



EPHEMERAL & ETERNAL

IN THE CONSTRUCTION OF THE IMCAV
MEMORY AND CITY INSTITUTE IN VISUAL ARTS

Catalogue of visual memories in Sandro Abade Pimentel

Individual and collective | 2000 a 2021



Prêmio das Artes Jorge Portugal Premiação Aldir Blanc Bahia

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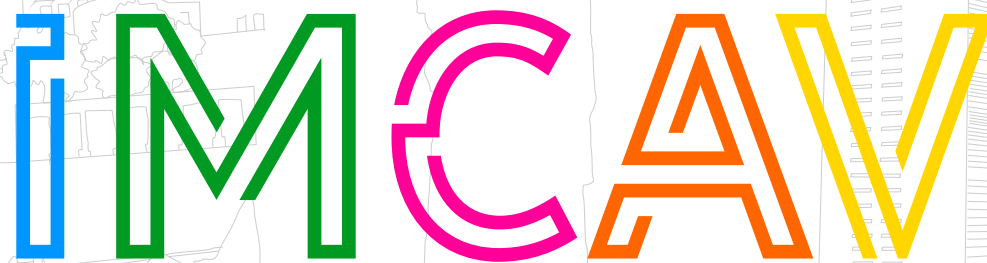
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IN THE CONSTRUCTION
OF THE IMCAV

Memory and City Institute in Visual Arts

Salvador | Bahia | 2021

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Pillow for the 21st century.
Acrylic on canvas. 1,90 x 1.85 m. 2000

01



Brief presentation and Acknowledgments

The idea of organizing yearly actions, observing Brazilian personalities who were 100 years old at the beginning of our new century, came to me in the wake of events that I encountered daily and that led me to analyse and act towards a presentification of Brazilian cultural and artistic history. Today, I realize that the need to review and analyse the centuries-old performances observed here comes from the visitation to the challenges that founded the twentieth century and led to the inscription of Brazil in the history of world art.

For a young culture like ours, the last 100 years are still a remarkable experience and a living memory, but one that requires constant reinvigoration, because they are still the ballasts of our creative continuity. As Brazil is a new country, our centennials demand a renewal of their energies, and now I can feel that their etheric bodies have their eternal youths. This is a right that we must promote in the balance of Anubis: Those who contribute to a diversity of goodness deserve eternal youth.

In order for this work to exist it was fundamental that, in addition to my experience researching the work and life of this splendid cast and ascertaining how much the modern is already a classic in our culture, I cross this new tradition with contemporary theories and practices in Salvador. Thus, from the initial Marxist materialism of my youthful 1980s, I move to the anarcho-Marxist drift of the situationist Guy Debord, by creating situations and interventions, to then surrender to the material idealism of the conceptual Joseph Beuys, in his idea of social sculpture. Which brings me to Nicolas Bourriaud's theories of relational aesthetics.

Centennials become processes for understanding this new Brazilian tradition, its immaterial signs in the practices of artistic magic, Christian occultism, candomblé, and how this culture materializes in the Brazilian art system, relating to philosophical ideas

redirected or arising from May 1968. Such are the ideas absorbed by me, which dialogue with the society of planetary networks, in this our 21st century, building bridges with the creative process in which I enter.

Thus, this project owes its existence to a relational network, from which it obtained constant support and help. It developed through artistic, material, technical and poetic exchanges with colleagues, institutions, intellectuals, and producers. These actors are highlighted along this book, written when my production reaches its 20th year. Special thanks to those who accompanied me in the construction of the last action, *Near the Wild Heart*, for the 100 years of Clarice Lispector, and to those who make up the data sheet of this E-Book. And of course, the agents of SECULT Bahia, especially the visual arts sector, who help us in the realization of the Jorge Portugal Award Notice 2020, by the Aldir Blanc Emergency Law in our state.

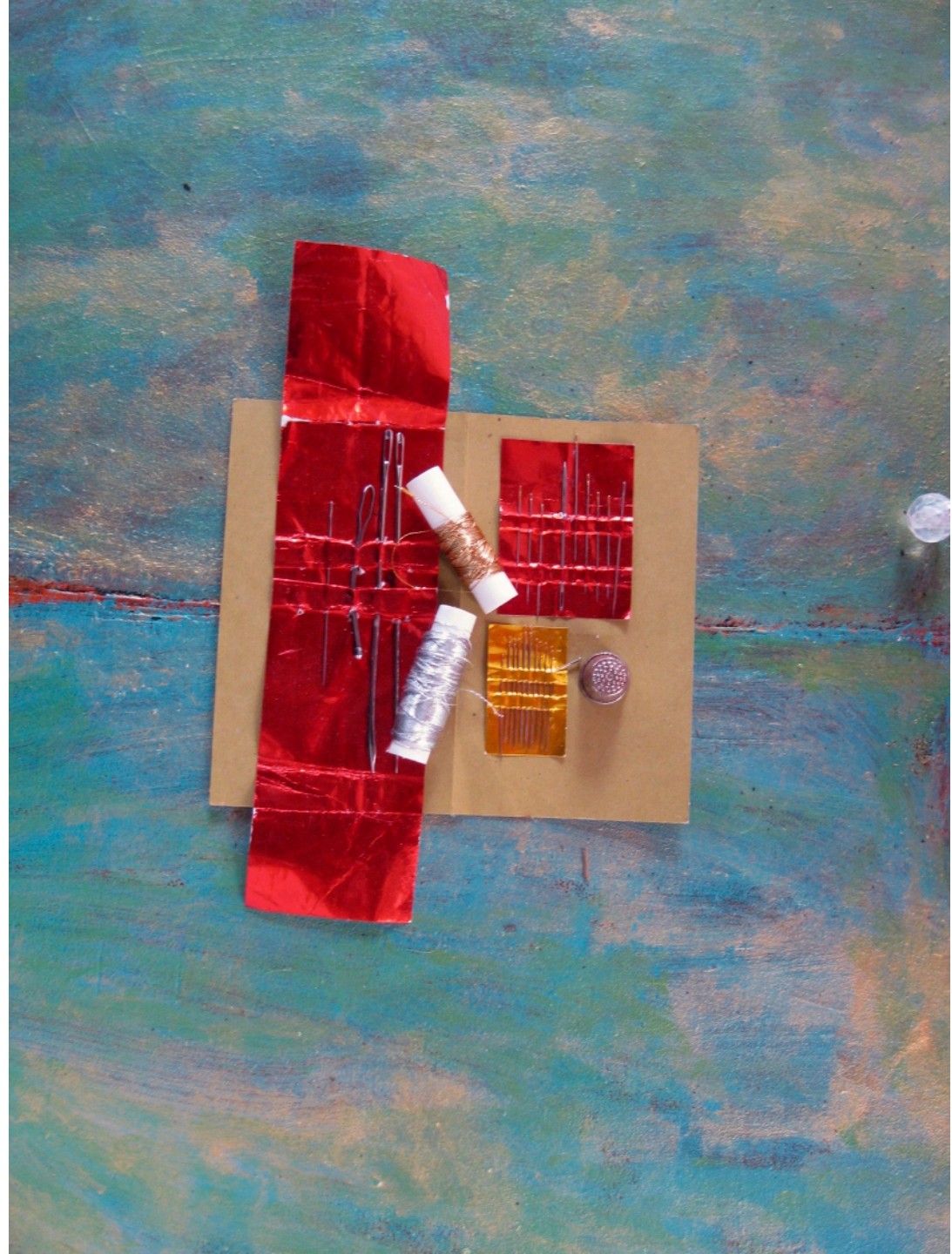
The greatest acknowledgements go to the century-old Brazilian personalities who inspire me and whose creations I have lightly appropriated. I thank their interpreters, their scholars, their producers, and their families, who are the legitimate legal heirs of these works that decipher Brazil.

And my maximum thanks to my mother, *in memoriam*, Vivaldina Moreira Abade, for having dedicated her life to my dream of being an artist, and to Edward MacRae, daily partner during the 20 years recorded here.

Sandro Abade Pimentel

Work material in the studio of the
Sacatar Institute of artistic residency.
Photo. 2009

01



BIGBEM

Edward MacRae

Bang! - Or rather, a Big of a Bang and the universe began to expand from its primordial condition of high density and temperature.

Bém, bém - The bell Big Ben. Artifact of three meters in diameter and more than thirteen tons in weight. Its sound is radiated to the world every day by the BBC. Symbol of the technological progress of Victorian Britannia that wanted it to be eternal.

Ceramic – From Greek keramikos - refers to inorganic and non-metallic materials formed by the action of heat. Ceramic artifacts are among the most durable created by humans. They survive all others and help establish dates at archaeological sites.

The Khepri Scarab - Solar God - the incorporation of the Sun itself. Its representation is that of a beetle eternally rolling spherical balls of excrement and laying eggs on the bodies of dead animals to eventually be born/reborn. Night/Day.

Modernism - Series of cultural movements in the arts, architecture, music, literature, and applied arts that emerged from 1884 to 1914. It encouraged the review of all aspects of existence, from trade to philosophy, with the aim of discovering what would be slowing progress, so as to propose new ways of moving forward.

Urban interventions - young people mapping the city with their beetles painted on tiles and slates. Atelier-workshop-activity-action.

Canvases in the gallery of the old Palace. Frida Kahlo and her seven tips: Kandinsky, Modigliani, Picasso, Matisse, Klimt, Chagal e Klee. Santos Dumont, Oscar Wilde, Drummond. Cecília, Pagu, Cartola, Carmem Miranda and the infinity they inhabit.

And The tri-Bahia D. Canô, D. Zuzú, Vô Abade.
Fire- Light Connection / Rupture. Bem... Big Bem.

*Text written in 2007 for the exhibition The Big Bem – A history of time.
Curadoria Edward MacRae.*

About the decade that passed
yesterday and 100 years ago

Scarabs are eternal

In 2007, the project "The Big Bem - A History of Time" was formulated, which proposed a review of centenaries that occurred in the first decade of the 2000s. The basic idea was to choose for each year from the decade of 2000 to 2010, a personality of Brazilian art and culture who became one hundred years old, and to draw a brief panel of what was happening in the world in the year of his birth.

Having completed my reseach, I painted a series of acrylics on canvas, each measuring 1.20m x 1.20m, portraying the scarab, the beetle, beetle that symbolized the sun and eternity for the ancient Egyptians, as a coat of arms attesting to the time when Brazilian culture gained contours of civilization.

For a better understanding of the screens presented in the following pages, below is a brief guide to the key events and births that occurred between 1900 and 1910, and which recently had their centenials.

1900	Oscar Wilde dies in Paris. The American Isadora Duncan goes to Europe. Anísio Teixeira is born.
1901	<i>Thomas Mann's Buddenbrooks</i> is released and Cecilia Meireles is born. Santos Dumont flies for the first time.
1902	Carlos Drummond de Andrade is born and Graça Aranha publishes <i>Canaan</i> .
1903	Ary Barroso is born and Kandinsky paints <i>The Blue Knight (Der blauer Reiter)</i> .
1904	Gustav Klimt paints <i>The Tree of Life</i> .
1905	Dercy Gonçalves and Nise da Silveira are born. From 1905 to 1910 - Gaudí builds Casa Milá, <i>la Pedrera</i> .
1906	Walter Benjamin turns 14, Santos Dumont makes the flight in the 14 Bis and Modigliani Paints <i>My sister</i> .
1907	Picasso introduces the mysteries of African art in the painting <i>Mademoiselles d'Avignon</i> . Frida Kahlo, Oscar Niemeyer, D. Canô, D. Zuzu and Grandtather Abade are born.
1908	Cartola is born. Paul Klee, who took classes at Von Stuck with Kandinsky, marries pianist Lili Strunpf.
1909	The young Marc Chagall paints " <i>My bride in black gloves</i> " and Carmen Miranda is born.
1910	Matisse paints <i>The Dance</i> , Chagall, Nijinsky and Kandinsky know Paris. Pagu is born.

Scarab for Anísio Teixeira - Centennial 2000
Acrylic on canvas 120 x 120 cm - 2007





Scarab for Carlos Drummond de Andrade - Centennial 2002
 Acrylic on canvas - 120 x 120 cm - 2007

01

Scarab for Ary Barroso - Centennial 2003
Acrylic on canvas - 120 x 120 cm - 2007

01



Scarab for Dercy Gonçalves - Centennial between 2004 and 2007
Acrylic on canvas - 120 x 120 cm - 2007

01



4Pimentel 2007

Scarab for Nise da Silveira - Centennial 2006
Acrylic on canvas- 120 x 120 cm - 2007

02



Scarab for Oscar Niemeyer - Centennial 2007
Acrylic on canvas - 120 x 120 cm - 2007

01



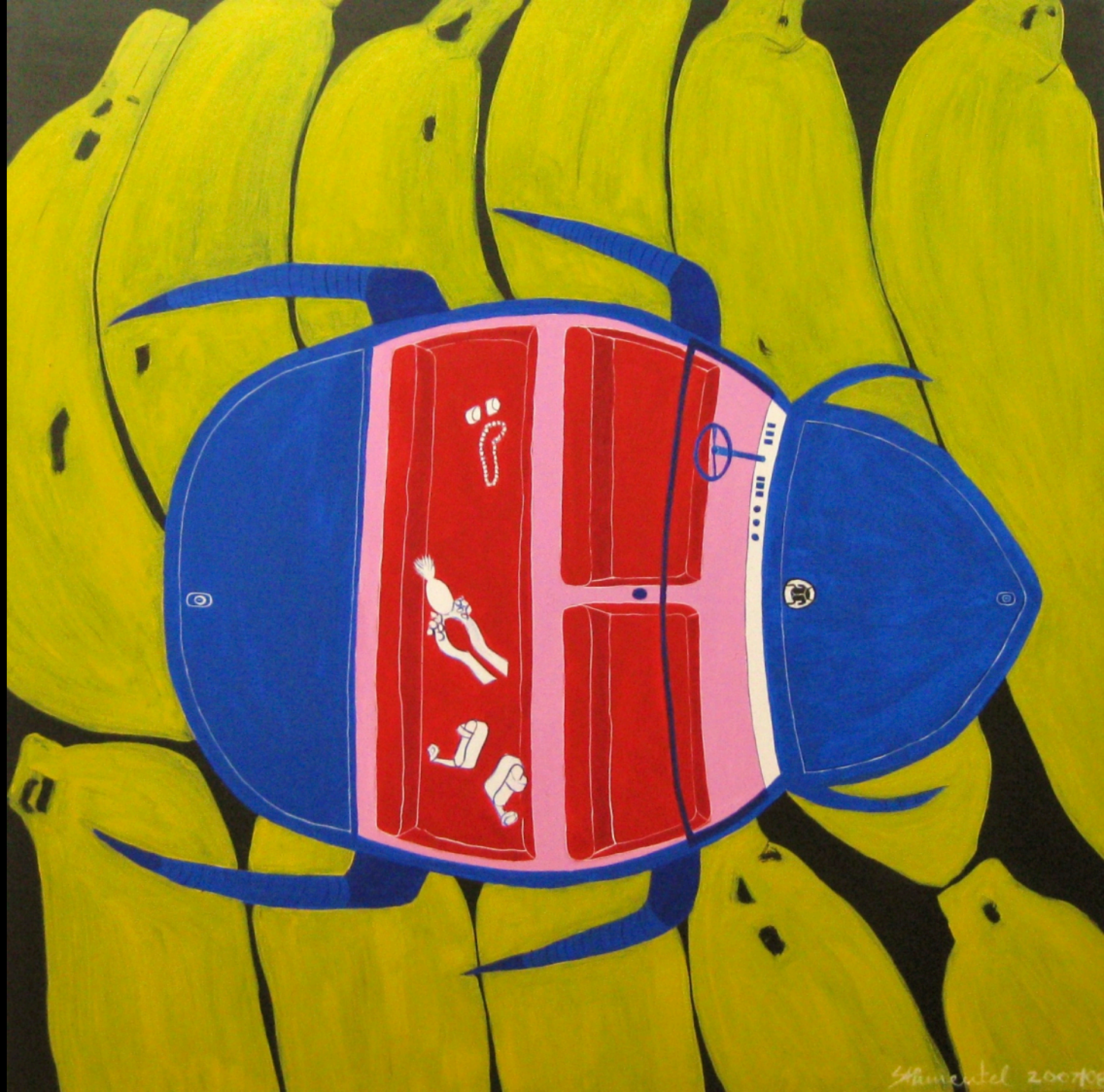
Scarab for Cartola - Centennial 2008
Acrylic on canvas - 120 x 120 cm - 2007

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Scarab for Carmem Miranda - Centennial 2009
Acrylic on canvas - 120 x 120 cm - 2007

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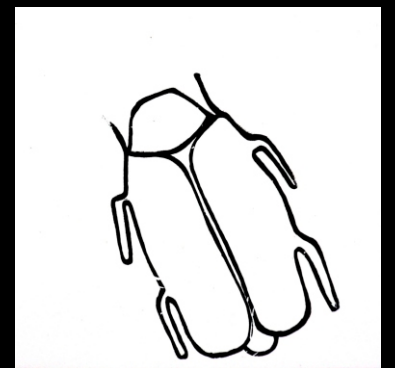


Scarab for Pagu - Centennial 2010
Acrylic on canvas - 120 x 120 cm - 2007

01



Experimentel. 2008



Installation of panels in the Gallery and Street Actions

The Big Bem - A History of Time, centennial review project was launched with two complementary actions which sought to socially unite the Palácio da Aclamação, an official building that represents the state of Bahia, with the Calçada Railway Station, which serves the suburb of Salvador.

These actions were carried out with the installation "Tri-Bahia" and the canvases of the scarabs for the centennial constellation in the Gallery of the Culture Council and the fixation of industrial tile panels and ceramic tiles on Contorno Avenue, thus building a cartography which started at the Gallery and led to the Calçada Station.

The different uses of ceramic and industrial tiles established a discourse about the ephemeral and the eternal.

The ceramics were made in a pottery in the village of Maragojipinho, by ceramist Guilherme. During this process, which lasted about 3 months, I made a metallic stamp for the printing, a lightly embossed design of the beetle on ceramics. The millenary characteristic of the tiles and the sense of eternity in the street panels helped to secure a longer stay in the city.

The white tiles on which the drawings of a scarab had been printed in black were painted with acrylic paint and waterproofed with transparent resin. They represented the ephemeral, the murals that over time tend to disappear from the city.

Conceptually, the action sought to flag issues about media occupation of urban art. There was some discretion regarding placing the panels in the lower city. And a challenge about how much of this contamination would remain as a legacy to the city and how much would eventually be removed by the action of time. It was also considered that the occupation dialogue should be established with graffiti, "tagging" and painted murals.

The paintings of the two types of tiles were carried out in workshops with a group of fine art students from the State School Oscar Cordeiro, which is located in an area of urban action and brought together students who lived close to this area of the city. This group formed by young student artists: Robeane Oliveira, Bruno Santos, Willians Oliveira and Israel Falcão, monitored the workshop in which the local community and fellow artists were invited to participate. The Big Bem made its expansion in the city, anchored in the Bay of All Saints.



Ceramic scarab
Maragojipinho - 2007

03

TRI BAHIA 100 years later

For Dona Canô, Dona Zuzu and Vô Abade

I never forgot the year my grandfather was born, maybe that's why I never forgot Picasso's girls, or Santos Dumont's plane. In my last thirty years as a Bahian from the countryside living in the capital, it was good to see the performance of Dona Canô. Thankfully, I came from there, from the Productive Sertão, knowing it's offspring, but the true delight was hearing *Das partes* with its grandson. However, the best of the year 2007 was meeting Dona Zuzu and her elegant and graceful family.

The most famous, Dona Canô, is the mother and grandmother of talented artists, who have given an undeniably Bahian contribution to the formation of a Brazilian civilization. The birthday Mass for her 100th birthday was beautiful, I took beautiful photos of the journey. On the way the voice of her grandson Moreno Veloso, which is similar to that of his father, but with a temporal accent of his own. In *Das partes* he sings: *Insects that sing, laugh and plant to eat*, which is the confirmation of good scarab, aware of their responsibilities, which provides a beautiful ecological footprint.

According to her daughter Maria Auxiliadora, Dona Zuzu was a sweet and persistent Yemanjá. She was an embroiderer in the Bahian

Candomblé houses and in the Piedade church. She married Raimundo Barroso, a player and director of a Bahian football team called Dublin, between 1920 and 1930. From this solid union with a boab, a sturdy and leafy tree, there were six children, 14 grandchildren and 8 great-grandchildren. In 1932 the family bought the house where they live to this day and run the restaurant "Aconchego da Zuzu", owned by their second son. The family has an intense participation in the culture of the Garcia neighborhood and is involved in the broader sectors of culture, art and education in the City of Salvador. They are for me the very confirmation of the dignity of Afro-ancestry in Bahia. D. Zuzu died in 2010, before, she gave me the honor of attending the opening of the show in 2007.

My grandfather, now deceased, is the least known of the trio of honorees for their centennials, but I can speak of this old man with enormous sweetness, a correct man, an honest civil servant, a man of music, herbs and mystical readings. He noted the exact time of birth for my birth chart, read my hand and wished me luck.

These are the three my personalities for the installation "Tri-Bahia, 100 Years Later".



03



03



03

Urban panels with scarabs

1. Avenida Contorno
2. Ladeira Conceição da Praia
3. Trapiche Barnabé
4. Av Jequitáia - Trapiche Santa Luzia
5. Largo do Pilar
6. Água Brusca
7. Jequitáia
8. Estação Ferroviária da Calçada



How to tell the history of time?

You can tell it the way it was. In this case, the moment of the initial explosion and all those who succeeded it are considered completed and precisely for this, cannot be modified. In this version of the history of time, there is a true and eternal image of the past. It is a question of establishing a permanent repetition of the past in the present, which represents a form of continuity. This repetition ensures the maintenance of a single version of the facts – that of the winners. In these circumstances, the present only remains to receive the past in a passive way. The present is devoid of a capacity for reflection that allows a different return to the past, capable of giving voice to the enormous contingent of corpses and catastrophes that accumulate through history, which are kept in a deep and eternal silence; the present is also unable to manifest the voices of happiness that run parallel to the authoritarian continuum of history.

You can tell it as it will be. In this version, the original explosion can be considered as a starting point for a future story. It is considered that history has a fixed direction, which leads to the progress of humanity. Events that happen between the past and the future only have value if they reduce the distance between these two moments. This type of understanding of history devalues the possibilities of transformation of the present, inducing conformism and immobilism.

But the story can also be told in another way, which is opposed to the two ways previously presented. If in the first version it is only in the present to repeat exhaustively a certain view of the past, in this other it is up to the present to break with this unique perspective

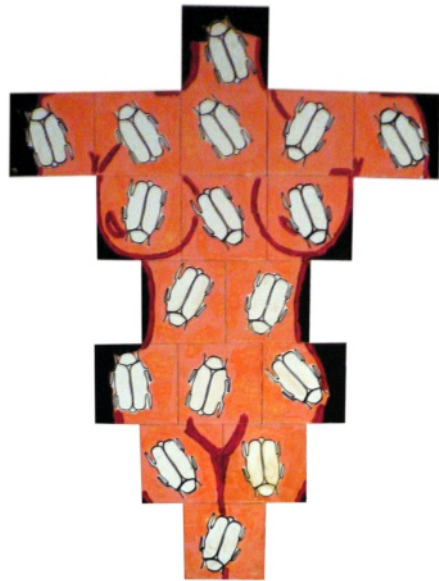
and establish many other versions. The present becomes fully active and determines its own interpretation of the past. If in the second version the present is considered as a time of transition, which serves only as an articulation between the past and the future, in this other way of reporting, the present is also fully enhanced. It is at this moment that the infinite possibilities of transformation of the past and the future are opened up.

After the explosion of the BIG BEM, the story is told following the latest version presented. In this sense, it breaks with repetition and opens up the possibility of appropriation. After the initial bang, it is still possible to hear many voices that manifest themselves simultaneously, some with pain and others with joy. All equally intense. In the version of the BIG BEM events detach from the time-consuming passage of history and break loose in a dizzying movement that enhances the past, the future and especially the present. History is no longer conceived as past or future eternity and is understood within the potentialities of its present ephemerality.

Text based on considerations by Walter Benjamin and Lina Bo Bardi
Ana Carolina Bierrenbach – January 2008
Text for exhibition *The Big Bem – A History of Time*.

Av. Contorno

Ascent to the Dois de Julho district and to the Ladeira dos Aflitos, (Hill of Anguish, street name), the first stop on the way to the Calçada district. Here the Woman opened up pathways. In a beetle's body, observed by the Serpent of scarabs and by the sphinx eyes of a cat woman. Two small panels pose socio-cultural issues: black and white, the militant woman, the lesbian woman, the nymphomaniac woman and other issues, on the margins of society, involving the female sex.



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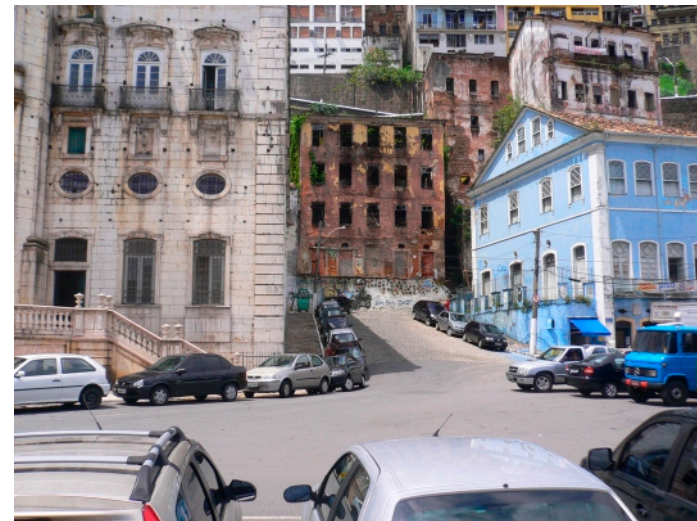


Conceição da Praia Hill

The perpendicular wall to the Church of the same name. There was an existing graffiti piece there that was restored to interact with our tiles. The wall lies beneath a ruin that threatened to collapse, just a few meters from the century-old Church of the Patroness of the City. Maragojipinho ceramics painted by myself and Robeane Oliveira, Bruno Costa, Israel Falcão, Willians Oliveira in workshop at Landulfo Alves school. They were installed for the festival of Senhor do Bonfim, as the procession to the Church of Bonfim starts there. The hill of Nossa Senhora da Conceição da Praia is famous for artisans who work with metal, creating sculptures, wrought iron gates and other metalwork objects. This area is also highly frequented during the celebration of the Patroness, on December 8.



03



01

Trapiche Barnabé

Alley of Santa Luzia, side of trapiche Barnabé, a facade that lets the bricks of the wall appear and where old windows were closed with simple industrial blocks. A panel was positioned in one of these openings. For the pottery to fully appear, only the beetles were painted, allowing a natural encounter between the brick wall and the painted ceramic. It was produced in a workshop held in my studio with Robeane, Bruno, Willians and Israel, the group of the Big Bem collective.

01



Largo do Pilar

Av. Jequitiaia, a crossing that gives access to Largo do Pilar, where the old Church of Santa Luzia is located, protector of the eyes. On this corner of Av. Jequitiaia, a closed industrial shed received a set of tiles painted in the studio, by the collective Big Bem and with the participation of visual artist Ayrson Heráclito, actress and performer Ivana Chastinet, and visual artist Aline Costa, among other friends. At this site there was a punk styled graffiti, to which the tiles were incorporated. Later red and gold spray paint effects were added to enhance the fusion of our work with the pre-existing aspect of the site. It's situated in an area of enormous social difficulties; we hoped the work would help to draw attention to the transformation that the area needs.

01



Água Brusca

The climb to Água Brusca Hill, at the corner with Av. Jequitaiá. In the square of the Municipal Seafood Market. Our wall mount on the parking lot wall motivated the owner to do a makeover using the same color that we applied at the bottom of our works. We called this montage *in Jezebel* Blue. Painted by the students of the school that hosted us, it enjoyed the participation of the German dancer Frank Handeller and children of Rua Areal de Baixo in 2 de Julho where the Atelier Abadepimentel is located.

01

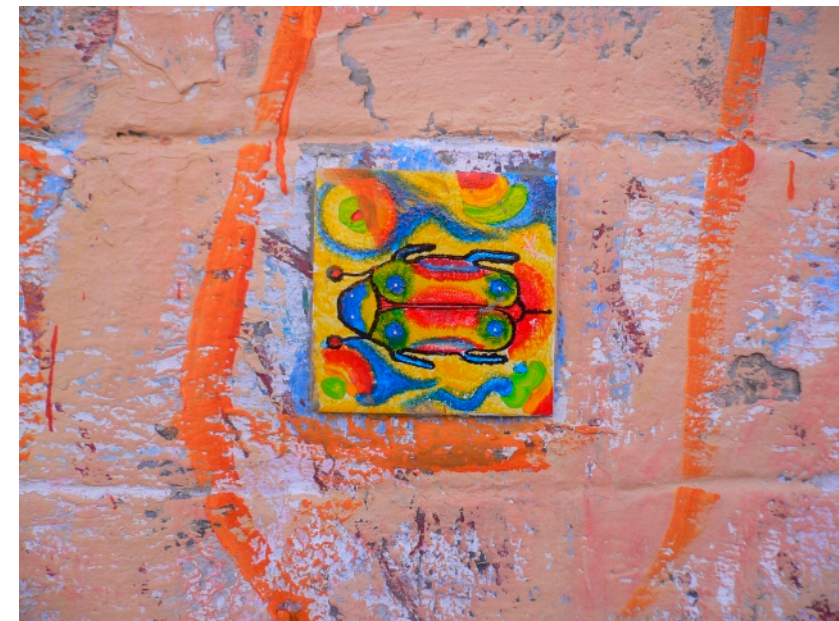


Former Espaço Jequitaia

Wall of the old Jequitaia space, near the Oscar Cordeiro School Complex, which is part of the Landulfo Alves school, close to the Água de Meninos market. To the initial scarabs placed at the top of the wall, another 100 tiles were added, painted at the Calçada Station, inside the serpent with Horus' eyes. Above scarab painted by the musician Armandinho and below, that of the French robotics designer Jean-Marc Teodoro.



01



Estação Ferroviária da Calçada

Calçada train station. Here we put our Video Installation: a natural grass floor for a circular structure suspended by steel cables, making a box where the video of the entire urban process was projected. In a stand we held workshops and distributed printed material about the project. Every day curious people appeared wanting to know about the beetles. We then talked about our techno-psychedelic map and invited the person to paint a scarab for the serpent with Horus' eyes.



01





01

Campo Grande

Open Air Exhibition to celebrate 459 years of Salvador. CAMPO GRANDE corner that opens to Canela, corridor of the school of visual arts, the Federal University (UFBA) theatre and music sites, the Cetad Coexistence Space is also there, an entity that hosted the Action Research in Visual Arts, sponsored by the Ministry of Culture, during which, in 2006 I created the urban action workshop with tiles. April 2008, the scarabs made at the turn of 2007 to 2008 by Big Bem were exhibited in celebration of The City of Salvador's birthday, remaking the map that departed from the Gallery of the Culture Council to the Caçada, sweetly communicating:

- No, I'm not mosquito,
- No, I'm not a cockroach,
- No, I'm not a tick, I'm a golden beetle that holds prosperity and knowledge, I already possess human experience from ancient times.



Anísio Teixeira's Centennial

Anísio Teixeira was born in Caetité, a town that was built in a land that was once the São Timóteo farm, which in 1724, became part of the Village of Rio de Contas. Its name derives from the Tupi cae (first) ita (stone) eté (large), in reference to the rock formation east of the city, the Round Stone. On April 5, 1810, it became a village and in 1867, a city. Today it belongs to a region officially considered the Productive Sertão.

Born into a family of political and economic leaders, Anísio studied at Jesuit schools in Caetité and Salvador. He graduated in law in 1922 from the Faculty of Rio de Janeiro. At the age of 24, he became what is now the Secretary of Education in the state of Bahia. In 1925, he traveled to Europe. In 1927 and 1928, he went to the United States, where he graduated and then he founded the University of the Federal District (Rio de Janeiro) in 1935. He was a UNESCO advisor. He conceived the Park School in Bahia. In the 1950s, he directed the National Institute of Pedagogical Studies (INEP). He formulated and was the first leader of the National Higher Education Staff Improvement Program (now CAPES). He was one of the creators of the University of Brasília and became its head in 1963, only to be removed by the military coup of 1964.

He died in mysterious circumstances, because his body was found, without trauma, in an elevator shaft in a

building in Rio de Janeiro. There is strong evidence that it was a political crime committed by the military dictatorship. In 2019, EDUFBA published the book "A Brief History of the Life and Death of Anísio Teixeira - dismantling the farce of the fall in the elevator shaft", by João Augusto de Lima Rocha. There, the author, one of the greatest experts on Anísio's life and work, proved his murder. The book deserved national accolades and awards. It was stimulating to read it whilst I was finishing these lines about the educator himself, a man who enabled my mother to become a teacher, studying in the cities of Livramento and Caetité.

Another powerfully moving literary experience I had in relation to Anísio Teixeira was reading, during the 2020 Covid pandemic, the "Modern Architecture Collection in Bahia [1947-1951] by Nivaldo Vieira de Andrade Junior, also edited by EDUFBA in 2019, with five volumes, beautifully documented in images with stunning drawings and photographs. The collection derives from a Ph.D. thesis. It really helped me to improve my understanding of Anísio's contribution to modern times. The thinking around the construction of space, in the production of architecture, which house the activities of bodies and their displacements in modern space and time. When thinking about spaces for health and education, building hospitals and schools, Anísio brought modernity to Bahia. But it

goes further, his thinking about education and culture and the art contained within them. He planned buildings and events to foster creative actions of artistic character.

I was born in a town about 50 km from Caetité. Guanambi is its name, which in Tupi Guarani means hummingbird. Between 1998 and 1999 I returned to my hometown where I painted a series called *The Milk of Stones* and *The Eight Eyes of the Spider*. Abstractions that tried to capture the atmosphere of the Serra Geral, where these cities are located, as the virtual world began to reach regions that until then had been culturally arid due to their great distance from the large urban centers.

In 2000, the centennial year of the most illustrious citizen of the territory pictured in my paintings. They fostered the occupation of a house that was to become a cultural center in the middle of Salvador: The Santo Expedito Cultural Market. During the 8 months of the occupation, there were several soirees, exhibitions, musical gatherings, performances and themed parties. Through The Santo Expedito Cultural Market passe many beginners who were to become great contemporary artists.

My centennial project had not yet been conceived and later it became clear to me that the theme intertwined the works in Anísio Teixeira's territory with my longing to understand the role of memory in my perception of national culture.

Caetité. Anísio Teixeira's House

Photo shoot in 2010



01

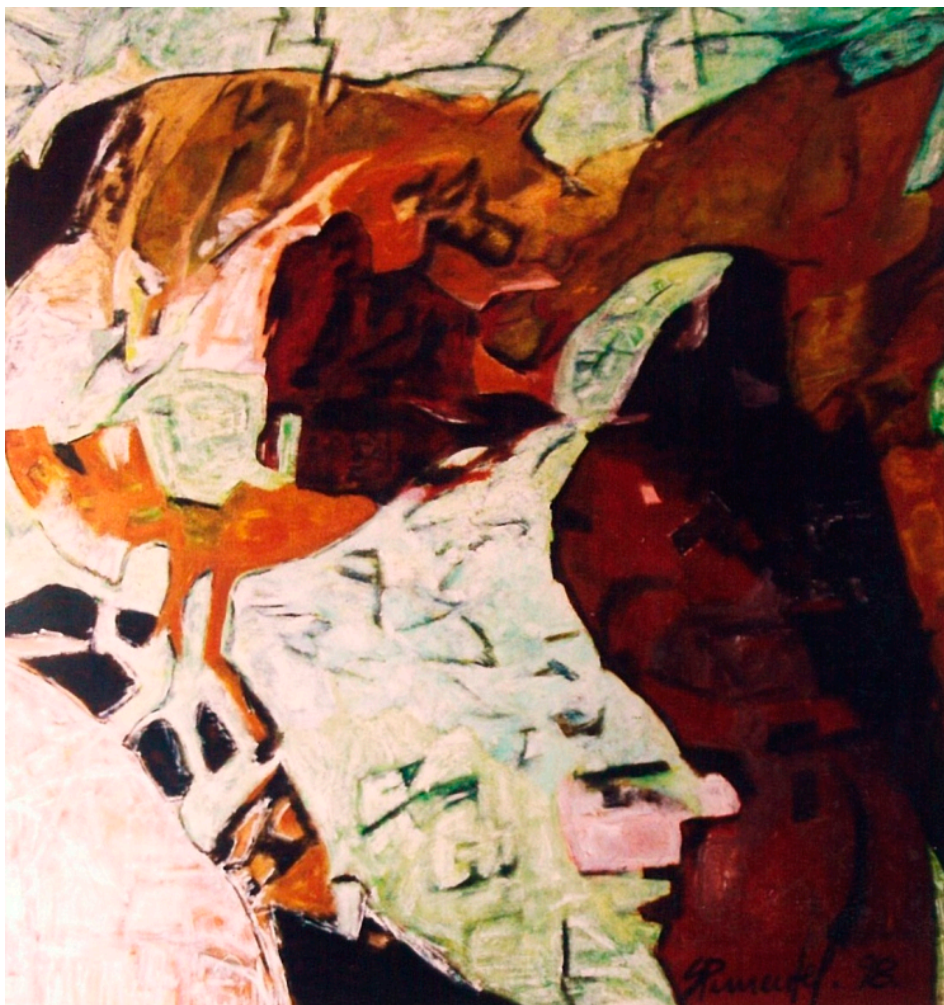




Caetité
Photo shoot in 2010



01



Filled Voyd
Acrylic on canvas, 180x200 cm. 1998



01

Perfume in Bloom
Acrylic on canvas, 180x200 cm. 1998

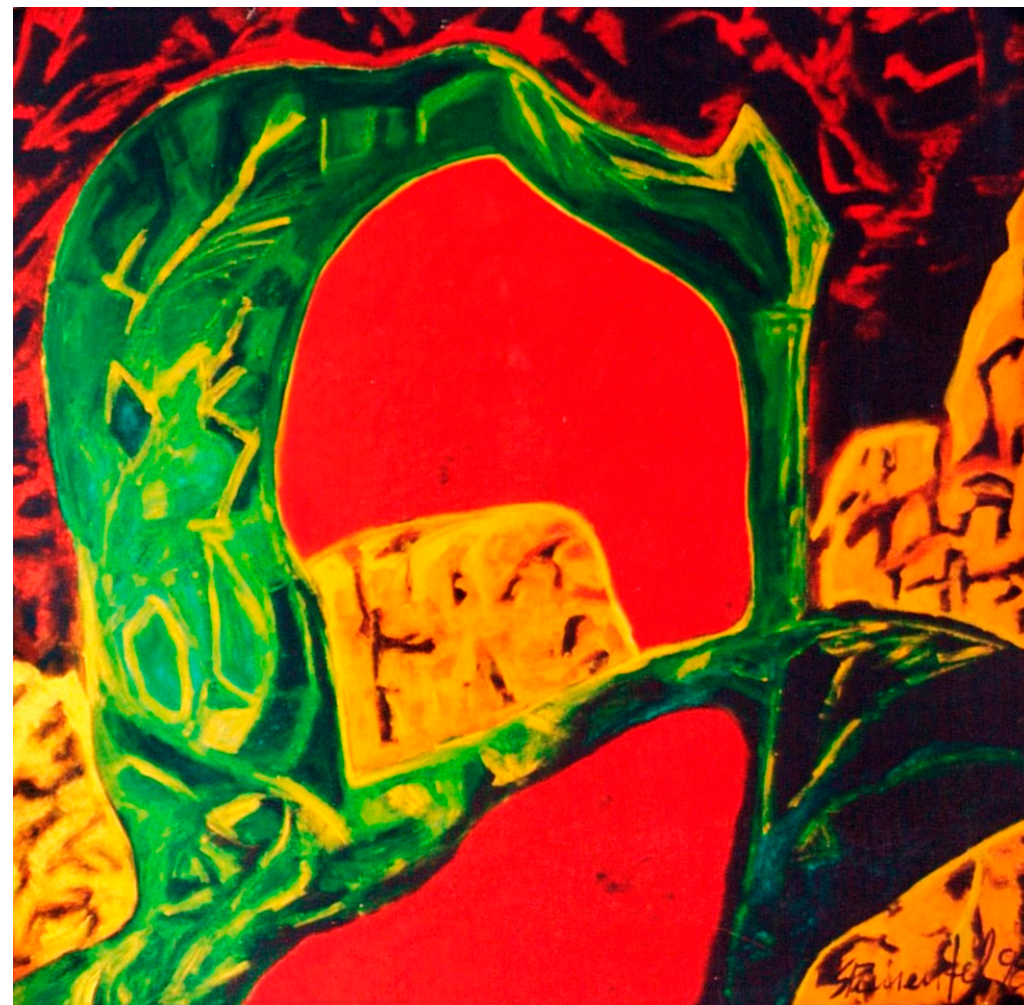


01

Palms of Monte Alto
Photo shoot in 2010



Caatinga beat
Acrylic on canvas, 180x200 cm. 1998



01

Arch
Acrylic on canvas, 180x200 cm. 1998



Guanambi
Photo shoot in 2010
Photos: Personal Archive



The Eight Eyes Of The Spider
Acrylic on canvas, 50x40 cm. 1999



01

The Milk of Stones
Acrylic on canvas, 170x170 cm. 1999

The Santo Expedito Cultural Market

The occupation of the house at Rua Carlos Gomes, nº 897, began with a Bazaar, in which friends could sell their belongings or exchange them for other items. The idea was conceived by lyricist Alba Tinoco and produced by myself, in a house that had been rented for my grandmother while she was undergoing medical treatment in the capital of Bahia. After she returned to the countryside, I was left responsible for paying the rent. That's when, through the generosity of my friend's contributions, the studio opened up as a cultural space.

Following this, as the house would be part of the carnival circuit, I held "The Scream" (O Grito) a ball carnivalizing Munch's expressionism. It began on the opening Thursday of the carnival and continued for the next eight months. All this excitement attracted new partners, such as Edu Panpani's second hand shop and Muriel Pititinga's bar.



MÚSICA PRÁ PULAR BRASILEIRA

dancing nacional do samba ao techno

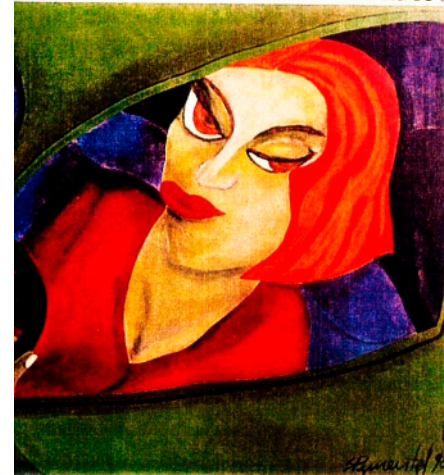
todos os sábados do mês de julho
a partir das 22 hs.

consumação mínima: R\$ 3,00

Armazém stº Expedito
rua Carlos Gomes, 897 - 3294531



LANÇAMENTO DA QUINTA SANTA
ARMAZÉM CULTURAL STº EXPEDITO



FESTA-SORTEIOS

1º lugar: "FLERTE" Sandro Pimentel
acrílico s/ tela (1,00X1,00)
2º lugar: 1 CD da "LP" (Edu Pampani)
3º lugar: Camiseta com desenho Gey Correia
(bar Muriel Pititinga)

ingresso: R\$ 5,00 (concorrendo aos sorteios)

Menu: Bobó de Camarão de Val Santos

RUA CARLOS GOMES 897, F. 329-4531

QUINTA • 30/11 • 21 HORAS



Armazém Cultural
Stº EXPEDITO
Quinta Santa
30/11 a partir das 21 hs

PROGRAMA

mantras de abertura:

FAO
MIRANDA
salmo 69

leitura performática:
AYRSON
HERÁCLITO

vídeo:

"Inferno de Narciso"
DANILLO
BARATA
pinturas:
SANDRO
PIMENTEL

menu:

bobó de camarão
VAL
SANTOS

bar:

MURIEL
PITITINGA

música:

EDU
PAMPANI

e dj:

MARCIO
BASTOS

sorteios:

1 tela de Sandro Pimentel
1 CD da Long Play
1 camiseta de Gei Correia

Convites (nº limitado!):
R\$ 5,00

(concorre aos sorteios)

Rua Carlos Gomes 897
fone 329 4531

Centennial of Cecília Meireles

«I was born right here in Rio de Janeiro, three months after my father died, and I lost my mother before I was three. These and other deaths that occurred in the family caused many material setbacks, but at the same time they gave me, from a young age, such intimacy with death that I sweetly learned these relationships between the Ephemeral and the Eternal.

[...] In all my life, I've never struggled to win or been afraid to lose. The notion or feeling of the transience of everything is the very foundation of my personality.

[...] My childhood as a girl alone gave me two things that seem negative yet were always positive to me: silence and loneliness. This has always been the area of my life. A magical area, where kaleidoscopes invented fabulous geometric worlds, where watches revealed the secret of their mechanism and dolls, their playful gaze. Later, it was in this area that the books opened and let out their realities and dreams, in such a harmonious combination that to this day I do not understand how to establish a separation between these two periods of my life, entwined like the threads of a cloth.»
[1]

Cecília Meireles

Morena, The Sorrow of Love (1939)

19
All around me
the sea surrounds me;
it leaves me messages
written in the sand.

I am a daughter of the waters
I was born from a foam kiss
around some
silent island.

Wonder, wonder
of the foam in a serene stone:
the water in my eyes shines,
I am the dark of the stone.

Cecília Meireles [1]

«The verse evokes swim strokes in the ocean. It's a respiratory process of air control. Dive into the sensation and rise to the surface to breathe. An affective conclusion from the deep succeeded by a practical observation of the surface. Go up with your eyes to predict the point where you swam and once again move your arms towards the bottom. Inhale, breathe. In fact, the sea is Cecilia's muse. There was no fisherwoman like her in the prayer nets, listening to the waves like a television of the invisible. Recognizing in the sea a boundary between God and man, between the goodbye and the return, between sin and remission, between the premonition and the warning, between danger and salvation. She herself states, "everything is the sea." She herself confesses: Water is my own body, / simply denser.[...]» [2]

Cecilia Meireles died in Rio de Janeiro on November 9, 1964.

1 - http://www.releituras.com/cmeireles_bio_imp.asp

2 - *Tudo é mar – e mais nada* de Fabrício Carpinejar. *Cecília de Bolso – Uma antologia poética*. L&PM POCKET. 2010

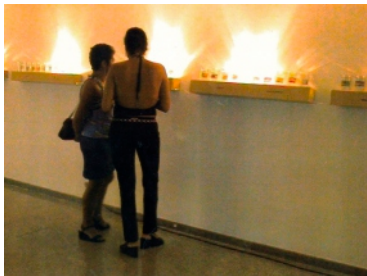
Water 100+

Installation Produced with Lilian Canário and Rosa Ribeiro.

Elements: glasses, Bahian sea water, a light box, photographs in transparency and projection.

Activity: gathering of 100 glasses of water, in 100 points of the beaches of Salvador. The experience held in 2001 received an ephemeral one-night stay at the ACBEU Gallery. It aimed to create an illumination with waters for the 21st century, hence its title.

04



Cartograms of Salvador

With the end of the activities of the Santo Expedito Market, the next step was the setting up of a studio in Vila Brandão, a 50-year old shanty community in Vitória, the region of Salvador where land is most expensive. The period I spent there with other artists who lived in the community was a dynamic and eventful time of my life.

From the studio of Vila Brandão came the Letter-installation in the São Joaquim Market., It was set up in the Radio Bazar, in Espaço Jequitiaia, Jequitiaia space, an abandoned factory in the Lower City, and then came the simultaneous exhibitions: Cartograms and Water 100+.

The cartograms of stretches of the urban network of Salvador were exhibited in the Sala de Arte at Clube Baiano de Tênis. The video installation Water 100+, a psycho geographical experience with maritime waters from Alagados to Pedra do Sal, had a lightning exhibition at the ACBEU Gallery, on the same opening night of the Cartograms. The exhibitions proposed an urban movement in the stretch where the Galleries were located, with the two simultaneous shows.

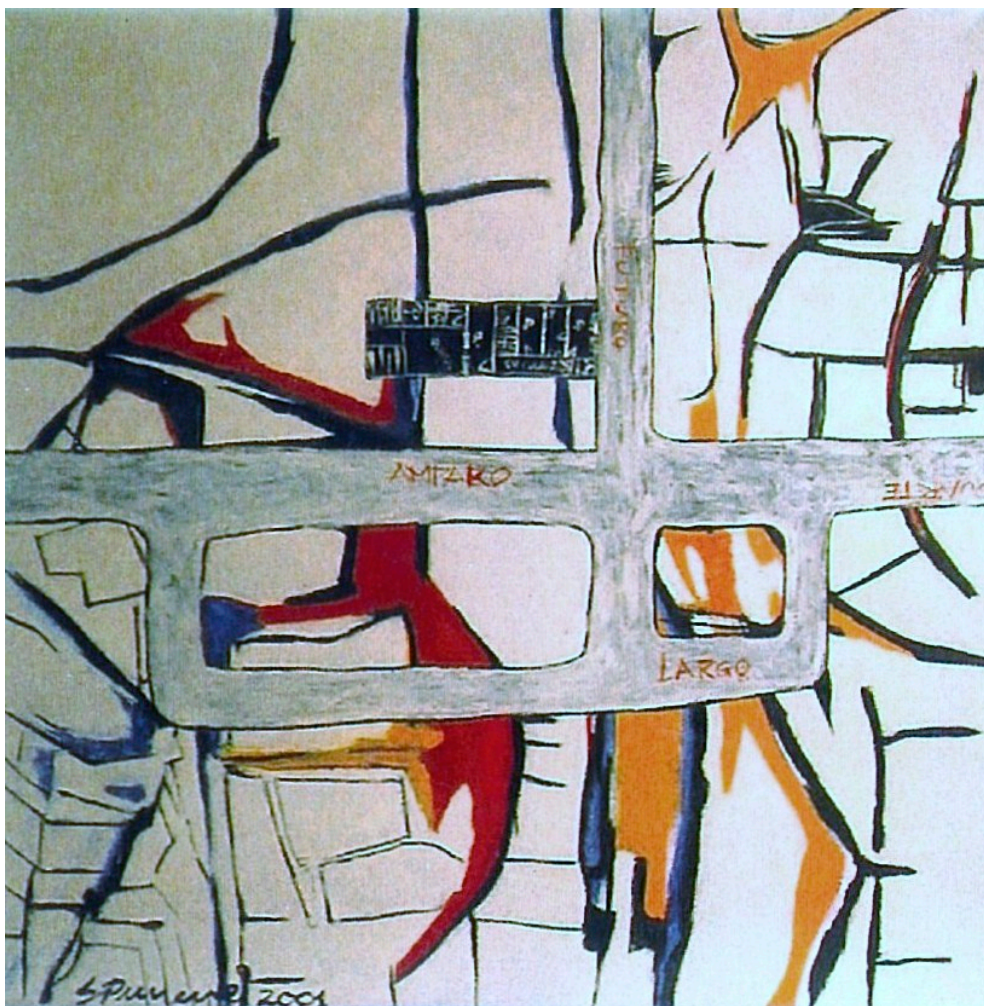


05

São Joaquim Fair

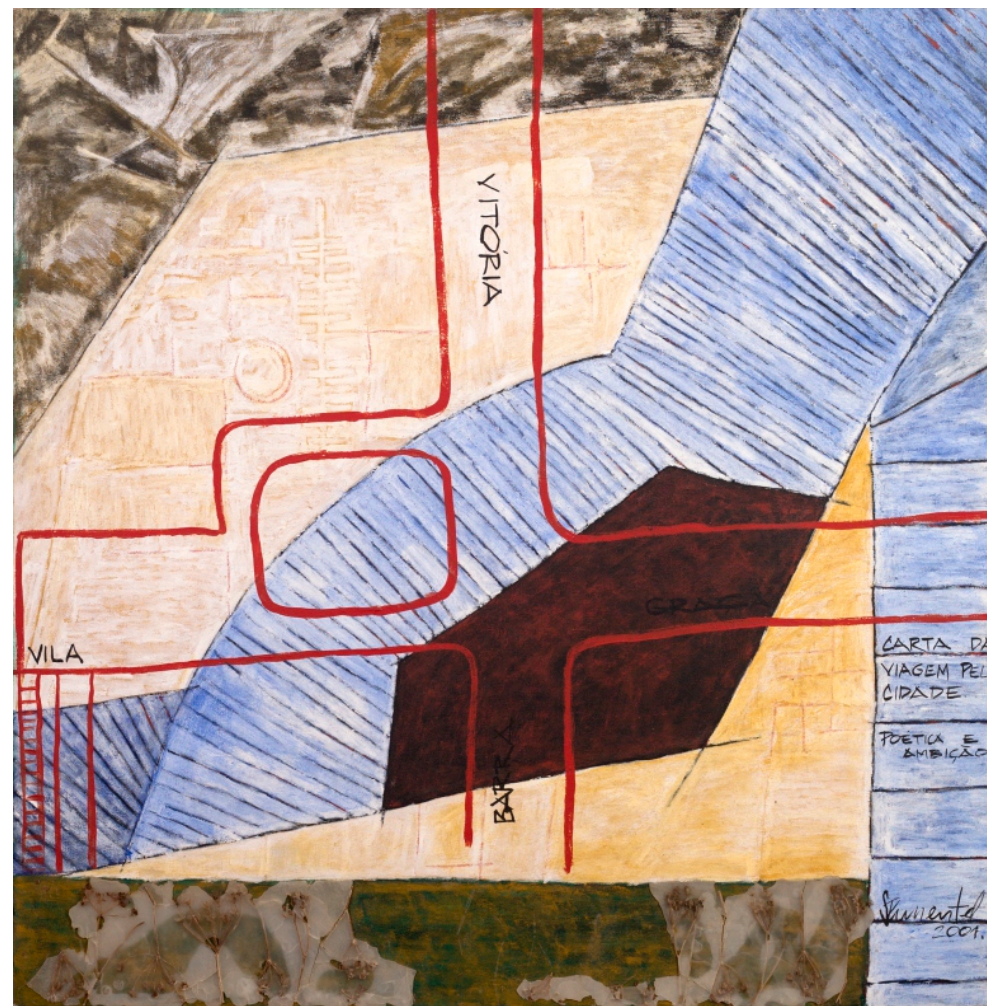
Instalation 2001. Curatory of Danilo Barata.





01

Tororó Cartogram
Acrylic on canvas, 80x80 cm. 2001

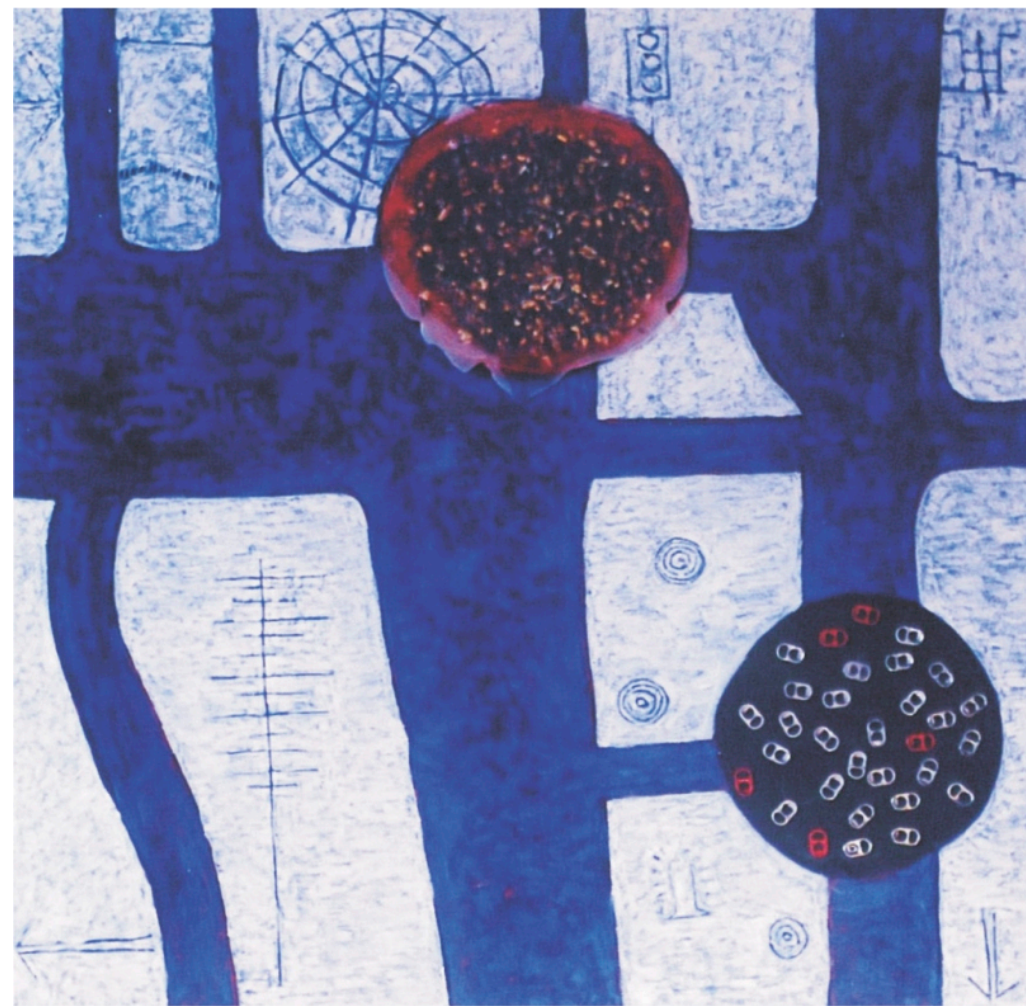


02

Cartogram of Vila Brandão
Acrylic on canvas, 80x80 cm. 2001



Cartogram of Jardim Baiano overlooking the Tororó Dyke.
Acrylic on canvas, 80x80 cm. 2001

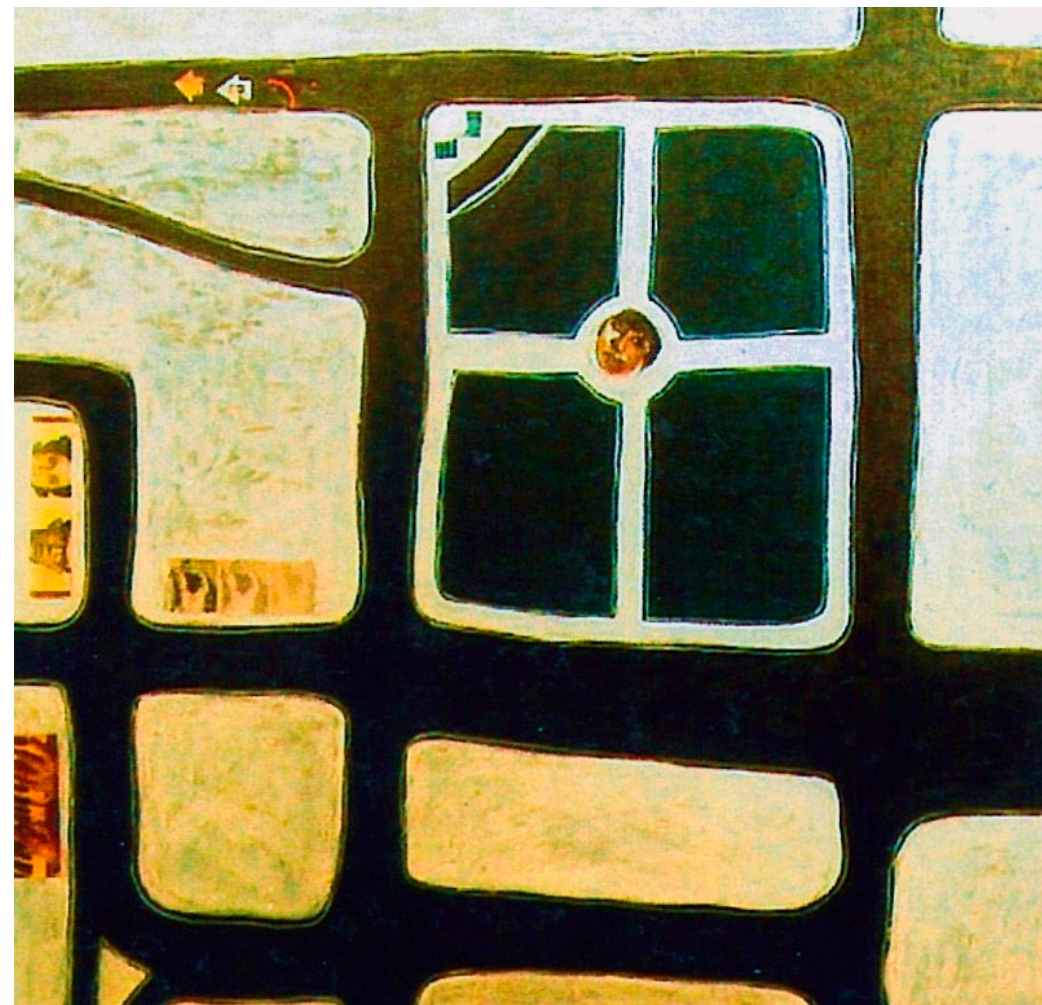


01

Dois de Julho Cartogram
Acrylic on canvas, 80x80 cm. 2001



Santo Antônio Cartogram
Acrylic on canvas, 80x80 cm. 2001

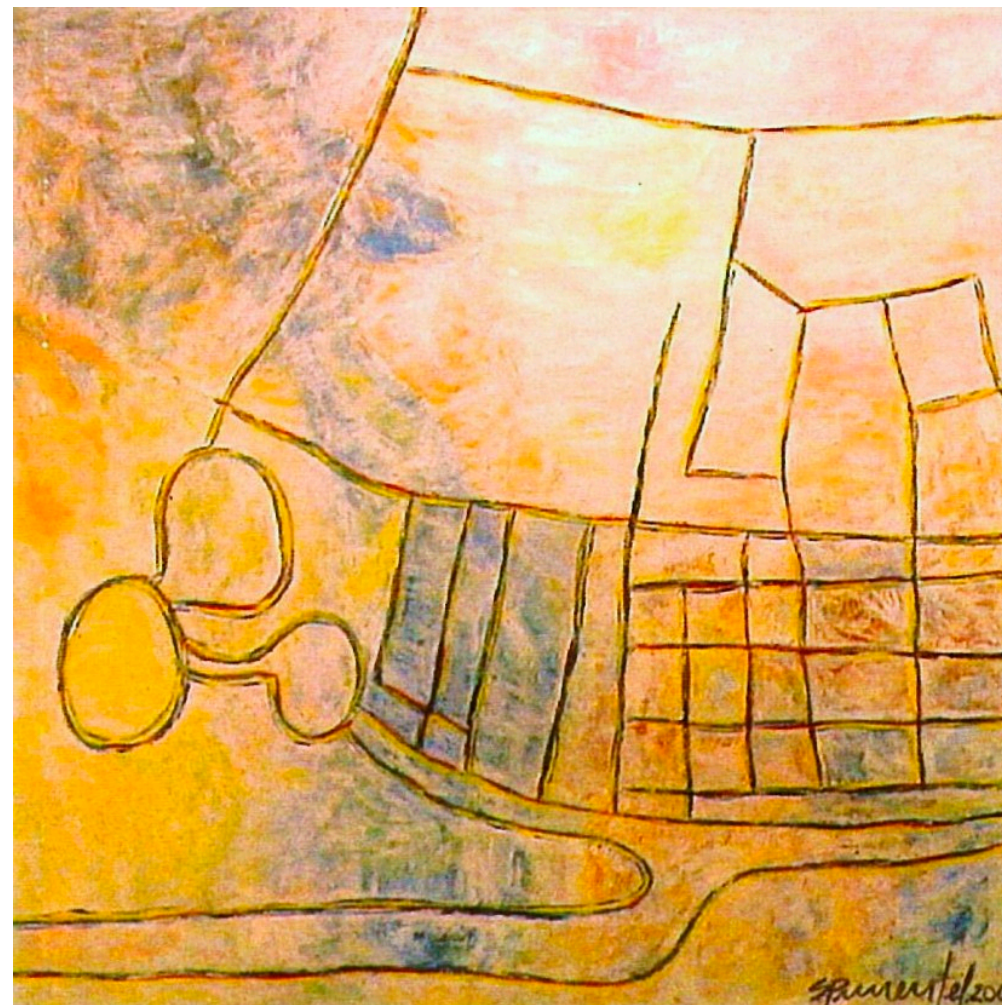


01

Campo Grande Cartogram
Acrylic on canvas, 80x80 cm. 2001



Cartogram of Itapuã
Acrylic on canvas, 80x80 cm. 2001



Boca do Rio Cartogram
Acrylic on canvas, 80x80 cm. 2001



01

Rio Vermelho Cartogram
Acrylic on canvas, Diptych 80x80 cm. 2001

Comércio Cartogram
Acrylic on canvas, 100x100 cm. 2001

02



2002

Carlos Drummond de Andrade's Centennial

«Modernism wasn't dominant not even in Drummond's early books, *Some Poetry* (1930) and *Brejo das almas/ Swamp of the Souls* (1934), in which the joke poem and the syntactic informality would seem to reveal the opposite. What is dominant, is the individuality of the author, a poet of order and consolidation, although always, and fruitfully, contradictory. Tortured by the past, haunted by the future, he stops in a present torn by this and by that, a lucid witness of himself and the course of men, from a melancholy and skeptical point of view. But while mocking manners and society, satirical in its bitterness and disenchantment, he surrenders with committed and constructive refinement to the aesthetic communication of this way of being, in the temporary and permanent sense.

From there comes rigor, which borders on obsession. Above all, the poet works with time, in its daily and subjective scintillation, in what he distills from the corrosive. In the feeling of the world (1940), in *Joseph* (1942) and especially in *A Rosa do Povo* (1945), Drummond launched himself to meet contemporary history and the experience of the collective, participating, expressing himself socially and politically, discovering in the struggle the explicitness of his most intimate apprehension for life as a whole. The surprising succession of masterpieces in these books indicates the full maturity of the poet, which is always maintained.»

An object of endless admiration, Carlos Drummond de Andrade died in Rio de Janeiro on August 17, 1987, a few days after the death of his only daughter, the chronicler Maria Julieta Drummond de Andrade.

Mãos dadas

I won't be the poet of a fallen world.
I won't sing the future world either.
I'm stuck in life and I look at my companions.
They're taciturn but they nurture high hopes.
Among them, I consider the enormous reality.
The present is so big, let's not walk away.
Let's not get too far away, let's go hand in hand.

I won't be the singer of a woman, of a story,
I won't talk of the sighs at dawn, the landscape seen from the
window,
I will not distribute narcotics or suicide letters,
I will not flee to the islands nor be kidnapped by seraphims
Time is my matter, the present time, the present men,
the present life.

Carlos Drummond de Andrade [2]

1 - http://www.releituras.com/drummond_bio_imp.asp

2 - http://www.pensador.info/autor/carlos_drummond_andardade/4/

Na Baixa dos Sapateiros

Baixa dos Sapateiros was chosen as the mapping territory of the project entitled Tramas Mundi – urban mapping with contemporary art techniques, which had been in development since 2000 in Salvador. I reached this artery after the waters of the maritime coast, on a map of points connecting Alagados to Pedra do Sal. The mapped waters opened in simultaneous exhibitions (ACBEU and Saladearte) with 12 cartograms of the urban network, handcrafted from drift wood found in these areas. When I was researching these excerpts, I noticed that the Baixa dos Sapateiros brought together elements which needed more detailed research.

In 2002, I proposed to ICBA a montage of a Filmed Portrait in Baixa dos Sapateiros. The project was accepted and was part of the celebrations of the Institute's 40th anniversary. This first stage had cinema as the formal inspiration, focusing on social and urban history through iconography related to architecture, commerce and artistic culture. This project was part of the IV Cultural Fair which hosted the set up previously exhibited in the House of Angola in Bahia, plus a wax caruru, an aesthetic offering for the December 4th parties in Baixa dos Sapateiros.



Curadoria de Peter Anders



Curadoria de Rosa Lima



Tabuleiro - installation
Detail. 2002

Speaking of high heels

Alberto Heráclito
Poet e History Teatcher

04



In 1854, the English traveler James Wetherell made a point of describing in his travel diary to Bahia the clothing a group of black Bahian women wore during a popular festival. Delighted with the picturesque scene, he did not forget the details and the colorful lace and ruffles, as well as the profusion of necklaces, bracelets and rings, "all in gold and coral." But one detail dazzled the Englishman: the feet of these women. Astonished, he wrote: "with no socks, their feet are tucked into small shoes that cover their toes and the heels, very small and high, did not reach the heel of the shoe." (Wetherell, *Apontamentos da Bahia*, p.203).

Wetherell's foreign perspective could not comprehend the significance of the richness of the clothing, much less a shoe that did not fulfill its original function: that of protecting and giving external comfort to the feet. In fact, Wetherell did not understand anything of the social insertion of these women in the context of the city. Firstly, they were freed slaves, who only with great effort and in different ways had the possibility of buying or even securing their own freedom. Many of them were slave workers who sold different products on the streets, an occupation that allowed them to buy their freedom. 19th century Bahia created a complex network of relations between master and slave. Slave women, as they were skilled traders, were able to work and survive and "paying slaves". Wetherell himself explains the logic of this contract: "the owner obliges the slave to pay the amount of, let's say, one shilling per day, and whatever the slave earns besides that amount – and this often occurs -, is his." (Idem, p.240).

Due to the overly spectacular character of 18th century Bahia, the public display of all the emblems of distinction and prestige that a person could parade was the golden rule. It is in this logic

that we must read the visual sumptuousness of black women. What Wetherell didn't know was that in their little shoes they displayed their greatest good: the condition of freedom. Let me explain: by Brazilian slave legislation, blacks were strictly forbidden to wear shoes as a form of public recognition of their captive status. So, as soon as they got their freedom, they wanted to show at all costs this taboo object: the shoe.

I propose that we consider why the first major commercial area especially dedicated to the poor was named *Baixa dos Sapateiros*. Certainly, other goods, besides shoes, were sold in this area of the city. However, there was also a good number of shoemakers, from whose hands came the first symbol of freedom consumed by the black man. This text was thought of as a metaphor of black freedom, the emergence of *Baixa dos Sapateiros* (the Shoemaker's Hollow) (around the same time as James Wetherell wrote his observations) coincided with the significant increase in the number of slave emancipations in Bahia. These were the blacks who, freed from slavery, would fuel the great popular trade of *Baixa dos Sapateiros*. Even considering their meagre spending power, the shoe would certainly be among the first essential items to be purchased in this new eagerly awaited stage of life.

The *Baixa dos Sapateiros*, therefore, besides its history, tells us, in an almost sacred way, of the struggle for the conquest of black humanity. From the possibility of turning the game around, showing your bluff and from within it reviewing the world and rebuilding it. In this metaphor that I have just created, the shoe and its *Baixa* - low height, are respectively symbolic of this territory and of the feat of freedom. And the small, high heeled shoes of the *Baianas* still intrigue (and tap) in the foreign gaze.



Tabuleiro - installation

Elements: Light tables, transparent glass plates, transparency photographs. 2002.

2022

Black women, mixed race women and flappers

Raimundo Fonseca
Historian

*- What are you doing Maria?
- I'm going to the movies, boss! I'm dusting! |1|*

[...] today with the advent of the “the flappers”, black women have regained their sense of importance and fulfillment (...), and the mulatinhas – mixed race women, even more so, because between working in other people’s kitchens and the 2\$500 silk socks in the Modelo market, the “My heart” face powder, 4\$000 voile dresses, a haircut in the Baixa dos Sapateiros, going to the cinema at “Olympia”, “parading” in Saldanha, and having a draft beer with the soldiers (...), there’s a great difference.

[...] It was on the Graça tram. It was full. It stopped at Rio Branco Square. Although at full capacity, a black woman pushed herself though the tram, wearing a skirt above her knees, green colored garters two inches wide, she unceremoniously pulled a mirror out of a mock brown leather cardboard bag and set herself up fixing her face powder, through which you could just about see her eyes.

In times of cinematographers, black women and mulatinhas – mixed race women from Bahia, not only wore

shoes in the Baixa, but also sought on stage and screen, references that made them more important and fulfilled. Now, in addition to the lansã or Oxum way of being, they had among others, Theda Bara, Virginia Person as models, Vamps and Flappers who began to parade on the screens of Baixa, from 1910, with the inauguration of the Cinema Jandaia. But the Olympia opened in October 1915 became the most popular cinema of the old Rua da Vala: “[...] it was this popular cinema that had made such a strong impression on the people [...]” only those who really don’t want to be entertained for a few hours don’t go to the Olympia”. |2|

J.J. Seabra Avenue, however, would have its moments of glory and glamour, when the reopening of CineTheatro Jandaia, in July 1931, established itself as one of the most stylish points in the “Old Bahia City”; a favourite place of stars and celebrities of the silent movie, spoken word and musical scenes. In July 1938 the Brazilian nightingale, Bidu Saião, performed on the stage of the “Palace of Wonders”, and her passage through the stages of the city marked the popular imagination:

*Bidu Saião has been arrested!
Why is that? They were scared to ask.
She lifted her large skirt and showed the bidu. |3|*

The popular singer also made record about the cinema at Baixa:

*I also sang at the Jandaia
And I went to Bomfim.
I went to Conceição da Praia
I said a prayer for me. |4|*

A street reflects various moments of a city thus, we can't imagine it as a static reality. Urban history is responsible for the functions and changes that each artery is called to perform. Therefore, through the process of degradation of the former center of commerce and leisure of Salvador, the Baixa dos Sapateiros would suffer the reflections of this degradation and its cinemas began to be part of the script of the 'cines-poeira", frequented by an audience in search of torrid sex scenes not only on the screen, but more so, in the seats and the toilets. However, in the new millennium even this public has moved away from the old cinemas installed there, leaving in operation only one, cine Tupy, whose public was made up exactly of those types who were in search of erotic pleasures.

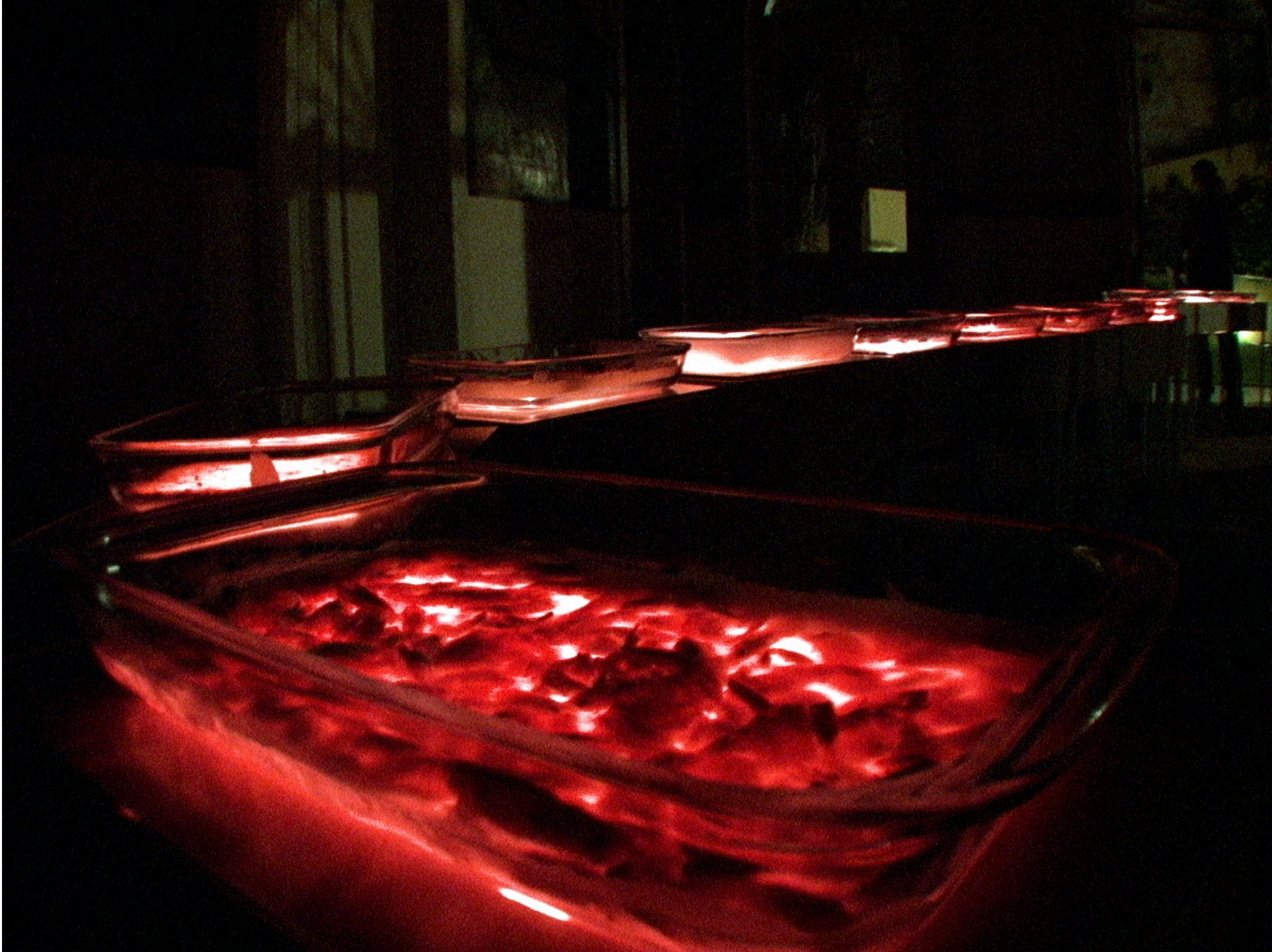


06



1. A tarde, Bahia, 8 de out. 1927, p1.
2. LEAL, Geraldo da Costa; LEAL FILHO, Luis. Um cinema chamado saudade. Salvador: [s.n.], 1997,p.187.
3. Ibid., p. 189.
4. SANTOS, Milton. A Baixa dos Sapateiros. In Revista do IGHBA, v.81, 1957, p. 71.

The Sincretic Map - installation
Elements: Light tables, transparent glass sleepers, cereals and vegetables used in caruru. 2002.



Ary Barroso's Centennial

«The Right Journey:

Ary Evangelista Barroso was born in Ubá, Zona da Mata de Minas Gerais, on November 7, 1903. Before he turned eight years old, he lost his parents, Angelina and John the Evangelist, both of whom died of tuberculosis, she at 22 and he at 31, There was an interval of less than two months between each death, first her mother, and then her father. His only brother, Milton, the youngest, had died of flu on his first birthday. The orphaned boy went to live with his grandmother Gabriela, a widow, and his maternal aunt Rita, Ritinha, also a widow. The house was maintained by the piano lessons given by Aunt Ritinha.[...]» [1]

«A Coconut tree that gives coconut, and samba exaltation:

- Naturally, at first I was influenced by Sinhô. Followed by the phase I call Eduardo Souto. It was these two who accompanied me musically at the beginning of my career. Then I managed to break free and created a personal style, its beginning can be marked with Faceira . [...] At that stage I was more naïve, purer, more authentic. Then I came to create a style they called "exaltation." Why? I don't know. It is the phase in which I show how great Brazil is, in terms of its beauty and wealth. It has nothing to do with elation. It started naturally with "Aquarela do Brasil".

Ary Barroso» [2]

«*In Baixa do Sapateiro, recorded earlier, already foreshadowed the grandiloquent style of Ary's new compositions, such as Brasil Moreno and Terra Seca, a samba that he considered to be his masterpiece.*» [2]

The first time I came into contact with Ary Barroso's music in a more powerful way, as a boy in Guanambi, was with Gal Costa's album *Aquarela do Brasil*, around 1980. Of course, the research on *Baixa dos Sapateiros* conducted in 2002 was the driving force of the "Bed, table and bath project - A house of the Bahian imagination from the *Baixa dos Sapateiros*". Making this experience in honor of Ary Barroso's centennial occurred as part of the research process.

From then on, every year I announce a Brazilian star that reaches what I call the age of eternity. That's how The Big Bem came to be in 2007.

Ary Barroso died on Carnival Sunday, February 9, 1964. The Samba School Império Serrano hesitated to enter the avenue to parade the storyline in his honour, but finally the school performed a very emotional version of *Aquarela do Brasil*". After all, as Ary used to say: *You must sing to overcome the silence of death*". [1]

1 - Ary Barroso de Moacyr Andrade. *Coleção Folha Raízes da Música Popular Brasileira*. P. 10, Ed Mediafashion. 2010.

2 - Ary Barroso, *Sua Glória É Lutar. História da Música Popular Brasileira N° 5*. RCA/Abril Cultural MPB 05. 1970



Cover and booklet folder *Bed, Table and Bath*
 Designer Leandro Araújo. 2003.



2003

Bed, Table and Bath

A house of Bahian imagination from the
Baixa dos Sapateiros

This project followed the mapping project of the street known nationally and internationally as Baixa dos Sapateiros. That year the presentation was in honor of Ary Barroso's centennial and was made possible by the Braskem Prize for culture and art that was awarded to me in 2003.

Throughout 2002, a survey of the region was conducted with support and small contributions raised from the local community. This study surveyed the area's historical, urban and sociocultural aspects, resulting in two documentary exhibitions, entitled A portrait Filmed in Baixa dos Sapateiros, as previously mentioned in this catalogue. In these exhibitions the results of this iconographic research were presented in installations and videos, telling the history of the street, its commercial trends, the influence of cinema on local culture, as well as the mystical relationship formed from the junction of the African and Catholic faiths.

In this second stage, the previous research served as the basis for the production of three installations, built with materials sold in local shops. Bed, Table and Bath, a house of Bahian imagination is the culmination of all the mapping work carried out in 2002.

Some territories of Salvador carry signs that help understand the entire sociocultural process that built the

city. The Baixa dos Sapateiros is one of the city's iconic areas, functioning as a time line of the entire existence of this city.

The first peripheral artery of the old city founded by Tomé de Souza, fulfilled the function of a medieval moat, protecting the slope, when the then called Rio das Tripas (River of Entrails) ran where today is the road. At this stage, it also fulfilled the function of being food supply, with vegetable gardens and the operation of the São Bento slaughterhouse, which by throwing the remains of the slaughter over the moat, gave the river its name.

The first works of urbanization of the canal, transformed the River of Tripas in Rua da Vala (River of the Hollow), concentrating artisans and small merchants. The street became known as Baixa dos Sapateiros (Shoemaker's Hollow) because the shoes sold there were important symbols of freedom for newly freed slaves, who had until then been forbidden to wear shoes. In addition, it was in this region that the first African-Brazilian religious temple, Ilê Axé Iá Nosso Oká, was raised, thus consolidating the importance of this street for the Africans and for the popular culture of the city.

The Baixa dos Sapateiros is an area which concentration numerous artistic activities. It's impossible to think about

the film experience in Salvador without considering the cinemas that existed there, because it was there, at the beginning of the twentieth century, that the common people had contact with the magic of this industrial art, interpreting for themselves the symbols of elegance exhibited by the film stars.

In the street cinemas, theatre and music found room for performances that became famous, such as those of Carmen Miranda, Bidú Sayão, Erivelto Martins and Pablo Neruda, among other stars and illustrious companies. The *Baixa dos Sapateiros* is immortalized in Ari Barroso's song, which throughout the last century has received numerous versions, by the most brilliant singers in the country.

To represent this one must cross popular and industrial culture, leading to the formulation of important aesthetic issues that arise in the city, challenges that the proposed installations sought to elucidate.

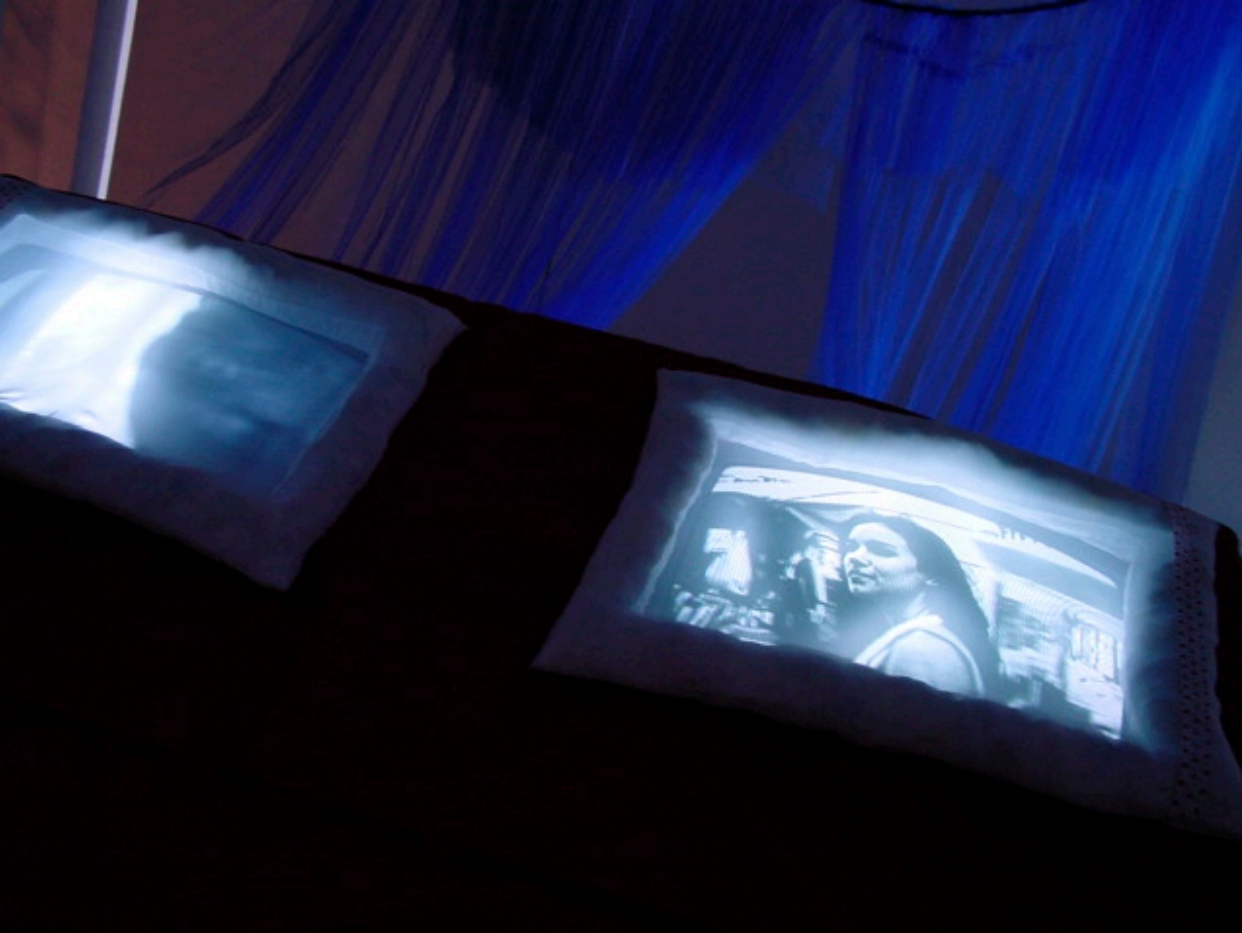


CONCEPTS BEHIND THE WORKS

Industrial civilization has chosen consumer goods, derived from its world of production, as emblems of social status. The industrial process intended to produce on a large scale the most varied products to contemplate our need to feel comfortable in the world. The differences in power to consume would then dictate what is chic, what is tacky, what is erudite, what is popular. A whole process of stylization, seen from the socio anthropological angle, provides a way of understanding the formation of a post-industrial Brazilian aesthetic style.

The *Baixa dos Sapateiros* has been throughout the existence of the city, an area which has constructed an identity based on the popular way of being in Bahia. There, all the different ways of dressing are conceived, the musical successes of the coming seasons are echoed, the steps of the new dances and "gingas" are invented, as are the latest clichés, destined to spread across the city, and different ways of living and existing emerge from the large contingent of inhabitants of this metropolis.

Cama, Mesa e Banho - Uma casa do Imaginário Baiano, foi exposta na Galeria da Cidade, Fundação Gregório de Mattos. A Galeria tinha curadoria para montagens de Rita Câmara.



03



Bed. Video installation

Elementos: Video Pillows for dreaming encounters; blue mosquito net; Bed with hollow mattress for 2 monitors; red bedspread, transparent white fabric pillows.



03



Table. Installation

Elements: Light table with prepared openings, white towel, transparent glass platters with elements of a waxed carurú, transparent glass plates with images of Catholic saints.



03

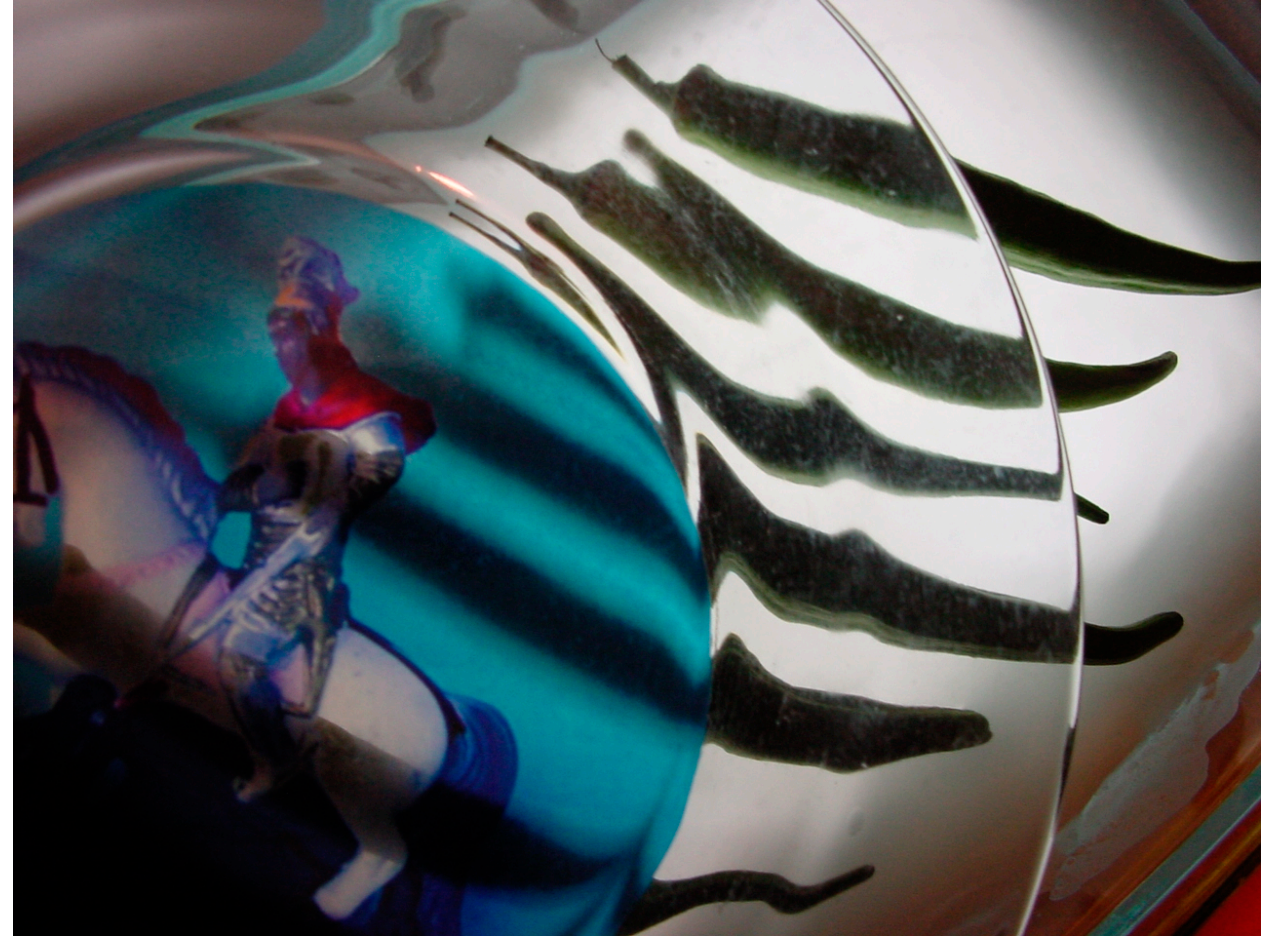
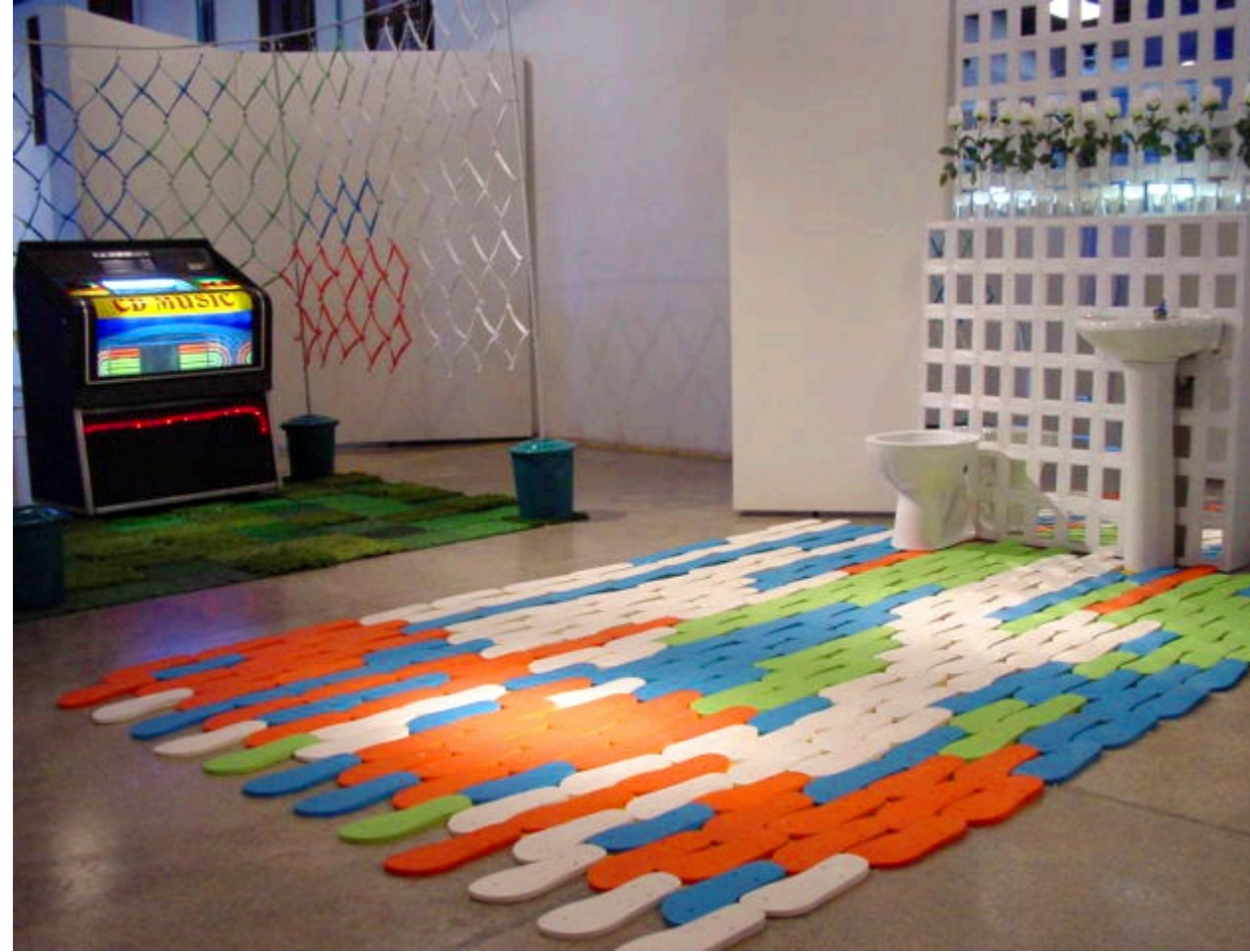


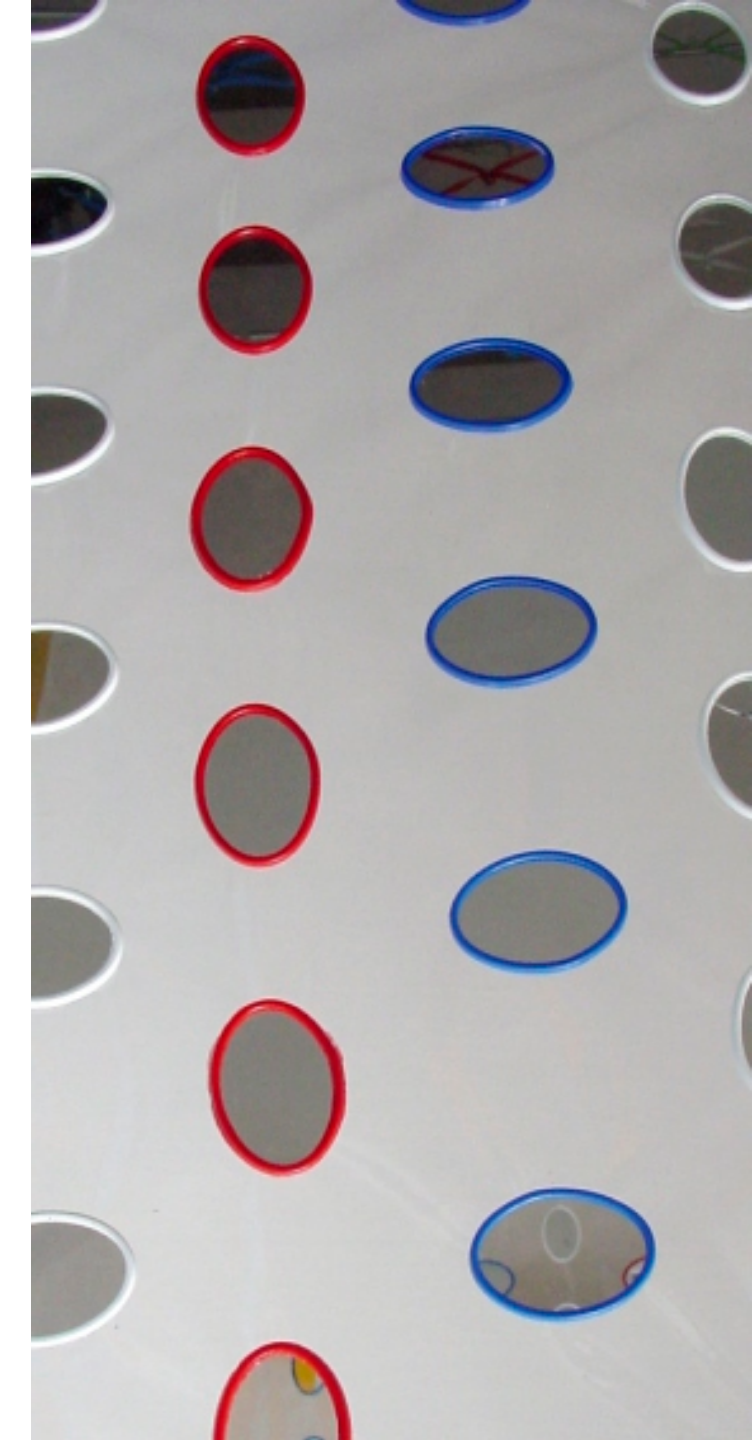
Table. Installation
Details.

03



Bath. Installation

Elements: White toilet and sink, yellow bath, blue tiles, sideboard made with rectangular mirrors, transparent plastic curtain with oval mirrors, carpets of Havaiana flip flops and industrial grass, hammock with sandals straps and "juke box" with versions of the song Na Baixa do Sapateiro.



03



2004

**When was
Dercy Gonçalves'
centennial?**

2005,
2006,
2007,
?

Cem anos

«On June 23, 2007, Dercy Gonçalves celebrated her 100th birthday with a party in General Brás Square in the center Santa Maria Madalena (her hometown), which is in the Rio de Janeiro mountain region. At the party, Dercy ate cake, kicked up her legs to entertain the photographers, swore and greeted her guests who stopped by to join the birthday celebrations.

Although officially 100 years old, Dercy claimed that her father had registered her birth two years late, so she was actually 102 years old, having been born in 1905.

It was in this month of celebrations in 2007, in which Dercy last stepped on a stage, in the theatrical comedy Pout-PourRir (a show created and directed by the duo Afra Gomes and Leandro Goulart, which brought together the best comedians from the present and the past). The show was celebrating One Hundred Years of Humor. Those who attended were treated to an autographed version of her biographical DVD and a hyped up theatre, crowded with fans, celebrities and journalists.

The night was unforgettable for those present, Dercy was interviewed by actor Luis Lobianco (who played a satire on

Marília Gabriela in the show), she left us two memorable phrases. A chatty Marília asked the actress if she was afraid of death and Dercy, irreverently replied: I'm not afraid of death, death is beautiful... (she rethinks)..., but life is also very good! and in the end, after cutting the cake with her own hands and throwing it to the actors, directors and the audience, she touched everyone's hearts by saying: *I will miss you. But you're going to miss me too.*»¹

Death

She died on July 19, 2008, at Hospital São Lucas, in Copacabana, South Zone of Rio de Janeiro. The state decreed three days of official mourning in memory of the actress. In the same week, Afra Gomes and Leandro Goulart and the cast of Pout-PourRir payed a last tribute to Dercy on stage.

«God is a nickname. He does not exist to me. What exists is nature. God is a shade, but nature is reality and its existence can never be denied.»

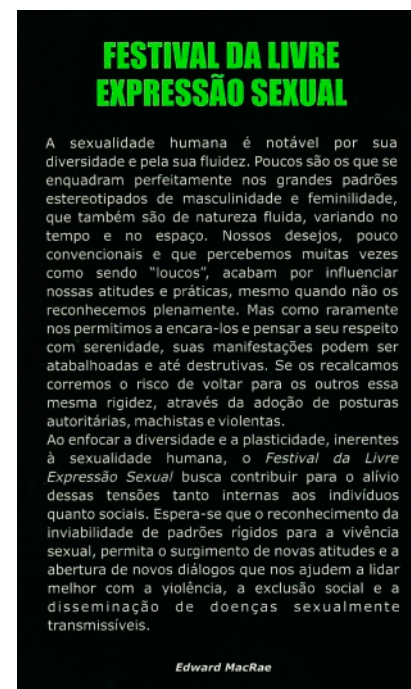
Dercy Gonçalves

¹- http://pt.wikipedia.org/wiki/Dercy_Gonçalves

Visual Arts at the I Festival of Free Sexual Expression

As Darcy drew closer to her 100th birthday, she celebrated by swearing and showing her breasts on a carnival style float while I constructed an approach to sexuality related to popular culture in the Baixa dos Sapateiros. The Bed installation was exhibited in the City Gallery and from this installation I created a performance for a public space, where this bed was reassembled.

I brought together Beto Heráclito, who did the curatorship, Marcelo Sancho who joined me in the executive production of the visual arts of this first festival, with Edward MacRae and Osvaldo Fernandez, who built the relational network that produced the event. In addition, we got institutional sponsorship from the Ministry of Health. Held in 2003, the I Festival of Free Sexual Expression, had a second edition in 2005.



DA LIVRE EXPRESSÃO SEXUAL - A

A curadoria de artes visuais rejeitou os espaços consagrados para a arte como lugares possíveis de interferência artística. E mais: exigiu do artista um exercício criativo que relacione obra e local, não esvaziando, em nenhuma hipótese, as tramas culturais que informam o território da inserção da obra de arte. O intuito político subjacente é claro: esvaziar o caráter espetacular, galerista da obra de arte. Produzir novos olhares para a obra, novas dinâmicas de interação entre artista, espectador. Saber que a obra é um fenômeno desse encontro.

Beto Heráclito, Curador.
Marcelo Sancho e Sandro Pimentel, Produção Executiva.

TERRITÓRIO PELOURINHO
 22/05 ABERTURA

- **Marcondes Dourado**
Vídeo: "Ogodo ano 2000"
 A partir das 19h, Cinema do Museu Eugênio Teixeira Leal, Rua Castro Rabelo, 01.
- **Caó Cruz Alves**
Vídeo: "Catálogo de Meninas"
 A partir das 19h, Cinema do Museu Eugênio Teixeira Leal, Rua Castro Rabelo, 01.
- **Maria Pinheiro**
Vídeo: "Meninas e Meninos"
 A partir das 19h, Cinema do Museu Eugênio Teixeira Leal, Rua Castro Rabelo, 01.
- **Roberto de Souza**
Foto-Instalação: As Idades do Sexo
 Foyer do Cine XIV, a partir das 20h.
 Rua Frei Vicente, 14, Quarteirão Cultural do Pelourinho.

TERRITÓRIO CARLOS GOMES
 23/05

- **Ayrson Heráclito**
Instalação: Travo amargo
 Bar do Azulejo, a partir das 21h. Rua Carlos Gomes (beco dos bares).
- **Virginia de Medeiros**
Intervenção: Redobras da matéria
 Pousada das Travestis, Rua do Sodré, 423, 2 de Julho, a partir das 20h.
- **Sandro Pimentel**
Performance: Viés do tempo
 Bar do Azulejo a partir das 21h.
- **Danillo Barata**
Vídeo: O corpo como inscrição de acontecimentos
 Bar do Azulejo a partir das 21h.

31 DE MAIO DE 2003

TERRITÓRIO BARRIS
 24/05

- **Rosa Ribeiro e Isadora Andrade**
Foto-Instalação: Isto são horas?
 Bar e Restaurante Quixabeira a partir das 22h. Travessa dos Barris, 30.
- **Tonico Portela**
Mostra de Arte: O sexo e o tempo
 Bar e Restaurante Quixabeira a partir das 22h.
- **Marcelo Sancho**
Intervenção: Mostra de amostras de corpo
 Boate Queens a partir 00:30h. Rua Teodoro Sampaio, 160, Barris.

TERRITÓRIO BARRA
 30/05

- **Zmário**
Ação: R.G.
 Entrada da Boate OFF Clube a partir das 23h. Rua Dias D'Ávila, 33 Barra.
- **Ieda Oliveira**
Intervenção
Título: Coração é terra que ninguém passa
 Local: Praia do Porto da Barra a partir das 15h.

TERRITÓRIO GARCIA E GAMBOA
 31/05

- **Marepe**
Instalação: Maçã do Amor
 Bar Camarim a partir das 22h. Beco dos Artistas, 10, Garcia.
- **Rodrigo Novaes**
Vídeo-Intervenção: Dionysiac
 Bar Camarim a partir das 22h.

TERRITÓRIO TODOS
 22 23 24 30 31

Graphic material to advertise the I Festival of Free Sexual Expression.
 Salvador 2003



07

Time Bias – Street Bed.

Performance. II Festival of Free Sexual Expression. Curatory Roaleno Costa.
Carlos Gomes Avenue, Salvador, 2005



Kisses to Yemanjá

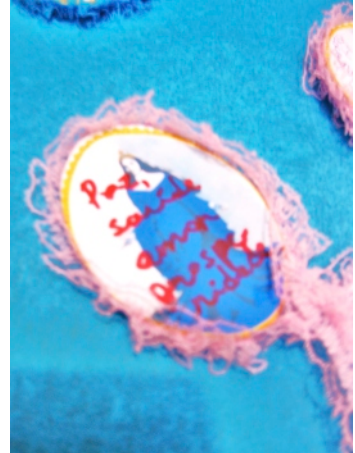
*Performance for an action
immaterial in nature. FUNARTE
performance workshop with
Bia Medeiros.*



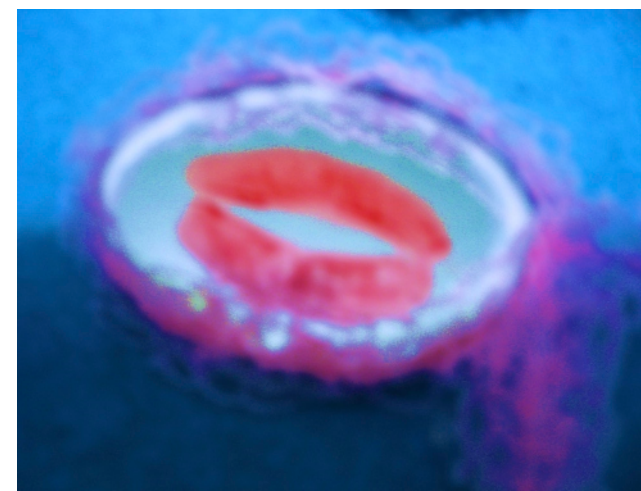
09

08





Kisses to Yemanjá
Performance for an action immaterial in nature.
FUNARTE performance workshop with Bia Medeiros.



Kiss to Yemanjá
Photograph 2010.



2005

Dra. Nise da Silveira's Centennial

The World of Images

«[...] We attach great importance to the image itself. If the individual who is immersed in the chaos of his dissociated mind manages to shape his emotions and represent the internal experiences that upset him in images, then the disturbing vision he now has of the world will soon dilute these experiences, at least in part, from their loaded energy and try to reorganize his dissociated psyche.» [1]

«[...] When the unconscious overwhelms consciousness, the individual loses touch with reality and falls out of step with the environment in which he lives. He/she is hospitalized in sad places, such as psychiatric institutions. The painting studio here will be an oasis, if the patient is allowed to express himself freely and relates affectively to someone who accepts him and seeks to understand him in his peculiar form of language. However, it is essential not to forget that the images emerging from the deepest layers of the psyche, however strange they may be, are not pathological in themselves, but are inherent to the basic structures of the psyche. The pathological element lies not in the presence of these images, but in the failure of the ego, which has become incapable of controlling the unconscious.

Furthermore, individuals in lunatic asylums who are

labeled as violent and insane are often able to create forms comparable to the productions of socially recognized artists. Here lies one of the great mysteries of the human psyche.» [1]

«[...] Egyptian myths

For millennia, man has always tried to capture the image of the sun, by sculpting it or engraving it in stone, wood, or evoking its image in a drawing or painting. The star was a god to our ancestors and remains the symbol of all celestial and earthly forces, it regulates all aspects of life. Its veneration can be found throughout the ages, developing greatly especially in Egypt, Peru, Mexico, countries where political organization and the worship of the sun reached their peak. And even in our day, the sun awakens innumerable images and symbols.» [1]

Dr. Nise da Silveira was responsible for the humanization of psychiatric treatment, she fought against the use of electric shock treatment and other violent forms in the approach to mental illness, and influenced psychiatry, both in Brazil and in the world. Her work with art therapy gave rise to the Museum of the Brazilian Unconscious, in Rio de Janeiro. She died in 1999.

1 - Nise da Silveira. Images of the unconscious. Discovery exhibition. organizer. Nelson Aguilar.

Bienal Foundation of São Paulo. – São Paulo: Associação Brasil 500 anos Artes Visuais, 2000. 256p.

Action research in visual arts for the prevention of drug abuse

A project written in 2005 by the technical team of CETAD-UFBA (Center for The Study and Therapy of Drug Abuse), in which I was responsible for monitoring the visual arts workshop with Ana Rita Andrade, the librarian of that center, who was already developing a workshop related to literature with a group of patients.

When I was preparing the workshop, I had the opportunity to visit Barcelona and attend a Congress of Harm Reducers (Clat.2005), where I observed work with drug users in institutions from various parts of the world.

The exhibition at PAF-UFBA about Dr. Nise da Silveira's centennial, as well as the catalogue "Images of the Unconscious – Exhibition of Discovery", the São Paulo Biennial Foundation with the Association Brazil 500 Visual years (2000) and the book "Mare Nostrum - dreams travels and other paths" by Fauzi Arap, who worked with Nise da Silveira at Casa das Palmeiras, in Rio de Janeiro were all fundamental in the research and development of this project.

Three activities were developed in the project, based on the above-mentioned references:

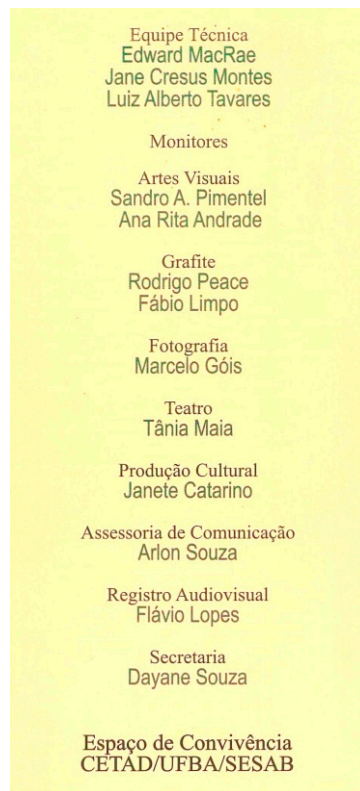
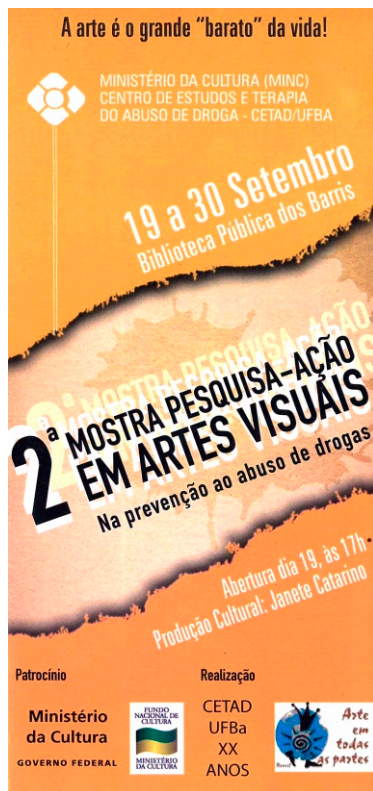
Do not break the Cow, a painting in tiles for a collage on poles and walls in Araújo Pinho Street, where CETAD is located. This is in the Canela district, by the School of Music, the

Drama School and the School of Fine Arts, all belonging to UFBA. The montage was devised as an ephemeral discourse of urban action that was exhibited for a short time and then removed.

Cave-Hollow-House-Temple-Spaceship, evocation of the painting periods, going from prehistory to the technological era, of free creation. sheets of 1 x 0.60 meters, in cobbler's cardboard were used to build the exhibition, iron beams attached to each other and the floor were used to structure the installation.

A city of the Unconscious, a model of buildings made from packaging, deconstructing its advertising concepts, and placed in the middle of a very green area, representing vegetation. As sculptural landmarks, a spider and ants were used to create the idea, of the infinite movement in an "8 space eight", a Moebius-Lacanian structure, made by an artistic young client (, as Dr. Nise would say), and her therapist. The general idea was inspired by the utopian city project, "New Babylon" by Dutch architect Constant Nieuwenhuys.

The workshop project and its synchronicity with Dr. Nise da Silveira's centennial, gave me the idea of reviewing my contemporary works with the centennials of personalities and cultural facts, of the first decade of the 2000s was conceived.





01



Do Not Break The Cow
Collective, urban, and ephemeral action with painted tiles.
Rua Padre Feijó, Canela, Salvador, 2006

Mostra do Projeto Pesquisa-Ação em Artes Visuais
Na Prevenção ao Abuso de Drogas

Intervenções Urbanas

"Não Quebre A Vaca" - Artes Visuais
As vacas vão tomar conta dos postes em Salvador - uma homenagem a Parada das Vacas (Sandro Pimentel e Ana Rita)

"O Estar de Cada Coisa" - Fotografia
Um estudo "lambe-lambe" ao ar-livre, montagem fotográfica audiovisual e muito mais (Marcelo Góis)

"O Chão e o Muro" - Grafite
Grafitagem ao vivo (Fábio Limpo e Rodrigo Peace)

"Vai ou Não Vai?" - Teatro
Uma performance de rua (Tânia Maia)

ABERTO AO PÚBLICO

Local: Centro de Estudo e Terapia do Abuso de Drogas / CETAD / UFBA
End.: Rua Pedro Lessa, 123 - Canela
Data: 09/06/2006 - 9h às 12h.
Entrada Franca
Informações: (71) 3336-3322

Produção: Janete Catarino

Produção Gráfica: Arlon Souza



3ª MOSTRA PESQUISA-AÇÃO EM ARTES VISUAIS
Na Prevenção ao abuso de drogas

Abertura: 15 de Dezembro às 15 horas
Visitação: de 18 à 20 de Dezembro das 09 às 17 horas

FOTOGRAFIA - uma reflexão sobre o olhar, os sentimentos relacionados ao "fazer" fotográfico. (Marcelo Góis)
A criação de uma cidadela em maquete revela uma cidade do imaginário em **ARTES VISUAIS**. (Sandro Pimentel e Ana Rita)
A rua e a casa, o exterior e o interior - Utensílios e objetos decorativos ganham forma com o **GRAFITE**. (Fábio Limpo e Rodrigo Peace)

PERFORMANCE TEATRAL - a experimentação mostra a influência dos meios de comunicação e sua invasão no espaço familiar. (Tânia Maia)

Local: CETAD - Centro de Estudos e Terapia ao Abuso de Drogas (Rua Pedro Lessa 126 - Canela)

Entrada Franca

Produção: Janete Catarino
Patrocínio:  GOVERNO FEDERAL  RECIFE/PINHEIRO 

Realização: CETAD UFBA XX ANOS

REDE NACIONAL FUNARTE ARTES VISUAIS

Promove palestra dia 13 de Dezembro às 19h.
Escola de Belas Artes, Sala 10
(Rua Araújo Pinho, s/n Canela)


"Artes Visuais como terapia na redução de danos ao abuso de Drogas."


Com **SANDRO PIMENTEL**

Artista plástico, monitor do projeto "Pesquisa-ação em artes visuais na prevenção ao abuso de drogas"
CETAD - Centro de Estudos e Terapia ao Abuso de Drogas

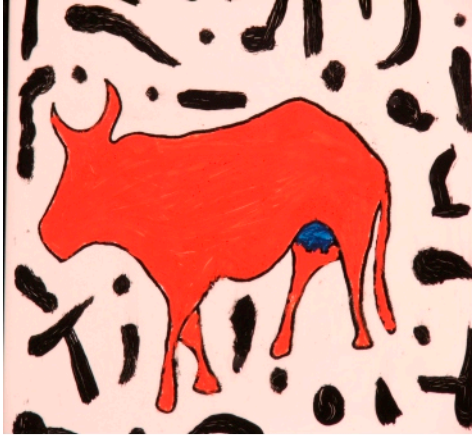
O sonho acabou ou sempre haverá um sonho na arte conduzido por uso de substâncias psicoativas?

Parceria: Escola de Belas Artes UFBA

Patrocínio:  2006 - 30 ANOS

Realizado com recursos federais:  UM PAÍS DE TODOS GOVERNO FEDERAL

Promotional material for the I Show of the visual arts action against drug abuse workshop. Salvador, 2006



01



Do not break the cow

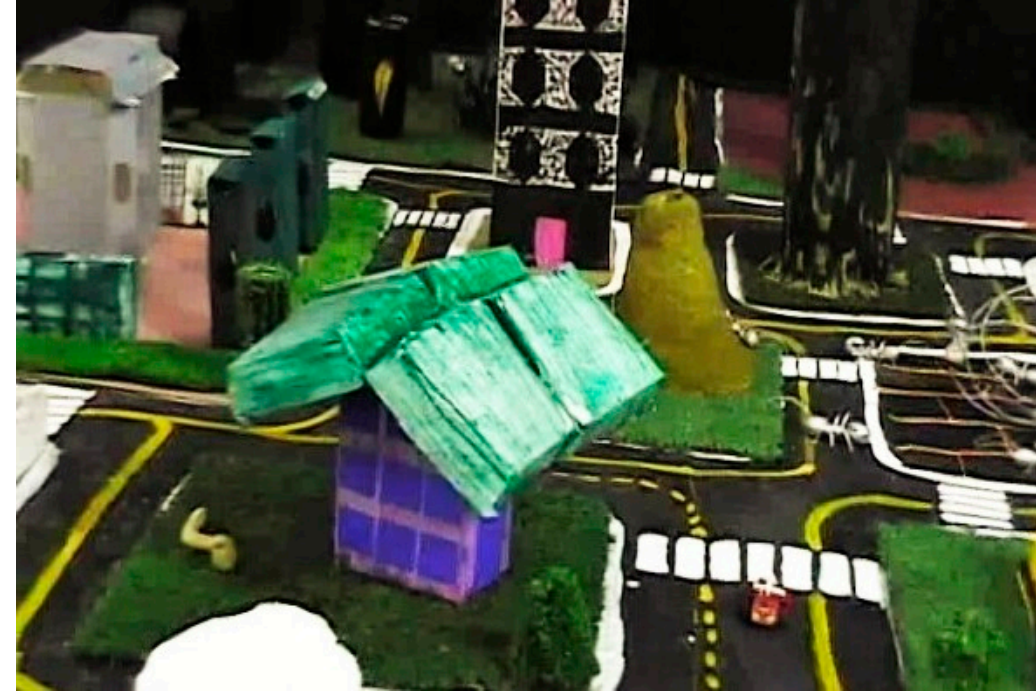
*Tiles for street action in the Canela neighborhood, Salvador.
Collective creation in workshop. 2006.*



Cave-Hollow-House-Temple-Spaceship. Gambiarra art.
Quadruplet of the Central Library, Barris. Ssa. 2006.
Collective workshop creation.

10





A city of the unconscious.
Model with various materials.
CETAD, Canela. Ssa. 2006.
Collective creation in a workshop.

Oscar Niemeyer's Centennial

«Oscar Niemeyer's birthday is December 15. On the eve of his 100th birthday, he was more than a reference from the past. He is an unquestionable name of the present and of the most spectacular architecture made today around the world. In Berlin, Bilbao, Istanbul or Dubai, where some of the greatest and most brilliant moments of contemporary architecture of the last ten years have taken place, there is a touch, a presence or an evident influence of the greatest Brazilian architect [...]» [1]

«[...]In Gehry, Calatrava, Koolhaas, Herzog and De Meuron and other vibrant names of world architecture one finds a sculpture of monuments that is as much Niemeyer's as it is of the time, in universal contemporary production, [1]

The above text makes me think about the strength of the monumental and the spectacular in architecture, since there is a huge current that sees exactly in these monumental and spectacular cumulative postures, a self-centered and unashamed appeal to the material. Oscar Niemeyer himself says he is shocked by the display of expensive materials in these architectural works. The communist architect has come under harsh criticism for becoming a symbol of official architecture, possibly due to the weight of being considered the best. But I think it's fantastic to see that the enormous cultural weakness of a Brazil, which must still confirm its destiny as a civilization, has the great work of Oscar Niemeyer as its overall cure, because it incorporates in the buildings the value of Saturn, of Chronos.

In 2001, I had the opportunity to take part in a course which involved a trip to Brasilia and Minas Gerais, with PhD professors of the Faculty of Architecture and Urbanism at the Federal University of Bahia. Professors Heloisa Petti and Milton Esteves led a group of architecture students to see and think Niemeyer. After the grandeur of Brasilia, we were able to go back to where he began in Pampulha in Belo Horizonte, in a hotel at Ouro Preto, finally we visited a residence in Cataguases, where we ate jabuticaba fruit, planted by Burle Marx, in the backyard of the house. In the following years, I learned about the beauty of the Museum of Contemporary Art in Niterói and I will always have the empty pavilion of the XXVIII Bienal de São Paulo as a reflection of a discourse between modern and contemporary in the history of Brazilian art.

But I will leave the final word on his centennial to his colleague, the architect Paulo Mendes da Rocha, the only Brazilian, besides Niemeyer, to win a Pritzker Award for architecture, «[...] For me, celebrating 100 years of Niemeyer is like saying: "But it would be impossible to not have Niemeyer", because he has sustained our existence. We owe the prestige of Brazilian architecture to him, it is a prestige which flows from the idea of imagination, which has always been a symbol of hope for the country» [2]

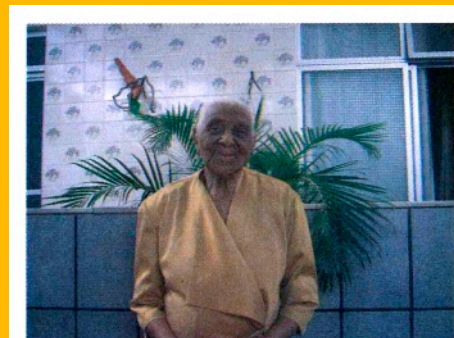
1 - Livia Pedreira. *O inventor de um mundo novo*. Revista Bravo, dezembro de 2007.

2 - Folha de São Paulo. Caderno Mais! Domingo, 9 de dezembro de 2007.

2007 Formatting year of The Big Bem - A History of time Centennial Review Project



Oscar Niemeyer na revista Bravo!



Memórias de Dona Zuzu "100 ANOS DE VIDA"

Autora: Maria Auxiliadora Gomes Barroso

Salvador - Bahia
2007

Dona Zuzu por sua filha



Dona Canô no Jornal A Tarde



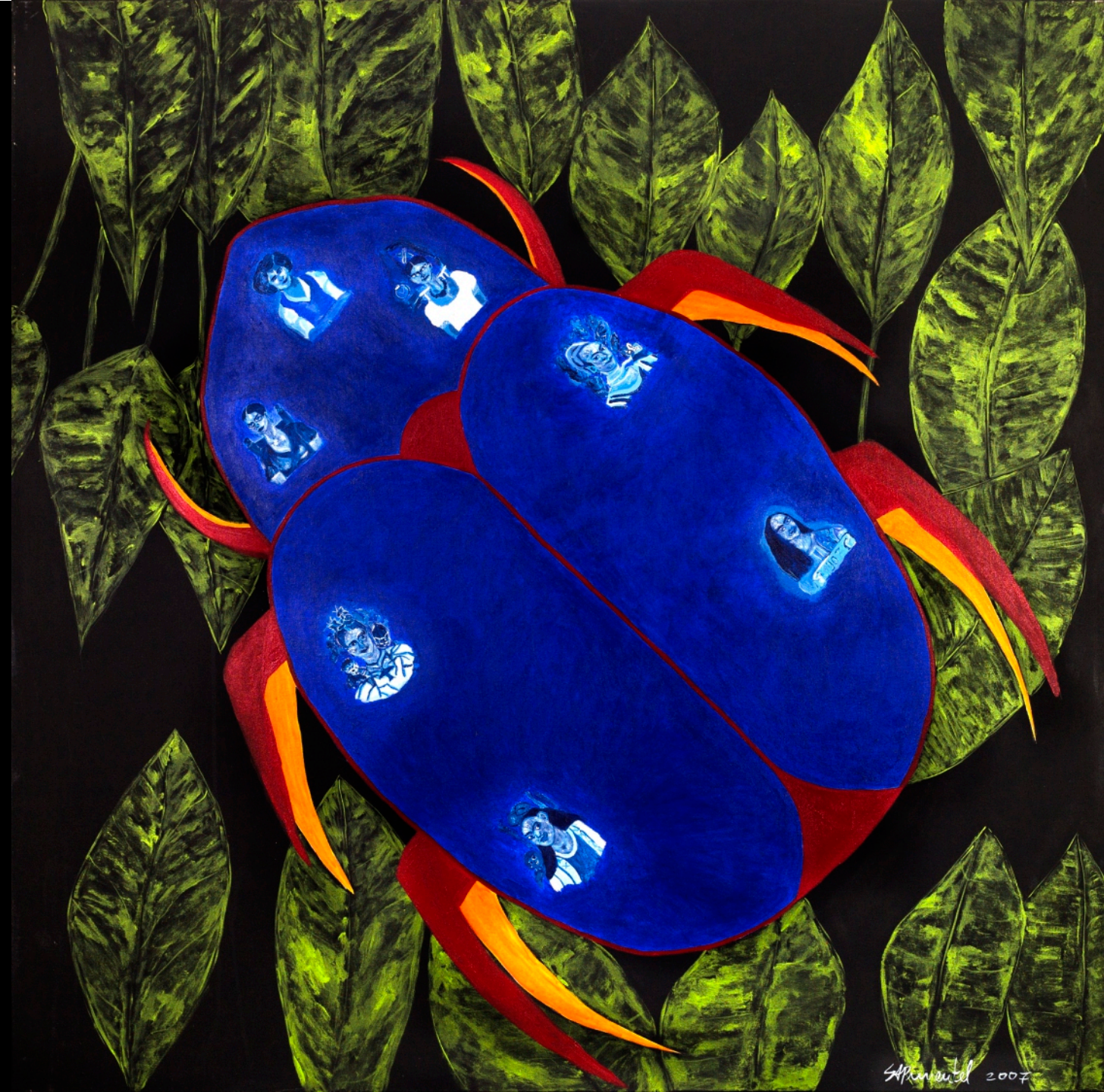
Vô Abade no centro tocando chorinho

Scarab for Mademoiselles D' Avignon by Picasso - Centenary 2007
Acrylic on canvas, 120x120 cm. 2007

02



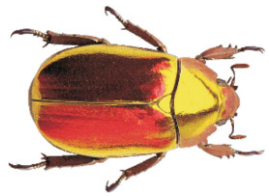
Scarab for Frida Khalo – Centenary 2007
Acrylic on canvas, 120x120 cm. 2007



Shirin 2007

The story that created The Big Bem - 2007

For the ancient Egyptians, what we know as the Big Bang, the initial explosion that created the universe, occurred when Khepri, said his own name and this gave rise to everything that is. Khepri, is symbolized by the scarab beetle, which in Brazil is known as “the shit roller.” (The Dung beetle)



Hello...



Hi!



You're famous, right?



Oui... Yes.



I know, aka a dung roll.
Right?

SI,
After
We
Fuck



we deposit our larvae in molded
balls of dung.



That is why the Egyptians
associated the movement of
the ball with the movement of
the sun, in the passage of
day and night and chose it as
a sacred symbol. Isn't it?

Yes,



and also because
we are born to
be eternal!



Ficha técnica

Curadoria: Edward MacRae + Produção cultural: Janete Catarino + Produção executiva: Gerson Soares
 Comunicação social: Sandro C. + Assessoria de projeto: Ana Carolina Bierrenbach + Registro: Carlinhos Lantier
 Cenotécnico: José dos Santos + Ueb: Trilha + Estagiários: Robeane, Bruno, Israel e Willians.

THE BIG BEM
 UMA HISTÓRIA DO TEMPO

GALERIA DO CONSELHO DE CULTURA
 De 11 de janeiro a 11 de fevereiro

ESTAÇÃO FERROVIÁRIA DA CALÇADA
 De 17 a 28 de janeiro

E nas ruas entre a galeria e a estação

Sandro pimentel

Janete catarino

Patrocínio: FOMENTO À CULTURA Fundo de Cultura

GOVERNO DA Bahia TERRA DE TODOS NÓS

Secretaria da Fazenda | Secretaria de Cultura

Apoio:

Produção cultural

01

Material de divulgação das ações do The Big Bem - Uma história do tempo, 2008.

2008

Cartola's Centennial

«Name: Angenor de Oliveira
Birth: Rio de Janeiro (RJ), on October 11, 1908. Death:
Rio de Janeiro (RJ), on November 30, 1980» [1]

Steel strings

Cartola

Oh, these steel strings
This tiny arm
Of the guitar that my fingers caress
Oh, that perfect bulge
That I bring to my chest
Only you guitar
Understand why I've lost all joy
And yet my pine
Believe me, I guess
That woman
To this day is waiting for us
Release your sound from the wood
Me, you, and the companion
In the early hours we will go home
Singing... [2]

«[...] The harsh experience of living as a builder, a typographer and car washer, unknown and bearing a gift for music, the spark, did not affect him, it did not make him bitter or angry. Fame came to his door without being sought and the discreet Cartola welcomed it politely. The two live together civilly. He has the moral elegance of Pixinguinha, another who nature blessed with creative sensitivity, who also knew how to be master of delicacy. [...] Cartola's way of bringing lyricism to his life, his loves, his feelings about the world, poetry, this enlightenment.»

Carlos Drummond de Andrade.
Jornal do Brasil, Novembro 27, 1980.

The installation that I proposed was a tribute to Cartola's centennial and, by incredible coincidence, the day I set up at the IX Recôncavo Biennial was October 11, 2008 was the exact date of the centennial of the honoree. The

Biennial booked this day without realizing its significance, it was only concerned with the rush to get ready for the opening of the event that would take place weeks later.

At night, already tired, I went back to the hotel early. The hotel was once a convent in Cachoeira, on the other side of the Paraguassú River, a city separated by the São Félix Bridge, where the biennial's office is located. Then, like magic, Cachoeira, city of the Festival of Good Death, (Festa da Boa Morte) began to celebrate with the buzz of Cartola's centennial. There was no more fatigue, just the certainty of the seriousness and joy of dealing with the national memory.

1. Cartola. Sérgio de Oliveira. Coleção Folha Raízes da Música Popular Brasileira. Ed. Mediafashion. 2010
2. <https://www.letras.com.br/cartola/cordas-de-aco>



01

Tidal express trail for more than 1,000 tribes - video installation for the centenary of Cartola.
Artistic Residency Award at The Sacatar Institute. IX Recôncavo Biennial. St. Felix, 2008.



10

Painting an Egyptian cross on the hands of the installation visitors.

Performance for the opening of the Biennial

Tidal express trail for more than 1,000 tribes - installation video.

Elements: floor painted with pedestrian crossing, sidings, back-lights with photographs in transparency, bottles with sea water from the Bay of All Saints, box with top in the shape of a scarab, tv monitor for video and box with items form the research for the design of the scarab.

Carmen Miranda's Centennial

«The Victor studio was at Rua do Mercado, 22, just a hundred meters from Comércio - no one has ever had to walk so little to leave his anonymity behind. This was the distance that, on December 4, Carmen covered, between her house and the microphone, to record the song "Triste Jandaia" and the samba Dona Balbina, both by Josué de Barros. Days later, upon returning to the Victor studio to listen to the recording, Carmen liked the sound of her voice so much that she sat on the floor and laughed.» |p.50 |

Carmen Miranda was born in Portugal and came to Brazil before she was one. She was twenty years old when she recorded and released her first album by the Victor record label. What is surprising to me is that this occurred on December 4, the day of the traditional Festival of Santa Barbara at Baixa dos Sapateiros. Next to Cine Jandaia is the Market which is named after that saint and is one of the focal points of the celebration. It's also curious, that on this debut album, there is a song that speaks of the little bird that gave its name to cine-theater where she would perform for Bahia in 1932, after her national success with the song *Pra você gostar de mim*, but known as "*Tai*", which was released in 1930.

See below excerpts from the description of this trip to Bahia, taken from Carmen: A Biography of Ruy Castro:

«Carmen's tour included shows in Salvador, Cachoeira, São Félix and Alagoinhas, all in Bahia, and from there to Recife, for more shows, from where she would return to Rio. [...].

The trip took almost a week, Carmen arrived in Salvador on Tuesday September 20th, in time to rest just before the premiere on Saturday the 24th. According to a story told by Almirante, which then spread far and wide, the night should have been a disaster: the theatre was a mess: there was no microphone; the acoustics were terrible; and the audience were very rough, they'd have heckled Carmen during the show, to the cries of 'Rebola, Rebola'. [...] (Rebola means to wine/girate your hips.)

[...] Among other things, The Jandaia was not a mess. In fact, it was a brand-new luxury theatre which had opened a year earlier. The lack of equipment, such as a microphone was normal at that time, where the acoustics were planned accordingly. It is quite possible that, in a theatre of that size (2260 seats), Carmen's voice would not reach certain parts of the auditorium [...]

[...] During the thirty days that she spent in the city, Carmen did ten shows at The Jandaia, without any problems. In one of these shows, sitting anonymously in the audience and hypnotized by Carmen, was an aspiring artist: Dorival Caymmi, who was then just eighteen years old. [...]

[...] Carmen came on stage around 7:30, always after the film, which changed every two days. On Sundays, the show was the matinee. Carmen later said that after each concert the "best Bahian families" came to her dressing room to visit her – which she thought was significant, because she soon perceived the elitism and snobbery of Salvador's society. [...]»

No doubt this trip was decisive for Carmen to record *Na Baixa do Sapateiro* by Ary Barroso, and to later make the composition of her stylized Bahian woman and incorporate the music of Dorival Caymmi, with whom he would meet in the following years in Rio de Janeiro. All this defined her style and a representation of national culture, which fitted like a glove with the good neighborhood policies the United States. Later, Carmen would live there and become Hollywood's highest-paid artist of the time. She lived outside Brazil for fourteen years, returning for a brief rest, months before her death in 1955.

In Tropicália, Caetano Veloso ended his manifesto song with the exclamation *Carmen Miranda da, da, da, da*. During the years that she lived in the United States, she became a fabricated image of Latin America, for which she was harshly criticized by intellectuals of that time, who saw in her a pastiche, a simulacrum. Years later, the Tropicália movement's vision rescued her as a national icon, giving her a Dadaist aura and she was in fact considered to be more of an intuitive than a conceptual artist, contemporary to Marcel Duchamp. However, for me, she will always be the mother of pop art. But it is Caetano who, in the song *Tapete mágico*, a masterful description of the singer, actress, dancer and visual artist: *Carmen Miranda's Eyes moved, fantastic flying saucers*.

1 - Excerpts from *Carmen: Uma biografia* de Ruy Castro. Ed. Companhia das Letras. São Paulo, 2005.

Preparation of the Christmas tree for Carmen Miranda.
Studio of the Sacatar Institute.

01



If Santa Claus were Egyptian

Urban performance for a video.

On the previous page, the preparation of the scene elements: A dry tree, dismembered and remade with the aid of steel clamps. It was waterproofed with transparent plastic resin. Embellishments in the form of platform shoes, reminiscent of the shoes invented by Carmen Miranda. I also created all of the costumes, which were made in sections in my studio, infused by the joy of the guiding star.

Script:

The ephemeral and the eternal, poem by Alberto Heráclito, is the discursive axis of walking. At one point, The Egyptian Santa Claus finds a box with shoes, miniatures of Carmen Miranda's typical platforms, at the foot of the mural of scarabs at Santa Luzia, around Comércio. Further on, in front of the beetle mural, at the entrance to the Pilar funicular, he finds a jagged tree.

Goes up on the funicular and then walks down to Ladeira do Carmo in Santo Antônio, arriving at Pelourinho, turns onto Tabuão street, finds the Baixa dos Sapateiros and then the CineJandaia.

In a vigil at the Cine-Theatre, which has since been abandoned, he decides to set up Carmen Miranda's Christmas tree, at same place where the artist performed in Bahia, 1932.



The ephemeral and the eternal

Alberto Heráclito
Poet and Historian

They once told me that the world was stuck in a little box.
I was five when I heard that, did you know?
They told me: the world is a mill and fits in a box.
Why is that?
If the flowers of the farewell do not expand to my eyes,
Neither the propellers of goodbye expand into my eyes.
Why did they lie?
From this time on I listened to Roberto Carlos, to the taste of your
love, oh eternity!
You are my cruelest revenge against the ephemeral lie in the
world!
oh eternity!
Pandora's box!
Am I going to die, Pandora?
In fact, after everything, I knew that in your box it was written:
The man walks to his death!
Is man a being for death?
(small mouths say: an eternal and alarming instruction of
himself!!!)
Oh, God!
Oh Zarathustra, show me your tail!!!
Can you?
So... go easy daddy!
I am so wet, but I'm not from the backcountry, I'm not from the
coast.
I am not messing with my Padilha.
The prime time Gypsy of adultery
Do not confuse things, no!
Do you know where the band plays?
Do you know?
At the time of death it is no use screaming for mummy,
because she will not help you!
That is what I'm telling you, at the time of death!!!

Look, I'm going to tell you, I don't know anything about myself.
Not even the day of my death. What if I knew? What if you knew?
So, get out, have your beer, enjoy yourself, because things will get
ugly,
She'll grab you, ravish you and throw you on the bed!
Go!
Fuck me hard!!
Put that song in the record player, baby...
Then, slow down...
That's good,
I'm kidding!!!
Jesus Christ!!!
I was kidding!
Uiiiiiiiiiiiiiiiiiiii
Everything passes...
Ai!!!!!!!
It's burning!!!!!!!!!!!!!!!
You know, let me tell you something. Stop there: Art, science,
religion, pleasure have merged in me...
I think I'm going to give birth to centaurs!
I'm going to...
I?
Do I love you?
Jesus loved. So did Zarathustra?
What have you done to my head, Sao Paulo?
Bye guilt, I'm looking for the mirror where I lost my face.
Leave! Leave! Get off me!!!
When you girate, fall on me...
Fall on me...
Fall on me...
Fall on me...
Corrupt with refinements, oh eternity...
Corrupt with refinements leave me your love in this

prescription of delicacy. OK?

p.s.1: Did you feel the affection that is enclosed in my juvenile or manly, chest?

p.s.2.: Cheers to Cristina Leilane, Ana Cristina, Clarice, Caetano, Nietzsche, Foucault.

Socrates is calling me. Stop the cab, Batatinha. I'm already putting on my seatbelt.

A long journey. Athens. It's ok, I'm going to hrow the cigarette away.

Play the tram for Lapinha!

Beto Heráclito, verão de 2007.

1. Text for the exhibition "The Big Bem ", at the Conselho de Cultura Gallery. It leads to the thought of the Egyptian Santa Claus in the video.



Frame If Santa Claus Were Egyptian
Registro para audiovisual, 2009.



01

Cine Teatro Jandaia, na Baixa dos Sapateiros - Old Town, Salvador. 2009.

Expedition to Jandaia, with Ayron Heráclito, Claudio Brito, Marcondes Dourado and Janete Catarino. 2009.

Interior of the Jandaia with Ayron Heráclito.



11

Cláudio Brito on the expedition to Cine Theater Jandaia
Salvador, 2009



The Cine Theater Jandáia stage
Photograph, 2009

01



Stained glass window of The Jandaia
Cine Theatre
Photograph, 2009



01



If Santa Claus were Egyptian
Video installation. Itaparica Library. 2009



01

If Santa Claus were Egyptian

*Montage for Performance on the studio's open day, at the Sacatar Institute.
Itaparica Island. 2009*

01



Christmas in São Paulo
Republic Square, 2009.

2010

Pagu's Centennial

On June 14th (sun in Gemini) of 1910, Patrícia Rehder Galvão was born in São João da Boa Vista. Three years later, her family went to São Paulo to live in Rua da Liberdade. Ninety-seven years later, I went to visit Liberdade and there was a group doing street theatre there. Patricia Galvão was very fond of alternative theatre collectives, like this group *Tablado de Arruar* that staged " *Helena asks for forgiveness and is slapped*".

After Patsy's family (Patricia's first pseudonym) went to live in Brás, on Bresser Street, which she describes as: *The street that flows through the tram's windows*, to see Pagu being shaped in 2010, at *Brás of Brasil, Brás from all over the world!* When she lived in Brás, Pagu studied at the Normal School of her neighborhood and had complementary classes at the Normal School of Praça da República. There she achieved a teacher's degree at the age of eighteen. And it was in her wanderings between Brás and República, walking through São Paulo's downtown, that Patricia became Pagu, a nickname given by the poet Raul Bopp. It was then adopted by the modernist couple Oswald de Andrade and Tarsila do Amaral.

But Oswald had set his sights on Pagu and they began to live the Romance of the *Anarchist Era!* In 1930 they were married symbolically in the Andrade's tomb at Cemetery of Consolation. And later, officially at the Church of Penha. In that same tomb their first son was buried, he died when she was seven months pregnant. Then came another son, born in 1931, Rudá Galvão de Andrade.

Three months after the birth of Rudá, disappointed with Oswald's intense sex life, Patricia went to Buenos Aires for a series of cultural engagements. Back in São Paulo, Patricia-Patsy-Pagu became a communist taking Oswald with her. Together, in 1931, they edited the *People's Hour (Hora do povo)* Newspaper where she had the Column *Woman of the People*. The paper closed and they went to take a break in Santos.

In Santos, she went to a political rally and was imprisoned in the "old jail" of the city, today a cultural center named after her. Santos is the beach; it was the sea of Pagu's life. There she would spend long periods, such as the one when she lived in a chalet in Ponta da Praia. In 2010, eighty years later, Ponta da Praia is a busy neighborhood. In her militancy between São Paulo, Rio de Janeiro and Santos, in 1933, Mara Lobo was born, a pseudonym of her first book: *The Industrial Park*, about the experiences in Brás. *Brás of Brasil, Brás from all over the world*.

There were more arrests and a lot of tension with the Communist Party. Pagu travelled as a correspondent for Brazilian newspapers. She boarded a Japanese ship in Santos. It went to Pará, she went up the American coast to the Panama Canal, reached New Orleans and went to California and Los Angeles. She was disappointed with Hollywood and went on to Japan and then to China. There, she received soya bean seeds from the last Emperor, Pu-Yi, and sent them to Brazil through Raul Bopp, the consul in Japan and facilitator of her journey. She headed to Russia to get a closer look at that utopian dream, but became disappointed with communism. She went to France. In Paris, she joined the Communist Youth and met several intellectuals from the commune-dada-surrealist wave.

In 1935, she returned to São Paulo. After divorcing Oswald, she was arrested by the Getúlio Vargas Government. She was held in jail until 1940. In 1938, still in prison, she began dating her second partner, the

journalist Geraldo Ferraz. She wrote him a biographical letter, it was edited in the book *Paixão Pagu*. When she got out of prison, deeply lost, weighing only 44 kg, Geraldo awaited her. In 1941, she became a beautiful woman and mother of Kiko, her second son, Geraldo Galvão Ferraz Filho. In 1942, she published chronicles under the pseudonym Ariel. The following year, the Ferraz couple went to live in Rio de Janeiro. In Rio, King Shelter appeared, her pseudonym for *detective* magazine, the magazine of emotions, published by Nelson Rodrigues. She also worked writing for the political weekly *The Socialist Vanguard*.

In 1945, Patrícia Galvão and Geraldo Ferraz published a four-handed work, criticizing the communist militancy, called: *The famous magazine*. They returned to São Paulo to work at the *Diário da Noite* of São Paulo. (Night Daily of São Paulo) where Patricia produced 113 columns from 1946 to 1954. She made appeals to see her first son, Rudá, who stayed with his father, Oswald. In later writings, Rudá recalls this meeting with his mother in Vila Mariana.

In 1948, she published the poem *Natureza morta (dead nature)*, as Solange Sohl, a pseudonym created in 1942 who claimed to be a libertarian painter. In 1949, she created the *Cor Local column*. That year, with a gunshot wound to the head, she attempted suicide. She was saved and the following year, in 1950, she ran as a candidate to be a state representative for the PSB party and published the pamphlet *Truths and Freedoms*. She was not elected, went back to theatricals and became a student of the School of Dramatic Art of São Paulo and began writing chronicles for *Fanfulla*, a newspaper edited by the Italian colony, which she did until 1953.

In 1954, Geraldo and Patrícia moved to Santos, to work at the newspaper *A Tribuna*. She continued her studies at a distance, translated works by contemporary authors such as Ionesco's *The Bald Singer*. She went with Geraldo to Oswald's funeral. She restarted the local *Color column*, wrote for the *Literature Arts and Culture* publication, in the *Arts and Artists* section. From 1955 she started to attend the Santos Art Club and published chronicles on *Contemporary World Theatre*.

From 1955 to 1962, the year of her death, she wrote about Bertolt Brecht, Dostoevski, Freud, Pirandello, Machado de Assis, Vicente de Carvalho, Arrabal, Alberto Camus, Jorge Luis Borges, Otávio Paz, Par Lagerkvist and Joyce. She worked more and more in theatrical experiences, translating, producing and directing shows like *Fando and Lis* by Arrabal. She met young actors, authors, and directors, who became celebrities of the Brazilian theatre, such as Cacilda Becker, José Celso Martinez and Plínio Marcos.

In late September 1962, she travelled to Paris alone and ill. There she shot herself in the chest. When the doctors rescued her, they discovered that Pat had a huge advanced tumor in her left lung. Geraldo went to rescue her. After a few days of recovery, she returned to Santos, where she died at the age of 52, on December 12, 1962. NOTHING is her last poem. [1]

1- Books used to construct the text:

Viva Pagu – Photography by Patrícia Galvão, de Lúcia Maria Teixeira Furlani and Geraldo Ferraz Galvão. Ed. Unisanta and The oficial press, São Paulo, 2010.

Paixão Pagu – The autobiografia Precoce/ precipitous autobiography by Patrícia Galvão de Patrícia Galvão. Ed. Agir, Rio de Janeiro, 2005.

Patrícia Galvão Pagu Life-Work, by Augusto de Campos. Ed. Brasiliense, São Paulo, 1982.

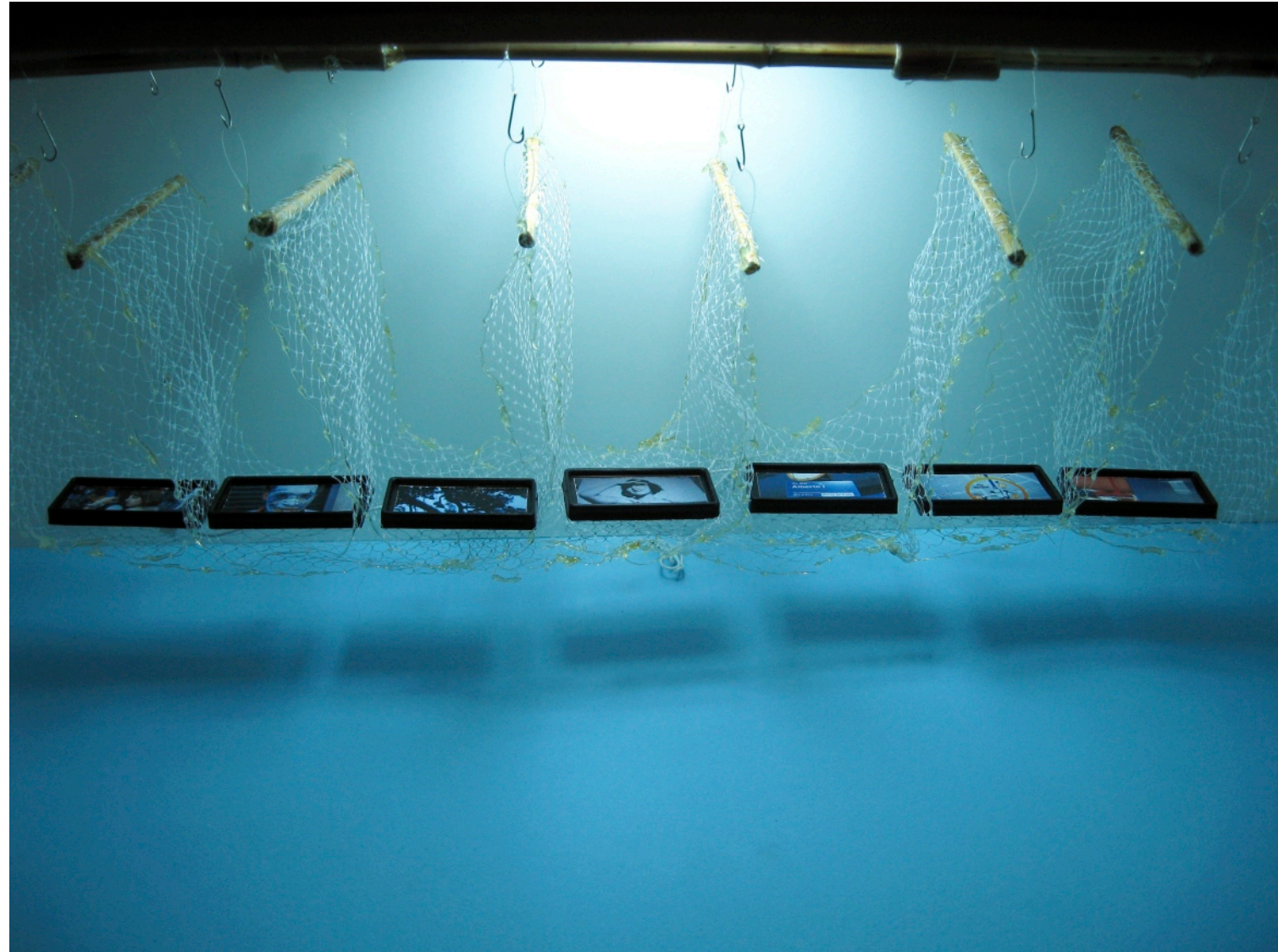
Asphalt in Brás Photograph. 2010.



A glass of sea for Pagu

Mapping of the 7 territories where Patrícia Galvão lived her story during the last century. Places which have a strong relationship with Pagu in the cities of São Paulo and Santos, seen as they were in her centennial. The work was intended to be broken up in video installations, and in the final edition, to have the seven documented passages united. The title refers to the theme of the 29th Bienal de São Paulo, *There is always a glass of sea* for a man to navigate, occurred in 2010 and my own work in Água100+.

A glass of sea for Pagu.
Project for Video installation. 2010.



01



Territory 1 – Liberdade: On June 14, 1910, Patrícia Rehder Galvão was born, in São João de Boa Vista. Three years later, her family went to São Paulo where she lived in Rua da Liberdade. Ninety-seven years later, the theatre group *Tablado de Arruar*, staged “*Helena asks forgiveness and is slapped*” there. Patricia loved theatre!

Territory 2 – Brás: Patsy's second address in São Paulo was in the Brás neighborhood, on Bresser Street. This neighborhood would later serve as inspiration for her first novel: *The Industrial Park*. *The houses were running out the trolley window*. Imaginary train in 2010, to Brás from all over the world.

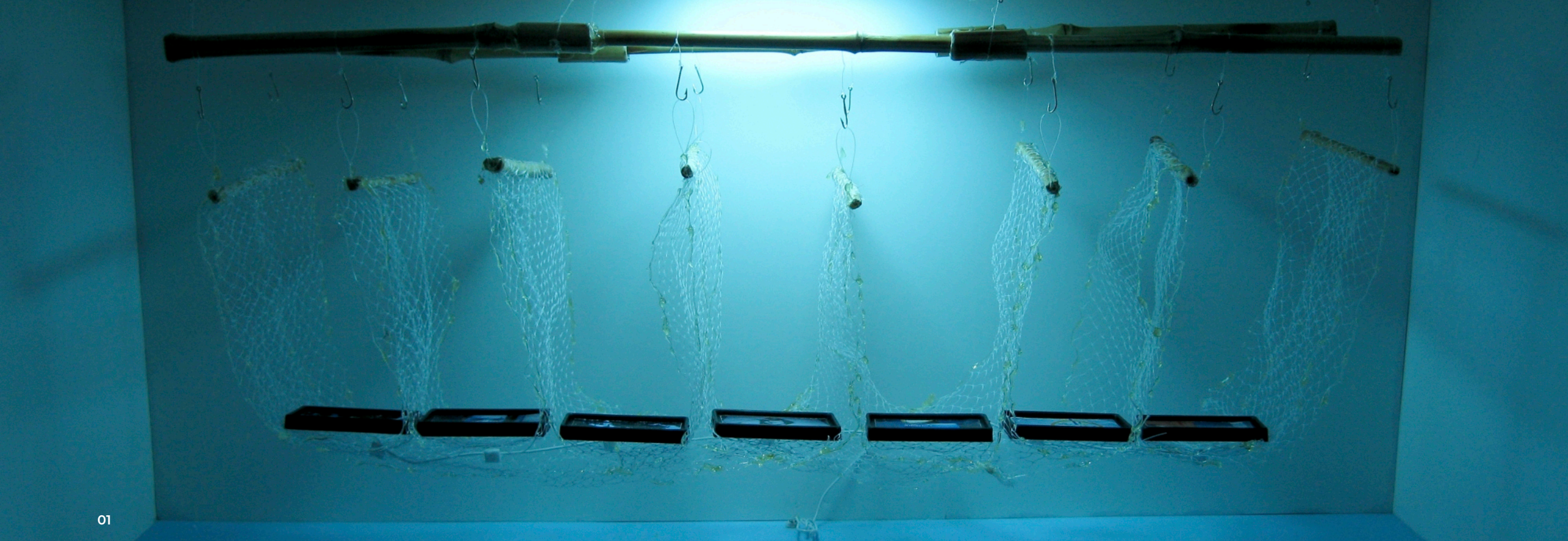
Território 3 - República: It was in the wanderings between the Normal School, Brás and the Republic, walking around downtown, that Patricia became Pagu, Oswald de Andrade and Tarsila do Amaral.



Territory 4 – Consolação Cemetery: But Oswald was in love with Pagu, and in 1930 they were married symbolically in the tomb of the Andrades, in the Consolação Cemetery. Shortly after, they buried their first child there. Then Rudá was born.

Territory 5 - Old Jail and Ponta da Praia (Santos): Pagu became a communist and took Oswald with her. In Santos she was held at the Old Jail, which is currently a Cultural Center named after her. At Ponta da Praia, Patricia wrote “The Industrial Park”. Santos is the beach, the sea of Pagu's life.

Territory 6 – Vila Madalena: after returning from a long international journey, Pagu was arrested by the Getúlio Vargas dictatorship and was detained for five years. When she left prison, she married the journalist Geraldo Ferraz, with whom she had her second son, Kiko. They lived in Rio de Janeiro and, after the return to São Paulo, they chose to live in Vila Mariana, close to their friend Lasar Segall.



01



Territory 7 – Santos with kisses for Yemanjá in Bahia:
In 1954 Geraldo and Patrícia moved to Santos. They worked at The Tribune. There, in addition to writing, Pagu dedicated herself to the theatre. She lived across from one of Santos' canals, until her death in 1962, at the age of 52.





01

A glass of sea for Pagu with Kisses for Yemanjá
Open Studio Day, video installation and processes for Pagu.
Atelier Abadepimentel, 80. January 2011.

The children of Muiraquitã-Rã, for Pagu's 100 years.
Acrylic on canvas. 80 x 80 cm. 2010.





12



Arthur Bispo do Rosário's Centennial

«The son of Adriano Bispo do Rosário and Blandina Francisco de Jesus, Arthur Bispo do Rosário was born in Japarutuba, Sergipe, around June 1909, as registered in the Book of Baptisms of the Church of Nossa Senhora da Saúde:

On October 5th, 1909 I solemnly baptized Arthur, at the age of 3 months, the legitimate child of Claudino Bispo do Rosário and Blandina Francisco de Jesus. His godparents were Maximiliano Ribeiro dos Santos and Candida dos Prazeres.

The date of birth and the father's name are subject to controversy, since in later records the artist's date of birth appears to be 14th May 1909 or March 16th, 1911 and his father's name is supposed to be Adriano Bispo do Rosário.»¹

Given these uncertainties we cannot be completely sure of the correct date for Bispo do Rosário's centennial. Some centennials are like that, preparations for the 100th birthday begin earlier on a reflective echo continues after the exact date. So, even before Pagu, I had already begun my research and gathered data on facts relating to this legendary artist. I do not know if I can draw a fitting profile for Bispo. My understanding of his life and work took shape when I met the critic Jorge Anthonio da Silva and read his study *Arthur Bispo do Rosário Art and Madness* in 2009. He helped me understand how much Bispo embodied social pain: he was

black, poor, romantic, schizophrenic, a patient of the Psychiatric Hospital Juliano Moreira. And it is true that Bispo transmuted all of this into signs and symbols ordered with a contemporary expressiveness, that only some of the most learned artists of his time achieved, that is to say, if they have achieved it.

Schizophrenia is not a prerequisite for being an artist, it's not that. Nor does Bispo's ability to embroider, order and have faith seem to me to be a disease. It goes deeper than that, because he lived entirely within the Brazilian unconscious, and persisted so.

In these times of Damien Hirst and his diamond skull, which has unquestionable material value, Bispo ignited the imagination of artists and curators with the possibilities of delicate montages, with their own acuties regarding the work of contemporary art, which brings to light the understanding of the most complex human feelings. And it has greater immaterial value, deconstructing the commercial art trade.

Currently one of our most discussed artists, Arthur Bispo do Rosário, left Japarutuba in the 1920s and went to try life in Rio de Janeiro. There, he joined the Navy where he was a sailor and he also developed his skills as a boxer, eventually becoming a Brazilian and South American boxing champion, in the lightweight category. Then he joined In The Light and Power Company, which supplied Rio de Janeiro with electricity also working washing trams and repairing tyres. He suffered an accident at work and, when filing a lawsuit, he met the lawyer Humberto Leone. Later, he worked at this lawyer's house, doing all kinds of odd jobs but refusing to accept a salary.

On December 22nd, 1938, he saw Christ descend in the backyard of the lawyer's house, accompanied by seven blue angels. This vision completely changed his life; Jesus Christ was proclaimed and he was hospitalized in the Asylum of Praia Vermelha, diagnosed as a paranoid schizophrenic.

In the following year, he was transferred to the Juliano Moreira Colony, where he was housed in a pavilion reserved for the most aggressive and agitated patients. He remained in the Colony until 1944. After leaving he held several jobs: working in a hotel, in a law firm and as a security guard for Senator Humberto Marinho.

In the early 1960s, he worked as a handyman in a paediatric clinic. There, living isolated in the attic, he developed much of his artistic production. In 1969 he returned to the Colony, where he stayed until his death in 1989.

In 2011, The cultural section of Folha de São Paulo carried two articles on Bispo summarized below:

19/02/2011 - The São Paulo Bienal will honor Bispo do Rosário in 2012 - Fabio Cypriano in Madrid

«Arthur Bispo do Rosário (1911-1989), a sailor who was an intern of a psychiatric hospital, who has never produced any works for the arts circuit, will be one of the central artists of the 30th Bienal in São Paulo, in 2012, according to curator Luis Pérez-Oramas.

What interests me in Bispo do Rosário is that he was a peripheral figure, whose work is centred on the invention of language, said Oramas, in the café of the Circullo de Bellas Artes in Madrid. For him, one of the central issues of this

Biennial will be to discuss the limits of art.»

30/05/2011 - Once again Bispo do Rosário is placed as a contemporary artist - Fabio Cyprian de São Paulo: "With his presence announced at the Lyon Biennale in September, and at other exhibitions in Belgium and Spain, also to be held in 2011, and one of the main highlights of the 30th Biennial in São Paulo next year, Arthur Bispo do Rosário seems to occupy the place many claim for him as a contemporary artist. *He himself said he would be a great artist and people would talk about him a lot. Presenting him as a madman is an unnecessary glamorization, says Wilson Lázaro, curator of the Bispo do Rosário Museum, in the Juliano Moreira Colony in Rio.*

For years there has been a debate about how the work of Arthur Bispo do Rosário (1911-1989), an intern of the Juliano Moreira Colony psychiatric hospital, should be seen: Was it the creation of a contemporary artist, a "madman" or a popular artist?"

In 2011, I published on the sociologist Dalva Teodoro's blog Fonte Plural (www.fonteplural.blogspot.com), texts about Bispo's research, I chose two to go more deeply into what for me is the most beautiful and crazy sun that this country ever had.

WHAT COLOR IS MY COUNTENANCE?

«To enter the room where he wove and organized his work, it was necessary to enter into the artist's organizational delirium, answering a riddle he proposed: "What color is my countenance?" or "What color do you see my aura?»¹

Those who responded with a color, had Bispo's permission to view his work. But, usually, once people had satisfied their curiosities about Bispo's work, they no longer sought him out. There was, however, a student of psychology, Rosângela Maria, just over twenty years old, who, seeking to differentiate herself from the patient, refused to play his game, and said she couldn't see any color. She received several refusals from Bispo in her various attempts to approach his universe. But she finally got his acceptance and permission to enter, by showing her deep interest in him, which could be perceived by her regular visits which provided Bispo with a certain sense of temporality.

This coexistence led him to develop deep feelings for her, giving the lie to the medical view that schizophrenics lose their capacity for affection. The relationship was consolidated around his one-sided desire. When he got a clock that did not work, he started to manipulate it, hoping that the intern would appear. But she explained to him that his desire for things to happen was not enough. He began to give her tips on how he liked a woman to dress and showed his jealousy of her other patients. He also took baths and combed his hair to wait for her.

As Jorge Anthonio e Silva reports: "The obsessive presence of this woman's name in the work of Bispo culminates with a profound confession of his, when he writes she is: "Director of everything I have." He places her as an alter ego in his daily task of organizing the world through the objects of his asylum reality."¹

Their relationship lasted about two years and the separation process was dramatic. On one occasion, sensing the intern's coming departure, Bispo worked on a chair with wheels, with various chains. He told Rosângela it was her throne, asked her to sit on it and started to move it furiously. She explained that she could not chain herself to him, as he was there to break free of his chains. The experience resulted in the work *The chained throne*.

But Rosângela would only see his most beautiful work for her, during her last but one session with Bispo: «He closed the railing of his cell in Juliano Moreira and took her to the room, he tried to close the door which she did not allow. In the bedroom she then came across *The Bed for Romeo and Juliet*, a four-poster bed with colourful lace embellishments. Upon learning the name of the bed, Rosângela asked him if he knew how Romeo and Juliet ended. He replied that he just wanted to symbolize [...] "I accept, I know you're going away. You can leave."»¹

They saw each other again seven years later, when Bispo decided to stop eating in order to become transparent. After this meeting, he started creating again and from then on refused any further therapeutic, until his death.

ORDER IN BISPO: FAITH, MACUMBA AND MAGIC

What Arthur Bispo do Rosário did was to order, catalog, fill in and wrap. In this manner, driven by a holy madness, he produced works that show an unwavering faith. The faith of those considered insane is exaggerated and excessive. But when we understand disorder and chaos as symptoms of madness, to be healed by ordination, cataloguing, filling in and wrapping, we are necessarily led to deepen our view on the artifacts produced by Bispo, in search of new meanings and our own healing.

For Arthur, to order is to deal with hierarchical thinking, confirming status, conflicting, or changing well established relationships. Confirmation is given by recognizing elements of the same origin, same colour and same size. Conflict allows for the distancing of the elements when compared in their different measures. Change is the confirmation of a new desired order.

Cataloguing in visual arts is synonymous with mapping. More than a process of filing data from a scientific experience, it is the confirmation of poetry in graphic signs that simultaneously seeks order and inebriation, precision and diffusion. In Bispo's case, it almost always involved writing and numbering, making writing into something visible, a sign that carries a strong visual charge. His cataloguing is first and foremost a visual tension. In Bispo's catalog, one perceives a greater law permeating spatial ordination.

To fill in is to eliminate gaps. It is to superimpose, on the ephemeral material value of the objects, the eternal value of a new meaning given to their merely physical nature. For Bispo, the filling in is driven by an obsession to be everything, to take everything to the maximum. He is rich and powerful for having everything that has a lot of meaning and once the gaps are filled with these symbols, the great pain of being and having is resolved.

Wrapping or encapsulating is to keep the real appearance of things, giving them other qualities and senses. Thus, when Bishop covered a metal tool, a saw, for example, with wire strands, he transformed the fruition of the object, normally determined by its function, making it symbolic. Softening what is hard, making something heavy seem light, he becomes the guardian of the form, disguising its appearance. For Jorge Anthonio e Silva «Changing the exteriority of bodies, through the encapsulation process, is a principle whose subjective property might be in the origins of the artist's paradoxical condition, with the division of the self and the projection of the unconscious over reason.»

Cutlery is an example of the pure act of ordering: there are 49 tablespoons, ten teaspoons, four coffee spoons, five dessert spoons, ten forks and six knives, in various metals. In this montage the base is completely filled in.

In *Macumba elements* of religious rituals are ordered in a window-shaped showcase. The images of saints and Umbanda myths are at the top, with elements of offerings, necklaces, a crucifix and a star of David. Below, decorative elements associated with a series of necklaces predominate. Spatial occupation follows a hierarchical order.

Bispo's solar system
Acrylic on canvas, 80x80 cm, 2011

02





Cutlery
Acrylic on canvas, 80x120 cm, 2011



02

A sun for Arthur Bispo do Rosário



Tomb of Arthur Bishop of the Rosary. Japaratuba. 2011 01

From November 14 to 19, 2011, I went to Japaratuba, a city where between 1909 and 1911, the birth and registration of Arthur Bispo do Rosário took place. The trip of recognition of the Brazilian artist's hometown resulted in a series of photos and audiovisual clips paying homage to the arrival of Bispo to the list of Brazilian centennials.

Located in the Cotinguiba Valley, in the northern part of the state and only 54 km from Aracaju, Japaratuba is a municipality with 374.3 km² and an estimated population of 15,352 inhabitants, according to the 2004 census. Since its formation, sugarcane mills were established around the Mission, which is why it received such a large influx of slaves. According to historian Felisbela Freire, the municipality had more slaves than free people. The municipality also housed one of the most important quilombos of Sergipe, today the Patioba village.

Japaratuba is 21 km from the Atlantic, at the mouth of the river it is named after. The municipality maintains the myth that it was a landing point of Egyptians and Phoenicians before the European colonization of America: « Cuneiform inscriptions relating to the possible presence of these peoples, were in the rural area of Japaratuba. Although there is no scientific rigor in the identification of these signs, the presence of Egyptians and Phoenicians becomes an established fact in the city's

inhabitants' tales and in their imaginary network. In one's search, devoid of any hypothesis or intention of proof, for similarities between these works and those of Bishop, the scriptural objects deserve attention, a remarkable series as a plastic procedure and valued by critics in exhibitions"»

Japaratuba means river of many turns. In fact, its people believe the legend that Egyptians and Phoenicians visited their lands with offerings from their gods. My intervention consisted of bringing to the city eleven ceramics with the scarab beetle that symbolized the sun and eternity to ancient Egyptians. With these ceramics the mapping of the daily life of the city was made. At the end of this first stage, the ceramics were fixed on easily removable bases, under the street signs that delimit the urban perimeter of the city.

I then went to São Paulo to talk in person with Professor Jorge Antonio e Silva, to whom I owe much of what I have reported here about Bispo.

Texts on Bispo built with reference to the book:
ANTHONIO E SILVA, Jorge. Arthur Bispo do Rosário: Art and madness. São Paulo: Ed. Quaisquer, 2003.
Data about Japaratuba: <http://www.japaratuba.se.gov.br>
Japaratuba Cultural Booklet - 1998
Sergipe Panoramic - 2002
History of Municipalities - 2003

Truck in Japatuba
Photograph, 2011



02

01



Intervention in Japarutuba
Photograph, 2011

01



Intervention in Japarutuba
Photograph, 2011

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Intervention in Japarutuba
Photograph, 2011



Intervention in Japarutuba
Photograph, 2011



A Sun Arthur Bispo
Intervention in Japaratuba
Photograph, 2011

2012

Luiz Gonzaga's, Jorge Amado's, Nelson Rodrigues and Mazzaropi Centennials

Exu Hermes Trismegistus

During 2012 I started a quest for a Brazilian Hermes Trismegisto. Maximum spirit of the occult, Hermes Trismegistus, three times the great, is the Being who promotes the development of philosophy, architecture, and medicine. Three sandals were made, one for each universe of the three Brazilian artists who, in 2012, reached their 100th anniversary, becoming the objects of many celebrations throughout Brazil: Jorge Amado, Nelson Rodrigues and Luiz Gonzaga.

The material for making the sandals was purchased at Pestana Duarte Street, in Brás in São Paulo and in Tabuão, in Pelourinho in Salvador, territories that sell materials for shoemakers. The intention was to produce a sandal with a spirit of circulation, because it was a symbolic object of communication.

The drawing was inspired by a visit to the exhibition *The Emperors* at the São Paulo Museum of Art - MASP, about the Roman Empire. One is reminded that Hermes Trismegisto was inherited from this empire, where he was called Mercury, the accumulation of knowledge about architecture, from

Egypt - where he was Thot, from whom came knowledge about medicine, and from Greece (Hermes), philosophical knowledge. This Being, who gathered the knowledge of the ancient world, became for the alchemists *The three times, the great*, hence his name. Part of the development of my work was a dialogue between Hermes Trismegisto (classical culture) and Exu, the messenger for several African nations, of great penetration in Brazil.

Thus the Exu Hermes Trismegisto was born, conceived of as an air voyage composed of four continuous movements: resting, taking off, at flight and landing.

Exu Hermes is at Rest in *Mazzaropi*, for whom I created an installation in the studio, with public exhibitions in several places around Salvador, as part of the Sexual Diversity Week, organized by the Gay Group of Bahia. This installation, which I called: *A flag in Ganymede for Mazzaropi's 100 years is a montage using pieces from the GGB's erotic collection which created an atmosphere for the Orixá Exu, with the many phalluses corresponding to its mythology. Couples of various genders in exhibits from many countries created the loving energy and celebrated the delights of sex.*

Still in Salvador, I was at the ACBEU Gallery during the 2012 at the Circuit of Arts, where I showed photographs of the three sandals in an exhibition that signalled the other stages of Exu Hermes: *Take off with Nelson Rodrigues, Flight with Jorge Amado and Landing with Luiz Gonzaga.*

I chose Sao Paulo, because I had the support of Edward MacRae and Maria Pinheiro's filming to present the movements in the performances for the audio visuals. The

2012

take off for Nelson Rodrigues, who became an architect of our concerns regarding constructive scales, from the carpentry of his dramaturgy in *O Beijo no Asfalto/ Kiss on the Asphalt*, which was synthesized in movements in the foyer of MASP, work of the architect Lina Bo Bardi on Avenida Paulista.

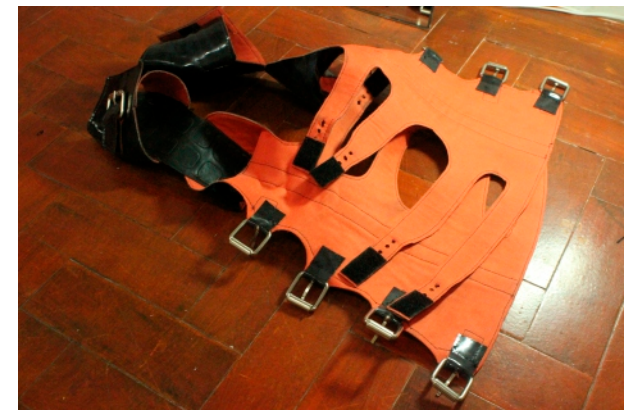
With the sandals for Jorge Amado, who became the philosophical part of Exu Hermes, I made a reflective flight over the cultural ambience of Roosevelt Square, going towards what is left of the Teatro de Cultura Artística, a monumental mosaic by Di Cavalcanti, which is held stable by metal supports, while the reconstruction of the theatre is being rebuilt after a fire.

For Exu Hermes Luiz Gonzaga, who was considered a doctor, a healer of the people's pains, a landing at the Municipal Market of São Paulo on Mercury Avenue, to taste a delicious Baião de Dois, theme of his famous composition. At the Terreiro Ilê Axê Obá Ladanê, in Gamboa, on Itaparica Island, I found the sounds of the Alabês for Exu, which provide the rhythm of the eternal journey contained in the four movements..

Construção das sandálias para Exus Hermes-Trismegistro
Atelier abadepimentel. 2012



01





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Writers' conversation with eternity. For the centenarians of Jorge Amado and Nelson Rodrigues.

Acrylic diptych on canvas. 0.80m x 1.60m.

Forró at the centenarian moon of Luiz Gonzaga

Acrylic on canvas. 80x80 cm.



Overcoming the panic of being a country bumpkin

Amácio Mazzaropi took part in 32 films, acting as producer, director and actor. Before making films, he worked in circuses, founded his own troupe and his own theatre. He was a resounding success on radio in the 1940s, 50s and 60s. He took part in the launching of television in Brazil on September 18, 1950, when the first Brazilian broadcaster, São Paulo TV Diffusora, channel 3 was inaugurated. At the age of 46 he created his own production company, Amácio Mazzaropi's Productions (P.A.M. FILMES): «With his own funds, he began filming, after selling his house, car and everything he could to pay the rent of the studios and equipment of the Vera Cruz Company.»¹

In 1961, Mazzaropi acquired the 184 hectares of Fazenda da Santa and started building the first studio. «The year 1975 marked the beginning of the construction of the new studio located in the district of Remédios, in Taubaté, in an area 160,000 m², with 20 luxury apartments, restaurants, a studio of 1,000 m², a swimming pool, a lake, accommodation for technical staff and artists, a technical reserve, scenery workshops, carpentry and other facilities. The new location was called Hotel Studio PAM Filmes.»¹

However, to understand the eternal Brazilian country bumpkin, who became one of the greatest references of national cinema, let us return to his childhood and youth which he spent between São Paulo, where he was born on April 9, 1912 and the towns of Taubaté and Tremembé, where Italian paternal grandparents and Portuguese maternal grandparents lived. In these places he developed the artistic vein that led him to the country boy's world and to discover his passion for the circus. His parents sent him to Curitiba, to force him to give up circus life, there he developed his business skills. When he returned to São Paulo he joined a tour, where he got fake ID which said he was 19 years old instead of 14. «So he could tell the spicy jokes that the people liked».

In 1929, penniless, he left the circus, returned to his parents' house and became a weaver at the Taubaté Industrial Company. «In 1931 he returned to the theatre, as an actor and director, in the hall of the Externato Sagrado Coração de Maria, at The Convent of Santa Clara, in Taubaté.»¹

From then until his death in 1981, at the age of 69, Mazzaropi never stopped producing. He left an artistic heritage of undeniable value, making a synthesis of different representations of Brazilian country, showing the tacky everyday life of people who were adapting to a country that kept modernizing.

In 1991, the Centre for Documentation and Historical Research (CDPH) of the University of Taubaté was created and started raising information on Amácio Mazzaropi's story. In 1992, the University of Taubaté and the Hotel Fazenda Mazzaropi signed an agreement. The CDPH and the Museum of the

Country Bumpkin were transferred to an area provided by the Hotel. The Mazzaropi collections were opened to the public.

In 1994 there was a *Mazzaropi* exhibition. *The image of a country bumpkin* at SESC Interlagos, São Paulo, a joint production of the University of Taubaté, Hotel Fazenda Mazzaropi and SESC. A catalogue was also published. The event was seen by more than 200,000 people. After the termination of the contract between UNITAU and Hotel Fazenda Mazzaropi, the CDPH continued to research the filmmaker and the Hotel opened the Mazzaropi Museum, beginning a series of activities aimed at recovering and disseminating the actor's memory.

In April 1996 the Museum promoted the Mazzaropi Week. In 1998, a cultural cooperation agreement was made between the University of Taubaté and Hotel Fazenda Mazzaropi. In 2000, the Mazzaropi Museum, in partnership with Votorantim, restored the Santa Farm, where Mazzaropi set up his first film studio.²



Text of the "Mazzaropi Chronology", by Olga Rodrigues Nunes de Souza, available on the Mazzaropi Museum website: <http://www.museumazzaropi.org.br/>
This chronology was originally published in the Mazza Journal for Mazzaropi Week, April 2000. *Jornal do Mazza* is a publication of the Mazzaropi Museum entity maintained by the Mazzaropi Institute - Taubaté, SP. The author is the Coordinator of the Centre for Documentation and Historical Research (CDPH) of the University of Taubaté, member of the Valeparaibano Institute of Studies (IEV) and member of the Municipal Council of Tourism, Heritage, of São Luiz do Paraitinga (COMTUR).

01

A flag on Ganymede for the 100 years of Mazzaropi.
Installation with pieces from The GGB Erotic Museum.
Atelier Abadepimentel, 2012.



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A flag on Ganymede for the 100 years of Mazzaropi.
 Installation with pieces from The GGB
 Erotic Museum.
 Atelier Abadepimentel, 2012.



Kama Sutra, A flag on Ganymede detail for the 100 years of Mazzaropi.
Installation with pieces from The GGB Erotic Museum.
Atelier Abadepimentel, 2012.

«I'm a boy who sees love through the keyhole. I have never been anything else. I was born a boy, I am going to die a boy. And the keyhole is really my fiction writer's perspective. I am (and always have been) a pornographic angel.» [1]

«Nelson Rodrigues was born in Recife, Pernambuco, on August 23, 1912, the fifth of fourteen children of the couple Maria Esther Falcão and the journalist Mário Rodrigues.»

The Eros Rodrigues

With so many brothers, their collective coexistence was quite intense. His father, a congressman exiled in Rio de Janeiro, returned to journalism with a strong passion. Nelson's space ambiances in Rio de Janeiro began in their first house in the North Zone, which gave birth to several characters in his work. That was where a picturesque event happened: little four year old Nelson, was surprised on top of a little three year old girl from the neighbourhood, in a passionate kiss. At the age of seven when he went to school, his physical appearance had an impact: «However, what, really called attention was his head—disproportionate to his torso — and his hairy legs.»¹

At the age of eight, Nelson, at school, wrote a story about adultery, which was shocking not only due to the adult theme, but also because it was so well written. There were many jealous quarrels in his mother's life. He began reading adult novels, the authors varied, but essentially it was all the same. Death punishing sex or sex punishing death.' He discovered another passion: football and the Fluminense Football Club.

In 1922, he moved to Tijuca, which at that time, showed a rise in his family's social status. In 1926, in the second grade of high school, he was expelled from The Baptist College, in Tijuca, due to his rebelliousness. His father, whose job in the Correio da Manhã had permitted this rise in status, was arrested «Nelson and his family had moved into a house on Rua Inhangá close to the Copacabana Palace Hotel. There, at the age of twelve, the author learned to swim. But gradually, as he entered adolescence, he was possessed by a melancholic indolence, and kept sighing;” I am a sad person» [1]

Upon his release, his father returned to the newspaper and was surprised by the news that the post he had occupied as permanent director had been abolished., which was the position he held. He then began his own newspaper, A Manhã. There, "Nelson began his journalistic career on December 29, 1925, as a police reporter, earning thirty thousand réis per month. He was thirteen and a half years old, tall, thin and with unruly hair. Although he was the boss's son, he had to buy long trousers to gain respect from his writing colleagues».

His literary talent at this young age was already the subject of comments: "The author impresses colleagues with his ability to dramatize small events. His speciality is the description of death pacts among young lovers, so common at the time». And Eros Rodrigues became an Exu-Hermes: «In the Mangue

District, on Rua Pinto de Azevedo, were the poorest prostitutes, mostly black, two thousand reis for a few minutes. But the author preferred those of the Rua Benedito Hipólito, a better environment, although the price rose to five thousand réis. There, at the age of fourteen, Nelson went for the first time with a woman into a bedroom. He became a customer.» [2]

1- The quotes were taken from the biography of Nelson Rodrigues on the website: http://www.releituras.com/nelsonr_bio.asp
The site is a project by Arnaldo Nogueira Júnior. At the end of the text the author of the biography said that "The above data were| extracted from websites on the Internet, books by the author and from the book "Pornographic Angel", written by Ruy Castro for Companhia das Letras, São Paulo, 1992, whose reading we recommend."



Frame de Decolagem com Nelson Rodrigues.
Registro de Maria Pinheiro para audiovisual. 2012.



Nelson Rodrigues



The taking of with Nelson
Rodrigues.
Cultural Circuit, ACBEU Gallery
Photo. 2012.

Jorge and Zélia meet in the heart of São Paulo

In 1945, Zélia Gattai and Jorge Amado met at the first Brazilian Writers' Congress, while working together in the movement for the amnesty of political prisoners. The writer, who already had some books published and was frequently harassed by the political police for his written and spoken opinions, was quite respected and already much admired by Zélia Gattai. Here she describes the beginning of her relationship with Jorge Amado, in her hometown São Paulo:

"Pablo Neruda was in São Paulo, he went to a rally that we organized, and there was a banquet for Pablo Neruda. When the banquet was over, I was on my way home, and Jorge said to me, I'm going to take Neruda to his hotel, if you like, I can give you a ride, I'll take you. I said yes. He sat in front with the cab driver and I was in the back, with Neruda and his wife. We passed a place in front of the Municipal Theatre, where there was a flower market, it was just the time when the flowers were arriving at the market. He told the driver to stop the taxi, the driver stopped, he got out of the car, there was a woman with a bucket full of red carnations, there were so many!

He bought all the carnations, came to the cab, opened the door, and showered me with them from head to toe. He covered me with flowers." Their laughter is recorded and played in the Casa de Jorge Amado Foundation.

The combination of this Bahian with a Paulistana with Italian anarchist parents, was for life. "In 1963 she moved with her family to the house in the Rio Vermelho district in Salvador, Bahia, where she had a laboratory and dedicated herself to photography and where she produced the photobiography of Jorge Amado entitled "Unfinished Story." This house is now a Museum that enshrines the love of the two writers, the garden has an airy sea breeze and a sculpture of Exu to welcome visitors.

As requested by the writer, Exu stands as guardian at the Casa de Jorge Amado Foundation, in Pelourinho: "Even before the house was inaugurated, Jorge made sure that the orixá (Deity of the Candomblé religion) should be enthroned at the entrance of the house. In his memoirs, he recalls the decision: Exu is known as the orixá of communication. He is always the first to receive offerings, as he is believed to be responsible for the connection between the material world and the spirit world. Cheerful, playful, and generous, he is also jealous – he can block life pathways, provoke arguments and set traps for those indebted to him. It is common that Exu is positioned at the entrance of the candomblé houses as guardian.»

The flight, the most contemplative part of the journey, is dedicated to Exu-Hermes Jorge Amado and visits what is left of the Teatro de Cultura Artística Artistic Culture Theatre, which was struck by a fire. I go via Praça Roosevelt. The mural by Di Cavalcante, a friend of the Gattai-Amado couple, which covered the entire façade of the building is all that is left, it whispers a breath of hope that the memory stored in the architecture is of undeniable artistic and cultural value, when the affected parts are rebuilt, they will be reborn.

The mystery that creates love, like theirs, reverberates and helps others overcome pettiness that might arise during the coexistence of different genders, races, creeds and territories in our country. Love like theirs can only help us.

Video «Zélia Gattai talks from the beginning with Jorge Amado»:

<https://www.youtube.com/watch?v=sxf52oWqY7Q>

Biography of Zélia Gattai in Wikipedia:

https://pt.wikipedia.org/wiki/Z%C3%A9lia_Gattai

Text from the House of Jorge Amado foundation:

http://www.jorgeamado.org.br/?page_id=53



Frame de Voo com Jorge Amado.
Registro de Maria Pinheiro para audiovisual. 2012.

CAPTAINS OF THE SANDS
Captains of the sands



Jorge Amado

CAPTAINS OF THE SANDS

Under the moon in an abandoned warehouse the children sleep. On the black boulders, near the warehouse, the children arrived with gentle force. In those days the moon was a rest, lit by the yellow moon. This bridge, long for the



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Flight with Jorge Amado.
Cultural Circuit, ACBEU
Gallery
Photo. 2012.

Born in Exu

Exu is a municipality in the Brazilian state of Pernambuco. The region was originally inhabited by the Ançus Indians, of the Cariri trunk. In 1734, the parish of Senhor Bom Jesus dos Aflitos (Lord Good Jesus of the Afflicted) of Exu was created. It became a municipality on June 7, 1885. The municipality was extinguished in 1895 and restored in 1907, with the name Novo Exu. In 1938, the municipality of Novo Exu was renamed Exu.

It is not known whether the name of the city, Exu, comes from the name of the original Açu Indians, from the "inxu" bees, or even from the Hebrew word Yeshu meaning Jesus, brought by newly converted Christians (formerly Jews) who lived there when it became the Exu *parish of the Afflicted*. There is a striking coincidence here between the name of the parish and that of the messenger Orixá. However, Wikipedia warns: "It should be noted that origins of the name are unlikely to be in the Orixá of the same name, given that at the time of the village's foundation by settlers the region was only inhabited by indigenous people".

However, I wonder if there was such an impossible distance between the alchemists' Hermes Trismegistus, who keeps the pre-Christian knowledge of the Mediterranean in secret orders, within Catholic and Protestant institutions, and the messenger Jesus? I think the distance between Hermes Trismegistus and Jesus is minimal. The question is how distant is Christianity from the messenger of the African pantheon, Exu. And for fear of what?

The possibilities of communication between the material and immaterial worlds are both in Jesus Hermes Trismegisto and Exu. This obviously alters views on materialism, gains, exchanges, accumulations and the means and procedures to deal with this materialism. We are under the orbits of a Christian calendar, so why not propose an eternal return, prior to the Greek Hermes, and go to meet the older Exu?

In the affirmation of communion, which is the Exu Hermes Trismegistus, I find in the intelligence of candomblé the indissoluble interrelationship between materialism and idealism. Between the inside and the outside, the micro and the cosmic. I am aware of the trauma created by the African part in a Northeasterner's head by this mixture of Indians, whites, Jews and Moors. But I assure you that in the spiritually relevant centers. Exu is not the executor of black magic. Black skin, white teeth, but souls of many colours.

Western science teaches us that in the beginning we were all, just amino acids. Knowledge of this proto primitivism is our micro condition, and confirms our universe, its galaxies, black holes, stars and generates the entire system of knowledge developed during the Christian experience of just over 2000 years. In turn, when Candomblé promotes as relational energies the indisputable existence of air, thunder, lightning, rainbow, seawater, river and sheets of water inside the earth, its metals, and its vegetables, it establishes the relationship of environmental phenomena, which tend to the macrospatial, as a condition for the micro space of animal existence and human super consciousness. Unifying that knowledge only makes us more powerful.

In the book *O rei e o Baião / The king and the Baião* organized by Bené Fonteles for the centennial celebrations of Luiz Gonzaga, the author states at the end of the topic "Ponte e Pau-de-arara", from his essay "Grande sertão, Gonzagas" (pp. 30/31): "The Northeasterners proposed a utopian rather than messianic locus in the midst of a musical poetics, that was no longer sertaneja (Country) or urban. The primitive farmer was joined to the hommo faber of the industrial era. The symbiosis of these human types was still an imperfect, but the most viable solution for the construction of the cosmopolitan being, with new ways of facing differences and adversities, even if the pé-de-serra (country music) ended up in the favela. Favela is the name of a plant that came from the Northeast, brought by migrants. It was in such a context that the baião was born and consolidated, a rhythm that inspired the musical movement that would emerge in the sixties, the MPB (Brazilian Popular Music)".

And in the final paragraph: "Gonzaga witnessed this entire cultural process from when he migrated from Exu, his country, to the island of Governador, his last abode, in Rio de Janeiro, where he saw the slums grow. During this reality, he founded the first forró (a style of country music) house, the matrix of all the others that spread throughout the country, which assimilated the growing urbanity of the baião. In this context, Gonzaga never ceased to be what had always been, the backcountry itself. And it was due to the great force emanating from his life and art, amalgamated to the earth and sky, that the backcountry became Gonzaga, as well said Camara Cascudo:». The city of Exu houses a museum in honour of its most illustrious son, Luiz Gonzaga.



Frame of Landing With Luiz Gonzaga.
Registro de Maria Pinheiro para audiovisual. 2012.



**Luiz
Gonzaga**

Baião de dois
Luiz Gonzaga e Humberto Teixeira
Capitão que moda é essa, deixe a tripa e a cuié
Home não vai na cozinha, que é lugar só de mulhé
Vô junta feijão de corda, numa panela de arroz
Capitão vai já pra sala, que hoje têm baião de dois
Ai, ai ai, ô baião que bom tu sois
Se o baião é bom sozinho, que diga baião de dois
.....



01



Landing with Luiz Gonzaga.
Cultural Circuit, ACBEU
Gallery
Photo. 2012.

Vinicius de Moraes's Centennial

In 2012 I joined a social media network whose weekly face-to-face meetings took place in different locations in the 2 de Julho district, where I have my studio. The “Our District is Dois de Julho movement”- MNB2J, brought back issues relating to militancy in social movements. I developed reflections in the form of covers of an imaginary publication, which guided my conduct during the MNB2 interventions. The reflexive *action* “*Socialists, Socialites and Chic Anarchists*”, was inspired by Vinicius de Moraes, as you know, the poet, composer, singer, bachelor of arts and law, diplomat. He was friends with socialists, (he must have preferred the more malleable ones, because the hardcore ones, with their radical class struggle are more difficult), socialites (I think he must have realised that they were becoming more casual, able to walk around in flip-flops) and anarchists (chic here as a synonym for the minimal appreciation of self-care).

Vinicius de Moraes was 45 years old in 1958 when the LP *Canção do Amor Demais* was released and made known his songs, composed in partnership with Antônio Carlos Jobim, sung by Elizete Cardoso. On the album, we hear for the first time, the bossa nova beat on João Gilberto’s guitar, who is accompanied the singer on some tracks, including the samba *Chega de Saudade*, which is considered the movement’s first milestone.

In 1965, he embarked for Paris and St. Maxime to write the script for the film *Arrastão*. He fell out with the director and withdrew his songs from the movie. Then he went from Paris to Los Angeles to meet Jobim. Back in Rio de Janeiro, he moved from Copacabana to Jardim Botânico, at 20 Diamantina Street. He began working on the screenplay for the film *Garota de Ipanema/The Girl from Ipanema*, directed

by Leon Hirszman. He also went back to performing with Caymmi at the Zum-Zum nightclub.

The following year, a version of his *Samba da Benção*, originally a partnership with Baden Powell, was covered by the composer and actor Pierre Barouh and included in the film *Un homme... une femme*, winner of the Cannes Film Festival of the same year. Vinicius was part of the festival’s jury. In 1967, he was part of the jury of the Youth Music Festival in Bahia. Later that year, there was the premiere of the film *Garota de Ipanema*.

In 1968 there was the first edition of his *Poetic Work*. His poems were translated into Italian by Ungaretti. In 1969, he was dismissed from the *thetamaraty* (Foreign Office). He married Cristina Gurjão, with whom he had a daughter named Maria. The following year, he married the Bahian actress Gesse Gessy. He began a partnership with the guitarist Toquinho. In 1971, he moved to Salvador, Bahia. He traveled around Italy in a kind of self-exile. A year later, he and Toquinho released the LP *Per Vivere a Grande Amore* in Italy.

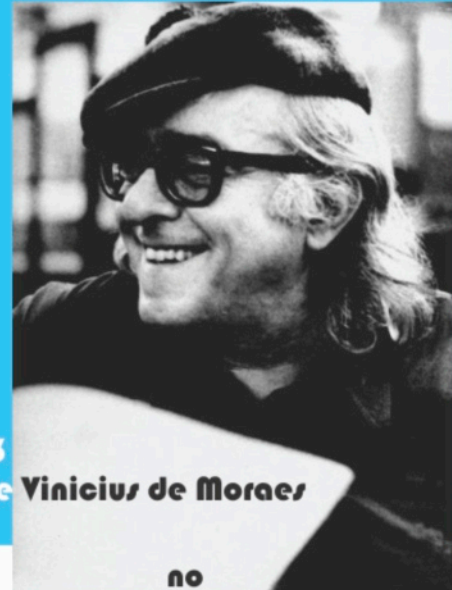
In 1979, at the invitation of union leader Luiz Inácio Lula da Silva, he participated in a poem recital at the Metalworkers Union of São Bernardo do Campo (SP). Later, on a journey home from Europe he suffered a stroke on the plane. At the time, the originals of *Roteiro Lírico and Sentimental da Cidade de São Sebastião do Rio de Janeiro* were lost.

On April 17, 1980, he underwent a brain surgery. He died on the morning of July 9th, of pulmonary edema at his home in Gávea, in the company of Toquinho and his last wife. (1)

1- Biograph Information: http://www.releituras.com/viniciusm_bio.asp

01

SOCIALists/ites & A Chics



2013
Centenário de Vinicius de Moraes

no

Atelier
abadepimentel



Reflective Action Socialists, Socialites
and Chic Anarchists
2013

Reflective Action Socialists, Socialites
and Chic Anarchists
2013

01

SOCIALists/ites & A Chics



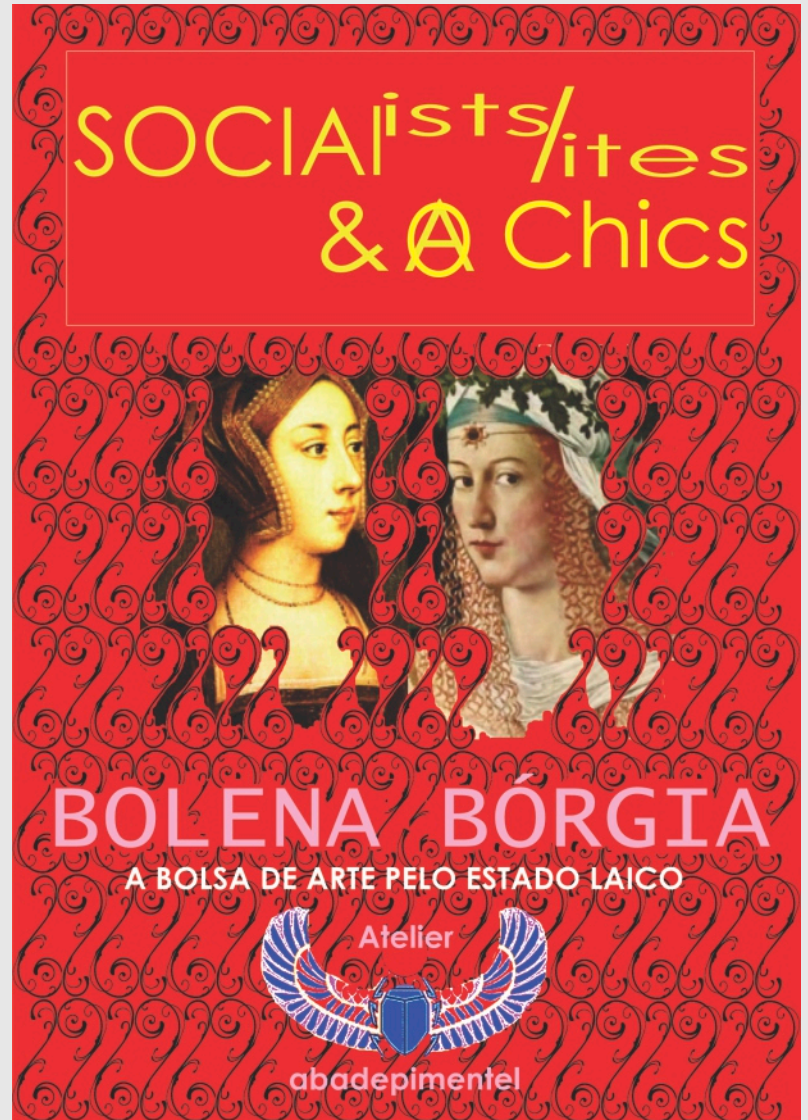
Sociedade do espetáculo
x|ou|e
Escultura social

Uma transmissão mediúnica
com vela branca e água potável

Derradeira chamada
31 de Maio, 19h
Parte profana à partir das 21h



01



Reflective Action Socialists, Socialites
and Chic Anarchists
2013

The Nosso Bairro é 2 de Julho Movement



In 2012 I started attending the meetings of the Nosso Bairro é 2 de Julho Movement, that obviously interested me, as the Abadepimentel Studio was in this neighbourhood and also because I have lived in this part of the city for many years.

Our practical action was a virtual workshop to develop ideas for our movement's logo. I suggested the drawing of a sun with two horizontal rays, inspired by the chorus "The sun rises in Dois de Julho" from the anthem of Bahia's independence. On this sun, Viviane Hermida and Diego Haase placed 3 feathers of a caboclo, which made our sun human and mythical. Emblematic of the racial mix in Brazil, the caboclo is strongly associated with our need to belong somewhere.

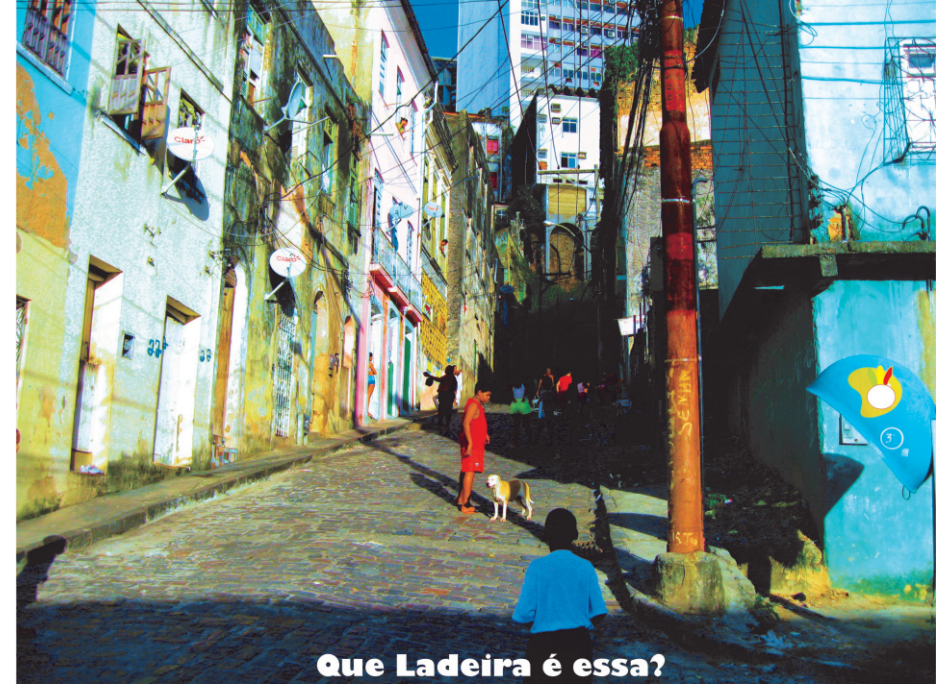
The launch of our logo was a little bigger, at the Cinema event in the Bandstand + Debate: Media Cleansing, It was here I thought of the yellow gloves, gloves of an Oxum to protect us in our desires for a better cared environment. Ivana Chastinet made a point of performing with the gloves and several participants wore them in protest at the public abandonment of the systems that deal with the neighborhood's garbage. It was a beautiful night to the sound of Barlavento, by Nilson Mendes. There was also a performance of *Café com Zmaria*, which was very generous gesture and I made a presentation in a psychedelic baroque style.

In 2013, at the Ateliê Abadepimentel held the “Our countenance iis 2 de Julho workshop”, which was a laboratory of images and projects about the neighborhood, which resulted in a series of ideas for actions and interpretations of the territory. These ideas and participations were part of the schedule of events *Cinema do Coreto + Debates* that occurred that year, and that gave rise to *the Cultural Circuit 2 de Julho Project* which was launched in November 2013 with black resistance as its theme.

Throughout 2013, the Movement Our Neighbourhood is 2 de Julho promoted a monthly cultural event at the bandstand in Largo 2 de Julho. These events were planned weekly at the Open Meeting of MNB2J. They were meetings of various 'gravitational fields' of cultural and artistic production of the neighborhood (the Ocupação Vila Coração de Maria, Huol produções, the NGO Bahia Street, the CEAO-UFBA, the Bar Mimosa, the Espaço San Vicente, etc.). Among its most active members militant residents were Ivana Chastinet, Viviane Hermida, Maya Manzi, Cacilda Povoas, Vilma Mota, Rebeca Sobral, Rita Clif, the late Nilson Mendes and Alex Simões among others. Many participating artists and trans-residents, as those who were not actual residents of the neighborhood were called, joined the movement's discussions and projects. Here it's worth mentioning the support of the Grupo Lugar Comum belonging to the Graduate Program in Urbanism of the Faculty of Architecture and Urbanism of UFBA.

The atelier was responsible for the visual programming of these events, printing and for the internet, as well as general assistance in the production, registration and presentation of artistic processes. An example was the audiovisual prepared for the Ladeira da Preguiça, that highlighted the tension regarding the beach on the Avenida Contorno, under threat of privatization by Bahia Marina. This experimental work, *A garden for Neptune in the waters of Yemanjá*, had the lavish support of songs by Vinicius de Moraes, a Brazilian artist who turned 100 that very 2013. He was a poet who knew well the difficulties faced by the people of this land, and as a diplomat tried to live with all its pains and joys.

01



Que Ladeira é essa?

Essa é a Ladeira da Preguiça

Cinema + Debate edição especial

CORTEJO: Ivana Chastinet | Bira Reis e Junta Salvador | Rastros Urbanos | Isabel Freitas
CINEMA: Joelma (Edson Bastos) | Gentrificação. Cidades segregadas (CFP) | A casa de vó Neyde (Caio Cavechini) |
DEBATE: **Diversidade sexual:** Deputado federal Jean Wyllys | Defensor Público Cleriston de Macedo
Drogadependência: Dr. Antônio Nery (CETAD-UFBA) | Valécio Lima (Movimento Nacional da População de Rua) |
Gentrificação: Laila Mourad | Glória Cecília Figueiredo (urbanistas-UFBA) |
TEATRO DE BONECOS: Carol Lima Leite e grupo | **POESIA:** Alex Simões | Marcelo Teles |
ATIVIDADES COM CRIANÇAS E JOVENS: Suzy Manassés |
PERFORMANCE: Yuri Tripodi | **INSTALAÇÃO:** Flávio Marzadro |
AUDIOVISUAL: Marcelus Freitas e Fábio Duarte | Sandro Abade Pimentel |
MÚSICA: Fao Miranda e banda Plano Inclinado | Bira Reis e Junta Salvador | Forró Junino

Poster Que ladeira é essa? Essa é a Ladeira da Preguiça.

2013

Saída do Cortejo: 17h da Rua Democratas (Vila Coração de Maria)

Sexta: 21/06/2013

Ato na Ladeira à partir das 18h

Apoio:



Realização



We were there as if in Neptune. The garden at Praia da Preguiça.
Photography. Circuit das Artes, Palacete das Artes. 2006



Authenticating eternal spring

In 2013 flowers inspired me to remember the 45th anniversary of May of 1968, in honor of the diplomacy and poetry of Vinicius de Moraes, then in his centennial. It is the year that I became involved with a new militancy, now in the neighborhood where the Atelier is located and with colleagues interested in thinking and acting for urban rights.

It is a new evolution, in the sense of meeting with a collective, of a broad group of social action, a network, with no partisan focus, totally voluntary, seeking to understand and act in the face of issues still very problematic in our urban center; squats, expropriations, strong real estate interest, gentrification, survival of popular culture, minority rights, majority law, cultural spaces and urban planning.

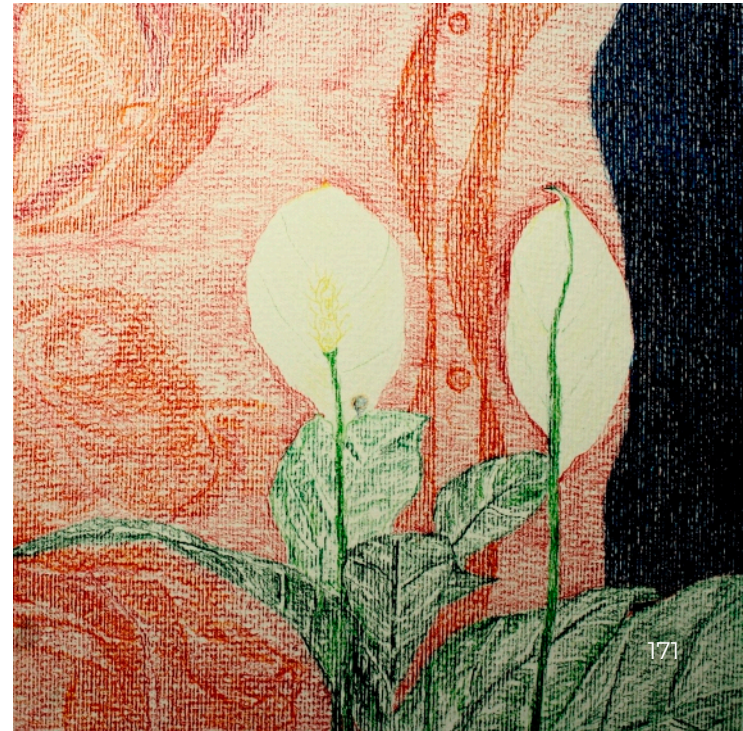
In the entrance of the 2 of Julho neighbourhood, the flowers refer to Largo do Mocambinho and its florists and the memory of the old square, where they sold their flowers in stalls. It also relates to the fact that a few years ago I captured images of a Garden in Praia da Paciência, which was an ecological garden, with signs asking for environmental protection of the planet and the city. Flowers to say that new revolutions are coming, trying to make human relations more loving and aromatic.

01



Flower in Largo do Mocambinho
Digital study for painting. 2013

01



Flower drawing
Study for painting. 2013

Happiness

Acrylic on canvas, 80x80 cm, 2013.



Chega de Saudade / No More Longing
Acrylic on canvas, 80x80 cm, 2013.





I Know I Will Love You
Acrylic on canvas, 80x80 cm, 2013.



Spring
Acrylic on canvas, 80x80 cm, 2013.

E. Pimentel 2013

Through the light of your eyes I see a Brazilian soul,
as well as a daughter of Pagu with Cartola
Acrylic on canvas, 80x80 cm, 2013.



Spinnatel.2013

Cultural Circuit 2 de julho



Poster of the 1st Cultural Circuit 2 de Julho, which brought to a close the work of the movement, MNB2J for 2013 and created the event with six versions in 2014.

01

Lançamento do Circuit Cultural 2 de Julho

Sexta, 29 de Novembro. 2013

RESISTÊNCIA NEGRA

Abertura com a ONG Bahia Street

14h: Oficina de tranças e amarrações

Banca de gastronomia do Projeto Sou Digna

15h: Capoeira (Bahia Street e Projeto Sinal Fechado)

16h: Coral Koleko Orin

17h: Música

Junta Salvador e Percussionistas da Preguiça

18h: Teatro

Porque Sou Preta. Dir. Sérgio Mício
(baseado em texto de Jaime Sodré)

19h: IX Cinema no Coreto+Debate

Filme: Preto no Branco - Não é o que parece
(Canal Futura/CFP)

Debate: Wlamyra Albuquerque, historiadora
Vilma Reis, socióloga

Artes Visuais (a partir das 19h):

O Atlântico Negro de Ayrson Heráclito

Local: Coreto do Bairro 2 de Julho

Das 14h às 21 horas



Lupicínio Rodrigues and Dorival Caymmi Centennial

Lupicínio Rodrigues

«Lupicínio Rodrigues was born in Porto Alegre, Rio Grande do Sul, in Ilhota, a poor neighborhood in that city. The night he was born, it rained so much that the stream near the house flooded, forcing the midwife to get there by boat. His parents, Francisco and Abigail, had 21 children - and Lupicínio was the fourth.

Francisco was a civil servant and sent Lupicínio to school at the age of five. They say that the boy used to enjoy himself singing during classes and on that account had to stop going to school for two years.

At the age of fourteen, he composed his first song, Carnival, for a group called Prediletos. He was bohemian from early on, and his inseparable friends were drinks and serenades.

Lupicínio is one of the most original composers of Brazilian popular music. In addition to the numerous qualities of his work, he stood out as the creator of the expression “a pain in the elbow”. The expression, thanks to him, came to designate a style of music that dealt with amorous misadventures, a theme on which Lupicínio was an unbeatable creator.

As the poet Augusto de Campos wrote, his songs may deal with the banal, but they are not banal. In fact, few have been capable of creating so much unpredictability in the context of the poetry of our popular music, with such power, fluency, precision and bluntness in his verses.

He died of heart problems on August 27th, 1974, in Porto Alegre
»¹

1- Recorte do texto publicado em:
<http://educacao.uol.com.br/biografias/lupicinio-rodrigues.jhtm>

Dorival Caymmi

Dorival Caymmi was born in Rua do Bângala, Mouraria, he crawled through Campo da Pólvora and then went to live on Rua Direita da Saúde, parts of a neighborhood called Nazaré, on the edge of Baixa dos Sapateiros, another side of the Historic Center of Salvador. His father Durval Henrique was a civil servant, of Italian and Portuguese parents; his mother, Aurelina, was a dedicated housewife. Dorival grew up surrounded by his Uncle Cici's music. Cici was his uncle on his mother's side and was a bohemian guitarist who had learned all about harmonics and piano from listening to his aunt Caymmi and his Nazare neighbours.

Aluisio Didier wrote about Dorival and told us more about the musical formation of the composer and singer: "However, in addition to the singing classes with his teacher Amanda and taking part in the choir and Church masses, the boy Dorival was fascinated by the streets and their sounds. Along the

slopes overlooking from above, through church towers and convents, he heard songs and the cries of the black street vendors at night, some in nagô and Portuguese: “Ô acarajé ecó olalai ô, vem benzê, ê, em, tá quentinho, lê abará...” ». And more: «Mixed in with the noise of the wagons on streets devoid of cars, he heard sounds of the afoxés with their atabaques, rattles, gourds and agogôs, even instrumental candomblés: “Afoxé lê – I lê i lê ô”.»

At the age of 16, Dorival began composing parodies for “emboladas” and sambas. The following year, he discovered Itapuã, a fishing village at the time. There, his poetic and musical vein was awakened by the sea and the fishermen, which gave birth to the cycle of beach songs. When he embarked for Rio de Janeiro in April 1938, he had already written some of his most beautiful and important songs, which would soon lead him to success. Just as Luiz Gonzaga is all backcountry, Caymmi is all sea. Together they represent the Northeastern: hinterland and sea.

Dorival Caymmi married singer Stella Maris, with whom he had three children, all artists and exceptionally talented musicians: Nana, Dorí and Danilo. Gilberto Gil composed verses for Caymmi twice. In *Buddha Nagô*, 1992, he created a whole Afro-Oriental dialect to speak of the immensity that is Caymmi. Saying: «Dorival is a Buddha nagô / Son of the royal house of inspiration / As prince, he began / The new golden age of song...». And in commemoration this Master’s centennial there is the *song Gilbertos*, which, along with the word samba, is the name of the album. As it was made for Caymmi and is emblematic for understanding the spiral of time in a centennial, it has become important in my reflections on the centennials mentioned here.

Gilbertos

One appears every hundred years
and every twenty-five an apprentice
A song master appears in a country every hundred years
and every twenty an apprentice.
It was Dorival Caymmi who gave us
the notion of the song as lyceum
every hundred years a true master appears among us
and among us, some will follow him amplifying his voice
and guitar.
This is how master John’s apprentices appear professing his
faith
A Francisco, a Caetano, some Roberto and the song was
happier.
every hundred years one appears
and every twenty-five an apprentice. [3]

Gilberto Gil

1 - Dorival Caymmi de Aluisio Didier, Coleção Folha Raízes da Música Popular Brasileira. Rio de Janeiro: Mediafashion, 2010.

2 - <https://www.vagalume.com.br/gilberto-gil/buda-nago.html>

3 - <https://www.vagalume.com.br/gilberto-gil/gilbertos.html>

Circuit Cultural 2 de Julho

In the second half of 2013, the Gregório de Matos Foundation, of the Municipality of Salvador opened a public bid for funding for the project "Art everywhere". We organized a proposal in which the Abadepimentel Atelier was the proponent. It was charged with creating the events' visual communication. Of course, it was the group that held the event on behalf of the *Our Neighborhood is 2 de Julho Movement* who was generally responsible. Many made concrete contributions such as Ivana Chastinet, Cacilda Povoas, Viviane Hermida, Vilma Mota, Maya Manzi and Nilson Mendes, who abandoned the MNB2J on the third circuit, and Iguabira Veras, who even though he did not have his name in the official agreement, embraced the Circuits from the beginning.

From January to June 2014, 5 circuits were performed in accordance to the funding agreement, with the support of many artists, producers, technicians and neighborhood cultural centers. I would like to mention the work of Pedro de Rosa Morais, who had already sung in Cartola's centennial and who thrilled us in Lupicínio Rodrigues's, along with singers such as Cláudia Cunha and Nara Gil, among other musicians.

Circuit Cultural 2 de Julho
NORDESTE, SERTÃO E MAR
COMÉRCIO POPULAR NO BAIRRO 2 DE JULHO
PROGRAMAÇÃO

Oficinas
 Confeção de placas para os feirantes ministradas por Flávia Bonfim e Yuri Tripodi

Artes Visuais
 Mostra fotográfica em mãos (a partir das 14h) Marcelus Freitas e Fábio Duarte

Performance:
 Cenorita e a Saladaclown: Ivana Chastinet (a partir das 14h)
 Partindo com o feirante: Ieda Oliveira (a partir das 15:30h)
 Audio visual: (a partir das 17h)
 Faxinação Midiático: Sandro Abade Pimentel
 2 de Julho Entre Olhares: Marcelus Freitas e Fábio Duarte
 Feirantes do 2 de Julho (Depoimentos): Maya Manzi
 Fruta Amarga - González & Vázquez: Diego Haase, Rodrigo Araújo e Marcelo Matos

Cordelistas e Repentistas: (das 16h as 18)
 Paraíba da Viola Bule-Bule Antonio Barreto
 Zuzu Oliveira Maisa Miranda

Cinema no Coreto + debate:
 Filme (18:30):
 Água de Meninos - A Feira do Cinema Novo (52 min, Dir. Fabíola Aquino)
 Debatedores (19:30 as 21h):
 Depoimento de feirantes e ambulantes
 Katia Santos (especialista em tecnologias sociais e economia solidária)
 Laila Bouças (urbanista pesquisadora dos ambulantes do centro)

Música (21:00 as 22h):
 Barlavento

Sexta, 31 de janeiro de 2014
No Largo do Bairro 2 de Julho

Apóio

Impressões
 (51) 3011 5020

CEAO UFBA

Projeto premiado no edital ARTE EM TODA PARTE

Realização

Movimento Nossos Bairros 2 de Julho

Patrocínio

SALVADOR PREFEITURA
 PRIMEIRA CAPITAL DO BRASIL

01
 Poster Cultural Circuit 2 de Julho
 Carnival tradition and diversity. 2014

Circuit Cultural 2 de Julho
CARNAVAL,
TRADIÇÃO E DIVERSIDADE

De 18:30 às 20h
Cinema no Coreto + Debate
Vídeo: Mundaça do Garcia de Marcondes Dourado
Filme: Cordeiros de Ana Rosa e Amaranta Cesar
Debatedores: Rodney Martins (Presidente Bloco Mundaça do Garcia) Clímaco Dias (Geógrafo)

De 20h às 22h
Ensaio Geral do
MICROTrio
Convidados
 Riachão (homenageado) Walter Queiroz

Com
Percussão Junta Salvador
Poesia em trânsito
O Boca de Brasa
Participações especiais de
 Arthur Scovino
 Yuri Tripodi
 Talitha Andrade
 Roberta Nascimento
 Bagageryer Spielberg
e projeções de Flávio Lopes

SEXTA, 21 de FEVEREIRO de 2014, no BAIRRO 2 de JULHO

Apóio

CEAO UFBA

Realização

Movimento Nossos Bairros 2 de Julho

Patrocínio

SALVADOR PREFEITURA
 PRIMEIRA CAPITAL DO BRASIL

Poster Cultural Circuit 2 de Julho
 Northeast Sertão/hinterland and sea
 Local shops in 2 de Julho nd. 2014

Circuit Cultural 2 de Julho

RESPIRAR NO CORAÇÃO DA CIDADE

Sexta, 28/03/ 2014

1 **Salvadorando a Rua do Sodré 15- 18 h.**
Intervenção artística
Flávio Mazadro - Carol Lima Leite - Wilyams Martins -
Fábio Duarte - Roberta Nascimento - Talitha Andrade
Eduardo Silva - Rui Mascarenha - Luciano da Silva
Antonello Veneri - Maria Chiara Mondini - Blerita Ble - Ana Sheldon

2 **Prospecção d'alma 18-19 h.**
Claudio Brito e Convidados

3 **Agô Ocupação 19- 22 h.**
VILA CORAÇÃO DE MARIA
Cinema + Debate ♥ Música: Fao Miranda - Pedro Rosa Morais e Convidados

Ilustração Naira Resende e Blerita Ble

Apoio: CEAO UFBA, SINEBAHIA, CBT, HU, Fundação Casa de Arte, Cinema na Praça, O Cinema Cidadão, Impressões, Patrocínio: SALVADOR PREFEITURA, PRIMEIRA CAPITAL DO BRASIL

Realização: MOMENTO BAIARRO 2 DE JULHO

Projeto premiado no edital ARTE EM TODA PARTE

01

Poster Cultural Circuit 2 de Julho
People plan the neighborhood. 2014

Circuit Cultural 2 de Julho

SEXTA - 25/04/2014

O POVO PLANEJA O BAIRRO

FOTO: PEDRO DE ROSA MORAIS | OFICINA DOS SONHOS - LUGAR COMUM

RUA DO SODRÉ E MUSEU DE ARTE SACRA
16H | INTERVENÇÃO | CAMPO SANTO SALVADOR - FLAVIO MARZADRO |

CORETO DO BAIRRO 2 DE JULHO
18H | PERFORMANCE | CENORITA E A SALADACLONW - IVANA CHASTINET |
+ VÍDEO | VILA CORAÇÃO DE MARIA - COLETIVO OCUPAÇÃO VILA |

19H | CINEMA | QUILOMBO DAS GUERREIRAS - 16 MIN | LUZ - 24 MIN |
+ DEBATE | ANA FERNANDES - LUGAR COMUM/FAU UFBA |
MARIA DE LOURDES NASCIMENTO - CAMMPI/ P. DE ITAPAGIPE |
ILNA REZENDE - MORADORA DO 2 DE JULHO |

21H | MÚSICA | AS ROSAS NÃO FALAM - PEDRO DE ROSA MORAIS |

Apoio: CEAO UFBA, O LUGO, mmo, Lila, LANCHONETE SA VICENTE, Proponente: MOMENTO BAIARRO 2 DE JULHO, Fundação Gregório de Matos, Patrocínio: SALVADOR PREFEITURA, PRIMEIRA CAPITAL DO BRASIL

Realização: MOMENTO BAIARRO 2 DE JULHO

Projeto premiado no edital ARTE EM TODA PARTE

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Poster Cultural Circuit 2 de Julho
Breathe in the heart of the city. 2014

Circuit Cultural 2 de Julho

NA
BIENAL DA BAHIA
É TUDO NORDESTE?

ARTE E MOBILIZAÇÃO SOCIAL

+ INFORMAÇÕES

FALA O CIRCUITO

nosobairro2dejulho.wordpress.com
www.cultura.salvador.ba.gov.br
http://biennialbahia2014.com.br/wp/

SEXTA 30 MAIO 2014

A QUINTA EDIÇÃO DO CIRCUITO CULTURAL 2 DE JULHO ACONTECE ENTRE O DIA 30 DE MAIO E 01 DE JUNHO. ARTE E MOBILIZAÇÃO SOCIAL É O TEMA EM DEBATE NO EVENTO, QUE REALIZARÁ INTERVENÇÕES URBANAS, EXPOSIÇÕES DE ARTES VISUAIS, SHOWS MUSICAIS, TEATRO DE BONECO, PERFORMANCES, EXIBIÇÃO DE FILMES EM VÁRIOS CAMPOS GRUATACIONAIS DE CULTURA E ARTE DO BAIRRO.

NESSA DATA ENCEBRAMOS O EDITAL "ARTE EM TODA PARTE" DA FUNDAÇÃO GREGÓRIO DE MATOS E INICIAMOS UMA NOVA PARCERIA COM A 3ª BIENAL DA BAHIA, EM UM DIÁLOGO DE 100 DIAS. TEMPO EM QUE ESPERAMOS O MOVIMENTO NOSSO BAIRRO É 2 DE JULHO E A BIENAL CONSIDERAM APROFUNDAR AS RELAÇÕES ENTRE ARTE E MOBILIZAÇÃO SOCIAL.

RUA AREAL DE BAIXO

ATELIER ABERTO ZÚ CAMPOS

ESCULTURAS DE 8H ÀS 20H

ATELIER ABERTO Sandro Abade Pimentel a eterna primavera

Autenticando

desenhos - pintura - vídeos De 13h às 20h. Até 30/06

RUA DO SODRÉ

Iguabira Vieras Aproximação:

literatura exposição performance música debate 19h às 21h.

Letrado e Chelo de Arte Sarau Literário

CAMPO SANTO SALVADOR

INSTALAÇÃO DE FLAVIO MARZADRO

MUSEU DE ARTE SACRA (RUA DO SODRÉ, 278 - 40150-000 SALVADOR, ESSENO ÀS 17H00 - DE SEQUÊNCIA ÀS 18H00)

RUA AREAL DE CIMA CASA PRETA

HÁ VAGAS P/ MOÇAS

HÁ VAGAS P/ RAPAZES

JUNÇÕES Elias Santos

COLAGENS E ASSEMBLAGENS

marcelus freitas silverino ojú

intervenção urbana c/registros na Casa Preta

RUA AREAL DE CIMA CASA PRETA

O inspetor cururu teatro de figuras planas

Direção Caroline Lima Leite 19h

Rosário de São Miquel

FÁBIO DUARTE

PERFORMANCE 19:30

RUA AREAL DE CIMA CASA PRETA

Paquito Barulhento

20h

fao miranda

heitor dantas gyl barros uru pereira fagote

INVOCATIVA PULSANTE 21H

01

SÁBADO 31 MAIO 2014

LADEIRA DA PREGUIÇA E LARGO 2 DE JULHO

AVENIDA CONTORNO MAM - MUSEU DE ARTE MODERNA

JAM NO MAM ESPECIAL BIENAL

CORTEJOZZ - É NORDESTINO? 17H - TRAJETO DO CORETO 2 DE JULHO AO MAM

FANFARRA
Letieres Leite - sax
Wallace Alves - percussão
Performance da Cabocla: Ivana Chastinet

Jeá de Assis - percussão
Joander Cruz - sax
Joatan Nascimento - trompete

JAM NO MAM - É NORDESTINA?

18h - Quaternária (Feira de Santana)
18:30h - Banda Base

Joatan Nascimento - trompete
André Becker - sax
André Magalhães - piano
Joander Cruz - sax

Gabi Guedes - percussão
Ivan Bastos - baixo
Ivan Huol - bateria
Jeá de Assis - percussão

Letieres Leite - sax
Paulo Mutti - guitarra
Wallace Alves - percussão
Live act
Flávio Lopes - dir. imagens

DANÇA | face
Jaqueline Elesbão e Pedro Ivo dos Santos

AUDIOVISUAIS

Rêquiem para velha Bahia Flávio Lopes
VIDEOARTE, 2014

2 de Julho: Céliula Pulsante de Resistências Dir: Maya Manzi
CURTA-METRAGEM, 2014

Na Cidade das Coisas Dir: Diego Haase
CURTA-METRAGEM, 2014

Intervenção urbana
Mariachiara Mondini / Blerita Coppa
Ladeira da Preguiça de 10h às 15h Coreto do largo a partir 16h

DOMINGO 1 JUNHO 2014

RUA DEMOCRATA VILA CORAÇÃO DE MARIA

OCUPAÇÃO DA VILA

SAMBA DO INDIGNADO

CINEMA+ DEBATE

ARTE E MOBILIZAÇÃO SOCIAL

FILMES E VÍDEOS: 18:30H
HIP HOP COM DENDÊ
DIR. FÁBOLA AQUINO
EU GOSTO DELA
DIR. REBECA SOBRAL E ZELINDA BARRÓS
VILA CORAÇÃO DE MARIA CRIAÇÃO COLETIVO VILA

às 20:15H

DEBATEDORES:
DJ BRANCO - CMA HIP HOP
REBECA SOBRAL - CIENTISTA POLÍTICA, MEMBRO DO MNB2J

É TUDO NORDESTE?, A QUESTÃO FORMULADA PELA 3ª BIENAL DA BAHIA, SE INTERROGA SOBRE OS PROCESSOS CONSTITUTIVOS DA EXPERIÊNCIA CULTURAL E HISTÓRICA DO NORDESTE A PARTIR DA PERSPECTIVA BAHIANA E SEU DIÁLOGO COM O BRASIL E A EXPERIÊNCIA UNIVERSAL. DISCUTINDO A PERMANÊNCIA OU A PALÉNCIA DE CONCEITOS COMO REGIONALISMO, DETERMINISMO E A OCUPAÇÃO FÍSICA E MENTAL DE TERRITÓRIOS. COM É TUDO NORDESTE? SE PRETENDE REALIZAR UMA ARQUEOLOGIA DE CRENÇAS, IDEIAS E PRÁTICAS, UTOPIAS E RITUAIS, CRENÇAS E COMANDOS, SENSIBILIDADES, POLÍTICAS, PERCEPÇÃO E REAÇÕES QUE TERMINARÃO DEFININDO, NA CULTURA BRASILEIRA, O QUE O NORDESTE É, OU, EM MUITOS E PRESENTES MOMENTOS, O QUE DEVERIA SER.

MAMINHA Ivana Chastinet

Quem há de dizer

pedro de rosa morais e convidados

PERFORMANCE 20:40H

MÚSICA 21:10H

Projeto premiado no edital ARTE EM TODA PARTE

Patrocinadores: Apos (Associação Produtoras), CEAD UFBA, SANA, ZINEBÁHIA, Cinema na Praça FCM, MAM IPAC, BAHIA DA BAHIA, Governo do Estado da Bahia

Realização: MOVIMENTO NOSSO BAIRRO 2 DE JULHO, SALVADOR PREFEITURA, PRIMEIRA CAPITAL DO BRASIL

Cultural Circuit Program 2 de Julho at the 3rd Biennial of Bahia. 2014

The Ateliê Aberto (Open Studio) project also received with visitors, thus contributing to the 2 de Julho Cultural Circuit, the 3rd Biennial of Bahia and the project "Art of Passage". In this latter exhibition my scarabs in honor of Cecilia Meireles and Carlos Drummond de Andrade were displayed in the collective exhibition held at the Castro Alves Cultural Space in Carmo, Pelourinho. I also welcomed groups that came in vans to the exhibition at my studio.



21

arte de passagem
exposição coletiva
 casa de castro alves, rua do passo, 52, carmo. abertura 10/jun/14. 20h_mostra. até 13/jul/14, 14h às 20h
visitas aos ateliês
 a van sai da galeria às 14h, com guia. informações na galeria ou artedepassagem@gmail.com

produção **NYK** apoio cultural *Casa de Castro Alves* realização **Ministério da Cultura**

Curadoria Arte de Passagem: Willyams Martins e Raolaeno Costa

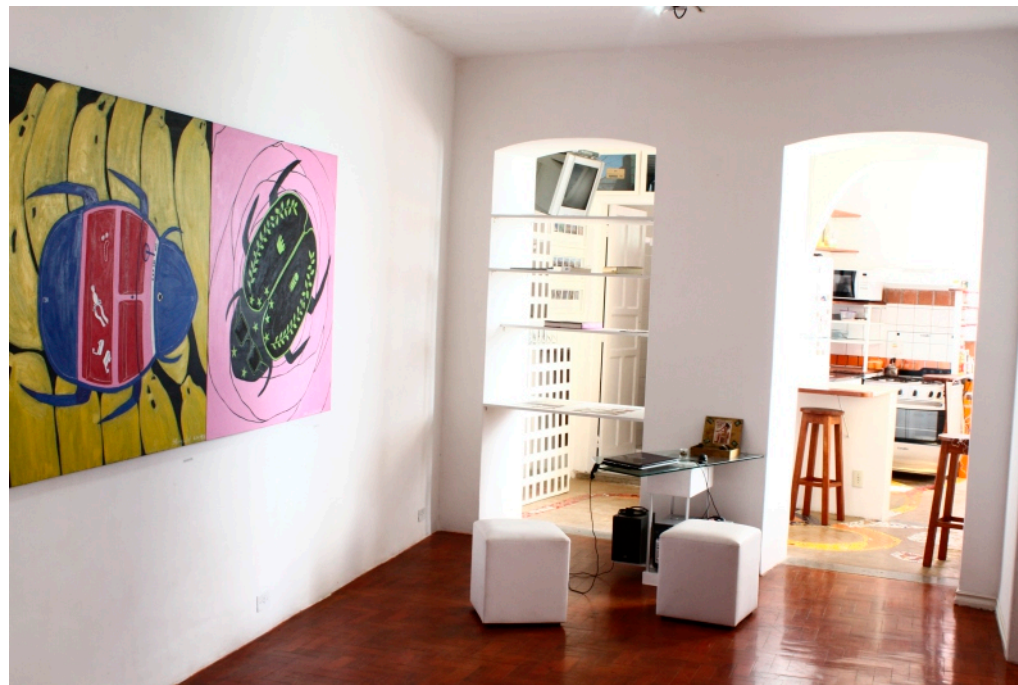
01



AUTENTICANDO A ETERNA PRIMAVERA
 UNIR REVOLUÇÕES E FLORES É UMA CONSTANTE NA HISTÓRIA RECENTE DA HUMANIDADE. TALVEZ PORQUE TRANSFORMAR É MEXER EM ÁREAS DOÍDAS, E SEM AMOR SERIA AINDA MAIS CRUEL. TALVEZ PELO ELO INSEPARÁVEL ENTRE A NATUREZA E O HUMANO, NOSSAS INQUIETAÇÕES VÃO CRIANDO OS MOVIMENTOS, PARA UM MUNDO EM CONSTANTES TRANSFORMAÇÕES. NESSE ATELIER NÃO HÁ MAIS COMEÇO E NÃO HAVERÁ MAIS FIM, SERÁ SEMPRE UMA ETERNA PRIMAVERA DE SERMOS NÓS A REVOLUÇÃO, GUIADOS PELO BELO.
 SANDRO ABADE PIMENTEL 30 DE MAIO DE 2014.



01







02

The eagles of Xangô and Iansã, for the 100 years of Dorival Caymmi.
Acrylic on canvas. Diptych 0.80m x 0.80m. 2014

In Cachoeira, at the 3rd Biennial of Bahia

The first Candomblé of Salvador started on the Ladeira da Barroquinha, which leads to Praça Castro Alves. It was a community founded by three black African women: Iyá Detá, Iyá Kalá and Iyá Nassô. It is not certain who was really the first to plant the Axé of this Keto kingdom in the City of Bahia, which would also count on the notable presence of babalawos Baba Assiká and Bangboshê Obitikó [1]. Going down to Barroquinha, we reach the Baixa dos Sapateiros Street, the city's first black periphery and a commercial street for the masses, which in this city is glaringly black. To harmonize this hypermodern echo, with its profusion of objects and bright colors, I pursued the path of the transient, of a trans-modern.

Tray Protection speaks of a selective drift of elements for a cartogram of apprehension of the trans-material energy of this territory. A search that refers to the random materialism of fortuitous encounters.

1- Iyá (feminino), Bábá (masculino) em yoruba. Iyá pode ser usado antes de uma palavra como é o caso de iyabassê, iyakekerê, iyalorixá, iyá nassô, como pode se usar a palavra para se referir às iyámi significando minha mãe, também chamadas de iyami-ajé (minha mãe feiticeira) ou iyami agbá que significa minha mãe anciã. Babalawo é o nome dado aos sacerdotes exclusivos de Orunmilá-Ifá do Culto de Ifá na religião yoruba, das culturas Jeje e Nagô. Estes não entram em transe, sua função principal é a iniciação de outros babalawos, a preservação do segredo e transmissão do conhecimento do Culto de Ifá para os iniciados.



01



Kiss to Yemanjá
Patuá to Oxalá



3rd Biennial of Bahia.
Post-Racialism. (Religiosity, Belonging,
Corporeality). Africa's section.
Curadoria Ayrson Heráclito
Hansen Bahia Gallery
Cachoeira - BA. 2014.

Closing of the 3rd Biennial of Bahia

Department:
2 de julho is our setembro 7

Section:
Relational aesthetics and social mobilization

As the 2 de Julho Cultural Circuit project was allied to the social mobilization, *in loco* on the internet and to the activities of the Nosso Bairro é 2 de Julho Movement, we were invited to perform at the closing of the 3rd Biennial of Bahia, which occurred on September 7th, the date of Brazilian independence. Bahia has its own celebrations on 2nd July / 2 de Julho, hence the name of our neighborhood. It was Abadepimentel Studio's responsibility to help in the general organization and I had the dual function of curating the Cultural Circuit 2 de Julho and also personally presenting the performance Street Bed, which I performed in honor of Dorival Caymmi's centennial. I used a soundtrack with some of the composer's songs which I lovingly chose so that they might harmonize with my movements during the performance.

I must point out that Inwas helped in this curatorship by other people who were involved in the cultural production of our project, such as Cacilda Povoas and Ivana Chastinet. We also had the help of the production of Vilma Mota via MNB2J, and with the effective and voluntary participation of artists who developed works with our neighborhood movement and social network. For that we counted on the sponsorship and production support of the of the 3rd Biennial of Bahia and above all, on the Biental curator Ayron Heráclito's obstinate insistence that we perform at the closing ceremony in our territory.

My performance *Cama de Rua / Street Bed* was recorded by my friend and longtime colleague Maria Pinheiro and Mamede a professor at the School of Fine Arts. While he operated a fixed front shot of the performance, Maria oversaw varied action shots. My thanks go to both of them.

22



2 DE JULHO É NOSSO 7 DE SETEMBRO

O conceito de Reculturação Social cunhado pelo artista alemão Joseph Beuys, na década de 1960, ensina que a matéria plástica para a criação de uma nova arte gira em torno das relações humanas. O artista proclamava que "a revolução começa aqui" e suas ações agem de forma direta crítica/cristiva na sociedade. A partir desse caminho, encontramos um leque de ideias artísticas referentes a práticas colaborativas sociais tais como a Internacional Situacionista (IS), como um movimento internacional de cunho político e artístico, e a mais recente Estética Relacional.

No Brasil, a partir 1960, identificamos uma série de artistas que articulam essa plataforma estética a fim de construir experiências e processos juntos à sociedade. Na Bahia, especificamente, podemos destacar a construção poética do projeto Terra, de Juraci Dórea - que desde 1960 desbrava o sertão com ações artísticas em comunidades rurais.

Dentro desse contexto, o Movimento Nosso Bairro é 2 de Julho - composto por artistas e ativistas reunidos com o objetivo de reivindicar e implementar ações humanitárias para o importante bairro de Salvador - configura-se como um distrito cultural de resistência localizada no centro da capital baiana. A ação "2 de julho é nosso 7 de setembro" sinaliza uma reação contrária às políticas de privatização do bairro e ao apagamento do seu vínculo de memória em detrimento de interesses imobiliários. A noção de pertencimento se constitui de forma ativa nas práticas desse movimento trazendo a arte como tática criativa de enfrentamentos.

Essa Ação também é uma maneira de visitar os caminhos da memória de todas aquelas pessoas que lutaram pela cidadania e humanização do Bairro 2 de Julho e que contribuíram na construção de uma política do afeto e do estar junto que se agita - de forma intensa, inventiva - aos avanços vertiginosos da política neoliberal. Citamos, especialmente, como uma justa homenagem, o ator e importante sábio cultural Nelson Mendes, que recentemente nos deixou.

Ayron Heráclito - curador-geral
Tiago Santos - curador-assistente

Resistência. Talvez essa seja a palavra que melhor expressa o sentido do Movimento Nosso Bairro é 2 de Julho. Resistência que nasce no próprio bairro, pela defesa do direito de existir em toda a nossa diversidade, mas que tem múltiplas raízes - a força da cabocla, a luta do povo negro, a luta por moradia, a resistência da Gamboa, da Vila Coarada de Maria. E por aí vai.

O Movimento nasceu em 2011, denunciando a articulação entre empresas do mercado imobiliário e a prefeitura de Salvador para "citar um bairro" que se chama Santa Teresina. Sem a consulta aos moradores do bairro, a gestão pública fez em 2 de Julho para entregar a imobiliárias e construtoras. E mais: definiu um novo perfil de pessoas desejáveis - aquelas de alta renda. Os "indesejáveis" passaram, obviamente, a ser feirantes, ambulantes, travestis, trabalhadores e trabalhadoras e a população negra - o povo que faz o 2 de Julho acontecer como bairro pulsante e tão especial.

Constatando esses planos, chamando a população a se manifestar, articulando-se com outros coletivos e afirmando a identidade do bairro, o Movimento do direito à cidade, de luta por moradia popular e participação cidadã nos rumos da cidade. A prefeitura recuou quanto ao nome do bairro, mas o objetivo de mudar o perfil de quem mora e trabalha no 2 de Julho continua de pé e ações vêm sendo implementadas com rapidez, através de intervenções urbanísticas, desapropriações de imóveis e liberação de licenças ilegais, entre outras ações. Isso exige que continuemos alertas e atentos para que os direitos de toda uma população não sejam violados em favor dos interesses de poucos.

Editorial do Jornal Faís 2 de Julho do MNB2J



As vagas, intervenção urbana de Mariana Pinheiro e Salvador no 2 de Julho

O Cinema no Direto + Debate, ação desenvolvida pelo Movimento Nosso Bairro é 2 de Julho, com a finalidade de justas expressões artísticas com a discussão de temas como gentrificação, dependência no centro da cidade, meio ambiente, segurança pública entre outros, levou a criação do projeto Circuito Cultural 2 de Julho. Iniciado em novembro de 2013, do projeto Circuito Cultural 2 de Julho, o Circuito está vendendo do edital "Arte em toda parte", da Fundação Getúlio de Moraes (Prefeitura Municipal de Salvador), e realizou por este edital cinco verbetes, entre os meses de janeiro e maio de 2014, tendo a cada mês os títulos: Nordeste Berço e Mãe Cultural: Tradição e Diversidade; Negitar no Circuito do Cinema; Plano Popular de Bairro e Arte e Mobilização Social no 3º Biental de Bahia. A realização desses Circuitos levou os moradores do 3º Biental de Bahia a nos propor uma atividade de encerramento dessa ação que cumpris nos próximos 100 dias e função de fazer voltar à Bahia um eixo de discussão sobre o "sistema de arte" a partir do Nordeste. A apresentação do circuito de "estética relacional", pelos curadores da Bienal, ao nosso movimento -to de "estética relacional", pelos curadores da Bienal, ao nosso movimento -to serviu-nos de guia para apontar que tínhamos desenvolvido um trabalho de serviço de guia para apontar que tínhamos desenvolvido um trabalho de MNB2J e com nosso território. É surpresa que guardamos e nosso crescimento artístico através das nossas ações.

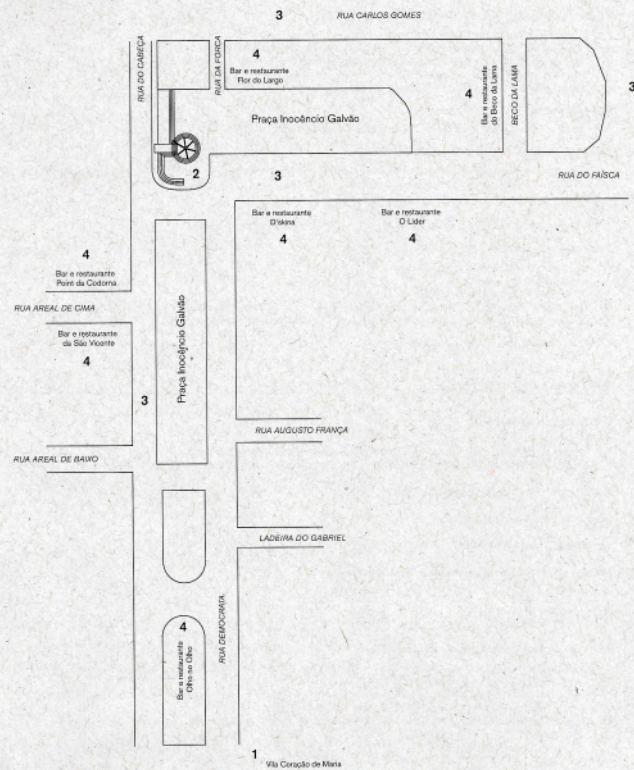
Renato Almeida Pinheiro, curador do Circuito Cultural 2 de Julho



PROGRAMA DE ENCERRAMENTO DA 3ª BIENAL DA BAHIA

Departamento o 2 de Julho é nosso 7 de setembro

Seção: Estética Relacional e Mobilização Social



Baixo 2 de Julho

1. VILA CORAÇÃO DE MARIA (*Rua Democrata, 12*)

Piquenique com a Bienal, das 9h às 12h

Convite ao público para um café da manhã coletivo, em que cada um traz sua comida e bebida para partilhar de um momento único e gregário

2. CORETO DO LARGO

Música + Falas, das 13h às 15h

Grupo Botequim - Samba do Indignado
Rebeca Sobral [socióloga e membro do Movimento Nosso Bairro é 2 de Julho - MNB2J]
Homenagem a Nilson Mendes por Iguabira Veras [ativista cultural e membro do MNB2J]
Flávio Lopes [Setorial de Artes Visuais]
Ayrson Heráclito [curador da 3ª Bienal da Bahia]

Ação Interativa

A Caixa dos Sonhos, do Grupo de Pesquisa Lugar Comum

Teatro de Figuras Planas, das 15h30 às 16h

O Inspetor Cururu. Direção: Caroline Lima Leite. Elenco: Saulo Robledo, Tiago Martinez, Zé Carlos de Deus e crianças convidadas. Trilha sonora: Danilo Fonseca

Objeto

Campo Santo Salvador, Flávio Marzadro

Performance + Música, das 17h50 às 20h

Rosário de São Miguel, Fábio Duarte
Maminha, Ivana Chastinet
Cama de Rua, Sandro Abade Pimentel
Invocativa Pulsante, Fao Miranda [com Laia Gaiatta, Heitor Dantas, Antenor Cardoso e Uru Pereira]
Quem Há de Dizer, Pedro de Rosa Moraes [com Gabriel Marques (violão) e Elisa Goritzki (flauta)]

Exibição de projetos visuais, das 20h às 21h

3. CORTEJO NAS RUAS DO BAIRRO 2 DE JULHO, DAS 16H ÀS 17H50

Cortejo - É Nordestino?

Direção Musical: Ivan Huol
Músicos: Uirá Nogueira - percussão | Ivan Bastos - percussão | Ivan Huol - percussão | Joander Cruz - sax | Diego Rosa - trombone | Mathias Traut - trombone | André Tang - percussão | Felipe Guedes - clarineta | Bruno Aranha - acordeão

Performance da cabocla, Ivana Chastinet

Elementos visuais, Zú Campos

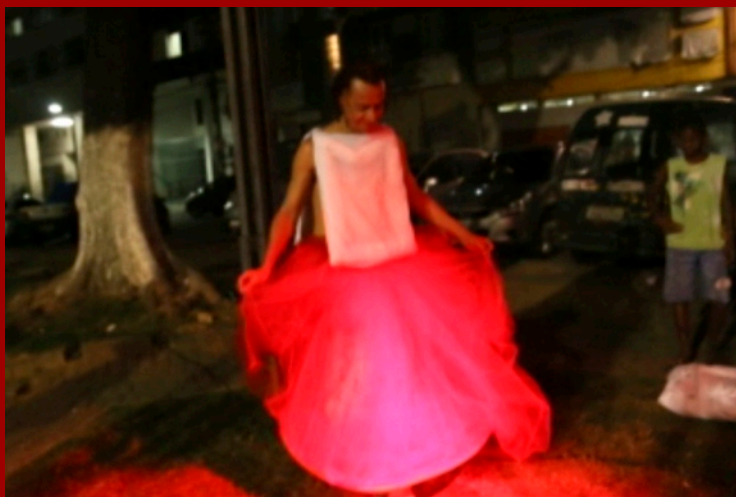
Cartazes, Willyams Martins

Picás Há Vagas, Marcelus Freitas e Silverino Ojú

4. BARES E RESTAURANTES

Exibição de projetos visuais, das 13h às 20h

Descanso, do projeto *Hibridização!*, Bierts Cope e Mariachiera Mondini, 2014
Na Cidade das Coisas sem Rumo, Diego Haase, 2014
Réquiem para Velha Bahia, Flávio Lopes, 2014
2 de Julho: *Célula Pulsante de Resistências*, Maya Manzi, 2014
Há Vagas, Marcelus Freitas e Silverino Ojú [registros de Fábio Duarte]
Prospecção d'Alma, Claudio Brito
Entre Jantares, Maria Pinheiro



Performance Street Bed for Dorival Caymmi's centennial

Closing of the 3rd Biennial of Bahia. Neighborhood Bandstand 2 de Julho, 2014.

Frames Registro de Maria Pinheiro e José Mamede.



Performance Street Bed for Dorival Caymmi's centennial

Closing of the 3rd Biennial of Bahia. Neighborhood Bandstand 2 de Julho, 2014.

Frames Registro de Maria Pinheiro e José Mamede.

Grande Otelo's Centennial

|Sebastião Bernardes de Souza Prata, known nationally as Grande Otelo, was born in the city of Uberlândia/MG, on October 18, 1915 [1]. Considered one of the greatest actors of the twentieth century, Grande Otelo was a multimedia artist, who worked in theatre, radio, film, and television. With his renowned facial and body expression, he was highly versatile and stood out as an actor, singer, composer, sambista and poet. Grande Otelo was a pioneer and a trailblazer, the first black artist to occupy a prominent space in Brazilian cinema and television [3]. |Otelo had his first experience as an actor at the age of seven, when he took part in a circus that passed through his hometown [4]. At the time, Bastiãozinho, as he was known, appeared dressed as a woman playing the clown's wife, and caused enormous amusement and success [3].

|Grande Otelo was living in Uberlândia when he discovered a small makeshift theatre company directed by Abigail Parecis and decided to flee with the group to São Paulo. In the big city, after numerous comings and goings to the Court of Minors, he was adopted by the family of politician Antônio de Queiroz and began studying at the traditional Coração de Jesus school. [1]. In 1926, at the age of eleven, he took part, with great success, in an important revue theatre company, Companhia Negra de Revista/ The Black Revue Theatre Company, composed exclusively of black artists, such as Pixinguinha, who acted as conductor, Donga, musician, and Rosa Negra, actress and singer [4].

|In 1932, he returned to the stage through the Jardel Jércolis Company and in 1937 he was already considered to be one of the great attractions of revue theatres. It was at this time that he was nicknamed Grande [Great] Othello [1].

|He made his film debut in 1935, in Noites Cariocas, a film produced by Cinédia, in which he starred for the first time with Oscar Lorenzo Jacinto, better known as Oscarito. However, it was at Atlântida Cinematográfica that the duo achieved the recognition of the general public and established the chanchada as one of the main genres in the history of Brazilian cinema, through films such as Tristezas não pagam dívidas/ Sorrows don't pay debts (1943), Carnaval no Fogo / Carnival on Fire (1949), Aviso aos Navegantes / Warning all the Sailors (1950) and Carnaval Atlântida / Carnival Atlântida (1952). Previously, in 1942, when he already enjoyed relative notoriety, Grande Otelo took part in the then unfinished film, It's All True, directed by Orson Welles, who considered him to be the greatest actor in Brazil. He and Herivelto Martins were responsible for presenting to the American filmmaker the cultural diversity of the Brazilian people [1].

|In 1949 Otelo starred in the film Também Somos Irmãos (We also Are Brothers) alongside Ruth de Souza. The film denounced racism in Brazil and was considered the best Brazilian film of the year by critics, although it wasn't a box office success [3].

|He established various partnerships on film, the best known one was with Oscarito. Then the producers formed a new duo with the São Paulo comic Ankito. In the late 1950s, Grande Otelo teamed up with Vera Regina in various musicals and films. She was a tall black woman who resembled the famous French-born American dancer Josephine Baker. At the end of the partnership, Otelo went through a period of crisis. [2]

|His career, however, gained new momentum with the film version of a classic of Brazilian literature, Macunaíma (1969),

directed by Joaquim Pedro de Andrade, based on the novel by Mário de Andrade. Grande Otelo's performance won him several awards for best actor, such as the IV Brasília Film Festival, the Golden Owl Award, the National Film Institute, and the Air France Award, all in 1969 [1].

[During the 53 years of his career, he worked in films by Nelson Pereira dos Santos, Carlos Manga, Bruno Barreto, Júlio Bressane, Cacá Diegues, Joaquim Pedro de Andrade, among other great filmmakers. In all, he took part in 118 films [1].

[In the theatre, his first passion, he also displayed beautiful interpretations. Between 1946 and the end of his career, he shined in numerous plays and worked with a variety of directors, such as Walter Pinto, Juan Daniel, Carlos Machado, Geisa Bôscoli and Chico Anísio. Some of his successful shows were, among many others: Um Million Mulheres (1947), Muié Macho, Sim Sinhô (1950), Banzo Aiê (1956) and O Homem de La Mancha (1973). In the 1950s, Grande Otelo also began to act on television on stations such as TV Tupi and Tv Rio. In 1965, he was hired by Rede Globo and took part in several soap operas and comedy/light entertainment programs. In 1986, he had a part in the soap opera Sinhá Moça, which was a huge success, and where he starred once again with actress and friend Ruth de Souza [3].

[Between 1938 and 1946, alongside his work on Radio Nacional, Radio Tupi and other broadcasting companies, he was also hired by the former Urca Casino, where he performed in different plays, always playing important parts. In 1939, Otelo starred with the famous American actress and dancer Josephine Baker, a moment he considered to be one of the most important of his career [4].

It is important to note that at the time, black people could not enter through the front door of the Urca Casino, and this only changed after Grande Otelo was hired to act on the casino stage. [4]

[The fact that he was an actor acclaimed both by the critics and the public did not free Grande Otello from experiencing situations of racial discrimination. According to anthropologist Luíz Felipe Hirano, author of the doctoral thesis *An Interpretation of Brazilian Cinema Through Grande Otelo*, at the beginning of his career, besides belonging to the body of actors of the Jardel Jércolis Company, he was also part of its staff; and was also the only star of Urca casino who was not allowed to enter through the main door. Unfortunately, these situations accompanied him throughout his professional life, such as when he was assigned a role in the comedy program *School of Professor Raimundo*, playing an ignorant, obtuse student who could barely speak Portuguese. According to Hirano, the actor had to accept the character due to a contract he had with Rede Globo and owing to his unstable financial situation he could not give up his salary [1].

These obstacles often appear when certain spaces are occupied by people to whom they were not initially intended. According to Sérgio Cabral, author of *Grande Otelo – A biography*, the actor "entered a world that was not available to people like him". That did not stop him from breaking taboos around the clock. Breno Lira Gomes, curator of the exhibition «Grande Otello, the Greatest Actor in Brazil», organized by Caixa Belas Artes in São Paulo, in October 2015, highlighted another of his achievements: "If we stop to think, in 1943, a black actor starring in a film inspired by his own life, *Moleque Tião*, was a milestone for the time" [1].

Grande Othello died in 1993 from a heart attack, at Paris' Charles de Gaulle airport. He was traveling in order to receive a tribute at the Three Continents Festival in Nantes. For Sérgio Cabral, at that moment, Grande Otelo "was already a Charles Chaplin of cinema." [1].

After his heirs donated the rights, The FGO (Fundação Grande Othello – Grande Otelo's Foundation) became the holder of the rights to the actor's name, image, work and collection. The work of restoration and cataloguing of the material began in 2004, by the Rio de Janeiro production company Sarau Agência de Cultura Brasileira. The collection was fundamental to the content of the Project 90 years of Grande Othello, conceived by the same producer, providing unpublished information for the biography of the artist, written by the writer Sérgio Cabral. The collection also served as the basis for the creation of a website, a documentary and a theatrical performance. After the end of the project, the restored, sanitized, and digitized collection was officially delivered to FUNARTE on December 17. The public have had physical access to the material since February 2008. [2]

Sources:

- 1 - http://www.palmares.gov.br/?page_id=39236
- 2 - https://pt.wikipedia.org/wiki/Grande_Otelo
- 3 - <http://www.museuafrobrasil.org.br/pesquisa/hist%c3%b3ria-e-mem%c3%b3ria/historia-e-memoria/2014/07/17/grande-otelo>
- 4 - <http://pauluspra57.blogspot.com/2017/08/grandeotelo-1-grande-otelosebastiao.html>
- 5- Foguel, Israel (2019). The Great Othello. [S.l.: s.n.] ISBN 9788593232077
- 6 - <https://www.facebook.com/FGO-Funda%C3%A7%C3%A3o-Grande-Othello-275084752591680/>
- 7 - <http://g1.globo.com/rio-de-janeiro/noticia/2015/11/centenario-de-grande-otelo-e-celebrado-com-mostra-no-rio.html>

Macunaima's Gardens of delights

At about the same time as the Portuguese arrived in America, occupied the lands that came to be Brazil, and began its colonization, the Dutch painter Hieronymus Bosch began his most significant painting, The Garden of Earthly Delights (1500-1505). Bosch's most enigmatic and evocative work has aroused, over time, several interpretations, ranging from esotericism to alchemy and to the translation of literary landscapes.

The Garden of Earthly Delights is a triptych, which describes the history of the world starting from its creation, presenting the earthly paradise and Hell on the side wings. At the center appears a Bosch that celebrates the pleasures of the flesh, with uninhibited participants, with no feelings of guilt. The work also vividly portrays symbols and sexual activities. Bosch investigates lust, since life is midway between paradise and hell according to the book of Genesis. Between good and evil there is sin, as proposed by Christianity.

More than 400 years after the Bosch Garden, in Brazil, where the modernist movement sought to build our national identity, the myth of Macunaima, the hero devoid of character was born from the three races that make up most of our population. Mário de Andrade's book becomes a film in 1969, with Grande Otelo playing one of the aspects of the hero. In his centennial year, with images of the canvas of the Dutch

painter and the scene of Macunaíma's birth, I produced a video that portrays the eternity of the actor as the rebirth of our myth, protected by the muiraquitã, a charm that represents the birth of life for our indigenous peoples.

Grande Otelo overcame major personal tragedies: In his childhood in Uberlândia, his father committed suicide and his mother became an alcoholic. The boy discovered the arts and fled to São Paulo, where, taken before the Court of Minors, he was adopted and educated. Later, when he was already a recognized young actor, his wife committed suicide after killing her own 5-year-old son. This caused great pain to the actor, pain that he only seemed to overcome with his performance in Macunaíma. In November 2015, the film entered the list made by the Brazilian Association of Film Critics (Abraccine) as one of the 100 best Brazilian films of all time.

Sites used to build this text:

- 1 - <https://www.historiadasartes.com/sala-dos-professores/o-jardim-das-delicias-hieronymus-bosch/>
- 2 - https://pt.wikipedia.org/wiki/O_Jardim_das_Del%C3%ADcias_Terrenas
- 3 - [https://pt.wikipedia.org/wiki/Macuna%C3%ADma_\(filme\)](https://pt.wikipedia.org/wiki/Macuna%C3%ADma_(filme))



Images used in the video 2015, Garden of delights for Grande Otelo:

The Garden of Delights, 1500-05, oil on wood, central panel 220 x 195 cm, side panels 220 x 97 cm, Hieronymus Bosch, Prado Museum, Madrid.

Frame of the birth of "Macunaíma" (played by Grande Otelo and his mother by Paulo José) directed by Joaquim Pedro de Andrade, 1969).



2016

Zélia Gattai's Centennial

Writer, photographer and writer of memoirs

Zélia Gattai was born in São Paulo (SP) on July 2, 1916 and died on May 17, 2008, in Salvador (BA).

She was the daughter of Angelina Da Col and Ernesto Gattai, both Italians. Her father, who registered her date of birth as August 4, was part of the group of political immigrants who arrived in Brazil at the end of the 19th century to found the famous Cecilia Colony, an attempt to create an anarchist community in the Brazilian jungle. His mother's Catholic family came to Brazil after the abolition of slavery to work in coffee plantations in São Paulo. [1]

In *Anarquista Graças a Deus/ Anarchist Thank God*, her first book released in 1979, Zélia Gattai began her memoirs, about her childhood with her family in São Paulo, talking about the street parallel to Av. Paulista in which she was born: "In an old house, located in Alameda Santos number 8, I was born, grew up and spent part of my adolescence.

Ernesto Gattai, my father, had rented the house around 1910, a spacious house, but devoid of comfort. He was lucky to find it, it was exactly what he was looking for: a large residence for his growing family and most importantly, what he found really

convenient was the huge shed next door, an old stable connected to the house that had an entrance on two streets: Alameda Santos and Rua da Consolação. There he installed his first mechanical workshop. It was the best possible location!" [2]

Zélia took part with her family, in the anarchist political-worker movement that took place among the Italian, Spanish and Portuguese immigrants at the beginning of the 20th century. At the age of twenty, she married the intellectual and communist activist Aldo Veiga. From this marriage, which lasted eight years, she had a son, Luís Carlos, who born in the city of São Paulo, in 1942. [3]

In early 1945, Jorge Amado, a member of the Communist Party, was in São Paulo to take part in protest movements and to lead the organization of a rally for Luís Carlos Prestes, who had recently been released from prison. Zélia, who had already read Jorge Amado's first novels and admired him, met him personally at the opening of the Brazilian Writers' Congress, which was held at the Teatro Municipal in São Paulo. Zélia registered in her inaugural address at the Brazilian Academy of Humanities (ABL): "He knew nothing about me, nor could he, because I was just a simple stranger, with no credentials. He also didn't know that I had a star that had put him in my way." In mid-1945, they got married. [1]

In 1946, with the election of Jorge Amado to the Federal Chamber, the couple moved to Rio de Janeiro, where their son João Jorge was born in 1947. A year later, when the Communist Party was declared illegal, Jorge Amado lost his mandate, and the family had to go into exile. They remained in Europe for five years, between Paris and Prague, playing a strong part in European cultural life. During this period, Zélia. acquired a

German camera at the Paris market and engaged in the art of photography.

In 1949, she completed the French Language and Civilization course at the Sorbonne. In 1950 Zélia and Jorge went to live in the Writers' Union Castle in Dobris, Czechoslovakia. On August 19, 1951, their daughter Paloma Jorge Amado was born in Prague. They returned to Brazil in 1952, and settled in her father-in-law's apartment in Rio de Janeiro, they lived in the city for ten years.

The couple settled in Salvador, Bahia in 1963, They lived in a house in the Rio Vermelho district, where she had a laboratory and dedicated herself to photography. From there she launched the photobiography of Jorge Amado entitled *The incomplete reportage*. With a book full of memories, the time they lived in the house of Rio Vermelho, is the title and theme of one of his books. The creation of the architectural project is described in the book, and a brief excerpt has been included in booklet about the House, which today is a Museum open to the public:

"Jorge called his friends to study the project which the young Gilberbert | Chaves had produced|. The meeting was at Mario Cravo's house. We were all there: Caribé, Mirabeau, Jenner Augusto and Mario himself. It was an interesting project, a large house, with wide terraces, lots of trellises and railings, a house fit for the climate of Bahia.

... Mario said, the railings are on me. I'll take care of painting the tiles, said Caribé; and Jenner said, I'll paint the doors and glass window frames. As a matter of fact, that night, Lina Bo Bardi

was at Mario's house, she was close to Mario... Lina also gave her contribution: Why don't you put shards of tiles on the floor of the stairs and on the paths? You can get the tiles from Udo's pottery | Mr. Knoff has a lot of broken tiles. Everything and more that was agreed upon that night was done."

At the age of 63, she began writing. Her work is made up of memoirs, children's books, a photobiography and a novel

Anarquistas Graças a Deus / Anarchists Thank God 1979 (Memories)
Um Chapéu Para Viagem / A travel hat 1982 (Memories)
Pássaros Noturnos do Abaeté / Abaeté Night Birds, 1983
Senhora Dona do Baile / Lady of the Ball 1984 (Memories)
Reportagem Incompleta, / incomplete report (Memoir)
Jardim de Inverno / A Winter Garden 1988 (memórias)
Pipistrelo das Mil Cores / Pipistrelle of the Thousand Colours 1989 (children's literature)
O Segredo da Rua 18 / The Secret of Street 18. 1991 (children's literature)
Chão de Meninos / The Children's Floor 1992 (Memories)
Crônica de Uma Namorada / A Girlfriend's chronicle 1995 (Romance)
A Casa do Rio Vermelho / The House of Rio Vermelho 1999 (Memories)
Cittá di Roma / A Roman City 2000 (Memories)
Jonas and The Mermaid, 2000 (children's literature)
Códigos de Família / Family Codes 2001
Um Baiano Romântico e Sensual / A Romantic and Sensual Bahian, 2002
Memorial do amor, Memorial of Love 2004
Vacina de sapo e outras lembranças / Frog vaccine and other souvenirs, 2006

1 - <https://www.academia.org.br/academicos/zelia-gattai/biografia>

2 - Gattai, Zélia. *Anarquista Graças a Deus*, editora Record. Rio de Janeiro, 1979.

3 - wikipedia.org/wiki/Z%C3%A9lia_Gattai

Anarchists thanks to Oxalá

Anarchists thanks to Oxalá is a visual and sound poem ruled over by the African cosmology of the Orixá Ewá, about the Rio Vermelho neighborhood. 2016 was the centennial year of Zélia Gattai, author of Anarchists Thank God. Zélia, lady of Ewá and wife of Oxóssi Jorge Amado, was an anarchist and a communist. Together they discovered the cult of the Orixás where artists, the modern inteligenza, the left and the Bahian oligarchy meet black culture.

Ewá is the younger sister of Oxumaré, the Orixá of the rainbow and guardian of prosperity, the androgynous one of the afro cults and lord of the snakes. Ewá is the sister of the same rainbow and possesses the same attributes as her older brother, she is responsible for the quality of human reproduction. She is also the Orixá of enchantments who rules over the occult.

2016, Zélia Gattai's centennial year, was marked by urban transformations in the Rio Vermelho neighborhood, where the photographer and writer lived in Salvador. In this neighborhood, she and Jorge Amado left a legacy: The Casa do Rio Vermelho. The display, directed by the Amado family with the architect and designer Gringo Gardia, shows Zélia Gattai, lady of Ewá, in the house that keeps her memories. In commemoration of her centennial, the Casa do Rio Vermelho became a museum open to the public.

After a long visit to Casa do Rio Vermelho, with the urban upgrade of the neighborhood now completed, the visitor is faced with the environmental treatment given to the Lucaia River, on Av. Juraci Magalhaes, which is still insufficient! The river leads further ahead to Largo da Mariquita, on the historic beach of the Caramurú shipwreck. Before the redevelopment,

the simple fish market used to be in the square which bordered the beach. However, with the transformation of this popular market into a food court, Vila Caramuru, it has become a venue for events and concerts, which can be closed off from the public, in sharp contrast with the fish market which was there before.

The Project requested permission from the Amado family to use images of Casa do Rio Vermelho in the exhibition. Their approval came after consulting their legal advisor, the architect Gringo Gardia, creator of the display at the Casa do Rio Vermelho and the City Hall of Salvador, partner in the maintenance of the space.

Anarchists thanks to Oxalá - The neighborhood of Rio Vermelho with Ewá. 15 minutes.

Images of the neighborhood and the Casa do Rio Vermelho in the centenary of Zélia Gattai. 2016

Áudio: Text as narrative | Xirê de Ewá | Italian Shôes Continuun – Álbum Cobra and Phases – Grupo Play Voltage





01

A Casa do Rio Vermelho.
Photographs. 2013

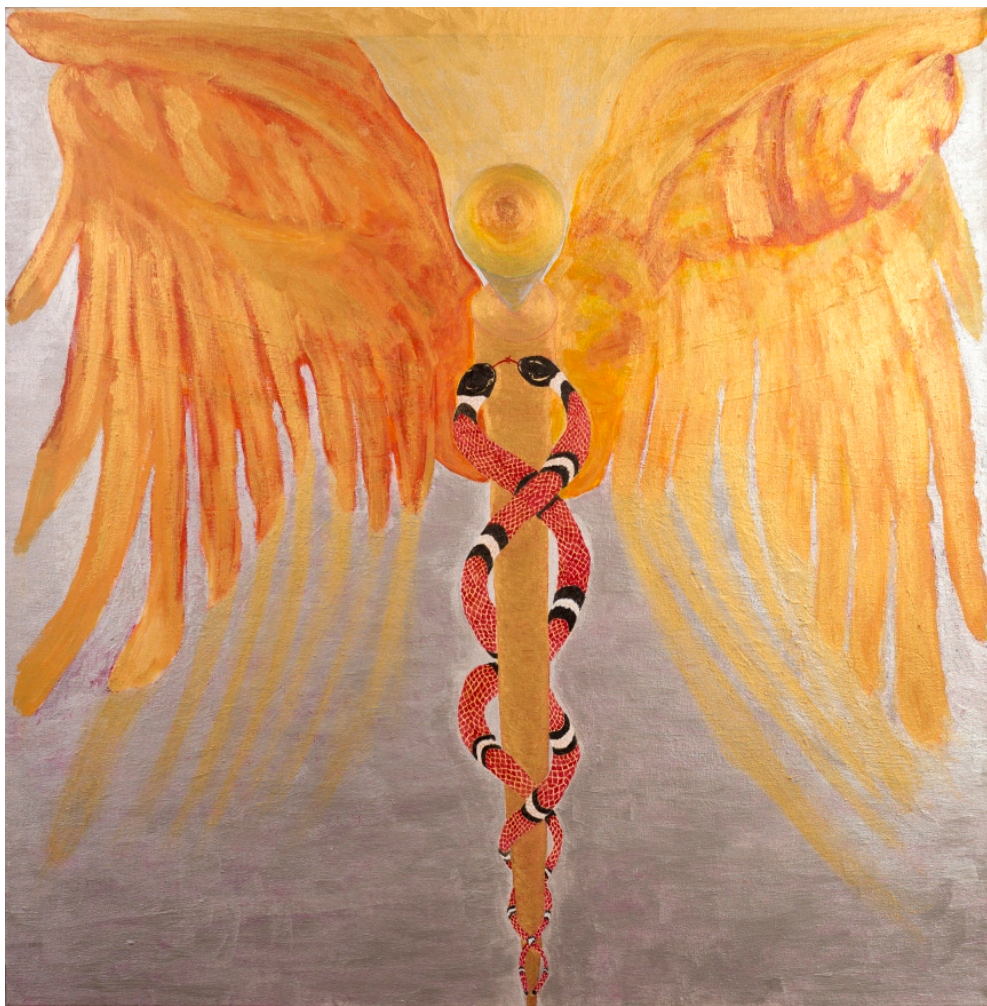




Frames of Anarchists Thanks to Oxalá.
images. 2016.



The time after the snakes. Ouroboros, the night with Ewá.
Acrylic on canvas, 80x80 cm, 2016.



The time after the snakes. The Day With Oxumaré.
Acrylic on canvas, 80x80 cm, 2017.

02



The time after the snakes. Caduceus to Exu at dawn.
Acrylic on canvas, 80x80 cm, 2016-2017.

2017

Mestre Didi's Centennial

A Biography from the Museu AfroBrasil, São Paulo

Mestre Didi (Deoscóredes M. dos Santos)

(Salvador/BA, 1917-2013)

Sculptor and priest. It was in 1925 that the eight-year-old Deoscóredes boy was initiated into the cult of the ancestors (Egungun) of the Yoruba tradition on the Island of Itaparica/BA. He was affectionately known as "Master Didi". He is an heir to the great tradition of the kingdom of Ketu, knowledge received from "the vain lady of tender touches and delicate gestures", Mrs. Maria Bibiana do Espirito Santo, better known as "Mãe Senhora /Mother Lady". In 1975, Didi was awarded the highest Alapini priestly position in the cult of the Egun Ancestors. In 1980 he founded the Religious and Cultural Society Ilê Asipá, of the cult of the Egun ancestors in Salvador, Bahia.

He has published several books on Yoruba culture, five of which were in partnership with anthropologist Juana Elbein dos Santos, his wife. In 1964, he held the first of his several

individual exhibitions held both in Brazil and abroad, including, in 2009, *Mestre Didi: the sculptor of the sacred* – homage to the 90 years, at the Afro Brasil Museum (São Paulo).

There are more than 30 collective exhibitions, among which *The heirs of the night* (Pinacoteca from São Paulo state / Belo Horizonte Cultural Centre– Minas Gerais, 1995); *Exhibition of rediscovery* (São Paulo, 2000) and *Black memories, memories of the blacks* (Art Gallery SESI-FIESP-SP, 2001 / Museu Histórico Nacional – Rio de Janeiro, 2001 / Palácio das Artes, Belo Horizonte / MG, 2003). In addition, he received dozens of honors and important awards such as the Thomé de Souza Medal / City Council (Salvador/BA), received in 1995; the Award for Honor to Cultural Merit, degree of Commander, Ministry of Culture, in 1996; title of Dr. Honoris Causa by the Federal University of Bahia, in 1999, among others.

According to curator Emanuel Araújo, the artist Mestre Didi and his works "are like a union of ancient wisdom, the living expression of the continuity and historical permanence of the creation of a new aesthetics that unites the present to the past, the ancient to the contemporary, abstraction to figuration, composite forms sometimes as totems, sometimes as intertwined curves (...) his sculptures, in their interiority, are a relationship between man and the priest who holds the intimate spirit of things and how they intertwine between the wisdom of the sacred and the profane." Making use of natural materials such as whelks, seeds, leather, ribs, and palm leaves etc., the artist has an oeuvre of unending breath that perpetuates itself in its constant renewal.

<http://www.museuafrobrasil.org.br/mestredidi>

A Biography From the Itaú Cultural Encyclopedia

Deoscóredes Maximiliano dos Santos (Salvador, Bahia, 1917 - 2013). Sculptor and writer. He made ritual objects since childhood; he learned to manipulate materials, shapes, and objects with the oldest members of the orixá obaluaiyê cult. Between 1946 and 1989, he published books on Afro-Brazilian culture, some illustrated by Caribé. In 1966, he traveled to West Africa and conducted comparative research between Brazil and Africa, under contract to UNESCO. Between the 60s and the 90's, he was a member of African and Afro-Brazilian study institutes and an advisor in congresses with the same theme, in Brazil and abroad. In 1980, he founded and presided over the Ilê Asipá Cultural and Religious Society of the cult of the Egun ancestors in Salvador. He is the coordinator of the Religious Council of the National Institute of Afro-Brazilian Tradition and Culture, which represents in this country the International Conference of the Tradition of Orixás and Culture.

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DIDI, Mestre. *Mestre Didi: Mo qui gbogbo in (I salute you all)*. Curator Denise Mattar; co-curator Thais Darzé. São Paulo: Almeida e Dale Galeria de Arte, 2018.

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<https://enciclopedia.itaucultural.org.br/pessoa21953/mestre-didi>

Artists thanks to Olorun



Oxumaré, Rainbow Orixá and guardian of prosperity, the androgynous of African cults and lord of snakes, appears on a recurring basis in the works of Master Didi, visual artist priest and writer, 100 years old in 2017. Nanã and her children are the central axis of his sculptural creations, hence the snakes are common emblems in his work.

The project begins in the Rio Vermelho district, where Jorge Amado and Zélia Gattai spent much of their lives, establishing a deep relationship with the Yorùbá culture in Bahia. There one sees the urban monument by Mestre Didi called *Sceptre of Ancestry*, dedicated to Nanã and her children, among them Ewá and Oxumaré. With Oxumaré the project follows imaginatively a rainbow home of the offspring who have power over the snakes live. We are transported in this rainbow which arises magically in the sky of the *Sceptre of Ancestry*, to land at Avenida Carlos Gomes, in the Dois de Julho neighborhood. To be exact, at the entrance to the neighborhood, known as Rainbow Corner. Dois de Julho is famous for its diversity of genres and for hosting several institutions that deal with issues related to African descent such as CEAO-UFBA, the NGOs Mídia Étnica, Bahia Street, Instituto Odara, and Capoeira groups.

Dois de Julho is mapped through its three main entrances, Rua do Faísca, Rua da Força and Rua do Cabeça, with chants of greetings to Oxumaré, and, as a visual sign, the work of Mestre Didi, *Opá esin Ati Ejo Meji [Spear Scepter with Two Snakes]* from 1992, a kind of caduceus, where two snakes, intertwined around a spear, seem ready to fly.

From the three entrances, which were recently renovated by the City Hall, the visual map reaches the squares known in the city as Dois de Julho. It is possible to point out many mistakes in the so-called municipal renewal, such as: the destruction of the existing vegetation and landscaping, the way the Popular Market was conceived, which destroyed the spatiality of the square, by creating a blind wall on one side. In front of this wall is the street of the Abade Pimentel Studio, a space for creativity and from where the audiovisual is divulged. Like all other streets in the neighborhood, between 2016 and 2017, it was renewed by the State Government, in a work that ran parallel to that of the city hall. The audiovisual brings together images of the neighborhood, recorded in the last 20 years by Sandro Pimentel, pointing out its cultural centers, artists, and activists.

Artist thanks to Olorun. The neighborhood of Dois de Julho with Oxumaré. 15 minutes.

Audio: Text as a narrative | *Xirê Oxumaré - Ketu* | *Oxumaré - Popular domain* / Gilberto Martins, from the album *Ascensão* by Serena Assunção | *Musicais cells of Nobre Asipa* with Naicyra Falcão.

Opá esin Ati Ejo Meji [Spear Scepter with Two Snakes].
Sculpture of Mestre Didi 1992; Collection of the Itaú Cultural Institute. Guiding sign of the visual narrative of Artists thanks Olorun.

18



01

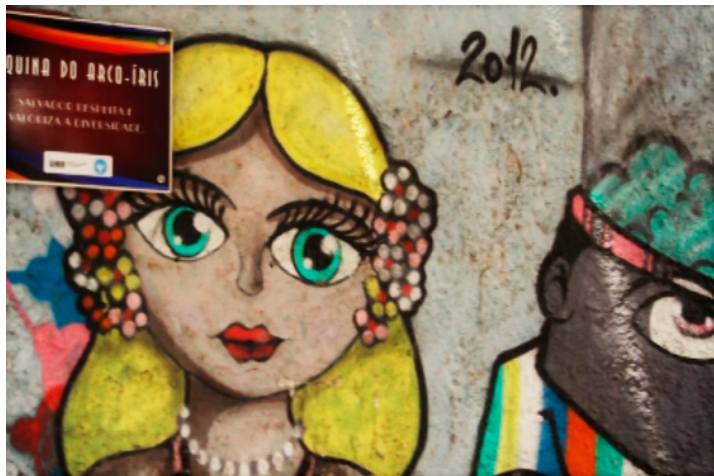
Photographic collection July 2.
Above the Largo and the Clock Hotel, in 2007.

Downstairs, Vila Coração de Maria in 2005 and Colégio Ypiranga in 2014.





Above: The Largo in 2006 and the Bandstand in 2014.
Below: Marina Contorno (2013), Museum of Sacred Art (2006) and
Interior of the Club Fantoche (2007).



Frames of Artist Thanks Olorun.
Neighborhood 2 de Julho records from 2004 to 2017.

MOVIMENTO
NOS SO **BAIRRO**
É 2 **JULHO**
DE

DOIS DE JULHO É BAIRRO, SIM!
BAIRRO DE LUTA E RESISTÊNCIA!



01



Yes, 2 de Julho is a district
Activists in action for the recognition of the neighbourhood. Photo. 2017.

Time after the snakes

Activists in action for the recognition of the neighbourhood. Photo. 2017.

Time after the snakes, deals with memory and the city. The memory of two great Brazilian artists who reached the age of 100 in 2016 and 2017: the photographer and writer Zélia Gattai and the visual artist Mestre Didi. It also honors two contemporary artists, who in the same period passed away: Ivana Chastinet and Lelo Souza da Mata.

Snakes are attributes of the Orixás Ewá and Oxumaré, Orixás of the rainbow, children of Nanã. Ewá the waters in the air of the sky, which allow light to be refracted and generate the beautiful atmospheric phenomenon of the rainbow, linked to the myth of diplomacy and prosperity. Snakes are the theme for a triptych in painting that gives the project its name. There, I present a vision, a dialogue using the classic symbols, with the serpents of African cosmogony. The snake, which at night becomes an Ouroboros, when it bites its own tail, is dedicated to the Orixá alchemist Ewá. The day after the storms, it comes as a rainbow snake, Oxumaré. And at dawn when night meets the day, as a caduceus, emblem of Hermes-Mercury. With the coral snakes of Nanan's children, it becomes a Caduceus for Exu, master of African communications.

In 2016 and 2017, Rio Vermelho and 2 de Julho suffered a remodeling that had great impact on the urban image of these neighborhoods. The Casa do Rio Vermelho, home of Jorge Amado and Zélia Gattai, became a cultural institution open to the public. This landmark of Bahian architecture receives a reflective visit in an audiovisual format, with the title Anarchists thanks to Oxalá. It begins at the Scepter of Ancestry

by Mestre Didi who placed on the edge of the Rio Vermelho. Across the street, almost opposite, in Largo de Santana the sculpture of the couple. It continues to the Casa do Rio Vermelho, revealing the neighborhood and the home of Bahian modernity, reflecting on the memory of Zélia Gattai, who in 2016 turned 100 years old.

From the same Scepter of ancestry of Mestre Didi, who was one hundred in 2017, we leave for the 2 de Julho district, one of its entrances is the Corner of the Rainbow, representing its diversity of gender, ethnicity, and social class. The 2 de Julho district in the Historic Center, has a stunning view of the Bay of All Saints. It's a neighborhood of intellectuals and artists, which is revisited with the audiovisual entitled, Artists Thanks to Olorun. The two audiovisuals are part of the same film about memory and city; they compose a discourse that stars the Yoruba cosmogony in the cultural construction of the city of Salvador.

Time from snakes ought to occupy three 3 rooms, and speaks of the city of Salvador and its memories, with a focus on the Nagô contribution, which permeates a layer between the imaginary and the day-to-day, of the City of Bahia. With sensitivity, it reveals the crazy surgeries that are taking place in Salvador and time, while being consumed, takes us to infinity.

Time from snakes

At the entrance of the Central Nave of the Chapel at the Museum of Modern Art (MAM), a floor with an expanded painting made of lights. On the right wall, with focal light, is the trilogy in painting, after which the exhibition is named. On the left wall also with focal light, reflective texts about the content, concepts and assembly, technical data sheet, institutional logos and sponsors.

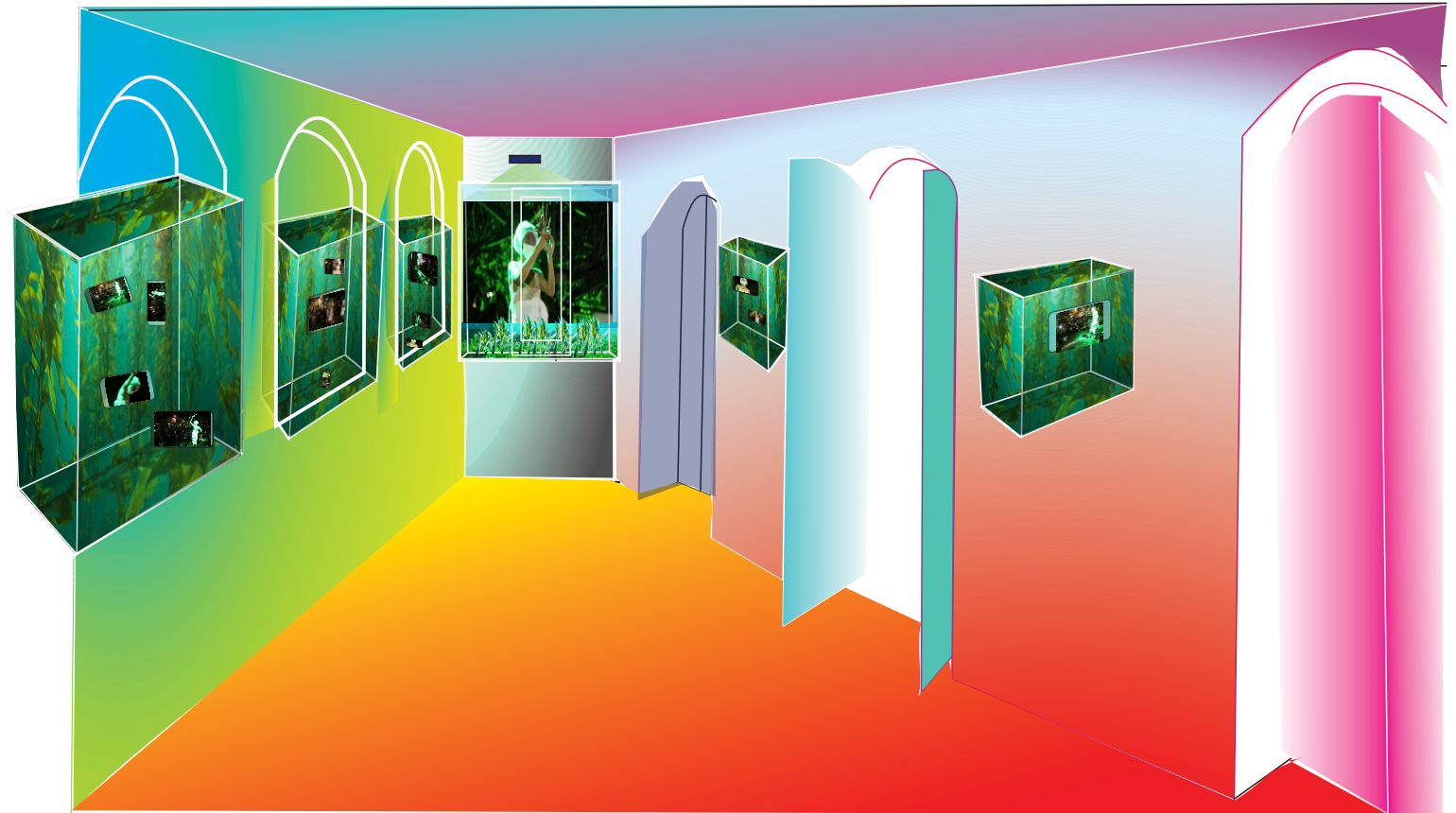
In the nave, where the altar used to be, the audiovisuals. The floor has lighting facing it, and staggered benches of clean design which are as comfortable as possible for the space.



*O tempo depois das serpentes
Audiovisuais sobre as
transformações urbanísticas
operadas nos bairros do Rio
Vermelho e Dois de Julho, tendo
como invocação poética as
memórias de Zélia Gattai,
centenária em 2016 e Mestre Djal
realizadas em 2017. As imagens
Vermelho, bairro em que esta casa
onde residu o casal Zélia Gattai e
Jorge Amado, hoje uma instituição
aberta ao público. A Casa do Rio
Vermelho é um marco na
construção do modernismo tardio*

Time from snakes

On the left side of the nave, there is an installation for the water part of the rainbow, *The waters of the sky of Nanã*, bring back the memory of Ivana Chastinet, an artist with whom I worked intensely on the construction of political and artistic activities in the 2 de Julho district. I followed her last moments, the virtualization of her memory and the resistance of her legacy. At the bottom of the side nave, on the white wall that has a niche, an aquarium should be installed, with a frame of algae, which should a projection registering her performance *Maminha*, the closing of the 3rd Biennial in Bahia, in Largo 2 de Julho, filmed by Maria Pinheiro. Ivana Chastinet is framed in the niche that reflects three-dimensionally in the water. The fruition of the work is intensified by aquariums with waterproofed cell phones, operating in a continuous current, as a single picture frame of a scene taken from the performance.



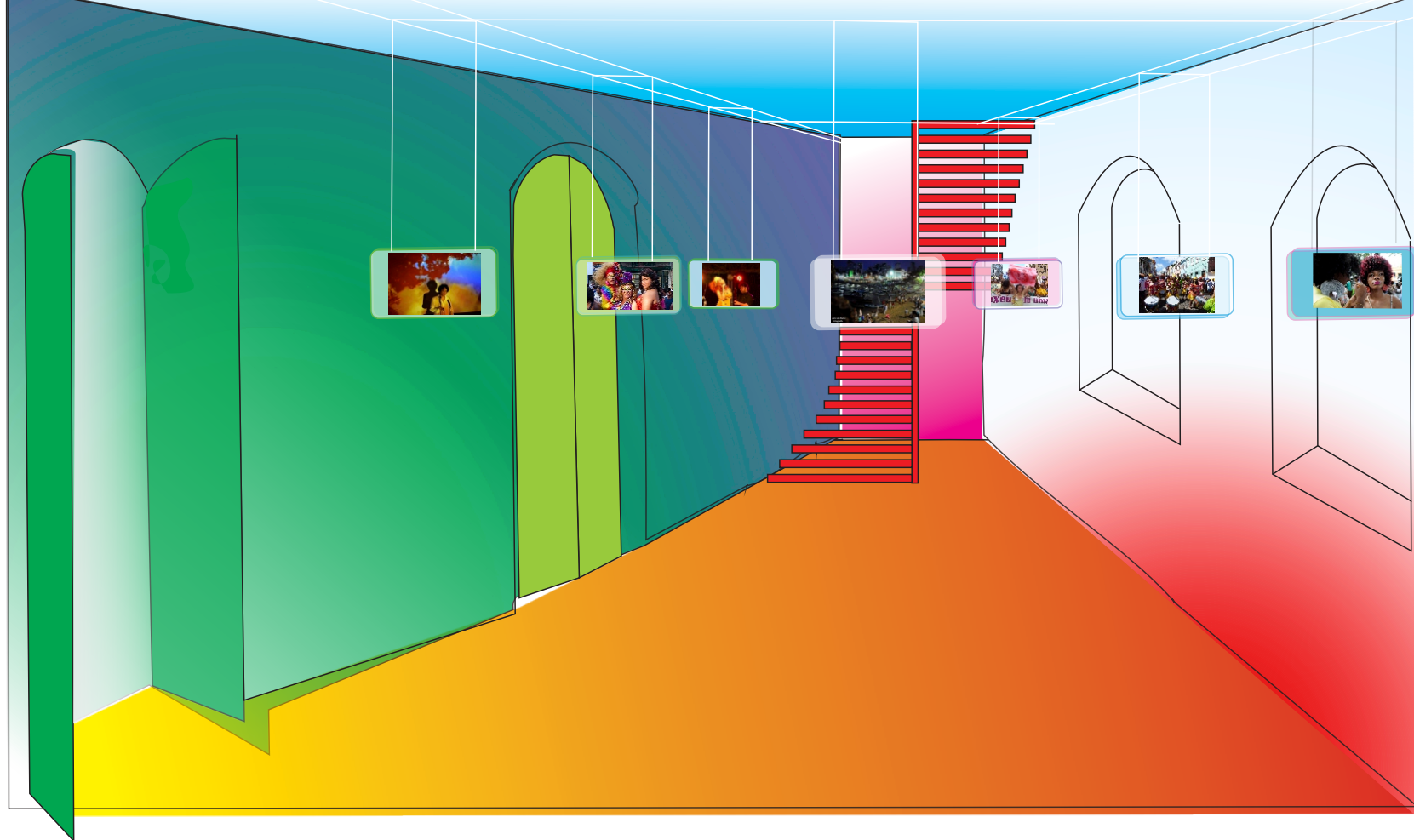
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The waters of the sky of Nanã
Video installation, with moments taken from the
performance *Maminha* of Ivana Chastinet.

Time from snakes

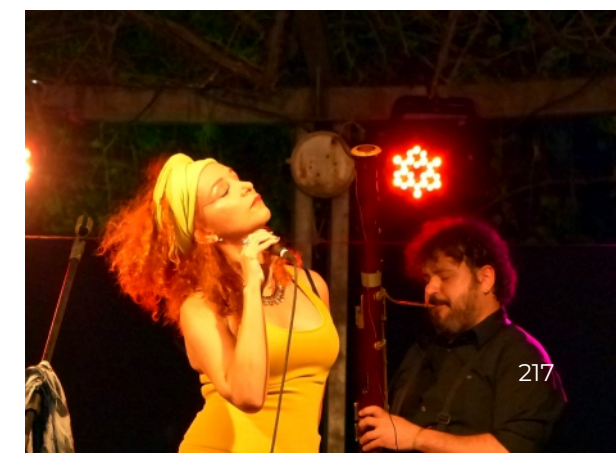
On the right side of the nave, photographs by Lelo Souza da Mata, should be seen in the Rainbow, like an expanded painting constructed by lights projected on the walls, floor and ceiling. The photographs are stored in acrylic boxes with their own lighting. The images can be viewed from both sides. They are supported in a web of tensioned steel cables, with the covered electric attached. The selection of photographs by Lelo Souza da Mata is our recognition of the work of this artist, a partner in the 2 de Julho neighborhood, a common territory for our lives in the city and in events of its cultural calendar. The selection shows photographs taken in Santo Antônio, 2 de Julho and Rio Vermelho, where the artist recorded the 2 de Julho Parade, the Gay Parade, the closing of the 3rd Biennial of Bahia in our neighborhood, characters of the Bloco Rodante (a carnival group) in the Santo Antônio Carnival, the Santa Barbara celebrations and the Yemanjá celebrations in Rio Vermelho. This is only a small part of his vast production.

Above: Fábio Duarte and Fao Miranda registered by Lelo, in actions of the closure of the 3rd Bienal da Bahia. 2 of the images of: Lelo Souza da Mata seen in the rainbow.
Installation of photographs.



01

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2018

100 years of the Bahia Museum of Art in the Arte de Passagem Project

Roaming around contemporary art in a museum that turns 100

Synchronicity is a demonstration of something bigger than ourselves. Upon receiving the invitation of Willyams Martins, visual artist and curator of the Arte de Passagem, to take part in the second version of the project, produced by Antônio Nykiel, and knowing that the collective exhibition would be held at the MAB, Bahia Art Museum, a sense of contentment descended upon me, which was swiftly followed by the tension of deciding what to present.

The MAB, a museum in Bahia that holds the memory of a colonial and imperial Brazil, celebrated its centenary in 2018. It flourishes because it is directed by Pedro Arcanjo, who is also the curator of the Biennial do Recôncavo, and who points out the generations is this millennium change,

from the 1990s to our new century. The knowledge the director has of these actions and concepts, makes the echo of time contemporary, offers life to space.

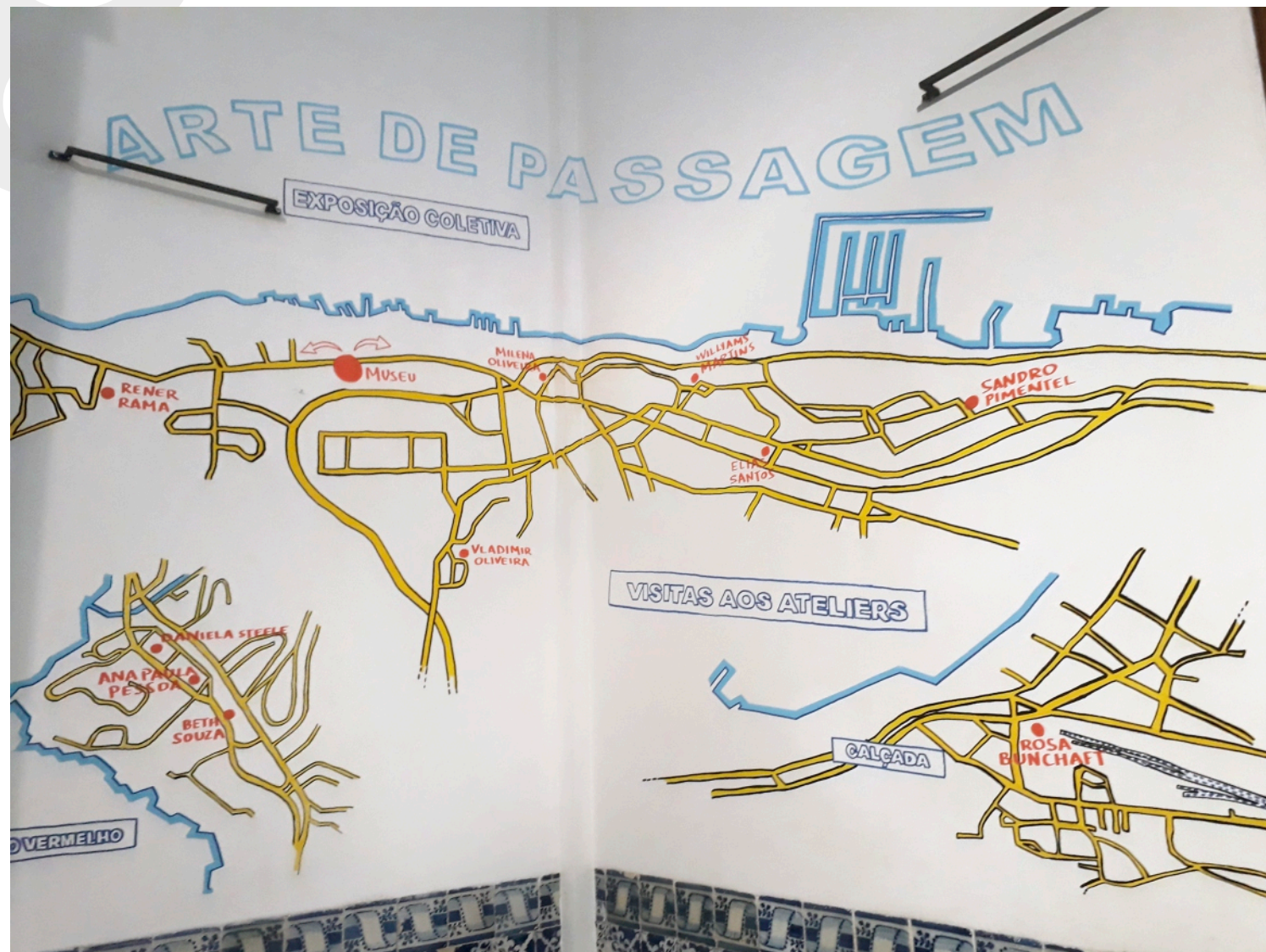
For the exhibition at the MAB, I decided to delve into my archive of paintings, from where I selected a small series, painted in 2005, when the Dra. Nise da Silveira's centennial was celebrated. At that time, investigating subliminal symbols, formed from my childhood memories, I arrived at the scarabs. These became attributes of two of the eight personages in the series: eternity and youth, conceived as illustrations for the covers of a fictional magazine. The name of the magazine, PostKatrina, comes from that of the eight small format paintings. *PostKatrinas* are like a guide to survival after disasters.



100 years of the Bahia Museum of Art in the Arte de Passagem Project



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The PostKatrinas
Mixed technique,
series of 8 screens
30cm x 40cm.
2005/2006.



02

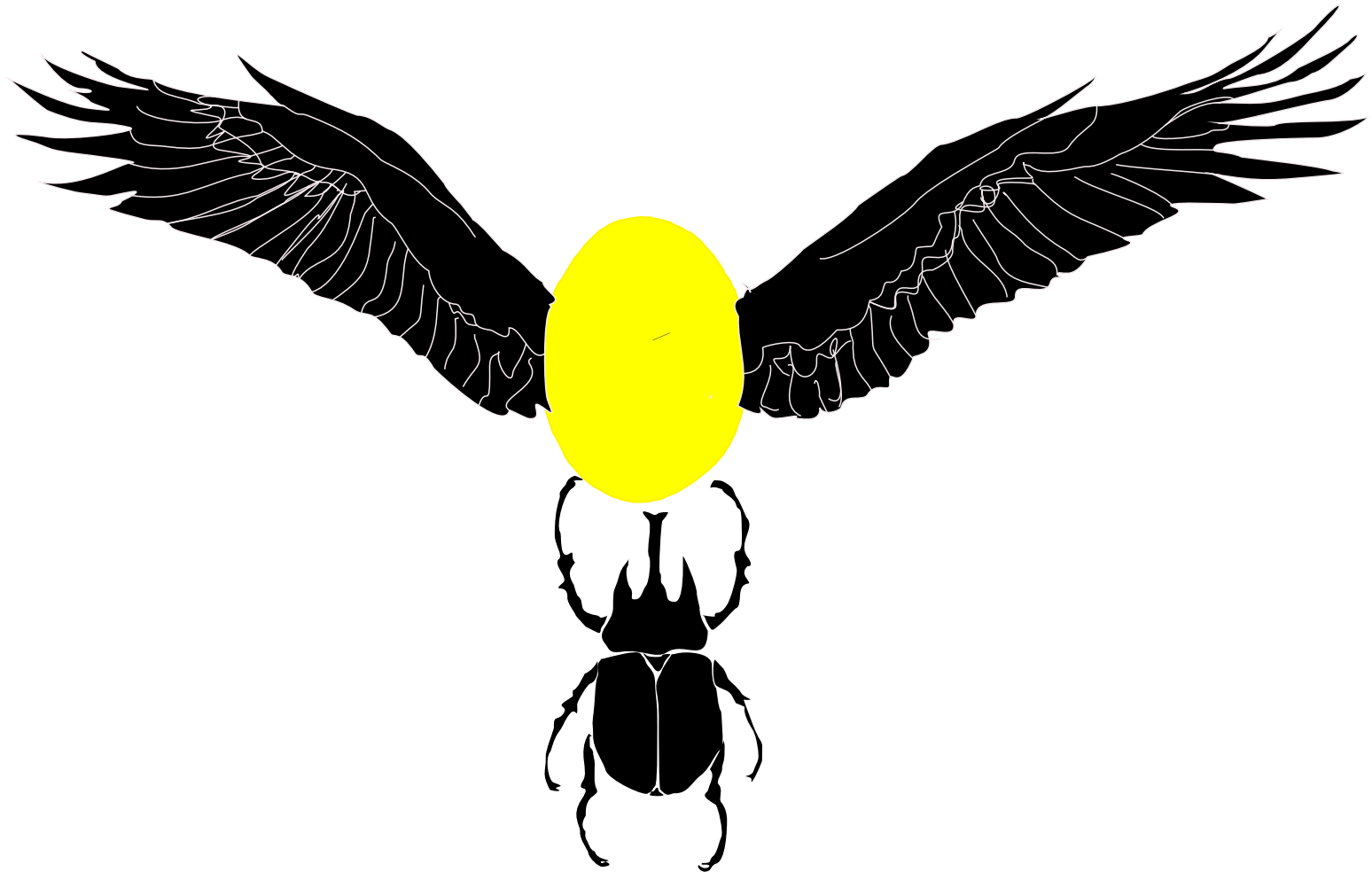


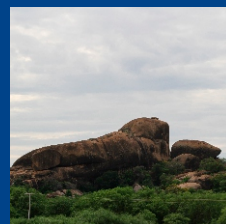
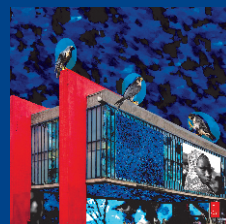
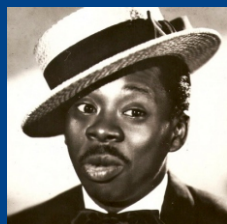
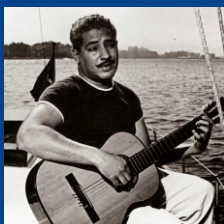
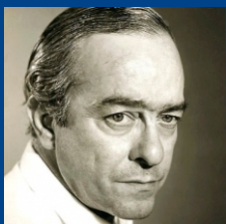
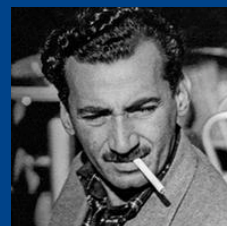
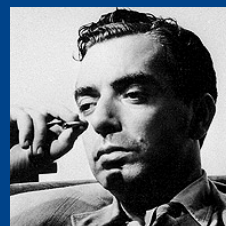
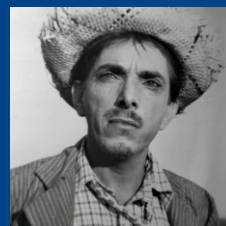
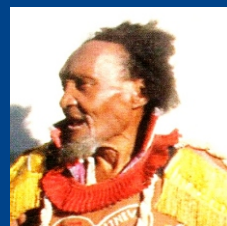
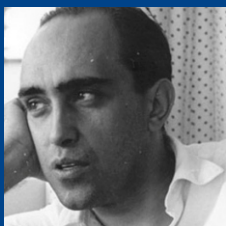
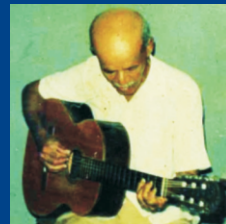
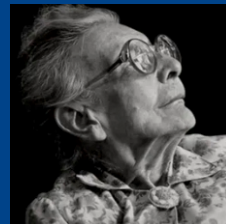
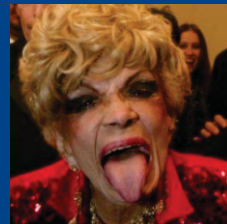
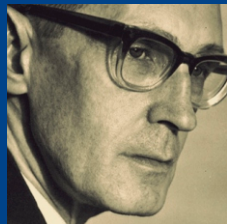
Eagles And Their Bird Kingdoms

"Time From snakes" is succeeded by the "Eagles and their bird kingdoms", a new series of paintings and actions for the coming Centennial of the 1922 Modern Art Week.

The Eagles and their Kingdoms of Birds, creative flights based on the research on centennials, a project that I have been working on since Anísio Teixeira's in 2000, that, year by year, has been guiding my creative processes.

Due to the pandemic, it was impossible to show, as intended, my work on the centennials of Zélia Gattai (2016) and Mestre Did (2017) in Salvador in 2020. It was also impossible to show my work in Guanambi, the city in where I was born, which also became centenarian between 2019 and 2020. In order not to lose heart, I have sought to gain strength from the new series I am working on for the Centennial of the 1922 Modern Art Week, where the Humming Bird Guanambi has offered me a landing.





The Eagles And Their Bird Kingdoms

Salutes the 100 years of
2022 Modern Art Week

- 2000 Anísio Teixeira
- 2001 Cecília Meireles
- 2002 Carlos Drummond de Andrade
- 2003 Ary Barroso
- 2004 Dercy Gonçalves
- 2005 Nise da Silveira
- 2007 Vê Abade
- 2007 Dona Zuzu
- 2007 Dona Canô

- 2007 Oscar Niemeyer
- 2008 Cartola
- 2009 Carmen Miranda
- 2010 Patrícia Galvão, Pagu
- 2011 Arthur Bispo do Rosário
- 2012 Amácio Mazzaropi
- 2012 Nelson Rodrigues
- 2012 Jorge Amado
- 2012 Luiz Gonzaga

- 2013 Vinicius de Moraes
- 2014 Dorival Caymmi
- 2015 Grande Otelo
- 2016 Zélia Gattai
- 2017 Mestre Didi
- 2018 Outros Centenários
- 2019 100 de Guanambi
- 2020 Dolly McRae
- 2020 Clarice Lispector

Other unmentioned Centennials

It would be impossible, of course, to research for all the centennials that occurred between 2000 and 2021 when I present this book. The centennials mentioned here are a sample of the masterly cast to which the last century gave birth, that developed and continued our artistic and cultural history. Those who are willing to read, or even just browse through this book, will certainly notice the absence of other important names from our culture, and of well-known popular agents, on their 100th birthdays.

From the outset I remember many unmentioned centennials, like that of, the anthropologist and photographer Pierre Verger (2002), born in Paris, France who died in Salvador, Bahia, in 1996. I also remember the great lady of painting Tomie Ohtake, born in Kyoto, Japan, in 1913 who left her Foundation in São Paulo, where she died in 2015. In addition, I think of the architect Lina Bo Bardi, born in Rome, Italy, in 1914 who died in São Paulo in 1992. There are also the centennials of singer-songwriter Adoniran Barbosa (2010), actor, poet, and composer Mario Lago (2011), presenter Chacrinha (2017) and artist Lygia Clark (2020). To give an idea of how many important centennials occur every year, I made a quick search on the internet and found the following shortened list of

On January 7 - Josué Guimarães (1921-1986) - Brazilian writer.

On January 15 - Zé Gonzaga (1921-2002) - Brazilian Composer and accordionist.

On January 22 - Vasco Mariz (1921-2017) - Historian, musicologist, writer and Brazilian diplomat.

On February 27 - Zé Dantas (1921-1962) - Brazilian composer, poet, and folklorist.

On March 04 - Ademilde Fonseca (1921-2012) - Brazilian singer.

On March 07 - Waldir de Luna Carneiro (1921-2019) - Journalist, storywriter, and Brazilian playwright.

On March 17 - Antônio Maria 'Araújo de Moraes' (1921-1964) - Chronicler, sports commentator, poet, and composer.

On April 01 - Átila Iório (1921-2002) - Brazilian actor. He starred in two of the most important films of Cinema Novo: *Vidas secas* (1963), by Nelson Pereira dos Santos (1928-2018) and *Os fuzis* (1974), by Ruy Guerra (1931).

On April 03 - Maria Clara Machado (1921-2001) - Brazilian writer and playwright. Author of important children's plays and founder of Teatro Tablado (1951).

On April 06 - Cacilda Becker (1921-1969) - Brazilian actress.

12/04 - Frans Krajcberg (1921-2017) - Polish painter, sculptor, engraver, and photographer, naturalized Brazilian.

On May 12 - Ruth de Souza (1921-2019) - Brazilian actress.

On May 28 - Celso Luft (1921-1995) - Brazilian professor, grammarian, philologist, and linguist.

On June 05 - Zuzu Angel (1921-1976) - Brazilian fashion designer. The film *Zuzu Angel* (2006), directed by Sérgio Rezende (1951), showed the plight of trajectory of the designer from Minas Gerais, in search of her son Stuart Angel Jones who was imprisoned, tortured, and killed by the military dictatorship. The manifestations of the designer from Minas Gerais echoed in Brazil, abroad and in her fashion designs. Zuzu's crusade exposed the viscera of repression and caused so much upset that one night, in a strange car accident, she had the same fate as her son.

On August 21 - Milton Ribeiro (1921-1972) - Brazilian actor His most successful films, in addition to *O cangaço* were *Arara vermelha*, *A morte comanda o cangaço*, *O cabeleira*, *Lampião o rei do cangaço*, *O diabo de Vila Velha*, *Corisco*, *o diabo loiro* and *Meu nome é Lampião*.

On September 16 - Zé Ketí (1921-1999) - Brazilian singer and composer.

On September 19 - Paulo Freire (1921-1997) - Brazilian educator and philosopher.

On September 22 - Yara Côrtes (1921-2002) - Brazilian actress.

On November 14 - Dick Farney (1921-1987) - Brazilian singer, pianist, and composer.

On November 26 - Otelo Zelsoni (1921-1973) - Italian-Brazilian actor.

On December 01 - Nestor de Holanda (1921-1970) - journalist, writer, theatrologist, producer of radio and TV, composer, and Brazilian publicist..

<http://www.elfikurten.com.br/2021/01/centenarios-de-2021-e-outras-efemerides.html>

Three Peregrin Falcons remind us of Pierre Verger,
Tomie Otake and Lina Bo Bardi.

Digital study for painting endorsed with artificial intelligence.



2019

Guanambi's Centennial

«Guanambi began on lands around the Carnaíba de Dentro Farm, owned by José Dias Guimarães, who was Portuguese and a devotee of Santo Antônio. When he died, his farm was split between his six children. The eldest son - Joaquim Dias Guimarães - chose the part of the farm he wanted. At the end of the 19th century, on the right bank of the Carnaíba de Dentro River, a small camp was born that became known as Beija-Flor (hummingbird). In the area, there was a lagoon around which the muleteers who supplied the region used to travel.

According to reports of former residents, a woman named Bela, a devotee of Saint Anthony / Santo Antônio, built a wattle and daub house (a type of rustic clay structure) in the vicinity of Riacho Belém, on the right bank of Carnaíba de Dentro. Since then, the residents of the neighborhood have converged there and, together with Bela, prayed and sang hymns to honor the Saint every year. This gathering turned into a celebration that lasted several days. Bela often held parties that attracted many people to the area, especially on Sundays and holy days. Thus, other houses started to appear whose residents came from other villages and places in the region.

Another version of the city's history tells us that Bela had a charming daughter named Flor. It was common during the ceremonies of St. Anthony

that the festivities only begin after everyone had kissed the image of the saint, starting with the daughter of the owner of the house, the beautiful Flor. Eager for the party to start, everyone present asked: "Kiss(beija), Flor! Kiss, Flor." Thus, the people came to call the place beija-flor (Kiss Flor).

A third version says that the name Beija-Flor, given to Arraial, came from the small bird of the hummingbird species, because the terrain was always moist due to ebb, contiguous to the site of the camp, which allowed the existence of many wildflowers and, consequently, the presence of many hummingbirds. The fact is that the name Guanambi has etymological origin in Tupy Guarany, from the words "Guainumbi, Guanumbi, Guanambi", which mean Hummingbird.

Located 796km from the state capital of Bahia, Guanambi is connected to Salvador by the BR-030 and BR-324 as well as the BA – 262 highways. The city is surrounded by the municipalities of Igaporã, Caetité and Matina (to the north); Candiba and Sebastião Laranjeiras (to the south); Pindaí and Caetité (to the east); Palmas de Monte Alto (to the west). It's considered a polo city in the commercial, health and educational areas in the region. »

Extract from the article published at:
www.guanambi100anos.com.br

01

The Little Lion or the
Indian Stone, the
childhood sphinx.
Guanambi – Bahia. 2019



2020

Guanambi's Centennial

A Beija-flor e o Carcará (The Hummingbird and the Caracara), a painting to commemorate the 100th anniversary of Guanambi, is the second painting in the series The Eagles and their Bird Kingdoms, a conclusive, 20-year project connecting century-old memories of the new century.

The seat of the Beija-flor hamlet became a municipality by decree on August 14, 1919, under the name of Guanambi. The administrative facilities were established on January 1, 1920. Guanambi, which is hummingbird in Tupi-Guarani, is the former district of Palmas de Monte Alto, and is near Caetité, the great stone forest, the town where Anísio Teixeira was born. In 2000, he was 100, and I started a memorial project for the town. Twenty years later, I look back on the centennial of the town where I was born. In the painting, in a cotton plantation, a female hummingbird is searching for fibers to make her nest, thus invoking another mythical rebirth of the town, which experienced a blossoming of cotton growing during the 1980s, transforming the small town, leveraged by economic fervor. At the top, a caracara is gliding, the popular spirit of the eagle, and Anísio Teixeira, from the productive sertão. In the background, an energy tower

at the largest wind-generated energy complex in Latin America, established in the region in this new century, and which altered the landscape around Guanambi, creating a futuristic feeling, due to the aerodynamic design of the equipment to capture energy from the wind.

Despite the bucolic beauty of the composition, there is ecological tension between the towers of so-called clean energy and the flow of birds. Therefore, it is common to hear people's concerns about the decrease in birds in the region, frightened away by the circular gigantism of the mechanical wings. Guanambi receives water from the transposition of the São Francisco River, another ecological issue which should not be ignored. Painting this overview of the imagery was a time for memories and reflection on these contradictions between development and sustainability. From my point of view, one must demand funding for research and solutions that minimize the harmful effects on wildlife and rivers as much as possible.

Guanambi was one hundred in the year that the world stopped because of the pandemic we are experiencing. In a chaotic 2020, Brazil has had a record cotton harvest, a crop that has transformed the town in the recent past. A considerable part of this huge harvest was exported to China, which is becoming the first economy on the planet. This will be the greatest transformation of the world's economic landscape since the Second World War, which led the United States and its imperialist economy to its current position, now in a sharp decline. The hummingbird takes heed of the famous caracara's

critical spirit that inspires opposition from the people of the sertão, building its nest on a plantation of golden contours of the cotton flowers, called white gold, in an oriental representation technique, to reflect the post-pandemic period which lies ahead.

Located in the productive sertão, a region of remarkable economic momentum, with a geology rich in minerals such as: iron, magnesite, manganese, talc and the dreaded uranium, there are concerns about the impact of extracting these minerals on the health of its population, which is already witnessing an increase in cancer incidence rates. Cancer is a fear that haunts the region. So, there is hope of seeing investments in medicine, diagnostic imaging, and the development of healing technologies. Nothing could be more fitting than this economy, of mines, agribusiness and intense trade, investing in the development of resources to improve the health of the region's residents.

**Beija-flor and Carcará (The Hummingbird and the Carcara),
for the 100th anniversary of Guanambi.**
Acrylic on canvas. 120cm x120cm. 2020.

01



2020

Dolly MacRae's Centennial

Tribute to Dulce MacRae (Dolly)

Commemorative Centennial Mass at the Church of the Resurrection of the Lord in Ondina.

Salvador, July 24, 2020.

Clippings of Dolly's presentation by her son Edward MacRae:

"- 8 years of longing

- We in the family, and those who had the closest contact with her, truly miss her love and protective strength.

- But she had so many other qualities that we miss:

- Her zest for life also awarded a seriousness to our lives and futures. She taught us to appreciate studying, working, and planning for the future.

- She taught us to never give up, and always looked for ways to solve any problems that arose, even those that seemed insolvable.

- Her appreciation for novelties was a precious legacy that she bequeathed to us, gave us an interest in other languages and cultures, and inspired us to think about new ways of living.

- Although coming from a traditional and conservative social milieu, she was always flexible and incorporated new values during her life, in order to keep up with us and hold a dialogue on the positions we presented, even when they strongly contradicted what was considered normal and good form.

- Even today, I receive comments from a wide range of people who knew her, expressing admiration for her intelligence, friendliness, and elegance. These kind comments confirm my feelings of pride and gratitude for the privilege that was living with her for so many years."

In those 20 years of conviviality with Edward MacRae, and the enormous affection that brought them together, I had one of the most beautiful chance encounters of my life. Interacting with D. Dolly was an exercise in relational esthetics inserted into everyday life. It was remarkable how youthful she was. She joined real pearls to items discovered at children's stores, and gave them the touch of a youthful owner, balancing time, and so many other compositions. She lay out bottles of perfumes from a lifetime, bringing them together in a mapping of memories and scents. She also collected her old keys, joining the doors that opened and closed a lifetime.

For me, Dolly was the "Mona Lisa smile" reincarnated in front of me, bringing me her anthropologist son which, in turn, enabled me to meet her grandson, João Leal MacRae who came to live with us in order to finish high school, choose his specialty, and begin a journey of proximity with art. Therefore, there was a generational meeting, which put me face to face with Jojo MacRae, his artistic name as a "photographic curator". Thus, we had our debut as colleagues in Madrid and then in London: I recorded his urban intervention, when Jojo used his own body as a device, for painting and visagism in art. And I directed photo shoots, witnessing his defiance of daily life in the city. We did a closed session in São Paulo, in an apartment in the São Louis building, which had been owned by his great-grandparents. And we are waiting for the end of the pandemic to conduct an urban action in the city where he was born, with Dolly as his grandmother.



JoJo MacRae in São Paulo, Madrid, and London. Photos 2019.
Photographs 2019.

Clarice Lispector's Centennial

In 20 years, a centennial has never exploded like that of Clarice Lispector: it was the light of the "flower in her breast", a possible translation of her surname, for the whole planet. In a world sick from a shortness of breath, caused by the new corona virus, its impact imposes a review of the productive speed of the capitalist system, which was forced to stop, reinvent the way its key services operate, work remotely, be socially isolated, stay at home on social networks and online platforms, and read Clarice. Her work was broken into millions of viral quotes. Since her work has been translated into several languages, it was inevitable that many should read at least one whole book of the 37 she published.

Considered by many to be a hermetic writer, she became pop in this viral pulverization. And her life story came to be known to those who thought she was enigmatic. Clarice was born in Romania, when her parents Pinkhas and Mania Lispector fled Russia, due to the harassment of Jews and the struggles fought between peoples affected by the impact of the First World War and the Bolshevik Revolution. She arrived in Brazil in 1922, at the age of 2, along with her sisters, her bankrupt merchant father, and a mother shaken by the terror experienced during their escape. They arrived

in Maceió, Alagoas, with no funds. Her father collected tallow and fat from the butchers, to produce soap, which was sold in order to survive.

Although facing this lack of material resources, their vast culture and knowledge of languages allowed the family to make a rapid rise to a higher income, which led them to move to Recife. There, Clarice began her formal studies and, as a child, wrote her first stories, which she tried to publish, but was unsuccessful. Memories of Recife later provided tales filled with enthusiasm for a city in the northeast of the country. From Recife, where she lost her mother, and a newly prosperous father, the family moved to the Tijuca neighborhood of Rio de Janeiro in 1934. Several years later, Clarice decided to study law, in order to help review cases that resulted in women going to prison.

It was in Rio de Janeiro, at the age of twenty, that she started writing her first book. Completed in 1943, the novel *Near to the Wild Heart* (*Perto do Coração Selvagem*) earned her the 1944 Graça Aranha award when it was published, and her writing gets to be known by the great of national literature. She met her future husband, Maury Gurgel Valente at law school. Colleagues, they graduated together. He became an ambassador and took her to live in Brazilian embassies in several cities in Europe and the United States, where their two children were born. In the 14 years that she lived abroad, Clarice never stopped writing, and was published regularly. In 1959, separated from the ambassador, she moved back to Rio de Janeiro, with her two sons, Pedro and Paulo Gurgel. She continued to write there and was able to keep a closer relationship with the country's cultural environment.

"I discovered Clarice as a child", in the voice of Maria Bethânia. I memorized the first paragraph of her last novel, The Hour of the Star (A Hora da Estrela). Although it was only released in 1977, it had been made available by the writer for the program Pássaro da Manhã (Morning Bird) and, in turn, became a record in 1976. I received it as a gift in the same year, because my admiration for the singer was known. This milestone in my memory, spurred actions for Clarice's centennial. Just as Anísio Teixeira props me up, empowering my territorial and geopolitical belonging, expanding my productive Bahian sertão to Brazil, so Clarice universalizes me. Since, knowing her text, inserted into Bethânia`s musical performance, and disseminated by Brazilian mass culture, gave me access to the key to my subsequent meeting with her literature in Salvador. While reading Clarice, the young student from the countryside now in the state capital, is launched into her inner female space, expanded universally. And receives one of the most powerful voices of female planetary power.

PERTO DO CORAÇÃO SELVAGEM

ESTÉTICA RELACIONAL, COMO INTERVENÇÃO URBANA

CARURÚ PARA YANSÃ

PELOS 100 ANOS DE CLARICE LISPECTOR

REALIZADO EM 04/12/2020

É PERFORMANCES COM O ÚLTIMO PARÁGRAFO DO PRIMEIRO LIVRO DE C.L.

CONVIDADOS ESPECIAIS PARA FALAR CLARICE:

BETO HERÁCLITO
CLAUDIO BRITO
LINDA KATONGO
LUCINHA MORAES
STERFANE ESTIME
FAO MIRANDA
JANETE CATARINO
RITA CLIFF
YURI TRIPODI

COLETIVO AUDIOVISUAL

SANDRO ABADEPIMENTEL
MARIA PINHEIRO
AVATAR CORONAVÍDEOS
STERFANE ESTIME

CARURÚ

ESCOLA DE GASTRONOMIA
DA BAHIA STREET

COLETIVO PRODUÇÃO

SANDRO ABADEPIMENTEL
JANETE CATARINO
EDIVALDO BOLAGI

PARCERIA

BAHIA STREET

APOIO

MAPEAMENTO CULTURAL PELA LEI ALDIR BLANC
DA FUNDAÇÃO GREGÓRIO DE MATOS - PMS

Projeto e realização:



Close to the Wild Heart

Relational Aesthetics as Urban Intervention:

Caruru for Yansã to commemorate Clarice Lispector's centennial.

Held on December 4, 2020.

The writer was born on December 10, 1920 and rose to eternity the day before her 57th birthday, in 1977. My studio held an Intervention in the city of Salvador, to commemorate Clarice Lispector's centennial. It was an integrated artistic activity, with literature by the young Clarice Lispector, when she completed *Close to the Wild Heart*; cultural gastronomy with caruru, and relational aesthetics with the distribution of food by bike couriers. Thus a mapping was carried out about the pandemic, and the day of eating caruru for Yansã and Saint Barbara in Salvador. The celebration is held on December 4, with a procession and cultural festival, which were made impossible in 2020 due to the health crisis experienced around the world.

Along with customized packaging for the deliveries, the guests received the final paragraph of *Close to the Wild Heart*. We asked our distant guests to send an audio recording, video, or file with a reading of one of the 9 divisions proposed for the final paragraph of the book. The cooking was filmed, and the atmosphere in the kitchen at the NGO Bahia Street, where the caruru was cooked, and its departure for delivery to the guests, were recorded by drone. Some of the delivery actions were also filmed in the flow of the city, and we received readings and views of the city from windows from several friends.

The action aimed to create an audiovisual for Clarice's centennial, for the virtual project platform under construction, since I have been capturing images every year, creating scripts and narratives for the centennials studied. In *Caruru for Yansã to commemorate Clarice Lispector's centennial*, once the last paragraph of her first novel had been defined as the driving force of Clarice's literature, I studied the division of the final text into nine parts. After all, Yansã has

nine children. The orisha is depicted in red, the color that Clarice invokes in this epilogue. From this point, I invited a group of artists and activists, since Yansã fights for justice. This group of "nine wild hearts", as I call them, award me the artistic sustainability to perform the action, planned through a distant relational group. Once again, I counted on the participation of Maria Pinheiro, a multi-media master, who moved from São Paulo, and continues to work on this virtual book. This project also receives assistance from the cultural producer and activist Janete Catarino, and the sociologist and cultural producer Edivaldo Bolagi, who are my partners in the other centennials presented here.

Of the nine who present the text, some of them held and recorded other performances, enriching the creation process. The reading begins with Alberto Heráclito, a historian and poet, and great connoisseur of Clarice. He is followed by Claudio Brito, a visual artist and restorer who took part in the work mentioned here. Then comes Linda Kaiongo, a cultural activist, educator and partner in Movimento Nosso Bairro 2 de Julho actions. Lucinha Moraes, a fashion and object designer, chef, and cultural producer. Sterfane Estime, a studio resident during the pandemic, and photographer of several pieces of work in this e-book. Fao Miranda, a classically trained singer, voice researcher, substitute teacher, and Master's student at the UFBA Theater School. Janete Catarino, a collaborator in several projects mentioned here, and one of the presenters of this book. Rita Cliff, president of the NGO Bahia Street, who works with black women in the 2 de Julho District, and the chef who prepared our caruru. Yuri Tripodi, a young visual artist master, who also studied languages, and is a resident in Vila Coração de Maria, an occupation led by the cabocla, Ivana Chastinet.

Last paragraph of Clarice Lispector's first novel

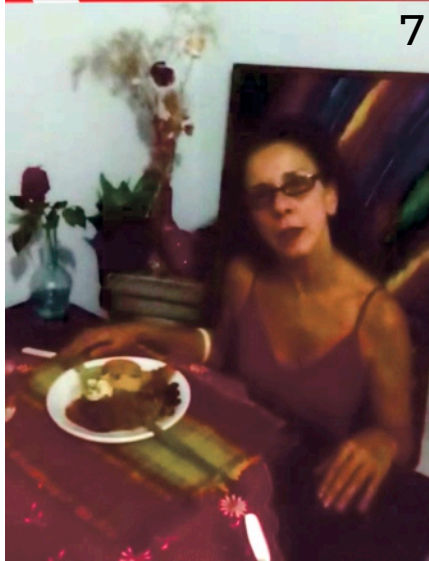
Close to the Wild Heart

«What was raised in it was not courage, it was substance only, less than human, how could she be a hero and wish to overcome things? She was not a woman, she existed and what was inside her were movements lifting her always in transition. Perhaps she once had modified with her wild force the air around her and no one would ever understand her, perhaps she had invented with her breath a new matter and did not know it, just felt what her little woman's head could never understand. Troops of warm thoughts sprouted and spread through her frightened body and what was valuable in them was that they covered up a vital impulse, what was valuable in them is that at the very moment of her birth there was the blind and true substance creating, rising, stressing like an air bubble the surface of the water, almost breaking it... She noticed that she still hadn't fallen asleep, thought she'd still crackle into open fire. That she would end the long gestation of childhood and from her painful immaturity would burst her own being, at last free! No, no, no God, I want to be alone. And a day will come, yes, some day an ability will come in me as red and affirmative as clear and soft, a day when what I do will be blindly unconsciously unconscious, stepping on me, in my truth, so fully cast in what I do that I will be unable to speak, especially one day will come when all my movement will be creation, birth, I will break all the nos that exist within me, I will prove to myself that there is nothing to fear, that all that I am will always be where there is a woman with my principle, I will raise within me what I am one day, to a gesture of mine my waves will rise powerful, pure water submerging doubt, consciousness, I will be strong as the soul of an animal and when I speak my words will be unthought and slow, not slightly felt, not full of the will of humanity, not the past eroding the

future! what I say will sound fatal and whole! there will be no space within me for me to know that there are time, men, dimensions, there will be no room within me to even notice that I will be creating instant for instant, not instant for instant: always fused, because then I will live, only then will I live greater than in childhood, I will be brutal and badly made like a stone, I will be light and vague as what feels and does not understand, I will overtake myself in waves, ah, God, and may everything come and fall upon me, even the misunderstanding of myself in certain white moments because it is enough to fulfill me and then nothing will hinder my path to death-without fear, from any struggle or rest I will rise strong and beautiful as a new horse."

1 - <https://farofafilosofica.com/2018/01/10/clarice-lispector-19-livros-para-download-em-pdf/>





Close to the Wild Heart

- 1 - Alberto Heráclito
- 2 - Cláudio Brito
- 3 - Linda Kaiongo
- 4 - Lucinha Moraes
- 5 - Sterfane Estime
- 6 - Fao Miranda
- 7 - Janete Catarino
- 8 - Rita Cliff
- 9 - Yuri Tripodi

Clarice Lispector The Eagle's Egg

A painting for her
100th birthday

"I know: we have always been afraid of my solemnity and your solemnity. We thought it was a solemnity of form. And we always disguised what we knew: that living is always a matter of life and death, hence the solemnity. We also knew, though without the gift of grace to know it, that we are the life that is in us, and that we serve ourselves. The only destination we're born with is ritual. I called it a "mask" as a lie, and it wasn't: it was the essential mask of solemnity. We'd have to put on ritual masks to love each other. The scarabs are already born with the mask with which they will be fulfilled. By original sin, we lost our mask. I looked: the cockroach was a scarab. She was all just her own mask. Through the deep absence of laughter of the cockroach, I perceived its warrior ferocity. She was meek, but her function was fierce."

Clarice Lispector, The Passion According to G.H.

For 20 years I have been trying to understand our country through the phenomenon of events that become centenarian, since they are tests of remembrances, and of a possible eternity for Brazil. Our art is so young and yet already responds to infinite time, to exist as a nation, culture and, perhaps, a civilization. Clarice reached her centennial during the largest contemporary crisis of humanity. I think that those who were born to make modern space time in 20th century Brazil are a support for those to come. We must move on.

In 2022, we will analyze what had been possible in the 100 years that followed the 1922 Modern Art Week. And Clarice's mysteries build a second modern time: when she wrote The Passion According to G.H., in the early 1960s. It is narrated by a single, white, female sculptor, artist and professionally successful lady, who is shaken when she enters Janair's back room: a space for

the so-called "maid" in modern architecture, which could only be imagined as dirty. She is shocked to find a place of contemporary cleanliness, cared for by a person of African origin. All she can do is make Janair's room, a bedroom of Nago Sanskrit, travel into the time of "initiation." Perhaps Clarice perceived the inevitable moment that would come, and the anti-racist explosion in the current pandemic. With G.H., she proposes a genesis, and absorbs the worldly filthy time of the origin of life, consumes the timeless white of insects, which enabled the evolution of species, even before dinosaurs. And sixty-five million years later, the primates that make us human.

The painting, the first in the Series The Eagles and Their Bird Kingdoms, celebrated the Modern Art Week centennial in 2022. To start the series, I paint this genesis with Clarice. I go back to the cockroaches, and go before these, to the snail mollusks, which emerged 550 million years ago, to the Nago, the first form of Exu. I go to the beginning of everything with Clarice, in the spirit of her character, GH, the African queen Janair's little room, in the fall to the insects, seeing the beetles emerge, and the Egyptian scarabs among them. I go to the Amerindian amphibians, since on creation of the world, the spirit of everything took the form of a frog. I go to the reptiles, snakes, and the scarab's egg with an eagle's wings, a symbol of the alchemists' communication, which here becomes Exu-Hermes. With Clarice and her universal destination, I see the flights of eagles tired of being imperialists, for a time of free bird kingdoms.

Clarice Lispector – The Eagle`s Egg
Acrylic on canvas. 120cm x 120cm. 2020.



Towards the Modern Art Week of 1922 Centennial

Ephemeral and Eternal in the Construction of IMCAV.

This e-book, a catalog that compiles two decades of my research and artistic production in virtual book format, is the starting point for the building of IMCAV. By establishing the collection presented here as a foundation for this Institute, I aim to start a database on our recent past and recall the cultural personalities that built the imaginary of the modern century. This institute, starting at the centennial events, and passing through its tools and platforms, aims to conceive a research base on the art and culture of our recent civilization, background to our contemporary existences.

In dialogue with the students of the final year of high school and first year university students, the institute will give special attention to this subjective transfer of Brazilian culture. The core of IMCAV's proposal is to produce a portal that offers access to an orderly system of personalities and facts: institutional and family discourses, as well as other works and artists who research, present, and portray these century-old

icons. It is also part of its scope of action to develop other strands and directions between memory and city, inviting other agents and institutions to build this collection of information and offer it to contemporary relational networks.

The strategies for the construction of the Institute of Memory and City in Visual Arts, begun at the passing of the Aldir Blanc Law, enable the communication of my work with the project, and the project with Brazilian cities. The next step envisaged is the completion of the audiovisual processes already registered, which portray the years of these centennials I studied. While, on the one hand, I continue to publish the images registered in cities where these memories reverberate, with a view to the action for the 100 years of the Modern Art Week in 2022, on the other hand, I intend to consolidate the statutes, boards, administration, and changes in the Abade Pimentel studio, as a site-specific, physical space for its virtual network of actions.



**MEMORY AND CITY INSTITUTE
IN VISUAL ARTS**

Under construction

At this first moment, it is a priority to develop communication with the institutions and families of the centenarians evoked in these twenty years of production, as well as forwarding this e-book to all the artists and agents.

Next, it is urgent to finalize and publish the audiovisuals on the IMCAV website and on social networks. It is a bank of images, sounds, drawings, and animations produced in the path of the creative process of each centenary. The audiovisuals in this phase of study, still in need of completion, can be viewed on the Vimeo platform, in a private window, using a password.

It is also essential to create relational actions with intercessors, artists, and institutions, to expand the knowledge about the facts shown here, and about the research, works of a material nature, and audiovisuals recorded in this E-book.



Audiovisual Platform

The following resumes are brief yearly descriptions of narratives, images and sounds used to complete the Project:

2000, in Anísio Teixeira's territory, *O leite das Pedras and the Oito Olhos da Aranha*. In Salvador, the *Armazém Santo Expedito* and in Caetité the home of the educator that became home to the Foundation. Images captured in 1999/2000, 2010 and 2020 by Sandro Abade Pimentel. Audio: Four songs from the *Rosa dos Ventos, the enchanted show*, by Maria Bethânia, from 1971, the year Anísio Teixeira died: *Carcará* by João do Valle and José Cândido, *Último Pau de Arara* by Luiz Gonzaga, *Bogodó* by Guio de Morães and Luiz Gonzaga, *Assombrações* by Sueli Costa and Tite Lemos and *Rosa dos Ventos* by Chico Buarque de Holanda; and fragments of Anísio Teixeira's writing.

2001, with Cecília Meireles in the *Cartograms of Salvador*, paintings of territory psychographed in drifts, and mappings

of the sea coast in the installation *Water 100+*. Images by Rosa Ribeiro and Sandro A. Pimentel. Audio: *A Babá* by Tom Zé and the poem *Morena Pena de Amor (19) 1939*, by Cecília Meireles and part of *Rosa de Ventos*, by Chico Buarque with Maria Bethânia.

2002, Drummond's reading in *Retrato Filmado na Baixa dos Sapateiros*. A mapping of the street, with its main buildings, its popular commerce, the history of its cinemas and the feast of Santa Barbara. Images: Rosa Ribeiro, Petro Pires, Roque Araujo and Sandro Abade Pimentel. Audio: Musical cells of *Na Baixa do Sapateiro*, by Ary Barroso, with several of his interpreters; Texts by Alberto Heráclito and Raimundo Fonseca, poem *Mãos Dadas* by Carlos Drummond de Andrade. Pre-edition by Sandro Abade Pimentel.



2003, *Travesseiros para Sonhar Encontros*, the *Baixa dos Sapateiros*, the city itself and the song by Ary Barroso, *Cama, Mesa e Banho*, in a house from the Bahian imagination. Images: David Gabiru, Flavio Lopes, Carlinhos Lantyer. 1st Edition; David Gabiru and Caetano Travassos. Direction of the Mouraria Pax stretch: Flávio Lopes. Direction of the Sto. Antônio Pax stretch: Maria Pinheiro. Braskem Award, 2003. Audio: *Na Baixa do Sapateiro*, by Ary Barroso in musical cells with Gal Costa and Elis Regina and complete with Fao Miranda. Final Direction Sandro Abade Pimentel.

2004 and 2005 in the performance *Cama de Rua* of the Festival da Livre Expressão Sexual, when Dercy Gonçalves was 100 years old. Recordings of Sandro A. Pimentel's performance: by Marcondes Dourado and Flávio Lopes, Images of Dercy in parade in Sapucaí, Viradouro Samba School, Audio: Viradouro's samba *Bravíssimo Dercy Gonçalves Retrato de um Povo* de Odil Sereno, Adir, Gerson and Rubinho; *Invitation* by Walter Smetak, and text by Edward Macrae for the Festival da Livre Expressão Sexual.

2005 and 2006, in Dr. Nise da Silveira's refined psychiatry,

workshops, organized to develop the concept of harm reduction, and drug abuse prevention. Images: Photographs of Dr. Nise taken from the internet; images of workshops supervised by Sandro, from Flavio Lopes' *documentary Pesquisa-ação em artes visuais na prevenção ao abuso de drogas*. Audio: Incidental music *Wonderful life* by Chiling Matenda, narratives by Sandro Pimentel, Dr. Luiz Alberto Tavares and Dr. Edward MacRae; final song *Hermes Trismegisto e sua celestial tábuas de esmeralda* by Jorge Benjor.

2007, *Big bem – A history of time*. Production of ceramics with scarabs in Maragojipinho, workshops to paint them in the studio of the grandson of the occultist Vô Abade and in the I Landulfo Alves School in the complex designed by the office of Oscar Niemeyer who reaches his centennial alive; centennial masses for D. Canô and D. Zuzu, who were also alive at 100. Images: Carlinhos lantyer, Sandro Pimentel and Ivo Xavier. Audio: *Os Argonautas* by Caetano Veloso, *Das Partes* by Pedro Sá and Domenico by Moreno Veloso, *Sou Faraó* by Carlinhos Brown, *Faraó, Divindade do Egito* by Luciano Alves with Margareth Meneses and *Queen of Egypt* by Jorge Mautner.

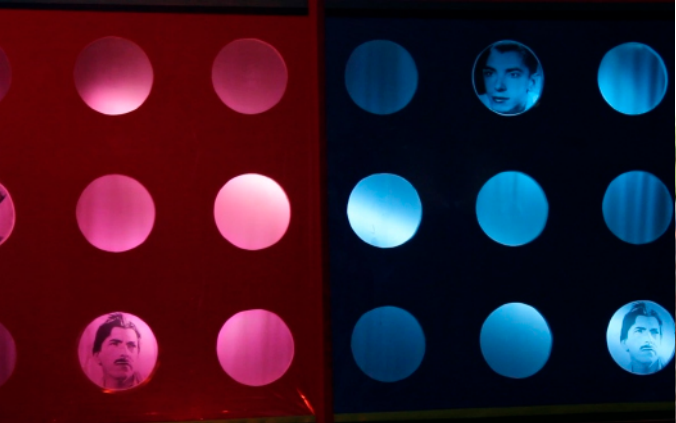


2008, with Ogum-Mars Cartola: *Trilha para o Expresso da Maré das mais de Mil Tribos*. Mapping of the sea bank of Salvador, from Contorno Avenue to Calçada Railway Station. Images and first edition by Carlinhos Lantyer. Audio: sounds of a fragment sung by Cartola during the scarab track; *Alvorada* by Cartola with Pedro de Rosa Moraes and *Perdão* with Ney Matogrosso.

2009, with superstar Carmen Miranda, climbing up the Cidade Baixa and going down the Baixa dos Sapateiros, borders of the Historic Center of Salvador: *Se Papai Noel fosse Egípcio*, in a vigil for the Cine Teatro Jandaia. Images: Maria Pinheiro and Carlinhos Lantyer. Pre-edition: Paulo Cardan and Sandro Abade Pimentel. Audio: *O Efêmero e o Eterno* by Beto Heraclius. Songs from Ná Ozetti's repertoire, *Na Batucada da vida*, and Daniela Mercury, *Cinema em Transe*, recorded at around Carmen Miranda's centennial and *Na Baixa do Sapateiro* with Carmen Miranda herself.

2010, with Patrícia Galvão discovering, in present day São Paulo, trails of Pagu the modernists' muse: *Um copo de mar para Pagu*. Images: Maria Pinheiro, Carlinhos Lantyer and Sandro A. Pimentel, Images of Pagu: *Viva Pagu – Photobiography of Patrícia Galvão* by Lúcia Maria Teixeira Furlani and Geraldo Galvão Ferraz. Audio: Biographical narrative, excerpts from the work and poems of Pagu. Songs: *Fantasia 16* by Francesco de Milano with Shirley Rumsey; *Liebling Kreuzberg* by Klaus Doldinger; *The Last Emperor* by Ryuichi Saramoto and *La Vie Quotidienne* by Yann Tiersen. Pre-editing: Gabriel Teixeira.

2011, in Japarutuba – Sergipe, birthplace of Arthur Bispo do Rosário, a Sun for the constellation of centenaries: *Um Sol Arthur Bispo do Rosário*. Images and first edition Sandro Abade Pimentel. Audio: text constructed after *Arthur Bispo do Rosário Arte e Loucura* by Jorge Anthonio da Silva, *A Flauta Mágica* by Mozart, *Assum Branco* by Tom Zé and Zé Miguel Visnik and José by Caetano Veloso.



In 2012, *Exu-Hermes Trismegisto -Pouso em Mazaropi*: Images of the installation with pieces from the GGB erotic collection, entitled *Uma Bandeira em Ganimedes pelos 100 anos de Mazaropi*, and edited with double-meaning songs from his film *O Vendedor de Linguíça* by Sandro Abade Pimentel. Audio: songs from *O Vendedor de Linguíça*, with Hector Lagna Fieta as musical director: *Poema do Adeus* by Luiz Antônio with Miltoninho, *Não Ponha a Mão* by Mutti, *Argô Canegal* and *Buck Moreira* with Elsa Soares and *O Linguiceiro* by Elpidio dos Santos with Mazaropi and *Toques for Exu*, of Axé Ylê Oba Ladanê.

2012, *Exu-Hermes Trismegisto - Takeoff with Nelson Rodrigues*. Filmed performance based on *O Beijo no Asfalto* by Nelson Rodrigues, performed under the free span of MASP designed by the architect Lina Bo Bardi. Images: Maria Pinheiro. Audio: *Toques para Exu*, *Axé Ylê Oba Ladanê* and music *Dissolving Sunrae's Sun*.

2012, *Exu-Hermes Trismegisto – Flight with Jorge Amado*. The construction of Exu-Hermes' sandals in Bahia and São Paulo, and a tour through the cultural ambience of Praça Roosevelt with a recording of the exhibition on the history of the Artistic Culture Theater, whose front panel by Di Cavalcanti, survived a great fire. The union of Jorge Amado and Zélia Gattai, which took place in downtown São Paulo and their coexistence with the author of the panel. Images: Maria Pinheiro. Audio: *Toques para Exu*, of the Axé Ylê Oba Ladanê and *Music of the Italian Renaissance, Fantasia n.16* with Shirley Rumsey.

2012, *Exu-Hermes Trismegisto - Landing with Luiz Gonzaga*. The preparation of the northeastern dish *Baião de Dois*, in the Municipal Market of São Paulo, evokes Luiz Gonzaga's song of the same name and reflects the relationship between Northeastern and Southeastern cultures. Images: Maria Pinheiro. Audio: *Toques para Exu*, *Axé Ylê Oba Ladanê*. Fragments of *Assum Preto, Paraíba* and full version of *Baião de Dois* with Luiz Gonzaga. First edition: Sandro Abade Pimentel.



2013, with Vinicius de Moraes, *A garden for Neptune in the waters of Yemanjá*. A struggle of the residents of Ladeira da Preguiça, over the possible privatization of the beach on Av. Contorno, in front of the slope, refers to the images of a hippie garden, with ecological appeals, which was replaced by the cold landscaping of Ed. Porto Trapiche and the new wall of Marina Contorno. Images and first edition: Sandro Abade Pimentel. Audio: songs by Vinicius de Moraes with Toquinho, Maria Bethânia and in the voice of the poet and diplomat himself.

2014, with Dorival Caymmi at repeat performance of *Cama de Rua*. The performance was based on the installation *Cama* (Bed), but outside the Baixa dos Sapateiros gallery, to occupy the urban space, performed for Caymmi's centennial, at the

end of the III Bienal da Bahia. Photos byf Maria Pinheiro and Mamede. Audio: songs by Dorival Caymmi: *Eu não tenho onde morar* (I have no place to live) with Lado da Lua, *Só Louco* with Gal Costa and Renato Russo and *Rosas* with Caymmi himself. Performance and first edition: Sandro Abade Pimentel.

2015, *Jardim das Delícias para Grande Otelo*: reviewing the Brazilian hero of no character, in the performance by Grande Otelo, for our modernist classic *Macunaíma*. Images: Scene of the birth of *Macunaíma*, from the film of the same name directed by Joaquim Pedro de Andrade in 1969, animated photography of the painting, the triptych *O Jardim das Delícias Terrenas*, by Hieronymus Bosch, 1505, collection of the Museo Prada, Madrid, Spain. Audio: *Nascedouro da Nação Zumbi*. Assembly study: Sandro Abade Pimentel.



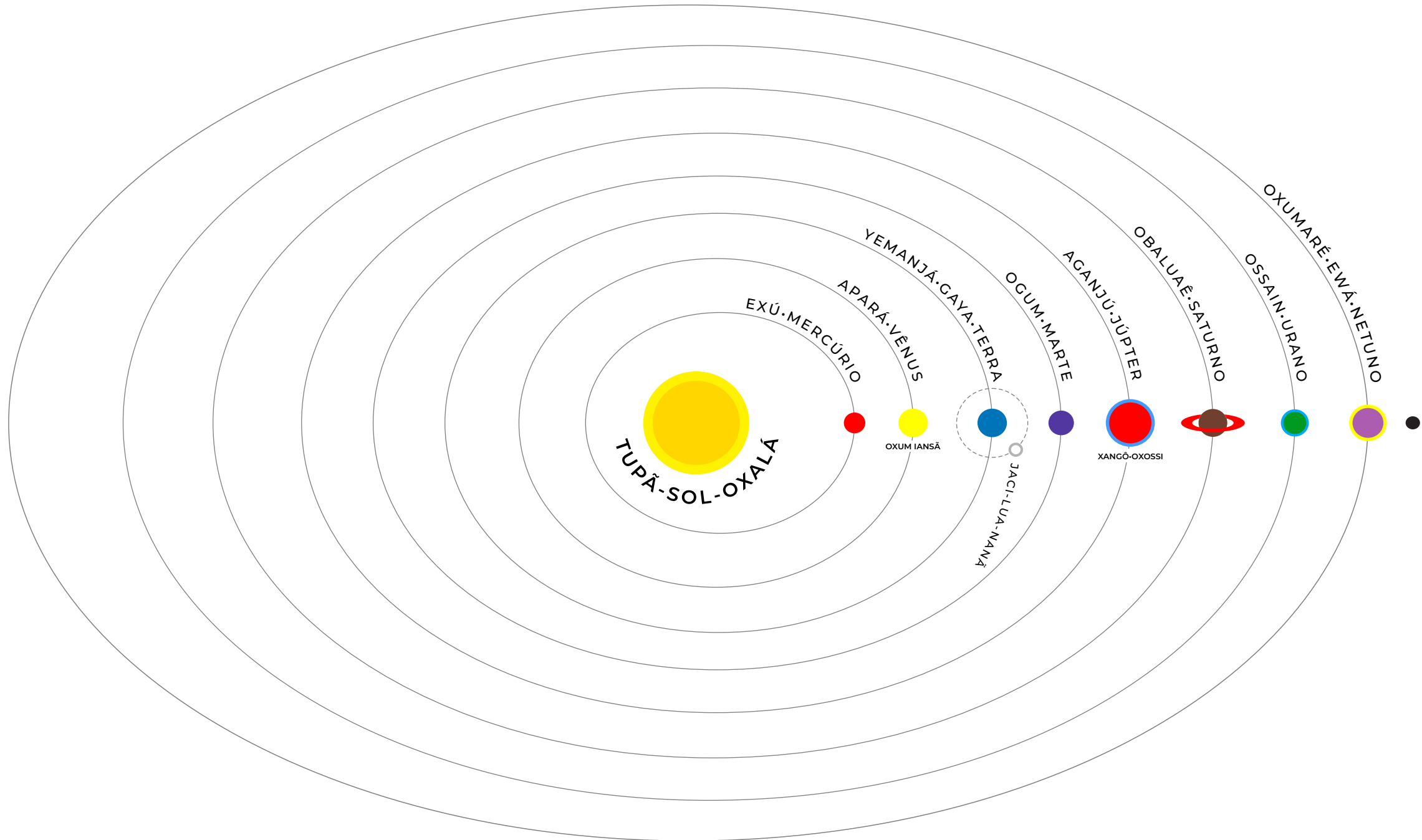
2016, the centennial of Zélia Gattai in the exhibition in Casa do Rio Vermelho with an exhibition by the architect Gringo Gardia, text by Zélia Gattai on the design of the house and the transformations in the urban design of the neighborhood: *Anarquista Graças a Oxalá*. Images by Sandro Abade Pimentel. Audio: Narrative with text by Sandro A. Pimentel, musical score: *Italian Shoes Continuum*, from the record *Cobra and Phases*, Group Play Voltage; *Xirê Ewá – Ketu*.

2017, centennial of Mestre Didi: *Artistas Graças a Olorun*, from the Cetro da Ancestralidade to the 2 de Julho district with the protection of Oxumaré. Images: 20 years of the 2 de Julho, from Sandro's archives; *Cedro da Lança com Duas Serpente* by Mestre Didi, Itaú Cultural Collection. Audio: *Oxumaré* public domain by Gilberto Martins from the album *Ascensão de Serena Assumpção*. Information from *Os Nagô e a Morte* by Juana Elbein; mixes with Taiko (Japanese Drums), *Atabaques Entre as Folhas* do Ilê Asipá, piano for *Concerto No. 21* by Amadeus Mozart by Alicia De Larrocha and guitar with solos by Jimi Hendrix for *Freedom*. Musical cells of *Nobre Asipá* by Inaicyrá Falcão.

2018, empty space for other not yet mentioned centenarians. 2019 / 2020, has folder archives with images, sounds, and texts about Guanambi, where Sandro Pimentel intends to make an artistic occupation and produce the audiovisual about the hummingbird city. And in 2020, there is a file folder where he keeps the images of Jojo MacRae in Madrid, London, and a private rehearsal in São Paulo, where we hope to do an urban action, reflecting the idea of centenary memory for the new generations.

2020, *Perto do Coração Selvagem* in a Caruru for Yansã on Clarice Lispector hundredth birthday. The last paragraph of Clarice's first book, in the nine-part spin to talk about the conclusion of Lispector's explosion: Alberto Heráclito, Claudio Brito, Linda Kaiongo, Lucinha Moraes, Sterfane Esteime, Fao Miranda, Janete Catarino, Rita Cliff and Yuri Tripodi. And other images of the city taken from windows of friends in social isolation, during the pandemic on December 4, when Salvador celebrates the feast of Santa Barbara and eats Yansã's caruru. Audiovisual project in partnership with Maria Pinheiro.

I come to the conclusion that this cartographic mapping of centenary memories, carried out in Amerindian lands, traced orbits in an Afro-Latin solar system. After reaching Tupã-Sunl-Oxalá, Exu-Mercury, Venus-Apará, Jaci-Moon-Nanã, Earth-Gaya-Yemanjá, Ogum-Mars, Jupiter-Aganjú, Obaluaê-Saturn, Ossain-Uranus and Oxumaré-Ewá-Neptune, somehow, this project builds a cartography in which the world (àiyé) is great and the cosmos (orun) is vast and can assert itself as ephemeral and eternal in the construction of a Brazilian civilization.



Photographers

- 01** - Sandro Abade Pimentel
- 02** - Sterfane Estime
- 03** - Carlinhos Lantyer
- 04** - Rosa Ribeiro
- 05** - Edgar Oliva
- 06** - Márcia Alfano
- 07** - Beto Souza
- 08** - Bia Medeiros
- 09** - Gina Leite
- 10** - Edward MacRae
- 11** - Ayrson Heráclito
- 12** - Henrique Luz
- 13** - Aurélio (Lelo) da Mata
- 14** - Carol Leite

Additional Information

15 - Visual programming material Festival of Free Sexual Expression: Photos Carol Bandeira and graphic design of pn design (Pat and Neto).

16 - Visual programming material Action Research for Prevention of Drug Abuse: Arlon Souza.

17 - Lampshade and Cutlery, works by Arthur Bispo do Rosário: Catalog Brazil 500: Images of the Unconscious. São Paulo Biennial Foundation.

18 - Scepter of spear with two snakes work by Mestre Didi: Virtual catalog of Itaú Cultural.

19 - Photos on page 223 of all famous centenarians are widely available via the internet. Visual programming of Big Well - A History of Time, and actions with The MNB2J are by Sandro Abade Pimentel (01).

20 - Poster of the Cultural Circuit 2 de Julho Breathing in the Heart of the City, made with Mariachiara and Blerta Copa.

21 - Graphic material for the Art of Passage Project.

22 - Graphic material for the 3rd Biennial of Bahia.

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