



FUNDAÇÃO BIENAL DO MERCOSUL

Artists announced for the 6th Mercosul Biennial

The 6th Mercosul Biennial has announced the artists for this edition of the exhibition, which runs from **September 1 to November 18, 2007**. The full list was presented during the open lecture by the Spanish chief curator, **Gabriel Pérez-Barreiro** and three of the show's six other curators, **Alejandro Cesarco**, **Moacir dos Anjos** and **Ticio Escobar**, on May 2, in the atrium of Santander Cultural in Porto Alegre.

The 6th Mercosul Biennial, will involve **67 artists** from **23 countries**, whose works will be shown in six exhibitions – three solo exhibitions and group shows entitled **Free Zone**, **Three Frontiers** and **Conversations**. Around 250 works have already been confirmed for the exhibition.

The exhibition runs for **79 days** and will be open free of charge, **seven days per week**, increasing visiting opportunities by 48% over the previous edition. Soon after the 6th Biennial closes, the Mercosul Biennial Foundation will **present its results and accounts** to the community. The Mercosul Biennial Foundation also intends to show a significant proportion of the works in touring exhibitions after the Biennial closes in Porto Alegre. The **Touring Shows** should visit the Mercosul capitals of Buenos Aires/Argentina, Montevideo/Uruguay, Asuncion/Paraguay, Santiago/Chile, and other cities in Brazil. The Touring project aims to take the Biennial to Mercosul, expanding its visibility to a public that would otherwise be unable to see the show.

The works in 6th edition of the Mercosul Visual Arts Biennial will be shown in **three exhibition spaces**. The Free Zone, Conversations and Three Frontiers exhibitions will be shown in the **Quayside** warehouses. **MARGS** – the Rio Grande do Sul Museum of Art will show the solo shows by Francisco Matto and Öyvind Fahlström. **Santander Cultural** has been chosen for the solo show by Jorge Macchi. The museography project should be designed in May and installation of Biennial is expected to start in July.

The Curatorial Project

The chief curator intends to renew the event and consolidate the success of the five previous editions by not only changing the curatorship model but also by intensifying the process of internationalizing the show and activating an education programme throughout its entire development. The 5 previous editions have been based on the idea of national representations, and curatorship is now being carried out by a group of curators responsible for specific projects, coordinated by the chief curator.

A necessary step on the way to valuing a cultural geography created from the voice of the artist is seen to be the breaking of geopolitical boundaries. The curatorial project for the 6th Mercosul Biennial is therefore inspired by the metaphor of the **Third Shore of the River**, an image taken from the famous story by Guimarães Rosa, which has been adopted for the **6th Mercosul Biennial**. The chief curator, **Gabriel Pérez-Barreiro**, says that the third shore symbolizes a change in perspectives. It emphasizes the possibility of creating a third way of perceiving reality, breaking with the dualities that define it and restrict it – nationalism and globalisation, right and left, good and bad, figuration and abstraction, for example. The third shore is also a



FUNDAÇÃO BIENAL DO MERCOSUL

metaphor for the regional geography, defined by river borders, and alludes to the antagonism between closed regionalism and unbounded globalisation. “In political terms, almost all the countries in Mercosul are involved in some kind of ‘third way’ experiment between socialism and market economics. In the 6th Mercosul Biennial the emphasis will be on artists who have created their own spaces within the established system,” explains Pérez-Barreiro. The image of the third shore also indicates one of the methodological principals for curating the exhibition: a dialogue between two subjects with different experiences, which creates a third reality.

The chief curator also stresses that, as it has a metaphor instead of a defined theme, this edition of the Biennial is a Mercosul look onto the world, from the regional to the global. “It’s a Biennial made from here, in Mercosul, but not closed in upon itself,” he says. Pérez-Barreiro says that the third shore is also a position to be adopted when dealing with the relationship between art and the public: “dialogue should be a great generator of alternatives, the fruit of constant negotiation between artist and art, object and spectator, and spectator with the surroundings.” An integrated team of curators – no longer curators of national representations – therefore articulates the view of Mercosul upon the world and the world on Mercosul. “All the curators have a direct relationship with Mercosul countries, and at the same time some form of international experience or activity. They all represent different voices, and this Biennial accepts and promotes diversity and freedom of expression,” he argues.

In addition to the exhibitions, the 6th edition of the Mercosul Biennial lays emphasis on the actions of the education programme, a cornerstone of this edition. The curatorial project, for example, has been fully thought out based on the education proposals for this edition. Gabriel Pérez-Barreiro says that one of the distinctive features of this edition is the work being proposed by the 6th Mercosul Biennial’s education curator, Luis Camnitzer. Camnitzer has proposed an innovative reconfiguration of the education programme for the 6th Mercosul Biennial, from its targets to its implementation. He believes the spectator should be seen as a creative person and not as a mere passive receptor of information. The education process began in 2006 and envisages a series of actions throughout 2007. These actions encompass the involvement of teachers from the private and public teaching networks, continuing into students’ visits to the exhibition; organizing a cycle of conferences and round-tables; inserting the 6th Mercosul Biennial into the Rio Grande do Sul Public Teaching Calendar; organizing art-education symposiums – as happened in April with more than 1400 participants – and workshops and courses with teachers from the interior of Rio Grande do Sul and Santa Catarina; organizing the Mediator-training course; producing and distributing Educational Material to public and private teaching institutions; free transport for up to 240,000 pupils from state schools and care institutions; and the Dialogues project – which involves the local arts community. During the exhibition visitors will have access to an education space on the Quayside, with a teachers’ room, library and internet access, workshop rooms and rooms for displaying the work produced during the education project. 20 education stations will also be created to promote interaction between visitors and the artists.



Artists in the 6th Mercosul Biennial – in alphabetical order

- Adolfo Couve (1940-1998) – Chile
- Alberto Greco (1931-1964) – Argentina
- Alejandro Otero (1921-1990) – Venezuela
- Alejandro Paz – Guatemala
- Alvaro Oyarzún – Chile
- Aníbal López – Guatemala
- Annika Ström – Sweden
- Bárbaro Rivas (1893-1967) – Venezuela
- Beatriz González – Colombia
- Beth Campbell – USA
- Ceal Floyer – Pakistan/United Kingdom/
Germany
- Cecilia Pavón – Argentina
- Chiho Aoshima – Japan
- Cildo Meireles – Brazil
- Daniel Bozhkov – Bulgaria/USA
- Dario Robleto – USA
- Fernanda Laguna – Argentina
- Fernando Lopez Lage – Uruguay
- Francis Alÿs – Belgium/Mexico
- Cuauhtemoc Medina – México and Rafael
Ortega – México
- Francisco Matto (1911 – 1995) – Uruguay
- Harrell Fletcher – USA
- Jaime Gili – Venezuela/United Kingdom
- Jennifer Allora and Guillermo Calzadilla -
USA and Cuba
- Jesús-Rafael Soto (1923 – 2005) –
Venezuela
- João Maria Gusmão and Pedro Paiva –
Portugal
- John Baldessari – USA
- Jorge Gumier Maier – Argentina
- Jorge Macchi – Argentina
- Jose Gabriel Fernández – Venezuela
- Josefina Guilisasti – Chile
- Juan Araujo – Venezuela
- Katie van Scherpenberg – Brazil
- Laura Belém – Brazil
- León Ferrari – Argentina
- Leopoldo Estol – Argentina
- Leticia Obeid – Argentina
- Liliana Porter – Argentina
- Lux Lindner – Argentina
- M7red – Argentina. Mauricio Corbalán and
Pio Torroja
- Magdalena Atria – Chile
- Miguel Amat – Venezuela
- Milton Dacosta (1915-1988) – Brazil
- Minerva Cuevas – Mexico
- Muu Blanco – Venezuela
- Nelson Leirner – Brazil
- Nesrine Khodr – Lebanon
- Osvaldo Salerno – Paraguay
- Öyvind Fahlström - (1928 – 1976) –
Brazil/Sweden
- Pablo Chiuminatto – Chile
- Peter Fischli and David Weiss –
Switzerland
- Rivane Neuenschwander – Brazil
- Sara Ramo – Spain/Brazil
- Steve McQueen – England
- Steve Reich – USA
- Steve Roden – USA
- Sylvia Meyer – Uruguay
- Terrence Malick – USA
- Walid Raad – Lebanon
- Waltercio Caldas – Brazil
- William Kentridge - South Africa
- Yoshua Okon – Mexico



FUNDAÇÃO **BIENAL DO MERCOSUL**

Curators for the 6th Mercosul Biennial

Gabriel Pérez-Barreiro – Chief Curator – Doctor in Art History and Theory, curator of Latin American Art at the University of Texas Blanton Museum of Art in Austin. Spanish, he lives in Austin, Texas.

Luis Camnitzer – Education Curator – Uruguayan Artist and Professor Emeritus at New York State University, living in New York (NY).

Alejandro Cesarco – Curator of Conversations show – Uruguayan artist and independent curator, he lives in New York (NY).

Inés Katzenstein – Curator of the Free Zone show – Argentinean curator and art historian, curator of Buenos Aires Museum of Latin American Art (MALBA), living in Buenos Aires.

Luis Enrique Perez Oramas – Curator of the Free Zone show – Venezuelan curator and art historian, curator of Latin American Art at the Museum of Modern Art in New York (MoMA), living in New York.

Moacir dos Anjos – Curator of the Free Zone show – Brazilian curator and researcher, living in Recife.

Ticio Escobar – Curator of the Three Frontiers show – Paraguayan curator and art critic, director of the Museo del Barro / Visual Arts Centre, living in Asuncion.



Solo Exhibitions

The chief curator has selected names from different periods in the history of Latin American art for the solo exhibitions at the 6th Mercosul Biennial. These exhibitions replace the artist of honour exhibitions that were held up to the 5th Mercosul Biennial and represent contemporary work, influences from the sixties and modernism. Pérez-Barreiro explains the change: “The tradition of the artist of honour is important, and I think it should be preserved in some way. But as the central metaphor for this Biennial is the third shore, three artists of different nationalities and generations were chosen.”

Curator: Gabriel Pérez-Barreiro

Exhibitions:

Jorge Macchi – Argentina

One of the most important and well-known contemporary artists of today. This solo show will offer the first overall view of his career on the American continent. Macchi’s work is characterised by his subtle meditations on the poetic possibilities of everyday life. Macchi works with mundane objects in a variety of media, including installation, video, collage and photography. He showed in the 4th Mercosul Biennial. 70 works will come to the Porto Alegre exhibition, including DVS, installations, photographs, drawings, prints and other works in a range of mixed media.

Showing at Santander Cultural.

Öyvind Fahlström - (São Paulo, 1928 – Stockholm, 1976) - Brazil

The Brazilian-Swedish artist was a key figure on the art scene in the 1960s. This show at the 6th Mercosul Biennial will be the first exhibition in Brazil of the work of Öyvind Fahlström, who is the only Brazilian artist to have been honoured with solo exhibitions at the Museum of Modern Art in New York (MoMA), the Centre Georges Pompidou, Paris and the Moderna Museet in Stockholm. The *Fahlström: Maps* exhibition, with 19 of the artist’s prints, will show his complete graphic works as an international innovator in this medium.

Showing at MARGS.

Francisco Matto - (1911 – 1995) - Uruguay

One of the most important participants at the Torres García Studio in Uruguay, the artist’s work displays strong evidence of his profound interest in pre-Columbian cultures, which led him to form his own collection of pre-Hispanic art. Matto represents one of the most original paths of the teachings of Torres García’s Constructive Universalism, achieving perfect union between ancient art and contemporary languages. He showed in the 1st Mercosul Biennial. This show at the 6th Mercosul Biennial is a retrospective with 94 works, including paintings on canvas and wood, and wood sculpture.

Showing at MARGS.

Three Frontiers

Three Frontiers is an international artists’ residency programme in the Mercosul Triple Frontier Zone – Paraguay-Argentina-Brazil, based on the central rationale of the curatorial project for this



FUNDAÇÃO BIENAL DO MERCOSUL

sixth edition. The border region between Paraguay, Argentina and Brazil is defined by a river frontier, which again refers to the Third Shore of the River, and is also a region of economic, cultural, political and linguistic flux. Following this thread, the co-curator of the Three Frontiers project, the art critic and director of the Museo del Barro–Visual Arts Centre in Asuncion, Paraguay, Ticio Escobar, proposes that this project should question the geographical-cultural boundaries of the countries that make up the Common Market of the South.

Four artists have therefore been invited to create work to be shown at the Mercosul Biennial.

Curatorial team: Gabriel Pérez-Barreiro and Ticio Escobar. **Artists:** Aníbal López – Guatemala, Daniel Bozhkov – Bulgaria/USA, Minerva Cuevas – Mexico and Jaime Gili - Venezuela/United Kingdom

Aníbal López - López is following the route of contraband from the Triple Frontier (Brazil/Argentina/Paraguay) to Porto Alegre. He starts by throwing boxes into the river at the point of origin, just like the smugglers (except that his boxes are empty). Lopez is, in a way, asserting the circulatory map of the illegal market as a directional system and abstracts it by removing its initial function. He thus creates a parallel with ant trails or the configuration of seasonal migratory routes of birds. Aníbal has said of his experience in the Triple Frontier zone that he was very surprised by the social conflict, which was so different but no less important than that in his own country: “It’s a very rich experience, making me see things that I didn’t know existed. For example, I’ve discovered that there are no borders in this region. You just have to look at the movement of people walking freely into any of the countries without showing entry visas, without any kind of control.”

Daniel Bozhkov - Bozhkov is interested in the boundary between the production and consumption of craft. He has proposed to learn how to carve little animal sculptures for his project, like those made by Guarani Indians. The Indians carve these animals to ask forgiveness for killing them during the hunt. Bozhkov wishes to enter into the production from the point of view of the consumer of these sculptures, instead of from the point of view of the consumer of the hunted product. It is a way of asking forgiveness of the object bought on the tourist trail, and not of the animal that was the original source of the sculpture.

Jaime Gili – organizes and codifies anonymous contributions to help to transform them into collective expression. Examples include a typographic font made with letters appropriated from graffiti, and the development of a collective logo for motorcycle taxis – the most common form of transport in the triple frontier zone – based on a summary of their individual decorations. Starting from the activity at the Ponte de Amizade, which divides the cities of Foz do Iguacu in Brazil and Ciudad de Leste in Paraguay, the artist researched and invented a font called Triple Font, based on lettering on the three sides of the frontier. For another part of the project he has created and produced a series of stickers which are distributed free to the motorcycle-taxis working transporting people and goods in the region. Another stage is the photographic recording of the motorcyclists’ use and adaptation of the material and the font found in the lettering. Uniting the two parts of the project, the artist will show a wall display with the Triple Font he has created and about a hundred photos of the motorcycle taxis at the 6th Mercosul Biennial. Jaime Gili’s font will also be available for use by downloading from the internet. Find out more about Gili’s work at <http://www.jaimegili.org/mercosul.htm>.

Minerva Cuevas – work in progress

Free Zone

The Free Zone project is based on criteria of quality and relevance. The curators – Gabriel Pérez-Barreiro, Inés Katzenstein, Moacir dos Anjos and Luis Enrique Perez Oramas – have been invited to present recently produced artworks which they consider the most



FUNDAÇÃO BIENAL DO MERCOSUL

significant today. The project emphasizes freedom of criteria, as the title itself indicates – a zone without limits of format, geography or culture for the curator.

Curatorial team: Gabriel Pérez-Barreiro, Inés Katzenstein, Luis Enrique Perez Oramas and Moacir dos Anjos

Artists – Curated by Gabriel Pérez-Barreiro: Dario Robleto – USA, Steve Roden – USA, Beth Campbell – USA, Harrell Fletcher – USA, Yoshua Okon – Mexico, Chiho Aoshima – Japan and William Kentridge - South Africa

Artists - Curated by Inés Katzenstein: M7red – A group consisting of Mauricio Corbalan and Pio Torroja – Argentina and Leopoldo Estol – Argentina, Estol is also in the Conversations /Core 3 show and at 25 is the youngest artist in this Biennial.

Artists - Curated by Luis Enrique Perez Oramas: Alejandro Otero (1921-1990) – Venezuela, Jose Gabriel Fernandez – Venezuela, Juan Araujo – Venezuela, Bárbaro Rivas (1893-1967) – Venezuela, Muu Blanco – Venezuela and Miguel Amat – Venezuela.

Artists - Curated by Moacir dos Anjos: Rivane Neuenschwander – Brazil, Nelson Leirner – Brazil, João Maria Gusmão and Pedro Paiva – Portugal, Steve McQueen – England, Cildo Meireles – Brazil and Francis Alÿs – Belgium/Cuauhtemoc Medina – Mexico/Rafael Ortega – Mexico (joint work)



Conversations

An innovative exhibition consisting of 9 “cores of conversation” exploring the relationships between contemporary artists in Mercosul and the global art scene through dialogues between works of art. The first artist in each core is chosen by the curator. The artist in turn chooses two artists who “dialogue” in some way with his/her work. Based on this choice, the curator chooses another artist to close the cycle. One interesting detail of this project is that some artists have chosen other art forms, such as literature, film or music to dialogue with their work.

Curated by: Gabriel Pérez-Barreiro and Alejandro Cesarco

Core 1 – Pablo Chiuminato

Artist’s choice: showcase of books and Adolfo Couve

Curator’s choice: Katie van Scherpenberg

Pablo Chiuminato’s work (*untitled, 2006*) is an oil painting on canvas depicting an almost imperceptible landscape. It deals with issues of perception, passing time and a sensitized eye for seeing things differently. He chose his bookcase because he believes that his main influences come from the books. He learnt about major works and great artists from books, his personal references. The showcase will contain 14 books about artists who have influenced him, from his own collection: Frederic Edwin Church, Hiroshi Sugimoto, Emile Nolde, Gerhard Richter, Michael Biberstein, Joan Nelson, Philippe Cognée, Joseph Mallord William Turner, Claude Monet, Caspar David Friedrich, Edward Hopper, Georges Seurat, Mark Tansey and Giorgio Morandi. The canvas by Adolfo Couve (*untitled, 1987*) deals with similar issues of passing time. The work by de Katie van Scherpenberg (*Igarapé, 2003*) deals with issues of time in a somewhat different way, but with the same subject matter. The artist lived in the Amazon and this work comes from that period. She allowed time to affect the work, using materials that are transformed with the passing of time.

Core 2 – Fernando Lopez Lage

Artist’s choice: Terrence Malick and a bench

Curator’s choice: John Baldessari

Fernando Lopez Lage’s (*4 Cuadrantes* (2006) – questions how things are made spectacular. He has chosen a film by Terrence Malick - *The thin red line* (1998) – and a bench. As a way of questioning the system, he takes a Hollywood film criticising war and makes the work of art into spectacle. The curators have chosen John Baldessari’s film *I am making art*, (1971) to dialogue with the work.

Core 3 – Liliana Porter

Artist’s choice: Leopoldo Estol and Sylvia Meyer

Curator’s choice: Ceal Floyer

Liliana is showing *Trabajo Forzado - Forced Labour (rope)*, (2006), consisting of a tangle of threads with a tiny cowboy at the end of the threads, in an amusing take on minimalism. To dialogue with this she brings in a poem by Leopold Estol, entitled *Extended Grammar: In a small room, threads are stretched from end to end, attached to everything they can. From the chair to the table, the table to the book and the pen lying upon it. From the pen the thread crosses the room diagonally to the corner with the bookcase, attaching one by one to the books. From there it goes to the window frame and then to the wardrobe, where, with a single turn it ties up the clothes hanging inside it. Then the drawers, one by one. The radio on the bedside table, the bedside table, the lamp, the notebook and on to the pair of shoes. Days later,*



FUNDAÇÃO BIENAL DO MERCOSUL

at night, a sudden movement sways the thread. It shakes and, along with its things, falls. The poem also reflects upon connections, like Liliana's visual work in words, with different poetics. Sylvia Meyer is a Uruguayan composer and the music chosen is called *Loco da atar*, (2007). Sylvia often works in partnership with Liliana. The curator's choice is a video by the Pakistani artist Ceal Floyer (*Ink on Paper*, 2002), which shows a fountain pen blotting a piece of paper, with the mark slowly spreading. Once again, it is a reflection about connections.

Core 4 – Waltercio Caldas

Artist's choice: Milton Dacosta and Steve Reich

Curator's choice: Jesús-Rafael Soto

In *O ar mais próximo* (1991), Waltércio Caldas arranges the space of a room using nothing more than some threads stretching from one wall to another. The work is literally a drawing in space, a drawing which is converted both into sculpture and architecture, however. The work has been shown just once, in New York, and will be remade for the Biennial. The reflection here concerns questions of space, radically modifying it with a minimum of resources. The artist has also chosen three canvases from Milton Dacosta's most concrete phase and a piece of music by the minimalist composer Steve Reich, which repeats the same element over and over, changing it slightly and returning to it. The curators have chosen an installation by Soto, through which the other side of the room can be glimpsed.

Waltércio Caldas took part in the 1st and 5th editions of the Mercosul Biennial. Jesús-Rafael Soto showed at the 1st Mercosul Biennial. Milton Dacosta took part in the 2nd and 5th editions of the show.

Core 5 – Álvaro Oyarzún

Artist's choice: Josefina Guilisasti and Magdalena Atria

Curator's choice: Peter Fischli and David Weiss

Álvaro's work has been shown at the Blanton Museum in Texas – a 4 x 10-m wall with hundreds of different drawings. Each time it is remade it is arranged differently and given a different title

Magdalena Atria (*Una vez, cada vez, todas las veces II*, 2007) uses plasticine to make large pictures. It could be said that she "sculpts" her pictures, but the result is not a cross between painting and sculpture, it is governed by concerns of painting. The interesting feature of this artist's work is not how it breaks the boundaries of painting, but how it expands them.

Josefina is showing *Bodegones*, from 2006. Peter Fischli and David Weiss are showing a video, *The way things go*, from 1987.

Core 6 – Laura Belém

Artist's choice: Jennifer Allora & Guillermo Calzadilla and Sara Ramo

Curator's choice: Walid Raad

Laura Belém (*Ainda outono*, 2005-2007), changes and adds to reality with her nostalgia. Surrounded by tropical plants which do not lose their leaves, Belem misses (the possibility) of autumn, with its browns and its fallen leaves. Making leaves from brown paper, which are perfectly integrated with the plants, she creates the impression of an impossible autumn, similar to the white cotton-wool used to simulate snow on Christmas trees in countries where December is summer and snow is unknown. In this case nostalgia is mixed with fantasy, or moves into pure fantasy.

In Allora and Calzadilla's photographs, the reflection of sunset does not go to the camera, as it would normally, but to the person watching the sunset and being photographed. Few situations of interaction with reality could be considered personalised. A person walks with "their"



FUNDAÇÃO BIENAL DO MERCOSUL

shadow, not with someone else's, they see "their" reflection in the mirror, and in the sunset on the sea, the sun's rays are ours, and if someone else looks at the same sunset, they will see the rays going towards them. In Allora and Calzadilla's photographs, the sun's rays belonging to them impossibly become those belonging to the person being photographed.

Sara Ramo (*Entre a chuva and o boneco de neve*, 2005) and Walid Raad (*I Only Wish That I Could Weep - Operator # 17*, 2000) consider the same issues.

Core 7 – Leticia Obeid

Artist's choice: Lux Lindner and Nesrine Khodr

Curator's choice: Annika Ström

Obeid is bringing *Una curva gigante se vuelve recta* (2006) to the Biennial. The work dialogues with Lindner's *Colonizador* (2005), Khodr's *Enclosures* (2004) and Annika Ström's *All my dreams have come true* (2004).

Core 8 – Fernanda Laguna

Artist's choice: Jorge Gumier Maier and Cecilia Pavón

Curator's choice: Alberto Greco

Fernanda Laguna and Cecilia Pavón sometimes work together. They founded the *Belleza y Felicidad* art space in Buenos Aires and organize music, poetry, performance and other events. They have run the poetry publishing house of the same name since 1998.

With his "living sayings" Greco has taken the importance that is normally attached to the work of art and focused it on the act of designating something as a work of art. Greco has signed people in the street (like an artist signs a picture) or pointed at things with his finger and declared them art. As a frame obliges us to look at what is inside it as something artistic, or the fact of something being shown in an art museum makes us suppose that it is art, Greco's signature, or act of pointing his finger creates the same result. Greco showed in the 1st Mercosul Biennial.

Core 9 – Osvaldo Salerno

Artist's choice: León Ferrari and Beatriz González

Curator's choice: Alejandro Paz

Salerno found a hand-made construction in the street (*Las torres gemelas*, 2004-2005), which he liked and decided that it functioned as a work of art. As an established artist, Salerno has used the opportunity of being invited for the Biennial to show this object. In this case his work has nothing to do with the actual object or its appearance. Salerno's work comes from using the power (recognition) he has accumulated during his career as an artist to bring in an object from outside the art world and make it visible.

He has chosen works by Leon Ferrari (*Bombardero*, 2002) and Beatriz González (*Zócalo de la tragedia*, 1983) to dialogue with this work. The curators have chosen Alejandro Paz.

Salerno took part in the 1st, 2nd and 5th Mercosul Biennial. Leon Ferrari's work was shown in the 1st and 4th editions..



The 6th Mercosul Biennial Education Programme

The education programme is considered to be a fundamental part of the curatorial project for the 6th Mercosul Biennial. Directives from the Mercosul Biennial Foundation's Administrative Council have led the Board to make significant efforts to prioritize and consolidate the Mercosul Biennial's education work. Beatriz Johannpeter, the director of education for the 6th Mercosul Biennial says, "the education programme is moving forward and expanding, considering the visit to the exhibition as one stage in an important educational process which began in 2006, and which foresees a series of actions throughout 2007." These actions encompass the involvement of teachers from the private and public teaching networks, continuing into students' visits to the exhibition; organizing a cycle of conferences and round-tables; inserting the 6th Mercosul Biennial into the RS Public Teaching Calendar; organizing art-education symposiums – as happened in April with more than 1400 participants – and workshops and courses with teachers from the interior of Rio Grande do Sul and Santa Catarina; organizing the Mediator-training course; producing and distributing Educational Material to public and private teaching institutions; free transport for up to 240,000 pupils from state schools and care institutions; and the Dialogues project – which involves the local arts community.

The curator responsible for the education programme, Luis Camnitzer is one of the most important and recognised figures in the field of art and education and has proposed an innovative reconfiguration of the education program for the 6th Mercosul Biennial, from its targets to its implementation. He believes the spectator should be seen as a creative person and not as a mere passive receptor of information.

During the exhibition 20 education stations will also be created, together with a multiuse education space consisting of a room for research, discussion and attending teachers and interested members of the public, with a studio for schools use and a room for displaying the work produced during the education programme.

The Dialogues Project

The **Dialogues project** promotes meetings between the artists and curators from the 6th Biennial and local artists, for exchanging experiences and evaluating projects. The aim of the Mercosul Biennial Foundation's Dialogue project is to bring artists together and generate greater involvement of the local arts community in the Mercosul Biennial. About ten meetings, in which each artist or curator will meet three local artists for individual discussions lasting up to one hour, will take place leading up to the eve of the Biennial, which runs from September 1 to November 18. The artist will be selected by a curatorial board which will consider the quality of the work and its relationship with the invited artist or curator.

Artists living in the Porto Alegre region who wish to take part in the Dialogues project should send an email to dialogos@bienalmercosul.art.br with a brief curriculum of up to 1000 characters and a letter of intent, together with 5 to 10 300kb-images of works.

Around 20 local artists have already taken part in the meetings, which involved the artists Minerva Cuevas, Maurício Corbalán, Pio Torroja and Jaime Gili. The curators Gabriel Pérez-Barreiro, Luis Camnitzer, Moacir do Anjos and Ticio Escobar have also taken part in the project



FUNDAÇÃO **BIENAL DO MERCOSUL**

For reference

Created in 1996, the **Mercosul Visual Arts Biennial Foundation** is a private, not-for-profit organisation devoted to organising the exhibitions and events comprising the Mercosul Biennials. The 6th edition takes place in Porto Alegre/RS from **September 1 to November 18, 2007**.

In ten years of existence the Mercosul Biennial Foundation has organized five editions of the visual arts exhibition, with a total audience of 3,108,203 free admissions, 719,520 booked school visits, 144,209 m2 of prepared exhibition space, urban spaces and rediscovered, renovated buildings, 2,797 exhibited works, temporary urban interventions and permanent works for the city, 170 artists per show, conferences, lectures, workshops, teachers' courses, and courses and traineeships for 865 mediators.

Gerdau and Petrobrás are the Mercosul Biennial master **sponsors**, with segment sponsorship from **Rede Plaza de Hotéis** and support from **ICBNA, Randon and Lojas Renner**. The Mercosul Biennial Education Programme is sponsored by **Refap**, and supported by **RBS**.

Habitasul sponsors the Mercosul Biennial Foundation's Documentation and Research Centre. The 6th Mercosul Biennial is also supported by **UNESCO, Porto Alegre City Council** and the "Todos pela Educação" programme.

The project is financed through the **Ministry of Cultura –Rouanet Act** and the **State Culture Secretariat – LIC**.



FUNDAÇÃO BIENAL DO MERCOSUL

The Mercosul Biennial Foundation

Administrative Board

Jorge Gerdau Johannpeter - President

Justo Werlang - Vice-President

Board members

Adelino Raymundo Colombo

Hélio da Conceição Fernandes Costa

Horst Ernst Volk

Jayme Sirotsky

Sérgio Silveira Saraiva

William Ling

Ivo Abrahão Nesralla

Renato Malcon

Elvaristo Teixeira do Amaral

Eva Sopher

Hildo Francisco Henz

João Jacob Vontobel

Jorge Polydoro

Julio Ricardo Andrighetto Mottin

Liliana Magalhães

Luiz Carlos Mandelli

Luiz Fernando Cirne Lima

Paulo César Brazil do Amaral

Péricles de Freitas Druck

Raul Anselmo Randon

José do Nascimento Junior

Sergius Gonzaga

Mônica Leal

Financial Board

José Benedicto Ledur

Ricardo Russowsky

Jairo Coelho da Silva

Substitutes

Rudi Araújo Kother

Mário Fernando Fettermann Espíndola

Wilson Ling

Executive Board

Justo Werlang - Director-President

André Jobim de Azevedo – Legal Director

Beatriz Bier Johannpeter – Education Director

Claudio Teitelbaum – Quality Director

Henri Siegert Chazan – Tourism Director

Isabelle Isdra Rajchenberg - Marketing Director

José Paulo Soares Martins – Teams Director

Leandro Gostisa – Sponsorship Director

Mathias Kisslinger Rodrigues – Financial and Administrative Director

Renato Nunes Vieira Rizzo – Director of Physical Spces

Vitor Ortiz – Institutional Relations Director

Ana Maria Luz Pettini – Municipal Director

Carla Garbin Pires – State Director

César Prestes - State Director

Heron Charneski – Adjunct Director – Social Accounts



FUNDAÇÃO BIENAL DO MERCOSUL

Team

Press

Adriana Martorano Vieira – Press Officer

Luana Dalzotto de Castro Alves - Trainee

NDP - Documentation and Research Centre

Fernanda Ott – Coordinator

Rita de Cássia de Matos Magueta - Trainee

Samara Duarte da Silva – Trainee

Marketing and Skills

Marta Magnus - Marketing

Cynthia Flach Predebon Pereira – Marketing Assistant

Joana Sirotsky Gershenson - Trainee

Karina Roman - Marketing assistant

Secretarial

Mariana Vieira Vargas – Executive Secretary

Paola Bechi do Nascimento – Secretary

Suzana Silva Marques – Purchasing and Assets

Tatiana Machado Madella - Administrative Assistant

Bruno dos Santos Ortiz - Administrative Assistant

Diego Poschi VergottiniI – I.T.

Lucian Rebellato - Trainee

Raquel Soares Pedroso – Trainee

Finance

Volmir Luiz Gilioli - Manager

Luisa Schneider – Accounts Advisor

Teresinha A. Pimentel - Accounts Advisor

Production and Education Programme

Fábio Coutinho – Project Coordinator

Bruna Wulff Fetter – Production

Monica Hoff Gonçalves – Education Project

Ana Paula Mongeló – Education Programme Assistant

Carina Dias de Borba – Production Assistant

Ethiene Furtado Nachtigall – Education Programme

Gabriela Silva – Production Assistant – *Three Frontiers exhibition*

Germana Konrath - Production Assistant

Gustavo Belau - Production Assistant

Gustavo Curti - Production Assistant – *Free Zone exhibition*

Lorena Abelar de Muniagurria – Education Programme Assistant

Luciane Silva Bucksdricker - Production Assistant - *Jorge Macchi exhibition*

Luciano Corolet Laner - Production Assistant

Mariana Xavier - Production Assistant – *Free Zone exhibition*

Mariane Rotter – Education Programme Assistant

Marcia Sartori Coiro – Education Coordinator

Michele Farias Sommer – Production Assistant – *Conversations exhibition*

Miriam Benigna Lessa Dias – Education Programme Assistant

Paula Krause - Production Assistant – *Öyvind Fahlström and Francisco Matto exhibitions*

Fundação Bienal de Artes Visuais do Mercosul - www.fundacaobienal.art.br

Adriana Martorano – press officer

imprensa@bienalmercosul.art.br – fone 51 3228 4074 / 9213 6558

April 2007