

# ARQUIVO17

Exhibition Catalogue



Fernanda Grigolin  
et al

Archive 17 Catalogue  
1st edition

São Paulo  
Tenda de Livros  
2018

**Archive 17** is a space of confluence.

In thinking of women, about and for them, historiography is here imploded to fit into a new sort of time. In a space, then, that lacks time, parts of the whole are edited. Archive17 is a montage of these times that are rearranged by the artist's gesture. But the montage is political, and, in this space, there is tension. There is conflict in it. The encounter with the barricade—and the exposure behind it—signals to us a place of clashes. Could this clash be an urge for a redesign? The main entrance becomes the subaltern entrance (and this imposes onto us another perspective).

*To the left,*

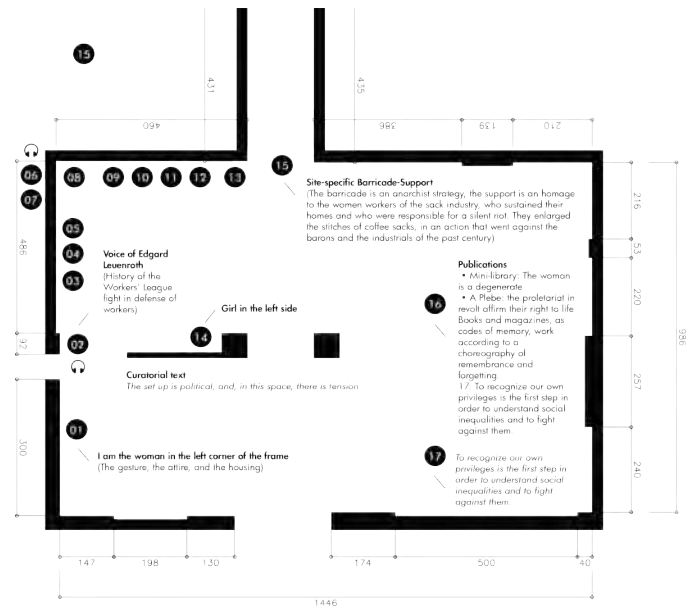
The story fragments itself. From its implosion, excerpts remained, memories told by a created narrator— the woman at the left side of the frame. With her, in proximity or separated, united or emancipated, with other women's visual triggers, these images fill themselves out, surpass the document, and erupt in subjectivity. The gesture and insinuation that they are feminists, anarchists, is evoked. We can even imagine, under clamors and screams, the voice engaging the crowd. Everyone, as they are on their way to the strike of 1917. Between muffled roars, accounts survive. History's echo strikes again onto today's struggles. Past and present are contaminated, diagrammed on the same plane.

*To the right,*

*A Plebe* takes up space. The newspaper marked the paralyzation and spread itself out throughout the urban context as a consequence of social resistance. It reemerges, then, as the breaking point of the exhibit's design. Let us remember our privileges and the verticality that is imposed by them. Driven by the force of urgency, due to seeing in the editing the power of new arrangements, the thinking, feeling, and acting of Fernanda Grigolin follow this same flux, transiting freely, departing from the research and dismembering itself up into the archive. In a territory of coalition, they traverse sedimented chronologies that allow for a space of landing and of encounter, enhancing itself from the inside out and from the outside in.

Paola Fabres e Maíra Endo

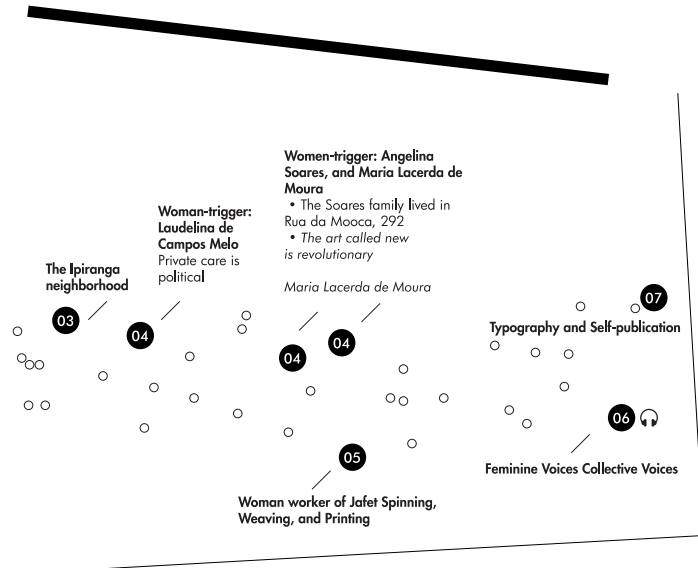




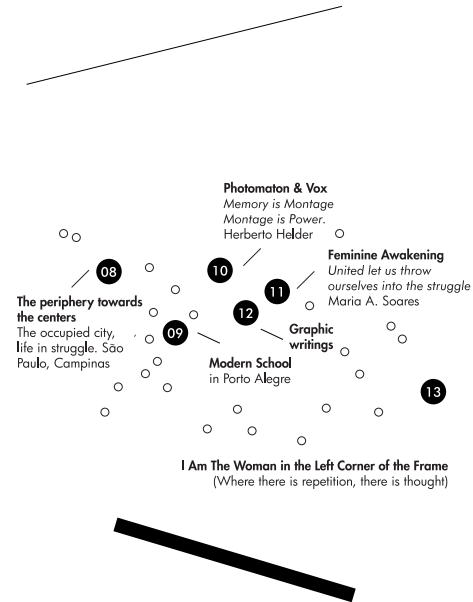
**EXHIBITION**  
**Concept, Research, and Works** Fernanda Grigolin  
**Curation** Paola Fabres and Maira Endo  
**Production** Paula Monterrey and Maira Endo  
**Exhibition design and Montage** Danilo Garcia  
**Floor plan credits** Beatriz Matuck

**RESEARCH REALIZED IN THE EDGARD LEUENROTH ARCHIVE (AEL/IFCH -UNICAMP)**

Information and credits:  
<http://arquivo17.com/sobre/>



Proposal of allocation for a first encounter with Archive 17



Drawing of the display of the images on the left wall



*I am the woman in the left corner of the frame*



*Entrance of exhibition*





*Left side of the exhibition*



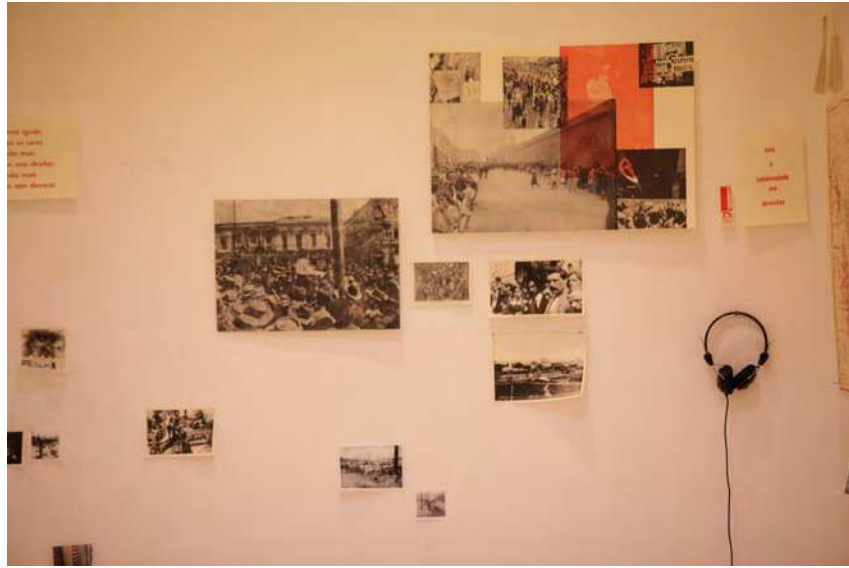
*Vision of the left corner of the Exhibition*



*Detail on the left wall*



*Detail of photo of Angelina Soares.  
The Soares family lived in Rua da Mooca, 292*



*General Strike of 1917*



*The periphery towards the center. The occupied city, life in struggle*



*Graphic writings, Modern School of Porto Alegre, Family album, Strike in Campinas*



*Median plane of one of the walls on the left*



*Feminine awakening. Text by Maria A. Soares for the newspaper A Lanterna, 1914*



*Close-up of images. Memory is montage. Montage is power*



*End of left wall, with the video I am the woman in the left corner of the frame to the right. Where there is repetition, there is thought*



*Site specific Barricade-Support. The barricade is an anarchist strategy, the support is an homage to the women workers of the sack industry, who sustained their homes and who were responsible for a silent riot. They enlarged the stitches of coffee sacks, in an action that went against the barons and the industrials of the past century*



*Right side: Mini-library and installation with the newspaper A Plebe*



*Mini-library with 14 anarchist publications*



*Installation A Plebe, July 21st 1917*



*The proletariat in revolt affirm their right to life*

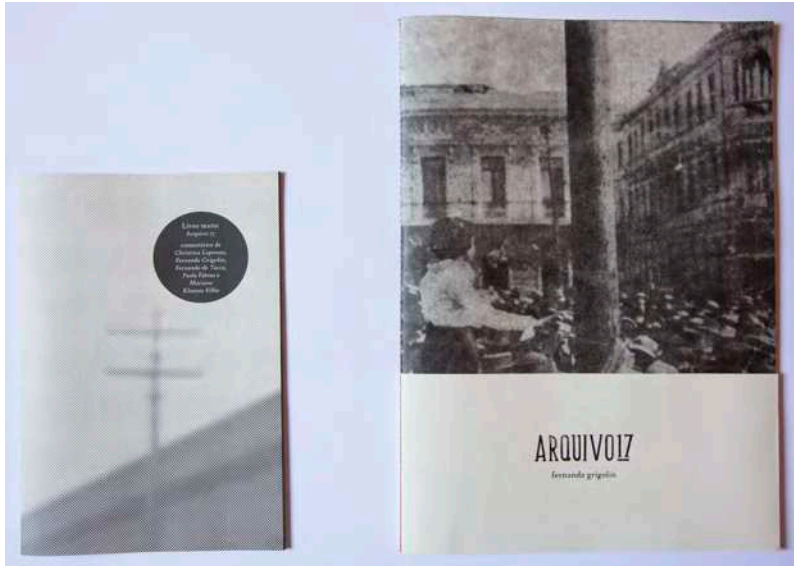




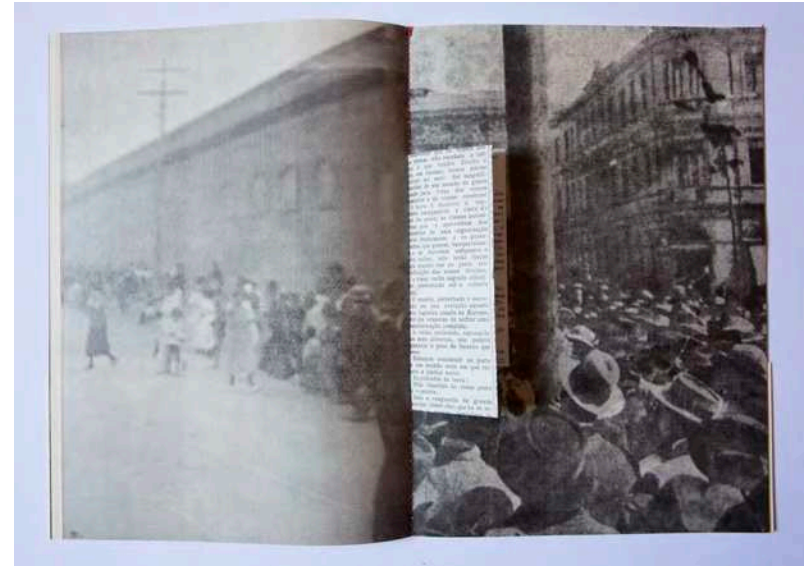
*Detail of publication table with the Posters installation*



*Books and magazines work as a choreography of remembrance and forgetting*



Archive 17 artist book





*To recognize our own privileges is the first step in order to understand social inequalities and to fight against them*



*Detail of the Posters installation*



*Publication and Educational Activity table with Paula Monterrey*



*Visitor looking at exhibition (left wall, seen from a distance)*



*Guided visit with the artist, Fernanda Grigolin, and the curator Paola Fabres*



*Guided visit*



*Opening chat. Fernanda Grigolin (detail) and Mariano Klautau (in background)*



*Regina Melim and Paola Fabres, opening chat*



*Closing guided visit*



*Closing, guided visit*



*Closing chat. Fernando de Tacca, Samantha Colhado, Idilio Cândido Neto and Christina Lopreato*



Visitors reading A Plebe

## About the *Archive 17* Exhibition

Fernanda Grigolin

The exhibition *Archive 17* occurred from August 24th to September 9th, in the Museum of Image and Sound of Campinas (SP), it brought over 310 visitors from more than eight cities of the state of São Paulo, as well as special invitees from other states (from Santa Catarina, the researcher, editor, and curator, Regina Melim, and, from Pará, the photographer, researcher, artist, and curator, Mariano Klautau); a chat with the historians (Christina Lopreato and Samantha Colhado), specialists in the image field (Fernando de Tacca) and activists (Idílio Cândido Neto); guided visits for invitees and for the EJA (Youth and Adult Education). There were also preparatory activities: the launching of the *Jornal de Borda* in five cities, of four different states, and the conversation *All solidarity with the strikers* at the Casa do Povo, in São Paulo. The project *Archive 17* occurred during the moment of the one hundred years of the 1917 Strike and during many commemorations established by the worker people.



*Archive 17* inserts itself in a context of these commemorations, however, it is an art project and does not have the aim to rescue or to be of a historiographical/iconographic up-lifting. It is known that the CUT (Unified Workers' Central) together with the AEL (Edgard Leuenroth Archive), realized an itinerant exhibition, which tries to establish responses defined between 1917 and 2017, demonstrated by an exhibition design that has today embracing yesterday through means of panels in the format of a half moon. Different from this proposal, the anarchist activists themselves realized commemorative actions and propositions in a more continuous manner, and long before the year of the centenary. They also occurred in the exhibitiv field, although the rescuing presented by them had a more propositional, subjective, and symbolic aspect, bringing the memory of those who were and fought in 1917, and with relations in the exhibition design that were more open and offered a greater possibility of fruition to those who visited. I cite the exhibition realized by the Carlo Aldegheri Nucleus of Libertarian Studies, as it gives visibility to the faces of the activists, inserting potentialities

of yesterday into the montage, together with their acting which persists into today but without a unison response.

*Archive 17* did not depart from a place about or of a representative survey, it is an exhibitory and research-based proposal with an artistic cut, and of the possible relations between art and politics. The set-up of the proposal was thought of with the Strike of 1917. It is a part of a project that accompanied the theme, in a way of adding up, of looking at together, taking into account the marker of the strike, while not being about the Strike in itself or in the name of anything that would establish itself in a conclusive manner, although it assumes to itself the preference for a contemporary decolonial feminine gaze, as well as for the anarchist movement of one hundred years ago.

The utilization of historical images was placed in several stages of the edition and of the process: in the *Jornal de Borda*, in the sound icons in the virtual space, and in the artist book. In the exhibitiv field, images of women from a feminist temporality were privileged, and together with them, other elements were worked, such as: sound,

music, installations, library, and maps.

The feminist temporality is a term coined by the art historian Giovanna Zapperi, which would come to be something anachronistic, with a present and a past in suspension, and with fractures and discontinuities (frequently erased by historiography, but constitutive of historical temporality) coming to the fore, making it possible for new meanings to become visible. As such, instead of bringing images of rallies full of men wearing hats, preference was given to reports, images, and elements from women workers. Although the Strike was initiated by people of the female sex, there is a imagery absence of these women both in the contexts of the street as that of meetings during the time period. For this reason as well, there is an installation of coffee bags in homage to the jute seamstresses, and album photographs of the family of historical women, such as the Soares sisters, are integrated into the exhibition

Archive 17 intended to be seen as a spacial, exhibitivite, and discursive apparatus. The researcher is the artist herself in action, but who summons it all is the constructed

narrator. The Woman in the Left Corner of the Frame, who narrates what she saw and what she witnessed, at times relating it to her personal life and direct experience (in the first person singular), at other times as a direct spectator, or in communion with others. The personal voice, which is political, becomes more public when it accesses the voice and the actions of other historical women.

The project was only made possible with the support of Proac 15/2016 and the seven month-long work that I did at the AEL—IFCH/UNICAMP from September of 2016 to April of 2017. My relation with the theme began during my adolescence, in the 90s, and was then matured into the years of 2010 with research in public and private collections and archives.



Photogravure that opens the exhibition *I am the woman in the left corner of the frame*

## **I am the woman in the left corner of the frame: a line shredded in the fabric of the document\***

Mariano Klautau Filho

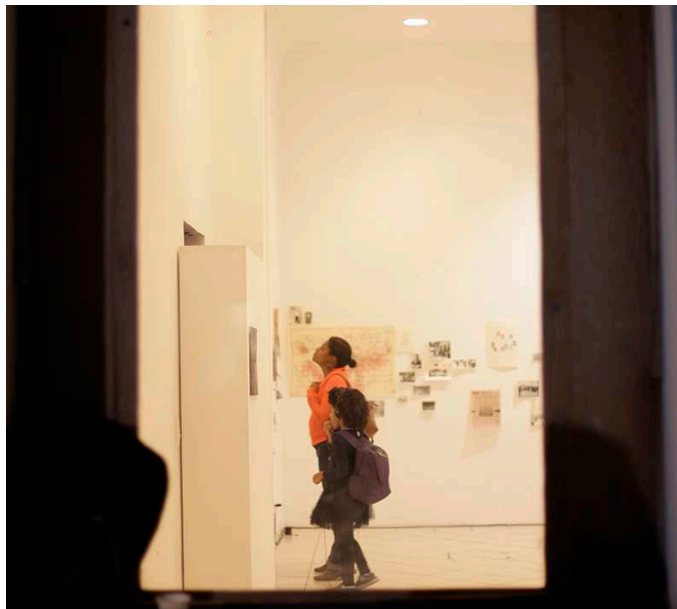
To touch a document is an act of adventure. It is necessary to be careful in scrolling through its surface and to comprehend its extension. To touch a document is to defy its shadow and to understand its mechanisms. It is to notice the rhythm of its images. To touch a document is to disarm it, to defy it, to unweave it. To touch a document is to spin its spirals. When the girl in the neighborhood of Ipiranga, in São Paulo, arrived in her checkered dress, to see the funeral procession of the Commander Name Jafet, in 1924, she noticed that there was a camera registering the population in the streets in the farewell to the owner of the weaving and printing factory. The camera put her to the margins of the frame, just as it did with several anonymous individuals who inhabit this cinematographic document.

But Fernanda Grigolin brought the left hand-side into focus by adventuring into the narrative weaved by the historic document. The artist's gesture brings it closer to our attention the figure of the woman of the São Paulo worker neighborhood, an environment marked by the great textile industry, by the workers' movements, by political organizations, by the presence of women. The seconds in which the girl appears in the original film are dilated, altered by a movement of apprehension concerning the surface of the image. The new duration that Grigolin imprints onto the document is an act of verticality, considering the format of the picture, in opposition to the horizontality of the landscape format. The woman on the left hand-side is a shredded line in the weaving of the document that is warped by history. The girl reappears in Grigolin's video so that we can shred other lines, traverse the image's extension, find new figures, and look at the camera, keep ourselves in small passages and movements of the passers-by, revisit the occurrence, and notice the many others who inhabit the margins of the frame. The partition created to observe the document alters the melancholic

piano and the silences, and delicately disarms a mechanism based on the center, modifying the gaze towards the outside of the image, at the same moment of another dive back into the frame.

\*Text originally published in the *Text Book*, publication that accompanies the artist book. The complete content can be read in the page of the *Archive 17* project.





## About *Archive 17*, Catalogue of the Exhibition<sup>1</sup>

Antonio Carlos de Oliveira

I found it very interesting to implode history, in fact, it is necessary. The resistances are numerous, including those by the critics of the many micro-powers that are there keeping and sustaining such savage means of exploration and oppression that exist, especially of and with women, of and with black people, and of all of those who experience non-hegemonic ways of experiencing love.

I loved the symbology of the barricade, so beautiful and strong. The living based on competition is reinforced by the alienation that the person brings to an always greater distancing of the ways of resistance represented in this symbology.

Where do we walk towards? I always think of George Orwell's 1984. *Player Piano*, by Kurt Vonnegut, *Blade Runner* (1982), by Ridley Scott, masterfully synthesized by Noam Chomsky in "The new masters of mankind," a newspaper article published in 1992:

<sup>1</sup>This text had been included in the English version of the catalogue.

“the new masters of mankind live in isles of total pleasure within an ocean of immense despair.”<sup>2</sup>

I did not have a family-based cultural heritage that privileged art, neither did I learn to develop this taste, although I had friends and partners who knew much and developed interesting works in this field. But I really liked how the environments were planned and how people could interact with them.

To have in Archive 17 anarchism and mostly women as a background, instigated even further a search to understand a universe that, as a man, although always having had women present in my life, I have always gotten to know from a certain distance.

As such, the Exhibition contributed to taking me to revisit my means of political action, as an individual inside of collectives. It is no longer enough to think of the human emancipation, but to understand that this begins by a recognition of differences: part of this humanity was explored more intensely, guaranteeing privileges to the other part of this humanity, which has historically exerted power.

<sup>2</sup> This quotation is approximate as it was translated back into English from the Portuguese version, since we did not have access to the original excerpt written in the English language.

The print of a copy of *A Plebe in plain General Strike of 1917* in the city of São Paulo brings reflections about this organization to arrive at the barricades. Some anarchists defended that the general strike could be the ignition for a social revolution: after all, if all of the exploited workers crossed their arms, who would those who have historically exploited dominate, and how? For more than a century we have known the limits of this strategy. As anarchists, and, as such, utopian beings, we believe in the ideal of social transformation, through which everyone has liberty in their decisions and their ways of living, producing, and consuming. It has as a base the guarantee of the socialization of the riches and of social power to all of those who today are exploited and oppressed. In many moments we still wish and work for the revival of strategies, such as a revolutionary general strike.

To create or to romanticize, in the sense of the creation of a character, comes from the everyday of women — so relegated to the forgetting of history, a practice named “the betrayal of history” by Jaime Cubero—, by means of the representation of the figure “I

am the woman in the left corner of the frame," it is a brilliant resource for the rescuing of this story. It guarantees visibility and voice to those who, like women, although all of their struggle, in both public and private spaces, have had little guaranteed as a right.

I enjoyed it and learned a great amount.

Thank you,

Carlos

## PROJECT

**Proponent** Fernanda Grigolin

**Consulting** Máira Endo

## EXHIBITION

**Concept, research, and works** Fernanda Grigolin

**Curating** Máira Endo and Paola Fabres

**Accompaniment Committee** Paola Fabres, Regina Melim and Mariano Klautau

**Exhibition Design** Danilo Garcia

**Visual identity and stamps** Karina Francis Urban

**Production** Máira Endo and Paula Monterrey

**Montage** Danilo Garcia

**Communication assistance** Maria de Moraes (Tenda de Livros)

**Photographic coverage** Alessandra Guedes and Júlia de Oliveira

**Videos** Alessandra Guedes

**Signage** Caio Paraguassu

**Educative Activity** Paula Monterrey

**Monitoring** Alessandra Guedes, Ana Lúcia Lucchese, Giovanna Pontes, and Júlia de Oliveira

**Sound consulting and audio treatment** Thiago R.

**Graphic arts consultin** Danilo Perillo

**Wardrobe consulting** Karlla Giroto

**Library and archive facsimiles production** Karina Francis Urban

**Music** Luna Coloms e Fernanda Grigolin

**Video editing** Pedro Pinho

**Printing of works** Laboratório de Gravura do IA/Unicamp, ocupeacidade e Tenda de Livros

## RESEARCH REALIZED IN THE EDGARD LEUENROTH ARCHIVE (AEL/IFCH-UNICAMP)

### OTHER CONSULTED PLACES

Cinematographic and Video Collection of Archimedes Lombardi

Vanessa Frederico's family album

Ananita Rebouças, granddaughter of Maria Angelina Soares, family album

State of São Paulo Archive

Gazeta do Ipiranga Archive

Center of Documentation and Scientific Information — CEDIC. PUC/SP

Brazilian Cinematheque

Interviews with spinners and weavers of Ipiranga

Interview with Syrlene Maritan Casagrande

Sub-prefecture of Ipiranga

## THEORETICAL REFERENCES

Doctorate of Christina Lopreato

Doctorate of Maria Izilda Santos de Matos

Master's of Raquel Rolnik

Master's of Samanta Colhado Mendes

## CATALOGUE ENGLISH VERSION

**Edition** Fernanda Grigolin and Paola Fabres

**Collaboration** Danilo Garcia and Paula Monterrey

**Authors** Antonio Carlos de Oliveira, Fernanda Grigolin, Paola Fabres, Máira Endo and Mariano Klautau

**Photographic registration of works and activities** Alessandra Guedes, Júlia de Oliveira and Andrea D'Amato

**Translation** Paula Van Erven

**Graphic project** Caio Paraguassu

**ISBN:** 978-85-68151-08-2

Visit the project's website: [www.tendadelivros.org/arquivo17](http://www.tendadelivros.org/arquivo17)

## IMAGE SOURCES

ABJF - Latin American Feminist Meeting, Mexico City, Mexico (2009)

Argentine film Ni Dios, ni patrón, ni marido (2009, Laura Mañá)

International Forum of AWID, Cape Town, South Africa (2008)

A Plebe Newspaper (1917 edition)

Ipiranga book (series of stories of São Paulo neighborhoods. v.14)

Nacho Doce/ Reuters

A Cigarra magazine (1917 editions)



## PRINTED WORKS

### JORNAL DE BORDA

**Concept and editing** Fernanda Grigolin

**Graphic project** Lila Botter

**Editorial assistant** Caio Paraguassu

All of the collaborators of the edition #4 are on the page:  
[tendadelivros.org/jornaldeborda](http://tendadelivros.org/jornaldeborda)

**Renascença** is a reproduction of the editorial of the first number of the Renascença Magazine, 1923 — a feminine publication directed by Maria Lacerda de Moura

### ARTIST BOOK

**Concept and editing** Fernanda Grigolin

**Graphic project** Beatriz Matuck

**Visual identity** Karina Francis Urban

**Sewing** Sidnei Perego

**Graphic production and publishing** Tenda de Livros  
Danilo Perillo - Printmaking Lab of IA/Unicamp

**Printing** Danilo Perillo and Karina Francis Urban

## TEXT BOOK

**Authors and participating authors** Christina Iopreato, Fernando de Tacca, Fernanda Grigolin, Mariano Klautau and Paola Fabres

**Concept and organization** Beatriz Matuck and Fernanda Grigolin

**Publisher** Tenda de Livros, co-editing with Paola Fabres

**Graphic project and co-edit** Beatriz Matuck

## POSTERS IN TYPOGRAPHY

### SIZE A3

**Graphic project and printing** ocupeacidade

### SIZE A4

**Graphic project** Karina Francis Urban and Fernanda Grigolin

**Printing** Printmaking Lab of IA/Unicamp

## MAGAZINE AND BULLETIN

### SEWN BY HAND

**Concept and edition** Fernanda Grigolin

**Editorial project** Fernanda Grigolin, Paula Monterrey, and Allan Yzumizawa

**Graphic project** Karina Francis Urban

**Layout** Paula Monterrey and Maíra Endo

## PASSAGES

**Concept and edition** Fernanda Grigolin

**Graphic project** Karina Francis Urban and Paula Monterrey

**Layout** Karina Francis Urban, Paula Monterrey and Maíra Endo

## WEBSITE

**Consulting** Paola Fabres

**Programming** Marcius de Andrade

**ARCHIVE 17 IS RELATED TO THE PHD THAT FERNANDA IS CURRENTLY PURSUING AT THE ARTS INSTITUTE OF UNICAMP, UNDER THE ORIENTATION OF FERNANDO DE TACCA**

## Gratitudes

Andrés Hernandez, Allan Yzumizawa, Alexandre Sônego, Antonio Carlos de Oliveira, AT AI, Bar e lanchonete geromix, Biblioteca Terra Livre, Byron Hamann, Carlos Vianna, Carmen Brígida Negrão, Castorina Augusta Madureira de Camargo, Casa do Pava, Cau Vianna, Centro de Cultura Social, Daniela de Moraes, Douglas Utescher, Christina Iopreato, Edson P. Plutzenreuter, Edna, Laurdes e Vanda Grigolin, Eduardo Paiva, Fernanda Ferreira Figueiredo, Fernando de Tacca, Fabio Morais, Humberto Celeste Innarelli, Jaime Ramos Silva, Jeff Lemes, Jéssica Andrieta, Júlia Ayerbe, Laura Daviña, Lila Botter, Lívia Crisina Corrêa, Luana Minari, Luana Saturnina, Lucas Pompeu, Luise Weiss, Madalena Cei, Maria Cláudia Miguel,

Mary Angela Biazon, Maitê Claveu, Marcolino Jeremias (Biblioteca Carlo Aldegheri), Marília Loureiro, Marina Rebelo, Nathanael Araújo, Paulo Silveira, Raquel Stolf, Rode Simonele Alves, Rodrigo Rosa, Samanta Colhado, Sílvia Modena Martini, Sylvia Furegatti, Tainá Guimarães Paschoa, Talita Trizoli, Teresa (Conhecida como Tia), Tiago Bassani, Valéria Jaques de Souza, Victor Cubaió

[www.tendadelivros.org/arquivo17](http://www.tendadelivros.org/arquivo17)

### production



### support



### realization



