

Image: Prabhakar Pachpute. Image developed for the visual identity of the 31st São Paulo Biennial, 2014  
Courtesy of the artist and Fundação Biennial de São Paulo



EXHIBITION

# HOW TO (...) THINGS THAT DON'T EXIST

AN EXHIBITION DEVELOPED  
OUT OF THE 31st SÃO PAULO  
BIENNIAL

**02 OCT 2015 – 17 JAN 2016**

Juan Pérez Agirregoikoa, Yael Bartana, Anna Boghiguan, Johanna Calle, Tony Chakar, Chto Delat, Contrafilé & Sandi Hilal & Alessandro Petti, Danica Dakić, Etcétera & León Ferrari, Nilbar Güreş, Clara Ianni & Débora Maria da Silva, Voluspa Jarpa, Edward Krasinski, Graziela Kunsch & Lilian L'Abbate Kelian, Mark Lewis, Ana Lira, Gabriel Mascaró, Virginia de Medeiros, Cildo Meireles, Éder Oliveira, Bruno Pacheco, Agnieszka Piksa, Armando Queiroz & Almires Martins & Marcelo Rodrigues, Walid Raad, Juan Carlos Romero, Wilhelm Sasnal, Qiu Zhijie

This exhibition draws its inspiration from the 31st São Paulo Biennial that opened a little over a year ago. It includes artworks that were shown there and many that were made especially for the Biennial. However, the relationship between São Paulo Biennial and this exhibition in Porto is not one of repetition or reconstruction. Changing places alters almost everything else, from the context to the form of the artworks. What you see here in the Serralves Museum of Contemporary Art speaks for itself and introduces the concerns of that Biennial in a renewed form to a European public.

The title of both exhibitions is: **How to (talk about) things that don't exist**, with the first verb being replaceable by many other relevant actions. Those things that don't exist remain constant however, as an appeal to viewers to look beyond the surface of the artworks and the exhibition as a whole. The curators and artists are interested in what art does to our minds and imaginations; how it sets up new trains of thought and offers new versions of the reality we think we know. This action of art, especially in the disappointing years of the early twenty-first century, seems particularly urgent. The exhibition asks how we can think and feel outside the limitations of the failing economic, political and cultural value system we see around us.

Things that don't exist are both the values that the system imposes on us, and the alternative possibilities that artists are trying to invent in this exhibition. To recognize that none of those systems – legal, political, economic, religious, artistic – exist in a tangible form is to start to acquire power over them and the capacity to make changes that would otherwise seem impossible. This is art's potential gift to us and in this exhibition you will see how such value systems

have profound effects on how we all understand the past, present and future.

In the central entrance space, two works define the educational drive of the exhibition to expose what does not exist and to create stories around it (**Qiu Zhijie, Sandi Hilal, Alessandro Petti & Contrafilé, Lilian L'Abbate Kelian & Graziela Kunsch**). In front of this space, you are confronted with a more direct representation – the figure of a poor, non-white Northern Brazilian whose only appearance in the mainstream media is between the pages of the extensive crime supplement in local papers (**Éder Oliveira**). This confrontation between a socially invisible human and an attempt to learn from art introduces the main theme and conflict in the exhibition.

In the smaller rooms on the left as you enter, you will encounter a series of artistic works that relate directly to the social and environmental state of Brazil and Latin America (**Anna Boghigian, Nilbar Güreş, Armando Queiroz, Etcétera, Juan Pérez Aguirregoikoa**). Here are mostly new commissions that respond to the turmoil in a country continuously increasing the exploitation of its natural resources while trying to keep control of a society that is less willing to be quietly servile to its elite. Through the works, you can hear some of the voices of the oppressed and marginalized made visible.

This theme continues in the first large room with the emphasis now more directly on the social conflict and the violence of the state, as well as the consequences for different groups in society and some of the different forms of resistance that are emerging (**Gabriel Mascaro, Clara Ianni, Voluspa Jarpa, Johanna Calle, Juan Carlos Romero, Wilhelm Sasnal**). The second larger room upstairs zeroes in on

the city of São Paulo itself as a metaphor for modernist mega-cities in general with their beautiful alienation and moments of intense intimacy (**Tony Chakar, Ana Lira, Bruno Pacheco, Mark Lewis, Virginia de Medeiros, Chto Delat**).

Downstairs, the power of abstraction and shadows to tell stories of geographic displacement and political desire is reinforced, while the exhibition ends in a singular video work that combines fantasy, religious fervour and sublime destruction in one (**Walid Raad, Edward Krasinski, Wilhelm Sasnal, Danica Dakić, Yael Bartana**).

## NOTES ABOUT SELECTED ARTWORKS

**Éder Oliveira**  
Untitled, 2015

Based in Belém, Pará, Brazil, Éder Oliveira (1983, Nova Timboteua, Brazil) makes images of his immediate environment. The faces on the wall are taken from the sensationalist crime supplements distributed in his city. They are one of the very few public recognitions of a large part of the city's population – ethnically mixed, poor, marginalized youth who are caught up in the criminal system. At first, Oliveira painted these monumental images on the walls of his city. The paradox between their heroic size and anonymous appearance was striking. Today, they have entered the art spaces as visitors who both disturb the peace and celebrate their own existence for once.

**Qiu Zhijie**  
Maps, 2015

Qiu Zhijie (1969, Zhangzhou, China) maps uses the history and techniques of map

making, together with a Chinese ancient tradition of mapping imaginary places to create topographies of contemporary life and ideas, from the religious to the political.

**Grupo Contrafilé, Sandi Hilal & Alessandro Petti**  
Mujawara (in Arabic 'Neighbourhood Relationship') of the School Tree, 2014–15

Grupo Contrafilé (2000, Brazil), Sandi Hilal (1973, Beit Sahour, Palestine) and Alessandro Petti (1973, Pescara, Italy) combined their experiences of the land and land use in Brazil and Palestine. They produced a joint work that draws from the history of collectivity in marginalized communities in Brazil with the Arabic idea of 'mujawara' ('neighbourhood'), as an environment of libertarian, decolonising education. For the Biennial, a new mujawara was set up in the south of Bahia between Palestinian refugees, quilombolas, researchers, artists, indigenous people and members of the Landless Workers' Movement (MST). The tree and meeting under its shade became a symbol for the encounters and this has transformed into the suggested gathering under the tree you see here. The Programme in Time will be located here and at other moments an elegant book can be found under the tree, telling stories of the original project for children and adults.

**Graziela Kunsch and Lilian L'Abbate**  
**Kelian**  
Urbânia 5 magazine

Besides running the course Educators self-training with 31st Biennial educators, artist Graziela Kunsch and educator Lilian L'Abbate Kelian have developed

the 5th issue of Urbânia magazine focused in education for autonomy. The contents of the magazine are organized in eight sections: Counterschools; Hidden curriculum or through the cracks in the gates; We are all different; Another university; Counterspaces of learning; Where did free playing go?; To educate is to not fitting; and Institutional mediation and extra-institutional mediation. At the core of this publishing project is the notion of democratic education, that gathers formal and disobedient educational experiences structured as collective inventions that institute their own mechanisms, concepts and values and whose goal is the cooperative construction of knowledge.

### **Anna Boghiguián**

*Cities by the River*, 2014

Anna Boghiguián (1946, Cairo, Egypt) is a nomadic observer of the world whose work results in poetic reports of its condition. For *Cities by the River*, she drew and painted in small cafes in the centre of river cities and along the banks of the Nile, Ganges and Amazon, recording her impressions of the environment.

### **Nilbar Güreş**

*TrabZONE and other works*, 2014

Nilbar Güreş (1977, Istanbul, Turkey) work is a hybrid of inspirations from Turkey and Brazil. The series of photographs *TrabZONE*, of which only a part is shown, depicts slightly comic situations that the artist recreates, partly from her childhood memories and partly from her own imagination. The photographs playfully bring to the surface repressive codes around women that are still in force in Trabzon, a city where some of

the artist's Kurdish family live. A series of sculptures mix Turkish, Kurdish and Brazilian motifs, using the 'feminine delicateness' of embroidery and cloth to propose a game of concealment and revelation where eroticism is shown as an effective critical tool to fight the prejudices and crimes perpetrated against sexual and other social freedoms across different geographies.

### **Armando Queiroz, Almiros Martins & Marcelo Rodrigues**

*Ymá Nhandehetama [Once We Were Many]*, 2009

Almiros Martins is an indigenous Guarani from Bélem in northern Brazil. Together with Marcelo Rodrigues and the artist and writer Armando Queiroz (1968, Belém, Brazil) they produced the video *Ymá Nhandehetama* – Guarani for 'in the past we were many'. All three are involved with the history of exploitation and racism in the context of the Amazon. Negation is an essential strategy in their work, as well as the depiction of the cultural life of the marginalized and forgotten in the region.

### **Juan Pérez Agirregoikoa**

*Letra morta [Dead Letter]*, 2014

With *Letra morta*, Juan Pérez Agirregoikoa (1963, Donostia, San Sebastián) has made a film based on Pier Paolo Pasolini's *The Gospel According to St Matthew* from 1964, shot on the outskirts of São Paulo. Although the new film maintains some of the original's formal and aesthetic elements, the script has been rewritten to shift the focus toward some biblical verses that the Italian director had overlooked. These passages – for instance, the parable in which the successful investor is rewarded

and failure in business is punished – are, to Pérez Agirregoikoa's way of thinking, key to the discursive undergirding of Western capitalism.

### **Etcétera and León Ferrari**

**ERRAR DE DEUS. Diálogo "Palabras Ajenas"** [Palavras alheias] de León

Ferrari [GOD'S ERRING. A Dialogue with 'Palabras Ajenas' (Words of Others) by León Ferrari], 2014

Etcétera (1997, Buenos Aires, Argentina) have created a new installation using the work for the late León Ferrari (1920–2013, Buenos Aires, Argentina) as their inspiration. Both are from Buenos Aires and Ferrari was a strong influence on the development of the group. Here, Ferrari's *Petition to Abolish Hell* is brought together with the text of a play drawn from political speeches over the centuries and a series of his Christian inspired sculptures. Above the work, a dystopian global landscape hovers, observing mutely the struggles of humanity with gods and ideologies.

### **Gabriel Mascaro**

**Não é sobre sapatos [It is Not About Shoes]**, 2014

For *Não é sobre sapatos*, Gabriel Mascaro (1983, Recife, Brazil) traced films made during the explosion of protests in several Brazilian cities in 2013–14. As in other countries, protestors announced their actions via social networks, registering the presence as their collective body with their own cameras. At the same time, images were recorded by the police, inverting the celebration of the protest and using it for prosecution evidence. In this footage, many images of shoes are recorded because these are less

easy to change than t-shirts or tops and therefore are better legal evidence. Besides the film, a police document instructs undercover police spying on intellectual dissident groups. It would be funny perhaps, if it wasn't true advice for an agent of the state.

**Clara Ianni and Débora Maria da Silva Apelo [Plea]**, 2014

*Apelo* emerges from the urgent need to address the historic and ongoing institutionalization of violence in Brazil. Filmed in Dom Bosco Cemetery in São Paulo's outer limits, *Apelo* connects present-day acts of violence with those of the past through a speech. The cemetery was founded in 1971 to bury victims of the regime, most of whom were disappeared by the state. The speaker and co-author is Débora Maria da Silva, whose son was murdered in 2006 by violent police death squads. Today, the cemetery is still used for the many new victims of police and gang warfare in São Paulo's favelas. Da Silva currently leads the Mães de Maio [Mothers of May] movement, who demand investigation and justice into their children's deaths.

### **Voluspa Jarpa**

**Histórias de aprendizagem [Learning Histories]**, 2014

*Histórias de aprendizagem* is a labyrinthine installation comprising, on the one hand, CIA documents on the last dictatorship in Brazil (1964–85) declassified a few years ago by the US government and, on the other, documents from the Brazilian secret service produced during the mandates of Getúlio Vargas (1951–54) and João Goulart (1961–64). The display also includes documents

on the latter's exile in Uruguay until he was allegedly assassinated in Argentina in 1976, within the frame of Operation Condor, a coordinated plan hatched by the dictatorships in the Southern Cone of South America. Voluspa Jarpa (1971, Rancagua, Chile) has created many works based on archives declassified by the USA relating to Chile and other Latin American countries. In all cases, she analyses what has been erased and draws attention to the image of the document, an image that engages with the construction of visibilities and the poetical and political potential of the archive, always casting a shadow on the present.

**Wilhelm Sasnal**  
**Black Back**, 2012

The painting *Black Back* is a monumental yet intriguing image. The taut, stretched muscles seem to anticipate abuse, something that black bodies has often experienced as a ritual of humiliation and slavery. At the same time, it is an image of strength and also a gesture of refusal, turning its back to the exhibition as a statement of rejection of what is shown here.

**Juan Carlos Romero**  
**Violencia [Violence]**, 1973–77

*Violencia* is an installation, originally created in 1973, at a time of profound institutional, ideological and social crisis in Argentina. During this period the country was under military rule and, with the ex-president Perón about to return after a long exile, debates raged on the formation of a popular national government, the profile of a New Left and the need for armed struggle.

*Violencia* summarises all these issues and condenses all the artist's fields of activity. The result is a simple visual statement as the backdrop to an archive of press images of the social conflict at the time. Juan Carlos Romero's (1931, Avellaneda, Argentina) observation of the ultimate force of both change and oppression still seems valid in the context of contemporary Latin America and many other places in the world today.

**Tony Chakar**  
**On Other Worlds That Are On This One**, 2014

An architect by training, Tony Chakar (1968, Beirut, Lebanon) takes photographs that are usually not focused on people but on the city and environment. However, when processing them on his computer, a facial recognition programme is activated that elevates passing strangers to the subjects of the images. Sometimes it is not even faces but random features that the software identifies, discovering on its own the 'human' in the digital without the intention of the photographer. Chakar is interested in this mistranslation from the physical to a hyper-technological world where glitches like this are bound to happen to break the hyper-rational logic of the digital space-time continuum. The artist adds poetic texts to the images as a way to respond to the computer – in this way finding his own form of mistranslation, where a crack in this world might give an insight into another.

**Ana Lira**  
**Voto! [Vote!]**, 2012

After the 2012 mayoral election in Recife, Ana Lira (1977, Caruaru, Brazil)

started documenting obsolete campaign materials, abandoned by candidates and appropriated by the population through anonymous interventions. Aided by the passage of time, the colours erode the eloquence of the slogans, and ripping parts of the advertisements or covering them with graffiti created a layer of critical information. This allowed the citizens' point of view to shine through in the face of the profound crisis of political representation in Brazil and the world at large. The results of Lira's study were edited and processed into combinations of torn and fading faces and statements, discovering an aesthetic value in the breakdown of the image as well as providing the chance to look behind the mask and discover for ourselves whatever truths might thus be revealed.

### **Bruno Pacheco**

#### **Ponto de encontro [Meeting Point], 2014**

Bruno Pacheco's (1974, Lisbon, Portugal) canvases explore the formation of collectives and their different modes of operation. In the images, gatherings of people occupy the entire canvas space, in what appears to be somewhere between a protest, a rave and a social gathering. In the context of the economic and socio-political instability of the twenty-first century, collective action can be both hopeful and threatening; yet to urge to gather seems universal in humans. As outside observers though, we can't tell why these collectives have mobilized and if they exist for themselves or to impress others.

### **Mark Lewis**

#### **Above and Below the Minhocão, 2014**

*Above and Below the Minhocão* is an 11 minute film documenting the imagined story of the late discovery of moving image technology in our contemporary moment. The camera is therefore playing a naïve but intelligent actor, searching for the limits of its capacity as it follows with curiosity the activities on this unusual, pedestrianized stretch of motorway in São Paulo. It finds a beauty and solace in this ultimate modernist city, one that today is barely able to cope with contemporary reality.

### **Virginia de Medeiros**

#### **Sergio e Simone [Sergio and Simone], 2007-14**

In 2006, Virginia de Medeiros (1973, Feira de Santana, Brazil) met Simone, a transvestite who was living in Ladeira da Montanha, one of the most run-down areas of the city of Salvador. Medeiros began documenting aspects of Simone's day-to-day life in video. About a month later, Simone suffered convulsions as a result of her crack use, followed by a mystical delirium in which she found God. After this incident, in which she 'died of an overdose', Simone reclaimed the name Sergio and set out on a religious mission. Sergio narrates for the camera the story of his transformation and his new identity. Eight years later, in 2014, de Medeiros re-established contact with Sergio, who, during a brief relapse, became a *pai-de-santo*, a priest of the *candomblé* religion, creating his own house of worship where he assumes the identity of both Sergio and Simone. The 3-channel film reflects the constant process of physical and spiritual transformation against

the backdrop of a unique city, always suggesting the difficulty of configuring another existence within a binary society that demands we be one thing or another.

### **Chto Delat?**

**The Excluded. In a Moment of Danger,**  
2014–15

The art collective Chto Delat? [What is to be done?] explore the fraught history of the prison and presents it as a key to a number of tense historical moments, when competing visions of the world were at stake. The film focuses on the prison as a place of discipline and isolation from society – both a punishment for wrongdoing and a dumping ground for those who do not fit within a given social consensus. Working with untrained actors, the 4 channel work combines theatrical moments with images of everyday street life in Russia. Posing questions about the general nature of resistance, repression and disagreement, the film is the latest in a series of dramatic works that use song and movement to talk about contemporary dilemmas.

### **Walid Raad**

**Letters to the Reader,** 2014

*Letters to the Reader* is part of the ongoing art project *Scratching on Things I Could Disavow*, initiated in 2007, and which responds to the recent emergence of large new infrastructures for 'Islamic' contemporary and modern 'Arab' art. The work consists of a number of prefabricated wall samples for a new Museum of Modern Arab Art in São Paulo – or it could also be for Amman or Doha or Abu Dhabi or Beirut or Marrakech or

Hong Kong or New York. The work is led by the conviction that many so-called 'Modern Arab artworks' will lack shadows when displayed in the new museum. In anticipation of this situation, the project attempts to anticipate this shadow-less condition by coming up with possible material antidotes and dealing with the hallucinatory results.

### **Edward Krasieński**

Edward Krasieński (1925, Luck – 2004, Warsaw, Poland) lived in Warsaw for most of his life, and in his work he always responded to his immediate situation. As an artist, Krasieński was always seeking to use play and performance as a way to escape the heaviness of his situation, whether in his engagement with art and its materiality, or in his relationship to the authorities. He was fascinated by the potential misuse of everyday objects and sought to transform them into magical configurations, giving them an almost mystical presence. These historic works respond to the aesthetics of the time yet their precarious playfulness continue to have a vivid resonance for today. There is a close relation to Walid Raad's work here, where changing histories bestow or remove the shadows from artworks. The staged photographs of the artist with his sculptures are mostly from the 1960s and were taken by his friend and collaborator Eustachy Kossakowski.

### **Johanna Calle**

**Countables (from the series  
'Imponderables'),** 2008

The suite of drawings *Imponderables* consists of disjointed or broken grilles that bring to mind various everyday

structures, such as of urban grids, railings or bars on a window. However, the starting point for these drawings lies somewhere else: Johanna Calle (1965, Bogotá, Colombia) reproduces the grid-like structure of accountancy ledgers with wire and then transfers them to cardboard. Thanks to this simple act of decontextualisation, the iconic and symbolic resonances of the broken grille are multiplied, but the literal backdrop is maintained: once the accountancy grid is distorted, so too are the numbers it contains and, by metaphoric extension, the economic order that both the small shopkeeper and big multinationals strive to keep under control.

**Danica Dakić**  
**Céu [Heaven], 2014**

For *Céu*, Danica Dakić's (1962, Sarajevo, Bosnia Herzegovina) starting point is the delicate Art Nouveau building of a traditional Italian school in the immigrant neighbourhood of Bom Retiro, São Paulo. The European-like architecture in a modern South American metropolis impressed Dakić as a place that carries a forgotten memory and as a continuity that Europe lacks. The name of the film is the same as the last square in a game of hopscotch and it returns to this idea of 'heaven' not only as a square painted on the floor or the place of the afterlife, but a somewhere for the children to invent, between dream and trauma.

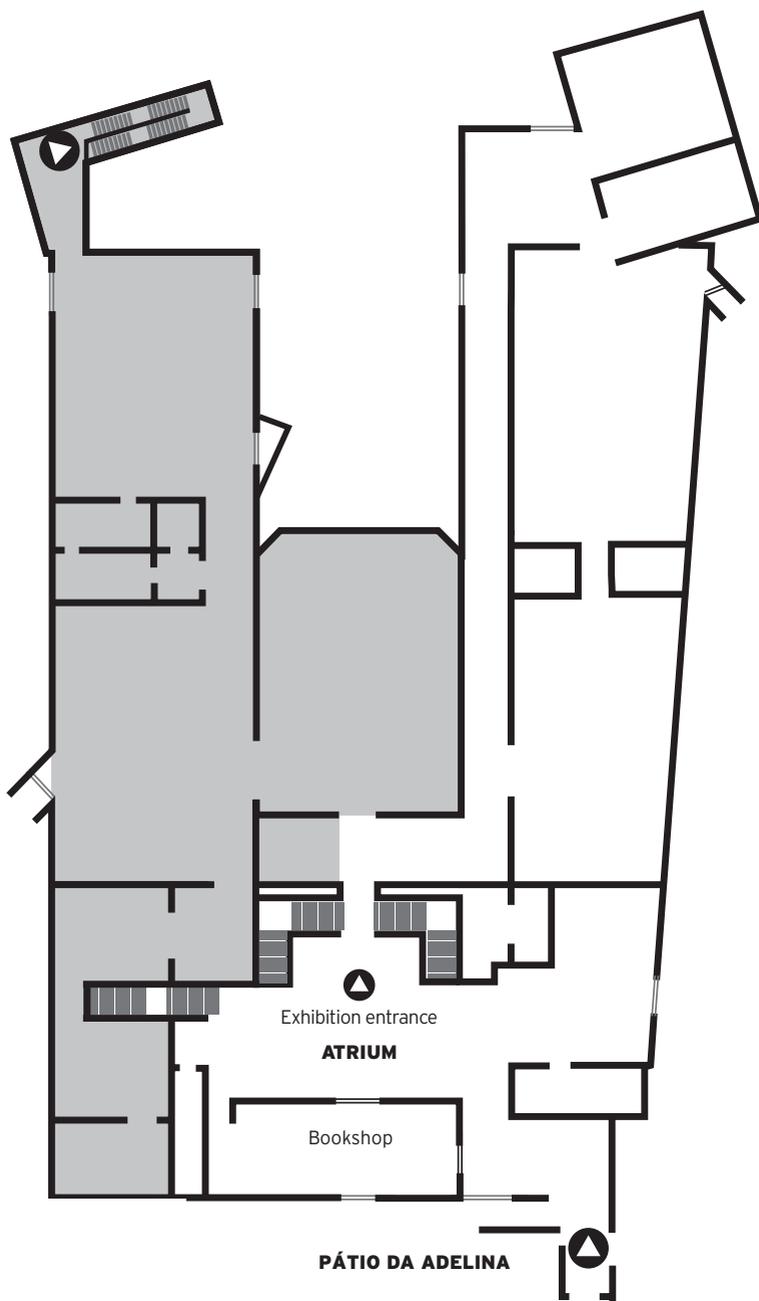
**Wilhelm Sasnal**  
**Christopher Columbus, 2014**

This painting reflects on American colonialism in the form of Columbus's burial memorial in Seville cathedral.

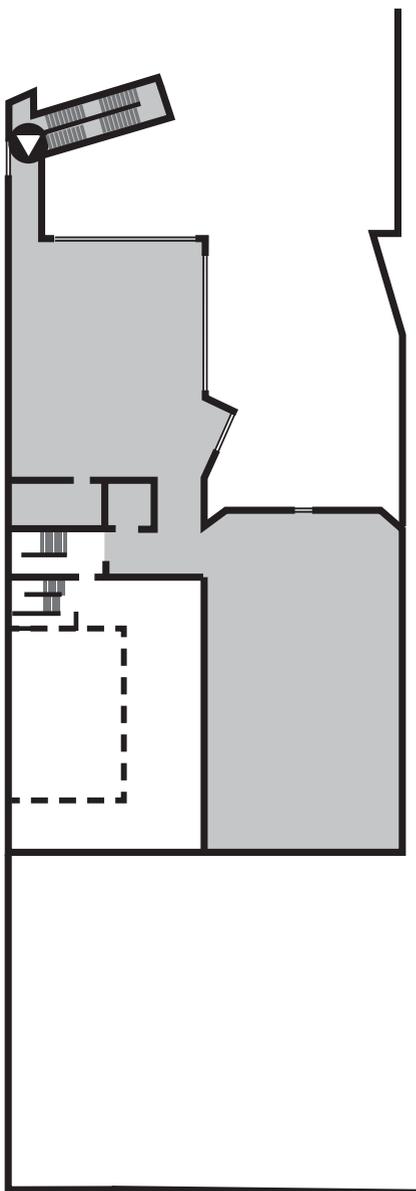
Detached from its sacred setting and stripped of all ornamentation, this tribute to a man who 'discovered' America seems to come alive. The pall-bearers appear to carry the burden of his legacy anew and the flaming colours suggest both celebration and pride and the possibility of a hellish destination. As with much of Wilhelm Sasnal's (1972, Tarnów, Poland) work, this ambivalence remains unresolved.

**Yael Bartana**  
**Inferno [Hell], 2013**

In *Inferno*, Yael Bartana (1970, Afula, Israel) films the inauguration of a grand temple, followed by its immediate destruction and the worship of its debris. The starting point is the construction of a replica of Solomon's Temple in São Paulo, by the Universal Church of the Kingdom of God, with stones imported from Israel. Inverting the traditional path taken by pilgrims, the church intends to literally bring part of the 'holy land' to the city of São Paulo, as a way of recuperating faith in big cities characterized by their secularity. The first Temple was built by Solomon in Jerusalem and destroyed in 584 BCE. The second Temple was erected on the same spot in 64 CE and also later destroyed. Many evangelicals support the construction of a third temple that they imagine will speed the arrival of the Messiah. In what she calls a 'pre-enacting', the artist documents, between the forgetting and celebration of a fantasized past, the way that history is written and religions are founded.



**Museum entrance**  
Floor 3



Floor 1

## LIST OF WORKS

**Edward Krasiński**

**Eustachy Kossakowski**

Photographs, 1963–64

B/w photos of the performance

Photo by Eustachy Kossakowski © Hanna Ptaszkowska, Archive Museum of Modern Art in Warsaw

**Edward Krasiński**

Untitled, 1964

Metal cable with endings painted red and white

Courtesy Paulina Krasińska and Foksal Gallery Foundation, Warsaw

**Edward Krasiński**

Composition in Space, 1964

Wood painted black and white, metal wire with endings painted red

Courtesy Paulina Krasińska and Foksal Gallery Foundation, Warsaw

**Edward Krasiński**

Spear, 1964

8 wooden pieces painted black, white and red, metal wire

Courtesy Paulina Krasińska and Foksal Gallery Foundation, Warsaw

**Edward Krasiński**

**Eustachy Kossakowski**

Spear, 1964

B/w photographs

Photo by Eustachy Kossakowski © Hanna Ptaszkowska, Archive Museum of Modern Art in Warsaw

**Edward Krasiński**

Composition in Space, 1964

Wood painted black and red, metal wire

Courtesy Paulina Krasińska and Foksal Gallery Foundation, Warsaw

**Edward Krasiński**

Object in Space, 1964–65

8 wooden pieces painted black, white and red, metal cable

Courtesy Paulina Krasińska and Foksal Gallery Foundation, Warsaw

**Edward Krasiński**

Untitled, 1965

Wooden plate painted black, pink and red, metal cable

Courtesy Paulina Krasińska and Foksal Gallery Foundation, Warsaw

**Edward Krasiński**

**Eustachy Kossakowski**

Intervention 4, Zig-Zag, Studio Warsaw, 1969

B/w photographs

Photo by Eustachy Kossakowski © Hanna Ptaszkowska, Archive Museum of Modern Art in Warsaw

**Edward Krasiński**

**Eustachy Kossakowski**

J'ai perdu la fin!!! [I lost the end!!!], 1969

B/w photographs

Photo by Eustachy Kossakowski © Hanna Ptaszkowska, Archive Museum of Modern Art in Warsaw

**Edward Krasiński**

**Eustachy Kossakowski**

Intervention 4, Zig-Zag, Foksal Gallery, 1969

B/w photographs

Photo by Eustachy Kossakowski © Hanna Ptaszkowska, Archive Museum of Modern Art in Warsaw

**Juan Carlos Romero**

Violencia [Violence], 1973–77  
Letterpress and digital print on paper, reproducing newspaper articles and pile of posters for distribution (digital prints)  
Coll. of the artist

**Cildo Meireles**

Zero Dollar Zero Cent, 1974/78  
Notes and coins  
Coll. Fundação de Serralves – Museu de Arte Contemporânea, Porto. Artist Donation 2000.

**León Ferrari**

The Last Supper, 2000  
Ceramics, frying pan  
Coll. Ferrari Family

**León Ferrari**

Hell, 2000  
Image of a Saint (Virgin Mary) and grater  
Coll. Ferrari Family

**León Ferrari**

L'Osservatore Romano, 2001  
Digital prints on paper  
Coll. Ferrari Family

**Wilhelm Sasnal**

Black Olympics, 2001/12  
Oil on canvas  
Courtesy of the artist and Foksal Gallery Foundation, Warsaw

**León Ferrari**

Human Rights Declaration, 2003  
Feeding bottle and photocopy  
Coll. Ferrari Family

**León Ferrari**

Spit with image of Bush, 2003  
Coll. Ferrari Family

**León Ferrari**

Untitled, 2003  
Object with toy, wheel and cross  
Coll. Ferrari Family

**León Ferrari**

Untitled, 2005  
Plastic and metal  
Coll. Ferrari Family

**Nilbar Güneş**

Self-Defloration, 2006  
Mixed media on fabric  
Courtesy of the artist, Rampa, Istanbul and Galerie Martin Janda, Vienna

**León Ferrari**

Jesus at war, 2007  
Plastic  
Coll. Ferrari Family

**Virgínia de Medeiros**

Sergio e Simone [Sergio and Simone], 2007–14  
HD video, triple projection, 10'  
Courtesy of the artist

**Johanna Calle**

Countables (from the series 'Imponderables'), 2008  
Wire mesh and copper on paper  
Coll. of the artist

**Armando Queiroz**

Almires Martins  
Marcelo Rodrigues  
Ymá Nhandehetama [Once we were many], 2009  
Video, sound, colour, 8'20"  
Coll. of the artists

**Agnieszka Piksa**

It's Just the Spin of Inner Life, 2011/14  
Printed book  
Published by: culture.pl

**Wilhelm Sasnal**

Black Back, 2012  
Oil on canvas  
Courtesy of the artist and Foksal Gallery Foundation, Warsaw

**Ana Lira**

Voto! [Vote!], 2012  
Digital photographs printed on paper  
Coll. of the artist

**Johanna Calle**

Perimeters II (Logs), 2012  
Typed text on old notarial ledger  
Coll. of the artist

**Yael Bartana**

Waiting for the Messiah, 2013  
Pigment print on paper  
Coll. of the artist

**Yael Bartana**

Inferno [Hell], 2013  
Single-channel video, 18'7" (loop), colour, sound  
Courtesy Petzel Gallery, New York, Annet Gelink Gallery, Amsterdam and Sommer Contemporary Art, Tel Aviv

**Graziela Kunsch**

Lilian L'Abbate Kelian  
Magazine Urbânia 5, 2014  
Printed magazine  
Courtesy of the artists

**Voluspa Jarpa**

Histórias de aprendizagem [Histories of Learning], 2014  
Cutout acrylic plates  
Coll. of the artist  
Courtesy Galeria Isabel Aninat, Santiago do Chile

**Clara Ianni**

Débora Maria da Silva  
Apelo [Plea], 2014  
Video, colour, sound, 13'39"  
Coll. of the artists

**Gabriel Mascaro**

Não é sobre sapatos [It's not About Shoes], 2014  
Photograph and video, loop, 13'  
Coll. of the artist

**Bruno Pacheco**

Ponto de encontro [Meeting Point], 2014

Oil on canvas

Courtesy of the artist, Hollybush Gardens, London and Galeria Filomena Soares, Lisbon

**Nilbar Güreş**

Rose of the big shoe, 2014

Wire, ribbon, modeling clay, single nr. 41 male shoe, ceramic object, pedestal

Courtesy of the artist, Rampa, Istanbul and Galerie Martin Janda, Vienna

**Nilbar Güreş**

Promising Hands, 2014

Metal structure, fibers, fabric, commitment bamboo ring, cotton

Courtesy of the artist, Rampa, Istanbul and Galerie Martin Janda, Vienna

**Nilbar Güreş**

Escaping cactus, 2014

Fabric object with metal structure, fibers, fabric, ceramic pot, chain, soil

Courtesy of the artist, Rampa, Istanbul and Galerie Martin Janda, Vienna

**Nilbar Güreş**

Wildness, 2014

Acaia building model, palm tree, photograph

Courtesy of the artist, Rampa, Istanbul and Galerie Martin Janda, Vienna

**Danica Dakić**

Céu [Heaven], 2014

Video, sound, colour, 10'53"

Courtesy of the artist and Gandy Gallery, Bratislava

**Mark Lewis**

Above and Below the Minhocão, 2014

Video 5 k transferred to 2k, 11'14"

Courtesy of the artist and Daniel Faria Gallery, Toronto

**Walid Raad**

Letters to the Reader (1864, 1877, 1916, 1923), from the series 'Untitled, Walls', 2014

Cutout and painted wooden plates

Courtesy Sfeir-Semler Gallery Hamburg and Beirut

**Juan Pérez Agirregoikoa**

Letra morta [Dead letter], 2014

Video, sound, b/w, 27'

Courtesy of the artist

**Etcétera****León Ferrari**

ERRAR DE DEUS. Diálogo "Palabras Ajenas" [Palavras alheias] de León Ferrari GOD'S ERRING. A Dialogue with 'Palabras Ajenas' [Words of Others] by León Ferrari), 2014  
Participatory installation

A project by Etcétera

Texts by Franco Berardi 'Bifo', Loreto Garín Guzmán and Federico Zuckerfeld

Graphic design Hernán Cardinale

Covers Federico Cimatti

Architecture Antoine Silvestre

Technological development Facundo Suasnabar, Fernando

Nicolosi, with the support of Muntref/UNTREF

Voices Cleyton Vieira, Carolina Furlan

Acknowledgements Fundación Augusto y León Ferrari

**Bruno Pacheco**

Ponto de encontro [Meeting Point], 2014

Oil on canvas

Courtesy of the artist, Hollybush Gardens, London and Galeria Filomena Soares, Lisbon

**Tony Chakar**

Of Other Worlds that Are In this One, 2014

Photographic prints on aluminium, self-adhesive vinyl text

Coll. of the artist

**Wilhelm Sasnal**

Columbus, 2014

Oil on canvas

Courtesy of the Artist and Foksal Gallery Foundation, Warsaw

**Anna Boghiguan**

Cities by the River, 2014

Mixed media on paper

Coll. of the artist

**Chto Delat**

The Excluded. In a Moment of Danger, 2014–15

Wall painting, video, sound, colour, 60'

Coll. of the artists

**Contrafile**

Sandi Hilal and Alessandro Petti

Mujawara (in Arabic 'Neighbourhood Relationship') of the School Tree, 2014–15

Tree and wooden benches

Coll. of the artists

**Qiu Zhijie**

Maps, 2015

Rice paper Xuan semi-transparent

Coll. of the artist

**Éder Oliveira**

Untitled, 2015

Urban intervention, wall painting

Coll. of the artist

**León Ferrari**

Untitled (Financial Hell, from the series 'God's Erring'), c. 2000

Glass jar with matches and ceramic

Coll. Ferrari Family

**León Ferrari**

Untitled, c. 2004

Object, toy, wheel, cross

Coll. Ferrari Family

**León Ferrari**

Untitled, n.d.

Plastic bottle with match and image of Jesus

Coll. Ferrari Family

**León Ferrari**

Untitled, n.d.

Mouse trap, photo of Videla

Coll. Ferrari Family

## PROGRAMME IN TIME

The presentation of 'How to (...) things that don't exist' at the Serralves Museum of Contemporary Art features the **Programme in Time**, a specially curated series of discussions that will unfold over three moments during the course of the exhibition. The programme was founded on extensive curatorial research in Porto and Lisbon, which included meetings with young artists, activists and researchers, and visits to artist-run spaces, universities and art cooperatives. It will focus on important themes that shape this project: On Education, Reverse Colonialism and The Right to the City: Criminalization of the Poor.

### The São Paulo Biennial

Conference by Fabio Cypriano

02 OCT (Fri), 18h30

### On Education: Art and Participatory Education

03 OCT (Sat), 14h30

**Participants:** Cayo Honorato (Brazil), Graziela Kunsch (Brazil), Alessandro Petti (Italy), Isshaq Al-Barbary (Palestine), Cibeles Lucena – Grupo Contrafilé (Brazil)

**Moderation:** Liliana Coutinho (Portugal)

The symposium 'On Education: Art and Participatory Education' will begin with an exploration of the strategies of the education and mediation programme in the 31st São Paulo Biennial and move out from there to wider art education issues. Education within a mega-exhibition with a huge visitor base demands different kinds of approaches yet nevertheless strives to provide meaningful encounters for people with art and the public exhibition. The symposium will attempt to analyse the success of different educational strategies in terms of engagement and experimentation. In particular, education will be discussed in the light of the complex and pluralistic tradition of radical education, including the diverse legacies of Paulo Freire, Ivan Illich and Henry Giroux.

Is it possible for biennials and/or museums to learn from this radical education tradition that is anti-hierarchical, politically engaged and participatory? Given that its intentions are closely related to the struggles of the poor and powerless for equality and rights, how can art institutions shape their programmes to take account of its potential? How can its critique of traditional education practice be implemented in art exhibition programmes? The symposium will examine both the regular education programme developed by the São Paulo Biennial Foundation and other strategies developed by participating artists and curators that attempted different ways to address communities and urban cultures.

### Reverse Colonialism

31 OCT (Sat), 15h00

**Participants:** José Neves (Portugal), Lúcia Afonso (Portugal), Manuela Ribeiro Sanches (Portugal), Filipa César (Portugal)

**Moderation:** Marta Lança (Portugal)

The economic crisis in Portugal has sent the Portuguese to the shores of former colonies in search of employment, as evidenced in a number of articles circulated in the international press over the last years. At the same time, investments from Brazil and Angola are becoming increasingly important to the Portuguese economy. A common expression among the Portuguese is 'we're being colonized after 500 years by them', referring to such investments in the Portuguese economy. While it is true that wealthy, politically powerful Angolans have been buying up parcels of Portuguese companies, this does not equal colonization by a long shot. Angolans are not, for example, creating settler colonies in Portugal, or changing the nature and character of local institutions of education, government and culture.

Considering 'Reverse Colonialism' means taking the centre of attention away from Portugal or Europe and placing it in two particular former colonies, Angola and Brazil. In this process, the needs and histories of Angola and Brazil need to be understood

at least as much as the economic decline of Portugal. These two colonies were indeed the jewel in the Portuguese imperial crown and their relationships with Portugal were never straightforwardly economic. For hundreds of years Portugal might have exploited the former colonies through the slave trade, forced labour and unequal terms of trade, but it also invested its identity and fantasies in these places. The symposium will look at the contemporary artistic understandings of the colonial link, both at the level of art production and institutional development.

### **Right to the City: Criminalization of the Poor**

12 DEC (Sat), 15h00

**Participants:** Carolina Christoph Grillo (Brazil), José António Pinto (Portugal), Raquel Rolnik (Brazil), Luís Fernandes (Portugal)

**Moderation:** Amarante Abramovici (Portugal)

This symposium will be the third in the 'Right to the City' series that began during the course of the 31st São Paulo Biennial. 'Right to the City' will continue its investigation into the hostile language and militarized management of urban spaces that are visible in globalized cities everywhere today. It will debate the meanings and effects of the security-driven logic that rules the management of cities and their spaces, populations, manners and movements. While the evidence is plentiful, the nexuses that articulate the government of security, the government of urban spaces and the strategies of privatisation of public space still remain to be understood as strategies of power, violence and production of markets.

In Serralves, the aim of the project is to discuss the connections between urban development and citizens' rights in both Brazil and Portugal. We will analyse current crowd control politics regarding the criminalization of the poor and the militarization of the police in both Brazilian and Portuguese cities. The symposium brings together artists, activists and academics from Portugal and Brazil.

## **GUIDED TOURS**

**With Charles Esche and Galit Eilat**

Exhibition curators  
03 OCT (Sat), 18h30

**By Paulo Jesus**  
Museum Educator  
11 OCT (Sun), 12h00

**By Ricardo Nicolau**  
Curator of Serralves Museum of Contemporary Art  
*Exclusive for Members*  
29 OCT (Thu), 19h30

**By Raquel Sambade**  
Museum Educator  
08 NOV (Sun), 12h00

## **EVENTS**

**Readings in the Museum**  
Partnership with 'Reading in the Monastery',  
São João National Theatre, Porto  
06 DEC (Sun), 11h00

'How to (...) things that don't exist, an exhibition developed out of the 31st São Paulo Biennial', is curated by Charles Esche, Galit Eilat and Oren Sagiv, assisted by Serralves curators Ricardo Nicolau and Paula Fernandes, and organized by the Fundação Bial de São Paulo in collaboration with the Serralves Museum of Contemporary Art, Porto. The 31st São Paulo Biennial was additionally curated by Nuria Enguita Mayo and Pablo Lafuente with Benjamin Serrousi and Luiza Proença.

**Exhibition coordination:** Paula Fernandes

**Registrar:** Inês Venade

**Installation team:** João Brites, Ricardo Dias, Ruben Freitas, Carlos Lopes, Luís Magalhães, Adelino Pontes, Artur Ruivo, Lázaro Silva

**Video:** Ana Amorim, Carla Pinto

**Sound:** Nuno Aragão

**Light:** Rui Barbosa

## PROGRAMME IN TIME

**Concept:** Liliana Coutinho, Galit Eilat, Charles Esche, Ricardo Nicolau

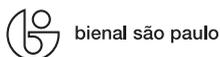
**Head of Education:** Denise Pollini

**Production:** Diana Cruz, Cristina Lapa

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PARKING Entrance by Largo D. João III (next to the École Française)