

Poetic glue:
a fluid letter to the solid

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Eu prefiro ser
Essa metamorfose ambulante
Eu prefiro ser
Essa metamorfose ambulante

*I'd rather be
This walking metamorphosis
I'd rather be
This walking metamorphosis*

Do que ter aquela velha opinião
Formada sobre tudo
Do que ter aquela velha opinião
Formada sobre tudo

*Than to have that old opinion
Formed over everything
Than to have that old opinion
Formed over everything*

Eu quero dizer
Agora o oposto do que eu disse antes
Eu prefiro ser
Essa metamorfose ambulante

*I would like to say
Now the opposite of what I said before
I'd rather be
This walking metamorphosis*

Do que ter aquela velha opinião
Formada sobre tudo
Do que ter aquela velha opinião
Formada sobre tudo

*Than to have that old opinion
Formed over everything
Than to have that old opinion
Formed over everything*

Sobre o que é o amor
Sobre o que eu nem sei quem sou

*About what is love
About what I do not even know who I am*

Se hoje eu sou estrela
Amanhã já se apagou
Se hoje eu te odeio
Amanhã lhe tenho amor

*If today I'm a star
Tomorrow it is gone
If today I hate you
Tomorrow I will have love for you*

Lhe tenho amor
Lhe tenho horror
Lhe faço amor
Eu sou um ator

*I will have love
I will have horror
I make love to you
I'm an actor*

É chato chegar
A um objetivo num instante
Eu quero viver
Nessa metamorfose ambulante

*It's annoying to arrive
To a goal in an instant
I want to live
In this walking metamorphosis*

Do que ter aquela velha opinião
Formada sobre tudo
Do que ter aquela velha opinião
Formada sobre tudo

*Than to have that old opinion
Formed over everything
Than to have that old opinion
Formed over everything*

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Sobre o que eu nem sei quem sou

*About what is love
About what I do not even know who I am*

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Se hoje eu te odeio
Amanhã lhe tenho amor

*If today I'm a star
Tomorrow it is gone
If today I hate you
Tomorrow I will have love for you*

Lhe tenho amor
Lhe tenho horror
Lhe faço amor
Eu sou um ator

*I will have love
I will have horror
I make love to you
I'm an actor*

Eu vou desdizer
Aquilo tudo que eu lhe disse antes
Eu prefiro ser
Essa metamorfose ambulante

*I'm going to unsay
Everything I've told you before
I'd rather be
This walking metamorphosis*

Do que ter aquela velha opinião
Formada sobre tudo
Do que ter aquela velha opinião
Formada sobre tudo

*Than to have that old opinion
Formed over everything
Than to have that old opinion
Formed over everything*

Metamorfose ambulante, Raul Seixas, 1973

Translated by Olav Lorentzen

Introduction

Before, I wandered as a diversion. Now I wander seriously and sit and read as a diversion.

W. PERCY

It is safe to say there is a growing feeling in contemporary culture that the traditional categories of "humanity" and "world" - species and planet, societies and their environments, subjects and objects, culture and nature, thought and body – have entered, some time ago, in collapse. But if there are no more clearly differentiated objects and subjects, but rather, more or less complex hybrids, the relations between nature and culture must be rethought in a completely different way. I imagine this is a moment of vital importance for the arts: for if there are no more objects and subjects as we conceive them, the relation between spectator and work of art must also be rethought from the dynamics of the mutual transformations established between them.

But “relation” is an ambiguous word. In philosophic discourse it is used to designate a connection instituted in thought. It then signifies something indirect, something purely intellectual, even logical. Only in its idiomatic usage does it denote something direct and active, something dynamic and energetic. It then fixes attention upon the way things bear upon one another, their clashes and uniting’s, the way they fulfill and frustrate, promote and retard, excite and inhibit one another.

In his book, *We Have Never Been Modern*, Latour argues that there is a great discrepancy in the expansion of modernity in practice and in theory. “If the modern constitution invents a separation between the scientific power charged with representing things and the political power charged with representing subjects, let us not draw the conclusion that from now on subjects are far removed from things” (Latour 1991: 29). On one hand there is scientific “rational” objectivity and on the other hand “archaic” subjectivity such as culture, psychology, and religion. The problem is; how do we solve a disconnect between the practice, that has expanded the connection between the human and the non-human to the whole world (politics and climate, matter and materials in building collectives and our daily lives), and the theory of objectivity vs. subjectivity?

FIRST PARADOX

Nature is not our construction;
it is transcendent and
surpasses us infinitely.

Society is our **free construction**;
it is immanent to **our action**.

SECOND PARADOX

Nature is our artificial
construction in the laboratory;
it is immanent.

Society is not our construction;
it is transcendent and surpasses
us infinitely.

CONSTITUTION

First guarantee: even though we
construct Nature, Nature is as if
we did not construct it.

Second guarantee: even though we
do not construct Society, Society
is as if we did construct it.

Third guarantee: Nature and Society
must remain absolutely distinct: the
work of purification must remain absolutely
distinct from the work of mediation.

Figure 2.1 The paradoxes of Nature and Society

Figure 1 (Latour 1991: 32)

I ask myself if it not the time for a new modernism. One that is not based on dualism but on pluralism. Instead of “modernizing” other cultures based on the “truths” that emerged from our own experience

and accounts, perhaps we should introduce multi-realism in the definition of western rationality, explore alternative accounts for the same experience. In this way, we can begin to agree on the points where the notion of universal values had shortcuts, or accelerated much too fast, with duality by itself as the fuel for; politics, religion, science, economics. We need to start again collectively, re-understand what used to be called nature, what used to be called economy, what used to be called culture, in a completely different way. A new way that seeks harmony, but that also encourages diversity.

Let us take to the arts for example. “Mutual adaptation of parts to one another in constituting a whole is the relation which, formally speaking constitutes a work of art. Every machine, every utensil, has, within limits, a similar reciprocal adaptation. In each case, an end is fulfilled. That which is merely a utility satisfies, however, a particular and limited end. The work of esthetic art satisfies many ends, none of which is laid down in advance” (Dewey 1934:140). It serves life, rather than prescribing a defined and limited mode of living. This service would be impossible were not parts bound together in the esthetic object in distinctive ways.

And how is it that each part is a dynamic part, that is, *plays an active part*, in constituting this kind of a whole? This is the question that confronts us.

I imagine this example can help to illuminate a path; as I see it there are three types of drawings: there is drawing that represents what you see, there is drawing that represents what you do not see but you wish you saw and there is drawing that exists only as drawing. For the first drawing, you sit down and you let the world invade you, and you react to this invasion through a line, a shadow, or a trace. For the second drawing (once you know how to make the first drawing) you imagine something that is not there and you represent it as if it was there. Finally, there is a drawing practice that is a mixture of; what you live, what you think, what you want to see and what you have seen. A drawing which is accomplished through the line, and that only exists as a drawing. This type of drawing, which is not an instrument of something else, but rather, one that is in itself something, this drawing is the drawing I am interested in. This drawing is sculpture. I realized that making art is nothing more than putting things together. But to put things together, the world does put things together, everyone puts things together, it's not just putting things together, it's to do so in a way that things appear to surprise us, things that are there, but they are veiled. And these things are not just things like a machine or a table or a plant. They are things like the wind, like rain, like a perfume, or a memory. These things are of all orders. There are material things, (that art really is made of these material things), but there are more subtle things that are implicit, embedded. Let's say a machine blows air. This blow may be invoking a wind, in addition to this machine you are seeing there is also a wind.

Keeping this in mind I endeavor to put together this paper. First of all, as you will notice in the pages to come, I am not the only author. I do not want to fall into the same trap that is being discussed, the idea of transportation without transformation. So, by adopting Latours' methods in *An Inquiry into Modes of Existence*¹, I will attempt to escape a type of felicity condition² and open a space for different kinds of understanding. This is the same space opened by William James' *Essays on Radical Empiricism*, where he believes that the key to answering the absolutist claims lies in understanding pure experience as a “process in time” and giving full weight to conjunctive, as well as disjunctive relations. Considering James' statement that “[a]ccording to my view, experience as a whole is a process in time, whereby innumerable particular terms lapse and are superseded by others that follow upon them...” (James 2003: 62) we can begin to understand the task at hand. For the project, three texts (two written originally in Portuguese and one in Italian) are chosen to illustrate some of the threads that will be running throughout, such as the nature and relation of subject and object and the model of truth as correspondence. Three different authors (from different backgrounds) then respond

¹ Latour implores us to recover other modes of existence in order to do justice to the plurality of truth conditions that Moderns have discovered throughout their history.

² refers to the conditions that must be in place and the criteria that must be satisfied for a speech act to achieve its purpose.

to these texts in whatever way they see fit³. The purpose of this is to create a document that embodies the subject of its own topic, it is written with a clear awareness of intention, but the development of its thesis is based on the progress of its own making, listening and shifting relations – a kind of revelation.

I would like to make it clear though, before I begin, that the adopted posture here, is that of waiting to see what will happen (think of it in terms of provoking coincidence). It is rather different, then, from strategies involving high-risk spontaneity where outcomes are just as unpredictable, but where the posture is that of making something happen rather than waiting to see what will happen.

The following chapter attempts to clarify this notion.

³ Full texts can be found in the appendix.

Dancing is not something you learn, dancing is the dance that you dance

Helio Oiticica explains in his interview to Ivan Cardoso, in 1979, in a *State of Invention* as he puts it, *if it is an invention I'm not able to know it; if I knew what these things were, they would no longer be an invention. Their existence makes the invention possible.* (Oiticica 2008: 221)

To speak to the human being and to speak with freedom is to be able to speak to all the senses, not only to vindicate for a scene or an image or a circumstance, but to speak for a subject that exists in different contexts. If we exist, and if we are a depository of the most diverse senses, why should we privilege one in function of another? When you observe a painting, your entire body is observing the painting, however you are only stimulating the visual apparatus, the optical apparatus. When you're looking at a painting and the phone rings, does not that phone call become a part of the formation of the meaning in your perception?

An art that integrates meaning is a more accessible art, an art much more suitable for there to be a broad understanding of what it is meant to reveal. For me, it indicates a shift from expressing to listening, and in listening, participating.

Allan Kaprow wrote in *Notes on the Creation of a Total Art* (1958) "It has been unconceivable until recently to think of the arts as anything other than separate disciplines, united at a given moment of history only by vaguely parallel philosophical objectives." Art forms developed over a long period and enunciated to a high degree are not open to mixture: they are self-sufficient so far as their cohesiveness and range of expression are concerned. "But if we bypass 'art' and take nature itself as a model or point of departure, we may be able to devise a different kind of art by first putting together a molecule out of the sensory stuff of ordinary life: the green of a leaf, the sound of a bird, the rough pebbles under one's feet, the fluttering past of a butterfly. Each of these occurs in time and space and is perfectly natural and infinitely flexible. From such a rudimentary yet wonderful event, a principle of the materials and organization of a creative form can be built" (Kaprow 2003: 10). To begin, the artist needs to admit the usefulness of any subject matter or experience whatsoever. This material - known or invented, "concrete" or "abstract" - is then juxtaposed to produce the structure and body of the work.

Perhaps the piece that best illustrates this is John Cage's famous *4'33"* (1952), in which the performer is instructed to sit at the piano, open the lid, and play nothing for fixed periods. The purpose of this is to allow the ambient sounds in the room to be heard. Cage's synthesis of Duchampian chance procedures⁴ and Zen Buddhism⁵ meant that he put chance to work in a particular way, that is, to open the mind to more intense awareness of the world and nature. For Cage, using chance procedures meant imitating nature in her underlying principles rather than simply copying appearances. This idea of Nature as essentially chance-driven is strange to us, but after the theories of quantum mechanics⁶ and Heisenberg's uncertainty principle⁷, it's not such an implausible view. Albert Einstein, exasperated by theories of the unpredictability of sub-atomic particles, wrote in a letter, "God does not play dice." But nature definitely does: for example, although much emphasis is placed on

⁴ Between 1913-14 Duchamp realized works such as *3 Standard Stoppages* which consisted of an instruction for a controlled experiment which in turn opens the work to the unpredictable effects of forces, objects, experiences - in this case gravity - while at the same time limiting authorial control.

⁵ One of John Cage's keen interests. Iversen (2010), *The Aesthetics of Chance*.

⁶ Describes nature at the smallest scales of energy levels.

⁷ it states that the more precisely the position of some particle is determined, the less precisely its momentum can be known, and vice versa.

Darwin's deterministic theory of natural selection, later dubbed "survival of the fittest", it is the random scrambling of mutation of genes that makes possible variation, diversity and complexity.

For the chapters to come, I will set up a formal procedure, or let us say, a "mechanical apparatus" for capturing these chance occurrences. The chosen texts will serve as a frame, or, for the use of a better metaphor, a camera shutter. The camera will be fixed in one spot (context), but what happens while the shutter is open, (the responses) the outcome, will be out of my control. This gap between intention and result, where the reader is not only looking at words, but where one enters, and is surrounded by them, is where we all start to play a part in the construction of their meaning.

The Marble and the Myrtle

Those who walked the world, and entered into the houses of pleasure of princes, you would see in those paintings and those paths in the gardens two kinds of very different statues, some of marble, others of myrtle. The marble statue charges a lot to do, for the hardness and resistance of matter; but once it is done, it is not necessary that they should put their hands on it again: it always preserves and sustains the same figure; the myrtle statue is easier to form, because of the ease with which the branches bend, but it is necessary to always sustain in reforming and working on it, so that it may be preserved. If he leaves the gardener to watch, in four days leaves a branch that crosses his eyes, leaves another that breaks his ears, two leaves that five fingers make seven, and what was soon before a man, is already a green mess of myrtles. Here is the difference between nations in the doctrine of faith. There are nations naturally harsh, tenacious and constant, which difficultly receive the faith and leave the errors of their ancestors; they resist with their weapons, they doubt with understanding, repugn with their will, they close themselves, they insist, they argue, they reply, they give great work until they surrender; but once surrendered once they have received the faith, they remain firm and steady, like marble statues: it is not necessary to work with them anymore. There are other nations, on the contrary - and these are the ones in Brazil - that receive everything they teach with great docility and ease, without arguing, without replying, without doubting, without resisting; but they are statues of myrtle that, in raising the hand and the scissors of the gardener, soon lose the new figure, and render it old and natural, and to be as wild as before. It is necessary that the master should always watch these statues: once, cut off what the eyes look for, that they may believe what they do not see; again, that he may curb them that the ears thereof prophesy, that they hearken not to the fables of their fathers; again, that they may slay them, and that they may abstain from the barbarous actions and customs of the gentility. And only in this way, by always working against the nature of the trunk and the humor of the roots, can one keep in these rude plants the unnatural form and the composure of the branches.

(Antônio Vieira, Sermão do Espírito Santo, § III [1657]) translated by Olav Lorentzen

This text was commented on by Dr. Alex Athorn, Scottish mathematician, and can be found in its original format in the appendix. In order to summarize his ideas and to meet academic criteria I will be paraphrasing his contribution, as follows:

He begins by arguing that ideas can change form as they pass through a network of people, and that some ideas, like those hewn from marble, are more stable, while others, like the myrtle statue adapt with each telling and are more vulnerable to transformation. In math's this can be described as a discrete replicating entity. "When you tell me something, then that something has made division of itself between our minds." Each person formats this something in a different way. And this can vary depending on factors such as; what resembles it or formats - "encodes" - it in a way that it is easier to be remembered or understood. With this observation, he then argues that if an idea is of a sufficient size, the form it will adopt in our minds will differ vastly.

However, no matter how differently each idea is saved in our minds, if it is to be properly conveyed, there is an underlying function that must cohere. He calls this an "equivalent class". A fundamental form that will remain the same no matter how it is presented for surface analysis. If a different story is told but one that still contains the major plot points of its original, the equivalence class remains the same. "At times the conceptual space is populated with an obviously discrete set of objects and at other times the selection of ideas are continuous in form. For instance, if we are talking about

Catholicism we typically would consider a pretty broad class of ideas as catholic in nature and thus the equivalence class that coheres as Catholicism is fairly large.” As you can see, this “equivalent class” also varies in size. For complex ideas, such as religion, the equivalence class tends to be broader. A priest’s sermon can vary drastically and still be interpreted within the class of Catholic ideas. A book on the other hand, that has a sentence changed inside, would be considered to be a different book to its original. Both these concepts, the space of variation and the acceptability of this variation are essential for an ideas survival. But that survival also depends on the value given to it by the individual that carries it. And this is where things start to get interesting, because this relationship is reciprocal. An individual will naturally carry ideas that one perceives as increasing their chance of success and the popularity of this success than greatly increases the chances of replication of these behaviors and beliefs. “These are the most fundamental axis for conceptual selection but ignore the manner by which concepts can interact and enforce selection themselves.”

The perception of value may be a reflection of the real value or it may not. The richness of human language has enabled concepts to evolve that contain their own mechanisms for assigning value. “For example, if I prescribe to the notions of rationality, mathematics and logic then I select for concepts on the basis of whether or not they are examples of tautologies. In this case, an idea is mathematically valuable if it is a tautology and mathematically wrong if it is not.” It is important to note though, that selecting for mathematically correct ideas is not necessarily the same as selecting for "useful" or "meaningful" ideas. The example of mathematics is one where the mechanism by which to assign value to an idea is incredibly rigid. On the contrary, for a complex idea, such as religion a far less rigid metric is used to select for let’s say, Christian or non-Christian thought. At least in theory.

“Fundamentally religious ideas are designed to solve a much more complex problem than mathematical ideas.”

Cruzeiro do Sul (The Southern Cross)

I am not here at this exhibition to defend a career or nationality. Rather, I would like to speak of a region that does not exist on official maps, called Cruzeiro do Sul (The Southern Cross). Its original inhabitants never divided it up, but others came, who divided it for their own purposes. This division still continues today. Each region has its dividing line, whether real or imaginary. The border line I refer to here is called Tordesillas. The East side of this border you will already know, more or less, from postcards, photographs, descriptions and books.

I speak from the other side of this boundary. Below the line of the Equator, hot, buried in the earth – here is the opposite of skyscrapers. Here, dwelling within this earth and in the constellations, is the wild side, the jungle in one's head, without the lustre of intelligence or reason. I speak here of those who were compelled to bury their heads inside their own heads.

Reason, knowledge; specializations, styles – all cultures come to an end. All that is left is the excess of what has always existed: earth. What remains is a dance, performed to ask for rain, and after this rain, swamp, and from this swamp, warmth, and again life. Those in the jungle always believe rumors; for in the jungle, West of Tordesillas, lies do not exist; there are only individual truths.

These are our origins. Who could have dared to try to comprehend the West of Tordesillas, other than its inhabitants? Unfortunate for the hippies and their sterilized beaches, their disinfected soil, their plastic, their gilded projects and their hysterical intelligence. Unfortunate for the East. Unfortunate for the indifferent: they took the side of the weak without meaning to. The worse for them. Because the jungle will extend and grow until it covers their sterilized beaches, their disinfected soil, their leisurely sex, their buildings, their streets, their earth-works, think-works, nihil-works, water-works, conceptual works, until it covers everything on the East side of Tordesillas, and any East in any region. The jungle will go on spreading over the East, over the indifferent, until – so self-confident that they no longer foresee their fate-all those who have forgotten or unlearned how to breathe its air will die.

The jungle draws within itself and mutes the language of metaphor. West of Tordesillas, metaphor has no value of its own. It is not that I dislike metaphor. I want every work to be seen some day, not as an object for sterile laborious study, but as a landmark; as a memory and evocation of the real, visible conquests. When the history of the West of Tordesillas is told, one should hear legends and fables-fantastic allegories. For a people whose history is legends and fables is a happy people.

Cildo Meirelles, *Cruzeiro do Sul* - A translation of the Portuguese original was first published in *Information* (cat.), The Museum of Modern Art, New York, 1970. Revised 1999.

This text was commented on by Dr. Christina Oswald, Brazilian Historian, and can be found in its original format in the appendix. In order to summarize her ideas and to meet academic criteria I will be paraphrasing her contribution, as follows:

The first reaction to the text is that of shock. The intensity of Cildo's words, I will suppose, impacts all of us in some way. She compares the feeling to that of having being punched in the stomach, but is confident to assure there is no violence in this act. "Soon after I think of Almodóvar and this intense capacity of art, or would it be of the artists? To translate in a few words, or audio-visuals, or plastic arts, that which is latent in the depths of our hearts." In "Cruzeiro do Sul", Cildo joins past and present, 1494 and 1999, classic and modern, excluded and dominant, north and south, west and east, center and periphery, true and false, "to poetically, provoke and then challenge the notion of the

margin.” From poetry comes a voice that was hidden, even though it was shouting while no one listened.

Christina’s insights on the movement in the text, I believe, are also quite brilliant. Here, she uses the metaphor of a wave: “the writing becomes a wave through the jungle that grows and takes over everything, indifferent to the will of the majority, stronger than nature itself.” A wave, that in the beginning was scary and intense, leaves joy and hope in the end. “From dichotomies to fluidity, the weak becomes strong.”

Invisible Cities

Kublai Khan does not necessarily believe everything Marco Polo says when he describes the cities visited on his expeditions, but the emperor of the Tartars does continue listening to the young Venetian with greater attention and curiosity than he shows any other messenger or explorer of his. In the lives of emperors there is a moment which follows pride in the boundless extension of the territories we have conquered, and the melancholy and relief of knowing we shall soon give up any thought of knowing and understanding them. There is a sense of emptiness that comes over us at evening, with the odor of the elephants after the rain and the sandalwood ashes growing cold in the braziers, a dizziness that makes rivers and mountains tremble on the fallow curves of the planispheres where they are portrayed, and rolls up, one after the other, the dispatches announcing to us the collapse of the last enemy troops, from defeat to defeat, and flakes the wax of the seals of obscure kings who beseech our armies' protection, offering in exchange annual tributes of precious metals, tanned hides, and tortoise shell. It is the desperate moment when we discover that this empire, which had seemed to us the sum of all wonders, is an endless, formless ruin, that corruption's gangrene has spread too far to be healed by our scepter, that the triumph over enemy sovereigns had made us heirs of their long undoing. Only in Marco Polo's accounts was Kublai Khan able to discern, through the walls and towers destined to crumble, the tracery of a pattern so subtle it could escape the termites' gnawing.

(Book 1, opening, *Invisible Cities*)

This text was commented on by Dr. Michelle Sommer, Brazilian curator, and can be found in its original format in the appendix. In order to summarize her ideas and to meet academic criteria I will be paraphrasing her contribution, as follows:

Underground world, manifest world and imagination, plural

700 years separate us from the travels of Marco Polo. Some say his stories even inspired Christopher Columbus, another Italian, this one who was to arrive to America.

Michelle interprets the text as having a potential for free associations, opening the possibility of going on a journey to meet a possible perfect city fragmented and being born “distant from a ready and totalizing reality.” She engages in an exercise that will “lend a voice” to Marco Polo and continue his work, and that will psychograph world narratives that are able to join real and fictitious, visible and invisible cities, the underworld and the manifest world.

Sub notes on underground urbanism

“In 1665, Athanasius Kircher - a German mathematician-physicist-chemist-inventor - proclaimed the 'Theory of the Hollow Earth'. Shortly thereafter, Edmund Halley, the noted British astronomer and mathematician, adheres to the theory.” Both believed the interior of the Earth was inhabited and had its own bright atmosphere. Halley added that the northern lights were a result of the exchange of gases between these two realms. John Symmes, a century later, alleged the doors to the inner universe were in the form of two holes, one positioned on each magnetic pole. In 1947 and 1956, expeditions led by Admiral Richard Byrd penetrated the earth as far as 3,690km down. Inside, reports describe vast areas of mountains, forests, lakes and rivers. “Just before he died in 1957,” Byrd “would have

said that the Hollow Earth was an enchanted and heavenly universe, full of mysteries.” Soon after, in the early seventies, north pole photographs taken by the ESSA-7 satellite showed a huge hole inland.

The name of this kingdom, situated within the earth, is Agartha. A sacred place for Hinduism, Buddhism and Taoism. It is believed by many, that there is an open path to this blessed land and invisible world. The inhabitants of Agartha are scattered in the interior of the earth, and their cities are formed of a crystal network structure. A city has on average 100,000 people, and these settlements together, join to form the entire intra earth society. “The basic unit of the city is the 'podlet', a cluster of a group of individuals with a purpose of life together and the likes who form 'clans'. Clans are the primary building blocks of galactic society. In administrative terms, Aghartha's sentencing council consists of 12 clan chiefs elected to this rank for his meritorious service passed to the clan and society.” The King or Queen of Agartha is selected from this council and is responsible for a vast army of emissaries that create secret connections with the surface world.

Supra notes on Manifest urbanism

Brasilia, the largest manifestation of modernity in Brazil, was idealized by Juscelino Kubitschek (Brazilian president at the time), planned by Lucio Costa and designed by Oscar Niemeyer. It is said that the city was erected in one thousand days. This monument, whose purpose was to become the country's new capital, was conceived as a 'civilization-oasis', a mirage in the center Plateau. It was “fruit of the optimistic breeder frenzy of the modern in this place called Brazil where everything can start from the beginning.”⁸ The migration started with the “candangos” that built it and is now home to over 3 million inhabitants (IBGE, 2017). “The pilot plan of Lúcio Costa - winner of the contest for Brasília - would assume the contradiction of the anachronistic and avant-garde of the 'condemnation of the modern'; supported, still, in the bases of the monumentality where the man acquires collective dimension.”⁹ The world's largest city built in the 20th century is structured through superblocks. Four superblocks form a unit of neighborhood. Brasília houses the national congress and senate. “The President of the Republic, head of the Executive Branch, is elected for a term of four years through direct elections. In August 2016, President Dilma Rouseff, legitimately elected, is deposed, opening up serious assumptions for the constancy and consolidation of democracy in Brazil.”

New Babylon, developed between 1956 and 1974 by Constant Anton Nieuwenhuys, was a nomadic city project, a representation of the anti-monument, the anti-public and the anti-official. “Constant's thesis was to found a new urban modus vivendi that would contemplate emergency exits for daily life, forming a city where the regulatory mechanisms did not overlap the creative imagination and kept man exposed to stimuli and experimentation.” He believed in the not so distant future atomization would allow for citizens to devote themselves to satisfy their playful instincts and develop their creative abilities.

“If Kublai Khan believes in everything Marco Polo says when he describes the cities visited on his diplomatic missions - even in psychograph narratives of the world between real and fictitious, visible and invisible cities, between the underworld and the manifest world – it is not yet known.”

⁸ Pedrosa, Mário. ‘Reflexões em torno da nova capital’, texto originalmente publicado na Revista Brasil: Arquitetura Contemporânea, n. 10, 1957.

⁹ Costa, Lúcio. ‘Sobre a construção de Brasília’. Depoimento prestado ao jornalista Cláudio Ceccon. Jornal do Brasil, Rio de Janeiro, 8 nov. 1961. In: XAVIER, Alberto (org). Lúcio Costa: sobre arquitetura. Porto Alegre: Centro dos Estudantes Universitários de Arquitetura, 1962.

A Magical World

I must let my senses wander as my thought, my eyes see without looking... Go not to the object; let it come to you.

Henry Thoreau, *The Journal of Henry David Thoreau*

The surrealist used to say that real life is absent. Art is a territory where we can go through real life, to liberate the senses and have a space where the senses can appear. Sometimes it is a fiction that must be converted into reality and sometimes it is reality that needs to be converted into a fiction.

Moments of emptiness and silence, moments when you are unaware, when you do not recognize things and when they begin to tell you what they are. These are the moments that inform the work of Brazilian artist Renata Lucas. Lucas usually works with already existing situations. Based on fictions, she intervenes into found landscapes and architectures making the background become the main character. Her displacements cause spaces to become the main focus of attention revealing their deeper structures and proposing meaningful transformations. “Numerous works of art have been important in my life, but there is one moment from many years ago that really stands out: seeing Joseph Beuys’s work in the flesh for the first time at the Museu de Arte de São Paulo. I was very young and it was a huge revelation to me because, in that precise moment, I understood that art should be an actual presence in the world, not just a representation of it. Me and Beuys’s work were equally and actively present: we were part of the same courtship ritual, the same dance, intervening and being intervened upon by one another.”¹⁰

Another artist that takes “conversation” seriously, is German artist Tino Segal. He too thrives on empty spaces, on eliminating the object and on directing the attention to people. For him, the relations between people can be changed within an art piece.

“I remember seeing the minister of transportation dive and dodge,” he says. “All he could do was administer what the public opinion was, or else he would be voted out in the next election.” If electoral politics could not produce fundamental change, why bother with it? “It’s much more interesting to change the values,” he says. “I was never interested again in parliamentary politics. I became interested in culture.”¹¹ In one of his works, a visitor would arrive to find the museum apparently empty of all people. “Once when a person thought there were no guards around, he started stealing catalogs,” Hoffmann (the museum curator) recalls. “The guard came up and said: ‘Would you please put the books back? This is a piece by Tino Segal.’”¹²

Think of a form that is as open and fluid as the shapes of our everyday experience but one that does not simply imitate them.

This form places a much greater responsibility on visitors than they had before. The “success” of a work depends on them as well as on the artist. If we admit that work that “succeeds” on some days fails on other days, we may seem to disregard the enduring and stable and to place an emphasis upon the fragile and impermanent. But one can insist, as many have, that only the changing is really enduring and all else is whistling in the dark.

¹⁰ <https://frieze.com/article/renata-lucas>

¹¹ <https://www.nytimes.com/2010/01/17/magazine/17seghal-t.html>

¹² <https://www.nytimes.com/2010/01/17/magazine/17seghal-t.html>

Conclusion

I am a diversity of people, as each one of us is. The contemporary subject is exploded, they are several. When you are surprised, it is because you are another, we are being another.

Tunga interview.

As an artist, I know the work that I make very closely, the pieces, the performances, I know each detail of each element of it. I focus on looking at the relations, these which can come from anywhere; a smell, a food, a song, a drawing. Everything is meticulously tied together. The moment it is finished and I think I know everything there is to know about it, I realize, that as a matter of fact, I don't. This is the moment of not knowing, the moment that I start learning from it. This is the moment in poetry that I am interested in. I can do all the readings, I can understand all origins, I can sow together all relations, but there is always a moment when it presents itself as an unknown, it imposes itself as an enigma or a mystery. In a way, my work, or my making, always tends towards this surprise. This surprise, of seeing the world as a mystery, is what makes me widen it, what makes me try to understand this world in a deeper way.

I'm not so sure I can clarify this idea, but we can investigate it a bit further. What I am trying to say is that sometimes $A + B$ are not equal C , sometimes it equals something else. In my opinion, what happens in poetry and in art is the possibility of joining the heterogeneous and finding (in two things that have no relation to each other) something else, something that is produced by this meeting. I believe that modernity is in a way characterized by this meeting, a lucky meeting between two things that have no relation and that together produce a new meaning. For me, the ability, maybe even the vocation of art, is to use this "conjunction energy", which can present itself as an object, or a poem (the joining of two words), or a musical chord (where two completely different notes produce a new and unusual effect) but also, making a generalization (and I think that is what one should do with art), is to take anything and everything that is a poem and say it is not only a poem, it is life.

I believe that what we are talking about is, par excellence, the energy of love, love is the energy of conjunction for us humans. If there is any reason for us to do poetry, it is to create possibilities of having diverse relations, of being surprised at the conjunction of what is heterogeneous. If we humans understand each other, it is not by the homogeneity that we have, it is by our differences. As Tunga explained in his previously mentioned interview, we are all unique and diverse, we are all completely different from one another, although we are all identical. Poetry tries to find this unity in the diverse, this possibility of putting the diverse together, in harmony and by doing so, creates meaning. If we generalize this idea, I think that art has a positive role in society.

It is no wonder we sing together, for example. When two people sing together or dance together, there is an understanding of this nature. It is worth making art for it. There is a will for this to happen, a very close faith, which gives us a reason to do it.

I think we have a fabulous heritage in Brazil, we have had an experience, under a European matrix of course, but one that was radically different from that of other places, and that can contribute immensely, today more than ever, to the understanding of the contemporary world. The cultural diversity that has been a part of our country from the beginning of the last century, formed, or formalized a kind of modernism where other values were included in those organized or thought by modernity. For example, movements like constructivism, arrive in Brazil and deal with the presence of corporality, the presence of the body. They are thought of not only as a visual experience but as an

experience of the moving body opposite that. This is the experience of Oiticica¹³ and Lygia Clark¹⁴, for example. Other experiences of a different nature bring social heterogeneity to the center of modern thought. In a way, we were impelled to think of a model where all this heterogeneity would fit. And this is what is happening to the world. In Europe, the presence of Arabs in France or Germany, immigrants that were brought for labor and ended up building a part of the society, that have brought in other cultures that have to be incorporated into the model, for example. We have this experience, we have been going through this for the past one hundred years, and we think in a much more advanced way than these cultures said to be hegemonic. I believe we have something to teach, we have something to say, we have a lot to learn, but we also have to be heard. It is a dialogue of equals. It is not in the sense of copying. It is not a question of doing it better in the way of. It is a matter of using principles, which are the same, because we have a European heritage, but we have things they do not have. The dialogue needs to exist in this dimension.

In a way, it does and I think it's effective. Obviously, it is not all roses, because independently of the world of ideas, these things also circulate in the world of interests, of cultural hegemonies. Saying no to these cultural hegemonies and making it possible to speak together, in the same status, as equals and bringing in novelties that are not imposed by these cultural hegemonies, that is the fight, that is where art has to be.

We inherit the world; the world is ours and we have the right to be and to practice any culture. All the cultural practices are valid, no one is better than the other, each one is more suitable for you or for me or for a group of people. The will, the desire to create hegemonies of cultural practices is a desire of domination, and against this desire of domination we do art, we impose poetry. It is important to remember, we have the right and the duty to accept and to be able to enjoy any kind of practice, those that come from dominant countries even, because they are legitimate, but we also have the obligation to refuse all that that is imposed upon us. Subjectivity today seems to be something we build with money, we are made, not of what we like anymore, we are made of what we think we should like. People represent themselves with this cigar, with that wine, with such clothes, living in this place, with such a car. It seems to me that advanced capitalism has disposed of the "exploded subject" so that he must pass through corporations to create subjectivity, in order to represent himself. This means giving up the possibility to invent himself by himself. Which is what you do when you make a poem, when you make a song or when you put together your repertoire. It is a phenomenon of capitalism that does not want, does not to authorize, subjectivity as something that is your own. Your subjectivity is rendered by the media, by a society of consumption that forces you to mount yourself in a way. You sell your time to have money, so that you can get back to being you. That is where poetry can create change.

People are something, before being what others want us to be. I think this practice, which I call poetry, but when I say poetry, it can be anything, the arts, architecture, any doing, a dance for example, is this awareness of intention, that makes you realize that you are unique, that each of us is unique. You do not need others to be what you are, on the contrary.

¹³ Helio Oiticica, Brazilian artist that helped form the Neo-Concrete movement and Tropicalia in the 1970's

¹⁴ contemporary of Oiticica and a precursor of interactive and participatory art

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Appendix

The Marble and the Myrtle

Given any idea, what is the mechanism by which we perturb it's meaning. Suppose I tell you a story and then you tell your friend it and they pass it further out into the wider network of people. When that story comes back around and I hear it told from another's lips who has never encountered me or knows me as the tales' genesis, what aspects will be different and why? Certainly, some ideas are more stable, hewn from marble, and thus not given to disassembling or distorting in nature as they propagate through society. Others are like the myrtle statue and adapt with each telling even potentially bifurcating in form.

The answer lies in considering any concept as a discrete replicating entity. When you tell me something, then that something has made division of itself between our minds. While there must be some degree of similarity between each of the somethings that we each now possess my something will sit different within me than yours will in you. I may encode the something with different words that I prefer or choose to reassemble the something in some manner so that I better understand or remember it. If the idea is of a sufficient size then the ostensible form it adopts in each of our minds will differ vastly. Yet however the skin sits on each the underlying function of each something must still cohere. If not then the idea has failed to have been conveyed.

If we consider the entire set of such somethings that all have the same underlying function we obtain an equivalence class of ideas. The elements of this class are each in fundamental form the same something and yet appear quite different on surface analysis. If I told you a story and you told your friend and so on and that story came back to me in such a manner that it was told differently but still contained each of the major plot points and ideas I wished to convey with its original telling then I would be tempted to say that I had just obtained another instance of this class of ideas. Namely the equivalence class generated by that specific story.

These groups of ideas are alike to species. One might wish to say that there exists for each animal found in nature a genus which defines it. But the nature of biological forces does not always provide us with set of coherently distinct species for categorization species and the same is true in the conceptual realm. Exactly where one would consider the boundaries between species of ideas as lying would depend largely on the resolution and category of analysis one is utilizing. At times the conceptual space is populated with an obviously discrete set of objects and at other times the selection of ideas are continuous in form. For instance, if we are talking about Catholicism we typically would consider a pretty broad class of ideas as catholic in nature and thus the equivalence class that coheres as Catholicism is fairly large. In particular, most people would interpret a catholic sermon as an instance of an idea belonging to Catholicism. Yet there are many sermons made and each of them are different and yet each a broadly speaking within the class of catholic ideas. If, however we are considering literature then the equivalence class of any particular book is really only the specific instance of that book. If you were to change a word or a sentence of that book then while the new book you have created is very similar to the original most people would take issue with equating the old book with the new one. Certainly, any pair of books that vary from each other to the same degree that catholic sermons typically vary from each other, would almost certainly not be interpreted as members of the same equivalence class.

It's worth noting that in the same way human beings are made up of a vast sum of cells and organs each which can be considered in their own way a unit of replication and each which in concert work together to best guarantee the humans survival so too can a large idea such as a religion be

viewed as a collection of such components. Each story or parable functions to add fitness to the whole. Similarly, if such a conceptual structure exists it is not necessary that the entire idea be possessed by each individual across which the concept is distributed. Typically, religions are not deeply known by all their followers and instead individuals look to religious leaders or texts to ensure the collection of ideas is coherent. Now we have described the population of concepts we ask what are the units of selection of this population. The first most obvious answer is that they are selected fundamentally by nature. If I possess an idea and that idea makes me better able to compete and survive in the world then that idea will have a greater chance of propagating. Certainly, if the idea acts against me and makes me more vulnerable to natural forces then the increased probability of my demise renders the idea less competitive. The number of people who possess or willingly pass on a concept is greatly diminished if the concept acts to kill them off. Hence the belief that you can fly is typically not a popular one.

Within the context of natural selection individuals will also select for ideas that they perceive as increasing their success in life. So hence an Idea is also selected for on the basis of its perceived value which is typically accrued from the success we perceive those propitiating the idea as having. This is a complicated way of saying if I look up to someone I'm more likely to replicate their behaviors and beliefs. These are the most fundamental axis for conceptual selection but ignore the manner by which concepts can interact and enforce selection themselves.

Ideas cannot be dispossessed as once you know a thing you cannot readily unlearn it. However, one might choose to let a once favored concept become dormant. If for instance you decide a particular world view is no longer valid you will no longer espouse such a view. This is conceptual death and in order for an idea to live requires that it is perceived by as many individuals as possible to be a valid notion. Intrinsicly it is the perception of value of an idea upon which the welfare of an idea depends. The perception of value may be a reflection of the real value or it may not.

The richness of the human language has enabled concepts to evolve that contain their own mechanisms for assigning value. Fundamentally all these processes are mediated by natural selection. An idea that assigns a positive value to other ideas is valuable in and of itself if it accurately assigns such value to other ideas or actions. In particular, some concepts come with apparatus attached that lets us differentiate between high and low value concepts with respect to the internal value structure of that idea. Any individual who subscribes to such an idea will select for other ideas by utilizing this mechanism. For example, if I subscribe to the notions of rationality, mathematics and logic then I select for concepts on the basis of whether or not they are examples of tautologies. In this case, an idea is mathematically valuable if it is a tautology and mathematically wrong if it is not. Similarly, if I ascribe to those notions of science then I will utilize the scientific method in order to evaluate any concept. That is any statement must be falsifiable and not disproved by experimentation through peer review. By this metric, we can select for scientific ideas and non-scientific ideas. Note that while one can select for mathematically or scientifically correct ideas this isn't necessarily the same as selecting for "useful" or "meaningful" ideas.

Typically, any idea is selected for along a large collection of selection dimensions. For instance, the idea "one plus one equals two" is a mathematically valid idea. Similarly, so is "one plus one plus one minus one equals two". Thus, if selecting only on the basis of mathematical value then both these ideas are valid. However typically the first of the two is more useful simply because it is more concise. Hence, we also select for ideas by requiring the meaning be as compactly delivered as possible.

In the cases of mathematics and science the underlying mechanism by which to assign value to an idea is incredibly rigid and also typically well distributed. For instance, a scientific idea requires to both be empirically verifiable and also reproducible by a significant number of individuals. In contrary to this a much more complicated idea would be that of religion. Typically for such a

complex of ideas there is a far less rigid metric by which to select for religious concepts over non-religious concepts. Generically religions have core principles which allow one to differentiate between good or bad. For instance, if I espouse a concept that doesn't adhere the ten commandments then most people would label that a non-Christian thought. Assume instead I take one of the parables and rewrite it so as it now refers to a Jack rather than Jesus is that still a Christian idea? In fact, how far can I change the bible before it becomes non-Christian in form. If I trimmed all the historical aspects of the Christian stories and retained only the moral teachings then is it still Christian? The reason that there are so many denominations within Christianity is because the answer to this question is not a definitive no.

The reason that Christianity utilizes weaker value hierarchies is because part of what it is selected for requires it to be adaptable. Fundamentally religious ideas are designed to solve a much more complex problem than mathematical ideas. That is something along the lines of how to live best in which case building in a degree of adaptability becomes useful. On the contrary mathematics is rarely even tangentially useful to the vast majority of people and so its use case is far smaller. Typically, the collection of problems that mathematical ideas exist to solve and are thus selected for and given value by are those for which highly exact and consistent technical formulations are necessary.

And so, we see that the rigidity of a concept is mediated by its internally enforced value selection mechanism. If the rules by which an idea belongs to the equivalence class of that ideas concepts is simple and clear then the overall set of such ideas will be set in stone like the marble statues. If the internal value structure is opaque then anyone can come along and adapt the idea to suit their own ends and thus in time it will deform to fit the environment it is in just like the myrtle grows away from its sculptured form in order to satisfy its own evolutionary needs rather than to adopt only the space the gardener wishes it would inhabit.

Comments by Dr. Alex Athorn. Scottish mathematician, graduated from Imperial College in 2017.

Cruzeiro do Sul (*The Southern Cross*)

Damn it! How in a few lines does one have the ability to impact the other so intensely that the first sensation that comes to try to describe it is a punch in the stomach? There is no violence here, just a positive and strong call. Soon after I think of Almodóvar and this intense capacity of art, or would it be of the artists? To translate in a few words, or audio-visuals, or plastic arts, that which is latent in the depths of our hearts. Let me explain: Cildo Meireles in his work "Cruzeiro do Sul" joins past and present, 1494 and 1999, classic and modern, excluded and dominant, north and south, west and east, center and periphery, true and false, to poetically, provoke, and then challenge the notion of margin. Give voice to the thought/feeling of a people who shouts their message, wisdom, alert, but no one listens. And there is still movement in the text, the writing becomes a wave through the jungle that grows and takes over everything, indifferent to the will of the majority, stronger than nature itself. This wave that, at the beginning generates adrenaline, ends in an exemplary tube because there is joy and hope in the end. From dichotomies to fluidity, the weak becomes strong.

Comments by Dr. Christina Oswald. Brazilian historian, graduated from UFRJ in 2006. *Translated by Olav Lorentzen*

Invisible Cities

Underground world, manifest world and imagination, plural

"It is not known whether Kublai Khan believes in everything Marco Polo says when he describes the cities visited on his diplomatic missions"¹⁵. Many centuries - around 700 - separate the incursions of the 'greatest traveler of all time', which, they say, even inspired Christopher Columbus, another Italian who arrived in America, from ours today, this one later.

If 'there is a moment in the life of all the emperors that follows the pride of the immense breadth of the territories that we have conquered, the melancholy and the relief and to know that soon we will give up to know them and to understand them'¹⁶, between these intervals there is also the power in the production of (free) associations for the construction of the meeting of a possible perfect city that may be emerging dispersed, fragmented somewhere and distant from a ready and totalizing reality.

Seeking this promised land, we access the imagination by lending a voice to Marco Polo to psychograph the world narratives between real and fictitious, visible and invisible cities, between the underworld and the manifest world.

(Sub) notes on underground urbanism – Agharta

1. The Earth is hollow and concave and we inhabit its inner part: we are inside and not outside the Earth. In 1665, Athanasius Kircher - a German mathematician-physicist-chemist-inventor - proclaimed 'Theory of the Hollow Earth'. Shortly thereafter, Edmund Halley, the noted British astronomer and mathematician, adheres to the theory. Halley believed that the interior of the Earth was inhabited and that there was a bright atmosphere inside; the northern lights for example, happened when gases from the Earth's internal atmosphere escaped to the outer surface of the Earth. In the next century, the American John Symmes adds: apart from the Earth being hollow, there are two entrances on the earthly poles to the inner world. The hypothetical door to the inner universe was named Symme's Hole.

2. In the last century, precisely in 1947 and 1956, United States Admiral Richard Byrd made expeditions to the North and South Poles, penetrating respectively 2,730km and 3,690km into the Earth. From the extremes inland, Byrd claimed to have seen neither ice nor snow, but vast areas of mountains, forests, vegetation, lakes and rivers. Just before he died in 1957, he would have said that the Hollow Earth was an enchanted and heavenly universe, full of mysteries.

3. Soon after, in the early 1970s, the Administration of the Science and Environment Service (ESSA), which belongs to the United States Department of Commerce, released to the press photographs of the North Pole taken by the ESSA-7 satellite, two years before. ESSA was far from suspecting that her routine atmospheric reconnaissance photos would contribute to the Hollow Earth Theory as satellite images showed a huge hole inland.

4. Agartha is the name of the kingdom situated within the Earth - a sacred place for Hinduism, Buddhism and Taoism. (Parentheses: we have recorded that, in researches, there have also been unproven theories that there is a Portal for Agartha in Pedra da Gávea, in Rio de Janeiro). For the path to the blessed land of the invisible world, there is a magic key to access it. It's the 'open, Sesame!' That unlocks the doors of a new world. The inhabitants of Agartha are called 'agarthans' and are found scattered in the interior of the Earth, forming a crystal network that structures the cities. Cities range in size from about 10,000 to 1,000,000 inhabitants, although

¹⁵ Calvino, Ítalo. As cidades invisíveis. Tradução Diogo Mainardi, São Paulo: Companhia das Letras, 1990.

¹⁶ Idem.

most have about 100,000 to 200,000 people. These cities resemble small settlements that together form the entire intra-earth society. The basic unit of the city is the 'podlet', a cluster of a group of individuals with a purpose of life together and the like who form 'clans'. Clans are the primary building blocks of galactic society. In administrative terms, Aghartha's sentencing council consists of 12 clan chiefs elected to this rank for his meritorious service passed to the clan and society. From this council is chosen an individual considered the wisest and the deserving of honor and responsibility and the title of King or Queen of Aghartha. This person is responsible for the vast army of emissaries and connections sent secretly to the surface world and to the appropriate councils of the Galactic Federation.



Agharta. Fonte: <https://br.pinterest.com/NiErikaa/agartha-tamarinda-maassen/?lp=true> Acesso em: 11 de junho de 2018.

(Supra) notes on manifest urbanism- Brasília and New Babilônia

1. Brasília is the largest representation of the Brazilian modern movement in the twentieth century. Brasília was idealized by Juscelino Kubitschek, planned by Lúcio Costa and designed by Oscar Niemeyer. Built between 1956 and inaugurated in 1960, the city's tourist guide informs that it was erected in a thousand days. The national developmental dream that meant the opening of new internal borders (or, better, a new project of colonization of the interior of the country), erected a monumental architecture and urban trajectory that were registered by UNESCO in 1986 as Cultural Patrimony of Humanity. The new capital is anchored in the 'civilization-oasis' conception, a mirage in the Central Plateau, fruit of the optimistic breeder frenzy of the modern in this place Brazil where everything can start from the beginning¹⁷. Built by candangos - a name that designates the worker from the capital that migrated from another state to its construction - the city now has a population of more than 3 million inhabitants, according to the Brazilian Institute of Geography and Statistics (IBGE) and is the fifth the most populous city in Brazil. The pilot plan of Lúcio Costa - winner of the contest for Brasília - would assume the contradiction of the anachronistic and avant-garde of the 'condemnation of the modern'; supported, still, in the bases of the monumentality where the man acquires collective dimension¹⁸. The pilot scheme of the world's largest city built in the 20th century is structured through superblocks, which are blocks of identical sides of approximately 280 meters. Each super block has residential blocks

¹⁷ Pedrosa, Mário. 'Reflexões em torno da nova capital', texto originalmente publicado na Revista Brasil: Arquitetura Contemporânea, n. 10, 1957.

¹⁸ Costa, Lúcio. 'Sobre a construção de Brasília'. Depoimento prestado ao jornalista Cláudio Ceccon. Jornal do Brasil, Rio de Janeiro, 8 nov. 1961. In: XAVIER, Alberto (org). Lúcio Costa: sobre arquitetura. Porto Alegre: Centro dos Estudantes Universitários de Arquitetura, 1962.

supported by “pilotis” of free access and several urban equipment like church, cinema, school. According to the original project of Lúcio Costa, four superblocks form a unit of neighborhood. In administrative terms, in Brasília, it houses the National Congress composed of two Houses: The Federal Senate - composed of 81 senators representing the 27 federative units of 26 states and the Federal District. The President of the Republic, head of the Executive Branch, is elected for a term of four years through direct elections. In August 2016, President Dilma Rouseff, legitimately elected, is deposed, opening up serious assumptions for the constancy and consolidation of democracy in Brazil.



Brasília, registro de Marcel Gautherot. Fonte: <https://ims.com.br/titular-colecao/marcel-gautherot/> Acesso em: 11 de junho de 2018.



Projeto de buraco para jogar políticos desonestos, 2011. Cildo Meireles. Fonte: <http://www.galerialuisastrina.com.br/en/artists/cildo-meireles/> Acesso em: 11 de junho de 2018.

2. New Babylon, nomadic city-project was developed between 1956 and 1974 by Constant Anton Nieuwenhuys. Inspired by the nomadic Roma settlements, New Babylon represents a variant of the anti-monument, anti-public and anti-official: Constant's thesis was to found a new urban modus vivendi that would contemplate emergency exits for daily life, forming a city where the regulatory mechanisms did not overlap the creative imagination and kept man exposed to stimuli and experimentation. Constant aims to contribute to the generation and shaping of a new urban environment that would allow a 'total fulfillment of life', based on the premise that in the not too distant future the increasing automation of work that drives technological progress would allow citizens to devote themselves to satisfy their playful instincts and fully develop their creative abilities.



Nova Babilônia. Fonte: <https://br.pinterest.com/pin/493003490442298875/?lp=true>
Acesso em: 11 de junho de 2018.

Among the walls and towers that are bound to collapse, underground and manifest, we have not forgotten Marco Polo's advice to the Mongol emperor Kublai Khan: 'We do not take advantage of his seven or seventy-seven marvels from a city, but the answer that answers our questions'. If Kublai Khan believes in everything Marco Polo says when he describes the cities visited on his diplomatic missions - even in psychograph narratives in the world between real and fictitious, visible and invisible cities, between the underworld and the manifest world – it is not yet known.

Comments by Dr. Michelle Sommer. Brazilian Curator, graduated from UFRGS in 2016. *Translated by Olav Lorentzen*