



Università  
Ca' Foscari  
Venezia

Dipartimento di Studi Umanistici



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# Dalla Biennale alle biennali. Il desiderio impossibile

## From Biennale to Biennials. The Impossible Desire

26 – 28 April 2023

Università Ca' Foscari Venezia, Venice  
Ca' Dolfin, aula magna "Silvio Trentin"

### Wednesday, 26 April

10.00 **Institutional Greetings**

Caterina Carpinato - Prorettrice alla Terza Missione,  
Università Ca' Foscari Venezia

Giovanni Vian - Direttore del Dipartimento di Studi  
Umanistici, Università Ca' Foscari Venezia

Debora Rossi - Responsabile Archivio Storico della  
Biennale di Venezia

10.30 – 11.00 **Introduction**

Stefania Portinari - Università Ca' Foscari Venezia

Vittorio Pajusco - Università Ca' Foscari Venezia

Anita Orzes - Universidad de Barcelona / Université  
Grenoble Alpes

11.00 – 13.00 **Panel 1 - Biennials, biennials,  
biennials...**

Chair: Stefania Portinari

Nuria Querol (Goldsmiths, University of London)

Southern Biennales in India: Paradoxes and

Impossible Desires in Global Art and Politics

Kristian Handberg (University of Copenhagen)

The Socialist Biennial between Art and Politics: The  
case of Danish artists at biennials in the GDR, 1965-  
1989

Irene Quarantini (Sapienza Università di Roma)

Appeal for a possible alternative: micro-history of the  
Arab Biennale 1974 - 1976

Nathalie Zonnenberg (Open Universiteit)

The Biennale model: Key to Success or Recipe for  
Disaster? The Sonsbeek 20-24 Affair

15.00 – 16.00 **Panel 2 – Brazil and the Biennial  
'Condition'**

Chair: Vinicius Spricigo

Tatiane de Oliveira Elias (Universidade Federal de  
Santa Maria)

As Bienais brasileiras e a geopolítica

Dária Jaremtchuk (Universidade de São Paulo)

The Museum of Modern Art of New York at the São  
Paulo Biennials: 1951-1961.

16.15 – 17.45 **Panel 3 – Biennials of Engraving**

Chair: Stefania Portinari

Mariagrazia Muscatello (Universidad de Chile /  
Università Ca' Foscari Venezia)

Le biennali cilene nel contesto latinoamericano dal  
1963 al 1990

Wiktor Komorowski (The Courtauld Institute of Art,  
London)

The Inrush and Regress of Modernity: The Demise of  
Krakow's International Biennale of Graphic Arts

Alessia Del Bianco (Accademia di Belle Arti, Venezia)

Le Biennali di Incisione Italiana Contemporanea  
all'Opera Bevilacqua La Masa, 1955-1968

### Thursday, 27 April

10.00 – 11.30 **Panel 4 – The Geopolitics of  
Biennials**

Chair: Stefania De Vincentis

German Alfonso Nunez (University of the Arts,  
London)

The biennale as a bureau de change: symbolic  
exchange, the Cultural Cold War, and the case of the  
planned US exhibition in the X São Paulo Biennale  
Ana Eres (University of Belgrade)

The Shifting Policies of Representing Conceptual  
Art from Yugoslavia at Biennials in the 1970s: An  
Overview

Luca Palermo (Università degli Studi di Cassino e del  
Lazio Meridionale)

A Sud dell'impero. Le "altre" Biennali tra  
anticolonialismo e postcolonialismo (1951-1987)

12.00 – 13.00 **Panel 5 – Assembling and  
Disassembling: National Pavilions**

Chair: Anita Orzes

Laura Moure Cecchini (Università degli Studi di  
Padova)

Between Discrimination and Self-Exclusion: Latin  
America at the Venice Biennale in the First Decade of  
the Fascist Regime

Marina Martin Barbosa (Independent Researcher /  
Photo Elysée Lausanne)

Brazil in the "renewed international solidarity" of  
biennials

15.00 – 16.15 **Here and There: Exchanges between  
Italy and Brazil from the Biennials (1948-1952)**

Chair: Anita Orzes

Conversation: Vinicius Spricigo (Universidade  
Federal de São Paulo) and Ana Magalhães (Museu de  
Arte Contemporânea – Universidade de São Paulo)

16.30 – 18.30 **Panel 6 - São Paulo Biennial:  
Multidirectional Wefts**

Chair: Vittorio Pajusco

Maria de Fátima Morethy Couto (Universidade  
Estadual de Campinas)

The Pan-American Union and the São Paulo Biennial  
(1955-1967): geopolitical arrangements in defense of  
modern art

Tálisson Melo de Souza / Marina Mazze Cerchiaro  
(Universidade de São Paulo)

The international awards at the Bienal de São Paulo  
(1951-1979): circulation, prestige and symbolical  
cartographies of art

Gabriela Saenger Silva (Liverpool John Moores  
University)

Archaeology of engagement and discursive practices  
in biennials: São Paulo Biennial

Sileno Salvagnini (già Accademia di Belle Arti,  
Venezia)

Focus on the exchanges between Italian Artists and  
São Paulo Biennial from several Italian Archives

### Friday, 28 April

10.00 – 12.00 **Panel 7 – Biennials as Interfaces  
of Dimensions**

Chair: Marianna Rossi

Giulia Pollicita (University of the Arts London)

Locating Representations: Biennials as Vectors of  
National, International, and Transnational Art  
Ecosystems

Francisca Gigante Godinho da Silva  
(Universidade Nova de Lisboa)

Tensions between the national and international  
dimension at the Venice Biennale and  
documenta in Kassel in postwar Europe: the  
1980s

Francesca Della Ventura (University of  
Cologne/ Università degli Studi del Molise)

The Future of the Biennales: Curating Art  
Collectives between Global Art and Contestation

Yannick Le Pape (Musée d'Orsay, Paris)

The flags and the flow. A critical story of the  
Biennale di Venezia, from local gardens to global  
village

12.00 – 12.30 **Closing words**

#### Discussant

Sabina Laura De Stefano (Università Ca' Foscari Venezia),  
Fabio Fantuzzi (Università Ca' Foscari Venezia), Sen Fu  
(Università Ca' Foscari Venezia), Yaning Zhu (AAIE Center  
for Contemporary Art, Roma)

#### Convegno Internazionale a cura di

Anita Orzes, Vittorio Pajusco, Stefania Portinari

#### Comitato Scientifico

Olga Fernández López - Universidad Autónoma de Madrid

Ana Magalhães - Museu de Arte Contemporânea da  
Universidade de São Paulo

Anita Orzes - Universidad de Barcelona / Université  
Grenoble Alpes

Vittorio Pajusco - Università Ca' Foscari Venezia

Stefania Portinari - Università Ca' Foscari Venezia

Vinicius Spricigo - Universidade Federal de São Paulo



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Gli studenti della laurea magistrale in Storia delle arti e della laurea  
triennale in Conservazione (indirizzi Arte, EGArt e Tars) potranno  
ottenere 1 cfu come Attività sostitutiva di tirocinio.