince]

Zoia Trofimova

2002 · France · 6'44"

Every day the little prince tries to clean the dirty sun.

Godofredo – Nhact

Eva Furnari

1964 · Brazil · 1'

Godofredo is an ogre who dreams he can fly.

**Godofredo – The Switch
[Godofredo – O interruptor]**

Eva Furnari

2009 · Brazil · 5'

Godofredo is an ogre who finds a switch on the path.

PROGRAM IV: SHOOTING BREEZE

The Factory [L'Usine]

Frédéric Cussey, Jonathan
Tamene, Yann Boyer, Éric Simon

2005 • France • 2'46"

After being cut in the forest, a tree is sent to a sawmill where it will be transformed and cut into little pieces.

Potr' et la fille des eaux

Jean-François Laguionie

1974 • France • 12'01"

A folk tale: "through love a fisherman and a mermaid try to overcome their differences..."

Manhã na roça — Carro de bois

Humberto Mauro

1956 • Brazil • 8'

An oxcart is still part of the landscape of our wilderness, in a mixture of utility and poetry.

James Monde

Soandsau

2005 • France • 1'32"

Let's learn how to respect the environment together.

As árvores de Manoel

Fábio Hacker

2009 • Brazil • 7'

This is video poetry inspired by the book *O menino do mato*, by Manoel de Barros, which speaks of children's relationships with trees. Through simple and unpretentious images, the film shows the way Manoel de Barros relates to nature.

Overdose

Claude Cloutier

1994 • Canada • 5'25"

School, tennis lessons, swimming, art class, homework, piano lessons... a boy's parents organize his life so much he has no time for himself. Based on article 31 of the United Nations Convention on Children's Rights, the film illustrates a child's rights to rest and leisure.

A Mouse's Tale [La Queue de la Souris]

Benjamin Renner

2007 • France • 4'10"

In the forest a lion captures a rat and threatens to eat it. The mouse makes an offer to the lion.

A velha a fiar

Humberto Mauro

1964 • Brazil • 7'

The film illustrates in a good-humored way the popular traditional song about the cycle of life.

The Tournament [Le Tournoi]

Francine Desbiens

1995 • Canada • 6'31"

A deaf little girl who plays against an arrogant boy in a chess tournament is not affected by his contempt, but she responds warmly to the attention of a young poet. Based on article 23 of the United Nations Convention on Children's Rights, the film shows the right of disabled children to enjoy a full and decent life. The film has no dialogue.

Les oiseaux blancs, les oiseaux noirs

Florence Mialhe

2002 • France • 3'52"

A parable on good and evil, where white birds are good thoughts and black birds are evil thoughts.

Papillon

Zhi Yi Zhang

2005 • France • 2'59"

A teacher asks her class to draw a butterfly. A boy asks himself how his classmate will draw hers.

PROGRAM V: SOUNDS AND MOVEMENT

Synchromy

Norman McLaren

1971 • Canada • 7'26"

What you see is what you hear. In this 1971 masterpiece, McLaren achieved what the art world had been trying for decades: a perfect symbiosis of image and sound. Colorful cards that represent the optical composition pattern are placed in the film's soundtrack as well as its images, allowing the viewer to literally visualize music or musicalize vision.

Precipitação

Marcos Magalhães

1993 • Brazil • 7'

An immediate encounter in a world of set rules, narrow paths, fatal errors and no return. Does this sound familiar?

Coeur de Secours

Piotr Kamler

1973 • France • 9'14"

A fantastic, poetic and enigmatic fable where we learn that it is always a balancing act that unites the two ends of a thread, and that is not good to follow just the heart, because two are always enough to stop time...

Work Corner [Cantos de trabalho]

Humberto Mauro

1955 • Brazil • 10'

The rhythm of songs inspired by work activities; the sound of the churn, the boatman, and the rock.

An Artist [Une artiste]

Michèle Cournoyer

1994 • Canada • 5'13"

A girl is so involved with her love for music that she forgets her domestic chores. Based on the 29th article of the United Nations Convention of Children's Rights, this film illustrates a child's right to develop her talents and abilities to their full potential. A film without dialogue.

Életvonal

Tomek Ducki

2006 • Hungary • 6'28"

An immediate encounter in a world of set rules, narrow paths, fatal errors, and no return. Does this sound familiar?

TSF Ça Va Ça Va

Sylvain Chomet; Philippe Leclerc

1990 • France • 2'38"

A music video of the group TSF. On the road and on holiday, the film shows the adventures of a vocal quartet that is little worried about the police.

Le Voleur de Paratonnerres

Paul Grimault

1944 • France • 9'35"

Niglo robs the stems of the lightning rod. The guard dogs don't care, but the police show no pity. An exciting chase follows.

Spheres

Norman McLaren

1969 • Canada • 7'20"

Translucent pearl spheres appear to float weightlessly on the limitless panorama of the sky, grouping together, coming apart, sometimes colliding like a stylized explosion of an atomic chain reaction. This aerial dance is conducted by the musical cadence of Bach, played by pianist Glenn Gould.

The World [Shijie]

Jia Zhang-ke

2004 · China · 138'

dolce...

Alexandr Sokúrov

2000 · Russia · 61'

Ex ist [Ex isto]

Cao Guimarães

2010 · Brazil · 86'

Kon Kon

Cecilia Vicuña

2010 · Chile · 61'

Silence [Silêncio]

F. J. Ossang

2007 · France, Portugal · 21'

Vladivostok

F. J. Ossang

2008 · France, Russia · 5'

The Circle [Dayereh]

Jafar Panahi

2000 · Iran · 90'

Useless [WuYong]

Jia Zhang-Ke

2007 · China, Hong Kong · 81'

Dong

Jia Zhang-Ke

2006 · China · 66'

Unknown Pleasures [Ren Xiao Yao]

Jia Zhang-ke

1997 · China, Japan, Korea, France · 113'

Still Life [Sanxia Haoren]

Jia Zhang-ke

2006 · China, Hong Kong · 108'

Agreste

Paula Gaitán

2010 · Brazil · 78'

Russian Ark [Russkiy Kovcheg]

Aleksandr Sokúrov

2002 · Sweden · 97'

**The Architecture of Doom
[Undergångens arkitektur]**

Peter Cohen

1989 · Sweden · 121'

Elegy of a Voyage [Elegiya dorogi]

Aleksandr Sokúrov

2001 · Russia · 47'

Me and You and Everyone We Know

Miranda July

2005 · USA · 90'

Soviet Elegy [Sovetskaya elegiya]

Aleksandr Sokúrov

1989 · Russia · 37'

Moscow Elegy [Moskovskaya elegiya]

Aleksandr Sokúrov

1987 · Russia · 88'

Oriental Elegy [Vostochnaya elegiya]

Aleksandr Sokúrov

1996 · Russia · 45'

Homo Sapiens 1900

Peter Cohen

1998 · Sweden · 88'

**Manoel de Oliveira Absolute
[Manoel de Oliveira absoluto]**

Leon Cakoff

2010 · Brazil · 35'

In this World

Michael Winterbottom

2002 · England · 90'

West of the Tracks [Tie Xi Qu]

Wang Bing

2003 · China · 556'

Luz teimosa

Luís Alves de Matos

2010 · Portugal · 75'

The US vs. John Lennon

David Leaf, John Scheinfeld

2006 · USA · 99'

**Sokúrov and the Trilogy of Evil:
The Sun [Solntse]**

Alexander Sokúrov

2005 · Russia, Italy, France · 110'

**Sokúrov and the Trilogy of Evil:
Moloch**

Alexander Sokúrov

1999 · Germany, France · 103'

**Sokúrov and the Trilogy of Evil:
Taurus [Telets]**

Alexander Sokúrov

2001 · Russia · 94'

A Talking Picture [Um filme falado]

Manoel de Oliveira

2003 · Portugal, France, Italy · 91'

Platform [Zhantai]

Jia Zhang-ke

2000 · China, Japan, France · 193'

Quebradeiras

Evaldo Mocarzel

2009 · Brazil · 71'

Word and Utopia [Palavra e utopia]

Manoel de Oliveira

2002 · Portugal, France, Spain,
Brazil · 132'**The Electric Paradise [Das Elektrische Paradies]**

Michael Busch

2010 · Germany · 208'

PROGRAM PELECHIAN**End [Verd]**

Artavazd Pelechian

1994 · Armenia · 10'

Life [Kiank]

Artavazd Pelechian

1993 · Armenia · 7'

We [Menk]

Artavazd Pelechian

1969 · Armenia · 30'

The Seasons [Yeranakner]

Artavazd Pelechian

1975 · Armenia · 30'

Our Century [Mer dare]

Artavazd Pelechian

1983 · Armenia · 50'

Tarva

Artavazd Pelechian

1970 · Armenia · 10'

Beginning [Skizbe]

Artavazd Pelechian

1967 · Armenia · 10'

CHP – Escola Viva Olho do Tempo

Storytelling Workshop

**Tião Carvalho**

Music and dance Workshop

**Michel Groisman**

Performance Workshop

**Henry Grazioli**

Audiovisual Workshop

Sylvia Helena Boock

Visual Arts Workshop



Sandra Cinto

Visual Arts Workshop



Sônia Silva

Music Workshop



Culture Points

Espaço Cultural Pierre Verger

Music and Storytelling Workshop

**Marina Pappa, Luna Camargo Penna, and
Helenira Paulino**

Visual Arts Workshop

**Margarida Botelho**

Visual Arts Workshop

**Inaê Coutinho**

Photography Workshop

**Casa da Ribeira Culture Point Partnership –
Educação & Cultura**

Visual Arts Workshop

Marcia Cymbalista

Drawing Workshop



Jana Fragatta and Julia Maria Pellicciotti

Visual Arts Workshop



Gilles Eduar

Illustration Workshop



Gargântua

Cinema Workshop

Flávia Ribeiro (Frapê)

Visual Arts Workshop

**Felipe José Ferraro and Taygoara Schiavinoto**

Visual Arts Workshop

**Fabrício Lopez**

Engraving Workshop

Arturo

Philosophy Workshop



Ana Paula Oliveira

Visual Arts Workshop



Divisor
Lygia Pape



Divisor
Lygia Pape



International Seminar

The International Seminar Education, Art and Politics took place on 20-21 August at the auditorium of the Museu de Arte Contemporânea of Universidade de São Paulo, Ibirapuera, with simultaneous transmission at Porão das Artes, Ciccillo Matarazzo Pavilion, Ibirapuera Park.



Bienal in the CEUs

In partnership with Municipal Secretariat of Education, works of video art showed in the exhibition were screened at 45 Centros Educacionais Unificados [Unified Educational Center-CEU]



Bienal in the city

In partnership with São Paulo educational and cultural institutions, works of video art showed in the exhibition were screened at technical schools, cultural centers, film clubs, subway stations and bus terminals.

60+

Visits and activities on studio specially designed for people over 60 years old. The guided tours lasted for one hour, followed by 30 minutes in studio. The intention was to establish dialogues and reflections on histories of life, aging, vitality, remembrance and oblivion.

Distance Learning Course

Tão Perto Tão Longe [So Close, Faraway] was a contemporary art course, in partnership with the São Paulo State Department of Education, which covered the history of the biennials, topics from the 29th Bienal and the teaching of art. The course was aimed at teachers from state schools.



Teachers' Training and Social Educators

Offered to public and private school teachers of the State of São Paulo, in addition to punctual initiatives in Pernambuco, Maranhão, Rio de Janeiro and Paraná. The encounters aimed to discuss issues regarding contemporary art, teaching art and education, in addition to the concepts of the 29th Bienal.

29th Bienal Educators Course

Visits with educators of 29th Bienal to partner cultural institutions, lectures from the chief curators, assistant curators, architectural team, design team, reflections about accessibility actions, conversations with artists and visits to the Bienal Pavilion to observe the installation of the exhibition.



Activities and training courses for community educators

Jardim Pantanal graffiti

ADRIAN SOIZA

Soiza is a musician and composer who works with Brazilian and Argentinian artists.

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AGNÈS VARDA

Varda is a Belgian photographer and filmmaker who also makes installations. Her first feature, *Cléo de 5 à 7*, was screened in the competition of the Cannes Film Festival. Her films include *Le Bonheur*, winner of the Special Jury Award at the Berlin Film Festival, and *Sans Toit Ni Loi*, Golden Lion at the Venice Film Festival.

p. 235

ALEJANDRA RIERA

An Argentinian artist based in Paris, Riera dedicates herself to imaginary archives. She participates in the project of the Cia. Teatral Ueinzz.

p. 204-05

ALEKSANDR SOKÚROV

A Siberian director, Sokúrov studied at the Gerasimov Institute of Cinematography. From early on he was supported by Andrei Tarkovski and, after his films were censored by the communist regime, was awarded in Russia for his production.

p. 241

ANA ANGÉLICA ALBANO

With a degree in visual arts and a PhD in social psychology from USP, Albano is professor of the School of Education of Unicamp. Her research focuses on observation of methodologies of art instruction.

p. 196

ANA MAE BARBOSA

Barbosa is a law graduate of Universidade Federal de Pernambuco, has a master's in art education from Southern Connecticut State College (USA) and a PhD in humanistic education from Boston University (USA). She is currently a retired full professor of Universidade de São Paulo and professor of Universidade Anhembi Morumbi.

pp. 195, 196

ANA MARIA MAIA

Born in Recife and graduated in journalism (UFPE), since 2006 she writes about and researches art. Pursuing a master's degree in art history from Faculdade Santa Marcelina (mentored by Lisette Lagnado, cocurator of the 27th Bienal), she researches Flávio de Carvalho. A member of Instituto Tomie Ohtake's Núcleo de Pesquisa e Curadoria, Maia was an assistant curator at the 29th Bienal.

p. 170

ANA PAULA OLIVEIRA

With a degree in visual arts, Oliveira is an artist and art professor, and has shown work in several institutions in São Paulo and Brazil, such as the CCSP, Capela do Morumbi, Centro Universitário Maria Antonia, and Instituto Tomie Ohtake.

p. 249

ANDI RUBINSTEIN

A puppeteer and storyteller, Rubinstein has a master's in animation theater from the University of Connecticut. Founder of Foreign Landscapes, she conceived and acted in the award-winning play *By the Willow*. She received a Citation of Excellence from UNIMA-USA, the most important American award of animation theater.

p. 190

ANDRÉ COSTA

Costa has a degree in film and a master's in architecture and urbanism from FAU-USP. He is professor of film and television at FAAP, and professor of the graduate program in visual creation and multimedia at USJT, as well as a curator for film and video festivals. He has directed and produced several documentaries and is partner of Olhar Periférico Filmes.

p. 228

ANDRÉ PAPINEANU

André Papineanu is an infant teacher at the Escola Bosque das Letras graduated in Visual Arts at the Fundação Armando Álvares Penteado and with a master degree from Faculdade Santa Marcelina.

p. 199

ANDREI UJICA

Ujica is a Romanian filmmaker, writer, and professor who lives in Germany. He has written stories and essays since 1968; in 1992 he created *Video-gramme einer Revolution* [Videograms of a Revolution] with Harun Farocki, an historic film about the relationship between political power and means of communication.

p. 234

ÁNGELA LÓPEZ RUIZ

López Ruiz is a Uruguayan artist and curator who studied art history and the image in movement. Since 2006 she has conducted her research on the archeology of the image at the Fundación de Arte Contemporáneo in Montevideo.

p. 229

ANNY LIMA

Lima has a degree in artistic education and is specialized in museology from Museu de Arqueologia e Etnologia of USP. She has coordinated the Educational Action of Museu Lasar Segall since 2002.

p. 196

ANRI SALA

At first, the work of the Albanian artist based in Paris registers traces of the Albanian communist experience, updating it in exercises dedicated to the country's collective memory; it later tests how sound, light, color, and architecture establish spaces of action and memory. He participated in the 29th Bienal de São Paulo with the work *Le Clash* (2010).

p. 233

ANTONIO VEGA MACOTELO

The Mexican artist defends that only time means time. From this relationship, he criticizes the commodification of time and the way the economic system appropriates from the individual and alienates human relations; it is art's role, therefore, to provoke reflections and aspire to exchange systems guided by subjective variables and not monetary objectivity. He participated in the 29th Bienal de São Paulo with the work *Time Divisa* (2006–10).

p. 188

APICHATPONG WEERASETHAKUL

A trained architect, the Thai artist found his constructive forms in the audiovisual area. Through the imagination and recreation of environments, he subverts the collective unconscious. He breaks from the linearity by organizing themes that expose the boundaries between rural and urban, and a proximity with the prosaic and popular in Thailand. He participated in the 29th Bienal de São Paulo with the work *Phantoms of Nabua* (2009).

p. 235

ARI COLARES

A percussionist specialized in Brazilian percussion, Colares gives classes and workshops in Brazil and abroad. He lectures at the Centro de Estudos Musicais Tom Jobim and at USP, where he is an alumnus. He is musical director of Abaçaí – Balé Folclórico de São Paulo and is part of the Orquestra Popular de Câmara.

p. 219

ARTHUR OMAR

Arthur Omar is a Brazilian filmmaker, photographer, artist, and writer, whose works includes *Triste Trópico* (1974). He has participated in two Bienais de São Paulo and was invited for a retrospective at the MoMA in New York. His work unites technological innovation, dramatic intensity, and conceptual reflection.

p. 233

ARTURO

A poet born in Santo André, São Paulo, Perez Gamero is a philosophy student at the USP.

p. 249

AS MENINAS DO CONTO

Formed in 1995 by actresses Kika Antunes and Simone Grande, *As Meninas do Conto* [Ladies of the Tale] researches narrations that are part of the popular imagination. Through these years of practice and learning with the children's universe, the group has developed its way of theatrical creation through popular tales that captivate not only children, but also adults.

p. 190

BARBATUSQUES

Group from the city of São Paulo that produces melodies and different musical rhythms created from voice effects and the exploration of sounds produced by the human body: claps, snaps, beats – hands and feet in tune.

p. 221

BLOCO ILÚ OBÁ DE MIN

Formed by musicians, singers, and dancers, the group aims at the preservation of both African and African-Brazilian cultures, women's protagonism, and the keeping of old traditions. The group parades through the streets of São Paulo and lures the crowd to sing, dance, and celebrate African and African-Brazilian heritage.

p. 225

BRUNO MOREIRA

Moreira is a Portuguese artist who develops multidisciplinary projects and works with film and sound design.

p. 230

CARLOS ISSA

A musician and artist from São Paulo, Issa is responsible for the experimental musical project *Objeto Amarelo*, created in 1999. He presents in art galleries, festivals, and alternative spaces, and has collaborated with musicians and artists like Leandro Lima and Gisela Motta in the video *Em andamento*, presented at the New Museum in New York.

p. 217

AWAM AMKPA

Playwright, documentarian, professor at the Tisch School of the Arts and the College of Arts and Sciences at New York University, Amkpa is the cofounder of the Real Life Pan-African Documentary Film Festival in Ghana and studies the African diaspora.

p. 174

BATUNTÃ

The group, formed in 1999, develops musical research and creation, with rhythm as a guiding line. It works with creations and re-readings, from popular to contemporary music, integrating bodily and theatrical expression to musical work from the language of percussion.

p. 221

BOB N

An artist from Rio de Janeiro, Bob N has works at the MASP, MAM-RJ, and the Pinacoteca do Estado de São Paulo, and has shown work in several galleries and exhibitions in Brazil and abroad, like the Liverpool Biennial.

p. 207

BRUNO VIANNA

Graduated in cinema, with a master's degree from ITP-NYU, he works with movies, portable media, and interactive supports. He directed short films and released his first feature film in 2006. In 2008 he released his first live-edited feature film, *Ressaca*, which uses interface specially developed for the project. *Palm Poetry* and *Invisíveis* are two of his works in portable media.

p. 228

CARLOS NADER

Interweaving languages from classic documentaries to video art, the question of identity, the feeling of time, and man's relation with the camera in a very media-intense era permeate Nader's award-winning work. His videos have been shown in cultural centers of several countries and international TV channels.

p. 228

BALÉ DA CIDADE

The professional contemporary dance company of the Teatro Municipal de São Paulo (São Paulo City Theater).

p. 217

BETH GOULART

An award-winning actress from Rio de Janeiro, Goulart works with TV series, theater, and film. She has also recorded three musical albums.

p. 186

BORIS GROYS

An art theorist and historian, curator, and organizer of exhibitions and conferences, Groys was professor of aesthetics, art history, and media theory at the Center of Art and Technology of Media in Karlsruhe. He is known as the author of *The Total Art of Stalin* and has written more than 100 articles. In the perspective of his work, art and philosophy are inseparable.

p. 234

CANTORIA ANIMADA

A group formed by professional musicians, Cantoria Animada presents a repertoire of traditional and current children's songs, like *O sapo não lava o pé*, *Peixe vivo*, and *O pato* (Toquinho and Vinícius) in children's parties and events. The presentation lasts close to forty minutes and includes interaction with the kids.

p. 191

CARLOS TEIXEIRA

Teixeira's research reflects on the urban emptiness of his birth city, Belo Horizonte. *Amnésias topográficas* infiltrated an experimental theater under a building, asserting catwalks, stairs, and lookouts, spreading through a medley of concrete stilts that would stay empty thanks to a unique combination between topography and legislation.

p. 215

BANDO CAVALLARIA

Bando Cavallaria was created in 2001 in São Paulo to conduct theatrical research of languages and methods of creating for theater, dance, cinema, and performance.

pp. 208, 210, 211

BLACK AUDIO FILM COLLECTIVE

Collective formed in Hackney, London, in 1982, by John Akomfrah, Reece Auguiste, Edward George, Lina Gopaul, Avril Johnson, David Lawson, and Trevor Mathison. The Collective is at the forefront of debates about the politics of social representation and produced some tape-slide experiments like *Signs of Empire* (1984) and *Images of Nationality* (1984), among others.

p. 236

BRUNO DUNLEY

Dunley is a visual artist who was part of the São Paulo collective of young artists 2000e8, formed by Ana Elisa Egreja, Marcos Brias, Marina Rheingantz, Regina Parra, Renata de Bonis, Rodolpho Parigi, and Rodrigo Bivar. He currently lives and works in São Paulo.

p. 195

CAO GUIMARÃES

Guimarães is an artist and filmmaker from Minas Gerais. He has a degree in philosophy and a master's in photography studies from London. Since the end of the 1980s, he has shown work at museums and galleries like the Tate Modern, MoMA, and the Guggenheim. He participated in the 25th and 27th Bienais de São Paulo.

p. 241

CASA DE CULTURA TAINÁ

Casa de Cultura Tainã was founded in 1980 in development of musical work that includes the Orquestra de Tambores de Aço, with eighty children and adolescents who, attracted by music, leave situations of risk.

p. 218

CAUÊ ALVES

Alves is professor of the course *Art: History, Criticism, and Curatorship* of PUC-SP and adjunct curator of the 8th Mercosul Biennial and the Clube da Gravura of MAM-SP. He curated *Da Estrutura ao Tempo: Hélio Oiticica* (2009) and *Mira Schendel: Aveso do avesso* (2010) at the Instituto de Arte Contemporânea.

pp. 179, 181

CAYO HONORATO

Honorato has a bachelor's in visual arts specialized in contemporary art, a master's in education from Universidade Federal de Goiás, and is completing his PhD in Education in the area of education and philosophy at Universidade de São Paulo. He is a professor for universities and institutions in Goiânia, São Paulo, and Rio de Janeiro.

p. 196

CECILIA VICUÑA

Vicuña is a Chilean poet and artist who lives in New York. She has written books of poetry and directed the films *Tres Trabajos* (1981), *Paracas* (1983), *Could-net* (1998), *Camanchaca* (2009), *Dissolution* (2009), and *Kon Kon Pi* (2010). Her artwork has been shown in several countries.

p. 241

CHACAL

Born in Rio, Chacal has a bachelor's in communication from UFRJ and is a playwright and author of poetry books. He was producer of Centro de Experimentação Poética – CEP 20000 of Rio-arte, coordinator of poetry workshops at UERJ and Parque Lage, editor of the magazine *O Carioca*, columnist of *Correio Brasiliense* and *Folha de S. Paulo*, and screenwriter for TV Globo.

p. 189

CHANTAL AKERMAN

Akerman, who is Belgian and based in Paris, has a familiarity with cinematic language, marked by her attention to details and her careful choice of distance from her characters. Her films explore aspects of the human condition and contemporary life through minimal narrative structures, with formal rigor and without dramatic emphasis.

p. 232

CHP – ESCOLA VIVA OLHO DO TEMPO

Congregação Holística Olho do Tempo – Escola Olho do Tempo Pedagogia values the power of the word, experience, and corporeity. Through storytelling workshops it orally transmits the knowledge, customs, and identity of different peoples.

p. 244

CHRISTINA RIZZI

Rizzi is a PhD, art educator, and instructor of Museu de Arqueologia and Etnologia of Universidade de São Paulo and researcher of art education and museology. In 2010 she coordinated a research group with graduate students of Universidade de São Paulo about the history of the educational projects of the Bienal de São Paulo.

p. 197

CIA. TEATRAL UEINZZ

UEINZZ is a São Paulo group founded in 1997, comprised of mental health services patients and users, therapists, professional actors, theater or performance interns, and consecrated composers, philosophers, and theater directors. The group researches the boundaries between aesthetics and politics.

pp. 204-05

CLAIRE BISHOP

Bishop is professor of the Doctorate Program in art history at CUNY Graduate Center, New York, visiting professor at Royal College of Art, London, and collaborator of *Artforum*. She wrote *Installation Art: A Critical History* and edited the anthologies *Participation* and *1968-1989: Political Upheaval and Artistic Change*.

p. 178

COCOONDANCE

Created in 2000 by Rafaële Giovannola and Rainald Endrass for the Festival Off in Avignon, Cocoon Dance is an ensemble of artists from great companies like the Ballet Frankfurt William Forsythe and Tanztheater Wuppertal Pina Bausch.

p. 212

CORO OSESP

First conceived as São Paulo State Symphony Choir in 1994, it was renamed São Paulo State Symphony Orchestra Choir in 2001. Its debut CD, *Canções do Brasil* was released in 2009.

p. 217

CRIPTA DJAN

Born in São Paulo, a graffiti artist since 1996, he's been a member of the CRIPTA group since 1997. He took part in the 29th Bienal as a member of the collective Pixação SP.

p. 232

CRISTIANE VELASCO

Velasco is a graduate of visual arts from FAAP, with a specialization in art education from the School of Communications and Arts – Universidade de São Paulo. She is professor of children's education at Casa Redonda and Instituto Brincante, and is creator of the project *Dancando Histórias*, which unites the art of storytelling, dance, and song.

p. 191

CUAUHTÉMOC MEDINA

Medina is a critic, curator, and historian based in Mexico City. He has a PhD from the University of Essex, United Kingdom, and is researcher of the Instituto de Investigaciones Estéticas at Universidad Nacional de México. He is a member of Teratoma, a group of curators, critics, and anthropologists based in Mexico City.

p. 184

DANI UMPI

Dani Umpi is a singer, award-winning writer, visual artist, and media figure in Uruguay and has participated in individual and group exhibitions in New York, Paris, Madrid, Buenos Aires, São Paulo, Rio de Janeiro, Lima, and Montevideo. He wrote *Still Single* and *Miss Tacuarembó*.

p. 206

DANIÈLE HUILLET & JEAN-MARIE STRAUB

French filmmakers, they wrote screenplays, directed and edited films together. *Machorka-Muffo* (1963) was the first short film they made together, and *Chronicle of Anna Magdalena Bach* (1968) was the first feature film. They directed together as Straub-Huillet all their lives and created works that require a high degree of participation from the viewer (see Jean-Marie Straub).

p. 234

DAVID LEAF

David Leaf is the American director of several documentaries for TV, including *Beautiful Dreamer: Brian Wilson & The Story of Smile*. He was the director-producer of *Disney's Salute to the American Teacher* for five years and was responsible for programs about humor icons like the Marx Brothers, Dean Martin, and Jerry Lewis.

p. 241

EDGARD NAVARRO

Edgard Navarro was born in Salvador in 1950. His first contact with cinema came with the great Hollywood productions and with the Atlântida chanchadas. With acid humor and references to popular culture, he produced his most important work, the mid-length *Superoutro*, or *Super-outher* (1989). He is currently producing a feature-length film, *O homem que não dormia* [The man who did not sleep], to be released in 2011.

p. 233

EDUARDO CLIMACHAUSKA

Climachauska is a visual artist, filmmaker, and composer from São Paulo. He has a degree in cinema from USP and has shown in several important museums, galleries, and institutions in Brazil and abroad.

p. 232

EDUARDO COUTINHO

A Brazilian filmmaker, Coutinho studied film in Paris and directed works for theater. In 1964 the shooting of *Cabra marcado para morrer* [Twenty Years Later] was interrupted by the military government under allegations of communism. Coutinho made TV reports and directed documentaries like *Edifício Master* (2002) and *Jogo de cena* (2007).

p. 233

EDUARDO FELLER

An Argentinian filmmaker, he directed *Parque de la Memoria – Monumento a las Víctimas del Terrorismo de Estado* (2010), which was screened at the 29th Bial.

p. 235

EFRAIN ALMEIDA

The small wooden sculptures of nude masculine bodies, in which the artist from Ceará, based in Rio, portrays himself, turn to the spectator in search of complicity; they take a confessional and seductive tone that confuses eroticism and religiosity, and evoke the relation between the availability of the body and the moral prohibitions to which it is subjected.

p. 172

ENRIQUE JUAREZ

An Argentinian poet and filmmaker persecuted during his country's dictatorship, Juárez was "disappeared" in 1976. He made the short films *La desconocida* and *Marcha Patriótica*, in addition to the feature-length *Ya es tiempo de violencia*.

p. 232

ERYK ROCHA

Award-winning filmmaker and son of Glauber Rocha, Rocha studied film at the Escola San Antonio de Los Baños in Cuba, where he made *Rocha que voa* (2002), his first feature selected for several international festivals. He directed the short film *Quimera* and the feature *Intervalo Clandestino*, among others.

p. 233

ESPAÇO CULTURAL PIERRE VERGER

Fundação Pierre Verger proposes enhancing Brazil's common heritage, offering to Bahia what it knows about Benin and Nigeria, as well as informing these countries about their cultural influences in Bahia. The entire collection of decades of Pierre Verger's travels and research is now available at the foundation.

p. 245

FABIANA FALEIROS

Faleiros is an artist and poet from São Paulo. She is the author of *Sem título* (2006) and *Como criar para si objetos sólidos* (2011), and has participated in the exhibitions *Blooks* (Sesc Pinheiros, 2009), *Comwithmit* (Schalter, Basel, Switzerland, 2009), *Ilegítimo* (MIS-SP, 2008), and *Comunismo da Forma* (Galeria Vermelho, 2007).

p. 226

FABIO DELDUQUE

A multidisciplinary artist from São Paulo, since the 1980s Delduque has participated in several festivals and exhibitions in Brazil and abroad. He designed the set of the musical *Blue Jeans*, by Wolf Maya, and *Homem 1* for Teatro Oficina. For the 29th Bienal de São Paulo, Delduque conceived in partnership with Zé Celso and Lú Brites the performances *Experiência Flávio de Carvalho*, based on the work of the Brazilian modernist artist.

pp. 208-09, 210, 211

FABIO RODRIGUES

Rodrigues is licensed in history and has a master's in education from Universidade Federal de Pernambuco and a PhD in art/education from Universidad de Sevilla (Spain). He is currently deputy professor of the Art Department of Universidade Regional do Cariri and director of Escola de Artes Reitora Violeta Arraes Gervaseau at the same institution.

p. 195

FABRÍCIO LOPEZ

Lopez is founder of the Associação Cultural de Jatobá de Artes Visuais and Ateliê Espaço Coringa, which from 1998 to 2009 produced collective actions like exhibitions, publications, videos, classes, and artistic exchanges and residencies. He has participated in several group and solo shows, and in 2009 he did the exhibition *Valongo* at Estação Pinacoteca, São Paulo.

p. 248

FELIPE JOSÉ FERRARO

Ferraro is a visual arts student of the Escola de Comunicações e Artes of Universidade de São Paulo and art educator at Instituto Tomie Ohtake, where he teaches the summer class Arts Laboratory for Children.

p. 257

FERNANDA CUNHA

Cunha has a full degree in artistic education, specialized in teaching, art and culture from Universidade de São Paulo, with a master's and a PhD in art from the same institution. She is currently adjunct professor of the Visual Arts School of Universidade Federal de Goiás.

p. 196

FERNANDO AZEVEDO

Azevedo is a graduate of philosophy from Universidade Católica de Pernambuco, has a master's in art from Universidade de São Paulo, and a PhD in education from Universidade Federal de Pernambuco. He is currently full professor of the State Government of Pernambuco and of private universities in the state.

p. 195

FERNANDO COCCHIARALE

A Rio de Janeiro native, Cocchiarale is an art critic, curator, and professor of aesthetics at the Department of Philosophy of PUC-RJ and the Escola de Artes Visuais do Parque Lage. He was chief curator of MAM-RJ and coordinator-curator of the Programa Rumos Artes Visuais, Instituto Itaú Cultural, São Paulo. He wrote, among others, *Quem tem medo da arte contemporânea?*

pp. 182, 185

FERNANDO LINDOTE

The *gaúcho* artist develops research dedicated to means of expression, be they related to painting, sculpture, performance, photography, video, or installation. His work places the body, the primary source and instrument of all expression, as a problem to be investigated, through the gestures it produces and its capacity of transforming the world.

p. 170

FILHOS DE MARIA GORETTI; RETICÊNCIAS; LOUCUTORES; SAGA; NEW WORLD STYLE; GJAP; GRUPO DE PERCUSSÃO QUEBRADEIRA; MAGIC STREET

The projects that form the vocational program are part of the Training Division of the Department of Cultural Expansion of the Municipal Secretary of Culture of São Paulo. Its objective is the practical training of youth through diverse languages of art, as well as providing instruments for and orienting existing community groups.

p. 219

FLÁVIA RIBEIRO (FRAPÊ)

Flávia Ribeiro is a visual artist who works with issues relative to drawing and sculpture. Since the 1970s she has shown in galleries, museums, and other institutions in the country. She participated in the 20th and 23rd editions of the Bienal de São Paulo and the 5th Istanbul Biennial.

p. 248

FLAVIO SANTOS DA CONCEIÇÃO (TEATRO DO OPRIMIDO)

Santos da Conceição has a degree in pedagogy and is a professional actor by the Escola de Teatro Martins Pena; he is also a stage director, workshop instructor, and writer. He currently coordinates the International Exchange Program of the Centro de Teatro do Oprimido and is studying for his master's in art sciences at the Universidade Federal Fluminense.

p. 194

FLORENCIA BATTITI

From Argentina, Battiti has a post-graduate in cultural management and communication from FLASCO. She is an independent curator and critic, as well as a researcher and professor of contemporary Argentinian art. She is artistic coordinator of the Parque de la Memoria and member of the International Association of Art Critics (AICA).

p. 176

FREDERICO MORAIS

Morais is a Brazilian critic, art historian, and independent curator. In Rio de Janeiro he wrote a column on visual arts for the *Diário de Notícias* (1966–73) and *O Globo* (1975–87). Between 1962 and 2008, he published 39 books about Brazilian and Latin American art. He has curated 67 exhibitions and art events in Brazil and abroad.

pp. 182, 185

FUNDAÇÃO NORDESTINA DO CORDEL

Fundação Nordestina do Cordel has several projects in the social area, which strive to sensitize students to *cordel* literature as a way of preserving, educating, and promoting this production, in addition to offering work and income to violists, *emboada* musicians, and *cordel* makers, who give workshops and artistic presentations.

p. 194

GARGÂNTUA

Since 1999, Gargântua has acted in several areas of cultural production, including film, music and photography; it develops classes, workshops, and lectures; it is a consultant for film clubs, with film screenings and the organization of debates. *Meu pequeno cinema – Curiosidades do universo dos brinquedos ópticos* is a workshop of experimentation and construction.

p. 247

GRAZIELA KUNSCH

Since the experience of opening her own house as a "public residence," the São Paulo artist has based her practice on situations of encounters, dialogues, and collaboration. The Projeto Mutirão exists in the form of conversations where excerpts of A.N.T.I. film – videos formed by a single take – show the productive collection of a new city.

pp. 175, 177, 215, 228

GUERRILLA GIRLS

An American group founded by Kate Kollwitz and Frida Kahlo in 1985, the Guerilla Girls work on the boundary between artistic action and political activism engaged in (and in criticism of) the feminist cause through actions, posters, and editorial and curatorial projects.

p. 215

HELENIRA PAULINO

Paulino is trained in visual arts from Universidade de Campinas and is an educator at Instituto Tomie Ohtake, where she is also assistant coordinator of public attendance. She is an art professor for students at the same institution and in elementary schools.

p. 246

FURUNFUNFUM

Furunfunfum is the onomatopoeia of a touch of concertina, which can also mean parties, messes, fun, flings... Formed by Marcelo and Paula Zurawski, Furunfunfum presents theater a little like a *forró* dance or a rock 'n' roll show, where the warmth and participation of the audience are part of the spectacle.

p. 222

GIBA PEDROSA

Pedrosa is a storyteller and researcher of the oral tradition and children's literature and culture. He gives classes and workshops, and is currently preparing a book about children's literature and storytelling. He represented Brazil at the Hispanic Encounter of Oral Narration in Miami in 2006.

p. 191

GRUPO CULTURAL COCO DE UMBIGADA

Originated from the spontaneous and traditional manifestation known in the Brazilian Northeast as *Sambada de Coco*, the group performs throughout the country, bringing the song, rhythm, and dance of the "coconut" game; dancers and musicians of all ages come together in the group. The repertoire is comprised of authorial songs and folk music.

p. 214

GUSTAVO MOURA

Gustavo Rosa de Moura is a Brazilian videomaker and founder of the company Duas Águas, specialized in museography and multimedia production for exhibitions. He is responsible for the digital guide and the register of the 29th Bienal de São Paulo.

p. 232

HELOISA BUARQUE DE HOLLANDA

A Brazilian researcher, Buarque de Hollanda has a master's and doctorate in Brazilian literature from UFRJ and a postdoctorate in sociology of culture from the University of Columbia, New York.

pp. 187, 236

GABRIEL MENOTTI

Menotti is a Brazilian researcher who produces several forms of cinema. He has carried out pirate exhibitions, remix film festivals, videogame film championships, porn screenplay workshops, and installations with Super-8 projectors.

p. 228

GILLES EDUAR

Eduar has a degree in architecture from Universidade de São Paulo. He worked with graphic arts, theater, and music until travelling to Europe in 1990. Out of the country, he began working as a writer and illustrator of children's books. He currently lives in São Paulo, teaches drawing to children, and continues to release books.

pp. 191, 247

GRUPO DE TEATRO DO OPRIMIDO DE SÃO PAULO

Created in 2005 in São Paulo as a result of research of Teatro Fórum and Teatro Invisível – techniques of the Teatro do Oprimido. Participants: Carol Dias, Daniela Garcia, Kelly Azeredo Dias, Marcelo Secco, Max Mu, Pedro Carignato, Rodrigo Caldeira, Rosemeire de Almeida, and Yara Toscano. Invited artists: Gabriela Reis, Mariana Aguiar, Tássia Camões, Ulisses Silveira, Veni Toledo, Érika Forlin, Victor Fonseca, and Vitor Seixas (body preparer).

pp. 194, 206

GUY DE COINTET

Words and images posed a one and only enigma to him. With passages through painting and drawing, the French playwright combined Poe and Borges' quotations, parodies of Mexican soap operas, and fashion and design styles in a seemingly spontaneous conjunction that led to a literary collage to be staged, lived, and deciphered with each new presentation.

p. 212

HENRIQUE OLIVEIRA

Through painting, the origin of his work, the São Paulo artist developed an exploration of his material and execution, which stood out on the canvas. Textures, brush strokes, and chromaticisms mutate into wooden boarding collected from the streets. His sensual modeling results in immersive works; walls and alleys that contaminate the architecture of the space they occupy.

p. 170

GABRIELA SALGADO

Born in Argentina and based in London, Salgado studied philosophy at the School of Philosophy and Literature at the Universidad de Buenos Aires. In 1983, she moved to Barcelona, where she worked as exhibition director at the Fundació Llorens Artigas. In 2006, she became curator of Public Programmes at Tate Modern and she was curator of the 2nd Thessaloniki Biennale (Greece) in 2009.

p. 174

GLAUBER ROCHA

A Brazilian filmmaker, actor, and writer, Glauber Rocha founded Cinema Novo in the 1960s. He directed *Deus e o diabo na terra do sol* (1964), *Terra em transe* (1967), and *O dragão da maldade contra o santo guerreiro* (1969).

p. 236

GRUPO REX

Formed by the self-proclaimed "specialists in avant-garde art in São Paulo," the group provoked the structures and rules of the visual arts in Brazil, questioning the organization of the art system, the role of the artist and the spectator, and the statute of works of art. In a developing artistic circuit, the group searched for space for contemporary production.

p. 173

HARUN FAROCKI

Maintaining the unity between production, reflection, and political positioning is a commitment that unfolds in the Czech filmmaker's work as professor and critic, which goes against mass culture. Based in Germany, he makes industrialization the subject of essay-films, emptying significance by removing the original context.

p. 233

HENRY ERIC HERNANDEZ

With a degree from the Instituto Superior de Arte de Havana, the Cuban artist has received scholarships from notable international institutions. He published *La Revancha* and its sequel, *Otra isla para Miguel*, through Perceval Press. He is completing his PhD at the School of Information Sciences of Universidad Complutense de Madrid.

p. 175

HENRY GRAZIOLI

Henry Grazioli is from São Paulo and studied dramaturgy in Rio de Janeiro, where he began to write for theater and film. He attended the film school of Pontifícia Católica do Rio Grande do Sul and specialized in screenwriting and literary adaptation for film and TV in Cuba. He lives and works in São Paulo.

p. 246

HERMES SOUSA

Sousa is founder and manager of Instituto Nova União da Arte. Projeto NUA comes from action that has been developed in the community União da Vila Nova since 2001, aligned with the development of a participative collectivity, protagonist and manager of social inclusion processes.

p. 194

HISTÓRIAS INVENTADAS

Formed by art educators and storytellers Sílvia Lopes and Paula Lisboa, the group utilizes the universe of toys, games and songs, starting with the idea that playing is a child's true art.

p. 190

ILANA FELDMAN

Feldman is a researcher and critic from Rio and based in São Paulo, and she has made films as director and screenwriter. A collaborator of the electronic magazines *Cinética* and *Trópico*, she has a master's in communication and image from Universidade Federal Fluminense and a PhD from Universidade de São Paulo (ECA), where she develops research on current Brazilian documentaries.

p. 230

INAË COUTINHO

With a degree in artistic education from Universidade de Campinas, Coutinho has a doctorate in visual poetics from the Escola de Comunicações e Artes of Universidade de São Paulo. She has worked as a photographer since 1987, in addition to developing projects as a curator, lecturing in open and specialized classes, and acting as a pedagogical consultant for photography projects.

p. 246

INSTITUTO POMBAS URBANAS

In 2009 the group completed 20 years. Created from the project "Semear Asas," Instituto Pombas Urbanas was conceived by the director Lino Rojas to train actors and technicians for youth theater in São Paulo. In this way, the group researched the city of São Paulo, creating and staging a repertoire of 12 works of different languages.

p. 214

IRENE TOURINHO

Tourinho has a bachelor's in music, a master's in art, a PhD in Curriculum and instruction, and a postdoctorate in visual culture from the University of Barcelona (Spain). She is currently a full professor of the School of Visual Arts and coordinator of the graduate program – Masters in Visual Culture at Universidade Federal de Goiás.

p. 196

ISAAC JULIEN

An English artist, Julien is the founder of the Sankofa Film and Video Collective, which together with other collectives proposed to film and TV audiences a discussion about ethnic diversity in England in the 1980s. His work includes *Looking for Langston* (1989) and *Frantz Fanon (Black Skin, White Mask)* (1996).

p. 236

JAFAR PANAH

Panahi is an Iranian filmmaker who has made films for his country's television, in addition to *The White Balloon* (1995), *The Circle* (2000), and *Offside* (2006).

p. 241

JALAL TOUFIC

Toufic is a Lebanese intellectual, writer, and artist, author of *Distracted* (1991, 2nd ed., 2003), *(Vampires): An Uneasy Essay on the Undead in Film* (1993, 2nd ed., 2003), *'Āshūrā': This Blood Spilled in My Veins* (2005), *The Withdrawal of Tradition Past a Surpassing Disaster* (2009) and *Graziella: A edição corrigida* (2009). He teaches at the Universidade Kadir Has in Istanbul.

p. 236

JANA FRAGATTA

Fragatta is an art educator with a degree in visual arts from the Escola de Comunicações e Artes of Universidade de São Paulo. She works at Instituto Tomie Ohtake and is also an art professor for elementary schools of the public and private school system of São Paulo.

p. 247

JAVIER ABREU

Abreu is a Uruguayan artist who has participated in exhibitions in Latin America, and artistic residencies in Paris, Barcelona, and Cuba.

p. 210

JIA ZHANG-KE

Jia Zhang-ke is a Chinese artist, writer, and filmmaker, author of *The Sun Hung on the Croach* (1991). In 1995 he founded the Young Group of Experimental Film, his country's first independent production company. In 1997 he directed his first film, award-winning *Xiao Wu*.

pp. 241, 242

JOAQUIM PEDRO DE ANDRADE

A filmmaker from Rio de Janeiro, Andrade adapted texts from Gilberto Freyre (*O mestre dos apícuos*), Manuel Bandeira (*O poeta do castelo*), and Mário de Andrade (*Macunaíma*), among others. He passed away at 56 years of age when he was preparing to film the epic *Casa-Grande, senzala & cia*.

p. 232

JOCIELE LAMPERT

Lampert is a visual artist with a master's in education from Universidade Federal Santa Maria (RS) and a PhD in visual arts from Universidade de São Paulo in the field of art education, under the orientation of Dr. Ana Mae Barbosa. She is deputy professor of Universidade Estadual de Santa Catarina.

p. 195

JOHAN GRIMONPREZ

An award-winning Belgian artist and filmmaker, Grimonprez has work in the collections of important museums like the Centre Georges Pompidou (Paris) and the Tate Modern (London). His productions screen at the principal film festivals, and he has curated projects for museums around the world. He lives between Brussels and New York, where he lectures at the School of Visual Arts.

p. 233

JOHN SCHEINFELD

Scheinfeld is an American writer, director, and producer of TV documentaries. In 2006 he wrote and directed *Who Is Harry Nilsson (And Why Is Everybody Talking About Him)*. He also made programs about icons like Frank Sinatra, Peter Sellers, Nat King Cole, Bob Hope, the Bee Gees, and Bette Midler.

p. 241

JONAS MEKAS

A Lithuanian poet and filmmaker, Mekas has kept a film diary since 1950, registering the changes of his personal and territorial context without rigid discipline. He immigrated to New York and started making short, journalistic films – registers that are radical experiences of cinematic language. It is with this liberty that he documents the counterculture of the 1960s.

p. 235

JONATHAS DE ANDRADE

In 1971, a collection of posters based on Paulo Freire's method for adult education is published. The mother of the artist, born in Alagoas and based in Recife, buys it to use for teaching. In 2006, Andrade finds the collection among his mother's belongings; now, he revisits the posters to find fissures that allow him to question, change, and inspire subjective vocabularies.

p. 174

JORGE MAUTNER

Brazilian singer, composer, and writer.

pp. 185, 214

JORGE MENNA BARRETO (CAPACETE ENTRETENIMENTOS)

Menna Barreto has a master's in visual poetics from Universidade de São Paulo, where he is working on his doctorate. He is a conceptual artist who explores different media in his work. He has been part of the critics group of Centro Cultural São Paulo since 2008 and collaborates with the CAPACETE project for the 29th Bienal.

p. 195

JUANA NUNES

Mobilization and Net Articulation Coordinator at the Ministry of Culture.

p. 185

LA RICA

La Rica is a collective project that operates by provisionally occupying city spaces with events that involve music, video and food. Staged in unviable locations (the island running down a major avenue) or in the middle of bustling activity (street fairs, popular festivities, etc.), the group's actions dilute into the urban fabric as a means of discussing forms of using space.

p. 224

LEDA GUIMARÃES

Guimarães has a full degree in artistic education, a master's in education from Universidade Federal do Piauí, and a PhD in art from Universidade de São Paulo. She is currently full professor of Universidade Federal de Goiás. She coordinates the long-distance Visual Arts Degree program of the Universidade Aberta do Brasil.

p. 196

LUCAS BAMBOZZI

Bambozzi is a multimedia artist and eventual curator. He works with video, cinema, installations and interactive media in exhibitions, around the world. He is postgraduate professor of Senac-SP, and he finished his M.Phil. at the University of Plymouth, England. He focuses on the critical exploration of new formats of independent media.

p. 228

JØRGEN LETH

An awarded filmmaker, writer, and poet from Denmark, he is praised for documentaries such as *A Sunday in Hell* (1977) and the surrealist short film *The Perfect Human* (1967). He also makes TV movies and was a lecturer with universities in Denmark and the U.S. Retrospectives of his movies have been held in numerous cultural institutions.

p. 235

JÚLIA ARAÑA

Araña is a cultural producer and director of cinematic art. She studied film at FAAP, has an MBA in the management of cultural goods from FGV, and has worked for five years at the Instituto Itaú Cultural as Audiovisual Cultural Advisor, acting in the planning and execution of film festivals and art exhibitions.

p. 228

LAURA GORSKI

With a degree in design from Faculdade de Belas-Artes de São Paulo, Gorski is an illustrator, educator, and artist. She has been an educator and assistant coordinator of the educational area of Instituto Tomie Ohtake and an art professor. She currently works at Centro de Educação e Documentação para Ação Comunitária, São Paulo.

p. 195

LENORA DE BARROS

A poet and visual artist, Lenora de Barros has a degree in linguistics. Her work develops through diverse languages like video, poetic performance, photography, and installation, and is part of public and private collections in Brazil and abroad. She participated as artist-curator of RÁDIOVISUAL in the 7th Mercosul Biennial.

p. 180

LÚCIA PRANCHA AND SARA NUNES FERNANDES

Lúcia Prancha and Sara Nunes Fernandes met in 2003 and started working together in 2010. The duo showed at the Sopro gallery in Lisbon in 2010. The publication *Desparecemos de repente juntas*, edited by the artists and published by The River People Publications, participated in the publication fair co-organized by CNEAI and TIJUANA at the Galeria Vermelho.

pp. 170, 230

JOSÉ MINERINI NETO

Neto has a master's in art aesthetics and history and is completing his doctorate in visual art at Universidade de São Paulo. He is coordinator and professor of the visual arts program, with an emphasis on new media at Universidade Anhembi Morumbi and in the private school system of São Paulo.

pp. 195, 196

JULIA MARIA PELLICCIOTTI

Pellicciotti is a psychology student at Pontifícia Universidade Católica de São Paulo. She is currently an educator at Instituto Tomie Ohtake and Escola Viva – children's education.

p. 247

LAYMERT GARCIA DOS SANTOS

Full professor of Unicamp and PhD in information sciences from the University of Paris 7, Garcia writes essays on contemporary art and the relationship between technology, culture, and art. He is the author of *Polítizar as novas tecnologias* (Ed. 34), among others. He co-produced *Amazônia – Teatro música em três partes*.

p. 230

LILIAN AMARAL

Amaral is an audiovisual artist and curator with a master's and a PhD in art from the Escola de Comunicações e Artes of Universidade de São Paulo. She researches the field of expanded contemporary public art in intercultural contexts. She is the author of articles and books in Brazil and abroad.

p. 196

LUCILENE SILVA

With a degree in popular song and a postgraduate in Brazilian music, Silva researches and documents music, parties, and diversions of the Brazilian tradition, as well as toys, games, and traditional stories of children's culture throughout the country. She is music professor and coordinator of Centro de Estudos e Irradiação da Cultura Infantil of OCA.

p. 192

JOSEPH KOSUTH

Kosuth began working as an artist while he studied anthropology and philosophy, and edited the magazine *Art & Language*. His installations, exhibitions, and publications explore art as an idea; they reinforce the role of language in the constitution of artwork and refuse its formal, aesthetic, and iconic character. Kosuth is from the U.S. and divides his time between New York and Rome.

p. 169

KÁTIA CASTILHO

Castilho has a degree in social sciences and a master's and PhD in communication and semiotics from Pontifícia Universidade Católica de São Paulo. She is professor and researcher of the design master's program of Universidade Anhembi Morumbi in the field of design, art, and fashion. She directs a study and research group on body, fashion, and consumption at the same institution.

p. 195

LEANDRO HBL

From Minas Gerais, the artist studied communication and arts at PUC-MG (where he is now professor of audiovisual communication) and film at EICTV (Cuba). He is creative director of the MOSQUITO PROJECT. He works with video, illustration, photography, cinematography, and graphic and interactive design. His work has participated in film and video festivals and exhibitions around the world.

p. 228

LUANDA FRANCINE

Francine has a bachelor's in philosophy from PUC-SP. She is a social educator and lecturer, works with social-environmental and animal rights projects, and researches intolerance and speciesism. She is in psychoanalytic training at Fórum do Campo Lacaniano of São Paulo and is associate researcher of CEPI – Center of Studies of Psychoanalysis and Intolerance of USP.

p. 181

LUCIMAR BELLO

An artist with exhibitions in Brazil, Argentina, Chile, Spain, Portugal, and Japan, Bello is from Minas Gerais and lives and works in São Paulo. She is a researcher of visual arts and a PhD in art education from Universidade de São Paulo. She has a postdoctorate in nucleus of studies of subjectivity and communication and semiotics from Pontifícia Universidade Católica de São Paulo.

p. 227

LÚCIO AGRA

A Recife native, Agra has a doctorate in communication and semiotics, and resides in São Paulo. He is part of the faculty of the communication of body arts course, has researched the work of Kurt Schwitters, and has presented his *Ursonate* several times. The author of poems and essays, Agra is preparing a book about contemporary performance.

p.212

LUNA CAMARGO PENNA

Penna has a degree in pedagogy from the Faculdade de Educação of Universidade Estadual de Campinas. She currently works as a volunteer educator at Instituto Tomie Ohtake, São Paulo.

p.246

MANOEL DE OLIVEIRA

At an age of 102, Oliveira is the oldest active filmmaker. Born in Porto, he directed his first (silent) short film in 1931. After a failure, he left film to become a wine maker but returned to cinema in 1972. He has directed countless films with stars like Marcello Mastroianni, Catherine Deneuve, and Michel Piccoli.

pp.241,242

MARCELO CAMPOS

Campos is curator, adjunct professor of the Department of Art Theory and History, and coordinator of Graduation in Art of the Instituto de Artes of EURJ and PhD in visual arts from the Escola de Belas-Artes-UFRJ, with a thesis about the concept of Brazilianness in contemporary art. He has published texts about Brazilian art in national and international periodicals and catalogues.

p.172

MARCIUS GALAN

The work of this American artist, based in São Paulo, seems to indicate reflections on sculpture, geometry, and space. However, he apprehends these notions through the traps that a form of representation can hold in itself. Irony and illusion characterize his work, which (despite the perennial material) suggests movement, fugacity, or imminence.

p.170

LUÍS ALVES DE MATOS

Alves de Matos lives and works in Lisbon, where he studied film directing. He has directed several documentary and fiction short films, including *A fazer o mal* (1999), *A praça* (2004), *Lost in Art* — *Looking for Wittgenstein* (2007), and *A montanha fria* (2009).

p.241

MAARTJE SEYFERTH

Seyferth studied theater and painting in Amsterdam, where she lives, and Antwerp. As an actress, she participated in avant-garde films and plays, and since 1986, she has codirected films with Victor Nieuwenhuijs. Their film *New Babylon de Constant* is about the utopian architectural project "New Babylon."

p.232

MANON DE BOER

The work of this Belgian artist reveals an interest in exploring differences, but also concomitances, between spaces and subjective, objective, and historical times. She concentrates on the act of recording the past and forms of translation and materialization, verbal or performative, of this re-memorization. Boer lives between Amsterdam and Brussels.

p.235

MARCELO PEDROSO

A Recife native, Pedrosa has a degree in social communication and is partner of Simio Filmes. His work includes the award-winning documentaries *KFZ-1348*, *Pacific*, and *Balsa*. As an educator, he oversees audiovisual workshops in projects like *Vídeo nas Aldeias* (PE) in universities and other institutions. He is currently finalizing three short films.

pp.230,233

MARCO GIANNOTTI

Giannotti has a PhD from the Department of Visual Arts of USP, where he is a professor. His thesis reflected on the chromatic phenomenon in modern art. He has shown in Brazil and abroad.

p.170

LUIS FELIPE LUCENA

Part of the group Mama Gumbo as actor and musician, Lucena was one of the creators of the literary studies group Poenocine. He currently develops his work as a street educator through Instituto Mensageiros and Centro Cultural da Juventude Ruth Cardoso, São Paulo.

p.195

MADALENA MONTEIRO

Monteiro gives workshops about art, storytelling, and how they are used in the classroom and in different ways of learning. She conceived and carries out individual narration performances, and works in continued training of educators and didactic material production in the area of the Portuguese language at Comunidade Educativa Centro de Ação Continuada.

p.192

MANTHIA DIAWARA

Diawara was born in Mali and now lives in New York. A writer, theorist, and filmmaker, he works in the area of cultural studies, interested in the condition of blacks in the Americas. He has published articles and books about African literary and film production in the diaspora.

p.234

MARCIA CYMBALISTA

Cymbalista is a visual artist and professor of drawing and painting at Faculdade Santa Marcelina and extension courses of the Escola de Comunicações e Artes of Universidade de São Paulo. She has shown work in São Paulo, Vienna, and Berlin.

p.247

MARCO PAULO ROLLA

Marco Paulo Rolla is a Brazilian artist with a master's in art, who completed a residency at Rijksakademie van beeldende kunsten, Amsterdam; he is creator, coordinator, and editor of the Centro de Experimentação e Informação de Arte in Belo Horizonte. With individual and group exhibitions in Brazil and abroad, his work is part of the collections of renowned institutions. As a performer, he participates in national and international festivals.

p.213

LUIZA HELENA DA SILVA CHRISTOV

Christov has a PhD in education psychology from Pontifícia Universidade Católica de São Paulo and acts as a professor and researcher of Universidade Estadual Paulista.

p.196

MAIRA CARDOSO

Cardoso is a storyteller and set designer. She is trained in artistic therapy and is the founder of the program Cooperação Criativa of Nau de Ícaros and Galpão do Circo. She has participated in countless storytelling projects and is part of several set design projects for performances.

p.193

MARACATU ESTRELA DE OURO

Created in 1996, the group expresses the cultural manifestation and dreams of sugarcane cutters, through the poetry of sambas and marches.

p.214

MÁRCIO SELIGMANN-SILVA

Seligmann is professor of literary theory at Unicamp. He has a PhD from the Free University in Berlin and a postdoctorate from Yale, and is the author of *Ler o livro do mundo; O local da diferença; Ensaios sobre memória, arte, literatura e tradução*; among others. He has published articles in magazines and books in Brazil and abroad.

pp.176,179

MARCUS BASTOS

Bastos is a professor of the master's in design, art, and fashion at the Universidade Anhembi Morumbi and the Art Department of PUC-SP. He has a PhD in communication and semiotics from PUC-SP. He is artist, curator, and researcher in the areas of convergence between art, design, the audiovisual and digital media, and he is an award-winning editor and director.

p.228

MARCUS FAUSTINI

Born in Rio, Faustini grew up in Baixada Fluminense and Cesarão, Rio de Janeiro's largest housing complex in Santa Cruz. Trained in theater and film, he stands out in the cultural scene. Previously, he had a significant trajectory in the student movement, becoming the vice president of AMES-RJ.

p. 187

MARGARIDA BOTELHO

Botelho was trained in architecture, but has always liked paint, pencils, and blank sheets of paper to illustrate stories. She is cofounder of the children's theater Rabo de Palha and has won several literary awards and participated in many illustration exhibitions. She works with illustration, children's literature, and artistic education projects.

pp. 192, 246

MARILENA CHAUI

Born in São Paulo, Chauí was the Municipal Secretary of Culture of São Paulo. She has a doctorate *honoris causa* through the Universities Paris VIII and Nacional de Córdoba. She has a PhD in philosophy from the University of São Paulo and is professor of political philosophy and history of modern philosophy at USP.

pp. 181, 197

MARINA PAPPA

Pappa is a student of architecture and urbanism at Universidade de São Paulo and is an educator at Instituto Tomie Ohtake, São Paulo.

p. 246

MARTA LANÇA

Editor of *Buala*, Lança has a degree in literature from the Universidade Nova de Lisboa. She works as a freelance journalist, translator, editor, and producer. She created the magazines *V-ludo* and *Dá Fala*, and collaborates with several publications in Portugal and Angola. Since 2004 she has focused on African culture. Born in Lisbon, she has lived in Cape Verde, Angola, and Mozambique.

p. 176

MARTA MESTRE

Coordinator of the Buala Gallery, Mestre is a curator and critic, completing her PhD in "contemporary culture and outsider-art" at U. Nova de Lisboa and EHESS (Paris). She was coordinator of the Centro de Artes de Sines and technical curator of the 5th São Tomé and Príncipe Biennial. Born in Lisbon, she lives in Rio, where she works at the MAM through the Inovarte program.

p. 176

MARTIN VAN SCHAİK

While still a student of the architecture school of Delft University of Technology, Van Schaik coorganized a series of debates with professor Otakar Macel, with whom he would later edit the book *Exit Utopia*. The book includes texts, projects, interviews, and articles, and his monograph on the genealogy of New Babylon.

p. 175

MARTINO TATTARA

Tattara is a Venetian architect, cofounder of the architecture collective Dogma. His work focuses on the relation between architecture and large-scale urban issues. PhD from Università IUAV di Venezia with a thesis on Lucio Costa's project for Brasília, he is professor of the graduate and research program of the Berlage Institute, and researcher at BICARD.

p. 175

MARY ANN DUGANNE

Mary Ann Duganne is an actress who collaborated closely with Guy de Cointet during the 70s and 80s, and who remains to this day one of the foremost performers of his art. In 1985, her performance at the Los Angeles Museum of Contemporary Art gave rise to some of the best-known films of Cointet's works.

p. 212

MAUMAUS

Through deepening questions about colonialism, postcolonialism, and neo-colonialism, the Independent Program of Visual Arts Studies of the Escola Maumaus researches the past to better understand the present and look at the future. Invited by the 29th Bienal, the school transfers to São Paulo at the FAAP Artistic Residency. Lecturers and guests participate in conferences and the *Maumaus Lecture Series*.

p. 174

MAURÍCIO IANÊS

Maurício Ianês is from Santos and lives in São Paulo. A graduate of the FAAP School of Visual Arts, his work is comprised of different manifestations and media, like performance, installation, video, photography, and sculpture. He has participated in important national and international exhibitions, like the 28th Bienal de São Paulo. He is represented by Galeria Vermelho.

p. 206

MAWACA

Mawaca researches and recreates music from several parts of the world. It is formed by a vocal group that interprets songs in more than fifteen languages and an acoustic instrumental group. With innovative and creative arrangements, the group presents a repertoire of world songs that were carried from generation to generation by oral tradition.

p. 197

MAYA DA-RIN

Da-Rin is an artist and editor from Rio de Janeiro. She directed the award-winning films *E agora, José?* and *Margem*, and in 2009 she concluded *Terras*, her first feature. Her films have been screened and have won awards in festivals in Brazil and abroad. In 2010, she began a two-year residency at the Studio of Contemporary Art Le Fresnoy, in France.

p. 234

MESTRE LUMUMBA AND JONGO DITO RIBEIRO

Benedito Luiz Amauro, Mestre Lumumba, son of Ogum, poet and composer, launches at a young age his first musical work. Together with Mestre Didi he has started producing drums. The Comunidade Jongo Dito Ribeiro seeks to reconstitute the ancestral culture of *jongo* in diverse spaces, for all people of different creeds, ethnicities, and ages.

p. 221

MICHAEL BUSCH

Michael Busch is an artist who studied at the Berlin University of the Arts, where he lectures on experimental film. He is a founding member of the Media Theatre Group Luxus Berlin. Composer, screenwriter, and editor, he directed the shorts *Hyperbooks* and *Virtual Vampire*, and the feature *Seven Heaven*. *The Electric Paradise* is his second feature.

p. 242

MICHAEL WAHRMANN

A Uruguayan director and screenwriter, Wahrmann immigrated to Israel at six years of age. He studied at the Bezalel Academy of Arts and Design, Jerusalem, where he discovered video and film, and then moved to São Paulo and received a scholarship to study film at FAAP. His final course work, the award-winning short *Grandmothers*, was selected for the Berlin Film Festival.

p. 228

MICHAEL WINTERBOTTOM

The English artist studied literature at Oxford and film in Bristol and London. He began his career in television as an editor, and later became director of documentaries and TV movies. His cinema debut was with *Butterfly Kiss* (1995). Later works include *Jude* and *Welcome to Sarajevo*. In *This World* won the Golden Bear at the Berlin Film Festival.

p. 241

MICHEL GROISMAN

From Rio de Janeiro, Groisman studied music at Uni-Rio. His work integrates art and body games, and the originality of his proposals won the support of art research grants. His works can be seen in museums as well as dance and performance festivals. He recently had a project contemplated by the program Rumos Dança of Itaú Cultural.

p. 244

MILTON MACHADO

An art and professor from Rio de Janeiro, Machado takes the disconcerted laugh that the world provokes in him very seriously, especially when seen through unusual combinations and enunciations. Trained in architecture, he chose to work as an "unmeasured architect," proposing designs without practical uses of impossible, but not improbable, projects.

p. 168

MIRANDA JULY

July was born in Vermont, USA. She is a performance artist and has worked as an actress in the films *The Subconscious Art of Graffiti Removal* and *Jesus' Son*. *Me and You* and *Everyone We Know* is her first feature, winner of the Caméra d'Or at Cannes and a special jury award at Sundance in 2005.

p. 241

MOVIMENTO BIXIGÃO

The Movimento Bixigão was born from a meeting of the Associação Teatro Oficina Uzyna Uzona and a group of young people from Bixiga. Now a Culture Point, it develops actions based on a workshop guided by the study of theatrical work. It is the seed of "Anhangabaú da feliz cidade," rising from Oswald de Andrade's manifestos, comprised of Teatro de Estádio, Universidade Antropofágica, Oficina de Flores-tas, and Agora do Bixiga.

p.210

NORA HOCHBAUM

General director of Parque de la Memoria, Hochbaum is a specialist in cultural management in public institutions, and curator and producer of exhibitions and visual art and cultural management events. She has worked for Argentinian and international institutions and was director of the Centro Cultural Recoleta, Buenos Aires, and Casa Argentina, Paris.

p.176

ORQUESTRA DE BERIMBAUS DO MORRO DO QUEROSENE

Conducted by Dinho Nascimento, the group used to meet in a square, at Morro do Querosene hill, in São Paulo, until it was consolidated in 2007. In 2009 it turned into a Culture Point, title granted by the Ministry of Culture and the São Paulo Cultural Secretariat. Its debut CD, *Sinfonia de arame*, was released in 2010.

p.225

PAULA GAITÁN

A Parisian, Gaitán became a Brazilian citizen and now lives in Rio de Janeiro. She has made films and videos, video art projects, and installations in several media. She has directed documentaries for Colombian TV. She lectures on film and video at the Escola de Artes Visuais do Parque Lage and is partner of Aruac Filmes.

pp.230,232,241

PETER COHEN

The son of a German Jewish man who fled from Berlin, the Swedish artist became a professional photographer and studied at the Stockholm Film School and the Dramatic Institute of Documentaries. He has produced award-winning documentaries and children's films. His feature *The Story of Chaim Rubowski and the Jews of Lod* is considered one of the best films of 1984.

p.241

MUHAMMAD IFTKHAR DADI

A Pakistani researcher and curator, based in the U.S., he is an expert in Asian and Middle East culture, and holds a doctorate in art history from the Cornell University, where he is currently associate professor.

p.174

NÚCLEO BARTOLOMEU DE DEPOIMENTOS

The Núcleo Bartolomeu de Depoimentos da Cooperativa Paulista de Teatro focuses on the dialogue between hip-hop culture and its elements: street/break dance; the DJ/music; the MC/rapper; graffiti/graphic art; and epic theater. The Núcleo investigates and invests in the formation of the actor-MC as interlocutor between the naked, raw truth of the everyday and the work of art.

p.214

PARQUE DE LA MEMORIA / MARCELO BRODSKY

The monument and the Sculpture Park reflect on the dictatorship and permit articulation between one of the darkest moments of Argentinian history and the present. The display of a photo of the Río de la Plata, where bodies of victims were hidden, is accompanied by the sound of an album by Tenorinho, a Brazilian musician who disappeared in Buenos Aires.

pp.176,235

PAULO SACRAMENTO

Sacramento is a film producer, director, and editor, director of shorts and of the feature documentary *O prisioneiro da grade de ferro (autorretratos)*. He produced and edited *Encarnação do demônio*, and edited *Cronicamente inviável*, *Querô*, *Chega de saudade*, and *É proibido fumar*, among others. He is working on *O olho e a faca*, his debut as fiction feature director.

p.228

PIER VITTORIO AURELI

An Italian architect and urbanist, Aureli holds a PhD from Berlage Institute/Delft University of Technology. He is cofounder of Dogma, the winning collective (with another firm) of the bid for the new administrative city of South Korea, which later received the award for best emerging firm.

p.175

NÁSTIO MOSQUITO

Appropriating music, performance, video, or even the unclassifiable, the Angolan artist translates the condition of living in a country under construction after a period of war. The capacity of transforming the sometimes harsh content of the everyday into situations of humor, irony, and debauchery is a characteristic of his work.

p.212

NUNO RAMOS

Born in São Paulo, Ramos graduated in philosophy from USP. The artist featured in the 18th, 20th, 22nd, and 29th editions of the Bienal and held solo shows at museums and galleries all over the world. Ramos represented Brazil at the 46th Venice Biennale (1995).

p.232

PAUL CHAN

Chan was born in Hong Kong and lives in New York. With a bachelor of arts' from the Art Institute of Chicago and a master's from Bard College, in recent years he has completed individual shows at important institutions in Europe and the United States. He has participated in countless group shows, including the Venice Biennale in 2009.

p.233

PÉ DE ZAMBA

Núcleo Pé de Zamba searches for artistic creation where the main focus is the body as a source of expressivity. Its principal goal is theatrical research integrating several languages, with a base in what is presented in manifestations of Brazilian popular culture.

p.222

PIO SANTANA – UNIVERSIDADE SANTA CECÍLIA

Santana is professor of the graduate program of Universidade Santa Cecília, São Paulo.

p.201

NELSON JACOBINA

Musician, arranger, and composer.

p.214

ORLANDO COELHO

Coelho is an art educator of the Centro de Inclusão da Pessoa em Situação de Rua.

p.231

PAULA ARIANE

Ariane is a professor of Colégio Objetivo, São Paulo.

p.200

PEDRO BARATEIRO

Barateiro is a Portuguese artist who participated of the 16th Biennale of Sydney and the 5th Berlin Biennial. His work *Audience* presented at the 29th Bienal de São Paulo, reflects modernism and postcolonialism, exploring relations of power, and the meaning of exhibition spaces.

p.170

PONTÃO AÇÃO GRIÔ REGIONAL DA AMAZÔNIA

In the oral tradition of Northwestern Africa, the griot circulates the knowledge and stories, myths, struggles, and glories of his people, giving life to the oral transmission of his region and country. In this way, Pontão keeps the culture of Amazonian communities alive.

p.193

PONTÃO DE CULTURA AÇÃO GRIÓ GUAIMBÊ DAS NASCENTES & VEREDAS

Part of the Pontão de Cultura Ação Grió Guaimbê das Nascentes & Veredas, the group Flor de Pequim – Brincadeiras e Ritos Populares, located in Pirenópolis, mixes dance and music from oral tradition. The group is characterized by musical processions and play circles at several schools, streets, public plazas, and cultural events.

p. 225

PONTO DE CULTURA NÓS NA PAUTA

Ponto de Cultura Nós na Pauta develops the musical training of students from 6 to 24 years of age through training and diffusion of the musical instrument, in addition to maintaining different groups that, together, produce an extensive program of cultural diffusion and audience building through countless presentations during the year.

p. 220

PROJETO OCA DA ALDEIA DE CARAPICUIBA

In 1996 the Ponto de Cultura da OCA from Carapicuíba was created by a group of professionals for Brazilian training of children and youth through the understanding of "Being a Citizen" through the gestural, visual, musical, and literary repertoire of Brazilian culture.

p. 219

RENATA BITTENCOURT

Bittencourt is studying for her doctorate at Universidade de Campinas. She was a Fulbright Fellow at the Smithsonian Institution and is specialized in Management of Communication Projects. She was coordinator of Museu da Cidade de Campinas and of the monitors of the Mostra do Redescobrimiento – Brasil 500 anos, and she has managed education at Itaú Cultural since 2002.

p. 196

RUBENS ESPÍRITO SANTO

Espírito Santo is a visual artist, intellectual, and professor of art philosophy, founder of the Universidade Livre de Arte, São Paulo.

p. 196

PONTO DE CULTURA BOLA DE MEIA

The Ponto de Cultura Bola de Meia was founded in 1989 in São José dos Campos, São Paulo, with the mission of researching and transmitting Brazilian popular culture, oral tradition, and children's culture. Its members act in permanent educator training and search for connections between culture, education, and the environment.

p. 193

PONTO DE CULTURA PERIFERIA NO CENTRO

Ponto de Cultura Periferia no Centro is focused on promoting the artistic production of individuals, groups, and collectives from the periphery of the metropolitan region of São Paulo. The space is a place in flux, providing the possibility of encounters and therefore collaborating with ending the segregation that exists between city center and periphery.

p. 193

QUARTETO DE CORDAS DA OSESP

Students of the Orquestra Sinfônica de São Paulo [São Paulo Symphony Orchestra], which had its first graduating class in 2008.

pp. 180, 217

RICARDO BASBAUM

Born in Rio, Basbaum has a PhD in art from ECA-USP, and is professor, writer, critic, and curator. With diagrams, texts, and installations, he creates interactive devices in which the personal experience of actors and observers has a relevant role. He participated in Documenta 12, the Mercosul and Shanghai Biennials, and the 25th Bienal de São Paulo, among others.

p. 183

SANDRA CINTO

Cinto is a visual artist who has held individual exhibitions in São Paulo, Belo Horizonte, the United States, and Portugal, in addition to group shows in France, England, Puerto Rico, and Japan.

p. 245

PONTO DE CULTURA CASA DA RIBEIRA – EDUCAÇÃO & CULTURA

Casa da Ribeira maintains sociocultural projects that benefit approximately 30,000 people, including artists, audiences, and production. In partnership with institutions, Casa da Ribeira took to Rio Grande do Norte exhibitions and projects that boost local production and inclusion through art.

p. 246

PONTO DE CULTURA SIA SANTA

Ponto de Cultura Teatro Sia Santa, formed in Campinas, São Paulo, has produced dozens of cultural and artistic activities, in addition to theatrical presentations and workshops. The theater group has acted for more than 30 years, and in addition to receiving several awards in the area, has plays in theaters and develops scenography projects.

p. 225

RAMON PARRAMON

Parramon coordinates and manages projects that involve art and creation in the area of contemporary art. He is director of the artistic project *Idensitat* and organizer of several projects. His work is marked by his interest in interdisciplinary actions and the role of art in specific sociocultural contexts.

p. 197

ROBERTO GAMBINI

A lawyer and sociologist with a master's in political science from the University of Chicago (USA), Gambini has lectured at Universidade de Campinas and Pontifícia Universidade Católica de São Paulo. In Zurich, Switzerland, he was professionally trained at C.G. Jung Institute. He currently has a clinic in São Paulo.

p. 196

SAPOPEMBA

Sapopemba is the leading vocalist of the Balé Folclórico de São Paulo. He has worked as office assistant, soldier, driver for the City of Santo André, and as a truck driver. He is one of the main specialists of African songs and dialects in Brazil. In 2003, he participated in the album *Agô: Cantos sagrados do Brasil e Cuba*, from the label Núcleo Contemporâneo.

p. 220

PONTO DE CULTURA MANGUEIRÊ

Ponto de Cultura Mangueirê trains percussionists capable of playing their instruments with an understanding of musical structure and the area of language. It searches especially for regional Brazilian rhythms, in addition to researching alternative instruments created from objects discarded by society, but that have great sound potential.

p. 221

PONTOGOR

An award-winning Rio de Janeiro artist, Pontogor studied painting at the School of Fine Arts of UFRJ. His videos use equipment like old TVs, record players, sound tables, and altered electronics, with error and chance working in his favor. He has participated in residencies in Brazil and Cuba and exhibitions in Brazil and Bolivia.

p. 230

REJANE COUTINHO

Coutinho has a degree in artistic education from Universidade Federal de Pernambuco, a master's in art from Universidade de São Paulo and a PhD in art from the same institution. She is currently assistant professor of Instituto de Artes da Universidade Estadual Paulista Júlio de Mesquita Filho.

pp. 195, 196

ROSA IAVELBERG

Iavelberg has a degree in architecture and urbanism, master's in education, and a PhD in art, all from Universidade de São Paulo, where she is professor at the School of Education. She focuses principally on the following subjects: teacher training, art in education, art curriculum in education, and children and youth drawing.

p. 195

SEAN DOCKRAY

Based in Los Angeles, Sean Dockray is an artist and founder of the Telic Arts Exchange, a not-for-profit organization devoted to debating contemporary culture and media. In conjunction with Fiona Whittom, Dockray founded The Public School, a collaborative educational project in which the curriculum and teaching staff are determined by the students and derived from the open on-line database Aaaarg.org.

p. 185

SEU ESTRELO E O FUÁ DO TERREIRO

Founded in 2004, the group decided to invent a toy for Brasília and created a myth full of figures and elements of *Cerado: o mito do calango voador*. To give life to the figures of this story, the group developed the Samba Pisado, a beat that could give the game its own rhythm.

p. 223

SYLVIA HELENA BOOCK

Boock is an artist and art educator with a specialization in Education Through Art who worked for 23 years at Escola Viva. She is currently a visual arts trainer in São Paulo and Maranhão schools in partnership with Fundação Vale do Rio Doce and Comunidade Educativa do Centro de Ação Comunitária. She develops work for children in her studio.

p. 245

TEATRO OFICINA

After its golden years in the 1960s, the Teatro Oficina (from São Paulo) faced exile during the dictatorship. Later, it struggled to build a new theater, inaugurating a phase of staging classic works like *Óperas de Carnaval Eletrocandômblicas*: musicals with a large choral cast and live music. In the last decade, the theater has opened up even more to social initiatives.

pp. 208-09

TIGANÁ SANTANA

Santana is a Bahian singer, composer, and poet, a researcher of his African-Brazilian roots, revealing a modern and ancestral perspective of the world. In 2010 he recorded his first CD, *Maçalé*, which includes the participation of well-known Brazilian musicians. An authorial work, a pioneer in its artistic content, it illustrates the young artist's talent.

p. 215

TRINH T MINH-HA

Born in Vietnam, but based in the United States, Trinh T Minh-ha is a filmmaker, activist, teacher and theorist. Since the 1980s, her academic production has been focused on feminism and its possibilities within the post-colonial context. As a filmmaker, she began her career in 1982 with *Reassemblage*, followed by seven other feature and medium-length films that problematize contemporary identity discussions at the border between fiction and documentary.

p. 234

SIMONE TIMEO

Timeo is professor of the Escola Estadual Professora Marisa Melo and Escola Estadual Victório Américo Fontana, São Paulo.

p. 199

TABLADO DE ARRUAR

The São Paulo group has the city as its subject. Far from traditional theater, its practice adopts a shock with specific spaces. *Helena pede perdão e é esbofetada*, in partnership with Eduardo Climachauska, explores the extremes of performance and staging, oscillating between TV clichés, references to didactic Brecht plays, and current artistic production.

p. 216

THE OTOLITH GROUP

An English group of collaborative and transcultural research, the Otolith Group works with family and autobiographical archives, and explores film, installation, sound, and text to discuss geopolitics, migratory processes, and the human condition. It is a platform of reflection on current artistic practices in general, and particularly about image in movement.

pp. 171, 236

TIQUEQUÊ

Formed by Diana and Isabel Tatit, Ângelo Mundy, and Wern, Grupo Tiquequê proposes the creation of children's shows that unite music, dance, theater, and storytelling, reinterpreting songs of the past and present, whether or not they are well known.

p. 220

TT CATALÃO

Journalist and poet, TT Catalão was the Secretary of Cultural Citizenship of the Ministry of Culture.

p. 185

SÔNIA SILVA

Silva is a specialist in musical education, a musical art educator, and an art-therapist. She has coordinated the Escola Oficina de Música Sônia Silva for 31 years in São Paulo. She is also a professor in graduate courses and teacher training in projects of the Secretary of Education of São Paulo.

p. 245

TADEU JUNGLE

A multimedia artist, Jungle was a pioneer of the dissemination of video as art in Brazil. He has presented and directed TV programs, including the emblematic *Fábrica do Som*. He is partner of Academia de Filmes, and he is finalizing the documentary *Amazônia Niemeyer, uma viagem pela Belém-Brasília* and the feature *Amanhã nunca mais*.

pp. 228, 232

TIAGO SANTINHO

Santinho is an art educator and visual artist. He has participated in exhibitions in Brazil and abroad and was coordinator of the Laboratório Hotel project (2007). He currently researches institutional structures that work with contemporary art.

p. 195

TOM MCDONOUGH

Editor of the magazine *Grey Room*, McDonough is professor of contemporary art history and theory, architecture, and urbanism at New York State University. He is the author of several publications, including the anthologies *Guy Debord and the Situationist International: Texts and Documents* and *The Invisible Flâneuse?*, and collaborator of *Art in America* and *Artform*, among others.

p. 175

UBIRATAN D'AMBRÓSIO

D'Ambrósio holds a PhD in math, a math education theorist, and one of the pioneers of the study of ethnomathematics. He has received several awards for his contributions in the field of math history and education. He is emeritus professor of mathematics at Universidade Estadual de Campinas and the graduate program of math education at Universidade Bandeirante de São Paulo.

p. 194

STELA BARBIERI

Barbieri is an artist, educator, and storyteller. She is director of Educational Action of the Instituto Tomie Ohtake and project consultant in the visual arts area. She was curator of the Educational Project of the 29th Bienal de São Paulo and now continues leading the Permanent Educational Project of the Fundação Bienal de São Paulo.

p. 196

TAYGOARA SCHIAVINOTO

Schiavinoto is a sculpture graduate of the Escola de Comunicações e Artes of Universidade de São Paulo. She is part of the educational team of Instituto Tomie Ohtake.

p. 248

TIÃO CARVALHO

The singer, composer, musician, dancer, and researcher Tião Carvalho has presented next to great artists of Brazilian music. He is director and founder of Grupo Cupuaçu and organizes the parties of Bumba-Meu-Boi at Morro do Querosene.

pp. 218, 244

TRIII

Triii comes from the combination of friendship, musical identification, and a fascination with children. Formed by Fê Szkot, Marina Pittier, and Estêvão Marques, the group holds countless shows and workshops at Sescs, parks, and schools. In addition, they hold storytelling presentations with live soundtracks.

p. 194

VALQUÍRIA PRATES

Prates is a curator and writer with a master's in education from the Universidade de São Paulo. As a subject for her doctorate, she researches educational curatorship for contemporary art at the Escola de Comunicações e Artes of the same university, in addition to developing educational curatorship projects for public and private institutions.

p. 196

VÂNIA RALL DARÓ

From São Paulo, Rall has a law degree from USP and is specialist in constitutional law from Universidade Potiguar, RN. She is director of the Instituto Abolicionista pelos Animais, researcher of animal rights studies of the Laboratory of Studies on Intolerance, USP, and has proposed representations against rodeos. She is author of articles on animal rights.

p. 181

VERA CRISTINA ATHAYDE

Athayde is professor of Ponto de Cultura da OCA of Carapicuíba, São Paulo.

p. 199

VICTOR NIEUWENHUIJS

Born in the Netherlands, Nieuwenhuijs studied politics at the University of Amsterdam, painting and photography at the ateliê 63, and film at the Free Academy of Frans Zwartjes in the Hague. He has co-directed films with Maartje Seyferthe since 1986, founding Mosquito Film. *New Babylon de Constant* is part of the program of the *terreiro The skin of the invisible*.

p. 232

WANG BING

A Chinese artist, Wang Bing lives and works in Beijing. He studied photography in Shenyang and film in his home city. He directed the TV series *Campus Affairs*, the documentary *Common People's Homestead*, the features *Distortion* and *Tie Xi Qu: West of the Tracks*, as well as a segment of the film *The State of the World*.

p. 241

WEM

Wem created his first group at eleven years of age, and later began composing songs to help with homesickness for Brazil as he lived abroad. Today he is finalizing his study of popular composition at Faculdade Santa Marcelina; in groups, he develops soundtracks and other projects, in addition to his solo work.

p. 218

YVONNE RAINER

By introducing everyday gestures into her choreography, the American artist advanced the language of dance. Her films explore aesthetic strategies to break narrative construction, challenging conventions, and echo the best of what had been produced up to that time, from new American cinema to modern European films (especially Godard).

p. 235

ZÉ BOCCA

The coordinator of Núcleo de Contação de Histórias de Votorantim, Bocca is from São Paulo and has presented around Brazil with the Project *Violas, Causas e Crençices*. He currently works in partnership with the musician Marcos Boi and develops storytelling work, as well as giving lectures and workshops about the art of storytelling with municipal, state, and federal organs and NGOs.

p. 192

ADRIAN PIPER

Bach whistled · 1970 · soundtrack of performance · 44'7" · *courtesy:* Adrian Piper Research Archive Foundation, Berlin

AERNOU MIK

Communitas · 2010 · HD video, back projection, 3 synchronized channels, color, silent · *courtesy:* artist and Carlier | Gebauer, Berlin · *support:* The Netherlands Foundation for Visual Arts, Design and Architecture, the Teatre Dramatyczny Warsaw; Fundação Bienal de São Paulo

AI WEIWEI

Circle of Animals · 2010 · bronze · approx. 300 × 100 × 100 cm each; overall dimensions variable · *courtesy:* artist

ALBANO AFONSO

O jardim, faça nele a volta ao infinito – parte 2, a noite [The garden, I make in it the return to the infinite – part 2, the night] · 2010 · mixed media · dimensions variable · *commissioned by:* Fundação Bienal de São Paulo

ALBERTO GRECO

Vivo dito · 1963 · register print on photographic paper · 75 × 100 cm or 100 × 75 cm each · *courtesy:* Montserrat Santamaría Puigbo · *photo:* Montserrat Santamaría Puigbo · © Alberto Greco's Family; Montserrat Santamaría Puigbo

ALESSANDRA SANGUINETTI

Revolver · 2002 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Tres generaciones [Three generations] · 2002 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Madonna · 2001 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Ladron de gallinas [Chicken thief] · 2002 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

La respuesta [The answer] · 2002 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille

and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

La novela de las tres de la tarde [Three o'clock soap opera] · 2004 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

La niñera [The nanny] · 2006 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

De verdad [The real thing] · 2007 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Garua [Drizzle] · 2008 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

El tiempo vuela [Time flies] · 2005 · *from the series:* El devenir de sus días [The life that came] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

La cama matrimonial [The wedding bed] · 2007 · *from the series:* El devenir de sus días [The life that came] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Rocio, Guille y Oriana [Rocio, Guille, and Oriana] · 2009 · *from the series:* El devenir de sus días [The life that came] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

La foto de antes [The old picture] · 1997 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

El gato negro [The black cat] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de

sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

El casalito [The couple] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Baño de verano [Summer bath] · 2000 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

El collar [The necklace] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Hortencias [Hydrangeas] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Inmaculada Concepcion [Immaculate Conception] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Madres [Mothers] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

El funeral de Archibaldo [Archibaldo's funeral] · 1999 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Brindis [To the past] · 2000 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and

Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

Ofelias [Ophelias] · 2002 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

La nube negra [The black cloud] · 2001 · *from the series:* Las Aventuras de Guille y Belinda y el Enigmático Significado de sus Sueños [The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams] · print on photographic paper · 76.2 × 76.2 cm · *collection:* artist · *courtesy:* artist; Yossi Milo Gallery, New York; Ruth Benzacar Gallery, Buenos Aires · © Alessandra Sanguinetti

ALFREDO JAAR

The eyes of Guter Emerita · 1996 / 2000 · light table; 1 million slides; magnifiers; illuminated wall text · overall dimensions variable · *collection:* Daros Latinamerica Collection, Zürich

ALICE MICELI

Proyecto Chernobyl [Chernobyl Project] · 2007 – 2010 · light boxes with radiographic negatives · 48 × 38 × 8 cm each; overall dimensions variable · *collection:* artist · *commissioned by:* Fundação Bienal de São Paulo

ALLAN SEKULA

Crew, Pilot, and Russian Girlfriend (Novorossisk) 1-10 · 1999 – 2010 · *from the series:* Ship of Fools (Version 2 for Antwerp and Santos); Mangellan Reverse · photographic print · 101.6 × 149.9 cm each · *courtesy:* artist; Christopher Grimes Gallery, Santa Monica · *support:* Museum van Hedendaagse Kunst Antwerpen; Fundação Bienal de São Paulo

Docker's Museum · 2010 · *from the series:* Ship of Fools (Version 2 for Antwerp and Santos) · "bobblehead" longshore dolls; bronze Antwerp docker medallion · *courtesy:* artist; Christopher Grimes Gallery, Santa Monica · *support:* Museum van Hedendaagse Kunst Antwerpen; Fundação Bienal de São Paulo

Docker's Museum · 2010 · *from the series:* Ship of Fools (Version 2 for Antwerp and Santos) · polychrome ceramic dockworker busts (UK); Antwerp emblem badges; stereograph card of sugar loading in Santos · *courtesy:* artist; Christopher Grimes Gallery, Santa Monica · *support:* Museum van Hedendaagse Kunst Antwerpen; Fundação Bienal de São Paulo

Drunken Pilot (Koper) & Near Collision (Koper) 1-2 · 1999 – 2010 · *from the series:* Ship of Fools (Version 2 for Antwerp and Santos); Mangellan Reverse · photographic print · 101.6 × 149.9 cm

or 50,8 x 74,9 cm each · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Churn · 1999 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Mangellian Reverse · 121.9 x 132.1 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Docker's Museum · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos) · flags; electric fan; container-ship model · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Engine Room Eyes 1-3 · 1999 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Mangellian Reverse · photographic print · 101.6 x 127 cm each · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Russian Visitors (Novorossisk) 1-2 · 1999 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Mangellian Reverse · horizontal diptych 101.6 x 149.9 cm each · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Churn: 1 RPM clockwise (1 dia in rotary projector) · 2009 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos) · circular slide in projector · 76.2 x 76.2 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Docker's Museum · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos) · unroasted Santos coffee in burlap bags · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Reverse Mangelan (80 dias in one Kodak 5000) · 1999 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos) · slide projector · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Sugar Gang 1-6 · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Santos Sugar · photographic print · 76.2 x 76.2 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Waiting for work · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Santos Sugar · photographic print · 101.6 x 149.9 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Working · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Santos Sugar · photographic print · 76.2 x 76.2 cm · *courtesy*: artist;

Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Cleaning Woman's Lunch · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Santos Sugar · photographic print · 76.2 x 76.2 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Docker Monument · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Santos Sugar · photographic print · 76.2 x 76.2 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Docker's Museum · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos) · prints; photographs; stamps; placards · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Good Ship Bad Ship (Limassol) 1-2 · 1999 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Mangellian Reverse · photographic print · 101.6 x 154.9 cm each · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Not working · 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Santos Sugar · photographic print · 101.6 x 149.9 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

Ship Lesson (Durban) · 1999 – 2010 · *from the series*: Ship of Fools (Version 2 for Antwerp and Santos): Mangellian Reverse · photographic print · 101.6 x 149.9 cm · *courtesy*: artist; Christopher Grimes Gallery, Santa Monica · *support*: Museum van Hedendaagse Kunst Antwerpen; Fundação Bial de São Paulo

ALLORA & CALZADILLA

A Movement without Development · 2010 · snare drum; flute; clarinet; trombone; trumpet; tube; saxophone · 17', every hour, 3 times a day, 3 times a week · *support*: Auditório Ibirapuera, São Paulo · *commissioned by*: Fundação Bial de São Paulo · Sundays and 25/09: 11h, 12h, 13h; Fridays: 16h00, 17h00, 18h00; Tuesdays: 13h, 14h, 15h · Musicians: Ana Luisa Vieira; Átila da Silva; Beatriz Soares; Beatriz Vieira; Bruna Prado; Cida Vieira; Danilo Rocha Oliveira; Efraim Almeida Lima; Fernanda Silva; Guilherme Pechin; Icaro Donato; Igor Bueno; Janderson Silva; Jayron Julio Mendes; Jeff erson Bueno; Jéssica Torres; Julierme Andrade; Julio Domingues; Julio Marino; Lilian Jesus; Marcos Vinicius Macedo; Michael Jonathas Moraes; Michele A. Sucupira; Sidney Almeida; Simone Santos; Thiago Bernardes; Thomas Ordônio; Vaisy Alencar; Valber Oliveira; Wagner Ordônio; Vanessa Bezerra; Vitor Coimbra; Victor Prado; Wallisson Balduino; Willian Ferreira

AMAR KANWAR

The Lightning Testimonies · 2007 · HD video, 8 synchronized channels, color and

black & white, sound · 32'31" · *courtesy*: artist; Marian Goodman Gallery, New York and Paris

AMELIA TOLEDO

Glu-Glu · 1968 / 2010 · multiple, reedition; blown glass; water and soap · 30 x 18 cm ø · *collection*: artist · *courtesy*: Galeria Nara Roesler, São Paulo · *from the series*: Impulsos [Impulses] · 2007 · concrete jasper stone stools · approx. 38 x 50 x 40 cm each · *collection*: artist · *courtesy*: Galeria Nara Roesler, São Paulo

Medusa · 1970 / 2010 · multiple, reedition; flexible PVC tube; air; water; oil and pigments · dimensions variable · *collection*: artist · *courtesy*: Galeria Nara Roesler, São Paulo · *from the series*: Campos de cor [Fields of Color] · 1969 / 2010 · pigmented jute fabric · dimensions variable · *collection*: artist · *courtesy*: Galeria Nara Roesler, São Paulo

ANA GALLARDO

Un lugar para vivir cuando seamos viejos, El baile: Danzón / Conchita, Lucio, Maria Ascención [A place to live when we are old, The ball: Danzón / Conchita, Lucio, Maria Ascención] · 2010 · video, color, sound; drawing on wall; second-hand furniture; blog · dimensions variable · *commissioned by*: Fundação Bial de São Paulo · Collective project with Mario Gómez and Ramiro Gallardo

ANDREA BÜTTNER

Man with Fabric · 2010 · woodcut on paper · 118 x 336 cm · *courtesy*: artist; Hollybush Gardens, London

Breadpebble · 2010 · woodcut on paper · 120 x 180 cm · *courtesy*: artist; Hollybush Gardens, London

Tears · 2010 · woodcut on paper · 120 x 180 cm · *courtesy*: artist; Hollybush Gardens, London

Untitled (Little Sister) · 2010 · printed paper and paint on glass · 40 x 30 cm · *courtesy*: artist; Hollybush Gardens, London · *commissioned by*: Fundação Bial de São Paulo

Untitled (painting) · working suit fabric and wood · 370 x 370 cm · *courtesy*: artist; Hollybush Gardens, London

Tent · 2010 · woodcut on paper · 130 x 218 cm · *courtesy*: artist; Hollybush Gardens, London

Table · 2010 · woodcut on paper · 145 x 142 cm · *courtesy*: artist; Hollybush Gardens, London

Untitled (table) · 2010 · printed paper and paint on glass · 40 x 30 cm · *courtesy*: artist; Hollybush Gardens, London · *commissioned by*: Fundação Bial de São Paulo

Father · 2010 · woodcut on paper · 218 x 136 cm · *courtesy*: artist; Hollybush Gardens, London

Bush · 2010 · woodcut on paper · 120 x 180 cm · *courtesy*: artist; Hollybush Gardens, London

Untitled · silk screen · 120 x 160 cm · *courtesy*: artist; Hollybush Gardens, London · *commissioned by*: Fundação Bial de São Paulo

Ramp · 2010 · screenprint on paper · 120 x 160 cm · *courtesy*: artist; Hollybush Gardens, London · *commissioned by*: Fundação Bial de São Paulo

ANDREA GEYER

Criminal Case 40/61: Reverb · 2009 · HD video, 6 synchronized channels, color, sound · 42' · *courtesy*: Galerie Thomas Zander, Cologne

ANDREW ESIEBO

God is Alive · 2006 · photographic print on cotton paper · 100 x 150 cm each

ANNA MARIA MAIOLINO

Piccolo mondo · 1982 · *from the series*: fotopoeção [photo-poem, action] · print on photographic paper · 37.5 x 47 cm · *collection*: artist

Arroz e feijão [Rice and beans] · 1979 / 2007 · formica table; chairs; dishes; glasses; silverware, earth; rice and bean seeds; shelves and video on TV · overall dimensions variable · *collection*: artist

Por um fio [By a thread] · 1976 · *from the series*: fotopoeção [photo-poem, action] · print on photographic paper · 52 x 79 cm · *collection*: artist

Solitário ou paciência [Solitaire or patience] · 1976 · table; chair; base; tablecloth; cards · dimensions variable · *collection*: artist

ANRI SALA

Le Clash · 2010 · HD video, color, sound; molded glass; music box; ticket booklets · 8'31" · *courtesy*: artist; galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; Gallery Hauser & Wirth, Zürich, London; Johnen Galerie, Berlin

ANTONIETA SOSA

Pereza (Laziness) · 1985 · second part of the performance Del cuerpo al vacío [My body to the void] video, color, sound; print on photographic paper · 8'17"; 75 x 100 cm each photo

ANTONIO DIAS

Faça você mesmo: Território liberdade [Do it yourself: Freedom territory] · 1968 · adhesive plotter on the floor · 600 x 400 cm · *collection*: Daros Collection, Zürich

O país inventado (Dias - de - Deus - Dará) [The invented country] · 1976 · satin flag, bronze pole · pole 500 cm · *collection*: artist

ANTONIO MANUEL

Roubaram o poema enterrado [The buried poem has been stolen] · 1975 · flan · 54.5 x 37 cm · *collection*: artist

Comeu gato por lebre [Bought a pig in a pe] · 1975 · flan · 53 x 35.5 cm · *collection*: artist

Perturbou o coro dos contentes [Disturbed the happy choir] · 1975 · flan · 54 x 36.5 cm · *collection*: artist

Feitiço contra o feiticeiro [The witchcraft turned against the witch] · 1975 · flan · 55 x 37 cm · *collection*: artist

Deu-se um claro no salão e o poeta virou estrela [There was a lightning on the ballroom, and the poet turned into star] · 1973 · flan · 54 x 36.5 cm · *collection*: artist

The Cock of the Golden Eggs · 1973 · flan · 54 x 36.5 cm · *collection*: artist

Chupava sangue dando gargalhadas [Sucked blood laughing out loud] · 1973 · flan · 36.5 x 54 cm · *collection*: artist

Carnaval 2 [Carnival 2] · 1968 · flan · 51.5 x 29 cm · *collection*: artist

Isso é que é [That's what it is] · 1975 · flan · 54.5 x 38.5 cm · *collection*: artist

Sabor doce para bocas amargas [Sweet flavor for bitter mouths] · 1975 · flan · 53.5 x 36.5 cm · *collection*: artist

Dia a dia a Manuel [Day to day to Manuel] · 1975 · flan · 54.5 x 37 cm · *collection*: artist

Silêncio barulho [Silence noise] · 1975 · flan · 54.5 x 37 cm · *collection*: artist

Poema classificado [Classified poem] · 1975 · flan · 55 x 37.5 cm · *collection*: artist

A ingloria vitória dos sabores [The inglorious victory of flavors] · 1968 · flan · 56.5 x 37.5 cm · *collection*: artist

Os cavaleiros do Apocalipse [The warriors of the apocalypse] · 1968 · flan · 56.5 x 37.5 cm · *collection*: artist

Sorriso em vez de ódio [Smile instead of hate] · 1968 · flan · 53 x 37 cm · *collection*: artist

Wanted Rose Selavy · 1975 · flan · 56.4 x 39 cm · *collection*: artist

A imagem da violência [The image of violence] · 1968 · flan · 56.5 x 38 cm · *collection*: artist

Praça é do povo [The square is the people] · 1968 · flan · 56.5 x 37 cm · *collection*: artist

Sem censura [No censorship] · 1968 · flan · 57 x 38 cm · *collection*: artist

Pintor ensina Deus a pintar [Painter teaches God how to paint] · 1973 · flan · 55 x 37 cm · *collection*: artist

As armas/os desarmados [The weapons/the unloaded] · 1968 · flan · 56.5 x 37 cm · *collection*: artist

A batalha de junho [The June battle] · 1968 · flan · 56.5 x 37 cm · *collection*: artist

Estudantes fazem o caos e anunciam nova passeata [Students make chaos and announce new demonstration] · 1968 · flan · 51 x 37 cm · *collection*: artist

Dura assassina [Hard killer] · 1968 · flan · 56.5 x 37.2 cm · *collection*: artist

As armas do diálogo [The weapons of dialogue] · 1968 · flan · 56 x 37.5 cm · *collection*: artist

A palavra/o pau/a pedra [The word/the stick/the stone] · 1968 · flan · 56.5 x 37 cm · *collection*: artist

Marcha reúne cem mil [March gathers one hundred thousand] · 1968 · flan · 52.5 x 37 cm · *collection*: artist

Amarrou um bode na dança do mal [Tied a goat in the evil's dance] · 1975 · flan · 55 x 37 cm · *collection*: artist

Alab atam emof [Tellub sllik regnuh] · 1975 · flan · 53.5 x 38.5 cm · *collection*: artist

Aulas suspensas [Interrupted classes] · 1968 · flan · 56 x 36.7 cm · *collection*: artist

Pintor faz exposição [Painter makes an exhibition] · 1975 · flan · 53 x 36 cm · *collection*: artist

Salto mortal com roupa escamada [Somersault with scale outfit] · 1975 · flan · 54.5 x 36.5 cm · *collection*: artist

Repressão outra vez — eis o saldo [Repression once again — here's the balance] · 1968 · wood; fabric; rope; silkscreen · 122 x 80 cm each objects · *collection*: João Sattamini, lessor Museu de Arte Contemporânea de Niterói

Semi-ótica [Semi-optics] · 1975 · 35 mm film, DVD transfer, color, sound · 6' · *collection*: artist

ANTONIO VEGA MACOTELA

Time Divisa · 2006 — 2010 · exchanges: objects; drawings; ceramics; videos and

collages · dimensions variable · *collection*: artist

APICHATPONG WEERASETHAKUL

Phantoms of Nabua · 2009 · HD video, color, sound · 10'56" · © Kick the Machine Films, *commissioned by*: Animate Projects, with Haus der Kunst, Munich; FACT (Foundation for Art and Creative Technology), Liverpool · Produced by Illuminations Films, London; Kick the Machine Films, Bangkok

ARCHIGRAM

Illustration from Living Arts Catalogue — Communication (Living City Exhibition) · 1963 · photographic print · 70 x 100 cm · *collection*: Archigram Archives, London

Sick (Living City Exhibition — ICA installation) · 1963 · photographic print · 72 x 102 cm · *collection*: Archigram Archives, London

Daily Express Newspaper with Reports of Instant City and Monte Carlo Projects · 1968 · front and back pages of newspaper · 72 x 102 cm · *collection*: Archigram Archives, London

ARCHIGRAM GROUP (DAVID GREENE & MICHAEL WEBB)

Story of the Thing · 1963 · photographic collage · 29.3 x 89.5 cm · *collection*: Archigram Archives, London

Dream City · 1963 · photographic print mounted on board · 45 x 89.5 cm · *collection*: Archigram Archives, London

ARCHIGRAM GROUP (DAVID GREENE)

Examples of Plug Installations — from the series: Bottery / L.A.W.u.N. (Locally Available World unseen Network · 1969 · prints from transparencies · 20 x 25 cm · *collection*: Archigram Archives, London

Imagining the Invisible University — from the series: Bottery / L.A.W.u.N. (Locally Available World unseen Network · 1969 · photographic print · 50 x 40 cm · *collection*: Archigram Archives, London

Map of Bot Landscape — from the series: Bottery / L.A.W.u.N. (Locally Available World unseen Network · 1969 · ordnance survey map with added line work · 23 x 16 cm · *collection*: Archigram Archives, London

Briefing Collage for Your Consideration — from the series: Bottery / L.A.W.u.N. (Locally Available World unseen Network · 1969 · magazine clippings and xerox copy · 19.3 x 23 cm · *collection*: Archigram Archives, London

Park Scene with Mobot Facilities — from the series: Bottery / L.A.W.u.N. (Locally Available World unseen Network · 1969 · photograph with added collage · 21.3 x 22.8 cm · *collection*: Archigram Archives, London

Park Scene with Mobot Facilities (detail) · *from the series: Bottery / L.A.W.u.N.* (Locally Available World unseen Network · 1969 · print · 16 x 23 cm · *collection*: Archigram Archives, London

ARCHIGRAM GROUP (PETER COOK)

Instant City Airship, Sequence of Effect on a Typical English Town: 1 Before Event: A sleeping town; 2 Descent; 3 Event; 4: Highest Intensity; 5: Infiltration;

6: Network Takes Over · 1968 · *from the series: Instant City* · photographic print · 39 x 27 cm each · *collection*: Archigram Archives, London

Instant City Progression — Visit Nº 3 Bournemouth; Visit Nº 9 St Helens;

Visit Nº 21 Nottingham · 1968 · *from the series: Instant City* · reduced copy print of original dyeline print with added annotation · 50.4 x 35.6 cm each · *collection*: Archigram Archives, London

Glamour: Typical Nighttime Scene · 1968 · *from the series: Instant City* · photographic print from original collages · 33.2 x 47.7 cm · *collection*: Archigram Archives, London

Response Unit · 1968 · *from the series: Instant City* · photographic print from original collages · 37.2 x 48 cm · *collection*: Archigram Archives, London

Living City Diary (Living City Exhibition) · 1963 · ink and film on tracing paper · 36.8 x 65.5 cm · *collection*: Archigram Archives, London

Sketch Plan · *from the series: Living City Exhibition* · 1963 · reproduction of original drawing, ink, crayon felt pen on tracing paper · 21.2 x 46.6 cm · *collection*: Archigram Archives, London

Sketch Section 1 — from the series: Living City Exhibition · 1963 · reproduction of original drawing, ink, crayon felt pen on tracing paper · 13.8 x 44.4 cm · *collection*: Archigram Archives, London

Town before Instant City; Preparation stage; Catalyst stage; Aftermath · 1968 · *from the series: Instant City* · ink line on art board with transfer lettering and film · 29.8 x 41 cm each · *collection*: Archigram Archives, London

ARCHIGRAM GROUP (RON HERRON)

Instant City Sketches from Notebooks · 1968 · *from the series: Instant City* · laser prints · 12.5 x 21.5 cm or 28 x 21.5 cm each · *collection*: Archigram Archives, London

It's a...beach · 1971 · *from the series: It's a...* · laser print of ink, collage, letra-film, adhesive dots on mounting board · 44.5 x 48 cm · *collection*: Archigram Archives, London

Optional Extras (Manzak) · 1969 · *from the series: Manzak* · laser print of collage, ink, letra-film on board · 21 x 26 cm · *collection*: Archigram Archives, London

Manzak on Beach · 1969 · *from the series: Manzak* · laser print of collage, ink, wax crayon, leterset film on board · 22.7 x 25.8 cm · *collection*: Archigram Archives, London

Manzak out for a Walk · 1969 · *from the series: Manzak* · laser print of collage, ink, wax crayon, leterset film on board · 35.5 x 28 cm · *collection*: Archigram Archives, London

Manzak — Seat · 1969 · *from the series: Manzak* · laser print of collage, ink, letra-film on board · 16.8 x 24.4 cm · *collection*: Archigram Archives, London

ARTUR BARRIO

da INUTILIDADE da UTILIDADE da POLÍTICA da ARTE · 2010

Situação... ORHHHHHH... ou... 5.000... T.E ... em..... N.Y... city.....(1969). · 1969 · color Record-photos from slides and black-white · 30 x 45 cm each · *collection*: Galeria Millan, São Paulo · *Record-photo*: César Carneiro

4 dias 4 noites [4 days 4 nights] · 1970 · CadernoLivre · indian ink, adhesive tape on paper · 21 x 15 x 3 cm · *collection*: Gilberto Chateaubriand MAM RJ · Regular school notebook made into a CadernoLivre. Single edition.

Des. compressão..... 1973..... Des. compressão [De. compression..... 1973..... De. compression] · 1973 · Record-book · record-photos black & white photograph, indian ink, adhesive tape on cardboard · 1.8 x 20.2 x 19.7 cm · *collection*: Gilberto Chateaubriand MAM RJ · *Record-photo*: Doris Mena · Record-photos of the work carried out on 1973 (Petrópolis) glued to a Record-book. Edition of 5 copies. These five copies were made in 1975/1977/ Paris

Des. compressão..... Des. compressão (1973) [De. compression..... De. compression (1973)] · 1973 · Record-photos black-white; kraft paper cover · 17.7 x 24 cm each · *collection*: Gilberto Chateaubriand MAM RJ · *Record-photo*: Doris Mena

P.H. (1969). · 1969 · 8 mm Record-film transferred to DVD, black & white, silent · 2'26" · *collection*: artist · *Record-photo*: César Carneiro · action carried out on the external area of MAM in Rio de Janeiro - Brasil; materials: wind / 2 white toilet paper rolls / the body

Situação T/T,1 (2ª parte).....1970 [Situation T/T,1 (2nd part).....1970] · 1970 · Record-book · wood board; records-photos, color and black & white · 20 x 20 x 3.5 cm · *collection*: Paulo Pimenta, Porto · *Record-photo*: César Carneiro · Record-photos of one of the parts of Situação T/T,1 (1970) glued to a Record-book. Edition of 5 copies to each part of Situação T/T,1 (1970). These five copies were made in 1975/1977/ Paris

Situação T/T,1 (3ª parte).....1970 [Situation T/T,1 (3rd part).....1970] · 1970 · Record-book · wood board; records-photos, color and black & white · 20 x 20 x 3.5 cm · *collection*: Paulo Pimenta, Porto · *Record-photo*: César Carneiro · Record-photos of one of the parts of Situação T/T,1 (1970) glued to a Record-book. Edition of 5 copies to each part of Situação T/T,1 (1970). These five copies were made in 1975/1977/ Paris

Situação T/T,1 (1970) [Situation T/T,1 (1970)] · 1970 · 16mm Record-film, black & white, silent · 12' · *collection*: Instituto Inhotim, Brumadinho · *Record-photo*: César Carneiro · materials: cables; meet; blood; bones....etc. used on T.E.

Situação T/T,1 (1970) [Situation T/T,1 (1970)] · 1970 · Record-photos · color and black & white slides · 30 x 45 or 45 x 30 cm each · *collection*: Instituto Inhotim, Brumadinho · *Record-photo*: César Carneiro · materials: cables; meet; blood; bones....etc. used on T.E.

T.r.à.B.H.,M.G., Br.,Le 20.04.70 · 1970 · Record-book · wood board; records-photos, color and black & white · 20 x 21 x 3.5 cm · *collection*: Paulo Pimenta, Porto · *Record-photo*: César Carneiro · Record-photos of one of the parts of Situação T/T,1 (1970) glued to a Record-book. Edition of 5 copies to each part of Situação T/T,1 (1970). These five copies were made in 1975/1977/ Paris

T.r.à.B.H.,M.G., Br.,Le 21.04.70 ou Situação T/T,1 (1ª parte).....1970. · 1970 · Record-book · color and black & white record-photos, indian ink on cardboard · 2.7 x 20.2 x 19.7 cm

· *collection*: Gilberto Chateaubriand
 MAM RJ · *Record-photo*: César Carneiro
 · *Record-photos* of one of the parts of Situação T/T, 1 (1970) glued to a Record-book. Edition of 5 copies to each part of Situação T/T, 1 (1970). These five copies were made in 1975/1977/ Paris
Situação T/T, 1 (2ª parte).....1970 [Situation T/T, 1 (2nd part).....1970]
 · 1970 · Record-book · wood board; records-photos, color and black-and-white · 20 × 20 × 3.5 cm · *collection*: Paulo Pimenta, Oporto · *Record-photo*: César Carneiro · *Record-photos* of one of the parts of Situação T/T, 1 (1970) glued to a Record-book. Edition of 5 copies to each part of Situação T/T, 1 (1970). These five copies were made in 1975/1977/ Paris
T.r.ã.B.H.M.G., Br, Le 21.04.70 ou Situação T/T, 1 (3ª parte) · 1970 · Record-book · record-photos, indian ink; typed text on cardboard · 3 × 20.2 × 19.5 cm · *collection*: Gilberto Chateaubriand
 MAM RJ · *Record-photo*: César Carneiro
 · *Record-photos* of one of the parts of Situação T/T, 1 (1970) glued to a Record-book. Edition of 5 copies to each part of Situação T/T, 1 (1970). These five copies were made in 1975/1977/ Paris
Uma semana de outubro: 77 – Une semaine d'octobre: 77 [A week in October: 77] · 1977 · *from the series*: "Projetos" sobre cartão. [..... "Projects" on the kraft.] · indian ink; photograph and cloth glued and stapled on cardboard · 48.5 × 64 cm · *collection*: Jean Cardilès, Grand Rodez

ARTUR ŻMIJEWSKI

Catastrophy · 2010 · video, color, sound · approx. 30' · *commissioned by*: Fundação Bial de São Paulo

CADA – COLECTIVO ACCIONES DE ARTE

¡Ay Sudamérica! [Oh! South America!] · 1981 · video, color, sound; print on photographic paper · 4'41"; photograph 40 × 50 cm; enlarged copy of flyer 40 × 53 cm · *collection*: artist
Documental Colectivo Acciones de Arte [Documentary Colectivo Acciones de Arte] · 1993 · video, color, sound · 23'50" · *collection*: artist
Inversion de escena [Scene inversion] · 1979 · video, color, sound; print on photographic paper · 5'06"; photograph 34 × 47 cm · *collection*: artist
No + · 1983 · video, color, sound; print on photographic paper · 5'52"; photographs 30 × 45 cm; enlarged copy of document 50 × 35.35 cm · *collection*: artist
Para no morir de hambre en el arte [In order not to starve in art] · 1979 · video, color, sound; print on photographic paper · 5'23"; photograph 24 × 34 cm · *collection*: artist

CAO FEI

RMB City · 2010 · wallpaper prints; objects; video, color, sound · dimensions variable · RMB City is developed by Cao Fei (SL: China Tracy) + Vitamin Creative Space. Facilitator: Uli Sigg (SL: UliSigg Cisse). Public Presenter: Serpentine Gallery, London

CARLOS BUNGA

Simultâneo, fragmentado, descontinuo [Simultaneous, fragmented, discontinuous] · 2010 · cardboard; adhesive tape; matte paint · dimensions variable · *courtesy*: artist; Galeria Elba

Benítez, Madrid · *commissioned by*: Fundação Bial de São Paulo
Lamp · 2002 · video, color, sound · 1'34", loop · *courtesy*: artist; Galeria Elba Benítez, Madrid

CARLOS FAJARDO

Mulher sendo atacada [Woman being attacked] · 1966 · charcoal on paper · 60 × 73 cm · *collection*: Gema Giff one, São Paulo
Neutral · 1966 · plexiglass cube; wooden base · 30 × 30 × 30 cm · *collection*: artist, São Paulo

CARLOS GARAICOA

Las joyas de la Corona [The Crown Jewels] · 2009 · 8 silver sculptures · 2 × 7 × 19 cm each, total dimensions variable · *courtesy*: artist; Galeria Luisa Strina, São Paulo; Galleria Continua, San Gimignano, Beijing, Le Moulin

CARLOS TEIXEIRA

Terreiro O outro, o mesmo / Espaço para performances rearranjável [Terreiro The other, the same / Rearrangeable space for performances] · 2010 · piled cardboard; plywood panels · dimensions variable · *collection*: artist · *commissioned by*: Fundação Bial de São Paulo

CARLOS VERGARA

Cacique na poça [Cacique at the puddle] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 100 × 150 cm each · *collection*: artist
Multidão (1/10) [Crowd (1/10)] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · 3D lenticular photography · 100 × 100 cm · *collection*: artist
Cacique e PM [Cacique and police officer] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 180 cm · *collection*: artist
Eros [Eros] · 1972 – 1976 / 2009 · *from the series*: Cacique de Ramos · backlight photograph · 70 × 160 × 20 cm · *collection*: artist
Iguais diferentes 1 [Different equals 1] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 100 × 241 cm · *collection*: artist
Iguais diferentes 2 [Different equals 2] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 100 × 160 cm · *collection*: artist

Poder [Power] · 1972 – 1976 / 2009 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 100 × 150 cm · *collection*: artist
Alegoria Cacique (1/10) [Cacique allegory (1/10)] · 1972 – 1976 / 2006 · *from the series*: Cacique de Ramos · 3D lenticular photography · 100 × 100 cm · *collection*: artist
Alegoria Cacique 2 (2/10) [Cacique allegory 2 (2/10)] · 1972 – 1976 / 2006 · *from the series*: Cacique de Ramos · 3D lenticular photography · 100 × 100 cm · *collection*: artist
Avenida Rio Branco [Avenida Rio Branco] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 180 cm · *collection*: artist

Balança mas não cai [It swings but it does not fall] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 180 cm · *collection*: artist

print on methacrylate · 100 × 150 cm · *collection*: artist
Cacique na central · x / 2010 · *from the series*: Cacique de Ramos · 3D lenticular photography · 100 × 100 cm · *collection*: artist
Dos 7.000 componentes eu sou 1 [From the 7,000 components, I am 1] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 180 cm · *collection*: artist
Futebol na Candelária [Soccer at Candelária] · 1972 – 1976 / 2010 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 90 cm each · *collection*: artist
Leleô · 1972 – 1976 / 2009 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 180 cm · *collection*: artist
Poder 2 [Power 2] · 1972 – 1976 / 2009 · *from the series*: Cacique de Ramos · photographic print on methacrylate · 60 × 180 cm · *collection*: artist

CARLOS ZILIO

Para um jovem de brilhante futuro [For a young man with a brilliant future] · 1973 · photographic prints; suitcase with nails · prints 45 × 60 cm each; object 41 × 32 × 7 cm · *collection*: photographs: artist; object: Vanda Mangia Klabin, Rio de Janeiro

CHANTAL AKERMAN

D'est, au bord de la fiction [From the East, bordering on fiction] · 1995 · 35 mm film, DVD transfer, 25 synchronized channels, color, sound · dimensions variable · *collection*: The Ella Fontanals – Cisneros Collection, Miami

CHANTAL AKERMAN

D'est [From the East] · 1993 · 35 mm film, DVD transfer, color, sound · 107' · *collection*: artist

CHEN CHIEH-JEN

Factory · 2003 · Super 16 mm film, DVD transfer, color, silent · 31'09" · *courtesy*: artist

CHIM POM

Brazil ? Love · 2010 · painting, multichannel video, color, sound · dimensions variable

CILDO MEIRELES

Inserções em circuitos ideológicos: 2 - Projeto Cédula [Insertions into ideological circuits: 2 - Banknote Project] · 1976 · rubber stamp on banknotes (example) · 7 × 15 cm · *collection*: artist
Abajur · 1997 / 2010 · round projection screen; dynamo · 1,180 × 900 cm · *support*: Fundação de Serralves, Oporto · *commissioned by*: Fundação Bial de São Paulo · imagem production, design, production and installation of the lighting system: Renato Cury, Adriano Gonfiantini and Zé Cury; design, production and assembly of the generator and screen supports: Maurizio Zelada; design, production and assembly of the set structure based on the artist's plans: Fogo Design; soundtrack: Felipe Magalhães; sound system: Nagoma Produções

CINEMATA [CINTHIA MARCELLE & TIAGO MATA MACHADO]

Buraco negro [Black hole?] · 2008 · HD video, black & white, sound · 4'41", loop

· *courtesy*: Sprovieri, London; Box4, Rio de Janeiro; Galeria Vermelho, São Paulo; production: Katásia Filmes; edition: Pedro Veneroso

CINTHIA MARCELLE

Sobre este mesmo mundo [This same world over] · 2009 – 2010 · chalk; blackboard; eraser · 120 × 840 × 8 cm · *courtesy*: Sprovieri, London; Box4, Rio de Janeiro; Galeria Vermelho, São Paulo

CLAUDIA JOSKOWICZ

Round and Round and Consumed by Fire · 2009 · HD video, color, sound · 8', loop · *courtesy*: artist · production: Dorita Fernandez; production assistance: José Maria Lloira; photography direction: Ernst Udo Drawert; sound design: Grégoire Paultre; grips: Walter Acho, Ronald Nogales; art direction: Isaac Nogales; cast: Dan Griffiths (Butch Cassidy) and Richard Saxton (Sundance Kid); extras: Ruth Ewan, Jon Geiger, Military Cadets from the City of Vallegrande; photography production: Yolanda Chichester

CLAUDIO PERNA

Fotografia anônima de Venezuela [Anonymous picture of Venezuela] · 1979 · print on paper · 14.8 × 14.8 cm each · *collection*: Fundación Museos Nacionales, Galeria de Arte Nacional de Venezuela, Caracas

DANIEL SENISE

O Sol me ensinou que a história não é tão importante [The Sun taught me that history wasn't so important] · 2010 · 480 panes of 20 × 20 in of recycled paper provided by art institutions, PVA glue and plaster · *collection*: artist
Skira · 2010 · art book pages on aluminum · 260 × 450 cm [tríplice de 3 × 260 × 150 cm] · *collection*: artist · *courtesy*: Sílvia Cintra Galeria de Arte, Rio de Janeiro

DAVID CLAERBOULT

The Algiers' Sections of a Happy Moment · 2008 · HD video, black & white, stereo sound · 37'12" · *courtesy*: artist; Hauser & Wirth Gallery, Zürich, London, New York; Yvon Lambert Gallery, Paris, New York
Sunrise · 2009 · HD video, black & white, stereo sound · 18' · *courtesy*: artist; Hauser & Wirth Gallery, Zürich, London, New York; Yvon Lambert Gallery, Paris, New York

DAVID CURY

Antônio Conselheiro não seguiu o conselho [Antônio Conselheiro did not follow the advice] · 2005 / 2010 · containers; glass; iron; steel; aluminum; rubber; fluorescent burned lamps · variable dimensions

DAVID GOLDBLATT

At Kevin Kwanee's Takwaito Barber, Lansdowne Road, Khyaelitsha, Cape Town. 16 May 2007 · 2007 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg
IT'S EASIER TO LIVE BETTER WITH ELLERINES, Beaufort West, Western Cape. 14 May 2007 · 2007 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

On Lansdowne Road, Khayelitsha, Cape Town. 16 May 2007 · 2007 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

PMTC at the entrance to Boitumelom Township, Bloemhof, North - West. 10 February 2006 · 2006 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

Smid Street, Middelburg, Eastern Cape. 24 November 2004 · 2004 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

The entrance to Lwandle, Strand, Western Cape. 9 October 2005 · 2005 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

The first day of spring at Lategan's Truck Inn on the N1, Laingsburg, Western Cape. 1 September 2006 · 2006 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

Are you Master. Kilometre 4 on R74 between Harrismith and Bergville, Free State. 25 August 2005 · 2005 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

Be a volunteer, Join community home base care services. Dept. of Health and Welfare. Vaalwater Clinic/Kliniek. Vaalwater, Limpopo Province. 18 September 2006 · 2006 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

BHJ Richtersveld National Park, Northern Cape. 25 December 2003 · 2003 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

Entrance to Lategan's Truck Inn, Laingsburg. Western Cape. 14 November 2004 · 2004 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

Port Nolloth, Northern Cape. 28 December 2003 · 2003 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

Vesta Appolis, cashier, Suurbraak Municipality, Suurbraak, Western Cape. 22 July 2004 · 2004 · *from the series*: In the time of Aids · photographic print on cotton paper · 90 × 114 cm · *courtesy*: artist; Goodman Gallery, Johannesburg

DAVID LAMELAS

Moon Time · 2010 · digital clock; chairs; table · dimensions variable · *courtesy*: artist · *commissioned by*: Fundação Bienal de São Paulo

DAVID MALJKOVIĆ

Scene for a New Heritage Trilogy · 2004 – 2006 · video, DVD, color, sound · 4'33"; 6'06"; 11'30" · *collection*: Van Abbemuseum, Eindhoven · *courtesy*: Annet Gelink Gallery, Amsterdam; Metro Pictures, New York; Georg Kargl Fine Arts, Vienna; Sprüth Magers, London, Berlin

DEIMANTAS NARKEVIČIUS

The Dud Effect · 2008 · 16 mm film, HD transfer · 15'40" · *courtesy*: gb agency, Paris; Jan Mot, Brussels; Galerie Barbara Weiss, Berlin

DORA GARCÍA

The Deviant Majority (from Basaglia to Brazil) · 2010 · HD video, color, sound · 34' · *courtesy*: artist · *commissioned by*: Hogeschool Sint-Lukas, Brussels; Vlaams Audiovisuele Fonds, Brussels; Fondazione Galleria Civica di Trento; Fundação Bienal de São Paulo

DOUGLAS GORDON

Pretty much every film and video work from about 1992 until now. To be seen on monitors, some with headphones, others run silently, and all simultaneously · 1992 · video, color; monitors; headphones · dimensions variable · *courtesy*: artist

EDUARDO COIMBRA

Luz natural [Natural light] · 2010 · print on transparency; fluorescent lamps · 240 × 80 × 80 cm each · *collection*: artist · *commissioned by*: Fundação Bienal de São Paulo

EDUARDO NAVARRO

El Dorado · 2010 · documentation from the excavation site; fax machine; excavation soil; copies on paper · dimensions variable · *commissioned by*: Fundação Bienal de São Paulo

EFRAIN ALMEIDA

Efrain Almeida · 2010 · umburana wood and oil · dimensions variable · *courtesy*: Galeria Fortes Vilaça, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

EMILY JACIR

Lydda Airport · 2009 · urethane and epoxy sculpture; steel table · 89 × 170 × 92 cm
Lydda Airport · 2007 – 2009 · HD video, black & white, sound · 5'21" · *courtesy*: Alexander and Bonin, New York

ENRIQUE JEZÍK

Estreno de la OTAN [NATO's debut] · 2008 · carved plasterboards mounted on plywood; video monitors; wooden trestles · 75 × 500 × 600 cm · *collection*: artist · *courtesy*: Galería Enrique Guerrero, Mexico City

ERNESTO NETO

Terreiro Lembrança e Esquecimento / Quem paga o arrego — tá tudo arreglado! [Terreiro Remembrance and oblivion / Who pays the surrender — Everything is agreed!] · 2010 · cloth; wood; foam; splices; rug · approx. 120 sq m · *commissioned by*: Fundação Bienal de São Paulo

FERNANDO LINDOTE

Cosmo relief · 2010 · painting on wall; cement; fiberglass; video, color · variable

dimensions · *commissioned by*: Fundação Bienal de São Paulo

FILIPA CÉSAR

Insert · 2010 · 16 mm, HD transfer, black & white, silent · 10' · *collection*: artist · *courtesy*: Cristina Guerra Contemporary Art, Lisbon · © Filipa César
Memograma · 2010 · HD video, color, sound · 40' · *collection*: artist · *courtesy*: Cristina Guerra Contemporary Art, Lisbon · © Filipa César

FIONA TAN

A Lapse of Memory · 2007 · HD video, color, sound · 24' · *courtesy*: artist; Frith Street Gallery, London

FLÁVIO DE CARVALHO

Retrato de Sérgio Buarque de Holanda [Sérgio Buarque de Holanda Portrait] · 1970 · fluorescent gouache on paper · 90 × 70 cm · *collection*: Francisco Buarque de Holanda, Rio de Janeiro
Experiência N.2 [Experience N.2] · 1931 · audio; newspaper clippings; books; flyer · 4'24"; dimensions variable · *collection*: Fundo Flávio de Carvalho — CEDAE — Unicamp, Campinas; private collection
Experiência N.4 [Experience N.4] · 1958 · photograph; film; newspaper clipping · dimensions variable · *collection*: Fundo Flávio de Carvalho — CEDAE — Unicamp, Campinas · *support*: Fundação Padre Anchieta — Centro de Documentação TV Cultura, São Paulo
Série Trágica [Tragic Series] · 1947 · charcoal on paper · 70 × 50 cm each · *collection*: Museu de Arte Contemporânea Universidade de São Paulo

FRANCIS ALÿS

Tornado · 2000 – 2010 · HD video, color, sound · 55' · *courtesy*: artist; David Zwirner, New York; Galerie Peter Kilchmann, Zürich · © Francis Alÿs · in collaboration with Julien Devaux · Milpa Alta, México

GABRIEL ACEVEDO VELARDE

Extracción [Extraction] · 2010 · video, DVD transfer, color, sound; printed papers · dimensions variable · *courtesy*: Galeria Leme, São Paulo; Maribel López Gallery, Berlin

GERALDO DE BARROS

They are kissing (negative) · 1964 · oil on plywood · 77 × 113 cm · *collection*: Fúlvia Leirner, São Paulo
They are kissing (positive) · 1964 · Indian ink on wood · 78 × 113 cm · *courtesy*: Luciana Brito Galeria, São Paulo

GIL VICENTE

Suite safada [Shameless Suite] · 2007 – 2010 · Indian ink on book page · 22.5 × 15.7 cm each · *collection*: artist · *courtesy*: Galeria Nara Roesler, São Paulo
Auto-retrato I — matando George Bush [Self-portrait I — killing George Bush] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 200 × 150 cm · *collection*: artist
Auto-retrato II — matando Lula [Self-portrait II — killing Lula] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 200 × 150 cm · *collection*: artist
Auto-retrato III — matando Elizabeth II [Self-portrait III — killing Elizabeth II] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 150 × 200 cm · *collection*: artist

Autorretrato IV — matando Ahmadinejad

[Self-portrait IV — killing Ahmadinejad] · 2010 · *from the series*: Inimigos [Enemies] · charcoal on paper · 200 × 150 cm · *collection*: artist

Autorretrato IX — matando Fernando Henrique Cardoso

[Self-portrait IX — killing Fernando Henrique Cardoso] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 200 × 150 cm · *collection*: artist

Autorretrato V — matando Jarbas Vasconcelos

[Self-portrait V — killing Jarbas Vasconcelos] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 150 × 200 cm · *collection*: artist

Autorretrato VI — matando Eduardo Campos

[Self-portrait VI — killing Eduardo Campos] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 150 × 200 cm · *collection*: artist

Autorretrato VII — matando Ariel Sharon

[Self-portrait VII — killing Ariel Sharon] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 200 × 150 cm · *collection*: artist

Autorretrato VIII — matando Bento XVI

[Self-portrait VIII — killing Benedict XVI] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 150 × 200 cm · *collection*: artist

Autorretrato X — matando Kofi Annan

[Self-portrait X — killing Kofi Annan] · 2005 · *from the series*: Inimigos [Enemies] · charcoal on paper · 150 × 200 cm · *collection*: artist

GRAZIELA KUNSCH

Projeto Mutirão · 2007 – A.N.T.I. cinema excerpts, conversations and furniture designed with the collaboration of the Cooperative for Display Politics (Andreas Müller, Jesko Fezer and Anita Kaspar) · *support*: Fundação Bienal de São Paulo

GRUPO DE ARTISTAS DE VANGUARDIA

Tucumán Arde Archive [Tucumán Arde Archive] · 1968 / 2007 · off set prints · dimensions variable · *collection*: Museu d'Art Contemporani de Barcelona — MACBA · *courtesy*: MACBA Collection

GUSTAV METZGER

To Crawl into — Anschluss, Vienna, March 1938 · 1996 / 2010 · *from the series*: Historic Photographs · photographic on PVC; linen cover · 315 × 423 cm · *collection*: artist · © Yad Vashem Photo Archive
To Walk into — Massacre on the Mount, Jerusalem, 8 October 1990 · 1996 / 2010 · *from the series*: Historic Photographs · photographic on PVC; linen cover · 238 × 395 × 30 cm · *courtesy*: Tate, London · Purchased with assistance from Tate Members 2007 · © Menahem Kahana/AFP

GUY DE COINTET

Tell Me · 1979 · transferred film · 44' · *courtesy*: Estate of Guy de Cointet / Air de Paris, Paris · actresses Denise Domergue, Helen Mendez, Jane Zingale

GUY VELOSO

Penitentes [Penitents] · 2002 – 2010 · photographic print on cotton paper · 65 × 100 cm each · *collection*: artist · *courtesy*: Nara Rosely Nakagawa · Gabinete de Artes, São Paulo

HARUN FAROCKI**Serious Games IV: A Sun with no Shadow**

· 2009 – 2010 · HD video, color, sound · 7'39" · © Harun Farocki Filmproduktion 2010 · *support*: Medienboard, Berlin-Brandenburg GmbH; Fundação Bienal de São Paulo · Filmed in October 2009 in Battle Simulation Center of the Marine Air Ground Task Force Training Command, Marine Corps Air Ground Combat Center – Twenty-nine Palms, California, United States of America; using Virtual Battle Space 2, Recognition of Combatants – Improvised Explosive Devices; filmed in January 2009 at the Workshop for U.S. Air Force psychologists on virtual reality exposure for PTSD (post-traumatic stress disorder) in Fort Lewis, Madigan Army Medical Center – Tacoma, Washington, United States of America. Cinematography: Ingo Kratisch. Sound: Matthias Rajmann. Editing: Harun Farocki. Online editing: Max Reimann. After a screenplay by Harun Farocki, Matthias Rajmann. Director: Harun Farocki. Production: Harun Farocki Filmproduktion, Berlin. Production manager: Matthias Rajmann

Serious Games I: Watson Is Down

· 2009 – 2010 · HD video, color, sound · 8'15" · © Harun Farocki Filmproduktion 2010 · *support*: Medienboard, Berlin-Brandenburg GmbH; Fundação Bienal de São Paulo · Filmed in October 2009 in Battle Simulation Center of the Marine Air Ground Task Force Training Command, Marine Corps Air Ground Combat Center – Twenty-nine Palms, California, United States of America; using Virtual Battle Space 2, Recognition of Combatants – Improvised Explosive Devices. Cinematography: Ingo Kratisch. Sound: Matthias Rajmann. Editing: Harun Farocki. Online editing: Max Reimann. After a screenplay by Harun Farocki, Matthias Rajmann. Director: Harun Farocki. Production: Harun Farocki Filmproduktion, Berlin. Production manager: Matthias Rajmann

Serious Games II: Three Dead

· 2009 – 2010 · HD video, color, sound · 7'43" · © Harun Farocki Filmproduktion 2010 · *support*: Medienboard, Berlin-Brandenburg GmbH; Fundação Bienal de São Paulo · Filmed in October 2009 in Combined Arms Military Operations on Terrain (MOUT) Facility, Range 220 of the Marine Air Ground Task Force Training Command, Marine Corps Air Ground Combat Center – Twenty-nine Palms, California, United States of America; using draft MOUT animations, created for the Marine Corps by Maraizon International. Cinematography: Ingo Kratisch. Sound: Matthias Rajmann. Editing: Harun Farocki. Online editing: Max Reimann. After a screenplay by Harun Farocki, Matthias Rajmann. Director: Harun Farocki. Production: Harun Farocki Filmproduktion, Berlin. Production manager: Matthias Rajmann

Serious Games III: Immersion [Jogos sérios III: Imersão] ? 2009

· HD video, color, sound · 20'23" · © Harun Farocki Filmproduktion 2010 · *support*: Medienboard, Berlin-Brandenburg GmbH · *commissioned by*: coproduction Jeu de Paume, Paris, Stuk, Leuve · Filmed in January 26 and 27, 2009 in the Workshop for U.S. Air Force psychologists at Fort Lewis, Madigan Army Medical Center, Tacoma, Washington, USA "Virtual Reality Exposure for PTSD (Post-Traumatic Stress

Disorder)"; with the participation of Albert Rizzo, PhD, Research Professor, School of Gerontology & Dept. of Psychiatry and Behavioral Health; Research Scientist, University of Southern California, Institute for Creative Technologies, ICT - Los Angeles, California, USA; Kevin Holloway, PhD, Clinical Psychologist, Defense Centers of Excellence for Psychological Health and Traumatic Brain Injury, National Center for Telehealth and Technology - Tacoma, Washington, USA. Barbara O. Rothbaum, PhD, ABPP, Professor in Psychiatry; Director, Trauma and Anxiety Recovery Program, Emory University School of Medicine - Atlanta, Georgia, USA And psychologists of the U.S. Air Force; Cinematography: Ingo Kratisch; Sound: Matthias Rajmann; Editing: Harun Farocki, Max Reimann; Script: Harun Farocki, Matthias Rajmann; Director: Harun Farocki; Producer: Matthias Rajmann

HÉLIO OITICICA

Ninhos [Nests] · 1970 / 2010 · wood; jute; mattresses; light bulbs · 366 × 640 × 548 cm · *collection*: César and Cláudio Oitica

B 33 Bólide caixa 18 "Homenagem a

Carra de Cavallo" [B 33 Box Bolid 18 "Homage to Carra de Cavallo"] · 1966 · wood; photograph; nylon fabric; glass; plastic; pigment · 40 × 30.5 × 68.5 cm · *collection*: Gilberto Chateaubriand MAM RJ, Rio de Janeiro

Seja marginal, seja herói [Be an outlaw, be a hero] · 1968 · silkscreen on fabric · 95 × 114.5 cm · *collection*: César and Cláudio Oitica

HENRIQUE OLIVEIRA

A origem do terceiro mundo [The origin of the third world] · 2010 · wood; PVC; others · dimensions variable · *photo*: artist · *commissioned by*: Fundação Bienal de São Paulo

HI RED CENTER (NAKANISHI

NATSUYUKI, GEMPEI AKASEGAWA & JIRO TAKAMATSU)

Movement to Promote the Cleanup

of the Metropolitan Area (Be Clean) · 1964 · photographic print from digital file on cotton paper on aluminum sheet · 30 × 45 cm or 80 × 120 cm each · *courtesy*: Minoru Hirata; The Estate of Jiro Takamatsu/ Yumiko Chiba Associates, Tokyo · *photo*: Minoru Hirata

Shelter Plan · 1964 · 16 mm film, DVD transfer, black & white, silent · 25' · *collection*: Museum of Contemporary Art, Tokyo · *photo*: Jonouchi Motoharu
Shelter Plan · 1964 · photographic print on paper · 40 × 60 cm or 30 × 70 cm or 30 × 40 cm each · *collection*: Nagoya Art Museum

HI RED CENTER (NAKANISHI

NATSUYUKI, JIRO TAKAMATSU)

Yamanote Line Event · 1962 · photographic print from digital file on cotton paper on aluminum sheet · 50 × 80 cm each · *courtesy*: The Estate of Jiro Takamatsu/ Yumiko Chiba Associates, Tokyo

ISA GENZKEN

Strassenfest [Street party] · 2008 – 2009 · mixed media · dimensions variable · *collection*: Instituto Inhotim, Minas Gerais · *courtesy*: Instituto Inhotim, Minas Gerais;

Galerie Daniel Buchholz, Cologne, Berlin; neugieriemischneider, Berlin

JACOBO BORGES**Imagen de Caracas** [Image of Caracas]

· 1967 · video, 3 channels, color, sound; photographic print on paper · 28 × 42 cm or 21 × 28 cm or 14 × 21 cm · *collection*: artist · © Jacobo Borges & Imagen de Caracas team · with the collaboration of Josefina Jordan, Mario Robles, Juan Pedro Posani, Adriano Gonzales Leon, Salvador Garmendia, Manuel Espinoza, Jose Vicente Azuar, Edmundo Vargas, Luis Lucksic, Francisco Hung, Alejandro Otero, Carlos Cruz Diez, Jorge Chirinos, Franca Donda, Donald Myerston, Juan Santana, Antonio Llerandi, Miguel Arroyo, Roberto Siso, Fernando Toro, Alvaro Boscan, Ramon Unda, Mario Volpi, Sergio Antillano, J. M. Cruxent, Manuel Caballero, Caupolicán Ovalles, Peran Ermey, Josefina Urdaneta, Hector Mujica, Ruben Nunez, Roberto Guevara, Béglica Rodríguez, Gerd Leufert, Jesús Tenreiro

JAMES COLEMAN**Ligne de foi** [Line of faith] · 1991 – 2005

· video, DVD, color, sound · 57' · *courtesy*: artist; Marian Goodman Gallery, New York, Paris · © James Coleman

JEAN-LUC GODARD**Je vous salue, Sarajevo** [Hail, Sarajevo]

· 1993 · video, DVD, color, sound · 2'15" · *courtesy*: artist · direction, screenplay, voice, editor: Jean-Luc Godard; music: Arvo Pärt; editing: François Musy; production: Périthéria

JEREMY DELLER**So Many Ways to Hurt You: The Life and**

Times of Adrian Street · 2010 · video; mural painting · 41' · *commissioned by*: Grizedale Arts, Coniston

JEREMY DELLER & GRIZEDALE ARTS**The Mechanics Institute** · 2010 ·

furniture; objects; drawings; field trip · dimensions variable · *courtesy*: Liceu de Artes e Ofícios de São Paulo; Ruskin Museum, Coniston · *commissioned by*: Fundação Bienal de São Paulo

JIMMIE DURHAM**Bureau for Research into Brazilian**

Normality · 2010 · dimensions variable · *courtesy*: Kurimanzutto, Cidade do México; Progetti, Rio de Janeiro

JOACHIM KOESTER

Tarantism · 2007 · 16 mm film, DVD transfer, black & white, silent · 6'30" · *courtesy*: Jan Mot, Brussels

JONAS MEKAS

365-Day Project · 2007 · HD video, color, sound · lengths variable · *courtesy*: artist

JONATHAS DE ANDRADE

Educação para adultos [Education for adults] · 2010 · offset posters · 46 × 34 cm each · *collection*: artist · *commissioned by*: Fundação Bienal de São Paulo · Archive photographs: Abril Cultural; JC Imagens: Alexandre Belém, Alexandre Severo, Chico Porto; João Bittar

JOSÉ LEONILSON

Leo não consegue mudar o mundo [Leo can't change the world] · 1989 · acrylic on canvas · 156 × 95 cm · *collection*: Ana Celina Dias Reichert, São Paulo

Pobre Sebastião [Poor Sebastião] · c.

1993 · acrylic on canvas · 160 × 90 cm · *collection*: Museu de Arte Moderna de São Paulo – MAM-SP. Commodate Eduardo Brandão and Jan Fjeld
Das 3 armas [Of the three weapons] · c.

1990 · needlework on cotton pillowcase · 48 × 62 cm · *collection*: Museu de Arte Moderna de São Paulo – MAM-SP. Commodate Eduardo Brandão and Jan Fjeld

Para o meu vizinho de sonhos [To my

dream neighbor] · c. 1991 · needlework on felt · 90 × 38 cm · *collection*: Museu de Arte Moderna de São Paulo – MAM-SP. Commodate Eduardo Brandão and Jan Fjeld

JOSÉ RESENDE**Homenagem ao horizonte longínquo**

[Homage to the faraway horizon] · 1967 · aluminum; plastic; decalcomania; cotton · 250 × 150 × 150 cm · *collection*: private, São Paulo

Retrato do meu pai [My father's portrait]

· 1965 · plexiglass; portrait; iron base · 160 × 50 × 40 cm · *collection*: private, São Paulo

JOSÉ SPANIEL

Vista assim: [Seen this way:] · 2010 · rammed earth; oil on marble · dimensions variable · *support*: Universidade Estadual Paulista "Júlio de Mesquita Filho" – Unesp; Galeria Baró, São Paulo; H.A.P Galeria, Rio de Janeiro · *commissioned by*: Fundação Bienal de São Paulo

JOSEPH KOSUTH**North** · *from the series*: Art as idea

as idea · 1967 · silkscreen on metal · 100 × 100 cm · *collection*: Guilherme Magalhães Pinto Gonçalves

South · *from the series*: Art as idea

as idea · 1967 · silkscreen on metal · 100 × 100 cm · *collection*: Guilherme Magalhães Pinto Gonçalves

East · *from the series*: Art as idea

as idea · 1967 · silkscreen on metal · 100 × 100 cm · *collection*: Guilherme Magalhães Pinto Gonçalves

West · *from the series*: Art as idea

as idea · 1967 · silkscreen on metal · 100 × 100 cm · *collection*: Guilherme Magalhães Pinto Gonçalves

JULIANA STEIN

Sim e não [Yes and no] · 2006 – 2010 · photographic print on cotton paper · 100 × 100 cm each · *courtesy*: artist

JULIE AULT & MARTIN BECK

No-Stop City High-Rise: a conceptual equation · 2010 · drop ceiling; halogen lamps; three columns covered with refl exive material; showcase; info panel plot on hanging foam board; texts reproduced in vinyl and mounted to the inside of windows; postcards; documents · dimensions variable · *commissioned by*: Fundação Bienal de São Paulo

KARINA SKVIRSKY AGUILERA

My Pictures from Ecuador · 2009 · facsimile of album page; photograph; writing · 38.10 × 30.48 cm each · *courtesy*: artist

KBOCO & ROBERTO LOEB

Terreiro Dito, não dito, interdito / Canabibi [Terreiro Said, unsaid, not to be said / Canabibi] - 2010 - timber wood; paint - approx. 120 sq m - *commissioned by*: Fundação Bial de São Paulo

KENDALL GEERS

Loopback Wonderland - 2010 - paint on wall - approx. 490 x 1700 cm - *courtesy*: Friedman Gallery, London; Galleria Continua, San Gimignano - *commissioned by*: Fundação Bial de São Paulo
Monument to the F-Word - 2010 - stainless steel - 128 x 25 x 25 cm - *courtesy*: Friedman Gallery, London; Galleria Continua, San Gimignano - *commissioned by*: Fundação Bial de São Paulo

KILUANJI KIA HENDA

The Spaceship Icarus 13, Luanda - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

Astronomy Observatory, Namibe Desert - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

Centre of Astronomy Studies and Astronauts Training, Namibe Desert - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

Building the Spaceship Icarus 13 - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

Icarus 13 (View from the Chicala Island, Luanda) - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

The Launch of Icarus 13 (6:00 pm, 25th of May, 2007) - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

First Pictures of the Sun's Photosphere from Icarus 13 in Orbit - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda

The Return of the Astronauts (5:00 am, 9th of June, 2007) - *from the series*: Icarus 13 - 2008 - inkjet photographic print on paper - 80 x 120 cm - *collection*: Fundação Sindika Dokolo, Luanda
Icarus 13 - 2008 - *from the series*: Icarus 13 - fiber - dimensions variable - *collection*: Fundação Sindika Dokolo, Luanda

KIMATHI DONKOR

Johnny Was Born aloft by Joy and Stephen - 2010 - oil on linen - 190 x 160 cm

Drama Queen - 2010 - *from the series*: Scenes from the Life of Njinga Mbandi - oil on linen - 100 x 160 cm

Kombi Continua - 2010 - oil on linen - 170 x 160 cm

When Shall We 3? - 2010 - *from the series*: Scenes from the Life of Njinga Mbandi - oils, wood, staples, linen - 105 x 160 x 4.5 cm

KUTLUĞ ATAMAN

Beggars - 2010 - HD video, 7 channels, silent - *courtesy*: artist; Thomas Dane Gallery, London

LIVIO TRAGTENBERG

Gabinete do Dr. Estranho [Dr. Strange's Cabinet] - 2010 - iron cage; audiovisual editing room; monitor, color, sound - 300 x 300 x 300 cm - *commissioned by*: Fundação Bial de São Paulo

LUIZ ZERBINI

Inferinho [Little hell] - 2010 - reflexive painting; smoke; sand; light; sound - *collection*: artist - *courtesy*: Galeria Fortes Vilaça, São Paulo - *commissioned by*: Fundação Bial de São Paulo - production: Luiza Mello — Automática; architecture: Pedro Évora and Pedro Rivera — Rua Arquitetos; programming: VJ Spetto; sound edition: Pedro Burckhauser I DosOutros Audio; lighting setup: PC e Telmo

LYGIA PAPE

Língua apunhalada [Stabbed tongue] - 1968 - acetate on backlight - 124 x 163 x 14 cm - *courtesy*: Projeto Lygia Pape, Rio de Janeiro
Divisor - 1968 / 2010 - white cloth with holes - cloth 1,500 x 1,500 cm; video loop - *courtesy*: Projeto Lygia Pape, Rio de Janeiro; Gilberto Chateaubriand — MAM-RJ - *photo*: Paula Pape - filmed by Paula Pape; editing: Paula Pape and Mario Costa; production: Central das Artes

MANFRED PERNICE

cubexbird - 2010 - plywood and particle board cubes; mixed technique collage - 38 x 38 cm each; total dimensions variable - *courtesy*: artist; NEU-Berlin; AKG, New York; Regen Projects L.A. - thanks to: Aranza Becerra, Edgar Cobian, Emanuel Tovar, Lydia Genin, Mayra Huerta, Victor Sanchez and Juan Pablo Vadillo, Gabriela Castañeda, Madlen Schering, José Davila, Mariana Munguía and Patrick Charpenel

MANON DE BOER

Dissonant - 2010 - 16 mm film, DVD transfer, color, sound - 10'40" - *courtesy*: Jan Mot, Brussels

MARCELO SILVEIRA

- *from the series*: Paisagem [Landscape] - 2008 - 2009 - magazines and books collage - dimensions variable - *courtesy*: Galeria Nara Roesler, São Paulo

Tudo certo [All right] - 2010 - Cajacatinga wood - 700 x 500 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo; Galeria Mariana Moura, Recife - *commissioned by*: Fundação Bial de São Paulo

MARCUS GALAN

Ponto em escala real [Dot in real scale] - 2010 - concrete, iron, paint - 30 x 500 x 600 cm - *collection*: artist - *courtesy*: Galeria Luisa Strina, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Entre [In between] - 2010 - inkjet print on cotton paper - 70 x 100 cm each - *collection*: artist - *courtesy*: Galeria Luisa Strina, São Paulo - *commissioned by*: Fundação Bial de São Paulo

MARIA LUSITANO

The War Correspondent - 2010 - HD video, color, sound - 46' - *collection*: artist

MARIA THERESA ALVES

On the importance of words, a holy (stolen) mountain and the ethics of the nations - 2009 / 2010 - adhesive plotter; print on paper - photograph 380 x 608 cm; dictionary print run 700 - *courtesy*: Galerie Michel Rein, Paris; MauMaus, Lisbon - *photo*: Arne Kaiser - *support*: Fundação Bial de São Paulo

Uma história dos Krenak [A history from the Krenak] - 2009 - *from the series*: On the importance of words, a holy (stolen) mountain and the ethics of the nations - video, DVD, color, sound - 5'24" - *collection*: artist - *courtesy*: Michael Rein Gallery, Paris
Iracema (de Questemberg) [Iracema (of Questemberg)] - 2009 - *from the series*: On the importance of words, a holy (stolen) mountain and the ethics of the nations - video, DVD, color, sound - 26'43" - *courtesy*: Michael Rein Gallery, Paris
Iracema (de Questemberg) [Iracema (of Questemberg)] - 2009 - *from the series*: On the importance of words, a holy (stolen) mountain and the ethics of the nations - video, DVD, color, sound - 26'43" - *courtesy*: Michael Rein Gallery, Paris

MARILÁ DARDOT & FABIO MORAIS

Terreiro Longe daqui, aqui mesmo [Terreiro Far away, right here] - 2010 - masonry; wallpaper; rugs; tiles; books; stools - dimensions variable - *commissioned by*: Fundação Bial de São Paulo - collaboration: Fernando Romano Arquitetura

MARIO GARCIA TORRES

Las variables dimensiones del arte [The variable dimensions of art] - 2010 - cibachrome print - 28 x 33.5 cm - *collection*: artist - *support*: Fundação Bial de São Paulo and Fundación Colección Jumex - Acknowledgments: Winston Bermudez, María Inés Rodríguez, Bernard Blistene, Guy Cogeval, Jesus Castro, Raquel Castro, Rahel Blattler, Elba Benitez, Papis Von Saenger, Carmen Hernandez, Anne Roquebert, Livilarito Ranarison, Anne Dresen, Niklas Svennung, Sandra Antelo-Suarez, Guillermo Solana, Botoa Lefe, Edwige Baron, Marta Gili, Angeline Scherf, Sofia Hernandez Chong-Cuy, John Menick, Liz Medrano, Argelia Bravo, Gustavo Marcano, Brigitte Diez, Iris Peruga, Paul del Rio, Vivian Rivas, Manon Gindgold, Verónica Anaya, Mirjam Varadinis, Magali Ariola, Franciska Lentsch and specially Nancy Zambrano

MARTA MINUJÍN & RUBEN SANTANTONÍN

La menesunda - 1965 - 16 mm film, DVD transfer - 12' - *courtesy*: Marta Minujín and Leopoldo Maler - with the collaboration of: Pablo Suárez, David Lamelas, Rodolfo Prayon, Floreal Amor, and Leopoldo Maler

MATEO LÓPEZ

Palacio del papel [Paper palace] - 2010 - drawings; objects; models - dimensions variable - *support*: Fundação Bial de São Paulo

MATHEUS ROCHA PITTA

Sem título [Untitled] - 2010 - *from the series*: Provisional Heritage - inkjet print on paper - 50 x 75 cm - *commissioned by*: Fundação Bial de São Paulo
Sem título [Untitled] - 2010 - *from the series*: Provisional Heritage - inkjet print

on paper - 60 x 90 cm - *commissioned by*: Fundação Bial de São Paulo
Provisional Heritage - 2010 - *from the series*: Provisional Heritage - HD video, color, sound - approx. 15' - *commissioned by*: Fundação Bial de São Paulo
Overturned Tires - 2010 - *from the series*: Provisional Heritage - inkjet print on paper - 20 x 30 cm cada - *commissioned by*: Fundação Bial de São Paulo
Sem título [Untitled] - 2010 - *from the series*: Provisional Heritage - inkjet print on paper - 50 x 75 cm each - *commissioned by*: Fundação Bial de São Paulo
Hot Shots - 2010 - *from the series*: Provisional Heritage - inkjet print on paper - 50 x 75 cm each - *commissioned by*: Fundação Bial de São Paulo
Fontes [Fountains] - 2010 - *from the series*: Provisional Heritage - inkjet print on paper - 24 x 16 cm each - *commissioned by*: Fundação Bial de São Paulo

MIGUEL ANGEL ROJAS

Antropofagia [Anthropophagy] - *from the series*: Faenza - 1979 - digital print on cotton paper - 82.5 x 122 x 4 cm each - *collection*: artist - *courtesy*: Sicardi Gallery, Houston

Via Láctea [Milky Way] - *from the series*: Faenza - 1979 - digital print on cotton paper - 82.5 x 122 x 4 cm each - *collection*: artist - *courtesy*: Sicardi Gallery, Houston

Tres en platea [Three in the pit] - *from the series*: Faenza - 1979 - digital print on cotton paper - 82.5 x 122 x 4 cm each - *collection*: artist - *courtesy*: Sicardi Gallery, Houston

Fisgón [Snooper] - *from the series*: Faenza - 1979 - digital print on cotton paper - 82.5 x 122 x 4 cm each - *collection*: artist - *courtesy*: Sicardi Gallery, Houston

Niño lindo [Pretty boy] - *from the series*: Faenza - 1979 - digital print on cotton paper - 82.5 x 122 x 4 cm each - *collection*: artist - *courtesy*: Sicardi Gallery, Houston

Sobre porcelana [Over porcelain] - *from the series*: Faenza - 1979 - digital print on cotton paper - 82.5 x 122 x 4 cm each - *collection*: artist - *courtesy*: Sicardi Gallery, Houston

MIGUEL RIO BRANCO

Nada levarei quando morrer aqueles que mim deve cobrarei no inferno [I will take nothing when dead those that me owe I charge in hell [sic]] - 1979 - 1981 - 16 mm film, HD transfer - approx. 20' - *courtesy*: Galeria Millan, São Paulo

MILTON MACHADO

Módulo de Destruição na Posição Alfa [Module of Destruction at Position Alpha] - 2010 - *from the series*: História do Futuro [History of the Future] - 1978 - iron - 380 x 380 cm - *support*: Galeria Nara Roesler, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Módulo de Destruição na Posição Alfa [Module of Destruction at Position Alpha] - 1990 - 1991 / 2010 - *from the series*: História do Futuro [History of the Future] - 1978 - photographic print on PVC - 150 x 100 cm - *collection*: artist

Nômade [Nomad] - 2010 - *from the series*: História do Futuro [History of the Future] - 1978 - marble - 18 cm ø
Série I [Series I] - 1978 / 1979 - *from the series*: História do Futuro [History of the Future] - 1978 - pencil on paper - 35 x 50 cm each - *collection*: artist

Estudos [Studies] · 1978 / 1979 · *from the series*: História do Futuro [History of the Future] · 1978 — · mixed media on paper · 23.5 × 32.5 cm each · *collection*: artist
Nômade [Nomad] · 1990 — 1991 / 2010 · *from the series*: História do Futuro [History of the Future] · 1978 — · photographic print on PVC · 40 × 60 cm · *collection*: artist · *commissioned by*: Fundação Bienal de São Paulo

Série II [Series II] · 1978 / 1979 · *from the series*: História do Futuro [History of the Future] · 1978 — · pencil on paper · 35 × 50 cm each · *collection*: artist

Módulo de Destruição na Posição Alfa [Module of Destruction at Position Alpha] · 1990 — 1991 / 2010 · *from the series*: História do Futuro [History of the Future] · 1978 — · photographic print on PVC · 40 × 60 cm · *collection*: artist

Módulo de Destruição na Posição Alfa [Module of Destruction at Position Alpha] · 1990 — 1991 / 2010 · *from the series*: História do Futuro [History of the Future] · 1978 — · photographic print on PVC · 60 × 40 cm · *collection*: artist

Nômade [Nomad] · 1990 — 1991 / 2010 · *from the series*: História do Futuro [History of the Future] · 1978 — · photographic print on PVC · 150 × 100 cm · *collection*: artist

História do Futuro [History of the Future] · 2010 · video · duration 10'30" · script: Milton Machado; editing: Simone Cupello; soundtrack: Rodolfo Caesar; cinematography: Antonio José de Oliveira; production: Simone Cupello, Bete Esteves

MIRA SCHENDEL

Objeto gráfico [Graphic object] · 1967 · typing on paper installed in between acrylic plates · 100 × 100 cm · *collection*: Marta and Paulo Kuczynski

Objeto gráfico [Graphic object] · 1967 · oil and tracing on paper installed in between acrylic plates · 50 × 50 cm · *collection*: Marta and Paulo Kuczynski

Sem título (monotipia) [Untitled (monotype)] · 1964 / 1965 · *from the series*: Escritas [Writings] · oil on Japanese paper · 47 × 23 cm · *collection*: Ada Schendel · *courtesy*: Galeria Millan, São Paulo

Sem título (monotipia) [Untitled (monotype)] · 1964 / 1965 · *from the series*: Escritas [Writings] · oil on Japanese paper · 47 × 23 cm · *collection*: Ada Schendel · *courtesy*: Galeria Millan, São Paulo

Sem título (monotipia) [Untitled (monotype)] · 1965 · *from the series*: Escritas [Writings] · oil on Japanese paper · 47 × 23 cm · *collection*: Ada Schendel · *courtesy*: Galeria Millan, São Paulo

Sem título (monotipia) [Untitled (monotype)] · 1965 · *from the series*: Escritas [Writings] · oil on Japanese paper · 47 × 23 cm · *collection*: Rose and Alfredo Setúbal

Sem título (monotipia) [Untitled (monotype)] · 1965 · *from the series*: Escritas [Writings] · oil on Japanese paper · 47 × 23 cm · *collection*: Rose and Alfredo Setúbal

Sem título (monotipia) [Untitled (monotype)] · 1965 · *from the series*: Escritas [Writings] · oil on Japanese paper

· 47 × 23 cm · *collection*: Rose and Alfredo Setúbal
Que beleza [How beautiful] · 1966 · ecoline and crayon stick on paper · 43 × 61 cm · *collection*: Nara Roesler

MONIR SHAHROUDY FARMANFARMAIAN

Nonagon and Decagon · 2008 · mirror; reverse-glass painting; plaster on wood · 100 × 160 cm · *courtesy*: artist; The Third Line, Dubai

Pentagon and Hexagon · 2008 · mirror; reverse-glass painting; plaster on wood · 100 × 160 cm · *courtesy*: artist; The Third Line, Dubai

Square and Pentagon · 2008 · mirror; reverse-glass painting; plaster on wood · 100 × 160 cm · *courtesy*: artist; The Third Line, Dubai

Heptagon and Octagon · 2008 · mirror; reverse-glass painting; plaster on wood · 100 × 160 cm · *courtesy*: artist; The Third Line, Dubai

Hexagon and Heptagon · 2008 · mirror; reverse-glass painting; plaster on wood · 100 × 160 cm · *courtesy*: artist; The Third Line, Dubai

Octagon and Nonagon · 2008 · mirror; reverse-glass painting; plaster on wood · 100 × 160 cm · *courtesy*: artist; The Third Line, Dubai

MOSHEKWA LANGA

· *from the series*: Untitled · 2005 / 2006 · photographic print on paper · dimensions variable · *courtesy*: artist; Goodman Gallery, Johannesburg

NAN GOLDIN

The Ballad of Sexual Dependency · 1979 — 2004 · 35 mm film, DVD transfer, color, sound · approx. 45' · *collection*: private, Houston · *photo*: Nan Goldin

NANCY SPERO

Cri du Coeur [Cry of the heart] · 2005 · handprinting on paper mounted on canvas · overall dimensions 83.2 × 4,893.1 cm · *courtesy*: Estate of Nancy Spero; Galerie Lelong, New York

NÁSTIO MOSQUITO / BOFA DA CARA

My African Mind · 2009 · video, DVPAL; mixed media of animation and postproduction of photographic and printed material; books and comic strips from archive · 6'12" · *courtesy*: artist

NELSON LEIRNER

Pacavoia · 2010 · *commissioned by*: Fundação Bienal de São Paulo
Adoração – Altar a Roberto Carlos [Adoration – Altar to Roberto Carlos] · 1966 · fabric; paint; light · 205 × 105 cm · *collection*: MASP – Museu de Arte de São Paulo Assis Chateaubriand

NNENNA OKORE

Slings · 2006 / 2010 · newspaper; burlap; rope · dimensions variable

NS HARSHA

Come Give Us a Speech · 2008 · acrylic on canvas · 186 × 186 cm each · *courtesy*: artist; Victoria Miro Gallery, London

NUNO RAMOS

Bandeira branca [White flag] · 2010 · sand; granite; glass; vultures; safety net; loudspeakers, sound · dimensions variable · *collection*: artist · *courtesy*: Galeria Fortes Vilaça, São Paulo · *support*: Morlan SA,

Orlândia · *commissioned by*: Fundação Bienal de São Paulo · songs: *Bandeira Branca* (Laércio Alves and Max Nunes), interpreter: Arnaldo Antunes; *Carcará* (João do Vale e José Cândido), interpreter: Mariana Aydar; *Boi da cara preta* (Popular song), interpreter: Dona Inah

OSCAR BONY

La familia obrera [The working-class family] · 1968 / 1999 · photographic print on paper · 200 × 180 cm · *collection*: Carola Bony, Buenos Aires

OSWALDO GOELDI

Paisagem noturna [Nocturnal landscape] · 1930 · woodcut on paper · 15,9 × 12,1 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Paisagem urbana [Urban landscape] · 1940 · woodcut on paper · 8,9 × 13,6 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Luz sobre a praça [Light on the square] · 1930 · woodcut on paper · 18,6 × 24 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Cena de rua [Street scene] · 1940 · woodcut on paper · 20,7 × 24,7 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Bairro industrial [Industrial neighborhood] · 1930 · woodcut on paper · 22 × 17 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Casario e urubus [Houses and vultures] · 1940 · woodcut on paper · 23 × 38,5 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Noturno [Nocturne] · 1950 · woodcut on paper · 20,8 × 26,9 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Noturno [Nocturne] · 1953 · woodcut on paper · 20,5 × 27,7 cm · *collection*: MNBA/IBRAM/MINC, Rio de Janeiro

Rua molhada [Wet street] · 1970 · woodcut on paper · 22,4 × 24,8 cm · *collection*: Gilberto Chateaubriand MAM RJ, Rio de Janeiro

OTOBONG NKANGA

Dolphin Estate 2 · 2008 · *from the series*: Dolphin Estate · photographic print on paper · 90 × 120 cm · *courtesy*: artist; Lumen Travo Gallery, Amsterdam

Dolphin Estate 4 · 2008 · *from the series*: Dolphin Estate · photographic print on paper · 90 × 120 cm · *courtesy*: artist; Lumen Travo Gallery, Amsterdam

Dolphin Estate Area · 2008 · *from the series*: Dolphin Estate · photographic print on paper · 78 × 120 cm · *courtesy*: artist; Lumen Travo Gallery, Amsterdam

Dolphin Estate 3 · 2008 · *from the series*: Dolphin Estate · photographic print on paper · 90 × 120 cm · *courtesy*: artist; Lumen Travo Gallery, Amsterdam

Dolphin Estate Extended · 2008 · *from the series*: Dolphin Estate · photographic print on paper · 100 × 180 cm · *courtesy*: artist; Lumen Travo Gallery, Amsterdam

Dolphin Estate · 2008 · *from the series*: Dolphin Estate · photographic print on paper · 90 × 120 cm · *courtesy*: artist; Lumen Travo Gallery, Amsterdam

PALLE NIELSEN

Modellen - En modell för ett kvalitativt samhälle [The model - a model for a qualitative society] · 1968 / 2010 · slide projection, three channels, color; prints of articles and letters; facsimile of exhibition map; sound · dimensions variable ·

collection: Museu d'Art Contemporani de Barcelona Consortium — MACBA; Gift of the artist · *courtesy*: MACBA Collection

PAULO BRUSCKY

O que é arte? Para que serve? [What is art? What is it for?] · 1978 · photographic print on paper · 70 × 50 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Postes [Lampposts] · 1978 · photo prints on wood frames · 13 × 18 cm each · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Arteaeronimbo [Aeronimboart] · 1974

· *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 28 × 31,5 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Composição aurorial [Aural composition] · 1976 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 58 × 37,6 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Máquina de filmar sonhos [Dream-filming machine] · 1977 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 58 × 38 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

2 anúncios – poema de repetição [2 ads – repetition poem] · 1977 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 57,8 × 37,5 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Arte classificada e poesia paga [Classified art] · 1977 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 58 × 38 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Poema visual [Visual poem] · 1980 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 57,7 × 35,5 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Disco antropofágico [Antropophagic Disc] · 1984 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 41 × 29 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

2 anúncios – Pintura bifocal e Borrachas para apagar palavras [2 ads – bifocal painting and erasers to erase words] · 1984 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 41 × 30 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Máquina tradutora [Translator machine] · 1984 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 41 × 29 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Eletroencefalógrafo musicado [Musicalized electroencephalograph] · 1986 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 58 × 35 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Projeto de máquina Xerox Reflex para artistas [Project of Reflex Xerox machine for artists] · 1986 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 58 × 35 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Confederação do Equador [Ecuador Confederation] · 1989 · *from the series*: Arteclassificada [Classifiedart] · text in newspaper · 21 × 33 cm · *courtesy*: artist; Galeria Nara Roesler, São Paulo

Esqueçam a copa e pensem no governo [Forget the World Cup and think about the government] · 1990 · *from the series*: Arteclassificada [Classifiedart] · text in

newspaper - 31.5 × 21.7 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo
Brasileiro adverte: trabalhar, estudar, comer, habitar, ter saúde e viver é prejudicial à saúde [Brazilian warns: to work, study, eat, inhabit, be healthy, and live is harmful to your health] - 1994 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 56 × 34.5 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Verendo [Seeseeing] - 2008 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 56,5 × 31.5 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Concerto celulasional [Celulasional concert] - 2008 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 56 × 32 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Poema de repetição [Repetition poem] - 2008 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 28 × 31.5 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Soneto — tu me ensinas a fazer renda, eu te ensino a sonetar [Sonnet — you teach me how to make lace and I will teach you how to sonnet] - 2008 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 57.5 × 31.5 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Arte paisagem: saudade não é apenas um bairro em Belo Horizonte, uma proposta, um sentimento, é arte [Art landscape: saudade is not only a neighborhood in Belo Horizonte, a proposal, a feeling, it is art] - 2009 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 57.7 × 31.5 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Fogueira de gelo [Ice fire] - 1974 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - approx. 220 × 80 × 80 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Ruidos advênticos da escultura pulmonar [Adventitious sounds in lung sculpture] - 1987 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 19 × 18.5 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Arte paisagem: saudade não é apenas um bairro em Belo Horizonte, é uma proposta, um sentimento, é arte (gabarito de anúncio) [Art landscape: saudade is not only a neighborhood in Belo Horizonte, it is a proposal, a feeling, it is art (advertisement template)] - 2009 - *from the series*: Arteclassificada [Classifiedart] - text in newspaper - 19.2 × 22.2 cm - *courtesy*: artist; Galeria Nara Roesler, São Paulo

Arte/pare [Art/stop] - 1973 - super 8 mm film, DVD transfer, color, silent - 2'30" - *courtesy*: artist; Galeria Nara Roesler, São Paulo

PEDRO BARATEIRO

Plataia [Audience] - 2008 - reinforced concrete platform; 16 chairs - 400 × 500 × 75 cm - *courtesy*: artist; Galeria Pedro Cera, Lisbon

PEDRO COSTA

Minino macho, minino fêmea - 2006 - SD video, 2 synchronized channels, color, stereo sound - 34' - *collection*: Fundação de Serralves — Museu de Arte Contemporânea, Oporto - image and direction: Pedro Costa; sound: Philippe

Morel, Olivier Blanc; edition: Pedro Marques
O nosso homem [Our man] - 2010 - SD video, cor, stereo sound - 23' - *collection*: artist - *support*: Fundação Bial de São Paulo - image and direction: Pedro Costa; sound: Vasco Pedrosa, Olivier Blanc, Branko Neskovic; edition: Patrícia Saramago, João Dias; with Alfredo Mendes, Ventura, José Alberto Silva, Lucinda Tavares, and Antônio Semedo

PIXAÇÃO SP

Opus 666 - 2010 - DVD, color, sound - approx. 4' - *commissioned by*: Fundação Bial de São Paulo - actions and script Rafael Augustaitis [Folhinhas] - aprox. 1980 — 2010 - copy on A4 paper - 29.7 × 21 cm - *collection*: Cripta Djan - *commissioned by*: Fundação Bial de São Paulo

- 2006 — 2008 - *from the series*: Pixação SP - *AUTHORSHIP*: Choque Photos - prints over photographic paper - 115 × 76 cm each - *commissioned by*: Fundação Bial de São Paulo - register of the actions of: SURRA ruda; COMA will; VOLUME-3 dentinho!; HESMD (Marcelo Doido); NAJAS clt; JAMAICA mnh; RIJA; CANSADOS DA VIDA die; TUMULOS doido; DEMONIOS nd; RAFAEL PIXOBOMB; SEM MEDO juca; CLONES god; ANTOYS duda; ZICAS stan; JUSTICEIRO ruds; G; NOJOS bis; NOVATOS nil; PINOTS m; OS LOPES tgn; OSCURURU gds; AJATOS ralf; TURCO; CRIPTA Djan

Uma última noite [One last night] - 2010 - *AUTHORSHIP*: Choque Photos - video - approx. 6'30"

24 Horas de Pixação - 2010 - video, High-8, DVD, color, sound - 32' - *commissioned by*: Fundação Bial de São Paulo - documentation and script Cripta Djan; edition Tony Z/L Studio; photography Choque Photos; soundtrack DJ Faxx

QUI ANXIONG

The New Classic of Mountains and Seas — Parts 1 and 2 - 2006; 2009 - video, animation, 3 projections, black & white, sound - 30'15"; 29'35" - *collection*: Spencer Museum of Art, Lawrence; Museum of Modern Art, New York; Museum of Contemporary Art, Tokyo

RAQS MEDIA COLLECTIVE

Escapement - 2009 - clocks, high glass aluminum with LED lights; video, 4 synchronized channels, color; sound - dimensions variable; loop - *courtesy*: artists; Frith Street Gallery, London

ROBERTO JACOBY

El alma nunca piensa sin imagen [The soul never thinks without image] - 2010 - stage, microphones and light, posters, lambe lambe, band, t-shirts, caps, buttons, flyers; drawings in collaboration with a group of Argentinian artists - dimensions variable - *commissioned by*: Fundação Bial de São Paulo - produced by Fundação Start, Buenos Aires

ROCHELLE COSTI

Escada subida [Rise stair] - *from the series*: Residency - 2010 - color photography - 123 × 156 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Escada lateral - *from the series*: Residency - 2010 - color photography -

100 × 150 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Estante [Bookshelf] - *from the series*: Residency - 2010 - color photography - 120 × 80 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Cortina [Curtain] - *from the series*: Residency - 2010 - color photography - 123 × 156 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Reunião - *from the series*: Residency - 2010 - color photography - 53 × 35 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Quadro - *from the series*: Residency - 2010 - color photography - 53 × 35 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Papel de parede - *from the series*: Residency - 2010 - color photography - 53 × 35 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Toca - *from the series*: Residency - 2010 - color photography - 53 × 35 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Sra. Coluna - *from the series*: Residency - 2010 - color photography - 53 × 35 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Coluna bolhas [Bubble column] - *from the series*: Residency - 2010 - color photography - 120 × 80 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Casa Giacomet [Giacomet House] - *from the series*: Residency - 2010 - color photography - 67 × 100 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Casa Colognesi [Colognesi House] - *from the series*: Residency - 2010 - color photography - 67 × 100 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Casa desmedida [Rampant house] - *from the series*: Residency - 2010 - color photography - 67 × 100 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Redes [Hammocks] - *from the series*: Residency - 2010 - color photography - 100 × 150 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Coluna Brasília [Brasília column] - *from the series*: Residency - 2010 - color photography - 100 × 150 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Lagos [Lakes] - *from the series*: Residency - 2010 - color photography - 100 × 150 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Paisagem [Landscape] - *from the series*: Residency - 2010 - color photography - 123 × 156 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

Escada descida [Descent stair] - *from the series*: Residency - 2010 - color photography - 120 × 80 cm - *courtesy*: artist; Galeria Luciana Brito, São Paulo - *commissioned by*: Fundação Bial de São Paulo

RODRIGO ANDRADE

Interior escuro [Inner darkness] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 240 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Promontório [Promontory] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Rua deserta com cerca [Deserted street with fence] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Rua deserta [Desert street] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Beira do mar [Off shore] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Estrada [Road] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 240 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Lua cheia sobre a cidade [Full moon over the city] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Sem título [Untitled] - 2010 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Viaduto [Viaduct] - 2009 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

Perturbação [Disturbance] - 2009 - *from the series*: Matéria noturna [Night matter] - oil on canvas on particle board - 180 × 270 cm - *courtesy*: artist - *commissioned by*: Fundação Bial de São Paulo

RONALD DUARTE

Nimbo Oxalá - 2004 - *from the series*: Guerra é guerra [War is war] - video, color, sound - 3'05" - *collection*: artist

O que rola VCV [Blood bath] - 2001 - *from the series*: Guerra é guerra [War is war] - video, color, sound - 4'30" - *collection*: artist

ROSÂNGELA RENNO

Menos-valia [leilão] [Minus-value [auction]] - 2010 - objects; table; labels

· dimensions variable · *commissioned by*: Fundação Bienal de São Paulo · auctioneer Aloísio Cravo

As coisas que existem são mais bonitas. [The things that exist are the most beautiful ones.] · 2008 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box; slides · 234 × 226 cm; plexiglass box 10 × 15 × 3 cm · *collection*: Roberto Proffil

As coisas sem importância são bens de poesia. [The unimportant things are goods of poetry.] · 2008 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box; slides · 234 × 226 cm; plexiglass box 10 × 15 × 3 cm · *collection*: private

Eu queria construir uma ruína. [I wish I built a ruin.] · 2008 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box 10 × 15 × 3 cm · *collection*: Esther Faingold

Há histórias tão verdadeiras / que às vezes parece que são inventadas. [There are stories so true / that they sometimes seem invented.] · 2010 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box 10 × 15 × 3 cm · *courtesy*: Galeria Vermelho, São Paulo

Hoje eu atingi o reino da despalavra. [Today I have reached the kingdom of the unword.] · 2008 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box; slides · 234 × 226 cm; plexiglass box 10 × 15 × 3 cm · *collection*: Marcela and Vinicius Reis

O que é bom para o lixo é bom para a poesia. [What is good for garbage is good for poetry.] · 2010 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box; slides · 234 × 226 cm; plexiglass box 10 × 15 × 3 cm · *courtesy*: Galeria Vermelho, São Paulo

Perder a inteligência das coisas para vê-las / é bom para a poesia. [To lose things' intelligence to see them / it is good for poetry.] · 2008 · *from the series*: Matéria de poesia (para Manuel de Barros) [Poetry matter (to Manuel de Barros)] · inkjet prints of superimposed slides; text; plexiglass box; slides · 234 × 226 cm · *collection*: Regina Pinho de Almeida

RUNA ISLAM

This Much Is Uncertain · 2009 – 2010 · 16 mm film, color and black & white, silent · 4'; silent version · *courtesy*: artist; White Cube, London · *support*: Vhemier · *commissioned by*: Fiorucci Art Trust; Nicoletta Fiorucci · *production*: Studio Runa Islam, Ewout Vellekoop; *production manager*: Bettina Alibrandi; *photography*: Mattias Nyberg and Runa Islam; *focus puller*: Xavier Amorós; *gaff*: Peter Brimson · *thanks to*: Milovan Farronato,

Jose Maria Lopes De Faria, Len Thornton, Christa Stadler, Daniel Lessner and Oskar Lessner Islam

SAMUEL BECKETT

Not I · 1972 · video, black & white, sound · 13'10" · *courtesy*: Estate Curtis Brown, London

SANDRA GAMARRA HESHIKI

Milagros II [Miracles II] · 2010 · oil on paper; press clippings · dimensions variable · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 11 [Page 11] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 101.5 × 118 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 15 [Page 15] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 170.5 × 108.5 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 18 [Page 18] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 99.5 × 117.5 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 19 [Page 19] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 99.6 × 117.5 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 22 [Page 22] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 170.5 × 249 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 13 [Page 13] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 127 × 102.5 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

Pág. 20 [Page 20] · *from the series*: October 18, 1977 catalogue · 2010 · oil on canvas · 102 × 117.5 cm · *collection*: LiMAC, Lima · *courtesy*: Galeria Leme, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

SARA RAMO

A banda dos sete [The band of seven] · 2010 · HD video, color, sound · 20'; loop · *commissioned by*: Fundação Hermés · *music direction and soundtrack*: Ivan Canteli; *musicians*: Graveola e o Lixo Polifônico; *art assistants*: Raquel Versieux e Irene Andrade; *construction coordinator*: Sotero Antunes; *post production*: Fernando Mendes e Joacélio Batista; *production*: 88 Filmes

SIMON FUJIWARA

The Personal Effects of Theo Grünberg · 2010 · *collection* of books and objects; library; video, color, sound · video approx. 40', overall dimensions variable · *courtesy*: artist; Neue Alte Brücke, Frankfurt/Main; Gio Marconi, Milan · *support*: Julia Stoschek Foundation e.V., Düsseldorf; Fundação Bienal de São Paulo · *commissioned by*: Philippe Fürnkas

SOPHIE RISTELHUEBER

WEST BANK #22 · 2005 · inkjet print on wallpaper · 310 × 387.75 cm

WEST BANK #6 · 2005 · inkjet print on wallpaper · 310 × 387.75 cm

WEST BANK #3 · 2005 · inkjet print on wallpaper · 310 × 387.75 cm

WEST BANK #24 · 2005 · inkjet print on wallpaper · 310 × 387.75 cm

WEST BANK #25 · 2005 · inkjet print on wallpaper · 310 × 387.75 cm

WEST BANK #11 · 2005 · inkjet print on wallpaper · 310 × 387.75 cm

STEVE MCQUEEN

Static · 2009 · 35 mm film, HD transfer · loop · *courtesy*: artist; Thomas Dane Gallery, London; Marian Goodman Gallery, New York, Paris

SUE TOMPKINS

Untitled · 2010 · typewritten text on newsprint · dimensions variable · *courtesy*: artist; The Modern Institute/Toby Webster Ltd., Glasgow

SUPERSTUDIO

Amore [Love] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · lithography on paper · 103 × 73 cm · *collection*: Archivio Superstudio, Florence

Cerimonia [Ceremony] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · lithography on paper · 103 × 73 cm · *collection*: Archivio Superstudio, Florence

Educazione [Education] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · lithography on paper · 103 × 73 cm · *collection*: Archivio Superstudio, Florence

L'accampamento [The camping] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · print on acetate · 76.5 × 62 cm · *collection*: Archivio Superstudio, Florence

Morte [Death] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · lithography on paper · 103 × 73 cm · *collection*: Archivio Superstudio, Florence

Vita Supersuperficie [Life Supersurface] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · lithography on paper · 103 × 73 cm · *collection*: Archivio Superstudio, Florence

Vita Supersuperficie [Life Supersurface] · 1972 / 1973 · *from the series*: Gli atti fondamentali [The fundamental acts] · ink on paper · 103 × 73 cm · *collection*: Archivio Superstudio, Florence

Educazione; Amore; Morte [Education; Love; Death] · 1972 / 2010 · *from the series*: Gli atti fondamentali [The fundamental acts] · video, color, sound · 15' each · *collection*: Archivio Superstudio, Florence · © Archivio Superstudio, Florence; Fundação Bienal de São Paulo · *support*: Fundação Bienal de São Paulo · made in 2010 following the storyboards and images from 1972; text and image selection, direction Gian Piero Frassinelli (Archivio Superstudio); sound technician Benedict Frassinelli; music Philip Glass: *Music with changing parts*, Laurie Anderson: *Superman*, Musica tradizionale giapponese, Johannes Brahms, Ludwig van Beethoven: *Nona sinfonia: Inno alla gioia*

Vita Supersuperficie; Cerimonia [Life Supersurface; Ceremony] · 1972 · *from the series*: Gli atti fondamentali [The

fundamental acts] · video, color, sound · 10'; 20' · *collection*: Archivio Superstudio, Florence · © Archivio Superstudio, Florence; Fundação Bienal de São Paulo · *support*: Fundação Bienal de São Paulo · made in 2010 following the storyboards and images from 1972; text and image selection, direction Gian Piero Frassinelli (Archivio Superstudio); sound technician Benedict Frassinelli

SUSAN PHILIPSZ

To the Greenwood · 2010 · digital sound, 3-channel surround · 1' every 10' · *courtesy*: artist; Tanya Bonakdar Gallery, New York · *commissioned by*: Fundação Bienal de São Paulo

TACITA DEAN

Teignmouth Electron · 1999 · 16 mm film, color, optical sound · 7' · *courtesy*: Marian Goodman Gallery, New York, Paris

TAMAR GUIMARÃES

Canoas (título provisório) [Canoas (working title)] · 2010 · 16 mm film, HD transfer, color, sound · 13'28" · *courtesy*: artist · *support*: Danish Arts Council Committee for International Visual Art, Copenhagen · *commissioned by*: Danish Arts Council Committee for International Visual Art, Copenhagen; Fundação Bienal de São Paulo · *producer*: Daniela Santos; *assistant producer*: Marina Santos; *photography and camera direction*: José Eduardo Limongi; *1st camera assistant*: Miguel Lindenberg; *2nd camera assistant*: Guilherme S. Francisco; *direct sound*: Felipe Schultz Mussel; *microphone*: Elielson Amaral; *editing and assistant direction*: Fernando Coimbra; *sound*: Tiago Lorena Dutra; *art and research assistant*: Bruno Caracoli; *wardrobe*: Camila Ferza e Paula Barros; *make up*: Bia Medeiros e Sandra Polo; *electrician*: Waldir Gurgita; *dolly track operator*: Bugalu; *catering*: Sabor Perfeito, Josenildo Santos, Eudarda Maria, Fernanda Silva, Luiz Paulo, Rafael Melo, Sergio Teixeira · *laboratories*: Labocine (Rio), Cinema (SP) · *Thanks to*: Kasper Akhøj, Eliana Guimarães Farhat, Suely Rolnik, Helmut Batista, Denise Milfont, Almirar Packer, Joana da Conceição, Norma Nascimento Pereira, João Gonçalves de Sousa, Luciene Jose da Silva, Adriano Pedrosa, Adriã Juliã, Anna Maria Niemeyer, Fundação Niemeyer, Danish Arts Council, 29ª Bienal de São Paulo, Casa da Denise

TATIANA BLASS

Metade da fala no chão – Piano surdo [Half of the speech on the ground – Deaf piano] · 2010 · grand piano; microcrystalline wax; video · 19'22", dimensions variable · *courtesy*: Galeria Millan, São Paulo · *commissioned by*: Fundação Bienal de São Paulo

TATIANA TROUVÉ

350 Points towards Infinity · 2009 · plumb lines; magnets · 485 × 950 × 950 cm · *courtesy*: Galerie Johann Koenig, Berlin; Galerie Emmanuel Perrotin, Paris; Almine Rech Gallery, Brussels

THE OTOLITH GROUP

Nervus Rerum · 2008 · DVD, color, sound · 32'57" · *collection*: artist

THE TEA PAVILION (DOROTHEE ALBRECHT)

THE TEA PAVILION - Starting from Guangzhou and Sao Paulo · 2010, ongoing since 2008 [desde 2008] · www.videoatlas.info

VIDEO ATLAS/ ATLAS OF SPACES - Starting from Ramallah and Tel Aviv, Starting from Dakar and Starting from Sao Paulo · 2010, ongoing since 1998 [desde 1998] · www.videoatlas.info

TOBIAS PUTRIH

Terreiro A pele do invisível / Alvorada [*Terreiro* The skin of the invisible / Alvorada] · 2010 · wood; cardboard; seats · approx. 120 sq m · *commissioned by:* Fundação Bienal de São Paulo

UNSTUDIO

Terreiro Eu sou a rua / Youturn [*Terreiro* I am the street / Youturn] · 2010 · CNC-cut wooden structure; plywood cladding; plaster; paint; led lighting; video projectors · approx. 120 sq m · *support:* The Netherlands Architecture Fund, Rotterdam; The Netherlands Foundation for Visual Arts, Design and Architecture, Amsterdam; Zumtobel Licht GmbH, Lemgo; p+p, Fuerth, Odenwald · *architect:* UNStudio, Amsterdam — Ben van Berkel, Caroline Bos with Christian Veddeler, Jordan Trachtenberg and Florian Licht; building and engineering: p+p, Fuerth, Odenwald

WENDELIN VAN OLDENBORGH

Pertinho de Alphaville [So close to Alphaville] · 2010 · HD video, transferred to slides, sound · 20' · *courtesy:* artist; Wilfried Lentz, Rotterdam · *support:* The Netherlands Foundation for Visual Arts, Design and Architecture (Fonds BKVB), Amsterdam · *commissioned by:* Fundação Bienal de São Paulo · With the participation of (in order of appearance): Junia Cajuiba Nogueira, Francimara Lobato, Lillian Quela dos Santos, Claudia Yammine, Elizabete Mendez Souza, Ana Lucia Vieira de Moraes, Rosemary Paiva, Luciana de Santos Almeida, Eliane Soares Gouvea, Ana Teresa de Silva Riquena, Consuelo Luna, Maria de Fatima Alves de Oliveira, Fernanda Boechat, Maria Leonete Pereira de Sousa, Rosemeire Dias Costa, Adelia Severina de Sousa Silva, Gildete Santos Lima Souza, Mirian da Silva Vasconcelos, Sandra Soares Prata, Rosilene Ribeiro da Silva and Maria Thereza Barboza Nunes (supported by Rosilene Ribeiro da Silva, Edson Marinha, Maria Delfina, Marcela Lopes, Angelo Donizetti, Fernando Galvão and Sebastião Carlos. *direction:* Wendelin van Oldenborgh; *camera:* Heloisa Passos; *sound:* Tiago; *make-up:* Rosemary Paiva; *architecture:* Milica Topalovic; in collaboration with Fábrica Wearplay and Teatro Oficina, São Paulo; acknowledgments: Mario Campanella, Barbara Wagner, Wanderley Moreira, Jorge Loureiro, Claudia Yammine, Edda Bühr Campanella, Sueli Rolnik, Denise Garcia.

WESLEY DUKE LEE

O artista chorando assina... · 1964 · oil on metal sign; ballpoint pen ink; paper collage; metal funnel · 100 cm ø · *collection:* Gilberto Chateaubriand MAM RJ, Rio de Janeiro
O tríptico: o guardião, a guarda, as circunstâncias · 1966 · oil on canvas;

reproduction; mirror; hair; others · 197 × 70 cm; 136 × 60 cm; 150 × 56 cm · *collection:* private, Rio de Janeiro

WILFREDO PRIETO

Apolítico [Apolitical] · 2001 · black & white flags · 122 × 244 cm each; overall dimensions variable · *collection:* Daros Latinamerica, Zürich

Yael Bartana

Mary Koszmary [Nightmare] · 2007 · 16 mm film, HD transfer, color, sound · 10'30" · *collection:* Van Abbemuseum, Eindhoven · *courtesy:* Annet Gelink Gallery, Amsterdam; The Netherlands and Sommer Contemporary Art, Tel Aviv
Mur i wieża [Wall and tower] · 2009 · 16 mm film, HD transfer, color, sound · 13' · *collection:* Van Abbemuseum, Eindhoven · *courtesy:* Annet Gelink Gallery, Amsterdam; The Netherlands and Sommer Contemporary Art, Tel Aviv

YOEL DIAZ VÁZQUEZ

La torre del ruido [The tower of noise] · 2006 – 2010 · videos; TV monitors; wood structure; posters on offset print · videos approx. 5' each; posters 104 × 74 cm each; overall dimensions variable · *support:* Fundação Bienal de São Paulo · Rappers Abelito-Manigua, Osmany-Manigua, Dayana-Amazona, Geiser-Real negro, Lazaro-Oscar, Misluanis-Vietnam, Ashlie-Yoruba Tradition, Rositika-Yoruba Tradition; artist advisory Juan Carlos Betancourt; architect Jan Stauf, Torben Shomaker

YONAMINE

Os mestres e as criaturas novas (remixstyle) · 2010 · sound; silkscreen; newspaper; plastic; video, color · dimensions variable · *courtesy:* Cristina Guerra Contemporary Art, Lisbon; Soso Arte Contemporânea Africana, Luanda, São Paulo · *support:* Fundação Sindika Dokolo, Luanda; Fundação Bienal de São Paulo

ZANELE MUHOLI

· *from the series:* Faces and Phases · 2009 – 2010 · gelatin silver print on paper · 86.5 × 60.5 cm · *courtesy:* Michael Stevenson, Cape Town

ZARINA BHIMJI

Waiting · 2007 · 35 mm film, HD transfer, color, sound Dolby 5.1 · 7'45" · *collection:* artist

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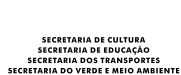
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