





Project Ao Ar Livre. Ocupe se vire Billboard, 1981. Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the artists.

Call It By Name

Manga Rosa in the Time of Censorship, Transgression, and Poetry

By Mirtes Marins de Oliveira

CRITICISM

English / Portuguese

Art meets city space in São Paulo. Manga Rosa (MR) is an experimental art collective that appeared in the massive metropolis in the 1970s. Its founding artists Jorge Bassani and Francisco Zorzete, born and raised in São Paulo, came to occupy spaces in their city, creating artistic interventions as a form of resistance under the military dictatorship. Curator Mirtes Marins de Oliveira contributes a vibrant critical essay that touches on key moments in MR's trajectory, revealing how Bassani and Zorzete defied strict ideological lines and social norms while incorporating public space into their works. It is a reflection on the past as well as very timely inspiration for creative liberation from structures of power in the present.

*I only want to engage
in what will make it okay
I have no time to waste*
-Torquato Neto

As Brazil goes through an economic and political crisis of epic proportions, it's natural to draw parallels between the present moment and the period of the dictatorship and, in doing so, envision a board game of

possible outcomes on which moves and players are predetermined by formal and structural similarities with the past. This board game's setup comes embedded with a narrative, dangerously idealized and already written, recounted again and again, with a predictable end. Contrary to television series' glamorized martyrs, real life deals in actual violence, in tangible reactions. Nothing is worse than empty nostalgia.

Retelling stories is one of the few ways to interfere with this conditioning. Let's look for gaps that lead us to engage with the past and diverge from it, hold dialogue with situations and their protagonists, make them speak, reevaluate their importance today, provoke them. The group Manga Rosa (MR) emerged from the rendezvous of two young men and from 1970s' urban culture. During this time, the Brazilian dictatorship maintained an aggressive stance against the erudition evident in Manga Rosa's creations. The group's work, still little known globally, deserves to be interpreted in light of current events. This story helps us to contemplate the role of transgression and art in the city, and the city itself as art, youth culture and its importance in the 20th and 21st centuries, and, above all, the way perverse mechanisms blot out historical fact. If today's narratives continue to skirt engagement with what has been suppressed, they perpetuate the destruction of this past. As in Manuel Bandeira's poem in which the speaker remembers that he has died twice, once in flesh and another in name (the latter being, according to the poet, a bit more resistant), the intention here is to call MR by name, reactivating the group's vital energy in and for the modern world. This panoramic approach intends to shed light on fragments of MR's production as a way to display the São Paulo art scene in the 1970s and 1980s, demonstrating why the group's creations are important in the current artistic-cultural environment and pointing out that censorship is not only carried out by the bureaus of the dictatorship.

Psychogeographies of Encounters/Misencounters

It was April 1974, the most violent period of the military dictatorship that had assumed power the previous decade, and preteens, adolescents, and young adults were getting together to watch Globo's massive broadcast of *Live at Pompeii* (1972), a Pink Floyd documentary, which inaugurated the performances of *Sound Saturday*. Even for those who didn't appreciate Pink Floyd's progressive sound, a kind of weekly ritual began that day. Kids banded together to watch journalist and composer, Nelson Motta, host a rock show that became an exposé on what was happening "out there." This show gave viewers the opportunity to examine the images of other youth, their clothes, sounds, ways of thinking. Through this examination of pop culture, Brazil, considered to be —using the words of the times— a "Third World" country, became globally connected, and young people dreamed of overcoming the dictatorship and entering into modernity.

The connection with this "out there" offered an escape from the oppressive environment in Brazil. But only those who had the means could actually visit this other place and have access to what it produced. Beyond that, censorship existed, and it was not always obvious. The most aware—as well as the least informed—suspected that a lot was going on, and it was necessary to find out where it was happening and who was cultivating the unrest. Television transported the imagination, fixing the distance between those who produced art in this industrialized system and all the young people who ceased to be active, aspiring artists and became, to a large extent, mere consumers.

These two almost simultaneous events—*Sound Saturday* and Vladimir Herzog's assassination— seem distant in ideological terms, but together they are emblematic. Their concurrence evokes dialectical images, synthetic fusion of contradictions. Still within the dictatorship, Brazil came into contact with the globalized world by consuming its art, but also by criticizing capitalism through transgression and poetry.

Two friends who met in the evenings to watch *Sound Saturday*, to transgress and skateboard—a new sport that was consolidating cultures—also participated in the ceremony for Herzog at the Sé Cathedral. Jorge Bassani and Francisco Zorzete are MR's founders and the heart of their artistic production to this day. They grew up together in the East District (ZL) of São Paulo. Life consisted of dancing and dates on Sundays, the Juventus Athletic Club, the alleyways, the history of immigration and factories; the district was considered part of the periphery, yet it was closely tied to the center of the city. The geographical setting of these encounters means much more than GPS coordinates: identifying the setting serves as an attempt to understand the psychogeography of where these two artists constructed themselves. The intensity of this constant friendship blends with urban life, wandering, observation, reflection, as well as poetic acts and political interventions.

Jorge Bassani and Francisco Zorzete talk about growing up in the East District of São Paulo in an interview with Guilherme Godoy:



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Alienarte and Counterculture





Cover of Alienarte Magazine August 1st, 1978.

Jorge Bassani & Francisco Zorzete Archive. Used with the permission from the artists.

Any proposition and/or statement that this magazine may make should be very obvious in the course of reading it, so don't go overanalyzing it in your lit mag or anything like that. (Jorge, Paul, Marcio) – Alienarte 1, 1978

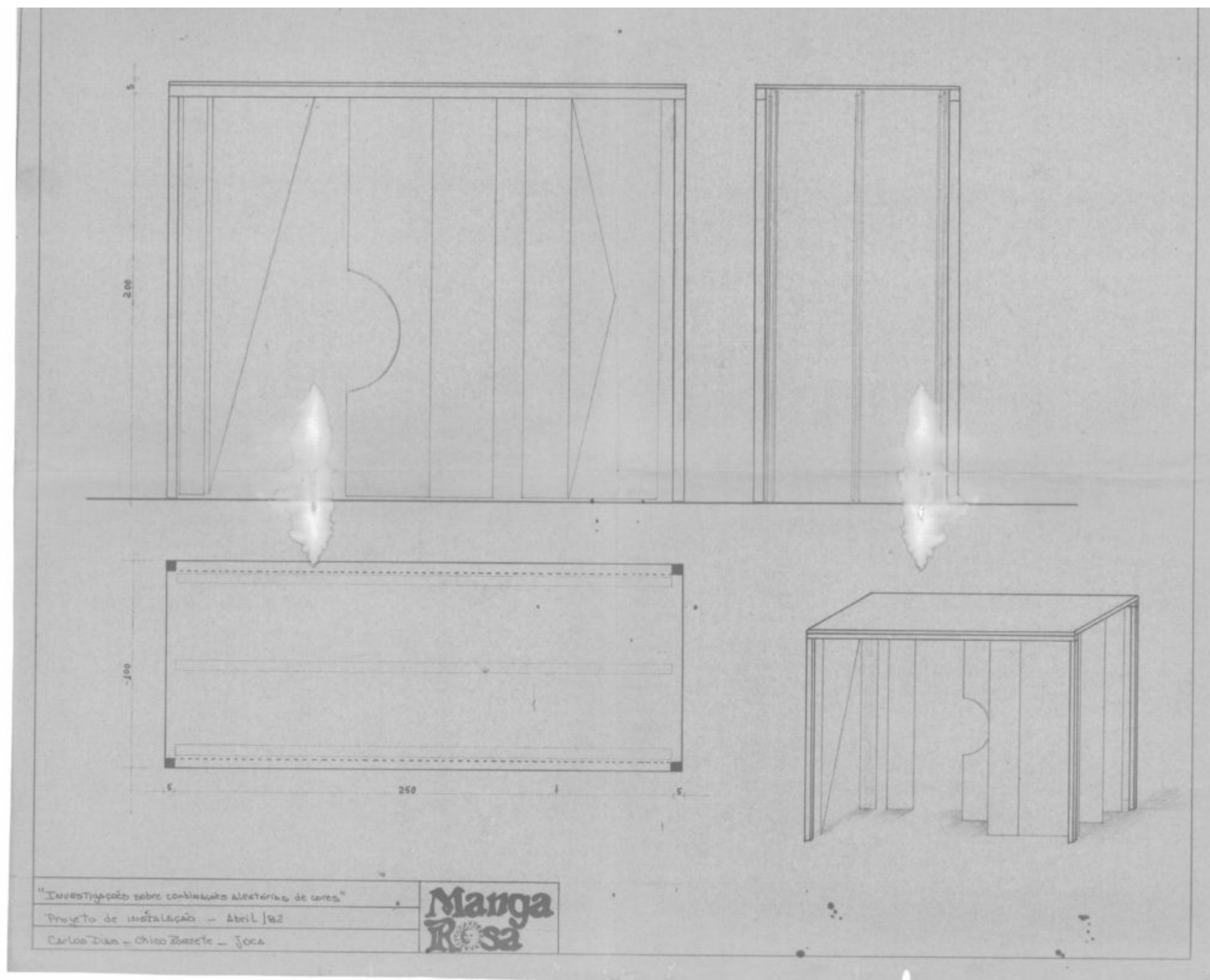
Producing and publishing magazines has been a fundamental artistic endeavor since the famed European avant-garde, for whom literature and the visual arts came together in confluence on the printed page. Magazines

provided a platform to circulate the manifestos and to express the political framework underlying each movement.

In the 1960s, artistic experimentation regains the need for these publications as an important platform for disseminating ideas, and also as a deconstructive exercise. Once again, the lines between languages must be blurred, as in the magazines of the avant-garde. The intellectual environment of the times (which had already produced artists like Hélio Oiticica who broke down the barriers between art/audience/life/languages) inspires MR to broaden their areas of expertise to the graphic arts and literature.



10th Santo André Contemporary Art Exhibition, 1982. Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the artists.



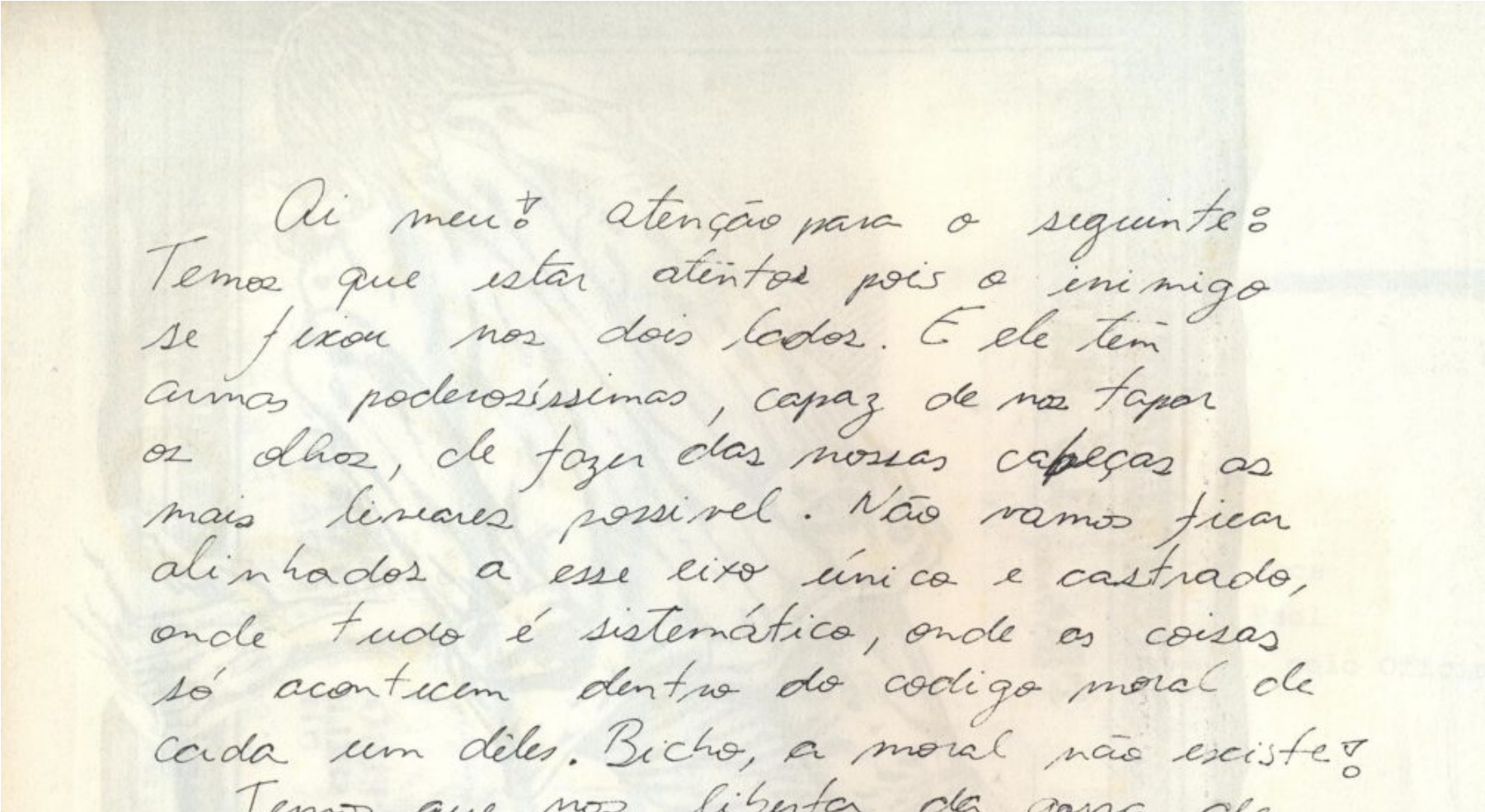
Project Investigação sobre combinações aleatórias (Study of random combinations), 1982. Source: Jorge Bassani & Francisco Zorzete Archive. Used with the permission from the artists.

At the end of the 1970s, Bassani (Joca) and Zorzete's work spreads from the East District to downtown São Paulo. The soundtrack is rock; literature and ideas are centered on countercultural writings, debates, and movements, and especially on Luiz Carlos Maciel, Marcuse, Caetano, Mautner, and tropicalismo. In this melting pot, Brazil's traditionally partisan left doesn't provide a channel for Joca's anxieties. He gravitates toward Libelú, also known as "Freedom and Struggle," a Trotskyist student movement. Together with Paul Constantinides, Joca organizes a publication dedicated to urban cultural events, *Alienarte*. Contributors include Francisco Zorzete, Marcio Perassolo, Carlinhos, Sergio 'Baiano' Aires, and Valdir Peycerè. Thanks to the magazine, Joca and Paul will gain experience through a sort of internship with the Teatro Oficina and José Celso Martinez Corrêa's political-aesthetic performances. It is in this environment that they complete issue number 3 of *Alienarte*, which is never published.

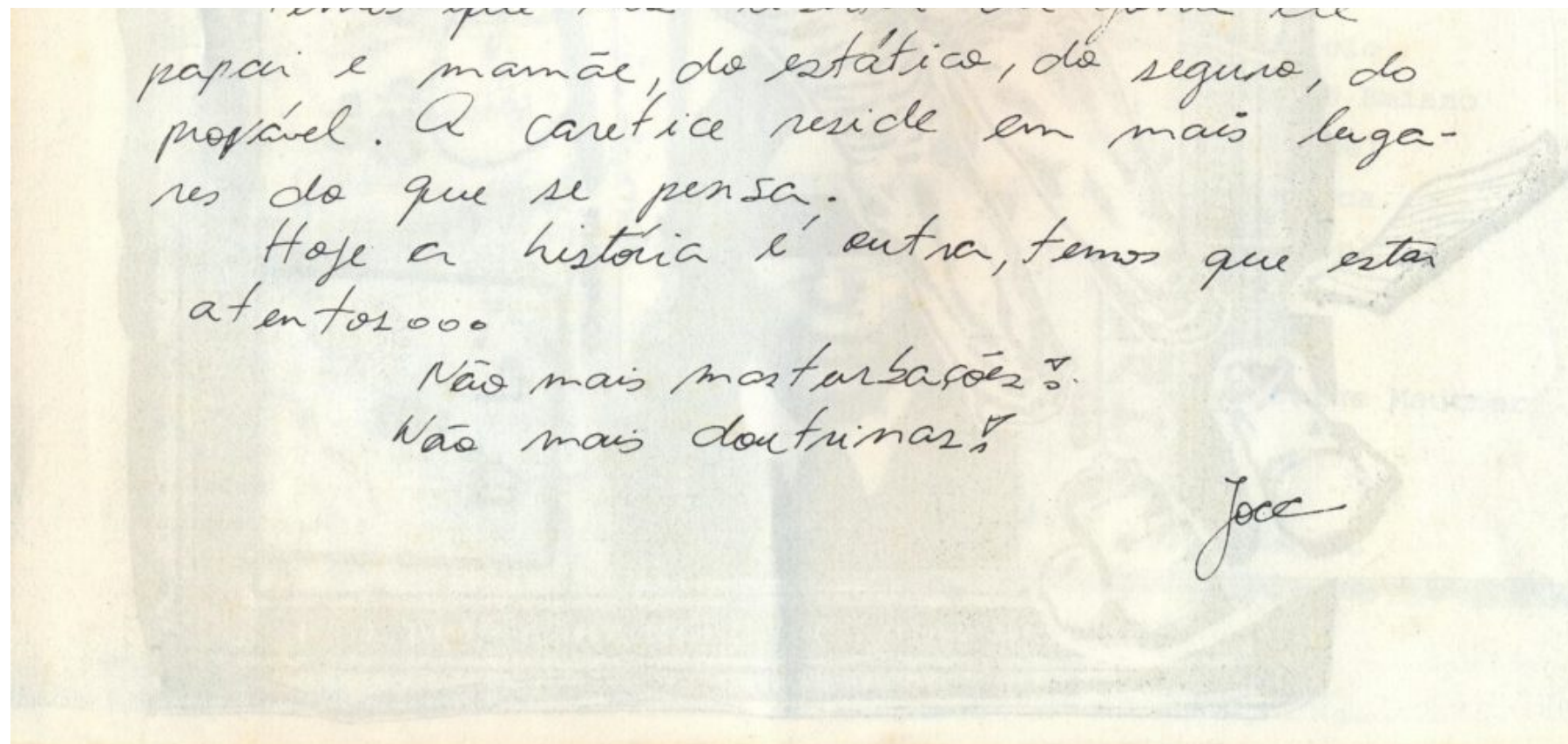
The journal, in line with what was called independent or alternative press, presented visual language that deconstructed the standards of established publications. Outside of Brazil, *Alienarte* might be considered a punk zine, with its all-encompassing criticism, especially criticism of modernism and its projects that promised a structured utopia. Disorganizing life is also a way of life, one that should not be ignored or exterminated; on the contrary, its possibilities should be explored.

Alienarte's anti-editorial texts confront the reader, sometimes through protest slogans, other times through warnings:

Brothers and sisters, listen up: we got to stay on our toes because the enemy has penetrated both sides. And his weapons are powerful, able to cover our eyes, to make our minds as linear as they get. We won't align ourselves with this single, castrated axis, where everything is systematic, where things only happen within a moral code. Man, morality does not exist! We must free ourselves from mommy and daddy's grip, free ourselves from the static, the secure, the probable. Closed-mindedness lurks in more places than you expect. Today the story is different; we got to be alert..No more self-indulgent garbage! No more doctrines! (Joca), Alienarte 2, 1979.



Ai meu! atenção para o seguinte:
 Temos que estar atentos pois o inimigo
 se fixou nos dois lados. E ele tem
 armas poderosíssimas, capaz de nos tapar
 os olhos, de fazer das nossas cabeças as
 mais lineares possível. Não vamos ficar
 alinhados a esse eixo único e castrado,
 onde tudo é sistemático, onde as coisas
 só acontecem dentro do código moral de
 cada um deles. Bicho, a moral não existe!
 Temos que nos libertar da moral de

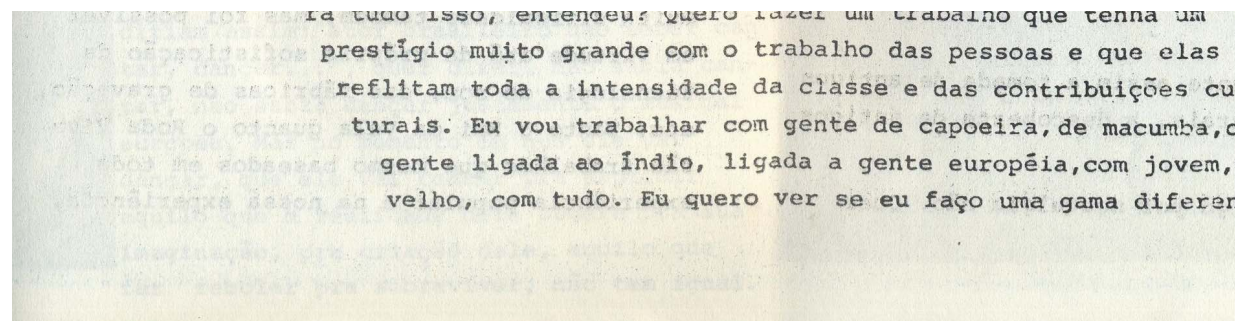


Contents of *Alienarte* 2, 1979. Source: Jorge Bassani & Francisco Zorzete Archive. Used with the permission from the artists.

The magazine lasts for three issues (including the unpublished third issue), and MR interviews Ednardo, Jorge Mautner, José Celso, and Luiz Carlos Maciel. The second issue, funded by bookstores, record shops, and a radio station, features an interview with Jorge Mautner (which is absolutely current and rich in artistic reflection) and a poem about a writer who publishes psychotropic literature with anthropological and experiential underpinnings—Carlos Castañeda (magical, Latin American, and required reading at the time for opening the doors of perception). The issue also includes pieces on the activities at the Teatro Oficina, Nicaraguan policy, and Zé Celso's self-expression. *Alienarte* keeps its promise: it is a cultural magazine as dizzying as the city

itself, trying to connect all the conceptual and vital threads that intertwine the stories of its characters, producers, and interviewees.

experiência de
auto-gestão, tentando fazer
como se quer. Mesmo no teatro pro
fissional tem, e no Brasil inteiro
também. Eu vou fazer uma encenação, eu
vou fazer um trabalho de teatro, eu vou t
er que criar todo um novo grupo, um novo cír
culo de teatro, além de trabalhar com pessoas
com quem já trabalhei, algumas, como a própria
história do teatro oficina é uma história antro
pofágica, quer dizer o teatro oficina conforme a
etapa que ele vai vivendo, ele vai se comendo, ele
vai se devorando, então na verdade eu vou traba
lhar com pessoas que já trabalharam comigo, mas
vou trabalhar com muita gente nova também, po
rque muitas das pessoas que estiveram em
outras fases conosco de uma cer
ta maneira não trabalhariam ma
is, porque não estariam de acor
do com a linha antropofágica, com a
linha de evolução, do que era para se fazer
agora, porque tem determinados momentos que vo
ce tem um tipo de apoio que você tá dentro de
um processo, mas se você avança você não ter aque
las pessoas. Como um trem, que tem pessoas mas nem
todas vão até o fim da viagem, claro, isto é uma coi
sa de lenin, ele compara uma revolução a um trem, e não
há o fim da viagem. Agora eu vou começar um trabalho, eu
não vou buscar ator só no teatro, quer dizer, eu vou procu
rar gente no terreiro de macumba, em dança, em circo, em te
atro amador, em teatro de estudante, em teatro de revista, fo



Contents of Alienarte 2, 1979.

Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the ar

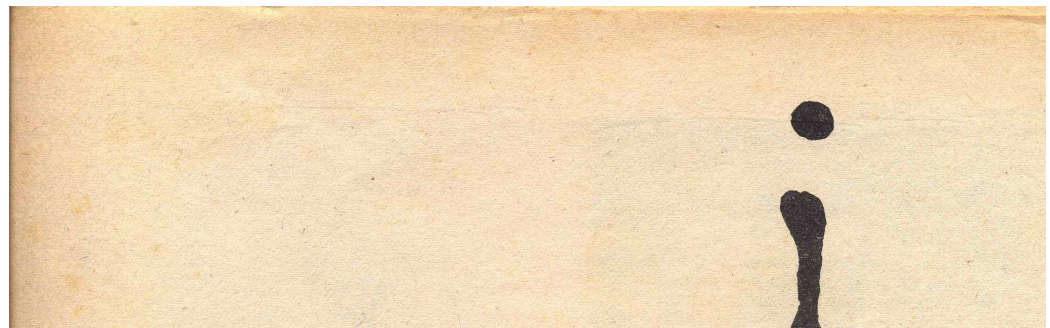
It is with these editions that they adopt the name “Manga Rosa.” Currently, Manga Rosa produces graphic art. Their office is located in a gallery on Augusta Street where they assist other young visual artists and writers in the development of their own publications and provide emotional, logistical, and artistic support.

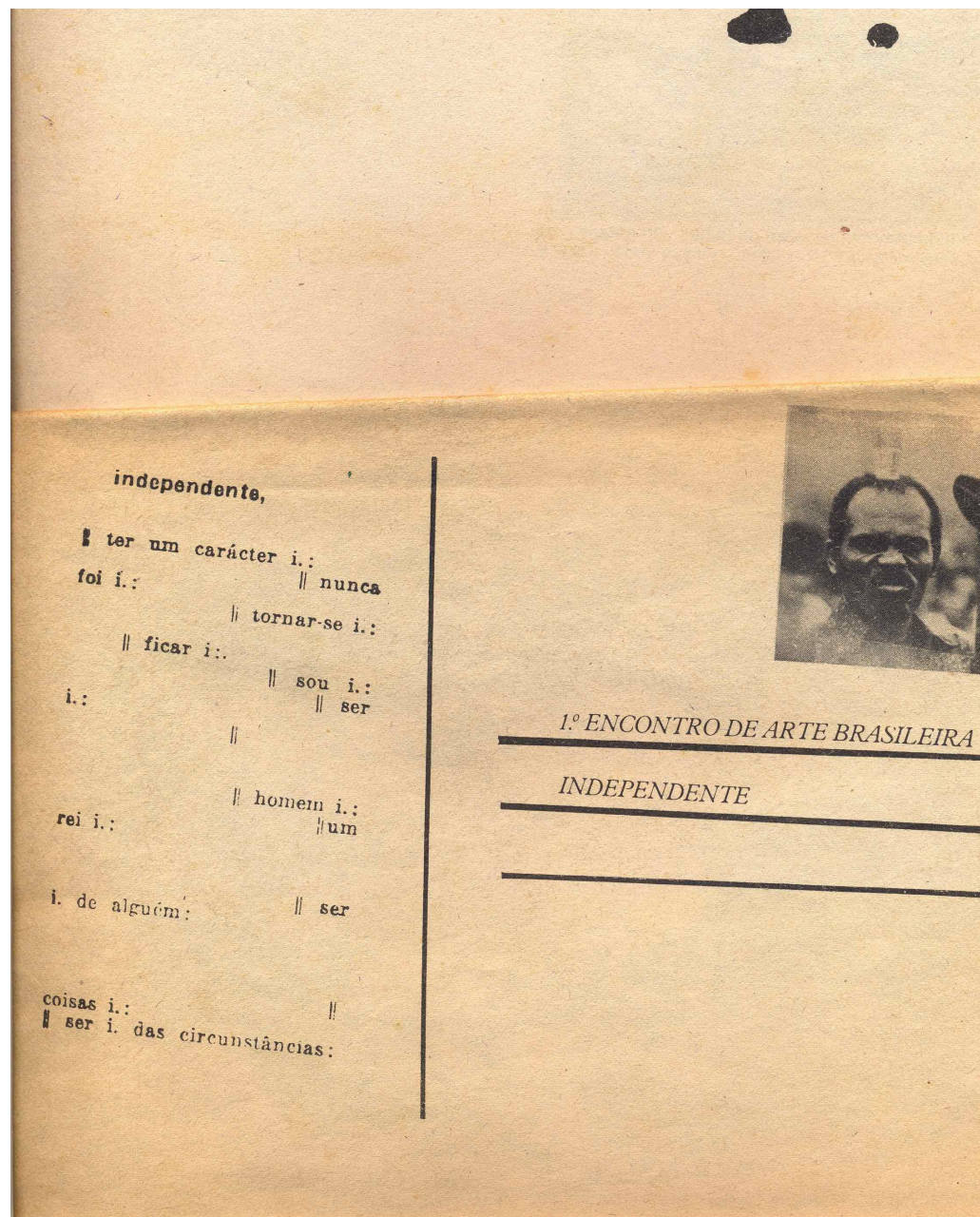
It is necessary to point out the ambiguity, and, consequently, the intrigue that the name Manga Rosa (MR) arouses. Many stories circulate about the origin of this designation, none definitive, all plausible and alluring. The phrase is slang for a high-quality strain of marijuana, but it can also refer to the legendary Brazilian Revolutionary Movement (the MR-8) if read in acronymic form, which is commonly used to disguise subliminal messages. The artists, especially Zorzete, claim that this was not their intention, but the interpretations, references, and connections made by observers and spectators won't cease to emerge, as made evident by the never-ending debate about whether or not The Beatles' Lucy in the Sky with Diamonds is about LSD.

In a statement made to Guilherme Godoy (2018), Zorzete points out that the presence of fruit in the images produced by the group, suggestive of a certain anthropophagic and tropical environment, could have led to the name. But another story also surfaces in the conversation: Bassani was nicknamed Manga Rosa because of his

spiky hair. In any case, the words Manga Rosa, when said today, signify a subversion of pedantry, a return to everyday life. The members of MR never shy away from their lack of class privilege (they went to public schools, for example), or their origin in Mooca (which is presently a neighborhood being gentrified with many old factories awaiting their transformation into condominiums); their work embraces political engagement and urban existence. Life is in the streets and in the faces of the underprivileged.

In the midst of the duo's professional excitement and stress (at this point they are, after all, responsible for the rent and management of a business), Paulo Klein invites MR to participate in the First Independent Brazilian Art Seminar at the Social Commerce Service (SESC) in 1981. MR is asked to edit the seminar's event bulletin, a task that is not exactly seen as artistic at the time. Another participant at the event, Carlos Dias, aligns himself with MR. In response to the invitation, they create *i .:*— a magazine titled with a calligram, a visual and conceptual synthesis of the event and their publication's mediating role. With this, they blaze a trail for artistic production in the 1980s, establishing MR's profile in the critical debates of the graphic and poetic arts. Their magazine is a direct descendant of the iconoclastic vanguards' creations at the beginning of the 20th century. *i .:* is a documental exercise, deconstructive and, at the same time, elegant; it explores the two-dimensional space, creating connections between the seminar's most disparate participants, expanding MR's visibility and their network of contacts. Marcio Perassolo, Cabelo and Dias, as well as Bassani and Zorzete, become a hub for the circulation of information at the festival.





i.: Cover of the magazine for the First Independent Brazilian Art Seminar

Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the archive.

While they prepare and publish *i .:*, SESC censors an image by Hudinilson Jr., an icon for cultural agency who circulated through the city connecting artists. At the time, Hudinilson was part of another group who also did interventions in the city, the emblematic 3NÓ3. The image published and censored in *i .:* was the drawing of a character with a giant penis, which led SESC's management to replace the illustration and reprint the bulletin. The image was recurring in the artist's homoerotic production. The festival's liberated climate and the democratic spirit, which had already been emerging in the urban environment, did provide some space for provocation. Nonetheless, political statements, erotic, pornographic, or simply body-focused publications/images were and are the target of moralistic movements that take advantage of censorship to impose their beliefs. And this already had international consequences: in the 1969 São Paulo Biennial, for example, the Itamaraty prize, an award with diplomatic roots, was prohibited from including erotic or political images. Dialectical reflection: liberation/censorship/bodies/information/independence in the same graphic emblem.

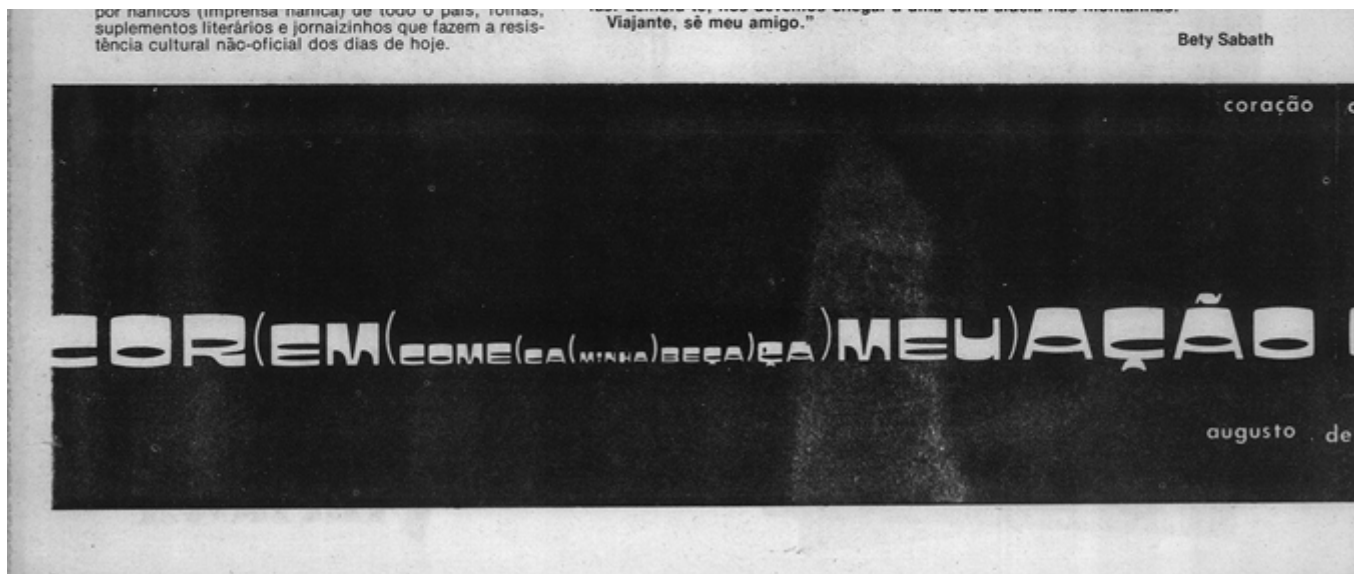
Since this act of censorship, Hudinilson Jr begins to conceive works that feature the penis as a provocative symbol: the *Pinto-não-pode* (No-Drawing-Dicks) series.





Hudinilson Jr. Pinto Não Pode, 1981 photocopy, stamp ink and collage on paper. Single edition. 34.5 x 21 cm.
Image courtesy of Jaqueline Martins Gallery. Used with permission.





i.: Contents of the magazine for the First Independent Brazilian Art Seminar, 1981. Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the artists.

Invade, then find a way

The first phase is to take hold of the space...

Invade, then find a way.

-Torquato Neto

Perhaps one of the best-known works by MR (Jorge Bassani, Francisco Zorzete, Carlos Dias, Marcio Perassolo) is *Ao ar livre* (*Outdoors*), a series of interventions in the urban environment between 1981 and 1982. MR's visual production of a performance by the band, Trio Mamão—the core of what would later be known as the internationally acclaimed, Titãs—led to relations with a company that sold advertising space on billboards. The idea of *Ao ar livre* was the artistic occupation of unused advertising space on a billboard located in downtown

São Paulo in front of the Church of Consolation. Fully aware of their role as artistic ambassadors to the urban environment, they invited other groups that were active at the time such as 3NÓS3 and Viajou sem Passaporte (Traveled without Passport), as well as individual artists such as Regina Silveira and Alex Vallauri to also propose interventions that would approach the publicity and marketing logic of billboards with a poetic and critical lens.



Project Ao Ar Livre. Ocupe se vire Billboard, 1981. Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the artists.

The first important intervention by MR is Ocupe se vire (Invade, then find a way). Excerpt from “Literato Cantabile” by enfant terrible Torquato Neto, “Ocupe se vire” is an early mantra about a new historical moment,

a promise to change and face adulthood from a personal as well as collective point of view. The interventions last a year and focus on the city and its possibilities. Ocupe se vire once again brings MR to the artistic hub, downtown São Paulo, which, the following year, will take center stage in the movement for direct elections. Without a doubt, Ocupe se vire and the artistic acts on the billboards are a premonition, or at the very least show a keen sensibility of the power in finding and activating public space. MR's members are still very young, but they already occupy leading positions in the São Paulo art scene.

A subsequent work continues to implement the use of disruptions, which estrange passersby, almost alienating them from the flow of the city. The group finds (or steals?) traffic signs and paints over the encoded symbols. A dialogical and diabolical view of urban relationships arises: why not return them, and though their new formal and geographical configuration, inspire confusion or at least doubt in which directions to follow? (De)formative signaling is, consequently, a deviation in movement and the process of decoding. In the city people circulate to produce their own lives and reproduce capital. Signs serve to speed up this flow and ensure the optimization of time (= money). With the new encodings, what is imposed is doubt, wandering, waste of time, fun or rage.





Project Ao Ar Livre. Ocupe se vire Billboard, 1981.

Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the artist.

The story begins in 1968 with a monument, *Homenagem a García Lorca* (Homage to García Lorca) by Flávio de Carvalho, commissioned by the Spanish community in response to Franco's violence. An exhibit at the Mario de Andrade Library and performances accompany the monument's inauguration in São Paulo's Plaza das Guianas; the event makes an international impact. But on the night of July 20, 1969, in an act of terrorism, the

Comando de Caça aos Comunistas (Command for Hunting Communists) disfigures¹ the sculpture because the work honors a homosexual and a communist and, therefore, deserves to be destroyed. Its pieces are sent to one of City Hall's warehouses, where, in 1971, Flávio de Carvalho rebuilds the monument, upon which it is placed in Ibirapuera Park. But after two days it is sent back to the warehouse because the Spanish ambassador complains about the “monument to a communist.”

In 1979, a group of young USP students acting under the name Ateliê Mãe Janaína (Mother Janaína's Studio) organizes a rescue mission, fully equipped with falsified documents and detailed logistics. They claim that they're going to store the sculpture in the vault of the São Paulo Art Museum “Assis Chateaubriand” (MASP). To the chagrin of the director, Pietro Maria Bardi, the group carries out their plan on the same day that the mayor, Olavo Setúbal, visits the museum. In response to the commotion, the mayor promises to return the work to its rightful place, and the monument is taken back to the Plaza das Guianas.

Ateliê Mãe Janaína's transgressions and maneuvers spur MR to continue inscribing marks into city space, adding to urban palimpsests in a constant process of erasure and discovery. In 1982, MR adds another dimension to Ateliê Mãe Janaína's *Homenagem a García Lorca*. They appropriate some discarded galvanized iron pipes and propose an exhibit/performance at the Mario de Andrade Library. The duo reimagines the monument's destruction and recovery, and *Homenagem a Flávio de Carvalho* (*Homage to Flávio de Carvalho*) is born. They install the sculpture in Plaza Dom José Gaspar. In a kind of endless dialogue with the city and its happenings, they bring about a series of acts. It is worth questioning whether the art resides only in the objects —the signs and billboards— or also in the very performativity that is articulated through the actions, the projects, the public.







Homenagem à Flávio de Carvalho. 1982.

Source: Jorge Bassani & Francisco Zorzete Archive. Used with permission from the ar

Other Encounters/Misencounters: Blake's Rose Transcoded

Jorge Bassani and Francisco Zorzete completed many works as MR, either as a duo or in a larger group. When in MR mode, the works are collective, thus remain unsigned. However, the two artists also produce individually. Their works have the same relationship with city space, further refined by cross-references.

The following series of works by the duo plunges into an archive filled with references to the most significant Brazilian art of the 20th century. According to Bassani:

We thus propose to actualize concrete poetry's intrinsically urban nature in an explicit and material poetic experience for urban bodies (Concrescere, catalog Concrescer, 2018).

In direct dialogue with Augusto de Campos, MR proposes that concrete poetry be translated for urban spaces, thus creating experiences that are “verbivocovisual”: a neologism created by James Joyce, uniting the verbal, vocal, and visual, also cited in the “Pilot Plan for Concrete Poetry” (1958) by Augusto and Haroldo de Campos/Décio Pignatari. The concrete artists in the 1950s and 1960s produced such experiences, which still remain, according to Bassani, “the most synthetic and those that offer symbols amid the verbal and the visual in order to construct ideas, concepts, and statements.” Bassani and Zorzete named this process, *transcodificações* (*transcodings*).

In 1984, using Augusto de Campos' translation and calligram, Bassani and Zorzete transcode William Blake's poem, "The Sick Rose" (originally published in 1794) into *A Rosa Doente*, a three-dimensional installation on USP's campus.

Several scholars study Blake's poem's erotic aspects, which MR (in this case, Bassani and Zorzete) transcoded into the urban environment. It's easy to draw parallels between this work and European surrealism. In the plot of André Breton's *Nadja* (1928), this same link between the erotic and the urban is most apparent. The fetishized city and the reified woman. And, of course, Blake's work, expanded to the city, in this dadaist/surrealist act, establishes renewed connections with Flávio de Carvalho, another architectural reference, a fellow urban enfant terrible.





A Rosa Doente - Display, 1984. Installation in Cidade Universitária, São

Source: Jorge Bassani & Francisco Zorzete Archive. Used with the permission from the

But these are certainly not the only perspectives that Bassani and Zorzete adopt; *A Rosa Doente* (installation displayed in 1984) is also in the vein of *Playgrounds* by Aldo Van Eyck, who from 1946 until 1953 worked in Amsterdam's Department of Development and completed numerous, diverse projects with the goal of bringing playfulness to the public environment. From that period until 1978, about seven hundred spaces were adapted to include playgrounds in abandoned and decaying areas that had very few figurative, geometric structures.

The processes involved in *A Rosa Doente*'s production align Bassani and Zorzete with their contemporaries, even if, at the time of the exhibit in Cidade Universitária, the topic of discussion is so-called postmodernism.

There is, in fact, an anti-modernist character in this work. Yes, at first glance it incorporates elements of constructivism and neoplasticism; however, it goes beyond this legacy. *A Rosa Doente* by MR (here I consider that Bassani and Zorzete bring continuity to the projects that MR carried out in the past) also connects critically with the concrete/neo-concrete debate of the 1950s and 1960s, broadening the narrow-minded definitions that turn the rational and the sensorial into opposites. MR's Rose activates public space by inviting the visitor to reflect, to imagine, to play, providing an escape, though temporary, from the use of city space that capital demands. No problem more contemporary exists.



A Rosa Doente, 1984. Instalation in Cidade Universitária, São Paulo. Source: Jorge Bassani & Francisco Zorzete Archive. Used with the permission from the artists.

Through a process of reading, then making interpretations three-dimensional, MR transcodes poems by Décio Pignatari, Pedro Xisto, Ronaldo Azeredo and José Lino Grünewald, and the words come back to life. The works are complex and methodical and require the visitor's interaction. They are exhibited at *Transcriar* (1985), which is organized by Julio Plaza at the São Paulo Cultural Center in partnership with USP's Contemporary Art Museum. The transcoded poems run counter to the demands of the art market, which, with the buzz of the 1980s, seeks paintings that verge on the hedonistic and the superficial, a product of the country's entry into the world of globalized cultural consumption.





Poster for the Transcriar exhibition. Cultural Center of São Paulo/ University of São Paulo Cor

Source: Jorge Bassani & Francisco Zorzete Archive. Used with the permission from the

In the same year (1985) USP's Contemporary Art Museum presents an exhibition that acts as a motto for bringing art outside—*Art-door*. Unlike MR's *Ao ar livre*, the museum isn't interested in discussing the medium of the outside world itself. Bassani, Zorzete, and Dias are invited to participate, but they propose a piece that reveals a shantytown that stands behind a billboard. On one side an advertisement caters to some, while on the other side there is poverty. The event's curator rejects this work and requests another. When MR refuses, the institution disinvites them from the event. They don't regret their refusal; on the contrary, it makes them proud, according to Bassani.

Since then, Bassani and Zorzete have continued to create art in the name of Manga Rosa, either as a duo or individually. They have never stopped moving forward, even when the market privileged some specific pictorial representation or began operating under the perverse logic that the replacement of the less young with the even

younger would somehow achieve permanent innovation. Currently, their research focuses on the relationship with the modern-day city, but it also integrates poetry and contemplations about the art world and how it transforms. They brought their transcoding to fruition, not through the creation of objects, but in a continuous and performative process. They investigated space; they invested in time. MR continues to invade and continues to find a way. 🗨️

Feeling inspired? Check out the music and films that that influenced Manga Rosa:

Film Trailers

Zabriskie Point (1970): https://www.youtube.com/watch?v=rhZNXDOl_eM

Meteorango Kid. O herói intergalático (1969): <https://www.youtube.com/watch?v=RNTKov42Zsg>

Laranja Mecânica (1971): <https://www.youtube.com/watch?v=eRerbaI9axY>

Down By Law (1986): <https://www.youtube.com/watch?v=EcSxhjH0pwA>

MR-inspired Playlist



1. According to the *Coluna Ladeira da Memória* of the São Paulo Prefeitura, the sculpture was disfigured by an explosion. ↩

ABOUT THE CONTRIBUTOR

Mirtes Marins de Oliveira has an M.A. and Ph.D. in Education: History and Philosophy. She is a post-graduate researcher in Design at the

Anhembi Morumbi University in São Paulo, and developed and coordinated the Visual Arts Master's program at the Santa Marcelina Faculty (FASM), as well as programs in Curatorial Practices and Cultural Management at the same institution. She and Lisette Lagnado coedited FASM's marcelina magazine. Marins de Oliveira curated the exhibition "against the state of things - 1970s" at the Jaqueline Martins Gallery in 2014 and "Art for everyone! Freedom and Consumption" at the Figueiredo Ferraz Institute in Riberão Preto in 2016. Along with Fabio Cypriano, she organized the book Histórias das Exposições/Casos Exemplares (History of Exhibitions/Case Studies) (Editora da PUC-SP, 2016). She participated in the book "Cultural Anthropophagy: The 24th Bienal de São Paulo 1998" from the Exhibition Histories collection (Afterfall, 2015) with an article on the exhibition's critical reception. Her articles have appeared in the magazines Select, ArteBrasileiros, and Afterfall Online, as well as on the platform Artsoul.

Translated from the Portuguese by Robert A. Keiser

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