

The Museu Bispo do Rosário Arte Contemporânea houses in its collection the work of one of the most original and compelling artists of the twentieth century, Arthur Bispo do Rosário, who made of his life his work. Unique works that operate in the void between art and life and touch on issues still taboos for the contemporary society.

For being a work open to the life, which transposed the walls of Colônia Juliano Moreira, the Museum adopted as a program for their exhibitions the conducting of collective exhibitions with guest curators to explore paths not yet traveled in the rich poetry of Bispo.

Daniela Labra integrates this flow by presenting "*Das Virgens em Cardumes e da Cor das Auras*": the artistic process, the life sensations aroused by the works and their performative aspects are the focus of this curatorship. Research language for Daniela Labra, the performance driven by the artists interferes in society's structures and, specifically, in art's ones, through various creative processes and body-to-hand struggle. When these actions involved in the public's enjoyment, unconditioning them to an existential proposition, clarify signs of the creative process of Bispo do Rosário: the resistance and the struggle.

At embroidering his *Mantle*, made so he could present himself to his God, Bispo also created the possibility of finding in his works a performative character. At wearing the *Mantle* and his other garments, the artist admitted to be a maker of active things, guided by voices that commanded him to organize the chaos of the world. In the anguish of this mission, he wove, sewed, embroidered and dreamed for the key moment of his connection to the divine.

"*Das Virgens em Cardumes e da Cor das Auras*" promotes new dialogues and poetic convergences to the life-work of Bispo do Rosário, which allows it to be permeable and always updated to contemporary issues.

### Ricardo Resende

Curator of Museu Bispo do Rosário Arte Contemporânea

Museu Bispo do Rosário Arte Contemporânea (mBrac) has as one of its vocations the deconstruction of the stigma that persists in the city's imaginary about Colônia Juliano Moreira, presenting it in its complexity through the historical transformations that happened.

Being taken as an *expanded Museum*, mBrac works on the diffusion of one of the most important historical sites of the city, which encompasses important historical, cultural, and ecological wealth little known by Rio population. Ancient legends of the Tupinambá tribes, traces of the sugarcane mill times, the biodiversity of the Atlantic Forest, in addition to the old hospice remnants, are just some of the features that make up the amalgam "Colônia".

The transit of different government administrations on such land that belonged to the Federal Government makes even more heterogeneous the border institution-territory. In practice, after the process of municipalization in 1996, the Colônia is no longer taken by the public administration only as a health care complex and evolves into an urban complex with interference from other areas of municipal administration. The actual Institute (responsible for mental health service) has turned into another composition part of the "Colônia". More than a health care space, the territory acquired urban vocation that has supplanted its institutional vocation, emerging, thus, as a new Colônia.

By financing with funds from the tender "Viva a Arte" of the "Programa de Fomento à Cultura Carioca da Secretaria Municipal de Cultura", "*Das Virgens em Cardumes e da Cor das Auras*", it's emphasized the relationship museum-hospice-community-territory. It is in this effective and affective connection, built aesthetic, politically and socially, that the Museum aims to involve the public in an experience that merges the relationship between art and integrated health care to the poetic-performative universe of Arthur Bispo do Rosário.

### Raquel Fernandes

Director of Museu Bispo do Rosário Arte Contemporânea

## MUSEU BISPO DO ROSÁRIO ARTE CONTEMPORÂNEA

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Visitation to galleries  
**Tuesdays to Saturdays, from 10 a.m to 5 p.m**

Guided tours in Portuguese,  
English and Spanish for all audiences  
can be scheduled by e-mail  
[educativo@museubispodorosario.com](mailto:educativo@museubispodorosario.com)

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# Das Virgens em Cardumes e da Cor das Auras

from **7th July, 2016** to **31st January, 2017**



Comes the Virgens in Shoals (detail)  
Wood, fabric, thread, plastic and metal. 153 x 49,5 x 5 cm | Photo: Rodrigo Lopes



Arlindo Oliveira (RJ)



Arthur Bispo do Rosário (SE)



Dalton Paula (GO)



Daniela Mattos (RJ)



Divino Sobral (GO)



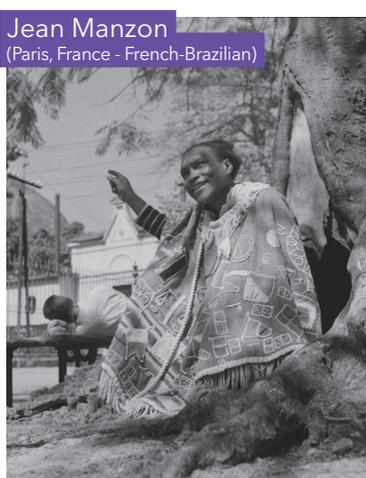
Eleonora Fabião (RJ)



Fernanda Magalhães (PR)



Flávio Colker + Daniela Vidal



Jean Manzon (Paris, France - French-Brazilian)



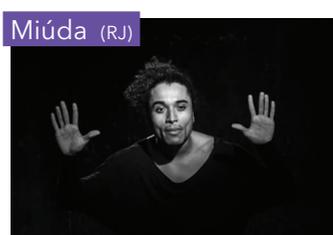
Laura Lima (RJ)



Luciana Magno (PA)



Mauricio Ianês (SP)



Miúda (RJ)



Nadam Guerra (RJ)



Panmela Castro (RJ)



Projeto Matilha (SP)



Ricardo Basbaum (RJ)



Rubiane Maia (ES)



Siri (RJ)



Sólson Ribeiro + Ateliê Gaia



Yara Pina (GO)

### Artists

- |                               |                             |
|-------------------------------|-----------------------------|
| Arlindo Oliveira              | Luciana Magno               |
| Arthur Bispo do Rosário       | Mauricio Ianês              |
| Dalton Paula                  | Miúda                       |
| Daniela Mattos                | Nadam Guerra                |
| Divino Sobral                 | Panmela Castro              |
| Eleonora Fabião               | Projeto Matilha             |
| Fernanda Magalhães            | Ricardo Basbaum             |
| Flavio Colker + Daniela Vidal | Rubiane Maia                |
| Jean Manzon                   | Siri                        |
| Laura Lima                    | Solón Ribeiro + Ateliê Gaia |
|                               | Yara Pina                   |

### Programmig

7/1 to 7/24

Maurício Ianês | **Hummingbird**

7/30

Projeto Matilha | **Face of what?**

Laura Lima

**Bullet of man = meat / woman = meat**

Siri | **Sound landscape - Arrivel to Heaven**

8/27

Panmela Castro | **Graffiti (workshop)**

8/30

Fernanda Magalhães | **Raw fat**

9/20 to 9/24

Ricardo Basbaum

**Re-project; Me and you - 2016 choreography**

9/24

Rubiane Maia | **Next to invisible direction**

Daniela Mattos | **Was me that died**

Stay updated about the programming acessing our website

"Das Virgens em Cardumes e da Cor das Auras" is a project that brings together Brazilian artists of acknowledge work, who investigate the performance or the performatic in art, for a sensitive and vigorous dialogue with the whole work of Arthur Bispo do Rosário. The exhibition evokes in its title the fantastic images announced in embroidered phrases by Bispo, who crafted innumerable objects along his experience in the psychiatric asylum environment.

"Virgens em Cardumes" composes an embroidery depicting virgins, shoals, wishes, and miracles, in a stream of words and delirious situations incorporated into the fabric. "Cor das Auras" refers to the time when Bispo questioned the color of his aura to the visitors of the cell / workshop he occupied in a wing of the old Pavilion 10 of Center Ulysses Vianna, at Colônia Juliano Moreira.

With part of the collection of the Museu Bispo do Rosário Arte Contemporânea, the exhibition was built from works related to the mystical, priestly, and performative side of Arthur Bispo do Rosário, a man who believed to have become messenger of humanity with the mission of inventorying the world before its End. *The Final Judgement Mantle*, the banners, the Miss bands, and several pieces of clothing embroidered and collected by Bispo dialogue with a curatorship of performances and contemporary art works in medias such as photography, video, and installations in different spaces in the Museum and in Colônia.

With a lively and experimental Schedule of performances, art residencies, and workshops open to the public, "Das Virgens em Cardumes e da Cor das Auras" is a sensitive and critical unfolding from the legacy of Bispo - and of the intermittent 50 years he lived under the rule of the confinement of bodies and cancellation of subjectivities considered antisocial. More than works finished and exposed, the artistic projects presented here are aesthetic experiences that find the art in life, and vice-versa, whose transformative potential will engage the Museum's visitors, mental health service users, local residents, students, and those interested in art and contemporary performance.

**Daniela Labra**

Guest Curator