

BISPO DO
ROSARIO:
ALL EXISTING
MATERIALS
ON EARTH

AMERICAS
SOCIETY

EXHIBITIONS

BISPO DO
ROSARIO:
ALL EXISTING
MATERIALS
ON EARTH



Bispo do Rosario, 1982

CONTENTS



Arthur Bispo do Rosario pictured in 1943 photographic essay, *Revista O Cruzeiro* (The Cruzeiro Magazine)

7	Foreword Susan Segal
11	Foreword Raquel Fernandes
15	Bispo do Rosario: All Existing Materials On Earth Aimé Iglesias Lukin, Ricardo Resende, and Javier Téllez
27	Works
124	Chronology
128	Bibliography
133	Author Biographies
134	Credits
135	Acknowledgments

FOREWORD

Americas Society is pleased to present *Bispo do Rosario: All Existing Materials on Earth*. Rarely exhibited outside of Brazil, Bispo's unique sculptures, garments, and objects were crafted in service of his mission to re-create the known world through his art. Organized in collaboration with the Museu Bispo do Rosario Arte Contemporânea (mBrac) in Rio de Janeiro, this show will be the first solo exhibition of Bispo do Rosario (1911–1989) in the United States. Bispo lived most of his life in a psychiatric institution, only gaining significant recognition as an artist after his death. His work and the circumstances of its creation have since had a profound influence on Brazilian and Latin American contemporary art. This landmark presentation not only introduces Bispo's legacy to new audiences but also builds upon decades of exhibitions of Brazilian art, design, and architecture in our galleries.

I am grateful to Aimé Iglesias Lukin, Director and Chief Curator of Visual Arts, who brought this project to Americas Society and leads the gallery with exciting programming. Thank you to Javier Téllez, artist and curator, and Ricardo Resende, Curator of Museu Bispo do Rosário Arte Contemporânea, for their expertise and insight in putting together this exhibition and their contributions to this publication. Thank you also to the Americas Society curatorial team, Tie Jojima and Rachel Remick, who worked together on this presentation of Bispo's work; to Carla Lucini for organizing the exhibition's programming; to Karen Marta for her editorial support of Americas Society's publications, Todd Bradway for his project management, and Garrick Gott for designing this series. Americas Society would also like to thank the staff at mBrac for their support of this project and PROA, Buenos Aires, for their collaboration.

I want to thank Almeida & Dale Galeria de Arte for their major support of this project. The presentation of *Bispo do Rosario: All Existing*

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Finally, I want to thank the important contribution of the members of our Arts of the Americas Circle: Estrellita B. Brodsky, Virginia Cowles Schroth, Sharon Schultz, Emily A. Engel, Diana Fane, Almeida & Dale Galeria de Arte, Isabella Hutchinson, Carolina Jannicelli, Vivian Pfeiffer, Phillips, Gabriela Pérez Rocchietti, Erica Roberts, Sharon Schultz, Diana López and Herman Sifontes, and Edward J. Sullivan.

SUSAN SEGAL
PRESIDENT AND CEO, AS/COA

FOREWORD

The Museu Bispo do Rosario Arte Contemporânea (mBrac) is thrilled to present highlights of its collection at Americas Society for the exhibition *Bispo do Rosario: All Existing Materials On Earth*, the first solo show of the Brazilian icon in the United States, materializing the desire of both institutions to promote the history and contribution of this great artist internationally.

The mBrac is a public institution housed in the mental health center Juliano Moreira Municipal Health Care Institute in Rio de Janeiro, Brazil, where Bispo do Rosario was interned for much of his life and where he created much of his art. The museum is responsible for preserving and disseminating his work through exhibitions and educational efforts.

Some of the main challenges of the institution are to be in tune with Bispo's thinking and to exhibit the collection with the goal of creating relationships through practices that integrate art, education, and mental health, while recognizing the personal and institutional contexts in which Bispo created his objects.

When recognizing Bispo as a mentally ill subject, it is important that we move away from the idea of madness as a shallow opposition between those who are provided with reason versus those who are deprived of it. As Freud teaches us, madness is an attempt at healing, which aims to repair broken social ties in the encounter with the real. It is an attempt to reorganize life through a diversion—a constant reconfiguration of possible worlds.

As we dive into Bispo's world, we are invited to experience other ways of life and knowledge. His works are a demand for reinvention, something that is even more relevant in the post-COVID pandemic moment, when our certainties and convictions have been shaken

by the unimaginable. Bispo guides us, intertwining art and care, to imagine new ways of inhabiting the world and new relationships between people and nature. His works outline the changes necessary to produce new times.

RAQUEL FERNANDES
DIRECTOR OF MUSEU BISPO DO ROSARIO
ARTE CONTEMPORÂNEA

BISPO DO ROSARIO: ALL EXISTING MATERIALS ON EARTH

EDITOR'S NOTE

The correct spelling of the artist's last name is Rosario, without an accent. Although the artist's name has been spelled with an accent in numerous exhibitions and publications on his work, the Museu Bispo do Rosario Arte Contemporânea (mBrac) has adopted this spelling after biographical research on the artist concluded that his birth and baptism documents spell the name with no accent.

**Aimé Iglesias Lukin, Ricardo Resende,
and Javier Téllez**



Arthur Bispo do Rosario wearing his work
Manto da apresentação (Annunciation garment),
pictured in a photographic essay, *Revista O Cruzeiro*
(The Cruzeiro Magazine), 1943

In Rio de Janeiro on December 22, 1938, at midnight, Arthur Bispo do Rosario (b. 1909, Japaratuba, d. 1989, Rio de Janeiro) had a vision: seven angels appeared to deliver a message and provide him with a mission. He left the home of the family who employed him as a domestic worker, in the Botafogo neighborhood of Rio de Janeiro, and wandered for two days until he finally presented himself to the friars of the downtown São Bento Monastery as Jesus, the one who would judge the living and the dead. It was Christmas Eve. The monastery called the police, who then took Bispo do Rosario to the *Hospital Nacional de Alienados* (National Hospital for the Insane) in Praia Vermelha, also in Rio. On January 5, 1939, he was diagnosed with paranoid schizophrenia and transferred to the *Colônia Juliano Moreira* (Colony Juliano Moreira), a destination for homeless and mentally ill patients.

From his cell in the Ulisses Vianna Pavilion—one of the most gruesome places in the colony—he developed an artistic language of his own in

order to prepare for The Last Judgment and to fulfill his mission of organizing the chaos of the world.¹ His commitment to his craft was the result of a mandate, an offering, and a mission to replicate, catalogue, and organize the world around him. As he once said, “my mission is this: to . . . represent the existence of Earth. It is the meaning of my life.”² His desire to organize the world led to an artistic process that emphasized documentation. Bispo do Rosario created thousands of works, recounting his own history of the world and recreating scenes of everyday life by amassing the many objects he crafted, collected, won, and exchanged with others in the colony.³ His extensive body of work often included textiles and incorporated embroidery, which was stored in cells within the institution. Characterized by his resourcefulness and the simplicity of the materials he used to produce them, his works are reconstructions of everyday objects. Assembled from whatever materials he found, his work incorporates flip-flops, conga shoes, rubber boots, women’s bags, and plastic

combs, amongst other found objects. The predominance of the color blue in his textile works had a spiritual meaning for Bispo but is also the result of his use of the asylum uniforms, the hue of which has faded in many works, imbuing them with an ephemeral quality.

Bispo do Rosario’s life and work lead us to examine histories of institutionalization and involuntary confinement for those deemed mentally ill. His work thematically depicts medical objects, human anatomy, the colony infrastructure and its patients, and addresses an experience of anonymity and exclusion from society. In works like *Untitled [Vitrine-fichário XIII—Jose Freita (Showcase File XIII—Jose Freita)]* (see p. 106), Bispo do Rosario listed the names of patients he met in the colony. While naming each one of these individuals emphasizes their personhood, the uniform repetition of cataloguing their names on notecards reflects the reality that these subjects had become undifferentiated people in a psychiatric institution. In resistance to the erasure he experienced,

Bispo do Rosario recorded his memories in his works, offering a testimony of his personal history, including his childhood in Sergipe and his life as a sailor, a professional boxer, a trolley worker in Rio de Janeiro, and as a mental health patient in an asylum. Bispo do Rosario's belief in a supernatural divine power drove him from chaos into an embrace of the systematic ordering of the world. His endless activity helped him to survive the hardships of many years of psychiatric institutionalization. Further encounters with the divine power which visited him prior to his institutionalization occurred throughout his life:

Hugo Denizart: Do you sleep?

Arthur Bispo do Rosario: Little, very little, because I go to bed and listen to the voices: 'Have you done that? Have you done this? Have you done that other thing? Tomorrow, I want you to do this, do that, and such. And so that is how I spend the night.'⁴

For Bispo do Rosario, his nights and days seemed only to offer opportunities for these voices to reach him. The artist worked constantly and at all hours. His oeuvre is the result of tireless work, and the consequence of his commitment to listening to the guidance of the voices he heard.

Although Bispo do Rosario conceived all of his pieces as parts of a whole, rather than in terms of series, curators such as Frederico Morais sought to document the variety of media he utilized in his body of work.⁵ His *roupas* (garments) (see pp. 28–37) are wearable pieces, which Bispo do Rosario described as uniforms. These were garments he wore to assert his identity and document his history. For instance, in one of his uniforms *Untitled [Eu vi Cristo (I saw Christ)]* (see p. 36) he embroidered the declarative statement “*Eu vim*” (I came) followed by the date and time of his vision, marking the starting point of his journey and his presence in the world as he saw it. The *estandartes* (banners) (see pp. 38–59) are some of his most emblematic works. Using bed sheets from the hospital as a support, Bispo do

Rosario created a series of embroideries that catalogued objects, names of people and places, and included drawings of ships, buildings, and geometric designs. They attempt to map the entire world, including the human body, the institution where he was held, the surrounding cities, various countries. For instance, in the work *Untitled* [*Eu preciso dessas palavras escritas* (I need these words written)] (see pp. 38–41), the artist created a map of Brazil, listing the names of each state and the number of municipalities in the country. The ORFAs, an acronym for “*Objetos Revestidos por Fios Azuis*” (Objects covered with blue thread) are small sculptures wrapped in thread unraveled from patient uniforms. The ORFAs reproduce existing objects, such as scissors, hammers, a grill, and others (see pp. 75–89). Similarly, Bispo do Rosario often made miniatures aiming to catalogue “all existing material” in the world, one of the most iconic being *Untitled* [*Grande Veleiro* (Big sailboat)] (see pp. 90–91). His *fichários* (index cards, see pp. 104–11) were pieces made on

cardboard, which seem to be the most readily available support Bispo do Rosario could find on which to document the names of people he knew, as well as other information. These index cards sometimes included “drafts” which he later embroidered in his textile works. His *vitrines* (see pp. 112–19) are panels that group found objects of the same kind together. These included collections of objects such as combs, confetti, and mugs. The *vitrines* are also intended as exhibition devices to display all the objects ever made in the history of humankind. In spite of attempts by some art historians to categorize his body of work, Bispo do Rosario’s practice cannot be wholly explained using the lexicon of Western art history and culture. His work cannot be reduced to these parameters: he insisted that he did not make “art,” rejecting any model of artistic production.

Since the 1980s, when the artist first became known in Brazil, and later internationally, curators and historians have debated whether his work might be considered “art.” The

presentation of his work outside the psychiatric context deeply influenced contemporary Brazilian artistic production, as it posed new questions for art. When it came to the attention of art institutions and curators, many found it did not cohere with anything that had already been seen in the history of art, though it resonated with strategies and experiments of post-war and contemporary artists who challenged disciplinary boundaries and embraced everyday objects with the goal of merging art and life. To present his work as art in an art institution may inevitably betray the purpose and the potency of Bispo do Rosario's project. As a messiah, his spiritual and philosophical goal was to create a new world. But it is also perhaps because of his mission that his work makes sense in art institutions. After all, museums are themselves a totalizing project, conceived during the Enlightenment with the encyclopedic goal of collecting and classifying all of nature and culture. In this sense, Bispo do Rosario textiles and sculptures are not works created

from the perspective of an outsider, but the inventions of someone working so deeply within the obsessions which have driven the project of civilization that they may reveal the madness which has torn open the seams of the cultural fabric.

For it is in this obsession with precision, and in the meticulous sense of repetition, which attempts to document the world, that his delirious project reveals its madness, a mystical madness in response to a divine call to preserve "all existing matter" up to the day of the Last Judgment. Bispo do Rosario's encyclopedic endeavor invites the viewer to access a new consciousness beyond the realm of appearances. In Bispo's world, definitions of reason and madness are no longer contradictory.

ENDNOTES

1. For more on the history of Colônia Juliano Moreira and the living conditions of its patients, see Mauricio Lougon, *Psiquiatria institucional: Do hospício à reforma psiquiátrica* (Rio de Janeiro: Fiocruz, 2006).
2. From an interview with social worker Conceição Robaina, conducted March 11th, 1988.
3. Currently catalogued and preserved by the Bispo do Rosario Arte Contemporânea Museu (Bispo do Rosario Museum of Contemporary Art) [mBrac], in Rio de Janeiro.
4. *O prisioneiro da passagem*, directed by Hugo Denizart (1982; Rio de Janeiro: CNPI), DVD.
5. Frederico Morais, *Arthur Bispo do Rosario: arte além da loucura* (Rio de Janeiro: NAU; Livre Galeria, 2013).

WORKS



Above: front view. Right: rear view. Following spread: inside view

*Untitled [Manto da apresentação (Annunciation garment)], n.d.
Fabric, thread, ink, found materials, fiber. 46 ⁵/₈ × 55 ⁵/₈ × 2 ³/₄ inches
(118.5 × 141.2 × 7 cm)*



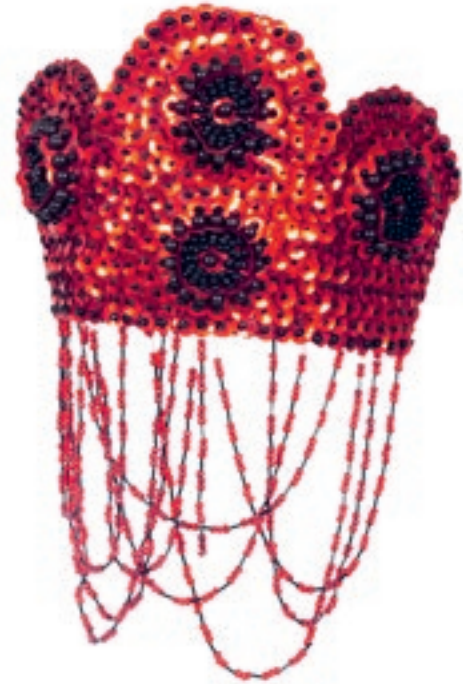
Untitled [*Capa de Exu* (Exu's cape)], n.d. Fabric, thread, plastic, found materials. 41 × 33 × 1 inches (104 × 84 × 3 cm)



Untitled [*Lenço de Exu* (Exu's scarf)], n.d. Fabric, thread, found materials. 27 × 22 $\frac{3}{8}$ × $\frac{1}{4}$ inches (69 × 57 × 1 cm)



Untitled [Bolero de Exu (Exu's bolero)], n.d. Fabric, thread, feather, ink. 18 ½ × 18 ½ × ¼ inches (47 × 47 × 1 cm)



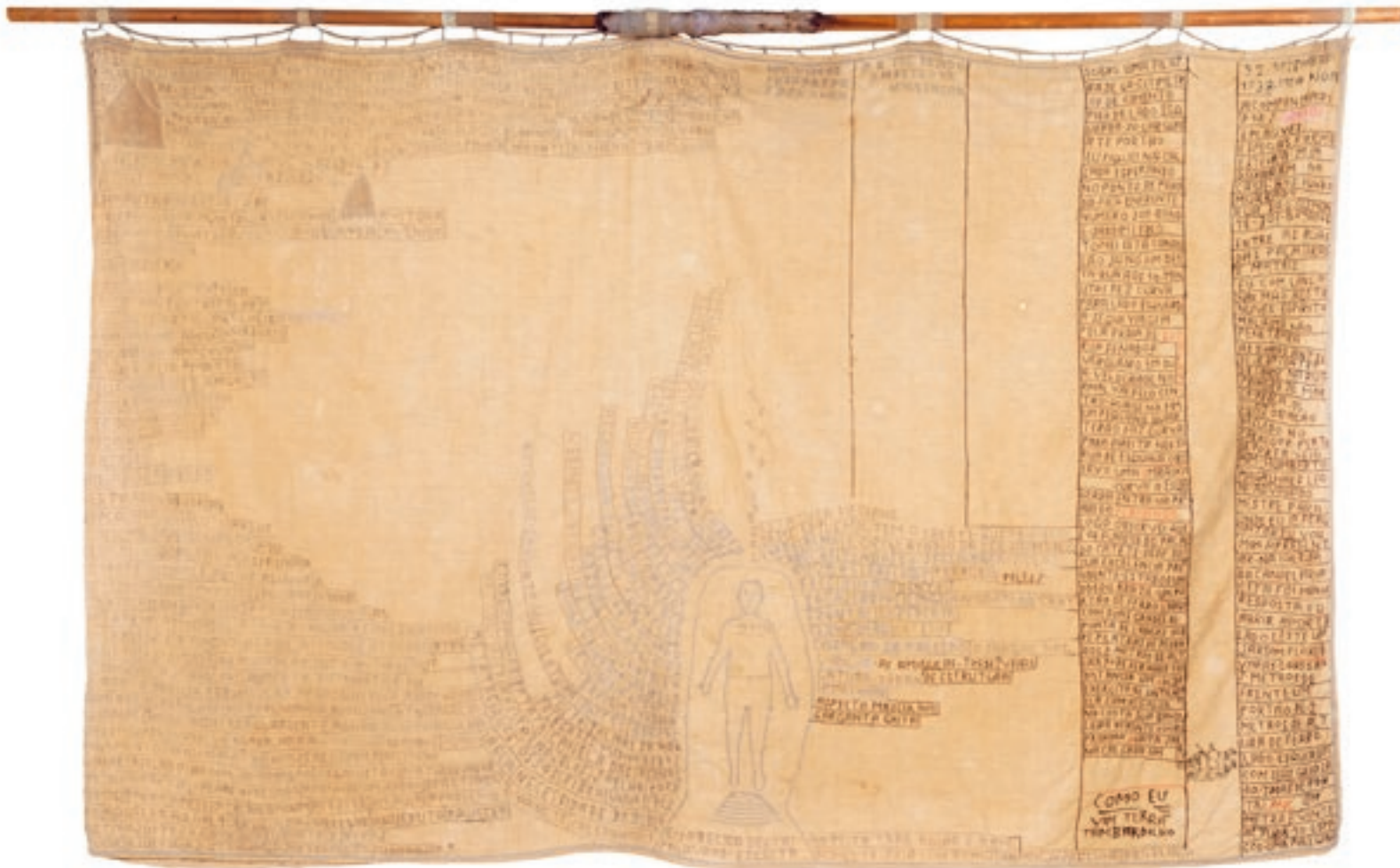
Untitled [Coroa de Exu (Exu's crown)], n.d. Fabric, glass, thread, found materials. 14 × 18 × 1 inches (46 × 36 × 3 cm)



Untitled [Eu vi Cristo (I saw Christ)], n.d. Fabric, thread, plastic, metal, ink, found materials. 30 × 25 ½ × ¾ inches (76 × 65 × 2 cm)



Untitled [Semblantes (Faces)], n.d. Fabric, thread, metal. 28 ¼ × 22 ¾ × 2 ¼ inches (72 × 57 × 6 cm)



Untitled [*Eu preciso dessas palavras escritas* (I need these words written)], n.d. Fabric, thread, wood, ink. 49 $\frac{5}{8}$ × 81 $\frac{3}{4}$ × 3 $\frac{7}{8}$ inches (126 × 208 × 10 cm)

Following spread: rear view





Untitled [*Recordações (Recollections)*], n.d. Fabric, thread, wood, plastic, synthetic leather, paper, graphite, ink. 52 $\frac{3}{4}$ x 75 $\frac{1}{4}$ x 3 $\frac{7}{8}$ inches (134 x 191 x 10 cm)

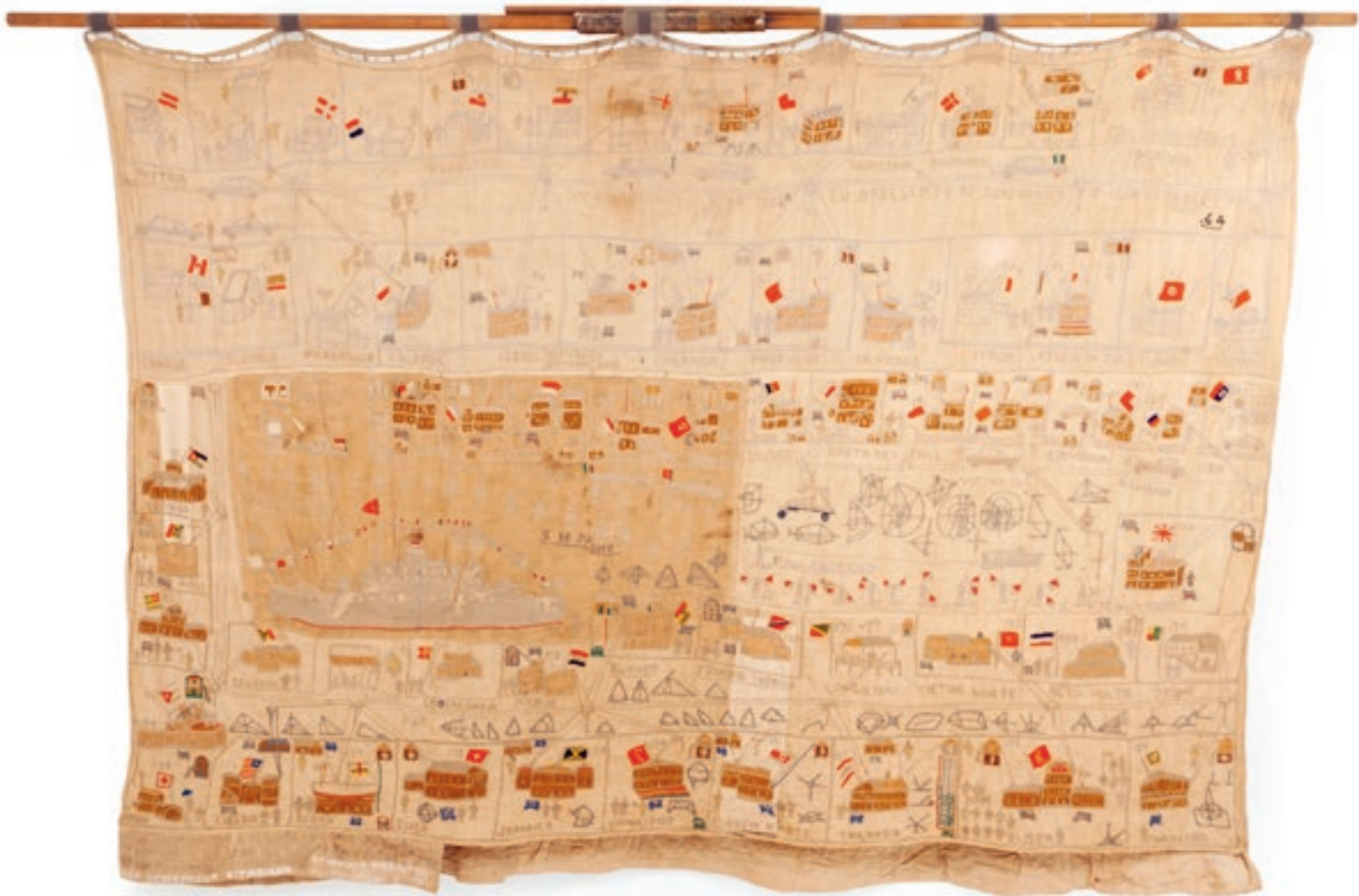
Following spread: rear view





Untitled [*Vós habitantes do planeta terra, eu apresento as suas nações...* (Thee, inhabitants of planet Earth, I present your nations...)], n.d.
Fabric, thread, wood, ink, graphite, metal. 54 $\frac{3}{4}$ \times 78 $\frac{3}{4}$ \times 3 $\frac{7}{8}$ inches
(139 \times 200 \times 10 cm)

Following spread: rear view





Untitled [*Navios de Guerra (War ships)*], n.d. Fabric, thread, wood, ink.
55 ½ × 52 × 3 ¾ inches (141 × 132 × 10 cm)

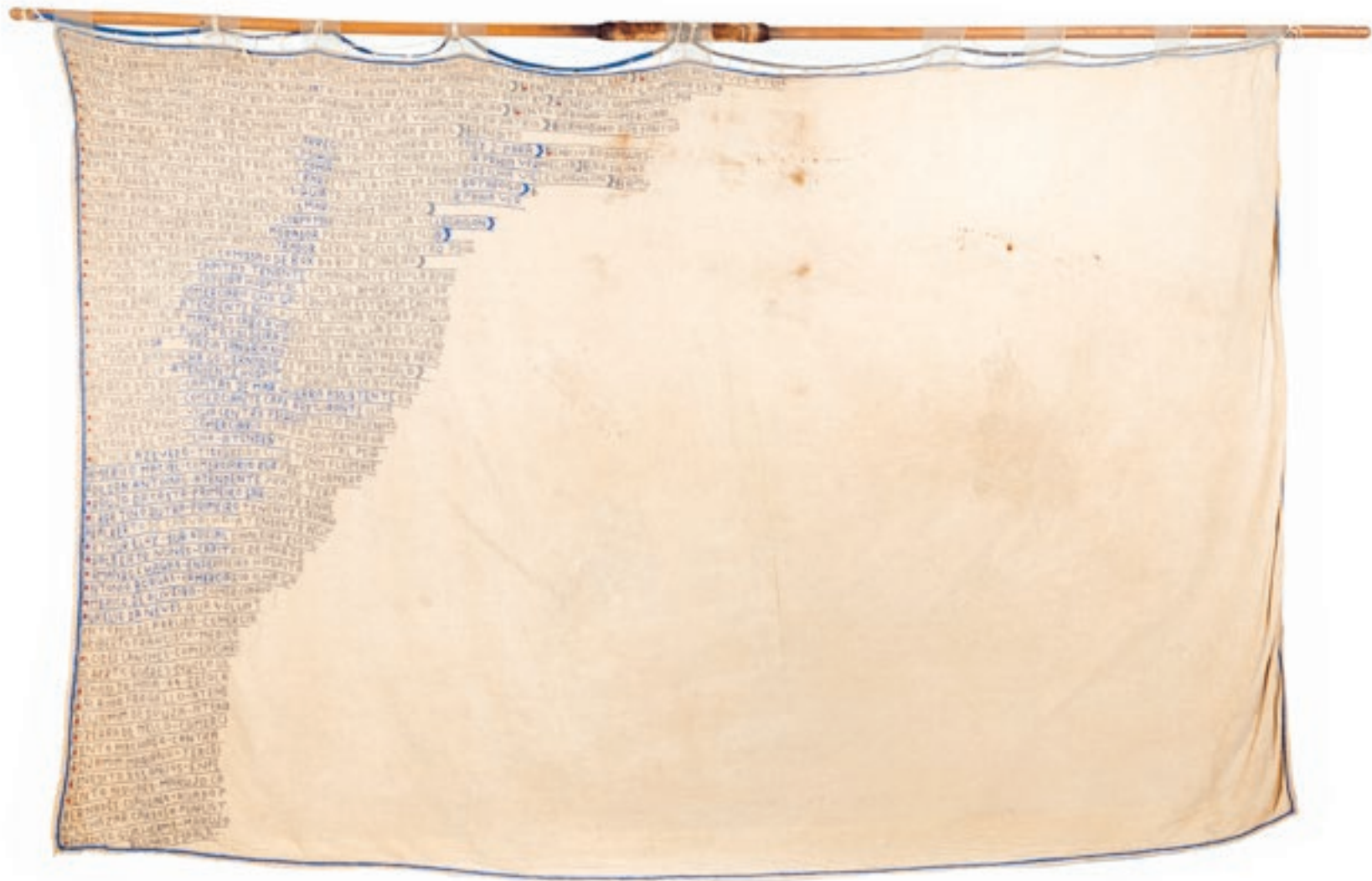
Following spread: rear view





Untitled [*Dicionário de nomes letra A* (Dictionary of names letter A)],
n.d. Fabric, thread, wood, fiber. 55 × 91 × 3 $\frac{7}{8}$ inches (140 × 231 × 10 cm)

Following spread: rear view





Untitled [*Uma obra tão importante que levou 1986 anos para ser escrita* (A work so important that it took 1986 years to be written)], n.d. Fabric, thread, wood, metal. 101 ½ × 59 × ¾ inches (258 × 150 × 1 cm)

SIRENIO DE JESUS ESCREVENTE CORP.
 V/O DE BRITO CHAGAS SINALEIROS - PRAIA
 ADRIAL DIMASILHA DO GOVERNADOR
 AURELIO HEVEIC. T. 2. PARA MACHINAS
 FERREIRA LIMA SINALEIRO VILLEGAIN
 ARMANDO PINTO FERNANDES MEDICO
 MARTES CONCEICAO RUA DO PASSEIO - 42
 MANGEL ALEIXA RUA DO PASSEIO - 42 - L. A. PRAIA
 MARIO LOPES RUA DO PASSEIO - 42 - L. A. PRAIA
 ERNANDE DE MIRANDA RUA DO PASSEIO
 JORO ELOI GOMES C. T. 1

ANTONIO GIBERTO PRAIA VERMELHA
 ROGERIO LEITE RANUCLO ULISSE VIANNA
 FRANCISCO BATHILERA PRAIA VERMELHA
 HERARDO TAVARES RANUCLO ULISSE VIANNA
 JULIO LAGE PRAIA VERMELHA
 ANISIO CEREJA RANUCLO ULISSE VIANNA
 ABEL MAIA PRAIA VERMELHA
 LUIZ LOLOLA RANUCLO ULISSE VIANNA
 MILTON BECHER PRAIA VERMELHA
 ARTHUR FIGUEIREDO PRAIA VERMELHA
 MARIO ESPIRIDEAO PRAIA VERMELHA

AS DRUBA DE MORAES RANUCLO ULISSE
 ANTONIO VINHAS PRAIA VERMELHA
 ALBERTO ROLINDO RANUCLO ULISSE VIANNA
 FRANCISCO ALVIM PRAIA VERMELHA
 HAMILTON DANTAS RANUCLO ULISSE VIANNA
 TRAME CABOCLINO PRAIA VERMELHA
 JOSE JUNIOR PRAIA VERMELHA
 JACINTO BATISTA DAS NEVES RANUCLO ULISSE
 ALTAMIRO ASSOBRAL PRAIA VERMELHA E
 ARNALDO CALISTO PRAIA VERMELHA
 MOACIR AZAMBUJA - PRAIA

CHEFE FLOTTILHA CONTRA TORPE
 DEIROS ARMANDO BURRAQUE



ANGELO NOLASCO TENENTE - C. T. 2
 ANGELO ROSA CABO SINALEIRO
 ALCIDES ASSIES CLASE CONVEIS - C. T. 2

ANTONIO VILELA SINALEIRO
 ANTONIO MARGUES SINA C. T.
 ARNALDO EMILIO SIGNAL
 ARAUJO CHURCHIL SUB 7
 AGENOR SOBRINHO
 AUGUSTO NEUCE
 AZAMOU MARIANO
 ABERLADIO ALMINO
 AQUINO MISA VITA
 ADALBERTO NUNES
 ALBERTINO DUTRA
 ARTHUR THOMP SON



Untitled [Sirenio de Jesus escrevente (Scribe Sirenio de Jesus)], n.d.
 Fabric, synthetic leather, thread. 26 × 13 × 1 inches (66 × 33 × 2.5 cm)

Untitled [Asdrubal de Moraes], n.d. Fabric, paper, thread. 24 $\frac{3}{8}$ × 16 $\frac{1}{2}$ ×
 $\frac{3}{4}$ inches (62 × 42 × 2 cm)



Untitled [*Partida de xadrez com Rosangela* (Chess game with Rosangela)], n.d. Wood, fabric, thread, unidentified materials, plastic, foam, metal, ink, graphite. 45 × 19 ¼ × 4 ½ inches (114 × 49 × 11.5 cm)



Untitled [*Tabuleiro de xadrez* (Chess Board)], n.d. Fabric, thread, paper, plastic, ink. 20 ¾ × 18 ½ × ¼ inches (52 × 47 × 1 cm)



Untitled [*Rainha (peça de xadrez)* (Queen chess piece)], n.d. Unidentified material, fabric, thread, metal, foam. 8 $\frac{3}{4}$ \times 2 $\frac{1}{4}$ \times 2 $\frac{1}{4}$ inches (22.1 \times 6 \times 6 cm)



Untitled [*Pandeiro Rosangela Maria* (Tambourine Rosangela Maria)], n.d. Metal, fabric, synthetic leather, thread, ink, found materials. 1 $\frac{1}{4}$ \times 7 $\frac{3}{4}$ \times 7 $\frac{3}{4}$ inches (3.5 \times 19.5 \times 19.5 cm)



Untitled [*Carrossel (Carousel)*], n.d. Wood, fabric, plastic, thread, fiber, metal, synthetic leather, ink, found materials. 22 $\frac{3}{4}$ × 21 $\frac{1}{4}$ × 21 $\frac{1}{4}$ inches (58 × 54 × 54 cm)



Untitled [*Caixa de música (Music box)*], n.d. Wood, paper, leather, metal, ink. 4 $\frac{1}{8}$ × 10 $\frac{7}{8}$ × 5 $\frac{1}{8}$ inches (10.5 × 13 × 27 cm)



Untitled [*Carrinho de criança* (Child's tricycle)], n.d. Wood, fabric, thread, metal. 6¼ × 7⅞ × 11¾ inches (16 × 20 × 30 cm)



Untitled [*Roda (brinquedo)* (Wheel toy)], n.d. Unidentified material, metal, thread, fabric. 21¾ × 6¾ × 1¼ inches (55.5 × 17 × 3.5 cm)



Untitled [*Roda da fortuna* (Wheel of fortune)], n.d. Wood, metal, fabric, thread, laminate. 26 ¼ × 8 ¾ × 20 ¼ inches (67 × 22 × 51.5 cm)



Untitled [*Capa protetora* (Protective cover)], n.d. Plastic, ink, thread. 19 ¼ × 23 ¼ × 1 ¼ inches (49 × 59 × 1 cm)



Untitled [*Muro no fundo da minha casa* (Wall at the back of my house)],
n.d. Cement, wood, glass, metal, graphite. 4 ½ × 19 ¾ × 1 ¾ inches
(11.5 × 50 × 4.5 cm)



Untitled [*Pedras* (Stones)], n.d. Wood, metal, stone, graphite, found
materials. 7 ¼ × 18 ½ × 13 ¾ inches (18 × 47 × 35 cm)



Untitled [*Sandália havaiana* (Havaiana flip-flop)], n.d. Synthetic leather. $1\frac{1}{4} \times 6\frac{3}{8} \times 2\frac{3}{8}$ inches (3.5 × 16.3 × 6.1 cm)



Untitled [*Grelha* (Grill)], n.d. Unidentified material, fabric, thread. $16\frac{3}{4} \times 6\frac{3}{4} \times 1$ inches (42.5 × 17 × 3 cm)



Untitled [*Arco e flecha* (Bow and arrow)], n.d. Wood, fabric, thread, fiber. 14 ½ × 14 ¼ × 1 inches (37 × 36 × 2.5 cm)



Untitled [*Martelo* (Hammer)], n.d. Metal, fabric, thread. 11 ¾ × 5 ½ × 2 inches (29 × 13 × 5 cm)



Untitled [*Tesoura de cortar grama* (Grass-cutting scissors)], n.d.
Unidentified material, fabric, thread, metal. $18\frac{1}{2} \times 3 \times 1\frac{1}{2}$ inches
($47 \times 7.5 \times 4$ cm)



Untitled [*Rua Voluntários da Pátria* (Voluntários da Pátria Street)],
n.d. Unidentified material, fabric, thread. $9\frac{1}{2} \times 5\frac{3}{4} \times 2\frac{1}{8}$ inches
($23.5 \times 14.5 \times 5.5$ cm)



Untitled [*Compass* (Compass)], n.d. Wood, fabric, thread, metal, paper. 12¼ × 6⅞ × 1½ inches (31 × 17.5 × 3 cm)



Untitled [*Rolo de pintar* (Paint roller)], n.d. Unidentified material, metal, fabric, thread. 8¼ × 6 × 1¼ inches (21 × 15 × 3.5 cm)



Untitled [*Bandeira de sinalização* (Signal flag)], n.d. Wood, fabric, thread, ink. 20 $\frac{3}{8}$ × 9 × $\frac{1}{4}$ inches (52 × 23 × 1 cm)



Untitled [*Três calços de navio* (Three ship chocks)], n.d. Unidentified material, fabric, thread. 13 $\frac{1}{4}$ × 1 $\frac{1}{4}$ × $\frac{3}{4}$ inches (33,5 × 3 × 2,2 cm)



Untitled [*Lamparina* (Lamp)], n.d. Unidentified material, fabric, thread, wood, metal. 6 1/8 x 5 1/8 x 3 1/2 inches (15.5 x 13 x 9 cm)



Untitled [*Marcador de boi letra "Z"* (Ox brand letter "Z")], n.d. Unidentified material, fabric, thread. 4 1/2 x 2 1/2 x 14 1/4 inches (11.5 x 6.5 x 36 cm)



Untitled [Calçadeira (Shoehorn)], n.d. Metal, fabric, thread. $7 \times 2\frac{1}{4} \times \frac{3}{4}$ inches (18 × 6 × 2 cm)



Untitled [Projétíl (Projectile)], n.d. Unidentified material, fabric, thread, metal. $13\frac{3}{4} \times 2\frac{3}{4} \times 2\frac{3}{4}$ inches (35 × 7 × 7 cm)



Untitled [*Balizamento de porto* (Port beacon)], n.d. Unidentified material, fabric, thread, metal, ink. 11 $\frac{3}{8}$ × 6 $\frac{1}{8}$ × 5 $\frac{1}{2}$ inches (29 × 15,5 × 14 cm)



Untitled [*Arco berimbau* (Berimbau bow)], n.d. Unidentified material, fabric, thread, metal. 30 $\frac{1}{4}$ × 9 $\frac{3}{4}$ × 1 $\frac{3}{4}$ inches (77 × 25 × 4.5 cm)



Untitled [*Grande Veleiro* (Big sailboat)], n.d. Wood, plastic, fabric, foam, metal, ink, graphite, paper, found materials, thread, fiber, nylon. 46½ × 62¼ × 25½ inches (118 × 158 × 65 cm)



Untitled [*Alvo de Batalha* (Battle target)], n.d. Wood, thread, fabric, plastic, rubber, metal, ink. 13 $\frac{3}{8}$ × 26 × 3 $\frac{3}{8}$ inches (10 × 66 × 34 cm)



Untitled [*Fichas de ônibus* (Bus tokens)], n.d. Plastic, paper, thread, nylon, found materials. 11 $\frac{3}{8}$ × 8 $\frac{1}{2}$ × $\frac{1}{4}$ inches (29 × 21.5 × 1 cm)



Untitled [*Cinco cetros* (Five scepters)], n.d. Wood, fabric, thread, plastic, paper, metal, ink, fiber, found materials, unidentified material. 42 ½ × 28 × 9 ¾ inches (108 × 71 × 25 cm)



Untitled [Miss Brasil (Miss Brazil)], n.d. Fabric, thread, ink, unidentified material, metal. 24 × 4 ¾ inches (61 × 12 cm)



Untitled [Miss Universo (Miss Universe)], n.d. Fabric, thread, ink, unidentified material, metal. 23 ¼ × 5 ½ inches (59 × 13 cm)



Untitled [Miss Tchecoslováquia (Miss Czechoslovakia)], n.d. Fabric, thread, ink, unidentified material, metal. 31 × 5½ inches (79 × 14 cm)



Untitled [Miss Etiopia (Miss Ethiopia)], n.d. Fabric, thread, ink, unidentified material, metal. 26 × 5½ inches (66 × 14 cm)



Untitled [Miss Tanzânia (Miss Tanzania)], n.d. Fabric, thread, ink, plastic thread, unidentified material, metal, fiber. 26 ¾ x 5 ½ inches (68 x 14 cm)



Untitled [Miss Suiça (Miss Switzerland)], n.d. Fabric, thread, ink, unidentified material, metal. 25 ½ x 5 ¼ inches (65 x 13 cm)



Untitled [Vitrine-fichário XIV—Joana Victoria Rosa Raccali (Showcase file XIV—Joana Victoria Rosa Raccali)], n.d. Wood, paper, thread, fabric, plastic, ink, graphite, metal. 43 $\frac{3}{4}$ × 21 × 2 inches (111 × 53.5 × 5 cm)



Untitled [Vitrine-fichário XVII—Ronaldo Viana (Showcase file XVII—Ronaldo Viana)], n.d. Wood, paper, thread, fabric, plastic, ink, graphite, metal. 44 × 22 $\frac{3}{8}$ × 2 $\frac{1}{4}$ inches (112 × 57 × 6 cm)



Untitled [Vitrine-fichário XIII—Jose Freita (Showcase file XIII—Jose Freita)], n.d. Wood, paper, fabric, plastic, ink, graphite, metal, thread. 43 ¼ × 29 × 2 inches (110 × 74 × 5 cm)



Untitled [Vitrine-fichário XV—Admil Martins (Showcase file XV—Admil Martins)], n.d. Wood, paper, thread, fabric, plastic, ink, graphite, metal. 43 ½ × 22 ¼ × 1 ¾ inches (110.5 × 56.5 × 4.5 cm)



Untitled [Vitrine-fichário XVI—Aurélio Nunes (Showcase file XVI—Aurélio Nunes)], n.d. Wood, paper, thread, fabric, plastic, ink, graphite, metal. 55 ½ × 25 ¾ × 2 inches (141 × 64.5 × 5 cm)



Untitled [Vitrine-fichário XIX—Albino Soltori (Showcase file XIX—Albino Soltori)], n.d. Wood, paper, thread, fabric, plastic, ink, graphite, metal, synthetic leather. 52 ¾ × 25 × 2 inches (134 × 64 × 5 cm)



Untitled [*Urna de papelão D Feminino* (Cardboard urn D Female)], n.d.
Paper, fabric, wood, plastic, animal leather, synthetic leather, thread,
metal. 24 $\frac{3}{8}$ × 14 $\frac{1}{2}$ × 8 $\frac{3}{8}$ inches (62.5 × 37 × 22 cm)



Untitled [*Urna do Carrinho-arquivo II* (File cart urn)], n.d. Paper,
thread, fabric, ink. 25 $\frac{1}{2}$ × 13 $\frac{1}{4}$ × 11 inches (65 × 34 × 28 cm)



Untitled [*Macumba*], n.d. Wood, paper, fabric, plastic, plaster, found objects, metal, glass, shells, nylon, ink, thread. 76 × 28 ¼ × 5 ½ inches (193 × 72 × 14 cm)



Untitled [*Congas e havaianas (Shoes and flip-flops)*], n.d. Wood, paper, fabric, rubber, plastic, thread, found materials, ink. 77 ¼ × 26 ¾ × 4 ¾ inches (196 × 67 × 12 cm)



Untitled [*Vinte garrafas—vinte conteúdos* (Twenty bottles—twenty contents)], n.d. Wood, paper, plastic, glass, coffee, food, seasonings, sulfur, rubber, fiber, metal, found materials, graphite, ink. 43 ½ × 21 ¾ × 4 ½ inches (110.5 × 55 × 11.5 cm)



Untitled [*Confetes (Confetti)*], n.d. Wood, plastic, paper, thread, metal, ink, found materials. 44 ½ × 18 ¼ × 5 ½ inches (113 × 46.5 × 14 cm)



Untitled [Pentes (Combs)], n.d. Paper, wood, plastic, thread, metal, ink, bones, found materials. 41 ¼ × 18 ¼ × 2 ¼ inches (105 × 46.5 × 5.5 cm)



Untitled [Sandálias e peneiras (Sandals and sieves)], n.d. Wood, rubber, plastic, fiber, animal leather, thread, paper, metal, synthetic leather, laminate, ink, found materials. 43 ¼ × 22 × 2 ¼ inches (110 × 56 × 6 cm)



Untitled [Talheres (Cutlery)], n.d. Paper, wood, metal, laminate, fabric, plastic, thread, found materials. 9 × 53 ½ × 18 ½ inches (136 × 47 × 9 cm)



Untitled [Canecas (Mugs)], n.d. Wood, paper, metal, plastic, thread, ink. 43 ¼ × 20 × 20 inches (110 × 50 × 50 cm)



Untitled [*Carrinho Arquivo* (Cart file)], n.d. Wood, paper, plastic, thread, dung, ink, manufactured object, ink. $37\frac{3}{8} \times 35\frac{3}{8} \times 21\frac{5}{8}$ inches (95 × 90 × 55 cm)



Untitled [*Cartela de Botões* (Button card)], n.d. Wood, plastic, paper, fabric, thread, metal, madre pearl, found materials. $4\frac{3}{4} \times 21\frac{5}{8} \times 2$ inches (110 × 55 × 5 cm)

CHRONOLOGY

1909 Born in Japarutuba, state of Sergipe in the North-east Region of Brazil

1925 Entered the Escola de Aprendizes de Marinheiro (School for Sailor Apprentices) in Sergipe

1926 Relocated to Rio de Janeiro as an apprentice sailor at the headquarters of the Corpo de Marinheiros Nacionais (National Marine Corps), where he later became a signalman

1928 Began his career as a boxer, a practice fostered by the Corpo de Marinheiros

1933 Expelled from the Corpo de Marinheiros for insubordination and began working at Viação Excelsior (Excelsior transportation company) as a tram cleaner

1936 After gaining relative fame as a professional athlete, his boxing career ended after an occupational accident that smashed his right foot

1937 Fired from Viação Excelsior for insubordination and became a live-in domestic worker for the lawyer José Maria Leone, in the Botafogo neighborhood of Rio de Janeiro

1938 December 22, had his first revelation that he was Jesus Christ himself

December 24, presented himself to the Mosteiro de São Bento (São Bento Monastery) in downtown Rio de Janeiro as the one who would judge the living and the dead. He was taken in police custody to the Hospital Nacional de Alienados (National Hospital for the Insane)

in Praia Vermelha in Rio de Janeiro, where he was ultimately diagnosed with paranoid schizophrenia

1939 Transferred to Colônia Juliano Moreira (Colony Juliano Moreira), a mental health institution for unhoused and chronically mentally ill patients. Later that year, he was returned to the National Hospital for the Insane for not adapting to the Colony Juliano Moreira's regimen

1943 The magazine *Revista O Cruzeiro* published an article titled "Os loucos serão felizes?" (Are the crazy ones happy?) with photographs of Bispo do Rosario wearing his Annunciation Garment while working on one of his miniatures at the National Hospital for the Insane

1944 In January, the magazine *A cigarra* published "Recordações da casa dos loucos" (Memories of the house of the insane) with photographs of Bispo do Rosario's artwork

March 23, transferred to the Centro Psiquiátrico Nacional (National Psychiatric Center) in the neighborhood of Engenho de Dentro in Rio de Janeiro

1945 Mentioned in the newspaper *Diário Carioca* (Carioca Diary) in an August 12 article about the National Psychiatric Center entitled "O senhor sabe se esta maluco?" (Do you know if you are crazy?)

1946 Transferred back to Colony Juliano Moreira briefly before being returned to the National Psychiatric Center

May 9, left the National Psychiatric Center under the responsibility of the politician Humberto Leone, son of the lawyer José Maria Leone

1948 January 27, returned to the National Psychiatric Center

April 6, transferred back to Colony Juliano Moreira

1954 March 23, escaped from Colony Juliano Moreira

1954–63 Worked in Rio de Janeiro as security guard and canvasser for politicians Gilberto Marinho and Humberto Leone, doing odd jobs for the Leone family law firm, and as a doorman for the Hotel Suíço (Swiss Hotel). Some reports alleged that he moved to Brazil's Centro Oeste (Midwest) region to search for gold, worked in a pediatric clinic, and produced artwork in an adjacent building in his free time

1964 February 8, taken back to the Colony Juliano Moreira where he would remain until his death, taking with him the pieces he had produced over the past several years

1967 Became an unofficial sheriff of the Ulysses Vianna Center Pavilion Number Ten, where he helped nurses and guards keep order. For three months he was sentenced to “*quarto-forte*,” an area dedicated to solitary confinement. In that period, he began listening to voices that ordered him to represent all things on Earth. After the sentence, he decided to remain in *quarto-forte*, where he continued to pursue his work and began to fill all the surrounding cells with his art

1980 With the beginning of the psychiatric reform movement in Brazil, the major network TV Globo reported on the Colony Juliano Moreira, featuring Bispo do Rosario's artwork created in spite of the cruelty of the colony's living conditions and therapies

1981 Met Rosangela Maria, a psychology student who visited him regularly for two years and with whom he established a close friendship. He embroidered her name in many of his works

1982 July 25, Art critic Frederico Morais organized the exhibition *À margem da vida* (At life's margin) at the Museu de Arte Moderna in Rio de Janeiro, the first show to include works by Bispo do Rosario

Filmmaker Hugo Denizart released the documentary *O prisioneiro da passagem* (The prisoner of the passage), filmed at the Colony Juliano Moreira, which focused on Bispo do Rosario

1985 TV station Bandeirantes presented the documentary *O Bispo* by Fernando Gabeira, which focused on the artist's work and living conditions at the colony

July 31, the magazine *IstoÉ* published the article “*Quando explode a vida*” (When life explodes) on Bispo do Rosario and his artwork, with photos of the artist taken by photographer Walter Firmo

1989 Died July 5 and was buried in Rio de Janeiro

October 18, the first solo exhibition of Bispo do Rosario's work, *Registros de minha passagem pela terra* (Registers of my passage on Earth), opened at EAV Parque Lage, curated by Frederico Morais. This traveling exhibition presented Bispo do Rosario's work in different Brazilian institutions for the first time

This chronology is based on research João Henrique Queiroz published in the catalogue for the 2022 exhibition *Bispo do Rosario — Eu vim: aparição, impregnação e impacto* at Itaú Cultural Center in São Paulo

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Javier Téllez is a Venezuela-born, NYC-based artist and curator. His work brings peripheral communities and invisible situations to the fore of contemporary art and often involves people diagnosed with mental illness to produce film installations that question the notions of the normal and the pathological. He has curated projects such as "Los de arriba y los de abajo" at Sala de Arte Público Siqueiros in Mexico City (2009), "Homage to K.F. Drenthe. Works from the collection of Dr. Guislain Museum" at the Stedelijk Museum voor Actuele Kunst in Ghent (2013), and "The Doors of Perception" for Frieze New York (2019). He has had solo exhibitions at the Memorial Art Gallery of the University of Rochester (2018), San Francisco Art Institute (2014), Kunsthaus Zürich (2014), Stedelijk Museum (2013), Museum of Contemporary Art Cleveland (2011), The Bronx Museum of the Arts (2005), and Museo de Arte Carrillo Gil, Mexico City (2004). He received a Guggenheim Fellowship in 1999 and the Global Mental Health Award for Innovation in the Arts from Columbia University in 2016.

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Curated by Aimé Iglesias Lukin, Ricardo Resende, and Javier Téllez, with Tie Jojima

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