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Ministério da Cultura, Fundação Bienal and Itaú present the 33<sup>rd</sup> Bienal de São Paulo – *Affective Affinities*

## The 33<sup>rd</sup> Bienal de São Paulo beyond the exhibition

*Publications, visual identity and architectonic projects, educational program and artist residencies complement Gabriel Pérez-Barreiro's exhibition proposal*

From September 7 to December 9, 2018, the 33<sup>rd</sup> Bienal de São Paulo - **Affective Affinities** aims to encourage each spectator's individual appreciation of art by avoiding an overarching theme that could prompt pre-established understandings. The title selected by curator Gabriel Pérez-Barreiro — who was appointed by Fundação Bienal de São Paulo to conceive the show — resonates with Johann Wolfgang von Goethe's novel *Elective Affinities* (1809), as well as Mário Pedrosa's thesis 'On the Affective Nature of Form in the Work of Art' (1949).

For this edition, alongside twelve solo projects selected by Pérez-Barreiro, seven artist-curators invited by him have defined their exhibition proposals. They have been working with full autonomy to choose participating artists and artworks. The only imposition is that they include their own work in their exhibitions. More information on the curatorial proposal is available on <https://bit.ly/2l9mla9>.

### Poster and Educational Publication

Together with the announcement of the artists selected by Gabriel Pérez-Barreiro, the 33<sup>rd</sup> Bienal is launching the poster for this edition, designed by Raul Loureiro, who brought his own affinities as graphic motifs for the visual identity of the exhibition. The poster for the exhibition is composed of a reproduction of the work *Formas expressivas* [Expressive Forms] (1932), by Hans (Jean) Arp – a relief painting with wood –, accompanied by typographic elements. The visual identity adopts the Helvetica font family, which prioritizes clarity and neutrality of meaning, and emphasizes the number 33 as a conceptual element.

The 33<sup>rd</sup> Bienal will also present its educational publication, developed by the team at Fundação Bienal with the education consultants Lilian L'Abbate Kelian and Helena Freire

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Weffort. Under the title *Convite à atenção* [Invitation to Attention], the publication addresses the issue of attention by proposing various exercises, which can be done individually or in groups. In an effort to counteract the distractions caused by the immense volume of information and images with which we are bombarded daily, these exercises were created as an invitation to be attentive to the experience of art. The publication, with new collages by the artist-curator Antonio Ballester Moreno, proposes a set of experiences whose use is not restricted to the 33<sup>rd</sup> Bienal, but, rather, applicable to many works and contexts.

## **Exhibition design**

The autonomy principle of the project is extended to the exhibition design, which varies in each exhibition. However, they share a common concern: to create an experience that shapes visitors' expectations when they step into the Bienal Pavilion. The exhibition design, conceived by architect Alvaro Razuk, includes the creation of open areas for taking a rest or reflecting on the different exhibition proposals. This was in line with Pérez-Barreiro's overall vision of creating spaces that favour slowing-down, observing and sharing experiences.

## **Publications**

The editorial project of the 33<sup>rd</sup> Bienal de São Paulo works as a platform that expands the artists' contributions by allowing them to explore the artist book format as a complement to the exhibition. The catalogue brings together a collection of 19 publications, including brochures and posters, developed in collaboration with the Fundação Bienal team, under the editorial consultancy of Fabiana Werneck.

Due to be launched in the first weeks of September, an additional publication will showcase photographic records of the exhibition, a visual essay by photographer Mauro Restiffe, as well as texts and interviews. In this volume, the artist-curators will comment on the development of their choices for the show and how their own works respond to the proposal.

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## **Artist residencies**

Through a partnership with FAAP's Artist Residency Programme – ongoing since the 27<sup>th</sup> Bienal de São Paulo (2016) and reviewed at each edition of the show – five artists will be in residency in São Paulo to develop their projects for this edition of the Bienal: Lhola Amira (South Africa, 1984), Luiza Crosman (Brazil, 1987), Mame-Diarra Niang (France, 1982), Tal Isaac Hadad (France, 1976) and Tamar Guimarães (Brazil, 1967).

## **Professional and press accreditation**

The accreditation of professionals and press is open via the Fundação Bienal de São Paulo website.

**Press Preview:** September 4, 2018

**Preview for the press, art professionals and guests:** September 5 and 6, 2018

**Press accreditation and images for download:** [bienal.org.br/press33](http://bienal.org.br/press33)

**Professional accreditation:** [bienal.org.br/accreditation](http://bienal.org.br/accreditation)

## **The Foundation behind the 33<sup>rd</sup> Bienal de São Paulo**

The proposal presented by Gabriel Pérez-Barreiro and selected by Fundação Bienal for the 33<sup>rd</sup> edition of the exhibition resonates not only with the institution's vocation but also in the challenge of staying contemporary in the 21<sup>st</sup> century. By questioning established models and rethinking the way large-scale art exhibitions are conducted, the project is aligned with the daily work of the Fundação Bienal of constantly looking for the new without losing sight of its six decades of history.

“In addition to his extensive knowledge of Latin American art, Gabriel Pérez-Barreiro has shown from the start a desire to experiment with new formats and concentrate his efforts on the public's relationship with art. His thoroughness combined with a capacity for experimentation are worthy of our enthusiasm,” said João Carlos de Figueiredo Ferraz, president of the institution.

With the development of the 33<sup>rd</sup> edition in full swing, Fundação Bienal is also working with museums and cultural institutions in order to expand the reach of its actions. In addition,

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the Bienal possesses an archive of over one million documents, which makes it one of the most important collections on the history of modern and contemporary art of Latin America. Since 2015, Fundação Bienal has been making systematic investments in document handling: identification and reorganization of the materials into collections, cleaning, classifying and cataloging, research and revision of data and development of a database for the management and dissemination of the collections.

## **33<sup>rd</sup> Bienal de São Paulo – *Affective Affinities***

from September 7 to December 9, 2018

Ciccillo Matarazzo Pavilion, Ibirapuera Park

[www.bienal.org.br](http://www.bienal.org.br)

### **Press inquiries**

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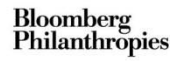
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patrocínio master



patrocínio



parceria cultural



apoio



apoio mídia

apoio comunicação



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realização

