

A little story

By Ana Pato<sup>1</sup>

A map of the world that does not include Utopia is not worth even glancing at.

Oscar Wilde<sup>2</sup>

Creating an inventory, a collaborative list, producing an archive with moments of Brazilian history which allows the glimpse of a force able to change the course of events. A mapping of popular demonstrations, of social projects, of communities and individual actions. What would be the criteria to be in the list? The ability, even for a short period of time, of highlighting that something is out of order.

To search, through obsessive accumulation of utopic projects, the action of the State against libertarian movements, being them Malês Riot, Buzu Riot, Canudos War or Anísio Teixeira's project of Escola Parque.

Why were Lampião and Mariguella buried in the same cemetery, at Baixa de Quintas? A cemetery for bums. Why do our streets, avenues and viaducts still have the names of explorers, torturers, dictators? Yes, I know, "There's no way out, only streets, viaducts and avenues", writes Regis Bonvincino. To create a list of unfinished popular projects which propose another Brazil, a country which aims its guts. "Há urubus no telhado e a carne seca é servida. Escorpião encravado na sua própria ferida. Não escapa, só escapo pela porta da saída"<sup>3</sup>. A buried opportunity on the bellybutton of Torquato Neto's poetry.

The hypothesis is that, even so, we could realize the fake peaceful atmosphere who lives within us. Violent is the force of a built docility, we are facing disruption, I believe there is no time left to go back. Would it be possible to approach Lampião, Mariguella and Marcola?

Rumors say that the black blocks were inspired by Chibata Riot. But what was Chibata Riot really? Rumors or not, it doesn't matter! What matters is the updating of struggling stories, after all, we are not so friendly anymore. Finding, on social mobilization, new solutions for a real problem: "...piling up over my head the heads

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<sup>1</sup> Brazilian curator and researcher, who holds a PhD in Architecture and Urbanism from the University of São Paulo and now dedicates her research to the relations between contemporary art, archives and memory. She was chief-curator of the 3rd Bahia Biennale (2014) and curator of Meta-archive 1964-1985 (2019). She is the author of the book *Expanded Literature: archive and quotation in the work of Dominique Gonzalez-Foerster* (2012).

<sup>2</sup> Quoted by Tariq Ali in the article "O Espírito da época". In: *Occupy. David Harvey... et al.* Translation by João Alexandre Peschanski... et al. São Paulo: Boitempo: Carta Maior, 2012.

<sup>3</sup> "There are vultures on the roof and the dry meat is served. Scorpio stuck on its own wound. Do not escape, I only scape through the exit door." A word game is lost in translation. The poet evokes the ideas of "running away", "escaping" and "getting out" as well as survival.

of *cangaço*<sup>4</sup>, the black people's head from Africa and Bahia. " is what Paulo Nazareth proposes as a reaction.

Right now I see myself on a mental expedition: to gather up and file the largest possible number of attempts to annihilate popular projects. Lina Bo Bardi's expulsion from Bahia, the interruption of her Museum project for Popular Art. The death of Anisio Teixeira, caused by military dictatorship and the premature abortion of his communitary-school project.

Today, big avenues are responsible for separating neighbors, built overnight by the power of real state speculation. It is the same force who promotes religion persecution and justifies expropriation of *terreiros de candomblé* and destruction of communitary life these *terreiros*.

I can't stop thinking that Instituto Medico Legal Nina Rodrigues (the Coroner's Office) was built over one of these temples. This would be another intriguing map - a map of all destroyed, expropriated and buried *terreiros* (Candomblé grounds) in order to construct shoppings centers, valleys and viaducts.

However, it is possible to remember that solution is not on mapping, neither on searching, but on the engagement of everyone around this. Yes, I also doubt about the art force against the market! But never about its capacity to touch, its soft radicalism.

Perhaps the matter is not giving up, letting go, changing paths, but to create news forms of resistance.

Would the first missionaries be the first ethnographics? Or just another rumor? But, again, what difference does it make? I keep going on and believing that files are a think tank and the only way to deal with the future of our neverending lists is the possibility of transforming file into fiction! This would be, then, the most radical act, the freedom of telling the story over and over again.

Ana Pato is a Brazilian curator and researcher, who holds a PhD in Architecture and Urbanism from the University of São Paulo and now dedicates her research to the relations between contemporary art, archives and memory. She was chief-curator of the 3rd Bahia Biennale (2014) and curator of Meta-archive 1964-1985 (2019). She is the author of the book *Expanded Literature: archive and quotation in the work of Dominique Gonzalez-Foerster* (2012).

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<sup>4</sup> Armed groups that existed in many locations over Northeast Brazil in the 40's. Their actions were feared by many, but also supported by citizens and very often against State politics. Lampião's group was the most famous one.

