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2 VISIONS. PHOTO BY DAO DAO (2014)



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COVER IMAGE **My Promise for Your Happiness** (detail, 2014) by Lin Jing Jing. Courtesy of the artist and de Sarthe Gallery, Hong Kong.

IMAGE CREDITS

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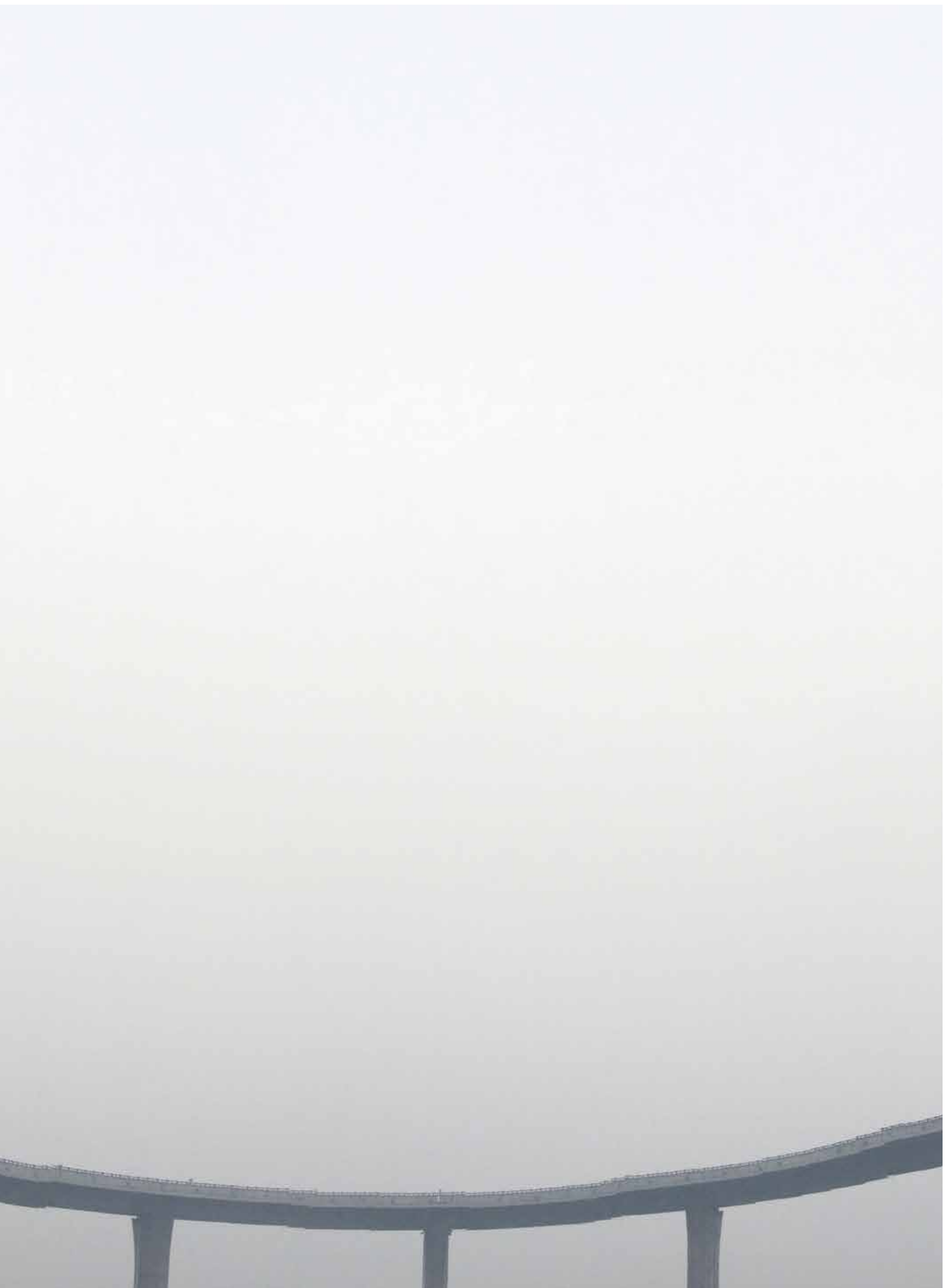
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改变乌托邦: 开场白片断

路易吉·加林贝蒂
罗伦佐·马尔西利
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我们置身于一切都在加速的时代。中国和巴西已成为全球性的玩家，近几年是政经论述的要角。两者皆经历了在教育、经济、城市化与文化各方面的迅速变革，同时也引发社会上全面的重大冲击与转变。另一方面，欧洲经济持续停滞，正因为如此，欧洲社会经历着巨大的变化，新的模式开始浮现——新的焦点包括从共享体到替代经济，新的模式开始浮现——更性策略到公民和国界意义的变迁。

然而，眼前一切均不起作用。很少人对现状满意——这或许是件好事。事实证明许多巴西与中国人民对他们自己国家的发展模式并不满意。在巴西，2013和2014年公民参与意识的觉醒及街头抗议，2014年10月总统大选工党维持大多数支持所遭遇的困难，标志了卢拉政权和“巴西奇迹”后的转变。

MUDAR A UTOPIA: FRAGMENTOS DE UM PRÓLOGO

LUIGI GALIMBERTI | LORENZO MARSILI |
ROBIN RESCH

Estamos vivendo em tempos acelerados. China e Brasil se tornaram *players* globais e têm sido bastante presentes no discurso econômico e político dos últimos anos. Ambos são potências dinâmicas passando por um ligeiro processo de renovação da educação, da economia, da urbanização e da cultura, ao passo em que causam impactos significativos e mudanças em suas sociedades, em todos os níveis. Apesar da estagnação econômica persistir, ou talvez até por causa dela, a tessitura social da Europa também está passando por mudanças tremendas, com o surgimento de novos modelos – desde um foco renovado no espaço público até economias alternativas, de estratégias criativas para confrontar altos níveis de desemprego até o deslocamento de significado de tópicos como cidadania e fronteiras.

Ainda assim, o presente não satisfaz. Poucos demonstram contentamento com o *status quo* – e isso é algo potencialmente positivo. Os modelos brasileiro e chinês se provaram insatisfatórios para muitos de seus próprios cidadãos. O grande despertar da participação civil e dos protestos pelas ruas do Brasil em 2013 e 2014, bem como a dificuldade encontrada pela direção do Partido dos Trabalhadores em assumir a dianteira nas eleições presiden-

ciais de 2014, marcam uma transformação dos anos de governo Lula e do “milagre brasileiro”. Um sentimento mais generalizado de precariedade e ansiedade na China, especialmente entre a geração mais jovem, somado aos protestos de setembro de 2014 em Hong Kong, são apenas um lembrete mais recente de que o liberalismo econômico e o autoritarismo político compõem uma mescla infe-liz. Por outro lado, a Europa chafurda numa crise política e econômica que causa descontentamento e sofrimento social generalizados.

Os atuais modelos sociais, econômicos e culturais desapontam, independente do contexto nacional. Certamente existem alguns motivos endógenos para tanto: a imensa desigualdade no Brasil, o sistema unipartidário na China, a fragmentação do espaço europeu marcada por uma União econômica, embora nem tão política assim. Entretanto, acreditamos existir ainda motivos comuns e abrangentes por trás da falha dos modelos existentes nesses três contextos aparentemente tão distintos. Esses motivos comuns estão vinculados à deficiência da modernidade como um todo e à maneira como ela encara a produção econômica, o Estado-nação e a ordenação da sociedade, do urbanismo e, por fim, a concepção do sujeito enquanto cidadão e indivíduo.

Diante da escala desses desafios, a resposta da imaginação parece ainda insuficiente. Historicamente, artistas, filósofos, pesquisadores, ativistas e profissionais ativos sempre estiveram no cerne de uma orientação radicalmente crítica ao presente e na elaboração de futuros alternativos, postulando uma ruptura radical e fomentando novas formas de conviver e novas escalas de valores. Essa ambição deve ser recuperada, e um novo imaginário e narrativa para o futuro precisam ser abertos. Uma vez reconhecido o caráter global desses desafios, isso pode acontecer apenas em nível transnacional, reunindo um intercâmbio dinâmico de ideias e práticas de todo o mundo.

E é nesse ponto em que o projeto Transnational Dialogues entra em cena. Qual é o papel das forças criativas para questionar o presente? Como as contradições sociais, econômicas e culturais se situam em nossas cidades globais, e quais estratégias criativas estão sendo desenvol-

vidas para se dirigir a elas? Qual é o papel das políticas governamentais na arena cultural e artística? Como os espaços de produção cultural estão sendo renegociados? Quanto espaço resta para o diálogo e a cooperação trans-nacional?

Essas são algumas das questões abordadas nesta edição do Transnational Dialogues Journal. Embora estejam algo embaralhados ao longo da publicação, os artigos podem ser categorizados sob três temas principais. A seção **Utopias**, **Futures and Dreams [U]** começa com uma reflexão sobre estética e política assinada por Luiz Camillo Osorio (p. 11), seguida de um panorama detalhado de como isso se aplica à recente onda de protestos em Hong Kong (Rachel Marsden, p. 16). O discurso continua com memórias da visita a um jardim, a utopia por excelência, do romancista chinês Hu Fang (p. 21). Já **Artists and Cities [C]** dá continuidade com um apanhado das atividades do *Entre-meios*, um projeto de design urbano no Rio de Janeiro (por Barbara Szaniecki e Zoy Anastassakis, p. 34). De São Paulo, vem a experiência do Largo da Batata abordando a prática pública e coletiva (Laura Sobral, p. 6). Por fim, Andressa Viana e Chico Daviña (p. 56) nos convidam a deixar a zona de conforto ao nos envolver com esses diálogos transnacionais. Já **Cultural Policies [P]** compila análises e reflexões sobre a interação entre as esferas governamental, comercial e prática nos setores artístico, cultural e criativo. Iniciando com uma rápida visão geral sobre a China (Wang Dong, p. 38), essa seção se concentra no Brasil, com contribuições tanto de profissionais ativos (Mariana Lorenzi, p. 44, e Jota Mombaça, p. 26) como também de políticos (Juca Ferreira, p. 42, e Tatiana Richard, p. 48). Esperamos que você desfrute da leitura desta publicação tanto quanto nós apreciamos o trabalho de fazê-la, e aproveitamos para lhe convidar a acompanhar e se envolver com o projeto Transnational Dialogues e suas atividades e publicações futuras.

LUIGI GALIMBERTI, LORENZO MARSILI e ROBIN RESCH
coordenam o projeto Transnational Dialogues.

Traduzido do inglês por Daniel Lühmann

CHANGE UTOPIA: FRAGMENTS OF A PROLOGUE

LUIGI GALIMBERTI | LORENZO MARSILI | ROBIN RESCH

We are living in accelerated times. China and Brazil have turned into global players and have been very much present in the economic and political discourse of recent years. Both are dynamic powerhouses undergoing a rapid renovation of education, economy, urbanization and culture, while causing significant impacts on – and changes to – their societies, at all levels. Despite persisting economic stagnation, or because of it, the social texture of Europe is also undergoing tremendous changes, with new models emerging – from a renewed focus on commons, to alternative economies, from creative strategies to confront high unemployment, to shifting meanings of citizenship and borders.

And yet, the present is not delivering. Few appear content with the *status quo* – and that is potentially a very good thing. The Brazilian and Chinese models have proven unsatisfactory to many of their own citizens. The great awakening of civil participation and protest on the streets of Brazil in 2013 and 2014, as well as the difficulty for the ruling Workers' Party to maintain a large majority at the October 2014 presidential elections, mark a shift away from the years of Lula and the “Brazilian miracle”. A more general feeling of precariousness and anxiety in China, in particular amongst the younger generation, as well as the September 2014 protests in Hong Kong, are just the latest reminder that economic liberalism and political authoritarianism form an unhappy mix. On the other hand, Europe is mired in a prolonged economic and political crisis that is causing widespread discontent and social suffering.

Current social, economic and cultural models are failing us, regardless of the national context. There are certainly endogenous reasons for this: the great inequalities of Brazil, the one-party system in China, the fragmentation of the European space marked by an economic but not yet a political Union. But there are also, we believe, common and overarching reasons for the failure of existing models in these three apparently very different contexts. These common reasons are linked to the shortcomings of modernity as a whole, and the way it envisaged economic production, the nation state and the ordering of society,

urbanisation and ultimately the conception of the individual, both as citizen and subject.

Faced with the scale of such challenges, the response of the imagination seems as yet insufficient. Artists, philosophers, researchers, activists and practitioners have historically been at the heart of a drive to radically critique the present and imagine alternative futures, positing a radical break from the norm and fostering new forms of living together, with new scales of values. This ambition needs to be recuperated, and a new imaginary and narrative for the future needs to be opened. Once the global character of today's challenges is recognized, this new imaginary and narrative can begin to unfurl only at a transnational level, through the bringing together in a dynamic exchange diverse ideas and practices from all over the world.

And this is where Transnational Dialogues comes in. What is the role of the creative forces in questioning the present? How are social, economic and cultural contradictions situated in our global cities, and what creative strategies are being developed to address them? What role can governmental policies have in the cultural and artistic arena? How are spaces of cultural production being renegotiated? How much space is left for transnational dialogue and co-operation?

These are some of the questions at the heart of this issue of the Transnational Dialogues Journal. Although they are dispersed throughout the journal, the articles can be traced back to three main strands. **Utopias, Futures and Dreams [U]** starts with a reflection on aesthetics and politics by Luiz Camillo Osorio (p. 11), followed by a thorough overview on how this applies to the recent wave of protests in Hong Kong (Rachel Marsden, p. 16). The discourse continues with memories from a visit to a garden, the utopia *par excellence*, by Chinese novelist Hu Fang (p. 21). **Artists and Cities [C]** follows with an account of the activities of *Entremeios*, an urban design project in Rio de Janeiro (Barbara Szaniecki and Zoy Anastassakis, p. 34). From São Paulo comes the experience of Largo da Batata, which looks at public and collective making (Laura Sobral, p. 31). Finally, Andressa Vianna and Chico Daviña (p. 57) invite us to leave our comfort zone when undertaking such transnational dialogues. **Cultural Policies [P]** brings together analyses and reflections on the interaction between the governmental, the commercial, and the practitioners' spheres in the artistic, cultural and creative sectors. Starting with a quick overview on China (Wang Dong, p. 39), the section focuses on Brazil with contributions from both practitioners (Mariana Lorenzi, p. 45, and Jota Mombaça, p. 27), public managers (Tatiana Richard, p. 49) and politicians (Juca Ferreira, p. 53). We hope you will enjoy reading the publication as much as we have enjoyed putting it together, and we warmly invite you to stay engaged with Transnational Dialogues and its future activities and publications.

LUIGI GALIMBERTI, LORENZO MARSILI and ROBIN RESCH are coordinators of Transnational Dialogues.

在中国，一种尤其存在于年轻一代的普遍不安与焦虑，以及2014年9月发生于香港的抗议行动仅仅是自由经济和威权体制的不幸结合下最近的例证。另一方面，欧洲深陷于长期的经济与政治危机所引生的普遍不满与社会上的痛苦。

不论在上述哪个国家，当前的社会、经济和文化模式都失败了。当然这样的结果有一些各自的原因：巴西社会的极度不平等，中国的一党制，欧洲空间的碎片化，尽管有统一的经济体（还不是政治体）支持。但是我们相信，还有别的共同因素导致上述三种彼此极不相同的体系的失败。它们和现代性本身的缺陷、在此概念下展开的经济生产、民族国家和社会的排序、城市化、还有同时是市民与主体的个体概念等皆脱不了关系。

面对如此大规模的挑战，想像力似乎也不足以反映。艺术家、哲学家，研究者，行动派及实践者历来都是现状的严厉批判者，他们擅于想像未来的各种可能选项，设想某种激进的突破方式，培养新形态的共生关系及新的价值衡量标准。这样的野心需要被复苏，开启对未来的全新想像和陈述。一旦这些挑战的全球性格在跨国层次被认识到，整个世界将会充满生气勃勃的思想交流与实践。

跨国对话的重要性由此显现。创造性的力量在对当下的质疑中扮演什么角色？社会、经济与文化上的矛盾如何栖身于全球性城市里？什么样的创造性策略被发展来陈述它们？政府的政策在文化艺术领域担任什么角色？如何为文化生产的空间重新谈判？还有多少容许跨国对话与合作的可能？

以上问题是本期跨国对话期刊的核心。这些主题全部可以回溯到三条思路上。首先Luiz Camillo Osorio 的乌托邦，未来，梦(p.11)审视美学和政治的关系，然后是对它们如何适用在最近发生于香港的一波抗议行动的全面概述(Rachel Marsden, p.16)。接下来是中国小说家胡芳对某个乌托邦般的花园的回忆(p.20)。艺术家与城市陈述里约的一个都市设计计划Entremeios (Barbara Szaniecki 和 Zoy Anastassakis, p.34)。圣保罗Largo da Batata 有关公共集体制作的经验(Laura Sobral, p.31)。最后, Andressa Vianna 和Chico Daviña邀请我们在进行这些跨国对话时离开习惯的舒适地带(p.57)。文化策略分析并反思政府、商业和实践等领域在艺术、文化和创意范畴的互动。首先是对中国文化策略的简洁概述(王东, p.39)，然后聚焦于巴西来自实践者(Mariana Lorenzi, p.45, 和Jota Mombaça, p.27)与政治家(Juca Ferreira, p.53, 和Tatiana Richard, p.49)的贡献。

我们希望您们阅读这份刊物获得的喜悦和我们享受创作这份刊物的程度相当。我们诚挚地邀请您们继续支持并参与跨国对话未来的出版与活动。

LUIGI GALIMBERTI, LORENZO MARSILI 和 ROBIN RESCH皆负责跨国对话的协调任务。

翻译 刘芳

关于美学与政治的一些思考

路易兹·卡米罗

• 奥索里奥

自2013年6月，巴西的街道便被这个国家所少见的一连串的胜利示威游行所占据。某种程度上，不缺乏地区性的特色，是遍布全球的一系列运动的回响，从西班牙到伊斯兰布尔、从开罗、纽约一直传到巴西的各大城市。所散发的力量，强烈要求改变的呼声，其本身，就意味着运动对政治体制的胜利。众议纷纭，大多是批评的口吻，说发生在街道上的事情缺乏计划，内部组织混乱，没有意识形态思想，换句话说，是呼吁一种明确的目的和有计划的引导，给那些抗议一个指导方针。想给政治运动确立一个方向本身，正是对运动动力力的削弱。恰恰是由于没有集中，没有使抗议单纯化的确定的思想，使运动对直到那时还处在政治的边缘的年轻人有了吸引力，给予他们一种政治事件的宏大规模，和所要求的、且继续所须的，政治性地思考的新形式。

数量浩繁的各种权利诉求的海报，是上街示威的最突出的特点。形色各异的，代表不同思潮的各种颜色的旗帜的泛滥，多元化政治的表达形式，让人按照传统类别难以解读和区别究竟是哪一派。正如罗德里格·努内斯¹在讨论6月事件的时候所说：“尽管相当普遍地有明显的触发因素（警察暴力，生活成本上涨，大型体育赛事的冲击），运动表现出情况各异，有的甚至是相互矛盾的，不同的声音，不同的意愿，十分繁杂。”出自这种多样化的意愿，应该思考政治运作的程序，采取机构的调解（政党，工会，宗教组织），而摆脱掉非此即彼的，非集体的团结便是个人的疯狂的这种传统的两元论。根本上，问题成了当今世界政治干预以什么

ALGUMAS CONSIDERAÇÕES SOBRE ESTÉTICA E POLÍTICA

LUIZ CAMILLO OSORIO

As ruas brasileiras foram tomadas a partir de junho de 2013 por uma série de manifestações raras vezes vistas no país. Em certa medida, sem retirar as especificidades locais, ecoava aqui um conjunto de movimentos espalhados pelo planeta – da Espanha, passando por Istambul, Cairo, Nova York e chegando às capitais brasileiras. A força com que se disseminou e a intensidade do seu clamor por mudanças implicam, por si só, uma vitória do movimento sobre a política institucional. Muito foi dito – em sua maioria em tom negativo – sobre a ausência de pauta, a desorganização interna e a indefinição ideológica do que se passava nas ruas, ou seja, reclamava-se uma clareza de objetivos e uma orientação programática que desse aos protestos uma linha de orientação. Querer fixar uma direção para essa intencionalidade política seria destituir o movimento justamente de sua força mobilizadora. Foram justamente a descentralização e a indefinição ideológica que singularizaram os protestos, tornaram-nos atrativos para uma juventude que até então estava à margem da política e deram a eles uma envergadura de acontecimento político que exigia, e segue exigindo, novas formas de pensá-los politicamente.

Uma das características mais marcantes da ocupação das ruas foi a quantidade superlativa de cartazes com reivindicações variadas. Uma proliferação de bandeiras e de cores ideológicas que multiplicavam as formas de exposição política e dificultavam a leitura e a identificação dos atores segundo categorias tradicionais. Como observou Rodrigo

Nunes ao discutir os acontecimentos de junho, “embora os fatores desencadeadores mais evidentes (violência policial, aumento do custo de vida, impactos dos megaeventos esportivos) sejam relativamente generalizados, o movimento se manifestou por coisas variadas, algumas até contraditórias; mais que uma diversidade de vozes, uma diversidade de vontades”¹. A partir dessa diversidade de vontades, deve-se começar a pensar processos de mobilização política que passam ao largo das mediações instituídas – partidos, sindicatos, grupos religiosos – e que deixam para trás a dicotomia tradicional entre unidade coletiva e alienação individual, entre intencionalidade e direção. No fundo, a questão passa sobre os modos como o engajamento político se processa no mundo atual e até que ponto ele passa ao largo de uma tomada de consciência por parte dos atores; pelo menos em seus termos mais convencionais em que essa conscientização daria à ação tanto direção como efetividade transformadora. Como inventar novos modelos de participação que não passem pelos processos herdados da tradição, sem abrir mão, contudo, da potência de enfrentamento da ordem instituída.

Uma coisa que indiscutivelmente mudou nas manifestações foi o abandono de um centro ideológico constituído pelo palanque e sua voz mobilizadora. Abolido o palanque surgiu uma dispersão generalizada de vozes e cartazes constituindo núcleos discursivos provisórios gerados no próprio andamento do protesto. Como lembrado por Peter Pal Pelbart, “falamos de desejos e não de reivindicações, porque estas podem ser satisfeitas. O desejo coletivo implica imenso prazer em descer à rua, sentir a pulsação multitudinária, cruzar a diversidade de vozes e corpos, sexos e tipos e apreender um comum que tem a ver com as redes, com as redes sociais, com a inteligência coletiva”². Como essas novas formas de ação redefinem formas de expressão, ou seja, que estética(s) surge(m) dessa nova politização? De que maneira ela atua na fronteira entre uma estetização espetacularizada e uma estetização potente? Para discutir essa estética da política cabe refletir também sobre os modos como a arte veio constituindo para si uma política à margem do que se esperaria ser sua atuação política. Que formas de participação foram sendo buscadas por poéticas experimentais ao longo do século xx e de que maneira elas abrem uma cena política resistente à sua apropriação

espetacular e institucionalizante? Que política da estética – formas de abrir novos sentidos para a arte – seria capaz de resistir à estetização da arte – modos de absorção e manipulação? Como resistir à estetização sem abrir mão da dimensão estética da arte tão importante para a constituição de modos singulares de sentir e pensar? Importante frisar que essa tensão entre potência estética e estetização deve se manter irresolvida, uma vez que separar totalmente esses campos, protegendo a resistência política da apropriação manipuladora, parece mais um dos sonhos impossíveis e indesejáveis de certo purismo ideológico modernista. É no seio dessa tensão que a resistência se mantém viva, produzindo efeitos dissensuais que dificultam a absorção imediata do afeto que transforma tudo em espetáculo.

A especificidade da arte fica posta entre parênteses, no sentido de não nos interessar aqui discutir condições de possibilidade para algo ser ou não arte. Em grande parte, eu diria que a problematização dessa fronteira aponta, como uma espécie de desdobramento incontornável, para a constituição de um novo tipo de espectador e de novas formas de participação mais abertas e indefinidas. Não me interessa aqui discutir a pertinência ou não do termo espectador, o que me interessa é analisar os modos como a arte produz afetos e efeitos que se disseminam no mundo. O problema colocado pelo *ready-made* duchampiano foi justamente a constituição de um gesto que fizesse com que a mesma coisa pudesse ser igualmente arte e não-arte. O que faz dele arte remete às relações que ele produz e aos processos que ele abre. Por sua vez, dando um salto enorme no tempo e no espaço, as intervenções do coletivo projeção nas manifestações de junho são e não são artísticas, assim como as fotografias e filmes da Mídia Ninja e dos muitos coletivos que atuaram a partir das manifestações. Como escreveu Barbara Szaniecki, discutindo a estética das manifestações e sua potência política: “O que se configurou nos últimos meses numa multiplicidade de linguagens nas redes e nas ruas, é o ‘artístico’ do trabalho biopolítico na metrópole carioca que, diante dos paradoxos e perigos do momento, deve dar sentido do ético às nossas decisões coletivas e à nossa vida comum. Essa arte da multidão, para os dias por vir, consistirá em manter esta conexão ativa, ligada, intensa”³.

O que interessa é discutir o modo como algumas estratégias de ação política resgatam uma partilha dissensual do sensível que remete ao modo como a arte produziu sentido

1 Nunes, Rodrigo. “A organização dos sem organização: oito conceitos para pensar o inverno brasileiro”, www.diplomatique.org.br

2 Pal Pelbart, Peter, “Anota ai: eu so ninguém”, *Folha de S. Paulo*, 19/07/2013, Tendências/debates, p. 2.

3 Szaniecki, B. “Amar é a maré Amarelo: multidão e arte”, in: <http://unimomade.net/tenda/amar-e-a-mare-amarildo-multidao-e-arte-rj-2013/>



NO WAY (FADE OUT). ARTWORK BY ANDREA DE STEFANI (2011)

A FEW THOUGHTS ON AESTHETICS AND POLITICS

LUIZ CAMILLO OSORIO

Since June 2013, streets in Brazil have been taken by several demonstrations rarely observed in the country. Not relinquishing the local particularities, it echoed, in a certain way, a set of movements spread throughout the globe – going from Spain, to Istanbul, Cairo, and New York, until reaching the Brazilian capital cities. Per se, the strength of dissemination combined with the clamor’s intensity imply the victory of these movements over the institutional politics. A lot has been said – regarding the absence of an agenda, the internal lack of organization, and the ideological vagueness of what was taking place on the streets, i.e., the clearness of objectives and a programmatic orientation were claimed in order to give them a guiding line. Although, the will to determine a direction for this political intentionality would precisely destitute it of its moving force. The ideological uncertainty and decentralization were exactly what made these demonstrations striking, thus becoming attractive to young people who were politically marginalized and, after that episode, ended up realizing the magnitude of this political happening, which required, and continues to require, new ways of thinking politically.

One of the most remarkable features of this occupation of the streets was the sterling amount of signs with assorted claims. Proliferating flags and ideological colors multiplied the forms of political exposure and encumbered the reading and identification of actors according to traditional categories. As observed by Rodrigo Nunes when discussing the June events: “Despite the relative generalization of the most evident triggering factors (police brutality, increase in the cost of living, the impact of major sports events), the movement came out due to miscellaneous factors, some of them even contradictory; more than a variety of voices, the variety of wills.”¹ Having the latter as point of departure,

one must start to think of political mobilization procedures bypassing instituted mediations – parties, unions, religious groups –, leaving behind the traditional dichotomies of collective unit and individual alienation, intentionality and direction. Deep inside, the issue goes through the ways that the political engagement is processed in the world these days, and how it goes around the raising of awareness by the actors; at least considering the most conventional terms by means of which such awareness would equip the action with direction as much as with transforming effectiveness. The question was how to come up with new models of participation that do not give in to tradition-inherited procedures, yet not waiving the power of confronting the instituted order.

One thing that arguably changed during these demonstrations was the abandonment of an ideological center formed by the soapbox and its mobilizing voice. Once abolished, a generalized scattering of voices and signs came about, thus composing transitory discursive cores generated in motion during the protests. As Peter Pál Pelbart recalls, “we talk about desires, not only about claims, because these ones can be satisfied. The collective desire implies in the huge pleasure of going to the streets, feeling the multitudinous pulsation, bumping into the diversity of voices and bodies, genders and types, as well as learning something in ‘common’ that is related with the networks, the social networks, the collective intelligence”.² How can these new action forms redefine expression forms, that is, which aesthetics rise from this new politicization? How does it act upon the boundaries of a spectacularized aestheticization and a potent aestheticization? In order to discuss this politics of aesthetics it is also pertinent to think about how the art has been building itself a politics on the sidelines of its expected political action. What forms of participation were sought by experimental poetics throughout the twentieth century and how do they open a political scene resistant to its spectacular and institutionalizing appropriation? Which politics of aesthetics – ways to unfold new senses for art – would be capable of resisting to the aestheticization of art – ways of absorbing and manipulating? How to resist the aestheticization without relinquishing the aesthetic dimension of art, of major importance to the establishment of singular means of feeling and thinking? It must be highlighted that this tension between aesthetic power and aestheticization should remain unsolved, since a full detachment of these fields, thus protecting the political resistance of the manipulative appropriation, seems to be just one more impossible and undesirable dream of a given modernist ideological purism. The resistance continues alive in the bosom of this tension, producing divergent effects that hamper the immediate absorption of the affection that turns everything into a spectacle.

The specificity of art is then placed between brackets, in the sense of not concerning us here the discussion of possible conditions for something to be consid-

¹ Nunes, Rodrigo – “A organização dos sem organização: oito conceitos para pensar o inverno brasileiro”, in: www.diplomatique.org.br

² Pál Pelbart, Peter, “Anota aí: eu sou ninguém”, *Folha de S. Paulo*, July 19, 2013, Tendências/Debates section, page 2.

方式操作，乃至于何种程度它是行为者一方所采的觉悟的问题；至少这种觉悟以其最传统的概念上会给行动以方向并制造出效果。如何创造参预的新模式，不通过由传统继承的手段，却又不放弃对抗成命的潜力。

示威活动有一种不可争辩的变化，就是放弃了由主席台和动员口号所构成的中心思想。取消主席台，而涌现出分散遍地的声音和海报，构成临时的演讲中心，产生于抗议活动的进程的本身。诚如佩特 • 帕尔 • 沛尔巴特所说，“我们说的是欲望，而不是权利诉求，这些权利是可以得到满足的。集体欲望意味着要走上街头的巨大快感，体验大众的脉膊，交错各异的呼喊和身体，不同的性别，各类的人物，学习相关网络、社交网络、集体智慧的一种共同性”²。这种新的行动方式是怎样重新界定表达方式，抑或，从这种新的政治形式究竟产生何种的美学概念？它以何种方式作用于标新立异的美学与力量美学的临界之间？要讨论这种政治美学，应该也反思一下，艺术以其政治行为所期待的幅度，如何逐渐为自己设立了政治藩篱。在二十世纪，实验诗歌寻求了何种方式参预，他们是怎样开辟了一个政治舞台来抵御壮观的体制性经费。何种美学政治、吸引与操纵——为艺术开启新感官方式——得以抗拒艺术的美学化？若不在建树感觉与思维的独特方式上如此重要的艺术美学维度放手，怎能抗拒美学化。重要的是指出，这种美学力量与美学化之间的紧张关系继续维持着，得不到解决，因为完全的隔离这两个范畴，防范经费操纵的政治抵抗，似乎是不可能的、某些现代主义纯艺术思潮所不愿实现的梦想。在这种紧张关系的内部，抵抗保持活力，产生分歧的效果，困扰着影响的直接效果，将一切化解成形式。

艺术的特殊性，代引号的，意思是此处并不想讨论某种事物属于还是不属于艺术的可能条件。大部分情况下，我认为对这一界线问题的提出，就象铺展开不可回避的折叠，指向建立一种新类型的观众和新的、更开放的、不确定的参与方式。我没有兴趣在此讨论是否与观众这一概念有关系，我所感兴趣的是分析艺术如何产生感染世界的影响和效果的方式。现成品的杜尚艺术所提出的问题，恰恰是构成一种态势，使得一种事物可以同时既是艺术又是非艺术。所谓是艺术，是指它所产生的关系和开创的过程。而6月示威运动中的集体设计的参预，在空间与时间上的巨大跨越，示威、还有那些照片和米迪娜•宁雅的电影，和所有在示威游行中表演的集体，并非都是艺术性的。正如巴巴拉•瓚裘基在讨论示威的美学与政治力量的时候写道：“在最后的几个月，网络和街道上，编派出层出不穷的语言，是里约热内卢都市生物政治的‘艺术’创作，在面对矛盾与危险的时刻，应该给我们的集体决策和共同的生命

durante o que Jacques Rancière denominou de regime estético das artes. “As artes nunca emprestam às manobras de dominação ou de emancipação mais do que lhes podem emprestar, ou seja, muito simplesmente, o que têm em comum com elas: posições e movimentos dos corpos, funções da palavra, repartições do visível e do invisível. E a autonomia de que podem gozar ou a subversão que podem se atribuir repousam sobre a mesma base”⁴.

Em que medida a arte pode ser arte e ser ao mesmo tempo política? Em que medida a intervenção política pode ser política e ao mesmo tempo sinalizar para um sensível heterogêneo próprio ao fazer artístico? Como falar dessa pretensão política da arte ou da reverberação artística da política hoje quando as instituições artísticas e políticas estão em crise? Quando as formas tradicionais de representação política vêm sendo constantemente postas em xeque pelos acontecimentos e as ideologias que nos davam alguma segurança em relação ao que esperar do futuro não agregam mais corações e mentes, a pergunta sobre o caráter político da arte e a dimensão artística da política ganha uma urgência particular.

A interrogação que me parece crucial aí foi a formulada por Duchamp, a saber: como fazer uma obra de arte que não seja uma obra de arte? O que interessa nesta pergunta, irônica e profunda ao mesmo tempo, é a necessidade de se pensar a arte além do que se sabia possível enquanto arte. Com este fundo ao mesmo tempo transgressor e contraditório, de ir além do instituído e abrir novas jurisprudências sobre o que seja arte, foi se inserindo no fazer artístico uma carga política que me parece determinante. Essa potência política é diretamente proporcional a esta possibilidade de a arte estar sempre se tornando algo além dela mesma, além do que era tido como arte. Portanto, parece-me interessante pensar tanto um devir político para a arte como um devir artístico para a política, em que ambos, no seio de uma crise de identidade radical, estão se pondo em questão, forçando e combinando temporalidades e sentidos heterogêneos a partir do qual se abrem espaços para surgir o novo descolado de suas práticas e convenções institucionais.

É diante dessa percepção de que há uma política da arte à margem de suas formas de politização que enxergo o não engajamento político de Duchampe seu aparente desinteresse pela política programática, como essencialmente políticos. A invenção de uma nova possibilidade de arte convoca o espectador/participador a se posicionar e a participar do modo pelo

qual uma não-arte se torna arte. Essa participação se constituiria a partir dos efeitos que a proposição, de início nada mais do que um estado de arte sem arte,⁵ seria capaz de produzir nos modos de sentir e pensar do espectador-participador.

Seria disputando seus afetos e tornando-os públicos que cada um participa de um mundo comum partilhado e plural, que cada obra produziria efeitos que a deslocassem e a recriassem continuamente. Se tomarmos um vídeo como o que se realizou em uma das manifestações cariocas – em que um manifestante vestido de Batman discute com um cineasta morador do Leblon e seus seguidores que se assumem de direita – vemos se constituir ali uma cena de disputa política em que qualquer parâmetro ideológico fica suspenso e a capacidade de produzir afetos dissensuais, elevada à máxima potência. Nesse vídeo, feito por um jornalista francês que queria acompanhar uma manifestação-rolezinho no shopping Leblon, tudo é evidência das diferenças e nada constitui um solo mínimo de articulação ideológica para além da vontade genuína do francês de entender o que se passa no Brasil. Uma cena como essa só acontece quando os ânimos políticos afloram e a necessidade de intervir-ficcionalizar o real confronta-se com a vontade do discurso normativo de enquadrá-lo em uma lógica já fixada – em que Batman, por exemplo, seria um herói do capitalismo internacional, contrário à cartilha ideológica de esquerda que queriam colar no manifestante. De um lado, a política, através da ação ficcionalizante do Batman, desloca identidades fixas; por outro, a polícia, enquanto norma ideológica, quer refixá-la a todo custo. Não interessa aí quem tem o melhor discurso e faz a defesa mais correta dos acontecimentos, mas sim as fraturas que se mostram em nosso cotidiano, os antagonismos que se põem em jogo quando uma mulher diretista denuncia uma ameaça comunista, um senhor classe média defende o shopping dos arruaceiros, o cineasta, que se diz rico, afirma conviver harmonicamente com o pessoal pobre da Cruzada São Sebastião⁶ e, por fim, o Batman, claro, que vai para as ruas, apropria-se da ficção e luta pelo direito de

⁵A expressão “estado de arte sem arte, foi cunhada pela artista brasileira Lygia Clark para dar conta de suas intervenções terapêuticas e do modo como os objetos relacionais por ela criados atuariam junto ao corpo do paciente-participador. Importante também lembrar o quanto sua poética, junto com a de Hélio Oiticica, abria o terreno para se transformar a relação tradicional obra-espectador naquela mais contemporânea de proposição-participação. Os modos como a participação acontece, os aspectos positivos e negativos de operar, não cabe ao escopo deste artigo discutir.

⁶A Cruzada São Sebastião é um conjunto habitacional pobre no coração do Leblon, o bairro mais nobre do Rio de Janeiro.

manifestação. Tudo ali é ao mesmo tempo real e ficcional, arte e não-arte, política e não política. Cada um de nós pode reagir ao filme à sua maneira, todavia, escancara-se um mundo que perdeu qualquer unidade e que cabe a cada um buscar vias de repotencialização de um comum constituído de pluralidades no interior dessa fratura deliberada.

Duchampianamente nos vemos igualmente apartados de um ideário político da arte engajada como também do vale-tudo niilista que vê tudo como a repetição da dominação e da lógica do poder. Que tipo de apropriação se faz a partir daí não implica defender uma posição, mas a produção de desidentificações que abrem possibilidades de sentido não determináveis. Como abordar a eficácia política desses eventos, como tratar a arte e sua capacidade de transformação social quando a inserção institucional parece ser o seu fim último e necessário? O que as ações políticas e a maneira de se tomar politicamente a arte podem fazer para enfrentar e ultrapassar essa absorção institucional? O que na suspensão judicativa duchampiana se apresenta enquanto potência inabsorvível? O desafio, portanto, é o de manter alguma latência de transformação e, além disso, recriar canais possíveis de articulação entre os usos da arte e as demandas da política, tendo em vista, principalmente, temporalidades heterogêneas e complementares.

Considerando que a política e suas formas de representação estão em crise e que essa crise está relacionada a uma crise do espaço comum onde se dá o enfrentamento de formas de vida heterogêneas e plurais, creio que a discussão da participação enquanto disseminação de afetos e efeitos estético-políticos é da maior importância. A apropriação participativa, enquanto atividade crítica combinando juízo e criação, é uma negociação constante e aberta em relação às possibilidades de sentido ou de silêncio na apreensão das obras de arte e dos eventos políticos. O que é gerado enquanto efeito político só pode ser vislumbrado no modo como as obras ou os acontecimentos vão produzindo mundo e afetando subjetividades que se expõem e se transformam a partir daí.

Quando a indefinição sobre o que seja arte é radical, a participação judicativa enquanto afeto que produz efeitos se faz necessária. Para isso, deve-se diferenciar um juízo que é procura / criação de sentido de um juízo que é condenação e enquadramento. Julgar aí é um sentir ativo, um afeto criativo que produz diferenças; é um exercício de negociação constante de cada um consigo mesmo e com os outros, em si e fora de si, no sentido de querer disseminar uma experiência e pô-la em relação com vivências anteriores de cada um e formas de sentir distintas de qualquer um, que evidenciam

ered as art or not. Mostly, I would say that problematizing this frontier, as some sort of unavoidable unfolding, points out towards the composition of a new spectator along with more open and undefined ways to participate. I am not interested in discussing here whether it is pertinent or not to use the term spectator, but rather to analyze how art produces affections and effects that spread throughout the world. The problem brought out by Duchamp's ready-mades was exactly the constitution of a gesture capable of turning something into art that can also be non-art. What makes it art refers to the relations it produces and the procedures it engenders. On its turn, making a huge leap in time and space, the interventions of *Coletivo Projetação* during the June protests are simultaneously artistic and non-artistic, just as the photographs and videos by *Mídia Ninja* and several others collectives that acted on the demonstrations. As Barbara Szaniecki puts it, when discussing the aesthetics of the manifestations and their political power: "What the past few months called forth in a wide range of languages, both on the networks and the streets, is the 'artistic' aspect of the biopolitical work in Rio de Janeiro, which, faced with the current hazards and contradictions, must give an ethical meaning to our collective decisions and our common life. On the days to come, this multitude art will consist in keeping this connection active, bound, intense."³ The point is to discuss how some political action strategies redeem a dissonant distribution of the sensible, which refers to how art produced sense during the period that Jacques Rancière named the aesthetic regime of arts. "The arts only ever lend to projects of domination or emancipation what they are able to lend to them, that is to say, quite simply, what they have in common with them: bodily positions and movements, functions of speech, the parcelling out of the visible and the invisible. Furthermore, the autonomy they can enjoy or the subversion they can claim credit for rest on the same foundation."⁴

To what extent can art continue to be art and simultaneously be politics? To what extent can the political intervention simultaneously be politics and point towards a heterogeneous sensible proper to art making? How to talk about this political pretension of arts or the artistic reverberation of politics, now that both artistic and political institutions are in crisis? When the traditional forms of political representation are constantly put at stake by current events, the ideologies that used to give us some safety regarding our expectations can no longer aggregate more hearts and minds, and the question on the political character of arts and the artistic dimension of politics gains a peculiar urgency.

The question that seems crucial to me was the one posed by Duchamp: how to make a work of art that is not a work of art? What matters the most in this question, at the same time ironic and deep, is the need to think the arts beyond

what was then considered possible as art. With this transgressive and contradictory grounds that go beyond what is already established and open new jurisprudences concerning what is art, a new political energy was inserted in art making, which seems determinant to me. This political potency is directly proportional to the possibility of art always becoming something more than art itself, more than what used to be considered as art. Therefore, it seems interesting to me to think of a political becoming of art as well as of an artistic becoming of politics, in which both, within a radical identity crisis, are putting themselves in question, thus forcing and combining heterogeneous meanings and temporalities that give room for the new to rise, unattached of its institutional practices and conventions.

It is faced with this perception of a new politics of arts on the sidelines of its politicization that I see the non-political engagement of Duchamp and his apparent nonchalance towards the programmatic politics, essentially as political acts. The invention of a new artistic possibility summons the spectator-participant to position him/herself and to take part in the way that the non-art becomes art. This participation would be constituted (as) from the effects that the proposition, at first nothing more than a *state of art without art*,⁵ would be capable of producing new ways of feeling and thinking for the spectator-participant.

By disputing their affections and making them public, each one would then participate in a common, shared, and plural world, while each work would then produce effects to constantly displace and recreate themselves. If we consider a video like the one made during a manifestation in Rio – in which a protestor dressed as Batman talks to a filmmaker that lives in Leblon and to his assumedly right-wing followers –, we observe the formation of a political contest scene, in which any ideological parameter is suspended, and the capacity of producing divergent affections is elevated to its maximum power. Made by a French journalist in an attempt to follow a manifestation or "rolezinho" (synonym for "stroll") at Shopping Leblon, everything proves the differences, and nothing composes the minimum grounds of ideological articulation besides the genuine will of the French journalist to understand what goes on in Brazil. A scene like that can only take place when the political moods flourish and the need to step in/fictionalize the reality is confronted with the normative discourse's volition of framing it in a fixed logic – in which Batman, for instance, would be the hero of the international capitalism, contrary to the ideological left-wing pamphlet that they wanted to paste on the protester. On the one hand, politics, through the fictionalizing action of Batman, displaces the fixed identities; on the other, the po-

³ Szaniecki, Barbara – "Amar é a maré Amarildo: multidão e arte", in: <http://uninomade.net/tenda/amar-e-a-mare-amarildo-multidao-e-arte-rj-2013/>

⁴ Rancière, Jacques. "The Politics of Aesthetics", translated by Gabriel Rockhill. New York: Continuum Impacts, 2011, page 19.

⁵ The expression. "state of art without art" was coined by the Brazilian artist Lygia Clark to account her therapeutic interventions and the way the relational objects created by her would act along with the body of the patient-participant. It is also important to remark how much her poetics, along with Hélio Oiticica's, would give room to transform the traditional work-spectator relationship into the contemporary notion of proposition-participation. The ways that the participation happens, as well as the positive and negative aspects of operating, are not part of the scope of this article.

o conflito inevitável e constitutivo de nosso ser no mundo, entre cada um e qualquer um. A tradução de um sentimento inicialmente indefinido e a criação de um vocabulário e um sentido que deem uma voz e uma articulação ao sentir são aspectos que devem ser exercitados continuamente por aqueles que convivem com a arte e com a política.

Para sublinhar essa relação originária entre crítica e política, entre afeto e efeito, entre juízo e ação, entre es- pectador e ator, gostaria de citar uma passagem de Jacques Rancière: “A política ocupa-se do que se vê e do que se pode dizer sobre o que é visto, de quem tem competência para ver e qualidade para dizer, das propriedades do espaço e dos possíveis do tempo”⁷ Arte e política se misturam e se contaminam, negociando continuamente a resistência e a gestão daquilo que é em relação ao que pode vir a ser, de es- tar dentro e estar fora do sistema instituído. A crítica surgiu exatamente quando a arte e a política assumiram-se como um exercício experimental de liberdade, quando elas rom- peram com os modelos do passado; a partir daí passamos a ter a disputa de sentido como desdobramento necessário de uma condição indeterminada tanto da arte como da po- lítica. A indecibilidade sobre o que é o que não é arte rompe com as competências constituídas e abre canais de negociação entre o que já se sabe e o que se produz en- quanto não sabido. Como destacou Duchamp, o coeficien- te artístico de uma obra é uma “relação aritmética entre o que permanece inexpresso embora intencionado, e o que é expreso não intencionalmente”.⁸ Nessa diferença, que produz mundo para o gesto criador ao abrir espaço de in- venção para a apropriação participativa, qualquer um toma parte e tem uma parte produtiva. Os desdobramentos são inesperados e o que virá não necessariamente foi intencio- nado pelo gesto inaugural, mas apropriado pelas forças que deram a ele outras e novas potencialidades. Essas forças estão nele inscritas sem, todavia, terem sido consciente- mente almejadas. A partir daí, tudo é surpresa e disputa, ou seja, afeto estético e efeito político. (Agosto de 2014)

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Rancière, Jacques. *A Partilha do Sensível*. São Paulo: Editora 34, 2005, p. 17.
8 Duchamp, M. “O ato criador”. In: Battcock, G. *A Nova Arte*. São Paulo: Editora Perspectiva, 1986, p. 73.

对艺术作品审查和政治事件的沉默。作为政治效果所产生的东西,只有在作品或事件怎样地产生世界,发生客观影响,并由此表现和发生改变的方式中,才得以看得清。

至于关于何谓艺术无所定义这一点,十分的激进,司法干预,作为影响,产生必然的效果。为此,应该区分两种判断,一种是寻求/创造意义,而另一种则是判决和框限。判断是主动地去感觉,是生产差别的创造性的影响;是每个人的一种不断探索,与自己,与他人,对内心,对身外,反复的练习,是在想传播一种每个人过去的生活经验,以及任何一个体的不同的感受方式,见证我们作为人在世间,个人和任何他人之间的,不可避免的、建设性的冲突。阐释一种最初说不清道不明的, 情感, 创作一种话语,一种内含,发出一种声音,给所获的,感觉一段道白,都是那些生活在艺术和政治中的人应该不断修习的层面。

为强调这种发生于批判和政治之间、情感 and 效果之间、判 断和行动之间、观众和演员之间的关系,我很想引用雅克·朗西埃的一段话:“政治占据它所看得见的一切,以及关于其所看得见的一切的可能的言辞,占据有能力看见和说得出的见的素养的人,占据空间的一切所有,时间的一切可能性。”⁷艺 术与政治相互搀杂,相互感染,不停地在抗拒和管理、体制系 统之内和之外、未来的和将可能成为的之间作着交易。批评 的出现恰恰是当艺术与政治采取一种自由的实验的演练,当 打破过往的模式,由此,我们有了对意义的、如何开辟必要 的、无论是艺术还是政治的,那种未确定条件的争夺。关于什 么是和什么不是艺术的无所定论,打破了固有的成见,敞开了 商讨的渠道,在已知者,和不知不觉中所产生者之间,正如杜 尚着重指出的,“一件作品的艺术系数,在有意保持的未表达 和无意间所表达出之间的算术关系。”⁸。在这种差别,为有 创意的手制造出一个世界,给参与经费打开创造的空间,每 个人都参与,并有一部分出产。拉开帷幕是种出人意料,将所 见到的,不一定就是当初揭幕动作时所预想达到的,但却是 适合于其他的和新的力量加之于它的。尽管不是有意识地期 待如此,这些力量在作品刻上字迹。由此观之,一切乃是惊叹 与争夺,换句话说,美学影响和政治效果。2014年8月

里约热内卢天主教宗大学哲学系教授, 里约热内卢现代艺术 博物馆策展。

张维民译自葡萄牙文

7 朗西埃, 雅克:《感性分享》, 圣保罗, 34出版社, 2005, 第17页。
8 杜尚, M. “创造行为”, 见格里巴特利克主编《新艺术》, 视角出版社, 圣 保罗, 1986, 第73页。

是如何在里约热内卢的示威中拍摄。录像里一个扮成蝙蝠侠 的示威者 与一个勒布隆⁶区的居民争论, 一个电影演员和他的 追随者扮演右派。我们看到在那里形成一场政治辩论, 其中某 种政治理念成为悬念, 产生分歧效果的能力达到极致。这段录 像是由一位法国记者所摄制, 他想追拍一次勒布隆购物中心 的“逛街示威”。这段录像, 除了法国人要理解在巴西所发生 什么的还真的愿望, 明显见证着分歧与差别, 没有一点意识形 态衔接的余地。这样一种只有在政治热情高涨的时候才会发 生的场景, 介入-虚构现实情形的需要, 与想用事先固定的逻辑 框架规范演说的愿望形成对立——例如, 蝙蝠侠是国际资本 主义的英雄, 与左派要给示威贴上的意识形态的色彩相反, 一 方面, 政治通过蝙蝠侠虚构的演出动作, 剔除固定的标识, 另 一方面, 政治作为规范的意识形态, 不惜一切代价要将它重新 固定。在录像里, 谁的讲演最出色, 谁更正确的捍卫了事件, 都 无所谓, 有意义的是所表现出的我们日常的裂痕, 当一个右派 妇女揭发共产主义威胁的时候所面临的危险是对抗。一位中 产阶级反对街头混账儿在购物中心滋事, 电影演员, 自称是富 人, 却说他与圣塞巴斯蒂昂十字街的穷人的关系和谐得很。最 后, 蝙蝠侠, 当然, 走上街去, 引用电影的情节, 为示威的权利 而斗争。那里的一切都同时既是真实, 又是虚构, 既是艺术又 非艺术, 既是政治又非政治。我们每个人都可以用自己的方式 对电影作出反应, 尽管被这样的世界惊讶得目瞪口呆, 她失去 任何的统一性, 需要由每个人来寻找道路, 在这种肆虐断裂的 内部, 以多数构建一种共同, 使其重获能量。

我们同样看到一些政治理想派系杜尚式地将艺术当成万 能胶的虚无主义, 将一切都看成是权力统治和逻辑的重复。 是由是哪种类型的经费创作, 并不意味着维护某种立场, 而 是作品对身份的无所认同, 由此为不明确的意义的可能性敞 开大门。当体制介入似乎成为艺术最终和必要的目的时, 如何 表述这些事件的政治效应, 如何对待艺术及其改造社会的能 力? 政治行动和政治性地掌控艺术的方法, 艺术能抵御和超 越这种体制的消化吗? 假使是无法被消化的能量, 杜尚的司 法判决的叫停是作何表现? 因此, 对改变维持一定的拖延是 种挑战, 除此之外, 在艺术的用途和政治的要求之间重建可 能的流通渠道, 主要考虑到, 不同类型的和辅助的临时性。

鉴于政治及其表现方式处在危机之中, 而且此危机联系 到共同空间的危机。在这一公共空间里, 正面临异构和复杂 的生活方式, 我认为, 讨论作为美学-政治的影响与效果的传 播的参与, 至为重要。参与性的经费, 作为结合了判断与创造 的批评活动, 是持续的交易, 是关于意义的可能性的开放, 或

6 勒布隆是里约热内卢最豪华的市区, 十字街是勒布隆区中的一个贫民住 宅区。

一种道义。这种群体的艺术, 对于以后的日子, 意义在于保 持活跃, 密切, 强烈的联系。”³

有意思的是讨论它的方式, 一些政治行动的某些策略如 何借助于共享对敏感事物的意见分歧, 产生那种被雅克·朗 西埃称为艺术的审美体系的艺术境界。“艺术从来不予系统 治或解放行动超出她所能够给予的, 或者说得更简捷一点, 与她们所共同的那些: 肢体的姿势和运动, 语言的功能, 对可 见和不可见的分享。而他们可以享有的自主权, 或者可以反 叛, 都在同一基础上。”⁴

艺术究竟在何种程度上可以是艺术, 同时又是政治? 在何 种程度上, 政治介入可以是政治, 同时又表现为艺术符号, 艺 术行为特有的敏感异化。当今艺术与政治机构都处于危机之 中, 如何来述说艺术的政治企图, 或政治的艺术回音? 当传统 的政治表现形式不断的受到事件的质疑, 曾经让我们对所期待 的未来有某种安全感的意识形态不再加入新的心灵和头脑, 艺 术的政治特色和政治的艺术维度的问题, 显得尤为紧迫。

我以为此处十分关键的提问, 是杜尚提出的, 既是如何创 作一件不是艺术品的艺术品? 这个提问有意思, 在于它同时既 讽刺又深刻, 需要思索艺术之所以成为艺术之外的东西。在这 种既冒犯又矛盾的背景下, 对何谓艺术, 冲破约定俗成, 开拓 新的理念, 我认为决定性的乃是在之中植入政治承载。这种政 治能量与艺术从来是超越其自身, 超越其之所以为艺术的可能 性成直接的正比。所以, 我以为, 思考艺术的政治化, 和政治 的艺术化是件十分有趣的事, 在其中, 两者处于彻底的身份认 同的危机, 受到怀疑, 强作临时性和含义各异的结合, 由此, 开 拓以产生他们实践的和体制约定的、新的、分离的空间。

以这样的在政治化的边缘地带存在一种艺术的政治的看 法, 在我看来, 杜尚的所谓不参预政治和他表面的对政治程 序的不感性趣, 其本质上却是政治的。发明一种艺术的新的 可能性, 召集观众/参与者, 各自占位并参加, 通过此种方式 非艺术转化成艺术。这种参加, 在最初无非是非艺术之艺术 状态⁵的, 它构成于效果而不是命题, 将会产生出观众/参与 者的感受与思索的方式。

是互相争夺抢眼的效果, 将其展示于公众, 而公众的每 一个人参与到共享的复数的共同世界, 世界中每件作品产生其 效果, 在效果中作品移动, 再创, 继续。让我们来看一段录像

3 赞基基, 巴巴拉:《爱如阿玛里多浪潮: 人群与艺术》, 见 [http:// uninomade.net/tenda/amar-e-a-mare-amarildo-multidao-e-arte-rj-2013/](http://uninomade.net/tenda/amar-e-a-mare-amarildo-multidao-e-arte-rj-2013/)

4 朗西埃, 雅克:《感性分享》, 圣保罗, 34出版社, 第26页。

5 非艺术的艺术态, 这一表述是由巴西艺术家莉吉娅· 克拉克所提出。用 来说明她的治疗手段, 她创作的作品与患者/参预者的身体的关系。还应该 提到她在诗歌上的重要性, 和赫利奥· 奥依蒂西卡一同开辟的领域。将作 品-观众的传统关系转化成最现代的建议-参与。参与所发生的方式, 操作的 积极和消极诸方面, 不在本文的讨论范畴。

lice, while ideological norm, wants to refix it at any cost. It does not matter who has the best discourse and makes the most correct account of events, but rather the fractures unfolded in our daily lives, the antagonisms put at stake when a right-wing woman reports a communist threat, when a middle-class man defends the mall from the troublemakers, when the self-claimed rich filmmaker states a harmonic living with the poor people from Cruzada São Sebastião,⁶ and ultimately when Batman, of course, the character that goes to the streets, takes ownership of fiction and fights for the right to protest. Everything there is at the same time real and fictional, art and non-art, politics and non-politics. Each one of us can react to the video on his/her own way; however, it throws open a world that lost any notion of unit, and the fact that it is up to each and every one to look for ways of repotentiating a common ground constituted of pluralities within this deliberate fracture.

In a Duchampian fashion, we see ourselves equally apart of the political mindset of engaged art, and also of the anything-goes nihilism that faces everything as a repetition of the logic of power and domination. The kind of appropriation served from there does not imply on defending a positioning, but rather on the production of disidentifications that open new, undeterminable possibilities of meaning. How to approach the political effectiveness of these events, how to deal with art and its social potentialities when the institutional insertion seems to be its ultimate and essential purpose? What can the political actions and the political take on arts perform to confront and overcome this institutional absorption? What presents itself in the Duchampian judicative suspension as a nonabsorbable potency? The challenge, accordingly, lays on keeping some extent of transformation latency and, furthermore, recreating possible channels of articulation between the uses of art and the political demands, mainly aiming at heterogeneous and complimentary temporalities.

Considering that politics and its representation are in full crisis, and that this crisis is tied to that of the common space where plural and heterogeneous forms of life confront each other, I believe the discussion of participation as dissemination of aesthetical-political affections and effects to be of major importance. The participatory appropriation taken as a critical activity that combines judgment and creation is a constant negotiation always open to the possibilities of silence or meaning when seizing works of art and political events. The political effects can only be glimpsed in the way the works or events produce a world affecting subjectivities that are exposed and transformed from then on.

When the uncertainty regarding what is art becomes radical, the judicative participation as effect-producing affection becomes necessary. For this reason, the judgment as pursuance and creation of sense must be distinguished from the judgment as condemnation and framing. Under this guise, to judge is an active

feeling, a creative affection that produces differences; it is an exercise of constant negotiation with oneself and the other, in and outside of the self, in an effort of wanting to disseminate an experience and putting it in relation with previous experiences and the distinct ways each one feels, thus evidencing the inevitable conflict of our being in the world among each and every one. To translate an initially undefined feeling, and to create both a vocabulary and a meaning in order to give voice and articulation to such feeling are aspects that must be continuously exercised by those who lead their lives with art and politics.

To highlight this originating relation between criticism and politics, affection and effect, judgment and action, spectator and actor, I would like to quote another excerpt of Jacques Rancière: “Politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time.”⁷ Art and politics commingle and contaminate each other, continuously negotiating the resistance and the management of what is in comparison to what could be, of being in and outside of the institutions. The criticism emerged exactly when art and politics came out as an experimental exercise of freedom, when they both broke up with ancient models. From then on, we started to conceive the controversy of meaning as the necessary unfolding of an undetermined condition of both arts and politics. The undecidable dispute between what is art or not disrupts the constituted competencies and opens negotiation channels among what is known and what is unknowingly produced. As pointed by Duchamp, “the personal ‘art coefficient’ is like an arithmetical relation between the unexpressed but intended and the unintentionally expressed.”⁸ Amidst this difference, which produces a world to the creative gesture while giving room for the invention of the participatory appropriation, anyone can take part and has a productive role. Its unfolding is unexpected and the outcomes are not necessarily those intended by the inaugural gesture, but rather the ones appropriated by the forces that availed it of different and new potentialities. These forces are inscribed in it, although they were not consciously targeted. From then on, everything comes as surprise and dispute, that is to say, as aesthetic affection and political effect. (August 2014)

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Translated from Portuguese by Daniel Lühmann

⁶ The Cruzada is a housing complex for low-income families located in the heart of Leblon, one of Rio de Janeiro’s noblest neighborhoods.

⁷ Rancière, Jacques. “The Politics of Aesthetics”, translated by Gabriel Rockhill. New York: Continuum Impacts, 2011, page 13.

⁸ Duchamp, Marcel. “The Creative Act” in: *Salt Seller: The Writings of Marcel Duchamp*. New York: Oxford University Press, 1973, page 139.

HONG KONG'S VISUAL POLITICS – A CITY OBSERVATION OR GLOBAL “AGITPROP”?

RACHEL MARSDEN

In the few days of writing this article, the political, social and cultural contexts embedded in the words ahead changed faster than my fingers could type. As protests go, the student-led Occupy Central’s ‘Umbrella Movement’ in Hong Kong has become a defining historical moment in China’s history, the biggest pro-democracy protest second to Tiananmen Square of 1989. It has taken hold of the world’s (social) media since 28 September 2014, unfailing in its strength and diverse voice, developing more unpredictably and faster than China’s city skylines, giving a potential new power to the people through what I’m questioning as a new global discourse - China’s contemporary “agitprop” culture.



IMAGE COURTESY OF TIME MAGAZINE L: 13 OCTOBER 2014, R: 20 OCTOBER 2014



“Agitprop”, a portmanteau word of “agitation” and “propaganda”, was initially coined during the 1917 Russian Revolution, central to the governmental committees of the Communist Party of the Soviet Union, applied to the campaign of cultural and political propaganda materials produced. The “agitation” (speech) and “propaganda” (literature, theatre, drama, music and art) did not bear any negative connotation at that time. It was seen as the positive “dissemination of ideas” and very simply favoured Communism, being used to influence public opinion whilst achieving political goals. The term made its way to the West (Europe and the USA) from the 1920’s onwards as part of then key political uprisings, and due to the rise of “agitprop theatre”, which held a similar definition. It then became propaganda for and from the people, rather than from governmental hands.

In Chinese, “agitprop” translates to 煽动与宣传 (shāndòng yǔ xuānchuán) – “incitement” (to move to action, to provoke, to urge) and “propaganda”. Similar to the Soviet Union, it was initially used without negative connotation, however was applied to propaganda materials produced by Mao Zedong during the Cultural Revolution in turn, embedded in a partially ironic way into the Chinese art historical movements of ‘Political Pop’ and ‘Socialist Realism’. In this respect, today, it has been difficult to view socio-politically grounded cultural practice from China without a negative bias connected to Communism, Capitalism, governmental censorship and political power plays, however, I suggest the art appropriates the ‘Umbrella Movement’, challenging these historical preconcep-

tions. Here, “agitprop” culture is critically illustrated alongside what I’ve called political observations of the city, of Hong Kong.

The umbrella became the symbol of the Hong Kong protests after they were used on 28 September 2014 by protesters to protect themselves against pepper spray and tear gas. Since then, it has become the global icon of pro-democracy in the Chinese nation, a semiotic symbol of political protest.



SCREENSHOT FROM KACEY WONG'S FACEBOOK ALBUM 'UMBRELLA MOVEMENT LOGO COMPETITION', A CONSTANTLY UPDATED ONLINE FOLDER OF DESIGNS AND IMAGES, OPEN SOURCE FOR 'EVERYONE TO USE IN THE NEXT REVOLUTION'. THE TOP THREE PRIZES ARE JUSTICE, DEMOCRACY AND FREEDOM.

References to umbrellas used in relation to protests can be seen over recent years including on 3 June 2009 when government officials and police officers in Beijing were seen to block CNN reporters from filming near, or of, Tiananmen Square on the eve of the twentieth Anniversary since the Tiananmen Square protests. Here, the umbrella was used as a tool of privacy and protection, censorship and control by the Chinese government.

Another example is from January 2010, when the Zhengyang Art District in Beijing was threatened with being demolished due to an “urban redevelopment program”. In response to this, artist Xiao Ge organised the art project ‘Warm Winter’ to raise awareness of the issue, bringing together over twenty art centres and hundreds of artists in the Chaoyang District. Interventions were organised in the form of exhibitions, performances and seminars all showing the artists’ resolution to fight the eviction, where acclaimed Beijing artist Huang Rui, founder of the historic 1979 Stars Group who were fundamental in developing a contemporary Chinese art discourse and founder of the 798 Artistic District, performed ‘拆那(demolition)/China’ (2010).

Wearing a Taoist costume, a black and white robe bearing the words “China” and “拆那Chai Na” (homophonic of the English word) meaning “that demolition”, was to be understood as ‘Where is the demolition?’, Huang stood in the freezing minus ten degree Beijing cold for more than an hour, motionless, positioned on a painted black and white Ying-Yang symbol holding an umbrella. The umbrella was taken from his on-going ‘I-Ching’ performance series that explores China’s relationship to the West and the difficulties of cultural translation. It is directly based on the ancient Chinese book of divination of the same name, created in the Zhou Dynasty that contains 64 hexagrams signifying the relationship between human life and the natural world, used to predict the future. Huang produced 64 handmade black and white umbrellas, each adorned with an I-Ching Chinese character and its English translation, inviting volunteers to wear black and white and hold one of the umbrellas for the entire 64-minute performance. Following Huang’s cue, as he stands firm on the black and white Ying-Yang symbol, he speaks to each umbrella carrier for 64 seconds and tells participants when they can communicate with each other, aloud or in silence. When the performance had finished, each participant received an umbrella to take home.

‘We speak about the I-Ching, the number and the chance word, I inform him I don’t like “corruption”, the umbrella’s marked number of changes and he tells me it means “powerful”. It prompts me to in turn trigger a process of



拆那 DEMOLITION/CHINA (2010) BY HUANG RUI. IMAGE COURTESY OF THE ARTIST.

transformation.’ (‘Military Craft’ (2011) by Kai-Oi Joyce Yung, an on-going performance series that deploys the donated umbrella into further works about revolutionary situations.)

In the instance of ‘拆那(demolition)/China’ (2010), the umbrella became a statement symbol, a protected space for dialogue, an invitation to stop and engage with the political situation in hand, frozen in a moment of threat and unknown social change. It was act against society, a performance by and for the artist community, not to be seen as propaganda for the people. Whereas for the ‘I-Ching’ performance series, the umbrella becomes a space for intimate exchange, a forced yet spiritual engagement with the individual, a dedicated time for the understanding of the other, open to new translations and mistranslations.



IMAGE COURTESY OF AFF/ALEX OGLE



‘GODDESS OF DEMOCRACY’, PHOTOGRAPHED IN 1989 BY SCOTT SIMMIE.

In relation to Occupy Central’s ‘Umbrella Movement’, the umbrella encompasses all of these prefixes and goes far beyond. In the two weeks since the protests started, sculptural umbrella interventions have been interrupting Hong Kong’s streets. This includes ‘Umbrella Man’ by 22-year old Hong Kong graduate known only as MILK. A twelve-foot high human figure made of wood that tells his and the people’s story of the protest. Umbrella Man’s face is painted white representing all activists who were tear-gassed and pepper-sprayed by the police, standing tall and strong for the people, brandishing the iconic yellow umbrella. It has been adopted by the movement as a symbol of freedom and



IMAGE TAKEN FROM SOCIAL MEDIA

peace, becoming an icon within which the protesters can see themselves, whilst standing as a manifestation of the artist’s spirit. This piece has been referenced by the media to the ‘Goddess of Democracy’, the thirty-three foot papier-mâché torch-bearing female figure constructed during the Tiananmen Square protests of 1989, a context unaware to MILK perhaps due to his age, coming from the next generation born in 1992.

In the Causeway Bay occupation site, umbrellas take charge of the street, coming together en-masse as a pop-up exhibit, collectively representing the pepper spray incident, where again the yellow umbrella is a key icon.

Although, these works are contextually laced with the political connotations of the situation at hand, they are, in my view, only surface level comments. They are an immediate reaction to the moment that can only achieve a certain level of engagement and exchange with the people and audiences.

More critically engaged works are provided by the interactive, online media and public intervention art project ‘Stand By You: ‘ADD OIL’ Machine for HK Occupiers’ (www.occupier.hk/standbyyou). Created by a group of art school graduates, it wanted to keep a direct focus on the messages and work of the protesters. Using borrowed computers and projectors, they created an online platform for people from all over the world to leave messages of support. The website has been repeatedly hacked, then reclaimed by the students, where in the interim of the site being down, they collected messages via their Facebook page (www.facebook.com/standbyyouoc) until it was back online.

Collated messages are projected on the wall of the government headquarters in Hong Kong every evening, positioned in parallel to a message-writing ‘Democracy Wall’ recently coined the “Lennon Wall” referencing the peace protest work of John Lennon. By the 6 October, they had collated over 30,000 messages including from other areas of global conflict, protest and war such as Gaza. This level of exchange and engagement resonates the Hong Kong’s political situation on a local to international platform, reinforcing a sense of global unity, hope and strength for the people. By creating this platform, that will ultimately become an invaluable archive of the event, it helps to build a critical sense and understanding of the relationship to the protest beyond China’s boundaries.



‘YUEN CHI KUI’ AND ‘DONNA CHAN’ TAKEN BY LAM YIK FEI, 7 OCTOBER 2014

Hong Kong photographer Lam Yik Fei took a series of posed portrait photographs of the pro-democracy supporters at the Admiralty protest site on 7 October 2014. These honest, true to life images taken in a makeshift studio, bring into clear focus the reality of the students’ and local people’s involvement, a



MP 5



IMAGE COURTESY OF YE YUN AND NOZOMI KANEMITSU

different way of seeing their fight, their fear, their dedication, whilst showing the power of photography in providing an insight into the human condition. To me, he clearly articulates that his motivation behind taking the photographs was from a documentary not a propaganda perspective,

‘I believe democracy is not something fought by students and activists only, but all people...They are unique and different, but all are fighting for the democracy of Hong Kong...This chapter of my city I worthy of attention from the world.’
- Lam Yik Fei (11 October 2014)

Sketches and drawings are another medium that have come to define the ‘Umbrella Revolution’, from illustrations within global newspaper and magazine media, to on location works documenting events as they unfold.

On the 30 September, Urban Sketchers Hong Kong (USHK) (established in April 2013, as part of the global Urban Sketchers network) initiated the online group ‘Sketching Occupy Central’ (<https://www.facebook.com/sketchoccupycentral>) where members upload and post their images. They see their work as a process of city preservation in the fast-paced urbanisation of China, where ‘art plays an important role in all kinds of movements, giving the audience an opportunity to analyse the situation from a different perspective’, a now global audience. These drawings differ from the photographs of Lam Yik Fei as they involve an extended artistic engagement, described by members of the Urban



ALVIN WONG, MEMBER OF THE URBAN SKETCHERS HONG KONG

Sketchers Hong Kong as a kind of “meditation” in the wake of such unrest.

This intimate digital diary approach provided by the Hong Kong sketching and drawing communities becomes more precious than most general photographs of the protests that have been taken en masse in Hong Kong, flooding online and in-print media streams as if like running water. Furthermore, this over-saturation of photographs shared through global media sources due to the use of mobile phone cameras, social media and the Internet, has the ability to dilute and somewhat glamourize the political situation and position of the people. The more familiarity, the less shock-value. It becomes, well, “normal” or expected. Conversely, the photographs are invaluable in documenting the protests building a necessary visual socio-political historical legacy. As media, photography and drawing both ultimately achieve the same conclusion - they document the political observations of the city as it happens, the human condition and the human connection.

Barely touched upon in this article is the voice and response of Mainland China to the ‘Umbrella Movement’. To my knowledge, there have only been two

key cultural projects that have taken place, both in the Beijing area - ‘Wishing Knots’ (2014) by Ye Yun and Nozomi Kanemitsu as part of Beijing Design Week 2014 (as shown above), and a poster exhibition and poetry reading in the Song-zhuan Artist Village. To date, over thirty-three artists and writers in Mainland China have been detained for showing support. Social media platforms including Weixin (WeChat) and Instagram, have been censored in Mainland China and Hong Kong. This has not deterred people, rather encouraged them to use other digital online communication and social media platforms such as Facebook, which is not censored in Hong Kong, and to create new ones such as the ‘Stand By You’ project. It has reinforced an importance and need for fluid global networks of communication, especially to create dialogue and exchange with other areas of global conflict, protest and war, and also the need to archive, to create a socio-political historical legacy for future generations. As more pop-up city street public intervention art projects appear in Hong Kong, it feels like there is a clear sense of urgency in the ‘Umbrella Movement’ artistic practice, where it is more about impact rather than contemplation. In the coming months and years, it will be interesting to see how artists continue to respond to the event after having time for reflection and the conceptualisation of ideas.

Hong Kong is a hybrid city, ruled by an authoritarian China yet created on democratic ideals. As the government continues to cancel meetings with the students, it seems that the voice of the people is getting louder and more established. When interviewed online or by telephone, most artists examined here stated that their work was a documentary, an observation, not propaganda yet politically grounded - documentation of Hong Kong’s fast-pace of change, its architectures of change and socio-political change. However, I see them as observations and also as part of a developing cultural discourse, that of contemporary “agitprop”, fundamental to Chinese contemporary culture. “Agitprop”, in my view, is now a multi-dimensional term, redefined in a new global transcultural specificity that has changed its meaning to have a positive effect. The word’s previous historical contexts and negative connotations need to be renegotiated and redefined in the new political, social and cultural parameters.

‘Our city has become an even more complex organization of skin and blood vessels. There are countless categories and systems of materials, production, products, circulation, order, emotion, exchange, belief, individual, family, organization, and society. But the manager of every field is a single thought...I believe that if emotions, organisms, and rationality are interwoven in urban life for a long period of time, you will certainly feel its presence...Ecological research, as a synthetic, interdisciplinary, newly established branch of learning, is still maturing...As the Chinese saying goes, “It takes a decade to grow a tree; it takes a century to cultivate a talented person.”’ - Huang Rui (excerpt taken from his essay ‘A City that Abandoned Artists’, 12 February 2010)

“Agitprop” (12 October 2014) by Rachel Marsden

It is the appropriation of a political event.

It is a transcultural ecology specific to place.

It is short-lived.

It is socialist realism of the 21st Century.

It is to challenge and provoke.

It is art and culture from, and of, the people.

It is “citizen as activist”.

It is pro-democracy.

It is the next generation.

It is the human condition and the human connection.

It is an on-going dialogue.

It is a (online) global community, network and voice.

It is a series of hashtags: #occupycentral, #hongkongprotests, #democracynow, #umbrellarevolution, #umbrellamovement, #occupyhk, #occupyhongkong, #hongkongdemocracy.

It is hope.

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石与稻

胡昉

1 总是太晚的到达。

当我到达京都这座园林，园门虚掩着，方丈已经离去，只留下矗立在沙砾之中的一堆乱石，沙砾上还残留着他刚刚梳耙过的痕迹，犹如床单上余留着的爱人身体的印痕。

2 我从一座未来的城市中来，那儿，楼顶、阳台、楼前的空地、街道的两旁，都尽量种上了蔬菜和植物：苦瓜、小黄瓜、蕃茄、青椒、甘蓝、薄荷、柠檬香蜂草、菠菜、香葱、茼蒿、紫苏、洋葱、蒜头、茼蒿、萝卜、茄子、茴香。人们像迷上宠物一样迷上了蔬菜。

3 来到这儿，我以为是为来寻访历史——时间在这儿盘根错节，犹如眼前的乱石。与方丈或相遇，或失之相臂，全靠因缘。

只在此山中，

云深不知处。¹

如果园林本身就是和山水一样广阔的存在的话，那么，方丈也许就在“此山”的某处，宇宙的某个拐角，只是我的肉眼尚未得以辨识这种种相遇的暗示。从遗留的沙砾耙痕和石头的排列中，我分明能够感受到一种内心的躁动，这是和历史上海类所曾经面临的危险相类似的一种躁动——生命攸关，厄运难逃，乱石纷争，暗潮涌动。

在这个宇宙的秩序中，潜伏的乱向以石头不规则的排列呈现出来，卷入世俗纷争的人，会在园林特有的空间秩序中，体会到能量始乱终弃的结局。权力纷争还会在幽暗的茶室继续，但终将和茶水一样消融到渐渐衰弱的身體中间。

就像这些乱石，曾经暗示着纷争不已的心绪，但对于每个后来者，它们都已经然达到了一种奇妙的平衡，你能感受到的是它们在相互影响之中的轻微移动。

我将一颗石头抛向沙砾中，掀起阵阵波纹。

4 朋友Y告诉我，他有一天在龙安寺，看到众多游人正面对着那十五块石头喋喋不休，仿佛喧哗能掩盖众人内心巨大的不安，这时，夏日最后一抹余光拂过和石头对峙的人们，人们突然安静下来，坐着，仿佛也在慢慢成为石头。

他感到不寒而栗，同时，也得到了解脱，从此，他感到自己随身携带着禅园中的石头。我们身处的时间和松尾芭蕉真的不同吗？依然是危机四伏，灾难重重。似乎是为了逃避，抑或是寻找，从北海道沿着海岸线，他风餐露宿走了一个月，期间精神几近崩溃。在路过一个村时，他看到了一块翠绿的水稻田，它不像一般的稻田是规则的方形，而是以一个点为中心，扩展成一个圆形，中心是一根竖起的木头。“这块水稻田击中了我。”

一段时间之后，他再次来到村里，寻访那片稻田，却不经意地走进了自己的未来。

5 另一个离京都不远的村子，已经荒废多年，因为持续的人口老龄化，村里已经再也没有年轻人。学校广场上的气象箱成为爬藤植物的乐园，唯一不变的可能是遍地的神祇。

几个年轻的建筑师和他们的朋友们，自己动手，刚刚在村里修建了一个木结构的厕所。从厕所的窗口望出去，可以看到遗弃多年土地上，到处都是生命力充沛的野花，土地以自身的肥沃欢庆着人类的遗弃。

这儿遍地都是神祇，不仅承受无人的寂寥，也随时欢迎人类的回归。

6 这条街的尽头通向某座寺庙，来往的人都会进去祈愿一番。

在这个街区的咖啡店，我找到这个收集风景的人，他醉心于咖啡，也醉心于洞穴探险：“洞穴幽暗的内部，就像人脑内部的空间，它安静得犹如让人回到子宫。”

和幽静的洞穴相反，这个热闹的咖啡店是他的风景收集站，从咖啡店的窗口，可以看到邻居们正在准备第二天的祭祀游行：“每个人都是一道风景。”

7 那个发明了圆形水稻田的人教会了同样是外来人的Y种水稻。不知不觉，五年过去了，虽然没有碰到久违的方丈，他们却碰到了一群驻在村里的朋友：一个在研制羊奶的奶酪，一个在学习古法烧碳和手制味噌，一个每年夏天骑着白马到处云游。也许要等到第五个五年，Y才可能找到他自己的方式来表达他对土地的情感，但至少现在，他每年的水稻收成可以用来和村民交换一些日常用品。

那个收集风景的人和邻居们一起，动手做一种可以随时避难的小屋(Koya)，它可以复原我们曾经有过的简单生活：只要有火，基本的食物，一点点空间，人们就可以过更有想象力的生活。

在来到这儿之前，我并没有意识到：我以为我在寻访历史，却不经意走进了未来。

胡昉 小说家，艺评人，广州维他命艺术空间联合创始人兼艺术总监。

1 [唐]贾岛：寻隐者不遇。

ROCKS AND RICE

HU FANG



1.

Always arrive too late.

When I reached the garden in Kyoto, the door stood ajar, the abbot had departed, only some rocks were left in the sand where gravel traces he combed out, like the imprint of the body left by lovers, remained.

2.

I came from a city of the future, where vegetables and plants were grown in every corner of the roofs, balconies, grounds in front of buildings and both sides of the streets: bitter melons, cucumbers, tomato, green peppers, cabbages, mints, lemongrass, spinach, chives, crown daisy, perilla, onions, garlic, lettuces, radishes, eggplants and fennel. People were as fascinated by vegetables as by pets.

I came from a city having just recovered from an earthquake, where vegetables and plants were grown in every corner of the roofs, balconies, grounds in front of buildings and both sides of the streets: bitter melons, cucumbers, tomato, green peppers, cabbages, mints, lemongrass, spinach, chives, crown daisy, perilla, onions, garlic, lettuces, radishes, eggplants and fennel. People were as by vegetables as by pets.



3.

I thought I came to search for history – time here was intertwined like the randomly placed rocks in front of me. And it all depended on fate whether to meet or miss the abbot.

***He's here in this very mountain
In the depths of clouds***¹

If the garden is an existence as huge as the mountain, then the abbot might be somewhere in “the mountain”, at a certain corner of the universe, only my eyes could not tell the hint for the encounter. From the relation between the remaining combed out traces of the sand and the rocks, I felt agitation of emotions, it was an agitation resembled to that felt by people in the past when encountering dangers – life-threatening situations with dangerous undercurrent.

The irregularly arranged rocks revealed the lurking chaos alongside the orderly universe, people who got involved in worldly turmoil could sense from the specific order of the garden space the abandonment of energy. Power struggle would continue in the dark tearoom till, like the tea, melting inside of the weak body.

The rocks indicated the fighting emotions, but in the eyes of each subsequent visitor, they would have reached a delicate balance where every slight movement under the influence of the relations among the rocks is felt.

I threw a stone unto the sand and caused a wave of ripples.

¹ <Missed the Hermit>, by Jia Dao, Tang Dynasty.



4.
A friend Y told me that one day at Long An Temple, he saw many tourists were looking at the fifteen rocks and chatting about them, as if the noise they made could cover the uneasiness in their heart. Then, the last sunray of the summer swept across them, they quieted down and sat, gradually they were like becoming rocks themselves.

He shuddered but was, at the same time, relieved. Ever since then, he felt the weight of the rocks from the zen garden wherever he went.

Is our time different from Matsuo Basho's? It is still dangerous, disastrous. Either for escape or search, for a month he walked along the coast of Hokkaido. During that time he nearly collapsed. When passing through a village, he saw a jade green rice paddy field, it hadn't a square shape like the others', but was circling around a center which was a piece of erected wood.

"The piece of rice paddy hit me."

After some time, he returned to the village to look for the rice field, and inadvertently walked into his future.

5.
There was another village, which was not far from Kyoto, abandoned for years owing to the aging population, and no more young people could be found. The weather box in the school square had become the playground for climbing plants. What hadn't changed was the ubiquitous gods.

A few young architects and their friends had just built a toilet with wood by themselves in the village. Looking out from the window of the toilet, you could see wild flowers grew vigorously everywhere on the long-abandoned land. The land had celebrated the abandonment from the human beings with its own fertility.

Gods were everywhere, they bore the loneliness from the absence of people but would welcome at any time the return of them.

6.
The street led to a temple, whoever passed by would go in and pray.

At the café in the block, I found the scenery collector, he was fascinated by coffee as well as cave exploration: "The innards of a cave is like the inside of human brain, it is so quiet that one feels like he's returned to the uterus."

Contrary to the quiet caves, this bustling café was the base for his scenery collection. From the window of the café, you could see the neighbors were preparing a worship parade for the next day: "Everyone is a view to watch."

7.
The person who invented the round rice paddies was not from the village either, he taught Y how to grow rice. Five years had passed, though having not met the abbot, they did meet friends stationed in the village: one was studying how to make goat cheese, one was learning ancient charcoal-grilled and handmade miso, and another travelled on a white horse each summer. It might take another five years for Y to find his own way to express his feelings towards the land, so far, he was able to exchange daily goods with villagers with the rice he grew.

The scenery collector built Koya with his neighbors, it was a shelter and a place to allow the simple life people used to live: with fire, basic food and a bit of space, people can live a more imaginative life.

Before I came, I thought I was searching for the history, I didn't realize that I would have walked into the future inadvertently.

HU FANG (胡昉) is a novelist, art critic, and the co-founder and artistic director of Vitamin Creative Space in Guangzhou.

Translated from Chinese by Fang Liu

All images by Hu Fang.









由国家艺 术到企业 艺术,或许 濒危规模 才是出路

卓塔 蒙巴萨

我生活在巴西的东北部。一座我把她叫做纳通镇(Natown)¹的城市。阳光永恒的晒在人们的头顶。小镇的边缘是酒店，豪华公寓，凉亭，餐厅和俱乐部。我，住在您们度假的地方。一座热带城市，旅游的天堂。这便不能更显然地意味着，市区的规划会优先考虑游客们所经过的那一带的卫生，而牺牲掉另一些更加破落的市区。当然还有些不这么显著的效果。在这篇文章中，我想反映的是，我的城市的旅游特色如何影响到政治文化，影响到面向地方的艺术生产的不同项目，有的获得、有的没有公共襄助，它们的能见度以及持续发展的条件。

我至少能够理解纳通镇这种政治文化联系方式的城市规划的两个后果。首先它直接关联到国家，并被一种旨在生产和强化本地特色的美学原则所指导。这种被官方记忆的粗线条勾画出轮廓的国家艺术，与东北城市联合中普遍存在的祖先的实践活动，（珂珂舞、卡波埃拉舞、萨满圆圈舞、茹莱玛节、坎冬步莱、翁班达等等，有着深刻的非对称关系。作为非物质文化遗产遗产构成项目的一个组成部分，以保护祖先文化为原则，国家采取行动，系统的占有了某些传统文化形式，仅仅成了对它的利用，从而使得有可能被平庸化，

1 Natown 是对推迟第4届圣诞节视觉艺术展厅和公共管理者对待艺术家和地方艺术的方式的抗议。

DA ARTE DE ESTADO À ARTE DE EMPRESA, OU A SAÍDA PELA ESCALA PRECÁRIA JOTA MOMBAGA

Vivo no Nordeste do Brasil. Numa cidade a que nomeio Natown.¹ O sol queima permanentemente por sobre as cabeças. A orla está tomada por hotéis, prédios de luxo, quiosques, restaurantes e clubes. Moro onde você passa férias. Numa cidade dos trópicos construída como paraíso turístico. Isso implica, mais evidentemente, uma forma de organizar o espaço urbano privilegiando zonas higienizadas por onde os turistas passam, em detrimento de outras partes da cidade, mais precarizadas. Mas também tem consequências menos óbvias. Ao longo deste texto, gostaria de refletir sobre o modo como o caráter turístico da minha cidade interfere nas políticas culturais voltadas à produção artística local, por meio da regulação dos tipos de projeto que obtem ou não financiamento público, visibilidade e condições de continuidade.

1 “Natown” é protesto ao adiamento do 1.4ª Salão de Artes Visuais de Natal e sobre o modo como os gestores públicos têm tratado o artista e a arte local.

Consgo perceber, pelo menos, dois efeitos desse projeto de cidade na forma como as políticas culturais se articulam em Natown. O primeiro deles está diretamente vinculado ao Estado e se orienta por um princípio estético que visa fabricar e reforçar uma identidade regional. Essa *arte de Estado*, configurada pelas linhas duras do memorialismo oficial, estabelece com as práticas ancestrais que coexistem no Nordeste Urbano Conectado (rodas de coco e de capoeira, círculos xamânicos, festas de jurema, candomblé e umbanda etc.) uma relação profundamente assimétrica. Tendo o princípio da preservação das culturas ancestrais como parte de um programa de constituição do “patrimônio imaterial”, o Estado opera a apropriação sistemática de certas formas culturais tradicionais, que passam a servi-lo somente na medida em que podem ser neutralizadas e inscritas num registro subalterno de matriz colonial: elas passam a representar o passado. E quando capturadas pela lógica da arte de Estado, elas passam a representar o valor do passado na fabricação de uma identidade regional unicista e conservadora. Acontece que ao falarmos da cultura popular nordestina devemos ter em mente que falamos de uma cultura viva e, portanto, tão ancestral quanto contemporânea. Aliás, contemporânea mesmo em sua ancestralidade que em nada se deixa reduzir às formatações da memória oficial. É como memória ativa que as ancestralidades, se retrabalham e cuidam de sua própria preservação. Preservam-se por contaminação. São, nesse sentido, muito menos ingênuas do que supõe o *princípio estético de Estado*, pois que em geral tem em abundância o que à racionalidade colonial do estado falta: *ginga*, que é a arte de infectar novos universos de referência na via da molecularidade.

O segundo, embora sofra interferência do Estado, não opera conforme o mesmo tipo de vínculo. Falo da política de editais e seu regime de aprovações. Atualmente, em Natown, não mais que uma parcela pequena dos artistas e produtores culturais sustenta seu trabalho com base em recursos provenientes da política de editais. O que não significa dizer que uma parcela considerável desses mesmos artistas e produtores culturais não corra a esses editais. Ocorre que essa técnica de governo implica um controle não apenas sobre as formas de escrever projetos, como também sobre os tipos de projeto e os tipos de proponentes capacitados a obter recursos. Esse controle, no entanto, é muito mais sutil que o apre-sentado anteriormente. Já não se trata de um princípio

estético de Estado que se sobre põe à produção artística, elaborando um universo de referência estático e coerente a certo projeto de identidade regional. No caso da política de editais, uma multiplicidade de princípios estéticos pode coexistir. A unidade da arte de Estado não se repete nesse outro contexto e a fragmentação radical dos universos de referência se torna inevitável. É certo que disso decorre uma maior abertura para a heterogeneidade da arte contemporânea, contudo, ao mesmo tempo em que significa uma abertura à multiplicidade, a política de editais é também o marco de invenção de uma série de novos dispositivos, voltados à regulação dessa mesma multiplicidade.

Um exemplo interessante de como a política de editais e a construção de Natown como cidade turística se relacionam é o projeto ArtePraia.² Financiado pelo Banco Itaú através da Lei Rouanet de Incentivo à Cultura (MINC), o projeto, já em sua terceira edição, é uma realização da Casa da Ribeira,³ e consiste na instalação de obras de arte contemporânea nas praias urbanas de Natown. A edição de 2014 ocorreu durante o mesmo período da Copa da Fifa no Brasil, quando a cidade estava abarrotada de turistas vindos de vários lugares do mundo. Com obras amenas, em geral coloridas e lúdicas, ArtePraia indica uma tendência à diluição da arte contemporânea no caldo da cultura de entretenimento e, se se propõe a recriar o espaço público da praia, não faz mais do que endossar a lógica já vigente sobre esse espaço: diversão e consumo. Não há, ao menos nessa edição, obra que entre no mérito dos efeitos desastrosos da ocupação urbana da praia de Ponta Negra, por exemplo; tampouco se nota qualquer preocupação crítica com os efeitos da Copa na cidade, não obstante as datas coincidam; nem se chega a problematizar propriamente a lógica do turismo que converte as praias, assim como toda a cidade, em espaços de consumo. Não entendo que essas devam ser questões obrigatórias, mas me pergunto: e se elas fossem levantadas, que efeitos isso teria sobre a empresa patrocinadora?

Gostaria de, neste ponto, rememorar um caso famoso envolvendo censura de uma instituição cultural privada a uma obra considerada polêmica no Brasil. Aconteceu em 2010, por parte do Oi Futuro, e se dirigiu à “Balada da Dependência Sexual”, famosa série foto-

2 ArtePraia: <http://www.casadaribeira.com.br/artepraia>

3 Casa da Ribeira: <http://www.casadaribeira.com.br/>

FROM THE ART OF THE STATE TO THE ART OF BUSINESS, OR ARTISTIC OUTPUT ON A PRECARIOUS SCALE

JOTA MOMBAÇA

I live in North-east Brazil. In a city that I call Natwon¹. The sun is constantly burning over our heads. The waterside is taken up by hotels, luxury buildings, kiosks, restaurants and clubs. I live where you spend vacation. A city from the tropics, built as a tourist paradise. This implies, most obviously, an organization of urban space focused on sanitized areas - where the tourists go - to the detriment of other parts of the city, that are increasingly more precarious. But there are also less obvious consequences. Throughout this text, I would like to reflect on how the tourist character of my town interferes with the cultural politics aimed at local artistic production, by regulating the types of projects that get, or don't get public funding, as well as their visibility and conditions for continuity.

I see at least two ways in which the city project affects the articulation of cultural politics in Natown. The first is directly linked to the State and is guided by an aesthetic principle that aims to create and re-enforce a certain regional identity. This art of the State is shaped by the harsh lines of official memorialism, which coexists in the urban North-east with ancestral practices (capoeira, shamanic circles, Jurema parties, Candomblé and Umbanda, etc.) in a profoundly asymmetrical relationship. By adopting the principle of preservation of ancient cultures as part of a program for the establishment of "spiritual heritage", the State begins to systematically appropriate certain traditional cultural forms, which then serve the State to the extent that they become neutralized and marked as something of the subaltern colonial matrix: they come to represent the past. And once captured by the logic of the art of the State, they repre-

sent the value of the past in manufacturing a singular conservative and regional identity. Conversely, when we speak about North-eastern popular culture, we must keep in mind that we are talking about a living culture and therefore as ancient as it is contemporary. Contemporary culture and ancestry can in no way be reduced to the format of an official memory. It is as an active memory, ancestry is re-worked, used, disseminated, and as such it is preserved. Contemporary culture and ancestry are, in this sense, much less ingenious than the aesthetic principle of the State supposes, because they usually have in abundance what the rational colonial State lacks: Ginga, which is the art of infecting new universes on the road to molecularity.

The second way in which cultural politics suffers interference from the State does not operate according to the same dynamic; it addresses public tenders and their approvals policy. Currently, in Natown, no more than a small proportion of artists and cultural producers manage to sustain their work thanks to resources from public tenders, which is not to say that a considerable portion of these same artists and cultural producers do not compete to win these tenders. It happens that the tenders mechanism implies government control, not only over the writing of projects, but also over the types of projects that qualify to apply for these resources. This control, however, is much more subtle than the above example. It is no longer about the aesthetic principle of the State overlapping with artistic production and elaborating a static and consistent universe for a certain project of regional identity. In the case of tenders politics a multiplicity of aesthetic principles can coexist. The unitary art of the State is not repeated in another context and the radical fragmentation of universes of reference becomes inevitable. It is true that it follows a larger opening for the heterogeneity

¹ "Natown" is a protest about the postponement of the 14th Visual Arts Exhibition of Natal and about the way public managers have treated the artists and the local art.

被登记为殖民主义摇篮的附属品：这些文化成了过去的代表。当它们被国家艺术的逻辑所俘获，它们在生产单一而保守的地方特性中，便成为代表过往时代的价值的东西。往往当我们说到东北民间文化，我们的头脑中的概念应该是在谈到鲜活的文 化，因此，既是那么古老，又是这样现代。然而，这种现代恰恰是在它的古老上，一点也不减少官方记忆的格式。正像一种活的记忆，祖先们再现劳动的场景，他们自己来保护自己的活动。通过感染来保存。从此某种意义上，就不像国家美学原则那么幼稚，因为它们普遍地富于国家殖民理性所缺乏的：GINGA（舞步），这种在分子志态的道路上作为参照物的新世界的艺术感染力。

其次，尽管遭受国家的介入，没有按照自己同类的联系操作。我所指的是出版政策，和审批制度。目前，在纳通镇，最多只有很小的一部分艺术家和文化生产商以来自出版政策的财 源为基础维持工作。我的意思不是说相当多的同一一些艺术家和文化生产商不去竞争这些出版机会。问题是政府的这种技术意味着一种控制，不但在于项目的书写方式，而且在于是何种 类的项目，乃至申请者是否是有能力获得资助的人。而且，这种控制比之前被提出的时候更加微妙。已经不是所谓国家美学原 则，要求艺术生产必须表现有参照性的美学范畴，与某些地方特色的项目保持一致性。在出版政策问题上，多重美学原则可 以同时并存。国家艺术部门，在这种背景下，不重复出版，作为参照物的艺术世界于是便不可避免的碎片化。的确，这样对现 代艺术的多样性敞开大门，但是在意味着多元化的同时，出版政策也成了发明一系列新设备的铭牌，转而调控这种多元化。

出版政策与纳通镇作为旅游城市的建设之间如何相互作用的一个有趣的事例，便是艺术海滩(ArtePraia)²项目。这一项目由伊塔乌银行赞助，通过文化部鼓励文化罗瓦内特法实施，已经是第三版，是开展河岸之家(Casa da Ribeira)³活动，在纳通 镇的城区海滩布置现代艺术作品。2014年版恰逢巴西世界杯期 间，城中来自世界四方的游客云集，以轻松愉快、色彩鲜艳，充 满趣味的作品，《艺术海滩》所指的倾向是将现代艺术稀释在娱 乐文化的肉汤，并且，假使说是要在海滩创造出公共空间，则无 非是给那个空间已存的逻辑锦上添花：娱乐与消费。至少在这一 期没有像蓬塔内格拉海滩占据市区那样堪称灾难的作品；也没 有由于城市里世界杯效果而产生什么担忧的批评，虽然时间的重 合。更没有对旅游逻辑产生质疑，将海滩乃至整座城市化为消费者 空间。我并非认为那些问题都是非提出不可的，但是我自问：倘 若这些问题被提出，对赞助企业该是何种效果？

在这一点，我想重提一件旧事，一个私人文化机构对一件在 巴西有争议的艺术品的查禁。美国著名摄影家南 高丁，《性依 赖的叙事曲》摄影集，在里约热内卢展览开幕前几个星期被取

消。由于所产生的反响，成了标志性的事件，可是说起来，我更 有兴趣指出存在无数的小审查，成为私人企业通过免税对文化 项目提供公共资金程序的一个组成部分。归根结底，我们不该 忘记，选择，启动，赞助都是被，此种情况下，企业界固有的道 德包了装的权力的操作。是国家艺术向企业艺术的过渡。

让我回到那通镇的主题。来叙述旅游如何给文化生产界定领 域，从经济上滋养那些创意，从某种形式上， 生产出与旅游项 目相配合的城市地域文化。从国家艺术的角度，直到不久前，还 是由北里约格朗德旅游秘书处负责大部分面向地区文化生产的 资金；至于企业艺术，则是一些大型艺术节，大型演艺节目，巨型 展览，会吸引大投资者。两种情况，大规模的生产都服从艺术圈 和文化生产商吸引游客的格式。除此之外，就剩下独立生产者特 有的岌岌可危的规模，实验艺术和行为艺术的规模。

我⁴想我的工作属于研究和表演卡塔琳娜·桑托斯⁵强烈的 摄影、克里斯塔琳娜⁶和伊萨克·璐娜⁷的数字艺术、多拉· 比尔朔夫斯基不倦的策展工作、Es3集体⁸以其《山羊回路艺术》 (Circuito Bode Arte⁹)的坚韧不拔的努力、伊伽伯·德阿尔玛 斯¹⁰和埃斯吉佐凡客¹¹的种族迷幻、马哈迈德¹²的医疗音乐、卡里拖 的著作式电影、在恰帕斯之家¹³和122工作室¹⁴的独立空间扩散。在 像罗马卡艺术和回音场那样没有固定空间的独立项目、在类似雷 拉迪尼斯自治集体¹⁵那样的女权行为艺术的合作社... ... 正是在 此种濒危的规模上，旅游的限制因素变得薄弱，而一个为数众多 群体，再创造了城市。正是在独立创作的道路上，市区的空间发生 演变，就像灰色的墙壁就该被涂鸦和恶搞的颜料所涂抹得色彩 斑斓，如同《混沌》、《爱环愈》、《和平的科学》，如此众多。空间 会游离。如同艺术家的群体，推测文化政策和旅游套餐。

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4 卓塔·蒙巴萨: <http://cargocollective.com/jotamombaca>
5 卡塔琳娜·桑托斯: <http://www.behance.net/catarinasantosphotos>
6 克里斯塔琳娜: <http://christina-carbonmade.com/projects/5348285>
7 伊萨克·璐娜: https://www.flickr.com/photos/joatan_luna/
8 Es3集体: <http://coletivoes3.blogspot.com.br/>
9 山羊回路艺术: <http://circuitobodearte.blogspot.com.br/>
10 伊伽德·阿尔玛斯: <http://igapdealmas.bandcamp.com/releases>
11 埃斯吉佐凡客: <http://esquizophanique.bandcamp.com/>
12 马哈迈德: <http://mahmed.bandcamp.com/>
13 恰帕斯之家: <https://www.facebook.com/espacocacaschiapas>
14 122工作室: <http://youtube.com/watch?v=1FOoVZoCqVs>
15 雷拉迪尼斯自治集体: <http://www.mamu.net.br/?p=569#/>
5,78915800000013r-35.208692,17

2 艺术海滩(ArtePraia) <http://www.casadaribeira.com.br/artepraia>
3 河岸之家(Casa da Ribeira): <http://www.casadaribeira-com.br/>

gráfica da artista estadunidense Nan Goldin, cancelada poucas semanas antes da abertura da exposição no Rio de Janeiro. Esse caso se tornou emblemático pela repercussão que teve, mas ao contá-lo me interessa mais apontar para a existência de inúmeras pequenas censuras acionadas como parte dos processos de concessão de verba pública via isenção fiscal de empresas privadas para projetos culturais. Afinal, não devemos esquecer que selecionar, habilitar e patrocinar são operações de poder embaladas, neste caso, pela ética imanente ao mundo empresarial. Passagem de uma arte de Estado a uma arte de empresa.

Volto, então, a Natown. E à narrativa sobre como o turismo delimita o campo da produção cultural, nutrin do economicamente aquelas iniciativas que, de alguma forma, produzem uma territorialização da cidade coerente ao projeto turístico. Do ponto de vista da arte de Estado, até pouco tempo atrás era a Secretaria de Turismo do RN que cuidava de boa parte das verbas voltadas à produção cultural local; no que diz respeito à arte de empresa, são os grandes festivais, os grandes espetáculos e as grandes exposições que atraem os grandes investidores. Em

ambos os casos, a produção em grande escala está associada à adesão da rede de artistas e produtores culturais ao formato de atração turística. Fora disso, resta a escala precária, própria das produções independentes, dos processos artísticos experimentais e dos ativismos.

Penso no meu trabalho como investigador e performer,⁴ na fotografia contundente de Catarina Santos,⁵ na

4 Jota Mombaca: <http://cargocollective.com/jotamombaca>
5 Catarina Santos: <https://www.behance.net/catarinasantosphotos>

arte digital de Christalina⁶ e Isaac Luna,⁷ no incansável trabalho curatorial de Dora Bielschowsky, na insistência do Coletivo Es3⁸ com seu Circuito Bode Arte,⁹ na etnopsicodelia de Igapó de Almas¹⁰ e Esquizophanique,¹¹ na música medicinal de Mahmed,¹² no cinema autoral de Casa Chiapas¹³ e Ateliê 122¹⁴ e de projetos independentes Carito, na proliferação de espaços independentes como Casa Chiapas¹⁵ e Ateliê 122¹⁴ e de projetos independentes sem espaço definido como Maloca Arte e EcoPraça, nos coletivos de arte-ação feminista como Coletivo Autônomo Leila Diniz¹⁵... É na escala precária que os condicionantes turísticos fracassam e uma multidão de artistas passa a reinventar a cidade. É na via da criação independente que o espaço urbano se transforma, como quando os muros cinza devem coloridos pela tinta de grafiteirxs e pichadorxs como Caos, Amar Elo Cura, Paz Ciência, dentre tantos. O espaço é que se nomadiza. Como a multidão de artistas extrapola as políticas culturais e os pates cotes turísticos.

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6 Christalina: <http://christalina.carbonmade.com/projects/5348285>
7 Isaac Luna (Isaac T.): https://www.flickr.com/photos/joatan_luna/
8 Coletivo Es3: <http://coletivoes3.blogspot.com.br/>
9 Circuito Bode Arte: <http://circuitobodearte.blogspot.com.br/>
10 Igapó de Almas: <http://igapdealmas.bandcamp.com/>
11 Esquizophanique: <http://esquizophanique.bandcamp.com/releases>
12 Mahmed: <http://mahmed.bandcamp.com/>
13 Espaço Casa Chiapas: <https://www.facebook.com/espacocacaschiapas>
14 Ateliê 122: <http://www.youtube.com/watch?v=1FOoVZoCqVs>
15 Coletivo Autônomo Leila Diniz: <http://www.mamu.net.br/?p=569#/>
loc=-5,78915800000013r-35.208692,17

of contemporary art, yet, at the same time that means an openness to multiplicity, and the tenders politics is the landmark invention of a series of new devices focused on the regulation of that same multiplicity.

The relationship between tenders politics and the building of Natown as a tourist town can be illustrated by the example of the ArtePraia² project. Funded by Banco Itaú through the Rouanet Law of Promotion of Culture (MINC), the project, now in its third edition, is organized by Casa da Ribeira³, and consists of the installation of contemporary art in Natown's urban beaches. The 2014 edition took place during the same period of the FIFA World Cup in Brazil, when the city was packed with tourists from various parts of the world. With pleasant works, generally colourful and playful, ArtePraia signified a tendency towards the dilution of contemporary art in the broth of culture and entertainment. Its aim to re-create the beach's public space did nothing more than endorse the logic already existing in this space, that of enjoyment and consumption. There was no commentary, for example, on the disastrous effects of the urban occupation of Ponta Negra, nor any criticism relating to the effects of the World Cup on the city, despite the dates coinciding; and thus, no one comes to properly question the logic of tourism that converts the beaches, as well as all of the city, into spaces of consumption. I do not intend to say that these issues must be mandatory, but I wonder: if they were raised, how would the sponsoring company have reacted?

At this point, I want to recall the famous case involving the censorship by a private cultural institution of a work considered controversial in Brazil. It happened in 2010, on the part of Oi Future, and the censorship was directed towards the "The Ballad of Sexual Dependency", a famous photographic series by the American artist Nan Goldin. The show was cancelled a few weeks before the opening of the exhibition in Rio de Janeiro. This case has become emblematic due to the repercussions that it had, but what interests me is the observation of numerous small censures that are triggered during the process of granting public funds via tax exemption, from private companies to cultural projects. After all, we must not forget that to select, to enable and to sponsor are operations of power, wrapped up in this case, by the pervasive "ethics" of the business world. A passage from the art of the State to the art of business.

I return then to Natown. And to the narrative about how tourism delimits the cultural production field, nourishing economically the initiatives that some-

how produce a coherent territorialization of the city tourism project. From the point of view of the art of the State, until very recently it was the Department of Tourism that took care of most of the funds directed to local cultural production; that is to say, with regards to the art of business, big festivals, big shows and big exhibitions that attract large investors. In both cases, the large-scale production is associated with the adhesion of artists and cultural producers to the tourist network format. Outside of that, art remains on a precarious scale, small independent productions, experimental artistic processes and "activism".

I think of my own work as an investigator and performer⁴, in the striking photography of Catarina Santos⁵, in the digital art of Christalina⁶ and Isaac Luna⁷, in the tireless curatorial work of Dora Bielschowsky, in the insistence of the Coletivo ES3⁸ with their Circuito Bode Arte⁹, in the ethno-psychedelia of Igapó de Almas¹⁰ and Esquizophanque¹¹, in the medicinal music of Mahmed¹², in the authorial film of Carito, the proliferation of independent spaces such as Casa Chiapas¹³ and Atelier 122¹⁴, and independent projects without defined space such as Maloca Arte and EcoPraça, in the feminist art-action collective such as Coletivo Autônomo Leila Diniz¹⁵... It is all on a precarious scale that fails to reach the tourist, and the multitude of artists that work to reinvent this city.

It is the path of independent creation that transforms urban space, when the grey walls get coloured by the paints of graffiti and taggers, such as Chaos, Amar Elo Healing, Peace Science, among others. A space that is nomadic. As the multitude of artists go beyond cultural politics and the tour packages.

JOTA MOMBAÇA is a writer, performer and autonomous researcher. He is a participant in Transnational Dialogues 2014.

4 Jota Mombaça: <http://cargocollective.com/jotamombaca>

5 Catarina Santos: <https://www.behance.net/catarinasantosphotos>

6 Christalina: <http://christalina.carbonmade.com/projects/5348285>

7 Isaac Luna (Isaac T.): https://www.flickr.com/photos/joatan_luna/

8 Coletivo ES3: <http://coletivoes3.blogspot.com.br/>

9 Circuito Bode Arte: <http://circuitobodearte.blogspot.com.br/>

10 Igapó de Almas: <http://igapdealmas.bandcamp.com/>

11 Esquizophanque: <http://esquizophanque.bandcamp.com/releases>

12 Mahmed: <http://mahmed.bandcamp.com/>

13 Espaço Casa Chiapas: <https://www.facebook.com/espacocasachiapas>

14 Ateliê 122: <http://www.youtube.com/watch?v=IF0oVZoCqVs>

15 Coletivo Autônomo Leila Diniz: <http://www.mamu.net.br/?p=569#!/loc=-5.789158000000013,-35.208692,17>

2 ArtePraia: <http://www.casadaribeira.com.br/artepraia/>

3 Casa da Ribeira: <http://www.casadaribeira.com.br/>



公共空间的集体活动

拉·索布拉尔的场所

很多年以来，人们不认为城市是一座城市，而是，属于不同等级

在巴西的圣保罗，规划设计与实践的介入吸引了越来越多的支持者。公共场所的活动造成市民日常的分裂，引起关于这种行动所暴露的情况的反思。如果活动成为经常的并给城市的需要产生立竿见影的解决，那么就有变成集体自发性的行动的支持力，换句话说，人们会自发的加入进来，既然这种解决城市问题的样板，给公共空间带来快速而明显的改善。

基于这种调查结果，2014年1月，我决定在圣保罗马铃薯广场开展定期演出活动。马铃薯广场是圣保罗市中心扩建的广场，近十年实施城市改造，工程缓慢而昂贵，结果却没有城市建设的质量。2013年揭幕，是一片荒旱的空间，没有树木遮荫，没有城市家具，作为现代公共空间的作用明明白白：是通道的空间，而不是停留的空间，如同圣保罗的很多空间一样。我的目的是将广场的一部分空间改变成停留空间，利用GAMBIARRA（替代利用）的方法。GAMBIARRA 是将手头的东西，变成所需要的东西，或者说，是临时利用现有的条件。这种意义上类似于黑客，反对消费者的消极角色，建议以现有的知识，产生新的解决方案。以这种逻辑，我们把家具搬到广场，组织文化活动，在那片荒凉中创建一个舒适的空间。行动吸引来居民，围观的群众，和认同这项事业的志愿者。我们的团体在壮大，发展成一个运动，今天我们在网络有电子申请表，针对愿意辅导文化活动的成员，我们还在广场上建造了家具，自己动手制作木桌，还有些支持我们运动的人捐赠了别的家具。我们占据马铃薯广场已经九个月，广场明显变得生气活泼，“一个空间，可以空如也，也可以充满一切”。我们清楚地见证了占据那个空间的潜力，并且推动尚在初期阶段的到城市外边生活的文化。经过对这个城市介入的注册和系统化，我们的目标是启发别的人去占据城市的公共空间。

专攻建筑与城市规划。目前专注于和移动性（非机械性的运输）有关的文化计划以及民主化的文学。2014跨国对话参与者。

张维民译自葡萄牙文

DO FAZER COLETIVAMENTE EM PÚBLICO LAURA SOBRAL

Durante muitos anos, quem pensava a cidade não fazia a cidade, eram dois grupos distintos, hierarquicamente diferentes. Era tanta a distância que quem pensava, não se sentia mais com a capacidade de fazer, e quem fazia, fazia automaticamente, sem pensar sobre o que estava fazendo.

Em São Paulo, Brasil, o descompasso entre projeto e execução atingiu tamanho descompasso que a intervenção direta sobre a cidade está ganhando mais adeptos nos últimos anos. O fazer em público provoca uma ruptura no cotidiano dos cidadãos, levando à reflexão sobre a situação exposta pela ação. Se esse fazer é regular e seu ato produz soluções imediatas a necessidades urbanas, tem potencial de se tornar uma ação espontaneamente coletiva, ou seja, que agregue as pessoas espontaneamente, dado que a prototipagem de soluções urbanas trazem rapidamente melhoras visíveis ao espaço.

Com base nessas constatações, em janeiro de 2014 decidi fazer uma ocupação performática com regularidade no Largo da Batata, em São Paulo. O Largo da Batata é uma praça do centro expandido de São Paulo que nos últimos 10 anos passou por um processo de reur-

banização, de obra lenta e cara, e resultado sem alguma qualidade urbana. Foi inaugurado no ano de 2013 um espaço árido sem árvores que fizessem sombra e nenhum mobiliário urbano, deixando claro seu papel enquanto espaço público contemporâneo: um espaço de passagem, e não de estar, como muitos outros de São Paulo. Meu objetivo foi transformar uma parte do Largo em um espaço de estar, usando o método da gambiarra. Gambiarra é quando se transforma o que se tem a mão no que se precisa, ou seja, se improvisa com o que há ao alcance. Tem a ver com *Hacking*, no sentido que se contrapõe o papel passivo do consumidor e propõe que, com o con-nhecimento do existente, se produzam novas soluções. Nessa lógica, todas as sextas-feiras no final do dia, eu e quem se animasse a ocupar o Largo levamos mobiliário para o Largo e propusemos atividades culturais, gerando um espaço de conforto naquele deserto. A ação foi atraindo moradores, frequentadores do entorno e também quem se identificava com a causa. O grupo cresceu, se tornou um movimento, as que desejam conduzir atividades culturais hoje se inscrevem em uma planilha aberta na internet e já construímos mobiliário urbano no próprio Largo, que hoje conta com alguns bancos feitos de madeira por nós e outros mobiliários que foram doados ao espaço por simpatizantes do movimento. Faz 9 meses que ocupamos o Largo da Batata e já é visível a mudança da dinâmica no espaço, como “um espaço que não é nada, pode ser tudo”. Evidenciamos o potencial de ocupação daquele espaço e fomentamos a ainda incipiente cultura de se viver a cidade do lado de fora. Com o registro e sistematização dessa intervenção urbana, temos como objetivo inspirar outras pessoas a ocuparem os espaços públicos das cidades.

LAURA SOBRAL formou-se em Arquitetura e Urbanismo. Atualmente trabalha com projetos culturais principalmente com questões ligadas à mobilidade (transportes não-motorizados) e democratização da literatura. É participante do Transnational Dialogues 2014.

PUBLIC AND COLLECTIVE MAKING

LAURA SOBRAL

For many years, those who thought about the city were not the ones actually involved in making it – two different, hierarchically distinct groups. The distance was such that those who thought the city no longer felt able to make it; and those making it, did so in an automatic fashion, without adding thought to what they were doing.

In São Paulo, Brazil, the discrepancy between project and performance reached such a level that the direct intervention on the city is gaining more and more adepts in the past few years. The act of making in public provokes a rupture on the daily life of citizens, thus leading to a reflection on the situation exposed by the action. If such making takes place on a regular basis and produces immediate solutions, it bears the potential to become a self-generated collective action, that is to say, something that spontaneously aggregates people, considering that the prototyping of urban solutions brings quick and visible improvements to the space.

Based on these findings, on January 2014, I decided to make a regular, performative occupation of the Largo da Batata, in São Paulo. The Largo da Batata is a square located in the expanded center of the city, which has been through a re-urbanization process over the last ten years – a slow and expensive work whose results are devoid of urban quality. On 2013, this arid space was inaugurated, lacking the shade of trees and street furniture, making a clear statement of its role as a contemporary public space: an area intended for crossing, not for living, just as many other spaces in São Paulo. My goal was to transform part of it in a living space, by using methods of what the Brazilians call ‘gambiarra.’ It consists in transforming what you have in hand into what you need, i.e., to

improvise with what is within reach. It has something to do with hacking, in the sense that the consumer’s passive role is counterposed, suggesting the production of new solutions based on the knowledge that already exists. Within this logic, every Friday late in the afternoon, me and whomever else was up to occupy the Largo used to take some street furniture and propose cultural activities there, thus generating a comfort space amidst that desert. The action ended up attracting local dwellers, regular goers of the surrounding areas, and also those who identified themselves with this cause. The group grew up and became a movement. Nowadays, people interested in conducting cultural activities there must enroll in an online sheet open for all, and we have already built street furniture there, where one can find wood benches made by us and other items donated to the space by sympathizers of the movement. It has now been nine months since we first occupied the Largo da Batata, and the changes to its dynamics are palpable – how ‘a space that is nothing can be everything.’ The potential of occupation of that space was evidenced, and we keep on fomenting the yet incipient culture of living the city from its outside. By recording and systematizing this urban intervention, our aim is to inspire people to occupy other public spaces on the city.

LAURA SOBRAL has studied architecture and urban planning. She now works with cultural projects mainly about mobility (non-motorized transport) and democratization of literature. She is a participant in Transnational Dialogues 2014.

Translated from Portuguese by Daniel Lühmann









ENTREMEIOS: WAYS OF LIVING AND CREATIVE PRACTICES IN RIO DE JANEIRO

BARBARA SZANIECKI | ZOY ANASTASSAKIS

Entremeios: Ways of living and creative practices in the city is the title of the seminar organized by the LaDA (Design and Anthropology Laboratory) of ESDI/UERJ, held from August 8-11, 2014, at the Carioca Center for Design (CCD) under the Pró-Design call of the Rio Heritage of Mankind Institute. However, *Entremeios* is much less and much more than a mere seminar.

It is **much less** because it is transected by the thought of a 'minor design,' something less pretentious than the modern design based on formal knowledge and practices, which distanced itself (when not just simply ignoring) from the informal knowledge and practices, many of them coming from the 'popular field.'

It is **much more** due to the fact that it does not constrain itself to the four-day seminar, quite the opposite. It falls on the ongoing research 'Design and Anthropology Laboratory: Ethnography, drawing, cartography, and project on/of the city,' held in partnership with the College of Industrial Design of the Universidade do Estado do Rio de Janeiro (ESDI/UERJ), with the professors and

researchers Zoy Anastassakis (designer and anthropologist) and Barbara Szaniecki (designer), along with the Institute of Philosophy and Social Sciences of the Universidade Federal do Rio de Janeiro (IFCS/UFRJ), with the professor and researcher Karina Kuschner (anthropologist).

Entremeios intends to be, more than a seminar, a 'trigger for dialogue' with other research and educational institutions and professionals, holding partnerships with different subjects and the public authorities as from the interaction between urban design and anthropology. Still, we cannot foresee this reach; we can only indicate a few points of departure, the concrete accomplishment of the seminar, and some of its findings, so then we can indicate possible directions to the adventure of a 21st century design, with a particular mix of boldness and cautiousness.

1. RIO DE JANEIRO: A LABORATORY FOR LADA

LaDA was born a year ago in Rio de Janeiro. In a certain way, **the city stands as LaDA's magnified laboratory**: the Carioca metropolis is its experimentation space. Without any ambition to encompass its whole extension nor to provide a full solution to the heterogeneity of the city, the LaDA only states the need of the designer to leave the comfort of his or her office and head to the field, just as the anthropologist does. With both feet on the floor, the designer goes through the urban territory to recognize its roaming and existing ways of living, to try out several manners of representation, as well as to sustain such experimentation over time before actually starting to design. **Such is LaDA's footprint**: the assumption that, by extending its process, the design project ensuing from this support/suspension of the objectified time of the contemporary city – a place where we produce and are produced in return – might avail itself of the existing (and resisting) subjects and subjectivities, thus rendering new ways of living with creative practices amidst this suspension.

The first steps had already been made on the mayoral elections two years ago. Designers were invited to talk to mayor Eduardo Paes – elected in 2008 and candidate for re-election in 2012. The discussion engendered the perception that it was mandatory to present thoughts on what is design today for all mayoral candidates, and, after this daredevil definition, to present proposals of public policies FOR and WITH design to the city. The group Design + Cidada-

nia:Rio was then created, and more than a Facebook discussion forum,¹ it also involved weekly meetings at ESDI/UERJ in order to collectively build an agenda for further debate with the candidates, possibly generating a later document summing up the main discussed issues. The goals of this initiative were only partially attained, although it brought forth not only the embryo of LaDA, but also some sort of community for thinking and practicing design-related actions requiring room and expression in Rio de Janeiro.

Thereby, it was not by chance that the following year started with some experiences at ESDI's extension (in partnership with the Agency Networks for Youth) and graduation programs with different local partners, notably in the disciplines of Project Representation – Means and Methods, and Development of Visual Programming Project II. These experiences took place in 'pacified communities' controlled by the Pacifying Police Units and in the city center, and are gaining practical systematization and theoretic elaboration since Faperj approved the previously mentioned research project 'Design and Anthropology Laboratory: Ethnography, drawing, cartography, and project on/of the city.' The title emphasizes the 'means' that anticipate and inform the project's activity. Yet, before reaching the 'means' (processes) and their 'ends' (the project), we must approach the 'urban environment' that is the Carioca metropolis in profound (and often violent) transformation. The research proposes a reflection regarding the role of the designer amidst the city's mesh of complexity, starting from the assumption that it is his/her means of action, and simultaneously the major artifact or product of his/her action.

In the past few months, whomever wanders about Rio de Janeiro, whether by foot, car, bike or any public transportation (bus, vans, trains, subways), observes not only one, but several construction sites spread throughout all regions – North, West, South, and Center. Most of these works are directly linked with two major sports events hosted in the city: the FIFA World Cup held in 2014, and the Olympic Games to take place in 2016. If the imminence of these events created a complex agenda of infrastructure works demanded by FIFA and the Olympic Committee, alleging the need to create the right conditions for such competitions and everything they encompass, it also incited the speedup of the urban environment 'transformation' process. Whether caused by public initiatives of regional scale, like the expansion of the subway network, the 'pacification' of favelas, and the 'revitalization' of the port area; whether brought by public and/or private initiatives of local scale, including the demolition of ancient buildings to give room for new ones, expanding towards the ever-increasing overvaluation of real estates, which consequently leads to a rather violent property speculation process. All this urban transformation intends to be justified as a necessary insertion of the post-industrial city in a new productive and so-called 'creative' cycle, requiring the creation of new practices and concepts regarding 'creativity.' Its sociocultural consequences call for the university participation with thought and action.

2. ENTREMEIOS: MEANS AT THE DESIGNER'S DISPOSAL, DIFFERENT PRACTICES IN-BETWEEN, AND THE DESIGNER HIM/HERSELF IN THE MIDDLE

The research project 'Design and Anthropology Laboratory: Ethnography, drawing, cartography, and project on/of the city' comes up in this context of major transformation in the urban field and in the perception that the moment requires the university to take part on the public debate and the presentation of alternatives that, on their turn, devise instances of dialogue with the city, whether occupying the territory (the city as metropolis) or exercising politics (the city as polis). From this guise, the **Entremeios seminar** rises as the LaDA's proposal to the Pró-Design call of the Rio Heritage of Mankind Institute. The Design and Anthropology Laboratory of the ESDI/UERJ faced the discussions held on the Carioca Center for Design, an institution managed by the Rio de Janeiro City Hall, as a possibility of opening the dialogue with the public authorities and the society, rather as concrete possible partnerships than as an abstraction, all its convergences and divergences considered.

Thought as a 'trigger for dialogue,' the Entremeios seminar occupied the CCD for four days. The arrangements had started long before, since the LaDA aimed at mapping, contacting, and composing a wide network of kinship among design thinkers and professionals in Brazil. In order to fulfill this objective, a lot of attention was given to the creation of the event's visual identity and website, as well as to the release of the schedule through the website and



¹ <https://www.facebook.com/groups/343854719032671/>



a Facebook page, insisting especially on the calls for registration on some expected activities: exhibition of panels on the gallery and their respective presentation, workshops, and the Lab. For the roundtable, designers from different states were invited (coming from São Paulo, Maranhão, and Pará, in addition to the Carioca ones) along with two international researchers: Wendy Gunn and Eeva Berglund. The four days were highly attended, with vibrant participation on the debates. It is important to note that, while the presentation activities and the debates were held in the CCD, the workshops and the Lab occurred mainly outside of it, on the streets and squares of the city center. This immediate relation with the urban surroundings beyond the institutional space, became a central feature of Entremeios. The questions mapped by the participants, the panels exhibited on the gallery, and the results of the workshops and the Lab were all taken to Praça Tiradentes, a square located in front of the CCD. The last activity was then the ‘occupation’ of the square. Its bars were removed in 2011, an initiative of the City Hall meant to stimulate the citizens to reclaim the public spaces of the city center. There, the festive activity promoted by Entremeios called the attention of passersby at the same time it displayed the boundaries of design in relation with the population that visits or even lives on the square. The incitements made by the Lab on the square highlight these contradictions,² recalling that the city center is a historical and current stage for demonstrations. Several are the challenges faced by the design in such an unequal city like Rio de Janeiro, undergoing transformation processes that might as well dissolve and intensify such inequality. For this reason, LaDA expects the network articulated through Entremeios to keep on its expansion and consolidation motion.

Now allow us to go back a little to formulate some of the first perceptions of these intense days without the ambition to embrace everything that was presented and debated. We offer here a few considerations on three important topics: (1) the first one concerns the ‘means’ we have to research, represent, and act upon this urban environment that is the city; (2) the second one presents what is ‘in-between’ different creative practices, but not only; (3) the third one proposes

the designer him/herself (or whatever self-recognized ‘creative’ agent) in the middle, as a mediator, articulator or as something yet to be formulated.

First of all, a lot was said regarding the ‘means’ of research, representation, and action on the city, whether bearing a purpose of design project or not. Some of the panelists presented design projects based on photography and cartography to anticipate the project itself. Others – some of them students of the Urban Anthropology Laboratory³ of the IFCS/UFRJ, under coordination of Karina Kuschmir – approached ethnographic practices, including the use of drawing as an important tactics for teaching anthropology to persist on the territory and to dialogue with the local population to produce knowledge. Although anthropology students are not worried about ‘objectifying’ their researches with a design proposal, this perception of drawing as an observation technique and knowledge tactics – it seems to slow down the urban time, as well as to give room for human exchanges – brings important contributions for design students. The latter, on their turn, offer the anthropology students some tools to ‘stretch’ their researches until the project, even if rudimentarily so. What stood out of these exchanges between designers and anthropologists is how much the chosen ‘means’ relate with the way we live and act on this time-space that is the contemporary city.

If, at first place, LaDA’s proposal and the answers obtained over the seminar effectively refer to the ‘means’ of research, representation, and action on the city, secondly it invites for the possible places ‘in-between’: either in the city or among ‘ways of living’ and ‘creative practices,’ thus drawing in not only designers and anthropologists. These in-between situations are not always easy to handle, since it is much easier for each knowledge and practice to remain in its own ‘box.’ Add the fact that these ‘boxes’ are hierarchized, which indicates just how political these issues are. Research institutions, for instance, consider design to be an ‘applied social science’ – and by ‘applied’ it means an activity that applies scientific knowledge, although it is incapable of generating them. It looks like Entremeios came and, with its name and the several formats embraced, it allowed dialogues and the dismantling of hierarchies, something otherwise impossible among different areas of expertise and practices of/on the university and of/on the city. For a few days, they became pervious to one another, perhaps even more than that. Besides the designers, the seminar also counted on the participation of architects and urbanists, as well as contributions from visual artists, audiovisual professionals, and dancers. This way, Entremeios managed to acquire other expressive media and even a body for itself on the city.

In the third place, the seminar brought, as from the previously mentioned topics, a questioning on the attitude and the position of the designer. A designer (or a ‘creative,’ speaking generally) leaves the office and adopts the pedestrian perspective. In this movement of going to the field and experimenting several ways and means, one is displaced from the project to the process. Yet, one also is displaced from the center to the middle, becoming more of an articulator (one among many, eventually) than the only responsible for project-related activities. This way, projects tend to be more collaborative. Such displacements of the designer also open possibilities for his action as an interlocutor of the society towards the public authorities – both of them equally abstract entities that are capable of achieving materialness with the cartographies of its actors and relations –, whether forging public policies FOR design or general public policies WITH design. We are talking about the design professional as much as about the design researcher, although, the City Hall needs to be informed by all of them: design offices and autonomous designers, but also by the university. Ultimately, all of the designer’s displacements are essential not only to understand the crisis of the modern project, but also to highlight the direction to overcome it.

3. FINAL REMARKS AND NEW ADVENTURES

Let us then consider that the seminar *Entremeios: Ways of Living and Creative Practices* contributed for at least three topics of reflection. The first one stands for the **‘means’ of research, representation, and action on the city**; the second one concerns the **places of the city in-between the ‘ways of living’ and the ‘creative practices,’** among different practices and knowledge (the dismantling of hierarchies existing between the sciences and the practices); and ultimately the articulation of this know-how along with public authorities. Many were the spaces identified in-between, and much more is yet to come. The third aspect – **the designer in the middle** – corresponds to the designer’s own

² Some of them are listed on the ‘Entrada 64’ page on Facebook: <https://www.facebook.com/pages/Entrada-64/357513604401330>

³ <http://lau-ufrj.blogspot.com.br/2012/04/gilberto-velho-1945-2012.html>

status, which relinquishes the pretension and becomes more cautious, according to a concept coined by Bruno Latour.⁴

During the seminar, it was curious to observe the displacement of questions from space to time. Or at least the swinging between these coordinates of our existence. In the field, we approached the longer time of permanence offered by means such as drawing. Once back to the institutional space, we approached the time necessary to discover the spaces in-between, that is, the collaborations and partnerships. We even approached the gap between the time of research and the time of politics (either the time of protests or that of the elections), considering that the latter often runs down the former. When handling all these different temporalities, the university tries to play its part. The LaDA wishes Entremeios to become a book and a platform (combining website and other forms), thus articulating analogic and digital, material and virtual aspects. At last, reckoning that despite the remarks regarding time, the space remains as important, LaDA studies the possibility of making an itinerant seminar.

Translated from Portuguese by Daniel Lühmann

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⁴ LATOUR, Bruno. “A cautious Prometheus? A few steps toward a philosophy of design (with special attention to Peter Sloterdijk)”. In: GLYNNE, Jonathan; HACKNEY, Fiona; MINTON, Viv (org.). *Network of Design – Proceedings of the 2008 Annual International Conference of the Design History Society (UK)*. University College Falmouth. Boca Raton: Universal Publishers, 2009.



浅析中国 文化政策 与当代艺 术

王东

文化政策是一个国家对文化、艺术、新闻出版、广播影视等领域进行行政管理的规定与要求。在全球化的语境中，评估一个国家国力与影响的标准已经由原来单一的对军事、科技、经济“硬实力”的考虑，慢慢演变对文化、艺术“软实力”的关注。如此一来，软硬实力的结合便成为一个国家繁荣昌盛的最佳方法。因此，在当下全球都呈现出对文化、艺术的培植与发展，每个国家也都纷纷致力于制定各自的文化政策，以争夺文化领导权。

中国的文化政策因其特有的历史与国情，呈现出了具有中国特色的社会主义的专有属性。1921年，伴随着中国共产党的正式成立，马克思的共产主义理论传入中国，并成为中国共产党对外论战的理论依据。因此，这一时期的文化政策主要表现为利用文化的传播及影响来对外宣读共产党的建党之本。在此之后，随着政治斗争的深入，在土地革命时期，中国共产党党建立起了工农民主政权，以此对外宣称其所营造的不同于国民党政权的新世界。此时的文化政策则由原来的对外论战转向了对内凝聚人心，以为1949年中华人民共和国的正式建立奠定群众基础。1950至1978年是中国共产党巩固新生政权的阶段。此时的文化政策首先强调调党的领导，而文艺工作者则作为“国家资源”进行以国家政治与阶级斗争为主要目的创作与宣传。1978年改革开放以后，中国将“经济建

APOLÍTICA CULTURAL CHINESA E A ARTE CONTEMPORÂNEA WANG DONG

Política cultural é uma política de nação destinada à cultura, artes, publicações, transmissões radiofônicas, televisivas e audiovisuais que seguem uma determinação da linha de demandas e regulações administrativas. No contexto da globalização, analisamos a força de um país através de critérios originalmente adotados, o “hard power” baseado no poder militar, poder tecnológico e poder econômico que gradualmente foram substituídos pelo “soft power”, ou a influência exercida pela cultura, através da arte. A combinação dessas duas forças tornam-se a melhor e mais bem sucedida tática. Motivo pelo qual o cenário mundial atual é apresentado através da cultura, a promoção e o desenvolvimento da arte, com países formulando e disputando a liderança cultural com suas próprias políticas culturais.

Em virtude das suas especificidades e por sua história, a política cultural chinesa apresenta natureza socialista com características capitalistas. Em 1921, houve o estabelecimento do Partido Comunista Chinês e a introdução à filosofia marxista na China, que viria a ser a base teórica do partido no país e motivo de controvérsia ideológica para com países estrangeiros. Por isso, a política cultural desse período usou basicamente publicações e gravações radiofônicas produzidas por outros países comunistas. Em seguida, com a intensificação das divergências políticas durante o período da revolução agrária, o partido comunista chinês estabelece o regime democrático operário-camponês, que diferentemente do Kuomintang (Partido Nacional) procla-

mou a instauração de um novo mundo. Naquele momento a política cultural foi a de buscar a coesão das pessoas para os debates internos e externos, para que, em 1949, com a fundação da República Popular da China, as massas tivessem condições de unificarem-se. De 1950 a 1978 foi consolidado o novo regime do Partido Comunista Chinês. Nesse momento a política cultural era de enfatizar prioritariamente a liderança do partido, tendo a produção dos artistas como “recursos nacionais” para a criação e promoção de material que tinha como principal objetivo conduzir a luta política e a luta de classe. Em 1978, depois da reforma de abertura, a China teria como principal objetivo o desenvolvimento da sua “construção econômica”, momento em que houve uma tentativa de promover a política cultural, a arte, o comportamento empreendedor, buscando qualidade e intensificando os esforços para conquistar o mais rápido possível a decolagem econômica. De 1993 até hoje, com o desenvolvimento contínuo da economia chinesa, a política cultural do país vagarosamente também vai se constituindo como “cultura” e consolidando-se na construção do “soft power”.

Em todo o território chinês, em diferentes épocas, a política cultural foi ganhando forma, e carregando ao longo dos anos a história da China, com seus problemas políticos e ideológicos. Sem dúvida, este é o período do surgimento da arte contemporânea na China, o desenvolvimento e o crescimento proporcionam um terreno especial e fértil, concatenando em formas e características singulares.

Antes do movimento *new wave* de vanguarda de 85, a relação entre a arte contemporânea chinesa e a política era ambígua, exprimia um teor político, com características de aparatos do cotidiano. A arte estava a serviço da política, servindo aos interesses do país. Depois de 85, os artistas lentamente começaram a tentar se desvencilhar dessa arte autoritária bem como das heranças do período da revolução cultural, houve esse olhar à percepção das outras pessoas do mundo, deu-se então o começo do humanismo e da busca da natureza humana. Luo Zhongli (Pai), Gao Xiao Hua (Porquê), todas as identificações das obras de arte começaram a partir do idealismo e heroísmo, o populismo e o realismo tornaram-se tragédias. Em 1984, a exposição de arte realizada nos jardins externos do Museu Nacional de Artes da China já marca a arte de vanguarda chinesa e a contradição entre a forma de arte tradicional. Em 1987, depois da reforma e da abertura, com a economia de mercado, o desenvolvimento da arte contemporânea chinesa proporcionou condições favoráveis. Anteriormente, a influência e as operações oficiais na cultura dominante e a criação de instituições culturais

eram também um tipo de expressão no sistema de economia planificada. Antes do movimento de vanguarda chinesa, não havia outras possibilidades, a arte estava limitada a uma variedade atrelada ao sistema de governo e à política cultural. Com o advento da economia de mercado, a arte contemporânea gradualmente ganha narrativas coletivas, abrindo vagarosamente um espaço em direção à expressão pessoal do artista e à exibição. Constitui, assim, a arte popular na cultura contemporânea chinesa (arte determinada por líderes oficiais) e arte contemporânea (a arte orientada pela economia de mercado) uma situação atual com dois diferentes sistemas de coexistência. A economia planificada e a economia de mercado na China interagem graças ao sistema econômico singular de duas vias. De palpável no aspecto da política cultural, observa-se o incentivo à diversidade cultural, ao seu florescimento, e para fazer uma retificação moderada, a arte contemporânea tem apresentando progressos constantes em função da política de “planejamento”. Não restam dúvidas que neste momento a política cultural já não é mais uma intervenção linear, e que o desenvolvimento da arte contemporânea envolve ideologia, influencia a estabilidade social e, ao longo do tempo, é adaptado. Um exemplo é o trabalho do artista Xu Bing, que aos poucos deixou de abordar questões de ideologia política. Ele que sempre esteve atrelado aos propósitos da “arte para o povo”, olhando incessantemente para os problemas sociais e externalizando tais questionamentos. e realizou inúmeras exposições tanto no exterior como na China, hoje é beneficiado por órgãos oficiais e atua como vice-presidente da Academia Central de Belas Artes. O artista Ai Wei Wei tem transitado entre a fronteira da arte e da política, defendendo incessantemente o ideal de uma sociedade inclusiva, livre e democrática. Entretanto, em virtude das suas criações artísticas apresentarem temas sensíveis, sua vida pessoal e suas obras despertam nas autoridades governamentais uma “atenção especial”.

Pode-se dizer que o “encorajamento” e a “interferência” são as características mais marcantes e óbvias da política cultural chinesa. Este retrato sobre a situação da arte contemporânea na China precisa ser acompanhado, bem como o entendimento sobre as bases teóricas e mostras visuais oferecidas pela arte contemporânea chinesa!

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Translated from Chinese by Fernanda Ramone

CULTURAL POLICY AND CONTEMPORARY ART IN CHINA

WANG DONG

Cultural policy is the administrative regulations and requirements of a nation over culture, art, the press and the media, etc. In the context of globalization, the standard to evaluating the power and influence of a nation has evolved from considerations over the ‘hard power’ such as military, technology and economy to the attention over the ‘soft power’ such as art and culture. Thus, the ability to combine hard and soft powers has become the best way for a nation’s prosperity. At present, the entire world is trying to cultivate and develop art and culture, and every nation has its own cultural policy to fight over cultural dominance.

The cultural policy in China shows the socialistic traits that are unique to the country. In 1921, along with the establishment of the Chinese communism, Marxism was introduced into China and became theoretical basis for the Chinese communism. The cultural policy during this period was used to claim the founding of the communism. With the deepening of political struggle, Chinese Communist Party founded the workers and peasants democratic regime during the agrarian revolution, as opposed to the new world established by the Nationalist Party, cultural policy turned from making claims to building solidarity for the founding of the People’s Republic of China. The years from 1950 to 1978 were the stage when the Chinese Communist Party tried to consolidate the new regime. The cultural policy at this time exaggerated the leadership of the Party, art workers, as ‘resource of the nation’, create and publicize with the goals of advancing national politics and class struggle. After the reform and opening up in 1978, “economic construction” was considered a core development, the cultural policy then focused on developing culture, art and education, in order to raise the quality of the people and to achieve the economic take-off. Since 1993, with the rapid development of the economy in China, cultural policy has gradually prioritized ‘culture’ and turned to the creation of “soft power”.

The cultural policy in China has always carried historical, political and ideological issues that are unique to China, and which has happened to become a rich breeding ground for the birth and growth of Chinese contemporary art and make them show unique cultural traits and forms. Before the 85’ New Tide Art appeared, the relation between the contemporary art and politics was pretty ambiguous, with the characters of being political, instrumental and pragmatic. Art, at the time, tended to be a tool that served politics and the nation. Since the 85’ New Tide Art was born, artists started to try to break away from the cultural claims of the authority, and demanded to reexamine the world and pursue humanistic values. <Father> by Luo Zhongli and <Why>

by Gao Xiaohua marked the turn from idealism and heroism to sentimental realism and populism. The Stars Art Exhibition held in the park outside of the National Art Museum of China in 1984 has also started to show the contradiction between the avant-garde art and the mainstream art. Since the reform and opening up in 1987, market economy has provided a powerful environment for the later stage of Chinese contemporary art. Previously, mainstream culture was dominated by the State, and the establishment and operation of the state-owned cultural institutions were the result of planned economy, Chinese avant-garde art had no way to go but was limited by the system and cultural policy. The appearance of market economy has allowed the contemporary art to divorce itself from collective narratives and to slowly move to individualistic expression. The result is the current co-existence of mainstream art (State-dominated) and contemporary art (market-oriented). The co-existence of planned economy and market economy is unique to China. The cultural policy now encourages cultural diversity, at the same time moderately rectifies it, to allow contemporary art move forward under the ‘planned’ policy. Therefore it is no longer simple intervention, but to moderate when issues involving ideology or social stability rise along the development of contemporary art. Take for example the artist Xu Bing, he constantly examines and questions the society under the principle of “art for the people” without involving issues related to politics or ideology, he is therefore favored by state-owned institutions and becomes a regular in exhibitions at home and abroad, now he is the vice-president of the Central Academy of Fine Arts. In the other hand, artist Ai Weiwei has been treading on the border between art and politics, looking for values of tolerance, freedom and democracy an ideal society shall allow. Because his art creation contains sensitive factors, his personal life and artistic creation have acquired “special attention” from the authority.

The alternate measures of “encouragement” and “intervention” are an evident trait of the cultural policy of China, which not only reflects the true situation of the Chinese contemporary art, but also offers a theoretical basis and literal depiction for Chinese contemporary culture.

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Translated from Chinese by Fang Liu

设”作为核心发展之一，此时的文化政策则为努力发展文化、艺术、教育等事业，积极提高全民素质，力争尽快实现经济腾飞。1993年至今，随着中国经济的不断发展，中国的文化政策也慢慢将“文化”提到了首位，转向了“软实力”的建设。

纵观中国不同时期文化政策的基本形态，期间一直裹挟着中国所特有的历史、政治与意识形态的问题。当然，这也恰恰为中国当代艺术的诞生、发展与成长提供了特殊而肥沃的土壤，使其呈现出独有的文化特色与形态。八五新潮之前，中国当代艺术与政治的关系比较暧昧，具有政治化、工具化和实用化的特点。当时的艺术更多地是服务于政治、服务和国家的利益。八五新潮之后，艺术家慢慢试图摆脱文革时期专制的文化主张，并要求重新审视人所处的世界，开始追求人本与人性。罗中立的《父亲》、高小华的《为什么》都标志着艺术作品开始由原来的理想主义、英雄主义，转向悲情现实主义与平民主义。而1984年星星美展在中国美术馆外的公园举办也标志着中国前卫艺术与主流艺术之间的矛盾已经初现雏形。1987年改革开放后，市场经济出现，为中国当代艺术后期的发展提供了有力的条件。因为在此之前主流文化的话语权在官方，且官方文化机构的设立与运营也是计划经济体制存在的一种表现与结果。在此之前的中国前卫艺术因没有其他路可以走，一直受限于种种现实的体制与文化政策。因此市场经济的出现使得当代艺术逐步脱离集体叙事的基调，慢慢走向艺术家的个人表达与展示。从而构成了中国当下文化中立流艺术（官方主导的艺术）与当代艺术（市场经济导向的艺术）两种不同体系并存的现状。中国计划经济与市场经济的并存导致中国具有特殊的经济双轨制度。具体体现在文化政策方面则是既鼓励文化多元、百花齐放，又要适度进行整风，让当代艺术在“计划”政策中稳步前进。当然，此时的文化政策已经不再是线性的文化干预，而是在当代艺术蓬勃发展过程中涉及意识形态、影响社会稳定团结时适时调节。例如艺术家徐冰的艺术创造，会较少涉及政治及意识形态的问题。他一直以来都对秉承着“艺术为人民”的宗旨，不断审视当下社会的问题并提出质疑。因此在国内外的展览都不断被推崇，且受到官方机构的青睐并聘为中央美术学院副院长。而艺术家艾未未，则一直行走于艺术与政治的交界处，不断探索着一个理想社会所应有的包容、自由与民主。但由于他艺术创作所包含的敏感因素，他的个人生活与艺术创作都受到了当局政府的“特殊关照”。

可以说“鼓励”与“干涉”的交错上演是当下中国文化政策的一个较为明显的特征。这不仅呈现出了中国当代艺术所处的真实境遇，也为我们更好地观看、解读中国当代文化提供一种理论依据与视觉样本！

王东 深圳何香凝美术馆策展人，2014跨国对话参与者。









COMO A CULTURA É FINANCIADA NO BRASIL?

MARIANA LORENZI

Hoje no Brasil, o caminho mais usado por produtores, artistas e criadores para que um projeto cultural saia do papel se dá por meio da captação de recursos via Lei de Incentivo à Cultura, mais popularmente conhecida como Lei Rouanet. Através de um mecanismo de uma política de incentivos fiscais, pessoas físicas e jurídicas podem optar por aplicar parte de seus Impostos de Renda¹ em ações culturais aprovadas pelo governo, como exposições, shows, publicações, espetáculos de dança e teatro, entre diversas outras. Além da Lei Rouanet, há outros artifícios disponíveis para o financiamento de projetos culturais: programas de editais públicos federais, estaduais e municipais; leis de fomento a determinadas áreas culturais; prêmios oferecidos pela iniciativa privada; financiamento coletivo; apoios institucionais etc. A intenção deste texto é apresentar como a Lei Rouanet, ao mesmo tempo em que foi responsável por um importante salto na produção cultural no país nos últimos 20 anos, também apresenta

¹ Pessoas físicas podem destinar até 6%, e Pessoas Jurídicas até 4% de seu Imposto de Renda anual.

um lado extremamente problemático ao operar em uma lógica focada em marketing, limitando a variedade da produção cultural.

A Lei de Incentivo à Cultura foi aprovada pelo Congresso Nacional Brasileiro em 1991 e substituiu a Lei Sarney, que também permitia que empresas financiassem projetos via renúncia fiscal, porém continha algumas características bastante polêmicas, como o fato de o orçamento do projeto ser apresentado somente na pós-produção, ou a não-obrigatoriedade do produto cultural ser de circulação pública, mesmo utilizando dinheiro de impostos. A Lei Rouanet corrigiu essas falhas e ajudou a impulsionar a produção cultural nacional, fazendo com que diversos projetos fossem finalmente realizados, além de haver colaborado para a profissionalização do meio artístico. Criada para estimular uma parceria público-privada, onde o empresário colocaria parte dos recursos do próprio bolso e a outra parte viria do incentivo fiscal, a lei foi se modificando ao longo dos anos, chegando ao ponto em que, na maioria dos casos, todo o recurso investido pela empresa apoiadora advém de isenção fiscal, ou seja, o dinheiro acaba voltando para a empresa em forma de impostos não pagos, tudo isso com o respaldo da lei.

Ao deixar de receber esses tributos, quem acaba na prática financiando os projetos é o próprio Governo Federal, porém, quem tem o poder de decisão sobre quais projetos receberão os recursos são as empresas, mais especificamente seus departamentos de marketing. Ao Ministério da Cultura cabe apenas o papel de aprovar quais projetos podem buscar tais recursos e fiscalizar a prestação de contas dos proponentes. Dessa forma, a Lei Rouanet passa a ser um mecanismo poderoso de marketing cultural das empresas, ganhando a contrapartida de vincular sua marca a iniciativas artísticas e culturais. Obviamente essas empresas e seus diretores de marketing se mostram muito mais interessados em apoiar projetos de grande repercussão midiática, ou seja, projetos que

permitem que suas marcas sejam amplamente divulgadas. Além disso, os projetos patrocinados parecem servir às empresas como uma forma mais sofisticada de exercer suas relações institucionais, é muito comum que o proponente, em troca de patrocínio, ofereça como contrapartida *lounges* para o patrocinador levar seus clientes, cota de ingressos e até mesmo eventos feitos sob encomenda para a empresa. É também frequente observar produtores culturais mais preocupados em agradar o patrocinador do que o público.

Isso gera uma série de sintomas que enfraquecem a diversidade da produção cultural: centralização da produção nas regiões mais ricas e populosas, no caso São Paulo e Rio de Janeiro; falta de interesse em apoiar projetos experimentais de arte em contraponto ao alto investimento em iniciativas de apelo comercial; utilização de recursos em projetos de cunho duvidoso; falta de diálogo entre empresas e agentes da cultura. Quem sai perdendo com esse modelo, além dos artistas e produtores que não conseguem viabilizar seus projetos, é o público, que acaba consumindo um recorte cultural pautado pelos interesses das empresas.

Não quero aqui demonizar o patrocínio via Lei de Incentivo Fiscal, são inegáveis os ganhos para a Cultura por meio dessa iniciativa. Porém, acredito ser importante uma reflexão sobre esse modelo que parece estar viciado em um processo onde as grandes empresas apoiam apenas grandes projetos. Para isso, citei dois exemplos de projetos vinculados às artes visuais que utilizaram verba advinda da Lei e que são, a meu ver, aplicações problemáticas da Rouanet, um por ser de grande apelo e interesse comercial, e o outro por usar a arte contemporânea para validar um empreendimento imobiliário. São esses a *SP-Arte* e a exposição *Made by... Feito por Brasileiros*, respectivamente.

A *SP-Arte* é a maior feira de arte da América Latina, realizada desde 2005, e busca apoio via Lei Rouanet desde 2008, quando captou R\$500.000,00 dos R\$685.089,52

aprovados naquele ano. Em sua 10^a edição que aconteceu em 2014, o evento contou com 136 galerias nacionais e internacionais, e com um orçamento de R\$6 milhões, dos quais, segundo consulta feita no Salic,² R\$3.090.000,00 foram captados via Lei Rouanet, tendo como seus “patrocinadores master” (como aparece no site da feira), o Banco Itaú, a companhia de telefonia celular Oi e o Shopping Iguatemi, todos gigantes em seus ramos de atuação. Durante os quatro dias de feira era possível encontrar diversos espaços VIPs destinados aos clientes e convidados dessas empresas, além de inúmeras logomarcas espalhadas pelo espaço. Nada muito anormal para um evento desse porte, que conta com grande presença de público e de mídia, e ainda exerce um fascínio ao tratar a arte como um bem de luxo, que muitos almejam mas apenas poucos têm o poder de aquisição.

Não é novidade que a atividade principal da feira seja a comercialização de obras de arte. Salvo um programa para jovens curadores e um programa de palestras, o evento é basicamente voltado ao lucro – este ano estima-se que o valor total de vendas tenha chegado a R\$136 milhões.³ Além disso, o valor do ingresso para visitar a feira é de R\$40,00 inteira e R\$20,00 meia, considerando que passe por lá uma média de 22.000 visitantes, desses, cerca de 15.000 pagantes, deve-se arrecadar, apenas com o valor de entrada, ao menos R\$500.000,00. Sem contar o valor pago por cada galeria como taxa de participação, que deve variar entre R\$10.000,00 e R\$40.000,00. Colocando esses números em pauta, fica difícil encontrar justificativas de por que mais da metade do orçamento da *SP-Arte* utilizeza recurso público, já que nem a contrapartida da entrada

² Plataforma de consulta no site do Ministério da Cultura que apresenta os projetos, proponentes e incentivadores que utilizam o mecanismo da Lei de Incentivo à Cultura (sistemas.cultura.gov.br/salicnet)

³ Fonte: <http://entretenimento.uol.com.br/noticias/redacao/2014/04/10/vendas-de-obras-na-feira-internacional-de-arte-de-sao-paulo-crescem-25.htm>

HOW IS CULTURE FUNDED IN BRAZIL?

MARIANA LORENZI

In Brazil today the most common way to realize a cultural project if you are a producer, artist or creator, is through the Brazilian Cultural Incentive Law, better known as the Rouanet Law. This uses the political mechanism of tax-deduction incentives, giving citizens and companies the option to invest a certain amount of their income taxes¹ in cultural activities which have already been approved by the Government, such as exhibitions, concerts, publications, dance and theatre performances. Besides this law, there are other devices available for financing cultural projects: federal, state and municipal public tenders; legislation to promote certain cultural areas; prizes offered by the private sector; collective financing; institutional support; etc. The intention of this article is to present both how the Rouanet Law has been responsible for an important leap in cultural production in Brazil in the last 20 years, but also how it has been highly problematic, focusing on a marketing logic which has put limits on the variety of cultural production in Brazil today.

The Brazilian Cultural Incentive Law was approved by the Federal Congress in 1991, replacing a previous law named Sarney's Law², which also allowed companies to support cultural projects via tax deductions, but which, however, did not demand that the project be of public circulation. The Rouanet Law rectified the loopholes of the former law and helped to boost national cultural production, managing to activate a number of projects that had been on standby, as well as working to professionalize the arts sector. Created to stimulate a private-public partnership, the business community would pay part, from their own pocket, and the other part would come from taxes. The law suffered several modifications over the years, reaching a point in which, in most of the cases, all the resources given by the support company came from tax exemption money: in other words, the money went back to the company in the form of unpaid taxes, all with the backing of the law.

When these taxes are not received, it is in practice the Federal Government itself that ends up financing the projects, despite the fact that those that have the power to select the project to receive the resources, are the companies, or more precisely, their marketing departments. The Cultural Office takes only the role of approving which projects can request the resources, as well as overseeing the proponent's accountability. As a result, the Rouanet Law turns into a powerful mechanism of companies' marketing strategy, giving them the possibility of linking their brands to artistic and cultural initiatives. For obvious reasons the

companies and their marketing directors are much more interested in supporting big projects that call much media attention, that is, projects that allow the broad publicizing of their brands. Besides this, the projects that receive support seem to often serve companies in managing their institutional relationships, since it is common to offer, for example, in exchange for the sponsorship, VIP lounges for company clients, a quota of tickets, private events developed exclusively for the company. It is also frequently observed that producers become more concerned with pleasing the sponsor than pleasing the public.

All this generates a series of symptoms that undermine the diversity of cultural production: there is a concentration of cultural production in the most rich and dense areas of the country, like São Paulo and Rio de Janeiro; there is a lack of interest by the sponsors in supporting experimental art projects, while there is high-level investment in commercial-based activities; and there is a lack of dialogue between companies and cultural agents. Those who lose, following this model, are not only the small producers and artists, but also the public, who end up consuming a narrow form of culture, guided above all by company interests.

I do not however intend to demonize the sponsorship made through the Cultural Incentive Law, as it is undeniable that it has also brought much to Brazilian Culture, but it is necessary to reflect on this model, which appears to be hooked in a process in which big companies merely support big projects. To illustrate my point, I present two visual art projects that used funds arising from the law, and which for me, epitomise the problematics above-described. The first of these projects is *SP-Art Fair*, which has a widely commercial character, and the second project is the exhibition *Made by Brazilians*, which uses a contemporary art status to validate a Real Estate venture.

SP-Art Fair is the biggest art fair in Latin America. It takes place on an annual basis since 2005, but has sought funds from the Rouanet Law since 2008. In 2008 it received an estimated U\$200.000,00 of the U\$290.000,00 designated that year. In its tenth edition in 2014, the event gathered 136 art galleries from all over the world. With a budget of almost U\$2,5 million, half of this amount (U\$1,2 million) was fundraised via the Rouanet Law. Its main sponsors were Itaú Bank³, the phone company Oi⁴ and the Iguatemi Comercial Center⁵. During the four days of the fair it was common to see a number of VIP areas, to which the clients and guests of the companies were directed. Certain logos were also spread all over the building where the fair was taking place. This is not an unusual scenario when we talk about events like *SP-Art Fair*, which receives much public attention and media coverage, especially because it treats art as such a luxury item; something that many aspire to own, but few are able to purchase.

It is understood by all that the most important activity of the fair is the commercialization of artwork. Besides a program made for young curators, and a series of talks, the event is primarily profit-driven. This year it is estimated that the total value of sales reached U\$56 million⁶. Furthermore, the cost of the ticket to attend the fair is approximately U\$20,00 – in Brazilian currency R\$40,00

¹ Citizens can give 6%, and companies can give 4% of their income taxes.

² The law is named after José Sarney, who was the first Brazilian President of Republic after 20 years of military dictatorship.

³ Itaú Bank is the largest Latin America bank. In 2013 it had the largest profit for a Brazilian bank in the history of the country.

⁴ Oi, formerly known as Telemar, is the largest telecommunications company in Brazil and South America, both in terms of subscribers and revenues.

⁵ Iguatemi is a São Paulo-based shopping center. It is known for having stores of luxury brands like Louis Vuitton, Armani etc.

⁶ <http://entretenimento.uol.com.br/noticias/redacao/2014/04/10/vendas-de-obras-na-feira-internacional-de-arte-de-sao-paulo-crescem-25.htm>

franca ou a preço popular é oferecida pelo evento. Esse é um caso que mostra com bastante clareza as falhas da Lei de Incentivo à Cultura em todas as suas instâncias. A começar pela aprovação do Ministério da Cultura de um altíssimo orçamento para um projeto majoritariamente comercial; a relação com os patrocinadores, que, em troca de apoios milionários (só o Itaú entrou com uma cota de R\$1.680.000,00), utilizam o evento como espaço de propaganda; a postura do evento, que mesmo completando metade de seu orçamento com dinheiro público, não oferece contrapartidas fortes o suficiente para justificar esse apoio; e a falta de regulamentação para que a lei seja aplicada de forma mais justa e coerente.

Ainda mais complexo que o exemplo citado acima é o caso recente da exposição *Made by...* *Feito por Brasileiros*. Realizada no antigo Hospital Matarazzo, construção que data do início do século XX e que, até a compra pelo empresário francês Alexandre Allard em 2011 por R\$117 milhões, era inteiramente tombado – tanto por seu interesse histórico como arquitetônico –, a mostra é a primeira iniciativa de um mega projeto que pretende transformar o antigo hospital em um complexo de luxo que contará com um hotel de 20 andares, um shopping center e um centro cultural. O valor do investimento chegará a R\$1,4 bilhão. Todo esse projeto imobiliário por si só já é polêmico, principalmente pelo fato do Condephat (Conselho de Defesa do Patrimônio Histórico, Artístico e Turístico), órgão estadual de defesa ao patrimônio, ter alterado o tombamento do conjunto, permitindo que uma das alas do antigo hospital seja demolida para a construção de uma torre e por trazer diversas questões ligadas ao crescimento urbano por meio da especulação imobiliária, fato que vem transformando os centros das maiores cidades do mundo em redutos de gente muito rica.

A exposição que inaugura esse projeto contou com a participação de mais de 100 artistas do mundo inteiro que produziram obras que dialogavam com o espaço. O orçamento total do projeto foi de R\$15 milhões, dos quais pouco mais de R\$12 milhões foram aprovados para captação

via Lei Rouanet, sendo que “apenas” R\$3,2 milhões foram de fato captados via incentivo fiscal. A princípio é legítimo que o projeto tenha se utilizado da Lei de Incentivo à Cultura, já que se enquadra nos pré-requisitos para receber tal benefício. Porém, desde o seu anúncio a iniciativa vem mobilizando parte da comunidade das artes visuais que considerou o projeto abusivo, oportunista e perverso. Principalmente por se valer da arte contemporânea para legitimar um projeto imobiliário que, uma vez operante, será grande fonte de lucro para os empresários. Além disso, na redação do projeto disponível no site do Salic aparece uma lista com uma série de artistas convidados a integrar a exposição. No entanto, vários deles não aceitaram o convite por considerarem que a mostra seria utilizada como objeto de marketing cultural para o empreendimento futuro. Mesmo assim a mídia divulgou essa lista inicial e vários artistas tiveram seus nomes vinculados ao projeto mesmo havendo recusado o convite, é o caso de Maurício Ianês,⁴ que chegou a iniciar um diálogo com os organizadores do evento, mas desistiu de participar ao ter conhecimento do projeto megalomaniaco previsto para ser construído ali. Já alguns artistas dizem ter aceitado sem saber que o hospital viraria um grande centro comercial e se mostraram arrependidos com a participação. Sônia Gomes,⁵ que participou da *Made by...* *Feito por brasileiros* fez a seguinte declaração à imprensa: “Eu vim como artista, esta parte política do empreendimento eu não estava sabendo. Fiquei triste com a intenção da criação do hotel e do shopping. Se soubesse antes, teria recusado participar”.⁶ Ora, não deveria ser uma exigência do Ministério da Cultura que projetos que divulguem artistas convidados, apresentem juntamente uma declaração dos mesmos dizendo que estão cientes

da participação na atividade? Senão, qualquer proponente pode divulgar nomes extraordinários apenas para ter seu projeto aprovado com mais facilidade. Não deveriam também os organizadores da exposição serem mais claros com os artistas convidados sobre o futuro do edifício?

O projeto, denominado por Alexandre Allard como invasão criativa, claramente tenta se apropriar do status de criador do artista para legitimar um projeto que fleta muito mais com os princípios da economia criativa do que propriamente com a liberdade e a experimentação artística. O próprio Allard disse em matéria para a *Folha de São Paulo* que “cultura é investimento e precisa gerar retorno, mas não vejo brasileiros vendendo cultura, transformando isso em *business*”.⁷ Em outra matéria para a revista *Casa Vogue* o empresário disse que considera que “o maior artista do Brasil é o Bernardo Paz”⁸ – Paz é um empresário e colecionador brasileiro que construiu Inhotim, um dos maiores centros de arte contemporânea do mundo. Considero bastante emblemática essa declaração, já que revela a instrumentalização da arte e a quase reivindicação de sua autoria por parte de quem a financia. Em excelente artigo de Rachel Spence para o *Financial Times*, intitulado “Who funds the arts and why should we care”,⁹ há uma declaração de Charles Esche – curador da 31ª Bienal de São Paulo –, em que diz que “criatividade se tornou instrumentalizada tanto pelo capitalismo quanto pela noção de Estado”.

Não quero aqui apenas culpabilizar os organizadores e os patrocinadores dos projetos citados acima, de certa forma eles estão utilizando um mecanismo legítimo. Considero muito importante que haja também um posicionamento e pressão política da classe artística que se oponha ao

modo como a arte vem sendo financiada. O ponto aqui não é negar esse tipo de apoio aos projetos culturais, mas ser crítico em relação a como, para quem e por quem esse financiamento se dá. Para Rachel Spence, “Arte e patrocínio são parceiros antigos, que sempre provocaram indignação. Porém, o peso do descontentamento atual sugere que estamos chegando em um ponto de inflexão”. No caso da Lei de Incentivo à Cultura vigente no Brasil, onde há uso de recurso público, *é primordial que se cobre* do Governo uma revisão da lei,¹⁰ para que esta tenha como objetivo primordial servir a todos, não apenas às grandes produções. A Lei Rouanet deve existir para incentivar a produção artística, principalmente produções independentes que não tenham preocupação meramente comercial, e não como uma forma de publicidade para as marcas patrocinadoras. Por fim, quanto mais os projetos e as pequenas instituições, que se esforçam no sentido de manter vivo o caráter libertário da arte, dando espaço para a experimentação, a reflexão e a liberdade de criação, forem deixados de lado, corremos o sério risco de testemunhar a cultura e a arte cada vez mais objetificadas e moldadas para atender apenas aos interesses dos patrocinadores e dos grandes empresários.

MARIANA LORENZI DE AZEVEDO é curadora e responsável pela programação de projetos da Casa do Povo, em São Paulo. A Casa do Povo sediou e co-organizou a conferência “Auto-gestão, espaços de arte comunitários e interdependentes” no dia 18 de fevereiro de 2014, por ocasião da Primeira Caravana do Transnational Dialogues 2014.

7 Fonte: <http://www1.folha.uol.com.br/ilustrada/2014/09/1512744-em-presario-que-comprou-hospital-matarazzo-fala-sobre-centro-cultural.shtml>

8 Fonte: <http://casavogue.globo.com/MostrasExpos/Arte/noticia/2014/07/complexo-matarazzo-recebe-expo-de-arte.html>

9 Fonte: <http://www.ft.com/intl/cms/s/2/4313691c-3513-11e4-aa47-00144feabdco.html#axzz3EM5hpuyZ>

10 Há um novo projeto de Lei para a Cultura que, desde 2010, espera aprovação no Congresso.

- a high price, compared to, for example a museum ticket, which costs around U\$5,00. Considering that the attendance at the fair was estimated at twenty thousand visitors, ticket sales alone will have raised at least U\$300.000,00. This is not to mention the participation fee paid by each gallery, that ranges from U\$5.000,00 to U\$15.000,00. And so when we put these numbers in perspective, it is hard to find reason why more than half of the *SP-Art Fair* budget comes from public resources, since not even the advantage of free admission, or a popular ticket price, is offered.

This case thus clearly shows the flaws of the Brazilian Cultural Incentive Law, firstly because the Cultural Office has funded an essentially commercial project; second because the sponsors use the event as a free space, reflecting the skewed power relations (Itaú only gave almost U\$700.000,00); third because the event, despite half of its budget coming from public resources, does not offer strong public initiatives to justify this support; fourth because there are a lack of regulations that call for the application of the law in a more fair and coherent way.

Even more complex than the previous example is the recent episode of the art exhibition *Made by Brazilians*⁷. It was held in the old Matarazzo Hospital, built in the beginning of the XX century and bought in 2011 by the French businessman Alexandre Allard for U\$48 million. An heritage-listed building, for its historic and architectural significance, this show was the first initiative of a mega-project that intends to transform the old hospital into a luxury centre that will include a twenty-story hotel, a commercial centre and a cultural centre. The investment cost will reach U\$580 million. This Real Estate project has been in itself controversial, especially for the fact that the Condephat (the Counsel for Protection of Historic, Artistic and Touristic Patrimony) has modified the historic heritage license, allowing that one of the wings of the building be demolished, opening a space for the construction of a tower. The project has also raised questions concerning urban growth and gentrification, as central areas of some of the biggest cities in the world are becoming transformed into places where only the very rich can afford to live.

The exhibition that opens this project had the participation of more than one hundred artists from different countries, all of whom has produced works especially for the occasion. The total budget of the project was approximately U\$6 million, of which almost U\$5 million had been approved for funding via the Rouanet Law, but in reality “only” U\$1,3 million was raised by taxes. At first it would seem that it is legitimate for the project to have used the Brazilian Cultural Incentive Law, as it fits the prerequisites. However, since its announcement, the initiative has mobilised against those of the visual arts community that have considered the project to be abusive, opportunist and perverse. It basically uses contemporary art to legitimize - once it is inaugurated - a project that will be, more than anything else, a profit-making scheme for entrepreneurs. In addition, it was publicized in the media a list of artists’ names who had decided not to participate in the exhibition, because they considered it to be a project of cultural marketing. Some artists, like Maurício Ianês⁸, started a dialogue with the organizers, but withdrew the invitation when he became aware of the megalomaniac project slated to be built. Other artists said that they accepted participation without knowing that the hospital would become a huge commercial centre, and regretted their decision to participate. Sônia Gomes⁹, one of the participant artists, declared to the press: “I came as an artist, I wasn’t aware of the political

part of the entrepreneur. I was sad with the intention to build a hotel and a commercial centre. If I had known about this beforehand, I would have turned down the invitation.”¹⁰ And thus we wonder, shouldn’t the exhibition organizers have been clearer with the guest artists, regarding the future project for the building?

The project, described by Alexandre Allard as a “creative invasion”, clearly tries to appropriate the artists’ creator status to legitimize an idea that flirts more with the principals of the creative economy than with artistic freedom and experimentation. Allard himself expressed in an article for the Brazilian newspaper *Folha de São Paulo* “culture is investment and needs to generate income, but I don’t see Brazilians selling culture, turning it in business”¹¹. In another article for *Casa Vogue* magazine he said he considers “Bernardo Paz the most important artist in Brazil”¹² – Mr Paz is a Brazilian businessman and art collector who created Inhotim, one of the greatest centres for contemporary art in the world.

I consider these statements highly symbolic since it reveals the instrumentalization of the Arts; those who finance it are claiming its authorship. In an excellent article by Rachel Spence for the Financial Times, named “Who funds the arts and why should we care?”¹³, there is quote from Charles Esche – curator of the 31st São Paulo Biennial - in which he states, “Creativity has become... instrumentalised by capitalism and the nation state.”

I do not intend to only accuse the organizers and sponsors of the projects mentioned above, because, after all, in their own way they are making use of legitimate mechanisms. I do however consider it very important, and urgent, that the artistic class take a political position, pressuring and opposing the manner in which art is being funded. It is not a matter of completely denying this kind of support for cultural projects, but being critical about how, for whom, and by whom, such financing occurs. For Rachel Spence “Art and patronage are ancient bedfellows and bursts of outrage are nothing new. But the sheer weight of discontent suggests we are reaching a tipping point”. Particularly in the case of the Brazilian Cultural Incentive Law, where public money is being used, it is essential we demand the Government to revise the law¹⁴, so that the mechanism can serve everyone and not only big projects and interests. The Rouanet Law should exist to encourage local artistic production, especially independent productions not focused on commercial return. It should not be used as a form of advertising for sponsoring brands. Finally, if more independent projects and small institutions do not make an exerted effort to keep alive the libertarian character of art, by giving room for experimentation, reflection and creative freedom, we face the serious risk that art and culture diminishes and becomes increasingly objectified and moulded to serve only the interests of big companies.

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7 www.feitoporbrasileiros.com.br

8 Maurício Ianês is a Brazilian artist who has developed an important work focused on language and performance, he is represented by Vermelho Gallery (São Paulo).

9 Sônia Gome is a Brazilian artist represented by Mendes Wood Gallery (São Paulo).

10 <http://cmais.com.br/arte-e-cultura/noticias/artistas-protestam-contr-o-made-by-feito-por-brasileiros-na-cidade-matarazzo>

11 <http://www1.folha.uol.com.br/ilustrada/2014/09/1512744-empresario-que-comprou-hospital-matarazzo-fala-sobre-centro-cultural.shtml>

12 <http://casavogue.globo.com/MostrasExpos/Arte/noticia/2014/07/complexo-matarazzo-recebe-expo-de-arte.html>

13 <http://www.ft.com/intl/cms/s/2/4313691c-3513-11e4-aa47-00144feabdco.html#axzz3EM5hpuyZ>

14 There is a new proposal of law for the culture, that since 2010 is waiting for approval by Federal Congress.

PENSAMENTO PÚBLICO E AS NECESSIDADES DOS ARTISTAS

TATIANA RICHARD

O Brasil é um país de dimensões continentais, ocupando um território de 8,5 milhões de quilômetros quadrados e com uma população de 202,7 milhões de habitantes, segundo a projeção do Instituto Brasileiro de Geografia e Estatística para o ano de 2014. Tem, portanto, uma grande diversidade de culturas que se reflete, dentre outras características, nas suas múltiplas expressões e na organização da sociedade.

O contexto econômico do país e a sua regionalização influencia diretamente a produção artística, historicamente concentrada nos grandes centros urbanos como Rio de Janeiro e São Paulo, e nos últimos tempos capilarizada para localidades como Recife, cidade que hoje é reconhecida como uma grande produtora de conteúdo relacionado a novas tecnologias.

O país investe em cultura através de diversos programas e projetos, e tem como principal modalidade de financiamento as Leis de Incentivo Fiscal. Mas por que ainda assim há uma permanente insatisfação, principalmente dos artistas, em relação aos investimentos públicos?

A criação das legislações de incentivo fiscal a partir dos anos 90 teve papel fundamental para a injeção de recursos e a viabilização das produções culturais. Seus orçamentos são vinculados a percentuais da arrecadação de impostos, e no caso do Estado do Rio de Janeiro representa 4% da arrecadação de ICMS do ano anterior, o que totalizou nos últimos 6 anos aproximadamente USD265milhões.

Criadas com o objetivo de “incentivar” a cultura e as artes, essas leis não acompanharam o desenvolvimento e a profissionalização do setor. Com isso, não foram capazes de distinguir as atividades inovadoras, estruturantes e de pesquisa, de eventos efêmeros e com grande vínculo ao entretenimento, fazendo residir sob os mesmos critérios e disputando os mesmos recursos projetos de natureza e finalidades completamente distintas.

Esse mecanismo tornou-se a principal ferramenta de fomento do Estado à cultura ao longo das últimas duas décadas, e passou a financiar todo e qualquer projeto, independentemente do tipo de ação, público ou acesso, mesmo quando demonstrada sua capacidade de lucro.

Dessa forma, ao longo dos anos os investimentos oriundos das políticas estatais de incentivo acabaram se voltando para a realização de produtos e produções de grande porte e valor de mercado, o que fez com que hoje tais recursos não sejam mais suficientes para suprir a demanda que cresce a cada ano. Na disputa pelo financiamento, são preteridas iniciativas relacionadas à criação e inovação, experimentação artística, educação e patrimônio, bem como o aporte às instituições de cultura que sofrem com a falta de recursos e com a ausência de planos que as considerem estratégicas no contexto do desenvolvimento das cidades.

Em 2013, somente no Estado do Rio de Janeiro, o total de recursos disponibilizados através da legislação de incentivo fiscal foi de USD56 milhões, a fundo perdido. Isso significa que, de forma direta, nenhum recurso financeiro investido retornou a um sistema que pudesse gerar reinvestimento, embora o recurso público tenha sido massivamente aplicado em atividades da iniciativa privada capazes de geração de receita.

Considerando a grande concentração de investimento em atividades eventuais e não estruturantes – o que acontece em todas as unidades federativas –, os mapeamentos gerados a respeito do impacto dos projetos culturais na sociedade restringem-se a acesso de público, quantidade de ações realizadas, regiões atendidas, sem que sejam medidos os resultados efetivamente obtidos com esse investimento. E isso gera grande dificuldade na definição de planos com metas a longo prazo e permanentes para a cultura.

Embora ao poder público caiba o desafio de compreender e intervir na complexa realidade econômica e social da atualidade, criando políticas e parcerias descentralizadas, o *status quo* da ausência de políticas públicas consistentes e que observem estrategicamente todas as nuances da cultura contribui inversamente para seu desenvolvimento.

A participação do investimento público em diversas pontas da cadeia, desde a criação, oferta e consumo, vem gerando grandes desequilíbrios de preço, tornando os custos de produção elevados e a realização das atividades altamente dependentes do financiamento. Ao mesmo tempo em que não são oferecidas condições para o desenvolvimento de ações relacionadas ao mercado, também não são desenvolvidas estratégias para atendimento da produção artística.

Mas o que demanda a produção artística?

O complexo sistema de financiamento no Brasil, somado à burocracia e à pouca reflexão sobre a importância da atividade, fez com que as solicitações de financiamento fosse permanentemente enquadradas em estruturas de projetos e conceitos de cultura que pouco dialogam com a atividade cotidiana dos artistas e de seu ambiente de criação, compreendendo que não estamos nos reportando aqui às ações criativas ligadas à indústria ou ao mercado – e também de grande importância – com a sua capacidade de reprodutibilidade e escala.

A ausência de um pensamento mais ampliado de fomento para essa natureza, fez com que a importância da experimentação e da arte como campo aberto para a reflexão e construção de uma sociedade autônoma e crítica desse lugar à visão de resultados e produtos, enquanto a pesquisa e os programas de ações permanentes precisam ser ofertados modalidades que considerem a redução de custos e oferta de estrutura que permitam a manutenção de suas atividades a longo prazo, sem prejuízo de sua liberdade de criação.

Como modelos inovadores que respondam a uma visão de futuro de gestão e relacionamento entre o poder público e o setor cultural e artístico, podemos mencionar o surgimento, não só nas capitais mas em diversas cidades do país, de iniciativas que até o momento não chamaram a atenção da administração pública, mas que merecem ser observadas, como os espaços independentes de arte. São organizações criadas por artistas, com características diversas, mas com objetivos comum a todos: o investimento na criação, na pesquisa, no desenvolvimento de projetos artísticos e, não raro, atuando frente à realidade local na qual estão inseridos.

Atuam dessa forma o JA.CA - Jardim Canadá Centro de Arte e Tecnologia (Minas Gerais), Barracão Maravilha Arte Contemporânea (Rio de Janeiro), Casa Tomada (São Paulo), Phosphorus (São Paulo), Ateliê Subterrânea (Porto Alegre), Casa da Ribeira (Rio Grande do Norte) e o Ateliê Aberto (São Paulo) – que variam entre 4 a 17 anos de exis-

tência – dentre muitos outros espalhados pelo país.

Diferentemente de outras organizações, o modelo de gestão desses espaços não visa o fomento integral de suas atividades através de recursos públicos. Sua característica de independência reside principalmente em sua capacidade de articulação entre os seus pares, o que é um dos resultados da definição precisa de seu foco de atuação.

Embora a sua atividade tenha total relação com o interesse público, para esses espaços os recursos financeiros advindos do fomento são vistos como uma de suas estratégias de gestão, mas não a única. Considerando isso, o reconhecimento da função desses espaços e a parceria do poder público deveria residir na capacidade de diminuição de seus custos de manutenção, para que houvesse o máximo de investimentos nas suas atividades finalísticas. Ou seja, uma visão de fomento ampliada, que não se restringisse a aporte financeiro.

O modelo de gestão dos espaços de arte independente nos ajuda a compreender que a grande questão a respeito do financiamento hoje para a produção artística não se restringe à quantidade de recursos a serem disponibilizados, mas visa estratégias de sustentabilidade e redução de custos para a sua produção.

Dai a importância de rever os condicionantes e a forma de organização do setor não só vista pelo poder público – que ainda caminha a passos lentos em inserir a arte e a cultura nas pautas de desenvolvimento sociais, mas também econômicas –, assim como pelos seus atores, na criação de novas estratégias de gestão e sustentabilidade.

Desonerações fiscais que permitam a criação de novos espaços, desenho de relações trabalhistas e uma estrutura diferenciada de previdência, tributações especiais para a prestação de serviços que têm caráter transitório são apenas algumas das questões que devem ser pensadas na atualidade.

E, para isso, é imperativo que a relação entre o Estado e o setor seja de permanente escuta, identificando e mapeando continuamente seus movimentos naturais e demandas, atuando de forma estratégica e com o princípio de que dimensão simbólica da cultura e da arte deve ser tomada como questão indispensável nas políticas públicas, quando reconhecemos a inegável importância da atividade artística e de sua participação em uma sociedade autônoma e crítica.

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PUBLIC THOUGHT AND THE NEEDS OF THE ARTISTS

TATIANA RICHARD

Brazil is a country of continental dimensions, spreading through a territory of 8.5 million square kilometers with a population of 202.7 million people, according to a forecast of the Brazilian Institute of Geography and Statistics for the year of 2014. Therefore, it comprises a wide range of cultures, which reflects, among others, in its multiple expressions and social organization.

The country's economic context along with its regionalization directly influences the artistic production, historically concentrated on big urban centers, such as Rio de Janeiro and São Paulo, ultimately gaining capillarity in locations like Recife, a city now recognized as a major producer of contents related with new technologies.

Its cultural investments take place through several programs and projects, which have the tax incentives laws as main funding method. Yet, why is there a permanent dissatisfaction regarding public investments, especially among artists?

The creation of such tax incentives laws as from the 1990s played a major role in the injection of resources and the feasibility of cultural productions. Their budgets are tied with percentages of tax collections; in the state of Rio de Janeiro, it stands for 4% of the ICMS collection of the previous year, which amounted to approximately USD 265 million in the past six years.

Created with the purpose of 'stimulating' culture and the arts, these laws had significant importance in the last years, but did not follow the development and professionalization motion of the sector. Thereby, they were not able to distinguish innovative, structural, and research-related activities from ephemeral and mostly entertaining events, thus placing them all under the same umbrella of criteria to dispute for the same resources along with projects whose nature and objectives are completely different.

Over the two past decades, this mechanism became the main funding tool of the State concerning culture, and started to finance each and every project – regardless of its divergences in action, public, or access, even if their ability of generating profits was proven.

This way, over the years, investments coming from state policies of incentive ended up supporting the accomplishment of products and productions of large scale and market value, making these resources no longer sufficient to fill the ever-increasing demand. In this fight for funds, initiatives related to creation, innovation, artistic experimentation, education, and heritage are preempted, just as it happens with the contribution for cultural institutions that suffer with the lack of resources and the absence of plans considering them as strategic players to the development of cities.

In 2013, considering the state of Rio de Janeiro alone, the total amount of resources provided by the tax incentives laws reached USD 56 million in non-refundable values. This means that no invested financial resource was directly returned to a system capable of generating reinvestment, although the public resources have been massively employed in private sector activities capable of generating profit.

Taking into account the major concentration of investments in eventual and non-structural activities – something observed in all the federal units –, the mappings purporting to the impact of cultural projects in the society are restricted to information of public access, amount of accomplished actions, and served areas, without measuring the social return or economic results of the investment. This brings about a huge difficulty in the definition of plans with long-term and permanent goals for culture.

Despite the fact that the public authorities face the challenge of understanding and acting upon the current complex socioeconomic reality through the creation of decentralized policies and partnerships, the status quo of the absence of consistent public policies that strategically observe all the cultural shades has a reverse contribution to its development.

The participation of public investment in several parts of this chain – going all the way from the creation, offer, until the consumption – has been generating

price imbalances, thus increasing the production costs, as well as the accomplishment of activities highly dependent of funding. At the same time, market-related actions and artistic production strategies are not offered conditions to develop.

But what does the artistic production demand? Brazil's complex funding system, added of the bureaucracy and the little thought on the importance of such activity, made the funding requests to be permanently framed in project structures and cultural concepts that have little dialogue with the daily activity of artists and their creation environment. It must be noted that we are not here to report creative actions linked with the industry or the market – which are also of major importance – and their scale or reproducibility.

The absence of a broader funding thought for this nature turned the importance of experimentation and art as an open field to the reflection and construction of an autonomous and critical society, into a perspective of products and results. Meanwhile, research activities and other permanent action programs must be offered new methods that consider the reduction of costs and a structural offer allowing the maintenance of their long-term activities, not relinquishing the freedom of creation.

As innovative models that call for a vision of future involving the management and relationship between public authorities and the cultural-artistic sector, we can mention the rise of initiatives – in the capitals cities and several other urban centers – that have not reached the attention of public authorities so far, but deserve to be observed. Such is the case of independent art spaces. They are organizations created by artists, each one with different features, but all of them with common targets: to invest in the creation, research, and development of artistic projects, often acting upon the local reality where they belong.

Among them are: JA.CA – Jardim Canadá Centro de Arte e Tecnologia (Minas Gerais), Barracão Maravilha Arte Contemporânea (Rio de Janeiro), Casa Tomada (São Paulo), Phosphorus (São Paulo), Ateliê Subterrânea (Porto Alegre), Casa da Ribeira (Rio Grande do Norte), and Ateliê Aberto (São Paulo). They range from 4 to 17 years of existence, and are a sample among several other similar initiatives throughout the country.

Unlike other organizations, the management model of these spaces does not seek to fully fund their activities with public resources. The independent character of their activities lays precisely in the ability of articulation with peers, which is one of the results of the precise definition of their operational focus.

Although their activities are totally related with the public interest, the resources coming from public funding are faced as one of their management strategies, but not the only one. That considered, the acknowledgement of the role of such spaces and the partnership with public authorities should be based on the ability of lowering their maintenance costs in order to have as much as possible of the investments directed to their final activities. That is to say, a broadened vision of funding, not restrained to financial contributions.

The management model of independent art spaces help us understand that the major issue on funding the artistic production these days is not restricted to the amount of resources to be offered, but rather looks for sustainability and cost cutting strategies to go on with their production.

Hence the importance of reconsidering the conditioning elements and the organization of this sector not only through the public authorities' eyes – that still crawls when it comes to inserting art and culture in the socioeconomic development agenda –, but also involving the perspective of its own players in the creation of new management and sustainability strategies.

Fiscal exemptions allowing the creation of new spaces, a new design of labor relations along with a different social security structure, and special taxation for provision of services of transient nature are only a few of the issues that require some thought at present.

To do so, it is mandatory that the relation between the authorities and the sector be of permanent watch, continuously identifying and mapping its natural motions and demands, acting strategically and based on the principle that the symbolic dimension of culture and art must be considered a *sine qua non* by the public policies. Only this way the undeniable importance of the artistic activity and its participation in an autonomous and critical society will be acknowledged.

Translated from Portuguese by Daniel Lühmann

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REPENSANDO A CULTURA.

ENTREVISTA COM JUCA FERRERA

LUIGI GALIMBERTI | LORENZO MARSILI

LG/LM: A reforma trazida pelos Pontos de Cultura em 2010 é considerada revolucionária na gestão de gastos públicos do Estado com o setor cultural. O que funcionou? O que não funcionou? Neste último caso, por que isso se deu?

JF: A ideia por trás dos Pontos de Cultura é a de o Estado dispor de meios para fortalecer iniciativas já existentes da sociedade. Nesse sentido, buscou-se aproximar cultura e cidadania, construir uma gestão compartilhada entre sociedade e poder público, e impulsionar as mais diversas linguagens, da tradição da cultura popular à experimentação em novas tecnologias. Os Pontos de Cultura ajudaram a consolidar e deram escala a milhares de iniciativas espontâneas e bem-sucedidas, contemplando atividades de artes, cultura, cidadania e economia solidária, em

ações que vão desde artesanato e atividades típicas, passando por cursos de música, ioga, hip hop, xilogravura, pintura e informática, até a formação de cineclubes, a realização de oficinas de leitura e a criação de rádios comunitárias, entre outras. Além disso, os Pontos de Cultura abrangem os mais variados grupos sociais: crianças, jovens, mulheres, indígenas, comunidades da periferia dos grandes centros, comunidades afrodescendentes, associações de bairro e populações componesas, ribeirinhas, rurais, sem-terras... E há um efeito propagador nas ações do Pontos de Cultura: um estudo do IPEA (Instituto de Pesquisa Econômica Aplicada) apurou que cada Ponto de Cultura envolve cerca de 3 mil pessoas por ano, incluindo os que participam diretamente nas atividades – em média, 300 pessoas – e os integrantes da comunidade que assistem às apresentações artísticas ou participam esporadicamente de cursos e oficinas.

Uma das dificuldades que existe na gestão dos Pontos de Cultura relaciona-se ao tradicional despreparo do Estado para lidar com o andar de baixo da sociedade. A partir do governo do Presidente Lula passou-se a modificar aquele antigo Estado autoritário, privatizado em muitos aspectos, com baixa sensibilidade social. Além disso, do lado da sociedade, costuma predominar a precariedade. Há dezenas de milhares de grupos culturais existentes nas favelas, nas periferias, nas tribos indígenas, nos assentamentos rurais. É uma realidade difícil: a prestação de contas é trabalhosa, e às vezes eles não guardam as notas, por exemplo. Vem-se trabalhando fortemente no sentido de pensar em saídas para avançar nessa relação. A lei Cultura Viva e o Marco Regulatório das Organizações da Sociedade Civil, aprovados este ano, já avançam positivamente nesse sentido.

LG/LM: A abordagem dos Pontos de Cultura parece dever em grande parte ao legado intelectual de Paulo Freire. Quanto e em que termos a política ainda tem a aprender com as teorias de Freire?

JF: Paulo Freire critica a concepção “bancária” da educação, na qual o educador – indiscutível agente dono do conhecimento – realiza o ato de “depositar”, narrar conteúdos, abordando a realidade como algo estático, compartilhado e bem comportado, a realidade como algo alheio à experiência existencial dos educandos – seres passivos, que apenas recebem conhecimento – a realidade como algo impossível de ser transformado. A essência dos Pontos de Cultura é, justamente, afastar-se do entendimento, que por muito tempo guiou a atuação estatal, de que o Estado deveria “depositar” cultura na população em uma via de mão única. Antes de se voltar para as deficiências e para as ausências, é preciso fortalecer e valorizar aquilo que já existe, potencializar movimentos e expressões culturais que já produzem cultura, independentemente da ação do Estado. Os Pontos de Cultura criaram parcerias entre o Estado e a sociedade, mas são parcerias nas quais o Estado não impõe, mas, sim, dispõe. O Estado não chama para si a responsabilidade de conceber projetos de inclusão, mas, sim, a de contemplar iniciativas culturais já existentes, no intuito de fortalecê-las e de ampliar seu alcance nas comunidades em que estão inseridas. Voltando ao conceito paulofreiriano, os Pontos de Cultura incentivam a superação da contradição educador-educandos, de modo que os educandos tomem consciência de sua condição, não vejam a realidade como algo imutável, apropriem-se da situação como realidade histórica capaz de ser transformada, de forma a que, como diria Freire, o fatalismo ceda lugar ao ímpeto de transformação e de busca, a que os homens se sentem sujeitos. Os Pontos de Cultura estão impregnados desse intuito de empoderamento dos cidadãos, que serão agentes de transformação social por meio da cultura.

RETHINKING CULTURE. AN INTERVIEW WITH JUCA FERREIRA

LUIGI GALIMBERTI | LORENZO MARSILI

LG/LM: The reform brought by the Pontos de Cultura ('Culture Hotspots') in 2010 is considered revolutionary in the management of the public spending from the State towards the cultural sector. What has worked? What has not? As for the latter case, why so?

JF: The idea behind the Culture Hotspots is that the State must have the means to strengthen initiatives that already exist in the society. In this sense, the aim was to approach culture and citizenship, to build a shared management between the society and the public authorities, as well as to propel the most diverse languages – from the traditional popular culture to the experimentation with new technologies. The Culture Hotspots helped consolidating and brought scale to thousands of spontaneous and well-succeeded initiatives by contemplating activities related to arts, culture, citizenship, and solidarity economy in actions ranging from artisanship and typical activities to music, yoga, hip-hop, engraving, and informatics courses, and even the formation of film clubs, reading workshops, community radios, among others. Besides, the Culture Hotspots include the most diverse social groups: kids, young people, women, Indians, communities from the peripheries of urban centers, African descendant communities, neighborhood associations, as well as peasant, riverside, rural, landless populations... Also, the actions of the Culture Hotspots have a ripple effect: a research by the IPEA (Institute for Applied Economic Research) found out that each Culture Hotspot engages around three thousand people per year, including those that directly take part on the activities – 300 people, on average – and community members that attend the artistic presentations or occasionally participate of courses and workshops.

One of the struggles faced in managing the Culture Hotspots regards the traditional lack of preparation of the State to handle the lower level of society. From the government of President Lula on, the former authoritarian State, privatized in several aspects and bearer of low social sensitiveness, started to be modified. Moreover, on the society side, the precariousness prevails. There are tens of thousands cultural groups in the favelas, peripheries, Indian tribes, and rural settlements. It is a tough reality: the presentation of accounts is sweaty – sometimes they do not keep records and invoices, for instance. There has been a strong work in the sense of figuring ways out in order to advance in this relation. The Cultura Viva [Living Culture] law and the Regulatory Framework of Organizations in the Civil Society, approved this year, already represent a positive advancement in this regard.

LG/LM: The approach of Culture Hotspots seems to owe a great debt to the intellectual legacy of Paulo Freire. How much and in which terms has politics still to learn from Freire's theories?

JF: Paulo Freire criticizes the 'banking' conception of education, for which the educator – incontestable owner and agent of knowledge – accomplishes the act of 'depositing', narrating contents, thus approaching the reality as something static, compartmentalized, and well mannered, something oblivious to the existential experience of learners – passive beings who only receive knowledge –, something whose transformation is impossible. The essence of the Culture Hotspots is precisely to move away from the understanding that has long guided the performance of the State, according to which it should 'deposit' culture on its population through a one-way relation. Before going back to the disabilities and absences, it is mandatory to strengthen and to value what already exists, to potentiate cultural movements and expressions that already produce culture, regardless of the State action. The Culture Hotspots created partnerships between the State and the society, although they are partnerships in which the State does not impose, but rather disposes itself. The State does not draw for itself the responsibility of conceiving projects of inclusion, but preferably that of contemplating cultural initiatives that already exist, with the purpose of strengthening them and broadening the range on their communities of origin. Taking back Paulo Freire's concepts, the Culture Hotspots encourage the overcoming of the educator-learner contradiction in such a way that the learners are able to become aware of their condition, to not see the reality as something immutable, and to take ownership of the situation as a historical reality capable of being transformed. Thus, as Freire would put, the fatalism would give room to a momentum of transformation and search, to which men feel subject. The Culture Hotspots are impregnated with this intent of empowering citizens, which will then become social transformation agents by means of culture.

LG/LM: Em seu papel de Ministro da Cultura do Brasil, suas escolhas políticas eram concentradas em romper com o monopólio cultural Rio de Janeiro-São Paulo sobre o financiamento cultural para facilitar a emergência da diversidade cultural e étnica do país. Como você está fazendo isso na cidade de São Paulo? Nesse contexto, quem são os sujeitos marginalizados pelas atuais políticas culturais? Como você está lidando com essas pessoas?

JF: Tenho afirmado com ênfase desde o início da gestão que não é possível construir políticas públicas dentro do gabinete, sendo de fundamental importância a articulação com os fazedores culturais e cidadãos paulistanos. Sem a participação e a cobrança por parte da população, a democracia degenera, e, portanto, devemos saudar e re-ferenciar a ação popular. Da mesma forma, entendemos a necessidade da ampliação da presença do poder público como fomentador do acesso pleno à cultura e apoiador dos processos de inclusão social e promoção da cidadania. As pessoas querem acessar os recursos públicos, os equipamentos e os serviços culturais, sobretudo nos bairros mais afastados do centro da cidade. A construção das políticas culturais tem que vir, assim, impregnada do espírito republicano de que todos são iguais. Os direitos culturais são de todos – seja o direito de consumir e de acessar determinados bens e serviços culturais, seja o de produzi-los e difundi-los.

Havia na cidade uma série de demandas repressadas que reivindicam a ampliação e a diversificação dos grupos e manifestações contemplados pelas políticas culturais. Isso refletia não só a organização e articulação de “novos” agentes culturais da cidade, como também a insuficiência de espaços de diálogo e de participação que os representam. Para enfrentar esse quadro, abrimos de imediato diversos canais de comunicação com a cidade, integrados no programa de diálogo inaugurado pela Secretaria Municipal de Cultura (#existediálogoemSP),

destinado à construção colaborativa de suas políticas e ações. Em agosto de 2013, realizamos a III Conferência Municipal de Cultura, processo que contou com a participação de cerca 3.600 pessoas (a título de comparação, a II Conferência Municipal de Cultura, que ocorreu em 2009, na administração do prefeito Gilberto Kassab [2009-2012], teve a presença de 292 participantes). Muitas das propostas aprovadas, que foram encaminhadas para a Conferência Estadual de Cultura, relacionam-se às demandas de grupos tradicionalmente não atendidos pelas políticas culturais da cidade, que passaram a reclamar por maior acesso a atividades culturais, mas também por maior participação no processo de produção de políticas culturais.

Além disso, o conceito de cidadania cultural passou a fazer parte de todas as políticas e ações da Secretaria Municipal de Cultura. Em um ano, já quintuplicamos os recursos voltados a programas cujo foco é o fortalecimento de iniciativas culturais da periferia.

A escolha dos grupos fomentados pelo VAI (Programa de Valorização de Iniciativas Culturais) começou a ser guiada por critérios que privilegiavam indivíduos de zonas mais precárias da cidade. O mesmo ocorreu na escolha dos agentes comunitários de cultura – cidadãos que passarão a receber uma bolsa mensal para continuar desempenhando atividades culturais em seus territórios –, onde um dos pré-requisitos é ter cursado os últimos 3 anos em colégios públicos. Esse viés inclusivo também esteve presente na implementação dos Pontos de Cultura municipais, em cujo processo foram incluídos diversos requisitos que privilegiavam instituições, ações e iniciativas localizadas em áreas de maior vulnerabilidade da cidade.

Diversas outras ações têm sido postas em prática para valorizar os tradicionalmente excluídos pelas políticas culturais da cidade, como as políticas para o Graffiti, para os Saraus da Periferia, para o Circo, o reconhecimento do Samba como patrimônio imaterial da cidade, a defesa da

diversidade, a defesa dos pancadões e muitas outras, que buscam mostrar que, na cidade de São Paulo, a cultura é um direito de todos.

LG/LM: Numa entrevista anterior para a publicação “Produção Cultural no Brasil” (28 de setembro de 2010), você disse: “Como diz o presidente Lula, vivemos um momento mágico, recuperamos a autoestima, a crença no futuro”. Quatro anos depois, ainda existe essa mágica no ar? Quais são as expectativas do Brasil para o futuro próximo? O que você gostaria de ver no próximo governo em termos de políticas culturais?

JF: Acredito que o Estado deve ampliar sua atuação como garantidor do acesso à cultura. Essa função não pode ser deixada a cargo do mercado, que gera sempre um acesso relativo, proporcional à riqueza do indivíduo. Se você é rico, tem acesso a grandes eventos culturais. Se você é meio rico, já não tem tanto acesso. Se você é pobre, só tem acesso à TV aberta. Por isso, o Estado precisa assumir suas responsabilidades na área cultural e proporcionar acesso irrestrito à cultura. Além disso, a cultura não é um tema para ficar limitado às atribuições de um só Ministério. Ela deve ser uma preocupação essencial do novo governo. Por exemplo: por mais que a educação pública no Brasil tenha melhorado muito, ainda possui gargalos, e a cultura tem de ajudar a preencher tais gargalos. Situação análoga ocorre em diversos outras temáticas, o que é natural, dada a transversalidade da cultura. Por isso mesmo, as políticas culturais devem permear todas as políticas públicas da próxima gestão.

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LG/LM: As the Brazilian Minister of Culture, your political choices focused on breaking the Rio de Janeiro-São Paulo monopolistic control over cultural funding in order to facilitate the emergence of the country's ethnic and cultural diversity. How are you doing that in the City of São Paulo? Who are the ones marginalized from the current cultural policies in that context? How are you addressing them?

JF: Since the beginning of this administration, I have been emphatic regarding that it is not possible to build public policies from inside of the offices, which makes the articulation with cultural doers and the citizens of São Paulo an activity of major importance. Without the population's participation and appeal, democracy starts to degenerate, reason why we must acclaim the popular action and use it as a reference. Likewise, we understand the need of broadening the presence of public authorities as developers of the full access to culture, and also as supporter of social inclusion projects and citizenship promotion processes. People want to access public resources, equipment, and social services, especially on the neighborhoods farther from the city center. Therefore, the construction of cultural policies must come impregnated with the Republican spirit that everyone is equal. The cultural rights belong to everyone – whether it is the right to access certain cultural goods and services, or producing and diffusing them.

There used to be a series of impounded demands claiming the expansion and diversification of groups and manifestations contemplated by cultural policies. This reflected not only the organization and articulation of 'new' cultural agents in the city, but also the shortcoming of spaces for dialogue and participation that would represent them. In order to face this context, we immediately opened several communication channels with the city integrated in the program inaugurated by the Municipal Department of Culture (#existediálogoemSP, or #thereisdialogueinSP), aimed at collaboratively building its policies and actions. On August 2013, the 3rd Municipal Conference of Culture was held, gathering some 3,600 people – for comparison purposes, the 2nd Conference, held in 2009 during the term of Mayor Gilberto Kassab [2009-2012], counted on 292 participants). Many of the proposals approved and forwarded to the State Conference of Culture concern the demands of groups traditionally left aside by the city's cultural policies, who started to claim for more access to cultural activities, but also for a bigger participation in the process of producing cultural policies.

Moreover, the concept of cultural citizenship started to be part of all policies and actions of the Municipal Department of Culture. In one-year time, the resources destined to programs focused on strengthening cultural initiatives in the peripheries had a five-fold increase. The groups chosen to be pro-

moted by VAI (Program for Valuing Cultural Initiatives) were then oriented by criteria that prioritize people from precarious regions of the city. The same happened when choosing cultural community agents – citizens who started to receive a monthly financial aid to keep on performing cultural activities in their territories –, for which one of the requirements is to have studied on public schools over the three previous years. This inclusive bias was also present when implementing the city's Culture Hotspots, a process that included many requisites privileging institutions, actions, and initiatives located in areas of greater vulnerability.

Several other actions were put into practice in order to value the ones traditionally excluded of the city's cultural policies: policies for graffiti, poetry readings in the periphery, and circus-related activities; the acknowledgement of samba as an intangible cultural heritage of the city; the fight for diversity and funk parties; as well as many other initiatives that seek to prove that culture is a right of everyone in São Paulo.

LG/LM: In a previous interview for 'Produção Cultural no Brasil' (September 28th, 2010), you said: 'As President Lula says, we live a magic moment, we recovered our self-esteem, our belief in the future'. Four years later, is the magic still around? What are Brazil's expectations for the near future? What would you want to see in the next government in terms of cultural policies?

JF: I believe that the State must broaden its action as guarantor of the access to culture. This role cannot be left in the hands of the market, since it always generates a relative access, directly proportional to an individual's wealth. If you are rich, you have access to major cultural events. If you are not that rich, you already do not have as much. If you are poor, you only have access to public television. Consequently, the State needs to take on its responsibilities in the cultural field and offer unrestricted access to culture. Moreover, culture is not a theme that concerns one single Ministry, it must be an essential concern of the new government. For instance, despite the fact that public education in Brazil has much improved, it still has constrictions, and culture needs to help solving those. A similar situation also happens in several other themes, which is natural, considering the transversal aspect of culture. For this very reason, cultural policies must permeate all public policies of the next administration.

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SITORO

安德莱萨·威亚纳
契科·达维尼亚

在你陌生的街道，站在一处别动。
在空间占位，停在哪里。
观察你周围的事物和人处于什么位置。
你对某种东西是障碍物吗？你与那里复合的节奏发生冲突吗？你在那里，觉得自己是物质的还是非物质的？有点不自在吗？当你在那里，什么影响了你，你影响了什么？

对人来说，语言是关键性的。
远不止于建立一个出发点，以便相互理解或寻求描述某种事物的方式的功能。词句（语言）创造存在的验证：当我们为不同的主体和客体命名，我们社会地存在。沟通是运用一种含义，往往奇怪的是，为对话者所不悟。语言的斟酌造句，像全球共识的引言强加于今天城市化的世界：话语的分歧先于理解差异，掺混着周围的环境，直指词汇的最基本（像形的）的根源。
从参与者个人的经验出发， 在中国、欧洲和巴西之间，作关于她们的了解，这一倡议，首先面临的是语言的超现实，翻译的语言。我要是会说中国话，要懂得什么就不需要翻译了，如果我的母语是英语，在国际间的讨论中就占据优越的地位。如果我讲葡萄牙语，对说中国话、法国话、或欧洲话的人，那些语句的声音到底是什么意思？不通过产生文化符号的理性翻译的直接探寻，又谈何理解词汇？我能简单地用欧洲的、亚洲的、拉美的这样笼统的词语来涵盖欧洲大陆、亚洲大陆各自的特色吗？这对谁有意义？又何种演说能操作？大城市过剩增长的人口，造成在身份形成上永无休止的战役。人不断地被驱使着谋生，占据空间，寻找个人在文化中的位置，并且失败。漠视身边他人的存在，孤芳自赏，仅会成为 一个投影，没有清晰的轮廓。是因为今天构建城市的那种关键性：将一切主观概念，阐释，或文化参照置于边缘，消失在一片嘈杂的物化的身份中。

SITÓRIO

ANDRESSA VIANNA | CHICO DAVIÑA

Coloque-se num ponto de uma rua estranha a si e permaneça.
Posicione-se no espaço e permaneça.
Observe como os objetos e pessoas ao seu redor localizam-se.

Você é um obstáculo para algo? Você destoa do ritmo nela composto? Você se sente material ou imaterial estando ali? Há algum constrangimento? Ao estar ali, o que em você e em quê você influi?

A linguagem é imperativa ao ser humano.
Mais que a função de estabelecer um ponto de partida para a compreensão mútua ou buscar uma forma de descrever algo, a linguagem (língua) cria a validação da presença: existimos socialmente enquanto nomeamos diferentes sujeitos ou objetos. Comunicar-se é empreender um significado, muitas vezes estranhamente alheio à seus interlocutores. A verbalização da linguagem impõe-se hoje no mundo urbanizado como preâmbulo para a compreensão globalizada: a disputa pelo discurso antecede a compreensão da alteridade, interpõe-se à construção de contexto, atropela a origem radical (pictórica) da palavra. A proposta de conhecer entre/sobre China, Europa e Brasil a partir de experiências pessoais dos participantes é, antes, lidar com a surrealidade das traduções verbais - a linguagem interpretada. Se eu falasse chinês não dependeria de tradução para compreensão de algo, se eu falasse nativamente o inglês melhor me posicionaria em uma discussão transnacional. Se eu falasse em português, o que o som dessas palavras remetaria a um falante chinês, francês ou europeu? Como se dá a compreensão das palavras sem a busca direta pela tradução racional que produz símbolos culturais? Posso abranger o continente europeu ou asiático

co e cada uma de suas particularidades simplesmente em uma generalização verbal – europeu, asiático, latino? Para quem isso faz sentido e para qual discurso opera?

A crescente superpopulação nas grandes cidades engendra uma batalha sisífica na formação de identidade. O sujeito é constantemente impelido a existir, a situar-se espacialmente, a buscar seu lugar individual na cultura e falha. A exaltação do eu ao desconsiderar a presença junto ao outro se torna apenas uma imagem projetada, sem contorno definido. É por esse imperativo que hoje se com-põem as cidades; deixando às margens qualquer subjetividade, interpretação ou referência cultural desaparecerem em meio à cacofonia de identidades reificadas.

Considere a cidade como um extenso glossário não-verbal, um acúmulo de subjetividades recolhidas no desejo do exercício de suas identidades. Assim, as ruas serão gestos que conduzem a um verbete conjunto: cada sujeito em seu papel isolado e composto, predominante ou discreto como semblantes de intenções – antes de qualquer fala, situa-se no espaço coletivo, cria e recria um sentido comum a quem à rua se expõe, regendo e sendo regida por essa presença social do sensível. O gesto deve retomar o exercício da expressão da sensibilidade individual para reflexão ao coletivo.

Se na língua verbal eu nada posso refletir com a China por não entender seu léxico, na abrangência sensível do gesto (seja estando nas ruas observando seu fluxo, seja estando em ateliês reconhecendo expressões artísticas), pôde abrir-se uma imensidão de reflexões que me encantam e dialogam diretamente com meu país: ver-se irmanado com o oposto geográfico do Brasil ressalta a importância da transnacionalidade que transforma as diferenças históricas culturais num exercício de encontro despregado de qualquer vício ou de heranças linguísticas pré-determinadas. Pude me ater ao gesto antes da objetivação.

A colaboratividade tem um papel cada vez mais importante nas relações sociais e na própria ação do indivíduo na urbanização. Exercer a identidade na rua em movimento contínuo é empoderar a coexistência de diferenças e a multiplicidade de vozes como exercício pleno de cultura. A cultura urbana insurgente no Brasil é cada vez mais cola-

borativa, luta-se hoje por um modelo político participativo onde a voz do cidadão civil tenha espaço para um debate amplo na representação de subjetividades antes de apenas uma tomada de decisão de poucos que estão no poder.

Em português, *crowdfunding*, que numa tradução apres-sada nos remete à ‘multidão’, à ‘massa’, foi traduzido do inglês unindo a palavra colaborativa a financiamento. Mais que a denotação da palavra, liberta-se o gesto do significado criando a relação de pertencimento, propiciando a crescente aderência e descentralizando a relação de quem tem o poder de suporte a ações culturais, artísticas, científicas.

A palavra em português para *sponsorship* é patrocínio e tem sua origem radical em *patrocinium* – movimento de proteção; historicamente, “proteção dos patrícios para com os plebeus” – e demonstra por sua vez a herança patriarcal e escravista na continuação de um modelo colonialista na sociedade brasileira. Se a linguagem verbal impõe-se como determinante para o entendimento da cultura, a subversão de seu emprego é não mais depender ou competir com o outro, de algo externo ou acima de nós, é um co-existitir: subverter o imperativo individualista na construção conjunta de identidade na sociedade.

Por isso insisto:
Coloque-se num ponto de uma rua estranha a si e permaneça.
Posicione-se no espaço e permaneça.

Observe como os objetos e pessoas ao seu redor localizam-se.

Você é um obstáculo para algo? Você destoa do ritmo nela composto? Você se sente material ou imaterial estando ali? Há algum constrangimento? Ao estar ali, o que em você e em quê você influi?

E estendo a pergunta: como você pode ser a sua cidade, como ser você a rua?

ANDRESSA VIANNA é pesquisadora multimídia e ama a intersecção entre tecnologias (novas e antigas) para discussão social e civil. Ela é coordenadora local no Brasil do Transnational Dialogues 2014.

CHICO DAVIÑA é pesquisador e vive em São Paulo.

SITORIO

ANDRESSA VIANNA | CHICO DAVIÑA

Place yourself in a spot at an unfamiliar street for you and remain there.

Place yourself on the space and remain.

Observe how the objects and people around you are situated.

Do you represent an obstacle to something? Do you diverge from the rhythm composed in there? Do you feel material or immaterial being there? Is there any embarrassment involved? Being in such position, what in you and in what do you have an affect on?

Language is an imperative to the human being.

More than the role of establishing a point of departure towards mutual comprehension or searching for a way to describe something, the language (idiom) creates the validation of presence: we exist socially to the extent we name different subjects or objects. To communicate means to undertake a meaning, often strangely oblivious to your interlocutors. The verbalization of language imposes itself in the urbanized world as a preamble to the globalized comprehension: the dispute for speech comes before the comprehension of alterity, interposes to the construction of context, runs over the radical (pictorial) origin of the word.

The motion of getting to know about each other between China, Europe, and Brazil as from the participants’ personal experiences means, at first place, to handle the surreality of verbal translations – the interpreted language. If I spoke Chinese, I would not depend on a translation to understand something; if I were a native English speaker, I would have better positioning in a Transnational discussion. If I spoke Portuguese, what would the sound of my words refer to a Chinese, French or European speaker? How does the comprehension of words take place without the direct search for cultural symbols produced by the rational translation? Can the European or Asian continents and their particularities be encompassed merely by a verbal generalization – European, Asian, Latin? To whom does it make sense and for which speech does it operate?

The growing overpopulation of big cities engenders a Sisyphus battle on the composition of identity. The subject is constantly impelled to exist, to place him/herself spatially, to look for its individual placement on culture and failure. The exalting of the self when disregarding the presence with others barely becomes a projected image, without definite contours. It is due to this imperative that the cities are composed today; leaving margins to any subjectivity, interpretation, or cultural reference to vanish amidst the cacophony of reified identities.

Take the city into consideration as an extensive non-verbal glossary, an accumulation of collected subjectivities in the desired exercise of its identities. This way, the streets become gestures that lead to a conjoint entry: each subject in its isolated and composed role, predominantly or discreetly as countenances of intentions – before any speech, it is placed on the collective space, thus creating and recreating a common sense to whom the street exposes itself, ruling and being ruled by this social presence of sensitiveness. The gesture must re-

capture the exercise of expressing the individual sensibility towards a reflection on the collective.

If I cannot ponder along with China’s verbal language since I do not understand its lexicon, in the sensible scope of gesture (whether observing the stream of the streets or recognizing artistic expressions in artists’ studios), a wide range of enchanting reflections was unfolded in direct dialogue with my country. To see oneself congregating with Brazil’s geographic opposite highlights the importance of the transnational character that transforms historical cultural differences into a gathering exercise detached of any pre-determined linguistic vices or heritages. I could then stick to the gesture before the objectification.

The collaborativeness plays a role of growing importance in the social relations and the individual’s own action in the urbanization process. To practice one’s identity in continuous movement on the street means to empower the co-existence of differences and the multiplicity of voices as a full cultural exercise. The Brazilian insurgent urban culture is increasingly collaborative, today the struggle stands for a participatory political model in which the voice of civilians must find room to an all-embracing debate regarding the representation of subjectivities, more than the mere decision-making of the few ones in the high ranks of power.

In Portuguese, the term ‘crowdfunding’ – which in a direct translation refers to the multitude, the masses – was translated by using the words ‘collaborative’ and ‘financing’. More than its denotative aspect, it liberates the gesture from the meaning, therefore creating a rapport of belonging, which facilitates the growing adherence and decentralizes the relation of those who have the power to support cultural, artistic, and scientific actions.

Also in Portuguese, the term for ‘sponsorship’ (‘patrocínio’) is closer to patronage, from the Latin radical patrociniū – a protection motion. Historically, it means ‘the protection of patricians towards the plebeian,’ and evidences, on its turn, the heritage of patriarchy and slavery on the colonial model of the Brazilian society. If the verbal language imposes itself as a determinant aspect to understanding the culture, the subversion of its employment is no longer to depend or contend with others, related with something from the outside or from above us. It is rather about coexisting: to subvert the individualistic imperative on jointly building an identity within the society.

For this reason, I insist:

Place yourself in a spot at an unfamiliar street for you and remain there.

Place yourself on the space and remain.

Observe how the objects and people around you are situated.

Do you represent an obstacle to something? Do you diverge from the rhythm composed in there? Do you feel material or immaterial being there? Is there any embarrassment involved? Being in such position, what in you and in what do you have an affect on?

Also, broadening the question: how can you be your city, how can you be the street?

Translated from Portuguese by Daniel Lühmann

ANDRESSA VIANNA is a multimedia producer, who loves the intersection between technologies (old and new) in social and civil matters. She is a local coordinator for Brazil of Transnational Dialogues 2014.

CHICO DAVIÑA is an independent researcher based in São Paulo.

请将城市看成巨大的非词语的专用语辞典，一堆积聚的，从行使其身份的愿望中收集的主观概念。这样，街道是各种手势，引导向共同的入口：每个主体有其孤立和复合的角色，主导的或分散的，各色意图的面孔——先于任何话语，处在集体的空间，创造并再造暴露上街的人的一种共同意义，统治并受治于所感受的社会存在。手势应重作从个体感受的表述到集体的反思。

假使说在口头语言上我丝毫也不能思索中国，因为我不懂她的词汇，那么在手势的广泛感受性上，（无论是在街道观察它的流动，还是在画室识别艺术表达形式），却能开拓宽阔的思考空间，令人愉悦，并直接和我的国家对话：在巴西相反的地理位置，兄弟般地，突显跨越国度的重要性，它改变着历史文化的差别，摒弃任何预先的习惯和语言遗产，我可以在具象化之前，就理解那个手势。

合作在社会关系和城市化中的个人行为本身都有着越来越重要的作用。在不断流动的街道实现身份识别，作为文化全面的实现，让各种差别和多种声音的共存。巴西城市的叛逆文化，越来越趋于合作，今天正在为一种参与的政治模式而斗争。其中有普通市民声音的空间，广泛辩论正在代表主体，而不仅仅是掌权的少数人来做决定。

在葡萄牙语中CROWDFUNDING一词，乍看上去，会误认为是“人群”“大众”，可是这一词汇的外延，释放出词意的一种姿态，创造出一种从属关系，有利于越来越紧密的联系文化，艺术，科学活动，而脱离资助权力中心。

SPONSORSHIP（主办或赞助）一词翻译成葡萄牙语是PATROCINIO，这个词最初源于 PATROCINIUM，保护运动，历史上，是领主对平民的保护权。含义中带有封建宗主权，父权和巴西社会殖民主义模式下继续的奴隶制度。如果话语对于文化理解带有决定性，颠覆这个词汇的使用，是不再从属于某种外在的、高高凌驾于我们之上的他人，或是同其竞争，而是共存：颠覆个人主义的关键性，在社会中一起构建共同的身份。

因此我坚持：

在你陌生的街道，站在一处别动。

在空间占位，停在哪儿。

观察你周围的事物和人处于什么位置。

你对某种东西是障碍物吗？你与那里复合的节奏发生碰撞吗？你在那里，觉得自己是物质的还是非物质的？有点不自在吗？当你在那里，什么影响了你，你影响了什么？

并且把这个提问引申：你如何能是你的城市，如何能是街道？

ANDRESSA VIANNA 是位多媒体制作人，对新旧科技之交集在社会和公民事务上的体现极感兴趣。她担任2014跨国对话的巴西当地协调员。

CHICO DAVIÑA 是一位驻圣保罗的策展人。

张维民译自葡萄牙文



TRANSNATIONAL DIALOGUES 2014: A YEAR OF ACTIVITIES

“Transnational Dialogues: A Factory for Imagination, Innovation and Integration across Europe, China and Brazil” has been running an articulated series of events in Europe, China and Brazil in 2014 with the involvement of around 60 young participants from the creative fields. The participants have been involved in intense virtual collaboration culminating in three Transnational Caravans; a touring event that spans over 10 days and includes seminars, workshops, meetings and site visits.

In February 2014 participants from Europe and China joined their Brazilian counterparts in São Paulo for the First Caravan, meeting at Ponto Aurora, Phosphorus, SESC Pompeia, Atelié397, Jardim do Hermes, Centro Cultural de São Paulo and Casa do Povo. Two main public events took place: the first was a debate on the relationship between creativity and political engagement, at SESC Pompeia; and the second was on spaces of independent creation, at Casa do Povo. Other notable meetings were with Ligia Nobre, co-curator of São Paulo’s Architectural Biennial 2013; with Latitude, a platform for Brazilian art galleries abroad; and with André Komatsu of Galeria Vermelho. The Caravan then moved to Rio de Janeiro, where the programme started with an opening dinner and evening of discussions at Lapa’s Casa Momus. Two key public events took place: at Studio-X, about interventions and processes of urban regeneration; and at MAC de Niteroi, where our host curator Luiz Guilherme Vergara staged a utopic/dystopic dialogue in the museum’s galleries, surrounded by an exhibition by the artist and photographer Carlos Vergara, who also joined the discussion. Other notable meetings were with Ronald Duarte, Luiz Camillo Osorio, head curator at MAM Rio de Janeiro, and with the IBISS community at Complexo de Penha.

The experience in Brazil was intense. The Caravan started only a couple of weeks after two headline incidents in Rio de Janeiro: the killing of 9 people by the UPP (pacifying police unit) in the favela of Juramento, which was put down to the government’s attempt to control and “upgrade” Rio’s urban landscape; and the death of the journalist Santiago Andrade, who was hit by a flare that was thrown at him by a young protester, as he was reporting yet another wave of protests against the government. Both tragic events have rendered more visible the cracks in a country – and a system – that cuts out those people at the margins, failing to deliver to its youth a hope for the future, nor an acceptable present. The discussions and meetings that we had during the Caravan proved to be dramatically on topic.

The Second Caravan took place in China in late May and early June 2014. Participants flew in from Europe and Brazil and met with participants from all over China for the first introductory meeting at Zajia Lab – a founding partner of Transnational Dialogues – which is an independent space for artistic creation, run by filmmaker Rong Guang Rong and Ambra Corinti. Meetings in Beijing were held at Flickingforehead, Caoba Commune, Intelligentsia Gallery, Video Bureau Beijing, Institute for Provocation, Arrow Factory, Action Space and Li-juan Independent Art School. The Caravan then moved to Chongqing and met at the space of Transnational Dialogues’ founding partner Organhaus, followed by a series of local events. After that, the Caravan went to Sichuan’s capital city, Chengdu, meeting at MOCA and at the Chinese Art Treasury, where the con-

clusive symposium “Creative Practices in Developing Cities in China, Europe and Brazil” brought together around 150 people, including the Caravan’s participants and many other young professionals from all over the region.

The Caravan was followed by the “Global Players Residency Programme”, a transcontinental artistic experiment that made use of technological innovations to unite, discuss and negotiate the opportunities linked to the issue of globalization for a younger generation. The residency was curated by Transnational Dialogues’ coordinator Robin Resch, in collaboration with Organhaus and with the support of the Goethe-Institut in Chongqing.

The Second Caravan was also preceded by a research trip across China, which saw the participation of the award-winning experimental filmmaker and video-artist Chris Daniels, who, inspired by Michelangelo Antonioni’s “Chung Kuo, Cina” (1972), is producing the medium-feature film “A Tiger’s Skin” as part of the outputs of Transnational Dialogues 2014, thanks to the additional contribution of the UK Arts Council’s Artist’s International Development Fund.

Transnational Dialogues’ deep links with China made the Second Caravan an exciting and unique experience, and enabled the young participants from Europe and Brazil to explore the complexities of Chinese society, as well as allowing them to establish fruitful, and hopefully enduring collaborations with young professionals in the creative sectors in China. As was the case for the First Caravan in Brazil, politics was also tangibly present during the Second Caravan in China, in particular as the Caravan’s stop in Beijing coincided with the 25th anniversary of the Tiananmen Square protests of 1989.

This edition of Transnational Dialogues ends its activities in 2014 with the Third Caravan, which is going to take place in Rome and Berlin in November 2014. The first part of the Caravan will take place in Rome with a conclusive large-scale event to be held at the MAXXI, the National Museum of 21st Century Arts, over the weekend of 15 and 16 November 2014. Artists, curators, intellectuals and many young professionals from the artistic and creative sectors of Europe, China and Brazil will give life to a two-day programme of conferences, video-screenings and art performances. The participation of Transnational Dialogues at MAXXI Museum lies in the framework of the exhibition “Open Museum, Open City”, curated by Hou Hanru. The second part of the Third Caravan will have its public events in Berlin on 21 and 22 November 2014, with events to be held at Kreuzberger Pavillon and SAVVY Contemporary. The output originating from the Global Players Residency, which took place in Chongqing in June 2014, will also be presented to the public for the first time.

Transnational Dialogues however, does not intend to stop its activities here. It is looking forward to conducting new stimulating explorations all over Europe, China and Brazil, aiming to keep on building and fostering an unmatched network of young professionals and organizations across the three regions.

All materials produced by Transnational Dialogues are freely accessible from the website www.transnationaldialogues.eu or can be made available by sending us an email at td@euroalter.com. Should you have any enquiries, please do not hesitate to get in touch.







TRANSNATIONAL DIALOGUES

WWW.TRANSNATIONALDIALOGUES.EU

Started in 2011 by European Alternatives, Transnational Dialogues is an open and on-going cross-media platform managing and imagining artistic and cultural projects with a focus on the new geographies of globalisation and the emergence of a multi-polar artistic and intellectual world.

Transnational Dialogues facilitates artists, creatives, professionals, intellectuals and writers from Europe, China and Brazil to come together for a series of exchanges in both physical form and online. The platform promotes sharing of information, networking, and conceptual collaboration between individuals, organisations and institutions working in a variety of disciplines transnationally, and offers a trampoline for future collaborations and initiatives.

Under the slogan “Change Utopia!”, in 2014 Transnational Dialogues reflects on the failure of existing economic and social models in the three regions, and the role of artists and cultural production in gesturing towards alternative futures. The process takes the form of a year-long process of networked-production, a multilayered exchange and mix of virtual collaboration, meetings, seminars and caravans.

“跨境对话” (Transnational Dialogues) 是一个开放的跨媒体平台, 由European Alternatives成立于2011年; 作为一个持续发展的交流平台, “跨境对话” 不断组织艺术、文化项目, 以新的全球化地域视角, 带动多极艺术与文化界发展。

“跨境对话” 为来自欧洲、中国与巴西的艺术家、知识分子、作家等创意和专业人士, 提供线上与线下的交流与互动; 分享与传播信息; 精心安排内容丰富的跨国项目, 促进个体、组织和机构之间的关系与未来的合作。

2014年, “跨境对话” 以“改变乌托邦” 命名, 组织年轻有为人士之间的协作, 以此反映当代中国、巴西与欧洲在社会经济模式遭受严峻的考验下, 艺术家与文化先锋所扮演的角色, 以及面对未来的深思。整个过程为期一年, 以会面、研讨会、调研团等形式展开, 实现多层次的交流与合作。

Iniciado em 2011 pela European Alternatives, o projeto Transnational Dialogues é uma plataforma aberta e em andamento de gerenciamento e criação para projetos artísticos e culturais com foco em novas geografias decorrentes da globalização e da emergência de um mundo multipolar e artístico.

Transnational Dialogues facilita o encontro de artistas, criativos, profissionais, intelectuais e escritores de diferentes continentes para uma série de intercâmbios e coproduções, em forma física e virtual. Sua plataforma promove o compartilhamento de informações, a criação de uma rede e a colaboração conceitual entre indivíduos e organizações que trabalham em uma variedade de disciplinas, em escala transnacional, e oferece um trampolim para colaborações e iniciativas futuras.

Com o título “Change Utopia!”, em 2014, conduz uma colaboração entre jovens criativos da China, Europa e Brasil para refletir sobre a falha dos modelos econômicos e sociais existentes nessas três regiões além do papel dos artistas, da produção cultural e de seus gestos em direção a alternativas futuras. A pesquisa toma forma em um processo de produção em rede, com um ano de duração. Uma troca entre muitas camadas, produção colaborativa virtual, encontros, seminários e caravanas.

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