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ART HISTORY: INTERNATIONAL ART EXHIBITIONS

Library Guide Series, No. 42

“Qui scit ubi scientis sit, ille est proximus habenti.” -- Brunetiere*

What Is an International Art Exhibition?

International art exhibitions have a long history that has its roots in the 19th century. Salon exhibitions took place in Paris from 1667 onwards under the auspices of the French Royal Academy of Painting and Sculpture and were held on a biennial basis from 1855 onwards. That same year the Salons were held in the Palais de ‘l’Industrie constructed for the World’s Fair that year. A number of rival salons were established and in 1881 the government withdrew official support from the main Salon and handed over its direction to artists. Afterward, the Salon began to lose its prestige and influence in the face of competition from various independent exhibitions such as the Salon des Independents (1884), the Societe Nationale des Beaux-Arts (1890) and the Salon d’Automne (1903). The end of the 19th century was a time marked by an internationalist spirit that celebrated technological advancement and the accumulation of wealth through global colonial structures. The institution of world’s fairs was one feature of that spirit, the first one being held in London during 1851. Many of the fairs that followed throughout the 19th and 20th centuries included art buildings to display works by the current artists of the day.

At times it is difficult to distinguish biennial and triennial art exhibitions from international art festivals, art fairs or trade shows. The first art fair one in the twentieth century was the 1913 Armory Show in New York which was open to progressive painters usually neglected. Fairs are geared toward the art market, sales, galleries and collectors. At an art fair, the displays are organized by the participating galleries, the underlying structures of biennials are determined by national identity, curators and curatorial themes. Today there are four international art fairs whose branding is such that they add provenance and value to contemporary art. They are to art what Cannes is to movie festivals: Maastricht in southern Holland held each March; Art Basel which ever June draws collectors, curators and dealers to Switzerland; Art Basel’s spin-off, Art Basel Miami Beach which is held each December and has achieved fame for its blend of art, money and fashion; and London’s Frieze Art Fair held each October. There are hundreds of others like Art Forum Berlin, Art Toronto, Showcase Singapore, Art Dubai, to name only four. The art fair season runs the year around. But it is at the fairs that blend art, fashion and parties in one place where collectors become shoppers in a mall-like setting. While artists do become known at art fairs, the main purpose of the fairs is commercial and benefits the galleries and dealers that organize them. Next to art auctions, art fairs are the preferred venue for high powered spending on contemporary art

An international biennial or triennial exhibition is not just a show that takes place every two or three years; it is an enormous exhibition that is meant to capture the global artistic moment. Although a few institutions like the Whitney Museum of American Art, the Tate Modern and,

most recently, the New Museum of Contemporary Art hold national surveys that are called biennials and triennials, a true biennial is international in outlook and hosted by a city rather than a museum. The oldest international art exhibition that developed solely for presenting contemporary art to an international audience was the Bienale di Venezia which began in 1895. The Carnegie International followed the next year when Andrew Carnegie announced that he would host an annual exhibition of new art in the new Carnegie Institute he had donated to the city of Pittsburgh. For additional information on that exhibition, see Library Guide No. 41 entitled *The Carnegie International*. It is mounted as a PDF file and is available on the Department of the History of Art and Architecture web site , mounted as a Research Guide http://www.haa.pitt.edu/resources/FFAlibrary_Guides.html

Recent Trends in International Art Exhibitions

More modern international art exhibitions have included *Documenta* which began in Kassel, Germany during 1955 to counter the Nazi branding of modern German art as “degenerate” and help a war-ravaged city reclaim a place in modern culture. The *Bienal Internacional de São Paulo* is another newer international that began in Brazil during the 1970s. There was a boom in international art exhibitions during the 1980s and 1990s and it happened for several reasons. First, the collapse of Cold War era boundaries (i.e. Berlin Wall in 1989 and the break-up of the USSR into fifteen separate countries in 1991) facilitated cultural sharing among more parts of the world. Secondly, the global economy in which we live has decentralized the art world just as it has the rest of the world’s economy. Thirdly, the development of technology, especially the personal computer and the Internet, has allowed each of us to be transported through time and space and across linguistic and cultural borders. In some cases, we can even view exhibitions online and watch video clips of some of them.

While the *raison d’être* of international art exhibitions is to celebrate new trends in the art world, other issues are often examined in relation to the art. Some celebrations become para-political events; others bolster tourism by drawing visitors to many venues located throughout a city’s landscape or individual cities. Whatever the city’s agenda, international art exhibitions do feature works by emerging artists and bring differing artists’ and curators’ voices into the international arena where people often examine complex contemporary issues ranging from post-colonialism, displacement, migration, trans-nationalism, race, urbanization, the environment and other pressing global issues. These exhibitions are being found outside Western Europe and North America in such places as Habana (Cuba, 1984+), Istanbul (Turkey, 1987+), Dakar (Africa, 1992+), Gwangju (South Korea, 1995), Shanghai (1996+), and other locations around the globe. *Manifesta, the European Biennial for Contemporary Art* is located in Europe, but hosted by a different city each time it is held (1st, 1996 in Rotterdam; 2nd, 1998 in Luxembourg; 3rd, 2000 in Ljubljana (Estonia), 4th, 2002 in Frankfurt and 5th, 2004 in Donostia-San Sebastián, Spain (Basque region). The 6th exhibition scheduled for Nicosia was canceled three months before it opened. The 7th exhibition in 2008 was held in Trentino – alto Adige / Sudtirol, Italy.

New international art exhibitions have also been founded since the new millennium and include traditional art forms like painting and sculpture, newer forms like performance art and installation art and emerging types of art such as digital and web works by “plugged in” video artists and sound artists. The newer international exhibitions are located in places that were ignored in the past – Tirana (Albania, 2001+), Taipai (Taiwan, 2002+), Prague (2003+), and venues in China and Japan – Shanghai (1996), Echigo-Tsumari (2000), Yokohama (2001), Guangzhou (2002) and Beijing (2003). The list of international exhibitions continues to grow

with the first Moscow Biennial and Luanda (Angola) Triennial exhibitions that opened in 2005 and the Singapore Biennial which first appeared in 2006. In addition, the New Orleans Prospect.1, the Brussels Biennial, the Bucharest International Biennial for Contemporary Art were initiated in 2008. Furthermore, there are more and more biennials that are confined to one location or region (i.e., Cairo Biennial, Caribbean Biennial, Baltic Triennial of International Art (Vinius Lithuania), the Periferic Biennial in Iasi, Romania, the Quebec Triennial, Momentum in Moss, Norway, the Goteborg Biennial in Sweden, the Cetinje Biennial in South East Europe, Jakarta Biennial, the Thessaloniki and Athens biennials in Greece and many others). In addition, more museums are beginning to host their own biennials, the newest of which is the first incarnation of *The Generational: Younger Than Jesus* at the New Museum of Contemporary Art in New York (April 18 – June 14, 2009). Its purpose is to showcase the work of emerging artists from around the world, providing a platform for a new generation shaping the current discourse on contemporary art and the future of global culture. All the fifty artists to be included in this show are born around 1980 – under the age of 33.

There are also symposia, conferences and festivals around the world about the subject of international art exhibitions like the very recent one entitled *On Biennials / Tutto sulle biennali*, April 17-19, 2009 in Faenza Italy, and *Curating and Activism: An International Panel and Conversation* at the Moore College of Art and Design (March 28, 2009) to name only two recent events. The focus of *On Biennials* is to explore the subject of biennialisation. (For additional information, see the web site www.festivalartecontemporanea.it)

With the enormous growth of international biennials and triennials around the planet we have witnessed the rise of the curator into a superstar. There are few areas of the world left where the phenomenon of the biennale has yet to reach (in fact, the only continent now lacks one is Antarctica). Since its inception in 1895 with the Venice Biennale, the form has mutated and splintered to accommodate the various triennials, Documenta which occurs every five years, Skulptur Projekte (occurring every ten years), and Manifesta which moves around the European continent and other formats. In one instance the concept of the biennial exhibition has even been parodied in Maurizio Cattelan's 6th *Caribbean Biennale* in 1999 where artists were invited to St. Kitts and no single artwork was exhibited. (See the book: 6th Caribbean Biennial. *A Project by Maurizio Cattelan*. Dijon, France: Les Presses du Reel, 2001. Frick – N6923/C3744A4/2001. The "catalog" includes essays on art, activities, St. Kitts, and the concept of biennial conferences.)

While skeptics in the art press attack the recent "biennialization" of the art world and argue that the blockbuster format has become as repetitive and generic as a worldwide franchise, undoubtedly the many biennials and triennials that exist do provide a vital platform for showcasing contemporary art, and in continents such as Africa and Asia, promote artists that Western eyes would otherwise not see. In addition, international exhibitions now include symposia, seminars, conferences, workshops, lectures, educational programs, festivals, online projects, performances, and satellite exhibitions in the host city's art venues and other urban sites. One can wonder, however, how the current list of biennials can continue to grow or last given the 2008-2009 downturn in the global economy.

The history of art and taste in the 21st century is being written from one biennial or triennial exhibition to another. It is important for scholars of contemporary art to keep track of these exhibitions and access information about them. That is not an easy process because of their very contemporaneity. This library guide has been designed to offer library users some tips in the

research process. For additional information in researching contemporary art, please see Library Guide No. 9 entitled *Art History: Contemporary Art* and Library Guide No. 44 - *Contemporary Chinese Art*. They are mounted as PDF files on the Department of the History of Art and Architecture web site, mounted as a Research Guide in PDF format on the web page for the Department of the History of Art and Architecture.

http://www.haa.pitt.edu/resources/FFALibrary_Guides.html

Recent publications on the concept of international biennials and triennials:

Amaral, Aracy A. *Textos do Tópico de Capricornio: artigos e ensaios (1980-2005)*. 3 vols. Sao Paulo: Editore 34, 2006. Hillman Library – N6655/A688/2006
Vol. 3 – *Bienais e artistas contemporaneos no Brasil*

Bakargiev, Carolyn-Christov. "The Biennale Syndrome." *Janus* no. 22 (January 2007): 2-5. Available on the Internet at <http://www.undo.net>
Type the title of the article in the search box.

"Biennials of the World – Myths, Facts and Questions." *Artlink* 25, pt. 3 (September 2005): 34-39. Not in ULS libraries

Bradley, Jessica. "International Exhibitions: A distribution for a New Art World Order." IN *Beyond the Box: Diverging Curatorial Practices*. Ed. By Melanie Townsend. Banff, AB: Banff Centre Press, 2003, pp. 87-94. Frick – N408/B49/2003

Bydler, Charlotte. *The Global Art World, Inc.: On the Globalization of Contemporary Art*. Uppsala: Acta Universitatis Upsaliensis, 2004. – Frick – On order

De Duve, Thierry. "The Global and the Singuniversal: Reflections on Art and Culture in the Global World." *Third Text* 21, no. 6 (November 2007): 681-688. ULS – Available electronically

Enwezor, Okwui and George Baker. "On Mega-Exhibitions and the Antinomies of a Transnational Global Form." *Documents* no. 23 (Spring 2004): 2-25. Not in ULS libraries, but at Hunt Library, Carnegie Mellon University – 3rd floor - Journals

"Global Tendencies: Globalism and the Large-Scale Exhibition." *Artforum* 42, no. 3 (November 2003): 152-163. Frick – Journal Stacks
A debate with curators and artists: James Meyer, Francesco Bonami, Martha Rosler, Okwui Enwezor, Yinka Shonibare, Catherine David, and Hans Ulrich Obrist

Lloyd, Ann Wilson. "Rambling Round a World That's Gone Biennialistic." *Art Monthly Australia* no. 148 (April 2002): 27-29. Not in ULS libraries.

MJ – Manifesta Journal: Journal of Contemporary Curatorship no. 2 (Winter 2003 / Spring 2004). Special issue devoted to international biennials, including an article by Okwui Enwezor. Frick - N6758.M3519/2008c

The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe. Ed. by Barbara Vanderlinden and Elena Filipovic. Cambridge: MIT Press, 2005. Frick – N6758/M3518/2005

Mesquita, Ivo. “Biennials, Biennials, Biennials, Biennials, Biennials, Biennials, Biennials.” IN *Beyond the Box: Diverging Curatorial Practices.* Ed. By Melanie Townsend. Banff, AB: Banff Centre Press, 2003, pp. 63-67. Frick – N408/B49/2003

Open 16: The Art Biennial As a Global Phenomenon. Ed. by Maria Hlavajova, et al. Rotterdam: NAI Publishers; New York: DAP, 2009. Frick – On order
Issued in relation to the first Brussels Biennial 2008

Smith, Royce W. “Cultural Development? Cultural Unilateralism? An Analysis of Contemporary Festival and Biennale Programs.” *Journal of Arts Management, Law and Society* 36, no. 4 (Winter 2007): 259-272. ULS – Available electronically

Smith, Terry E. “The World from Europe.” *X-tra: Contemporary Art Quarterly* 10, no. 3 (Spring 2008). Available on the Internet at <http://x-traonline.org>

Verhagen, Marcus. “Biennials, Inc.” *Art Monthly* 287 (June 2005): 1-4. ULS – Available electronically

Wu, Chin-Tao. “Occupation by Absence, Preoccupation with Presence: A Worm’s Eye View of Art Biennials.” *Journal of Visual Culture* 6 (2007): 379-386. ULS – Available electronically

Yishu: Journal of Contemporary Chinese Art 8 no. 1 (January – February 2009). Frick – Journal stacks. Special issue devoted to Asian Biennials and Triennials

How International Art Exhibitions Are Documented

International art exhibitions are documented by exhibition catalogs, exhibition reviews published in journals and newspapers and web sites.

- **Published Exhibition Catalogs**
 - One or more exhibition catalogs are published. Locating copies of the catalogs for international art exhibitions can be challenging because they are published in the host country and are issued in smaller print runs that go more quickly out of print than other art exhibition catalogs.
 - The exhibition catalogs are published in the countries in which the exhibitions are located and may or may not be collected by library book vendors, making some difficult to purchase in a timely manner.
 - Sometimes, the catalogs for newer exhibitions are published in several volumes that are issued at separate times and in different countries (i.e. *Documenta 11* (2003) consists of eight volumes because it was held simultaneously in several cities located on four continents).
 - *Le Biennale di Venezia* also publishes catalogs of exhibitions held in its individual pavilions as well as a general catalog for the entire exhibition: *Authentic Ex-Centric: Conceptualism in Contemporary African Art*, for example, was the title of the show

- on African Art at the 49th *Biennale di Venezia* (49th : 2000) and *The Paradise Institute* by Janet Cardiff was the title of the exhibition at the Canadian Pavilion during the 50th *Biennale di Venezia* (2002).
- The exhibition catalogs are sometimes known by a theme title rather than the name of the individual biennial. *Lucky Number Seven* is the title of the 2008 International SITE Santa Fe exhibition, for example; *ConVerge: Where Art + Science Meet* was the title of the 2002 Adelaide Biennial in Australia, *Think with the Senses, Feel with the Mind – Art of the Present Time* was the title of the 52nd Biennale di Venezia in 2007 and *Trade Routes: History and Geography* was the title of the second Johannesburg Biennial held in 1997.
 - **Reviews of the Exhibitions Written by Art Critics**
 - The artists whose works are exhibited in the international art exhibitions are so new that there is normally very little, if any, information published on them. Some material may be available in exhibition reviews that are published in art journals and newspapers around the world. The artists come to scholars' attention, however, primarily at international art exhibitions and more substantial information begins to be published about them within one or two years of those shows.
 - To access reviews published in journals and newspapers, please consult the databases and newspapers sections below.
 - **Web Sites**
 - Most international art exhibitions mount web sites to advertise and/or document the show(s).
 - In the case of very new international art exhibitions, the web site may provide the only documentation for the show.
 - The web sites are usually created by the host institution and may be found on that institution's web site. Some of those sites are more complete than others and most of the web sites may only be mounted on the Internet during the exhibition.
 - Some exhibitions are archived and available on the Internet after the exhibition closes.

Before Beginning Research

FFAL hours: M-H, 9-9; F, 9-5; Sa-Su, Noon – 5

Policies:

Requesting Items: All ULS libraries allow you to request an item that is in the ULS Storage Facility at no charge by using the Get It icon in Pitt Cat Plus. Items that are not in the Pitt library system may also be requested from another library that owns them via the Get It icon in Pitt Cat Plus. There is a \$5.00 fee for journal articles using this service, but books are free of charge.

Photocopying and Printing: There are two photocopiers and one printer in the FFAL Reference Room. One photocopier accepts cash (15 cents per copy) and both are equipped with a reader for the Pitt ID debit card (10 cents per copy). Funds may be added to the cards at a machine in Hillman Library by using cash or a major credit card; or by calling the Panther Central office (412-648-1100) or visiting

Panther Central in the lobby of Litchfield Towers and using cash or a major credit card. The printers in ULS libraries also accept the Pitt ID debit card. NOTE: One may also pay for library fees and fines with the Pitt ID debit card or a major credit card.

Retrieving Materials in the FFAL: Journals and books will be retrieved for you by staff in the Reading Room of the FFAL. Please submit to them a complete citation for the items you need (including complete call number).

Use My Account Tab in Pitt Cat to keep track of requests made, know what fees may have accrued in your account, and renew books yourself.

Navigating the ULS Digital Library www.library.pitt.edu

Login: Pitt User Name and Password

ULS Digital Library includes over 400 databases that are available for your use with your Pitt User Name and Password 24/7 from dorm, office, or home.

Connecting From Home or Dorm Room

You can connect from home to the ULS Digital Library and search the online databases to which it subscribes by using a web- based service called SSL VPN. Instructions on doing this are provided at a link in the NEWS section of the ULS Digital Library home page. Click on “Connecting from Off Campus.” No special software is required. If you have problems connecting with SSL VPN, please contact Pitt’s Technology Department help line at 412-624-HELP (4357) for assistance.

NOTE: If you do not connect to SSL-VPN, you will not be able to access any databases to which the ULS subscribes! Part of the fees you pay to attend Pitt pays for the databases, so you will want to put them to good use during your research projects.

Pitt Cat Plus, the ULS Online Catalog

As with any monographic publication, the exhibition catalogs for international art exhibitions that are located in ULS libraries are listed in Pitt Cat, the ULS online catalog. Pitt Cat can be searched by author, title, subject heading or keyword. It is still not, however, easy to retrieve exhibition catalogs for international art exhibitions.

Author Search

Often people do not know the name of the curator or author of the exhibition catalog. In addition, catalogs for international art exhibitions are frequently entered under the official name of the exhibition as an author. This requires that a library user know the exact name of the exhibition and know it in the host country’s language. For example:

- Asia Pacific Triennial of Contemporary Art
- Bienal: Uluslararası Istanbul Bienali
- Bienal Internacional de São Paulo

- Biennale di Venezia
- Biennale of Sydney
- Biennial Exhibition (Whitney Museum of American Art)
- Carnegie International
- Documenta

The author listings as found in Pitt Cat, the ULS online catalog are listed at the end of this guide for your convenience.

Title Search

The titles of catalogs for international art exhibitions vary a great deal and also require that a person know some foreign languages. Some of the catalogs for these important exhibitions may simply be known by the name of the exhibition; others, by a theme title; still others by the number of the exhibition. For example:

- *Manifesta 1*
- *Dreams and Conflicts* (title for the 50th Biennale di Venezia (2003))

Library of Congress Subject Heading

Subject headings used in Pitt Cat Classic are those assigned to publications by the Library of Congress in Washington, D. C. There is, however, no subject heading like “International Art Exhibitions.” The LC subject headings that are assigned are not yet accurate enough to efficiently retrieve this type of publication. NOTE: Subject Headings can only be searched in Pitt Cat Classic. For example:

- Art Modern 20th Century Exhibitions – This subject heading is too general and requires that library users sift through hundreds of records for exhibitions held during the 20th century!
- Art Modern 21st Century Exhibitions – The same challenge exists when using this subject heading, but since the 21st century is so new, fewer titles will be listed under it.
- Art Australia Sydney Exhibitions – This subject heading will bring up all exhibitions held in this city, not just the international art exhibitions.
- Art Turkey Istanbul Exhibitions Periodicals – Because catalogs for international art exhibitions are issued “periodically” (i.e. every two years, every three years and so on)

Keyword

The advantage of searching an online catalog by keyword is that one can narrow or broaden a search as needed or retrieve information when the exact author or exact title may not be known. When trying to locate exhibition catalogs published for international art biennials, however, it can be tricky. For example:

- Using the English language words Venice Biennial = only 7 results
- Using the Italian language words “Venezia Biennale = 85 results
- “Documenta” searched as a single word produces more than 9,000 results, but searching Documenta Kassel (where the exhibition is held) limits the search to 19 results.

Another Local Library Online Catalog

Carnegie Mellon University <http://www.library.cmu.edu/>

NOTES: The first time you check materials out of CMU's Hunt Library, you need a Reciprocal Borrower's Card that you can obtain for no charge at the Lending Services Desk in Hillman Library. The art holdings of Hunt Library concentrate on art and architecture since 1945. For assistance in using the CMU online catalog, click the "Help" icon. One can walk to Hunt Library in approximately 15 minutes from this library. Maps to get to Hunt Library from the Fine Arts Library are available at the desk in the Reading Room. Members of the Pitt community may check materials out of Hunt Library with a currently validated Pitt ID card. NOTE: Students may purchase copicards at a device on ground floor of the library and then encode it with funds for photocopying. The cost per page for copying is 10 cents.

A National Catalog

Worldcat (OCLC) Available for you to search yourself at any electronic device in ULS libraries. Click on ARTICLES, then look at the box to the right of the screen, click on "Databases A-Z" for a title list. Click on W for the first word of the database title.

The *WordCat* database is the OCLC Online Union Catalog. It contains more than 43 million records describing items owned by libraries that catalog their books into the OCLC database. The database contains records for all types of materials held in library collections. It can be used to identify what books have been cataloged on a particular subject and the database also identifies which libraries (that use OCLC for cataloging) own particular items. The database is updated daily. For assistance in using *WorldCat*, please use the online "Guide to Searching *WorldCat*" that is a feature of the database.

Each record contains a list of libraries in Pennsylvania that own the item. to determine which library owns an item, type H and the three-letter code. Symbols for libraries in Pittsburgh include:

PIT - University of Pittsburgh

PMC - Carnegie Mellon University

Art Databases

In order to find journal articles it is necessary to begin by using art databases. Art databases most important to the field of contemporary art are accessible at the ULS Home Page (www.library.pitt.edu). The following art databases and web sites offer the best places to begin locating information about international art exhibitions. Click on ARTICLES and scroll down and click on "Art and Architectural History."

Art Index Retrospective, 1929-1983, Indexing only

Art Full Text. 1984+, SOME full text, 1997+ Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click "Find Articles" and then scroll to the "For In-Depth Results" section, choose Art and Architectural History, and click on the database title.

One can search each index separately or both of them simultaneously. Provides citations to journal articles only. Covers the art of all periods in most American and major

European art journals and museum bulletins (235 journals are indexed). For assistance in using this database, see Library Guide No. 4 entitled *Art Full Text and Art Index Retrospective*, mounted as a Research Guide in PDF format on the web page for the Department of the History of Art and Architecture.

http://www.haa.pitt.edu/resources/FFAlibrary_Guides.html

Artbibliographies Modern. Indexing and abstracts (summaries), 1974+ Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and then scroll to the “For In-Depth Results” section, choose Art and Architectural History, and click on the database title.

Provides citations and abstracts (summaries) of journal articles, books, exhibition catalogs, essays, dissertations, and exhibition reviews. Covers all aspects of modern and contemporary art, including performance art and installation works, video art, computer and electronic art, as well as the traditional fine arts of painting, printmaking, sculpture, and drawing. Photography is covered from its invention in 1839 to the present. A particular emphasis is placed upon adding new and lesser-known artists and on the coverage of foreign-language literature. For assistance in using ABM, see Library Guide No. 28 entitled *ArtBibliographies Modern*, mounted as a Research Guide in PDF format on the web page for the Department of the History of Art and Architecture.

http://www.haa.pitt.edu/resources/FFAlibrary_Guides.html

Bibliography of the History of Art (BHA) Indexing and abstracts (summaries), 1973+ Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and then scroll to the “For In-Depth Results” section, choose Art and Architectural History, and click on the database title.

BHA indexes and provides abstracts (summaries) for the contents of 4,000 titles covering the current literature of Western art from late antiquity (4th century A.D. to the present). Coverage includes books, conference proceedings, Festschriften and other collected essays, exhibition catalogs, selected art dealers' catalogs, doctoral dissertations, book reviews, and microform publications. Principal geographic exclusions are: Far Eastern, Indian and Southeast Asian, Islamic, African, Oceanic, and ancient and Native American art. For additional assistance in using *BHA*, please consult Library Guide No. 5 entitled *The Bibliography of the History of Art*, mounted as a Research Guide in PDF format on the web page for the Department of the History of Art and Architecture.

http://www.haa.pitt.edu/resources/FFAlibrary_Guides.html

Newspapers

International art exhibitions are also often reviewed by a city's art critics and published in newspapers. The ULS subscribes to some newspaper indexes and some newspapers.

Newspaper Databases

National Newspapers. Citations, abstracts (summaries) and full text; coverage varies. Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and at the right side of the screen click on “Databases A-Z” then click on the database title.

A database that provides access to articles in the following newspapers: *Christian Science Monitor*, *Los Angeles Times*, *New York Times*, *New York Times Book Review*,

New York Times Magazine, Wall Street Journal and the *Washington Post*. Updated daily. For assistance in using this database, please use the “Online Search Help” button.

New York Times Historical (1851-2001). Full text. Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and then on the right side of the screen, click on “Databases A-Z” and click on the title of the database..

Provides indexing and full text articles in *The New York Times* from 1851 to 2001, including book and exhibition reviews.

Newspaper Source 1995+ Citations, abstracts (summaries) and full text. Available for you to search yourself at any electronic device in ULS libraries. Begin at the ULS Digital Library Home Page, click “Find Articles” and then click “Databases A-Z” on the right side of the screen. After that, click the title of the database.

A database that provides cover-to-cover indexing, abstracts (summaries) and full text access to *The Christian Science Monitor* and *The New York Times*. NS is updated daily. For assistance in using this database, please click on the “Online Help” button.

Newspapers Online and In Print

The ULS has a collection of Pittsburgh newspapers as well as the current years of several US and foreign newspapers available both in print and online. The online editions are available for you to search yourself. Begin at the ULS Digital Library home page: www.library.pitt.edu In the Pitt Cat Plus search box type in the title of the newspaper, *Welt*, for example. Note the dates covered (1999+) are available electronically. Click on the Internet link to search the online edition of *Welt*.

NOTE: The dates of coverage for each newspaper varies. Click the Internet link as explained above to learn what dates of each title are available. The list below is arranged by country and offers a sampling of newspapers that are available online via the ULS Digital Library.

Australia

Sydney Morning Herald – Online

France

Le Monde – Hillman Library – Current Periodical Reading Room

Germany

Berliner Morgenpost – Online

Die Welt – Online

Great Britain

Evening Standard – Online

Guardian (Manchester) – Online

Independent (London) – Online

Observer (London) – Online

Spectator (London) – Hillman – 4th floor – Current Periodical Reading Room

Times (London) – Online

United States

Boston Globe – Online
Chicago Tribune – Online
Christian Science Monitor (Boston) – Online
Los Angeles Times – Online
New York Times – Online
San Francisco Chronicle – Online
Seattle Times – Online
Wall Street Journal (New York) – Online
Washington Post – Online

In addition, the ULS also subscribes to selected newspapers published in Latin American and Asian countries. The printed editions of those titles are available in the Latin American Studies Collection (1st floor – Hillman Library) and the East Asian Library (2nd floor – Hillman Library).

Web Listings of International Art Exhibitions

International Biennials (a list that is continually updated and includes an archive back to 2001)
<http://www.universes-in-universe.de>

Individual Art Exhibitions and Their Web Sites

This section is under construction and will be updated periodically. The exhibitions listed below are arranged by city, but according to author or title entries that are used in Pitt Cat, the ULS online catalog. The listing will, therefore, act as a guide to using Pitt Cat when searching for catalogs that accompany international art exhibitions. The internationals are not listed in alphabetical order, although that is appropriate in some cases, depending on the way the exhibition is cataloged by the library system. Instead, the listing is arranged by the city in which the exhibition takes place.

Adelaide Biennial of Australian Art

Founded: 1990

Host institution: Art Gallery of Southern Australia, Adelaide

Frequency: Biennial

Most recent exhibition: 2008

Next exhibition: 2010

2006 – *21st Century Modern* Frick – N7400.2/A3/2006

2004 – *Contemporary Photo-Media* – CMU – Hunt Library – N7400.2/A33/2004

2002 – *ConVerge: Where Art + Science Meet* – Frick - N72/S3A3/2002

2000 – *Beyond the Pale* – Frick – N7401/A54/2000

1998 – *All This and Heaven Too* – Frick – On order

1994 – *Adelaide Installations* (2 vols.) – CMU – Hunt Library – 709.94/A228

1992 – CMU – Hunt Library – Oversize – 709.94/A9383N/1992

Web site: <http://www.adelaidebiennial.com/>

Frick Fine Arts Library: 1990, 1996, 2004, 2006 - N7400.2/A3 (for 1998, 2000, 2002 – see above)

Description: An important Australian survey of contemporary art. The 2004 biennial focuses on cutting edge works of contemporary photo-media, most of which are exhibited for the first time, span the spectrum of photographic practice from photography to digital imagery, video and new

media. The artists address issues relevant to contemporary life, including globalization, recent world conflicts, self-image and identity and our relationship to the environment.

Asia Pacific Triennial of Contemporary Art (Australia)

Founded: 1993

Host institution: Queensland Art Gallery, Brisbane

Frequency: Triennial

1, 1993 – *Tradition and Change: Contemporary Art of Asia and the Pacific* – Frick – iN7311/A79/1993

2, 1996 – Frick – On order

3rd, 1999-2000 - *Beyond the Future* – Frick - iN7262/A86/1999

4th, 2002 – Frick – N7311/A79

5th, 2006 – Frick – iN7311/A79/5th

Most recent exhibition: 6th, 2008

Next exhibition: 7th, 2011

Web site: <http://qag.qld.gov.au/exhibitions/apt>

Description: Established to further cultural understanding and contemporary art developments in Asian and Pacific regions, includes new technologies. Since the inaugural exhibition in 1993, the triennials have become an enduring part of the Queensland Art Gallery's profile, and highlight the Gallery's commitment to collecting, researching, exhibiting, publishing and interpreting the recent and current art of the Asia-Pacific region. This engagement with contemporary art from the Asia-Pacific will be a central activity of the long-anticipated Queensland Gallery of Modern Art that will become the permanent home for future triennials when it opens in late 2005.

Athens Biennial

Founded: 2007

Host institution: Hellenistic Ministry of Culture, the Municipality of Palaio Faltro and the Municipality of Kallithea; important sponsor, Deutsche Bank

Frequency: Biennial

Most recent exhibition: 2nd, 2009 – *Heaven*

Next exhibition: 3rd, 2011

Web site: <http://www.athensbiennial.org>

Frick – Not in the collection.

1st, 2007 – *Destroy Athens*

Description: Designed as a multi-faceted contemporary event, comprising several exhibitions, actions, music and theater performances, film screenings, symposia and other occasions with the participation of more than 100 international artists. The Athens Biennale functions within the international network of large-scale periodic contemporary art events. It emerged from the intense cultural activity that makes Athens one of the most interesting places for contemporary art. It also aims to be an agent of constant change and innovation, to provide for creativity and dialogue of local artistic production, as well as a forum of discussion and exchange with the international art scene.

Beijing International Biennale

Founded: 1st, 2003

Host Institution: China Federation of Literature and Art Critics, Government of Beijing Municipality, Chinese Artists Association, National Art Museum of China, and the Millennium Art Museum

Frequency: Biennial

Most recent exhibition: 2nd, 2007

Next exhibition: 3rd, 2009

Theme: 1st, 2003 – *Originality: Contemporary and Locality*

Web site: www.bjbiennale.org

Hillman Library – East Asian Chinese Collection (2nd floor) – 2005 – *The Album of the Second Beijing International Art Biennale China* – N6496.3/C6/C453/2005

Description: The first Beijing Biennale included works by 250 artists from 40 countries.

Beijing International New Media Arts Exhibition

Founded: 2003

Host institution: Tsinghua University, Beijing; ZKM – Center for Art and Media (Karlsruhe, Germany); V2 (Rotterdam, Holland); China Millennium Museum, Beijing; Parsons School of Design, New York

Frequency: Biennial

Most recent exhibition: 2007

Next exhibition: 2009

Theme: *Millennium Dialogue*

Web site: www.newmediabeijing.org

Frick Fine Arts Library: Not in the library's collection.

Description: New Media Art is mediated via digital means, often with the Internet as its platform. This emerging art, originating from an increasingly technologically dependent society challenges traditional creative media and ways of thinking and presents questions concerning all aspects of contemporary life. The exhibition's purpose is to advance and promote the media arts.

Berlin Biennale

Founded: 1st, 1998

Host institution: Messe Berlin GmbH

Frequency: Biennial

2nd, 2001 – Frick - N6488/G3/B3848/2001 (2 vols.)

3rd, 2004 – *Project Future – Komplex Berlin* - iN6488/G3B38494 +
Katalog - iN6488/G3B38495

4th, 2006 – *Von Mäusen und Menschen ... = Of Mice and Men* – Frick – N6488/G3/B3896/2006

Most recent exhibition: 5th, 2008 – *When Things Cast No Shadow* – N6496.3/G3/B388/2008

Next exhibition: 6th, 2010

Web site: <http://www.berlinbiennale.de/>

Description: The first Berlin Biennale for contemporary art in 1998 marked a singular event for German contemporary art in reaction to the structural changes and developments in the city.

Seen within the context of a complex contemporary culture, the first exhibition followed interdisciplinary lines that included artists, architects, designers, writers, musicians, fashion, film and theater artists. The 2004 exhibition featured works by more than 1,300 artists from all genres of contemporary art presented by 120 galleries from 20 countries.

Biennial of the End of the World (Usuhaia, Tierra del Fuego, Argentina and other places)

Bienal de Fin del Mundo

Founded: 1st, 2007

Host institution: Argentinian Fundacion Patagonia Arte y Desafio and Fundacao memorial de America Latina in Sao Paulo, Brazil

Most recent exhibition: 2nd, 2009 - *Intemperie – Exposed to the Elements*

Next exhibition: 3rd, 2011

Web site: www.bienalfindelmundo.org

Frick – Not in the collection

Description: The first *Biennial of the End of the World* was a joint project between Argentina and Brazil and a contribution to the International Polar Year 2007/2008. It was planned to join both poles, Arctic and Antarctica, in real time by means of electronic stations. Visitors in Ushuaia as well as people in Northern Canada and Finland were able to view the artists and their work on projection screens and could also communicate with them. They then became part of this multimedia performance. The participating 60 artists from various places in the world were asked to create site-specific pieces using local materials and spatial conditions, while being supported by the local population. The planners of the biennial are looking forward to a project for the creation of the First Contemporary Polar Museum of Art, Technology and Environment in Ushuaia. The second Biennial also held satellite exhibitions in Rio and Sao Paulo along with SANA IV, Antarctica. Both biennials included discussions of global warming, the melting of polar ice and other environmental concerns.

Brussels Biennial

Founded: 2008

Host Institution: Brussels Biennial vzk

Frequency: Biennial

Most recent exhibition: 1st, 2008

Next exhibition: 2nd, 2010

Web site: www.brusselsbiennial.org

Frick – 1st, 2008 – *Re-Used Modernity* – N6495.3/B78/2008

Description: Widely acknowledged as the international center of the European Community, Brussels inaugurated its first contemporary art biennial in 2008. It was conceived in response to the ever-increasing impact of Brussels and its potential to provide a specific context for the presentation of contemporary art. With contributions from more than 40 international artists, the biennial incorporated exhibitions by experimental art institutions in Brussels. The 2008 exhibition was designed as a first step toward a larger project designed as a transnational endeavor that will take place in two stages until 2010. It also involved a variety of institutions.

Open 16: The Art Biennial As a Global Phenomenon. Ed. by Maria Hlavajova, et al.

Rotterdam: NAI Publishers; New York: DAP, 2009. Frick – On order

Issued in relation to the first Brussels Biennial 2008. Includes a number of lectures delivered at the debate on political issues on the agenda of international art biennials.

The debate was held in October 2008.

Bucharest International Biennial for Contemporary Art

Founded: 1st, 2005 – *identity-factories*

Host institution: Romanian Ministry of Culture, artphoto.asc, and NGO, publisher of Pavilion[Contemporary Art & Culture Magazine] <http://www.pavilionmagazine.org>

Frequency: Biennial

Most recent exhibition: 3rd, 2008 – *Being Here: Mapping the Contemporary*

Next exhibition: 4th, 2010 – *Handlung: On Producing Possibilities*

Web site: www.bucharestbiennale.org

2nd, 2006

Frick: Not in the collection; the Bucharest Biennial is documented in a journal entitled *Pavilion* (1841-7337). The journal is not in ULS collections. 2008 – *Pavilion* 9 documents the 2nd

biennial and includes a freely downloadable PDF on the biennial's web site (see above). *Pavilion* 12 includes vol. 1 and 2 of the 3rd biennial. There are also free PDF files on the biennial's web site. *Pavilion* is an art and culture magazine which by its name alludes to the relative temporary structure of contemporary art. Every issue has a special theme.

Description: The Bucharest biennial seeks to promote awareness and dissemination of the culture, particularly in the fields of the arts, by means of exchanges and cultural cooperation within Europe and beyond. BB3, 2008 featured 35 artists from 21 countries who produced 44 projects.

Busan Biennale (Korea; formerly spelled Pusan)

Founded: 1981

Host institution: Busan Biennale Organizing Committee and the Busan Museum of Modern Art

Frequency: Biennial

Most recent exhibition: 2008 - *Expenditure*

Next exhibition: 2010

Theme: 1998 – *Light on the New Millennium / Wind from the Orient*

2000 – *Pa: Togetherness in Life*

2002 – *Culture Meets Culture*

2004 – *Korea: Busan Biennale*

2006 - *Everywhere*

Frick Fine Arts Library: 2004 – *Korea: Busan Biennale* – N6488/K6B87/2004

Web site: www.busanbiennale.org

Description: This biennale was begun in 1981 and showed for seven years as the Busan Young Biennale. It was known as the PICAF (Pusan International Contemporary Art Festival) from 1998-2000 and then became known as the Busan Biennale from a merging of the Busan Biennial, the Sea Arts Festival (1987, held at Haeunda Beach) and the Busan Garden Sculpture Project (1991). The Busan has become one of the top four major biennales in Asia and has achieved global visibility. The 2006 biennale took the theme of *A Tale of Two Cities: Busan-Seoul / Seoul-Busan* and is shown at the Busan Museum of Modern Art. The 2006 Sea Art Festival offered a venue for exhibiting marine art. Entitled *Art in Life*, this position of the Busan Biennale focused on public furniture that can be used by viewers. The Busan Sculpture Project entitled *Homage to the Earth*, was created outdoors to raise awareness of the natural environment and the importance of protecting the global ecosystem. The 2006 Biennale consisted of five Cafes (Contemporary Art for Everyone) that incorporated natural environments, public spaces and various forms of mass media.

Cairo Biennale

Founded: 1984

Host institution:

Frequency: Biennial

Most recent exhibition: 11th, 2009 – *The Other*

Next exhibition: 12th, 2011

Themes:

9th, 2004 – *Pass Me a Balloon*

Frick Fine Arts Library – Not in the collection

Web site: Does not have its own web site, although a Google search results in information on the Cairo Biennale.

Description: The Cairo Biennale, which started in 1984, and opened up to participants outside the Arab world from 1986 onward, is modeled on the Venice Biennale in that there are national

pavilions, organized by different national representatives, honored guests selected by a higher committee, and special invitations also selected by that committee. All the artists and curators must abide by the manifesto of Commissare General. Every work must be submitted to the organizers' judgment, and may be removed at any time should it not reflect the prestige of the biennial or hurt religious sensitivity. Due to concentrated attention on the Middle East over the last few years, there has been a dramatic increase in international exhibition by Egyptian artists. Cairo's scene is one that has grown considerably in importance in the last dozen years in both the amount and quantity of production. Cairo has come to assume a position at the center of art production in the Middle East and a place where international curators come regularly looking for new discoveries.

CAPE Biennale (Cape Town, South Africa)

Founded: 1st, 2007

Host institution: CAPE Africa Platform

Frequency: Biennial

Most recent exhibition: 2nd, 2009

Next exhibition: 3rd, 2011

Theme: CAPE 2009 - *Convergence*

Frick Fine Arts Library: Not in the collection

Web site: www.capeafrica.org

Description: The CAPE Africa Platform, a non-profit company was established in 2003 to produce ground-breaking contemporary African art events for Cape Town, South Africa and Africa. CAPE produces a rotating annual program of discussion and sessions plus the biennial exhibition. The sessions explore the multilayered diversity and complexity of contemporary Africa based on home and belonging and exile, Diaspora, creolization and transformation. CAPE is a call to action for cultural practitioners to respond to the unique realities of present-day Africa and redefine African cultural practice for an international and local audience. CAPE 2007 included 45 African contemporary artists exhibiting at ten venues across Cape peninsula, an extensive local fringe program called X-CAPE, workshops, talks and tours. CAPE 2009 is very similar. In contrast of the prevailing biennial tendency to feature a single curatorial vision, CAPE 09 comprises a multiplicity of interconnecting exhibitions, events, incursions, and gestures conceived and created by a number of different curators and artists.

Internationale Foto-Triennale Esslingen (Germany)

Founded: 1989

Host institution: Galerie der Stadt, Esslingen am Neckar

Frequency: Triennial

Most recent exhibition: 7th, 2007 – *Identity, Home, Belonging* – Frick – On order

Next exhibition: 8th, 2010

Frick Fine Arts Library:

1st, 1989 – TR646/G42/E892/1989 (In ULS Storage)

2nd, 1992 – *Invented Realities* – On order

3rd, 1996 – *Close to Life* – On order

4th, 1998 – *Photography As Concept* – On order

5th, 2001 – *Moving Pictures: Photography and Film in Contemporary Art* – TR/646/G32/E845/2001

6th, 2004 – Not in Frick

Web site: There does not seem to be a Web site for this exhibition.

Description: One international exhibition focused on contemporary photography. Surveys the broad range of fabricated and manipulated images being produced by contemporary artists., including staged compositions, photomontages, and serial works. In recent decades the border between photography and film have emerged as an important field of contemporary photographic art, so the 5th, 2001 exhibition concentrated on “Moving Pictures.” Based on the observation that at the beginning of the 21st century the history of the moving picture is at an end and yielding fast to the reality of accelerated information, the catalog for the 5th exhibition bridges the gap between the “classical” position of photography and contemporary work using the Internet and other technologies.

Biennale Ceará América (Fortaleza, Brazil)

Founded: 2002

Host institution: The main venue is the Centro Dragão do Mar de Arte e Cultura a contemporary art museum that opened in Fortaleza, Brazil during 1999. The exhibition is organized by the Secretaria de Cultura e Desporto do Estado do Ceará. Museo do Arte Contemporânea do Ceará
Frequency: Biennial – But has not continued.

Only exhibition: 1st, 2002-2003: *De ponta Cabeça* (*Upside Down*)

Web site: <http://www.universes-in-universe.de/car/ceara-america/english.htm>

Frick Fine Arts Library: Not in the collection

Description: A biennial exhibition of contemporary art from the Americas began in 2002 and was designed to help make Fortaleza (in northern Brazil), otherwise removed from art centers in southern Brazil, become a meeting place for the national and international art scene.

Cetinje Biennale (Montenegro, The Balkans)

Host institution: Kunsthalle Fridericianum, Kassel, Germany and the National Museum of Montenegro

Founded: 1991

Frequency: Biennial

Most recent exhibition: 8th, 2009

Next exhibition: 9th, 2011

Web site: None

Theme: 5th, 2004 – *Love It or Leave It*

Frick – Not in the collection

Description: Initiated in a dramatic conflict situation, the Cetinje Biennale symbolizes the opening of the Balkan region to international exchange. While it is an international platform, the Biennale also provides an environment for developing creative expression by local artists, while combating a tendency toward isolation of the region.

Carnegie International

Founded: 1896

Host institution: Carnegie Museum of Art, Pittsburgh, Pennsylvania

Frequency: Triennial

Most recent exhibition: 55th, 2008 – *Life on Mars* [curator: Douglas Fogle]

Next exhibition: 56th 2011

Web site: <http://www.carnegiemuseum.org>

Frick Fine Arts Library – N5020/P6 - See Library Guide No. 41 entitled *Carnegie International* mounted as a Research Guide in PDF format on the web page for the Department of the History of Art and Architecture. http://www.haa.pitt.edu/resources/FFAlibrary_Guides.html

Also published: *Record of the Carnegie Institute's International Exhibitions, 1896-1996*. Ed. by Peter Falk. Madison, CT: Sound View Press, 1998. Frick – Reference – N6487/P57/C37/1998

Neal, Kenneth. *A Fine Extravagance: The Founding of the Carnegie International Exhibitions, 1895-1901*. Pittsburgh: University of Pittsburgh Press, 1996. Frick – N6487/P57C375/1996

Dak'art (Dakar, the capital city of Senegal)

Founded: 1989

Host institution: Senegal Ministry of Culture and Secrétariat de la Biennale de Dakar

Frequency: Biennial

Most recent exhibition: 8th, 2008

Next exhibition: 9th, 2010

Web site: <http://www.dakart.org/>

Frick Fine Arts Library: 3rd - 1998 – documented in a special issue (April 1998) of the journal *Cimaise* (Frick Fine Arts Library) that was devoted solely to *Dak'art 1998*. Exhibition catalogs are not yet in this library's collection

Description: A Pan-African exhibition of contemporary art created on the continent and throughout the African diaspora. The accompanying web site called *Dak'art Lab* has been created as a forum for dialogue among scientists, technology experts and artists. It also provides links to artists' web sites and video game projects. Since independence, Senegal has maintained a solid reputation for state patronage, carried out through a politics of artistic promotion put in place in 1960 by the Minister of Culture.

Araeen, Rasheed. "Dak'Art 1992-2002: The Problem of Representation, Contextualisation, and Critical Evaluation in Contemporary African Art as presented by the Dakar Bienale." *Third Text* 17, no. 1 (2003): 9-106. ULS – Available electronically

Grabiski, Joanna. "The Dak'Art Biennale" *NKA: Journal of Contemporary African Art* 22/23 (Spring/Summer 2008): 104-114. Frick – Journal Stacks

Documenta

Founded: 1955

Host institution: Kassel, Germany

Frequency: Every five years

Most recent exhibition: 12th, 2007 -

Next exhibition: 13th, 2012

Theme: 10th, 1997 – *Politics, Poetics: Documenta 10, the Book*

Documenta 11 (2003) was issued in several volumes with individual titles: *Democracy Unrealized; Experiments with Truth; Under Siege, Four African Cities ...; Urban Imaginaries from Latin America; and Créolité and Creolization* [Curator: Okwui Enwezor]

Web site: <http://www.documenta.de/data/english/index.html>

Frick Fine Arts Library: Complete set – Reading Room - N6488/G3K3718

Description: *Documenta*, held every five years in Kassel, Germany, was begun by painter Arnold Bode in the face of Nazi denunciation of modern art as "degenerate." It was one of the largest experiments of presentation and arrangement undertaken in the history of the art museum. *Documenta 11*, the most complex exhibition in the series, was held on four continents from

2001-2003. The *Documenta* web site that features a history of the exhibition, news, links to web projects by *Documenta* artists, and other features.

NOTE: A history of this important international art exhibition has been published: *50 Jahre Documenta 1955-2005: Kunsthalle Fridericianum Kassel = Fifty Years Documenta 1955-2005*. 2 vols. Schriftenreihe des documenta Archivs, Bd. 13-14. Göttingen: Steidl, 2005. Frick – N6488/G3K37/2005

Grasskamp, Walter. "'Degenerate Art' and Documenta 1: Modernism Ostracized and Disarmed." IN *Museum Culture: Histories, Discourses, Spectacles*. Ed. by Daniel J. Sherman and Irit Rogoff eds. Minneapolis: University of Minnesota Press, 1994. Frick – N430/M78/1994

Grasskamp, Walter. "For Example, Documenta, of How Is Art History Produced?" IN *Thinking about Exhibitions*. Ed. by Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne. New York: Routledge, 1996. Frick – N4395/T55/1996

Kimpel, Harald. *Uberschau: Funf Jahrzehnten Weltkunstausstellung in Stichworten*. Koln: Dumont, 2002. Frick – N6488/G3/K3754/2002

Documenta Magazine: No. 1-3, 2007: Reader. Koln: Taschen, 2007. Frick – N6497/D63/2007

Documents inspired by *Documenta 12* (2007). That Documenta was also documented by the following publications:

Documenta Kassel 12 ... Katalog – Catalogue. Koln: Taschen, 2007. Frick – Reading Room – N6488/G3/K3718/2007

Bilderbuch: Documenta Kassel ...: 12. Koln: Taschen, 2007. Frick – Reading Room – N6488/G3/K3718/2007b

Marchart, Oliver. *Hegemonie im Kunstfeld. Die documenta-Ausstellungen dX, d11, d12 und die Politik der Biennalisierung* Koln: Verlag der Buchhandlung Walther Konig, 2008. Frick – On order

Echigo-Tsumari Art Triennial (Japan) – *Daichi no geijutsusai*

Founded: 1st, 2000

Frequency: Triennial

Most recent exhibition: 4th, 2009

Next exhibition: 5th, 2012

Web site: <http://www.echigo-tsumari.jp/>

Frick Fine Arts Library – 2nd, 2003 – N7352/D353/2003; 3rd, 2006 – NX430/J3/D35/2006

Description: This triennial art exhibition is held outdoors within six cities of Japan's Echigo-Tsumari region, located at the southern end of Niigata Prefecture. Landscape and agriculture are an integral part of this region's culture so the triennial features outdoor works that have been built in such locations as terraced rice paddies, city parks, and on roadsides. Participating artists have used both traditional materials and methods, including kimono, farming tools, *yuigakoi* and newer technologies like video and film. Exhibitions include permanent and temporary works as well as indigenous works from around the world.

Fukuoka Asian Art Triennial

Founded: 1st, 2000

Host Institution: Fukuoka Asian Art Museum

Frequency: Triennial

Most recent exhibition: 4th, 2008-09 – *A Tale of Two Cities in Vietnam*

Next exhibition: 5th, 2011-2012

Web site: <http://faam.city.fukuoka.lg.jp/eng/home.html>

Frick Fine Arts Library –

1st, 1999-2000 – 2 vols. – On order

2nd, 2003-2004 – *Imagined Workshop*

3rd, 2005-2006 – *Parallel Realities Asian Art Now* – Frick – N7262/A12/2005

Description: Began as an artistic “Exchange Program, this exhibition is now international in scope. The Fukuoka Asian Art Museum opened in 1999 as part of the city’s progressive strategy for interaction with different Asian cultures. It is the only museum in the world that systematically collects and exhibits Asian modern and contemporary art.

Goteborg International Biennial for Contemporary Art (Sweden)

Founded: 2001

Host institution: Goteborg Konsthalle

Frequency: Biennial

Most recent exhibition: 5th, 2009

Next exhibition: 6th, 2011

Frick – Not in the collection

2001 – *Experience – Dissolution*

2nd, 2003 – *Welcome to Reality*

3rd, 2005 – *More Than This! Negotiating Realities*

4th, 2007 – *Rethinking Dissent: On the Limitations of Politics and the Possibilities of Resistance*

Web site: <http://www.biennial.goteborg.se>

Description: Established as a strategy of cultural policy of the city of Gothenburg in Sweden and is unique to that country. It was held in and outside the Goteburg Konsthall. The 2001 exhibition included artists from Europe and the USA who attracted international attention; it also included ten satellite projects created by artists working in the city. They were chiefly site specific artworks.

Guangzhou Triennial (China)

Founded: 2002

Host institution: Guangdong Museum of Art and the Guangzhou Biennale Foundation

Frequency: Triennial

Most recent exhibition: 3rd, 2008 – *Farewell to Post-Colonialism*

Next exhibition: 4th, 2011

Frick – 1st, 2002 – *Reinterpretation: A Decade of Experimental Chinese Art 1990-2002* –

N6485/W8/2002; 2nd, 2005 – *Beyond: An Extraordinary Space of Experimentation for Modernization* - N6496.3/C6G848/2005

Web site: <http://www.gdmoa.org/gztriennial/>

Description: Curated by Chinese-born University of Chicago scholar Wu Hung, the first exhibition surveyed experimental art produced in China from 1990 to 2002. Works by more than 130 Chinese artists were included in the show. The show was accompanied by several programs, including a seminar on international curatorial programs that was held in Hong Kong. The second triennial was curated by Hou Hanru, Hans Ulrich Obrist and Guo Xiaoyan.

Gwangju Biennale (South Korea; formerly spelled Kwangju)

Founded: 1995+

Host institution: Gwangju Biennale Foundation

Frequency: Biennial

Most recent exhibition: 7th, 2008 – *Annual Report: A Year in Exhibitions; Position Papers Curators* (artistic director: Okwui Enwezor)

Next exhibition: 8th, 2010

1995 – *Beyond the Borders*

1997 – *Unmapping the Earth*

2000 – *Man + Space* – N6488/K7K83/2000

2002 – *Pause* (to reflect on the past at the new millennium and change the old paradigms)

2004 – *A Grain of Dust / A Drop of Water* – Frick – N6488/K6K93/2004

2006 – *Fever Variations*

Web site: <http://www.gb.or.kr/eng/>

Description: This biennial is one of the oldest Asian biennials. The 2004 Gwangju Biennale attempted to engage the viewer as an active participant and focuses on the multiple aesthetic definitions that exist in visual culture. Sixty-four viewers were selected from forty-two countries and, for a period of six months, they proposed the direction and organization of the exhibition and worked with selected artists. The major exhibition was mounted in five different galleries. Regarding the 2008 exhibition, *Annual Report* is developed around three principal components. The first part, *On the Road*, through a series of traveling exhibitions serves as a report on cultural manifestations occurring between 2007 and 2008. The second component, *Position Papers*, is a platform dedicated to a series of five focused, small scale curatorial proposals and experiments in exhibition practice by a diverse group of curators. The third element, *Insertions*, will take the format of a series of new projects commissioned or invited for the biennial.

Bienal de la Habana

Founded: 1st, 1983

Host institution: Centro Wifredo Lam and the Museo Nacional de Bellas Artes

Frequency: Biennial

Most recent exhibition: 10th, 2008 (may become a triennial)– *Integration and Resistance in the Global Era* – A new contemporary art publication was offered in conjunction with this biennial – e-magazine. It can be viewed at the following web site: www.cubancontemporaryart.com.

Next exhibition: 11th, 2010

Web site: <http://www.universes-in-universe.de/car/habana/english.htm>

1st, 1983 – *Appendice* – Frick – N6488/C9/H333a/1a/1985/App

2nd, 1986 – Hillman - N5030/H3B53

2a, 1986 – Frick – N6488/C9/H333a

3rd, 1989 – Frick – N6488/C9H333a/3a/1989 – *Tradition and Contempraneity*

4th, 1991 – Frick – N6488/C9H333a/4a/1991 – *The Challenge of Colonisation*

5th, 1994

6th, 1999 – *Individual and Memory*

7th, 2001 – Hillman – N6488/C9/H333a

8th, 2003 – Frick – N6488/C9H333a/8a/2003

9th, 2006 – *Dynamics of Urban Culture* – Frick – N6488/C9H333a/9a/2006

10th, 2009 – *Integration and Resistance in the Global Era* – The catalog is currently being distributed and will soon be in the Frick Fine Arts Library.

Description: Founded in the 1980s primarily to promote Cuban fine arts, the organizers fought hard to overcome the economic crisis that affected Cuba in the 1990s, and at times had to postpone the event and wait for better circumstances. The Bienal de la Habaña, held in various venues throughout Havana, focuses on the art of Cuba and the “Third World” (i.e. Africa, Asia, the Caribbean and Latin America). Held in the Castillo de Morro and La Forralesza de San Carlos de la Cabana, as well as other venues in Havana. This international in Havana began to include artists from Africa and Asia in its 2nd edition, 1986.

ICP Triennial of Photography and Video

Founded: 2003

Host institution: International Center for Photography

Frequency: Triennial

Most recent exhibition: 3rd, 2009

Next exhibition: 4th, 2012

Web site: <http://www.icp.org/>

Frick – 1st, 2003 – *Strangers* – TR655/S87/2003; also published in connection with this exhibition: Meiselas, Susan. *Encounters with the Dami: Stories from the Baliem Valley*. New York: International Center of Photography; Gottingen, Germany: Steidl, 2003. Hunt Library, Carnegie Mellon University – Oversize-2 – DU744.5/D32/M45/2003
2nd, 2006 – *Ecotopia* – Frick – GF75/E26/2006

Description: Focusing on photography and video the first triennial presented the works of forty contemporary artists from around the world. The second triennial focused on the effect of humans on nature and the environment. Works by more than 40 artists and photographers from 20 countries documented recent environmental disasters and explored the effects of environmental change around the world.

Periferic Bienala de Arta Contemporana (Iasi, Eastern Romania)

Host institution: Vector Association and Vector Gallery, Iasi

Founded: 1st, 1997

Frequency: Biennial

Most recent exhibition: 8th, 2009 – *Art As Gift*

Next exhibition: 9th, 2011

Theme:

4th, 2000 – *Between Center and Periphery*

5th, 2001 – *A New Beginning*

6th, 2003 – *Prophetic Corners – Dealing with the Future*

7th, 2006 – *Focusing Iasi*

Web site: <http://www.periferic.org/>

Frick – Not in the collection

Description: the appearance of Periferic in Iasi was not accidental. It followed the collapse of communism in Eastern Europe and movement toward a market economy and democracy. Periferic also coincided with the affirmation around the middle of the 1990s of a new generation of artists who wished to concentrate on artistic expression in a university city with tradition and cultural potential, but which would maintain a provincial and conservative character. In its first editions, the Periferic was focused on performance as an art medium still peripheral in the context of Romanian visual arts. Beginning in 1999 there were more exhibitions in new locations that offered debates on issues of contemporary art. After 2001 the organizers transformed the event into one of international visibility.

InSite a Binational Exhibition of Installation and Site-Specific Art

Host institution: San Diego Installation Gallery, Museum of Contemporary Art, San Diego, Dept. of Culture in Tijuana, Instituto Nacional de Bellas Artes (Mexico), Consejo Nacional para la Cultura y las Artes (Mexico)

Founded: 1992

Frequency: triennial

Most recent exhibition: 2003-2005

Next exhibition: Unknown, financial problems

Theme: 1997 – *Private Time in Public Space*

2000 – *Fugitive Sites*

2005 – *Art Practices in the Public Domain*

Web site: www.insite05.org

InSite 94 – Frick - N6494/I56/I55/1995

InSite97 – Frick – Reading Room – iN6494/I56/P82/1998

InSite2000 – Frick – Reading Room – N6512/I56/F8/2002

InSite_05 – *Farsites: Urban Crisis and Domestic Symptoms in Recent Contemporary Art* - Frick – N8217/C35/F37/2005r; *InSite-05 – Publico [Situacional]: Interventions, Scenarios* – Frick – NX510/C2/I56/2006; *InSite_05 Conversations: Dialogue 1 - Liminal Zones / Coursing Flows; Dialogue 2 – Aliens, Denizens, Cosmopolitans* – Frick – N6535/S29/I57/2005

Description: InSite is a binational contemporary arts project based on artistic investigation and activation of urban space in San Diego and Tijuana, the border between Mexico and the United States. Installations and art works are shown on both sides of the US – Mexican border. The artworks are developed through the long-term engagement of international artists with the community. At the heart of the project is a process of two-year, periodic artist residencies that culminate in the realization of new projects in the public spaces throughout San Diego and Tijuana. *InSite 2005* began in 2003 and unfolded in four components through the end of 2005. It consisted of a network of art institutions and cultural practitioners dedicated to stimulating creative experiences in the border zone of San Diego – Tijuana through an interdisciplinary platform that incorporated four core components: Interventions, Scenarios, Conversations and Museum Exhibition. Four publications documented *InSite_05*. InSite exhibitions have always explored the connections between borders and illegal immigration in contemporary art.

A Dynamic Equilibrium: In Pursuit of Public Terrain. Ed. by Sally Yard. Tijuana, San Diego: InSite Installation Gallery, University of California, San Diego, 2007. Frick – NX180/S6/E68/2007

Documents *InSite_05 “Conversations,”* a series of symposiums and meetings that took place in San Diego and Tijuana, November 2003-November 2005.

See also *Tijuana Calling*, an online exhibition of five commissioned projects that make use of the Internet to explore various features of the Tijuana – San Diego border region, including cultural tourism, border density, transborder narco tunnels, vigilante surveillance drones, and the journalistic hype surrounding border crime. Like the *InSite_05 Interventions*, these projects grew out of a lengthy process of research and investigation. *Tijuana Calling* is a part of the *InSite_05* web site (url is provided above).

International Istanbul Biennial

Founded: 1987+

Host Institution: Istanbul Foundation for Culture and Arts

Frequency: Biennial

Most current Exhibition: 11th, 2009 – *What Keeps Mankind Alive?*

Next exhibition: 12th, 2011

2nd, 1989 – *Contemporary Art in Traditional Spaces*

3rd, 1992 – *Production of Cultural Difference*

4th, 1995 – *Orientation* – Frick – N6490/I58

5th, 1997 – *On Life, Beauty, Translation and Other Difficulties* - Frick – N6490/I58

6th, 1999 – *The Passion and the Wave* (2 vols.) – Frick – N6490/I58

7th, 2001 (2 vols.) – Frick – N6490/I58

8th, 2003 – *Poetic Justice* – Frick – N6490/I58

9th, 2005 – *Art, City and Politics in an Expanding World* – 2 vols. - Frick – N6490/I58

10th, 2007 – *Not Only Possible, But Also Necessary: Optimism in the Age of Global War* – Frick – N6490/I58/10th/2 vols.

Web site: <http://www.istfest.org/english/>

Description: The Istanbul Foundation for Culture and Arts has been organizing the Biennial since 1987. It aims to create a meeting point in Istanbul in the field of visual arts between artists from diverse cultures and the audience. The most comprehensive international art exhibition both in Turkey and throughout the geographical sphere in which the country is located, the Istanbul Biennial plays an important role in the promotion of contemporary artists not only from Turkey but from a number of different international countries. Istanbul, uniquely set as a city between Europe and Asia, between east and west, has been designated as a location for cross-cultural dialog.

Johannesburg Biennial

Dates: 1996-1997

Host institution: Africus Institute for Contemporary Art (dissolved in 1997)

Frequency: Ceased.

Most current Exhibition: 1997

Theme: 1st, 1995 – *Africus*

2nd, 1997 - *Trade Routes: History and Geography*

Web site: <http://www.universes-in-universe.de/car/english.htm>.

Frick Fine Arts Library: 1st, 1995 – N6488/S6J643/1995; 2nd, 1997 – NC430/S642/J655/1997

Description: After years of isolation due to the apartheid system, the Johannesburg Biennial was meant to restore the dialog between South Africa and the international art scene. The first exhibition took place in 1995, only a year after the first free elections in South Africa. That show featured works by artists in 63 countries, 20 of whom were from Africa. The exhibition was held at fifteen venues in central Johannesburg. The 1997 exhibition was comprised of six shows each with a curator from a different country – Alternating Currents (with 82 artists), Hong Kong, Etc. (with twelve artists), Transversions (with 22 artists), Important and Exportant (with nine artists), Life's Little Necessities (with 4 women artists), and Graft (with ten artists). In spite of great international interest, the second Johannesburg Biennial in 1997 was closed a month ahead of schedule due to the city's financial challenges.

Kwangju Biennale – See Gwangju Biennale

Liverpool Biennial of Contemporary Art

Founded: 1999+

Host institution: Tate Liverpool

Frequency: Biennial

1st, 2000 - *Trace*

2nd, 2002 - Frick - N6488/G7L58/2002

3rd, 2004 - Frick - N6488/G7L48/2004 (Book + CD-ROM)

4th, 2006 - Frick - N6488/G7/L585/2006

Most recent exhibition: 5th, 2008 - *Made Up* - Frick - N6496.3/G7/L585/2008; Also opened as part of the 5th biennial was *Bloomberg Newcontemporaries 2008* - Frick - N6768/N49/2008

Next exhibition: 6th, 2010

Web site: <http://www.biennial.com>

Description: Entitled *International 2002* and *International 2004*. Begun in 1999, the Liverpool Biennial is the only international art exhibition in Great Britain. Its mission is to showcase significant new works by international artists commissioned especially for the City of Liverpool. During the 2002 event, the Liverpool Biennial hosted thirty exhibitions across the city, including work by over three hundred artists from thirty-six countries. The exhibitions are held in a diverse range of venues from Tate Liverpool and the Walker Gallery to vacant garages, in shop windows, schools and market halls. Each Liverpool Biennial consists of outdoor works and four exhibitions: the general show, The Independent, John Moore's 22 and Bloomberg New Contemporaries. The 2004 and the 2005 exhibitions are planned to lead up to city's 800th centenary. As many as fifty venues will exhibit the artworks to lead visitors through the urban landscape.

Also available: *Art, Money, Parties: New Institutions in the Political Economy of Contemporary Art*. Ed. by Jonathan Harris. Liverpool: Liverpool University Press, 2004.
Frick - NX180/S6/A78/2004

A collection of essays from a conference held at Tate Liverpool in November 2002 on the occasion of the 2nd Liverpool Biennial exhibition of contemporary art.

Trienal de Luanda (capital of Angola)

Founded: 2008

Host institution: Ministry of Culture

Frequency: Triennial

Most recent exhibition: 1st, 2008 - *Art, Culture, History and Contemporary Politics*

Next exhibition: 2nd, 2011

Web site: Information on the Internet, but no web site devoted to this triennial.

Frick - Not yet in the collection.

Description: The major events of the first Trienal de Luanda took place over March, April and May 2008 and was viewed by the curator as a part of the process of the city's recovery from war. The brainchild of artist/gallerist/publisher Fernando Alvim, he engaged consultants such as Kendell Geers (Europe) and Olu Oguibe (USA). They, along with curator Albano Cordoso worked with a group of architects from the School of Architecture in Luanda to reovate 30 spaces in the city to house various relevant exhibitions.

Biennale d'art contemporain (Lyon, France)

Founded: 1st, 1991

Host institution: City of Lyon, the Ministry of Culture and the Musée d'Art Contemporain

Frequency: Biennial

Most recent exhibition: 10th, 2009 - *The Spectacle of the Everyday*

Next exhibition: 11th, 2011

2nd, 1993 - *Et Tous ils changent le monde* - Frick - iN6488/F8/L9625/1993

3rd, 1995 - *Installation, Cinéma, Vidéo, Informatique* - Frick - N6488/F8/L9625/1995

4th, 1997- *L'Autre (The Other)*

5th, 1999 - *Sharing Exoticisms*

6th, 2001 – *Connivance/Complicity* – Frick - N6488/F8/L966/2001

7th, 2003 – *Europa* – Frick - N6488/F8/L9625/2003

8th, 2005 – *Expérience de la durée* – Frick – N6496.3/F8L966/2005

9th, 2007 – *OOS -- The History of a Decade That Has Not Yet Been Named* – Frick – N6497/B54/2007

Web site: www.biennaledelyon.com

Description: The last three Lyon Biennials of Contemporary Art (8th, 9th, 10th.) made up a kind of trilogy on the question of the present. A present awaited, feared, perhaps self-contained; the polymorphous present of the 2007 Biennial, with its 150 curators from all over the world. The issue was to explore the new temporality that marks the societies of our time: that seemingly infinite perpetual present, with no before and no after. This was also the opportunity to look at the system of biennials, their critical function and their contribution to the history of art and of the world. The 2009 Lyon Biennial inaugurates a second trilogy, focused on history. What is the situation regarding the transmission – the kinship – of art forms and skills, the aesthetics and thinking now emanating from the most distant corners of the planet? These factors signal the end of Western artistic hegemony – yet without detriment to its criteria – as art reaches us from places that never knew the explosion of Western modernity.

Manifesta – European Biennial for Contemporary Art

Founded: Manifesta 1, 1996 (Rotterdam)

Frequency: Biennial

Host institution: International Foundation Manifesta, Amsterdam

Most recent exhibition: 7th, 2008 – In a host region, rather than a host city, along Europe's North-South transit route, linking the regions of the Austrian Tyrol to the Italian South Tyrol and Northern Italy, one of Europe's most important travel routes between north and south.

Next exhibition: 8th, 2010 – The region of Murcia, Southern Spain; in dialogue with Northern Africa

1st, 1996 (Rotterdam) – Frick – N6488/N4R67/1996

2nd, 1998 (Luxembourg) – Frick – N6758/M3516/1998

3rd, 2000 – *Borderline Syndrome, Energies of Defense* – Not in ULS libraries

4th, 2002 – Frick – Cage – N6758/M3517/2002 (1 package of 86 color plates, 1 oversized newspaper pamphlet of video program, and 1 pamphlet entitled *Conversation Iara Boubnova, Nuria Enguita Mayo and Stephanie Moisdon-Trembley*)

5th, 2004 (Donostia-San Sebastian, Spain) – *With All Due Intent* – Frick – tN6758/M3518/2004

6th, 2006 (Nicosia) - Canceled three months before its opening – see Nicosia below

7th, 2008 (July 19 – November 2008, Trentino – Alto Adige / Sudtirol, Italy) – *Companion* – Frick – N6758/M3519/2008; *Index* – Frick – N6758/M319/2008a; *Scenarios* – Frick – N6758/M3519/2008b

Web site: <http://www.manifesta.org>

Description: *Manifesta, the European Biennial of Contemporary Art*, was initiated, and is supported, by the International Foundation Manifesta (IFM), with offices in Amsterdam. It is the only itinerant biennial in the world. *Manifesta* explores the entire mental and geographical territory of Europe and aims to establish a close dialogue between specific cultural and artistic situations and the broader, international context of contemporary art, theory and politics in a changing society. To this end, Manifesta has opted for a nomadic existence, relocating its operational base to a different city or region of Europe every two years (see locations above). Thus, it embodies the notion of a constantly expanding network. The International Foundation Manifesta (IFM) organizes and co-ordinates a network of programs and acts as a multi-faceted resource that encompasses the *Manifesta Biennial*, the *Manifesta Archives* and a program of

publications, discussions and related activities that focus on contemporary art and its role in society.

The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe. Ed. by Barbara Vanderlinden and Elena Filipovic. Cambridge: MIT Press, 2005. Frick – N6758/M3518/2005

MJ – Manifesta Journal: Journal of Contemporary Curatorship: n. 1 Spring/Summer 2003; *The Revenge of the White Cube?*; n. 2, Winter 2003/ Spring 2004: *Biennials*; n. 3, Spring/Summer 2004: *Exhibition As a Dream.* Milano: Silvana, 2008. Frick – N6758/M3519/2008c

MJ – Manifesta Journal: Journal of Contemporary Curatorship: n. 4 autumn/Winter 2004: *Teaching Curatorship*; n. 5 Spring/Summer: *Artists & Curator*; n. 6 Autumn/Winter 2005: *Archive Memory of Snow.* Milano: Silvana, 2008. Frick – N6758/M3519/2008d

Nicosia This Week: An Unofficial Guide to the Biennial That Never Was. Rotterdam: Veenman Publishers, 2006; New York: DAP, 2008. Frick – On order
Planning documents for *Manifesta 6* which was canceled.

Free Manifesta

<http://www.freemanifesta.org/dir.html>

Free Manifesta was a project for [Manifesta 4](#), the European Biennial of Contemporary Art held in Frankfurt am Main, Germany from May 25 to August 24, 2002. A location was purchased by a New York artist and offered to any artist who wished to exhibit his/her work as part of *Free Manifesta*. More than 225 artists and groups participated in free public art projects of all kinds that were held around Frankfurt-am-Main as well as over the radio, telephone, mail and the Internet. Though *Free Manifesta* officially ended with the close of *Manifesta 4* on August 25, 2002, this site remains as a catalog of the show and as an access point for artists' websites and contact information.

Melbourne International Biennial

Founded: 1999

Host institution: City of Melbourne in partnership with Arts Victoria, Department of Premier and Cabinet and the Ian Potter Museum of Art, the University of Melbourne.

Frequency: Only one exhibition was held in 1999. Ceased.

Most recent exhibition:

Next exhibition:

Theme: 1st, 1999 – *Signs of Life*

Web site: None

Frick Fine Arts Library – Not in the collection;

Carnegie Mellon University, Hunt Library - Oversize – 4th floor – 709.04/M515/1999

Description: The Melbourne International Biennial is Australia's second International biennial. It is believed that Melbourne was prompted to initiate a biennial exhibition of its own because of the success of the internationally reputed Sydney Biennale. The first Melbourne International included work by 56 artists, primarily from western countries and 11 national pavilions. One of the most short-lived biennials, it took place at the beginning of "biennialization" in the late 1990s and ended with its debut installment.

Bienal de Artes Visuais do Mercosul (Porto Alegre, Brazil)

Founded: 1st, 1997

Host institution: Fundacao Bienal de Artes Visuais do Mercosur

Frequency: Biennial

Most recent exhibition: 7th, 2009 – *Grito e Escuta = Screaming and Hearing*

Next exhibition: 8th, 2011

Themes:

2nd, 1999 (4 vols.) – Frick – See below:

Catalogo Geral – N6502.5/B534/1999

Ibere Camargo – N66959/C36/A4/1999

Picasso, Cubismo e America Latina – N6502.57/C83P5/1999

Julio Le Parc – Arte e Tecnologia – N6639/L4A4/1999

3rd, 2001 -

4th, 2003 – *Contemporary Archaeology* – Frick – N6502.5/B534/2003

5th, 2005 (7 vols.) – Catalog issued in a series entitled: *Historias da arte e do espaco*; each volume with individual titles. See below:

1 – *Amilcar de Castro: uma retrospective* – NB539/C374/A4/2005

2 – *Uma historia concisa da Bienal do Mercosul / A Concise History of Mercorsur Biennial* - N6502.5/F53/2005

3 – *Rosa-dos-ventos: posicoes e direcoes na arte contemporanea = Wind Rose: Positions and Directions in Contemporary Art* – N6497/R65/2005

4 – *A Persistencia da Pintura* – ND202.5/P47/2005

5 – *De escultura a instalacao: nucieo contemporaneo = From Sculpture to Installation* – N6502.5/D32/2005

6 – *Direcoes no novo espaco = Directions in the New space* – N6502.6/D57/2005

7 – *Transformacoes do espaco publico: esculturas monumentais de Amicar de Castro = Transformations of the Public Space* – NB359/C374/T37/2006

6th. 2007 – *The Third Bank of the River* – Frick – On order (7 vols.)

Web site: <http://www.bienalmercosul.art.br/>

Frick Fine Arts Library: See above

Description: The purpose of the Mercosul Biennial is to promote re-evaluation of the history of Latin American art, to enable thousands of people access to the arts, to create another link in the unification of Latin America, to position Brazil as an international reference point in the visual arts, and to stimulate governmental and business efforts in promoting the arts. The first Mercosul Biennial (1997) included more than 900 works by nearly 300 artists. The exhibition provided an opportunity for the region's people, who live without cultural resources of southern Brazil, to learn about developments in 20th century Latin American art and view works by important South American artists. The 2001 exhibition, which showcased works of both emergent and established international artists, attempted to integrate the event's five shows into the urban infrastructure and included landscape interventions, performance works on the theme of art and madness, and multimedia works. The thematic foci of the 2001 show were the individual and social identity, the female, violence and language and meaning in art.

Contemporary Archaeology, the theme of the 2003 exhibition, provided a visual forum in which artists questioned the order of the global culture circuit. The show emphasized Latin American art, proposed an alternative to established global artistic centers and allowed examination of relationship between the archaeological and the contemporary. The Mercosur Biennial includes a central exhibition and also presents shows presented by the countries included in the "Common Market of the South": Argentina, Brazil, Paraguay and Uruguay, Bolivia and Chile. Each

exhibition, in addition, features a show representing an invited guest country. During the 2003 biennial, the guest country was Mexico. The Biennial was based on national representations until the 5th event, but the 2007 biennial used a different model, including the work of a curatorial team (Gabriel Pérez-Barreiro, Chief Curator) and three artists doing solo exhibitions to represent different periods in Latin American art.

La Biennale de Montreal

Founded: 1st, 1998 - *Poetry, Humour and the Everyday*

Host institutions: Centre international d'art contemporain, Montreal

Frequency: Biennial

Most recent exhibition: 6th, 2009

Next exhibition: 7th, 2011

Web site: <http://www.ciac.ca/en/biennale.html>

Frick – 2nd, 2000 – *Tout le Temps / Every Time* – Frick – On order; 5th, 2006-2007 – *Crack the Sky* – Frick – On order

3rd, 2002 – *Life Is Life! Pleasures, Passions, Emotions*

4th, 2004 – *Agora: The Public Domain*

Description: The CIAC was created in 1983 with a mandate to disseminate contemporary art from Quebec, Canada and abroad. Since 1998, the CIAC has been pursuing its commitment to contemporary art through the Biennale de Montreal.

Moscow Biennial

Founded: 2005

Host institution: Ministry of Culture of the Russian Federation and the State Centre for Museums and Exhibitions (ROSIZO)

Frequency: Biennial

Most recent exhibition: 3rd, 2009

Next exhibition: 4th, 2011

Theme: 1st, 2005 - *Dialectics of Hope*

2nd, 2007

Web site: <http://moscowbiennale.ru/english/index.html>

Frick Fine Arts Library: Not in the collection

Description: With the political and economic stabilization of Russia after the fall of the USSR, a new Russian art infrastructure has emerged and the Russian people have demonstrated a growing interest in contemporary art. The Moscow Biennial that began in 2005 was the first of its kind in the country. The exhibition makes manifest the image of Moscow as one of the world's major cultural capitals and introduce current art movements to a Russian audience. The first curators were from Russia, Sweden/Germany, Bulgaria, France, Spain, and Switzerland/France. An individual curatorial project was also presented by Robert Storr, (Institute of Fine Arts, New York University). Participating museums included the Lenin Museum, the Pushkin State Museum of Fine Arts, the State Tretyakov Gallery, the Schishev State Museum of Architecture, the Moscow Museum of Modern Art and others. The second Moscow Biennale was held in various venues and involved both Russian and international curators, featuring Nicolas Bourriaud. Thirty-five ancillary "special projects" were planned as were showings by special guest artists plus a "Main Project" entitled *USA: American Video Art at the Beginning of the Third Millennium*.

Momentum Nordic Biennial of Contemporary Art (Moss, Norway)

Host institution: Punkt Ø

Frequency: Biennial

Most recent exhibition: 5th, 2009 – *Favored Nations*

Next exhibition: 6th, 2011

Web site: <http://www.momentum.no/>

Frick – Not in the collection

Theme:

1st, 1998

2nd, 2000

3rd, 2004

4th, 2006 – *Try Again, Fall Again, Try Better*

Description: A regional biennial limited to artists in the Nordic countries (Norway, Sweden, Denmark, Finland and Iceland, as well as Nordic “satellites” Berlin, London, New York – cities that are home to many artists from the region.

Skulptur Projekte Muenster

Founded: 1st, 1977

Host institution: Westphalian State Museum of Art and Cultural History, City of Muenster, and the Landschaftsverbund Westfalen-Lippe

Frequency: Every ten years

Most recent exhibition: 4th, 2007

Next exhibition: 5th, 2017

Web site: <http://www.skulptur-projekte.de/aktuell/?lang=en>

Frick – 1997 (published in 2007) – TR658.3/K64/2007

Description: This exhibition that takes place every ten years was initiated by Klaus Bussman in 1977 as an international exhibition focused on the various sculpture forms of the 20th century and their associated meanings. Furthermore, the exhibition intended to question the relationship between art and the public through installations in outdoor public locations so that people could discuss their concepts, meanings, development, recent trends of public art, and its future.

Sculptures that were installed in the last three exhibitions remain viewable all over Muenster. For Skulptur Projekte Muenster 0-7, 38 contemporary artists were commissioned for the project.

Prospect.1 New Orleans

Host institution: U.S. biennial, Inc.

Founded: 2008

Frequency: Biennial

Current exhibition: 1st, 2008

Next exhibition: 2nd, 2010

Web site: www.prospectneworleans.org

Frick – 1st, 2008 – N6496/N49/P76/2008

Description: Held in twenty locations within New Orleans and featured 81 artists from 38 countries. Prospect.1 New Orleans was conceived by curator Dan Cameron to reinvigorate the city, a historic regional artistic center, following the human, civic and economic devastation of Hurricane Katrina. The primary goal of the biennial is to redevelop the city as a cultural destination where the visual arts are celebrated and can once again thrive.

The Generational (New York City)

Host institution: New Museum of Contemporary Art

Founded: 1st, 2009

Frequency: Triennial

Current exhibition: 1st, 2009 – *Younger Than Jesus*

Next exhibition: 2nd, 2012

Web site: <http://www.newmuseum.org>

Frick – 1st, 2009 – *Younger Than Jesus* (exhibition catalog) – On order

Younger Than Jesus: The Artist Directory – N6495.8/Y68/2009

Description: The first Generational featured works by fifty artists from twenty-five countries. The only exhibition of its kind in the country and the only international art exhibition in New York, the Generational will focus on the new generation of artists born around 1980. Known to marketers, demographers, and sociologists as the Millennials, Generation Y, iGeneration, and Generation Me, this age group has yet to be described in any way beyond their habits of consumption. *Younger Than Jesus* began to examine the visual culture of this generation.

Performa, Biennial of New Visual Art Performance

Founded: 1st, 2005

Host institution: Performa

Frequency: Biennial

2nd, 2007

Current exhibition: 3rd, 2009

Next exhibition: 4th, 2011

Web site: <http://www.performa-arts.org>

Frick – 1st, 2005 – NX456.5/P38G65/2007 – A record of *Performa05*.

Description: A non-profit multidisciplinary arts organization established by art historian and curator Rose Lee Goldberg in 2004, is dedicated to exploring the critical role of live performance in the history of 20th century art and to encouraging new directions in performance for the 21st century. Performa 2009 marks the 100th anniversary of the publication of F. T. Marinetti's *Futurist Manifesto* in 1909. The first biennial of its kind, Performa offers a program of performances, exhibitions, symposia and film screenings in collaboration with a consortium of leading museums, galleries, alternative spaces and independent curators in New York City. It is shown in a variety of venues across the city.

Prague Biennale (Czech Republic)

Founded: 2003

Host institution: National Gallery Veletržní Palác Dukelských

Frequency: Biennial

1st, 2003 – *Peripheries Become the Center* - Frick - N6831/P73/2003

2nd, 2005 – *Expanded Painting* – Frick – N6831/P73/2005

Most recent exhibition: 3rd, 2007 – *Glocal & Outsiders: Connecting Cultures in Central Europe*

Next exhibition: 4th, 2009 – *Expanded Painting*

Web site: <http://www.praguebiennale.org/index.asp>

Frick – See above

Description: During the first Prague Biennale thirty curators worked together to select works by 200 artists from around the globe with a focus on artists from Central Europe. This newer biennial continues to be international in scope and inclusive in its coverage of art media.

Quebec Triennial

Host institution: Musée d'Art Contemporain de Montréal

Founded: 2008

Frequency: Triennial

Most recent exhibition: 1st, 2008 – *Nothing Is Lost, Nothing Is Created, Everything Is Transformed* – Hunt Library, Carnegie Mellon University – FA – Reference - N6546/Q8/Q43/2008

Next exhibition: 2nd, 2010

Web site: <http://www.macm.org>

Frick – Not in the collection

Description: Begun as a group portrait of the current art scene in Quebec, featuring 135 works by 38 artists from Quebec and filling all the museum's galleries.

Bienal Internacional de São Paulo

Founded: 1951

Host institution: Pavilhão Ciccillo Matarazzo in the Parque do Ibirapuera; organized by Fundação Bienal de São Paulo

Frequency: Biennial

Current Exhibition: 28th, 2008 – (the catalog sometimes takes one or two years to be issued)

Next exhibition: 29th, 2010

Web site: <http://bienalsaopaulo.globo.com/>

Frick Fine Arts Library: Under the title *Bienal de Sao Paulo* = 1951-1959, 1961, 1965-1973 – N4884/A7

Frick Fine Arts Library – Under the title *Bienal Internacional de Sao Paulo* = 14th, 1977; 18th, 1985; 25th, 2002 (3 vols.); 26th, 2004 (3 vols.); 27a, 2006 – *Como viver junto / How to Live Together* - N6488/B7/S242a

19th, 1987 – fND419/C45A4/1987

21st, 1991 – *American Visions = Visiones de las Americas: Artistic and Cultural Identity in the Western Hemisphere* – N6501/A43/1994

24th, 1998 (4 vols, Frick has only v. 1 and v. 4) – N6650/B54/1998

25th: 2002 – *Iconografias metropolitanas* (3 vols.) – N4883.5/A5/2002

26th, 2004 – 3 vols. – *Territorio Livre: Image Smugglers in a Free Territory* – See above

27th, 2007 – *Como viver junto = How to Live Together* – Frick – (see above)

Also on order: *Guide to the 27th biennial exhibition.*

Description: Initially this important South American exhibition aimed to make Western European and art of the USA known in Brazil. Economic success in Brazil sparked the growth of the country's arts community and led to the foundation of three important museums: The Museum of Modern Art in São Paulo, the São Paulo Museum of Art, and the Museum of Modern Art in Rio de Janeiro. The city has long been the center of art and modernist thinking in Latin America. Soon afterward in 1951, the director of the São Paulo Museum of Modern Art launched the country's first biennial exhibition. Now this Brazilian exhibition is renowned as Latin America's largest contemporary art show and is one of the three most important such exhibitions in the world. In addition to the art biennial, an International Biennial for Architecture and Design has been held since 1973.

Also available: Alambert, Francisco. *As Bienais de Sao Paulo: do era do Museu a era dos curadores (1951-2001)*. Sao Paulo: Boitempo, 2004. Frick – On order

On the history of the first 50 years of this international biennale.

Seoul International Media Art Biennale

Founded: 1st, 2000

Host Institution: Seoul Museum of Art; Seoul Metropolitan Government

Frequency: Biennial

Most recent exhibition: 5th, 2008 – *Turn and Widen*

Next exhibition: 6th, 2010

Web site: www.mediacityseoul.or.kr

Frick: Not in the collection.

2nd, 2002

3rd, 2004

4th, 2006 – *Dual Realities*

Description: Also known as Media_City Seoul, the International Media Art Biennale attempts to answer the questions of what media art encompasses and how it differs from traditional art. It also demonstrates the expansion of visual art caused by media art. The 5th, 2008 exhibition, *Turn and Widen*, exhibited sixty-nine artists from 26 countries with 77 works on display. The fifth biennale was planned to serve as a retrospective of past exhibitions and preparation for the coming decade in media art.

Bienal Internacional de Arte contemporaneo de Sevilla

Founded: 2004

Host institution: Foundation for the International Biennial of Contemporary Art of Seville (BIACS)

Frequency: Biennial

Most recent exhibition: 3rd, 2008

Next exhibition: 4th, 2010

Web site: www.fundacionbiacs.com

Frick - 2nd, 2006 – *Unhomely: Phantom Scenes in Global Society* – (Okwui Enwezor) - N6488/S7/S47/2006

Description: The 3rd BIACS is organized into four areas: a brief overview of the great masterpieces of media art; the latest trends in media art, the transformations in architecture through the use of computers and new software, and Andalusia. The exhibition takes place in the Centro Andaluz de Arte Contemporaneo as well as in public spaces of Seville.

Shanghai shuang nian zhan – Shanghai Biennale

Founded: 1994

Host institution: Shanghai Art Gallery and the Shanghai Cultural Bureau

Frequency: Biennial

Most recent exhibition: 7th, 2008 – *Translocalmotion* – On order

Next exhibition: 8th, 2010

Web site: <http://www.shanghaibiennale.com>

Hillman Library – East Asian Chinese Collection (2nd floor) – 4th, 2002 – *Urban Creation* – fN7347/S48/2002

Frick Fine Arts Library:

7th, 2008 – *Translocalmotion; Shanghai Papers* – Frick - On order

6th, 2006 – *Hyper Design* – Frick - N7347/S48/S426/2006

5th, 2004 – *Techniques of the Visible* – Frick – N7347/S48/S425/2004

4th, 2002 – *Urban Creation* (see above)

3rd, 2000 – *The Sea in Shanghai*

2nd, 1998 – *Integration and Development*

1st, 1996

Description: First only open to Chinese artists, this important breakthrough exhibition for the People's Republic of China, became international in 2000. The 2002 Shanghai Biennale, co-curated by Fan Di'an, Vice Director of the Central Academy of Fine Arts in Beijing and Alanna

Heiss, director of P. S. 1 Contemporary Art Center in New York and focused on new architecture and urban planning. The 2004 Shanghai Biennale focuses on the interrelationship of art, science and technology. By the 2006 exhibition, the Shanghai Biennale had become China's most important contemporary art exhibition and joined the ranks of the major international exhibitions. Since its inauguration the Shanghai Biennale has repeatedly taken the city itself and its urban conditions as a starting point for its artistic explorations.

Sharjah Biennial (United Arab Emirates)

Binali al-Shariqah lil Funun al-Tashkiliyah

Founded: 1st, 1993

Host institution: Expo Centre Sharjah, Sharjah Art Museum and Sharjah Department of Culture and Information

Frequency: Biennial

Most recent exhibition: 9th, 2009 – *Provisions for the Future* [Curators: Isabel Carlos and Tarek Abou El Fetouh]

Next exhibition: 10th, 2011

Web site: <http://www.sharjahbiennial.com/>

Frick - 7th, 2005 – *Al-intimaa / Belonging* – Frick – N6496.3/U65B56/2005

8th, 2007 – *Still Life: Art, Ecology & The Politics of Change* – Frick – N6496.31/U65/B56/2007

Description: Established as a venue for contemporary art in the Persian Gulf region. The 6th exhibition explored the subject of discourses between aesthetics and politics and focused on “new art practices” ranging from installation, performance and video art and photography, digital and web art. The Sharjah Biennial ranks amongst the most established and prominent cultural events in the Middle East. During the 9th Biennial (2009) the entire city will be offered to artists for context-specific work and other activities will take place across a wide range of venues including the Sharjah Art Museum, the Heritage Area of Sharjah, and the Sharjah Museum for Contemporary Arab Art. Works by more than 80 artists from around the world are included in the 9th edition of this important biennial.

Singapore Biennale

Founded: 2006

Host institution: National Art Council of Singapore

Frequency: Biennial

Most recent exhibition: 2nd, 2008 - *Wonder*

Next exhibition: 3rd, 2010

Frick – Not in the collection

Themes: 1st, 2006 - *Belief*

Web site: <http://www.singaporebiennale.org>

Description: Singapore decided to offer an international biennial exhibition in order to position the city prominently as an international center and regional thought leader in the field of visual art. The first biennial in 2006 was headed by artistic director Fumio Nanjo and featured works of 95 artists and artist collectives from over 38 countries and regions across 19 exhibition venues and sites, including the principal venues of City Hall, National Museum of Singapore and Tanglin Camp, a cluster of colonial buildings previously used by the Ministry of Defense. Singapore has a unique mix of diverse ethnicity, religion and language. The first biennial aimed to address questions raised by this cultural melting pot. The areas of “belief” explored by the works included religion, the consumer economy and capitalism, development and progress, the values of solidarity and love between people, and the importance of nature and the environment.

International SITE Santa Fe Biennial

Founded: 1995

Host institution: SITE Santa Fe Gallery, Santa Fe, New Mexico

Frequency: Biennial

Most recent exhibition: 7th, 2008 – *Lucky Number Seven* – 2 vols. Frick – N6487/S256/I57/2008

Next exhibition: 8th, 2010

1st, 1995 – *Longing and Belonging: From the Faraway Nearby* – Frick - iN6487/S33S5/1995

2nd, 1997 – *Truce: Echoes of Art in an Age of Endless Conclusions*

3rd, 1999 – *Looking for a Place* – Frick - N6512/L66/2000

4th, 2001 – *Beau Monde: Toward a Redeemed Cosmopolitanism* – Frick - iN6512.5/I56/I58/2001

5th, 2004 – *Disparities and Deformations: Our Grotesque* – N6487/S33S53/2004

6th, 2006 – *Still Points of the Turning World* (2 vols.) Frick – N6487/S254/S59/2006

Web site: <http://www.sitesantafe.org/>

Description: A biennial with a commitment to direct experience. All works are created on site.

Its mission is to bring the global contemporary art dialogue to the Southwest region of the US.

Known widely for its innovation, Site Santa Fe is also known for showcasing great curators ahead of the rest of the world.

Biennale de Sydney

Founded: 1973

Host institution: Museum of Contemporary Art, Sydney and Art Gallery of New South Wales

Frequency: Biennial

Most recent exhibition: 16th, 2008 – *Revolutions – Forms That Turn* – Frick – N6488/A8/S92/2008

Next exhibition: 17th, 2010 – *The Beauty of Distance: Songs of Survival in a Precarious Age*

Theme: 8th, 1990 – *The Readymade Boomerang: Certain Relations in 20th Century Art*

(Cover title: *Art Is Easy & All Music Is the Same*) – Frick – N5098/S92/1990

9th, 1992 – *The Rethinking Borders* – Frick - N4920/I992/B54/1992

11th, 1998 – *Every Day – Everyday* – Frick – On order

12th, 2000 – *From the Southern Cross* – Frick - N6488/A8S92/1998

13th, 2002 – *The World May Be Fantastic* – Frick - N6488/A8S92/2002

14th, 2004 – *On Reason and Emotion* [Curator: Isabel Carlos] – Frick – N6488/A8S92/2004

15th, 2006 – *Zones of Contact* – Frick – N6488/A8S92/2006

Web site: <http://www.bos2008.c0m/revolutionsonline>

Description: One of the world's major contemporary arts festivals, the Biennale of Sydney mixes significant new international work with ground breaking Australian art.

Taipei Biennial (Taiwan) of Contemporary Art

Founded: 1998

Host institution: Taipei Fine Arts Museum

Frequency: Biennial

Most recent exhibition: 6th, 2008

Next exhibition: 7th, 2010

Theme:

5th, 2006 – *Dirty Yoga* – Curator: Dan Cameron – Frick – On order; Hunt Library, Carnegie Mellon University – N6488/T3/T35/2006

4th, 2004 – *Do You Believe in Reality?*

3rd, 2002 – *The Great Theatre of the World* – CMU – Hunt Library – FA-Ref. – 4 – N6488/T3/T35/2002

2nd, 2000 – *The Sky Is the Limit* –

1st, 1998 – *Sites of Desire*

Web site: <http://www.taipeibiennial.org>

Frick Fine Arts Library: 3rd, 2002 – N6388/T3T34/2002

East Asian Library – Hillman Library: 1994 – N7349.8/A16/1994; 1996 – *The Quest for Identity* - N7349.8/I234/1996 (vol. 2 only)

Description: The first to be organized in Taiwan, the theme of the 2004 exhibition was set to encourage participating artists to look at the changing world in a new way and create alternative ways looking at the “real.” Art from a wide variety of countries was included and the selected artists’ practices range the gamut from architectural projects to archival ventures, collective paintings, activist projects and other media. The 2004 exhibition was accompanied by a two-day symposium.

Tate Triennial Exhibition of Contemporary British Art

Founded: 2000

Host institution: Tate Britain

Frequency: Every three years

Most recent exhibition: 4th, 2009 – *Altermodern* – Frick – N6768.6/T38/2009

Next exhibition: 5th, 2012

Frick: 2nd, 2003 - *Days Like These* – Frick - N6768/N47/2003

3rd, 2006 – *New British Art* – Frick - N6768.6/T38/2006

Web site: www.tate.org.uk/britain/exhibitions/triennial

Description: *The Tate Triennial: New British Art* provides a compelling snapshot of contemporary art practice in Britain. The 2006 exhibition explores a significant theme emerging from the work of the selected artists: the appropriation and re-casting of cultural material. While such “borrowings” of images, facts, formal elements and even art works have become a well-recognized artistic strategy most commonly associated with post-modernism, the Triennial identifies new ways in which artists currently working in Britain are handling cultural material. The Tate Triennial includes talks by and discussions with critics and curators, live performance events, video interviews, educational events and a symposium. Artists included in the 2006 exhibition include: Peter Doig, Douglas Gordon, Eva Rothschild and several others. The 2009 show, *Altermodern*, focused on our globalized perception that calls for new types of representation.

Thessaloniki Biennale of Contemporary Art

Founded: 2007

Host institution: State Museum of Contemporary Art and the Ministry of Culture

Frequency: Biennial

Most recent exhibition: 2nd, 2009 – *Praxis: Art in Terms of Uncertainty*

Next exhibition: 3rd, 2011

Theme: 1st, 2007 – *Heterotopias: Beholders of Other Places* – Frick – N5071/T48/T48/2007

Web site: <http://www.thessalonikibiennale.gr>

Description: As the biennial city, Thessaloniki re-evaluated the notions of center and periphery and brings the periphery to the center by abolishing established borders. This way art was liberated from the restricting walls of a museum. The first biennial, 2007, included 160 artists from 27 countries and 25 city institutions with 27 exhibitions. The Ministry of Culture wished to establish the city as a meeting point where artists and art theoreticians could collaborate and to bring the cultural institutions of the city together. Thessaloniki has been a melting pot of Greeks, Turks, Armenians, Bulgarians, Jews, Franks, and others. These groups have interconnected and

enriched each. The biennial confirms that the city has started to embrace its offbeat vitality and is ready to re-draw its place in the cultural geography of Greece by generating new dynamics for the local art scene. The first edition of the exhibition presented an array of art from the normally ignored territories of Russia, the Middle East and Latin America. The biennial also promotes works of art to the global artistic network.

Tirana Biennale (Albania)

Founded: 2001

Host institution: Instituti i biennales se tiranes

Frequency: Biennial

Most current exhibition: 4th, 2007

Next exhibition: 5th, 2009

Theme: 1st, 2001 - *Escape*

Web Site: www.tiranabiennale.net

Frick Fine Arts Library: 1st, 2001 – *Escape* - N5080/A38T57/2001 (also in Hillman Library); 3rd, 2005 – *Sweet Taboos* – Frick – On order

Description: One of the newest event in the international art world, the first Tirana Biennale, covering new art around the world, focuses on the theme of escape - - escape from one place to another and from ourselves.

Torino Triennale

Founded: 1st, 2005

Host institution: Civic GAM – Gallery of Modern and Contemporary Art

Frequency: Every three years

Most current exhibition: 2nd, 2008 - 2009 – *50 Moons of Saturn*

Next exhibition: 3rd, 2011

Web Site: <http://www.torinotriennale.it/>

Frick Fine Arts Library: 1st, 2005 - *The Pantagruel Syndrome* – Frick – N6497/P36/2005

Description: T1 was offered in two parts. The first involved 75 young artists from all over the world who presented new, experimental work. The second part paid homage to two young established artists: Doris Salcedo and Takashi Murakami.

Bienal de Valencia

Founded: 2001

Host institution: Instituto Valenciano de Arte Moderno

Frequency: Biennial

Most current Exhibition: 5th, 2009

Next exhibition: 6th, 2011

Theme: 1st, 2001 – *The Passions ... Communication between the Arts* – Frick - - NX430/S72V35/2001 (accompanied with CD-ROM)

2nd, 2003 – *Cuidad ideal* – Frick – NX430/S72/V35/2003

3rd, 2005 - *Aqua, sin ti no soy = Water, Without You I am Not* – Frick – NX430/S72/V35/2005
4th 2007

Description: The first Valencia Biennial included theatrical works, music, fashion and architecture as well as the visual artists that were placed in eight locations throughout the Mediterranean city. International in scope, the show featured works by more than 100 artists including Chen Zhen, Tracey Moffatt, Shirin Neshat, Kcho of Cuba, Shiro Takatani, Andreas Gursky, Yannik Vu and others. Themes relating to the body and globalization dominated works in the show. Group shows were also included – Russian Madness and Lineas de Fuga that

showcased works by local artists. The second Valencia Biennial in 2003 focused on the theme of the city and was also held in various urban spaces; the third in 2005 on water in art.

Biennale di Venezia

Founded: 1895

Host institution: Biennale di Venezia

Frequency: Biennial

Most recent exhibition: 53rd, 2009 – *Fare Mondi / Making Worlds / Bantim Duniyan*

Next exhibition: 54th, 2011

Web site: <http://www.labiennale.org/en/visualarts/exhibition/index.html>

Frick Fine Arts Library: 1922-1960 – N4955/A7

Journal collection: 1-21, 1950-1970

53rd, 2009 – *Making Worlds* – [Artistic Director, Daniel Birnbaum]; Not yet published, will be ordered for Frick when available

52nd, 2007 – *Think with the Senses, Feel with the Mind, Art in the Present Time* (curated by Robert Storr) – Frick - N6496.3/I8V43

51st, 2005 – Frick – On order

50th, 2003 – *Dreams and Conflicts – The Viewer's Dictatorship* – Frick – N6488/I8/V43/2003

49th, 2001 – *Plateau of Humankind* – Frick – N6488/I8/V43/2001 (2 vols.)

Description: The Biennale di Venezia is the oldest international art show in the world having begun in 1895 as an exhibition of international art held every two years in the Castello Gardens at the southeast edge of Venice. Its pavilions, each representing an individual country, are discussed in "Venice Biennale Pavillons" by Mark Stankard published in *The Encyclopedia of Twentieth Century Architecture* (2004). Since the 1930s the exhibition has been accompanied by music, dance, film and theater events. The history of this biennial is present on the web site listed above. Due to political events in 1968, the Biennale discontinued some of its activities, was reformed in 1973 and since 1975 has offered international architecture exhibitions. In 2005 China exhibited for the first time, followed by the African Pavilion in 2007 and, in 2009, one by the United Arab Emirates.

Also available: Di Martino, Enzo. *The History of the Venice Biennale 1895-2005*. Venezia: Papiro Arte, 2005. Frick – N6488/I8/V43369/2005

Jachec, Nancy. *Politics and Painting at the Venice Biennale, 1948-1964: Italy and the Idea of Europe*. Manchester: Manchester University Press, 2007 – Frick – N721/P6/J33/2007

McEvelley, Thomas. *Fusion: West African Artists of the Venice Biennale*. New York: Museum for African Art; Munich: Prestel, 1993. Frick – N7398/M36/1993

Storr, Robert. *Where Art Worlds Meet: Multiple Modernities and the global Salon: La Biennale di Venezia International Symposium, 9-12 December 2005*. Venezia: Marsilio, 2007. Frick – On order

Biennial Exhibition (Whitney Museum of American Art)

Founded: An annual exhibition during the 1930s; a biennial exhibition during the 1970s.

Host institution: Whitney Museum of American Art, New York

Frequency: Biennial

Most recent exhibition: 2008 – in Frick Fine Arts Library, see call number below

Next exhibition: 2010

Web site: <http://www.whitney.org>

Frick Fine Arts Library: Nearly all of the recent exhibitions since 1975 and many of the earlier catalogs – N6512/W352a

Description: While the Whitney Biennale is not an international exhibition, it is critically important in this country.

Also published: *The Annual and Biennial Exhibition Record of the Whitney Museum of American Art, 1918-1989*. Ed. by Peter Falk. Madison, CT: Sound View Press, 1991. Frick – Reference – N6512/A643/1991

Yokohama Toriennaare / Yokohama International Triennale of Contemporary Art

Founded: 1st, 2001

Host institution: Japan Foundation, City of Yokohama, Japan Broadcasting Corporation, Asahi Shimbun (newspaper), Organizing Committee for Yokohama Triennale

Frequency: Triennial

Most recent exhibition: 3rd, 2008 – *Time Crevasse*

Next exhibition: 4th, 2011

Web site: <http://yokohamatriennale.jp>

Frick Fine Arts Library: 1, 2001 *Mega-Wave: Towards a New Synthesis* – N6490/Y6/2001

Description: The first Yokohama triennial exhibition, organized by the Japan Foundation and the City of Yokohama, was the first such event in Japan, venues were in four locations within the city. The show featured 109 artists from 38 nations. The second triennial adopted the concept of “Work in Progress” under the title *Art Circus (Jumping from the Ordinary)*.