



MUSEU BISPO DO ROSÁRIO

ARTE CONTEMPORÂNEA


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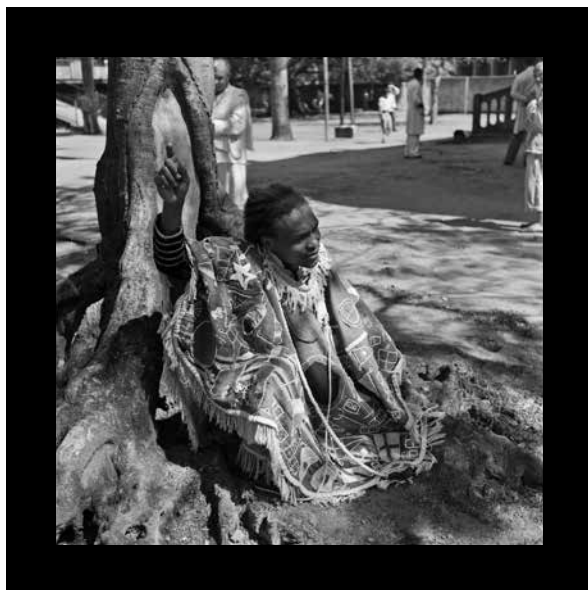
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Prefeitura da Cidade do Rio de Janeiro, Secretaria Municipal de Cultura e
Secretaria Municipal de Saúde *apresentam*



UM CANTO DOIS SERTÕES

Bispo do Rosário e os 90 anos
da Colônia Juliano Moreira

Marcelo Campos (org.)

2016



patrocínio



realização



editora











**"Aos 05 de Outubro
de 1909 Baptisei
solenemente a Arthur
com 3 meses legítimo de
Claudino Bispo do Rosário
e Blandina Francisca
de Jesus" (...)**

P. 4 e 5

Aqueduto
da Colônia
Juliano Moreira,
década de 1930

P. 6 e 7

Aqueduto
do Instituto
Municipal de
Assistência à
Saúde Juliano
Moreira, 2015



*Livro de batismo
de Bispo do
Rosário na Igreja
de Nossa Senhora
da Saúde,
Japaratuba/SE,
1909 (réplica de
Piti Tomé, 2015)*

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**Arthur Bispo
do Rosário**

*Barra para
Esportes V*

Madeira, cal,
metal e linha,
s/data

31 x 24 x 4 cm

The Olympic year will be golden for the Carioca Culture. Let's take opportunity of the world's biggest sporting event to present our Culture in all its diversity and richness. Between May and September, the City will experience a special moment with activities not only in theaters, cultural centers, concert halls and other facilities, but also in the streets, plazas, bandstands and corners. With a robust development program, the Rio culture makers will have all the support of the Municipal Secretary of Culture to present this great asset that is our artistic events.

This great celebration to the City that is the cultural capital of the country, the birthplace of samba, choro, bossa nova, funk and many other genres, to stay only in music, was planned without losing sight of the cultural policy implemented by Municipal Secretary of Culture in recent years. We have sought to decentralize our investment in the process of territorialization of Culture, which is reflected both in upgrading the network of cultural facilities and in promoting the artistic and cultural development of each neighborhood of the City.

During the administration of Mayor Eduardo Paes, it was inaugurated four Carioca arenas in North and West zones and four other "areninhas" (little arenas) will be inaugurated in 2016 in the same regions. The City Hall returned to Rio's population the historic Teatro Serrador, in Cinelândia, and has been investing in the planning and improvement of public libraries. After the success of the Museu do Amanhã (Museum of Tomorrow) and the Museu de Arte do Rio (Rio Art Museum), we will reopen in Gávea the Museu Histórico da Cidade (Historical Museum of the City), which holds one of the most spectacular collections about the 451 years of history of Rio. The municipal theaters Ziembinski and Gonzaguinha were also refurbished, in addition to the cultural tents Bangu and Realengo to be reopened in the "areninhas", with air-conditioning and more comfort to the public.

The deepening of the territorialization is being done based on an extensive survey conducted in the first edition of the Prêmio

de Ações Locais (Local Actions Prize), which identified more than 800 cultural events throughout the City, demonstrating the creative power of the culture makers from the suburbs and favelas. They are the creative engine of Rio, it is they who strengthen our condition as cultural capital of the country and constantly contribute to the reinvention of Rio's identity, which is multiple and diverse.

This vast repertoire, which now, with great merit, is the focus of public policy for Culture, it's reflected in the cultural program of the Olympics, which, through its notices, will give voice, time and stage to Rio's cultural production in their various languages.

The Praça Mauá (Mauá Square) and future Orla Conde come to crown this moment when the Cariocas rediscover a city increasingly integrated. With the inauguration of the Museu do Amanhã (Museum of Tomorrow), which in 17 days of operation reached the mark of 100,000 visitors, the process of revitalization of the port area, our Porto Maravilha, becomes a reality. At the same time, new centers arise in the North and West zones. With its adjacent neighborhoods, Madureira and Deodoro are traditional points of cultural production and are now increasingly recognized and highlighted in the new Rio geography. The year 2016 arrives with the Olympic challenge and one certainty: the culture will have the prominent place it deserves.

Marcelo Calero

Secretário Municipal de Cultura

***“We came in this holy house,
for this holy house, with
great contentment. Here we
came to give praise, came to
give praise to Good Jesus of
the birth ”***

(Chant of Chegança / SE)

*"Entramos por esta santa casa,
por esta santa casa, com grande
contentamento. Aqui viemos dar
louvor, viemos dar louvor ao
Bom Jesus do nascimento."*

CANTO DE CHEGANÇA / SE

**Arthur Bispo
do Rosário**

Carrossel

Madeira,
borracha, plástico,
tecido e linha e
metal, s/data
58 x 54 cm







MUSEU
BISPO
DO ROSÁRIO
ARTE CONTEMPORÂNEA



Desordem na Margem: Histórias e Atravessamentos da Colônia Juliano Moreira e Bispo do Rosário

It is with great joy that the Museu Bispo do Rosário Arte Contemporânea is part of the commemoration of the 450th anniversary of the city of Rio de Janeiro with the exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA**. At going through it, the visitor approaches the constitution of the city from a new angle, revealed when looking from the West Zone, Jacarepaguá and their stories, intersecting themes of Colônia Juliano Moreira and Bispo do Rosário.

From this perspective, the show - contemplated in the Program to Promote Rio's Culture 2014, Municipal Secretary of Culture - recalls the history of Colônia Juliano Moreira, through Bispo's work. Thus, it acts on the appreciation of the city's culture, highlighting the facts that contributed to the construction of its present.

In this exhibition we can follow the parallelism of the changes that happened to the Colônia Juliano Moreira and to the urbanization of the city, showing how our society related to the madness over the years.

We also seek to establish connections with the context of creation of Bispo. To do this, we went to his home town in search of the artist's childhood elements. The Museum staff trip took place in January 2015, During the festivities of Three Kings Day.

Immersed in the folk traditions of Japarutuba and its neighboring Laranjeiras we discovered the strength of the local culture, religious syncretism, legends and dances that speak of a past of glory that is passed to us with intense vigor and joy by their revelers. In a particular way, they tell us stories that reveal a Brazil unknown to the 'Wonderful South', rich in blends and traditions since its colonial times, which build an amalgam that marks the affirmation of identity and overcoming of the northeastern people.

Go through the cane fields, the quilombos, the Candomblé or Nagô worship yards and hear the stories of people like Dona

Regina from Quilombo de Patioba or Dona Maria of Father Geraldo Foundation in Japaratuba Foundation made us travel back in time and relive the atmosphere of Bispo's childhood and realize that their work is closely connected with this universe of Northeastern black culture.

It is wrapped in this atmosphere that Bispo still a boy throws himself alone to seek his destiny. Joins the Navy apprentice school in Aracaju and continues until disembarking in the waters of Guanabara Bay. Here in Rio de Janeiro that he leaves its mark in the world, a crooked way, first in boxing and then in the hospice. In his struggle for survival, he faced the physical limitations imposed by an accident at work that leaves him. Done with boxing and with the mental disorder that makes him delirious, goes to the land of Jacarepaguá, the Rio's backland, at the Colônia Juliano Moreira, where he stays hospitalized for much of his life.

Flashy, dapper, he made use of all tricks to survive in an era that patients care were practically made by the guards. Bispo was sheriff, imposed his order, secured his place in an environment that excelled in loss of identity and mass. He used the elements that had there, in that inhospitable and unwelcoming space. With the power and fame from boxing, won respect and prominence within the madhouse structure. Offered himself to the families to take care of the weak and thus got some money to buy cigarettes and other objects to exchange with patients and thus get the materials to compose his work.

Established a network of exchanges and cooperation, within the asylum, something unlikely in this environment described as "zero place exchanges" as describes Franco Rotelli¹. Patients helped him to unravel the threads of uniforms for his embroidery. Mobilizing employees to purchase materials in the Taquara trade stores. All moved by his delusional obstinacy. I had a mission, to catalog the

1 Rotelli, F. O
Inventário das
subtrações, in:
Desintitucionalização,
Hucitec, São Paulo,
1990.

world for the Day of Judgment. In his thumbnails and banners, he reproduced everything he saw.

Arthur Bispo do Rosário that under his Mantle carried stigmas of social marginalization still existing in our society - black, poor, mad - could, in his genius, subvert the exclusionary logic, to propose, from his work, the reframing of the Universe, gathering it God. Thence, from inside the asylum, to present himself to the world.

In a way, the Museum takes the speech of Bispo and, also within the asylum presents his work. Not to enhance the nursing home, but for through the Bispo's art, intend the ways in which the society is organized, with rigid standards of regulation, guided by the power of consumption, - and excludes those fleeing from these rules.

The Museum has as mission is to promote the relationship between art and madness without pointing out a crazy art or set the madness in the art, in an attempt to define where one begins and the other ends, softening its effects. By keeping this debate, it seeks to expose the fissure that these subjects cause in the social organization that creates various mechanisms to silence and exclude those who dare to break with the superiority of the norm.

These exclusion mechanisms are present also outside the walls surrounding the mental hospital, which in its concreteness, caused and cause pain and suffering and need, to be abolished in the care and aid practices. Even breaking the walls, new social devices are created to maintain order and quell the difference, :in the armored cars, the VIP playpens, the condominium bars, the violent police, the crack, the Rivotril.

The art and madness are the harbingers of this new time, announcing that "something is out of order, out of the new world order" as Caetano tells us. The health care is challenged to reformulate its ways of acting, and its perception models of madness not to repeat old practices and knowledge at the service of the population disciplining.

This challenge is, complex as we can see at tracing the timeline on the Colônia Juliano Moreira. Colony of Alienated Men, as it was initially named and conceived by the progressive doctor Juliano Moreira, who always sought to humanize the way the mentally ill were treated, it was an advanced and innovative design for its time and already pointed to the problems of modern life and increasing urbanization, as triggering factors of psychological distress.

Moreira, inspired by the experience of the village of Geel, Belgium² proposes a new model where patients were removed from the sickening environment of cities and taken to a place with lower requirements, in which they could perform simple activities, in the agricultural environment - the praxiterapia. Removed from the ill family life, now they have support of hetero-familiar assistance. It would be given through integration between patients and staff, who act as an auxiliary family in a home environment with normal and healthy people.

But despite good intentions, we can see that these ideals were not sustained, and quickly the Colônia began to receive increasing amounts of inmates. It's turned from agricultural Colônia to Colônia-hospital³ following the institutional model that was introduced in the 40s, which effectively turned it into ultimate deposit to contain mad people and misfits who did not fit the norms of social life. It even came to receive more than five thousand patients at the peak of its occupation, a true city hospital.

It was amounted to this isolation scenario the Colônia of lepers of the Hospital Colônia de Curupaiti for and the Complexo Sanatorial de Curicica, for tuberculosis reinforcing the stigma surrounding the Jacarepaguá district, Carioca backland. This sanitary ambience was present in the popular imagination in the way it was organized and perceived the city, played in verse in the famous Fox "Neurastênico" in 1954, Nazareno de Brito authoring in part-

2 VENÂNCIO, A., *The Colônia Juliano Moreira in the 1940s: welfare policy, exclusion and social life* in http://en.fundamentalpsychopathology.org/uploads/files/iii_congresso/mesas_redondas/a_colonia_juliano_moreira_na_decada_de_1940.pdf

3 Idem.

nership with Betinho (Alberto Borges de Barros), “I need treating me, otherwise I’ll go to Jacarepaguá”.

The fear of being affected by a mental disorder and be compelled to end up behind the walls of the Colônia was real, and the important thing was to stay as far as possible from it, since there was not a questioning of the society about the asylums, which were presented as the only alternative of treatment. The doctors themselves and staff believed that there was little to do for these patients considered chronic, with little chance of returning to the lost normalcy.

The questions will begin to emerge in the early 70s, and more emphatically in the 80s. Then by the decline of the military dictatorship, begin the experiences of therapeutic communities, that through listening to patients, seek to humanize the asylum space. The movement gets radicalized by the late 80s with the mental health workers who perceived as ineffective the improvement of the asylum and claim the replacement of them. With the slogan: “For a society without asylums”⁴ it’s established a public policy - the Psychiatric Reform, which proposed changing the paradigm of assistance for territorial services.

Today, despite all the advances in pharmacology, new care practices that focus their actions on social reintegration, the fear of madness is still present. Patients are still objectified, turned into incomprehensible things to be feared and rejected. We have a lot of difficulty to approach this experience that even with its unusual logic, is a constituent of human experience.

Through art and culture, Museu Bispo do Rosário Arte Contemporânea wants to contribute to reducing the stigma of madness; it was to promote new possibilities of belonging and reframing the region at offering itself as a living space and acceptance of differences; it wants to create bridges between the health and culture as a whole.

4 TENÓRIO, F. A *The Brazilian psychiatric reform from the 1980s to today: history and concepts*, In: História, Ciências, Saúde - Manguinhos (printout), vol.9 p.25-59, 2002.

We hope that, as in the story “Sorôco, his mother, and his daughter” of Guimarães Rosa, is no longer necessary to exorcise in city the nonsense corner. May this corner amaze us, stimulate and transform us into a collective corner to “not leave the memory”.

Raquel Fernandes

Diretora Geral

Museu Bispo do Rosário Arte Contemporânea

Colônia Timeline

- 1912** Expropriation of the lands of the “Engenho” (mill) of cornmeal and sugar cane Our Lady of Remedies.
- 1919** Start of construction of the Colônia of Male Psychopaths of Jacarepaguá, psychiatrist Juliano Moreira’s project in the lands of Engenho Our Lady of Remedies.
- 1924** Opening of the Colônia of Male Psychopaths of Jacarepaguá.
- 1927** Start of convulsive technique which consisted of inducing seizures through applied substances in intravenous form. Insulin and Cardiazol were used as seizures inducers.
- 1935** Dies Juliano Moreira and occurs the change in the name of the institution that is now called Juliano Moreira (CJM) to honor its founder.
- 1936** It’s launched the psychosurgery procedures in Brazil, known as lobotomy - irreversible brain surgical technique which had the side effect of the deficit intelligence and mental dullness. It was employed for about twenty years, in over a thousand people. With the advent of psychiatric drugs in the 1950s, the use of lobotomy was abolished.
- 1937** Invention of electroconvulsive therapy technique, seizure-inducing method from the use of an electric current passing through the brain through electrodes placed on the temples. Easy applica-

tion method which was widely used by psychiatric institutions. It was used indiscriminately and despite their therapeutic possibilities it was associated with physical punishment and disciplinary control. This technique was only abolished in the Brazilian public health system in the 80's. It is only used today as a last resort in the treatment of catatonia and depression.

1939 Bispo do Rosário is first admitted in the CJM.

1940's Expanding of the physical structure and assistance service of the CJM with significant increase in the number of inmates housed by the institution. Construction of pavilions for reception of patients and performing of praxisterapia - work therapy. It comprised farming, animal husbandry and the production of wicker artifacts and mattresses. As an auxiliary resource it was used cinema, radio (loudspeaker network throughout the CJM), sports - football, basketball, volleyball, badminton etc. - And applied arts, including painting, in praxiterapia workshops.

1944 Closing of the National Hospice in Praia Vermelha, with the transfer of patients to the National Psychiatric Center in Engenho de Dentro and to the Colônia Juliano Moreira.

1946 The Alagoas psychiatrist Nise da Silveira opens the Occupational Therapy and Rehabilitation Section (STOR) at the National Psychiatric Center, lo-

cated in the Engenho de Dentro neighborhood.

- 1955** First use in Brazil of chlorpromazine, a drug that opens the class of neuroleptics, group of drugs used to control mental illness, particularly to psychosis.
- 1966** Partnership with FUNABEM which resulted in the sending, for about a decade, of children with or without psychiatric diagnosis, a total of 307 children and adolescents, for admission in the CJM. Many of these children have spent their lives admitted in the institution.
- 1974** It starts the decrease of new admissions in the Colônia due to advances in pharmacology and also the expansion of the private sector, through the hiring of beds in clinics and psychiatric hospitals in partnership with the Union. This migration movement to the private sector became known as "Madness Industry" for generating profit by exploiting the stay and without concern for the quality of care provided to its users.
- 1978** Created the Workers Movement for Mental Health (MTSM), a group of health professionals questions the quality of the care provided within the asylums and seek alternatives to replace the care method focused on the hospital model. The mobilization of these workers triggered the movement of the Brazilian Psychiatric Reform.

1980Media presents denunciation of the horrors of Colônia Juliano Moreira. The impact of this news leads to several changes in the large Brazilian asylums. In the Colônia they will involve the following actions: closing the CJM for new admissions, the opening of the strong cells and the end of "miudinhos", electro-shocks with punitive character by which the electrodes were applied successively in other parts of the body to cause only painful perception of shock. Hiring new workers, forming multidisciplinary teams: doctors, psychologists, occupational therapists.

It begins the rehabilitation process of patients with long term hospitalization, with reintegration strategies that aim to provide the discharge of the patients and the consequent 'return to society.'

Creation of the Rehabilitation Center and Social Integration (CRIS) space designed to accommodate those patients who had no more indication of hospitalization, but needed to be rehabilitated to work in order to be effectively integrated into society.

Project Handout Stage: compensation provided to patients who could be inserted in a work activity inside or outside the CJM. Three different values were set to vary according to the degree of rehabilitation (stages) achieved by the patient. This action of rehabilitation aimed

at amending the situation of institutional dependence and symbolic relationship that patients had with the CJM.

1982 Creation of the Museu Nise da Silveira in CJM, today called Museu Bispo do Rosário Arte Contemporânea.

Inauguration of Jurandyr Manfredini Hospital for receiving new admissions now of sojourn character.

Creation of the Coordination of Education and Research of Colônia Juliano Moreira - COEP.

Held the first exhibition of Bispo do Rosário - Collective "The margin of life" at the Modern Art Museum of Rio de Janeiro..

1986 Founded the association of employees of Colônia Juliano Moreira. It starts the fight to increase the participation of employees in the management of the institution.

1987 Takes office the first director elected by the employees at the Colônia Juliano Moreira, Dr. Clésio Maria Gouveia, incorporating the right of employees to express their opinion about the direction of the institution.

Held in Rio de Janeiro, the First National Conference on Mental Health (CNSM), where it was

launched the slogan “For a Society Without Mental Hospitals.” It calls for priority investments in outpatient and multidisciplinary services.

1988 Military Intervention in CJM. The Ministry of Health exonerates the director, Dr. Clésio, and sends an intervenor to take his place. Army troops occupy the institution and a tank is placed at the Colônia’s entrance gate. Employees resist the occupation and after extensive negotiations the director is reappointed.

1989 Presented to the National Congress Bill no. 3,657 / 89, known as the Law of Mental Health, Deputy Paulo Delgado (PT / MG), proposing the regulation of the rights of individuals with mental disorders and the progressive extinction of asylums in the country.

Dies Arthur Bispo do Rosário.

1991 First class of internship in psychiatry at the CJM.

1992 Creation of the Association of Relatives and Friends of Patients of Colônia Juliano Moreira (APACOJUM).

1995 First houses for discharged patients of the pavilions are deployed in the property area of the Colônia.

1996 Municipalization of CJM lands, which is now called Municipal Institute of Health Care Juliano Morei-

ra (IMAS).

Created the first Psychosocial Care Center in the city (CAPS) - Caps Rubens Correa, in Irajá. Model of territorial community assistance for mental health care in substitution of hospital care model.

1997 Início do programa Lares de Acolhimento – remodelação dos Núcleos do IMAS, transformando a estrutura dos pavilhões em lares, para preservar a individualidade e a intimidade de seus usuários.

1998 Beginning of Host Homes program - remodeling of the IMAS Centers, transforming the structure of pavilions in homes, to preserve the individuality and privacy of its members.

1998 Creation of the Caps Bispo do Rosário - at IMAS Juliano Moreira.

2000 Start of Therapeutic Residential Program (TRP) of IMASJM, with the delivery of the first group of eight patients of the institution to live in a house in the community.

Museu Nise da Silveira has its name changed to Museu Bispo do Rosário Arte Contemporânea.

2001 Creation of the Leisure Club - Leisure assisted program for mental health users of IMAS.

Approval of Law 10,216 in April 2001, which represents the realization of a network of psychosocial care, rather than the hospital-centered model, which consolidates the psychiatric reform as the official policy of the federal government. What results in the gradual reduction of existing psychiatric beds.

2002 Museu Bispo do Rosário adds Arte Contemporânea to its name.

2003 Law No. 10,708 of 31 July, establishing the psychosocial rehabilitation aid for patients suffering from mental disorders discharged from hospital. It was baptized aid "Back Home", coordinated by the Ministry of Health.

2009 Start of the Growth Acceleration Program in the lands of Colônia

2011 The IMAS Leisure Club project expands and is now called Pedra Branca Cohabitation Center.

2012 Result of the partnership with the PAC (Growth Acceleration Program) is inaugurated Stela do Patrocínio condominium, receiving 80 patients from the old centers of CJM.

2013 Inauguration of the Psychosocial Care Center for treating users with disorders due to use of alcohol, crack and other drugs - CAPSad Antonio Carlos Mussum and the first unit of adult hosting (UAA) to house drug addicts in IMAS.

Starts new management in Museu Bispo do Rosário Arte Contemporânea with the mission to relate to their surroundings and to present itself as a powerful cultural device for the West Zone and to the integration of the city.

2015 Creation of the Experimental Polo of Cohabitation, Education and Culture, space that brings together all the cultural and income generation activities of IMAS Juliano Moreira - Free School of Arts, Atelier Gaia, Home Arts House B, Pedra Branca Leisure Program and Income Generation Program Horta Art & Cia.

The Museu Bispo do Rosário Arte Contemporânea implements the Colônia Cultural Circuit that based on the concept of Expanded Museum, incorporates the architectural, historical and cultural elements that make up the territory of Colônia Juliano Moreira as visitation device, acknowledgement and appreciation of the social memory of this place.

**Arthur Bispo
do Rosário**

*Muro no Fundo
da Minha Casa*
Madeira, concreto
e vidro, s/data
11 x 50 cm



434 - COMO É QUE EU DEVO FAZER UM
MURO NO FUNDO DA MINHA CASA -





P. 40

**Arthur Bispo
do Rosário**

*Escovão e
Vassouras*
Madeira,
plástico, linha e
metal, s/data
134 x 70 x 36 cm

Crânio

Madeira, metal,
tecido, plástico,
linha, nylon,
vidro, ferro e
papel, s/data
114 x 56 x 14 cm

Diálogo

com Cristo
Madeira, metal,
tecido, nylon,
plástico, ferro e
papel, s/data
181 x 79 x 20 cm

P. 41

**Arthur Bispo
do Rosário**

Dentaduras
Madeira, metal,
tecido, plástico,
linha, nylon,
vidro, ferro e
papel, s/data
109 x 64 cm

Sem título

Madeira, tecido
e metal, s/data
110 x 55 x 15 cm

*Luvas de
Operário/Vagão
de Espera*

Madeira, cal,
metal, tecido,
plástico, papel
e linha, s/data
94 x 77 x 52 cm







**Arthur Bispo
do Rosário**

*Colônia Juliano
Moreira/*

*Reconheceram
o Filho de Deus
Madeira, tecido,
metal, linha e
plástico, s/data
134 x 133 cm
(frente/verso)*



Felipe Julian e Sandra Ximenez
Virundangas
 Instalação sonora, 2015
 15"

P. 46 e 47
 Objetos
 do acervo
 do Instituto
 Municipal de
 Assistência à
 Saúde Juliano
 Moreira, 2015



per la creazione di un'opera d'arte che non è solo un'opera d'arte, ma un'opera di vita.

1996 L'artista si dedica alla ricerca di nuove forme espressive, in particolare attraverso la pittura e la scultura. In questo periodo realizza diverse opere, tra cui "L'Ultima Cena" e "Il Cristo".

1997 L'artista continua la sua ricerca, concentrandosi sulla pittura e la scultura. In questo periodo realizza diverse opere, tra cui "L'Ultima Cena" e "Il Cristo".

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2015 L'artista continua la sua ricerca, concentrandosi sulla pittura e la scultura. In questo periodo realizza diverse opere, tra cui "L'Ultima Cena" e "Il Cristo".

L'artista continua la sua ricerca, concentrandosi sulla pittura e la scultura. In questo periodo realizza diverse opere, tra cui "L'Ultima Cena" e "Il Cristo".

di pittura e scultura.

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di pittura e scultura.

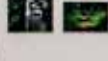
di pittura e scultura.

di pittura e scultura.

di pittura e scultura.











P. 49

Lin Lima

O elogio da loucura

Caneta acrílica

sobre parede, 2015

1166 cm²



Lin Lima
Sem título
 Impressão
 fotográfica,
 2007-2014
 310 cm²

**Arthur Bispo
do Rosário**

Carrinho - Arquivo I

Madeira, metal,
plástico, linha e
PVA, s/data

110 x 52 x 107 cm





**Arthur Bispo
do Rosário**

Congas e Havaianas

Madeira, plástico,
tecido, papel e
borracha, s/data
180 x 60 x 20 cm





**Arthur Bispo
do Rosário**

*Galinheiro do
Galinho Verde*

Madeira, plástico,
fórmica e
metal, s/data
27 x 38 x 30 cm

**Arthur Bispo
do Rosário**

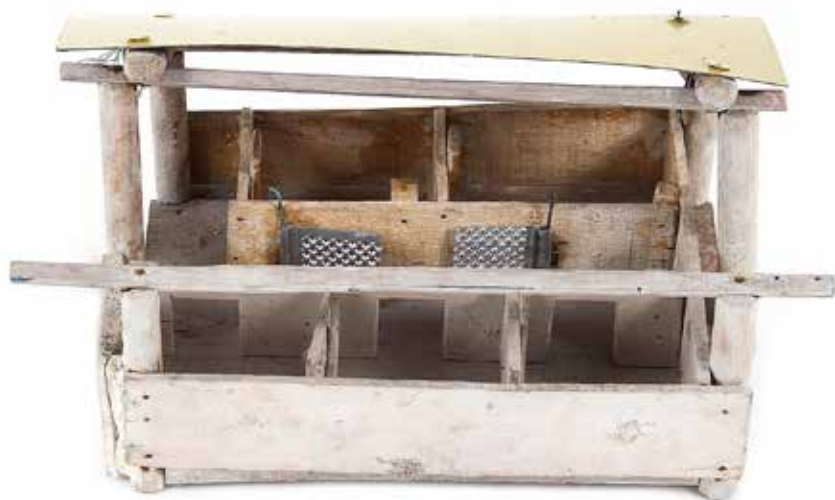
Cercado

Madeira, cal,
fórmica, metal e
plástico, s/data
22 x 38 x 25 cm

**Arthur Bispo
do Rosário**

Estábulo

Madeira, cal,
fórmica, metal e
plástico, s/data
27 x 38 x 25 cm







P. 60-65

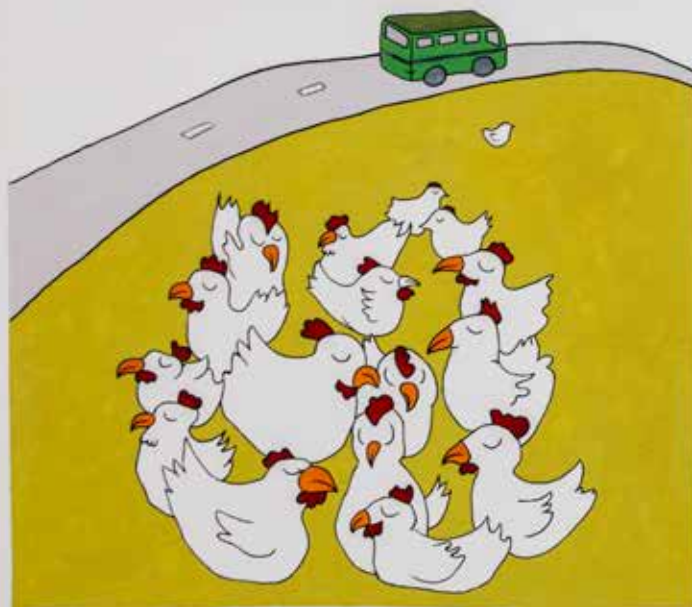
Marta Neves

Sem título

Pintura Mural,
2015

dimensões
variáveis

RETRATO FALADO DE JAPARATUBA



"MUITA GALINHA BOTANDO OVO.
SÓ TEM UM ÔNIBUS RODANDO."
(AIDIR CARDOSO-JACAREPAGUA-RJ)

RETRATO FALADO DE JAPARATUBA



"DEPOIS DE ONDE O SOL RENASCE TEM MAR, TEM SHOPPING. MAS ONDE O SOL CAI TEM SOFRIMENTO, É MEIO ESFUMAÇADO." (LUIZ CARLOS MARQUES-JACAREPAGUA-RJ)

RETRATO FALADO DE JAPARATUBA



"PESSOAS COSTURANDO, FAZENDO CHINELO. TEM CACHOEIRA...
EU SOU DO LADO DE CÁ, DO RJ MAS AQUI TAMBÉM É NORDESTE."
(PEDRO MOTTA MATOSO - JACAREPAGUÁ RJ)

RETRATO FALADO DE JACAREPAGUÁ

MUSEU BISPO
DO ROSÁRIO



"UM LUGAR QUE GUARDA OS RESTOS DO BISPO. TEM UMA
PLACA GRANDE... NÃO SEI DIZER MUITO BEM PORQUE SOU
ANALFABETA." (MARIA DINORÁ DA SILVA - JAPARATUBA-SE)

RETRATO FALADO DE JACAREPAGUÁ



"O MUSEU LEMBRA O MANICÔMIO ONDE BISPO VIVEU. ELE TEVE
UM TRATAMENTO ESPECIAL LÁ PORQUE FOI BOXEADOR."
(EVERARDO SENA- JAPARATUBA-SE)

RETRATO FALADO DE JACAREPAGUÁ



"O MUSEU É UMA COISA MUITO GRANDE. PORQUE O BISPO
É MUNDIALMENTE UMA COISA MUITO MOSTRATIVA."

(JOÃO EVANGELISTA DOS SANTOS-JAPARATUBA-SE)





*Time de futebol
da Colônia
de Psicopatas
Homens, 1927*





"The mentally ill are like hummingbirds, never land, hover two meters above the ground."

Bispo do Rosário

P. 68 e 69

*Núcleo Histórico
Rodrigues
Caldas, Instituto
Municipal de
Assistência à
Saúde Juliano
Moreira, 2015*

Efrain Almeida

*Beija-Flor
Madeira
umburana
pirogravada e
policromada,
2015
15 x 14 x 5,5 cm*



Living with art, living for art

"It was too late
I was taking clarity and light
When the light turned out
Clarity faded away
Everything was in darkness
In the global dawn.
No light"

Stela do Patrocínio (1941-1997)

The mental hospital did not cure in the confinement, in the electroshock, in the lobotomy, in the power of violence. There wasn't what to heal. On the contrary, by the reports of former inmates, it fell ill. It aggravated the fragile state of those who were hospitalized for "a number" of reasons. The asylum system of colonies in the early twentieth century, at the time they were created, it was argued in a newspaper article, as concentration camps to exclude and eliminate from the society, the unwanted¹.

Colônia Juliano Moreira turned 90 years old. They say that in its zenith it came to house about 5,000 people.

Celebrate what then?

It only can be celebrated something under the Municipal Institute of Health Care Juliano Moreira, with people subjected to that old hospital gathered here at the Museum celebrating the work of Arthur Bispo do Rosário. Artist, Bispo lived about 50 years in confinement, between departures and returns.

In the late years of hospitalization, he dedicated every hour of his to build his more than 800 objects that make up the collection of Museu Bispo do Rosário Arte Contemporânea: banners, vestments and the great Mantle, his masterpiece, made to talk to God on the Judgment; As Abapuru of Tarsila do Amaral; the Yellow

1 MORAIS, Frederico.
CORPAS, Flavia. Org
Nau.: Rio de Janeiro,
in 2013.

Man, of Anita Malfatti; Mona Lisa by Leonardo da Vinci; the Starry Night of Vincent Van Gogh and Parangolés of Hélio Oiticica.

Is it art what made Bispo? Should the Museum stay in Taquara in the former Colônia? These are questions that persist in conversations and texts of some researchers and critics, published even today in the catalogs and articles from newspapers and magazines, putting in doubt if those works would be art or just would have been an obsessive need for a schizophrenic to do things. Others, at questioning the permanence of this work in the context of Colônia Juliano Moreira, ask if the work it should not go to an institution in "Elisabeth Arden circuit" of the arts.

Today, however, after administrations that have done little for the conservation, preservation and presentation of this valuable collection, the current staff proposes to recover all those lost years and work to their proper custody, restoration, conservation, preservation and the still not done cataloging of all the pieces.

Working in Museu Bispo do Rosário Arte Contemporânea has as stimulus this magnificent work kept by us, the fact the institution is absolutely public and, its location in a neighborhood away from downtown, with a population with potential to become the captive public of the Museum. Our challenge: is to bring the art of Bispo do Rosário for those people who are always on the fringes of the great cultural centers.

Some will turn up their noses, at reading what I'm going to write here. I would say that madness is need of art, the memory of Colônia Juliano Moreira is a need for the work of Bispo do Rosário.

This is what can be grasped while reading the text "Art Vital Need"², of Mario Pedrosa, 1947, by pointing out that the solution of the problem of creation in all mental domains, therefore, would consist in setting free the creators of the associations, already chained, automatically to certain formulas. Taking as an example the child who would be freer of these tyrannical associations than

2 PEDROSA, Mário.
In: ARANTES, Otilia
(org.). *Form and
Aesthetic Perception*
- Chosen Texts II. São
Paulo: Edusp, 1996.

the adult who invents them for himself. The mentally abnormal man would be, in this logic, freer than the ordinary one to create, invent and wander in thought, as says the poet Manoel de Barros.

In digression is given the artistic experimentation, it is where it finds its place, in which have place the greatest transformations of humanity, which is created, is invented, it is made philosophy, which thus becomes art.

In other words, Mário Pedrosa says that "only when the creators are released from a individuality refractory to any new combination [in children and those considered insane is natural, therefore, is automatic], (...) they become able to contribute to a new intuition and "a fortiori, any new image."

The artistic activity would be something that would not depend on stratified laws, only fruit of the experience of a single period in the history of art evolution. This activity would be extended to all human beings. There would be no distinction between the sources and would not be exclusive occupation of a specialized brotherhood that requires a diploma for doing and accessing it.

Mário Pedrosa continues. "The will of art is manifested in any man, regardless of its meridian, be it Indian or Cafuzo, Brazilian or Russian, black or yellow, literate or illiterate, balanced or unbalanced."

So we have a lot to still learn from the work of Arthur Bispo do Rosário that "unconsciously" proposes us to look at the chaos of the world when it tries to rearrange it; when it builds its jobs, removing the objects from everyday use; when it covers with blue line these objects making them collectible and cataloging them for the future. What made Bispo do Rosário at contemplating the world and induced by the "voices" that only he could hear was sort and rearrange the chaos around him.

We live in a world "normalizer", eager for the standardization of all. People, less and less are able to deal with subjectivity,

with the unpredictable, with time and the brevity of things. The freedom that the state of madness proposes becomes for the contemporary man - who clings complacently to the normality refractory to changes - a vital necessity for transformations, to continue "living" beings. That's what you learn in the experience and socialization that the Museu Bispo do Rosário Arte Contemporânea provides.

In the introductory text to the exhibition *Histórias da loucura: desenhos do Juqueri*, on display at the São Paulo Art Museum (July/August 2015), organized by Adriano Pedrosa and Heloisa Proença, curators begin with one of the famous phrases of authoring of Blaise Pascal, French philosopher who lived in the seventeenth century, which flattens everything and everyone. "Men are so necessarily mad, that not to be mad would be another form of madness." But the problem of separating the art from what make them mad still persists among us when we want to put a key in Bispo do Rosário.

But why we still discuss if what Bispo made is art or not? It is the question to which we have no answer.

We are always reaffirming so. But if we have a need to reaffirm at each exhibition these artists who inhabited these places, which were long time apart from society, it is because we are dealing with something that in fact does not fit in the qualifying drawers of Art History. And that's what puzzles us and encourages us on this art, which would be said again free.

We have no drawer to put the work of Bispo do Rosário It would be then the legacy of the artist unclassifiable. That work cannot be inserted into a class or category which we still don't have a definition or how to classify with precision. It remains the doubt, always, an uncertainty or risk of failure which surrounds who is emphatic and assertive in their opinions on what is strange, extraordinary and inappropriate.

We do not have and do not want this key that could enclose the work and prevent speculations anymore.

In the case of Bispo is more complex because the artist provokes at affirming in a documentary that what he was doing would not be art. For him, it was just a mission. In that same video, authored by analyst and filmmaker Hugo Denizart, Bispo also states that he would be acknowledged for what he was doing. He knew the importance of what he was doing at organizing the “chaos of the world.”

He was right. Today he is internationally acknowledged and has bequeathed us a unique work. Unique and unprecedented in art history. He participated twice at the Venice Biennale.³

In “The Living Creature”⁴, the American philosopher, political and social scientist, John Dewey (1859-1952), gives us a detour to think of art as a poetic force of experiences in a practical life. As writes the philosopher, there is a tendency in contemporary art and this is an ironic perversity against art, which often the existence of artworks would depend on the forming an aesthetic theory for the understanding of it. What could be a hindrance to its enjoyment, for creating conceptual conventions that would hinder the new views, separating or isolating the contemporary art from the human conditions in which it was created and as well as the consequences of this art on the real life experience.

Thus, to talk about the artist Arthur Bispo do Rosário and his work we have to go down a diverted path to enter effectively in the work of art itself, this artist who bequeathed one of the most original, if not the most original work created in our country. It’s unique. The exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA** goes through this deviation. Fetched in Japarutuba, in the heart of Sergipe state, the originals of Bispo do Rosário’s work.

To understand a work like that of Bispo, we must first, as has written John Dewey, “re-establish the continuity between, on the

3 The most important and traditional exhibition in the world, held since 1885.

4 DEWEY, John. *Art as Experience*. São Paulo: Martins Fontes, 2010, p.59.

5 Ibid, p. 60.

one hand, the refined and intensified forms of experience that are works of art and on the other, the events, acts and the daily suffering, universally recognized as constituents of the artistic experience"⁵ and usually denied in a vision of more formalist art criticism, which positions itself as owner of the art work knowledge, possessing the "keys" of this knowledge, or even using these "keys" to confine the work of art, reserving it for a few academics, a few scholars and a few intellectuals.

Therefore, when talking about Bispo do Rosário and his work, we have to imagine one single thing only. A life that became mixed with the work. The work that was mixed with life. A work of art that joined with life in a small cell transformed in the artist's body, in Pavilion 11, at the Colônia Juliano Moreira, Jacarepaguá, Rio de Janeiro.

The artwork goes beyond its creator's intentions. The work goes beyond the individuality of the author. It will require that we let it move into us and that we interpret it at every moment of our walk through the exhibition, for we meet with the mystery that permeates the art. Knowledge. The knowledge is equivalent to power and mastery over the art object.

Art shares of this thing: Art has the human at its center.

"We writers, we get concerned because of words. Words mean something. Words point something. They are arrows nailed in the thick skin of reality. And the more portentous, more feral is the word, the more also it will look like a bedroom or a tunnel. They can expand or retreat. They can soak up the bad smell. Often they will make us remember other rooms, where we would like to live, or where we think we're already living in. They can be places where we cannot dwell, because we've lost the art or the wisdom to do so."

Susan Sontag spoke at “Awareness of the words” upon receiving the Jerusalem Prize.

The embroidered words in Bispo do Rosário are poetry and take shape while announcing prophecies. The words. Without the words there will be no form or content to the soul. What we often see is that words are not enough, often have no meaning, need to come laden with forms and matter. Are solid, indigestible elements, but carriers of image richness, which allied to words and texts, give meaning to the expressive world of Bispo do Rosário. Words acquire power and have multiple senses, have an intimate relationship with the images, create humanity. Allow human exchanges giving meaning to the words. The artwork understands us. Here’s the aesthetic experience, our enjoyment of beauty.

Although the art world was not familiar to Bispo do Rosário, his work spontaneously runs a path very close to several contemporary currents.

Therefore, I propose that we regain the necessary devotion to look into the infinite, the presence of another subjectivity, the sacred phenomenon of the human and the artwork. It doesn’t matter whether made by a one who is considered normal or not. The state of madness is indeed a necessity of the art.⁶

I am in love with the work of Arthur Bispo do Rosário. I had the privilege of being the first person who touched the work when it was exhibited at the Museum of Contemporary Art, University of São Paulo. My job was just to open the boxes in which they came from Rio de Janeiro and take them to the walls. It has been 25 years since this artistic and curatorial “experience”.

Assembling an exhibition is also a curator’s work, but few have had this opportunity in their professional careers, which requires a lot of love for art and ... careful attention! Curate is caring in every way of a work of art.

6 So far this text is inspired by an article of Leopold Nosek, psychoanalyst, effective member of the Brazilian Psychoanalytic Society of São Paulo. In love with the work of the two artists. He makes use of two works as study objects of the subjectivity to understand the human self-awareness. To my surprise, I read this text recently for the first time. And I thought to myself “wow, Leopold has already written a text about the exhibition,” The Penelope, “which was on view in Jundiaí from May to July 2015 and first brought to the public two artists who had in their work much in common, Bispo do Rosário and Leonilson. But no, the text long precedes us, it was published in 2009, in the magazine *Ciência e Cultura* - Online version ISSN 2317 to 6660 - Cienc. Cult. Vol.61 no.2 São Paulo, 2009. NOTAS SOBRE LEONILSON E ARTHUR BISPO DO ROSÁRIO, Leopold Nosek.

Today, my occupation at the Museu Bispo do Rosário Arte Contemporânea is as the curator of the collection. I have to take care of the work of the artist Arthur Bispo do Rosário. Function that could be quite comfortable if everything were already organized. But everything is to be done in the conservation, restoration, cataloging, dissemination and expography of the work exhibition spaces in the museum.

The challenge is huge in achieving the ideal conditions of a standard international museum: much needs to be done and the museum needs support of the entire artistic community.

So we need to give visibility to the museum and this is perhaps the largest exhibition made with the work of our artist in the museum that bears his name. Our challenge is to make this the museum that houses and exhibits his work.

This exhibition will greatly change the way of observing, of studying and the perspective of Bispo's work in the contemporary art, shown to date by the innovation of its creation, by the artist's intelligence, by its aesthetic and conceptual qualities. With this show, we mean "this is our home, this corner belongs to all of us." Here is where it's exposed the work of Bispo do Rosário. The beautiful and tragic memory of the 90 years of the Colônia Juliano Moreira is what we have to celebrate.

Ricardo Resende

Curador

Museu Bispo do Rosário Arte Contemporânea

Efrain Almeida

Olhos

Bordado sobre

linho, 2015

100 x 70 cm



"Os doentes mentais são como beija-flores, nunca pousam, ficam a dois metros do chão."

BISPO DO ROSÁRIO







**Arthur Bispo
do Rosário**

*Objeto revestido
por fio azul, orla*
Tecido, linha,
plástico, metal,
arame, algodão,
borracha,
madeira,
barbante, cobre
e couro, s/data
dimensões
variáveis

**"Ainda tenho alguma
verve para a tarefa do
dia a dia; mas tudo me leva
para pensamentos mais
profundos, mais doridos e
uma vontade de penetrar no
mistério da minha alma
e do Universo."**

Lima Barreto





P. 89 e 95

Ivan Masafret

*Instrumentos
musicais*

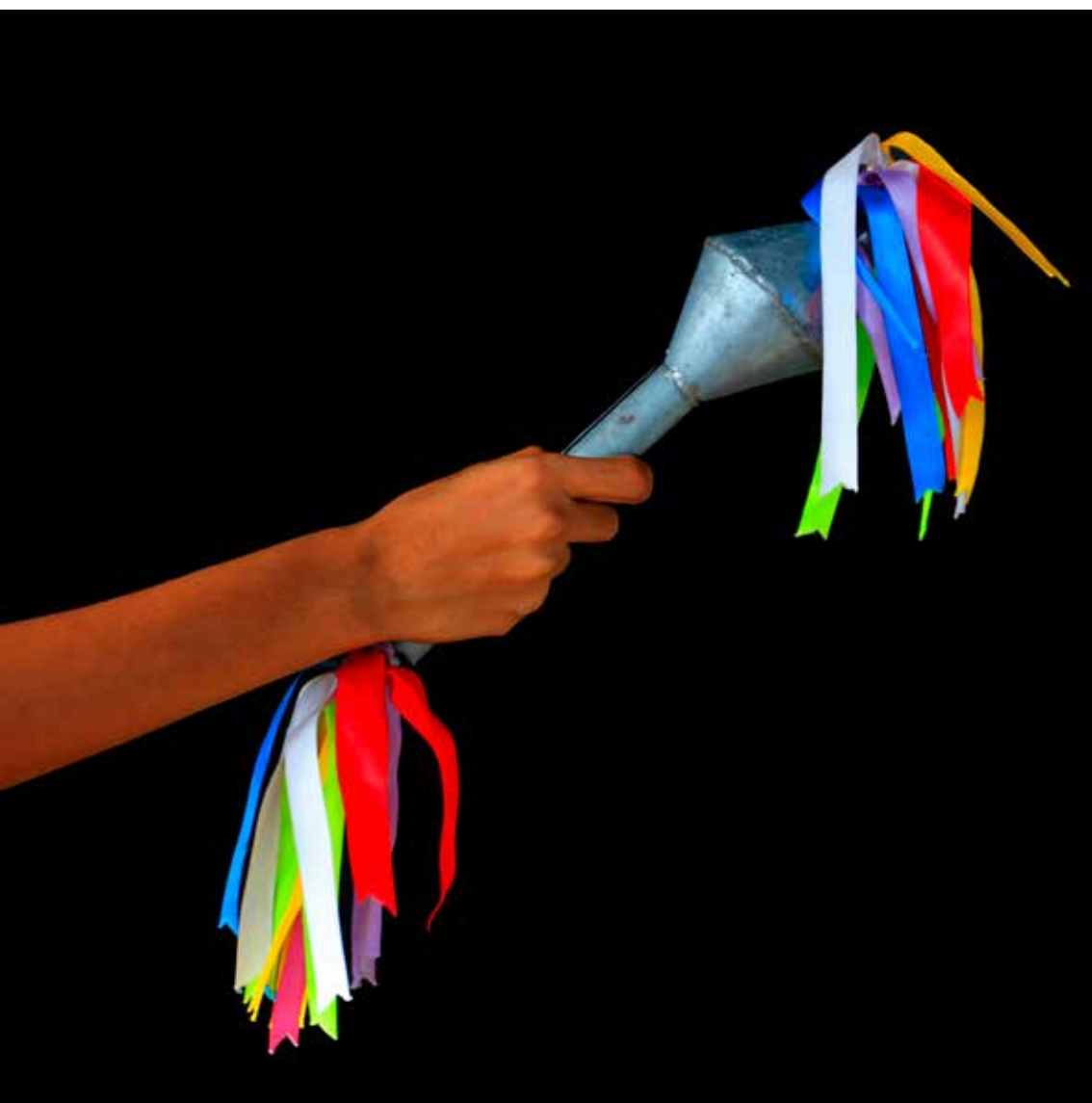
Impressão
fotográfica, 2015
35 x 35 cm (cada)

P. 90 e 94

Ivan Masafret

Bárbara

Impressão
fotográfica, 2015
165 x 65 cm
(cada)

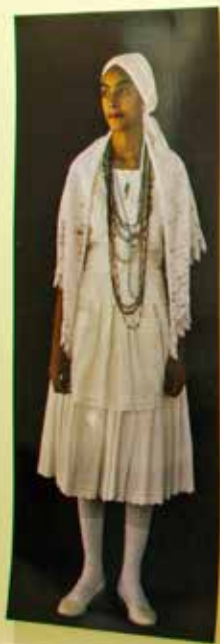




Bárbara Cristina dos Santos, 27 anos, é a virgem das Taieiras, grupo folclórico que reúne meninas virgens e desfila no cortejo das festas do Dia de Reis na cidade de Laranjeiras, em Sergipe, Nordeste do Brasil. Nesse dia, Bárbara lidera o cortejo que leva o grupo à Igreja para coroação de uma das virgens. Por instantes, o padre retira a coroa de prata de Nossa Senhora do Rosário, santa comumente associada às irmandades negras, e a coloca em uma virgem escolhida por Bárbara como rainha das Taieiras. Bárbara também acumula o cargo de líder espiritual (lôxa), no culto nagô, onde desempenha as funções de comando de algumas casas de culto. Bárbara é pedagoga e, ainda assim, não pode andar desacompanhada e exercer funções ordinárias sozinha, como ir a bancos, festas etc. Caminha pela cidade sempre acompanhada de sua tutora. Aqui, Ivan Masafret a registra especialmente para a exposição em três momentos, com: roupa civil, religiosa e folclórica. A fixação de Bispo por virgens encontra forte relação com uma tradição folclórica nos arredores de sua cidade natal.









P. 92
Coroação da
Rainha das
Taieiras na Igreja
de Nossa Senhora
do Rosário
Laranjeiras/SE

P. 92 e 93
Taieira
Laranjeiras/SE





**""(...)
Occurs me to think
why doctors are not in
love, from the lowest, more
carnal, to its highest form,
unfolding a true mysticism,
in deification of the beloved
object; why - I ask - is not a
factor of madness too? "**

Lima Barreto



**Arthur Bispo
do Rosário**

*Venha as Virgens
em Cardumes
Madeira, tecido,
linha, plástico e
metal, s/data
153 x 49,5 x 5 cm*

**Arthur Bispo
do Rosário**

Miss Brasil

Tecido, metal,
linha e papel,
s/data
116 x 23 x 7 cm

Roda da Fortuna

Madeira, metal,
plástico e
PVA, s/data
67 x 29 x 51 cm

P. 102

**Arthur Bispo
do Rosário**

Sem título

Tecido, linha,
plástico e
metal, s/data
72 x 61 x 3 cm







"Eu sou dado ao maravilhoso, ao fantástico,
ao hipersensível; nunca, por mais que
quisesse, pude ter uma concepção mecânica,
rígida, do Universo e de nós mesmos.
No último, no fim do homem e do mundo,
há mistérios e eu creio neles."

LIMA BARRETO









Rodrigo Lopes

*Apresentação
do Manto da
Apresentação*
Fotografia,
2006/2012
Políptico
148 cm²

**Arthur Bispo
do Rosário**

*Manto da
Apresentação*
Tecido, linha,
papel e metal,
s/data
118,5 x 141,2 cm

**"A arte, um anjo que
recolhe os mortos."**

Jean-Luc Nancy









Reisado
Laranjeiras/SE

P. 114
Taieira
Laranjeiras/SE

P. 115 e 153
Guerreiro
Japaratuba/SE





**"Minha missão é esta,
representar a existência
da terra. É o significado de
minha vida."**

Bispo do Rosário

Esta pesquisa nos colocou em consonância ao canto do lugar de nascimento de Bispo do Rosário, mostrando-nos que há mantos da cultura popular que são de absoluta semelhança ao *da Apresentação*. Resolveu-se, assim, rodear o *Manto* com sete roupas dos folguedos sergipanos. Como Bispo dizia que desejava ser elevado aos céus, vestido com o *Manto*, e acompanhado de sete anjos, criamos a cena, a *Anunciação*. De outro modo, uma imagem de reapropriação de Bispo que retorna ao Sergipe, não somente com seus restos mortais, enterrados em uma praça pública de Japaratuba em 2001, mas de volta às festas que não o deixavam "alienado". Antes, muito ao contrário, o faziam um menino por entre rios e canaviais que se enfeitava de disparates todo dia 6 de janeiro, clamando aos santos, brincando de ser rei, marinheiro, enquanto toda a cidade cantava junto, se irmanando em cantos sem razão que só podem virar desatino em uma sociedade violenta, tirana, dogmática, adoecida.

Marcelo Campos





Um Canto, Dois Sertões: Bispo do Rosário e os 90 anos da Colônia Juliano Moreira

"The backland train passed at 12:45. (...) ". So begins the story "Sorôco, his mother, his daughter"¹, where Guimarães Rosa tells the story of a touching scene where the title character, Sorôco, has the crudest mission of delivering his daughter to the madness train, a locomotive that picked up the "alienate" as commonly were called, from time to time. The item of madness in the girl was the simple and disturbing fact of not stop singing.

Guimarães Rosa, as anyone else, goes pressing the paints of the tenderness, the pain, the loss, the family's perplexity for not knowing how to treat madness. Describing the characters, Rosa complicates the situation: "(...) Sorôco's mother was old, something over 70. The daughter, he did have her only. Sorôco was a widower. Aside from these, it wasn't known his any relative. (...) " A loneliness we feel, too, at realizing the orphanhood of Bispo do Rosário, without declared relatives, wandering, come from the Northeast as an employee of the Brazilian Navy, which had increased his nomadism.

Madness and navigation put Bispo do Rosário in motion, with the sky as a witness. In Rosa, the cause of the outbreak is evidenced: "(...) The daughter - the girl - had started singing, raising her arms, the song didn't sound right, neither the tone, nor the words themselves -. The none" In Bispo's biography, we see other no reason corners, other wanderings. The story repeated by biographers and embroidered on one of his coats, reports a Christmas date, where Bispo wandered around the city of Rio de Janeiro, from Botafogo neighborhood to the city center, knocking on the doors of the closed churches, announcing himself as an envoy of God². "I came," Bispo embroiders, and date "12.22.1938", which supposedly would mean the first hospitalization. "The girl," of Guimarães Rosa, "laid eyes on top, just like the saints and the amazed, came decked of nonsense, in a look of admiration."

Attiring of nonsense would also be the trajectory of Bispo do Rosário. He dressed up in beads, ribbons, fabrics, embroidered

1 ROSA, Guimarães. "*Sorôco, his mother, his daughter*." In: _____ First stories, Rio de Janeiro: Editora Nova Fronteira, 1988.

2 DANTAS, Marta. Arthur Bispo do Rosário: a poética do delírio. São Paulo: Editora UNESP, 2009.

HIDALGO, Luciana. Arthur Bispo do Rosário: the lord of the labyrinth. São Paulo: Rocco, 2011.

jackets, uniforms. Already in 1938, Bispo appears, in hospital form, in an entirely embroidered coat, which does not make us sure in dating the beginning of his artistic production, as this picture puts the craftsmanship, the manufacture, as practice even more pret-erit. "So," resuming Rosa, the girl dressed up "with rags and papers of different colors, one carapace upon the tousled hair, and wrapped in so many clothes of still more mixtures, foil and tracks, hanging - virundangas: madman's work (...)".

Searching into Bispo's works is to put yourself in front of similar perplexities, art works or "madman's work"?

At the end of Rosa's tale, fellowship, friendship, compassion leave the madness in background. The local population, of which the narrator is part, plunges in tenderness, in the reflection of that madness can be relativized in the experience of those who sing and those who watch the actor and the audience. "(...) We went cold, sank - a snapshot. We... And no combination, no one understood what was done: All at once, pitting Sorôco also began to follow that nonsense song "The people ahead of Sorôco's daughter and those who have dedicated themselves to look the production of Bispo as art share of similar intensity. "And with voices so loud! All walking with him, Sorôco, and singing for sure, behind him, the farthest ones almost ran, no one left without singing. It was not to ever leave the memory. It was a case without comparison. (...)".

Sandra Ximenez and **Felipe Julian** create two sound pieces for the exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA** in one, then placed right in the first room, the lobby, mingle different sounds: the Chegança chants collected by the group "A Barca"³, in which the two artists took part, the voices recorded by pavilions of Colônia Juliano Moreira as Sandra reads the entire tale of Rosa. Part of the idea came in a search through the premises of the Colônia, which is evident in the second sound piece where Sandra and Felipe read

3 "A Barca' (The Barge) is a group of musicians from São Paulo that was originated in 1998 from the gathering of friends around ideas such as trip, popular music, Brazil and Mário de Andrade. Since its inception, 'The Barge' works with the research and activity of the Brazilian popular culture, performing a comprehensive job of creating spectacles, documentation, art education and cultural production, based on the reflection on the art making and its aesthetic and social responsibilities. "Available at: www.barca.com.br.

phrases embroidered by Bispo, in whispers that, at certain times, hatch into screams. In the survey, the artists had access to information that delusions occur in auditory mode, hearing voices, and observed the sounds of nature and of users of the hospitals overnight.

Caio Reisewitz nos propôs um trabalho, onde imagens associativas, metafóricas a momentos históricos e biográficos de Bispo do Rosário, são destacadas. Caio nos sugere que as obras deveriam ocupar as paredes do salão de entrada da exposição. E a ideia foi colocar as fotografias na altura dos olhos de uma criança, como se a própria filha do artista pudesse vê-las sem levantar a cabeça. Reisewitz pensa o Bispo criança e seleciona as imagens em seu próprio acervo, na apropriação de acervos alheios e em uma pesquisa de campo realizada na Colônia Juliano Moreira. Nas imagens, vemos situações como fragatas náuticas, pugilismo, canaviais, as paredes da cela e, prioritariamente, a presença da natureza, tão cara às fotografias de Caio e que se ajustam à ideia de sertão brasileiro e à biografia de Bispo.

The possibility of holding this exhibition is like an attempt to accompany the “nonsense” corner of Bispo do Rosário, an initiative of the entire staff of the Museu Bispo do Rosário Arte Contemporânea. The starting point was initially a desire to address two distinct places that were central to the life of Bispo, Jacarepaguá (RJ) and Japaratuba (SE). First of all, the idea of “backland” was the common thread of this joint. How to join Sergipe and Rio de Janeiro? When searching about Jacarepaguá, we find references that evidence the location of part of the West Zone of Rio de Janeiro, named “Rio backlands”⁴. Backlands does not refer to a specific climate, but rather to a distant place, a corruption of the great desert.

Jacarepaguá, founded in 1594, bears the name designating, in Tupi, a ‘low lagoon of Alligators’. Featuring churches still built in the 17th century, Jacarepaguá brings the colonial past of the sugar mills and coffee plantations. The nature enriches the environment -

4 VIANNA, Helio. *Baixada of Jacarepaguá: sertão e Zona Sul*, Rio de Janeiro Municipal Secretary of Culture, City Hall of Rio de Janeiro, in 1992.

situated between the massives da Tijuca and Pedra Branca - with marshes, waterfalls, ponds, rivers. Magalhães Correa has devoted a study to the town, calling it "Rio backlands". For being so away from the center of the city of Rio de Janeiro, the neighborhood had even an aqueduct, "built in the mid-eighteenth century" within the Colônia Juliano Moreira, in order to supply the property for everyday use and for "putting in motion the sugarcane mills in the preparation of sugar."⁵

5 Ibid. P. 93.

The Juliano Moreira, where Bispo do Rosário lived, brings thus these historical and social aspects of a Brazil marked by segregation of classes and ethnicities, with slaves and planters. The Colônia dates back to the first decades of the twentieth century, but occupies the lands of the old mill of Our Lady of Remedies. As "hospital city", the modernist buildings, setting hospital pavilions, share the space with both eclectic and colonial buildings, such as the milling of sugarcane. Situated in that Diaspora, the Colônia was activated as a leading institution at the time that separated the sick, confining them to the pavilions, believing in the touch with nature. But it was forgotten social life (the corner of compassion), believing in the healing by enclosure, by the use of drugs, and the surgical techniques, such as lobotomy, marks never undone in the premises of the institution.

Part of this history can be seen in the exhibition, objects, photographs and maps that highlight the rural character of the place, with large football fields, with the production of herbal remedies extracted from the site's surrounding woods. Also, we realize the will to set up any recreational activity, on the feasts of Spring in praxiterapia workshops, where attendees produce paper and plastic flowers, as well as joinery objects and mattresses.

The natural riches of Colônia Juliano Moreira were interpreted by the design and photos of the artist **Lin Lima**. Lin records the environment, highlighting the flora and fauna of the place. In the

images we see birds, reptiles, the waterfall, where, according to information published, the composer Ernesto Nazareth would have drowned, as he had been hospitalized in the Colônia at the end of his life.

Japaratuba, eponymous name of the river that runs across Sergipe⁶, also holds strong colonial marks, with massapé culture, proper soil for planting sugarcane and extraction of clay, which ultimately characterizes both the indigenous pottery as the popular crafts. Considered one of the 24 villages that surrounded more developed municipalities, as Itabaiana, Lagarto, among others, Japaratuba is located near to Laranjeiras. Such places in the republican period, although did not reach urban development, were known for their fairs, widely extensive and flourishing handicrafts trade. It is curious to notice that Bispo had taken the first inflows of literacy which, in 1890, still didn't have broad penetration⁷.

Bispo do Rosário, baptized in 1909 in Japaratuba, shared thus of an environment with extensive sugarcane plantations, a rural culture full of cattle, cassava plantations and their processing in flour mills, wide street fairs with outstanding craftsmanship and vivacious folklore. Moreover, given the proximity to Bahia and Alagoas, the African-Brazilian culture, even today, in 2015, is of vast penetration. In the exhibition, Piti Tomé reinvents the baptismal book, shown by Father Luiz Rodrigues in the collections of Our Lady of Health Church. It was common to attempt to seek Bispo's registration in the registry offices, but at that time, the church had that role registration of newborns.

The artist **Marta Neves** creates a specific work for the exhibition, from the imagination of two places, Jacarepaguá and Japaratuba. Marta asks residents of Japaratuba, what Jacarepaguá would be like, where Bispo lived, and attendees of the Colônia, as would Japaratuba be like, birthplace of Bispo. The result is a set of fanciful

6 Felisberto Freire tells us that "The territory of Sergipe was included in the donation that the King D. John III made of the captaincy of Bahia to Francisco Pereira Coutinho, the April 5, 1534, whose charter was passed on 26 August of the same year, donation that stretched in distance of fifty leagues, from the bar of the river S. Francisco to the tip of Bahia de Todos os Santos". FREIRE, Felisberto. *History of Sergipe* (1575 - 1855) 3rd Ed. São Cristóvão: Editora UFS; Aracaju: IHGSE, 2013, p. 83.

7 DANTAS, Ibarê. *History of Sergipe: Republic (1889 - 2000)*, Rio de Janeiro: Brazilian Time, 2004, p. 18.

images, where we see the invention of fables and coincidences like Japaratuba idea linked to rurality, in which there should be a bus only and many chickens, in Aidir's reporting. On the other hand, statements about Museu Bispo do Rosário Arte Contemporânea as a great place, a phrase that Marta plays with the design of a Greek temple, the Parthenon. At the end of the project, Marta Neves asks a painter of signs and banners of the place, in this case, of Jacarepaguá, to recreate the scenes drawn by her.

Para a exposição, a pesquisa desenvolvida sobre os dois lugares tentou apontar características, informações, histórias, dramas e poesias que potencializassem a exibição e que se relacionassem, pela visualidade, às obras de Bispo do Rosário. A ideia de "um canto" veio do duplo sentido. O canto como local para se isolar, para um sujeito ensimesmado, em uma cela, vivendo a penitência. De outro modo, o canto, as vozes do delírio e da cultura popular. Ao escolher o título, me referi ao citado conto de Guimarães Rosa, *Sorôco, sua mãe e sua filha*, pensando, então, em acolher os disparates, cantar junto e, assim, mandar o trem, as instituições, as regras, as normas totalizantes embora, substituindo o estranhamento pelo amor.

For the exhibition, the research conducted on the two places tried to point features, information, stories, dramas and poetry that enhanced the display and that related by visuality to the Bispo do Rosário works. The idea of "A corner" came from the double meaning. The corner as place to a one isolate himself, for an introspective individual, in a cell, living the penance. By other aspect, the singing, the voices of the delirium and of the popular culture. Since in Portuguese "corner" and "chant" are represented by the very same word, "canto". At choosing the title, I referred to the cited tale by Guimarães Rosa, "Sorôco, his mother, and his daughter," with the thinking, then, of admitting the nonsense, singing along and then sending the train, institutions, rules, and totalizing stan-

dards away, replacing the estrangement by love.

It is important to note that many of Bispo's works deal with imprisonment. Not only those directly related to the cell, such as those that evidence fences, walls, protections, from simple pens for animals to animals at the wall topped with broken glass, popular guard habit to suburban homes in Rio de Janeiro. In this particular work, Bispo writes: "434 - how I should make a wall in the back of my house." It must be noted the possessive pronoun "my", taking into account Bispo lived for most of his life in a place of absolute impartiality, as the hospital environment, where everyone wore repetitive elements, with colors and uniform ways.

In one of the exhibition rooms, the brooding corner of Bispo cell is recoded by artist **Wylliams Martins**. In residence at the Colônia, Martins noted the prison walls, the Bispo's cell, as well as other walls in the vicinity of the hospitals. Wylliams collected writings and drawings by the researched walls, bringing them to the exhibition as an offense. At flanking a chair with chains, a coiled barbed wire and a kind of dogs feeder, Bispo's works, the inscriptions brought by Wylliams activate the feeling of imprisonment. Marks, as if to pass the time, are highlighted by canceled strokes. Words like crazy - written in English - phrases like "Everyone pays the price," live with drawings and paint debris removed from the artist pencil rubbings, dramatizing expressions arising often from the anonymity.

Michel Foucault was the great theorist to devote himself to the study of closing processes, separation, imprisonment and observation incorporated to the idea of the clinic. Foucault believes that the clinical characteristics were: "seeing, isolating traits, recognizing those that are identical and those who are different, regrouping them, sorting them by species and families"⁸. It is curious to think how much the work of Bispo do Rosário, a man who went through the imprisonment and classification attempts of several orders, can

8 FOUCAULT, Michel. *The birth of the clinic*. Rio de Janeiro: Forense Universitária, 2006, p. 96

reverse the words of Foucault, noting how much are complex the gestures of ordering, grouping identical ones, creating families. So, Bispo, in the core of the isolation, watched the clinic, the hospital environment where he was cloistered, returning in objects, writings, appropriations, the observation of those who were watching him. "But look to know, show to teach is not silence violence, so more abusive that is silent on a suffering body asking to be reduced and unmanifested? Can the pain be a show?"⁹.

⁹ Ibid, p. 92.

Arthur Bispo do Rosário was a man "adorned with nonsense" as the character of Guimarães Rosa. With his childhood marked by the presence of the intense popular culture of Japarutuba, Bispo witnesses and possibly participates as reveler or viewer of Three Kings' Day festivities. In folklore events taking place in municipalities such as Laranjeiras and São Cristóvão, near his hometown, we visualize some wealth in popular fables. We see traditions as Chegança groups, Cacumbi, Parafuso, Taieiras, where local men and women are turned into queens, virgins, sailors, adorning themselves with beads, colorful ribbons, hats of all kinds, staging powerful performances, scripted or spontaneous ones.

When we experience the festivities of the Day of Three Kings, on January 6, 2015, at the invitation of the Secretary of Culture of Japarutuba, we heard the Cheganças chanting permission requests and blessings: "We came in this holy house, for this holy house, with great contentment. Here we came to give praise, came to give praise to Good Jesus of the birth "(Chant of Chegança / SE). The songs of praise are intended to Our Lady of the Rosary and Saint Benedict, historically devotion saints of the black people. In the Chegança, the characters, sailors, captains, queens, enact the popular drama of docking and asking permission to be on the mainland. In the dances, in the body waddle, everyone seems swayed by the tides, seasick, stepping forward and back, playing tambourines and singing strongly.

In the exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA**

we selected Bispo's works that resemble ornaments and costumes found in Chegança. It is amazing to watch trims, such as those used in navy uniforms in Bispo works as their own coats embroidered. At the same time, caps, swords, tambourines are found in Bispo's estate and the manifestations of popular culture from Sergipe. The artist **Alan Adi**, who accompanied us on field-work in Japarutuba and Laranjeiras, reinvents this connection, giving new meanings to the inheritance. Alan creates a video, as a tutorial, in which experiences the distinctive touch of tambourine of the Chegança. Beside, a boat toy, such as Bispo's ones, goes through the scene, and, on the table, a picture frame features a photograph of Alan adorned by a military cap. Centralized on the table, a book with the phrase "Sailor, we are close," repeated on every page.

When we look at the Brazilian popular culture, we should not stick on seeking justification for so many "inner shifts". The popular culture focus on turning the world inside out, interpreting social facts in the reverse order. The symbolic relations are intensified in the plethora of colors, in the use of disposable materials, in endless mixes. In everyday practice, the social roles become inheritances, passing from fathers to sons and grandsons, in inbreeding relationships or affection ones, adoptions, choices. A heritage away of the monetary wealth. On the contrary, at the heart of poverty, of resistance, endless Diasporas, through sugarcane fields, flour mills, coastal buildings, on boats are given birth strings of colored flags, circle skirts fringed by European tradition of lace, mingling with us and African hitching. So it is the birth of the "art" of Bispo do Rosário. A nascent expression of many Diasporas, of the relationship between the regular daily life and inventions of the imagination and delirium. The diaspora to put in transit between Sergipe

and Rio de Janeiro, between Botafogo and the hospice, between the Navy and the boxing, between God and man.

Japarutuba is not the Bahia, but Christ there could have been born, as reminds us of the anthropophagous Manifesto. There, a place of bubbling presence of black culture, we see Candomblé enter the church, the sailors "nonsense" revere Our Lady of the Rosary and Saint Benedict. And the reason excuses for the slip, the stray path, in fact we do not know anymore if we are praying for Oshun or Our Lady. A virgin queen walks with restrained steps the street, shielded by tutors. We are stunned by chants, "we came in through this holy house, for that holy house", "oro omi má, oro omi ma lyó." Horns, whistles, tambourines, rattles, bass drums, sometimes accompanying the pace, sometimes sound dissonant. There are players of all ages. We do not know if such invocation is for gods or men. We remember that the celebration has as theme a visit of the Three Kings to a newborn, whose path was guided by the brightness of a star. Under current scenarios, the satin sheen in ceremonial clothing becomes glittering, dazzling under the Northeastern sun. Banners announce the arrival of the groups, reinventing feudal traditions. The corner thus loses its reason, or rather would say, it gains other connotations, far from the imposing reason, colonial, of the ruling classes.

A popular tradition of strong presence in Sergipe is called Taieira. The name is taken from "talhos"; scraps of fabric, pieces, patchwork. Beatriz Gois Dantas says that religious brotherhoods followed the division of the elitist society, with some specificity, for example, the black brotherhoods, such as St. Benedict, in which only took part illiterate black people. But already in the late nineteenth century, in the town of Laranjeiras, such brotherhood recorded "intense cultural activity" even though it was forbidden, as states Dantas, "to any slave, male and female, there is a rented house in Laranjeiras streets"

¹⁰The Taieira is associated with this tradition, consisting of "girls with

10 DANTAS, Beatriz Gois. *The Taieira of Sergipe: a folk dance*, 2nd Ed. São Cristovão: Editora UFS; Aracaju: IHGSE, 2013, p. 24.

colorful costumes and flamboyant hats"¹¹. The procession of Taieiras follows on the feast of St. Benedict and Three Kings Day, towards the Church of Our Lady of the Rosary. "They are mostly black and mulattoes of low socioeconomic status"¹².

11 Idem, p. 26.

The tradition of Taieiras mixes *nagôs*, African rites, with Brazilian popular culture. The leader of the group, called Loxa, labors as a holy mother, guiding various houses of worship. However, in the days of popular festivities, Taieiras gain the streets, accompanied by few boys who play instruments. In Three Kings Day, a black queen of the place is sworn in the Catholic party with the priest crowning her with the silver crown of Our Lady of the Rosary. A community of virgin girls. It was inevitable to think about the virgins who Bispo do Rosário so much persecuted by repeating the word in embroidery, in vivid stories. Bispo stated that only virgins could babysit, he embroidered on a banner the term "virgins in shoal". Thinking that there is, near the site where he was baptized, a cult with only virgins, "the virgins of Taieiras" sets a force in the imagination that brings together popular traditions to the biography of Bispo.

12 Idem, p. 28.

By meeting the psychology intern, Rosângela Maria, Bispo creates a transfer around an idealized figure. Imagine virgin Rosângela, as Our Lady, as Shakespeare's Juliet, as the princesses in the stories of the Brothers Grimm. So, he build a bed, endlessly embroidering the name of Rosângela, a fact that had spread like an emotional and erotic desire, in which Bispo would marry the aforementioned intern. Waiting for her, Bispo would have invited her to an act of love. Lima Barreto complained that psychiatry little was devoted to understand love as one of the possible reasons of insanity::

"(...) Occurs me to think why doctors are not in love, from the lowest, more carnal, to its highest form, unfolding a true mysticism, in deification of the beloved object; why - I ask - is not a factor of madness too?"¹³

13 BARRETO, Lima. *Hospice's Diary and The cemetery of the living*, São Paulo: Cosac Naify, 2010, p.68.

As we recorded the merriment of Taieiras in January 2015 in the city of Laranjeiras, we met their leader, the virgin of Taieiras, called Bárbara dos Santos. Here at the exhibition, we propose the reverse: Bárbara takes the place of Rosangela and becomes the virgin of Bispo. A 27 year-old virgin, dedicated to religious services, but aware of the empowerments of black women in the culture of Sergipe. Graduated in Pedagogy, Bárbara participates in conferences and seminars, valuing the maintenance of local culture and assuming the hereditary legacy, the mission to command and keep alive the Nagô cult.

The artist **Ivan Masafret** accompanied us in the search and returned later to photograph the leader of Taieiras especially for the exhibition. Ivan, who has been recording the feast of Three Kings in Laranjeiras for a couple years, separated the three costumes in which Bárbara presents herself. A civilian, with costumes marked by modesty that also characterize the virgin's own expression, contrite lips, hair up, controlled gestures. In folk costume, Bárbara presents herself with colorful ribbons, skirt and blouse ending in ruffles and lace. In religious clothes, necklaces identify the deities: Yemanjá, the light blue color; Oshala, in white.

Walter Benjamin claimed that "The essence of the play is not a 'make believe', but a 'do over and over again', transforming the most moving experience into habit." Bispo was child in Japaratuba. The child who plays once and wants to play again, not caring for being able to change, in fact, the place of things. According to Benjamin, this is the great mystery of the play. The child that repeats, disobeys, dreams and can subvert the logic of the world, immediately questioning: what is the logic of the world? Why the rain falls from heaven and does not return? What is honey made of? How the fruit has so much color and flavor? Let us try to answer and we will fall into endless axioms. We will fall on the other side of the mirror. We'll sing in nonsense, out of tune and rhythm of di-

chotomous divisions between night and day, sacred and profane, strange and familiar.

"Benjamin once said that the first experience that the children have of the world is not that" adults are stronger, but their magic disability "(...) It is likely, moreover, that the invincible sadness that sometimes takes place in children be born precisely from this awareness of not being capable of magic."¹⁴

14 AGAMBEN, Giorgio.
Magic and happiness..
In: _____. *Profanações*.
São Paulo: Boitempo,
2007, p. 23.

Arthur Bispo do Rosário answered it all. But as the character of Rosa, sang silly song of a distant backland on the streets of a luxurious Rio de Janeiro that boasted of looking like Paris, led by sanitizing wills that preferred to take away the poverty from the eclectic malls and hide it in slums, favelas, suburbs. With the opening of Central Avenue, today Avenida Rio Branco, the authorities from 1903 on, "vigorously fight the customs and folkways considered degrading or disturbance generators of public order"¹⁵. The Bispo's song, on the same streets of Rio de Janeiro, came from the popular beliefs and, as in the chant of Rosa's character, "it didn't sound right, neither the tone, nor the words themselves - The none"

15 ENDERS, Armelle.
The History of Rio de Janeiro, Rio de Janeiro: Gryphus, 2008, p. 212.

And so unsure how to handle the dissonance, how silence so many voices, how justify so many mystical impulses, what attribute so many hallucinations to, as Bispo, so as Lima Barreto, was prone to the wonderful, decided to "employ the process of the Middle Ages: the seclusion"¹⁶.

16 Barreto, op. cit.,
p. 86.

"Full of mystery and surrounded by mystery, perhaps the hallucinations that I had the conspicuous people and free of flaws could assign them

to the inheritance, to the alcohol, to any other factor at hand. I prefer to go further..."¹⁷

17 Ibid, p. 64.

The singing was now another, but interestingly, the place was also called backland, the Rio backland. There, the highest degree of subjectivity was controlled by medication and other treatments that they intended to take the suffering away and restrain the body's wills. At the same time, tens, hundreds, thousands of nonsense songs were chanted, far from the non-conflictual justification of Three Kings Day celebrations. The Colônia Juliano Moreira came to hold five thousand inmates. The architecture was oppressive, pavilion, collective. The family sphere was lost. The city also inclined to the "burlesque" tone, had time to wake up, bedtime, lists with room numbers, bookmarks, ratings, remedies logos, mugs, plates, spoons, forks, all repeated the same without personhood.

About the process of imprisonment in asylums, Lima Barreto said:

"A one lives here thinking at mealtimes. As soon as breakfast is over, it's craved the lunch; when it's just gone, it's immediately questioned the coffee-break; at 1 o'clock it's back again, and at the same moment, it's presented before us the image of dinner at four o'clock. (...) ", But still, the agony does not cease, because from 4 o'clock, dinner time, until "bedtime, are the worst hours to go through."¹⁸

18 Ibid, p. 124.

In the process of pavilion seclusion, another feature ensues, the non individuality: "Unfortunately, I don't have a room only for me, nor with another partner. I dwell with over nineteen companions, a

large lounge with three windows to the front of the street, looking out to the sea.”¹⁹

19 Ibid, p. 105.

Still with treatments, examinations, scientificisms that believed in the cure by removing a portion of the cerebral lobes, did not reach the cure. On the contrary, we came to the conclusion that the institution negatively interfered in the subjectivity of mental health attendees, making it one more malady to be treated. Lima Barreto, like Bispo do Rosário, was not convinced by the laboratory attempts²⁰ of explanation and analysis of the psychic ailments and used their feathers of literary writing as Bispo used the needle and thread for embroidery:

“What to say about the madness? Immersed amidst almost two dozen of madmen, there is no absolutely a general impression of it. There are, as in all manifestations of nature, individuals, individual cases, but there isn’t, or it’s not perceived among them, a very strong relationship. There are no species, no races of madmen; There are just mad people.”²¹

20 Lima Barreto was hospitalized for the first time in 1914, at the National Hospital for the Insane in Praia Vermelha (The Red Beach). His father had been an official of the Colonies for the Insane in Ilha do Governador, but in 1902 began to suffer from delusions, being then retired due to cerebral neurasthenia.

21 Barreto, op. cit., p. 67.

It is curious and painful to think of the nomenclatures, those Bispo incessantly repeated on banners and in the windows, ratings, divisions, lists of hospitals attendees names, the names of each pavilion, Egas Moniz, Surgical Pavilion, which end up setting up a imagination, as in the conceptual art where word and image create approaches, but never attach to each other, either by linguistic misunderstanding, in different languages, for example, or by not joining to effective meanings, like the cure of the diseases. At the Colônia Juliano Moreira, we see names, labels, ratings everywhere; on the administration’s doors, in the patients board; divided in men and women; in the color distinctions created ac-

according to the health status of each of the inmates; the medicine packaging, from the pottery with natural extracts to current plastic artifacts. Lima Barreto was impressed with the inefficiency of the nomenclatures: "There is a nomenclature, a terminology, according to this, according to that; There are patient descriptions of such cases, revealing patients remarks, but there is no explanation of madness."²²

22 Ibid, p. 67.

"In times of sorrow, I invent balls of sapphires, metal," said the poet Arthur Rimbaud, "I am the lord of the silence." **Efrain Almeida**, artist from Ceará, was invited and he proposed to us a work based on the phrase in which Bispo said that "The mentally ill are like hummingbirds, never land, hover two meters above the ground." Efrain places the sculpture of a hummingbird at the top of the wall and put, in front of, an embroidery on sky blue background, in which a pair of eyes stare us as if there was a body behind, a latent presence, a subject at looking and being seen.

A Arthur Bispo do Rosário came from a place that, in times of sorrow, was guided by stars, and remained loony. Sailing in rough seas, learning to be like the tides, fickle, unpredictable. And even though possessing "some verve to the day-to-day task," in the words of Lima Barreto, all took him to the "deepest thoughts, more sore," marked by "a desire to penetrate the mystery of (..) the soul and the Universe."²³ From the tasks of everyday life, Bispo takes the everyday objects he recreated and involved with blue lines, lines of shredded uniforms. A plethora of objects, tools, from a language tab to axes, garden shears, among others.

23 Ibid, p. 83.

The possibility of creating a "final corner" for the exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA** generated a responsibility to dedicate a space, exactly, to the ambitious and delirious desire to narrate the world. Thus, we selected specific works, such as the bicycle wheel, the miss bands, a banner

and some toys, poorly displayed. The major task was to position the “Final Judgement Mantle”, work that, in a sense, creates an artistic retrospective of Bispo, since it, are embroidered up several works made by the navigator from Sergipe. A work that runs extended trajectories, figuring even in a string written by Everardo Sena e Silva, fellow countryman of Bispo: “Great work, so/The “Final Judgement Mantle”/For the final judgment/Present yourself pure and healthy/It’s your reference/Its beautiful trend/A consecration”²⁴. **Rodrigo Lopes** photographs provide us inner views of the Mantle, in the averse and disclose details, drawings, embroidery, names that Bispo would like ascending with him.

24 SENA, Everardo.
Entre teias e labirintos
(Cordell Literature), no
place, no date, p. 6.

At the same time, research has put us in line to the corner of the place of Bispo do Rosário’s birth, showing us that there are mantles of popular culture which are absolutely similar to the Final Judgement’s one. It was decided thus to surround the Mantle with seven clothes of Sergipe’s mirth. Bispo said he wanted to be lifted up to heaven, dressed in the Mantle, and accompanied by seven angels, we’ve created the scene, the Annunciation. Otherwise, an image of Bispo’s reappropriation that returns to Sergipe, not only with his remains, buried in a public square of Japaratuba in 2001, but back to parties that did not leave him “alienated”. Rather, on the contrary, they did of him a boy among rivers and sugar cane fields that adorned himself with nonsense every January 06, calling the saints, playing being a king, sailor, while the entire city was singing along, getting in brotherhood at nonsense corners which just can turn into folly in a violent society, tyrant, dogmatic, sickened.

○ The corner that Bispo do Rosário offers us has, then, a place to be, in effect it’s right “in tone and in words” as it moves Japaratuba in an annual festival where you think of

Bispo, remakes his erratic embroidery stitches, recreates his toys, stages up his biography in popular dramas. Madness is the common thread of all this history, but the work, the estate, becomes liable for the lines, for the sewing, showing us the objects and clothes of Bispo do Rosário in the hands and body of children who live now beside art: share of idiosyncrasies present in any sense of the word "reason".

Marcelo Campos

Curator of the show

Doctor of Arts by PPGAV / EBA / UFRJ.

*Professor, Department of Theory
and History of Art, Arts Institute / UERJ.*

Arthur Bispo do Rosário

Vela Roxa

Madeira, metal,
fórmica, tecido
e linha, s/data
82 x 74 x 28 cm



"Benjamin disse, certa vez, que a primeira experiência que a criança tem do mundo não é a de que 'os adultos são mais fortes, mas sua incapacidade de magia'

(...) É provável, aliás, que a invencível tristeza que às vezes toma conta das crianças nasça precisamente dessa consciência de não serem capazes de magia."

Agamben



"Sejam disse, certa vez, que a
primeira experiência, que a criança
tem no mundo são a a de que
seu corpo não mais forte,
mas sua incapacidade de magia"

— E quando, ainda, que a
invenção? mistos que lá vezes
tem conta das crianças nascia
precisamente dessa consciência
de sua serem capazes de magia —

AGAMEN



*Chegança
Almirante
Tamandaré
Laranjeiras/SE*







P. 144-146

Alan Adi

Chegança

Vídeo instalação,

2015

27" e 41"



**Arthur Bispo
do Rosário**

Eu Vim

Tecido, linha,
plástico e
metal, s/data
71 x 127 x 5 cm

*Espada de
Romeu*

Metal, plástico
e PVA, s/data
26 x 5 x 4 cm







**Arthur Bispo
do Rosário**

Jangada

Madeira, plástico,
tecido, metal e
linha, s/data
13 x 43 cm

**Arthur Bispo
do Rosário**

Navios de Guerra

Madeira, tecido,
metal, linha e
plástico, s/data
139 x 126 cm

P. 150-152

Cacumbi
Mestre Deca
Laranjeiras/SE

P. 152

Cacumbi Mirim
Laranjeiras/SE





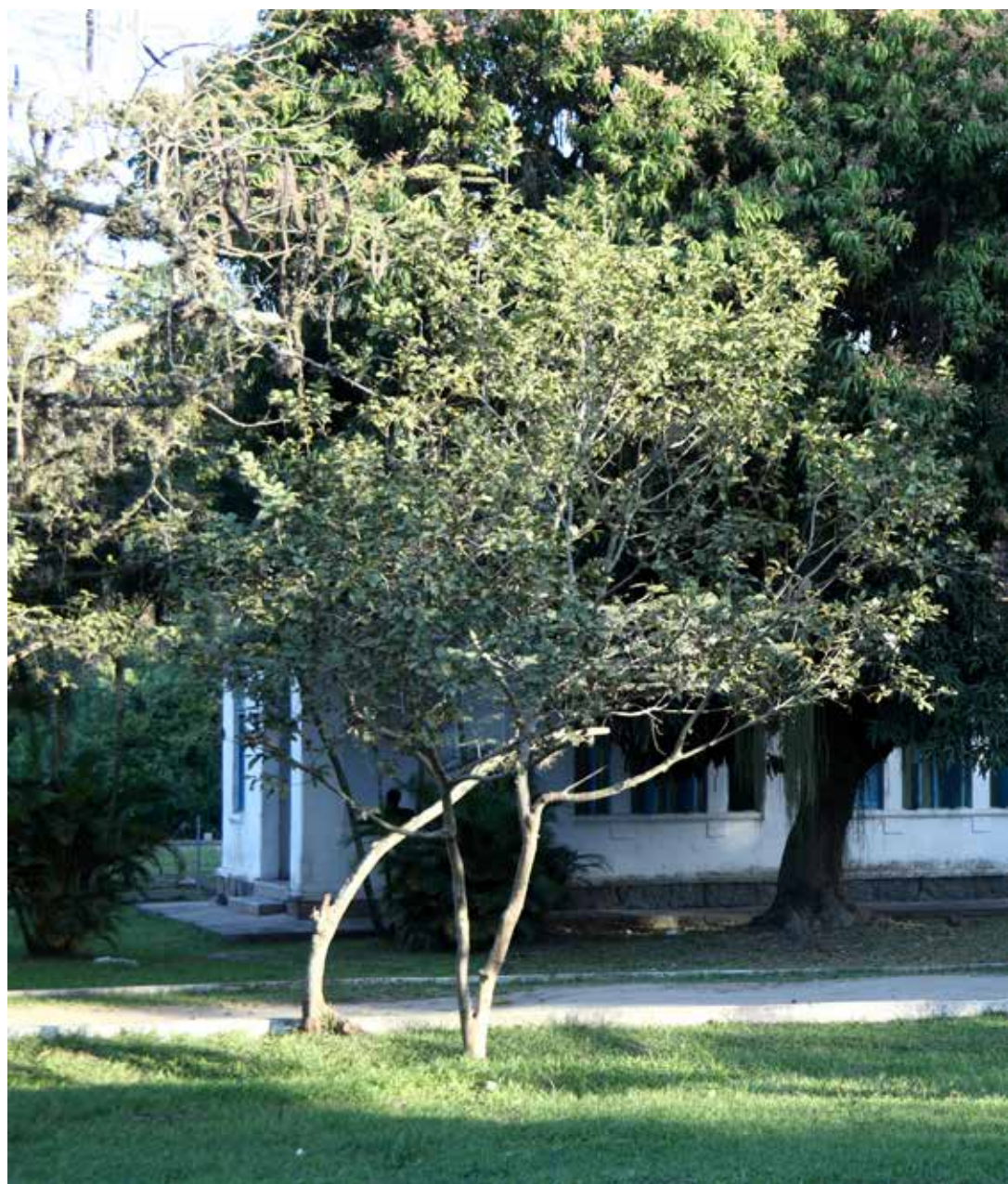




**Arthur Bispo
do Rosário**

Sem título

Palha, espelho,
linha e metal,
s/data
10 x 35 cm





**"A essência do brincar
não é um 'fazer como se',
mas um 'fazer sempre
de novo', transformação
da experiência mais
comovente em hábito."**

Walter Benjamin

P. 154 e 155

Núcleo Histórico
Rodrigues Caldas,
Instituto
Municipal de
Assistência à
Saúde Juliano
Moreira, 2015



"A existência de brincar não
é um "fazer como se", mas
um "fazer sempre de novo",
transformação da experiência
para comovente em hábito."

WALTER BENJAMIN



Caio Reisewitz

*Catarinas para
Arthur (detalhe)*

C-print em
metacrílico, 2015
Instalação
dimensões
variáveis

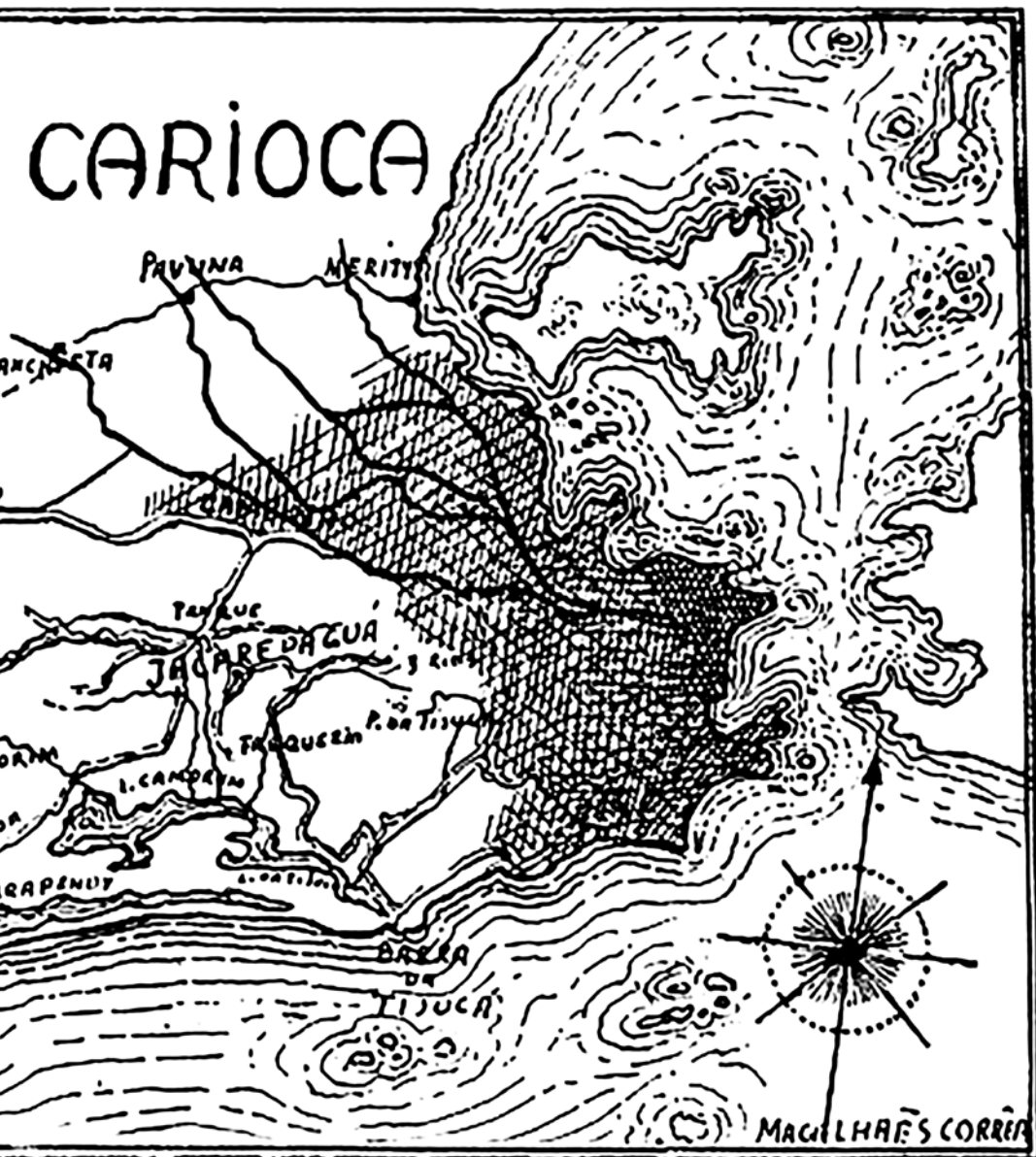


O SERTÃO



Mapa do
Sertão Carioca
de Magalhães
Corrêa, 1936

CARIOCA



“Unfortunately, I don’t have a room only for me, nor with another partner. I dwell with over nineteen companions, a large lounge with three windows to the front of the street, looking out to the sea. ” [19]

Lima Barreto



**Arthur Bispo
do Rosário**

*Blocos de
Madeira*
Madeira, cal e
metal, s/data
26 x 48 x 14 cm

P. 164 e 165

*Pavilhão 10 do
Núcleo Ulisses
Vianna, Instituto
Municipal de
Assistência à
Saúde Juliano
Moreira, 2015*









“Caído aqui, todos os médicos temem pôr logo o doente na rua. A sua ciência é muito curta, muito prevê; mas seguro morreu de velho e é melhor empregar o processo da Idade Média: a reclusão.”

Lima Barreto

P. 166 e 167

**Willyams
Martins**

Peles da Colônia

Juliano Moreira

*Voile e resina
aplicada sobre
superfície
mural, 2015
Instalação
dimensões
variáveis*

**Arthur Bispo
do Rosário**

*Cadeira e
Correntes*

*Madeira, fórmica,
metal, plástico e
borracha, s/data
43 x 50 x 86 cm*



*Amaciado um pouco, tirando dele a
brutalidade do acorrentamento, das surras,
a superstição das rezas, exorcismos,
bruxarias etc., o nosso sistema de
tratamento da loucura ainda é o da Idade

Média: o sequestro.*

LIMA BARRETO

"A one lives here thinking at mealtimes. As soon as breakfast is over, it's craved the lunch; when it's just gone, it's immediately questioned the coffee-break; at 1 o'clock it's back again, and at the same moment, it's presented before us the image of dinner at four o'clock. (...)

Lima Barreto



**Arthur Bispo
do Rosário**

Talheres

Madeira, metal,
papel, tecido e
plástico, s/data
197 x 70 x 9 cm





A biography still in progress

The title of my essay is an explicit reference to the first biography of Arthur Bispo do Rosario¹. In 1989, on the occasion of his first solo exhibition, the art critic Frederico Moraes, the curator of the show, in the catalog published the article "A biography in progress".² At the same time Moraes continued his work as a curator, reflecting on the production of Bispo within the context of contemporary art, tracing a analysis sustained by the delicate thread between art and madness - something that should be thought beyond the simple opposition between madness and work, or the opposite, as a relation of total identification between them - the critic also was dedicated to the construction of the artist's life story.

Although Bispo had spent 25 years uninterruptedly in the old Colônia Juliano Moreira - between 1964, the year he returns definitively to the institution, and 1989, the year the artist died - nothing was known or had been recorded about his past or even what had happened to him during the period he lived in that asylum. For this reason, the first step taken by Moraes was to seek in Bispo's objects clues about his biography. In the history of the legitimization of this production as art, work and madness, life and art are absolutely inseparable because of the specificity of the make of Bispo do Rosario.

We think that, besides this reason, the critic's gesture is also justified by other arguments. How came a whole life be erased this way? Before it, this deletion, it would be possible to think of this work, which is extremely biographical, without thinking the man who had created it? Could it possible thinking such a work without thinking about its context, the madness, and also the exclusion produced by the total institutions, the psychiatric hospitals? Would it make sense celebrating the discovery of such a powerful work, making it circulate throughout Brazil and the world, thrilling and impacting its audience, leaving off the existence of

1 When I choose to use the Rosario surname without accent (Rosário), since we find the signature of himself with this spelling in three documents of the Light Company. In all other documents I researched - medical records, hospitalization records, hospital records and register notes of the Brazilian Navy - the surname appears in the same way, through the spelling of those who filled them in. Considering all this, plus the fact that proper names do not have the obligation to respect rules of accentuation, we believe it is necessary to adopt the spelling used by Bispo do Rosário, although most people write Rosario with accent.

2 MORAIS, F. *Catalog of the exhibition Records of my passage on Earth*. School of Visual Arts of Parque Lage, Rio de Janeiro, 1989.

its author and the unique way his life engendered his work and vice versa?

Undoubtedly, such questions should be asked, especially when one questions the importance of thinking the biography of Bispo; when it discusses or even denies the relevance of referring to the artist's life when his work is what "really" matters. In my opinion, these questions are critical because they involve a political and also ethical dimension, which are not, in any way, set apart art.

Today, a bit over 25 years since the opening time of the construction of Arthur Bispo do Rosario's biography, we can say that his life story remains open. May it remain so forever. It is even likely that to happen, considering we're talking about a guy who seemed to make a point in addressing himself to the others through a riddle: "What is the color of my aura?".

And there are still so many questions: Who was Arthur Bispo do Rosario? An artist, as had been appointed by important names in the art world? A madman, name given to him by the different fields dedicated to the madness? Or Jesus Christ, as he used to say? All these appointments are very intertwined. All of these names, and so many others by which Bispo do Rosario named himself³ (as "housekeeping", "Sheriff," porter, "handyman", San Jose) help us to think his life and also his work.

But remember that the Bispo do Rosario did not consider himself as neither an artist, nor mad, even though he was either one or the other. He believed to be Jesus Christ and have a mission on the Earth - crucial in the relentless production of objects that came to constitute what we now call his work. His delusional belief, however, did not prevent that these objects, created over several years of work and hospitalization, were considered art: one of the most relevant, surprising and debated collections of Brazilian art. A work which influenced many artists like Leonilson, for example,

3 I developed this point in my doctoral thesis, which I referred in the previous note.

and many other theater productions in the fields, dance, music and fashion, to name a few developments.

If popular culture is mentioned as one of the influences on the production of Bispo, both in this exhibition, but also, for example, in the collective "Un art populaire" held by the Cartier Foundation in 2001, a one has to consider that such coordination has to be done carefully, in the same way, we also have to bring it closer to the contemporary art or art brut. Otherwise, we risk falling into a certain immediacy of making Bispo fit in speeches already in place, which definitely reduces the power of this work, whose hallmark is precisely drill holes, put in crisis the parameters of art itself.

At the opening of the exhibition that gives rise to this catalog, we saw the presentation of a folkloric group from Japaratuba, which has demonstrated that it is the popular culture that re-frames and reinvents from the artist. It is essential to take things this reverse. This argument does not stand merely on the fact the group tells the story of life and madness of the artist, but because Japaratuba, after finding Bispo do Rosario, seems to have found in him something of itself. And this is not without consequences. We can call this effect as phenomenon Bispo do Rosario, something for which Frederico Morais⁴ and Paulo Herkenhoff⁵ have already drawn attention with regard to contemporary art and culture in general. And it is entirely true. Just check the quantity of artistic production engendered in the fields of visual arts, music, film, theater, literature and dance since the emergence of Bispo. They are incredibly proliferating.

And if the Colônia can also be seen as a universe that produced influences on the artist, we must remember that Bispo's relationship with the institution was indeed complex.⁶ Although it is not possible to develop here the intricate relationship of the artist with the institution, it's worth underscoring that it points to something beyond

4 MORAIS, F. *Catalog of the exhibition Records of my passage on Earth*. School of Visual Arts of Parque Lage, Rio de Janeiro, in 1989.

5 HERKENHOFF, Arthur *Bispo do Rosário: the will to art and the existing material in the land of men*. In: LAZARO, W. (ed.). *Bispo do Rosário: Século XX*. Rio de Janeiro, in 2006.

6 This point was also addressed in my doctoral thesis, on which I referred earlier.

the understanding that his work makes a critique to the psychiatric practice, as some have interpreted, or that it is an inventory or representation of life at the hospice, as proposed by others. Of course we can think of such issues reading his work. However, it seems to me, what is more potent in Bispo do Rosario is the hole that its production does, first in the Colônia, and then in the art. So, critique or representation may be too little to think this work. Hole should be understood here as that which opens an empty space for the invention of something absolutely new, that puts in crisis which is already set.

Now I'll present the reader a biography still ongoing, a kind of open and commented chronology, in which divergence of information and some gaps attend intentionally. With regard to the proposition of a biography, it is always a paradoxical exercise of systematization, since we know that a life does not allow a complete logic and objective ordination, since it is that which is experienced by a subject, area of gaps, deviations, of incompleteness, finally, even the space.

But before you go through the history of the artist, I would like to propose a reflection from what made me think the exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA**. It is a preamble, perhaps a little stretched, I write in honor of Hugo Denizart, who died last year, artist and psychoanalyst so important to the elaboration on Bispo do Rosario, for the priceless value of the documentary directed by him, "The prisoner of the passage, "one of the few audiovisual records made about the artist, who in addition to showing us his work and the make of it, helps us unveil the unique relationship of the artist with the institution.

Arthur Bispo do Rosario was first hospitalized in the Colônia in 1939. He was between 27 and 29 years. The Colônia had been founded there were 15 years, and at that time, based its treatment model on the inmates' work, often unpaid. "Praxis omnia vincit" (work conquers all) we read today at the entrance of the institution. In Auschwitz the saying was consonant: "Arbeit macht frei" (Work makes you free).

Bispo do Rosario worked hard, but also in another dimension. His labor, years later, would be considered art, "authentic art that moves and calls for reflection" that moves "with absolute naturalness and competence within the more contemporary art", in the words of critic Frederico Moraes arts⁷.

2015: 90 years of Colônia. Considering its past of exclusion and violence on the bodies and the singularities of those considered "mentally ill", we can say that the Colônia had an adult life quite damning. But this Colônia, now in its old age, in the Ides of 1980s, tries to reinvent itself, from new care proposals put in use since the late 1970s⁸, by the social movement of the Brazilian Psychiatric Reform. And in the 1990s, it is renamed, then to Municipal Institute of Health Care Juliano Moreira.

But we insist even today in referring to it as Colônia. Perhaps less by habit and more by the trauma that such institution opened in culture (in its broadest sense, of course, not as a synonym for art). Trauma here understood as that which escapes the possibility of representation, so big is its nonsense, their violence, leaving it with a mark. And we always repeat it: Colônia.

But this naming that persists - Colônia! - I think, should serve us, yes, never to forget the horrors of psychiatric hospitals in Brazil. Watch, it seems to me essential, the documentary "In the name of reason" by Helvécio Ratton, about the Hospice of Barbacena, Minas Gerais. Barbacena was too right there, in Jacarepaguá.

7 MORAIS, F.
Exhibition catalog
Records of my passage
on Earth. School of
Visual Arts of Parque
Lage, Rio de Janeiro,
1989.

8 VENÂNCIO,
A.T.A. *The faces of*
Juliano Moreira: light
and shadow on his
personal collection and
publications. Estudos
Históricos, Rio de
Janeiro, No. 36, 2005.

In recent times, when people come to claim, in our country, for military intervention - which produced harmful effects also in the mental health field - after all we were through after years of violent dictatorship, it's necessary the ethical stance of facing all possible forms of "selective memory", returning to traumatic events for, precisely through them, break the cynicism of those who strive to deny the violence suffered, so many deaths and people killed.

"Life to the dead reside in memory (by the living) in their history; justice for the dead reside in memory (by the living) of injustice and outrage committed against them. The story is way, far beyond the official narratives, a mnemonically persistent and recurrent claim that the dead address to the living, whose responsibility is not only to remember the dead, but protect them against being appropriated incorrectly"⁹.

9 FELMAN, S. *the juridical unconscious: trials and traumas in the twentieth century*. São Paulo: EDIPRO, 2014.

For this reason, I have insisted very much in the need of investing in research, studies and the rescue of the memory of Bispo do Rosario and legitimization history of his objects as art, which includes also review the route and the very goals of the Museum that houses this collection.

Bispo do Rosario one more time lends his work to the Colônia, although the exhibition focus is his production, not the institution itself. Maintaining its collection in the Colônia is justified by its function of proposing changes and appropriation of this territory as a living space for the community, as well as the strengthening of culture in the region, something that deserves, in my opinion, a more consistent and comprehensive public debate . Rescuing the memory of what has been happening with

the *acquis* of Bispo do Rosario, this proposal that has its legitimacy, of course, happens to also be as an ideal somewhat paradoxical, because the appreciation of culture and life on the one hand, has caused the devaluation and death, on the other: choking of the collection itself, which does not receive any resources for its preservation.

And this is nothing new, because since 1990 this state of affairs has been denounced in the press,¹⁰ something that the current management also highlighted in recent issue of the magazine *Carta Capital*. And by the way, Bispo himself, a few months before his death, also told to the newspaper *O Globo*, on 04.13.1989, that his works were already in difficult conditions, requiring care. This whole situation is undoubtedly very complex, hence my suggestion of a public debate. It lacks visibility and resolution in relation to the issues surrounding the work of Bispo do Rosario. To address this, it needs ethical position to bring into dialogue the past and the present, opening new a future for this collection.

That the inauguration of the current direction of the Museu Bispo do Rosario Arte Contemporânea, which aggregates curators invited to propose different readings of the work of Bispo do Rosario, may assist us in living up to what the artist has left us, preserving his production and opening debates that go beyond aesthetic readings. That the appropriation of this production by the art not be a mere beautifying of itself. That the works of Bispo Rosario continue to drill holes in speeches, be the madness, art, or the psychiatry one. That we have the dignity to realize that life, madness and art are of tremendous complexity and therefore we should not look for shortcuts, but do the opposite route. And very soon, we may discuss, widely and publicly, the relevance or not of the maintenance of Bispo do Rosario's work in the "Rio Backland" of Jacarepaguá.

10 ALBUQUERQUE, M. A collection in danger. *O Globo*, Rio de Janeiro 02 July 1992; The CRAZY art preserved. *O Globo*, Rio de Janeiro 30 August 1990; ASSOCIATION fights to save the museum. *O Globo*, Rio de Janeiro, 22 nov. 1990; BISPO and Nuno go to the Venice Biennale. *Folha de São Paulo*, São Paulo 02 December 1994; BISPO do Rosário combines art and madness. *O Estado de São Paulo*, São Paulo, February 04, 1995; FERRAZ, A. A Show contextualizes the work of Arthur Bispo do Rosario. *Carta Capital, Digital Jornal*, 19th April 2015; FURNALETO, A. Assim é, se lhe parece. *O Globo*, Rio de Janeiro, Oct. 6, 2012; JATENE releases Bispo's works to Venice. *Folha de São Paulo*, São Paulo 25 April 1995; FIGHT to save the museum of the CJM. *O Globo*, Rio de Janeiro, 25 Nov. 1990; MILLEN, M. The crazy embroidery of a genius. *O Globo*, Rio de Janeiro, Jan 11. 1993; MASTERPIECES revealed through the unconscious. *O Globo*, Rio de Janeiro 10 October 1996; CONGRESSMEN will investigate deaths in the Colônia. *O Globo*, Rio de Janeiro 30 January 1996; STYCKER, D. The art of scrap left to the termites. *O Globo*, Rio de Janeiro, 04 Jul. 1992; TOTTI, I. Works of Bispo do Rosário are given a special room. *O Globo*, Rio de Janeiro 30 August 1997; FUNDS are scarce in the Colônia. *O Globo*, Rio de Janeiro, 08 October 1992.

Slogans, pamphleteer aspect? These days, escaping to immediacies and taking the memory as an instrument of what's to come, it takes a big sense of awareness for deciding what flags and banners to be raised. Long live Bispo do Rosario!

1909 - 1911 In the record of Arthur Bispo do Rosário in the Brazilian Navy, dated of 1929, appears his birth on May 14, 1909, in Minas Gerais. Parents: Adriano Bispo do Rosário and Blandina Francisca de Jesus. In the Employee Record of Light Company where Bispo do Rosario worked, is noted the date of March 16, 1911, native of Sergipe, same parentage. In the baptism book found in the Church of Our Lady of Health in Japaratu-ba, states the date of the christening of a three months child, named Arthur, on October 5, 1909, being parents Claudino Bispo do Rosário and Blandina Francisca de Jesus. On the other hand, the records of the National Mental Hospital, in Praia Vermelha, dated December 26, 1938, reports that Bispo would be 27 years, indicating that he would be born in 1911. In this document, parents are Adriano Bispo do Rosário and Blandina Francisca de Jesus, born in Sergipe, and Boxer as profession.

As we can see, there is different information about the date and place of birth, and the parentage of Bispo do Rosário. However, due to the baptismal record found in Japaratuba, city embroidered in

one of its banners, next to the name Adriano Bispo do Rosario and the inscription Japarutuba mission, the origin of Bispo be actually this city seems to be even more viable. And so too, his date of birth in 1909 is taken as the most likely.

1925 Bispo do Rosário enrolls in the School of Apprentice Sailors of Sergipe, on February 23.

1926 On January 21, enlists as a sailor in the National Marines Corps Central Headquarters in Rio de Janeiro. His passage through the Navy, between 1926 and 1933, is marked by punishments and arrests for misdemeanors, but also for periods of exemplary behavior and promotions. He is ranked first as a cabin boy and then as a signalman.

1928-1932 During this period Bispo do Rosário combines his career in the Navy with the boxer activity. Several newspapers then record his activity as a boxer. Arthur Bispo, as he was known in sports, had a huge physical resilience to the blows of opponents, which led to him being referred to by newspapers as "sea wolf" and "bronze sailor". In 1932, he held the title of champion of the light-weights of the Navy.

1933-1935 In June 8, 1933, Bispo do Rosário is disconnected from the Navy for indiscipline. Newspapers report his departure from the Navy. On December 29 of that year, he gets a job as trams washer in Light Company. he's promoted three times: auxiliary

vulcanizer, vulcanizer and medium official. His activities as a boxer are kept during this period.

- 1936** In January, the Bispo do Rosário suffers an accident that crushes a bone in his foot, which produces sequels that keep him from proceeding in his boxing career.
- 1937** A year after the accident, on February 23, Bispo do Rosario is fired from Light for breach of order and threatens the professional who was his superior. He files a compensation lawsuit against the Light Company, being defended by José Maria Leone. Bispo do Rosario moves in the lawyer's home at St. Clement Street, 301, in Botafogo. He lived in a dependency in the backyard of the house and worked as a domestic servant. Living with this family happened between 1937 and 1960.
- 1938** On December 22, Bispo do Rosario has his first outbreak. That night, he goes out the house where he lived, in a sort of pilgrimage that ends with his presentation at the Candelária church on December 24, as shown by one standard of his. He is taken by the revelation that he's Jesus Christ and that he has a religious mission, as reported to the doctor Durval Nicolaes who attended him on December 26, 1938. He is given as insane and sent to the National Hospital for the Insane. There he is diagnosed: paranoid schizophrenia.

- 1939** On January 25th he is transferred to the Colônia Juliano Moreira, whose screening allocates him in one of its sectors, the pavilion 10 Center Ulisses Viana, reserved for those patients most aggressive and "agitated". On June 9 returns to the National Hospice for the Insane, since he was not adaptable to the colonial regime, as reported in the official letter No. 587 of June 9, 1939.
- 1944** On March 23, 1944, Bispo do Rosário enters the new pavilions of the National Psychiatric Center, built to receive the inmates of the National Asylum for the Insane, which has its doors shut in September of that same year. On August 23, 1944, he is transferred back to the Colônia and, the next day, returns to the National Psychiatric Center. In the chart of the Psychiatric Center there is a record that the Bispo do Rosario had a mission: to reform the world we live in.
- 1946** On February 18, Bispo do Rosario has a third entry in the Colônia, transferred from the National Psychiatric Center, and again the next day, returns there. On May 9, 1946 walks out of the National Psychiatric Center, under the responsibility of the attorney Humberto Leone.
- 1948** On January 27, rejoins the National Psychiatric Center, from where he is transferred to Colônia on 06 April of that same year. Despite the passages of Bispo do Rosario by the National Psychiatric Center, between 1944 and 1948, there is no record that

he has attended the Occupational Therapy Section created by Nise da Silveira in 1946, neither that he had had any contact with the psychiatrist.

1950 Through interviews to Frederico Morais in 1989 by professionals from the Colônia who knew Bispo do Rosario, we know that, from the 1950s, he would keep close relationship with some of these professionals and their families. According to Miguel Almeida de Paula, one of the interviewees, Bispo do Rosario frequented his house every day. Lunched, dined and returned to the pavilion Ulisses Viana to sleep. Bispo do Rosario worked even in the construction of the house of that professional, digging the pit of his residence. According to Miguel's wife, when Bispo do Rosario was away from Colônia, the objects he produced were kept at his home.

1954-1963 On March 23, Bispo do Rosario escapes from Colônia. During this period, performs diverse professional activities. In addition to providing services to Humberto Leone in his office, he also worked as a security guard of Senator Gilberto Marinho and of Humberto Leone himself, when both were candidates, the former to the Senate, the latter to the Legislative Assembly. He was also porter at the Swiss Hotel, in Glória. Bispo do Rosario would have still been for about two years, from 1955, in the Midwest region, involved in mining activities with the Argentine lawyer Murta, Leone's uncle.

In the early 60s, Avany Bonfim, brother-in-law of Humberto Leone, employs Bispo do Rosario in his pediatric clinic AMIU, located at Rua Muniz Barreto, 15, in Botafogo. Bispo do Rosario worked there for about four years. He lived in the attic of the house next door, which was part of the clinic. There he intensely dedicated himself to the production of his objects.

1964 On February 08, Bispo do Rosário definitely returns to the Colônia. According to reports Avany Bonfim, in a letter to Frederico Moraes, it was necessary to charter a truck to take to the hospital the objects produced by Bispo. The balance he had held for ten years away from the hospital for some strange reason began to fail, at least in the view of those who were around him.

1967 According to surveys conducted by critic Frederico Moraes arts, in this year, after being locked in solitary confinement at the Center Ulysses Vianna, Bispo do Rosario hears a voice ordering him a mission: to represent "the existing materials on Earth for the use of man "version of the mission that Bispo himself revealed in interviews given in the 1980s, to the social worker Conceição Robaina and to the psychoanalyst and photographer Hugo Denizart. It is probably in this year that Bispo starts, then in the Colônia, his extensive production of objects.

Often he fasted, sometimes merely drinking a glass of water with sugar. He worked intense-

ly. He occupied one of the eleven cells of Pavilion Ulisses Viana. With the increase of his production, it's expanded his space to the other cells. He possessed the key of the place and only came in there the ones he allowed to, after answering the question, "what color is my aura?"

1968-1979 Bispo do Rosario exerts, in the Colônia, the functions of cleaning and sheriff, collaborating with staff in maintaining the hospice order. That gave him a more privileged position in relation to other inmates and allowed him more freedom to fulfill his mission. We know that when he returned to the Colônia in 1964, Bispo do Rosario brought along him his production from the time of AMIU clinic. However, according to Miguel de Paula Almeida, much from this period was lost.

In 1976, the Doctor Georgina Macário underscores his great artistic ability, pointing out the difficulty of dealing with Bispo, due to his extreme paranoia. He presented effort dyspnea and was partially oriented in all spheres. Had, according to the doctor, many mystic delusions and of grandeur and believed to be a messenger of God.

1981 Bispo do Rosário starts receiving periodic visits of psychology intern Rosângela Maria Grilo Magalhães, and addresses her his famous question: "what color is my aura?". Rosângela, believing that, from the therapeutic point of view, it could bring Bispo do Rosario for a contact with

reality, refused to answer. But still, she could have access to universe of Bispo do Rosario, keeping with him a very close relationship for two years. Bispo do Rosario embroiders and records in several of his works the name of Rosângela.

- 1982** The photographer and psychoanalyst Hugo Denizart displays the short film "Prisoner of Passage" about Bispo do Rosario, fruit of research started in 1980 on the living conditions of the Colônia patients.

It is founded, in the Colônia, the Museu Nise da Silveira.

Objects produced by Bispo do Rosario are part of the collective show "On the sidelines of life," at the MAM Museum in Rio, organized by Frederico Morais, with the help of Denizart and Maria Amelia Lopes Mattei, who were responsible for the exhibition module in which participated Bispo do Rosario. It is the first time that his objects are seen outside of the Colônia. Bispo do Rosario decides not to go to the exhibition.

- 1985** The photographer Walter Firmo and journalist José Castello publish the article "When life explodes" in the magazine Isto É. Fernando Gabeira performs the video "The Bishop" (Bispo) to TV Bandeirantes network.

- 1989** On May 17, it's founded the Friends Association of Artists of Colônia Juliano Moreira, whose primary

purpose was the conservation and promotion of the art collection of Bispo do Rosario.

On July 5, Arthur Bispo do Rosario dies in the Colônia, myocardial infarction, atherosclerosis and bronchopneumonia. In his death certificate can be read: "Is left any property? Ignored (N/A)."

It is assembled at Parque Lage the exhibition "Records of my passage on Earth", which is roaming for four more capital the following year.

- 1991** The first international artist exhibition is held, "Arthur Bispo do Rosário," curated by Frederico Moraes, at Kulturhuset in Stockholm, Sweden, as part of the show "Viva Brasil Viva".
- 1992** Start of the heritage listing process of the works of Bispo do Rosario by INEPAC of Rio de Janeiro, which ends in 1994.
- 1993** The works of Bispo do Rosário are exhibited in the MAM / RJ, curated by Frederico Moraes.
- 1994** Produced the film "O Bispo do Rosário" by Miguel Przewodowski and Helena Martinho da Rocha.
- 1996-2000** Several exhibitions are held inside and outside the country. His work inspired the creation of various productions in the fields of theater, dance, literature, music, film, fashion and carnival. In the academic context, hundreds of papers are writ-

ten, among theses, dissertations, monographs, articles and presentations at scientific meetings. In 2000, Museu Nise da Silveira is renamed Museu Bispo do Rosário.

2001-2015 In this period Bispo do Rosario participates in about 35 exhibitions in Brazil and abroad. In 2013, the works of the artist are displayed for the second time at the Venice Biennale. His works continue to inspire other artists, researchers and different stakeholders in his life and work.

Flavia Corpas

Psicanalista, curadora de artes visuais e pesquisadora. Defendeu em 2014, na PUC/RJ, a tese de doutorado Arthur Bispo do Rosario: do claustro infinito à instalação de um nome. É organizadora e pesquisadora dos livros Arthur Bispo do Rosario: arte além da loucura, do crítico Frederico Moraes, e Walter Firmo: um olhar sobre Bispo do Rosario, do fotógrafo Walter Firmo.

Voices of Rio's backland: a corner for Education

How do we challenge the world's ways?

How do we challenge the ways of seeing the world?

This paper wants to produce an analysis of educational activities of the Museu Bispo do Rosário Arte Contemporânea, held in the exhibition project **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA**. The museum is presented from its history and territory, searching reflections about the exercise of a broad educational policy, to investigate forms of social discourse that encourage daily practice of transformation. Taking into account the educational function of the museum by promoting the inclusion, and the cultural and intellectual access of individuals-citizens, so that its actions act in the scope of the multiple capabilities of the public and the art?

I believe that contemporary sorrows are based on passive consumption of information, the result of a control leading to the annulment of the resistance ability. Our abilities in this regard are atrophying. The art in the best sense of the word, is an antidote that helps resist and recover mental health.¹

It has been fundamental to develop an educational program to guarantee the museum space as a place of knowledge appropriation by everyone, not allowing any kind of social exclusion and prejudice practices. Museums are powerful promotional equipment of citizenship and recovery of social identity. In order to reveal some transversalities of the work of Bispo do Rosário with his creative context, still in 2015, the education program began offering the "Colônia Cultural Circuit " script that allows visitors to immerse

1 CAMNTIZER, Luis. *Everyone should be an artist*. Interview, Magazine Nova Escola, <http://revistaescola.abril.com.br/arte/fundamentos/luis-camntizer-todos-deveriam-ser-artistas-610098.shtml?page=1>

themselves in the context of the old Colônia Juliano Moreira. The trip includes visit to the Pavilion of Ulysses Vianna Center where Bispo lived and which maintains the original ambience for memory and preservation of its history; the Polo Experimental of Living, Education and Culture, space that houses the activities of the Free School of Arts - ELA, House B Artist Residency, Atelier Gaia, Art and Income Generation Program, Horta & Cia and Pedra Branca Leisure Program; and the Historic Core, architectural complex of the Engenho de Nossa Senhora dos Remédios, remaining heritage of the eighteenth century.

With interest in developing actions within the mental health field, education and culture, the educational activities of the Museu Bispo do Rosário Arte Contemporânea aim to act primarily on the artistic training of locals, as well as the construction of access roads to the population of the West Zone as social and cultural inclusion strategy. In the nearly three years of continuous work, we realize that it is a strategy that has shown results of actions taken at the Museum, because are being able to help these people to transform themselves, offering real opportunities for them to be cultural agents and local articulators acting in their own territory.

In 2015 we also held the First Museum Educator Training Program. With more than 100 candidates enrolled, of which 34 were selected and attended the course and 6 formed the museum's educators team, among high school students, college students and neighborhood residents. The criteria used in the selection process were, besides the motivations described by each applicant, their location in the city: it was prioritized residents in the West Zone of Rio, Jacarepaguá, from the Colônia.

To prepare the training program, we consider the plurality of the meetings, both in the human sphere, of the diversity of world experiences of each participant, as in the educational sphere, instead of focusing the lesson plan on certain issues and concepts, we preferred

that the training could be incorporated as a creative process, expanding at the most the intersected ideas from the fields of contemporary art, health, culture and education. For this, we rely on the collaboration of a multidisciplinary faculty, composed of psychiatrists, anthropologists, architects, biologists, forest engineers, the direction and the curator of the museum, in addition to the artists and the curator of the exhibition **UM CANTO, DOIS SERTÕES: BISPO DO ROSÁRIO E OS 90 ANOS DA COLÔNIA JULIANO MOREIRA**. We also included in the training activity a scheduled visit to the two cultural institutions in the city in order to provide contact with other educators and educational activities.

In the contrary current of the promotion of “training” for the practice of mediation in the museum’s exhibition rooms, the training program of Museu Bispo do Rosário Arte Contemporânea aims to stimulate a sensible construction of educators, emphasizing the scope of creative and experimental possibilities of the art education and the museum, aware of the transformative role that will be exercising.

Educational actions must seek the confront of prejudice and isolation that keep away the institutions from their audience, promoting the construction of bridges for exchange and learning. From the private meeting that each individual experiences with the diverse cultural manifestations present in the museum, new forms of belonging and reinterpretation of their context and historical heritage are possible.

The actions overflowing of mental health, education and culture, in the broadest sense, act in the dimension of the social tissue sensitizing sets of belonging relations, activating reframing process with the place we live in, with the transforming power of affection and cooperation. We realized with a historical view, that the Western culture imposes itself with force in building a certain conception of society. Such partial or compromised design with narrow interests will be able to hold true egalitarian political propositions? The world we live in does not offer presently a friendly ground for the shelter of the differenc-

es. There is a world to be loved and cared for. We understand that promoting access to the culture of the individuals-citizens is also an important care policy: while driving the other one to the world, we are also conducting an exercise to be able to meet the other, and thus "see" the person, aware of the relations that we intend to establish in the future of our present.

Bianca Bernardo

Gerente de Educação

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UM CANTO, DOIS SERTÕES:
BISPO DO ROSÁRIOS E
OS 90 ANOS DA COLÔNIA
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Concepção da linha do tempo
de Arthur Bispo do Rosário
Flavia Corpas

Concepção da linha do tempo
da Colônia
Raquel Fernandes

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exposição e da Colônia atual
Bel Lins

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A visita da equipe do Museu Bispo
do Rosário Arte Contemporânea
a Japaratuba, Sergipe, deu-se
na ocasião dos festejos de Reis,
em Janeiro de 2015, a convite da
Secretaria de Cultura da cidade.

Na abertura da exposição
**UM CANTO, DOIS SERTÕES:
BISPO DO ROSÁRIO E
OS 90 ANOS DA COLÔNIA
JULIANO MOREIRA**, o Museu
recebeu a Quadrilha Junina
Cangaceiros da Boa, apoiada
pela Secretaria de Cultura de
Japaratuba/SE.

**Todos os esforços foram feitos
na tentativa de identificar
autores e personagens nas
imagens publicadas neste livro.**

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