



University of Essex

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# Outros 500

Highlights of Brazilian contemporary art in UECLAA  
(University of Essex Collection of Latin American Art)

at the Albert Sloman Library, University of Essex  
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Exhibition Curator: Gabriela Salgado  
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Overleaf: Desiree Monjardim, *Untitled*.  
Undated  
Lithograph on paper.  
256 x 25 cm

## Foreword

### Why Outros 500?

The celebrations to mark the 500th anniversary of the arrival of the Portuguese in Brazil have revealed two different attitudes. The official side of Brazil 500 Years turned the commemoration of an historical fact into an overt celebration of the Portuguese heritage, so ignoring vast sectors of the population of different ethnic background, among them the Native and Afro-Brazilians. As an aside it is interesting to note that the main core of the festivities have been taking place in Brazilian territory - thus remaining geographically and economically bound to the country - in contrast with the main 1992 celebrations of the Spanish conquest which took place in the *conquerors'* land, in Seville.

On the other hand, as a reaction against this exclusion and the indiscriminate use of public budgets, Native organisations alongside leaders of the MST, the Landless Movement, invaded the opening party in Porto Seguro to protest that there were other ways of thinking about the past 500 years of Brazilian history, *outros 500*.

In organising this exhibition of UECLAA's Brazilian holdings the Collection of Latin American Art and the Latin American Centre decided to borrow this idea of a diversity of histories and call it **Outros 500**. In doing so our intention has been to stress the notion of inclusivity, and to draw attention to issues of identity, politics, modernity and tradition, and the social structures of Brazil, in order to challenge the touristic image of a country of folklore and colonial heritage that the official celebration promotes.

In this context we have invited Oriana Badderley and Michael Asbury from Camberwell School of Art and Brazilian artists Milton Machado and Cristina Pape to participate in a seminar in the Department of Art History.

We hope that the celebration of Brazil at the University of Essex will offer our student community, staff and external visitors a greater understanding of Brazilian culture, its world-class art and its contradictory but extremely vibrant reality.

Gabriela Salgado  
Curator  
UECLAA

## Introduction

### BRAZIL - The other 500 years /Outros 500

Brazilian Art from University of Essex Collection of Latin American Art (UECLAA)

The year 1992 saw a wide range of events celebrating - or criticising - the 500 years of European "discovery" of the Americas, baptised the "New World" despite the existence of millenarian civilisations on the continent. Almost everything seems to have been said at the time about what was alternatively termed an invasion or an encounter between civilisations. Why does Brazil - which did participate in the 1992 events - then insist on celebrating again its own "discovery" by Pedro Alvares Cabral's fleet, eight years later, on the 22nd of April 1500?

One reason certainly is the ambivalent position Brazil holds within Latin America, where Spanish is the dominant language. Brazil stands out for its different colonial heritage, and Brazilian exceptionalism has often been linked to its Portuguese colonisation, since Gilberto Freyre launched the idea of a luso-tropical civilisation. According to him Brazil was characterised by greater miscegenation and racial tolerance. Even though those notions have undergone major attacks from different quarters, the originality of Brazilian culture and society remains unchallenged. In fact, Brazil is slowly achieving its place in global culture, as the increasing presence of Brazilian groups and artists living or touring in the "First World" demonstrates.

The current exhibition presents a selection of works by Brazilian artists from the University of Essex Collection of Latin American Art (UECLAA). We chose artefacts which would visually and conceptually express three themes we think are central to the understanding of contemporary Brazil and Brazilian art: identity, modernity and social crisis.

Whereas European identities are often constructed through reference to notions of 'purity' and exclusion of alien

elements, Brazilian identity usually stands for hybridity and syncretism. The inclusion of elements of Indigenous and African cultures is contrasted with the North-American exclusion of those elements in the WASP mainstream culture, although that is of course an oversimplification. Nevertheless, it is striking the extent to which the distinction between 'high' and 'low' culture seems less relevant in Brazil, where popular culture is often used as a paradigm for national identity, and at the same time seems to have no problem in jumping from its pre-modern roots into post-modern globality.

'Brazil is the land of the future'. If this Brazilian saying used to reflect elite-instilled or genuine popular optimism about the country's future, it can also express disenchantment with the present, especially when the future is gloomy and when the expected utopia fails to materialise. Nevertheless modernity has come to Brazil, in different stages and at various moments of its history. Brazil can not only look back to almost two centuries of existence as a modern Nation-state, but also to definitively modernist experiences such as the famous Week of Modern Art in São Paulo in 1922 or the construction of the new capital Brasília in the 1960's.

It is, however, the everyday aspects of modernity which most affect the lives of ordinary Brazilians. Brazil now figures among the ten major economies of the world, producing not only coffee and orange juice, but exporting shoes, textiles, cars and even armaments. Sixty percent of its population now lives in cities, and millions are accessing the internet. Brazilian scientists are discovering the sequencing of genomes alongside their colleagues in other countries. The flip side to this success story is, however, that the income of the wealthiest 1% equals that of the poorest 50%

of the population. The minimum wage is less than \$ 100 a month. Brazil has one of the highest infant mortality rates in the world. Brazil is also known for its shootings between drug gangs, the lynchings and executions of petty criminals, street children or peasant leaders and many other forms of extreme violence. As in many other Third World countries, the neo-liberal readjustment policies have only intensified the social crisis. Some sociologists are even pointing towards the danger of "brazilianisation" of European economies, by which they mean the loss of social security and benefits and the return to unrestrained capitalism.

To survive in this hostile social climate, poor Brazilians have had to create survival strategies, which go back to the dark days of slavery. Contemporary popular culture is rooted in the maroon cultures of resistance, common to plantation America, and this legacy explains the easy links and common ground between Reggae, Samba and Salsa and many other manifestations of the "Black Atlantic". The attraction of Brazilian popular culture lies precisely in this perceived capacity to resist global trends of sterile homogenisation, to re-appropriate what is imposed from above, in the articulation of a counterculture of modernity. At the same time, the integration of those manifestations of Brazilian popular culture into the global market leads to a

change of context which undoubtedly affect their meaning and might well turn them into just another consumable product.

No wonder then that social movements in Brazil, from the indigenous communities to the landless and the Black consciousness movements have promoted an alternative campaign to the official celebrations, entitled "The Other 500 Years". The conflict between both was epitomised by the intervention of the military police, preventing the Indians, the landless and other groups from gaining access to Porto Seguro, site of the official celebrations on the 22nd April 2000.

This exhibition aims to help visitors to think about these issues, to acknowledge Brazil's multiple approaches to them, and to make visible the growing links between Brazil and our own reality. Economic or political problems have proved to be no hindrance to artistic creativity. We hope that you will enjoy these examples of contemporary Brazilian art.

Dr Matthias Röhrig Assunção  
History Department  
University of Essex

*Anjo / Angel*

from series *Las Meninas*

1993

Cast iron

21 x 18 x 13 cm

Cristina Salgado's recent sculptures are pieces of the body fragmented, perforated, re-interlaced by wires presented in a theatrical way; they refer to our human-inhuman duality. *Humanoinumano* was the title of her last exhibition. *Angel* from the series *Meninas*, a doll-angel cast in iron, is also referring to a search for a new constitution of a post-human personality, a new conception of the self, and a new construction of what it means to be a human being. This doll-angel is neither human nor inhuman, an 'anthropomorphous' dead thing 'with no psychological interiority', with its heart perforated by a bolt. When we stare, eye to eye (it is strategically placed to be face-to-face with the viewer) with this angel whose wings are hands, it is as if it provokes in us an alteration, as if the inhuman reawakens what is human inside us.

Paula Terra Cabo



## Alex Gama

*Trama XIII*

1983

Wood engraving on Japanese paper (artist's proof)

49.5 x 53 cm

In 1964, while visiting Brazil, Max Bense talked in an interview with a local newspaper about his projected book entitled "Brazilian Intelligence". In these pages, Bense stated that the Brazilian spirit was constituted of two basic elements: the subtropical vegetative and the Cartesian analytical, and deductive logic.

As an example of the first element he cited the sculpture of Bruno Giorgi and of the second, the city of Brasilia, while he saw the writer Guimaraes Rosa as an example of the fusion of the two elements.

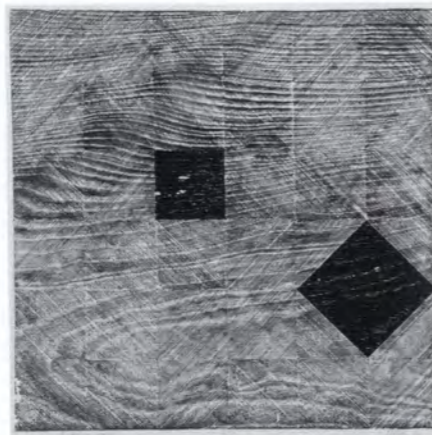
According to Bense, Brazil did not have an historical conscience but a conscience of an intuitive character, instinctive and exclusively rooted in the present moment. In other words, our intelligence was not retrospective but assumed an essentially prospective posture that rejected the past, in contrast to the historicist European intelligence.

However, many things have changed since 1964. We have learnt that one cannot be constantly prospective, and Brazil has even acquired some backward looking tics. The work of Alex Gama brings us to reflect on these ideas of Max Bense, particularly on his concept of fusion of the intuitive and logical elements. He is perhaps the only contemporary Brazilian artist to articulate a nearly neo-concrete geometry with one of the most direct and elementary forms of engraving. Precision and rapidity are applied to the visible veins of the wood. The rigorous intensities of black, greys and whites, colours and textures are the formal aspects of a universe where chance does not exist but because these are

immediately incorporated into a flexible plane the sensitive and the geometric are in balance.

Wood engraving is a tradition in Brazilian art - even a popular medium - which despite being intensely developed by Goeldi in Rio and Livio Abramo in Sao Paulo has curiously become almost ostracised in the last years. The works of Alex Gama remind us of the extreme richness of this technique when employed in such elaborate ways. They also situate us face to face with the problem pointed out by Max Bense and to Guimaraes Rosa while looking at our present situation as being "both in the past and beyond".

Pedro Luis Pereira de Souza



## Antonio Henrique do Amaral

*Cromo e tempo II / Colour and time II*

1986

Acrylic and oil on canvas

180 x 180 cm

Antonio Henrique do Amaral's work is powerful evidence of the enduring vitality of painting, despite arguments, as fierce in Brazil as elsewhere, that art's core activities have moved on, to the constructed and assembled, to objects, installations, video and so on. Nourished like Pop artists in the USA and Britain on the punchy idiom of advertising, Amaral has also drawn on the popular "cordel" literature of Brazil, cheap booklets illustrated with crude and vigorous woodcuts. In the late 1960s and 70s, Amaral painted a now famous series of works featuring a single huge fruit - often a banana, pierced by forks or strung up with rope. These iconic still lifes functioned as symbols of human vulnerability and danger under the repressive military dictatorship in Brazil at the time. Subsequently Amaral has explored with great imaginative freedom the borders between figuration and abstraction and the relationship between memory and experience. The surfaces of his paintings, as here, are often dynamically divided like a collage, and he maximises the dramatic effects of differences in scale. Here fragments that hint at forms of popular imagery like the heart and the breast, and striped shapes are set against a seascape. The blatant sensuality of the imagery is more subtly echoed in the soft dry flesh tones of the paint.

Dawn Ades



## Cristina Pape

*Livro No.1 / Book No.1*

1999

Paper, gesso, gold leaf and varnish

28 x 45 x 3 cm

Cristina Pape's gold book is a spectacularly beautiful object. We are confronted with a book which does not even pretend to communicate by language or script but by its pure materiality. It denies the possibility of content, transforming an object of little or no material value or interest into something where the only interest is material and where the material in question is traditionally extremely valuable. In fact the material is not quite tangible either -

the corporeal book is only implied by the very reflective and therefore intangible surface. It is like a religious relic, the gold leaf applied as a mark of veneration, to encase the object in a precious shroud. And like relics, it is not the enshrined object itself which is precious but the idea which it represents.

Valerie Fraser



## Eduardo Padilha

*My Face Close it Up*, 1994 Video Still

*Self Portraits*, 1995 Video Still

*Untitled*, 1999 Pencil, pastel and watercolor on paper  
100 x 70 cm

"...When I worked with ID pictures, it was the beginning of my use of the idea of camouflage. What I did was to collect many ID pictures and project them on to my face. Three things come across: identity, memory and camouflage. The attempt at fitting an image of a younger face onto your older face doesn't succeed, but what happens is that you create a ghost of yourself. Conceptually, the idea of camouflage is about how you emerge in a culture that doesn't belong to you, how to adopt other people's culture and elements of their culture in order to take part in the new environment; that is a conceptual part of the work. In the video *Self-Portraits* (1995), somehow the visual and the conceptual merge."

Eduardo Padilha

(Excerpt from an interview conducted by Melanie Keen, Projects Curator at inIVA, 2000)



## Waltercio Caldas

*Velazquez*

1996

Book, limited edition

35 x 27 x 2 cm

Waltercio Caldas's *Velazquez* of 1996 is an art book which is deliberately not an art book. It is an artwork rather than a book about art, or rather it is a book about art and the market for art and books about art but in a very disconcerting way. To start with it is all out of focus so we look in vain for high-quality images and a lucid explanatory text. And then the carefully reproduced out-of-focus paintings are themselves purged of the figures and so of all narrative content. The actors have all left, leaving behind only the paraphernalia of the narratives in which they

participated. Instead of the Rokeby Venus we are confronted with her absence, her aura left only indistinctly in the imprint of her body on the grey silk bed-clothes. Instead of Pope Innocent X (as illustrated) we are left with the empty seat of the Church in Rome. A metaphor, perhaps, for Latin America which having successfully excised the dramatic personae of the colonial past is still left with a fuzzy sense of absent presence, a pastel-coloured nostalgia.

Valerie Fraser



## Rita Bonfim

*The Internal Journey - Cross I*

1992

Mixed Media and etching

27.5 x 23.5 x 1.5 cm

Rita Bonfim's book *Cross I* is from a series called the *Internal Journey*. This book is like an ancient manuscript, the paper discoloured with age and grime, and each page covered with careful, spidery writing. But for the reader it is frustrating because it is doubly illegible. The writing is not writing, but delicate, indecipherable scrawl, and the narrative, if narrative it is, is interrupted on each page by a gaping hole. Each page has been burnt through with a triangular brand, the internal journey of the sequential text interrupted by a physical act of vandalism or censorship. As

if to try and repair the damage each triangle has been stitched together with a cross of copper wire. The text has been replaced by a sign, discursive narrative by dogma, perhaps, and we can only guess at the drama, the violence, that filled the empty spaces.

Valerie Fraser



## Tunga

*Jardins de Mandrâgoras / Mandrake Gardens*

1992

Mixed Media

52 x 20.6 cm

One of Brazil's most inventive and questioning artists, Tunga makes objects and installations that cover a wide spectrum of ideas and demonstrate a dense personal mythology involving physics, philosophy, symbolism and the unpredictable, overpowering presence of nature in Brazil. Using elements such as electricity, magnetism and thermodynamics, Tunga establishes relations between various materials such as copper, iron, magnets, rubber and lead to create pieces and situations whose charged physical reality provokes feelings of disorientation and estrangement.

*Jardins de Mandrâgoras* has connections with many other works by Tunga, both in terms of the apparently disparate materials used and the way in which they are assembled and amalgamated to create a new sculptural body with a metaphorical flow of energy between the different elements. In this piece inorganic substances, including magnets, wire, copper and a thermometer, are juxtaposed with organic objects - a tooth and a frog -, each element defined through the fluid and changing relationship with the others. Magnets are a fundamental component in Tunga's work and are often used to question the boundary between the real and the virtual, what is sensed but not seen: in *Jardins de Mandrâgoras* the visible weight of the filings resonates with the invisible presence of the magnetic force fields. The tooth and the frog, the other prominent materials in the work also represent a continuing preoccupation with the sometimes uneasy co-existence in Brazilian cities of the unruliness of tropical nature and the imposed order of human life.

*Jardins de Mandrâgoras* relates to a series of works on video in which Tunga, assuming the role of modern alchemist, sets the sculptures alight in order to bind the opposing elements through fire. Achieved through the fusion of scientific substances with natural materials that hint at mythology and narrative, this lyrical process of transformation in *Jardins de Mandrâgoras* is an integral part of the exhibited work, shared with the viewer who, ultimately, is asked to inhabit the piece with their imagination and all their senses.

Felicity Lunn



## Cildo Meireles

*Zero Cruzeiro*

1974-78

Unlimited edition prints

7 x 15 cm

In 1974, Cildo Meireles began printing *Zero Cruzeiro*. Unlimited editions of what looked like cruzeiro bank notes without value were produced and freely circulated as 'insertions into ideological circuits'. The act of circulating art works by surreptitiously inserting them in the world reflects a critique of the commodification of the art market which was a common concern for artist at the time.

A few years later Meireles would employ a similar strategy while printing *Zero Dollar*. In this case, the "non-value" on the bank notes can be read as a comment on the consequences of inflation in a country bound to imperial domination by its powerful northern neighbor. This is overtly portrayed by the inserted image of Uncle Sam pointing its finger to us in the *Zero Dollar*.

The *Zero Cruzeiro* bank notes denote an uncanny fragility which unfolds in two different levels. Primarily, they evoke the weakness of Third World economies in relation to the

foreign policies that suffocate them – as with the self-multiplying debt to the International Monetary Fund. Another level of fragility is conveyed by the use of specific imagery on both sides of the bank notes. Pasted photographs of a native Brazilian and a mental hospital patient effectively disrupt the heroic dimension associated with numismatic cameos in replacing them by invisible members of society. The victims of the system are stamped on the very material that through corruption and speculation represents all their losses.

Gabriela Salgado





## Daniel Senise

*Tres Caminos / Three paths*

1995

Oil on canvas

267 x 193 cm

*Tres Caminos* belongs to a group of paintings with the same title, which feature identical curvilinear webs of lines. The origin of these lines is in three diagrams of the flight paths of boomerangs, which Senise found by chance. There are three separate trajectories, repeated twice, which issue from and return to the same point. The sinuous looping lines, records of pure movement, are like metaphors of the painter's gesture, fixed on the canvas not only in paint, but also with the addition of rust. The effect is of suspension, between stasis and action. In this canvas, Senise suspends the six loops between two half-length silhouettes, giving the illusion of communication, although the trajectories are

closed circuits. The solid blocks of the girls' profiled figures are created from the remnants of rusted metal template, a kind of readymade, repeatable form. Senise extends painting beyond its traditional resources of oil on canvas: his surfaces are dense and layered, often with traces of odd materials from the studio floor such as iron and dust. Constructions as much as paintings, they explore with apparent simplicity diverse modes of representation.

Dawn Ades



## Sonia Laboriau

*Rose for Heraclitus*

1995

Clay sculpture activated by fire

18 x 58 x 44 cm

Sonia Laboriau works with clay to mark the passage of time in works that either designate or are activated by natural forces such as water, fire and gravity. In some cases she casts works in compacted clay and powder which gradually disintegrate over time; in others she uses *urucum* flour to model pieces which then dissolve when laid on a surface coated with water, and not even the original red colour of the *urucum* seeds remains. *Rose of Heraclitus* is activated by fire—alcohol is poured into the ceramic sculpture and lit. In Heraclitus' philosophy, fire is the prime element, unifying the things in the world which are separated by opposites. Fire is partly identifiable with Logos, the common

characteristic of all natural objects. Fire and Logos, ensure the ultimate balance and continuity of changes between opposites.

*Rose of Heraclitus* was specially made by the artist in collaboration with local potters for the Collection of Latin American Art on the occasion of the exhibition *Continuum, Brazilian art, 1960-1990* at the University Gallery.

Paula Terra Cabo  
Gabriela Salgado



## Martha Niklaus

*Construção popular/ Popular Construction*

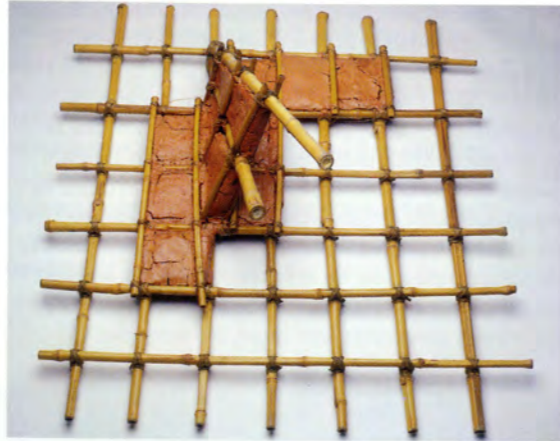
1984

Bamboo and clay

88 x 80 x 37 cm

At first glance, it is easy to see *Construção popular* as a didactic tool, a cut-away model of the building technique *pau-a-pique* (wattle and daub) so often found in ethnographic museums. This is a means of construction available to the majority of people. The materials, earth and bamboo, are easily come by and essentially free. Even in the age of concrete and steel, with these materials it is possible to build a durable home, whether in the countryside or even in the city. As such *Construção popular* stands as a unifying symbol of 'popular' Brazilian culture. It links people not only through space, but through time. Scratch the surface of Brazil's elegant coffee fazendas and Baroque churches and they are often held together with *pau-a-pique*. This technology, known to Portuguese settlers, but also the original inhabitants of Brazil, the fundamental, elementary nature of *Construção popular* also serves as an emblem of the universality of Brazilian culture. Still, the marginalisation of the majority and their fragile existence is suggested by the protruding 'wing' in this piece, which hangs in the mid-air, stunted, with no-where to go. Or perhaps it is breaking away, forging a new future away from the matrix of the Brazilian state, wise to its empty and unfulfilled promise.

Joanne Harwood



## Farnese de Andrade

*Seis Pensamentos/ Six Thoughts*

Mixed Media assemblage

1972

121 x 67.5 x 30.3 cm

This is a cabinet of curios, a cupboard of memories. We all have one or two tucked away in our homes or in our minds. Open the door and here is a ghost of the past, a perfect pater familias, dapper and self-important in the clothes he bought from the best gentleman's outfitters in town, or perhaps even from Paris.

They say that when the notorious Colombian drug baron Pablo Escobar was killed he was found to have a gold crucifix stitched into his chest. This man's talisman is his family –six of them arranged in a formal old-fashioned photograph like prized possessions –but as with Escobar, how does the talisman relate to its owner? Was this man's identity entirely dependent upon his family? Are the six glass globes which bubble up from his head and out through the top of the cupboard a testimony to the emptiness of his life and of his thoughts? Or is it that –although he kept up appearance and protected his family in the way society expected – his thoughts were always elsewhere? Is it that there is nothing to be read in his six thoughts (or in the six distorting lenses set in the back of the cupboard which echo them) or is it simply that we cannot penetrate his thoughts and that the appearance of rectitude belies a different reality?

Valerie Fraser



## Nelson Augusto

*Coleção Brasileira / Brazilian Collection*

1994

Mixed Media

10.5 x 19 x 8 cm

The gold and green motif of the national flag has long been a favourite metaphor for Brazilian artists. The irony of Augusto's *Coleção Brasileira* is that here the flag has truly become a packaged and collected piece of Brazil, complete with its own tidy crate to protect it on a journey half way around the world.

*Coleção Brasileira* is described by Augusto as a study of Brazilian culture. In its present context one suspects that the work might have achieved the artist's aims. Given the football and sexual stereotyping of Brazilian culture that we are often bombarded with in this country, this small and

perfectly formed slice of Brazil seems to suggest something much more harmonious. One only hopes its diminutive form will not become lost within the brash nationalism and failed ex-colonialism of this accidental tourist's adopted home.

Matthew Gould



## Milton Machado

*Galaxie Building (about mobility)*

*Edifício Galaxie (sobre a mobilidade)*

1982

Series of 7 black and white photographs

(2 direct + 5 photomontages), from 3 negatives

9 x 13 cm each

The original photos were taken in 1975, the year of the fabrication of the car and of recent completion of the building. By that time, these two *de luxe* objects - a brand new metallic green Ford Galaxie and an address at Avenida Vieira Souto in Ipanema - complemented each other as apparent symbols of social status, or mobility.

Three direct photos - two shots of the building and one of the car - have been manipulated in photomontages and put together in this work. The two objects relate through the opposition between - in principle - the mobility of automobiles and the immobility of buildings (the Portuguese word "*imóvel*" - literally "immobile" - also stands for building, edifice, construction).

But typical cases of (im)mobility do not strictly apply, either to *Galaxie Building* or to *Galaxie Building*. Here, exchanges, shifts of gears, unexpected inhabitations put these oppositions to the test. Not even the generally exclusive number of identification on the license plate of the car resists such mobile conditions of stability, or unstable conditions of immobility. This car and this building are here as unidentified objects. While being the same, they are always another.

Milton Machado



## Jac Leirner

*O Livro (dos Cem) / The Hundred Book, Anonymous text*  
1987

Screenprint on paper

64.7 x 24 cm

The main concern in Jac Leirner's work is not politics or anthropology, economy or other related issues. It is art, poetics, soul, tradition, and language and the artist's position within these terms. She speaks of her art as being "as subjective as the birth of an idea", although it sometimes may appear really very objective because of the materials that she has been using. The raw matter - shopping bags, bank notes, brochures, cigarette packs, envelopes - is already impregnated with meanings. Her main approach to these materials is to put together what is shattered, finding places and positions for things that previously had none, organizing or in other words formalizing.

*Os Cem* is an "exquisite corpse" in the sense that Leirner appropriates the Dada practice in which a text or drawing was obtained by the systematic participation of different people in the creation of a whole and applies it to the reality of Brazil in the 1980's when there was a massive devaluation of the currency. In *Os Cem* the artist works as a graffiti curator collecting messages and words that Brazilians wrote on bank notes of 100 cruzeiros and she transcribes them in such a way that they become a poem.

But this work has multiple readings and it can also be seen as a monument or memorial to all those anonymous people who inscribed on the notes their thoughts, their love messages and even their despair at the hard economic situation. The title of the work is a comment on this, making a pun since in Portuguese *Cem* means "hundred" but sounds the same as *Sem* which means "without". Thus

o dia que at voce vai ver. CEP do end em vermelho. Tim pque Steca. Eu amo voce garão. Dant  
fosse merda Brasileiro não cagava. Azareto. Que Deus nos guie Amém. Slayer-Exodus-Sacril  
Deus N Osasco. Bores cura Rosinaldo saruba Nilda bansé Rosinaldo Alves Leite. É mais fácil  
r a janela seu idiota. Boca falou cú pagou. Quem pegar esta nota vai encontrar um amor puro e  
r é feio Falso dinheiro. Quem pegar dinheiro. Esta nota tem dono quem pegar é viado e puta e  
ido e buçeta arrambada é da sua irmã. Meu coração não sei porque bate feliz quando tive. Eu te  
Aqui jaz Alemão causa morte xulé agudo Aqui jaz Aguilalido causa mor mulheres. A noita tá  
emoss sombras radiosas que fazem gestos eternos. Marlei X Dininha. JJ iguais e contrários. Não v  
ar esta nota tem que ser das suas mãos dentro de 4 dias, ass: LLI. Caramelo Rosané?? Mafalda  
lmeirão. Não sou dolar viu! Vai cuidar da sua mulher cornô. Decepçione. Que número que este 4  
gnes. Nesse olhar tão triste sinto brilhar um desejo: parece uma flor se abrindo a espera de um l  
azareto. Se tudo que pensei não realizam quero que não pense que fui eu o culpado de tudo m  
da Tetê Spindola você prá mim meu tesão; Eu fui dar mamãe. Quem neste dinheiro pegar nunci  
xê demorou tanto que ele já passou. Gente que amo com o coração como. Enes. Your love gives  
Jacarépaguá Brasil. 44 Riki Bidis. Vera Laureano Marzanno; eu te amo. Amo você e não quer  
ilher é como café; quando esfria ninguém quer. Você é mau. Id quero hora amor não eu. Nove  
nheiro ficará na merda. Quem ler é um bobo. Sou patriota mas não sou idiota; apenas vivo num  
sinado eu. Eduardo te amo as: Flor de Liz. Quem ler esta nota vai casar com travesti. Quem p  
mpre pobre porque é só sem cruzeiro. Tomate oface pimentão peixe leite. Um abraço e um beijo.  
quinho vai com Deus. Cú cú cú cú cú. Mo na. Dona Edinalva. Fuck off fuck fuck you fuck  
pota porosa. Se verruga fosse velhice meu país já era. Prestava prá piscar na Patriarca. Vale-me S  
n pegar essa nota vai pro inferno, ass: Demo. Querido você não imagina o quanto o amo. 10 senti  
Assembleia legis = Máfia que rouba a pátria. Quem pegar esta nota vai ter o maior azar de tod  
lher penço no diabo. Amaña espere e verás. amanhã a tarde. Dinheiro não é documento e se nê  
Amor 96. Jânio Maluf Delfim 3 ladrões. Katia e Juninho. Zebu Kanabi Sativa. Em caso de enx  
comer uma viuva mati ceo pai e coma soa mãe. Marcelo. Menudo abraço-te com minha música  
0 em nome de São Cosme e São Damião. N escreve na nota. Quem ler isso daqui é puta e um c  
ia ce 100 bala 2. Novo sucesso de Elton John já a venda em todo Brasil Rio de Janeiro Brasil. Patri  
i. Já passol seu trouxa. Robny te amo. Ednilson te amo. Ah! ah! ah! eu sou o diabinho vermelh  
i seu amigo Ito. Vive contente fume diariamente. Em caso de incêndio vire esta nota; Só em cas  
fo. O pobre que pegar esta nota vai ficar rico e o rico que pegar esta nota vai ficar pobre. Deod  
gar esta nota te amo muito; agora, se for homem quero distância. Rai Roi. Quando uma brisa f  
i São Cipriano quem pegar esta nota faça 3 cópias que nada lhe faltará. Não quebre a corrente. f  
u caiu uma rosa toda cheia de botão, no meio estava escrito ---- do meu coração. Nica e Sócrat  
uca mais vai passar fome e irá sair da miséria. Tá a fim de ---- eu gosto. Pedro 86. Brasil pátria  
amo o Charlie do Menudo. Regina você. São Matheus J. Coimbra Itaquera. Quem pegar esta no  
i X Rosemeire. Boa sorte e muita grana. Luis Roberto Curitiba eu te amo. A Magda é boba. Toni  
atão. Quero falar uma palavra Mrcelo bicha bunda quente buçeta sem cabelo 289 two nine. Pati  
a que deseje. Faça isso 3 vezes e verá resultado. Seu moleza vagabundo. Feliz natal senhor Brizo  
sta fosse dinheiro pobre não tinha cú. Olhe atrás olhe atrás. Ana Paula e Ana Maria. 18 Lula 85  
o era amor. Prince. Vire o lado desta nota trouxa. Alê e Edu. Mara SP rua esquerda ed Vini. Eu  
ara. Marcelo. Quem pegar esta nota terá azar. Essa nota é que nem mulher; vai e volta; só se fo  
aulo e o carnaval de 87? TVS Cr\$ 54.000.000.000 para o carnaval cuidado com o povão. Me exp  
a Forevam Beaque Madona Tírel Gueel. Luciana e Luciano. Jair Elis Maria Bethânia. Muito Ot  
caria ficar aqui nem pode me expressar. Deus quando fez o homem fez com muita cerimônia ur  
nigo. Esse dinheiro estava no chão da vila. Rosa Bosch 29 9 85. Velhos dias velhos tempos! O br  
tem pegar a letra z é zebra. Meu amor meu amor. Quem pegar neste dinheiro é boboca ass: Não  
i 84. Katia Adilson. Eu quero meu dinheiro. Cruzado. Coco: Laiza Tanau São Paulo 11.1.85. Bucet  
no Marcelo Pacheco João e Maria Junior e Ana Marta e Marcos Teresa e Benedito. Os piperos  
e Isabel Miguel e Rosane Neide e Arenil. 2 mil. Mercadinho Santo F. Virginia te amo 18.10.85.  
ar lotô 25 anos jogando. Não vire a cédula você vai se arrepende; seu xereta eu não disse que  
Alemão. 1 folha de almanco sem pautas. Duque de Caixinha. Consigo no N. Miriam Rios meu a  
quem dera. Rua Matuitui 68 Parque Paulistano. Eu Ana Paula é uma bonita. Lilian e Denilson  
deia tenho pinto grande 23; que pintão!!! Moisés. Irneida eu te amo. I love Roby as: garota. Cos  
a; você demorou seu burro e ela já se foi. Ass: Vita. Seu pilantra que roubou meu dinheiro. Ass  
i arrambado. Burra não toma ônibus e nem fica na fila porque tua mãe é vaca e galinha. Você  
iania meu pai Onofre de Lima. Cuidado com o trombadão; Maluf não. Quem matou Herzog? Neic  
40C41B42B43A44D45B46D47B48D49B50A95C96D97A98B99B100C88D89C90B91C92D93A94A  
nio. Salva-te. Estamos de mal de verdade. Que essa simples nota de 100 torne seu possuidor digr  
viro a Guilhermino de Siva. Quem pegar esta nota não mais falar dinheiro. S. Corina S. Da

Leirner reduces the value of the bank notes to a negative monetary quantity (without) but also elevates the anonymous message to represent the absolute value of the bank note.

Maria Clara Bernal

## Amador Perez

*Drawings I & II based on*

*"Otho, with John Larkin up" by George Stubbs*

1986

Graphite on Shöeller Hammer 6G paper

15 x 18 cm each

Amador Perez employs the virtuosity of drawing to dissect the apparent immutability of old masters' works. By isolating and shedding light on peripheral visual components of the paintings he highlights the ambivalence of seeing and questions the perception of subject and context within the image. His interest in historical paintings has led him to work on series inspired by Vermeer, Rembrandt, William Blake, and Giorgio Morandi among others.

In this particular series, the artist worked from a postcard image of George Stubbs' *Otho, with John Larkin up*. By dislocating notions of background and foreground and by duplicating the image of the horse he is - as an anatomist - isolating parts to understand the whole. In this analytical exercise he is mirroring Stubbs' obsession with the dissection of horses in his own anatomical studies.

It is also interesting to note the special appeal that the title of the original work might have had for Amador Perez. In naming the painting after the horse, Stubbs is de-centering our perception of the subject by directing our attention to the horse instead of the jockey. Whether it be mockery or obsession, Perez reiterates the ambivalence of the status of the sitter in Stubbs' work by dislocating our visual perception with his magnificent drawing technique.

Gabriela Salgado



## Amilcar de Castro

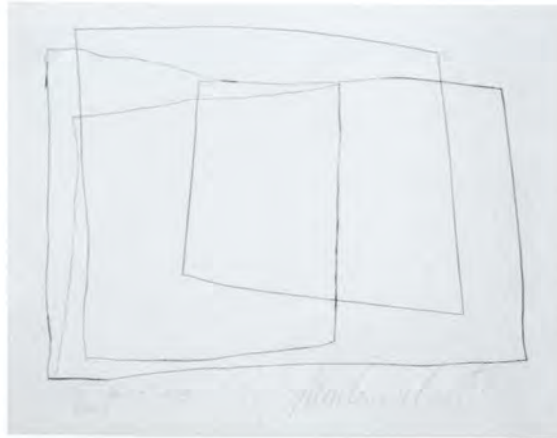
*Untitled*

1993

Etching on paper

36 x 36 cm

Amilcar de Castro's graphic works are closely related to his sculpture (see p28) which, as Helio Oiticica observed, bring together ideas of time and space. Here the continuous etched line gives life, depth and movement – and so a temporal dimension – to the paper surface.



## Maria Bonomi

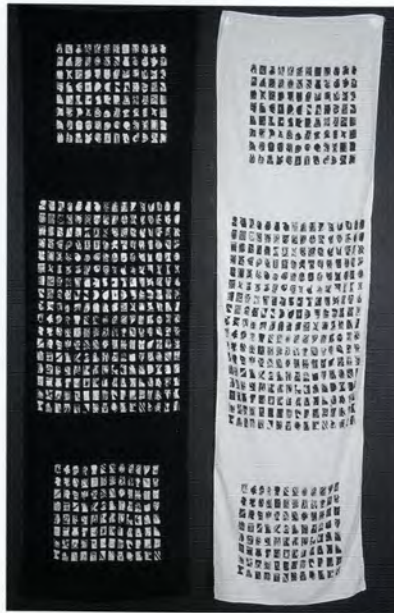
*Untitled I & II*

Undated

Silkscreen on viscose banners

187 x 55 cm each

Maria Bonomi's interest in producing art for public spaces has led her to push the boundaries of print-making in many different directions, as in the case of these banners. The rigid geometry of the grid contrasts with the animated details and the mobile surface of the fabric itself.



## The MST - Movement of the Landless, Brazil

Almost since the time of its colonisation Brazil has been characterised by a preponderance of big estates and by a large landless population. The *Movimento dos Trabalhadores Rurais Sem Terra* (Movement of the Landless Rural Workers) was created in 1984, drawing on the previous experiences of former land struggles. In the wake of the revival of democracy which was happening at that time, land occupations could not be handled in the same way that they were under former authoritarian regimes. Since its foundation the MST has increased pressure on the government to proceed with agrarian reform, encouraging and organising the occupation of unproductive land by thousands of landless families.

During the 1990s MST emerged, not only as one of the major forces behind the modernisation of the agrarian sector, but also as the most dynamic social movement in the country. Most important are MST's attempts to organise,

educate and resocialise the growing number of families that have been allocated land by the government (*assentados*). Promoting as it does family and communal values, MST is seen by many as one of the few organisations still defending utopian ideals against the negative effects of globalised capitalism. Conversely, MST has repeatedly been accused of promoting disorder and anarchy by the government, political parties and landowners.

Matthias Röhrig Assunção

## Sebastião Salgado

*Abandono do campo/ Abandoning the land,*  
*FEDEM, no Pacaembu, Foundation for Child Welfare,*  
*São Paulo*  
1996

In 1997, as an act of solidarity with the Movement of Landless Peasants from Brazil (MST), photographer Sebastião Salgado offered a set of photographs to be printed as posters, exhibited and sold as exhibition sales across the world.

The images, gathered in the publication *TERRA*, evoke the land issue in Brazil, focusing on the outcome of the huge land concentration, the million of working men and women's daily routines, the rural depopulation towards the cities, the survival in overcrowded slums, the conflicts around land ownership, the landless peasants' struggles to recover their land, symbol of life, citizenship and dignity.



## Siron Franco

*Radiografia Brasileira / Brazilian X-Ray*

1996

Mixed Media installation

Dimensions variable

In 1996, the prominent Brazilian artist Siron Franco was invited to London to present the monograph on his work written by Dawn ADES. The presentation of the book in the Atrium bookshop in Cork Street, was supported by the Brazilian Embassy in London, and Ambassador Rubens Barbosa would attend. Several days prior to his travel, the artist heard the news of a massacre of activists of the MST 'Movimento Sem Terras' (Landless Movement). Siron decided to use the publicity surrounding the presentation of his book, timed to coincide with the Cork Street Summer party, to present a statement of protest against the massacre.

The work, *Radiografia Brasileira*, is typical of Siron Franco's public installations in that it is a rapid and effective response to a burning political issue. For many years, Siron has made a series of well-publicised installations to protest against such issues as infant morality, the death by suffocation of prisoners in an overcrowded cell, the burning of an Indian in Brasilia by the sons of prominent politicians, the contamination of Goiânia by an abandoned Caesium capsule, and many other social and political scandals. Through these works, often temporary in nature, Siron proposes an expanded sense of monumentality and public art. Rather than glorifying national heroes, he creates situations which force a reaction from the public, and keep the issue in the media.

In this work, the dirty clothes and blankets create a ghostly presence of the assassinated family. The Brazilian X-Ray of the title refers not only to the real X-Rays incorporated in the

work, but also suggest a critical vision beneath the surface of Brazilian reality. In the context of an officially-sponsored book launch in London's West End, the artist invites us to consider different realities, and to take a position beyond the celebratory. The work itself, donated to the University of Essex Collection of Latin American Art by Charles Cosac, demands a continuous re-contextualisation each time it is presented and is a constant reminder of the atrocities regularly committed against many citizens of Brazil. For an art work, this is no small accomplishment.

Gabriel Pérez-Barreiro



## Outdoor sculptures at University of Essex campus



Franz Weissman  
*Fita decrescente no espaço*  
1992  
Iron  
220 x 290 x 230 cm



Amilcar de Castro  
*Untitled*  
1980  
Iron  
250 x 250 x 145 cm



Ana Maria Pacheco  
*Requiem*  
1986 - 1995  
Portland Stone, steel, slate, and paint  
Height 1.75 m

## Acknowledgements

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Latin American Centre



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