

XVI Bienal de São Paulo (1981)

Marcelo Araújo

October 4th 2010, 19 h

MACBA Auditorium

XVI Bienal de São Paulo

Pavilhao Armando Arruda Pereira, Parque Ibirapura, São Paulo

October 16th - December 20th, 1981

Curator: Walter Zanini

Curator of the mail art exhibition: Julio Plaza, Gabriela Suzana Wilder

Curator of video art: Cacilda Teixeira da Costa

Curators of the exhibition of „arte incomum“: Victor Musgrave, Annateresa Fabris

Curators of cinema: Agnaldo Farias, Petronio Franca, Samuel Eduardo Leon

Artists: (see the maps and lists at the end of this document)

A few statements on the XVI Bienal de São Paulo

1.

“Being curator meant moving away from the established system and innovating. It meant adopting a more analytical way of organizing the event, which had been rather sluggish and had lost prestige, due mainly to being manipulated by the 1964 military regime for a while.

(...) We had a work plan and the overall lines were clearly established, with several historical sectors that showed art movements from the recent past, such as Cubism, Futurism and Abstraction. In the eighties, it was important to show foreign artists because no other exhibitions came from abroad to be shown in Brazil.”

Walter Zanini, in Farias, Agnaldo (coord.): *Bienal de São Paulo: 50 anos, 1951-2001*, Fundação Bienal de São Paulo, 2001, p. 331.

2.

“The 1980s ushered in a more democratic form of government. The boycott of the Biennial ended and together with the Conselho de Arte e Cultura (CAC) there arose the figure of the General Curator, in this case Walter Zanini. Zanini was an art critic with a long career already behind him, an international reputation, and also very well-known among local artists through the long years he had spent at the command of the university of São Paulo’s Museu de Arte Contemporânea. (...) Zanini and the CAC perfected the previous Biennial formula and resolved to structure it spatially, creating the Nucleus I, which was designed to bring together

artworks that were interrelated, ‘analogies of language’, and no longer the traditional reservation of a niche for each national representation. Painting went with painting, sculpture with sculpture, video with video, and so on. The idea was not exactly a new one, and yet its application at the event prevented it from once again acquiring the aspect of a ‘festival of nations’. (...) Nucleus II was reserved for those artworks of ‘various focuses and with historical value to international contemporary art’. Nucleus III was for specific contributions from Latin American countries, according to the findings of the Meetings for Advice from Critics, held by the Biennial the previous year.

The 16th Biennial’s highest merit was that it attracted the most daring Brazilian artists. (...) This was the edition in which Cildo Meireles, with his *La Bruja*, extended rolls of string that constituted his threads for the entire length of the building, reaching to the outside; Antonio Dias presented his papers made in Nepal, artworks that described the process by which they were produced; Carlos Fajardo considered the place of the work of art; Carmela Gross took up the impossible task of mapping the sky; and Tunga presented a never-ending tunnel.

The presence of an entire segment directly linked to conceptual art came with the exhibition of mail art, under the curatorship of Julio Plaza. Almost 10,000 ft of continuous walls were progressively filled by letters as they arrived in response to an invitation made by the Biennial. To the right of the entrance to this exhibition there was a room with an Artist’ Books show, a new expressive modality that was then being practiced by artists all around the world (...). Finally, to round out the concerns of the curatorship in regard to showing new tendencies, there were rooms showing video art, organized by curator Cacilda Teixeira da Costa. (...) But the controversial character of the Biennial was fed by the presences of the performing duo Ulay and Abramovic; the fathers of “living sculpture”, Gilbert and George of Britain, the authors of large panels on which photography, painting, and drawing were mixed; and the video installation of Spanish artist Antoni Muntadas, dealing with the relationship between power and the mass media.”

Farias, Agnaldo (coord.): *Bienal de São Paulo: 50 anos, 1951-2001*, Fundação Bienal de São Paulo, 2001, pp. 192-193, and 193-195.

Walter Zanini was born in 1925 in São Paulo, where he lives. He is a historian, art critic and curator. He studied in Paris and received his Ph.D. from the University of Paris VIII. Between 1963 and 1978 he was director of the Museu de Arte Contemporânea da Universidade de São Paulo. He curated the 16th and 17th editions of the Bienal de São Paulo, in 1981 and 1983 respectively. He also curated exhibitions such as *Prospectiva 74* and *Poéticas Visuais* in 1977.

His publications include *Tendências da escultura moderna, A Arte no Brasil nas Décadas de 1930-40*, and *História geral da arte no Brasil*.

Marcel Mattos Araújo is a museologist. He received his Ph.D. from the Faculdade de Arquitetura e Urbanismo at Universidade de São Paulo. Since 2002 he has been the director of the Pinacoteca do Estado de São Paulo. Before becoming director of the Pinacoteca he directed the Museu Lasar Segall-IPHAN/MinC, São Paulo, Brazil. He cooperates with various museum institutions in Brazil and acts as advisor for the Fundação Cultural Ema Gordon Klabin, São Paulo. He also lectures in the programme for Museum Studies at Museu de Arqueologia e Etnologia at Universidade de São Paulo.

Selected bibliography

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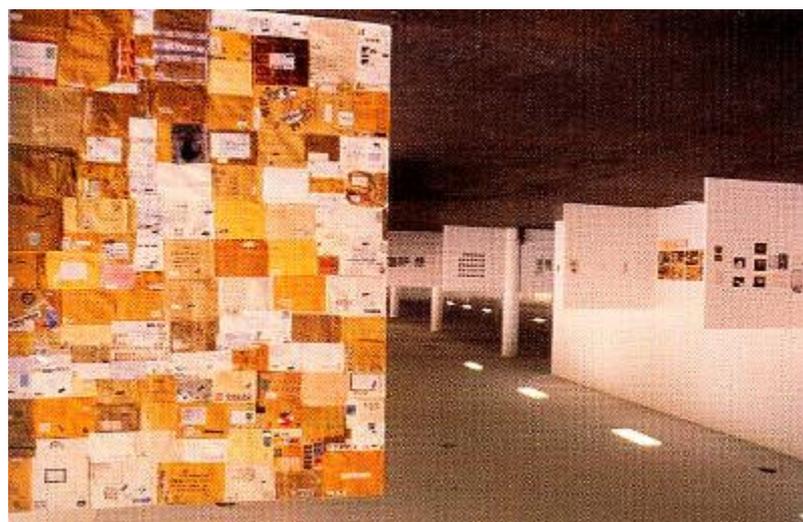
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Zanini, Walter: “Duas Décadas Difíceis: 60 e 70”, in *Bienal Brasil Século XX*, São Paulo: Fundações Bienais de São Paulo, 1994, pp. 306-321.

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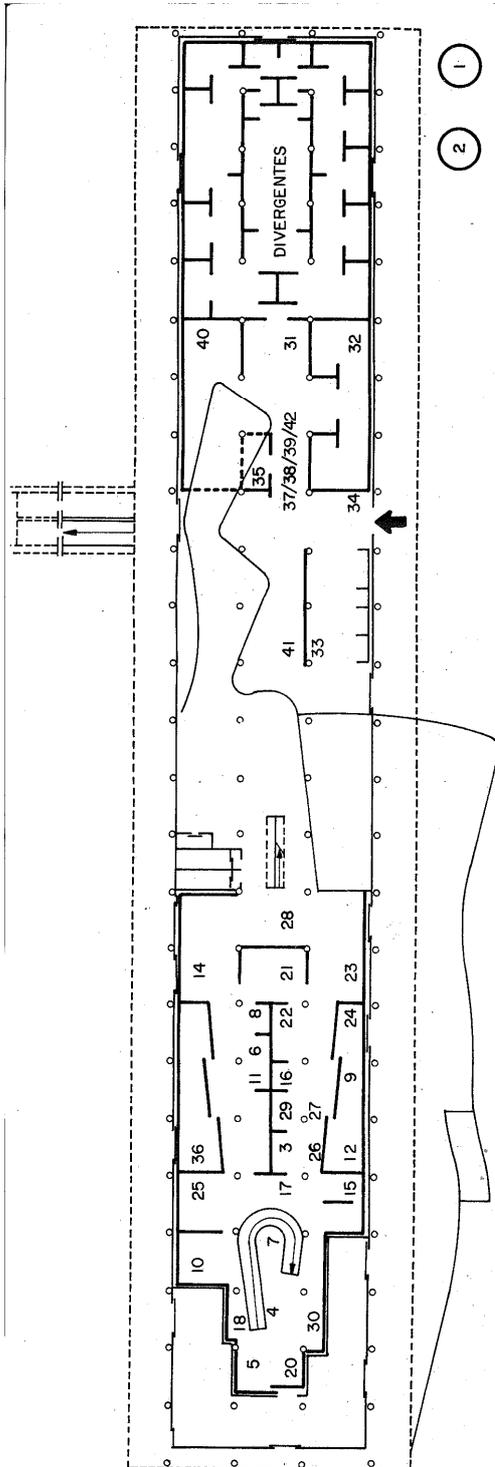


Overall View of the Bienal
Photo: Reproduction/AE
in Farias, Agnaldo (ed.): *Bienal 50 anos, 1951-2001. São Paulo: Fundação Bienal de São Paulo, 2001, p. 193.*



Mail Art
Photo: Arquivo Histórico Wanda Svevo
in Farias, Agnaldo (ed.): *Bienal 50 anos, 1951-2001. São Paulo: Fundação Bienal de São Paulo, 2001, p. 194.*

Maps and lists of artists



PLANTA DO TÉRREO E MEZANINO

NÚCLEO I Vektor A3

- 1. Mediano, Sara
 - 2. Uribe, Alberto
- NÚCLEO I Vektor B1**
- 3. Barbatre, François
 - 4. Barellet, André
 - 5. Barthélemy, Gerard
 - 6. Bassan, Nessim
 - 7. Cho, Sung-Chul
 - 8. Cho, Sung-Mook
 - 9. Cobo, Chema
 - 10. De Marziani, Hugo
 - 11. Dorrego, Rolando
 - 12. Franco, Carlos
 - 13. Galliani, Omar
 - 14. Granato, Ivald
 - 15. Guimarães, José de
 - 16. Han, Man-Young
 - 17. Han, Un-Sung
 - 18. Kang, Kuk-Jin
 - 19. Mainolfi, Luigi

NÚCLEO II

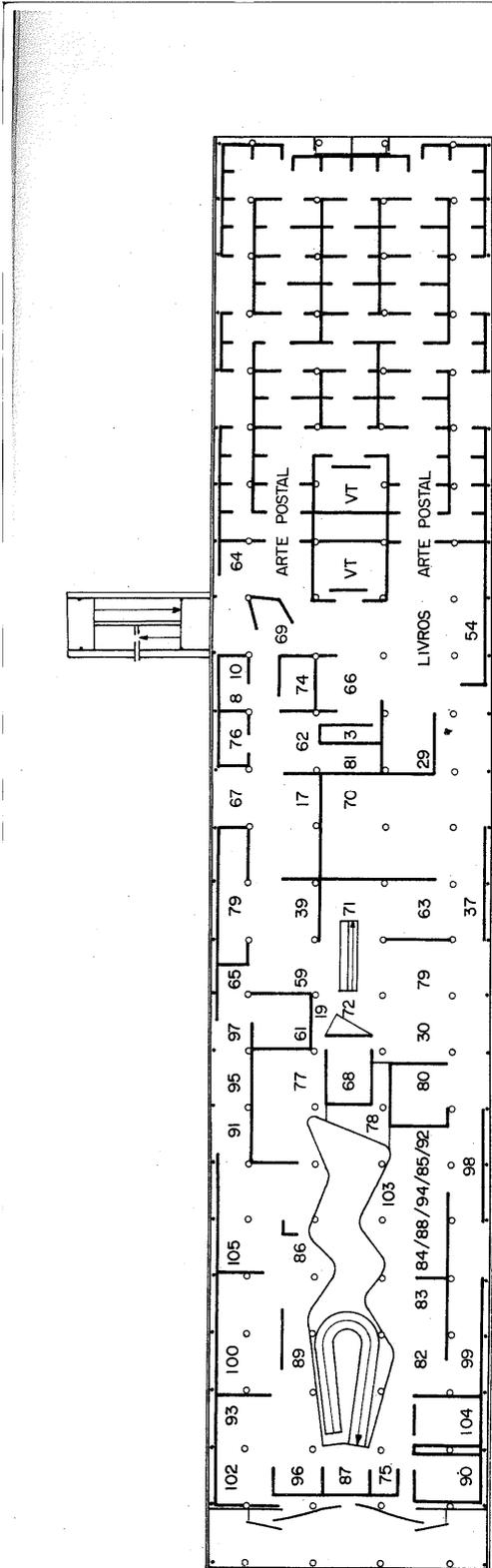
- 20. Mazzei, Ana Maria
 - 21. M. C. Van Scherpenberg-Katje
 - 22. Migliorini, Riccardo
 - 23. Pascucci, Jose Luis
 - 24. Perez Vilalta, Guillermo
 - 25. Piruca, Jorge
 - 26. Piruca, Franco
 - 27. Salvo,
 - 28. Testoni
 - 29. Vargas, Patricia
 - 30. Zepa, Carlos
- NÚCLEO II**
- 31. Burri, Alberto
 - 32. Delvaux, Paul
 - 33. Grupo Gorgona
 - 34. Grupo Oho
 - 35. Guccione, Piero
 - 36. Guston, Philip
 - 37. Guttuso, Renato
 - 38. Kounellis, Janis
 - 39. Mariani, Carlo M.
 - 40. Pfahler, Georg Karl

Artistas Divergentes

- 41. Svoboda, Josef
 - 42. Turcato, Giulio
- Artistas Divergentes**
- 43. Aguilar Ponce
 - 44. Barrantes, Cesar
 - 45. Barris, Moises
 - 46. Baik, Kim-Nam
 - 47. Batis, Domingo
 - 48. Biscardi, Camilo
 - 49. Biscardi, Carlos
 - 50. Brnovsky, Albin
 - 51. Cabrera, Vito
 - 52. Casterán, Jorge
 - 53. Cepeda, Ender
 - 54. Choi, Boong-Hyun
 - 55. Choi, Wook-Kyung
 - 56. Chon, Joon
 - 57. Court, Francisco Javier
 - 58. Dabova
 - 59. Dobkowski, Jan
 - 60. Dueñas, Olga
 - 61. Galdos Rivas, Enrique

DIVERGENTES

- 62. Ghenea, Silvia
- 63. González, Julio
- 64. Guillermo, Erwin
- 65. Halas
- 66. Herrebarria, Adriano
- 67. Hložnik, Vincent
- 68. Javier Cabrera, Raul
- 69. Javor, Piroška
- 70. Kim, Chung-Jung
- 71. Kim, Jung-Soo
- 72. Kim, Sang-Ku
- 73. Krebs, Ella
- 74. Lara, Clever
- 75. Lechev
- 76. Martincek, Martin
- 77. Martino, Federico
- 78. Motta, Marcel
- 79. Motta, Dimtris
- 80. Nifon, C
- 81. Panayotov
- 82. Panayotov
- 83. Park, Ki-Ok
- 84. Peña, A.
- 85. Piscoya, Wladimir



PLANTA DO SEGUNDO ANDAR

NUCLEO I Vektor A1

- 1. Abramovic, Ulay
- 2. Ays Nature
- 3. Bagnoli, Marco
- 4. Balcells/Bonet
- 5. Buñuel, Juan
- 6. Dammjan
- 7. Gadé, Julia
- 8. Galeta, Ivan Ladislav
- 9. Huerga, Manuel
- 10. Ivekovic, Sanja
- 11. Paripovic, Nesa
- 12. Pujol, Carles
- 13. Trbuljak, Goran
- 14. Todosijevic, Rasa
- 15. Zulueta, Ivan

NUCLEO I Vektor A2

- 16. Ackling, Roger
- 17. Alexanco
- 18. Barcelo, Miguel
- 19. Biren, Ion
- 20. Breakwell, Ian
- 21. Bustamante, Meris
- 22. Chaimowitz, Marc Camille

NUCLEO I Vektor A3

- 23. Coen, Lavista, Serrano
- 24. Crumplin, Colin
- 25. Ehrenberg, Filipe
- 26. Estrada, Enrique
- 27. Finlay, Ian Hamilton
- 28. Fulton, Hamish
- 29. Gette, Paul-Armand
- 30. Grigorescu, Ion
- 31. Guerrero, Mauricio
- 32. Hamilton, Richard
- 33. Hellion/Hendrix
- 34. Hilliard, John
- 35. Ismael
- 36. Kurtycz, Marcos
- 37. Krasnianski, Bernardo
- 38. Lara, Magali
- 39. Le Gac
- 40. Long, Richard
- 41. Macotela, Gabriel
- 42. Martin, Manuel
- 43. McKeever, Ian
- 44. Nash, David
- 45. Nicolson, Annabel
- 46. Nissen, Brian
- 47. O'Donnell, Michael
- 48. Onwin, Glen
- 49. Peyroté y la Compañía

NUCLEO I Vektor B1

- 50. Phillips, Tom
- 51. Posada, Antonio
- 52. Piestra, Adolfo
- 53. Santiago
- 54. Taller de Experimentación Gráfica
- 55. Tremlett, David
- 56. Valencia, Ruben
- 57. Wakeley, Shelagh
- 58. Zavala, Manuel
- 59. Zervou, Cristina
- 60. Zush

NUCLEO I Vektor B2

- 61. Bec, Louis
- 62. Bourteas, Yannis
- 63. Broniatowski
- 64. Carrion, Ulises
- 65. Castles, John
- 66. Chira, Alexandro
- 67. Fischer, Hervé
- 68. Freitas, Yole de
- 69. Geiger, Anna Bella
- 70. Gilbert & George
- 71. Guerrero, Myrna
- 72. Hernandez, Glida

NUCLEO I Vektor B2

- 73. Machado, Ivans
- 74. Martins, Dalbor
- 75. Meireles, Cildo
- 76. Muntadas
- 77. Plaza, Julio
- 78. Rojas, Miguel Angel
- 79. Sifa, Alejandro
- 80. Stone, William
- 81. Tunga

NUCLEO I Vektor B2

- 103. Bijelic, Milivoj
- 104. Fajardo, Carlos
- 105. Suga, Kishio

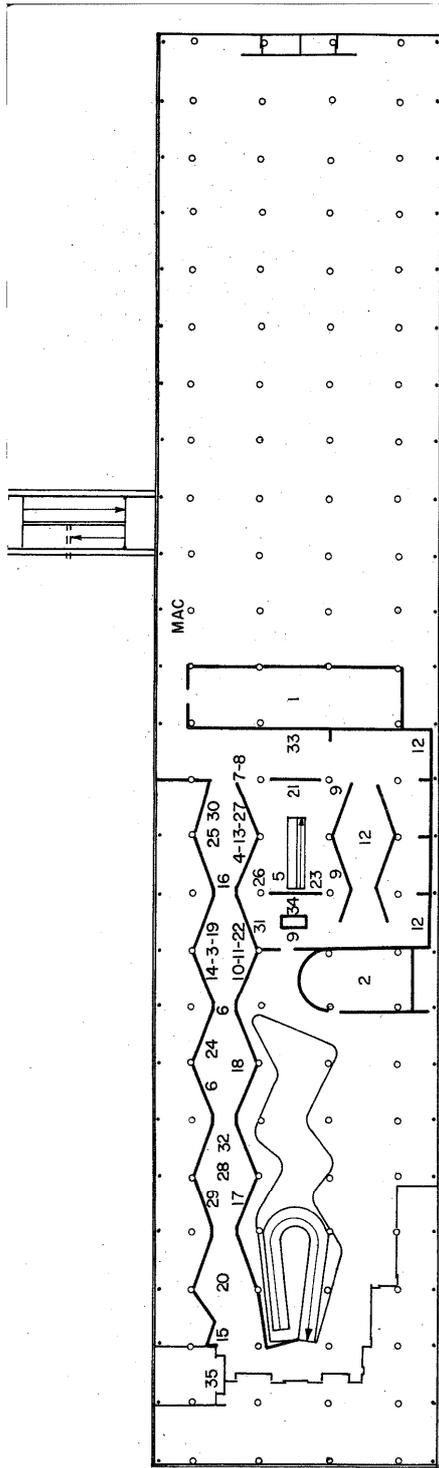
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Artistas do Vektor A2 cujos números não constam da planta estão incluídos no espaço de Livros de Artistas.



PLANTA DO TERCEIRO ANDAR

NÚCLEO III

- 1. Exposição MÚSICA E DANÇA NO ANTIGO PERU
- 2. CINEMA
- 3. Adelina

- 4. Albino
- 5. Aloïse
- 6. António Poteiro
- 7. António Sérgio
- 8. Aurora
- 9. Carles-Torifá, Ignacio
- 10. Carrós
- 11. Enygdio
- 12. Fauteur Cheval

- 13. Farid
- 14. Fernando
- 15. Gill, Marge
- 16. G. T. O.
- 17. Hauser, Johann
- 18. Heil, Eli
- 19. Isaac
- 20. Janne

- 21. Müller, Heinrich Anton
- 22. Octávio Ignácio
- 23. Periphimos, A. G.
- 24. Raphael
- 25. Santos, Gabriel dos
- 26. Schäfer, Hans
- 27. Sebastião
- 28. Tatin, Robert

- 29. Tschirtner, Oswald
- 30. Volanuk, Jakim
- 31. Walla, August
- 32. Wilson, Scottie
- 33. Wöflfl, Adolf
- 34. Zemánková, Anna
- 35. SALA DE CONFERÊNCIAS

From *XVI Bienal de São Paulo: 16 outubro a 20 de dezembro de 1981, Pavilhão Armando Arruda Pereira*, catálogo geral, São Paulo, 1981, pp. 229-231.

Compiled by Karin Jaschke