

Ana Luiza Rodrigues

(b.1977 São Paulo, BR)

Ana Luiza Rodrigues is an artist based in Hamburg, known for her sculptures, photographs, performances and installations. Her practice has as its axis the relationship between aesthetic



beauty and the ordinariness of the objects. Hence, the problem that intertwines the meaninglessness beyond the confrontation of everyday objects questioning the fetish of daily life with residual memory that overlaps consumerism.

She graduated from Mackenzie University with a degree in BA Bachelor in Advertising and Marketing in 2001, Post-Graduation in Art History in 2004 from FAAP, Brazil and completed her MA in Photography with distinction at CSM in London in 2019.

Café BrAsilis, Ana Luiza Rodrigues, 2022, installation

Coffee beans, earth, fabric, plastic, paper, and black ink

30 cm x 210 cm x 190 cm (11.8 in x 82.7 in x 74.8 in)

Coffee has always been part of my history. Since I was little, I've been captivated by the smell of coffee served after lunch. This installation seeks a new reflection not only on Brazilian art of the past but also on contemporary art, among my experiences, memories, and feelings.

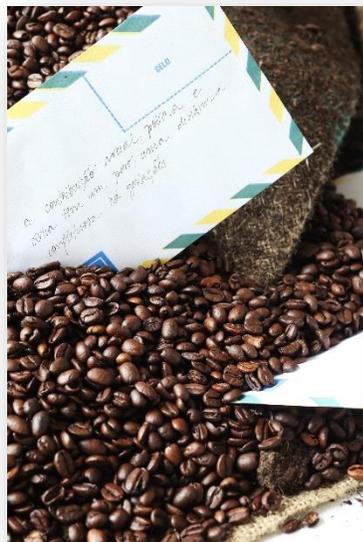
Café BrAsilis, 2022, explores the pluralism of Brazilian identity, themes such as narratives of miscegenation, memory, and colonialism. Thus, multiple facets and juxtapositions portray my multicultural experience, compounded by land and coffee beans, which refer to landowners and their exploitation.

Besides having an unmistakable smell and taste, the coffee beans drive the energy of life. Particularly the Bourbon coffee beans, cultivated in the interior of the state of São Paulo, are familiar to me.

The envelopes feature covert quotations that may allude to illiteracy by being partially buried by coffee beans. The letters also make associations with the forerunners and aristocrats of the 1922 Modern Art Week, such as Tarsila do Amaral and Oswald de Andrade and their numerous passionate correspondences.

The elements of Brazilian colours with their green and yellow envelopes, and the manual labour of the coffee harvest, first done by enslaved Africans and then by European immigrants with precarious conditions, give the installation a controversial political approach.

Café BrAsilis, 2022 is part of Klaxon-mania, a group show at Ricardo Fernandes Gallery from October 6 to November 27 that celebrates the Centenary of São Paulo Modern Art Week, 1922 - 2022.



LETTERS

1. The polemics surrounding Klaxon's prompt reflect on exclusion and colour prejudice. It is also about the relations of the modernists with politics, the elites, and the oligarchies.
2. subjectivity and memory as a critical alert
3. enquiries and questionings between tension between the national and foreign, erudite, and popular, elite, and popular
4. truths and fake news in a political, social, and cultural context
5. over-consumption drives segregation in society
6. immersed inflows of actions that intertwine in interactions with objects and apparatuses
7. relations between the ephemeral and the permanent and between the individual and the collective
8. conflicts between urban and rural, present, and past, progress and regression
9. "São Paulo was neither a city of blacks, whites or half-breeds nor of foreigners or Brazilians; it was neither industrial, despite the growing volume of factories, nor an agricultural warehouse, despite the crucial importance of coffee." (ANDRADE, Gênese. Modernism 1922-2022, 2022, p. 36/37)
10. SP sprouted suddenly like a colossal mushroom after the rain, like an enigma to its inhabitants who struggle to survive.

11. Coffee provided industrial growth and the monetary economy.

12. "Klaxon: magazine more connected with the foreigner: Knock Out." (ANDRADE, Gênese. Modernism 1922-2022, 2022, p. 76)

13. influenced by many cultures and at the same time connected to its profound roots

14. It is fundamental to break with the chains of conservatism and present better humane solutions.

15. new and old questions and the tensions between different opinions, beliefs, and points of view

16. "In the middle of the way there was a stone

There was a stone in the middle of the way

had a stone

In the middle of the way there was a stone" (DRUMMOND DE ANDRADE, Carlos, No Meio do Caminho, 1928)

17. The visual and sculptural metaphor of the promise, the promise of something.

18. "Slavery in itself is an indignity, a hideous ulcer on the face of the nation, which tolerates and protects it." (GUIMARÃES, 2012)

19. "To say maize, they say mio

For worse they say pió

For tile they say web

For roof they say teiado

And they go on making roofs" (ANDRADE, OSWALD de, Poesias reunidas, 1971)

20. connections and ways of life shape the character of the individual

21. "They caged the rest of the monkeys

Of Brazil

The fountains fade away like old men

In the lakes

Cushions and soldiers

Generations of pink

Birds that nobody sees in the trees

Snapshots and cold beers

Families" (ANDRADE, OSWALD de, Pau Brasil, 2003)

22. "Caipirinha dressed as Poiret

The laziness of São Paulo lies in your eyes

Which have not seen Paris or Piccadilly

Nor the exclamations of men

In Seville" (ANDRADE, OSWALD de, Atelier, 1925)

23. "At your passage between earrings

Locomotives and national animals

Geometrizing the clear atmospheres

Congonhas descends on the pallium

Of the processions of Minas Gerais" (ANDRADE, OSWALD de, Atelier, 1925)

24. "The greenery in klaxon blue

Cut

On the red dust

Skyscraper

Fords" (ANDRADE, OSWALD de, Atelier, 1925)

25. "Viaducts

A smell of coffee

In the framed silence" (ANDRADE, OSWALD de, *Atelier*, 1925)

26. A shout of denunciation of everyone, we cannot tolerate any more collusion and discriminatory shenanigans.

27. "The misadventures of this Brazilian hero who lied, negotiated, harmed others, was lazy, but also cried and felt sorry for himself: the hero without any character." (ANDRADE, *Gênese. Modernism 1922-2022*, 2022, p. 379)

28. "Flowers!

Passionately my arms unfurl,

Flowers

Yellow flowers of the secular redwood!

I unfurl over your meek body,

The flowers are falling on your meek body,

I'll cover you with yellow flowers!

Passionately

I will defend myself!" (ANDRADE, Mário de, *Poemas da negra*, 1928)

29. "Klaxon carried art criticism, poems, articles, jokes, all in keeping with the new spirit of the group." (ANDRADE, *Gênese. Modernism 1922-2022*, 2022, p. 395)

30. "Abrasilairir" meant a more democratic way of dealing with histories and cultures; a way of relating to one's own country from "feeling", but also from "imagination". (ANDRADE, *Gênese. Modernism 1922-2022*, 2022, p. 403/404)

31. "...formation of the imaginary that permeates an entire conception of national identity."
(ANDRADE, Gênese. Modernism 1922-2022, 2022, p. 410)

32. Klaxon electric horn and your unmistakable Fon-Fon!

33. The duality of art is between the tension of the desire to express oneself and to evoke beauty.

34. "Our independence has not yet been proclaimed. And neither the slavery has not yet been abolished at all." (ANDRADE, Oswald de, 1922)

35. Food is not a commodity!

36. Aesthetic praise or stupidity of the human being?

37. "The beautiful in art is associated with the arbitrary, the conventional, the transitory and the fashionable." (ANDRADE, Gênese. Modernism 1922-2022, 2022, p. 664)

38. "...the serious-comic tone, extravasated in humour, irony, sarcasm, satire."
(ANDRADE, Gênese. Modernism 1922-2022, 2022, p. 698)

39. "Mammals have a whirlwind

Remembrance of the umbilical cord

It's like a bird's nest

Braided by its parents in a spiral" (ANTUNES, Arnaldo, ARAÚJO, Vitor, Umbigo, 2021)

40. Soup of letters, soup of ideas, soups of capitalism.

41. Indefinable, eclectic, amorphous, without unity and precision.

42. It oscillates between enthusiasm, minimization, and denial.

43. What would be the colour of the rustic, wild, earthy, melancholic, silent, and shrill expressions?

44. Bourbon coffee goes very well with chocolate cakes and brigadeiro.

45. The "white descendants" or "euro descendants" were the precursors of racial miscegenation in Brazil.

46. captivated by the smell of coffee served after lunch.

47. Internal conflict triggers the creative process, and references and experiences assist the development.

48. Café BrAsilis, 2022, explores the pluralism of Brazilian identity, themes such as narratives of miscegenation, memory, and colonialism.

49. Thus, the multiple facets and juxtapositions portray my multicultural experience, composed of land and coffee beans, which refer to landowners and their exploitation.

50. "At the same time as the abolition of slaves was the coup de grace on the old farms of the Paraíba Valley, the proclamation of the Republic was the unfolding of this process of decadence, as those farmers represented one of the most solid political bases of the monarchy." (MORAES, A. C. R., The coffee farm, 1989. p. 18)

51. "This disintegration of the agrarian capital represented by the large coffee producing companies, represented the exit of large commercial capital from direct presence in the coffee production process". (GONÇALVES, J. S., Changing to maintain; analysis of the process of pseudomorphosis of Brazilian agriculture, 1997. p.21)

52. Can a mouth chew colour?

can it speak colourfully?

does it allude to pigment?

53. "I don't wanna see you spit hatred

I don't want to see you smoking opium, to heal the pain

I don't wanna see you cry poison

I don't want to drink your little coffee

I don't want it whatever that is..." (BALEIRO, Zeca, Bandeira, 1997)

54. social, political, and civic input has a weight, a conflicting dynamic for generations

55. In addition to the pure taste, the accurate aroma transcends the pleasure of drinking a delightful cup of coffee.

56. AL allows the fantasy of symbiotic between two naked bodies over corporal pleasure domination.

57. right reactions allow the body to disappear into the crowd

58. a container that can become quite peculiar because it is full of different things

59. The diversities of objects creates an illusion of freedom.

60. "Art is the seed of glory

sown in our soil

that leads us to hope

and makes us believe in the immortality of time!" (FRONTINI, LUIZA ROBERTI, Life in Poetry, 2007, p.33)

61. "For so long, I have taken shelter
in the warmth of your blood,
I hide in the branches of your arms
and preserve in my entrails
the root that extends and lengthens
In the paths I trace ..." (FRONTINI, LUIZA ROBERTI, Life in Poetry, 2007, p.50)

62. "My love for you was like life
Its sap spreading in a smile
It was a colourful, fragrant flower
that my young girl's breast made bloom!" (FRONTINI, LUIZA ROBERTI, Life in Poetry, 2007, p.77)

63. "I was born in the hot city
covered with red dust
surrounded by coffee plantations! (FRONTINI, LUIZA ROBERTI, Life in Poetry, 2007, p.138)

64. "In my soil, I have sown seeds
that gave me flowers, fruits
shrubs and long trees
whose roots spread out
and mingled with the warm earth!" (FRONTINI, LUIZA ROBERTI, Life in Poetry, 2007, p.145)

65. When I feel the lyrical impulse, I write without thinking about everything that my unconscious screams at me.

66. Subconscious thought may be direct or confused, create whole sentences or loose words that make no sense to a non-dyslexic.

67. Poetry has polysemic, metaphoric power elements that encompass speaks more than the logical sentence.

68. I could speak of a confused world, multiple contradictories, hot and cold, beautiful, and ugly.

69. refers to manifestos, many poems, countless sculptures, and precious monuments of life

70. our greater patrimony: Diversity

71. Everything that was not said!

72. ART, nothing else.

73. A life not consecrated to seeking is not worth living. Platão

74. "Not only did the coffee economy promote resources, but industry, with its anxiety of the new, its stimulation of progress, caused competition to invade all fields of activity." (ANDRADE, Gênese. Modernism 1922-2022, 2022, p. 768).

75. "Art exists because life is not enough." (GULLAR, Ferreira)

76. Its multiple facets and juxtapositions, which depict my multicultural experience, are made of soil and coffee beans, and refer to landowners and their farms.

77. Besides having an unmistakable smell and taste, the coffee beans drive the energy of life.

78. Particularly the Bourbon coffee beans, cultivated in the interior of the state of São Paulo, are familiar to me.

79. The envelopes feature covert quotations that may allude to illiteracy by being partially buried by coffee beans.

80. The letters also make associations with the forerunners and aristocrats of the 1922 Modern Art Week, such as Tarsila do Amaral and Oswald de Andrade and their numerous passionate correspondences.

81. The elements of Brazilian colours with their green and yellow envelopes, ...

82. ... and the manual labour of the coffee harvest, first done by enslaved Africans and then by European immigrants with precarious conditions, ...

83. "It is a process where there is a change of region, coffee growers and trade logistic structure that, due to the lack of speed, generates a reality of new and competitive coffee plantations living side by side with old coffee plantations in degradation, waiting for an event that will productively bury them". (GONÇALVES, J. S., Changing to maintain; analysis of the process of pseudomorphosis of Brazilian agriculture, 1997. p.22/23)

84. "Foucault identifies it here as the "object of thought," and that object as a problem. Deleuze further allows Foucault to supplement, and to begin to reorient, the conceptual apparatus out of which he had recently constructed his archaeology. Consider one of the most indispensable elements of that apparatus, the "archive". (FOUCAULT, Michel, Aesthetics; Essential Works 1954-84, 2020. p.21)

85. "They should not, however, be confused either with some "ordinary language" or with the ordinary language of everyday experience." (FOUCAULT, Michel, Aesthetics; Essential Works 1954-84, 2020. p.26)

86. "Language, as usual, is always ambiguous as to the exact proposition which it indicates. Spoken language is merely a series of squeaks." (WHITEHEAD, Alfred North. Process and Reality, 1985. p. 264)

87. "This idea how got.-The mind being every day informed, by the senses, of the alteration of those simple ideas it observes in things without, and taking notice how one comes to an end and ceases to be, and another begins to exist which was not before;" (WHITEHEAD, Alfred North. Process and Reality, 1985. p. 57)

88. "...reflecting also on what passes within itself, and observing a constant change of its ideas, sometimes by the impression of outward objects on the senses, and sometimes by the determination of its own choice;" (WHITEHEAD, Alfred North. Process and Reality, 1985. p. 57)

89. "...and concluding, from what it has so constantly observed to have been, that the like changes will for the future be made in the same things by like agents, and by the like ways; considers in one thing the possibility of having any of its simple ideas changed, and in another the possibility of making that change; and so comes by that idea which we call "power"." (WHITEHEAD, Alfred North. Process and Reality, 1985. p. 57)

90. "My own experience is that of a sensation of leaving off and beginning again, a sensation of distinct change of motion, in the eye, accompanying the recognition that certain portions of ..." (LEE, Vernon. Beauty & Ugliness: and other studies in psychological aesthetics (1912), 2017, p. 265)

91. "The synthesis

Balance

The carouserie finish

Invention

Surprise

A new perspective

A new scale

Any natural effort in this direction will be good.” (ANDRADE, Oswald de. Pau Brazil Poetry Manifesto. Correio da Manhã, 18 de Março de 1924)

92. “Poetry exists in facts. The saffron and ochre huts in the green of the Favela, under the Cabraline blue, are aesthetic facts.” (ANDRADE, Oswald de. Pau Brazil Poetry Manifesto. Correio da Manhã, 18 de Março de 1924)

93. “A language without archaisms, without erudition. Natural and neological. The millionaire contribution of all errors. How we speak. How we are.” (ANDRADE, Oswald de. Pau Brazil Poetry Manifesto. Correio da Manhã, 18 de Março de 1924)

94. “Tupi, or not tupi that is the question.” (ANDRADE, Oswald de. Manifesto Antropófago (Cannibal Manifesto). Revista de Antropofagia, Ano I, No. I, Maio de 1928)

95. “Everyday love and the capitalist modusvivendi. Anthropophagy.” (ANDRADE, Oswald de. Manifesto Antropófago (Cannibal Manifesto). Revista de Antropofagia, Ano I, No. I, Maio de 1928)

96. “However, only the pure elites have managed to achieve carnal anthropophagy, which carries within it the highest meaning of life and avoids all the evils identified by Freud, catechistic evils.” (ANDRADE, Oswald de. Manifesto Antropófago (Cannibal Manifesto). Revista de Antropofagia, Ano I, No. I, Maio de 1928)

97. "From carnal, it becomes elective and creates friendship. Affective, love. Speculative, science. It deviates and transfers itself. We arrive at degradation." (ANDRADE, Oswald de. Manifesto Antropófago (Cannibal Manifesto). Revista de Antropofagia, Ano I, No. I, Maio de 1928)

98. "The low anthropophagy agglomerated in the sins of catechism - envy, usury, slander, murder." (ANDRADE, Oswald de. Manifesto Antropófago (Cannibal Manifesto). Revista de Antropofagia, Ano I, No. I, Maio de 1928)

99. Café BrAsilis, Ana Luiza Rodrigues, 2022

Coffee beans, earth, fabric, plastic, paper, and black ink

___ cm x ___ cm x ___ cm

100. Alleluia!

Footnote: some phrases and quotes from the envelopes have a poetic licence.