

## OBOE Journal, Vol 4, No 1 (2023)

Clarissa Ricci, IUAV, Venice

OBOE Journal Vol 4 No 1 (2023)

Histories and Politics of the Bienal de São Paulo

Guest editors: Dária Jaremtchuk and Camila Maroja

<https://www.oboejournal.com/index.php/oboe/issue/view/11>

The fourth issue of OBOE, the academic journal On Biennials and Other Exhibitions, brings together a series of case studies on the Bienal de São Paulo (São Paulo, Brazil) by an international team of scholars.

The articles offer new ways of understanding the complexities of this southern biennial and of questioning its position within the larger history of perennial exhibitions. From in-depth analyses of the Biennial's award-winning artists and of its acquisition awards that today constitute the archive of the Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), to examinations of specific national representations and important editions, the research presented here is not only relevant to the field of art history with its current focus on exhibition histories and the expansion of the canon beyond US-Europe, but also to scholarship and research in Latin American art and exhibition histories more generally.

### Table of Contents

#### Editorial

by Clarissa Ricci, Camilla Salvaneschi and Angela Vettese

<https://doi.org/10.25432/2724-086X/4.1>

#### The Bienal de São Paulo as a Case Study

by Camila Maroja, Dária Jaremtchuk

<https://doi.org/10.25432/2724-086X/4.1.0002>

#### The Biennial and the Museu de Arte Moderna de São Paulo: Micro-Histories of a Modernist Collection

by Ana Gonçalves Magalhães

<https://doi.org/10.25432/2724-086X/4.1.0003>

#### Disputes at the 1st Bienal de São Paulo: Limões by Danilo Di Prete and its Award

by Renata Dias Ferraretto Moura Rocco

<https://doi.org/10.25432/2724-086X/4.1.0004>

#### Women Sculptors Awarded at the First São Paulo Biennials and the Building of Artistic Recognition. The Cases of Maria Martins and Mary Vieira

by Marina Mazze Cerchiaro

<https://doi.org/10.25432/2724-086X/4.1.0005>

Picturing Haiti: Philomé Obin, Hector Hyppolite, and the Participation of the Centre d'Art at the 4th Bienal de São Paulo (1957)

by Bruno Pinheiro

<http://doi.org/10.25432/2724-086X/4.1.0006>

Conflicts and Accommodations in the Organisation of the 6th Bienal de São Paulo: The Museum of Modern Art in New York and the United States Information Agency

by Daria Jaremtchuk

<http://doi.org/10.25432/2724-086X/4.1.0007>

Presence of the Primitive at the 9th Bienal de São Paulo

Emerson Dionisio de Oliveira

<http://doi.org/10.25432/2724-086X/4.1.0008>

Regional Plots: The São Paulo Biennial and Its Impact on Latin America (1960s)

by Maria de Fátima Morethy Couto

<http://doi.org/10.25432/2724-086X/4.1.0009>

Between Universalism and Difference: The Singular Movement of the São Paulo Biennials

by Glaucia Villas Bôas

<https://doi.org/10.25432/2724-086X/4.1.00010>

The Local Context and the Institutional and International Contributions of the 24th Bienal de São Paulo (1998)

by Camila Maroja

<http://doi.org/10.25432/2724-086X/3.1.00011>

OBOE Journal On Biennials and Other Exhibitions is an annual, open access and peer reviewed journal devoted to international academic research around art and exhibitions. OBOE's code of ethics adheres to COPE's (Committee on Publication Ethics) "Core Practices" and has been rated 'scientific journal' by the Italian National Agency for the Evaluation of Universities and Research Institutes (ANVUR) in the academic field of "Antiquities, philology, literary studies, art history (Area 10)"

Reference:

TOC: OBOE Journal, Vol 4, No 1 (2023). In: ArtHist.net, Sep 3, 2024 (accessed May 6, 2026),

<<https://arthist.net/archive/42468>>.