

Tomorrow, Lanchonete.org is coordinating/guiding a day-long walk with a visiting group from Princeton, Prof. Irene Small's class *Contemporary Art: The World Picture* [see below for description]. We'd also like to invite some friends for dinner.

DAY PLAN:

10AM Meeting @ [Edificio Coraci](#) (Top Bis lanchonete) @ Praca 14 Bis. Walk up Rua Paim, past Edificio 14 Bis (incl. lanchonete where Lanchonete.org is planning to work from) built by Aron Kogan.

11AM Arrive to Rua Augusta @ corner with Parque Augusta. Zig-zag through Praca Roosevelt, in front of Edificio Copan, to corner of Sao Luis (w/ Republica) and to Estadao* by 11:40 where we'll eat lunch.

12:30 Visit [Artist Residency](#) project @ Occupation Hotel Cambridge; walk past Teatro Municipal and view Anhangabau, Mayor's office, and the CBI Esplanada building by Lucjan Korngold, once the tallest concrete high rise in South America.*

[*If we are running behind, there's a shortcut to Cambridge & and these buildings are visible from the [SPsafari](#) tour @ 1pm.]

1PM Gustavo and Ricardo ([SPsafari](#)) meet us at Cambridge and take us to the elevated sidewalk above Praca de Bandeira to have a 'look out' on the city center

3:30 Graziela meets group for tour of / discussion on [Vila Itororo](#).

6PM Walk through Bexiga neighborhood en route to dinner @ [Casa e Bottega](#) (Rua Santo Amaro, 1059); We will pass by Teatro Oficina, Casa Dona Yaya, TERREYRO COREOGRÁFICO on the way.

7PM Go to [Casa e Bottega](#) for dinner.

7:30 Appetizers / Introduction of guests.

8PM Dinner

INVITED GUESTS:

- Artistic Residency @ Cambridge (Icaro, Yudi, Alex)
- SPsafari (Ricardo, Gustavo)
- Arnaldo de Melo
- Renato Cymbalista ([OUTROS lab](#) @ FAU-USP)
- Julia Masagao
- Laura Davina (.Aurora / Publication Studio)
- [Jean-Francois Prost](#) (AdaptiveActions); currently in residency w/ Lanchonete.org
- Ligia Nobre (Grupo Inteiro)
- Lanchonete.org (Todd, Rapha, Thiago, Lorena)
- IAM (Dorota)

For the dinner guests (sorry for late notice:), can you confirm with Rapha (981708065) or I (952164697) by tomorrow morning so we can give the final count to Casa e Bottega.

See some of you in the morning and the rest at dinner. Thanks all,
Todd / Lanchonete.org

Prof. Irene Small

ART456 Contemporary Art: The World Picture

Fall 2016

In 1989, an exhibition titled *Magiciens de la Terre* (Magicians of the Earth) opened at the Centre Georges Pompidou and the Grande Halle de la Villette in Paris, signaling a sea change in international contemporary art. While prior exhibitions of contemporary art at such scale had focused primarily on art produced in Western Europe and the United States, relegating aesthetic production from much of the rest of the world to minor roles designated “national,” “ethnic,” or “vernacular,” curator Jean-Hubert Martin made the polemical decision to present fifty Western artists alongside fifty non-Western artists, mixing avant-garde, traditional, quotidian, and ritualistic practices at will. All the participants, Martin ventured, were “magicians” of the world, and their artworks were “containers of metaphysical values.” In an interview he stated that the show was nothing less than “the first truly international exhibition of contemporary art.” While *Magiciens de la Terre* was heavily criticized (for its exoticism, spectacular character, and deliberate decontextualization, for example), it nevertheless marked a new era of mobilizing large-scale art exhibitions as a means to question, bridge, and transform cultural divisions across the world. Almost thirty years later, with the international mega-exhibition and its accompanying critical discourses a fixture within the art circuit, we can recognize how strikingly *Magiciens de la Terre* remarked the “global turn” in contemporary art.

ART456 *Contemporary Art: The World Picture*, will examine the prehistory and aftermath of *Magiciens de la Terre*, focusing on international mega-exhibitions of contemporary art as a form of worldmaking. We will investigate key exhibitions and debates within the broader history, ranging from 19th century world’s fairs such as the Crystal Palace and the earliest international art biennials (Venice in 1895, São Paulo in 1951), to the explosion of recurring mega-exhibitions in the 1990s. We will look at how such exhibitions advance various models for articulating difference, conflict, exchange, experience, and intersubjectivity, as well as how they negotiate tense and sometimes complicit relationships with the expanding art market. We will examine how the proliferation of contemporary art sites came hand-in-hand with newly migratory or geographically dispersed exhibitions, such as the upcoming 2017 Documenta, staged between Germany and Greece. And we will consider how individual works of art and artists fare within exhibitionary and curatorial logics writ large. How do such exhibitions both reproduce and resist the economic and political logic of globalization? What are the particular urgencies of constructing or negating a world picture from the perspective of the periphery? How might art represent or enact new configurations of transnationalism such as the “global south” or planetary connectivity such as “the anthropocene”?

A central component of the course is a field trip over fall recess to visit the 32nd São Paulo Bienal. The São Paulo Bienal is the second oldest perennial international art exhibition and one of the most influential. The 2016 version, titled *Incerteza Viva* (Live Uncertainty), takes up questions of precariousness, contingency, and plural ecologies that lie at the heart of our increasingly pressured existence in the 21st century. As a psychological rather than objective condition, “uncertainty” can be uniquely and provocatively articulated by means of works of art. In the words of the curatorial team, “Art feeds off uncertainty, chance, improvisation, speculation and, at the same time, it attempts to count the uncountable and measure the immeasurable.” For this reason, works of art can also offer unpredictable formulations—even solutions—to our current predicament. A trip to visit the São Paulo Bienal is an invaluable opportunity for students to examine, test, and challenge the analyses and theories about global contemporary art they will explore across the semester. Moreover, the bienal’s theme arguably marks an important historical shift in conceptions of “the world picture” in contemporary art, by which “the global” is transformed into “the planetary” in an effort to encompass environmental as well as cultural concerns within its scope. How might art and exhibition-making envision the anthropocene, as well as the doubt, wonder, and disquiet that its recognition brings in its wake? What, finally, does such a “world picture” look like (or behave) when generated from a very

specific locale such as Brazil? Visiting the São Paulo bienal in person, and comprehending it as an exhibition and institution embedded within the larger urban fabric of a megacity, will underscore to the students the reality that every such exhibition—and its attendant theorizations of “the global”—cannot be abstracted from the local conditions of their making.

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