



São Paulo out of Reach

A Proposal *by Claudio Zecchi*

with *Luiza Baldan*

Fernanda Grigolin

*Daniel Albuquerque, Thiago Barbalho,
Theodore + Giulia, Iulia Nistoe,
Melissa Stabile, Thomas Perroteau,
Jonathan Murphy, Flora Rebollo*

Sabrina Duran

Pia Eikaas

Bruno de Almeida

Laura Sobral

Pablo Accinelli, Alexandre da Cunha

Tuca Vieira

Mauro Restiffe

Letícia Lampert

Guilherme Wisnik

*Sérgio Miguel Franco, Micaela Altamirano,
Bruno Rodrigues, Victor de la Rosa,
Fábio Vieira/FotoRua*

colectivo casadalapa

César Meneghetti

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Thiago Carrapatoso

Lucas Simões

Droste Effect
Bulletin 11

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São Paulo, Out Of Reach /São Paulo, Fora De Alcance

A proposal

by Claudio Zecchi



Pia Eikaas, *Untitled* (2017), collage and photo.
Courtesy of the artist.

*São Paulo, Out of Reach/São Paulo, Fora de Alcance*¹ is the last chapter of a project that goes under the name of *Practices as an Intersection in a Fragile Environment* – an independent research that intends to investigate the relationship between Art and the Public Sphere in a state of cultural nomadism.

Conceived as a long-term discursive project, this research surveys different territories. The outcome has been always different. So far, the chapters have investigated the concept of activism (Fabbrica del Vapore, Milan), the role that artists, curators, institutions (and institutional models) perform in today's society (Residency Unlimited, NYC), and the topic of language (New Art Exchange, Nottingham).

The project aims to investigate the mutual relationship between art, territory and local communities, and the leg-

¹ *São Paulo, Fora de Alcance* is the title of an exhibition by artist Mauro Restiffe and curated by Thyago Nogueira in 2012 at Instituto Moreira Salles of Rio de Janeiro. The title is a statement that points out very clearly the impossibility of reaching, defining or understanding this city in just one gaze. It is a warning coming by the artist as a native for all those who would like to try. A fragmented vision rebuilt in fifty images that go from downtown all the way to the periphery while stressing urban, historical, political and architectural issues. A fragmentation visually informed and amplified by different formats and a non-linear display that somehow pushes the spectator to leave his/her passive position. On the other hand, a strong formal accuracy: the black and white as a typical element of Restiffe's poetry; homogeneity between human space and urban structure; the ability to determine a strong temporal ambiguity; and, finally, a metaphor of the chaotic and precarious organization of the city itself.

acy generated by certain types of projects,² formally addressing crucial issues such as: What is the role of Art in modern society? What role do artists, curators and institutions perform? What is their relationship with the public, and what is its role (in its active position)?

The chapter dedicated to the city of São Paulo is mainly focused on its Architecture and Urbanism through a multidisciplinary extension that involved visual artists, curators, researchers, architects, urban planners, anthropologists, and journalists.

The whole path, that methodologically³ pursues the work done in the previous chapters, was documented over the

² On the one hand, those practices that generate and nurture crucial issues such as: What does it mean to curate discursive projects? Which are the potentialities of the ephemeral (or the dysfunctional) within curatorial practices? Is the outcome essential? On the other hand, all practices generally defined as «socially engaged», which lie along the contrasting line between the intellectual participation of the critic/curator/artist, as it gets projected towards the citizens' daily life (situation), and the citizens themselves, who daily confront themselves with real life's problems. Indeed, there is – and one must recognize it – a discrepancy between those who produce projects, albeit moved by authentic intentions, and those who participate in them. The curatorial approach cannot therefore be representative of a state of things and must, from the beginning, clarify its objectives. It is, then, up to the participants to understand how to go along and experience them, and how much to be engaged. But what happens at the end of these projects? What legacy do they determine?

C. Zecchi and M. Trulli, *Pratiche di attivismo nel panorama dell'Euro-Mediterraneo. Il ruolo del curatore, dell'artista e del pubblico*.

³ Launched in Milan at the end of 2014, it continued in New York in 2015 and in Nottingham in 2016. The three previous chapters had a different shape from the latest one. Thus, what makes this project peculiar is its ability to reveal itself in different shapes. Conceived with the intention to write a different narrative, the project aims at being somehow dysfunctional. Although prompted to investigate the relationship between Art and the Public Sphere with a precise focus on local resources, the project is usually the culmination of months of conversations with local artists, curators, institutions and communities across the city. Seeking to explore the fragile relationship between these two entities, these conversations aim at unearthing how art engages with the local area and community, and the legacy of these relationships. The project is not oriented to be necessarily productive or, for that matter, to show a final tangible product. In this case the process and the outcome coincide for most of its duration, and the outcome could be the final result itself, or not. The strength is paradoxically in its fragile side: in its ambition to be ephemeral (at least in this phase of the investigation). As Gordon Matta-Clark used to punch holes in abandoned buildings in order to create a continuation between the inside and the outside, this project, from its performative position, aims at unearthing and incentivizing the presence of alternative spaces generated by the discourse itself. This attitude clearly forces institutions to move towards the public sphere and think of a different public, which is no longer passive. The speaker becomes a performer (S. Sheikh, «Talk value: culture industry and knowledge economy,» in *On Knowledge Production in Contemporary Art*).

In its formal structure, *Practices as an Intersection in a Fragile Environment* continuously challenges language in its ability to be unstable and never fixed, always reacting in a different way to different territories, environments and the people it crosses paths with. In other words, this project tries to challenge the status quo, and reacts on the different possible situations it faces each time it is on the field. That means it generates a dynamic that nurtures a different performing attitude by constantly re-negotiating its language in a trajectory that aims at conceiving a different imagery in discontinuity with the old ones (C. Zecchi, *Meeting places in Public Sphere: Process and Practices*, 2016).

The project takes on every time the risk of failing, for crossing what German artist Hito Steyerl would call «groundlessness:» a fall that generates loss of power and control and in which the apparent weakness could be converted into a potential strength (H. Steyerl, *In Free Fall: A Thought Experiment on Vertical Perspective*, in «The Wretched of the Screen,» *e-flux* #24, April 2011).

The fall as a mode of resistance is then very similar to the daily experience we all commonly make of a precarious and liquid life. It is fundamental, therefore, to understand how to inhabit this condition; as, still quoting Steyerl, «traditional ways to see and feel have shattered,» new paradigms are required (E. Cocker and C. Thornton, *Fall Narratives: An Interdisciplinary Perspective*, Zohar Shani Hadromi-Allouche, Áine Larkin, 2016).

⁴ <http://www.pivo.org.br/programas/pivo-pesquisa/>

⁵ The notes can be read at the following link: http://performativepractices.blogspot.it/p/practices-as-intersection-in-fragile_76.html

⁶ For Italian readers, see <http://www.studenti.it/le-citta-invisibili-calvino-analisi-significato.html>

⁷ W. Benjamin and A. Lacis, «Neapel,» *Frankfurter Zeitung*, August 19, 1925; now in W. Benjamin, *Immagini di città*, Torino, Einaudi, 2007.

⁸ «At the same time, its buildings had to find ways of incorporating the opacity of a city that grew very rapidly and chaotically, under the predatory impulse of property speculation.» G. Wisnik, «Public Space on the Run: Brazilian Art and Architecture at the End of the 1960s,» *Third Text* no. 114, vol. 26, January 2012.

two months of permanence at PIVÔ⁴ on the pages of the blog *performativepractices*.⁵

This publication is a spin-off: rather than recovering previously done work, this can be considered as an extension that intends to re-elaborate it in a combinatorial⁶ key. Thus, each contribution stands by itself but at the same time it is part of an extensive and complex narrative that tries to process the city in its different scales.

This text, as well as the different contributions, follows a continuous movement that goes from the inside to the outside and from top to bottom. A spontaneous and chaotic movement that follows, in a kind of juxtaposition, the order which the contributions have been sent over.

The following is, therefore, only one of the possible readings; a strategy that goes in the direction of breaking the linear narrative.

Rather than certainties, this proposal tries to prominently elaborate the contents of the plan of exceptions, exclusions, incongruities, and contradictions.

This text is thus a combination of notes, not necessarily or fluently tied to each other or to the images that accompany them. Rather, these are quotes which have been extrapolated from texts read in the recent past; quotes that led this research, rather than images taken somewhere.

POROUS CITY. OPAQUE CITY.

Walter Benjamin defines Naples as a porous city,⁷ referring to the material that, back then, was the most widely used to construct its buildings. If we shift Benjamin's definition, São Paulo – which is in some respects very similar to Naples – is also an opaque city.⁸

Just like Naples, São Paulo is a city where it is possible to practice the gaze – locating objects, shapes and movements: «In other words, images. Details, fleeting move-



Claudio Zecchi, animal shop, Av. São Luís, 2017.

ments and signs belong to the multiple temporalities that cross the urban space.»⁹ And not only that, São Paulo is an exercise of writing, sampling, and editing: grasping, decontextualizing, deconstructing and reconstructing; articulating new visual possibilities by rethinking a different city day by day.

CORTA LUZ + PERABÉ – Luiza Baldan (visual artist); RANDOM CITY – Leticia Lampert (visual artist)

«THAT MORNING THE SILENCE WOKE HIM [...]»¹⁰

«That morning the silence woke him. Marcovaldo pulled himself out of bed with the sensation there was something strange in the air. He couldn't figure out what time it was, the light between the slats of the blinds was different from all other hours of day and night. He opened the window: the city was gone; it had been replaced by a white sheet of paper.»¹¹

A heavy snowfall had deprived the city of its characteristics: the road signs had been erased, the noises muffled, the roadway and the sidewalk merged together in a single pedestrian space, the usual landmarks had vanished in one single shot: «Streets and avenues stretched out, endless and deserted, like blanché chasms between mountainous cliffs. There was no telling whether, in the night, another had taken its place. Who could say if under those white mounds there were still gasoline pumps, news stands, tram stops, or if there were only sack upon sack of snow?»¹²

Marcovaldo rapidly turns his reflections into actions and, forced by the captain of his team, begins to shovel the snow just in front of the entrance of the factory he works for. He keeps untidily cleaning up the sidewalk until he meets Sigismondo, jobless but enlisted among the shovels of the Municipality, who more pragmatically and neatly than him,

⁹ D. Dottorini, «Rileggere Benjamin: La forma della città, la doppia immagine della modernità,» *Cahiers d'études romanes. Rites et rythmes urbains* 2, 2008, pp. 153-166. <https://etudesromanes.revues.org/1688>

¹⁰ This paragraph is part of an essay I wrote in 2009 as part of a publication titled *Visioni Urbane Contemporanee*, Gangemi Editore, Roma, p. 7. Quotes from Italo Calvino, «The city lost in the snow,» in *Marcovaldo or The Seasons in the City*, transl. William Weaver, A Harvest Book, A Helen and Kurt Wolff Book, Harcourt, Inc., 1983.

¹¹ Ibidem.

¹² Ibidem.



Claudio Zecchi, overview of São Paulo from the top of the Copan Building, 2017.



Claudio Zecchi, *Brasilândia, Passeio Urbano* by Martin Kohler, in collaboration with Instituto A Cidade Precisa de Você, 2017.¹³

calculates exactly how many cubic meters of snow he has to move in order to clear so many square meters.

At this point Marcovaldo learns the technique of piles from Sigismondo, but unlike him his feelings don't change: for Marcovaldo, it's not about cubic meters or square meters: «If he went on making little walls like that, he could build some streets for himself alone; only he would know where those streets led, and everybody else would be lost there. He could remake the city, pile up mountains high as houses, which no one would be able to tell from real houses. But perhaps by now, all the houses had turned to snow, inside and out; a whole city of snow with monuments and spires and trees, a city that could be unmade by shovel and remade in a different way [...].»¹⁴

There is more.

In another episode,¹⁵ after a night at the movies, Marcovaldo gets lost into a thick fog. After a long and vague wandering, he boards a bus equipped with every comfort, only to discover, when it's already too late, that it's actually an airplane.

Marcovaldo undermines the certainties and logic by which a city's project, construction and development are governed. By doing so, it feeds the prospect of dreams and creates disorientation in relation to a familiar path.¹⁶

There's even more. Marco Polo, the main characters of Italo Calvino's *Invisible Cities*, in one of his conversations with Kublai Khan describes a model for an ideal city:

«I have also thought of a model city from which I deduce all the others,» Marco answered. «It is a city made only of exceptions, exclusions, incongruities, contradictions. If such a city is the most improbable, by reducing the number of abnormal elements, we increase the probability that the city really exists. So I have only to subtract exceptions from my model, and in what-

¹³ <https://www.facebook.com/events/504093536605671>

¹⁴ See note 10.

¹⁵ I. Calvino, «The wrong stop, in the snow,» in *Marcovaldo or The Seasons in the City*.

¹⁶ Lettrism and Psychogeography first, and Situationism later, addressed the topic of the territory through a socio-political analysis that has its core in the determination of the de-territorialization and in the deconstruction of environments through the technique of the *dérive*: a sudden passage through different environments. «To make a *dérive*, go around on foot without an aim or time. Choose the path not according to what you know, but based on what you see around. You have to be alienated and look at everything as it was the first time» (L. Blissett, *Totò, Peppino e la guerra psichica 2.0*, Giulio Einaudi Editore, 2000, p. 153).

ever direction I proceed, I will arrive at one of the cities which, always as an exception, exist. But I cannot force my operation beyond a certain limit: I would achieve cities too probable to be real.»¹⁷

«DISORIENTATION IS AT PLAY IN THE FOLLOWING IMAGES, OR PERHAPS A RE-ORIENTATION. ONCE IN, YOU'RE IN.»¹⁸

The city always elaborates different images. The city, as Tuca Vieira – one of the first artists I talked with – told me, is so present that wherever you are, paradoxically, you find yourself in the middle of it, always surrounded. You can't escape, and you can hardly locate yourself. This makes the city definitely unreadable. Once in, you're in.

The sense of loss is continually present. From any height one wants to observe it – on the ground, from the twenty-third floor of the building where I lived,¹⁹ or on top of the roof of the same building – São Paulo remains inaccessible, without any reference. It is a city where one's gaze is always overwhelmed and captured by something; a city that is delivered to a disarticulated and fragmented vision, capable of generating many other small cities, each with its own beginning and its own end.

WHAT WOULD HAPPEN IF THE SPACIAL DIMENSIONS THAT ARE PART OF OUR WAY OF LIFE EXCEEDED CERTAIN LIMITS

«[...] It's true. But we do not always think enough about what could happen if the spatial dimension that is part of our way of life exceeded certain limits. This phenomenon appeared immediately as inevitable. The control of the spatial dimension happens in two ways: on the one hand as knowledge, on the other hand as possibility of use. Some fundamental space organizations falter. To some extent, we are helped by the new systems,

¹⁷ I. Calvino, *Invisible Cities*, transl. William Weaver, A Harvest Book, A Helen and Kurt Wolff Book, Harcourt Brace & Company, 1974.

¹⁸ Natalia Zuluaga and Domingo Castillo, «Gelatinous Architecture, Autonomous Infrastructures», *Terremoto*, Issue 9: *After Brazil*, August 21, 2017. <http://terremoto.mx/article/gelatinous-architecture-autonomous-infrastructures/>

¹⁹ Edifício Copan (1952-1966) by architect Oscar Niemeyer.

such as Google, for example. But the problem is that, according to our sense of direction in a city, we used to conceive the urban organism as a sufficiently unitary ensemble; now we are forced to consider it as split into different parts. We are going towards a future where we will find it more and more difficult to position urban transformations onto a map. So our ability to orient ourselves in space enters a crisis. In some way, we return to the Neolithic.

The Neolithic?

Contemporary cities will eventually be indistinguishable from their surrounding territory [...].²⁰

In how many ways is it possible to recognize and read the city?

FRAGILITY/TRUSTING THE OTHER

This is a question that drives the whole project: a game – *Caderno de Campo, Tomo I* – by Helena Cavalheiro, that intends to map and experience the city of São Paulo through all senses but vision. The city is therefore reduced to small portions – specific roads, parks, churches or supermarkets (just to name a few of them) – and paradoxically expands its presence instead of being limited.

Working in pairs is the first rule. A leads B. Blindfolded.

This is the precise moment when the city expands, becoming uncontrolled and indistinguishable, as Leonardo Benevolo teaches us. This is precisely when, proceeding by paradoxes, the city reaches a more balanced relationship with what is actually out of reach, and one no longer worries about being crushed by it.

The blindfolded one finally embraces a position of fragility – a position that accepts the unwritten but fundamental rule of trusting each other.

This is not the only possibility.



Claudio Zecchi, Sé metro station, final destination of a blind walk as part of *Caderno de Campo – Tomo I: A Cidade Sem Imagem*, workshop by Helena Cavalheiro.

²⁰ My translation from Leonardo Benevolo, «La fine della città? (Una riflessione a due voci sul futuro),» in *La fine della città*, interview curated by Francesco Ermani, Editori Laterza, 2011, p. 11.

**CADERNO DE CAMPO - TOMO I: A CIDADE SEM
IMAGEM - Helena Cavalheiro (architect/researcher)**

Claudio Zecchi, all images taken during the warm-up to
the workshop *Caderno de Campo - Tomo I: A Cidade Sem
Imagem*, curated by Helena Cavalheiro.



A LONG-TERM SCIENTIFIC APPROACH

What is the city (of São Paulo)? How can one understand it? These are the main questions that still stand, and that drove Tuca Vieira during his two years of (independent) visual research on the city of São Paulo. Rather than just a privileged investigation's tool, photography is, in this case, the perfect excuse to develop this research, that potentially tends to fail as claimed since the very beginning by its intent.

The scientific method is thus the most appropriate: the city has been in fact split by the use of a grid²¹ – the vector of the entire project until its final display; nonetheless, the artist has identified portions of territory, and finally shot one single image for each portion for the totality of 203 images.

This approach preserves the possibility to potentially visualize a non-representable city through its architecture – in terms of form, or rather its contrary – and its urban landscape in socio-anthropological terms.

A (non)organic form – a sort of wound – that precisely reflects the condition of an unplanned and chaotic city where legibility (low legibility as a precise political choice) dramatically affects one's feelings in terms of disorientation and uncertainty (Kevin Lynch, *The Image of the City*, MIT Press, 1960). A city, São Paulo, where everywhere one is, he/she is always in the middle; always surrounded by the city itself.

If the city is the greatest human achievement, how we can live all together? With what resources? Just a few crucial questions for a place where more than 20 000 000 people live together (in a non-natural way).

The territoriality is thus a strategy, a methodology, that considerably affected Vieira's process and practice, both in a formal and a conceptual way.

Mapping the city in almost its totality for just one shot determines indeed a performative approach, whose rea-

²¹ An old city street guide.

son doesn't stand only in the movement from one place to another but, mainly, in the choice of the subject to capture and in the time to take to do it, which will be at that point unique (*Hic et Nunc*). Slowing down the process generates a tension to develop a sort of editing in the place (or editing in the camera). Shooting one image for each portion of the territory is, indeed, a precise choice both ethical and political. If post-production represents, as claimed by Vieira, a sort of comfort zone, editing directly in-camera instead is a risk, which doesn't even consider a possible second thought. That unique shot is indeed the latest gesture of what we could eventually call a sort of ecology of the gaze. Hence, the final picture becomes a Manifesto.

The project has been also informed by very precise formal choices somehow inspired by Bernd and Hilla Becher (of the Düsseldorf school) that may help to better define the scientific method which, as I wrote at the very beginning, drove the entire research. All the pictures have the same format (4x5 inches); they are all horizontal, colored and shot with only one lens. A typological work that nurtures the confrontation among the different types as well as the debate about the city by the public.

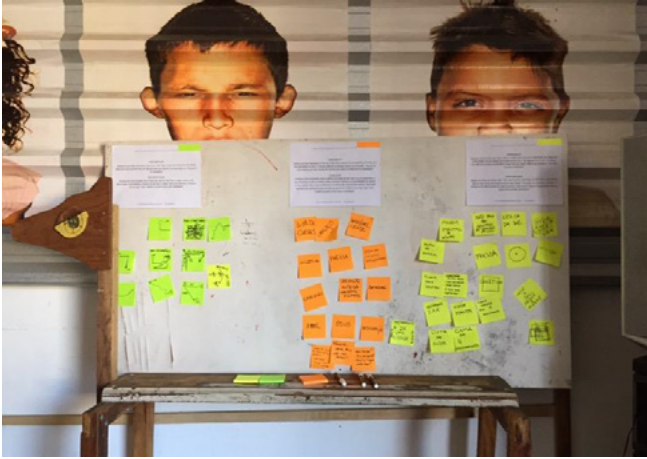
ATLAS FOTOGRÁFICO – Tuca Vieira (visual artist)

UNREADABILITY/PERFORMATIVITY/ TERRITORIALITY²²

Unreadability

My first and naive impression of the city of São Paulo stands in its unreadability, its fluidity, and the impossibility to catch it. This also affected my feelings (mainly uncomfortably). May you list three feelings you had crossing the city from your place (or initial point) to casadalapa?

²² The questions address three crucial issues I explored during a talk I gave at casadalapa (<https://casadalapa.net/>) concerning the presentation of the book released as the final result of the third chapter of this research, and titled *Public Sphere: Process and Practices* (https://www.academia.edu/29210003/Public_Sphere_Process_and_Practices?auto=download). The questions have been the occasion to officially launch the project in São Paulo.



Claudio Zecchi, public launch of the project *São Paulo, Out of reach/São Paulo, Fora de Alcance* at casadalapa, 2017.



Claudio Zecchi, *Picture Gallery in Transformation*, MASP Museum São Paulo, permanent collection, 2017.

Performativity

Talking to a journalist, she told me that here in São Paulo, social race and social class deeply affect your way of performing the city. May you draw your itinerary from your place (or initial point) to casadalapa?

Territoriality

Tuca Vieira (visual artist) told me a few days ago: «It doesn't matter where you are, in São Paulo you are always in the middle. You are always surrounded by the city.» If we assume this is true, it is always very difficult to locate yourself. Which shape does your center have? And your periphery? Are they somehow connected?

TRANSPARENCY/FLUENCY/FLEXIBILITY

«Lina Bo Bardi used glass and concrete to create an architecture of rough surfaces without luxurious finishing but that conveys a sense of lightness, transparency, and suspension. The plaza underneath the building, known as "free span," was designed to serve as a public square. The architect's radicality can also be appreciated in the iconic crystal easels she designed for displaying the museum's collection on the building's second floor. In removing the artworks from the wall, the easels question the traditional model of the European museum.»²³

The re-enactment of the original display of the (semi) permanent collection – *Picture Gallery in Transformation* – about twenty years after its dismantling moves precisely in the direction of a fluid, transient and ephemeral condition.²⁴

Transparency, fluency, and flexibility are crucial elements able to closely question the common narrative of a space, its history, and its use according to a functional and dysfunctional principle at the same time. A principle capable

²³ http://masp.art.br/masp2010/english_about-masp.php

²⁴ This iconic display device was chosen by MASP's Artistic Director Adriano Pedrosa in the perspective of a programmatic revision of Bo Bardi's spatial and conceptual contributions to the museum practice. The fluidity of the path, with works ranging from the 4th century BC to 2008, allows every spectator to build his/her own path by making, as the info panel at the entrance says, «unexpected juxtapositions and dialogues between Asian, African, Brazilian, and European art.»

of intercepting a fluid time and a space without hierarchies and predeterminations.²⁵

On the same line is the work by Lucas Simões, in which the space, and therefore the elements that constitute it, changes according to the time and dynamics underlying the use that is made of it.

«Expressions of freedom can be discerned in an abstract sense, in permitting randomness and accepting the impossibility of making predictions.»²⁶

The result is thus mainly unpredictable: as in the case of *Perpetual Instability*, a performance held by Simões at SIB Gallery in London, that was staged on a floor seemingly solid and lasting, but actually very fragile and transitory; or *Caixão Perdido*, that refers closely to the history of the Copan building by Oscar Niemeyer; or even certain series of sculptures – *Abismos* – in which the use of concrete and paper is combined, and where, paradoxically, it is the paper that determines the balance of the entire structure.

Simões' work is hence a challenge towards the constitutive elements of architecture and their use in a direction aimed at blurring the border and the identity of the space, moving towards a sort of ecology of the use that would determine a longer durability.

PERPETUAL INSTABILITY – Lucas Simões (visual artist); SITU – Bruno de Almeida (architect/curator); BUSO PROJECT – Alexandre da Cunha + Pablo Accinelli (visual artists); (GHOST) – A POEM FOR LINA BOS TURTLE – Pia Eikaas (visual artist)

²⁵ According to Walter Benjamin, for example, the notion of space goes even beyond a strictly physical approach. Space is in fact a place where activities, relations and actions are performed. The city, still according to Benjamin, is the mirror of society, thus, the description of this «place» will help to let similar (or not) social peculiarities emerge.

²⁶ See Yona Friedman's website: http://www.yonafriedman.nl/?page_id=1122

THE BARTLEBY LESSON

«[...] This is why, as I always repeat, with all my sympathy for the Occupy Wall Street movement, its outcome was... I call it a Bartleby lesson. Bartleby, of course, Herman Melville's Bartleby, you know, who always answered his favorite "I would prefer not to"... The message of Occupy Wall Street is, I would prefer not to play the existing game. There is something fundamentally wrong with the system, and the existing forms of institutionalized democracy are not strong enough to deal with problems. Beyond this, they don't have an answer and neither do I. For me, Occupy Wall Street is just a signal. It's like clearing the table. Time to start thinking [...].»²⁷

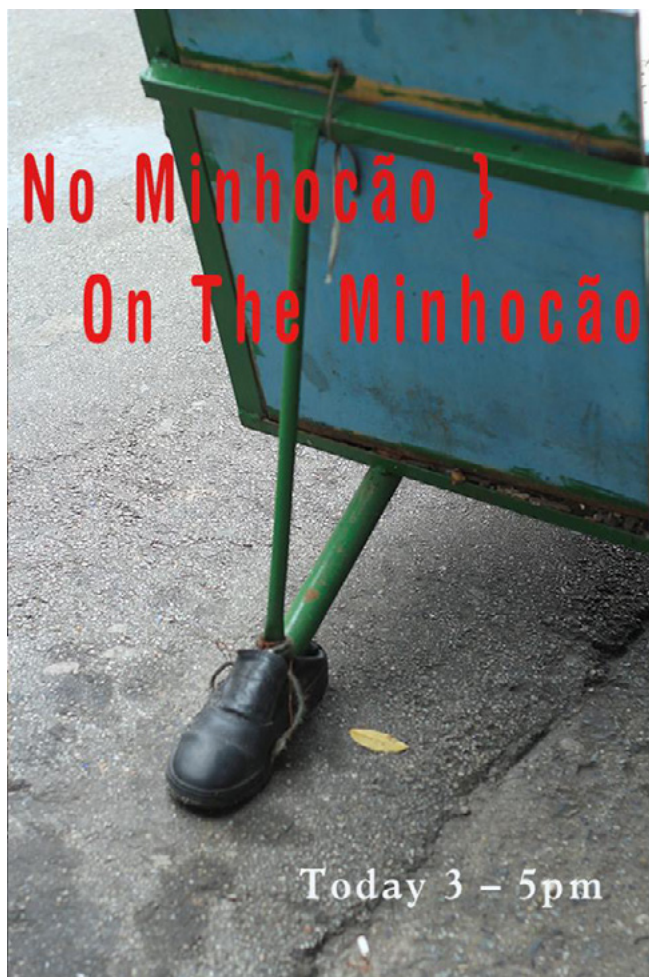
That of public space is, for a city like São Paulo, and a society still deeply hierarchical as the Brazilian one, a topic of recent attention and deepening.

Hélio Oiticica said that the real public space in Brazil resides in marginalized areas and abandoned spaces.

This topic is therefore in progress, constantly changing: a topic that includes, after the 2013 protests, the grassroots movements (i.e. *Movimento Passe Livre*)²⁸ through the activation of a completely new political way to perform the body in the space itself.

If the Occupy groups had the worth of starting this new relationship by clearing the table, as Slavoj Žižek metaphorically says, civil protest movements in Brazil, and specifically in São Paulo, made a step forward not so much in the way of building a public space, but rather in the way of using it (*Cidade: modos de fazer, modos de usar* is the theme of the 10th Architecture Biennial, curated by Guilherme Wisnik with Ana Luiza Nobre and Ligia Nobre).²⁹

TERRITÓRIO EM CONSTRUÇÃO - casadalapa (collective); BAIXO CENTRO FESTIVAL - Thiago Carrapatoso (journalist/curator/researcher); A BATATA PRECISA DE VOCÊ/A CIDADE PRECISA DE VOCÊ - Laura Sobral (urbanist/researcher);



No Minhocão } On The Minhocão, flyer of the event, 2017. Courtesy of the artists.

²⁷ Slavoj Žižek, *Don't Act. Just Think*. <http://myheartwillgoonandsoonandsoon.blogspot.com.br/2017/05/slavoj-zizek-dont-act-just-think.html>

²⁸ https://www.facebook.com/pg/passelivresp/about/?ref=page_internal

²⁹ <http://ligianobre.org/index.php/plataformas/x-bienal-de-arquitetura-de-sao-paulo/>
<https://www.facebook.com/xbienalDearquitetura>



Claudio Zecchi, jogging during the Sunday closure of the Minhocão.

NO MINHOCÃO – Daniel Albuquerque, Thiago Barbalho, Theodore + Giulia, Iulia Nistoe, Melissa Stabile, Thomas Perroteau, Jonathan Murphy, Flora Rebollo (visual artists)

PERFORMATIVITY

São Paulo is thus a city that, after the 2013 protests that largely engaged its citizens, has finally discovered its body and its centrality:

«The novelty stands in the centrality that exists in the relationship between urban bodies and urban spaces, a political acknowledgment. We might actually say that the politics are these: the right to engage ourselves in public spaces – a gesture and a practice that re-considers the corporeality of the city and its citizens at the same time [...].»³⁰

When Italian anthropologist Franco La Cecla talks about this new connection between city and body, he clearly claims a different possible way to engage the city itself. A new political way.

The homeless or, as Sabrina Duran calls them, the pariahs, become another possible key to investigating the city and its socio-political system, in order not only to question the hegemonic system, but also to create spaces of potential alternative models, in what Foucault would have called the horizon of heterotopia.³¹

THE ENJOYMENT OF THE PARIAH: TECHNOLOGIES TO EXIST AT THE MARGINS [OF THE STATE] – Sabrina Duran (journalist/researcher); ARDEPIXO/ PIXOAÇÃO – Sérgio Miguel Franco, Micaela Altomarin, Bruno Rodrigues (researchers/video makers, *Pixadores*); ARQUIVO 17 – Fernanda Grigolin (visual artist)

³⁰ My translation from F. La Cecla, *Contro l'Urbanistica*, Giulio Einaudi Editore, 2015, p. 5.

³¹ <http://artseverywhere.ca/2017/03/09/enjoyment-pariah-technologies-exist-margins-state/>



casadalapa, *A Praça é de todos, Viva o espaço público*.

This text, that has to be read in combination with the materials produced during the two months of research in São Paulo, has been conceived as an open project continuously informed by its discursive approach. It finally aims to extensively combine and articulate different layers, specifically concerning Art, Architecture and Urbanism in the city of São Paulo. Under a larger lens, its plural approach addresses some crucial contemporary issues such as urban transformations, political conflicts and resistance, innovative models of production, and hope.³² The different languages employed prompt to figure out a plural definition of what public space is. Public space as an environment (in social terms); as a landscape (in terms of process of appropriation and symbolization); as a territory (as a result of political, economical, and social forces); or a combination of all three, a place that finally «conforms itself through the correlation of social practices, different modes of use and representations.»³³

http://performativepractices.blogspot.it/p/practices-as-intersection-in-fragile_76.html

³² See *Istanbul. Passion, joy, fury*, exhibition curated by Hou Hanru, Ceren Erdem, Elena Motisi and Donatella Saroli at MAXXI Museum in Rome, December 11, 2015 – May 8, 2016. <http://www.maxxi.art/events/istanbul-passione-gioia-furore/>

³³ A. Pioselli, *L'arte nello spazio urbano: L'esperienza italiana dal 1968 a oggi*, Johan & Levi Editore, Monza, 2015, pp. 13-14.

Claudio Zecchi is an independent curator whose field of research aims at investigating a new vision and reading of the public sphere by exploring the mutual relationship different practices – artistic, curatorial, institutional, and more – entertain with the territory and its local communities. Over the years, he developed medium- and long-term multidisciplinary projects that aim at generating, encouraging and nurturing a dialogue in a continued dialectical tension between different forms of thought, processes and practices.

In 2014 he started a research called *Practices as an Intersection in a Fragile Environment* (Milan 2014, New York 2015, Nottingham 2016, São Paulo 2017), a project that originates from the need to reconsider, from a discursive approach, over ten years of investigation on the relationship between Art and the Public Sphere.

Conceived as long-term, his research surveys different territories. The outcome has been always different. So far, he investigated the concept of activism (Fabbrica del Vapore, Milan); the role that artists, curators and institutions (and institutional models) perform in our society at large (Residency Unlimited, NYC); the topic of language (New Art Exchange, Nottingham); and the topic of architecture and urban planning (Pivô Pesquisa, São Paulo, BRA).

From 2006 until 2013, he was co-curator of the Cantieri d'Arte Public Art Project. He co-curated *Errors Allowed*, 16th Young Mediterranean Biennial (Ancona, IT 2013); *Disorder* (Nottingham, UK 2012); *La Ville Ouverte* (Casablanca, Viterbo and Genoa, MOR/IT 2011-2012). He gave lectures and talks at École du Magasin, Grenoble (FR) (2016); University of Pisa (IT) (2016); IDEAS – Activating a Creative Workforce, Louisville, Kentucky (USA) (2015).

Luiza Baldan, *Untitled* from the series *Perabe* (2015). Courtesy of the artist.



I am that woman in the left corner of the frame



Fernanda Grigolin, *Sou aquela mulher do canto esquerdo do quadro*, video, 8'30". Courtesy of the artist.

Yes, it's me. I remember the year, it was 1923. I put on my main dress and left to accompany the funeral procession in front of the factory. Everyone wore their best attires, children ran everywhere. The **Spinning Chief** was standing next to the **Foreman**. Everyone near me seemed to be at a party, very few cries. For us it was much more of a holiday than a day of pain. Nami Jafet had died, end of the year. I don't really remember very well what he died from. It's been a long time. What I do remember is that they opened the doors of the mansion, and some of us followed the wake very closely. Zé, my deceased, was gone. He wanted to see from up-close all of the money in marble and the designed stairways. I refused to enter. A big house that is for few people has never done me well.

The streets beneath and above the Ipiranga were loaded with flags. My neighbor made good use of his wedding suit, from a week before, he put it on and went around the neighborhood. A lady who worked with me in **Spinning** wore the same attire that she had worn for Christmas, she confided in me. Cars and birds passed by. Men photographed and filmed. One was right next to me. I looked at him several times. Is he some relative of yours? How did you get a hold of these images? I remember that checkered dress so well. I sewed, used the same fabric that was made at the factory, it was the only tissue that I could buy at the time.

The burial of Jafet was very different from Martínez's, of six years later. You have never heard of Martínez?! In this story I did not appear in close-up photos, but I lived much more. It was in 1917, Martínez had been severely injured in front of Mariângela, and died soon afterwards. The streets of Brás taken over by the cavalry, which came onto the people, without any pity; children and women were dragged along. Some shots, I heard. A very young girl died on the same day. I think she was called Eduarda. On the 11th of July, we all wore black, we were many women, the flags were simple, we cut up black and red fabrics that we had at home. We raised it, we screamed. The death of Martínez was not accepted, he was our comrade-in-arms. The city occupied, life in suspension. We wanted the best for everyone.

¹ «**The burial of the ill-fated Martínez.** It was a tribute like no other, which the strikers of São Paulo paid to the unfortunate comrade Martínez, the first victim of police fury. The procession, that the authorities intended to divert from the center of the city, crossed the main streets before making its way to the Araçá cemetery, where the unfortunate worker's body was interred. Not only did the burial not take place at the cemetery on the 4th Stop, as had had been the wish of the police, but also the enormous mass that formed the procession continued on to where it had intended, against the expressed will of the bossy ones who had not bothered to listen – in their face, and near their den, the vehement accusations of the mobs, laden with justified revolt. Like this, the crowd took, end-to-end, the streets of 15 de Novembro and São Bento, where the peddler aristocrats exercised their profitable commerce.»

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A Plebe, July 21, 1917.¹

Daniel Albuquerque, Thiago Barbalho, Theodore + Giulia, Iulia Nistoe, Melissa Stabile, Thomas Perroteau, Jonathan Murphy, Flora Rebollo

(PIVÔ's residents), *No Minhocão* } *On The Minhocão* exhibition (August 2017). Courtesy of the artists.



Sabrina Duran, *View of Largo Paissandú from the balcony of Room 12, at Piolin Palace Hotel.*



Largo Paissandú

(from *Quarto 12/Room 12*)

Published on Facebook¹ on July 27, 2012

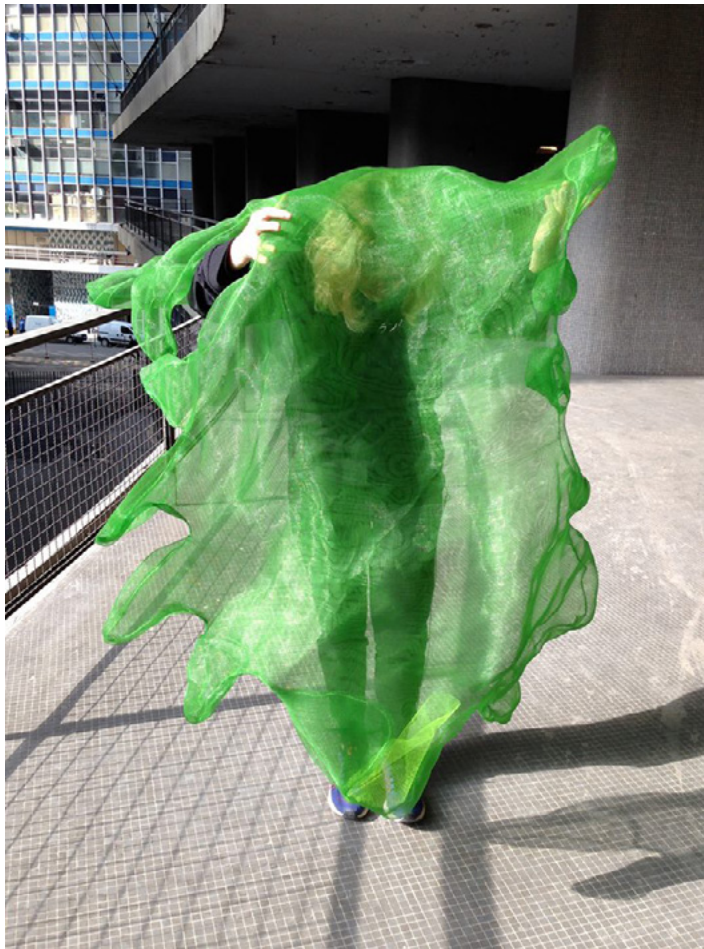
Todos os sons do Largo do Paissandú entram pela minha janela – primeiro andar com sacada: um achado. Buzinas, sempre; freadas, sempre. Alarmes e sirenes. Arrancadas de motor de minuto em minuto (a parada de ônibus fica embaixo do meu nariz, e o estacionamento de motos na minha orelha direita). Freios desregulados das bicicletas cargueiras são sempre um prenúncio de acidente. A cada freada mais forte penso se daquela vez vão rolar pela São João galões de água, laranjas, pães, engradados de cerveja e o entregador. Mas nunca. Eles nunca batem. Nem param. Humanizando os sons mecânicos e elétricos estão as imprecações dos moradores do canteiro em frente. Tem um que vive puto com um tal carioca que, ao que parece, sempre tira uma com ele. «Eu num sô mulque não, porra!», ele grita. Agora mesmo acabou de dizer que «você

tem que me devolver meu dinheiro, ó... por obséquio.» Dicotomias de um discurso. Outros dizem que «só Deus sabe o que eu passei,» outros, «que o irmão tenha um bom dia,» e um outro, «ô Madaleeeeeena, ô Madaleeeeeena.» São uns quatro ou cinco que falam e gritam entre si e contra todos – no fundo, pra ninguém. É a mesma energia inoculada que vive neles, explodindo a cada mínimo pretexto (o dinheiro devido, o cobertor roubado, as maquinacões ocultas do deus que nunca responde). Quase sempre é um acerto de contas. Quando a PM chega, cassetete na mão, o pretexto some. E quando a noite chega, some também, afogado na pinga ruim do dia todo. E eles ficam quietos. Mas não dura. No dia seguinte, cedo, a vida moribunda renasce. Há sempre uma força, um espasmo, um momento de levante contra uma injustiça. E aí não importa o som de fundo – buzina, freada, motor ou sirene –, a imprecação é sempre mais alta. A liberdade da voz desenganada entra onde quer, e todos os dias abre a janela do meu quarto.

¹ <https://www.facebook.com/photo.php?fbid=10151304637554062&set=a.143770814061.141867.717974061&type=3&theater>

Pia Eikaas, *(Ghost) – a poem for lina bos turtle* (2017).

Courtesy of the artist.



Artist Pia Eikaas was at Pivô to research the works of Brazilian artists Helio Oiticica, Lygia Pape, Lygia Clark and architect Lina Bo Bardi; this work stems from an experimental process that expanded beyond it and comes out of an intimate conversation with the city, and new friends.

(Ghost) – a poem for lina bos turtle

time
tempo
time
tempo
time
tempo
thyme

a small breeze
an empty fountain
a precise watch

shadows of objects
ghosts aligned
time tempotime

Value
Value

Value what

shadows of objects that
excited
existed
(but no longer do)

temporalities, time zones, zombies

...

(the flâneuse)

...

nets
connecting
windows vision blurred

transparent

entangled threads

thick

electric connections disconnected by waters flow
water disconnect electric nets
no network
works in water
electric waves are waved and unread
un reachable

water
disconnects
nets

...

(un)
connected
bodies
floating in the city of glass,
an ocean of endless reflections of nothingness
a piece of glass, a stump of wood, waters of march
Its fall
I fell

Ok, a short pause: then another important state-
ment, or not or yes, dont say sorry
... I aint sorry, – listen to beyonce and then rihanna.
Work no work work no, maybe lets dance instead,
white powder on your head

buildings being torn down
histories becoming

with its ghost like dresses
floating in the city space

Virginia woolf was a street haunting, an oyster
drifting, Im a muscle

Bruno de Almeida

The Prefigurative Politics of Space

Originally published on *Telling*, Issue II – November 2016. Courtesy of the artist.

One cannot feel but hopeless in face of a deep disappointment about the existing modes of social, economic and political organization.

The suffocating awareness that these models do not represent a sustainable and righteous structure for societies is accompanied by a distressing lack of clarity about feasible alternatives and the means to enact real change.

The impossibility of an equalitarian dialogue with the political representatives has brewed a mix of outrage, incredulity and confusion in populations around the globe, which have been forced to take matters into their own hands. The crowd has been using resistance and revolution as an act of catharsis and negotiation with the hegemonic structures of power, creating insurgent civil and civic forms of defiance, which stress a spatial confrontational character by using the city's public space as the core of their resistance. These are organized in a horizontal, participatory, inclusive and civil way, disrupting the existing economy of time and formal identity of citizenry and rescuing social relations from their hypertrophic objectivity. In an attempt to embody personal and anti-hierarchical values in their politics, these movements publicly spatialize modes of social relationships that «prefigure» the egalitarian and democratic society they are fighting for. Through this, and according to Carl Boggs, these movements establish a Prefigurative Politics, crafting here-and-now the future social-political forms they seek to achieve.

It has become clear that people's power can be capable of «disturbing» the pre-defined system by engendering revolutions that seem strong enough to tear down political regimes. «But the term "revolution" should not be treated uncritically. Too easily such a term may be appropriated to dress up shifts in political power, which, far from overturning a previous regime, simply replicate the *status quo* in an alternative formal variant» (Leach).¹ What we are witnessing today is what Antonio Gramsci called «hegemony through neutralization» or «passive revolution,» a situation where the subversive forces which challenge the dominant order are recurrently engulfed and neutralized by the ubiquitous powers of politics, capital and of the all-encompassing «cultural» industry. This co-optation is not only happening to bottom-up activist movements but it is also verifiable in several established disciplines, including those who have been responsible for the production and subversion of space, such as architecture.

But what can architecture do in front of such complex socio-political dynamics? Is it even architecture's responsibility to respond to events that are happening in the political sphere?

It would be simpler to exempt oneself or any professional practice from politics. But the fact is that one cannot claim it is «*just politics*.» It is impossible to restrict these issues into one self-contained sphere, their implications «overflow» altering everything that comes into contact with them. Apart from that, it is important to

acknowledge that architecture plays a role in the constitution and maintenance of a given symbolic order, or in its challenging, and this is why it unavoidably has a political dimension. Architecture is not political because it deals with political matters or represents political conflicts; it is political because it reframes the distribution of space, its visibility and habitability.

It would be naïve to believe that architectural form allied with a critical shaping of space, could, on its own, «educate» societies so as to solve all socio-political problems. «To educate» is in itself a challenging goal, which continues to be justified more as a means of social control than as an instrument of personal/collective improvement.

Nevertheless, what architecture can foster is a gradual shift in the politics of use, making visible possibilities that are kept away from us and that can suddenly become desirable. It can also shape space so as to incite an ethics of coexistence, urging processes that challenge the boundaries between the private and the «common», gradually eroding the virtual city built by capital and undoing the neutrality of the social relations established by it. It can also engage people physically and intellectually so as to propose new ways of thinking and doing. Ultimately, the multiplication of these and other types of critical spatial strategies can contribute to the creation of a multiplicity of «counter-hegemonic» sites where the dominant *status quo* can be examined. This disruption can lead to a collective mutation in the sense that the circumstances that were once experienced as certain suddenly become questionable.

However, architecture's physicality constantly threatens to install a new *status quo*, undermining its capacity to be «subversive.» Any «negativity» or critical capacity within architecture seems to be annulled by the «positivity» of its physical presence. In addition to that, architecture is historically embedded within the hegemonic economic, social and political structures of power, which turns most contemporary architects into mere service providers within a broader political-economic game. So how can any critical position be established if it is trying to criticize the structure in which it is deeply embedded?

History show us that there have been ways of shaping space, through buildings and art-works, for instance, in order to provide modes of resistance that can fly under the radar of the existing authorities. Modeling space as a clandestine provider of information. A type of information that is not necessarily meant to clarify or solve problems, but rather to interfere, resist and break the codes of representation that are imposed on us from the centers of power. In such cases, space is not as an innocuous receptacle or passive replication of reality, but a carefully structured circumstance of an ethical and aesthetic commitment. Such critical spatial circumstances can allow for a «revolution» that would go beyond the mere seizure of political power, and bypass Gramsci's «passive revolution,» simply through the constitution of a Prefigurative Politics of Space. Just like contemporary bottom-up activist movements, space can anticipate the modes of organization and social relationships that would be desirable for a society-to-come by spatializing them here-and-now.

¹ Leach, Neil (ed.), *Architecture and Revolution*, Routledge, London & New York, 1999, p. 113.

Laura Sobral, *A Cidade Precisa de Você, People make places* (2015). Courtesy of A Cidade Precisa de Você.

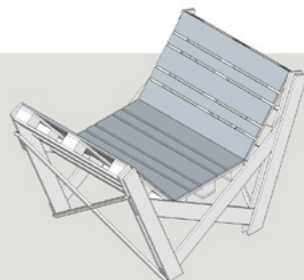
A CIDADE
PRECISA

A CIDADE
PRECISA
DE VOCÊ

PEOPLE MAKE PLACES
WWW.ACIDADEPRECISA.ORG

CÊ.01

MOBILIÁRIO URBANO TEMPORÁRIO
DE CÓDIGO ABERTO



MOBILIÁRIO DESENVOLVIDO PARA O
FESTIVAL DE DIREITOS HUMANOS 2015
DA PREFEITURA DE SÃO PAULO.
ESPAÇO CIDADANIA NAS RUAS.

FERRAMENTAS
PARAFUSADERIA
SERNA CIRCULAR OU TICO-TICO
PARAFUSOS PHILLIPS 6X30MM

MATERIAIS

3 PALETES

1 CAIBRO

8 SARRAFOS

PROCESSO

SERIE OS MATERIAIS NAS MEDIDAS
INDICADAS ABAIXO E SIGA OS PASSOS
AO LADO FIXANDO TODAS AS
PEÇAS COM OS PARAFUSOS

MEDIDAS UNIDADE: MM

PALETES 1200 X 800

CAIBROS 140 X 75 X 75

SARRAFOS

01 E 02 1415 X 100 X 20

03 1505 X 100 X 20

04 1700 X 100 X 20

05 E 06 140 X 100 X 20

07 E 08 1415 X 100 X 20

09 E 10 1555 X 100 X 20

A

FORME O C COM OS 3 PALETES E FIXE-OS COM 4 CAIBROS EM CADA LADO

B

EM CADA LADO, INSTALE O PÉ COM 4 SARRAFOS 01 E 04
E COMPLETE OS VÃOS NA UNÇÃO COM 2 SARRAFOS 08 E 09

C

REFORCE CRIANDO UM SANDUÍCHE NOS PÉS 07 E 08
E UM X COM 2 SARRAFOS EM CADA LADO 09 E 10

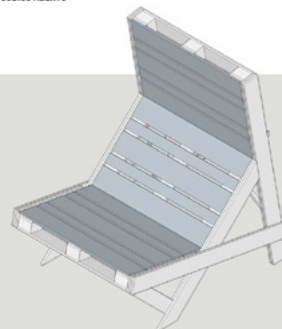
A CIDADE
PRECISA

A CIDADE
PRECISA
DE VOCÊ

PEOPLE MAKE PLACES
WWW.ACIDADEPRECISA.ORG

CÊ.02

MOBILIÁRIO URBANO TEMPORÁRIO
DE CÓDIGO ABERTO



MOBILIÁRIO DESENVOLVIDO PARA O
FESTIVAL DE DIREITOS HUMANOS 2015
DA PREFEITURA DE SÃO PAULO.
ESPAÇO CIDADANIA NAS RUAS.

FERRAMENTAS
PARAFUSADERIA
SERNA CIRCULAR OU TICO-TICO
PARAFUSOS PHILLIPS 6X30MM

MATERIAIS

3 PALETES

1 CAIBRO

8 SARRAFOS

PROCESSO

SERIE OS MATERIAIS NAS MEDIDAS
INDICADAS ABAIXO E SIGA OS PASSOS
AO LADO FIXANDO TODAS AS
PEÇAS COM OS PARAFUSOS

MEDIDAS UNIDADE: MM

PALETES 1200 X 800

CAIBROS 140 X 75 X 75

SARRAFOS

01 895 X 100 X 20

02 1260 X 100 X 20

03 1520 X 100 X 20

04 720 X 100 X 20

05 E 06 1895 X 100 X 20

07 710 X 100 X 20

08 E 09 1670 X 100 X 20

A

FORME O C COM OS 3 PALETES E FIXE-OS COM 4 CAIBROS EM CADA LADO

B

EM CADA LADO, INSTALE O PÉ COM 7 SARRAFOS 01 E 02

C

REFORCE CRIANDO UM X COM
2 SARRAFOS 08 E 09

A CIDADE
PRECISA

A CIDADE
PRECISA
DE VOCÊ

PEOPLE MAKE PLACES
WWW.ACIDADEPRECISA.ORG

CÊ.03

MOBILIÁRIO URBANO TEMPORÁRIO
DE CÓDIGO ABERTO



MOBILIÁRIO DESENVOLVIDO PARA O
FESTIVAL DE DIREITOS HUMANOS 2015
DA PREFEITURA DE SÃO PAULO.
ESPAÇO CIDADANIA NAS RUAS.

FERRAMENTAS
PARAFUSADERIA
SERNA CIRCULAR OU TICO-TICO
PARAFUSOS PHILLIPS 6X30MM

MATERIAIS

3 PALETES

1 CAIBRO

4 SARRAFOS

PROCESSO

SERIE OS MATERIAIS NAS MEDIDAS
INDICADAS ABAIXO E SIGA OS PASSOS
AO LADO FIXANDO TODAS AS
PEÇAS COM OS PARAFUSOS

MEDIDAS UNIDADE: MM

PALETES 1200 X 800

CAIBROS 140 X 75 X 75

SARRAFOS

01 980 X 100 X 20

02 1340 X 100 X 20

03 E 04 1965 X 100 X 20

06 1715 X 100 X 20

08 E 07 1825 X 100 X 20

A

FORME O C COM OS 3 PALETES E FIXE-OS COM 4 CAIBROS EM CADA LADO

B

EM CADA LADO, INSTALE O PÉ COM 5 SARRAFOS 01 E 02

C

REFORCE CRIANDO UM X COM
2 SARRAFOS 06 E 07

Pablo Accinelli + Alexandre da Cunha, *CASA TODAY (Busso Project)* (2017) @EdouardFrapont. Courtesy of the artists and Galeria Luisa Strina.



Tuca Vieira, *Atlas Fotográfico 088 Mooca, São Paulo* (2016). Courtesy of the artist.



Mauro Restiffe, *São Paulo - Templo de Salomão #1* (2014), 60 x 90 cm, gelatin silver print. Courtesy of the artist.



Leticia Lampert, *Random city. NYC, São Paulo, Buenos Aires, Adelaide*, ongoing project. Courtesy of the artist.



Guilherme Wisnik

O spleen de São Paulo

Entre 1969 e 1973 São Paulo ganha a face que tem hoje. Marginais dos rios Tietê e Pinheiros, Ligação Leste-Oeste (Minhocão, Praça Roosevelt e Viaduto Jaceguai), Avenida 23 de Maio, Radial Leste, as inúmeras alças e viadutos sobre o Parque D. Pedro II, e o projeto Nova Paulista (apenas parcialmente construído e depois abandonado), são alguns dos exemplos notáveis desse histórico momento de virada, iniciado exatamente no momento em que o último bonde parava de circular na cidade.

Concebidos para resolver o problema do tráfego expresso de automóveis na cidade, alguns desses projetos têm, no entanto, significativas diferenças entre si. Pois se o Minhocão transformou o espaço urbano em rodovia, elevando os carros aos céus em meio ao centro histórico da cidade, a Nova Paulista propunha afundar os carros e criar no espigão um grande belvedere. Abandonado depois de ter quase todas as suas fundações cravadas, o projeto teve um final melancólico. Assim, se a obra do Minhocão tem um caráter trágico, a história da Nova Paulista ganha o aspecto de farsa.

De origem grega, a palavra *spleen* designa melancolia, decadência, pressentimento de destruição. Nos seus poemas em prosa intitulados *O spleen de Paris* (1867), Charles Baudelaire batiza essa expressão como um signo da modernidade. Modernidade esta, que pode ser lida no caso paulistano como o espelho invertido da sua ideologia ufanista de progresso.

Já estudado durante a gestão do prefeito Faria Lima (1965-69), o projeto para uma via expressa elevada sobre a Avenida São João foi retomada na gestão seguinte, de Paulo Maluf, tornando-se sua principal marca na cidade. O colossal elevado foi erguido em um tempo recorde de 11 meses, deteriorando a Avenida São João, a Rua Amaral Gurgel, seus entornos imediatos, e espaços públicos tradicionais da cidade, como a Praça Marechal Deodoro e o Largo do Arouche. Com 3,4 quilômetros de extensão, secciona os bairros da Barra Funda, Santa Cecília e Vila Buarque. E seu prolongamento, na direção leste, com um comprimento equivalente, os bairros da Liberdade, Bixiga-Bela Vista e Baixada do Glicério.

O Minhocão foi inaugurado triunfalmente no dia 25 de Janeiro de 1971, com a promessa de oferecer uma ligação rápida entre as zonas leste e oeste da cidade, evitando os cruzamentos do centro já congestionado. Por ironia, no dia da sua inauguração, um carro quebrado provocou um engarrafamento monstro nas suas pistas. Hoje a sociedade debate intensamente o destino dessa carcaça de asfalto e concreto, símbolo do rodoviarismo desenvolvimentista dos tempos da ditadura, e que aos domingos se torna um inusitado parque aéreo.

Situada no topo do espigão que divide a cidade em duas áreas distintas, a Avenida Paulista recebe um grande trânsito de passagem na cidade. O conflito entre esse trânsito de passagem, idealmente expresso, e o alto fluxo local, que crescia à medida que a avenida se consolidava como um importante centro de negócios, motivou uma série de projetos para a região.

Em 1965, Jorge Wilhelm sugere um plano para o alargamento do espigão central da cidade. A Avenida Paulista deveria ter sua calha ampliada de 28 para 48 metros, ocu-

pando-se o recuo obrigatório de 10 metros que separava as edificações da calçada. No mesmo período, o Departamento de Urbanismo e Vias Públicas também prevê o alargamento da avenida, porém em estudo que propõe o seu rebaixamento em vala aberta, evitando os cruzamentos em nível.

Em 1967, o escritório do engenheiro Figueiredo Ferraz é contratado para desenvolver e adequar esse estudo. O resultado consiste em um «túnel semiaberto,» solução a meio caminho entre a vala aberta e o túnel fechado, conectando o eixo Rebouças-Consolação à Avenida 23 de Maio, recém inaugurada. Essa proposta de pistas em sobreposição aumentaria a largura útil da via de 48 para 61 metros, e previa que junto da escavação da via expressa seriam executados, sob esta, os túneis do futuro metrô.

O projeto de Figueiredo Ferraz é levado adiante, e as obras se iniciam com o nome «Complexo Paulista-Consolação.»

Contudo, a obra enfrenta grande resistência de parte da opinião pública, formada por usuários da via descontentes com o trânsito gerado pelas escavações, e proprietários de imóveis e construtoras, cujos edifícios em muitos casos haviam ocupado de forma ilegal as áreas de subsolo agora destinadas ao túnel.

Em 1971, o próprio Figueiredo Ferraz é nomeado prefeito da cidade, dando prosseguimento às obras. De acordo com o arquiteto Nadir Mezerani, chefe da sua equipe de projetos, as fundações da obra chegaram quase todas a ser executadas, contando cerca de mil tubulões de 80 centímetros de diâmetro e 12 metros de profundidade.

Em 1973, Figueiredo Ferraz é exonerado do cargo de prefeito. Seu sucessor, Miguel Colasuonno, interrompe as obras, jogando uma pá de cal sobre o assunto. Ferraz nunca comentou os motivos de sua exoneração, mas supõe-se que o conflito de interesses gerado pelas obras da «Nova Paulista» tenham desempenhado um papel central nessa história. O final melancólico desse projeto é o próprio *spleen* em sua forma explícita.



Sérgio Miguel Franco, Micaela Altamirano, Bruno Rodrigues, Victor de la Rosa, Fábio Vieira/FotoRua

Pixação

Pixação, palavra escrita com «ch,» como consta no dicionário da língua falada no Brasil, é o ato de escrever ou rabiscar em paredes, muros ou qualquer fachada, por qualquer pessoa. Pixação, escrita com «x,» palavra que transgredir, confunde, denomina uma expressão singular, um movimento coletivo, uma linguagem expressiva construída por pessoas que vivenciam a parte mais hostil da cidade. Um estilo de caligrafia que ocupa muros, paredes, fachadas e topos de edifícios, monumentos, ruas... o espaço visível ao público que transita pela cidade de São Paulo.

Uma cidade de muros, fragmentada, segregada, alienada da heterogeneidade que deveria ocupar as ruas e do espaço de convívio público. Uma população que constrói muros, instala dispositivos de segurança máxima contra seus iguais. Cidade fragmentada, que mantém a espacialidade horizontal das periferias distante da verticalidade infundável dos centros. Cidade incoerente, que promove a violência para tentar acabar com a violência.

A pixação invade a visão de quem percorre os caminhos entre centro e periferias, de fora para dentro da cidade. A pixação desfragmenta a cidade, pois está no caminho do preto, do branco, do rico, do pobre, do letrado, do analfabeto, do morador e do estrangeiro. É grito dado por quem vive as incoerências e os conflitos de uma cidade que coloca sua população contra sua população. É também celebração, manifestação coletiva de conquista e união de quem vence os caminhos da diferença para inscrever seu nome e sua memória nos trajetos obtusos dessa cidade.

Pixação with a «ch,» as found in the Portuguese dictionary, the language spoken in Brazil, is the simple act of writing or scribbling on walls and facades. *Pixação* written with an «x» is a word that transgresses, confuses, and names a singular type of expression, which is also a collective movement, both of which make for an expressive language built by people who experience the most hostile sides of city life. A style of calligraphy that occupies walls, facades, building tops, monuments, streets... the space visible to the public transiting through the city of São Paulo.

A city of walls, fragmented, segregated, alienated from the heterogeneity that should occupy the streets and public space. A population who builds walls, installs maximum security devices against their equals. A fragmented city, it maintains the horizontal spatiality of the outskirts far from the endless verticality of downtown. An incoherent city, it promotes violence to try to end violence.

«Pixação» invades the vision of those who travel the paths connecting center and peripheries, from outside to inside the city. «Pixação» defragments the city, because it is in the way of the rich, the poor, the black, the white, the literate, the illiterate, the resident and the foreigner. It is a cry given by those who live the inconsistencies and conflicts of a city that places its population against its population. It is also a celebration, a collective manifestation of conquest and union of those who overcome the paths of difference to inscribe their name and their memory in the obtuse paths of this city.



VIDAS EM OBRAS LIFE IN PROGRESS VITE IN CORSO

coletivo casadalapa

ACHILES LUCIANO, CAROLINA ABREU
CARU ALVES DE SOUZA, CAUÊ NOVAES
CÉSAR MENEGHETTI, JÚLIO DOJCSAR
LAURA GUIMARÃES, MARCOS CASTANHO
MARINA ALEGRE, MURILO THAVEIRA
PEDRO NOIZYMAN, SATO DO BRASIL
SILVANA MARCONDES, ZECA CALDEIRA
GUTA PACHECO, JULIANA ROCHA
MAÍRA BÜHLER NEWBER MACHADO
RAFAELLA CAVINATTI, ROSE D'AGOSTINO
SIMON SIMANTOB WILLEM DIAS
ATILA FRAGOZO E WILL ROBSON.



O filósofo Emmanuel Levinas sustenta que toda nossa humanidade encontra-se presente no rosto. Os olhos, a boca, os pelos, o nariz, sobrancelhas e respectivas proporções – tudo – exala humanidade. Foi pensando nessa humanidade manifesta – todavia, recusada a parcelas socialmente invisíveis da população – que surgiu o projeto VIDAS EM OBRAS. Desenvolvido ao longo de dois anos, atuamos nos territórios da Luz, região da cracolândia, e no Pari, no entorno da Praça Kantuta. A partir de um ateliê móvel, montamos um estúdio fotográfico em pleno espaço público. Levamos tripés, fundo, gerador, câmera e apetrechos. Da escolha da luz à opção pelo fundo neutro, o objetivo é ressaltar a individualidade de cada participante, descolando-o de rótulos sociais, de preconceitos e de território. Cada participante levava também pra si uma cópia emoldurada em acrílico do próprio retrato. Ao longo do projeto foram criados murais com gigantografia, poesia, artes plásticas, stencil, lambes, textos memoriais e microrreitores sobre as histórias de vida dos moradores.

VIDAS EM OBRAS LIFE IN PROGRESS VITE IN CORSO

césar meneghetti

365 SHOTS

opera sul processo vidas em obras / 2016 e sulla
esperienza nella regione sopranominata
cracolândia, nel quartiere campos elísios,
centro di são paulo.

work on the process vidas em obras / 2016 and on
the experience in the supranominated
cracolândia, in the district of campos elísios,
center of são paulo.



Carolina Abreu

Sismologia de terras guaranis batizadas de São Paulo

Chegar de avião na cidade de São Paulo já deve impressionar: um contínuo urbano de seis municípios onde habitam mais de 21 milhões de pessoas. Sexta maior cidade do mundo,¹ São Paulo é uma ocupação social de intenso movimento geológico superficial em terras sem terremotos.

Lévi-Strauss já havia se impressionado com a velocidade das construções sobre as construções dos imóveis da cidade. Espantou o antropólogo a falta de memória das fachadas paulistanas.

A crosta urbana permanece em estado de movimento constante pelo choque entre, de um lado, as forças modernizadoras equipadas com capital e força policial – sob a propaganda de ideais de progresso e civilização – e, de outro, a reinvenção de modos de sobrevivência das camadas marginalizadas que se avolumam exponencialmente por causa da crescente concentração de renda e a barbárie da gentrificação.

Cidade de uma fisionomia móvel, que transforma em obsoleto aquilo que nem chegou a sedimentar forma, São Paulo se faz pela superposição de camadas. Movimento constante de ocupação, expulsão, especulação, luta e soterramento.

São Paulo, selva tropical de concreto e madeirite, é a capital da modernidade sulamericana.

Pelas ruas, passagens, becos e viadutos de São Paulo justapõem-se uma multiplicidade de fachadas, símbolos, sombras e imagens. Sobre suas faces, grafites, lambe-lambes e pixações irrompem a memória involuntária da cidade. Revelam figuras oníricas, poesias concretas, gritos da periferia, delírios maravilhosos, por vezes, assombrações de um pesadelo a espreita. O ruído das assinaturas pixadas, que então inundam as fachadas da propriedade privada, os grafites e lambe-lambes são os instantâneos de imagens do inconsciente urbano.

Em meio ao bairro da Luz da cidade de São Paulo, que comporta uma das zonas mais sombrias da cidade, a Cracolândia,² o projeto Vidas em Obras abriu operação para fazer ouvir e provocar o narrar de histórias vindas dos substratos subterrâneos aos discursos oficiais.³ Famílias partilhando minúsculos cômodos em pensões e ocupações, pessoas em situação de rua, crianças sem quintal, de modo geral, compõem a população moradora de uma região historicamente pauperizada, que, sob estigma da Cracolândia, sobrevive invisibilizada na grande metrópole.

O projeto, seguindo a Casa Rodante,⁴ fez corpo para abrir sala de estar pelas calçadas, criar vizinhança entre vidas e fluxos enredados por tensas relações de disputa e cooperação. Moradores, comerciantes, pensionistas, usuários, policiais (militares, civis e da guarda municipal), jornalistas, estudantes, missionários, ONGs, artistas, ativistas sociais, traficantes, imigrantes, agentes sociais e de saúde, construtoras, imobiliárias, investidores internacionais, poder estadual, projetos da prefeitura, revolvem, com forças diferentes, as camadas tectônicas do território paulistano da Luz.

Vidas em Obras foi [ainda é] operação de abrir vazão para aquilo que o progresso não consegue [mais] aproveitar: o improdutivo, o desprezado, os velhos, incapazes, drogados, as crianças das famílias moradoras das pensões e ocupações. Pessoas que vivem à margem das margens, mas nem por isso são exceção, na capital da modernidade sulamericana.⁵ Vidas em Obras é operação de abrir brecha para inscrever o extraordinário do cotidiano.

É articulação coletiva de rede, que se faz estendendo tranças, alianças e histórias em diversas direções. Rede de comunicação e de troca, rede de contaminações.

Vidas em Obras é um modo de fazer e de narrar. Tal como – e junto com – os catadores de lixo da cidade, os carroceiros paulistanos, recolhe o que a cidade grande rejeitou, o que ela perdeu, o que desdenhou. Nestes arquivos da orgia da divindade dos Negócios Lucrativos, faz escolhas, descobre tesouros.

Carnavaliza, então, agigantando o que parecia tão pequeno, pon-do em quadro o que passava despercebido, subvertendo hierarquias, juntando cacos em relações improváveis.

Compõem sua arte de narrar com imagens e estilhaços a partir técnicas da alegoria barroca – o despedaçamento, a dispersão, o acúmulo de fragmentos – e também com muito *spray* colorido e câmeras digitais. Uma arte que faz da sua obra não um objeto valioso, mas o testemunho importante de um processo de colaborações, a constituição de um espaço permeável para intervenções em múltiplos sentidos.

Epifania de encontros entre coletivos artísticos, moradores dos edifícios entregues à decadência e usuários de *crack*, a operação Vidas em Obras não tem nada a ver com uma iluminação sagrada – que seria a experiência do extraordinário. É, sim, um evento de iluminação profana, aquela que nos possibilita estranhar o próprio extraordinário: os sonhos da grande cidade.

Vidas em Obras é arte de corpo presente, relação tátil curiosa quanto à fundura da alma humana.

Agosto de 2017

¹ A população estimada da cidade de São Paulo pelo IBGE em julho de 2017 é de 12.106.920 habitantes. Sexta cidade mais populosa do mundo, atrás de: Mumbai (Índia), Xangai (China), Karachi (Paquistão), Nova Delhi (Índia) e Istambul (Turquia).

² A «Cracolândia» é um território um tanto móvel no espaço físico, mas com fronteiras simbólicas bem delimitadas: sobreposta a áreas de degradação econômica e imobiliária – áreas encortçadas pelo descaso da administração pública – é o epicentro de encontro e convivência dos usuários de *crack* na cidade de São Paulo.

³ O projeto Vidas em Obras, com dois anos de duração, desenvolveu-se a partir de dez meses da residência artística da Casa Rodante (casadalapa) na Cracolândia para, através da somatória de múltiplas linguagens, criar painel dos moradores do bairro da Luz. Percorrendo diversas ruas na região, a casadalapa montou ateliê móvel para a produção de painéis com fotografias, poesia, grafite, *stencil*, lambe-lambe, microrroteiros, vídeos da população e suas histórias. Junto aos muros e aos imóveis decadentes, adicionava sinalização que anunciava ao transeunte desavisado: «Atenção! Pessoas morando!..»

⁴ A Casa Rodante, concebida em 2014 pela casadalapa, desenvolveu-se a partir da construção de uma casa com formato lúdico sobre uma velha camionete que instaurava sala pelas calçadas do bairro. Instaurava um espaço afetivo, aberto, capaz de mediar conflitos, onde não faltavam, nem mesmo, água, café, livros, boa conversa. Produzindo retratos fotográficos, retribuindo com impressões emolduradas os retratados, distribuía, ainda, estas faces-histórias sobre alguns dos muros do bairro.

⁵ «A tradição dos oprimidos nos ensina que o “estado de exceção” em que vivemos é, na verdade, a regra geral,» já dizia um velho amigo nosso: Walter Benjamin.

Thiago Carrapatoso

MOVIMENTO BAIXOCENTRO

BaixoCentro: The Cry Of The Other

Originally published on *Virus* no. 9, São Carlos, 2013.¹ Translated from Portuguese by Luis R. C. Ribeiro.

The BaixoCentro Movement is collaborative, horizontal, independent and self-managed, organized by a network of «anarchists, Provos, beatniks, night owls, grinders, rogues, simple stylists simonists, magicians, pacifists, potato chips eaters, (...) and all the rabble like that.» It is a movement of civil occupation which wants to crack, hack and dispute the streets.

The structure of a city can only exist as a consequence of the relationship with «the other.» The concept of what a city is emerges from everyday exchanges among its inhabitants. And São Paulo is a city with countless others. So many of them that, for many years, their voices have been suppressed so that a status quo could be achieved with respect to the course taken by public policies for the city. The problem is that no one ever asked its inhabitants whether that was the São Paulo they longed for.

In 2011, São Paulo was at odds with its public policies, which were far from humane. The region coined as Baixo Centro (i.e., low center, comprising the neighborhoods of Luz, Barra Funda, Santa Cecilia, Campos Elíseos, and Vila Buarque) became the new target for real estate speculation. Then, the city administration, in order to meet the demands of big construction companies, which finance political campaigns, decided to implement sanitizing actions to «cleanse» the region. By cleanse, it meant to put an end to housing movements grounded on rights found in the Statute of the City and evict existing drug users from an area they insisted on branding as «Cracolândia» («Crackland») in order to suggest the idea that it needed be stubbed out, thereby justifying their sanitizing plans, as explained in the Wikipedia article «Operação Cracolândia.» To this end, the Nova Luz project was created, aimed at tearing down 33% of the buildings in the region, reassigning it (e.g., doing away with the electronics businesses on Santa Iphigenia street and crafting another type of relationship with the others that frequent the region), and rebuilding it so that «revitalization,» as envisaged and desired by the real estate market, could take place.

To revitalize means to bring something back to life. In terms of urban planning, it also means that a particular section of the city is defunct; there is nothing there that can be exploited. There-

fore, a new district should be built. The term, by itself, shows ignorance on the situation of the city and the existence of the other. For public officials, current residents of this defunct region cannot be considered «alive» as they do not represent what the city machine needs at that moment. In other words, these unwanted residents prevent the region from being sold in the real estate market. Dissimilarity is suppressed. Rosalyn Deutsche, analyzing one of Polish artist Krzysztof Wodiczko's artworks that look into the relationship between the city and immigrants, pointed out:

«[immigrants] jeopardize the city qua an idea, i.e., urbanistic thought itself, in which not only does urbanism refer to urban planning or their way of life in the city, but also—in more political terms—to the way we live together, with others, in a heterogeneous space.»²

In São Paulo, owing to the way its administration then saw its citizens, immigrants were the residents themselves. Baixo Centro inhabitants were seen as something to be driven out to the fringes of the city, condemning them to not use the city.

For these reasons, in 2012, a movement was organized to oppose this cleansing. If Baixo Centro streets were in a dispute (police vs. drug users, the present vs. real estate speculation), it was about time people took to the streets and began to understand the processes the city was going through. The Festival was the way found to attract Baixo Centro residents to its public spaces to really grasp the reason why the city had been neglected. Today, the center of São Paulo is not a place of enjoyment. It is a passageway. For instance, the public transport system uses it as junction for routes leading to other regions of the city. Thus, anyone commuting from the South Zone and to the East Zone must necessarily go through the city center to change buses or trains in order to get to their final destination. It seldom constitutes a final destination. The region was taken by commercial buildings, which only bring «life» to the streets during business hours. Outside of these hours, the region is simply considered dead.

At its opening session, the Festival employed the oppression caused by these concrete routes to show what it was about. Inspired by German artist Iepe Rubingh's artwork «Painting Reality,» four shades of paint were splattered at the intersection of São João Avenue and Helvétia Street, just around the bend of Minhocão, waiting for cars to paint its dull gray pavement, commonplace all over São Paulo. During one week, an example of how the city could be one day was painted on its pavement: less grey, less oppressive, and more creative. Furthermore, life, deemed nonexistent in the region, was bled through color.



Divulcation. Source: Creative Commons.

The city center, both its low and high areas, is alive and latent. All the time. It is not a forsaken region in its residents' eyes. On the contrary, it is an area deserted only by businesses and property owners awaiting the much-coveted speculation. They vacate entire buildings for decades hoping that one day their real estate value will rise enough to finally give them some use. However, as there is life underneath this pavement, housing movements, which also claim the right to the city and occupy this latency, thereby assigning a social purpose to properties whose *raison d'être* has been solely commercial.

In 2012, the Festival, which comprised about 100 cultural events in the Baixo Centro region, was one among other actions to spark the question of the others in a city like São Paulo. Are they drug users, unlawful residents of abandoned buildings, unrepresented minorities, and unassisted homeless people? No. In the country's largest metropolis, the other is any citizen. The city was not planned for people, but for cars, machines. Paved up and crisscrossed by avenues, the city was planned for cars, an individual and polluting means of transportation, 40-year old *Minhocão* being a case in point. Electing cars over people to guide public policy has made us all the other.

Antagonism in the city does not emerge from sharing public spaces with different people, since virtually no one goes anymore to the few still existing squares in the city. It emerges from the encounter between residents and the machine that runs the city. As Chantal Mouffe describes:

«Only when we accept that every identity is relational and that the condition of existence of any identity is the affirmation of a difference, i.e., the determination of the "other," they who will play the role of the "constituted excluded," is it possible to understand how antagonism emerges. With regard to collective identifications, whose core issue is the creation of "us" by delimiting "them," there is always the possibility that the us/them relationship will turn into a relationship of the friend/enemy kind. [...] This can only happen when the other, who was seen only as a mode of difference until then, begins to be pursued as a denier of our identity, as if questioning our very existence. Thereupon, any kind of us/them relationship—whether religious, ethnic, national, economic or other—becomes the stage for political antagonism.»³

To ensure that every voice can be part of this collective cry and demonstrate the suppressed difference, no activity is censored or barred. The movement works with the concept of «*cuidadoria*» (assistance). In other words, care is taken so that all projects can rumble and reverberate together through the windows of the apartments in the area. This collective partici-

pation is a way to indicate that there is still life underneath this concrete mass and, what is more, that this life is plural. Furthermore, this movement believes that there is no distinction between those who are the throat (platform, support) and those who are the voice in producing this cry. The bottom line is: we are all producers and all those propounding should be able to help their project come true. This responsibility is that which creates a culture of occupation. Seeing that there was no need to have the city administration's permission for small events to happen and that the necessary equipment could be borrowed made every artist understand that the streets were definitely made for dancing.

And as claimed in the Spanish film *Noviembre*: art is a weapon loaded with the future.

¹ <http://www.nomads.usp.br/virus/virus09/?sec=5&item=43&lang=en>

² Deutsche, Rosalyn (2002). «Sharing Strangeness: Krzysztof Wodiczko's AEGIS and the Question of Hospitality.» *Grey Room* 06, MIT Press, p. 31.

³ Mouffe, Chantal (1993). *The Return of the Political*. Verso, London, pp. 2-3.



Left: © Ângela León. Right: Divulgação. Baixo Centro Festival.



Divulgação. Source: Creative Commons.

• **Lucas Simões**, *sp/sp* (2017), digital image. Courtesy of the artist.



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