

RAUL BARRETTO REFLECTS ON TIME AND AGING IN *DESPALHAÇO* AT SESC VILA MARIANA PAGE 24



THE SCIENTIFIC REVOLUTION

The Scientific Revolution was a period of great transformation in scientific thought and practice that occurred primarily between the 16th and 17th centuries. This movement marked the emergence of modern science and radically changed how the natural world was understood, replacing many ideas and methods from the ancient Aristotelian tradition with approaches based on empirical observation, experimentation, and mathematical reasoning.

Historical Context

Before the Scientific Revolution, European knowledge of the natural world was dominated by Aristotelian natural philosophy and Ptolemaic cosmology, which advocated for a geocentric universe (with Earth at the center). Knowledge was largely based on classical texts and Scholastic interpretation, which combined Greek philosophy with Christian theology.

Several factors contributed to the advent of the Scientific Revolution, including the re-discovery of ancient texts; the Renaissance, which promoted a new emphasis on humanism and independent inquiry; and technological innovations such as the printing press, which facilitated the dissemination of knowledge.

KEY FIGURES AND DISCOVERIES

1. Nicolaus Copernicus (1473–1543): • Copernicus is often considered the starting point of the Scientific Revolution with his work **De Revolutionibus Orbium Coelestium** (On the Revolutions of the Celestial Spheres), published in 1543. He proposed a heliocentric model

of the universe, placing the Sun at the center instead of the Earth. 2. Johannes Kepler (1571–1630): • Kepler, a German astronomer, formulated the laws of planetary motion describing the elliptical orbits of planets around the Sun. His discoveries confirmed and expanded upon Copernicus's heliocentric model.

3. Galileo Galilei (1564–1642): • Galileo made significant advances in physics and astronomy. Using an improved telescope, he observed Jupiter's moons, the phases of Venus, and sunspots, providing empirical evidence that supported the heliocentric model. He also developed laws of motion and is considered one of the founders of the scientific method.

4. René Descartes (1596–1650): • Descartes, a French philosopher and mathematician, is known for his rationalist approach and the phrase "Cogito, ergo sum" (I think, therefore I am). He contributed to mathematics through the invention of analytic geometry and advocated a mechanistic view of the universe.

5. Isaac Newton (1643–1727): • Newton is perhaps the most emblematic figure of the Scientific Revolution. In his work **Philosophiæ Naturalis Principia Mathematica** (Mathematical Principles of Natural Philosophy), published in 1687, he formulated the laws of motion and the law of universal gravitation. His work unified terrestrial and celestial physics within a single theoretical framework.

Methodological and Philosophical Changes

The Scientific Revolution

brought about fundamental changes in scientific methodology. Empiricism, which emphasizes observation and experimentation, became the foundation of scientific inquiry. The scientific method—characterized by the formulation of hypotheses, the conduct of controlled experiments, and the rigorous analysis of results—was developed and applied.

Rationalism, promoted by thinkers such as Descartes, emphasized the use of reason as the primary source of knowledge. These approaches led to the development of a mechanistic view of the universe, in which natural phenomena were explained in terms of physical and mathematical laws.

IMPACTS OF THE SCIENTIFIC REVOLUTION

The Scientific Revolution had a profound and lasting impact on various fields:

- Science and Technology: Scientific discoveries led to significant technological advances and the development of new scientific disciplines, such as physics, astronomy, chemistry, and biology.

- Philosophy and Epistemology: It changed the way knowledge was understood and acquired, influencing the development of empiricism and rationalism in philosophy.

- Society and Culture: Science began to be viewed as a force capable of improving human life, leading to the Enlightenment and the valuing of reason, progress, and education.

- Religion: The Scientific Revolution challenged traditional theological conceptions,



leading to tensions between science and religion, but also to productive dialogue in many cases.

The Scientific Revolution laid the foundations for modern science and fundamentally changed the human view of the universe. It fostered a culture of critical and rigorous inquiry, establishing principles that continue to guide scientific research to this day. The impact of the Scientific Revolution can be seen in all aspects of contemporary society—from technology to philosophy and education—reflecting the enduring importance of this transformative period in human history.

LacrE is a digital, bi-weekly zine/magazine with targeted distribution from

Editora Página Leste – CNPJ 42.935.406/0001-06

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Mtb 32792 – ABJ No. 4287

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REVOLUTION AT POINT ZERO

Federici, Silvia

In the words of Silvia Federici, “ground zero” is a place of both complete loss and possibility; for it is only when all possessions and illusions have been lost that we are driven to find, invent, and fight for new forms of life and reproduction.

In this book, the author of **Caliban and the Witch** retraces the paths of anti-capitalist and anti-colonialist feminism—as well as her own trajectory as an engaged intellectual—from the early years of the Wages for Housework movement in the 1970s to the battle for the “commons,” a concept revived by social movements at the turn of the century.

Running through these forty years of activism is a recurring realization—one that has surfaced at various moments in history—of the extent to which capitalism relies on women’s unpaid labor to accumulate value and sustain its existence, all at the expense of nature and communities.

*** I hesitated for some time to publish a volume of essays focused exclusively on the issue of “reproduction,” as it seemed artificially abstract to separate it from the diverse themes and struggles to which I have dedicated my work over so many years. Yet, there is a logic connecting the texts in this collection: the question of reproduction—understood as the complex web of activities and relationships through which our lives and labor are reconstituted daily—has been the central thread running through my writings and political activism. Confronting “reproductive labor”—understood primarily as domestic work—was a defining factor for many women of my generation who came of age after World War II.

Following two world wars that, within the span of three decades, claimed the lives of over 70 million people, the allure of domesticity and the prospect of sacrificing ourselves to produce more

workers and soldiers for the State no longer held a place in our collective imagination. In fact, more than the sense of self-confidence the war gave many women—symbolized in the United States by the iconic image of Rosie the Riveter—what shaped our relationship with reproduction in the postwar period, especially in Europe, was the memory of the carnage into which we were born.

This chapter of the history of the international feminist movement has yet to be written. Yet, as I recall the school trips I took as a child in Italy to visit concentration camp exhibitions, or the dinner-table conversations about the times we narrowly escaped death by bombing—running for shelter in the middle of the night beneath a sky ablaze—I cannot help but wonder how much these experiences influenced my decision, and that of other women, not to have children or become housewives. [...]

Today, especially among younger women, this issue may seem outdated, as they have a greater chance of avoiding this work when they are young. Indeed, compared to my generation, young women today enjoy greater autonomy and independence from men.

However, domestic work has not disappeared, and its devaluation—financial and otherwise—remains a problem for many of us, whether the work is paid or unpaid. Moreover, after four decades of women working full-time outside the home, one can no longer maintain the 1970s feminist assumption that wage labor would be a path to “liberation.” — Silvia Federici
DETAILS: **Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle** (Portuguese title: **O ponto zero da revolução: trabalho doméstico, reprodução e luta feminista**), Silvia Federici, translated by Coletivo Sycorax – Editora Elefante. @editoraelefante



FREE WOMEN

Ackelsberg, Martha A.

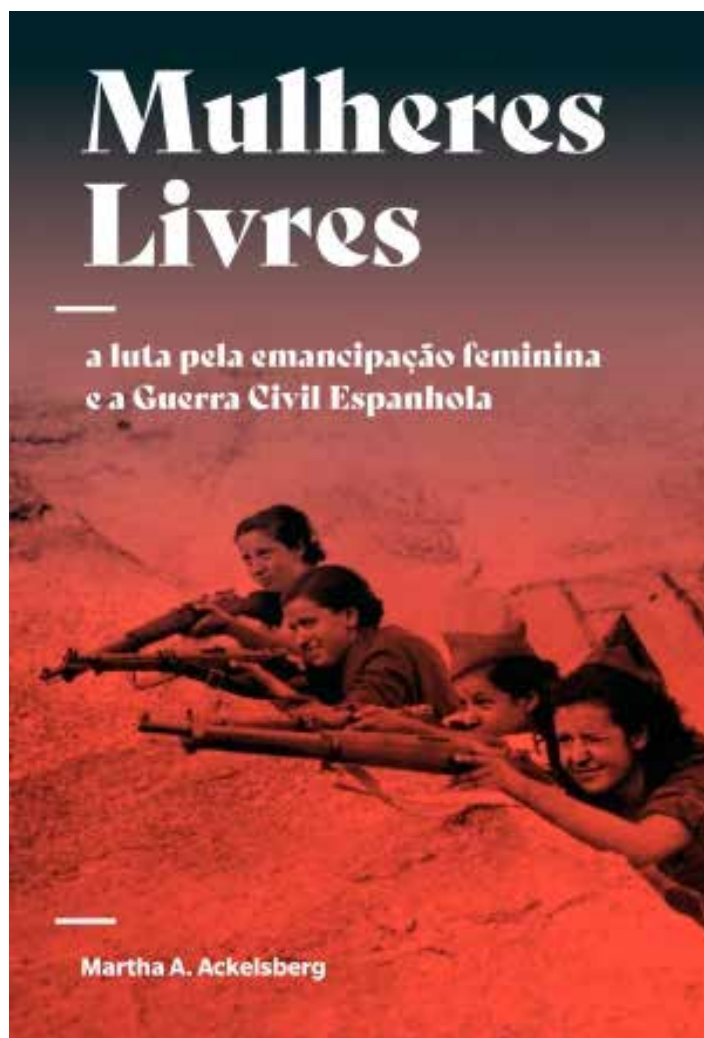
Following extensive and rigorous research into the social and political conditions that enabled the emergence of a women's emancipatory movement in revolutionary Spain in 1936, Martha A. Ackelsberg chronicles the efforts of the *Mujeres Libres* (Free Women) federation to build a nationwide organization—formed by and for working-class women—aimed at preparing them to take their place in the ongoing revolution and the emerging new society (a process tragically halted by the advance of fascism). *** I began this research many years ago, in a political context vastly different from today's. When this book was first published in the United States in 1991, the Berlin Wall had recently fallen, the Soviet Union was on the same path, Nelson Mandela had just been released from prison on Robben Island, and Brazil was recovering from years of military dictatorship.

It was the dawn of the digital and technological revolutions that would transform economies worldwide; one could hardly have imagined that we would witness protests against globalization—the World Trade Organization (WTO) had not even been established yet. There

was much work ahead to tackle inequality and injustice globally, yet there was also a sense of hope and an expectation of change.

I see no irony in the fact that the Brazilian edition of *Free Women of Spain* is being published now, at a time when both Brazil and the United States are facing the rise of right-wing coalitions—coalitions not unlike those that triggered the Spanish Civil War. Despite the efforts of grassroots opposition movements, pseudo-populist candidates in both countries succeeded in presidential elections by appealing to widespread alienation and disillusionment with traditional politicians, claiming they would wrest the country from corrupt elites who had long been indifferent to the people's problems.

While Jair Bolsonaro's 2018 election may not have been quite as unexpected as Donald Trump's in 2016, the fact remains that we appear to be witnessing the rise of authoritarian governments and neo-fascist movements around the world. Activists in both countries (and many others) fear for the future of their democratic institutions—both the relatively new and the long-esta-



blished—and wonder how to shift the public agenda and the balance of political power to begin reclaiming lost ground.

I am deeply grateful to Editora Elefante for the opportunity to introduce this book to contemporary Brazilian readers, and for allowing me—and the women of

Mulheres Livres—to contribute in some way to this ongoing dialogue. — Martha A. Ackelsberg, in the preface to the Brazilian edition

DETAILS: *Mulheres Livres* | Martha A. Ackelsberg | Publisher: Editora Elefante @editoraelefante | Year: 2019



THE REALM OF THE UNSEEN

Ziya Tong

We have been raised to believe that everything we see is real. Ziya Tong, the face of Canada's leading science programs, begins this book by discussing the physical limits of vision to prove that we see only a tiny fraction of reality. From there, she reveals the social and cultural blind spots that prevent us from seeing the world as it truly is. Take food, for instance: we have become so detached from the origins of our food that we no longer know what we are eating. We look at a farmed salmon fillet without imagining that its beautiful color comes from a petrochemical-based dye.

In a journey through time and space, the author reveals much of what the media overlooks—from the source of the energy that powers and warms us to the fate of our waste (it is hard to believe

that a hundred years ago plastic did not exist, and that in thirty years there will be more plastic than fish in the ocean). Everything we do, from our sleep habits to the vacations we take, is shaped by the evolution of abstract concepts that no longer have any connection to our true nature.

The Realm of the Unseen is a work of science communication with extraordinary scope—one moment we are revisiting the prehistory of oil, the next we are discovering a massive neutrino observatory buried inside a Japanese mountain. Throughout this journey, we begin to realize just how blindly we have been living—and how this book opens our eyes.

DETAILS: *Everything We Don't See* (Original title: *The Reality Bubble*) © 2019, Ziya Tong. Portuguese edition: www.levya.pt

CALIBAN AND THE WITCH

Silvia Federici

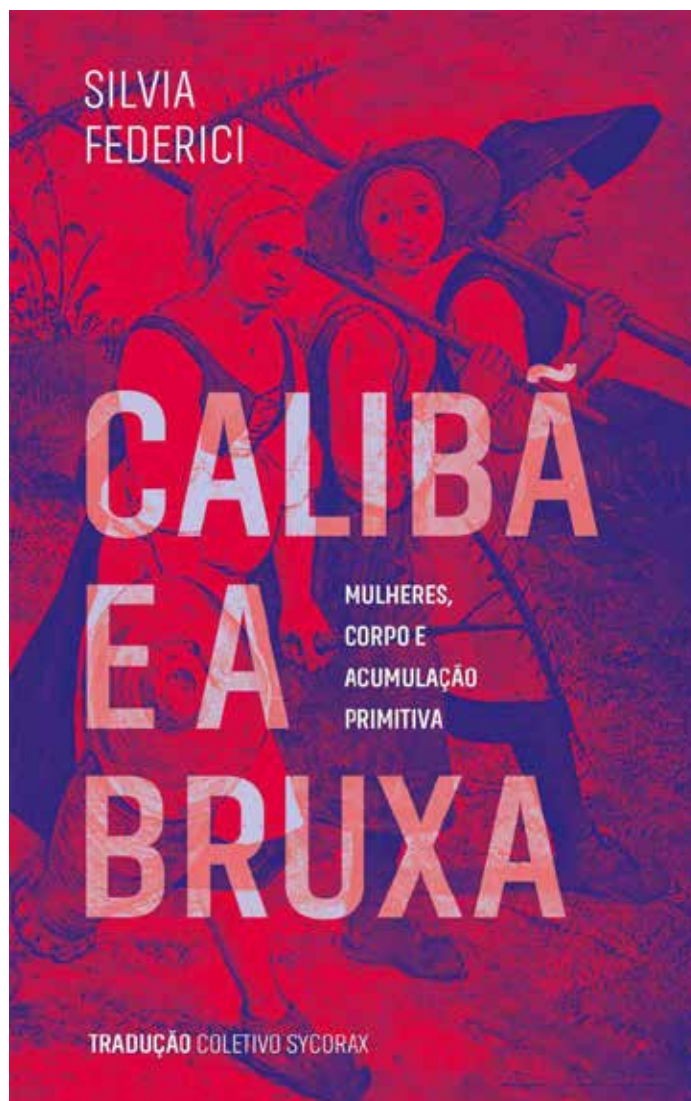
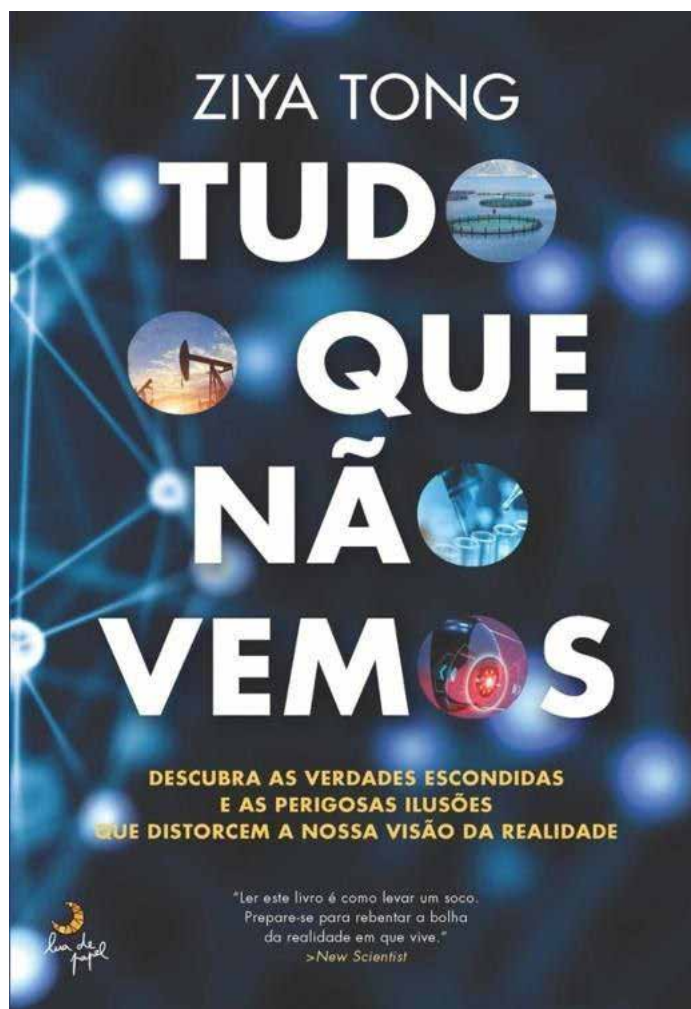
The book discusses the brutal violence inflicted upon women during the transition from feudalism to capitalism in Europe. It argues that the "witch hunts" were directly linked to the creation of a new economic system forged through slavery, colonization, and the exploitation and domination of women's bodies and knowledge. The title references two Shakespearean characters—Caliban and his mother, Sycorax (a witch)—to symbolize the sexist and racist dimensions that capital imposes on those who resist its order.

Drawing on exhaustive documentary and iconographic research as well as an extensive bibliography, Silvia Federici argues that the killing of hundreds of thousands of witches—alongside the subjugation of African and American peoples—was a foundational aspect of the capitalist system. It assigned women the role of

"producers of labor power," forcing them through terror to perform, without pay, the domestic services necessary to sustain the husbands and sons who would serve as the workforce for the emerging system.

In this regard, *Caliban and the Witch* offers a counterpoint to Karl Marx's ideas on accumulation, asserting that accumulation is not merely a precursor to capitalism but is inherent to it. The book also engages with the work of Michel Foucault, whom Federici sharply criticizes for failing to account—in his *History of Sexuality*—for the campaign against the female body and the extermination of hundreds of thousands of women at the stake.

DETAILS: *Caliban and the Witch: Women, the Body and Primitive Accumulation*; translation: Coletivo Sycorax – [@editoraelefante](https://twitter.com/editoraelefante)



IN AN ERA OF FAKE NEWS AND FASCIST IDEOLOGIES, A NEW BOOK DISCUSSES SCIENCE AS A PILLAR OF SOCIETY

UFSCar professor releases “Ideas for 21st-Century Education: Edgar Morin”

There is nothing less rational, scientific, or ethical than fake news, denialism, and the cultural appropriation driven by racist, supremacist—and indeed fascist—ideologies. This is the view of Professor Vinício Carrilho Martinez, from the Department of Education (DED) at the Federal University of São Carlos (UFSCar). He has just released the book *Ideias para uma Educação do século XXI: Edgar Morin** (*Ideias para uma Educação do século XXI: Edgar Morin**), in which he highlights how French philosopher Edgar Morin champions scientific thought as a political pillar—“or, as some prefer, a societal one,” Martinez notes.

The book is available in digital format on Amazon.

This latest release by the UFSCar professor focuses specifically on Morin’s book **Science with Conscience** (**Ciência com consciência**). “It is a call to consciousness—the consciousness of someone who places themselves in the world not merely to understand it, but also to transform it. I hope my text does not disappoint,” the author states. “If I had to choose just one concept as the central theme of my book, it would be the necessary prevalence—both ethical and scientific—of critical and dialectical scientific thought.”

Origin of the book

The author explains that the idea for the work emerged “right inside the classroom, born of my need to constantly study and prepare new lessons. I do this every semester; I rarely reuse or repeat material from previous terms,” he explained.

The book, the author notes, took shape during the first semester of 2026. “It began with lesson preparation for the mandatory course ‘Science, Technology, and Society’ within the master’s program at UFSCar’s Graduate Program in Science, Technology, and Society (PPGCTS). After the course ended, I went back to review the material and realized that, with more time and care, I could develop it into something more.” A tribute during his lifetime

An interesting detail, according to the professor, is that “when we began reading and debating Morin’s work in the course, he was still alive. Morin would pass away at the age of 104 during the final stages of our classes. In a way, it was a tribute paid while he was still alive.”

He explains, “The choice of Morin stemmed from an intellectual affinity—specifically, the pull I feel toward concepts of complexity, dialectics, and the adversarial principle. Over the last five years, I have focused increasingly on topics related to education; consequently, one aspect of my book serves as a sort of invitation for Morin to engage in a dialogue with future Brazilian educators.”

Target audience

The work was written for a specific audience: master’s degree students. However, the author notes that he took care to make it accessible to a broader readership. “It is not a book of casual essays; there is always a need to offer some food for thought to those who read the pages we have written. It is an academic book, yet it was written to avoid being overly obscure or inaccessible.”

What sets the work apart

The UFSCar professor has published several books, including **Educação Crítica à Uberização** (Critical Education regarding Uberization), **Educação para além da exceção** (Education Beyond the Exception), **Educação e Sociedade** (Education and Society), and **Educação constitucional** (Constitutional Education). But what distinguishes this new book from the professor’s other recent releases? “That is always a great question, because we often produce work based on themes and subjects we are already familiar with. In this case, that wasn’t so. Although I had been familiar with Morin’s thought since my master’s degree in Education, the book I used was just as new to me as it was to the students in the course. It was a novel experience—particularly regarding



what I consider the central point of this work by Morin: what he calls ‘scientific thought’—and how it must prevail over scientific knowledge itself. It is a complex issue that I cannot summarize here; however, this helps us see how my work differs from what I had been doing previously—such as **uberization**, the premises of the ‘state of exception,’ and the relationship between Education and Society—to cite my recent publications.”

Book Structure

The publication **Ideias para uma Educação do século XXI: Edgar Morin** [Ideas for 21st-Century Education: Edgar Morin] spans 108 pages and includes an introduction, a preface, and an afterword, in addition to ten chapters.

“The chapters all center on Morin, specifically on the book **Ciência com consciência** [Science with Conscience] (Bertrand Brasil,

1996). It is a dense text with striking, foundational, and brilliant qualities. Of course, any work needs to be contextualized and critically examined—addressing aspects that no longer fit our times—and supplemented to meet current needs and challenges. In any case, as I always say, this is not a book merely to be read, but rather to be studied. That was, in part, my aim when reading it for the course, alongside rescuing Morin from his deep immersion in the exact sciences to place him in dialogue with the social sciences and the kind of education we envision for ourselves.”

The book is available online on Amazon. Further information can be requested directly from Professor Vinício Carrilho Martinez via his Instagram profile, [@viniciocarrilhomartinez](https://www.instagram.com/viniciocarrilhomartinez).

TELMA BRITES LAUNCHES HER NEW NOVEL ABOUT IDENTITY, MEMORY, AND AGEISM AT THE SÃO PAULO BOOK BIENNIAL

At the literary event, the author presents her new work, **Entre Espelhos e Memórias**, and celebrates the 10th anniversary of her **Gaia** trilogy with a special hardcover edition: **Gaia – A Última Descendente**.

Bahian writer Telma Brites (@autoratelmabrites), who has lived in Germany for nearly three decades, returns to Brazil for a milestone in her literary career: the launch of her novel **Entre Espelhos e Memórias** (Between Mirrors and Memories) at the São Paulo Book Biennial, taking place from September 4 to 13. The author is also celebrating the 10th anniversary of her acclaimed **Gaia** Trilogy with a deluxe commemorative edition titled **Gaia – a Última Descendente** (Gaia – The Last Descendant), which collects all three volumes into a single hardcover book. Both works are published by Coerência.

A native of Cafarnaum, Bahia, and raised between the Bahian countryside and Salvador, Telma built her literary career while living across different cultures. Holding a degree in Social Sciences from the Federal University of Bahia (UFBA) with a specialization in Medical Anthropology, she has lived in Germany since 2001, where she pursues her writing. Her international journey imbues her work with a sensitive perspective on identity, belonging, and human transformation.

In **Entre Espelhos e Memórias**, Telma presents a psychological and existential novel that invites readers to reflect on one of the most universal questions of the human condition: who are we when we lose everything we believed defined us? What truly defines who we are? Our appearance, our memory, our experiences, or our consciousness? The answer, developed throughout the narrative, reveals that identity extends far beyond memory, appearance, or the past.

The story follows Telúria, a middle-aged woman who

wakes up in a Berlin hospital following a severe accident with no recollection of her identity. Lacking identification, a past, or memories, she attempts to rebuild her life. Everything changes when an antique mirror begins to reveal mysterious scenes involving a woman named Grace. From that point on, reality, memory, dreams, and consciousness intertwine in a narrative steeped in mystery and emotion.

Ageism – a key theme in the work

In this novel about memory loss, the narrative delves into contemporary themes such as identity, belonging, personal reinvention, and—especially—ageism, a subject gaining increasing prominence in social discourse.

At 63, Telma states that the inspiration for the book stemmed from a personal contemplation regarding the contrast between the age reflected in the mirror and the age felt internally. “We live in a society that tends to link value, beauty, and possibilities to youth, particularly for women. Chronological age rarely matches the age we feel inside. The novel invites the reader to reflect on who we truly are when we look beyond mere appearance and see the whole person,” the author says.

For her, this is a subject that has rarely been explored with sensitivity. “Aging is often treated as a loss, yet it can also represent freedom, maturity, and a new way of looking at life.”

The protagonist, Telúria, embodies this very conflict experienced by many mature women: she remains full of dreams, desires, and plans, even though the world often views her solely through the lens of her age. Without resorting to didactic messaging,



Entre Espelhos e Memórias (Between Mirrors and Memories) offers a nuanced reflection on female aging, self-esteem, identity, and the freedom to start over. “I didn’t write **Entre Espelhos e Memórias** to argue a specific point, but to give a voice to a protagonist addressing essential themes. I believe it is important for mature women to see themselves reflected in literature,” Telma emphasizes.

Spanning 304 pages, the book draws on elements of the psychological novel and literary fiction. According to the author, the greatest challenge in writing it was preserving ambiguity. “At no point did I want to impose an answer on the reader. It was important for each person to be able to interpret the events in their own way, without the narrative losing emotional credibility. My goal was always for the heart of the story to remain on the people, rather than on the explanation of the events.”

Ten Years of **Gaia**

In addition to the new novel, the Book Fair marks another symbolic milestone in the author’s career. To celebrate the 10th anniversary of the publication of **Gaia – A Roda da Vida** (Gaia – The Wheel of Life), Telma is releasing a special hardcover edition—**Gaia – A Última Descendente** (Gaia – The Last Descendant)—that brings the entire **Gaia** trilogy together in a single 536-page volume for the first time.

This new edition collects **Gaia – A Roda da Vida**, **Gaia – O Templo Esquecido** (Gaia – The Forgotten Temple), and **Gaia – A Cidade da Luz** (Gaia – The City of Light).

The saga—published in Brazil, Germany, and Angola—has captivated readers by blending fantasy, adventure, and Greek mythology in a story centered on a young woman caught up in an ancient prophecy linked to the descendants of Poseidon.

According to the author, reuniting the three books into a single volume realizes the project's original vision. "When I started writing *Gaia*, I envisioned a single novel. It was only later that the story was split into three books. Ten years later, bringing this narrative back together in one volume allows it to return to the form in which it was born within me."

Meeting Readers

Throughout the Book Fair, Telma Brites will participate in public meet-and-greets, discussions, and book-signing sessions.

The official sessions will take place on Saturday, September 5, at 10:00 AM, and Thursday, September 10, at 3:00 PM. Beyond these scheduled times, the author will be at the event every day to sign books and meet readers.

Bahia on the Launch Tour
After the São Paulo Book Fair, Telma Brites heads to Salvador, Bahia, to launch *Entre Espelhos e Memórias* (Between Mirrors and Memories) and *Gaia - A Última Descendente*. The event will take place on September 18 at Livraria Escariz in Shopping Barra, featuring a conversa-

tion with the author and a book-signing session. On September 25 and 26, the author returns to her hometown of Cafarnaum, Bahia, as a special guest at the municipality's Book Fair. During the event, she will be honored with the inauguration of a reading room bearing her name—a tribute celebrating her contribution to literature and her international career, all while maintaining strong ties to her Bahian roots.

Following the launch at the Book Biennial, the books will be available for purchase on Amazon (in both print and

e-book formats), as well as directly through the publisher Coerência and via Telma Brites's Instagram profile, @autoratelmabrites (link in bio). Additional sales outlets are expected to be announced in the coming months.

Event Details: São Paulo Book Biennial Launches – [Between Mirrors and Memories] – Hardcover edition of [Gaia – The Last Descendant], collecting all three novels in a single volume. Dates: September 4–13. Official autograph sessions: September 5 at 10:00 AM;

DE BALA EM PROSA

Vários autores

What can be said in the face of the ongoing genocide of Black people committed by the Brazilian state? How can one describe the indescribable? How does one express righteous outrage at the trail of blood left by official gunfire in the outskirts of major cities?

De bala em prosa brings together texts by Black authors—people directly affected by the country's escalating uniformed violence. The breaking point that drove them to write—just one more instance in a long history of events that have already surpassed any minimum standard of civility—was the killing of a musician and a recyclable-materials collector in Rio de Janeiro in April 2019.

Both Black men, they were murdered by the Army, which fired—"by mistake"—what was initially reported as "eighty shots" (though the actual count was 257) at a car the soldiers "thought" had been stolen. The soldiers lied, officials deflected, and the vast majority of the population remained indifferent.

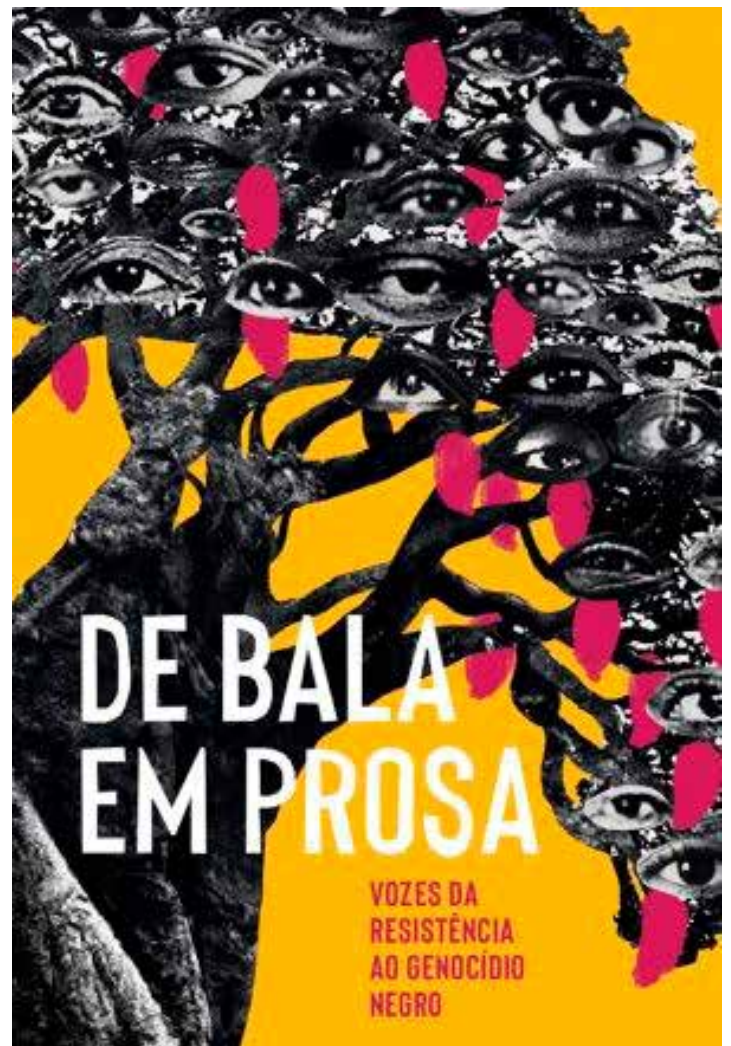
Gunfire directed at Black people has become routine; it no longer sparks the outrage it should, even when the death toll reaches the hundreds. To anyone who has stopped to ask why authorities would commit such a barbaric act against citizens on their way to a baby shower on a Sunday afternoon, the texts in this collection offer answers—in va-

rious styles and from diverse perspectives, yet always bearing the heavy weight of experience. These are the voices of those who know that, because of the color of their skin, they are in the crosshairs—and could be the next to swell the statistics.

This is the cry that resonates in every line. The authors write from a daily reality of claustrophobic violence and prejudice—roots deeply embedded in the legacy of slavery. Anguish and a sense of powerlessness seep through the commas and periods. Even the most optimistic texts are soaked in blood. A significant portion of them is directed not only at the state power that controls, represses, imprisons, and kills, but also at the few white people who manage to see Brazil's structural racism, even without experiencing or fully grasping it.

Take a deep breath. Distilled in the following pages is the plea of someone who, with a lump in their throat, sought to convey the voices of the dead—and the survivors—to the living. The genocide must end.

BOOK DETAILS: *De bala em prosa: vozes da resistência ao genocídio negro* (Bullets and Prose: Voices of Resistance Against the Genocide of Black People) | Various authors | Text selection: Vanessa Oliveira, Gabriel Rocha Gaspar, Túlio Custódio, and Tadeu Breda | Proofreading: Laura Massunari and Daniela Uemura | Cover: Catarina Bessel | Graphic



design & layout: Bianca Oliveira and Denise Matsumoto | Year: 2020 | Pages: 148

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MOSTARDA PUBLISHING LAUNCHES “LITTLE READER, GREAT WRITER”

Mostarda Publishing Launches “Little Reader, Great Writer” Written by Marcos Cajé (@marcoscajeoficial), the book encourages children to take an active role through the character Amora, who dreams of becoming a writer and invites young readers to immerse themselves in ancestral knowledge.

The behavior of young readers in Brazil reveals a profound transformation: children do not merely want to consume stories; they also express an urgent desire to create them. The phenomenon of child authors—children and adolescents publishing their own books—is gaining momentum in a landscape where the youngest demographic leads the country’s reading statistics by a wide margin. Data from the latest **Retratos da Leitura no Brasil** (Portraits of Reading in Brazil) survey, conducted by the Pró-Livro Institute (IPL), indicate that the 5-to-10 age group has established itself as the most avid consumer of literature, driven by encouragement shared between schools and families.

This active role played by children and their latent desire to put their own ideas on paper provide the backdrop for a new release from Editora Mostarda (@editoramostarda): the book **Pequena Leitora, Grande Escritora** (Little Reader, Great Writer), written by Marcos Cajé. In this work, that scenario comes to life with sensitivity through the character of Amora, a girl passionate about literature who dreams of writing her own books.

The inspiration for the book stemmed from the author’s desire to demystify the craft of writing for new generations. “Children always say they want to be doctors, engineers, or lawyers, but being a writer is a profession, too. Amora is a girl who dreams of writing and exists within a rich context: her parents are scientists who travel to Africa to research the baobab tree. The cultural richness comes from a continent few know intimately, while Amora embodies art, affection, and hope. It offers a unique perspective on literature aimed at children aged 5



to 10. Nurturing this stage is fundamental to shaping adolescents and adults who read,” explains Marcos Cajé.

Afro-fantastic realism and Afro-affectivity

To craft the narrative, Cajé combined two fundamental concepts from his academic and literary background: the “Afro-fantastic” and the “Afro-affective.” In the story, Amora’s journey takes on the dimensions of historical reclamation and the connection of identities. “The work ventures into the realm of Afro-fantastic realism when Amora is invited by a fairy to meet her ancestors and receive a message from them. There is an element of magic involved. At the same time, I incorporate ‘Afro-affective’ literature—expressed through a mother’s tender affection and care, a grandmother’s comforting embrace, and the way the young girl looks at her father. It is a story shaped by both affection and science,” the author explains.

The book brings together the work of two major figures in contemporary Afro-Brazilian literature. Marcos Cajé, a native of Bahia, is a teacher and holds a master’s degree in the History of Africa, the Diaspora, and Indigenous Peoples from the Federal University of Recôncavo da Bahia (UFRB). The illustrations are by Lhaiza

Morena. Born in the outskirts of Salvador (Bahia) and a 2022 Jabuti Award finalist, the artist uses vibrant colors and digital textures to ensure Black representation on every page.

Recommended for children aged 6 and up, **Pequena Leitora, Grande Escritora** (Little Reader, Great Writer) enters the market as a pedagogical and literary resource for schools, families, and educators seeking to foster a love of wri-

ting, self-esteem, and cultural literacy from an early age.

Specifications: **Pequena Leitora, Grande Escritora** / Series/ Collection: **Pequena Leitora** Collection / Marcos Cajé | Illustrator: Lhaiza Morena / 24 pages / Cover Price: R\$ 49.90 / Target Audience: Children (Age group: 6 years and up)

About Editora Mostarda

Editora Mostarda was founded with a commitment to strengthening education through stories that expand representation and celebrate identities that have historically been rendered invisible. Its catalog includes the **Black Power** Collection, featuring illustrated biographies of Black figures, and the **Kariri** Collection, dedicated to Brazilian Indigenous leaders.

The publisher also invests in accessibility, offering Braille editions and large-print versions. Aimed at adult readers, the Referência imprint features titles dedicated to social reflection and human development, while the Melancia imprint focuses on works for early childhood.

Through these initiatives, Editora Mostarda reaffirms its commitment to a diverse, inclusive, and socially engaged publishing program. Website: www.editoramostarda.com.br Instagram: [@editoramostarda](https://www.instagram.com/editoramostarda)



MAPPING PROJECT TO CATALOG MENTAL HEALTH COMPOSERS AND COLLECTIVES ACROSS BRAZIL

"Festival de Música Doida" launches permanent registration for artists linked to the Psychosocial Care Network and creates a unique database

A song written during mental health treatment. A musical group formed at a Psychosocial Care Center (CAPS). A Carnival troupe originating from a Community Center. Productions like these exist in various regions of the country but rarely appear on stages, in grant opportunities, or in cultural mapping initiatives. To change this landscape, the *Festival de Música Doida* (Crazy Music Festival) has launched a national mapping project designed to identify, gather, and showcase composers, musical groups, collectives, and Carnival troupes linked to the Psychosocial Care Network (RAPS). This permanent initiative accepts free registrations year-round and seeks to build an unprecedented portrait of this artistic output in Brazil.

The proposal goes beyond mere registration. By compiling information, photos, videos, press releases, and biographies, the platform functions as a national database capable of boosting artist circulation, fostering exchanges, and providing data to researchers, cultural producers, and public administrators interested in the intersection of culture and mental health. "The mapping project was born from the need to document

the musical output emerging from the mental health facilities established under Brazil's psychiatric reform. We want to reveal the composers, collectives, and Carnival troupes that exist across the country and demonstrate that this work deserves a place on the cultural agenda," says Babilak Bah, creator and artistic director of the *Festival de Música Doida*.

According to Babilak, the initiative also aims to strengthen the debate on public policies targeting this sector. "The registry creates a cultural portfolio for these artists, increases their visibility, and helps demonstrate the existence of a consistent, diverse body of original work that requires investment, recognition, and opportunities for circulation," the artist highlights. Currently, the mapping initiative comprises 64 entries distributed across 11 federal units: Minas Gerais, Rio de Janeiro, São Paulo, Espírito Santo, Santa Catarina, Rio Grande do Sul, Sergipe, Paraíba, Bahia, Goiás, and the Federal District. The goal is to expand this reach in the coming years, establishing the platform as a national reference for music production linked to mental health.

To participate, simply visit festivaldemusicadoida.com.br/cartografia and fill out a form with your stage name, city, musical style, press release, short bio, photos, and videos. Registration is open indefinitely to composers,



musical groups, and collectives linked to the Psychosocial Care Network.

For Babilak, the mapping project and the festival move in the same direction: expanding the space occupied by artists who have remained invisible for decades. "The *Festival de Música Doida* opens society's ears to work created by people who have often been excluded from cultural spaces. These are songs that speak of everyday life, pain, joy, and care strategies. It is genuine work that deserves to be known, valued, and integrated into the country's cultural life," he states.

FESTIVAL DE MÚSICA DOIDA MAPPING PROJECT

When? Ongoing registration. Where? festivaldemusicadoida.com.br/cartografia. Cost? Free. More details: festivaldemusicadoida.com.br

THIRD EDITION OF THE FESTIVAL

The mapping project is part of the *Festival de Música Doida* (Crazy Music Festival), which has just reached its third edition. This year, the event will take place from September 2 to 4 in Belo Horizonte. Known for bringing together artists, mental health service users, workers, researchers, and the general public, the festival seeks to strengthen the anti-asylum movement through music, art, and the occupation of the city's cultural spaces. The program features a showcase of composers, musical perfor-

mances, discussion circles, art installations, a creative economy fair, and the traditional Open Stage. The festival honors mental health workers, recognizing their historic role in shaping Brazil's psychiatric reform and the model of care based on liberty.

3rd FESTIVAL DE MÚSICA DOIDA

When? September 2-4, 2026 | Where? Funarte Minas Gerais | Cost? Free (subject to capacity) | More details: [@festivalmusicadoida](https://www.instagram.com/festivalmusicadoida)

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ESTRELA LEMINSKI LAUNCHES "COMPLETAMENTE POETA" AT SESC PINHEIROS, FEATURING A SPECIAL GUEST APPEARANCE BY GUILHERME ARANTES

The album showcases Paulo Leminski's side as a composer

For decades, Paulo Leminski was celebrated as one of Brazil's greatest poets and as a lyricist for songs recorded by artists such as Caetano Veloso, Gilberto Gil, Moraes Moreira, Ney Matogrosso, Zélia Duncan, Arnaldo Antunes, and Ângela Maria. Yet, there was another, lesser-known facet to his creative output: Leminski also composed melodies and wrote complete songs. It is precisely this universe that enters a new chapter with **Completamente Poeta**, an album by Estrela Leminski. It arrives on digital platforms and CD on August 22, and on Sunday, August 23, at 6 PM, it takes the stage at the Paulo Autran Theater at Sesc Pinheiros for a concert featuring a special guest appearance by Guilherme Arantes.

Twelve years after the release of **Leminskanções** (2014)—a work that revealed the scope of Paulo Leminski's talent as a composer to the public—Estrela expands on this exploration by gathering previously unreleased songs and new interpretations of her father's works, reaffirming music as an essential part of his artistic legacy. The album's title stems from an irony of Leminski's own making. "Completamente Poeta" (Completely Poet) is also the title of one of his songs and encapsulates the project's spirit: to show that, beyond literature, his musical output always held a central place in his creative work.

"Intimacy is what permeates this work. I grew up listening to these songs at home. Everyone knows my father's intellectual side—the poetry, the writings—but music revealed his more affectionate, emotional side. This is a deeply loving album. It is a gesture of love toward life, my father, our family history, myself as a daughter, and also Alice," states Estrela Leminski.

The repertoire consists of eleven tracks. Nine tracks are compositions by Paulo Leminski; one features a poem by Vladimir Mayakovsky, translated by Haroldo de Campos and set to music by the poet himself; another revisits "Xixi nas Estrelas," a children's classic co-written with Guilherme Arantes. The music is produced by Gustavo Ruiz—a Grammy winner and son of journalist and musician Luiz Chagas, one of the earliest admirers of Leminski's musical output. Working alongside musical director Téo Ruiz, Gustavo crafted arrangements that bring these compositions closer to a contemporary pop aesthetic while preserving the songs' literary and melodic power.

The album also brings together a lineup of guest artists that highlights the aesthetic diversity of Leminski's work. Participants include Manoel Cordeiro, Maurício Badé, Léo Fressato, Janine Mathias, Maurício Pereira, Vítor Ramil, Guilherme Arantes, Tulipa Ruiz, and Ná Ozzetti. The instrumental backing features Gustavo Ruiz, Téo Ruiz, Danilo Penteado, and Gabriel Basile (a member of the band O Terno).

A handcrafted album **Completamente Poeta** also invites reflection on the ways art is produced. At a time when creative processes are increasingly mediated by artificial intelligence and digital production, Estrela chose to take the opposite path. The album's entire visual concept was developed by hand, utilizing paper, collages, film photography, stamps, textures, and risograph printing.

This choice resonates directly with the world Paulo Leminski inhabited. For much of his life, the poet wrote on a typewriter, produced manuscripts on paper, and lived before the advent of the ubiquitous com-



puter. The family's home environment was deeply analog, and that spirit has been preserved in every graphic detail of the project. The cover art, created by Luísa Barros, features handmade collages, while the insert evokes an aesthetic inspired by the 1970s and 1980s, visually recreating the artistic milieu in which Leminski lived and created his work.

EVENT DETAILS: ESTRELA LEMINSKI AT SESC PINHEIROS / Special guest: Guilherme Arantes / Date and time: Sunday, August 23, at 6:00 PM / Sesc Pinheiros –

Paulo Autran Theater – Rua Paes Leme, 195 – Pinheiros – São Paulo, SP / Prices: R\$ 18 (full membership), R\$ 30 (reduced), and R\$ 60 (full price)

CONCERT CREDITS: Estrela Leminski – vocals; Téo Ruiz – vocals and guitar; Ruan de Castro – guitar; Gustavo Slomp – bass; Matê Magnabosco – percussion; Douglas Vicente – drums; Lua Karam and Cristina Dietrich – backing vocals; Fernanda Cordeiro, Denusa Castell, and Nicolas Salazar – wind instruments / Special guest – Guilherme Arantes

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NOVEL ABOUT VIOLENCE AGAINST WOMEN TOURS SESC RJ CENTERS WITH READING AND DISCUSSION SESSIONS

Selected through the Sesc RJ Pulsar Culture Call for Proposals, **Açougueira** (Butcher Woman) by Marina Monteiro features gatherings with the author and actress Tatjana Vereza, including dramatic readings and Libras (Brazilian Sign Language) accessibility.

The debut novel by writer and playwright Marina Monteiro (**Açougueira**, published by Claraboia, 148 pages) is embarking on a special tour across the state of Rio de Janeiro. Selected via the Sesc RJ Pulsar Culture program, the project hosts 10 reading and discussion sessions at Sesc RJ centers, featuring the author and actress Tatjana Vereza, who will perform dramatic readings of excerpts from the book. Admission is free, and all activities include Libras accessibility.

The tour begins on August 18 at 7:00 PM at Sesc Três Rios, continuing on the 19th at 3:00 PM at the Sesc Quitandinha Cultural Center in Petrópolis. On the 20th at 7:00 PM, the session takes place at Sesc Tijuca; on the 21st at 5:00 PM at Sesc Nova Iguaçu; and on the 22nd at 3:00 PM at Sesc São João de Meriti. The following week, the schedule resumes on the 24th at 3:00 PM at Sesc Botafogo (Machado de Assis Library); on the 25th at 3:00 PM at Sesc Madureira; on the 26th at 2:00 PM at Sesc Duque de Caxias; on the 27th at 3:00 PM at Sesc Niterói; and concludes on August 28 at 6:00 PM at Sesc Barra Mansa. Published in 2024 and a finalist for the 2025 Açorianos and Minuano Literature Awards, **Açougueira** won the Cruz e Sousa (2nd place), Loba, and Academia Rio-Grandense de Letras (Alcides Maya Trophy) awards. The work delves into the complexities of domestic violence and the prejudgment of women in a society marked by sexism. The plot follows the testimony of a woman who, suspected of murdering her husband in a small town, recounts her story to an authority figure—while neighbors

and acquaintances voice opinions steeped in prejudice and gossip.

The narrative structure, alternating between the protagonist's testimony and the voices of a sort of "chorus" of neighbors, highlights the victim's isolation and the tendency to blame her. "I began to observe how the justice system immediately places this woman at the center of the accusation. Taking someone's life is a crime that must be punished, just as physically or psychologically abusing a woman must be. But what often happens is that the victim ends up being blamed," states Marina Monteiro.

The work also addresses social traditions, family relationships, passion, desire, and the power over the narrative—who has the right to tell their own story. "Beyond that, I think the book captures the constant movement of a woman pursuing the desire to simply **be**—and, above all, to do things differently and change structures," the author reveals.

From playwriting to the novel

Açougueira originated from a play titled **Carne de Segunda**, written by Marina in 2020 and staged in Rio de Janeiro in 2022, starring Tatjana Vereza and directed by Natasha Corbelino. Transitioning the text from a play to a novel was, according to the author, a challenge of language. "I hit a major block because I got it into my head that I wanted to distance myself from theater; I stayed away from writing for three months, only to realize later that it was foolish, since the novel actually stemmed from my work in playwriting," she recounts.

A native of Porto Alegre (RS), Marina Monteiro currently divides her time between Florianópolis (SC) and Rio de Janeiro (RJ). She holds a degree in Art Education (specializing in Performing Arts) from UDESC and a Bachelor's degree in Philosophy from



UFRJ. She has been active as an actress, art educator, producer, and cultural manager since 2001. She is the author of the short story collections **Em nossa cidade amarelinha era sapata** (winner of the AGES Award) and **Contos de vista Pontos de queda** (winner of the Minuano Award and nominated for the Açorianos Award), as well as the hybrid-format book **Comendo borboletas Azuis**. In 2026, she will release her third short story collection, **rebu**, winner of the Caio Fernando Abreu Award from Mix Literário.

Each reading and discussion session lasts approximately one hour, with time set aside for questions and audience interaction following the readings. The recommended age rating is 14+.

FOR THE "AÇOUGUEIRA" PROJECT AT SESC RJ:

- Aug 18 (Tue), 7 PM – Sesc Três Rios
- Aug 19 (Wed), 3 PM – Centro Cultural Sesc Quitandinha
- Aug 20 (Thu), 7 PM – Sesc Tijuca
- Aug 21 (Fri), 5 PM – Sesc Nova Iguaçu
- Aug 22 (Sat), 3 PM – Sesc São João de Meriti
- Aug 24 (Mon), 3 PM – Sesc Botafogo – Machado de Assis Library
- Aug 25 (Tue), 3 PM – Sesc Madureira
- Aug 26 (Wed), 2 PM – Sesc Duque de Caxias
- Aug 27 (Thu), 3 PM – Sesc Niterói
- Aug 28 (Fri), 6 PM – Sesc Barra Mansa

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Karoline Lopes and

*Karoline Lopes e
Marcela Güther*

EVENT DETAILS – FULL SCHEDULE

FREE PARTY IN BOM RETIRO: CASA DO POVO IS HOSTING A STREET PARTY FEATURING CULTURAL PERFORMANCES, WORKSHOPS, A MARKET, GAMES, AND A LUNCH SERVING 500 FREE MEALS



The ERUV festival program will take place on Rua Três Rios throughout Saturday, August 22, kicking off on Friday, August 21.

An invitation to slow down in the capital of constant motion: on August 21 and 22 (Friday and Saturday), one of São Paulo's busiest commercial, culinary, and cultural hubs will take a pause.

The invitation to slow the pace comes from Casa do Povo, which is celebrating the Bom Retiro neighborhood with the 5th edition of the ERUV festival—an event that is entirely free and open to everyone. The gathering brings together the diverse nationalities, traditions, and cultural, artistic, and athletic expressions that make this neighborhood one of the most significant and distinctive in São Paulo.

The diverse program taking over Rua Três Rios will feature musical and theatrical performances, cultural and craft workshops, a market, street

games, bingo, and a lunch serving 500 free meals prepared by the Ocupação 9 de Julho and chef Graziela Tavares. The event will conclude with a performance by the Gaviões da Fiel samba drum corps.

Casa do Povo is joining forces with a broad network of Bom Retiro initiatives—including cultural institutions like Sesc Bom Retiro, the Pinacoteca de São Paulo, the Museum of the Portuguese Language, and the Oswald de Andrade Cultural Complex, as well as public schools, art collectives, community groups, local merchants, artists, and residents—to temporarily shift the frenetic daily pace with an event that reimagines rest as a shared, collective experience in the form of a celebration. The celebration, always held in August, also marks the anniversary of Casa do Povo, which turns 80 in 2026.

"Instead of cars and hurried footsteps, during ERUV, this transit space transforms into

a place for meeting, socializing, and sharing. It is a moment when the rich cultural tapestry of Bom Retiro comes together and intertwines, guided by the concept of the *Eruv*—which offers us the chance to turn the street into a home and to connect with the neighborhood and its residents in a more conscious and profound way," explains Caio Lescher, curator at Casa do Povo.

In Hebrew, *Eruv* means "mixture"; it is a Jewish concept that creates a temporary space on the streets during Shabbat—the Sabbath, or day of rest.

Cross-cultural program

The ERUV event opens on Friday, August 21, at 5:00 PM at SESC Bom Retiro, featuring a musical performance by Guaraci Tupi, an Indigenous artist from Tekoá Pakowaty. At 7:00 PM, the public is invited to join a procession to the Oswald de Andrade center, accom-

panied by slow Shabbat songs and *nigunim* (melodic tunes). This marks both the symbolic entry into the day of rest and the literal entry into the temporary territory of the Eruv; the neighborhood boundary for this zone is the small bridge on Rua Silva Pinto, which the procession will cross.

Upon arrival at Oswald de Andrade, the event will feature a brief musical performance and a *Kiddush*—the meal marking the start of Shabbat—featuring soup prepared by chef Arthur Salim. On August 22, the program on Rua Três Rios begins at 9:00 AM with a communal breakfast and continues until 7:00 PM, featuring activities such as "People's Bingo," a Bom Retiro Postcard Workshop, a Solidarity Economy Fair, and a street play area.

From 1:00 PM to 3:00 PM, the 9 de Julho Occupation and cook Graziela Tavares will join forces to prepare a communal meal for 500 people. The tra-

ditional ERUV recipe is *tcholent*—a Jewish take on *feijoada* (bean stew)—served in both vegetarian and chicken versions. The concept is to blend Brazilian and Jewish traditions of eating *feijoada* on Saturdays.

The rich lineup of events on Rua Três Rios throughout the day will also include activities organized by various neighborhood initiatives, featuring performances by the Korean Mothers' Choir, the Tradição Choir, and the Brazilian Association of Traditional Korean Dance. The festivities will also feature artists presenting works such as *Quadrilátero da Fragilidade* (Quadrilateral of Fragility) by Caio Vrau and *Uma Hora para Dançar na Rua* (An Hour to Dance in the Street) by Eugênio Lima, alongside a dance workshop with choreographer Maria Noujaim, a photo

shoot by Luiza Sigulem, and the interactive piece *Massagem Social* (Social Massage) by Gui Teixeira.

Inside the Casa do Povo, events will include a bread-making workshop, badminton, a discussion circle about the Casa do Povo's new Yiddish book collections, and the launch of the book *Documentos Populares e Arquivos de Movimentos Sociais* (Popular Documents and Social Movement Archives) by Jean Camoleze, as well as an exhibition on the history of the Moinho Favela—known as the last remaining favela in downtown São Paulo.

The ERUV event concludes with a distinctly Brazilian flair, featuring a performance by the Gaviões da Fiel samba drum corps at 7:00 PM.

About Casa do Povo

Casa do Povo is a cultural center that revisits and

reinvents notions of culture, community, and memory. Established in 1946—shortly after World War II—by a non-profit cultural association, it was built by a segment of the Jewish community then known as “progressive”: a politically engaged group of Eastern European origin based primarily in the Bom Retiro neighborhood. Home to a dozen groups, movements, and collectives—some present for decades, others more recent—Casa do Povo operates within the expanded field of culture. Its transdisciplinary, process-oriented, and socially engaged programming views art as a critical tool for social transformation. With no fixed schedule and flexible hours, Casa do Povo adapts to the needs of each project, accommodating both neighborhood associations and unconventional artistic proposals. Its

core areas of work—memory, collective practices, dialogue, and engagement with the surrounding area—are conceived within a contemporary context while maintaining a direct connection to its historical, Jewish, and humanist foundations.

ERUV 2026 | August 21 and 22. Free event, open to the public. August 21, from 6:00 PM to 10:00 PM. Location: SESC Bom Retiro [Al. Nothmann, 185 - Campos Elíseos]—following the opening at SESC Bom Retiro, a procession will head to the Oswald de Andrade Cultural Complex. August 22, from 9:00 AM to 8:00 PM. Location: Casa do Povo [Rua Três Rios, 252 - Bom Retiro] (11) 95309-4766. Dia 22 de agosto, das 9 às 20 horas

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2026 ERUV PROGRAM

FRIDAY, AUGUST 21

SESC BOM RETIRO

6:00 PM: Awá Dipoká – Spear Warrior [Program in partnership with Sesc Bom Retiro] / The show *Awá Dipoká – Spear Warrior* is an artistic experience connecting music, ancestry, and spirituality, led by Indigenous artist Guaraci Tupi from Tekoá Pakowaty (Bananal Indigenous Territory in Peruíbe, SP). Through original compositions, traditional rhythms, sacred chants, and healing prayers, Guaraci bridges ancestral knowledge with the contemporary scene. It is a vibrant performance that transforms the act of listening to the land into resistance, memory, and a celebration of Indigenous culture.

DEPARTURE FROM SESC BOM RETIRO, ARRIVAL AT THE OSWALD DE ANDRADE BUILDING

7:00 PM: Procession – Bloco Klezmer [Program in partnership with Sesc Bom Retiro] / The Bom Retiro Klezmer *Bloco* (street band) is formed by a collective of Klezmer musicians and Yiddish artists. Featuring brass, woodwinds, percussion, and accordions, the group blends traditional Klezmer rhythms with the festive spirit of Carnival and Brazilian popular music. This performance procession moves through the streets of Bom Retiro playing slow-tempo music, ritualizing the onset of the day of rest and the beginning of the *Eruv*. The procession travels along the street to the Oswald de Andrade Building.

8:00 PM to 9:30 PM: Kiddush—performance and communal meal following the procession's arrival. The audience will be welcomed into the garden of the Oswald de Andrade Building to celebrate the start of the day of rest and share a warm soup prepared by chef Arthur Salim. SATURDAY, AUGUST 22

RUA TRÊS RIOS – LANDMARK: CASA DO POVO

9:00 AM – 10:30 AM: Breakfast

10:00 AM – 1:00 PM: Postcards from Bom Retiro — Municipal Historical Archive

A workshop for sending postcards featuring historical images of the neighborhood found in the Municipal Historical Archive (AHM), located at Praça Coronel Fernando Prestes. Participants can choose their favorite images and write messages, and the AHM will handle the mailing.

10:00 AM – 4:00 PM: Bicycle Repair and Maintenance Station — Oficina Mão na Roda / Do you have a bike in need of repairs? Do you ride often and want the know-how to fix things that break down along the way? Bring your bike to ERUV! Waiting for you there will be Oficina Mão na Roda, a volunteer-run community space based at the CCSP that brings tools and guidance to teach cyclists how to maintain their own bikes.

10:00 AM – 5:00 PM: Social Massage (Massagem Social), 2022 — Gui Teixeira and Pinacoteca de São Paulo / The Pinacoteca de São Paulo brings the artwork *Massagem Social* (Social Massage) by Gui Teixeira to Eruv. The piece is inspired by the massage circle exercise proposed by Augusto Boal in his book *200 Exercises and Games for the Actor and the Non-Actor with a Desire to Say Something through Theater* (1978), created to strengthen bonds of trust and care among participants. The sculpture consists of ten quick-massage chairs arranged in a circle, inviting the public to both give and receive massages. By bringing this collective exercise into the public space, the work proposes an experience of connection, reciprocity, and care. Gui Teixeira (São Paulo, 1977) is a visual artist holding a Master's degree in Visual Arts from the School of Communications and Arts at the University of São Paulo (ECA-USP, 2010) and a Bachelor's degree in Fine Arts from the Armando Álvares Penteado Foundation (FAAP, 1999). In 2026, he was invited to participate in the *Uma Obra* project at the Pinacoteca de São Paulo.

10:00 AM – 12:00 PM: How do we care for a neighborhood's memory? — *O Bom Retiro é o Mundo* / The *O Bom Retiro é o Mundo* collective sets up a mobile studio on the street to gather letters, whispers, objects, games, and short stories inspired by the local area. Through exercises in imagination and listening, the activity invites residents and visitors to create an “affective archive” of Bom Retiro, revealing that a neighborhood is also shaped by the memories, bonds, and narratives shared by those who inhabit it.

10:30 AM – 12:00 PM: *Falas do Corpo* (Body Speaks) — Museum of the Portuguese Language / The *Falas do Corpo* project aligns with one of the Museum of the Portuguese Language's goals: ensuring a healthier life and promoting well-being for everyone. Featuring classes in yoga, stretching, functional training, and dance, the event invites people of all ages—including seniors—to get moving, look after their health, and share positive energy.

10:30 AM to 3:00 PM / Photography, *Jeito de Corpo* — Luiza Sigulem / **Jeito de Corpo** (Body Stance) is a project centered on questions regarding body diversity, the history of portraiture, and the movement of people with disabilities through public spaces. The photographs are taken on avenues and in squares, parks, and bus and subway stations—high-traffic areas in São Paulo that the artist, who has limited mobility, can access in her wheelchair. In these spaces, a seamless backdrop (two tripods and a piece of fabric) measuring 1.40m x 1.70m is set up, and passersby are randomly invited to pose for the project. If they accept the invitation, they must attempt to “adapt” to the space of the backdrop, thereby bringing themselves closer to the height of the artist in her wheelchair.

11:00 AM – 1:00 PM: People’s Bingo — The crowd goes wild! Bingo has always been an iconic part of Casa do Povo’s anniversary celebrations, and this tradition continues as part of ERUV. Held on the street right in front of the building entrance, it brings together prizes from partner shops, restaurants, and collectives in the neighborhood to celebrate the Bom Retiro district.

11:00 AM – 4:00 PM: Play Area — EMEI Alceu Maynard and SESC Bom Retiro / [Program in partnership with SESC Bom Retiro] / The street is a place for play, too! ERUV features a program dedicated to the outdoor games so common in local neighborhoods—such as hopscotch, hula-hoops, jump rope, bubbles, and other activities.

11:00 AM – 6:00 PM: Solidarity Economy Market — A space operating throughout the day, bringing together small-scale producers of handicrafts, food, organic products, and stationery. Featuring Grupo Flor de Kantuta, Grupo Autônomas do Bom Retiro, Cerzindo, Projeto TEAR, the ITC/USP Program, and others.

1:00 PM – 3:00 PM: Lunch — Ocupação 9 de Julho and Graziela Tavares / Lunch is the heart of the celebration, as food is what establishes the *Eruv*: the act of sharing a meal creates a common territory. Ocupação 9 de Julho and chef Graziela Tavares team up once again to prepare a free communal meal for 500 people. The traditional ERUV dish is *cholent*—a sort of Jewish *feijoada* (after all, it is Saturday!)—served with chicken or in a vegetarian version.

1:30 PM – 4:30 PM: *Raízes do Brincar* (Roots of Play): a collective experience featuring traditional toys and games — Cia Charis / [Program in partnership with Sesc Bom Retiro] / **Raízes do Brincar** is a traveling cultural experience designed for children, families, and the general public. Led by Cia Charis, the activity centers on a cart filled with traditional folk toys, inviting the public to engage directly with yo-yos, jump ropes, **vai-e-vem** (push-pull) toys, and other interactive elements—such as a giant skirt—that transform the space into a hub for connection and imagination. Rather than focusing on rules, the initiative celebrates free play and the experience of playing as both a cultural heritage and a collective activity.

2:00 PM – 3:00 PM: *Roda de Choro* (Choro Jam Session) — Consulado do Choro / The Consulado do Choro has been active in the Luz neighborhood for over forty years, bringing together **chorôres** (choro musicians), great music, and a wealth of local stories from an area defined by a vibrant musical life—spanning everything from the origins of samba to the present day.

3:00 PM: Performance — Brazilian Association of Traditional Korean Dance / A performance of traditional Korean dances, such as **Samulnori** and fan dance. The association has been based in the Bom Retiro neighborhood since its inception, maintaining a presence in the area for approximately a decade.

3:00 PM – 5:00 PM: Simultaneous Chess Exhibition — Três Rios Chess Club and França Garcia Chess School / To some locals, the ERUV has become known as the “chess festival”—and for good reason! For every edition, the Três Rios Chess Club—which meets weekly at Casa do Povo—teams up with the França Garcia Chess School’s Parents’ Association (APM) to host a simultaneous chess match right in the street, featuring a guest master.

In this edition, International Master Jefferson Pelikian will face up to 25 opponents at once. Past editions have featured Juliana Terão, Renato Quintiliano, and Wagner Madeira.

3:00 PM – 4:00 PM: Bom Retiro in Pieces — Jayu Art School / Jayu Art

School, a hub for creativity and expression in Bom Retiro, presents a playful workshop designed for children. During the activity, children are invited to illustrate what matters most to them about the neighborhood—whether it’s their favorite spots, flavors, colors, or cherished memories. By turning their drawings into handmade puzzles, they piece together their own stories and their sense of belonging to the area.

3:00 PM – 4:00 PM: Circo Luz — Instituto Luz / Opened in July 2026, Circo Luz is São Paulo’s newest public circus and cultural facility. Located in the Bom Retiro neighborhood and managed by Instituto Luz, the space expands access to circus arts and strengthens cultural production in the city center through training, creative work, and public performances. At ERUV, it takes over Rua Três Rios with an intervention combining clowning, live music, and improvisation. Engaging constantly with the audience, artists transform the street into an open-air circus ring, inviting children and adults to join in games, circus demonstrations, and moments of collective creation.

3:00 PM – 5:00 PM: Graphic Station — Parquinho Gráfico / A DIY production space featuring paper and fabric printing and a stamp-making workshop.

3:30 PM: Performance — Coral Tradição / A song on the tip of one’s tongue can create a whole world! Coral Tradição sings exclusively in Yiddish—the language of the Eastern European Jewish diaspora—and has been active at Casa do Povo since 1988. The choir is conducted by Hugueta Sendacz, who turns 100 in October 2026.

4:00 PM: Performance — Korean Mothers’ Choir / This choir is part of the Casa do Povo community and rehearses here every Monday. At ERUV, they present a selection of songs from their repertoire in Korean. Conducted by Samuel Kim, with Shin Ja Kim on piano.

4:30 PM – 5:30 PM: Workshop — Campo Escola de Movimento and EMEI Alceu Maynard / Campo Escola de Movimento participates in ERUV with a workshop and a presentation inviting children and families to experience dance as a space for imagination and collective creation. In the “Dance Game” (**Jogo de Dança**) workshop, led by artist, educator, and choreographer Maria Noujaim, a deck of cards suggests movement combinations to invent bodies, fantastical beings, and imaginary landscapes. The program also includes **Teia dos Bichos** (Web of Creatures), a choreographic piece developed by the artist with children from EMEI Prof. Alceu Maynard de Araújo as the result of the “Dance in Schools” project, carried out over three months in the Bom Retiro neighborhood.

5:30 PM: *Quadrilátero da Fragilidade* (Quadrilateral of Fragility) — Caio César, organized by Boxe Autônomo / A piece in which the artist invites a professional boxer to spar; during the bout, they discuss fragility while exchanging punches. The action proposes that the two participants—Caio Vrau and the professional boxer—confront their fears, expectations, and silences, transforming the fight into a symbolic encounter where words become blows and fragility turns into strength. Direction and dramaturgy: Caio Vrau and Mariana Gil Rios. Trainer: Michel “Micha” Soares.

6:00 PM: Performance — Comunidad Autóctona Vientos del Ande / A musical and cultural group dedicated to preserving, sharing, and celebrating the music and ancestral traditions of Andean peoples.

6:30 PM: *1 Hora para Dançar na Rua* (1 Hour to Dance in the Street) — Eugênio Lima / A performance that transforms a section of Rua Três Rios into a dance floor for sixty minutes. Between the setup and breakdown of the dance floor—which are also part of the work—a timer tracks the duration and a siren signals the start and end of the event; the invitation is simple: dance in your own way. Known for a body of work that bridges music, theater, literature, and critical thought, Eugênio proposes an experience in which celebration becomes a way of occupying public space. In dialogue with the spirit of ERUV, the performance asserts the right to celebrate and reminds us that dancing and celebrating can also be political acts.

7:30 PM: Closing — Gaviões da Fiel Drum Section

INSIDE CASA DO POVO GROUND FLOOR

10:30 AM: Bread-Making Workshop / A hands-on workshop where cook and baker Arthur Salim will teach how to make Challah, a traditional Jewish

bread. Participants will get hands-on experience and can take their bread home.

1ST FLOOR

3:30 PM: Book Launch: *Documentos Populares e Arquivos de Movimentos Sociais* (Popular Documents and Social Movement Archives) — Jean Camoleze. / In this book, Jean Camoleze investigates the nature of popular documents and archives produced by social movements, analyzing their specific characteristics, formation processes, and role in constructing collective memory. Drawing on a solid theoretical foundation combined with practical experience working with community and popular archives, the work offers a critical reading of contemporary archival science, aligning it with demands for social justice, democratic participation, and the right to memory.

All day: Exhibition and documentary — Favela do Moinho / Favela do Moinho, the last remaining favela in downtown São Paulo, is undergoing an intense process of displacement and resistance. At ERUV, the Favela do Moinho Memory and Resistance Center presents an exhibition on the community's history, struggles, and daily life, affirming the importance of preserving its memory and its right to the city. The event also features a screening of a documentary by Caio Castor and Gabi Moncau, which follows the residents' mobilization in the face of eviction threats and conflicts regarding the territory's future. An invitation to learn about this history and reflect on the challenges of housing, the right to remain, and the creation of more just cities.

LIBRARY

11:00 AM – 1:00 PM: Yiddish Troupe / Conversation with Sylvio Band and Henri Acselelad about the new Yiddish book collections at Casa do Povo.

2nd FLOOR

11:00 AM – 4:00 PM: Badminton / Open play of this sport—widely played in the neighborhood's squares and parks—facilitated by educators from Sesc Bom Retiro.

Programming of the Oswald de Andrade Cultural Complex for ERUV

9:00 AM – 3:00 PM: Productive Inclusion Fair / Porta Aberta Foundation Fair. This event promotes professional training for the social and economic reintegration of individuals facing vulnerability and social risk—particularly those undergoing treatment for harmful alcohol and drug use.

10:00 AM – 6:00 PM: Jeju Divers: Heritage in the Depths / In the waters surrounding Jeju Island, South Korea, generations of women have built a unique culture rooted in community, respect for nature, and a matriarchal structure; this culture was designated Intangible Cultural Heritage of Humanity by UNESCO in 2016. The Jeju Haenyeo—"women of the sea" in Korean—dive without breathing apparatus, guided by ancestral knowledge and a distinctive breathing technique. They secure a livelihood for themselves and their families while preserving the marine ecosystem through a sustainable harvesting system. Through photography and video, this exhibition invites the public to discover this unique way of life, prompting reflection

on the preservation of living cultural heritage and the interplay between nature, tradition, and identity.

10:30 AM – 12:00 PM: Open Tai Chi Chuan Class: Body, Culture, and Knowledge / Tai Chi Chuan is a Chinese physical art form that integrates movement, philosophy, and tradition. Originally created as a martial art, over the centuries it has evolved into a practice recognized for fostering balance, coordination, body awareness, and improved quality of life—all without losing its martial essence or its deep connection to Chinese culture. In this 90-minute session, participants will gain hands-on experience with the fundamentals of Chen family Taijiquan, the discipline's oldest lineage. The class combines exercises focusing on body alignment, breathing, footwork, and movement. Tai Chi Chuan teaches more than just slow movements; it instructs practitioners on how to organize the body efficiently. Each movement arises from the relationship between stability and mobility, firmness and softness, intention and action. Historical and cultural aspects of Taijiquan will also be presented, contextualizing its origins in the village of Chenjiagou and its significance as one of the most representative expressions of traditional Chinese culture. The class is open to everyone, and no prior experience is required.

11:00 PM: Opening of the exhibition *Maternidade Negra à Luz* (Black Motherhood in the Light) / 12:00 PM – 1:00 PM: Conversation and guided tour with artist Lubiana Prates and curator Renata Felinto / A new photography project, curated by Renata Felinto, presents portraits of Black mothers and their children, challenges historical stereotypes, and proposes alternative ways of viewing and representing contemporary Black motherhood. Conceived by visual artist and writer Lubi Prates and curated by researcher and artist Renata Felinto, the project *Maternidade Negra à Luz* presents a new photography exhibition investigating fresh ways to represent Black mothers today. The show brings together around 50 fine-art photographs—produced through a sensitive process of research and creation—and proposes a break from the visual models that, for centuries, reduced Black women to subordinate roles.

1:00 PM: Screening of the documentary *Haenyeo – A Força do Mar* (Haenyeo – The Strength of the Sea) by Lygia Barbosa / Award-winning Brazilian photographer Luciano Candisani embarks on a new journey, drawn by the story of a group of women who make their living from the sea. He sets out to document the daily work of these heroines and raise awareness about a vital modern-day necessity: sustainability. Candisani travels to Jeju Island in South Korea, where he meets the *Haenyeo*—the women of the sea.

3:00 PM: Discussion circle "Women in the Streets: Walking to Transform" — *Mulheres e a Cidade* collective / In this discussion circle, we will trace the history of how women have claimed—and continue to claim—their place in public spaces, addressing the challenges that constantly remind us that safety, representation, and freedom of movement remain contested issues. Yet, beyond simply revisiting the past, the aim is to understand the act of walking as an inspiring, transformative gesture: an individual act that, when multiplied, becomes a collective movement capable of rewriting the city.



CAIXA CULTURAL RJ PRESENTS THE “CURTA NO ALMOÇO” (SHORTS AT LUNCH) SCREENING SERIES.



Up next: *A Jornada do Valente*; *Cartola (Chega de Demanda)*; *No Mar* and *Nação Comprimido*. Below: *As Marias*; *Cidade Afluente* and *Lapso*.

“Curta no Almoço” turns the daily lunch break into a journey across Brazil through micro-screenings of short films in the city center.



The project at CAIXA Cultural Rio de Janeiro reaches its 13th edition with free short film screenings that showcase the diversity of Brazilian audiovisual production and the format that launched great filmmakers.

In a city where the clock often dictates the pace of life, the lunch break takes on new meaning. From September 1 to 25, CAIXA Cultural Rio de Janeiro turns a few minutes of the day for those working or passing through the city center into an encounter with Brazilian cinema. The 13th edition of the showcase features 20 short films, with free admission to three daily screenings—held Tuesday through Friday at 12:00 PM, 12:45 PM, and 1:30 PM—inviting the public to trade their routine for an accessible and surprising cultural experience. All the films have been screened and/or won awards at various festivals in Brazil and abroad. The full schedule is available at www.curtaocurta.com and on the Rio de Janeiro | CAIXA Cultural page.

The event offers a journey across Brazil through diverse narratives, visual styles, and soundtracks. Films from São Paulo, Rio de Janeiro, Minas Gerais, Bahia, Paraíba, Mato Grosso do Sul, Rio Grande do Sul, and the Federal District will be shown across the three daily sessions. They reveal the aesthetic and socio-cultural richness that characterizes contemporary Brazilian cinema. From Tuesday to Friday,

documentaries, fiction films, animations, and hybrid works present characters, accents, landscapes, and experiences that reflect the country's plurality and demonstrate how the short film has become an eclectic and popular form of free expression.

Although feature films dominate commercial movie theaters, it was the short film that helped build the history of cinema. In the early decades of the “seventh art,” virtually all film production consisted of short-duration movies. Over time, the format has established itself as a realm for experimentation, creative freedom, and the discovery of new talent. Filmmakers such as Martin Scorsese, Tim Burton, and Guillermo del Toro—as well as Brazilian directors like Jorge Furtado, Anna Muylaert, Kleber Mendonça Filho, and Petra Costa—have created (and continue to create) short films before achieving recognition with feature-length movies.

“People generally go to the cinema to watch feature films; the ‘Curta no Almoço’ [Shorts at Lunch] showcase, however, was created to screen wonderful short films at an unconventional time for an eclectic audience of downtown workers, aiming to build a broader audience for our cinema,” notes the showcase’s creator, Guilherme Whitaker.

The 20 short films in the showcase highlight the the-

matic diversity and technical and aesthetic excellence of Brazilian production. Titles include: **A Jornada do Valente**, about composer Assis Valente; **Chega de Demanda / Cartola**, a 1975 classic directed by master filmmaker Roberto Moura about the acclaimed **samba** artist from the Mangueira school; **No Mar**, which follows a physically disabled teacher during an open-sea crossing; **Nação Comprimido**, a comedy-drama about aging within the LGBTQIA+ community; **As Marias**, about the lives of triplets in Guia Lopes da Laguna (Mato Grosso do Sul); **Cidade Afluente**, a fictional work addressing precarious labor and workplace relationships; and **Lapso**, a fictional piece exploring contemporary issues faced by teenagers. The lineup brings together works addressing ancestry, popular culture, youth, racism, memory, emotional bonds, inclusion, work, and identity, creating a mosaic of the issues currently shaping the world and our country.

The showcase will also feature fully accessible screenings curated by people with disabilities. These sessions will take place on September 23 and 24 at 3:30 PM, with films presented using accessibility features for the visually and/or hearing impaired. Launched in 2007, the **Curta no Almoço** (Shorts at Lunch) showcase is the result of Guilherme Whitaker’s work in promoting short films in

Brazil. Active in the film club movement since 1999, he launched the **Curta o Curta** portal in 2000—the first website dedicated to the online screening of this format. Since then, the project has established itself as the country’s longest-running initiative for building an online audience for short films. Organizers expect to welcome around 1,500 viewers during this edition of the showcase.

Featuring free lunchtime screenings, the project reaffirms that great stories do not depend on runtime. In just a few minutes, each film offers a unique perspective on compelling, contemporary themes, while also bringing audiences closer to Brazilian cinema and the artists who are currently redefining how we envision Brazil through an audiovisual lens.

EVENT DETAILS: “Curta no Almoço” Showcase / September 1–25, 2026 / Screenings Tuesday through Friday at 12:00 PM, 12:45 PM, and 1:30 PM / CAIXA Cultural Rio de Janeiro – Passeio Branch / Rua do Passeio, 38 – Centro, Rio de Janeiro/RJ / Accessible to people with disabilities / Free Admission / Ticket pickup starting 30 minutes before each screening / Age rating: see schedule / Information: (21) 3083-2595 / CAIXA Cultural website | @caixaculturalrj / Produced by: WSET / Sponsored by: CAIXA Cultural / @curtaocurta

CASA DE ALICE HOSTS THE RUA FORTUNATO FAIR IN VILA BUARQUE ON AUGUST 22 AND 23



Casa de Alice, a key player in championing the creative economy and independent brands in São Paulo, is hosting another edition of its traditional Rua Fortunato fair in the Vila Buarque neighborhood on August 22 and 23, from 11:00 AM to 7:00 PM.

With free admission, the event will bring together 40 independent brands, offering the public a curated selection of products spanning fashion, design, home décor, stationery, art, accessories, wellness, natural cosmetics, and gastronomy. The initiative aims to encourage conscious consumption by connecting

visitors with small entrepreneurs and independent creators.

Far more than just a shopping venue, Casa de Alice transforms the street into a space for socializing, culture, and human connection. The fair strengthens local commerce, boosts the neighborhood economy, and fosters experiences that celebrate craftsmanship, small-scale production, and creative entrepreneurship.

Rua Fortunato has established itself as a prime gathering spot for Casa de Alice, attracting residents, tourists, and visitors alike

who are looking for unique products, great food, and an open-air outing in one of São Paulo's most traditional neighborhoods.

The event is also pet-friendly and offers a relaxed, welcoming atmosphere for the whole family, encouraging the use of public spaces through culture, creativity, and support for small businesses.

EVENT DETAILS: Casa de Alice – Rua Fortunato Fair / Dates: August 22 and 23 / Time: 11:00 AM to 7:00 PM / Location: Rua Fortunato – Vila Buarque – São Paulo, SP / Admission: Free

About Casa de Alice

Casa de Alice is a leading initiative promoting the creative economy in São Paulo. For years, it has organized fairs that connect small entrepreneurs with the public, strengthening independent brands and encouraging consumption that is more conscious, sustainable, and linked to local production. Its events transform urban spaces into hubs of culture, entrepreneurship, and family-friendly experiences. Instagram: @casa-dealiceoficial

Website: www.casadealice.com.br

WITH DOWN SYNDROME, IN 1915—AND THEY DIDN'T HIDE HER

A German princess was born in 1915 with Down syndrome—and her family did something quietly revolutionary for the time.

They did not hide her.

Her name was Alexandrine Irene of Prussia; she was the eldest daughter of Crown Prince Wilhelm and Princess Cecilie. To those who loved her, she was simply “Adini.”

At a time when many children with disabilities were hidden away, institutionalized, or spoken of only in whispers, Alexandrine appeared in family photographs. She took part in public moments. She was raised alongside her siblings rather than being shut out of her own family's history.

Today, this might seem like a simple thing. Back then, it was not.

With the rise of Nazi Germany, people with disabilities became targets of one of the regime's cruelest programs: *Aktion T4*, the organized murder of individuals

deemed “unworthy of life.” Alexandrine's place within her family made all the difference. She was not abandoned to institutions that had become extremely dangerous for vulnerable people; instead, she was kept close, protected, and cared for.

She also received an education. As a teenager, Alexandrine attended the Trüpersche Sonderschule in Jena—a pioneering school for children with intellectual and physical disabilities—an extraordinary detail in an era when so many children like her were denied even basic, serious schooling.

Her life was not defined by grand speeches, crowns, or political power. Yet, it carries a different kind of significance.

She lived through the fall of empires, the brutality of the Nazi era, World War II, and the waning of her former royal family. Amidst it all, Alexandrine remained loved. Her mother, Princess Cecilie,

remained devoted to her. Later in life, she lived quietly near Lake Starnberg in Bavaria, cared for by her nurse, Ericka Strecker, and visited by her family. She died in 1980 at the age of 65—an extraordinary life expectancy for someone born with Down syndrome in 1915.

History tends to remember royal women for their marriages, the jewelry they wore, or the scandals that surrounded them.

But Alexandrine's legacy is more delicate—and, in a way, far more powerful.



TICKET SALES BEGIN FOR SP-ARTE ROTAS

An art fair will take place from August 26 to 30 at ARCA in São Paulo, featuring 70 galleries, as well as museums and special projects.



Tickets are now on sale for SP-Arte Rotas, a fair dedicated to curated projects held since 2022 at ARCA in São Paulo. This year marks its 5th edition, renewing its role as a space for dialogue regarding art produced in Latin America. The event runs from Wednesday to Sunday, August 26–30, 2026, and tickets can be purchased online at <https://bilheteria.sp-arte.com/>.

Featuring projects representing all five regions of the country (North, Northeast, Center-West, Southeast, and South), SP-Arte Rotas continues the initiative—launched in 2025—to expand its horizons. This year, the fair also welcomes galleries from Uruguay (Sur), Argentina (Isla Flotante, Barro, and W), Colombia (Casa Zirio), and Italy (Orma).

Galleries from São Paulo will be present, including Almeida & Dale, Mitre, Luciana Brito, Gomide&Co, Vermelho, Marília Razuk, Superfície, Luis Maluf, Galatea, and Martins&Montero, among others. Galleries from other regions of the country are also participating, such as Flexa (Rio de Janeiro), Paulo Darzé (Salvador), Marco Zero (Recife), Cerrado (Goiás and Federal District), Leonardo Leal and Cave (Fortaleza), Lima (São Luís), and Bolsa de Arte (Porto Alegre). Notably, many Brazilian galleries

will showcase works by the Latin American artists they represent.

In this edition, the fair will continue to provide a platform for special projects, such as Sertão Negro—an atelier-school founded by Dalton Paula in Goiânia, which also celebrates its 5th anniversary in 2026; Galeria Ocupá, a space seeking to build bridges between Rio de Janeiro's South Zone and artists from the city's peripheral areas; and the Jaider Esbell Gallery of Contemporary Indigenous Art, an independent collective space in Boa Vista (Roraima) focused on the work of Indigenous artists. Another new feature is the participation of two studios operating at the intersection of art and design—Lucas Recchia and Apartamento 61—alongside Passado Composto Século XX, which has participated since the very first edition.

Rotas is a vibrant trade fair that challenges galleries to conceive projects specifically for the occasion, fostering dialogues between artists, introducing rising talents to the general public for the first time, or revisiting the work of established masters through fresh perspectives. It is a fair of discovery: of young artists, lesser-known works by renowned artists, and innovative modes of presentation.

These encounters drive the event's dynamism, making it a



destination for those who want to think outside the box and broaden their horizons and frames of reference. It is an environment where diverse audiences—renewed year after year—come together: national and international collectors, curators, artists, gallerists, researchers, and art and culture enthusiasts.

This year, the artistic direction is led by Brazilian curator, writer, and researcher Bernardo Mosqueira. Based in New York, Mosqueira has served as the founder and artistic director of Solar (formerly known as Solar dos Abacaxis) in Rio de Janeiro since 2015. He was the chief curator at the Institute for Studies on Latin American Art (ISLAA) in New York (2023–25) and a member of the curatorial team at the New Museum (2021–23).

Internationally recognized, he received the Vilcek Prize for Creative Promise in Curatorial Work in 2025 and the Lorenzo Bonaldi Prize for Art (Premio Lorenzo Bonaldi per l'Arte) from GAMEC in Bergamo, Italy, in 2017. In 2023, **Cultured** magazine named him one of six “visionary curators” in its annual Young Curators list. He holds a master's degree in Curatorial Studies from the Center for Curatorial Studies at Bard College (CCS Bard). Mosqueira curates the **Mirante** (Lookout) sector, located at the heart of the fair, which brings together works distinguished by their scale, historical significance, formal uniqueness, or conceptual power. The curator takes the concept of an “expanded landscape” as a starting point—viewing it not

merely as a genre of artistic representation, but as a field for reflecting on the manifold relationships between human beings and their environments.

“The selection encompasses both historical and contemporary approaches to landscape experimentation, as well as works that reveal the immense diversity of ways of thinking, knowing, feeling, imagining, living together, and conceiving the cosmos—traits so characteristic of Latin America. In these works, the landscape transcends the boundaries of representation to become an expanded field of relationships, where memory, ecology, spirituality, politics, history, and imagination intertwine as complementary ways of understanding the world to which we belong,” he states.

The fair will also host the SP-Arte Stage, featuring conversations among artists, curators, and experts, with a focus on direct interaction with the audience.



ALINE FANJU MAKES HER SÃO PAULO DEBUT WITH HER SOLO SHOW *PAIXÃO SIMPLES*—BASED ON THE NOVEL BY ANNIE ERNAUX—AT SESC SANTANA

Directed and written by Alessandra Colassanti and conceived by Pablo Sanábio, the play creates an intimate portrait of a woman consumed by an overwhelming, unrequited love. This marks the first Brazilian adaptation of a work by the acclaimed French author (winner of the 2022 Nobel Prize in Literature).

Actress Aline Fanju (@aline-fanju)—who recently played Police Chief Marise in the Globo soap opera **Três Graças**—is premiering her first monologue, **Paixão Simples** (Simple Passion), in São Paulo. Inspired by the novel of the same name by Annie Ernaux, the show runs at Sesc Santana (@sescsantana) from August 28 to October 3.

Directed and written by Alessandra Colassanti, and conceived by Pablo Sanábio, the solo performance presents the writer's own account of her passion for—and the waiting involved with—a married foreign man whose name is never revealed.

Based on the book published in 1991, the work offers an intimate, visceral account of a woman consumed by an overwhelming, unrequited love.

Through a raw and honest narrative regarding her feelings, desires, and the experience of absence, she describes how, over the course of months, her life revolves around the anticipation of meeting her beloved—a process that dictates the methodical organization of her days and leads to a deep immersion in her own emotions. Using direct, delicately brutal language with erotic undertones, the play invites the audience to witness the act of writing as an attempt to make sense of emotions, transforming an intimate episode into a reflection on love, expectations, and loss.

The book has recently been rediscovered by a new generation of young readers on social media—particularly TikTok—where excerpts have gone viral. **Paixão Simples** is about the feminine in its totality. It is not just the story of Annie—the book's character—nor is it limited to the individual experience of one specific woman.

It is about a form of waiting that spans centuries. An ancestral, overwhelming, and often unjust wait that, in this staging, takes on an allegorical perspective only theater can offer," says director Alessandra Colassanti.

About Aline Fanju - Born in Ribeirão Preto, in the interior of São Paulo state, she moved to Rio de Janeiro at age 17 to study theater. Her film credits include the feature films **A Novela das 8**, **O Buscador**, **Operação Game Over: A Volta da Babá**, and **Planta Baixa**. She won the Best Supporting Actress award at Cine-PE for her performance in the film **O Crime da Gávea**. On television, she appeared in the soap operas **Paraíso Tropical**, **Viver a Vida**, **Em Família**, **Totalmente Demais**, and **Malhação - Viva a Diferença** (Globo), as well as **Vidas em Jogo** and **Gênesis** (Record). In theater, she appeared in productions such as **Razão pra ser Bonita**, **Pão com Mortadela**, **Decadência**, **Tremores Ligeiros**, and **Ponto de Fuga**.

About Alessandra Colassanti - An actress, screenwriter, and director from Rio de Janeiro. She made her acting debut in 2001 in the play **Deus Ex-Machina**. She acted in the series **O Mecanismo** (Seasons 1 and 2, Netflix), **Magnífica 70** (HBO/Conspiração Filmes), and **Afinal o que querem as mulheres** (Globo), and starred in **As Canalhas** (GNT). In film, she was part of the cast of **É Proibido Fumar** and starred in her own short film, **A Verdadeira História da Bailarina de Vermelho**, which won the Best Short Film award at the Grande Prêmio do Cinema Brasileiro. In theater, she worked with Michel Melamed, Moacir Chaves, and Paulo de Moraes; she was also a screenwriter for the programs **Adnight** and



Esquenta (Globo), the telenovelas **Balacobaco**, **Bela a Feia**, and **Amor e Intrigas** (Record), and the series **Desnude** (GNT).

About Pablo Sanábio - Pablo Sanábio is an actor and producer. On television, he has appeared in numerous telenovelas—most recently **Garota do Momento**—and was part of the main cast of the series **Sob Pressão**. In film, he has acted in over 20 feature films, notably **Medida Provisória** by Lázaro Ramos and **Boa Sorte** by Carol Jabor, among others. In theater, he was the creative force behind major Brazilian stage hits based on books: he conceived the monologue **O Filho Eterno** (based on Cristovão Tezza's work) and the production **O Menino que Vendia Palavras** (based on Ignácio de Loyola Brandão's work), and was one of the creators of **Fonchito e a Lua**, adapted from the work of Mario... ..Vargas Llosa's **Talvez uma história de amor** (adapted from the work of Martin Page); and, more recently, the monologue by actress Miá Mello based on the book **Mãe Fora da Caixa**—which, due to its immense success, was adapted into a film.

Credits: Based on the work of Annie Ernaux / Starring Aline Fanju / Concept - Pablo Sanábio / Direction and Dramaturgy - Alessandra Colassanti / Assistant Director - Bianca Joy / Translation - Marília Garcia (Fósforo, 2023) / Production Director - Ro-

berta Dias (Caroteno Produções) / Executive Producer - Marcella Castilho / Soundtrack - Alessandra Colassanti and Carol Mathias / Musical Direction - Carol Mathias / Associate Producers - Aline Fanju, Pablo Sanábio, and Roberta Dias / Production - Fanju Produções Artísticas

Paixão Simples (Simple Passion) features actress Aline Fanju in her first monologue, portraying French writer Annie Ernaux—winner of the 2022 Nobel Prize in Literature—as she recounts her passion for (and the agonizing wait for) a married foreign man whose name is never revealed. The work presents an intimate, visceral account of a woman consumed by an overwhelming, unrequited love.

Event Details: **Paixão Simples**, based on the book by Annie Ernaux / Run: August 28 to October 3, 2026 / Fridays and Saturdays at 8 PM; Sundays at 6 PM / Extra performances: September 7 (Monday) at 6 PM; September 25 (Friday) at 3 PM; October 2 (Friday) at 3 PM / Sesc Santana – Av. Luiz Dumont Villares, 579 – Santana, São Paulo / Tickets: R\$ 60 (full price), R\$ 30 (half-price), and R\$ 18 (full credential holders) / Sales: Online at sescsp.org.br and in person at the box office of any Sesc São Paulo unit / Duration: 60 minutes / Age rating: 16+ / Capacity: 330 seats / Accessibility: Theater accessible to wheelchair users and people with reduced mobility.

COMEDY-THRILLER *DO RÉ MI FU – O MUNDO FORA DA ESCALA* RETURNS FOR A POPULAR NEW RUN AT TEATRO ALFREDO MESQUITA



Starring Renata Konsso and Marcio Trinchinatto, the show invites the audience to glimpse dark aspects of the human condition, such as mediocrity, violence, and revenge.

The fine line between civility and barbarism is explored in the show *DO RÉ MI FU – O Mundo Fora da Escala* (The World Out of Tune), a comedic thriller starring Renata Konsso and Marcio Trinchinatto—the latter also serving as director and playwright. The play premiered in 2024 and is now returning for a popular run at the Teatro Alfredo Mesquita from September 4 to 20, with performances on Fridays and Saturdays at 8 PM and Sundays at 7 PM.

Over the course of 80 minutes, the show brings together six independent scenes featuring 12 characters, inviting the audience to glimpse dark aspects of humanity—such as mediocrity, violence, and revenge—without sacrificing humor or poetry. The stories unfold in settings ranging from a high-end apartment and an elite school to a hospital ICU, immersing the viewer in behaviors and situations closely linked to their own

daily lives in a world consumed by individualism and a lack of empathy.

The play serves as a portrait of the post-pandemic world, where laughter and discomfort intertwine. Amidst this chaos of (in)civility, rapid-fire dialogue and—at times—cruel plot twists reflect the sky-high stress levels that unleash our most irrational sides, offering a depiction of a modern society rife with anger, hatred, and impatience.

DO RÉ MI FU – O Mundo Fora da Escala is a contemporary work that sparks reflection on human nature and the current state of the world; perhaps for this very reason, it is unsettling, as it reveals the uncontrollable giant we all carry within us. Credits: Script and Direction: Marcio Trinchinatto / Cast: Renata Konsso and Marcio Trinchinatto / Production: R2B Projetos para Recursos and Nos Trinx Produções



Synopsis – *DO RÉ MI FU – O Mundo fora da escala* (Do Re Mi Fu – The World Out of Tune) brings together six independent scenes featuring 12 characters, inviting the audience to glimpse dark human traits such as mediocrity, violence, and revenge, without losing sight of humor and poetry. The work sparks a series of reflections on human nature and the current context; perhaps for this reason, it is unsettling, revealing the uncontrollable giant we carry within us. It is a delightful social critique that makes us laugh and cry—all at the same time.

Event Details: *DO RÉ MI FU – O Mundo fora da escala* / Teatro Alfredo Mesquita: Avenida Santos Dumont, 1770 – Santana / (Free on-site parking) / Run: September 4 to 20, 2026* / Fridays and Saturdays at 8 PM, Sundays at 7 PM / Tickets: R\$20 (full price) and R\$10 (half-price) / Online sales at www.sympla.com.br/doremifu / Free parking / Age rating: 14+ / Duration: 80 minutes / Accessibility: Brazilian Sign Language (Libras) interpretation at all performances. Theater accessible to wheelchair users and people with reduced mobility.

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NÚCLEO EXPERIMENTAL RESTAGES AND RECONTEXTUALIZES ITS HIT *AS TROIANAS* TO CELEBRATE ITS 20TH ANNIVERSARY ON STAGE



Directed by Zé Henrique de Paula with musical direction by Fernanda Maia, the musical places Euripides' tragedy within the context of a women's prison in São Paulo during the Military Dictatorship. It premieres at the group's headquarters on August 18.

To celebrate two decades of success, Núcleo Experimental revisits its acclaimed production *As Troianas* (The Trojan Women). Originally premiered in 2009, the show received nominations for the Shell Award and the Cooperativa Paulista de Teatro award across multiple categories and enjoyed several sold-out runs. This revival premieres on August 18 at the group's headquarters in Barra Funda and runs until October 7, with performances on Tuesdays and Wednesdays at 8 PM.

The production features adaptation and direction by Zé Henrique de Paula, with musical direction, compositions, and arrangements by Fernanda Maia. The cast includes Bia Reze, Brian Penido Ross, Bruna Guerin, Edyelle Brandão, Fabio Redkowicz, Fernando Tavares, Giovanna Sassi, Larissa Noel, Laura Sciulli, Mari Rosinski, Nábia Villela, Patrícia Gifford, Vanessa Espósito, and Victor Edwards.

The original version of *As Troianas* was inspired by the play of the same name by Euripides, written in Athens in 415 BC. It was part of a trilogy dedicated to the Trojan War; the other works in the series

(*Alexandros* and *Palamedes*) have been lost, with only fragments remaining.

In the original work, following the destruction of Troy, the city's women—Hecuba, Andromache, Cassandra, and the other Trojan women—confront the loss, enslavement, grief, and exile imposed by the Greek victors. Stripped of their homes and families, they witness the end of their homeland and resist solely through the power of words and shared sorrow. Written shortly after the brutal attack on Melos—during which Athens would kill virtually all adult men and enslave the women—the play is viewed as a political indictment not only of the crimes committed in mythical Troy but also of those occurring in the author's own time. Euripides gives voice to women silenced by war, revealing their dignity, courage, and humanity in the face of the conquerors' violence and arrogance.

In its 2009 production, the *Núcleo Experimental* recontextualized the tragedy within a concentration camp in Poland, set on the eve of the end of World War II. The female characters expressed themselves solely through song, which represented a realm of safety, affection, and memory preservation for them. Research into songs originating from refugee peoples and ethnic groups determined the repertoire performed by the actresses.

Tiradentes Prison, 1972.

Following the decree of the infamous Institutional Act No. 5 in December 1968, Brazil entered the darkest and most violent phase of the military dictatorship that had seized power by force in 1964. Individual and political freedoms were crushed, and Congress was dissolved.

The notorious "dungeons of the dictatorship" tortured and killed anyone who showed even the slightest sign of dissent. In São Paulo, on Tiradentes Avenue (where a metro station of the same name would open years later), a 19th-century prison housed political prisoners who had survived torture at the hands of the DOPS and DOI-CODI. At the center of the building stood a tower. Inside it were the women imprisoned by the regime—in the women's wing known as the *Torre das Donzelas* (Tower of Maidens). "The Trojan Women - Music in the Darkness" revisits Euripides' text once again, now in light of a somber chapter in Brazilian history: the state violence perpetrated by the military dictatorship against Brazilian women. The production draws inspiration from the book *A Torre: O cotidiano de mulheres encarceradas pela ditadura* [The Tower: The Daily Lives of Women Imprisoned by the Dictatorship] by Luiza Villaméa. Set within the *Torre das Donzelas* (Tower of Maidens), the play's action takes on new dimensions and meanings, particularly regarding the female experience.

In Euripides' tragedy, Troy lies in ruins; the surviving women become the victors' spoils, representing a civilian population that is subjugated, silenced, and stripped of all legal and political rights. Greek military power legitimizes abduction, forced exile, the separation of mothers from their children, and rape as "natural" extensions of victory—acts of barbarism that are treated as official policy.

Similarly, under the military dictatorship, the regime established a systematic structure of control and punishment that heavily targeted groups deemed "deviant" or "threatening" to the established order: activists, workers, students, artists, intellectuals, and—specifically—women.

Like the Trojan women, many female activists were targeted not only for their political stances but also for what they symbolically represented. They were frequently subjected to torture that exploited the female body as an instrument of humiliation and discipline: sexual violence, threats against their children, misogynistic insults, and constant attempts to reduce their political activism to a "moral anomaly." The repressive apparatus understood that targeting a woman's body was an effective way to strike at the collective.

There is also a profound parallel regarding the silencing of the female voice. When women denounced illegal detentions, disappearances, and tor-



ture—as the mothers, wives, and daughters of political prisoners did—their voices were systematically delegitimized by the State. Female pain was dismissed as mere bothersome noise rather than treated as evidence. Homes were invaded, families torn apart, and children murdered or abducted, turning motherhood into a state of mourning and powerlessness.

The encounter between **The Trojan Women** and **The Tower of Maidens** exposes regimes sustained by violence, the dehumanization of the “other,” and the control of bodies—particularly female bodies—as a means of maintaining power. Revisiting this tragedy today is an act of remembrance, denunciation, and resistance. The *Trojan Women*—by Fernanda Maia

“Inspired by artists who transformed music into an instrument of protest and hope, the composition incorporates references to Brazilian and Latin American protest songs, evoking the poetic power of songwriters who confronted authoritarian regimes through art.

The score engages with the tradition of Latin American song, particularly with artists who turned art into a vehicle for memory, protest, and resistance. Echoes of **Nueva Canción Latinoamericana**—a movement that used

music to confront censorship and oppression—are present, alongside references to Brazilian popular music created during the ‘Years of Lead.’ More than mere musical quotations, these influences appear as part of a shared lineage of artists who viewed song as a space for collective reflection and the construction of identity.

The female chorus—a fundamental element of Euripides’ tragedy—is reinterpreted here as a community of women deprived of their liberty, finding a way to preserve their humanity through their collective voice. The chorus is not merely an observer of events; it is the voice of the community. In this production, that collective voice is formed by incarcerated women sharing their fears, memories, outrage, and hopes. Their songs oscillate between delicacy and indignation, between the memory of a lost world and the determination to go on living.

Rather than simply illustrating the dramatic action, the music serves as testimony. It gives voice to absences, losses, and interrupted dreams, but also to the women’s capacity for rebuilding in the face of state violence; it reaffirms art as a territory of resistance and memory preservation, reminding us that, in any era, singing can be a profoundly political act.”

Credits: Cast: Bia Reze, Brian



Penido Ross, Bruna Guerin, Edyelle Brandão, Fabio Redkowicz, Fernando Tavares, Giovanna Sassi, Larissa Noel, Laura Sciulli, Mari Rosinski, Nábia Villela, Patrícia Gifford, Vanessa Espósito, and Victor Edwards / Adaptation and direction: Zé Henrique de Paula / Musical direction, composition (lyrics and music), and arrangements: Fernanda Maia / Production: Núcleo Experimental – 20th Anniversary.

Synopsis:

Troy has been destroyed. Its women—Hecuba, Andromache, Cassandra, and the other Trojan women—await exile, slavery, and separation from their children, all imposed by the Greek victors. It is this tragedy, written by Euripides over two thousand years ago, that Núcleo Experimental stages to celebrate its 20 years of theatrical work.

Yet the setting is not Ancient Greece: it is the **Torre das Don-*

zelas* (Tower of Maidens), the women’s wing of the Tiradentes Prison in São Paulo, 1972—a place where the Brazilian military dictatorship imprisoned women for their political activism. The production draws a direct parallel between the fate of the Trojan women and that of the political prisoners, highlighting the subjugation of women’s bodies and voices through torture, silencing, and the erasure of their stories.

The parallel extends beyond the text. In real life, the prisoners of the **Torre das Donzelas** actually staged a play inside their cell. Performing there was a way to continue existing, to refuse to be erased by the regime. It is this act—theater as survival and resistance—that Núcleo Experimental’s production recaptures and honors by bringing **The Trojan Women** into the Tower.

The chorus, a fundamental element of Greek tragedy, transforms into the collective voice of these women, who sing to preserve memory, affection, and humanity in the face of violence. Inspired by the book **A Torre** by Luiza Villaméa, the performance is at once a Greek tragedy and a historical indictment. It serves as a reminder that, in any era, giving a platform to the pain of silenced women is a deeply political act.

Event Details: **The Trojan Women** (As Troianas) | Run: August 18 to October 7, 2026* | Tuesdays and Wednesdays at 8:00 PM | *All performances will be followed by a post-show talk with the cast | Venue: Teatro do Núcleo Experimental – Rua Barra Funda, 637, Barra Funda, São Paulo | Tickets: R\$40 (full price) and R\$20 (half-price) | Online sales via Sympla | Age rating: 12+ | Duration: 90 minutes | Capacity: 65 seats



RAUL BARRETTO REFLECTS ON TIME AND AGING IN *DESPALHAÇO* AT SESC VILA MARIANA—HIS FIRST SOLO SHOW

In his first solo show for adult audiences, the actor revisits more than four decades dedicated to theater and clowning, exploring the relationships between time, aging, art, and life in society

With over four decades dedicated to theater and the art of clowning, Raul Barretto draws on his own life story to reflect on time, aging, and the artist's enduring presence on stage. *Despalhaço* is not only his first original script but also his first solo show for adult audiences. Barretto also directs the production, which blends theater, circus arts, improvisation, juggling, and audiovisual elements. The show premieres on August 27 at the Sesc Vila Mariana Auditorium, running until September 5, with performances on Thursdays, Fridays, and Saturdays at 8:30 PM.

Approaching the age of 70 and boasting a 44-year career, Barretto revisits personal experiences and collective transformations while discussing the role of art in contemporary society. This solo performance is part of the 35th-anniversary celebrations of the Parlapatões group—of which he is a member alongside Hugo Possolo—and arrives 15 years after his first solo show for children, *O Bricabraque*.

With a career also deeply connected to creating spaces for theater training and dissemination in São Paulo, Barretto is a co-founder of Espaço Parlapatões (which is marking its 20th anniversary) and one of the creators of the SP Escola de Teatro, where he has coordinated the Humor Study Track for 16 years.

In *Despalhaço*, Barretto uses these experiences to examine the path he has traveled and the changes he has witnessed both on and off stage. The passage of time serves as a central theme of the script, which brings to the stage questions regarding longevity, memory, and future prospects in a society defined by acceleration and fragmentation.

The narrative is structured across three timeframes. The past revisits moments from the actor's career and his relationship with theater and

clowning. The present addresses themes such as development, sustainability, artificial intelligence, and the artist's social role. The future emerges as a realm of uncertainty and possibility, from which the performance explores alternative ways for humans to relate to the planet.

"The most urgent task is to reaffirm the importance of living in community and harmony—managing to disagree without turning the other person into an enemy. The clown reveals the absurdity of our lives and can lead us toward a new awareness," states Barretto.

On stage, the actor blends text and improvisation with circus skills such as juggling, unicycling, and the use of whips and knives. The set design by Diego Dac centers on a piece of fabric that takes on various functions and meanings throughout the performance. Projections accompany the entire show, integrating images, videos, and testimonials that reflect the artist's journey through time.

The creative process draws on references from diverse fields of knowledge. These include the philosopher Diogenes, scientists Marcelo Gleiser and Carl Sagan, and studies on the formation of human societies, Indigenous peoples, consciousness, and intelligence. The work also engages with the art of Jaider Esbell, the archaeology of Niède Guidon, and the research of Eduardo Neves and Miguel Nicolelis.

The title *Despalhaço* encapsulates the artist's personal transformations over the years, without signifying a departure from the art of clowning. "The clown is an eternal child. Maintaining that perspective—at once innocent and critical—is something humans should never lose. My continued presence on stage also stems from this quest for dialogue and direct, eye-to-eye connection," says Barretto.



Credits: Text, performance, and creation: Raul Barretto. Actor coaching and stage direction: Antônio Januzelli. Assistant director: Helena Cerello. Production management: Jessica Rodrigues and Carolina Henriques. Presented by: Sesc. General production: Companhia Vadabordo and Rodri Produções.

Event Details: *Despalhaço* premieres on August 27 at Sesc

Vila Mariana. Runs from August 27 to September 5, 2026. Thursdays through Saturdays at 8:30 PM. / 70 minutes. / Ages 14+. Sesc Vila Mariana, Auditorium (Tower A, 1st Floor) Rua Pelotas, 141, Vila Mariana, São Paulo / 130 seats. Tickets: R\$15 (full credential holders), R\$25 (half-price), and R\$50 (full price). Sales link: <https://www.sescsp.org.br/programacao/despalhaco/>



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THE BICYCLE THAT HAD MUSTACHES—A SHOW FOR CHILDREN AND YOUNG PEOPLE ADAPTED FROM THE ANGOLAN AUTHOR ONDJAKI— PREMIERES

With artistic direction by Suzana Aragão and dramaturgy by Kiusam Oliveira, the play is a poetic and musical journey exploring the power of the word, ancestral memory, and the magic of dreaming.

Friendship, writing as a form of liberation, and oral tradition are the themes of the children's and young adult show **A Bicicleta Que Tinha Bigodes** (The Bicycle with Mustaches), an adaptation of a work by the award-winning Angolan author Ondjaki. Directed by Suzana Aragão with dramaturgy by Kiusam Oliveira, the show's premiere run takes place at Sesc Bom Retiro from August 30 to September 16, with performances on Sundays at 12:00 PM (plus extra shows on September 7 at 12:00 PM, and September 16 at 10:00 AM and 2:00 PM).

The production also features musical direction and original songs by Renato Gama. The cast includes Andreas Mendes, Conceni Paulina, Mawusi Tulani, João Invenção, Geni Cavalcante, and Tenca Silva (stand-in).

Ondjaki's story portrays a childhood lived between the harshness of everyday life and the ancestral power of imagination. The plot kicks off with an exciting announcement from Rádio Nossa: the neighborhood essay contest will award a gleaming black, red, and yellow bicycle to the most beautiful and enchanting piece of writing.

It is following this announcement that the story's two protagonists and friends—Isaura and Ondjaki—enter the scene. Driven by the big dream of winning the bicycle, they discover that to triumph in the contest, they must face an even greater challenge and answer a fundamental question: how does one begin a story?

In this search for ideas, Isaura and Ondjaki immerse themselves in the vivid, affectionate daily life of their neighborhood. Amidst Grandma's wisdom—hearing the songs and the strength of the Nagô Warriors in the wind—Aunt Alice's



stern affection and her “lessons on life and lemonade,” the comic memories of a poet-frog that got run over, and the legendary figure of Uncle Rui (whose mustache seems to scatter words and snatches of poetry into the air), the two friends discover the true mystery of writing.

Guided by the enchanted flight of Uncle Rui's magnificent mustache, Ondjaki (with the inseparable support of Isaura) learns that the most beautiful stories aren't pulled from other people's boxes: they already dwell within our ancestors, in the backyard, among friends, and in the courage to put one's own heart onto paper.

With great delicacy, humor, and lyricism, the play weaves together politics and poetry, dreams and reality, prompting reflection on the importance of community, discovering one's own identity, and respecting elders and their oral traditions.

The staging features a live vocal soundtrack performed by the cast and blends physical poetry (“Before the dream, the body...”) with traditional circle songs (Nagô Warriors), reclaiming oral storytelling as a space for healing and preserving memory.

A highlight of the production is the presence of Uncle Rui's mythical Mustache, which floats across the stage and takes to the air, soaring over the audience. Engaging

in direct dialogue with the crowd, the Big Mustache reminds every child and adult that “everyone carries a world within them and simply needs the courage to write.”

Another interesting detail is that the show begins at the theater's first bell, welcoming the audience with the movements and sounds of the sea. Then, at the third bell, the stage is bathed in semi-darkness, revealing the magic of musical instruments illuminated by fluorescent and LED lights.

About Ondjaki

Born in Luanda in 1977, the writer Ondjaki is one of the leading figures in contemporary Angolan literature. He is widely known for portraying the harsh realities of daily life in his homeland through a child's eyes, doing so in a playful and nostalgic manner.

His works include **Os da minha rua** (2008), **Avó Dezanove e o segredo do soviético** (2009), **Bicicleta Que Tinha Bigodes** (2011), **Os Transparentes** (2013), **Bom Dia, Camaradas** (2014), **O Livro do Deslembramento** (2022), and **O Convidador de Pirilampus** (2022).

He has won the Sagrada Esperança Award (2004), the Grand Prize for Short Stories (2007), the Grinzane – Young African Writer Award (2008), and the FNLIJ (2010) and Jabuti (2010) awards in the Young Adult category. He is also a member of the Angolan Writers' Union.

Technical Specifications

Original Work by: Ondjaki / **Artistic Direction:** Suzana Aragão / **Dra-**

maturgy: Kiusam Oliveira / **Cast:** Andreas Mendes, Conceni Paulina, Mawusi Tulani, João Invenção, and Geni Cavalcante / **Stand-in for Andreas Mendes:** Tenca Silva / **Musical Direction and Original Compositions:** Renato Gama / **Photography:** Ariane Artioli

Synopsis

It all begins with a lively announcement on Rádio Nossa: the neighborhood essay contest will award a gleaming black, red, and yellow bicycle to the most beautiful and enchanting piece of writing!

That announcement brings the story's two protagonists—friends Isaura and Ondjaki—onto the scene. Driven by the big dream of winning the bike, they discover that to triumph in the contest, they must face an even greater challenge and answer a fundamental question: how does a story begin?

In their search for ideas, Isaura and Ondjaki immerse themselves in the vivid, affectionate life of their neighborhood. Amidst the wisdom of Grandma—who hears the songs and the strength of the Nagô Warriors in the wind—, the stern affection and “lessons on life and lemonade” from Aunt Alice, the comical memories of a poet-frog that got run over, and the legendary figure of Uncle Rui (whose mustache seems to spray words and snatches of poetry into the air), the two friends discover the true mystery of writing.

Guided by magic and the enchanted hovering of Uncle Rui's magnificent mustache, Ondjaki (with Isaura's constant support) learns that the most beautiful stories aren't taken from other people's boxes: they already dwell within our ancestors, in the backyard, among friends, and in the courage to put one's own heart onto the page.

Event Details

***The Bicycle That Had Mustaches* (A Bicicleta Que Tinha Bigodes):** August 30 to September 16, 2026 / **Sundays at 12:00 PM / Extra performances:** Sept. 7 at 12:00 PM; and Sept. 16 at 10:00 AM and 2:00 PM / **Sesc Bom Retiro – Theater – Alameda Nothmann, 185 – Campos Elíseos, São Paulo / Tickets:** R\$40 (full price), R\$20 (half-price), and R\$12 (full credential holders) – **Children up to 12 years old:** free / **Duration:** 60 minutes / **Rating:** All ages. Recommended for children aged 5 and up / **Accessibility:** Brazilian Sign Language (Libras) – Sept. 13.



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