XVI Bienal de Saõ Paulo (1981)
Marcelo Araújo
October 4th 2010, 19 h
MACBA Auditorium

XVI Bienal de Saõ Paulo
Pavilhao Armando Arruda Pereira, Parque Ibirapura, Saõ 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 Saõ 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.”


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 bing 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 Biennal 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 Biennal. 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 Biennal 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.”


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**


Overall View of the Bienal
Photo: Reproduction/AE

Mail Art
Photo: Arquivo Histórico Wanda Svevo
The history of exhibitions: beyond the white cube ideology (second part)

Course on Contemporary Art and Culture

MACBA, Autumn 2010

NUCLEO I Vetor A1
1. Abramovic/Ulay
2. Are Natura
3. Bagnoi, Marco
4. Balducci/Bonet
5. Buffet, Juan
6. Dumas
7. Céder, Jalla
8. Gaita, Ivan Ladislav
9. Huygna, Manuel
10. Ivoševic, Senja
11. Perpignetc, Nasa
12. Pujol, Carlos
13. Tribulat, Goran
14. Trojanovic, Rasu
15. Zubasta, Iven

NUCLEO I Vetor A2
16. Ackling, Roger
17. Abbacante
18. Barceló, Miquel
20. Bressi, Ivan
21. Bartanamato, Maria
22. Chaimowicz, Marc Camille

NUCLEO I Vetor A3
23. Coen, Lázaro, Serrano
24. Omerpili, Colle
25. Sherybir, Filipe
26. Erdnäz, Beride
27. Farley, Ian Hamilton
28. Fustier, Richard
29. Gotte, Paul-Emile
30. Guerrini, Mauricio
31. Hamvy, Richard
32. Halley, Henry
33. Hillier, John
34. Jensen
35. Jones
36. Kurey, Narciso
37. Kraszewski, Bernardo
38. Lara, Megli
39. Le Uc
40. Long, Richard
41. Macri, Gabriell
42. Marc, Maxwel
43. McNerney, Ivan
44. Nash, David
45. Nicolosi, Andrei
46. Nivon, Ben
47. O'Donnell, Michael
48. Omote, Gion
49. Payste y la Compañía
50. Phillip, Tom
51. Rosado, Antonio
52. Rieman, Adolfo
53. Santiago
54. Taller de Experimentación Gráfica
55. Tremlett, David
56. Valeria, Ruben
57. Waksfl, Shelagh
58. Zemlicka, Manuel
59. Zerovk, Cristina
60. Zuzi

NUCLEO I Vetor B1
61. Bec, Louis
62. Bourge, Yannick
63. Bronkowsky
64. Carrón, Ulises
65. Castrés, John
66. Chirco, Alejandro
67. Freher, Hervé
68. Fritt, Yole de
69. Geiger, Anna Bella
70. Gilbert & George
71. Guernica, Myra
72. Hernandez, Gilda
73. Machado, Ivans
74. Marta, Balmer
75. Nahuel, Dida
76. Montadas
77. Plaza, Julio
78. Reeds, Miguel Angel
79. Silva, Alejandro
80. Stone, William
81. Tange

NUCLEO I Vetor B2
82. Boero, Reeser
83. Cecconel, Bruno
84. De Maria, Niccol
85. Dees, Gianni
86. Dias, Antonio
87. Forten, Jaime
88. Fortuna, Mike
89. Fukoisky, Nicholas
90. Gross, Camela
91. Jankowski
92. Longobardi, Nino
93. Muskat, Tonshu
94. Piller, Luca Maria
95. Sazan, Antrey
96. Schreuder, Mirse
97. Schlegel, Jorgen
98. Schoofs, Rudolf
99. Sene, Antonio
100. Sued, Eduardo
101. Sezwick
102. Uznok, Gera

NUCLEO III Vetor C1
103. Bijl, Milli
104. Fajardo, Carlos
105. Sugo, Kibito

Exposição ARTE POSTAL

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Livros de Artistas

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