

33



Ministry of Culture, Fundação Bienal de São Paulo and Itaú present

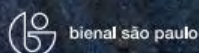
33 bienal são paulo [affective affinities] 2018 catalogue

artist's books and posters:

alejandro cesarco*
alejandro corujeira
aníbal lópez
antonio ballester moreno*
bruno moreschi
claudia fontes*
denise milan
feliciano centurión
lucia nogueira
luiza crosman
mamma andersson*
maria laet
nelson felix
siron franco
sofia borges*
tamar guimarães
vânia mignone
waltercio caldas*
wura-natasha ogunji*

+ 33 bienal poster

* artist-curators



MINISTÉRIO DA CULTURA GOVERNO FEDERAL



tie

a group of people standing in a field



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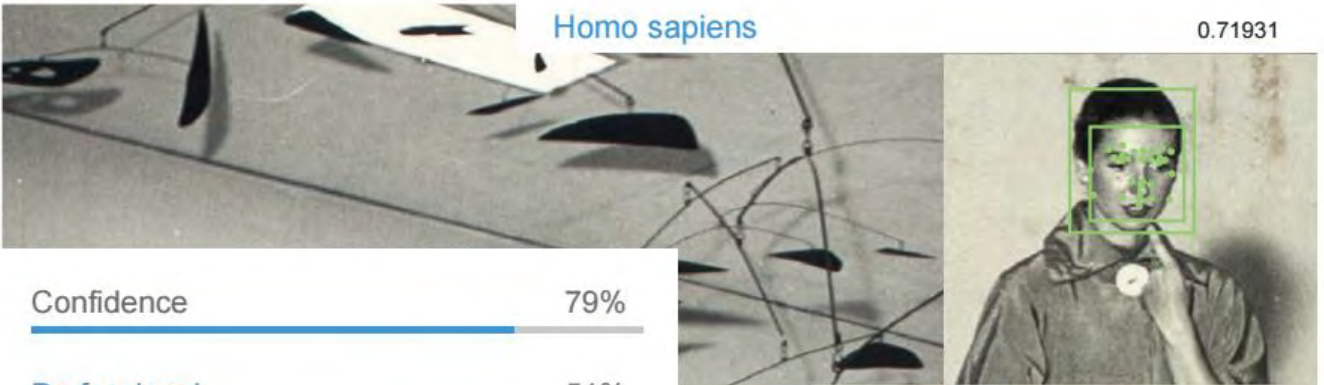
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a group of men (1 latino) standing next to each other

Homo sapiens

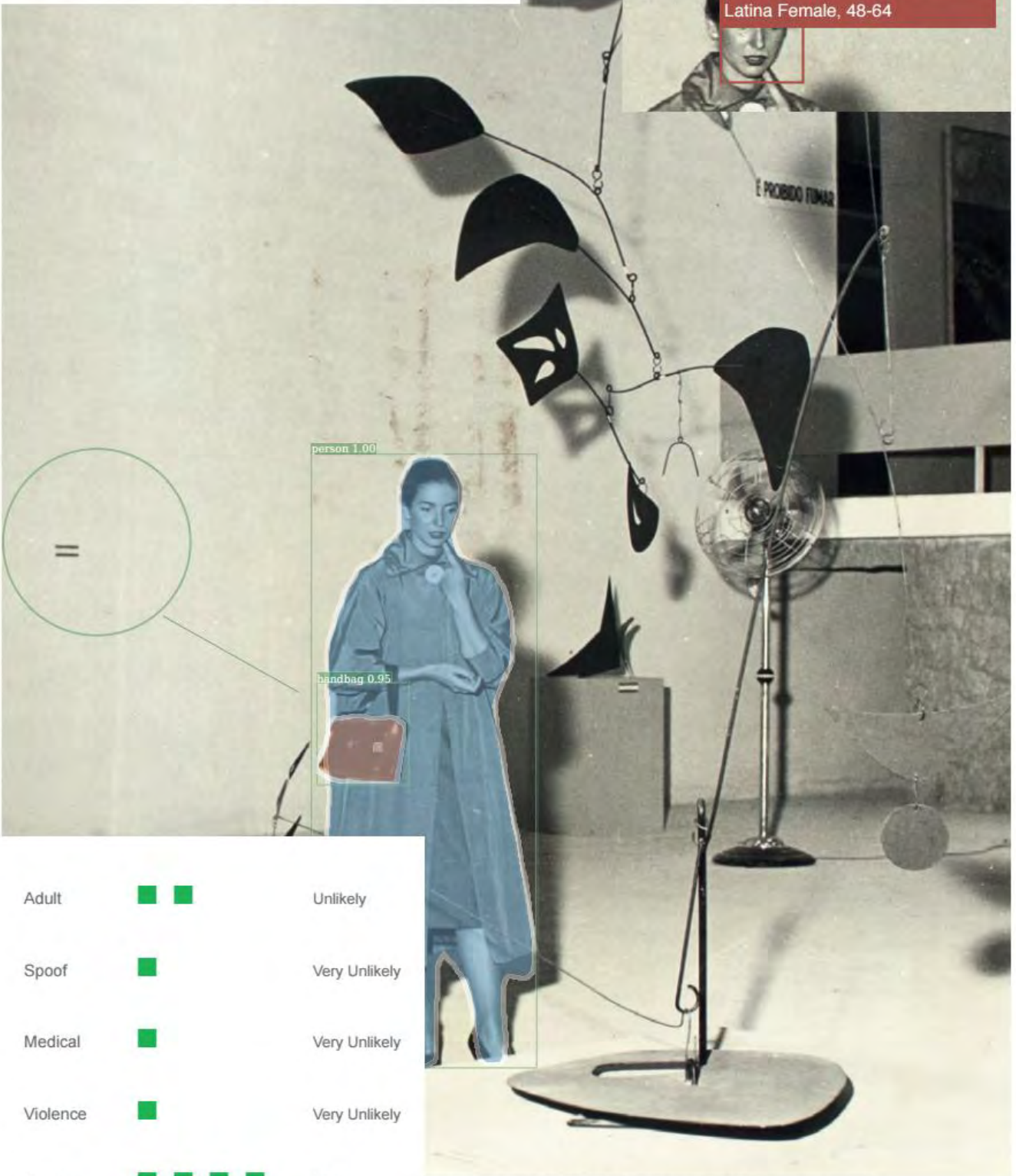
0.71931



Confidence 79%

Professional 51%

Latina Female, 48-64



person 1.00

handbag 0.95

Adult ■ ■

Unlikely

Spoof ■

Very Unlikely

Medical ■

Very Unlikely

Violence ■

Very Unlikely

Racy ■ ■ ■ ■

Likely

a woman (1 latina) holding an umbrella in the rain

a group of men standing next to each other



2



```

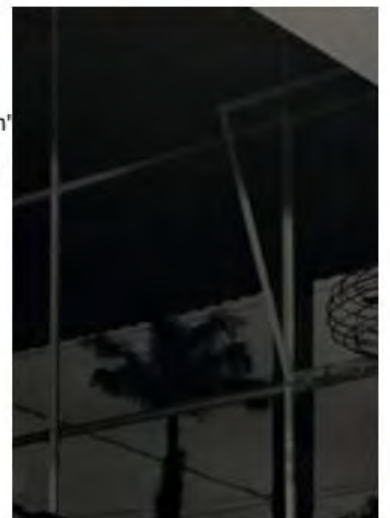
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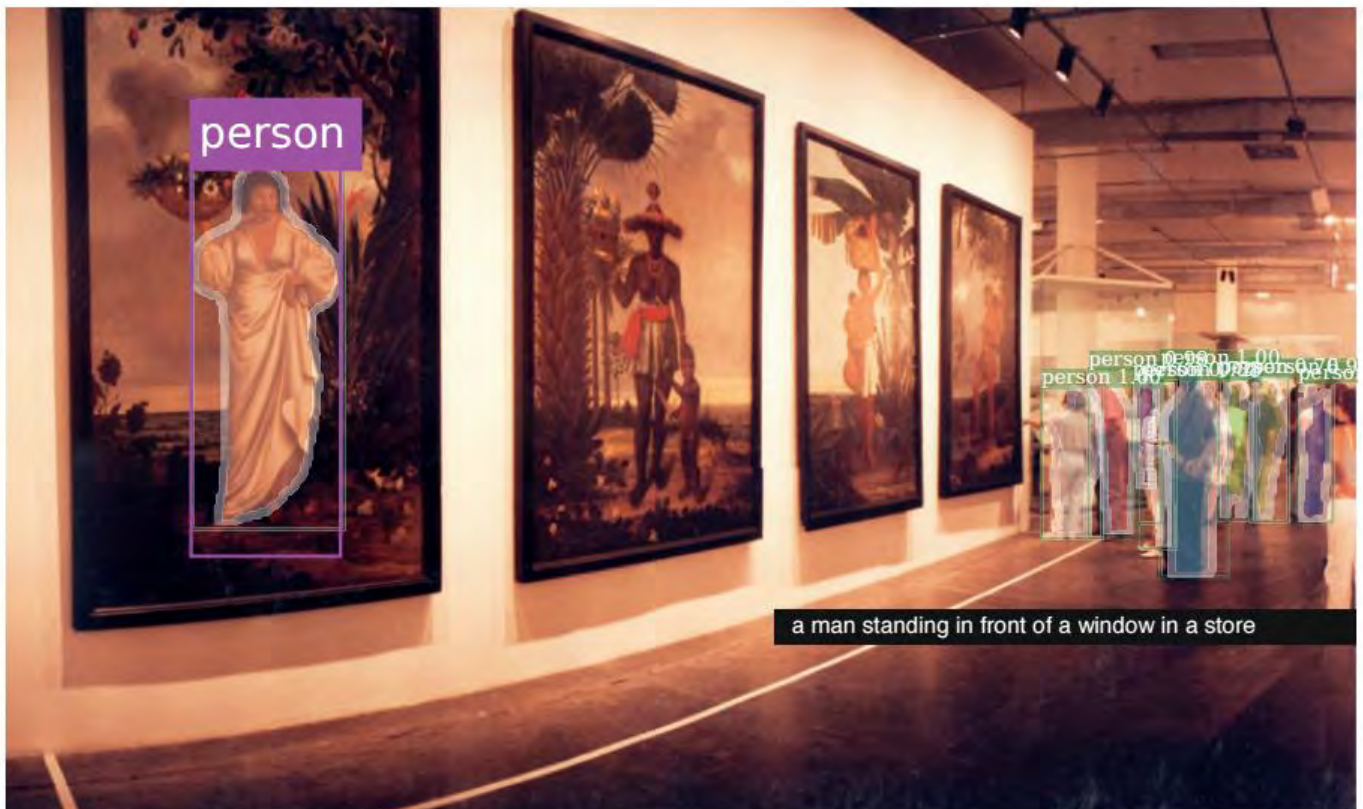
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Art museum
Artist
Cannibalism

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0.6813
0.6622



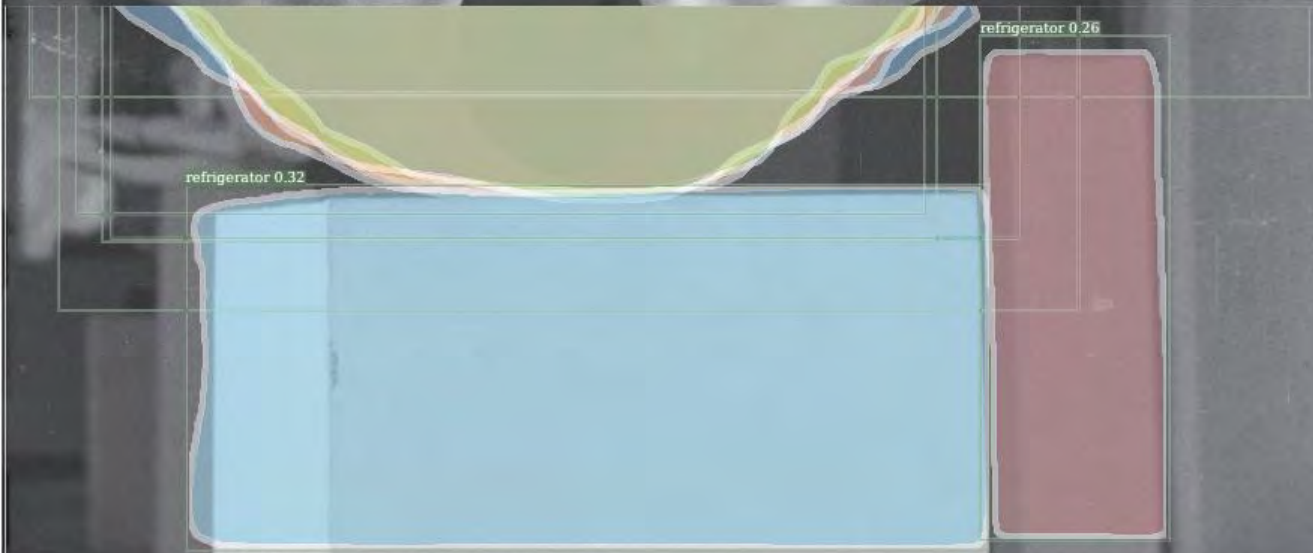
3



a stove with a pot on top of it

a metal bar.
a silver metal toilet.
the wheel is black.
the handle of a spoon.
lights on the ceiling.
a white box on the wall.
a white and black bird.
the black handle of the bike.
microwave.
a car in the street.
a metal bowl on the counter.
a black plastic bag.

Adult	■ ■	Unlikely
Spoof	■	Very Unlikely
Medical	■	Very Unlikely
Violence	■	Very Unlikely
Racy	■ ■ ■ ■	Likely



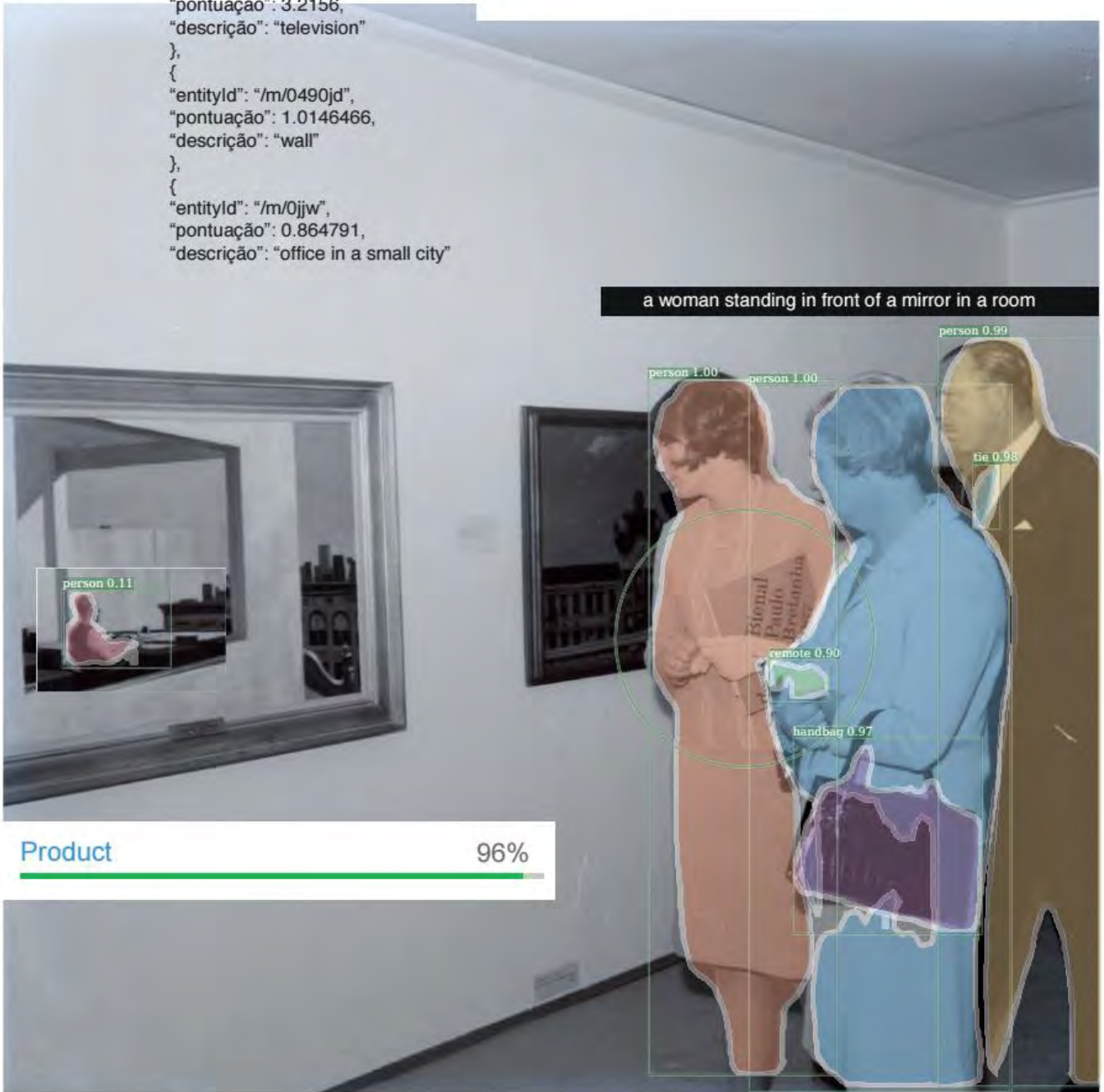
Art gallery

67%

Interior design

54%

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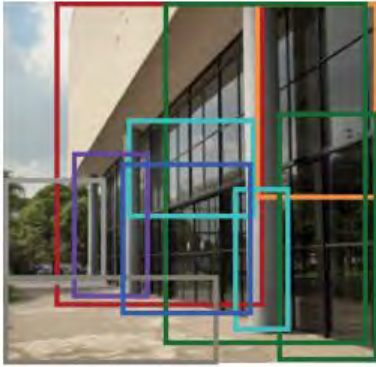
Product

96%



History

55%



fence



a view of a building with a window in the background

6

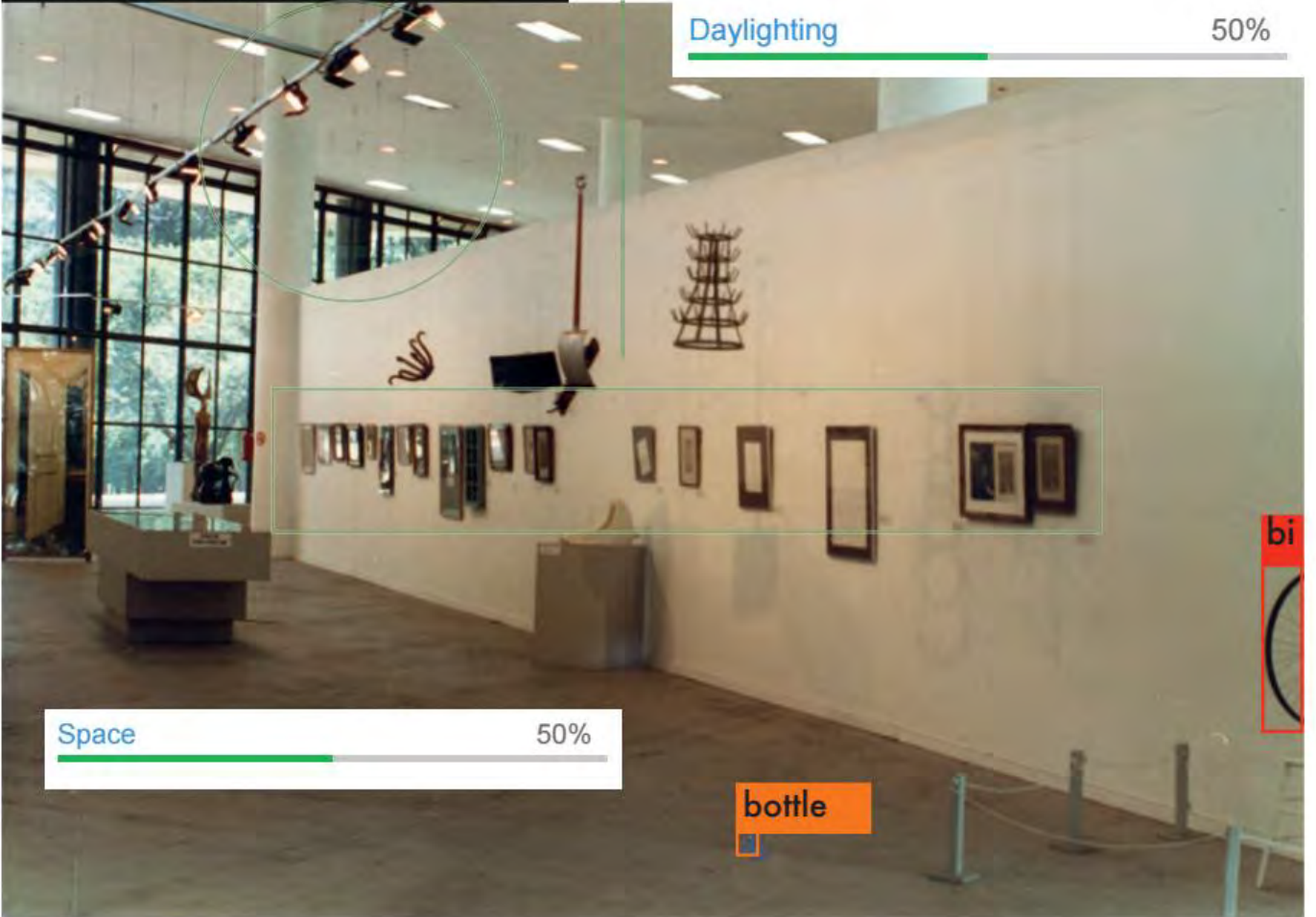
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a room with a large window and a window

החם הבינו תם
hidden text: "they were built"

Daylighting 50%



Space 50%

bottle

bi

Interior design services

0.42683

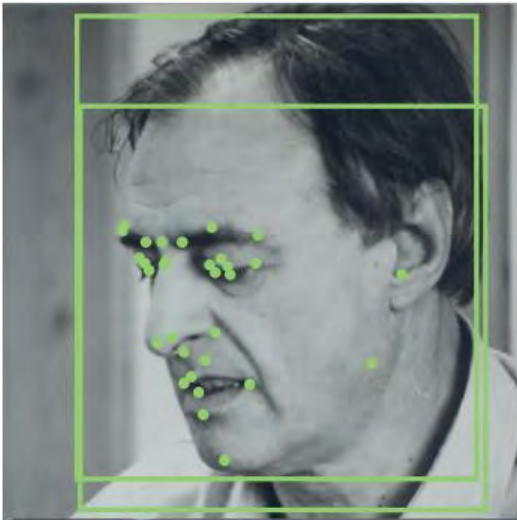
Museum	66%
Retail	61%
Shopping mall	59%
Outlet store	52%



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Curator
Author

0.5506

0.3274

Joy



10



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Professional

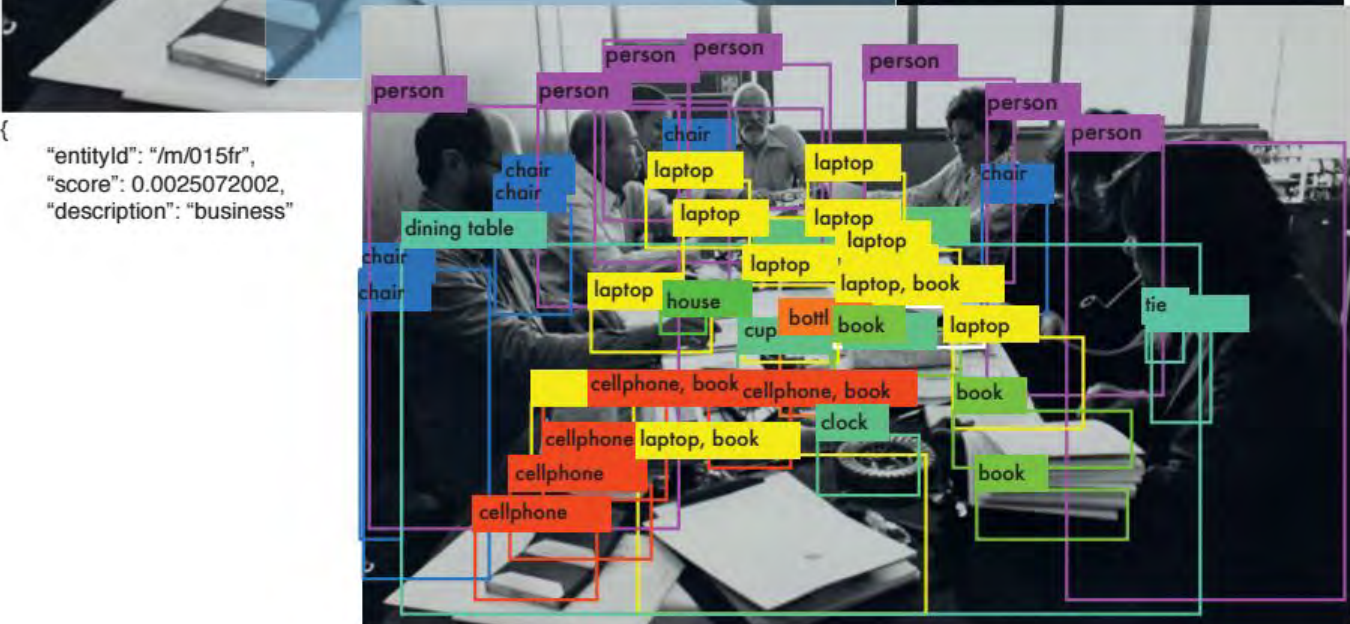
56%



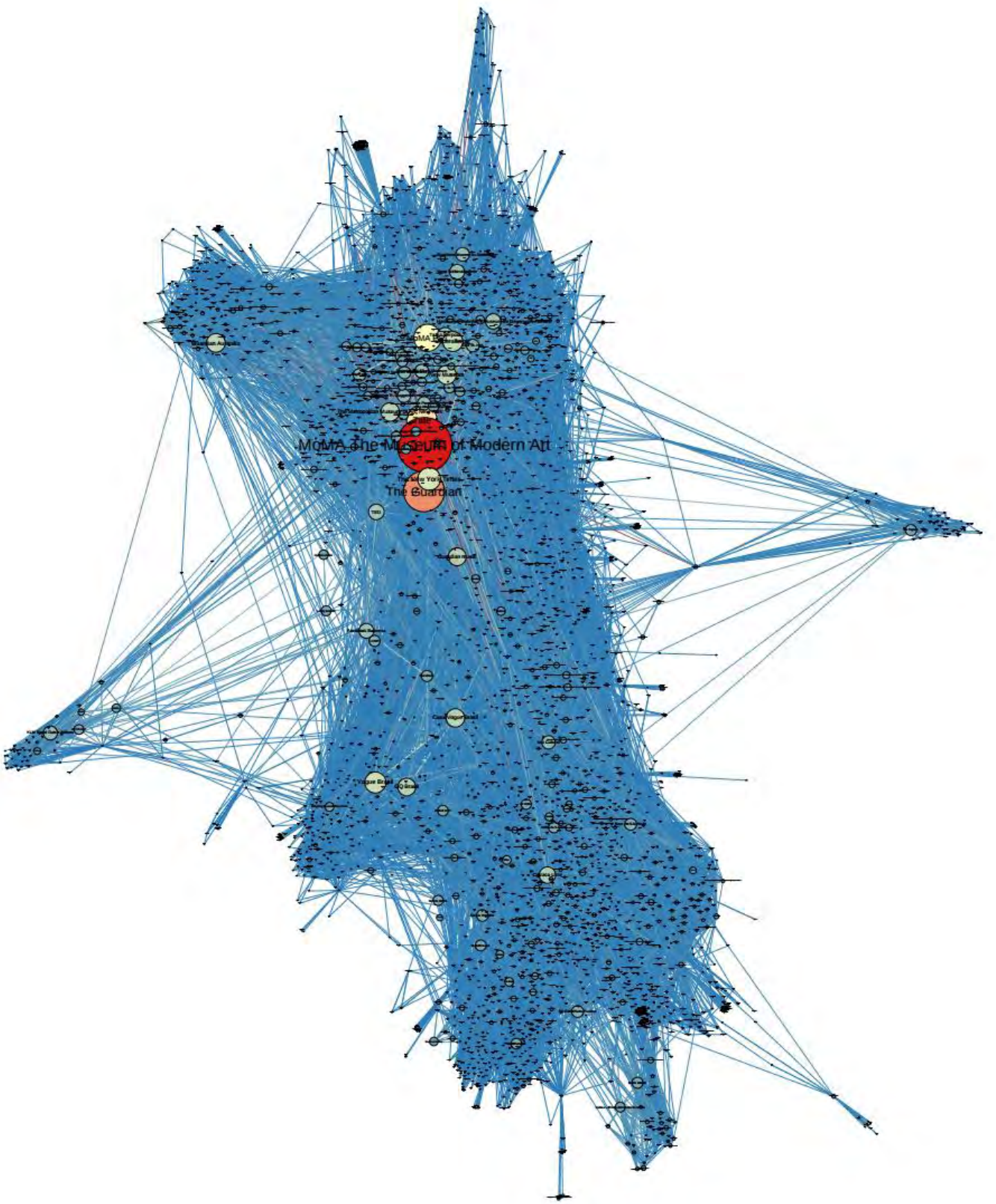
a group of people sitting at a table with laptops



11



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Network of relationships on Facebook, from ForceAtlas2 and PageRank algorithms: who the Bienal de São Paulo likes, who likes the Bienal and who likes those who like the Bienal.

Actions to enlarge / expand / grow the understanding of the 33rd Bienal de São Paulo

by Bruno Moreschi, with interventions by Gabriel Pereira (co-researcher / partner scientist in this project) based on a network of Artificial Intelligences that suggest modifications in the text by using three different techniques of article spinning. A similar procedure is used in the production of fake news.

An alternative network for understanding the 33rd Bienal de São Paulo was constructed on the basis of intentionally different methods. The process begins with a refusal / A deceleration opens the procedure: the great lack of interest in contemplating the exhibition / the show and in following the explicit instructions, typical of the building (open your eyes, ignore guards and fire extinguishers, do not lean on the artworks, etc.), and implicit in contemporary art (which are almost always on the artwork labels / in the finishings / on the stickers).

Based on this restriction, four questions were formulated by me and Gabriel, in a sort of index of actions:

What is presence today?

What do the nonspecialists have to say?

What reverberates / What resounds?

And what stays / is clean for History?

If the curatorship suggests a path, make it into a dadaist text. *Machine learning* programs are excellent for plagiarizing schoolwork, for fake news that helps politicians and spreads hateful discourse, and for artistic texts. As they are taking place here, on the basis of a base text, they exchange words for synonyms and expand the discourse with their imprecise interventions / based on a content of structure, they substitute words by equivalent words and extend the conversation with their mistakes / they cultivate the discourse using their imprecise interventions.

There is a cell phone between the audience and the art object / and the protest against handicraft. A photographic record arises, with a strange capacity for reproduction. Excited by the algorithm constructed by the Western white man, it feeds a vast databank that is organized in a way that is too intricate for humans / in multifaceted routes for people. The digital neurons make mistakes, they make mistakes, until their mistakes become natural in the network of meanings / The advanced neurons disintegrate, dissolve, until their mistakes become natural in the system of implications.

Artificial intelligence software programs are becoming increasingly precise, but they are still primitive when they try to read the codified system of contemporary art. Their errors are gaps / ruptures / breaks that reveal part of the ideology of their databases and indexes / Their mistakes are divisions that discover some part of the belief system of their database of files. Women tend to be associated with products for beauty and the kitchen. Often, their posture and face are interpreted as sexually provocative, even though they are visiting an exhibition, feeling boredom. An image has a greater likelihood of being read as “business,” “decision” and “power” if more than two white men are in the scene. The Bienal de São Paulo building is recognized as a luxury residential condominium / The Bienal de São Paulo is perceived as a private apartment suite and pseudonymous with extravagance. Its glass panes, as possible fences. There is also the strange obsession, in these programs, of warning us when a face looks Latino. Some cases are simple: it is more likely that a painting which depicts a person will be understood as a person by the AI than the visitor who looks at the painting / the work of art of a man can be understood by the individual more individual than an invitee who is deceived / who gazes at it / who falls asleep. A simple distraction by NeuralTalk2 occurs when it must read a situation with movement, like a visit to an exhibition. “Wide horizon” is how it interprets the white exhibition wall.

If one wishes to see, one should close his or her eyes / With the chance of seeing yourself, close

your eyes. One of the pages was laid out with closed eyes. Or change the eyes: instead of the curator and his team of specialists, blind people, amateurs photographing Ibirapuera Park and workers in the sectors of security, setup and cleaning are some of our main guides / our fundamental counselors for the actions. A security worker from the Museu do Prado taught me to look down. She showed me that shoes with plastic soles not only cause noises on the floor of the exhibition space, but also scratch it, creating abstract shapes / conceptual shapes / unique shapes soon erased by squeegees. The eye trackers are devices that allow us to know what a person tends to look at, but their system ignores the fact that the person doing the looking knows that he or she is being monitored. A little art and an actor are needed to lend complexity to the process / It takes a touch of handicraft and a character on the screen to confuse the procedure.

During the time of the Bienal, in the evenings, the pollution and noise increase and interfere with the flora and fauna in the park. Bats get more frenzied than usual. Insects (including *Aedes aegypti*), attracted / seduced by the new situation, approach the institution, bringing small predatory reptiles with them.

Even before it opened, the Bienal already began to produce what is to stay / to create what is to remain. That is why this project is also an alternative archive to that of the institution: it investigates the stages of recording the official discourse of the Bienal, and makes available to future researchers a material that stimulates research that is more experimental / that strengthens more information about the judgment. Official texts written by the curators prompt us to identify how they will be roughly parodied by the press. Photographers specialized in photographing artworks will also be recorded while they are making their records, opening a space for discussing the game / the plane of the scenography / the show / the design of an art exhibition and of a catalog. It is also a project in the public domain, without any sort of copyright restriction / an undertaking with an open area, without any copyright confinement: the different source codes used in the researches, the detailed practices for arriving at revealing incoherencies / notable irregularities of the practice of machine learning, the investigation of what will be published on the Internet about the exhibition, the reports of those who are not usually heard in the formation of an artistic discourse / the reports of honesty of individuals who are not generally heard in the arrangement of a formally authentic conversation.

And, when the proposal is formalized and the atypical becomes an official appendix of the Bienal, it will be necessary to disadjust the machines again, so that new alternatives of understanding arise / to denaturalize the understanding.

COVER: Opening of the 1st Bienal de São Paulo (1951) with the presence of its founder Francisco Matarazzo Sobrinho. **INSIDE FRONT COVER:** Opening of the 1st Bienal de São Paulo (1951) with the presence of Jarbas Passarinho, Laudo Natel, Francisco Matarazzo Sobrinho and Roberto Costa de Abreu Sodré. **P.1:** Visitor in the Special Room dedicated to the artist Alexander Calder in the 2nd Bienal de São Paulo (1953-54). **P.2:** International Award Jury for the 1st Bienal de São Paulo (1951): Jan van As (Holland), Eric Newton (United Kingdom), René d'Hamoncourt (USA), Marco Valsecchi (Italy), Jacques Lassaigne (France) and Sérgio Milliet (Brazil). / Still from film *Circles* (1966), directed by Ricardo Bofill. **P.3:** Historical Nucleus section of the 24th Bienal de São Paulo (1998) with the paintings *Mameluca* [Mameluke Woman], *Mulher africana* [African Woman], *Índia tupi* [Tupi Indian] and *Índia tarairiu* [Tarairiu Indian], by Albert Eckhout. / Image collected from the Internet. **P.4:** *Unidade tripartida* [Tripartite Unit], Max Bill's sculpture awarded the Prize of Sculpture for foreign artists, in the galleries dedicated to the Swiss Representation in the 1st Bienal de São Paulo (1951). **P.5:** Special Room dedicated to the artist Edward Hopper in the 9th Bienal de São Paulo (1967). **P.6:** Bienal Pavilion façade (São Paulo, 2014). **P.7:** Aerial view of the Bienal Pavilion (São Paulo, 2011). **P.8:** General view of the Special Room dedicated to the French artist Marcel Duchamp, in the 19th Bienal de São Paulo (1987). **P.9:** Bienal Pavilion's great span during the 32nd Bienal de São Paulo (2016) with view to Lais Myrrha's *Dois pesos, duas medidas* [Double Standard]. **P.10:** General curator Walter Zanini during meeting with the International Committee for the organization of the 16th Bienal de São Paulo (1981). **P.11:** Meeting of the Award Jury for the 14th Bienal de São Paulo (1977) with Vice President of the Bienal Foundation Luiz Fernando Rodrigues Alves.

The problematization of the images was carried out by Gabriel Pereira and Bruno Moreschi using different AI programs.

