

*The birth of the Institute is a special experience. And when you do things with art, everything gets better. Everyone's belief is that the PIPA should grow and transform itself with every edition, into a source of even greater pride for those responsible for making it possible.*

With the above phrase, we concluded the text of the Institute's team for the first catalog of the PIPA Award, in 2010.

Now, nine years later, we can say that this pride is indeed great.

Since 2009 many discussions, meetings, conversations and research have taken place to consolidate the PIPA Institute and the PIPA Award.

We knew we needed someone to take care of day-to-day issues, and I was due to be present as a volunteer.

Soon we were introduced to Catarina Schedel, recently graduated in Marketing, with experience in production, who immediately charmed us with her spontaneity and proactiveness. Cata worked with us for seven years.

Our daily work at the Institute involves: updating the websites and communicating with the nominating members, artists and professionals who help in the administrative, legal and systems departments, video producers, journalists, designers, producers, museologists, critics and curators.

In the first year, everything was harder. If, on the one hand, the inspiration for our initial idea were existing awards, such as the Turner Prize and the Prix Pictet, on the other, there were no examples of similar websites. The awards websites, in general, are virtually static only containing information about the competitors and winners. With a mission to be more than an award, supporting, promoting and helping to document Brazilian art, we decided to create a complete research database. We created two websites, one in Portuguese and one in English, with individual pages for each artist who had participated in at least one edition of the Prize and also daily posts about their exhibitions, video-interviews, and critical texts.

Our first invitations to the nominating members involved telephone conversations explaining what the PIPA Prize was, how the process worked and everything else. The reception has been positive since the first edition. There are nominating members who, in selecting their artists, choose those who they believe to be strong candidates for finalists, and others who make their selections based on how the publicity generated by the award will enable them to become better known. This contribution and evaluation are very valuable.

We decided that instead of spending money on awards parties, it would be better to use the funds to record interviews with the participating artists.

We decided to create videos with an average duration of three minutes where artists talked a little bit about their work. We decided that they should all be done on Skype to enable us to record video-interviews with artists scattered throughout Brazil and also abroad. As a consequence of this, we had some curious experiences - like in the first year, when an artist didn't have a computer with a video camera. As she was from Rio, the video producer went to meet her, taking a laptop with him, but the interview had to be recorded on Skype to respect the

established standard. Another interesting story was that of a collector who told us that in his spare time he watches the video-interviews on his tablet to discover new artists and their work.

Initially, when we spoke to the artists who had been nominated for the PIPA Prize, there was a certain mistrust. Over time, this changed and now there is generally enthusiasm about being nominated for the Prize.

One memory that is a source of great joy is of the phone call we received from Berna Reale when she was first nominated, in 2012, and celebrated wildly: "Wow, I was nominated for the PIPA!". We were immediately delighted by her work and story.

We witnessed the success that led her to win the PIPA Online 2012, to be a finalist of the PIPA Prize, in 2013, and now we have the lovely surprise of seeing her once again among the finalists. Her celebration in 2019 was the same as when she was first nominated.

In 2015, Reale was selected to be one of Brazil's representatives at the Venice Biennale, along with André Komatsu, who was a finalist of PIPA in 2011. This year, it was the turn of the duo Barbara Wagner and Benjamin de Burca, the winner of PIPA 2017, to be chosen for the Brazilian pavilion at the most important biennial of contemporary art. Seeing the success of so many artists who have participated in the PIPA is very gratifying.

The stories of the Institute and the award are mixed up with and complete each other. The award is the window into Brazilian contemporary art and also a showcase for the Institute. In 2016, the Institute was invited to participate in the Camden Sentido, a festival in London celebrating Brazilian art and coinciding with the staging of the Olympics. Under the curatorship of Luiz Camillo Osorio, we presented a selection of ten videos of artists (who were participants in some editions of the PIPA Prize) to be displayed online as part of the program. In addition, Maria Espírito Santo, the then coordinator of the PIPA Prize, participated in a roundtable discussion about Brazilian contemporary Art, representing the Institute.

For nine years, we staged the finalists' exhibitions at MAM-Rio. These were years characterized by an excellent partnership. We have had a very close and rewarding working relationship with the curatorship, production, museology and design teams of the museum. Because of this, when we informed them, "with a lump in our throats", of the decision to change the location of the exhibition, it produced great sadness on both sides. The understanding between the teams was very strong. During some years we had to stay late on the eve of the opening to oversee the staging and many of the museum's staff stayed with us. We also sought, during this time, to develop an educational project together with the museum's team and with external educators, in the space we called the "The PIPA Lounge Area".

Now we are starting a new phase for the exhibitions of the PIPA Prize. They will take place at Villa Aymoré, where we have already held some shows with different works from the Institute's collection. The first took place in March 2018 under the title "After the end, before the beginning", addressing the theme of displacement. Then, "Lost and Found" discussed the construction of identity in the contemporary world, through videos and photographs. In

December 2018, the opening of "Between Collapse and Construction" coincided with the inauguration of the permanent site-specific installation of Henrique Oliveira, showing works of eight artists, including paintings, videos and photographs, which dialogue with the work and addressed the ambivalence of the theme.

From May to July 2019, it was the turn of the first solo exhibition organized by the Institute. Previously unseen, the complete series "In Depth: Minefields" by Alice Miceli, shows photographs of underground mines in four countries, which continue to explode even after the conflicts that led to their placement have ceased. The first part of this work, in Cambodia, was presented by Miceli during the exhibition of the finalists of PIPA 2014, when she was declared the winner of the award. At the time, she donated this set of photos to the Institute. Over the following years, she continued her work in Colombia and Bosnia. In 2018, the Institute commissioned the last stage of the project in Angola and acquired the other two, thus retaining possession of the complete series.

In addition to showing regular exhibitions of the collection for public consumption, we have lent works to other institutions. We loaned the painting "*Seventeenth-century Rio*", by Arjan Martins, to exhibitions at the Instituto Tomie Ohtake and MAR, and the acrylic on canvas by André Griffo, "*The coup, the prison and other maneuvers incompatible with democracy*", to the 21st Biennial of Contemporary Art Sesc\_Video Brazil and also to the group show "*With the air too heavy to breathe*", under the curatorship of Lisette Lagnado, at Galeria Athena. We created an independent website for the PIPA Institute, where we present the entire collection and all the exhibitions held.

Despite all this, we remain a small team, but one with great commitment, with Thaysa Paulo and Patricia Bello in charge of day-to-day matters, under my supervision and that of Luiz Motta, and with the collaboration of the interns Mariana Casagrande and Maria Eduarda Lannes. We still count on the services of the curator Gabriela Davies at the exhibitions and the organization of the technical section at Villa Aymoré, and Eleina Coutinho, Áthilas Lima and Arley Silva for management issues. To maintain efficiency, we use simple systems and tools, with updated manuals and processes.

Over these years, many people have passed through the Institute – working directly or collaborating externally – who were united by a common dedication to and love for the PIPA project. To them, I express my thanks for these ten years (may there be many more!) and invite them to share some testimonies or memories.

Lucrécia Vinhaes

*Coordinating the PIPA Award and the IP Institute, together with Lucrecia Vinhaes, for some seven years, was enjoyable and challenging. I had graduated in Communication and came from the film production area, so everything was new to me.*

*During the first few years, we met weekly. The team was closely aligned and everything was done with much planning, but also intuitively and always based on the desire, of all those involved, to ensure that the project was successful.*

*Perhaps one of the points that most affected me throughout the entire process has been to see the development and consecration of the Prize each year. In the first editions, of course, we needed to explain what the project was about and often respond to questions from artists and agents who were suspicious about the emergence of this new initiative in the art world. But principally since the third edition, the receptiveness and excitement of the nominated artists and all the people who collaborated with PIPA has grown visibly. This made us realize that the public was really embracing the award and pushing us to make it even better. We became excited about every stage, and I think this enthusiasm contributed greatly to the positive reception.*

*In summary, the work on the PIPA award was a great joy, it helped me to grow a lot and represented some of the most rewarding years of my professional life. Long live the PIPAPrize and congratulations to everyone who forms part of the team or who has been there over the past ten years.*

Catarina Schedel

*My story with the PIPA Institute began in 2015, in London, when I was responsible for International Business Development, with the aim of internationalizing the most important art award in Brazil. With only one year of experience in the art world, this position was given to me with great trust and autonomy, by two people for whom I feel eternal affection and profound admiration. Two people who believed deeply in me and in the project they created. PIPA is an example of art's strength and power to unite people. It is a project of perseverance, passion and commitment to the cultural and current history of our country.*

*In 2016, when I took over the coordination of the PIPA Institute in Rio de Janeiro, I was able to understand the scale and importance of this project. In the daily dialogue and proximity with artists, curators, critics and directors – the cultural agents of our country – I was able to understand the importance and, above all, the impact and difference that we were making in this environment.*

*It was no longer a job but a duty to be fulfilled. Our daily contribution, both regarding the content of the website, the creation of the catalogue and even the exhibitions of the finalists, is essential to making an extensive project on contemporary Brazilian art accessible to all. It was a daily learning experience, a deep and extremely enriching immersion in the contemporary.*

*I had the opportunity to oversee the annual progress of the award for two years. A rewarding feeling, which is only possible with the sensitivity, dedication and considerable responsibility of*

*teamwork. This experience deepened and reinforced my great admiration for the extensive and diverse production of our artists.*

*I am immensely grateful and am very proud to have been part of this story, to have contributed to promoting national production and to raise the visibility of the Brazilian contemporary art scene through the PIPA Institute. May this be the first of many decades and may we continue to transform and contribute to the cultural growth of our country, together, through art.*

Maria Espírito Santo

*I learnt about the PIPA Prize as a student at Parque Lage. PIPA was cited by the teachers as an important initiative for Brazilian art and as a benchmark platform for research. I couldn't imagine that shortly afterwards I would be working on the award and seeing friends with whom I had studied at Parque Lage being nominated.*

*I think the most enriching part of the work at PIPA is being able to discover the work of so many artists and to follow, year after year, the nominations, which function as a thermometer of the current art scene. In this way, I learn more not only about the artists, but also about the context of art in Brazil. The opportunity to participate in the staging of the exhibition is also very rewarding. It is a chance to see close-up and learn about the staging processes, from the exhibition plan to the final touches of the artists themselves. The experience at PIPA has convinced me that I always want to work with art, following its developments, protests, detours and surprises.*

Thaysa Paulo

*During this learning experience I had working at the PIPA Institute, a new world opened up for me: that of Brazilian contemporary art. As a communicologist, with a specialization in cinema, I found the terrain of contemporary art somewhat sandy and, in Brazil, too small. Working here enabled me to broaden my personal horizons by meeting Brazilian artists, who were previously unknown to me, working both in my neighborhood and at the other end of Brazil. Working on the presentation of an artist on the websites of the PIPA Prize is to get to know them. Watching all the videos produced over the years helps me better understand the people-artists who have passed through here, dedicating themselves. The connections between us and the artists strengthen the connection of the team when seeing the result of a whole year's work: from assembling pages and sending emails to the finalists' exhibition, with the catalogue... And this type of recognition, which creates the sense of a duty fulfilled, also brings personal growth. I am very grateful to the PIPA Institute for allowing me to meet so many people, artists and non-artists, working directly and indirectly with me. Thank you!*

Patricia Bello

*A testimony renders visible an impression that was previously strictly personal; it is something that is almost intimate. This is a testimony of a decade of my work on the catalogues and staging of the exhibitions of the finalists of the PIPA Prize alongside the Institute's team. I saw the attention devoted to every aspect of each of the annual editions and the committed involvement of the team. We worked together to improve conditions so that the catalogue and exhibition of the finalists of the award at MAM Rio were increasingly complete, well-prepared, broad and better each year. This is a characteristic of the institute: the constant search for improvement and constructive dialogue, the practice of professional criticism in the search of the best of oneself for the next year. It was an enjoyable decade, where each edition was awaited and preserved with affection in the shared memory we constructed.*

*The PIPA Institute grew, expanded its actions related to art and speaks for itself, but it is also built by the voices of people who do not form part of it. The invitation to this communicability and permeability, to this constant exchange, is a characteristic of the Institute. It occurs in this book rich in voices, in the exhibition with the visitor's choice of his favorite artist from the finalists, in the free territory that is area of coexistence attached to the exhibition of the finalists, in its social networks and in the process of each of its editions, where the artists are treated with care and respect, and allowed freedom of expression. Respect, indeed, is the word that characterizes the Institute, its respect for artists, the public, the works and the partnerships built along this path. For me it has been a pleasure and an honor to produce the design for this book.*

Carla Marins