GISELLE BEIGUELMAN

UN MONUMENT

LUZ MASSACRE

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    Consumado
            - III - contra o patrimônio da União, Estado, Município, empresa
            concessionária

Local: PRAÇA DA LUZ, 1 - BOM RETIRO - CEP: 01120-010 - S.PAULO - SP
Tipo de local: Lazer e recreação
              Parque/Bosque/Horto/Reserva-Área de preservação
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  Empresa: GUARDA CIVIL METROPOLITANA - Telefones: ▓▓▓▓▓▓▓▓

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  Profissão: AGENTE DE APOIO - Instrução: 2 Grau completo - CPF: ▓▓▓
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SECRETARIA DE ESTADO DA SEGURANÇA PÚBLICA
POLÍCIA CIVIL DO ESTADO DE SÃO PAULO

Dependência: 02º D.P. BOM RETIRO   Folha :2
Boletim No.: 3971/ 016   INICIADO:23/06/2016 12:53hs e EMITIDO:23/06/2016 13:20hs
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Empresa: PARQUE DA LUZ - Telefones: ▮▮▮▮▮▮▮▮▮

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SP - Empresa: GUARDA CIVIL METROPOLITANA - Telefones: ▮▮▮▮
(Comercial)

Histórico:
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À AUTORIDADE POLICIAL QUE, NA DATA DE HOJE AO CHEGAREM NO PARQUE DA LUZ PARA
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INTERIOR DO PARQUE.
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AUTORES.
        ESCLARECE AINDA O REPRESENTANTE NÃO SABER INFORMAR OS NUMEROS DO
PATRIMONIO DOS OBEJTOS DANIFICADOS:
        A AUTORIDADE POLICIAL SIGNATÁRIA, DETERMINOU A ELABORAÇÃO PRESENTE
OCORRÊNCIA, BEM COMO PERICIA LOCAL PARA OS DEMAIS PROCEDIMENTOS DE POLÍCIA
JUDICIÁRIA. NADA MAIS.

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-Representante

SECRETARIA DE ESTADO DA SEGURANÇA PÚBLICA
POLÍCIA CIVIL DO ESTADO DE SÃO PAULO

Dependência: 02º D.P. BOM RETIRO   Folha :3
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GISELLE BEIGUELMAN

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LUZ MASSACRE
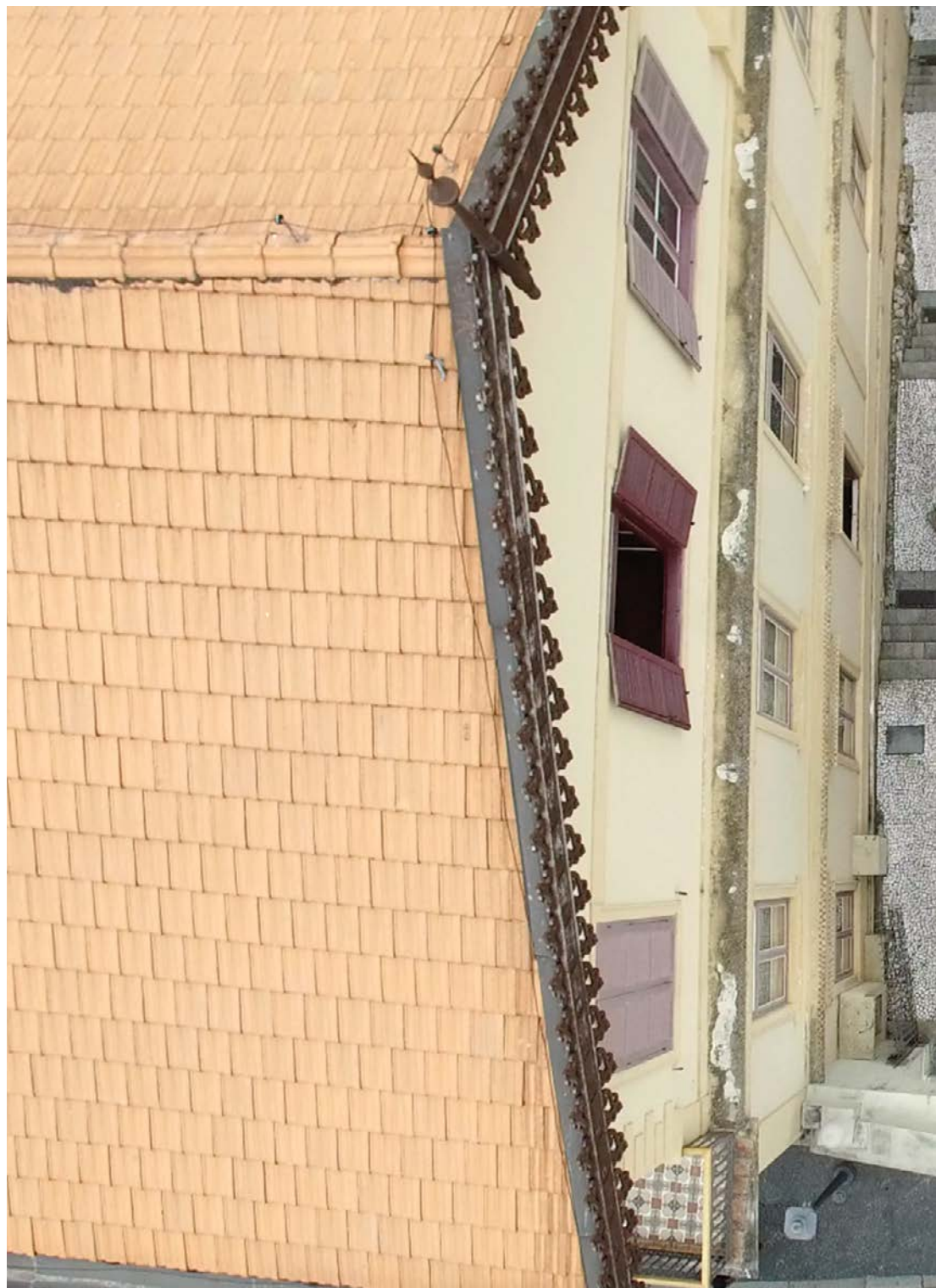
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MONU
MENTO
NENHUM

CHACINA DA LUZ

GISELLE BEIGUELMAN

INTRODUCTORY NOTE

Monumento Nenhum (Unmonument) and Chacina da Luz (Luz Massacre) [1] discuss the loss of memory of public space and the city of São Paulo relationship with its historical and cultural heritage. Built with fragments of columns, pedestals, and statues fragments, the installations reproduce the pieces' situation, as found in the storage of monuments of the Department of Historical Heritage of the city of Sao Paulo (Departamento do Patrimônio Histórico, DPH). Carried out simultaneously, in 2019, at Beco do Pinto (Pinto's Alley) and at the Solar da Marquesa de Santos (Manor of the Marquise of Santos), they are a kind of "ready-made of oblivion".

Ready-made because we take the objects in the monument's storage facility to give them a new meaning through the placement in a new context (the facilities of the Museum of the City of São Paulo at the Alley and at the Marquise's Manor). Oblivion because we are talking here about the erasure of the forms of social production of [2] monuments in São Paulo public space, and the opacity of the mechanisms that resulted in their implantation and removal. Ironically, neither of these symbols of power have survived the city's autophagic dynamics. Then, we speak here of the loss of traces on how the city of São Paulo is constructed and deconstructed, hiding its past.

In Unmonument, we remade the piles of bases, pedestals, and fragments of missing, stolen, and attacked monuments that were in the DPH storage in Canindé district. These piles had caught my attention when I was preparing the intervention Memória da Amnésia (Memory of Amnesia, 2015) [3] and researching at that storage. Meticulously arranged, they rearrange a proposition by the art critic Rosalind Krauss, in "Sculpture in the Expanded Field" (1979) [4], differentiating modern sculpture of traditional monuments, based on the suppression of the pedestal. But what happens when all you have is just bases and pedestals? What aesthetics of memory and

oblivion are at play in these abstract forms, which combine pedestals, broken pieces and furniture, inside a shed that houses fragments of monuments that no one else wants?

Without traces of their past, those enigmatic totems challenged us to ask: Where did they come from? Why were they dismantled? What did they support, from a material and symbolic point of view? Would the Unmonument be the monument of the history of São Paulo? In this direction, this art project opens up the reflection about the history of art in dialogue with the history of public policies on memory and its unfolding in the construction of the public space as a place of erasures.

In Luz Massacre, the focus is eight sculptures that decorated Lago Cruz de Malta (Maltese Cross Lake), located inside the Jardim da Luz (Luz Garden). Mostly implanted in the 1870s, the statues honor the seasons and some Roman-Greek mythology deities without reference to historical facts or supposed heroes. A recurrent scenario of postcards and photos of the city of São Paulo in the early twentieth century, they were overturned in 2016, in an act of depredation. Stored in the park administrator's house by the DPH, the morning after the attack, there they stayed until the exhibition at the Museum of the City of Sao Paulo.

The police report that registered the event does not add any relevant information to the case, since it does not indicate the time or number of people involved in the depredation. The installation presented at the Manor of the Marquise of Santos recovered the post-crime scene, exactly as I found it in the basement of the Luz Garden administrator's house in 2017. The installation title was born when I saw the pieces lying on a gray felt, covered with dust and suffering attacks from the dismal environment infested with pigeons and cats. A scene worthy of a massacre, with dismembered bodies and severed heads, the episode, without an activist motivation, highlights the incipience of the notion of the public good, as a common good, and of urban space as shared territory among us. The tensions between the right to memory and

the right to the city emerge there. They are symptomatic of the fragility of the relations of belonging and citizenship in the Brazilian political tradition.

A file cabinet with a bust hooded at the top articulated the Unmonument intervention at Pinto's Alley, and the Luz Massacre, at the Manor of the Marquise of Santos. Found in the municipality monuments storage and moved to the exhibition space, this sui generis combination between scrapped state bureaucracy and severed monuments articulated both artworks. Because we used it as the place to access our research materials, we signed it with "Open the Archive" and "Leave the Archive Open" messages. In the current Brazilian conjuncture, it gained a political sense, functioning as a statement of the motivations of the Unmonument and Luz Massacre, abundantly replicated in social media.

Despite their differences, both artistic works invert the role of art in the field of public policies on memory. Instead of being its object, the art here thinks about these policies, suggesting a debate about the social production of the aesthetics of memory and forgetfulness in the public space. In this sense, they refer to what Jorge Otero-Pailos defines as experimental preservation.[5] A commitment to the social negotiation of memory and not to the conservation of the goods themselves. A practice that points to the present instead of the restoring mythical pasts, deeply marked by colonialism's inheritances.

Brazil history brings both the extermination of memory and the erasure of the other inscribed on its pages since the beginning of colonization. We are memoricide experts. African slavery, the Inquisition, and the indigenous genocide are constitutive of the DNA of our colonial history. The relativization of the cruelty of the Brazilian dictatorship, the maintenance of its documentation under secrecy, and the few spaces dedicated to its memory are

some indicators of the effort to opaque the presence of violence of our historical experience.

In this context, to occupy the historical heritage realm, laying down monuments and stacking their pedestal is more than conceptual and programmatic decisions of a set of artistic works. It is a bet on art potential to contribute to the discussion about the city and its stories, in a continuous exercise of "disinvention" of tradition. As historian Eric Hobsbawm [6] has shown, unlike customs, which are updated continuously, tradition's characteristic is its tendency to the invariable. In the case of invented traditions, they appear at times of great transformation and respond to specific groups' need to legitimize their actions and social and political insertion/ power. To "solve" their impasses, they create an artificial past. From the perspective of experimental preservation, to "disinvent" tradition is to adhere to art's potential to break away from models oriented to permanent solutions, with proposals open to continuous updating of memory.

The installations Unmonument and Luz Massacre at the Museum of the City of Sao Paulo received more than 40,000 visitors and a lot of press and media coverage. The debate around the statues of the Luz Garden presented at Luz Massacre installation was intense in our public programs and in the mediasphere. As a result, the Department of Historical Heritage of the city of Sao Paulo decided to restore the mutilated statues right after the exhibition closure, in September 2019. In spite of the fact that restoration was never a motivation of the project, their decision of taking action, after so many years, is a strong indicative of the strength of art and experimental preservation to tension the structures of power. Something that all the performative and activist movements of contestation of monuments and historical heritage are proving all over the world.

Giselle Beiguleman

Notes

1 A video documentary about the project and registers of the public programs carried out along the exhibition are available at http://monumentonenhum.art.br.

2 Detailed information about the artworks presented at the Museum of the City of São Paulo and the historical sites they occupied are available in my essay "Between Monuments to Nothing and Our daily Massacres" at the end of this volume.

3 Curators and guest critics Agnaldo Farias and Paulo Herkenhoff discuss Memory of Amnesia intervention in their contributions to this book.

4 Rosalind Krauss, "Sculpture in the Expanded Field", October 8 (1979): 31–44, https://doi.org/10.2307/778224.

5 Jorge Otero-Pailos, "Experimental Preservation: the potential of not-me creations", in Experimental Preservation, org. Jorge Otero-Pailos, Erik Langdalen, e Thordis Arrhenius (Zurich: Lars Müller Publishers, 2016), 11–40.

6 Eric Hobsbawm e Terence Ranger, orgs., The invention of tradition, 1a ed (Cambridge: Cambridge University Press, 2000).
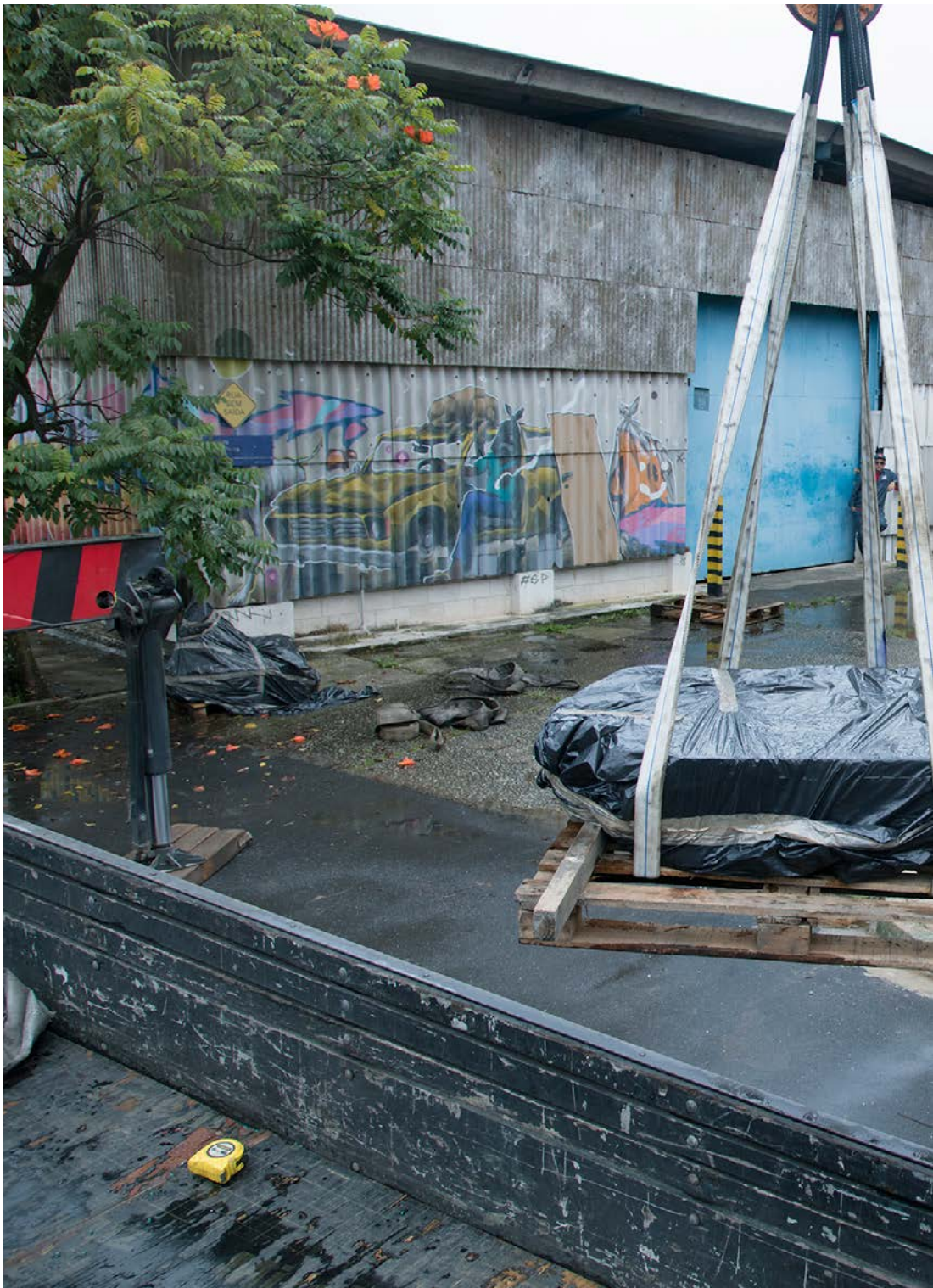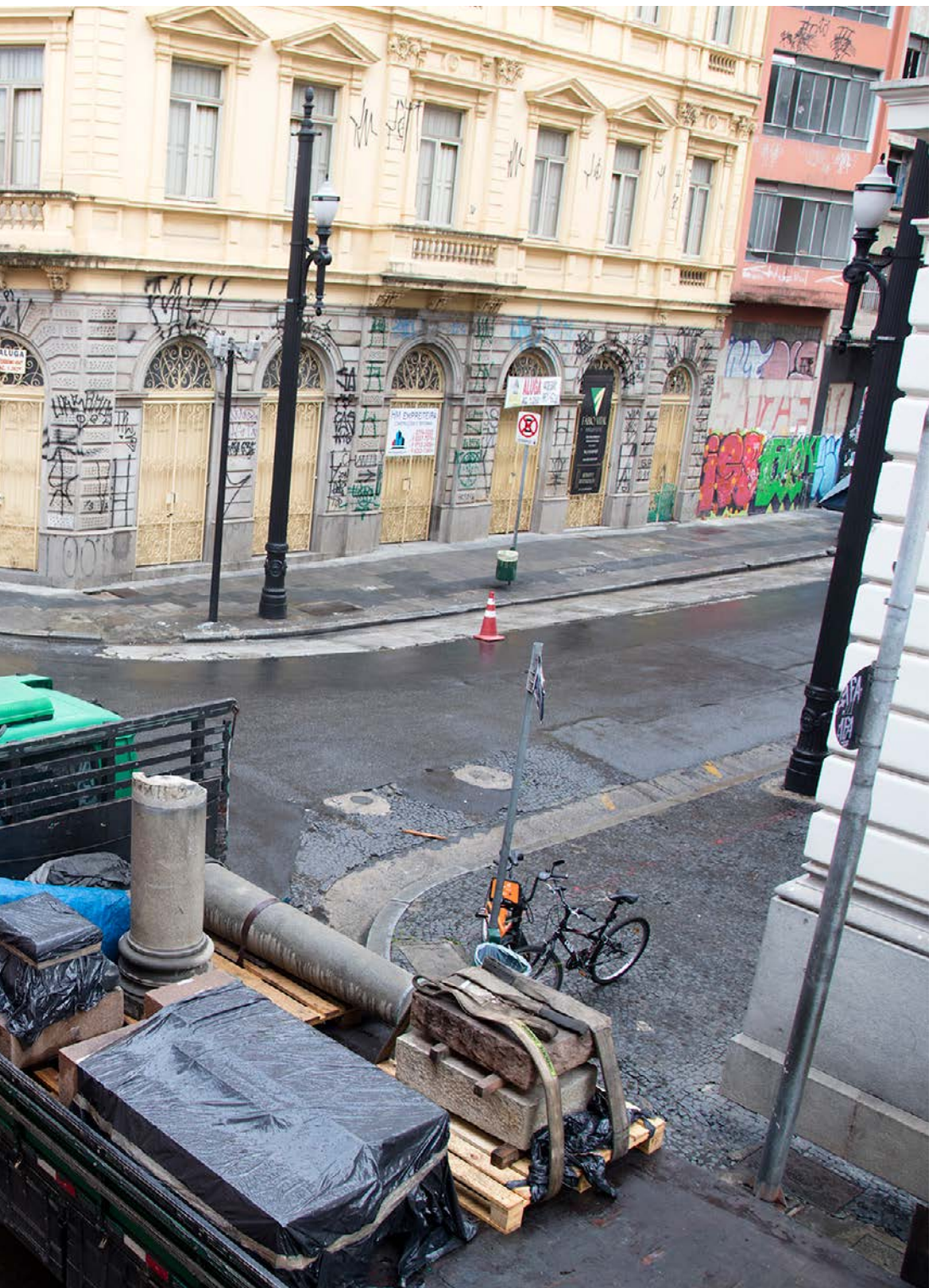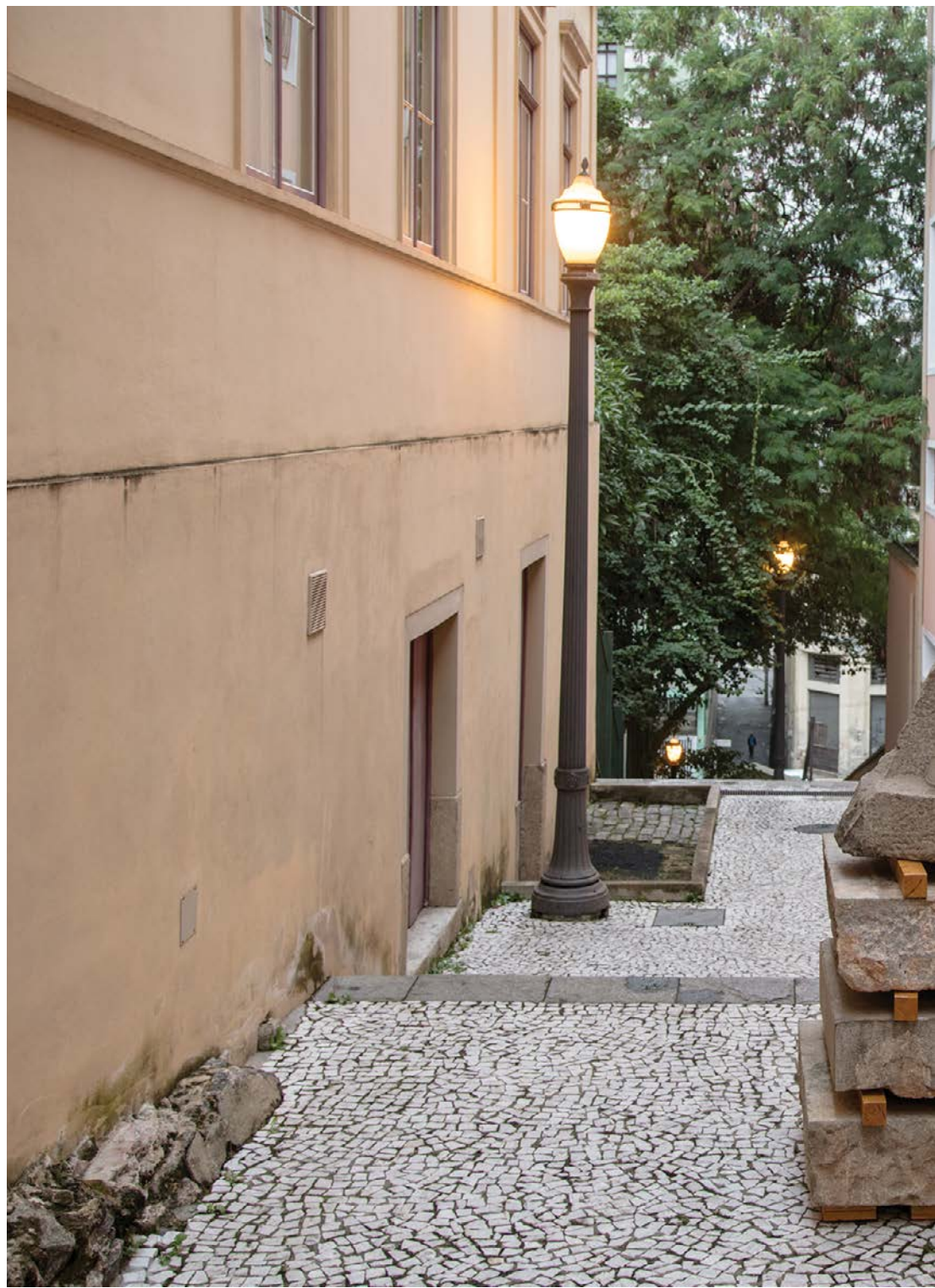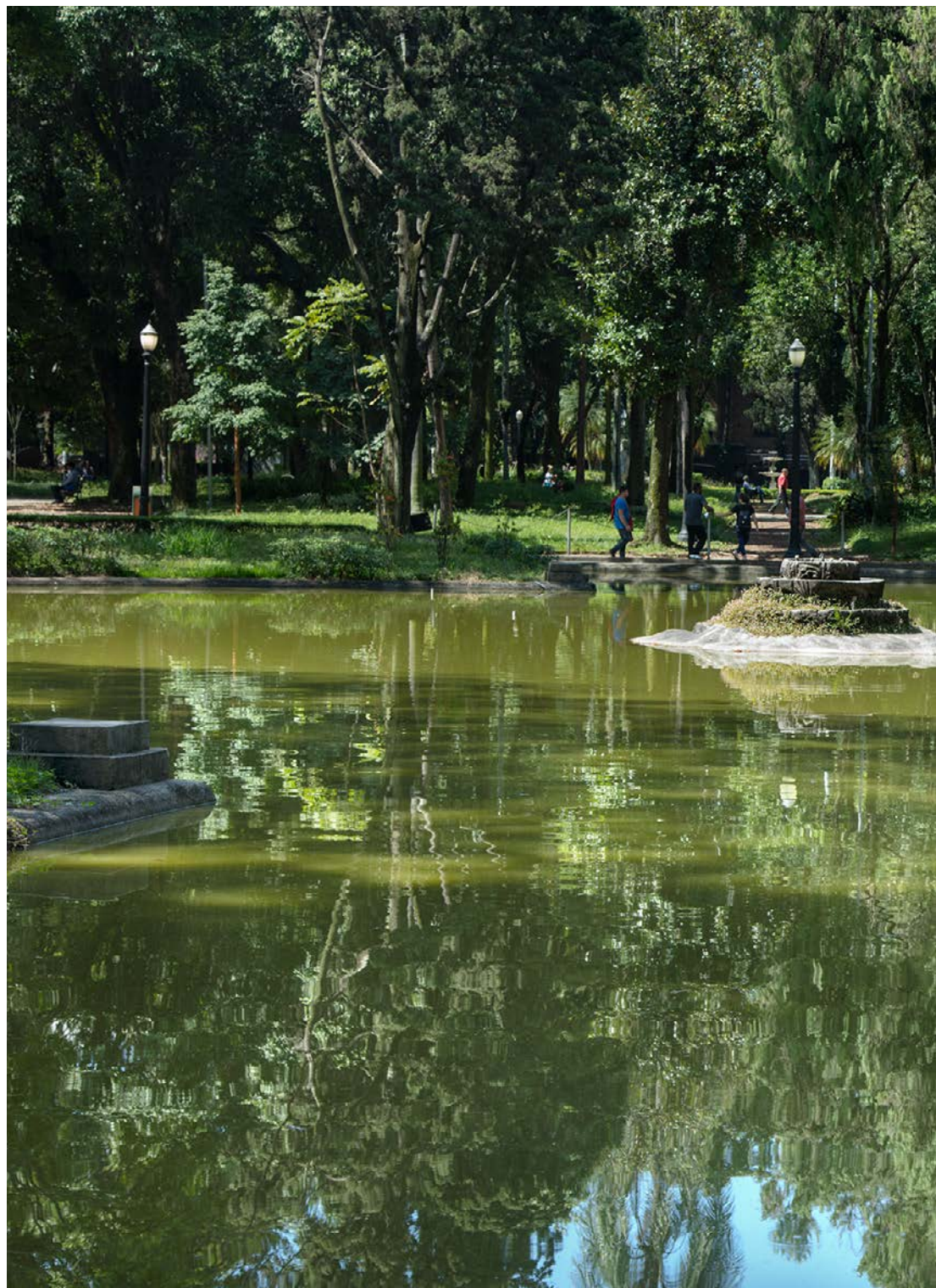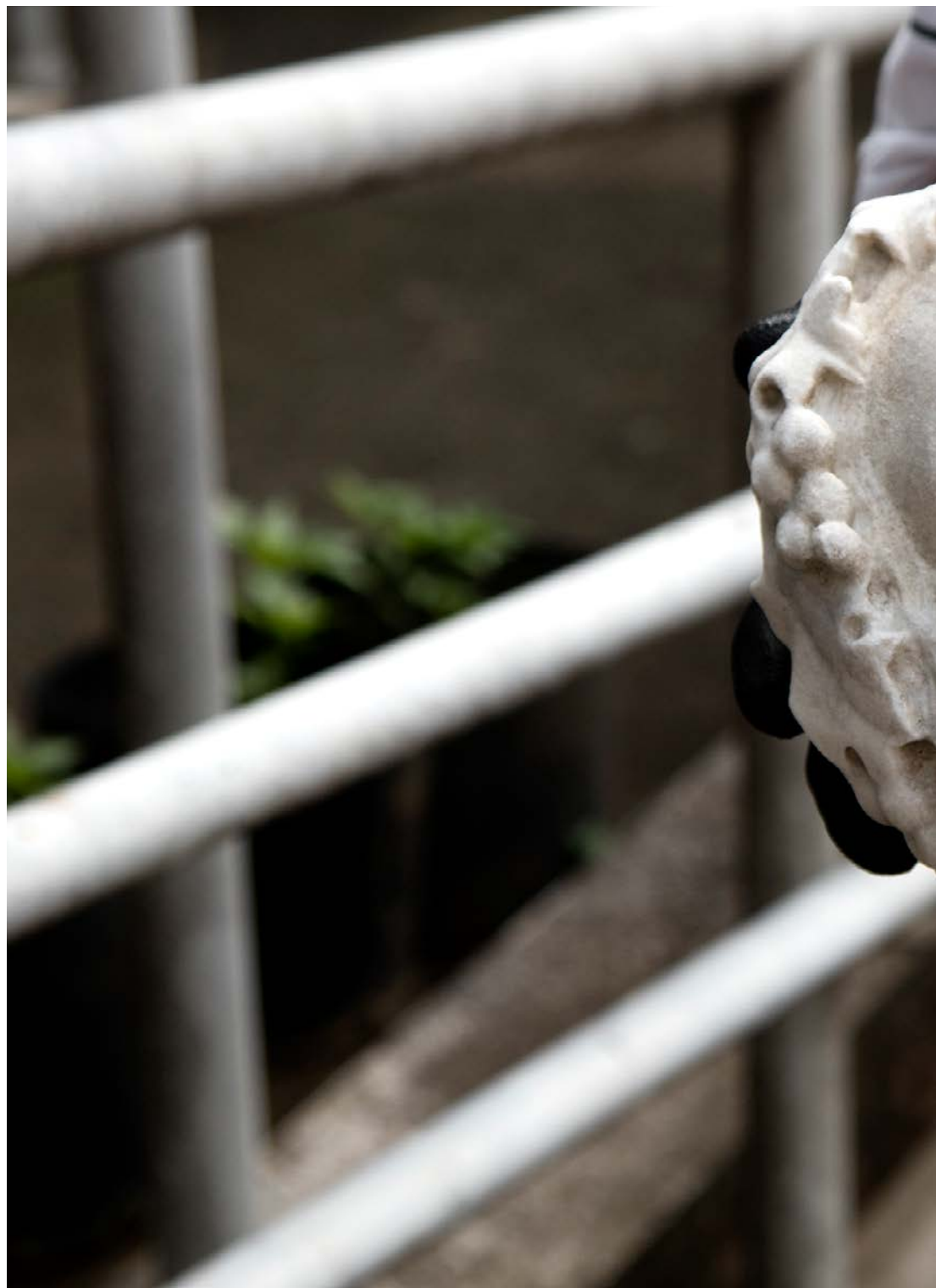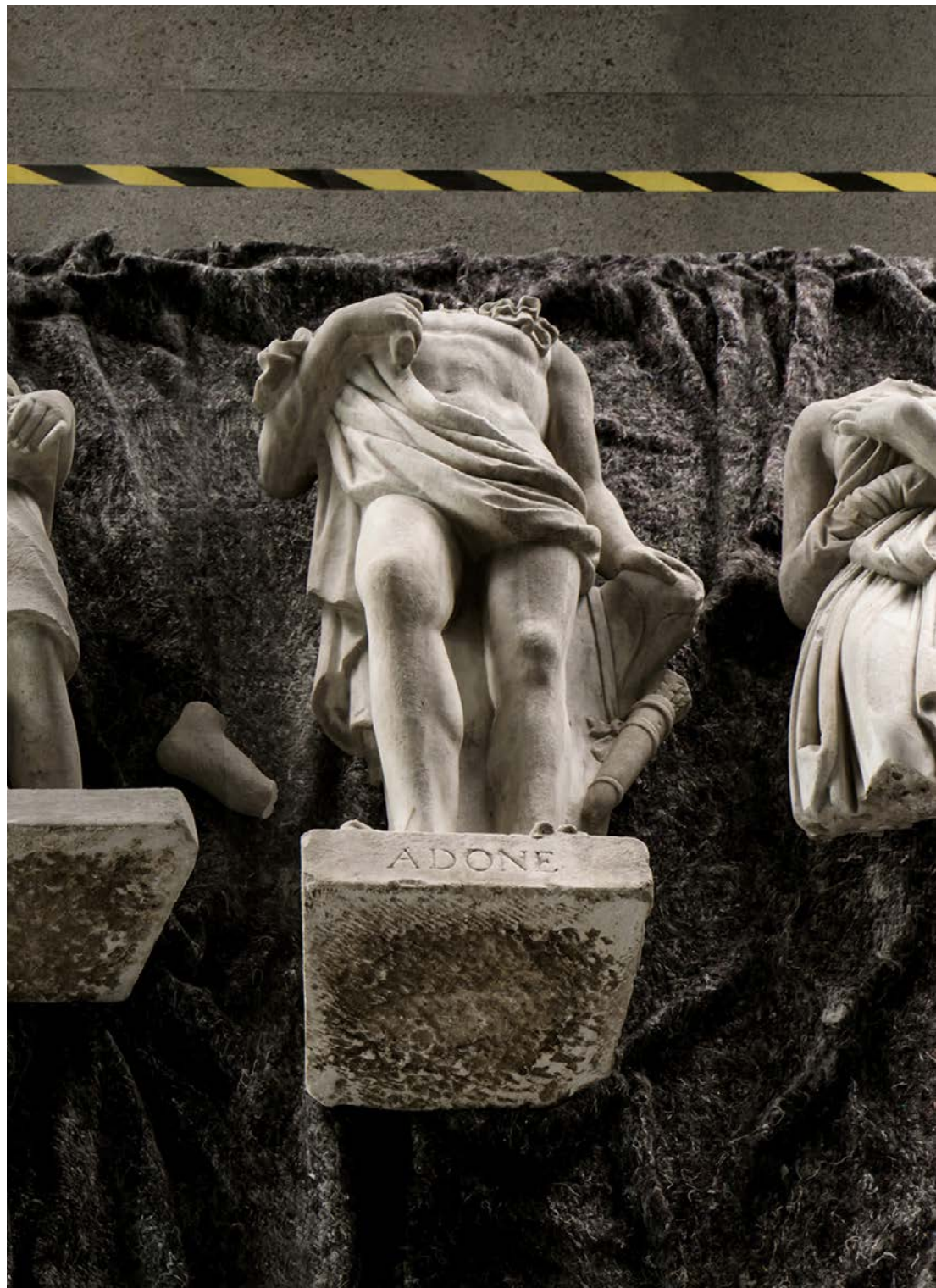
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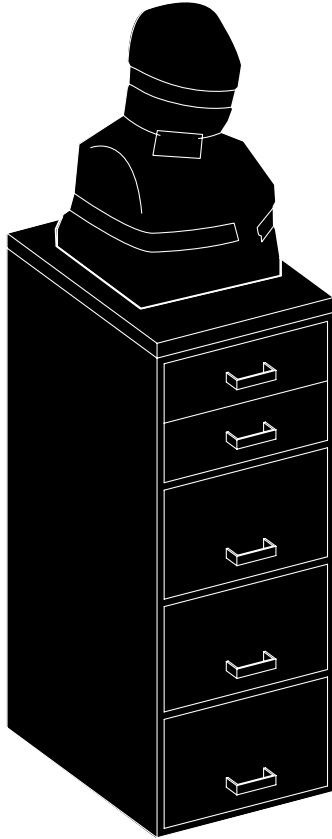
SHADOWED SYMBOLS

Agnaldo Farias

Here on Lopes Chaves street
I grow old, and ashamed
I don't even know who Lopes Chaves was.

Mário de Andrade

The documents that have been found don't allow us to conclude who ordered their construction, who made them or when they were made. It is only known that this is a group of eight marble and mortar statues, originally implanted in a symmetrical arrangement on the margins of the Maltese Cross Lake (Lago Cruz de Malta), a name consistent with its shape, built in 1825 when the botanical garden was elevated to the status of Gardens. Luz Gardens (Jardim da Luz) as it came to be known, of French inspiration, was frequented by São Paulo society throughout the nineteenth century, in front of the namesake railway station inaugurated in 1874, with its structural ironwork of English origin, serving as an example of the different cultural importations that São Paulo has undergone. The Gardens, today a park, were an attraction in the young metropolis until the early twentieth century, when the process of decay set in, with the progressive flight of the public, the cessation of maintenance – a tradition cultivated in all parts of the country –, its use becoming infrequent and dangerous.

Sculpture is the genus, statues, the species. Returning to them, or what is left of them, it is known that they represent seasons and deities: Fall, Winter, Spring, The Sower, Ceres, Venus, Bacchus and Adonis. They were, therefore, aligned with the spirit of the time, indeed the spirit of the time in which they were made and dating

back to the sixteenth century: qualifying a public space by endowing it with works of art, particularly statues of historical and allegorical personalities, in every case figurative, invariably devoted to the representation of abstract concepts – virtues such as motherhood, heroism, determination, justice, among other values and themes that people thought should be established and transmitted as immutable values to be revered.

Dignity, loftiness, grace, among other predicates supposedly embodied in these and other statues scattered throughout the city, rather than simply embellishing, perhaps to subconsciously shape physical and moral gestures, in a word, to guide the conduct of the community in which they were erected. A project divided between poetry and delirium, as can be seen, brings within itself a notion of beauty along with the vision of a uniform society, without divisions, sharing the same desires and values. The time honored strategy of imposing on all, the traditions and tastes of a few.

It is interesting to imagine that the eight retrieved statues spent decades submerged in the silence of the gardens undone by the advance of unimpeded nature and the accumulation of rubbish, broken by the rustle of the foliage, the noises of the varied commerce of bodies and drugs of the shadowy patrons, surrounded by the low-pitched sounds of the city, indifferent to the stillness of the old abandoned oasis, later an urban tumor. After decades without anyone's attention, their marble bodies slowly eroded by the action of heat and cold, the abrasive effect of the huge city's polluted atmosphere.

Then, at the end of the century, in 1999, by initiative of Ricardo Ohtake, secretary of Green and Environment of the Municipality, following the rehabilitation of the Pinacotheca building, based on the radical renewal proposed by Paulo Mendes da Rocha during the administration of Emanoel Araújo, the Gardens were rehabilitated and renamed as a park, a legal status allowing them to be fenced in. The thick brush was thinned, the old geometrical order restored, forgotten

buildings, revealed, like the underground aquarium accessed through a brick tunnel with windows overlooking the lake, which was later found to be named for Diana, goddess of the hunt.

It was as if the statues had been reborn on the lake shores, punctuating the regularity of its design, reflecting on the flat surface of the water, in contrast with the modern and contemporary works that the Pinacotheca, since the restoration, took the initiative to place, as permanent installations throughout the park, an exhibition curated by myself and Emanoel Araújo, in the early 2000s.

Once the conditions of the park were recovered, without the barriers that separated the park from the museum, now one of the city's most prestigious institutions, all was well, or so it was thought, until the morning of June 22, 2016, when the eight statues awoke beheaded, their parts dismembered, each one beside its respective pedestal. Just as no one knows who ordered their creation, or who created them, it is not known who destroyed them or why. It is known when, but to no avail, and that they have since been stored in the basement of the park administrator's house, which had also been renovated in the 1999 project.

Stored in the basement, the statues, awaiting some unlikely initiative from the so-called responsible organs, generally paralyzed – stalled in who knows in what layer of the bureaucracy – they resembled the corpses found in ditches, I refer to the corpses the dictatorship produced in quantity and which, not wanting them to appear, it piled in ignominious mounds, without identification or proper burial. Much like those victims, the statues would lie in the shadows until someone remembered them or, more likely, bumps into them, and then decides, perhaps, another destination, which may well be the Canindé Monuments Storage, the dreary cemetery of São Paulo's memory, where all of the uninteresting monuments are sent, either because they are partially destroyed, or their original meaning has been lost, or because the preservation of memory, despite the heroic efforts of a few militants, is a topic neglected due to contemporary immediacy.

There, condemned to public invisibility, deprived of a larger meaning, they will disappear without fulfilling their destiny, which is to remind us today how and what we once thought, a past that, due to the current dynamics of compulsive discarding and dismemberment, grows old ever faster.

Would this be the fate of these statues, but it is likely that Giselle Beiguelman's intervention will turn things around, who knows? Thanks to the artist, it may, with luck, be changed. Known nationally and internationally for her artistic production linked to digital media, Beiguelman, in an apparent contradiction, has been making important contributions to the problem of memory, as in her recent book, *Memory of Amnesia: politics of oblivion*, which seems destined to be a reference on the theme. But there is no contradiction in this movement. Who, inside of a library or just thinking about one, even more thinking about the books themselves, their properties and potentialities, has not wondered what would happen if their pages were attacked by some plague and disappeared? The prodigious Ukrainian Stanislaw Lem, in his *Memoirs Found in a Bathtub*, speculates about this event with the power of a Kafka. Ray Bradbury's *Fahrenheit 451* addresses the issue in its dystopian society, where books are forbidden and must be memorized. And all those who reflect today on the subject, in an arc that goes from Borges to Manguel, through Canfora, Darnton, Carrión, and so many others, hold fast to these retreating authors, until they reach those who railed against writing, for its presumptuous damage to the exercise of memory, for discarding the priceless Mnemosyne, the goddess of memory.

That being said, what will be done when the "cloud" where we now store our knowledge for some reason collapses or is destroyed, such as happens, for example, in Gravity, the grim prognosis of Mexican filmmaker Alfonso Cuarón, projecting a catastrophic disaster for our digital world, triggered by the crash of a secondary Russian satellite?

Giselle Beiguelman, artist, curator, and academic researcher studies the present to find in it our past. Going towards the past departing from the city of today, in its tangible physical dimension, thinking of it as a repository of all of these extracts of time, the sum of these residues and their meanings, constantly reformulated by superimposition, obliterated, reprocessed.

Unmonument and the Luz Massacre is the title of the exhibition held in two interconnected spaces, one open – Pinto's Alley (Beco do Pinto), the other, the entrance hall of the Manor of the Marquise of Santos (Solar da Marquesa de Santos), both next to Pátio do Colégio, located on the same steep hill where the city of São Paulo was born in the sixteenth century – 1554 –, at whose foot until a few decades ago two valleys could be seen: those of the Tamanduateí River and of the Anhangabaú River. Today out of sight, the former has a channeled bed and is subjected to a narrow, pinched concrete canyon; the second one, even more debased, flows through underground galleries beneath a road complex that bears its name.

Unmonument brings to light a grouping of three pieces installed in Pinto's Alley, a narrow staircase next to the Manor of the Marquise of Santos, which connects Roberto Simonsen Street, at the highest level, to Doutor Bitencourt Rodrigues Street, several meters below. It consists of three pieces, all from the same Canindé storage. The first one, named Horse Hooves, consists of a pile of bases of unknown sculptures, topped by the bottom part of a monument sculpted by Victor Brecheret and dedicated to the Duke of Caxias – precisely the hooves of the horse on which the patron of the Brazilian army was mounted, bombed in 1991 in protest against the low military salaries. The piece Ramos de Azevedo consists of a similar arrangement and has, at its apex, placed upside down, as the name of the honoree implies, the base of a monument to the great architect Ramos de Azevedo, responsible for several of São Paulo's most important buildings, among them the Pinacoteca do Estado. The third piece

consists of two column fragments – Broken Column – erected in honor of aviation heroes, in the person of Eduardo Chaves, who, in 1915, landed in Mooca coming from Santos. The column has migrated twice and, broken in two, is presented with the lower end standing and the upper part thrown to the floor.

It is symptomatic that the army's patron is the target of an attack by members of his corporation, an unmistakable sign that they no longer recognize him as such. Caxias, the Iron Duke, lost his prestige, the monument in which he was represented was broken, and ironically he was left with the pedestal of the pedestal, since the horse is the soldier's pedestal. A similar situation met Ramos de Azevedo, the master builder, whose former base with his name engraved was ingeniously placed by Beiguelman on top of a pile, facing the ground. As the artist declares, her performance was limited to the appropriation of the monuments' remains, operating with them as if they were readymade, performing exchanges of syntax.

As for the Broken Column, it should be remembered that the base or pedestal is a crucial theme in the history of sculpture in general and of statuary in particular, confined to the magical assumption that led to its creation. A base is a way of underlining the importance of what goes above it, an effect corresponding to that of the frame of a painting, which serves to highlight the painting, in contrast with the prosaic wall, as if porous, a window to the imagination. The bust, the hero on a horse, all that one chooses to occupy the top of a pedestal, is justified by our need for symbols. We make death masks; sculpt faces or meaningful situations because we want the chosen people and scenes to instruct our insignificant lives. We exhibit them on a more or less ornate pedestal to reiterate this importance, so that no one will doubt it.

The column, in turn, is an exponentialization of the base, important in and of itself. Stripped of any figure, it ascends to heaven, connecting to the magical assumption as it reconnects "religare"– the root of the word "religion" – the ground to the earth. Naturally, a column was

the figure chosen to pay tribute to aviators, to aviation heroes. It is symptomatic that it has broken, which translates the contempt, the arrogant ignorance that scorns those who have built the path we now tread.

The Luz Massacre, an installation inside of the Manor of the Marquise of Santos, is, in my view, the quintessential piece of the show. A series of simple blankets, the kind you might see homeless street dwellers using, were spread side by side to form a crumpled gray rectangle over which the vandalized statues, the equally beheaded bodies, both without feet and the bases on which they once stood, were juxtaposed. The composition paraphrases the arrangement made by police when they lay out the bodies of the victims of a massacre, an effect enhanced by the use of the black and yellow tape, employed to prevent the manipulation of corpses at the scene of a crime by anyone other than forensic professionals. Thus the symbols are executed, their bodies turned to rubble, the collective memory crumbling through the violence of those who do not recognize themselves in it, a blindness fed by the absence of dialogue, of respect for the other. It is up to us to begin by asking who decides what should be remembered and, by extension, as Giselle Beiguelman asks, "what should be forgotten, how it should be forgotten, when it should be forgotten".

RAMOS DE AZEVEDO

F.P.RAMOS DE AZEVEDO
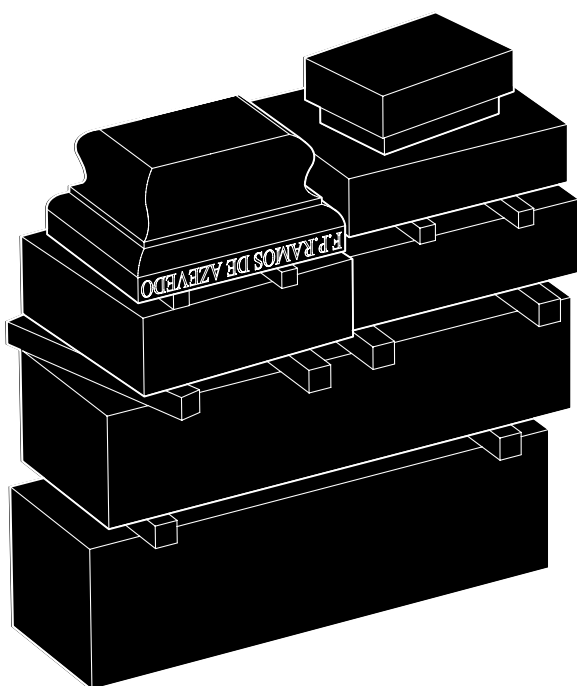
GISELLE BEIGUELMAN: A SHORT TREATISE ON VANDALISM

Paulo Herkenhoff

After a long intellectual journey, Giselle Beiguelman has become a reference in art in new technological media in Brazil, and in this decade has been an artist disturbing the field of sculpture and installations inspiring great ethical questions. In a radical turn, Beiguelman's agenda in the 2010s focused on the critique of intolerance to differences, the dialectics between people and historical landmarks, and the impermanence of memorial monuments. Beiguelman's architectural unconscious is reflected in the installations of the urban agenda Já É Ontem? (Is it Already Yesterday, 2019), about the destruction in the gentrification of Rio's port area, the cities of cruelty Odiolândia (Hatelandia) and Odiolândia Marielle (Hatelandia Marielle), and in Miguel Rio Branco's Maldicity, the elevation of monuments from their destruction, as in Memória da Amnésia (Memory of Amnesia) and Cinema Lascado (Chipped Cinema), the magnetization of spaces taken as places with history in cities, and the architecture of the heteroclite (the mounting of Unmonument in the Pinto's Alley (Beco do Pinto), in São Paulo, and Luz Massacre at the Manor of the Marquise of Santos (Solar da Marquesa de Santos), among many other aspects. In *The Origin of German Tragic Drama*, Walter Benjamin examined the problem of discontinuous history with the proposition that allegory be an appropriate strategy for the representation of the past. Benjamin's position applies to Giselle Beiguelman's critical allegorical method of presenting the past in multiple entries. The heterology of her method, the mixture of antagonistic stylistic codes, the quality of the stones as well as their mining, and the origin of fragments transform Unmonument into aporetic monuments.

VANDALISM

The *corpus* of Giselle Beiguelman has a focus on the violent destruction of memory in Brazil and its monuments. It is therefore appropriate to first examine the etymology of the term "monument" in the post-Gothic culture of the ancient French monument, which in turn originated from Latin *monumentum* (memorial) and *monere* (remember). Initially, it should be noted that the different meanings of the term "monument" refer to: (1) commemorative, memorial or symbolic construction; (2) tomb or burial mode; (3) important site of various types (from nature to history) for society; (4) a human edifice of excellence or historical significance; (5) the exceptional results achieved in a particular field, among others, to which Giselle Beiguelman adds (6) the situation of marked sociopolitical negativity (amnesia, neglect, vandalism, violence.)

Why were São Paulo's modernization project and the civilization of its gardens vandalized? This essay is profusely punctuated by references to *Civilization and its Discontents,* by Sigmund Freud, which contributes to a psychoanalytic explanation of this destructive trend in society: "It was discovered that a person becomes neurotic because he cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideals." [1] At this point, the production of Unmonument points to the rupture of the city's social contract by all parties, from the citizen to the components of the apparatus of the state'. Therefore, while innocent, accidental or unintentional vandalism exists, still effective in destruction, it cannot be confused with anonymous or delinquent vandalism. However, this is not the case with Beiguelman's approaches, which focus on awareness of the amputation of urban heritage or on the will to degrade the Other.

VANDALISM BY ICONOCLASM

Art is iconoclastic in and of itself. However, Beiguelman's issue is not iconoclastic vandalism (with etymology in the Greek eikon for "icon, image", and klastein for "breaking", forming the concept of

"image breaker"), a religious and political movement opposed to the veneration of religious images, accused of idolatry by some Christian, Jewish and Muslim segments. Iconoclasm crossed the Byzantine Empire from the 8th to the 9th century. Beliefs aside, iconoclasts practiced the violent destruction of religious icons in a religious war. Sigmund Freud juxtaposes violent opposing forces between individuals, which Flavio de Carvalho reveals, transmuting the pious into the violent among the devotees who wanted to lynch him in the procession that constituted Experiment n. 2 (1931). To Freud, "the superego has developed its ideal and configures its demands," noting, on the other hand, "the constitutional inclination of human beings to be aggressive towards one another." [2] Philosopher Fredric Jameson assumes that the symbolic order is an arm of oppressive power, a position observed in the development of Giselle Beiguelman's work.

There is a political interpretation of monotheistic religions that argues that they are the cause of a violence stemming from the belief in a universal truth. The atrocities committed by the pious crusaders and the horrors of the 1914 war led Freud to assert that "The existence of the inclination to aggression, which we can detect in ourselves and justly assume to be present in others, is the factor which disturbs our relations with our neighbor. (...)In consequence of this primary mutual hostility of human beings, civilized society is perpetually threatened with disintegration" [3] Afro-Brazilian religions have been the target of the demonic vandalism of neo-Pentecostal sects, which have already caused some deaths among those who practice candomblé. This monotheistic hatred of differences also underlies other irrational forms of collective anger in Giselle Beiguelman's work, as will be seen. The reason is that this city activist converts iconoclasm into a form of destructive greed.

MEMORY OF AMNESIA

The linguistic vertex of Giselle Beiguelman's corpus promises to open itself to the semantics of debris, the notion of the unconscious as a chain of disconnected signifiers, the rhetoric of the heterological

form of its monuments, the language of time, the phonetic for the ambivalence of Luz/light (what light is extinguished by vandalism of any kind?), the allegorism of the ruins, the digital book, the nonlinear narratives, the neologism, the Memory of Amnesia paradox (or the nuptials of memory with oblivion). The book *Memória da Amnésia: políticas do esquecimento* (*Memory of Amnesia: policies of oblivion*, 2019), by Beiguelman, deals with the overwhelming force of the return of the socially repressed when focused on by art.[4] The five chapters and their respective visual essays are "Tropical Convulsive Beauty", "Memory of Amnesia", "Is it Yesterday Already?" and "Museums of Oblivion" which correspond to reflections about five works by the artist, which I interpret here.

In The Book after the Book (1999), Giselle Beiguelman already thinks about internet art focusing on the death of the Gutenberg book and its impact on the reader and viewer of the book object. The possible death of the printed book does not, however, mean the end of reading. This Beiguelman work would find its dialogue in the project by Rosângela Rennó The Last Photo (A Última Foto, 2007), in which the artist delivers an analog camera to different photographers and will draw the last picture from this apparatus, which is then sealed. In a precise work, Rennó juxtaposes the last photo with the sealed camera as a decisive step in the field of imagery in globalized society.

What did you remember to forget? – asked Giselle Beiguelman in the project about the São Paulo Historical Archives, focusing on the 1922 Olavo Bilac Monument on Minas Gerais Street, which was scattered throughout the city and its surviving parts are collected in Canindé.[5] In an exchange of meanings, Beiguelman blames the viewer: what is their place in the struggle for the preservation of urban memory? What did you remember not to forget? Aloïs Riegl's pamphlet *Der moderne Denkmalkultus* (1903) distances itself from positions on the conservation of monuments that will be neither that of architects, nor that of intellectuals, as the author proposes an inventory of undisclosed values and inexplicit meanings of the assets to be preserved, as analyzed by Françoise Choay.[6] The convergence

of Beiguelman's positions with Riegl's results from her desire for democracy in public cultural policies, not from a cult of heroes.

What does a big toe have to do with public monuments? [E.N.1] Giselle Beiguelman quoted André Breton – "beauty will be convulsive or not at all" – as a program of her own agency of art as a force for mobilizing citizenship. Her Bretonian work, Tropical Convulsive Beauty (Beleza Convulsiva Tropical, 2014), emerged from the text written by the artist on a damp wall in the old Quinta dos Tanque or Quinta dos Lázaros, neighboring an old Salvador cemetery. In that fragile building is housed the Bahia Public Archive, of unusual memorial value. There, shelves and boxes with precious documentation await its final ruin under the inclement tropical climate. Faced with the imminent death of historical papers, Beiguelman interposes an image of an ossuary of the Monte Pio dos Artistas cemetery. After all, what is the withering of art or of an artist?

Giselle Beiguelman is an artist of transtemporalities, electronic books, archives, monuments, urban projects. Henri-Pierre Jeudy notes that in contemporary archives "the management of memories constrains the practice of collective anamnesis that is focused on a game with temporal reversibility. Everything seems to be able to return at any moment, even if it hasn't happened yet."[7] Jeudy refers to petrifying files, to the artist of fractured petrified memory. Because Beiguelman abides by this accelerated temporality of the French author in the photographic essay Is it Already Yesterday? (Já é ontem?, 2019), in which she records the urban reforms of the Rio de Janeiro port area to make way for the construction of Porto Maravilha, through which the long sought demolition of the Perimetral Viaduct was accomplished, museums were built and important archaeological sites offering insights into slavery in Brazil (the Valongo pier and the Cemetery for newly arrived Black Slaves), and gentrification happened. The optimism of Rio de Janeiro's virtuous cycle fades with the appropriation of oil royalties by the Federation States, the scandals, corruption, the stagnation of the city and of Brazil, and the strength of the new internal colonialism that once again subjects the country

to the interests of the hegemonic center of capitalism in Brazil. Is it already yesterday? intersperses visual excerpts, distorts scenes to present another future that has arrived in the form of a nightmare.

We are time. We are amnesic times. Giselle Beiguelman deals with the spectacle of the National Museum's fire in 2018, which had long been foreseen, as the specter of a Memoricide, "the fire is read in the light of catastrophes and as a metaphor for our recent past." We would add that it was a slow and predictable memoricide by the omission of all of the presidents of the Republic, ministers of Education and of Culture of the last 25 years. Without exception. The artist used the term "memoricide", a neologism created by scientist and historian Mirko Grmek in 1941, to address the destruction of memory by the process of unwanted target populations, the extermination of the past and its symbolic features (such as schools, public and religious buildings), and includes ethnic cleansing. A work by Giselle Beiguelman should be seen as a stone and bronze political diagram of the "body without organs", of the schizophrenia in capitalism and in contemporary Brazilian politics.

VANDALISM AGAINST IDEAS AND PEOPLE

Let's start with the worst. The Russian experimental poet Ossip Mandelstam wrote a poem in which he treats cannibalism as the supreme stage of Stalinism.[8] This same image would apply to growing fascism in Brazil. Giselle Beiguelman is part of the group of artists who already debate Brazil's ethical entropy since the presidential inauguration on January 1, 2019. The worst vandalism, as she knows, is the official anti-republican degradation of the ideas that built Brazil, such as the vain attempt to disassemble the importance and significance of Paulo Freire's emancipatory education project (whose international recognition does not depend on any current "faction" in Brazil); it is murder as the elimination of people who think critically and question the institutional powers and their de facto effects

on society. From this point, Beiguelman's production proposes an understanding of the ideological and ethical vandalism of cultural heritage, which is her current focus in works such as Hateland.

POLITICAL, ETHICAL AND IDEOLOGICAL VANDALISM

A paradigmatic case in the vandalism tradition of revising political experience, which situates Beiguelman's work in Western history, is the resolution of the Paris Commune in April 12, 1871, which provided as follows:

> *"Whereas the imperial column of the Place Vendôme is a monument to barbarism, a symbol of brute force and false glory, an affirmation of militarism, a denial of international law, a permanent insult of the victors to the vanquished, a perpetual attack on one of the three great principles of the French Republic, Brotherhood,*
>
> *Be it Decreed:*
>
> *Sole article: the Vendôme column will be demolished."*

The painter Gustave Courbet was somehow involved in the "knock it down", of the monument in honor of Napoleon Bonaparte and the glory of the French armies which was consummated on May 16, 1871. He was accused of being responsible for the demolition (déboulonnement) of the Vendôme column in the consultation of September 14, 1870 at an artists' meeting to debate the proposal, and of having prepared a cushion that would lessen the impact of the monument's fall. This participation in the process earned him an arrest, a heavy fine by the French Treasury, a ban by painter Meissonier from participating in the Salon and forced him into exile in Switzerland.[9]

Wars, insurrections, coups, conquests have always been conducive to all kinds of violence and evil, such as enslavement, rape, torture, plunder, including the vandalization of cultural heritage, as already seen in Les Misères et les Malheurs de la Guerre (1633), by Jacques Callot, and Goya's Disasters of War (1810-1815). These graphic series are, in a way, the matrix for Giselle Beiguelman's outrage over violence against drug users.

The defenestration of authoritarian rulers such as Mao Tse-tung in China results in the dismantling of their ideological propaganda apparatus and the personality cult that had taken the form of public monuments. The fall of Nicolae Ceausescu brought the casting down of his statues and that of Lenin in Romania – it was a catharsis against the grandeur of the bloodthirsty dictator and also, we might say, a revenge on Brancusi's land culture and his Infinite Column. The monument to Saddam Hussein in Firdos Square – Paradise Square in Persian – was demolished in 2003 with the invasion of US led allied troops. With the fall of the Soviet regime and Vladimir Putin's rise to power, with his new right-wing expansionist prospects, Ukraine, alone, under the new Russian influence removed all 1,320 statues of Lenin from the country. Though this may not be the focus of Giselle Beiguelman, however, she does not cease to wonder why the passage of time erodes the memory and impairs the public knowledge of certain social benefactors, as in the case of Ramos de Azevedo in São Paulo. Françoise Choay notes with regard to the historical monuments that from Aloïs Reigl there is still a saturation of the cultural by the cultic (saturer le culturel par le cultuel).[10]

IDEOLOGICAL VANDALISM

Another significant subcategory of cultural violence would be ideological vandalism against positivist history, but one that is not at stake here. However, what if "O que você lembrou de esquecer?" (What did you remember to forget?) by Beiguelman could be interpreted as a case of dismantling the monument as a form of intellectual deconstruction of the honoree himself, the Parnassian

poet, therefore a "verse making machine ", Olavo Bilac, a target of the attack by São Paulo modernists? Ideological vandalism is post-mortem moral cowardice, like a lynch mob, as well as in all of the moral arguments about the execution of Marielle Franco.

FASCIST VANDALISM

The reference to Marielle Franco makes one consider Giselle Beiguelman's relationship with democracy and historical materialism in order to understand hegemonic forces in a society that resists decolonization – all of which demands an understanding of her resistance to pro-fascist vandalism in Brazil. During the right-wing military regime of 1964, Flavio de Carvalho's refined aesthetic touch in his design of the monument-sculpture to the poet Federico Garcia Lorca, commissioned by Spanish exiles residing in São Paulo, caused fascist hatred. A ghostly Lorca appeared in a garden in downtown São Paulo. The tribute was inaugurated in 1968, with the presence of Pablo Neruda and the Brazilian modern sculptor himself. Garcia Lorca was killed by pro Franco forces in 1936 during the Spanish Civil War, on charges of being a communist. The poet claimed to be a free, unprejudiced man who fought against oppression and the rights of minorities. Covered by the absence of the rule of law of the regime of Institutional Act No. 5 of 1968 (AI-5), in July of the following year, during the night, the sculpture of Flavio de Carvalho was dynamited by the far right, the attack was attributed to the CCC (Communist Hunting Command). Leaflets left next to the work, on the day of the Cuban Revolution, informed about the destruction of the monument to the "communist and homosexual" poet. It was Garcia Lorca's second violent death.

The Eldorado Memorial in honor of the massacred landless people in Eldorado dos Carajás, in Pará state, was designed by Oscar Niemeyer in honor of the 18 men killed by the police while they defended themselves with sticks and stones. Inaugurated in Marabá in 1996, it was soon destroyed by landowning farmers. A startling headline appeared in 2018: "In Pará, Bolsonaro defends PMs (Military Police)

for the death of 19 landless workers in the Eldorado do Carajás massacre," reports a newspaper.[11] It was the second massacre of these landless workers. In Rio de Janeiro, federal representative Daniel Silveira and Rodrigo Amorim, then candidate for state representative for the PSL, Jair Bolsonaro's political party, hatefully destroyed a homage to Marielle Franco and bragged about their barbarism on Facebook. The object was a sign with the name Marielle Franco Street on a corner in Cinelândia, near the City Council Chamber. It was the second murder of Marielle Franco. Giselle Beiguelman's unassailable answer was to elaborate Odiolândia Marielle – the problems in the criminal investigation indicate the timeliness of that installation in the face of impunity. The argument that Beiguelman would mount "monuments to barbarism" must be considered cautiously, unless we understand her work as a dialectical action denouncing the complexity of terrible vandalism and delinquency or as a pedagogical warning in favor of society.

Memory of Amnesia is Beiguelman's most ambitious project making an institutional critique of São Paulo's agencies charged with the preservation of São Paulo's historical patrimony and their cultural policies marked by amnesia, nomadism, deterritorialization, transience, and invisibility. The artist presents a series of challenges to the instances of power: What are public works? Why do we "unbury" an honoree? Why is a monument dismantled in a bewildering process that rewrites urban history? What is the planning of a certain chaos of monuments? Why is a place unremembered? With this level of inconstancy, what is the symbolic place of these monuments in the citizens' imagination? What affective and territorial ties between individuals and the city and its history are intended to be established and untied? In the final analysis, what is the civilization of monuments in São Paulo? Giselle Beiguelman's art testimony in Memory of Amnesia includes, as advocated by the Athens Charter of 1933, that urban transformations cannot leave the past a tabula rasa. The artist also knows the silent strategies of the State, of real-estate speculation or the interests of the automotive industry for the surreptitious and progressive elimination of memorial,

architectural and urban memory. Beiguelman stands against this "war of the demolitionists", as Victor Hugo called this destructive fury. To indicate the urban decay around the "Minhocão" expressway in São Paulo, Giselle Beiguelman's Chipped Movie is a cinematic movement of images that results in kinesthesia. Giselle Beiguelman seems to resume, in an *aggiornamento* of columnist João do Rio (pseudonym of João Paulo Emílio Cristóvão dos Santos Coelho Barreto, 1881-1921), the frantic image of Avenida Central as a "cinematographer."

HATELAND

Giselle Beiguelman works on the many ways in which society or the dominating systems silence that which causes them discomfort or differing political views. A question that is historically present in our culture is the lack of listening, whose fundamental model emerges in the 1960s with Clarice Lispector (the chronicle "Mineirinho")[12], Carolina Maria de Jesus (Quarto de despejo), Cildo Meireles (Zero Cruzeiro, Cruzeiro do Sul and Missão/Missões – How to build cathedrals), Claudia Andujar in her monumental work on indigenous peoples (Marcados) and now Beiguelman with her versions of Hateland concerning São Paulo and Rio de Janeiro.

SÃO PAULO'S HATELAND

In 2017, Giselle Beiguelman had brought into the debate the most pungent and horrifying verbal images of the violence of São Paulo's public authorities against crack users who inhabit an area of São Paulo, Brazil, known as Cracolândia (Crackland) during the first year of João Doria's government.[13] Beiguelman was already using images and sounds as forms of struggle at the time of the Georges Didi-Huberman conference on this theme in São Paulo (2017). She installs in the dark space the multiple voices of internet users about Cracolândia: ["these pieces of crackhead garbage and others only dirty São Paulo. Let them all die. São Paulo does not deserve this garbage (...). Rubber bullets solve nothing. Use live ammunition"] [14] . Beiguelman knows the difficulty enunciated by Freud, who warned that "the crudest, but

also most effective among these methods of influence [external, for fleeing the reality of suffering] is the use of a chemical. I do not think anyone completely understands its mechanism. But it is a fact that there are foreign substances which, when present in the blood or tissues, directly cause pleasurable sensations." [15] The artist places the viewers in a dark space and surrounds them with insults, attacks and suggestions of torture - punishment for crack users, articulating the double social malady: the multitude of drug addicts, true 21st century zombies, and repressive and genocidal fascism as the two integrated faces of this Hateland (2017). ["Total extermination of these addicts. These people are hopeless. Liters of gasoline and a match"] to demonstrate the genocidal Nazi-like will. Hateland proclaims that "Indonesia is here". In a Brechtian didactic strategy, Beiguelman shocks the viewer into awareness with a volley of violent reactions against crack users that break new ground in terms of prejudice and intolerance ["Finish them off. Clean up São Paulo, get rid of these pigs. Most of these addicts are from the Northeast... The government needs to send them back where they came from"] or as in Hitler's "final solution" ["set fire to them all. They should offer euthanasia to these crack heads."] This clear support for the social hygiene proposal in São Paulo in the actions against crack users is often vomited with hateful messages in a demonstration of the prevailing social psychology among some Paulistanos. Many of these screaming voices advocate an "ideal São Paulo", an über alles entity. Unlike the cultural producers of Rio de Janeiro, the great majority of São Paulo's artists do not have the habit of criticizing their city inappropriately, preserving the good image of the economic capital of capitalism in Brazil. Giselle Beiguelman is a jarring voice in this happy chorus and confronts the expectations of the art market, unsparingly denouncing the endemic violence of her own city. ["Screw political correctness. São Paulo does not deserve demonic, satanic, drug ridden spaces allied with of spiritual darkness. MILITARY INTERVENTION NOW! Machine gun them all. Clean the place up!"]. The work with art has led Giselle Beiguelman to perform the disgusting pursuit of these insults to *homo sacer*,

those thrown against the wall by life, disinherited by society, the most fragile lumpen, the social scum in Brazilian Ruinologia, a concept by Raul Antelo.[16]

In the didactic manner of Bertolt Brecht's Lehrstücke ("didactic plays"), Hateland afflicts the viewer in order to foster awareness through this hail of repulsive violent reactions against crack users or Marielle Franco. Fredric Jameson unravels Brecht's strategy, more performative than prescriptive.[17] Leandro Konder says Bertolt Brecht and Walter Benjamin used the expression "plumpes Denken" to designate the theory's encounter with a destination.[18] Like them, some works by Beiguelman propose self-reflection through strategies of detachment and estrangement to lead the subject to a continuous historical and critical, dialectical positioning.

RIO'S HATELAND - MARIELLE FRANCO'S HATELAND

In Hateland Marielle Franco (2018), in memory of the Rio PSOL councilwoman brutally murdered by police and politicians, Giselle Beiguelman selected a cruel collection of prejudices and the reflections of the real war between drug dealers, militias and police in the style of the movie Tropa de elite (directed by José Padilha, 2007) that victimizes the innocent people of Rio de Janeiro. The city suffering the combined violence of drug trafficking and corruption loses its ethical course. The artist produces an audio sculpture made up of the raw voices of barbarism, from the most sophisticated hate speech to the crudest obscenities. Racism is evident in a discourse of ruthless indifference and fascist white hegemony ["In Brazil people die every day and no one cares. Now this councilwoman... (...) I don't give a shit about her. (...) nowadays every time a black dies, it makes headlines"]. In another aversion / inversion of every citizen's human rights, the victim is reduced to the condition of deserving to die ["The Black lives crowd should go the same way as her: the coffin. (...) The bitch got what she had coming! (...) I like to see communists die! If you defend bandidos you're a bandido!!!!"]. Beiguelman's work foreshadowed and

demonstrated the new political signs of the times of the growing Bolsonarian right in Rio de Janeiro.[19] Hateland Marielle Franco points out the fake news tactic of insulting opponents ["She was killed because she was associated with criminals and there is no honor among bandidos. The punishment for betrayal is the death penalty. In short: the spell turned against the sorcerer. WHO WAS MARIELLE? (...) This is leftist pothead shit. These bums should all be shot"]. Finally, Beiguelman selects the discourse on the prevalence of the biopolitics of the Law of the Father, the Latin machismo disparaging the woman's personhood, the misogynist prejudice, the praise of feminicide, and the execration of existential options by the male rejected as a sexual partner by a lesbian ["This bitch liked pussy... She didn't care about the Brazilian family. She was a slut"]. The verbal vandalization of the dead is perhaps worse than the four bullets which killed her. In times of bloody, rampant social cannibalism, Marielle Franco and Giselle Beiguelman are anti-fascist Nietzschean women who cannot be broken.

ARCHIVE AND SOCIAL OBLIVION

Another form of social silencing in Giselle Beiguelman's *corpus* is the consignment to the oblivion of history or recent facts by public archives and monuments storages. Philosopher Jacques Derrida conclusively argues that the function of the archive is to record the existence of people, facts, or things to continuously determine their social oblivion.[20] The Luz Massacre and Unmonument fragments were in the Historical Heritage Department's Monuments Storage in Canindé district. Beiguelman has worked with consistency and determination on this form of alienation. In the prism of these two powerful works, Beiguelman is the artist required for a new ethic for a sick society. Art is what reminds us of facts that we must not forget. In Memory of Amnesia (2015), the artist uses a play on words starting with the title. Freud compares cities to the mind. Personal memories are preserved only if the mind remains intact, healthy. Finally, he

compares the destructive influences to the causes of the disease – "these are never lacking in the history of a city (…) [even one that] has rarely suffered the visitations of an enemy (…) a city is therefore unsuited for a comparison of this sort with the mental organism." [21]

Beiguelman wants to expose effects and responsibilities. As she says in the memorial for her 2019 exhibit: "Unmonument, at Pinto's Alley, and Luz Massacre, at the Manor of Marquise of Santos, discuss the loss of memory in public spaces and the relationship of the city with its historical and cultural heritage. Composed of monument fragments, the installations reproduce the situation of the pieces just as they were found, as a kind of readymade oblivion. Together, both installations reverse the place of art in the field of public memory policies. Instead of being the subject of these policies, art here seeks to rethink those policies, suggesting a debate about the social production of the aesthetics of memory and oblivion in the public space."

Giselle Beiguelman appropriated the historic Pinto's Alley, the only remnant of colonial urban design in central São Paulo. This street served as a passage for slaves to carry their masters' excrement vessels to be emptied in the floodplain, but they ended up throwing the excrement at the end of the alley, which bothered José Joaquim Pinto de Moraes Leme, whose mansion stood on the current location of the Manor of Marquise of Santos. This Senhor Pinto constructed the alleyway to obstruct the passage of the slaves. Beiguelman installs her Unmonument in this excrement passage, turning it into a place for the cultural rejects of the monuments expelled from the city. There are remains of the bust of Francisco de Paula Ramos de Azevedo, of the monuments to Caxias and to Aviation Heroes and the bust of Aureliano Leite. Just as slaves transported excrement down Pinto's Alley, Giselle Beiguelman displaces the rejects and ruins of São Paulo's monuments.

Giselle Beiguelman's way of constructing monuments with real, concrete fragments of the subjects of physical vandalism (whether by bureaucratic or delinquent action) situates both segments of the Pátio do Colégio (the Jesuit landmark of the city) in the history of ruinology as described by Raul Antelo.[22]

ICONOPHAGY

Giselle Beiguelman's aesthetic reflections reveal the iconophagy that operates in Brazil and São Paulo, and visit the relentless action against memory. The Unmonument installation makes it clear that São Paulo devastates its modern history, as if it were being dammed up. No one seems to escape. They have degraded the architect Francisco de Paula Ramos de Azevedo for the economic and cultural progress of São Paulo. They attacked the great sculptor Victor Brecheret, producer of the great public artistic symbol of the capital (the Monumento às Bandeiras, 1953). They dismantled the technological breakthrough of the São Paulo oligarchy, in the pioneering air routes of aviator Eduardo Chaves. They disappeared from sight with the constitutionalist politician Aureliano Chaves. Ramos de Azevedo, Brecheret, Chaves and Leite are victims of São Paulo's subtle but efficient iconophagy of the myths of modernity, in a kind of Derrida style demolition and archiving, destined to erase characters and stories through their visual disappearance from the public space. The quartet is alive, having been revived in the Unmonument installation by means of Giselle Beiguelman's critical and caring relationships.

UNMONUMENT

From the Kurt Schwitters family, Unmonument is a bricolage, in the dimension developed by Claude Lévi-Strauss in The Savage Mind.[23] Neither engineer nor architect, bricoleuse in her own way, Giselle Beiguelman gathers fragments– and what fragments!: Brecheret-carved horse hooves– to (re)build, i.e., "bricolate", the monument that is many and none, being above all a construction that denounces

barbaric vandalism. It polishes its intuition with historical knowledge. "Magical thinking" or "primitive thinking," according to Lévi-Strauss, is a form of knowledge that fulfills the need of introducing order into the universe. The notorious concrete poet Haroldo de Campos also deals with a composite art of bricolage when he addresses the poetics of precariousness of Kurt Schwitters' Merz.[24] The artist seeks "the possible answers that the ensemble may offer to the problem presented", as Lévi-Strauss approaches bricolage. With such an ordering purpose, Beiguelman's sculpture is heteroclitic in materials, polysemic in assembled forms, diachronic in its transtemporality, strategic in antinomic aesthetic discourses in the disjunctive reunion of fragmented monuments, diverse in the vandalized homage agenda, and precise in its political objectives. By constituting a consistent possibility of coexistence of the dissonant parts in Unmonument, Beiguelman proposes to think about the harmony of differences and the sense of modernity itself. The artist understands that from a contradiction everything is possible (*ex contradictione sequitur quodlibe*), which could be the motto of this project.

RAMOS DE AZEVEDO

Francisco de Paula Ramos de Azevedo's monumental bust, with its decorated pedestal, was designed for the old building of the Polytechnic School in downtown São Paulo. Do not mistake this tribute for the so-called Monument to Ramos de Azevedo by Galileo Emendabili, inaugurated in 1934 on Avenida Tiradentes, in front of the Pinacoteca de São Paulo, also designed by the architect. This monument ended up in University of São Paulo (USP), in front of the new Polytechnic School building.

All of these tributes to Ramos de Azevedo are justified by his commitment to transforming the state capital, helping it to lose its colonial aspect. From 1886 to 1930, Ramos de Azevedo implemented 32 projects in downtown São Paulo, such as the Municipal Theater, the Municipal Market, the Palace of Industries, the Secretariat of

Finance of the State of São Paulo, the Caetano de Campos School at Republic Square, the Juqueri Hospital, the Post Office building and the Lyceum of Arts and Crafts, currently the Pinacotheca. "It was Ramos de Azevedo's architectural firm that redesigned the city in the shortest time," says Beatriz Piccolotto Siqueira Bueno, professor of Urbanization History at FAU-USP.[25] When the Polytechnic School moved to the USP campus, the monument was beheaded, and only the bust was taken to the new building in the University campus, leaving behind the base and column with its capital.

Attentive to the techniques for storing these stones in the Historical Heritage Department's Monument Storage, Giselle Beiguelman transported abandoned pieces of that monument to recompose its presence at Pinto's Alley, in a pile of stone pieces and overlaid with traces of other monuments. There he is in Pinto's Alley, melancholically, the great architect Ramos de Azevedo, reduced today to one among São Paulo's many ruins. He became just a name, or rather a ghost in the jumble of hewn stones. As a sacred conjuration of the artist with memory, Ramos de Azevedo's acephalic monument recalls George Bataille: "The man lost his his head as if condemned to prison." [26] The artist composes Unmonument with the exchange of elements with functionless pedestals and volutes, so that each choice will lead to a total reorganization of the structure". In this Unmonument, Giselle Beiguelman erects a kind of cenotaph for Ramos de Azevedo, because the funeral monument of an absent body is now a herma without the honoree's bust. The logic of Unmonument is deliberately anti-aesthetic denouncing the state of silent un-symbology to which the public heritage has been reduced.

There are those who mistakenly classify Ramos de Azevedo's architecture as modern, confusing São Paulo's material progress with the eclectic, conservative character of his projects. This debate, however, is not relevant to Unmonument. When Ramos de Azevedo graduated from Ghent in 1878 as an architect with a taste for eclecticism, Belgium was in the process of modernization

that characterized the second half of its 19th century. The process included a renewed interest in Greco-Roman antiquities – this taking of Antiquity in the service of modernity was the hallmark of the taste of a princely elite, according to Athéna Tsigarida and Annie Verbank-Pìerard.[27] With them, Christophe Loir addressed the presence of antiques on the streets in Brussels' Quartier Royal: since 1760, the modernization of the upper part of Brussels, allowed by the construction of a neoclassical neighborhood, had enabled people to discover Antiquity.[28] This also seems to have been the purpose of the installation of classical sculptures in the Luz Gardens, in a São Paulo already marked by European, especially Italian, immigration. According to historian Benedito Lima de Toledo, the mayor of São Paulo João Teodoro (1872-1875) wanted to modernize and "make the city more beautiful. So he made the major changes in the Luz Gardens."[29] Most likely, the planners of the Luz Gardens were familiar with the monumental gallery of moldings in the collection of the Imperial Academy of Fine Arts in Rio de Janeiro. In Renaissance modernity, the idea of protecting historical and artistic monuments emerged, involving thinkers such as the humanist Leon Battista Alberti (1404-1472), the architect and art theorist. It is therefore plausible to suppose that Giselle Beiguelman's art has a very remote origin in Alberti's pioneering positions.

VANDALISM OF INSURGENTS AND POPULAR UPRISINGS

Painter and sculptor Ernesto de Fiori, a refugee in São Paulo in 1938 after a long cosmopolitan experience in Berlin, did not hold back on his acid criticism of the public statuary in his article "Os Monumentos" (The monuments, 1941), when he stated that "the main defect of these sculptures is that they are not sculptures." That was said in the same year in which the city of São Paulo was holding the public contest for erecting the Monument to the Duke of Caxias, won by the great modernist Victor Brecheret, so De Fiori sounds even more ironic: "Look at these monuments! Seen from afar, they resemble cabbages and other vegetables in a greengrocer's stall, rather than

works in marble and bronze." [30] Perhaps De Fiori had actually seen Ettore Ximenez's Monument to Independence (1920), a "wedding cake" erected in the city in the midst of the so-called "modernist effervescence".[31]

The Monument to the Duke of Caxias, in Princesa Isabel Square, was, to a certain adolescent taste of São Paulo, "the world's largest equestrian statue," as was boasted, being the height of a twelve-story building. In 1991, a soldier planted a bomb on the sculptural group of the Battle of Itororó, part of the monument, in protest against the low pay received by soldiers. He managed to damage Brecheret's frieze statues on one side of the column, producing large bits of debris. The hooves of a fragmented horse today make up the primary material of Beiguelman's Unmonument.

MONUMENT TO AVIATION HEROES

São Paulo is the center of aviation in Brazil, with the movement of its hub airports, the Pirassununga Air Force Academy, Embraer's aircraft factory in São José dos Campos and the headquarters of the country's major airlines, among other entities. Unmonument taking on the collapse of the Monument to Aviation Heroes would be a symptom of the power of the municipal bureaucracy against the four hundred year old oligarchy, which commanded the development of the State. The São Paulo focus of the Monument to Aviation Heroes was aviator Eduardo Chaves, a member of the progressive elite of São Paulo,[32] with a vision for development and state power in the federative context. The demolition of the monument, now reduced to collapsed columns as in Roman ruins, is a symbolic discrediting of this very elite so aware of its value and active in leading the State government. The monument in question was initially planned for the Mooca Racecourse, where Eduardo Chaves ended his flight between Santos and São Paulo. Roque de Mingo's project had the effigies of Bartolomeu de Gusmão, Eduardo Chaves and Santos-Dumont in its base. Giselle Beiguelman exposes the tragic nomadism of the monument, which was transferred to Coronel Fernando Prestes Square in 1951 and in 2006 was taken

to the Canindé Storage, where it has been forgotten. Why was such a significant monument demolished without consequence? If religion cannot keep its promise, as Freud states, neither can art reach it even in its idealistic moments, much less the elites.

MONUMENT TO CONSTITUTIONALISM

Aureliano Leite's (1979) herm, by sculptor Luiz Morrone, was placed in Arouche Square, but the bust was removed because it had loosened from the column and was taken to Canindé Public Storage – the monument's pedestal remains in its original place of implantation. Aureliano Leite was a lawyer trained at Law School of the University of São Paulo, engaged in the 1932 constitutionalist movement and was a member of the 1946 Constituent Assembly in the post-Getúlio Vargas re-democratization. Today his Arouche memorial is an insignificant beheaded column, which degrades his memory as an acephalous monument, a tribute to nothingness. What the State dismantled in order to feign its protection and has consigned to oblivion is the very memory of the constitutionalist movement that integrates the political-democratic imagination and the historical identity of São Paulo.

In the herm's sculptural reinvention, Giselle Beiguelman refers to the project Ensacamentos (Baggings) by the 3nós3 group (Hudinilson Jr., Mario Ramiro and Rafael França), held in 1979 in São Paulo, which wrapped the head of 68 statues in the city's public monuments. These interventions were called "interversions" as they changed the meaning of these tributes. The group called the press, simulating neighbors outraged at the disrespect. In her way of working with these "tyings" Giselle Beiguelman is closer to Christo's wrapping process than to the 3nós3. However, Beiguelman's paradox is unique here, as it does not provoke cathartic reactions, but seeks to demonstrate and share her own indignation with this social amnesia. By covering the honoree with a black plastic bag like those used for corpses, the artist exposes the civic mourning that runs through the exhibition in the historic center of São Paulo. Above all, this herm

mounted by Beiguelman gives visibility to the situation of erasure of São Paulo's struggles by men and women in 1932 in defense of the Constitution, represented here by Aureliano Chaves and gives the work a feeling of current events in this moment of the boorish Republic established in 2019.

VANDALISM BY POLITICIANS AND THE STATE APPARATUS

In 2019, the irrational Presidency of Jair Bolsonaro announces the destruction of the Brazilian Amazon forests, colluding with the burning, by permitted avarice towards the lands of indigenous peoples and former black slaves (quilombos), a situation in which massacre, expulsion and cultural war can be expected. The interests of agribusiness and other economic sectors guaranteed votes to those who would be elected. A perfect example of ecological vandalism in the praxis of the State.

After being listed by the National Historical and Artistic Heritage Service (SPHAN) in 1937, the Church of St. Peter of the Clerics, designed and decorated by Mestre Valentim, was removed from the Registry of Protected Sites so that it could be demolished. It had been one of the first temples to have an individual patrimonial registration. Demolished in 1944 to make way for the opening of Presidente Vargas Avenue, the church was the subject of careful study by Ana Maria Monteiro de Carvalho.[33] The State vandalism of São Pedro dos Clérigos demanded it be deregistered during the "New State" regime, eager for works of modernization and the monumentalization of the Federal Capital (Rio de Janeiro) after the 1929 coffee crisis. Vargas authorized the demolition while the new avenue received his name. It is political vandalism rewarded by bureaucratic encomium. A significant segment of Giselle Beiguelman's production turns to vandalism by omission of public authorities regarding the monuments of São Paulo. His details in Luz Massacre are evident in the presentation of the Police Report issued by the 2nd Police Station of the State Secretariat of Public Security, on June 23, 2016, the day

of the vandalism. It took 27 minutes to elaborate the report, to collect the fragments, all aimed at its consignation to the oblivion of the archives, as philosopher Jacques Derrida says. Giselle Beiguelman transforms the marble human fragments of Luz into the unpeople of bureaucracy and social silence.[E.N.2]

ANONYMOUS AND DELINQUENT VANDALISM – THE LUZ MASSACRE

A massacre is the act of murdering several people at the same time, generally in a brutal form, therefore also characterized as mass slaughter. The term comes from *scina*, from the vulgar Latin that corresponded to the killing and dismemberment of animals in a violent and bloody way, so their meat could be salted. In the drug traffic, massacres occur for reckoning or to exemplify the punishment of offenders. The Carandiru massacre in São Paulo in 1992 was the largest massacre by State forces in contemporary Brazilian history. According to some interpretations, it was organized by the criminal group First Command of the Capital (PCC), numerous artists have produced works inspired by the slaughter, such as Nuno Ramos and Livia Flores, among others, with corpses stretched out on the ground, reminiscent of the extermination of the Jews. Alain Resnais, together with Chris Marker directed Statues Also Die *Les statues meurent aussi* (1955), The first film to address the concentration camps. In this sense the Luz victims allude to humans.

From that context of violence, Giselle Beiguelman plays with the homophonic ambiguity of the title Luz Massacre, which suggests a confluence at the level of meaning: what had been slaughtered by this anonymous violence? The light ("luz") needed to see art, as if afflicted by an act of censorship? Or the killing of the statues of the Luz Gardens, the city's principal park in the 19th century? Who dies? The myths? Or the weather in the confusion between seasons in the anthropocene period? Art is that which propagates meanings between ambivalences and questions. Until Beiguelman decides to be precise:

Hateland, Memory of Amnesia, Luz Massacre and so many of society's other lost values.

The order of the bodies. Giselle Beiguelman organized the fragments of the carnage of sculptures in the Luz Massacre installation, similar to the way corpses or coffins in Brazil are often arranged in a line following a massacre as exemplified by Vigário Geral, Carandiru and Eldorado dos Carajás. With this mortuary paradigm, the artist lends carnality to the stones victimized by delinquent vandalism. The stone bodies lie on cheap blankets, the kind given to homeless people in Brazil for protection against the cold, including in the region of *Pátio do Colégio*. Beiguelman's art has the ability to establish metaphors with dense symbolic content. In Luz Massacre, the marble bodies wind up becoming a memorial to all massacre victims.

THE EIGHT SCULPTURES

The destruction of eight sculptures that adorned the Maltese Cross Lake in the Luz Gardens in São Paulo leads to a historical and political understanding of the statues. The whole group involved denotes that it was intentionally built with symbolism, as there seem to be two clusters of four Roman mythological figures (Bacchus, Venus, Ceres, and Adonis) and of the seasons (Autumn, Winter, and Spring statues were attacked), in addition to The Sower. Giselle Beiguelman's work demands the search for the significance of the inclusion of each of these marbles in the Luz Gardens arrangement, of their individual meanings, for a mythological correlation of the ensemble and its representation of certain symbolic aspirations of São Paulo. Let's start with mythology.

Venere. Venus in Rome, or Aphrodite in the Greek pantheon, was the goddess of Love and Beauty, to which the ancient mythology of a Roman goddess protecting trade was added – it must be remembered that the small town of São Paulo assumed the role of way station between the Piratininga Plateau and the Santos Lowlands. In the

Greek form of Aphrodite, this ideal representation of the woman was the lover of Adonis, also destroyed. This vandalism in the public park was perverse against the ideal of beauty and sadistic in relation to love. The Luz Gardens Venus appears to be a version inspired by Antonio Canova's Italic Venere, possibly carved by an Italian artist. We stand before the hatred of beauty and the intolerance of ideas. Why is Beauty vandalized? asks Giselle Beiguelman. "Beauty has no obvious use. However, civilization could not live without it," says Freud.[34]

Adonis. A victim in the vandalism of the Luz Park, the Adone sculpture corresponds to Adonis (Tammuz in Babylonia), the young mortal lover of Aphrodite or Venus, the embodiment of virile beauty and erotic strength in Greek mythology, who had a tragic death determined by Zeus. Like Tammuz, Adonis embodied the reproductive energies of nature, such as the sexual functions of the animal kingdom. It is understood in the Luz Massacre that in nineteenth-century São Paulo, still linked to an agricultural economy, Adonis represents the myth of seasonality. We therefore see the presence of symbolic statues of The Four Seasons, with their decisive functions for the cycles of agriculture. Reinforcing this context of São Paulo's rural nature, the marbles The Sower and Ceres, goddess of the fruits of earth, complemented the statuary. Adonis is the most extensively addressed Greek myth in Sir James George Frazer's classic compendium of mythology, *The Golden Bough* (1922), which links the beautiful young man to "the spectacle of the great changes which annually pass over the face of the earth has powerfully impressed the minds of men in all ages, and stirred them to meditate on the causes of transformations so vast and wonderful." [35] Therefore, it is the sculpture of Adonis that makes the connection between the mythological figures and the representation of the four seasons of the year.

In Chapter 33 of *The Golden Bough*, Frazer also analyzes the "Gardens of Adonis" with vegetables, flowers, and grains planted through a religious ceremony, as a representation of his powers over vegetable nature. Those gardens were an enchantment for a good harvest. It

can now be understood that the violence of the Luz Massacre is also against the very Brazilian civilization of these imperial gardens.

Ceres. Harmoniously, in the Luz Gardens, there was also Ceres (or Demeter in Greece), who usually bears a cornucopia filled with fruits of the earth, for in Roman mythology she is the goddess of plants, such as grains, so also appearing with heads of wheat. This generous mythological being is also extended to motherly love. Thus, Beiguelman's installation alludes to the death of Earth's gifts under the worrisome climate situation and Brazil's setbacks in this area; it is in this consensual devastation, that the artist symbolizes the dismemberment of Ceres and Adonis.

Bacchus. Amid the statues linked to the economics of agriculture and commerce, the statue of Bacchus appears, god of wine and drunkenness, of nature and excess, including sexual excess. It is worth remembering that the theme of sexuality permeates the four mythological figures attacked.

NARCISSISTIC VANDALISM

Narcissistic vandalism appears in certain cases of graffiti, perhaps as a symptom among young people of the lack of prospects for emancipation and growth and being integrated into social life and spaces for symbolic expression, their source of cultural validation. It is also a symptom of reaction to the annulment of individuals in the cities. Graffiti can also be a form of subjective affirmation of the individual who seeks a place of recognition from his peers in the city. However, this is not the case of the Luz Massacre, since no one claimed the authorship of this attack on cultural heritage.

CULT VANDALISM

A subgroup to the violence of cults is the vandalism of modernists Mário de Andrade and Lucio Costa against the eclectic and the expression of other architectural periods. At the National Historic

Heritage Council, architect Lucio Costa was ruthless regarding some of Rio's historic buildings, such as the authorization to add an excrescence over the 18th-century Arco do Teles (Teles Arch) and the demolition of the Brazilian Jockey Club headquarters on Rio Branco Avenue, one of the most refined, having accepted commissions for projects related to both of the sites to be vandalized .

On the most revolting page of Brazilian modernism, Mário de Andrade distills his prejudice and hatred of Rio de Janeiro and exposes his perverse enjoyment in the destruction of the monumental Rio Branco Avenue and of the Cariocas - Rio's longsuffering population. The passage is in the category of Giselle Beiguelman's distilled irrational wrath from Hateland. The text by the São Paulo-centric writer celebrates the vandalization of a city and its inhabitants "(...) and here a whispering thrill runs through the crowd on Rio Branco Avenue. Thousands of white horses, because of the name of the avenue, carrying pages also in white, satins and diamonds, emerge at an imperial gallop, injuring and killing people, admirable cries of unhappiness, answered by mermaids and more mermaids hidden behind the lights from the surrounding hillsides. And when the avenue is a uniform pool of blood (...) and as soon as the creeping panthers pass, splashing the blood that flows on the ground (...)".[36] Mário's perverted enjoyment with those "admirable cries of unhappiness" recall some voices in Beiguelman's Hateland. Pure hate speech. The mood in this text "*Riocida*", which is the first page written on the ship for his 1927 *Apprentice Tourist Travel (O turista aprendiz)* to the North and Northeast, exposes his system of violence in a silent declaration of a symbolic war that the writer would fight until his death.

VANDALISM BY ARTISTS

A surprising form of culture vandalization occurs through the thoughtless and opportunistic actions of the artists themselves, with their "beautiful soul" complex. At the same time, however, this position of rejecting the real in the name of safeguarding its purity leads the "beautiful soul" to fulfill the most tragic fate: the

complete split between itself and the world, with no possibility of reconciliation. Sebá Tapajós, in Belém, has invaded riverside areas, painted their boats and houses in violent misrepresentation of their own taste and authentic Amazonian visuality. His easy solution creates a trade of exoticism for the unwary and foreigners, his currency is the seduction of beautification, which, however, fails to conceal the symbolic war against the modest population, but with its own and ancestral symbolic and chromatic universe, which gave margin for the emergence of *Amazonian Visuality*, theory of culture of the 1980s, with artists such as Emmanuel Nassar and Roberto Evangelista. Tapajós ends up working as a kind of missionary who invades cultural environments with the arrogance of those who "know" and have "resources" to correct and decorate, "violating the logic of the riverside life", as Orlando Maneschy analyzes.[37] However, another aspect of production to grieve in Tapajós' attitudes is the expropriation of the symbolic added value of the socially fragile Other, in order to construct his own name as an artist. Sebá Tapajós's behavior lacks an ethic of otherness.

VANDALISM IN WARS AND UPRISINGS

In the war between 21st-century barbarians, Taliban vs. Bush, the valuable cultural heritage of humanity, registered by UNESCO, suffered painfully from actions of both sides in the Middle East.[38] In March of 2001, Taliban Islamic fundamentalism, led by Mullah Mohammed Omar, bombarded the monumental images of Buddha erected during the Gandhara period (6th century) as a religious action against the representation of sentient beings, including man, according to the Qur'an's prohibition on aniconism. This aniconism, contrary to idolatry, preceded the September 11, 2001 attacks that toppled the Twin Towers in New York. In January 2002, the first hooded Taliban prisoners arrived at the US Guantanamo base in Cuba (the wrapped bust in Beiguelman's Open the Archives!, which in ways unlike the above-mentioned 3nós3 Baggings (1979), may forcibly and naturally allude to the forgotten hooded men of Guantanamo.) The Guantanamo Taliban were subjected to the most adverse and

cruel forms of torture. This is the Islamophobic vandalization of the most extreme naked life, contrary to all universal recommendations regarding respect to war prisoners.

When coalition troops conquered Baghdad in 2003, they acted with negligent indifference regarding proper protection of the Iraqi National Museum,[39] a large repository of Assyrian and Babylonian antiquities, which were extensively looted. Those omitted actions of indifference and neglect give rise to the design of Giselle Beiguelman's monuments. The U.S. victory over Iraq under the presidency of George Bush and the coalition forces would also mean the moral destruction of conquered societies through acquiescence in the vandalism of their historical legacy and cultural identity. The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols (1954 and 1999) provide for the obligation of belligerent parties to safeguard, protect and respect centers containing monuments and large, important movable and immovable cultural property.

CONCLUSIONS

The *corpus* of Giselle Beiguelman in recent years exposes the malaise of Brazilian society, in its crisis of barbarism and the collapse of civilization, it is always fitting to mention Freud. In her own field, Beiguelman's task for her art is to question this social amnesia, to visit the folds of the soul,[40] overturn the most painful, sustain herself on ethics, reveal the unspeakable, explore the archeology of unequal times, expand critical language at high voltage, surprise with the singular invention of culture, thrash moral corruption, map out inequality, disturb the violent who act against the socially fragile, to ally with the fragile, to rattle the certainties of power, upset the satisfied, ally with the *homo sacer*, to bare naked life,[41] violate the violence of biopolitics,[42] assume social mourning, break the social contract of silence, continue because the Republic of the stupid will pass, to assume her civic fury, exert her desire for power [43] and to gore the serpent's egg.[44]

Notes

1 FREUD, Sigmund. *Civilization and its discontent.* Transl. James Stratchey, New York, WW Norton & Company, 1961, p. 34.

2 FREUD, Sigmund. Ibid., p. 86.

3 FREUD, Sigmund. Ibid., p. 59.

4 BEIGUELMAN, Giselle. *Memória da amnésia: políticas do esquecimento.* São Paulo, 2019. Edições Sesc.

5 Giselle Beiguelman mapped more than 60 monuments scattered today in São Paulo.

6 CHOAY, Françoise. "Avant propos". In REIGL, Aloïs. *Le culte modern des monuments, son essence et sa genèse.* Paris, Éditions du Seuil, 2013, p. 18.

7 JEUDY, Henri-Pierre. "La pétrifiante mémoire." In *L'Archive.* Paris, Centre Georges Pompidou, Traverses, no. 36, 1986, p. 92

8 See DADOUN, Roger. "Du cannibalisme comme stade supreme du stalinisme." In *Destins du cannibalisme.* Paris, Gallimard, Nouvelle Revue de Psychanalyse, n. 6, Fall 1972, p. 271-272.

9 See DESCAVES, Lucien. "Gustave Courbet et la Colonne Vendôme" (Letter from Paris, January 10, 1928). Available at http://www.luciendescaves.fr/Le-journaliste/Chroniques/Chroniques-historiques/31-Gustave-Courbet-et-la-Colonne-Vendome-10-janvier-1928

10 CHOAY, Françoise. Op. cit. note 6, p. 18.

11 *O Globo*, Rio de Janeiro, July 14, 2018.

12 I never get tired of quoting Clarice Lispector as a model for a new social ethic about the responsibility of the citizen artist to the underprivileged *Other* that has been running through Brazilian art since the mid-1960s.

13 Another significant artist in his generous treatment of crack users is Raphael Escobar, with works such as Cachimbeiro, 2016.

14 The passages quoted between brackets in this text were taken by the artist from the internet and included in Hateland in the case of the expulsion of crack users and the death of Marielle Franco.

15 FREUD, Sigmund. Op. cit note 1 supra, p. 25.

16 ANTELO, Raul. A *ruinologia.* Florianópolis, Cultura e Barbárie, 2016.

17 JAMESON, Fredric. *Brecht and method.* London and New York, Verso, 1998.
Gislaine C. de Oliveira makes an acute assessment of the reception of Jameson's work

on Brecht in Brazil and asks: "How dare you dive into a Jameson text and not get lost forever in its digressions?" Jameson declares his debt to Antony Tatlow (*Mask of Evil: Brecht's Response to the Poetry, Theater and Thought of China and Japan – A Comparative and Critical Evaluation*, 1977), explores Brecht's relations with Chinese poetry and Tao philosophy, among other topics (p. 32). OLIVEIRA, Gislaine C. de. "Desemaranhando o método Brecht de Fredric Jameson". In Revista aSPAs vol. 2, n.1, Dec. 2012, p. 151-163.

18   KONDER, Leandro. "A poesia de Brecht e a história". Available at http://www.iea.usp. br/iea/textos/konderbrecht.pdf. Acesso em 20 de novembro de 2018.

19   State elections in Rio de Janeiro were won by Wilson Witzel, who in his campaign strategy associated his image with these positions, adding even more violence with proposals such as the use of snipers to summarily eliminate armed bandits.

20   DERRIDA, Jacques. *Archive fever, a freudian impression.* Transl. Eric Prenowitz. Chicago and London, The Chicago University Press, 1994.

21   FREUD, Sigmund. Op. cit note 1 supra, p. 8.

22   ANTELO, Raul. Op. cit note 16 supra.

23   LÉVI-STRAUSS, Claude. *O pensamento selvagem* (1962). São Paulo: Editora Nacional and Editora da USP, 1970. In France, *bricolage* refers to manual work, the action of bringing together diverse elements with the available tools to create something new by pure intuition, without a previous design.

24   CAMPOS, Haroldo de. *A arte no horizonte provável e outros ensaios.* São Paulo, Editora Perspectiva, 1975.

25   BUENO, Beatriz Piccolotto Siqueira. "Arqueologia da paisagem urbana: lógicas, ritmos e atores na construção do centro histórico de São Paulo (1809-1942)" (2016). Available at http://www.scielo.br/scielo.php?script=sci_arttext&pid=S0020-38742016000200099.

26   BATAIILE, George. "A conjuração sagrada". In *Acéphale,* n. 1, 1936.

27   TSINGARIDA, Ahéna and VERBANCK-PIÉRARD, Annie (org.). *L'Antiquité au service de la Modernité? La réception de l'antiquité classique em Belgique du XIXe siècle.* Brussels, Le Livre Temperman, 2005.

28   LOIR, Christophe. "L'art antique dans la rue! Le quartier Royal à Bruxelles au tournant des XVIIIe et XIXe siécles." In Op. cit. Note supra, p. 307.

29   TOLEDO, Benedito Lima de. "O prefeito, razões e desrazões." São Paulo, Cidade, magazine of the *Departamento do Patrimônio Histórico / Secretaria Municipal de Cultura,* 1996, year III, p. 36.

30   FIORI, Ernesto de. "Os monumentos". São Paulo, *O Estado de S. Paulo,* Nov. 30, 1941.

31 See from the author *Arte brasileira na coleção Fadel, da inquietação do moderno à autonomia da linguagem*. Rio de Janeiro, Andrea Jakobsson, 2002, p. 98.

32 Santos Dumont, honored by the monument, was also from the coffee elite of Minas Gerais.

33 MONTEIRO DE CARVALHO, A. M. F. "A Talha de Mestre Valentim na Igreja de São Pedro do Rio de Janeiro". In: SPHAN; Fundação Pro-Memória; Fundação Casa de Rui Barbosa. (Org.). *Réquiem pela Igreja de São Pedro: Um Patrimônio Perdido*. 1st ed. Rio de Janeiro: SPHAN; Fundação Pro-Memória; Fundação Casa de Rui Barbosa, 1987, v. 1, p. 13-57.

34 FREUD, Sigmund. Op. cit note 1 supra, p. 9.

35 FRAZER, James George. *The Golden Bough*. London, 1922, chapter XXIX.

36 ANDRADE, Mário de. *O turista aprendiz*. São Paulo, Livraria Duas Cidades, 1983, p. 54.

37 MANESCHY, Orlando. Email to Paulo Herkenhoff on July 30, 2019.

38 See SHUSTER, Angela M. H. And POLK, Milbry. *The Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia*. New York, Harry N. Abrams; 2005 and ROTHEFIELD, Lawrence. *The Rape of Mesopotamia: Behind the Looting of the Iraq Museum*. Chicago, University of Chicago Press. 2009.

39 RANDALL, David. "Revealed: the real story behind the great Iraq Museum thefts". London, Independent, November 13, 2005.

40 Gottfried Leibniz's concept, as DELEUZE, Gilles. *El pliegue: Leibniz y el barroco*. Transl. José Vasquez and Umbelina Larraceleta. Barcelona, Paidós, 1989.

41 References to Giorgio Agamben. *Homo sacer: sovereign power and bare life*. Transl. Daniel Heller-Roazen. Stanford: Stanford University Press: 1998.

42 Reference to Michel Foucault. *The Renaissance of the Biopolitique*. Paris: Gallimard / Seuil, 2004.

43 Reference to Friedrich Nietzsche. *A vontade como potência*, a posthumous publication of sparse texts. The philosopher states that "the world seen from within, defined and determined by its 'intelligible character' would be precisely will power and nothing more." In *Além do bem e do mal ou prelúdio de uma filosofia do futuro*. Transl. Márcio Pugliesi. Curitiba, Hemus, 2001, § 36, p. 47.

44 Allusion to Ingmar Bergman's The *Serpent1s Egg* (1977), about the carelessness of Weimar Republic society (1925-1933) in relation to Hitler's gradual rise to power.

Editor's Notes

E.N.1 The author refers to Breton's opinion, often associated with photographs of Jacques-André Boiffard, with individual thumbs that looked severed, like the statues from the Luz Gardens found by Giselle Beiguelman.

E.N.2 In the George Orwell book 1984, an Unperson is someone who has been murdered by the State and erased from society.

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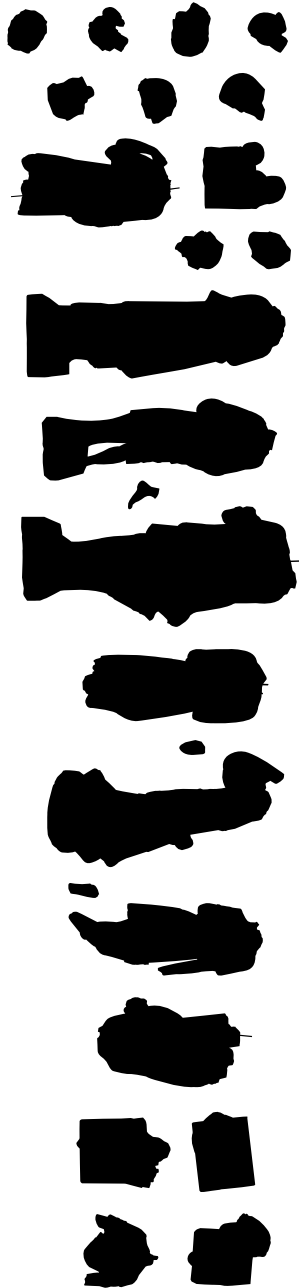
DEALING WITH THE MASSACRE

Renato Cymbalista

Few artists in São Paulo are able to instigate a debate as well as Giselle Beiguelman. The art works Luz Massacre and Unmonument, shown at the Museum of the City of São Paulo in the first half of 2019, are a powerful example of how art can be associated with history, politics, activism, urbanism, and provoke an important discussion about our past and present, about our public spaces.

Good art is something that is not explained simply, but allows successive readings, arouses different possibilities of interpretation, and this is certainly the case here. A more formal look at these two works leads to very critical and pessimistic interpretations. In Unmonument, the layers of unrecognizable and shapeless stone slabs interspersed with wooden beams create the impression of abandonment, of arbitrary accumulation of ruins. The formal results are creations that raise doubts about whether they are formless or have too many forms, which, in the end, wind up being the same thing. A formal reading of Luz Massacre is more straightforward – the stone bodies and pieces of bodies lined up on the ground on black plastic evoke death, the police style arrangement of quartered corpses, lynchings.

After the formal assimilation of a work, the next step is to classify it from a cognitive point of view. The very titles of these works already lead us to open the protest art "drawer" in our head, where these works fit quite well. In this area of memory, we associate the works with some known ideas: the failure of the State, the impossibility of building public spaces in our peripheral condition, the structural crisis of Brazil's civilization during the current conjuncture, the meaninglessness of monuments in our public spaces or the regressive feelings brought on by these white, Eurocentric, elitist monuments.

All of these analyses make sense, but I think Unmonument and Luz Massacre can take us further. For this I point out one of the least attractive pieces in the exhibition, a simple Police Report, issued on June 23, 2016.

The report was issued by two metropolitan civil guards and an employee of Luz Gardens. Upon arriving on patrol at their assignments, the guards were informed that "unidentified individuals had supposedly damaged eight sculptures surrounding the lake and three trash cans [...] also reported that the statues were thrown into the lake by the authors."

The report allows us to make a very interesting articulation between the occurrence of the Luz Gardens statues being knocked off their pedestals in 2016 and the exhibition at the Musem of the City of São Paulo in 2019. It enables us to review a chain of events, all involving the responsibilities of the State concerning public monuments.

The guards who made their morning rounds in Luz Gardens on June 23, 2016, identified the occurrence and informed the police station. The police station registered the report. The park administrator contacted the Department of Historical Heritage (Departamento do Patrimônio Histórico - DPH) which ordered that the works be removed to an improvised storage space in the park itself. The pieces of sculpture were kept in the basement of the house of the park administrator for more than two years. No pieces were lost during this period.

Storing the marble pieces in the administrator's house gave the statues a fascinating second life, this time mediated by Giselle Beiguelman's keen gaze. In late 2016, she visited the basement and identified the aesthetic potential of the grouping just as it was arranged, as being ready-made. She gave the shattered figures an artistic name, the Luz Massacre (Beiguelman is, by the way, one of the best baptizers in the city.) The Museum of the City of São Paulo

realized the work's potential and hosted the Massacre exhibition in the company of Unmonument. Acting together, the Museum and Beiguelman created more than just an exhibition: they created a huge public discussion about the meanings and un-meanings of public art in São Paulo. The pieces were cleaned, and now the discussion about the restoration and replacement of the statues to their original locations begins.

With the exception of the anonymous person or persons who knocked over the statues, all of the actors mentioned here are civil servants. The police chief who signed the report, the park administrator who ordered the storage of the pieces, the storage caretaker who made sure nothing was lost for more than two years, Giselle (a dedicated professor and researcher at a public university), the Museum of the City of São Paulo staff. They all did their part responsibly and/or creatively, giving the city an impressive exhibition and an important discussion of ideas.

Supported by the police report that is exhibited, I was able to organize here this narrative about the Massacre. I believe I would be able to construct a narrative about Unmonument with some degree of similarity, seeing beyond the remains of sculptures lost to barbarism, the public property damaged and safeguarded by the competent agencies until they could be reused, as indeed they have been.

The temptation to describe our world with radical images of destruction, failure, disintegration is great – even greater in present times. The Luz Massacre and Unmonument lend themselves to this. But with some effort, these works allow us to access a world beyond barbarism, a series of organs that respond to it. A world of anonymous public agents, routines, protocols, reports, maintenance work. Looking at these incidents gives me a little hope. These are points in which we can anchor ourselves in order to rebuild a society that has politically and culturally torn itself apart in recent years.
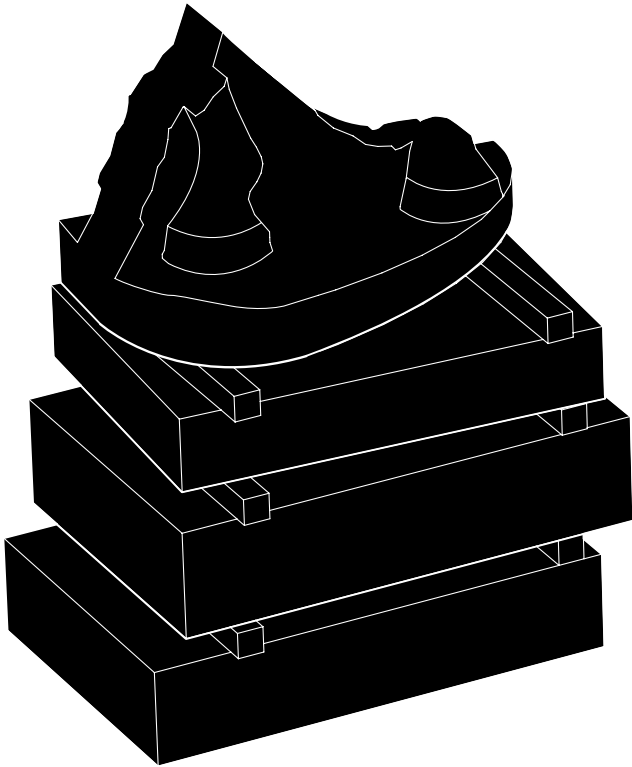
BETWEEN MONUMENTS TO NOTHING AND OUR DAILY MASSACRES

Giselle Beiguelman

Unmonument, at the Pinto's Alley (Beco do Pinto), and Luz Massacre, at the Manor of the Marquise of Santos (Solar da Marquesa de Santos), discuss the loss of the memory of public spaces and the relationship between the city and its historical and cultural heritage.

The process of putting together works such as these involves a series of negotiations with public authorities, logistical operations, and a multidisciplinary team of researchers, engineers and architects. It is an almost epic operation that demands street closures, impact assessment of the weight of the works on historic sites, cranes and specialized technicians.

Together, the two installations invert the place of art in the field of public policies of memory. Rather than being its object, art here rethinks those policies, suggesting a debate about the social production of the aesthetics of remembering and forgetting in public spaces. Composed of fragments of monuments, the installations reproduce the situation of the pieces, as they were found in the monument storages of the Department of Historical Heritage (Departamento do Patrimônio Histórico, DPH), as a kind of ready-made of oblivion.

Ready-made because we have taken the object as it was found in the monument storage, and given it new significance, with its insertion into a new context (museological and expository). Oblivion because here we speak of the erasure of the form of social production of monuments in the public space, of the opacity of mechanisms that resulted in their implementation and removal,

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omitting the presence of black and indigenous people, women, immigrants and the multiplicity of actors and social agents who, since they do not participate in the centers of power, did not have their images monumentalized in the urban space.

Ironically, neither did those symbols of power survive the city's autophagic dynamics. Here we speak of the loss of traces of how the city of São Paulo constructs and deconstructs itself, masks it's past and, in the obliterations it imposes on memory, reveals its history.

UNMONUMENT

In the work Unmonument, installed at the Pinto's Alley we retraced the piles of missing, stolen and attacked bases, pedestals and fragments of monuments that were in the Department of Historical Heritage storage in Canindé district.

These piles had caught my attention when I was preparing the intervention Memory of Amnesia (Memória da Amnésia, 2015), in the Municipal Historical Archive, and researching at the city monuments storage. Meticulously arranged, they reversed a central hypothesis in the thought of the American art critic Rosalind Krauss. Krauss defines modern sculpture as opposed to traditional monuments by their renunciation of the pedestal, which functioned as an anchor and "mediated between the place where they are situated and the sign they represent" ("Sculpture in the Expanded Field," 1979). But what happens when all that you have are just the bases and pedestals? What aesthetics of memory and oblivion are at stake in these abstract forms, which bring together pedestals, debris, broken pieces and furnishings, inside a storage that holds fragments of monuments?

Although emptied of their memories, they are testimonies of a history of abandonment and stalemate in the cultural heritage of the city of São Paulo. It would be foolish to try to identify a particular administration responsible for the monument storage. Photographic records of other previous storages (the current one was built in 2006)

show that the problem is not of this or that administration, but a latent scarcity in the area of public memory policies in the city of São Paulo, whose institutionalization is quite recent. It should be remembered that the São Paulo Department of Historical Heritage (Departamento do Patrimônio Histórico, DPH) dates only from 1975 and that only in 2002 a commission for the city's monuments was established. This explains, for example, the randomness with which the monument implantations and displacements around the city were done and the history of abandonment that leads to a policy of forgetting.

Those strange forms, made up of bases and pedestals of various origins, reflect the radical idea of Michel Melot, who was director of the National Library in France, when he interprets archives as hallucinogenic substances and spaces that can absorb everything as long as it is possible to stack – even if this reflects the impossibility of creating narratives. This is the paradox of those overlapping fragments. They are deprived of data, their discourse aborted. And, as we have learned from Didi-Huberman, in *Confronting Images* (2009), everything that has no narrative about itself is forgotten by history and becomes invisible.

This is the status of the piles we found at the monuments storage. With few vestiges of their past, these enigmatic totems challenge us to ask: Where did they come from? Why were they disassembled? And, most importantly, what did they preserve from a material and symbolic point of view? It Unmonument the true monument of São Paulo's history?

PINTO'S ALLEY, THE MANOR AND THE MUSEUM OF THE CITY

Unmonument intervenes in a site relevant to understanding the process of urban occupation of the city of São Paulo, being one of the few traces of the colonial period still visible in contemporary São Paulo. There, in the *Beco* (Alley), it is easy to understand why it is said that the occupation of São Paulo's territory was deeply marked by a clash with its topography, interspersed with rivers and streams,

which divides the highlands where the colonization has begun and the flatlands, bordered by the Tamanduateí River, always subject to flooding, and area of the city first working-class neighborhoods.

This vision of the city has been lost in the web of bridges and expressways, but it is noticeable in the steep terrain of the Alley. At its lowest point, it crosses Bittencourt Rodrigues Street, opened at the end of the 19th century; it changes names from that point on, becoming Luís Teixeira Coelho Street. Following this "path" in a straight line, you arrive at the Pedro II Bus Terminal, on the banks of the Tamanduateí River.

But if the Alley allows us to understand the complications caused by the city's rugged topography, it also illustrates, paradoxically, the ways in which the city of São Paulo, through its blockages of public spaces, became a city averse to the exercise of citizenship and access to its memories.

The Alley, long before it became "of Pinto", was one of the ways slaves used to fetch water and dump garbage and excrement from the residences. Archaeological studies conducted in the 1980s indicate that its use dates back to the 18th century. Due to the steep slope between the hill and the Tamanduateí floodplain, many chose to dump this waste right there.

Annoyed by this, Brigadier Joaquim Pinto de Moraes Leme, who acquired a property on the site in 1802, closed the Alley (which then came to be called by his name) with a gate in 1821. The passage was reopened by order of the City Council in 1826, when it was also called School Alley (Beco do Colégio, a reference to the colonial Jesuit school and church), an official name that didn't "catch on".

The Brigadier was a powerful man, a former novice, in the military, a slave owner, a nobleman, a "good man" according to the precepts of the Empire. Someone who had among his merits (dreadfully...) being "terrible", "fearless", "virile", living up to the fame of his "ancestors

who went to the settlements of runaway slaves (*quilombos*) (...) and returned as if from a hunt, bringing with them, as a trophies, a rosary of ears", as noted by historian Nuto Sant'anna in an article published in the *Revista do Arquivo Municipal* in 1936 (vol. 26).

Years later, in 1834, his daughter, Maria da Assunção de Moraes Lara, sold the property for 11 million and 700 thousand réis to the one who would become its most famous resident: Domitila de Castro Canto e Melo, the famous Marquise of Santos. One million réis could buy a slave or a kilo of gold, and today would amount to 123,000 reais. A lot of money. A lot of power. The scale of this power is not only measured in money. It is expressed in the geopolitics of the city's toponyms. The name of the Empress Leopoldina was given to nothing more than a simple train station in the city of São Paulo. But the mansion of the Marquise of Santos, lover of emperor Dom Pedro I, is the administrative headquarters and one of the most visited sites of the Museum of the City of São Paulo.

Immediately after the purchase, Domitila demanded that the Council allow the reinstallation of the alley gate, alleging security reasons. The request was granted in 1849 and was maintained until the death of the Marquise of Santos, in 1867. The property was acquired almost 20 years later, in 1890, by the Catholic Diocese, and became the Episcopal Palace. At the time, the new city streets had put an end to the Alley's function as an access to the East. And the Solar's new neighbors on the left side of the Alley, the Police Headquarters that moved in to the house number 1, where the House of the Image (Casa da Imagem) is now, decided to close it and occupy its stairs. With the opening of Ladeira do Carmo street, which is now Rangel Pestana Avenue, in 1912, the Alley was definitively deactivated, without being missed. Abandoned for decades, later it was even asphalted, but was reclaimed as a historic site in the 1970s, when it was listed by Condephaat, (The Historical Archeological, Artistic and Touristic Patrimony Council of the State of São Paulo).

Even though listed, the Pinto's Alley would take time to recover. This would only occur in the 1990s, when it undergoes meticulous archaeological research, carried out by the Paulista Museum of USP under an agreement with the Municipal Secretariat of Culture, and is integrated into the preservation perimeter of the Pátio do Colégio (the Jesuit School Courtyard) in 1988.

The decree creating of the Museum of the City of São Paulo dates from that period (during the administration of Mayor Paulo Maluf), but it was conceived under Mayor Luiza Erundina (1989-1993) and secretary of culture Professor Marilena Chauí, foreseeing the Manor as its headquarters, which should have happened for the celebrations of the 40th anniversary of São Paulo's Fourth Centennial (1994). It would take a long for this to materialize. During the Marta Suplicy (2001-05) municipal administration, the idea was resurrected, with the excuse of the celebrations of the 50th anniversary of the same 4th Centennial, but shifting its headquarters to Dom Pedro II Park and with other additions. The project was aborted during the José Serra (2005-06) administration, and finally advanced under Mayor Gilberto Kassab (2006-13) and Secretary of Culture Carlos Alberto Calil.

There was a major effort on the agenda to disassemble the official São Paulo (city and state) historiography, which was gradually achieved in the 1980's when the Division of Iconography and Museums was created, run by Daisy Ribeiro de Moraes Barros (1978-1981) and architect and profesor Monica Junqueira de Camargo (1981-1983)

This disassembly was nonetheless contradictory, since it is precisely at this time during the administration of Mayor Olavo Setúbal (1975-1979) who created the Municipal Secretariat of Culture with Sábato Magaldi as its first Secretary, that the reconstruction of the Pátio do Colégio was undertaken as a symbol of the Jesuit presence, erasing the memory of the decades in which it was the Government Palace.

The Pátio do Colégio is one of the sites that explain the processes of social production of urban space in the city of São Paulo, by means

of the elaboration of memory policies that constitute policies of forgetting. Considered the founding landmark of the city due to its establishment by the Jesuits in 1554, it became, with their expulsion in 1759 – in the context of the Pombaline Reforms - the center of political and administrative power, though retaining some religious functions. Turned into a plaza, in the second half of the 19th century it became an area of circulation, a place to see and be seen, until it becomes identified, in the early 20th century, as Palace Square, or Palace Gardens and, to a lesser extent, the Government Palace. After the proclamation of the Republic, the Pátio became an object of dispute between the state and the clergy, a process that culminates with the conclusion of the construction of the Secretariats of Justice, Agriculture and Finance, designed by architect Ramos de Azevedo, and with the architectural alterations that took place in the church and the Jesuit school.

The Pátio had completely lost its identity as a religious landmark, and the area had come to be known only as a political and civic center, but never stopped being the subject of an intense symbolic dispute, which culminated in the demolition of the Government Palace in 1953, the discovery of the vestiges of previous *taipa* (wattle and daub) constructions on the site and the movement for a redevelopment of the space.

The demolition of the Government Palace was followed by the restitution of the site to the Jesuits. A campaign coordinated by the Church - the Thankfulness Campaign – raised funds for the reconstruction of the original building, which benefitted from the climate of rediscovery of traditions that accompanied the celebration of the city's Fourth Centennial, though the work was only finished in the 1970s.

It is curious to note that those processes of erasure and restoration were so intense that they eliminated the indigenous presence and led countless people to believe that the school's current chapel is the one erected by the Jesuits in the 16th century!

No less curious was seeing a fragment of the old bust that honored architect Ramos de Azevedo upside down and facing, from the top of Unmonument, towards the building of the Secretariat of Justice, which he himself built, as can be seen in the post cards included in this publication.

The Manor, however, was almost continuously occupied. From 1909 onwards, it was the headquarters of the São Paulo Gaz Company which came under control of the Municipal Government, which in 1967 had taken control of the Gaz Company's successor (Cia. Paulista de Gás). It housed the Municipal Secretariat of Culture and was the first headquarters of the newly created the Department of Historical Heritage in 1975. But these different uses resulted in a number of modifications and interventions in the building that led to a series of restorations and intermittent, "openings and closings". The first was in 1991, then, in 1996 and again in 2008 and 2011, when it was finally reopened.

This was the setting for the Luz Massacre installation.

THE LUZ MASSACRE

In Luz Massacre, the focus is on the group of eight sculptures that stood around Maltese Cross Lake (Lago Cruz de Malta), located within Luz Gardens. Built in that shape – the Maltese Cross - at the time of the transformation of the botanical garden into a public garden in 1825, eight marble and mortar sculptures were installed symmetrically at the corners. All of them are of unknown authorship and honor the four seasons of the year and Greco-Roman deities. Most date from the 1870's when this idyllic landscape was a common scene in the post cards and photos of the early 20th Century.

They were knocked down in 2016 in an act of depredation. The works were collected by Department of Historical Heritage the morning after the attack, and stored in the park administrator's house. The Police

Report that registered the crime does not add any relevant information regarding the case, as it gives neither the motive nor details regarding the time or number of people involved in the crime.

The installation presented at the Manor of the Marquise of Santos recreated the post-crime scene, just as I found it in the basement of the Luz Gardens administrator's house in 2018. The title of the installation was born the moment I saw the pieces lying, like homeless people, on a piece of gray felt, covered with dust and suffering the onslaught of the dismal, pigeon and cat-infested environment. A scene worthy of a massacre, with torn, beheaded bodies.

The attack, which was not activist in nature, shows the insipience of the notion of public property as a common good, and of the urban space as shared territory. The tensions between the right to memory and the right to the city emerge as indicators of the fragility of relations of belonging and citizenship. Not by chance, the main reports and critical reviews of the installations highlighted the Luz Massacre. They stressed the bankruptcy of the public space (Leonor Amarante in *Arte!Brasileiros* magazine), barbarism as a threat to the pillars of democracy (Paula Alzugaray in *seLecT* magazine), and indifference as a presupposition of social rupture (Tadeu Chiarelli also in *Arte!Brasileiros*).

OPEN THE ARCHIVES!

A hooded bust atop a file cabinet, also found in the Canindé monument storage, was taken to the exhibition area in the Solar, articulating the installations Unmonument at the Pinto's Alley and Luz Massacre at the Manor of the Marquise of Santos.

The covered bust, in honor of Aureliano Leite, a lawyer, writer and constitutionalist, looks like a work of the 3Nós3 group, integrated by Hudinilson Jr., Mario Ramiro and Rafael França. In Ensacamentos (Baggings), the group covered 68 statues with garbage bags one evening in April 1979. They clandestinely reproduced in public squares,

on official monuments, a typical gesture of torturers. The next day, members of the collective called the press denouncing the "barbarism", and thus spread the word and got into the news cycle.

But here Aureliano Leite's "bagging" has a different meaning. It is a gagged remnant of the past that, by chance, was placed on top of a rusted and battered office file cabinet in a corner of the Department of Historical Heritage Monuments Storage in Canindé district. Removed from its pedestal in 2009 because it had become disconnected from its base, the hooded bust became a sort of ghost in the history of public memory policies. The empty pedestal in Arouche Square was used years later, in 2004, by the Contrafilé collective for its monument to the "un-turnstylization" of life, an intervention in which they used an old rusty turnstyle which had belonged to Infraero, a government company. The unique combination of junk from the state bureaucracy and unremembered monuments is repeated here, as a counter-monumental aesthetic, but on behalf of other appeals.

At the Manor of the Marquise of Santos.it was used as the entrance to our research material. With its call to "Open the Archives" and its warnings of "Leave the Archives Open", it gained, in the country's present conjuncture, a political meaning, acting as a statement of the motivations for Unmonument and Luz Massacre.

s.a.5

s.a.6

s.a.3

s.a.4

s.a.1

s.a.2

c.a.1

c.a.3

c.a.2

s.b.7

s.b.9

s.b.8

s.b.10

F. P. RAMOS DE AZEVEDO

s.b.3

s.b.5

s.b.4

s.b.6

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s.b.2

c.b.1

c.b.2

s.b.3
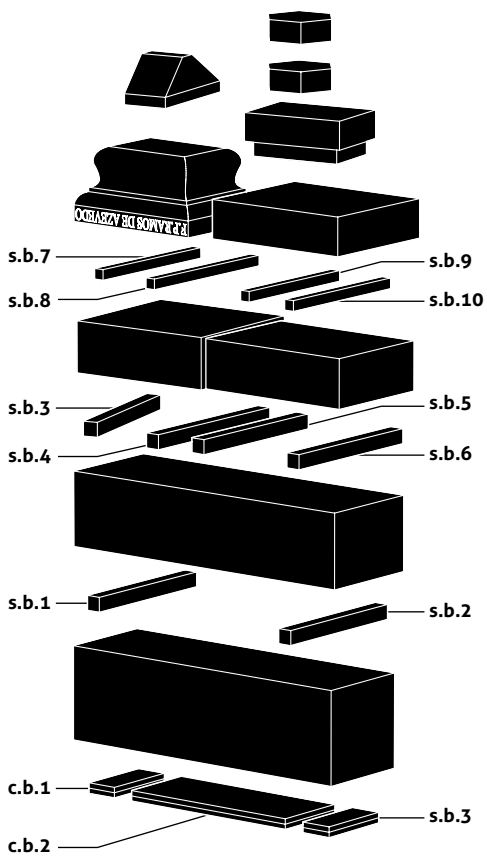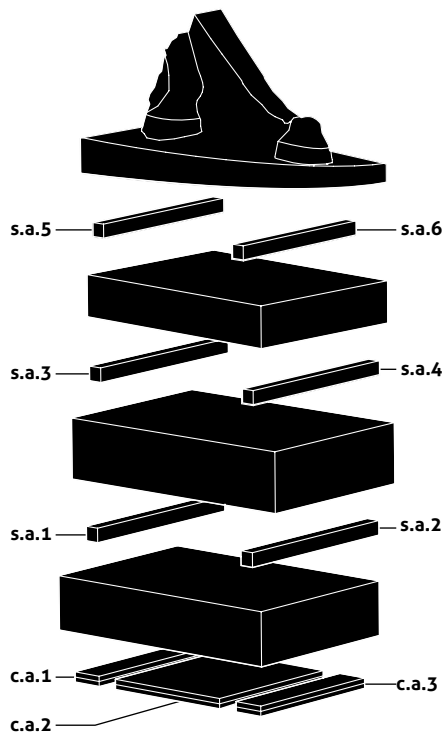
ABOUT THE AUTHORS

Giselle Beiguelman is an artist and professor at the School of Architecture and Urbanism of the University of São Paulo (FAU USP). Among her recent projects are Memory of Amnesia (Memória da Amnésia, 2015), How heavy is a cloud? (2016) and Hateland (Odiolândia, 2017). She is a member of the Laboratory for OTHER Urbanisms (FAU USP) and the Interdisciplinary Laboratory Image Knowledge - Humboldt-Universität (Berlin). Her works are included in the collections of museums in Brazil and abroad, such as ZKM (Karlsruhe, Germany), Jewish Museum (Berlin), Museum of Contemporary Art of the University of São Paulo, Pinacoteca de São Paulo, among others. She is a columnist for Radio USP and the magazine Zum. She is the author of *Memória da Amnésia: Políticas do Esquecimento* (*Memory of Amnesia: Politics of Oblivion*, 2019), *Possible Futures: Art, Museums, and Digital Archives* (2014), among others.

Agnaldo Farias is a professor at the School of Architecture and Urbanism of the University of São Paulo (FAU USP) and general curator of the 3rd Coimbra Biennial (2019). He was general curator of the Oscar Niemeyer Museum in Curitiba, general curator of the Tomie Ohtake Institute (2000-2012), the Rio de Janeiro Museum of Modern Art (1998-2000) and the 29th São Paulo Biennial (2010). He was also curator of the Brazilian Delegation to the 25th São Paulo Biennial (1992), assistant curator of the 23rd São Paulo Biennial (1996), international curator of the 11th Cuenca Biennial (Ecuador, 2011) and the Brazilian Pavilion at the 54th Biennial of Venice (2011). He was awarded by the APCA (Association of Art Critics of the State of São Paulo) in 1994 and by the ABCA (Association of Brasilian Art Critics) in 2011.

Paulo Herkenhoff is currently an independent curator and holder of the Olavo Setúbal Chair at the USP Institute for Advanced Studies. He was cultural director of the Rio Art Museum (MAR), the Rio de Janeiro Museum of Fine Arts (2003-2006), assistant curator of the painting and sculpture department of the New York Museum of Modern Art (MoMA, 1999-2002), curator of the São Paulo Biennial (1997 and 1999) and curator of the Eva Klabin Rapaport Foundation. He was a consultant for the Cisneros Collection (Caracas, Venezuela) and a consultant for the 9th Documenta Kassel (Germany, 1991). He was chief curator of the Museum of Modern Art of Rio de Janeiro (MAM, 1985-1999).

Renato Cymbalista is an architect and urban planner, master and Phdr from the School of Architecture and Urbanism of the University of São Paulo (FAU USP). He is a full professor at that same university and of the Master's Degree in Smart and Sustainable Cities program at UNINOVE. President of the Polis Institute. Member of the board of directors of the People's House. He is part of the FICA project, a collective property fund with social purposes. He is a member of the Laboratory for OTHER Urbanisms and coordinator of the Places of Memory and Consciousness Research Group.

Luis Felipe Abbud. Architect, he was responsible for the exposition and the architectural projects of the art installations Unmonument and Luz Massacre. He is the art director of this publication. Director of the NúMENA Studio, he teaches at Escola da Cidade. He was responsible for the Brazilian exposition at the Biennial of Architecture of Shenzen (2013) and for the art design of the book *Memórias Resistentes, Memórias Residentes* (2017).

UNMONUMENT
AT PINTO'S ALLEY
(BECO DO PINTO)
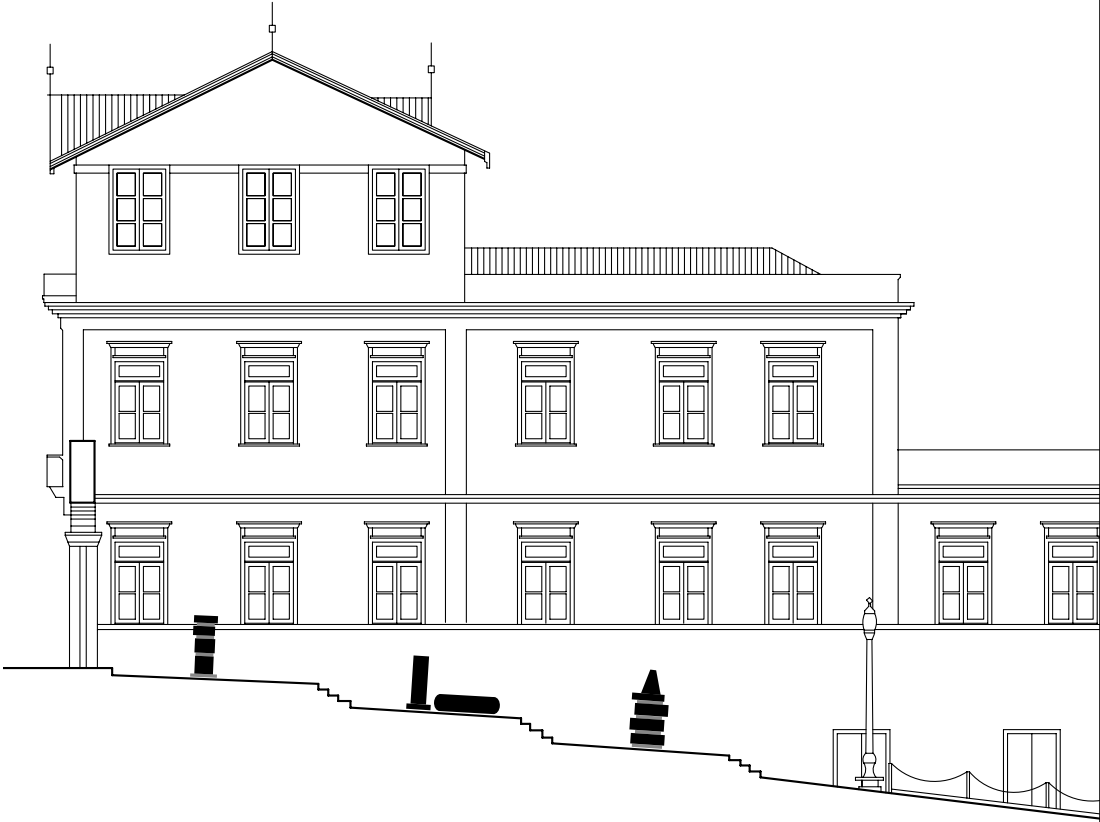
LUZ MASSACRE
AT MANOR OF THE MARQUISE OF SANTOS
(SOLAR DA MARQUESA DE SANTOS)

Rua Roberto Simonsen

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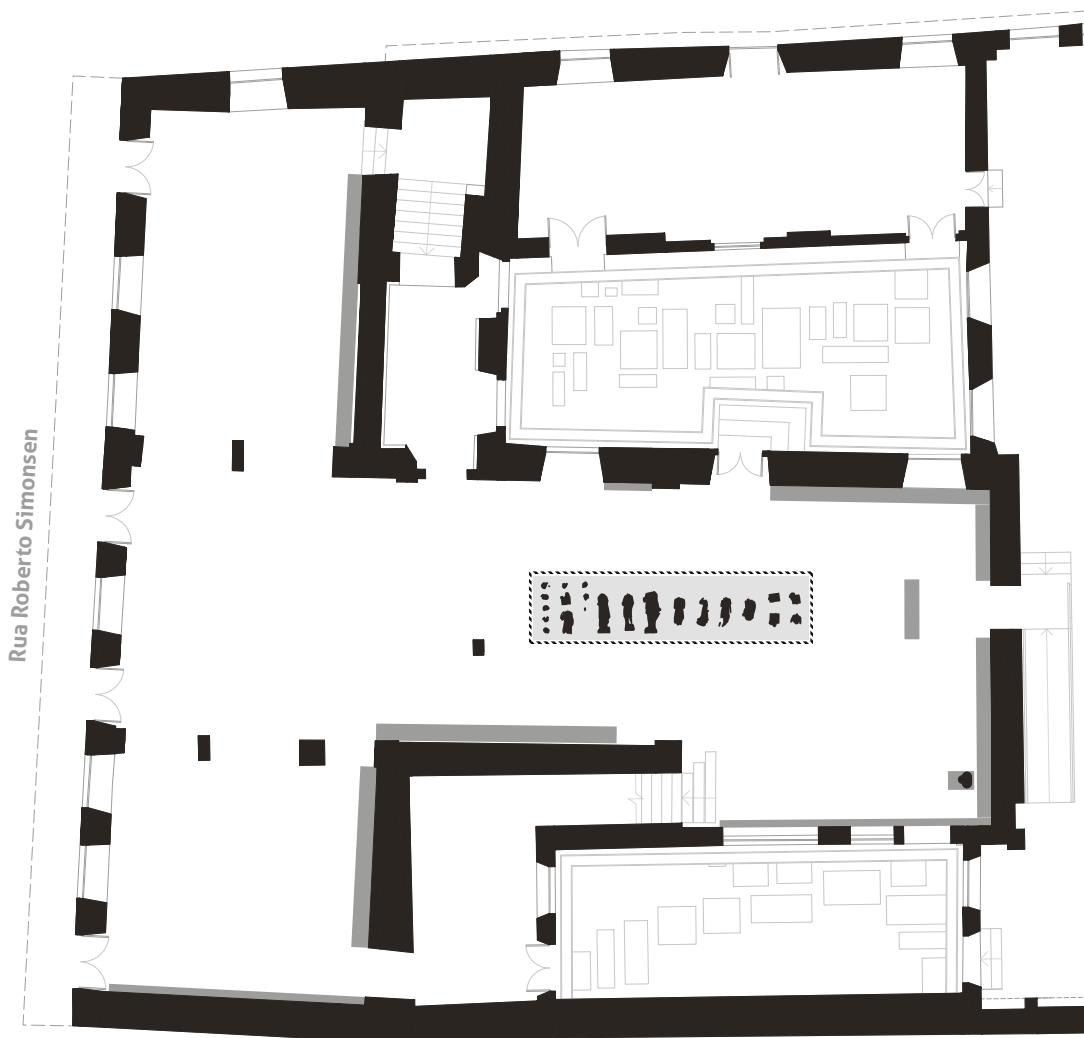
HORSE HOOVES: FRAGMENT FROM THE MONUMENT TO THE DUKE OF CAXIAS

On August 15, 1991, the Monument to the Duke of Caxias, patron of the Brazilian Army, suffered a bomb attack in protest against the low salaries being paid to the military. The explosion tore away a 220 kilo detail from the granite base (the horse hooves seen in the photo) and threw it a distance of 4 meters. No one was hurt.
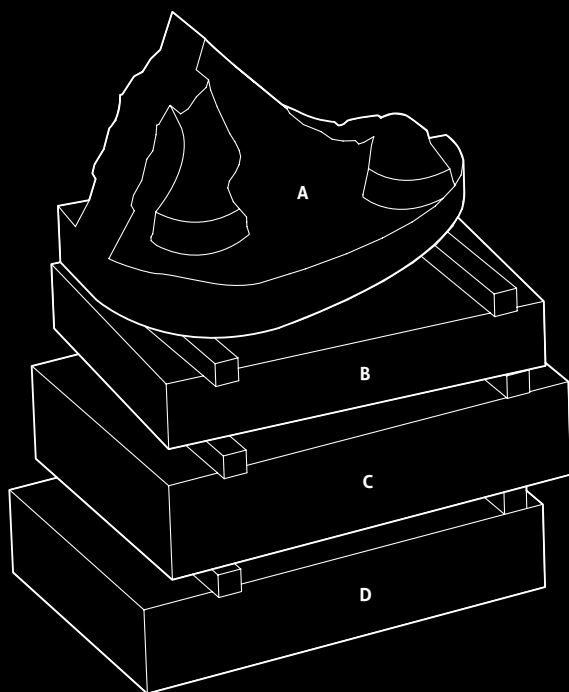
A. Fragment of Horse Hooves
dimensions: 1,26 x 0,71 x 0,74 m
volume: 0,1655 m³
weight: 413,75 kg

B. Base #3
dimensions: 1,13 x 0,83 x 0,20 m
volume: 0,17 m³
weight: 422,06 kg

C. Base #2
dimensions: 1,24 x 0,85 x 0,29 m
volume: 0,28 m³
weight: 687,74 kg

D. Base #1
dimensions: 1,24 x 0,84 x 0,26 m
volume: 0,24 m³
weight: 609,34 kg

Photo: **Luís Felipe Abbud**
Monuments Storage of the City
of São Paulo (Canindé District) , 2019

Artist: **Victor Brecheret**
Implantation date: 1960
Original Site: Princess Isabel Square

P RAMOS DE AZEVEDO

RAMOS DE AZEVEDO

Francisco de Paula Ramos de Azevedo was the architect who remodeled the city of São Paulo between the end of the 19th century and the first decades of the 20th. The works of the architectural office of Ramos de Azevedo are some of São Paulo's most famous buildings such as the Municipal Theater, the Pinacotheca of the State of São Paulo, and the building of the Polytechnic School, where he taught. There was a bust in his tribute whose pedestal was found in a pile of bases and fragments of other monuments in the storage of the Department of Historical Heritage (Departamento do Patrimônio Histórico). The pile was reassembled at Pinto's Alley, exactly as exactly as it had been found, with the pedestal upside down.

Photo: **Luís Felipe Abbud**
Monuments Storage of the City
of São Paulo (Canindé District) , 2019
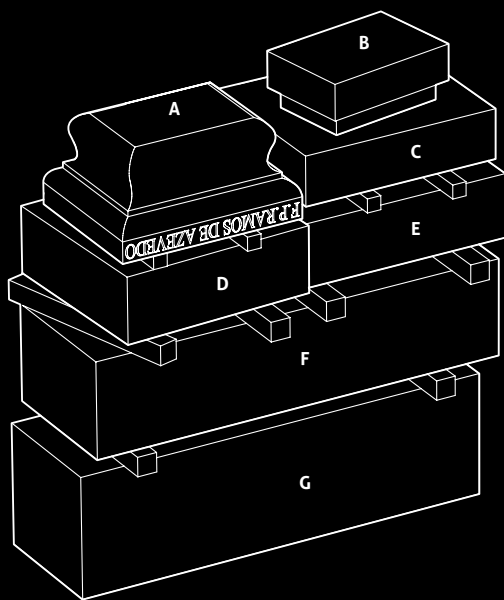
A. Ramos de Azevedo Pedestal
dimensions: 0,66 x 0,52 x 0,34 m
volume: 0,11 m³
estimated weight: 262,55 kg

B. Block #1
dimensions: 0,48 x 0,34 x 0,20 m
volume: 0,03 m³
weight: 73,44 kg

C. Block #2
dimensions: 0,71 x 0,59 x 0,18 m
volume: 0,07 m³
weight: 169,55 kg

D. Block #3
dimensions: 0,69 x 0,64 x 0,24 m
volume: 0,10 m³
weight: 238,46 kg

E. Block #4
dimensions: 0,76 x 0,54 x 0,23 m
volume: 0,09m³
weight: 212,38 kg

F. Block #5
dimensions: 1,50 x 0,50 x 0,35 m
volume: 0,24 m³
weight: 590,63 kg

G. Block #6
dimensions: 1,49 x 0,46 x 0,44 m
volume: 0,27 m³
weight: 678,55 kg

ABRA O ARQUIVO
E ACESSE O MATERIAL DE APOIO DA EXPOSIÇÃO

OPEN THE ARCHIVE
TO ACCESS THE EXHIBITION'S SUPPORT MATERIAL

FRAGMENT OF HERM OF AURELIANO LEITE

Under the plastic wrapping, which seems as if it were a reference to the work Ensacamentos (Baggings), by the group 3nós3, performed in the late 1970s in São Paulo, there is a bronze bust in honor of lawyer, politician and writer Aureliano Leite. The work was set on a pedestal in Arouche Square (São Paulo) and but had to be removed because it had become disconnected from its base. The pedestal is still at the original site.
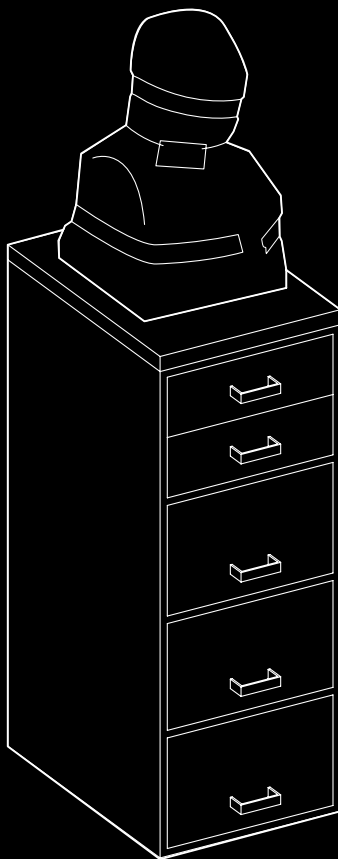
Artist: **Luiz Morrone**
Implantation date: 1979
Site: Arouche Square
Present location: Canindé
Monuments Storage (since 2009)

Photo: **@sampanossadecadadia,** 2019

MAKING OF THE
UNMONUMENT AT PINTO'S ALLEY

The process of assembling works such as **Unmonument** involves a series of negotiations with public authorities, logistical actions, and a multidisciplinary team of researchers, engineers and architects. It's an almost epic operation that demands street closures, impact assessments of the weight of the works on the historical sites, cranes and specialized technicians.

s.a.5
s.a.6
s.a.3
s.a.4
s.a.1
s.a.2
c.a.1
c.a.2
c.a.3

s.b.7
s.b.9
s.b.8
s.b.10
s.b.3
s.b.5
s.b.4
s.b.6
s.b.1
s.b.2
c.b.1
s.b.3
c.b.2
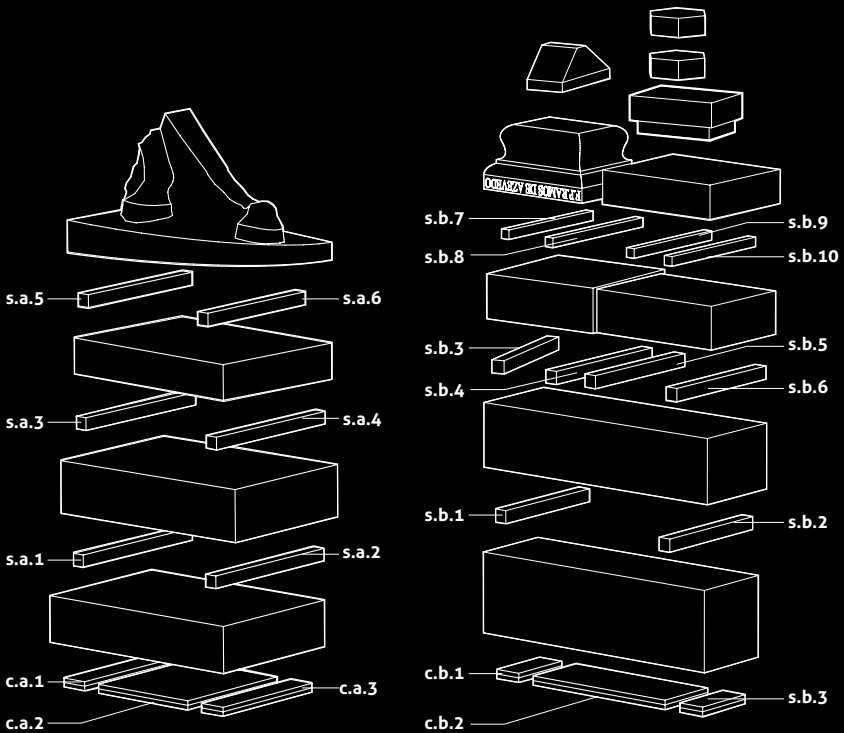
Photo: **Ana Ottoni**
Pinto's Alley, 2019

BROKEN COLUMN: FRAGMENT OF THE MONUMENT TO AVIATION HEROES

The column belongs to a monument implanted at the Mooca Racecourse in 1915, where Eduardo Chaves ended his flight between Santos and São Paulo. It was transferred to the Colonel Fernando Prestes Square in 1951. The Municipal Historic Archives are also located there since 1999, in the building designed by Ramos de Azevedo for the Polytechnic School. With the restoration of the square, in 2006, the monument was removed to the Department of Historical Heritage Monuments Warehouse in the Canindé district (São Paulo).
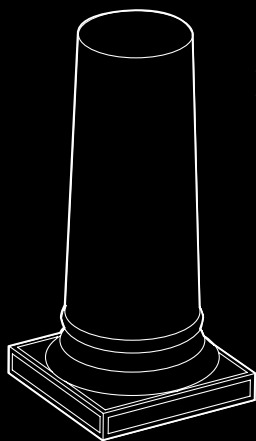
Column - Part 1
dimensions: 0,60 x 0,60 x 1,30 m
volume: 0,26 m³
weight: 643,50 kg
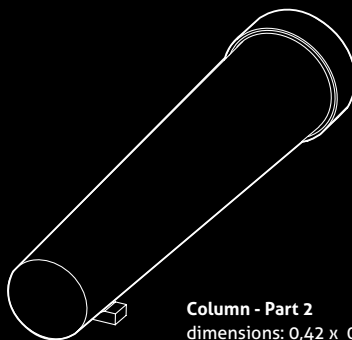
Column - Part 2
dimensions: 0,42 x 0,42 x 1,88 m
volume: 0,18 m³
weight: 455,99 kg

Artist: **Roque de Mingo**
Implantation date: 1915
Site: Mooca Racetrack
Second implantation: 1951
Site: Colonel Fernando Prestes Square
Present location: Canindé
Monuments Storage (since 2006)

Photo: **Ana Ottoni**
Pinto's Alley, 2019

LUZ MASSACRE: THE ADMINISTRATOR'S HOUSE AT LUZ GARDENS

Luz Massacre focuses on a grouping of eight sculptures that were located at Maltese Cross Lake within Luz Gardens. The pieces, the majority of which had been installed during the 19th century, were knocked down and broken in 2016, in an act of vandalism. The works were collected and stored in the park Administrator's House. The installation presented at the Manor of the Marquise of Santos faithfully recreates the scene after the crime, as follows.
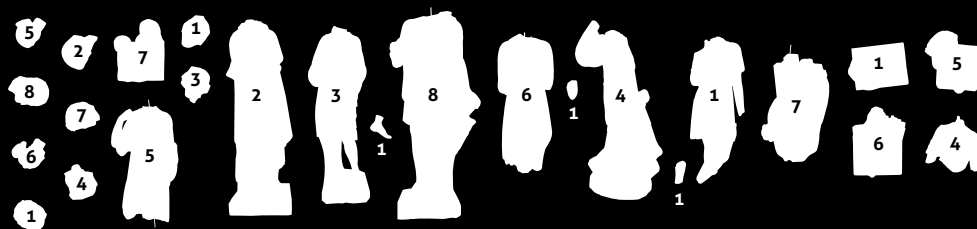
1. *Autumn*
2. *Winter*
3. *Spring*
4. *The Sower*
5. *Ceres*
6. *Venere*
7. *Bacchus*
8. *Adonis*

Photo: **Giselle Beiguelman**
Luz Gardens, 2019

Photo: **Reproduction** (1905, approximately)

SCULPTURES AT THE MALTESE CROSS LAKE

The Maltese Cross Lake in Luz Gardens was built in the shape of its namesake at the time of the transformation of the botanical garden into a public space, in 1825. Around it, on the symmetric corners, eight marble and mortar sculptures were implanted. All of them are of unknown authorship; they honor the four seasons and Greco-Roman deities. The larger one is from the 1870's. The lake and its sculptures were a frequent scene in 20th-century postcards.

Luz Gardens
São Paulo
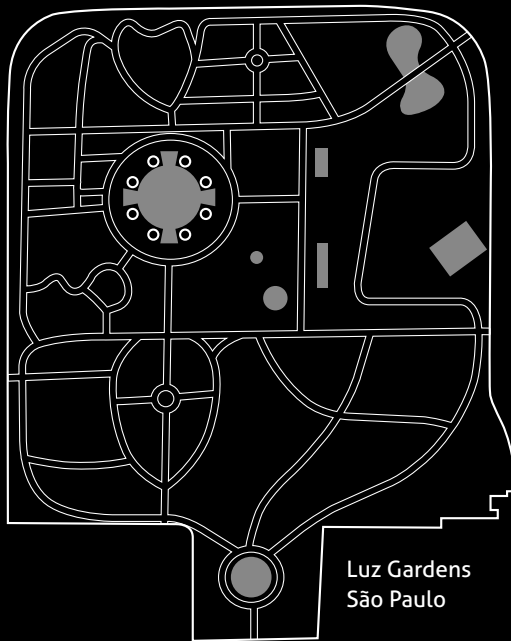
THE DEITIES AT MALTESE CROSS LAKE

Four of the eight statues that surrounded Maltese Cross Lake, referred to mythological Greco-Roman deities: Ceres, goddess of seeds and motherly love; Venere (Venus), goddess of love and beauty; Bacchus, god of wine and feasts; and Adonis, known for his beauty and a symbol of vegetation. All of them were implanted in the 19th century. In the photos, they appear in registries made by the Department of Historical Heritage in 2006 and 2016, right after the destructive attack that knocked down and damaged the sculptures.
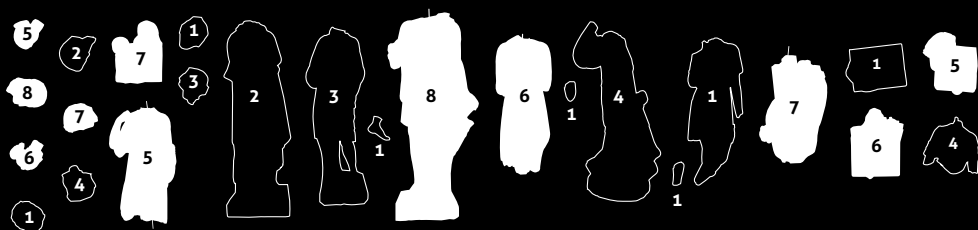
5. *Ceres*
6. *Venere*
7. *Bacchus*
8. *Adonis*

Artist: **Unknown**
Implantation date: 1872-1875
except The Sower (1950-1960)
Removal date: 2016
(due to vandalism)

Luz Gardens
São Paulo
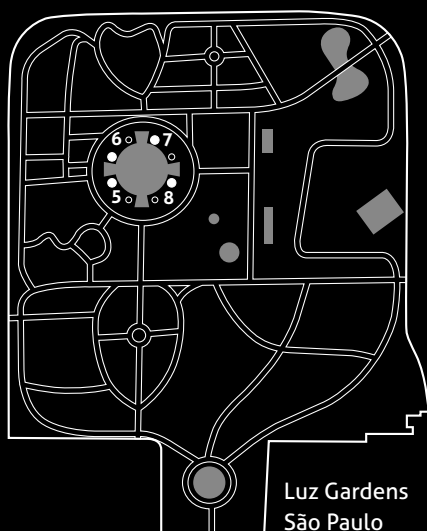
THE SEASONS

Three of the eight statues formerly located at Maltese Cross Lake, represented Autumn, Winter and Spring. The group is completed by the sculpture The Sower, the only work from the 20th century, the rest being 19th century works. In the photos, they are seen in registries made by the Department of Historical Heritage in 2006 and 2016, right after the destructive attack that damaged the statues.
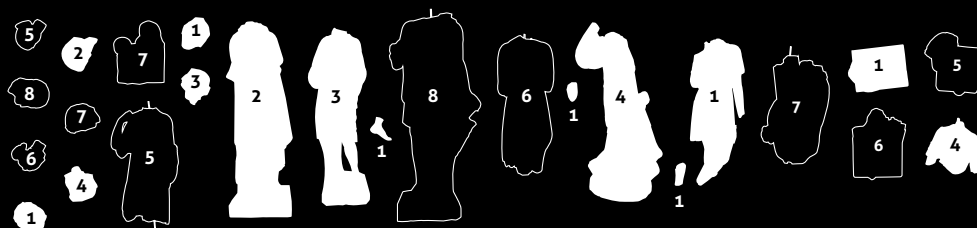
1. *Autumn*
2. *Winter*
3. *Spring*
4. *The Sower*
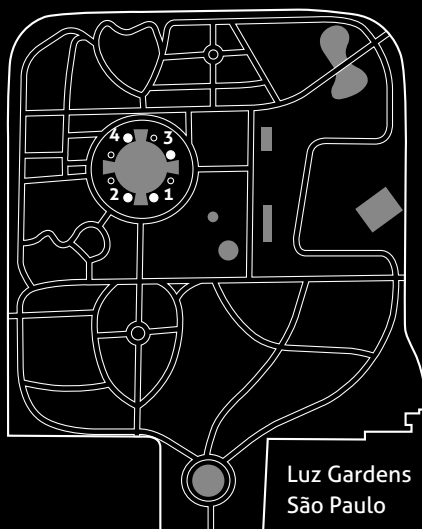
Luz Gardens
São Paulo

DESTRUCTION OF THE SCULPTURES
AT THE MALTESE CROSS LAKE

On June 22, 2016, the eight statues at the Maltese Cross Lake in Luz Gardens were attacked and knocked down. Some of them fell into the lake and others onto the surrounding lawns. The most damaged ones (The Sower, Autumn and Venere) had their bodies fragmented into several pieces. The others had their heads severed from their bodies. All of them may be restored. The motive of the attacks remains unknown.

Luz Gardens
São Paulo
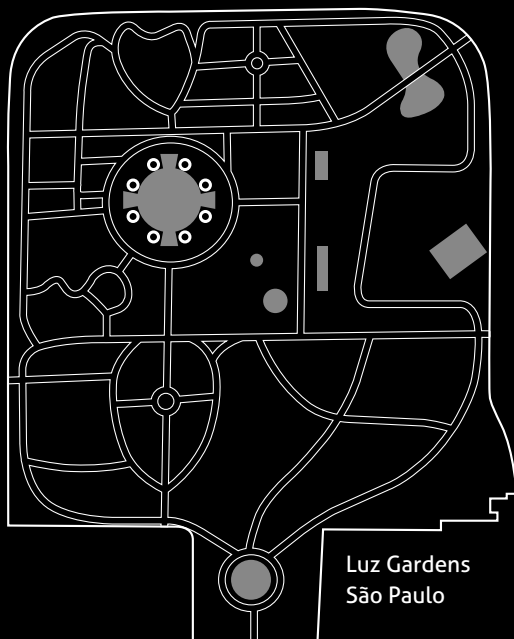
Photo: **Kurt W. R. Reidel / DPH**
Luz Gardens, 2016

Photo: **Giselle Beiguelman**
Administrator's House, Luz Gardens, 2019

BASEMENT OF THE LUZ GARDENS ADMINISTRATOR'S HOUSE

On the night of June 22, 2016, the group of sculptures at Maltese Cross Lake in Luz Gardens was destroyed, in an act of vandalism. The works, broken in several pieces, were transported to the basement of the Administrator's House at Luz Gardens, and have been removed from view since then, their removal from the park causing no repercussions. The sculptures are presented at the Manor of the Marquise of Santos (Solar da Marquesa de Santos), in the installation **Luz Massacre,** which faithfully recreates the scene of the crime.

1. *Autumn*
2. *Winter*
3. *Spring*
4. *The Sower*
5. *Ceres*
6. *Venere*
7. *Bacchus*
8. *Adonis*

A   B   C   D   E

2,50   3,32   5,30   1,20

2°

4°   4°

Rua
Roberto
Simonsen

102.83

Conjunto C
peso = 2.289,61 kg

102.43

Coluna Pt.1
peso = 643,50 kg

101.78

1o patamar

2o patamar

0   1   2   5   10m

F

4,50

4°

Coluna Pt.2
peso = 455,99 kg

Conjunto B
peso = 2.132,88 kg

100.54

100.86

100.58

100.05

3o patamar

4o patamar

LIST OF FIGURES

EXHIBITION CREDITS

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Vice-Reitor
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Vice-Diretor
Eugenio Queiroga

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Bruno Covas

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Alexandre Youssef

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Cia de Restauro

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invitation to carry out this project

vitorspm

tofueshoyu

henriquesiqu

dayobata

MONU
MENTO
NENHUM

CHACINA DA LUZ

TÁTUA DE BRONZE É ROUBADA NO CENTRO HISTÓRICO

gbeigue

GISELLE BEIGUELMAN

MONU
MENTO
NENHUM

CHACINA DA LUZ

henriquevoxx

gaabirios

gb

henriquevoxx

pedro_meiramonteiro

gbeiguelm

Convidamos para o lançamento do catálogo e
visita comentada por Paulo Herkenhoff
Sábado, dia 31 de Agosto, às 11h00

GISELLE BEIGUELMAN

MONU
MENTO
NENHUM

CHACINA DA LUZ

ÚLTIMOS DIAS · Até 1º de Setembro

Rua Roberto Simonsen 136 · São Paulo
Solar da Marquesa de Santos
Beco do Pinto

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ADONE

DE AZEVEDO

VENERE

THE ARCHIVE

ARQUIVO

ARCHIVE

CONDOR
RETIRE SUAS