

Andrew Rogers Brazil Project Proposal
Jason Neal and Chris Meux
Dr. Amrhein - Art and The Environment

*For locations/maps see websites noted in footnotes

Our group proposes an Andrew Rogers sculpture on the northwestern most beach of Campeche Island, Brazil. Campeche Island is located in the state of Santa Catarina, in Southern Brazil, between the cities of Curitiba and Porto Alegre. The discovery of a vast array of petroglyphs on the Island in 1994 led to a grassroots effort to preserve the site and culminated in the island being declared as a National Heritage Monument in 2000.

According to the Bradshaw Foundation, before the arrival of the Portuguese on the shores of Brazil, the province now known as Santa Catarina was peopled by South American Indians who probably looked very similar to the Native Indians that still live in the forest of the Amazon basin.¹ When the Portuguese arrived these Indians welcomed them and were hospitable providing food and water to them. Unfortunately, the Portuguese did not return the favor. They captured the Indians and sold them into slavery. This quickly led to the extinction of these people, mainly due to contracting western diseases.

The only reminder of this tribe of people is “their amazingly sophisticated Art, which takes the form of Geometrical Petroglyphs.”² Campeche is one of several small islands off the east coast of the Island of Santa Catarina on which there are many panels of Geometrical Petroglyphs. On Campeche alone there are over 130 known panels around the coast.

¹ <http://www.Bradshawfoundation.com/compeche/campeche.php>

² Ibid.

Campeche Island is small, only about 800 yards long and 300 wide, and consists of two granite hills joined by a saddle. The shore is girdled with massive granite boulders except for a paradise sandy beach that stretches for 300 yards in a crescent along the middle of the west shore. The vegetation is tropical and the island is densely covered with 15 foot high native scrub, a variety of wild fruit trees and slender palms. A spring provides visitors with drinking water.³ The island provides a variety of landscapes perfect for a Rogers' piece. Moreover, Campeche is just a mile away from the main island. Instated as an ecological reserve, and protected by a local fisherman association, this island offers a wide variety of attractions to the visitor, such as a wide variety of birds, hieroglyphic paintings dating around 2000 years B.C., and a beautiful white beach with clear, beautiful water.⁴

The people of this area believe in preservation. Many of the petroglyphs have been preserved by caring citizens running commercial enterprises. As mentioned above, Campeche Island is protected by a local fisherman association. These people, we feel, would be interested in a project that would bring awareness to this lost tribe and the engravings they left behind.

The area is densely populated as well. According to Biosfera Brasil, more than 300 thousand inhabitants live in Florianopolis (the Capital of Santa Catarina). About 16 percent of them have settled in the island less than 10 years ago in a "paradisiacal landscape."⁵ These people seem to be not only numerous but may be eager to be a part of a Rogers project that would bring attention to a forgotten tribe that so richly impacted their culture.

³Ibid.

⁴ <http://ifloripa.com/DayTrips/Campeche/default.aspx>

⁵ http://www.biosferabrasil.com/meu_destino.php?cod_destino=21&idioma=i

An additional piece in the continuing *Rhythms of Life* project of Andrew Rogers would serve many purposes in this location. According to Hannes Sigurdsson, Director of the Akureyri Museum, “The Rhythms of Life sculptures are optimistic metaphors for the eternal cycle of life and regeneration, expressive and suggestive of human striving and introspection. The geoglyphs embrace a wide cultural vision that links memory and various symbols derived from ancient rock carvings, paintings and legend in each region; they punctuate time and extend history into the distant future while delving into the depths of our heritage in pursuit of the spiritual.”⁶ A sculpture situated in this location would symbolize regeneration and an opportunity for an extinct tribe to be recognized. Further, an artwork by Rogers will no doubt generate interest in the island. Visitors can also see the petroglyphs and carved stones done by the islands original inhabitants.

We propose that a 200 x 200 meter ‘field’ be used as the site and to stack a waist high wall of native stones to reproduce a commonly reoccurring Midden image (Santa Carina Peleolithin refuse mounds) as a possible idea for the piece (Figure 1).

The area, the protected island, the culture and the population together are the reasons we propose that Rogers consider this location and possible design for a part of the continuing *Rhythms of Life* project.

Figure 1. Midden Image

⁶ Hannes Sigurdsson, Director of the Akureyri Museum in Iceland, http://en.wikipedia.org/wiki/Andrew_Rogers



Project Overview:

The projected installation site is on the northernmost beach of Campeche Island, Brazil, located in the state of Santa Catarina, in Southern Brazil, between the cities of Curitiba and Porto Alegre.

The discovery of a vast array of petroglyphs on the Island in 1994 led to a grassroots effort to preserve the sites and culminated in the island being declared a National Heritage Monument in 2000.

We propose that a 200 x 200 meter 'field' be used as the site, to stack a waist high wall of native stones to reproduce a commonly reoccurring Midden image (Santa Catarina Paleolithic refuse mounds.)

Proposal for Brazil and Andrew Rogers
Professor Laura Amrhein
Cynthia Morris, Amy Minger, & Matt Gore

Considering the various issues facing Brazil, it seemed like selecting one location as the site for the work, for example, on the basis of deforestation, would be impossible. We looked at several locations on the Transamazonian Highway, but they all seemed a bit too impersonal. Trying to choose a place that would support an Andrew Rogers's geoglyph and then making a symbolic connection to that place was challenging.

Still interested in environmental issues, but wanting to include a personal or human element to a Roger's work, we turned our focus to humanitarian efforts in Brazil. After some research, our group became intrigued by the work of Sister Dorothy Stang. An American by birth, but a naturalized Brazilian, this woman began work as an advocate for the rural poor, in the 1970's. She helped the native peasants make a living by farming small plots and extracting forest products without the continued deforestation of the Amazon. She also protected the rural poor from criminal gangs who went to extreme measures in order to obtain the land. In photographs we saw her most often wearing a t-shirt that said, "A morte de floresta e o fim da nossa vida," which translated means, "The death of the forest is the end of our life."

On February 12, 2005 in Anapau, a city in the state of Para, Sister Stang was walking to a meeting in the jungle when two men approached and held her at gunpoint. She read a line from the Gospel of Matthew that said, "Blessed are those who hunger and thirst for justice, for they shall be satisfied." She was then shot and killed at point blank range, and the gunmen shot her body more than 5 times after she fell to the ground. Today, all that marks the location of Sister Stang's death is a homemade wooden cross stuck into the ground.

Although she was not a native of Brazil, the people of Para understood that she was trying to help them. Her only enemies were those trying to destroy the forest and the lives of those inhabiting it. We believe a sculpture which might mark or memorialize her impact, without a political agenda would be appropriate.

The people of Para, Brazil depend on the forest. It provides them with the essential elements for their survival. Humanitarians such as Stang fearlessly protected the forest and its inhabitants and ultimately paid for it with her life. By using the site of her death as the location for an earthwork, a connection could be made with the people of the area especially since she was beloved, understood and supported by them. The qualities we see and admire in her are universal. Her desire for peace and preservation are the same wishes of all who are concerned with the deforestation of the Amazon Rainforests. We believe a sculpture with much the same implications of Mr. Roger's *Rhythms of Life* series would be perfect for these people and their surroundings. The idea of the eternal cycles of life and regeneration are extremely fitting for our chosen location. Roger's desire to express human motivation, connection and reflection are what we envision for the work in Para. We believe this work would impact not only those close to it, but also those who might be inspired to help change the situation in Brazil.

Sister Dorothy Stang will be remembered by the local people whose lives she touched and the installation of an earthwork here would commemorate the desires she held for the people for which she gave her life.



Map of Para, Brazil



Sister Dorothy Stang in the Amazon



Sister Stang's Funeral Procession

Proposal for Brazil and Andrew Rogers
Liz Kershaw, Edritzel Martin-Beavers, and Hank Gatlin
Dr. Laura Amrhein – Art and the Environment

The indigenous people of Brazil are quickly disappearing. Coastal tribes were among the first to greet Europeans upon their arrival to South America. They established a metaphorical gateway into Brazil. At their peak, their total population is thought to have been between two and a half to five million. Now, their descendents only make up four percent of the total population. Their numbers, along with their cultural heritage, continue to decline.

Sambaquis are the remains of huge mounds created by indigenous groups like the Tupinamba, who lived along the coast of prehistoric Brazil (Figure 1). They are predominantly the result of tribal refuse that built up over time and eventually solidified into rock. The word “sambaquis” is of Tupi etymology; “tamb”, meaning shellfish or mollusk, and “ki”, meaning “a piling up”. The sambaquis have proven useful beyond their original intent. In some cases, the sambaquis were used as burial sites. In other cases, people used them for shelter. The Tupinamba lived in harmony with their environment, hunting, fishing, and collecting mollusks for sustenance. They were overwhelmed by the Europeans and were eventually wiped out.

Today, indigenous groups are trying to prevent the demarcation of the lands in the state of Santa Catarina, a highlands country on the Brazilian coast. Preserving their culture is their primary motivation. Sambaquis make up part of Santa Catarina’s diverse landscape, along with a mountain range, mangrove swamps, salt marshes, and coastal sand deposits.

We believe that placement of an earthwork on Santa Catarina, with the help of the indigenous people, would be a unifying project that would raise awareness of their culture and their cause. One idea would be to utilize or build a “sambaquis,” leaving the middle open, creating

a “gateway”, as a culturally unifying element (fig. 2). Also, we believe this project would unite the ideology behind the *Rhythms of Life* with this indigenous culture in a theme of sustenance and rebirth or regeneration.

Figure 1
Samabquis mound in Brazil.

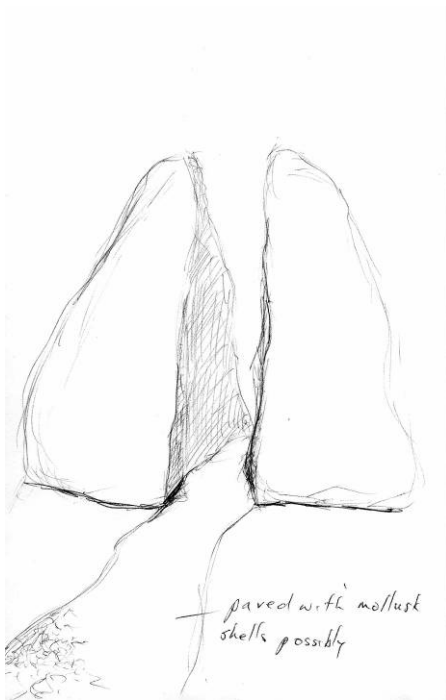


Figure 2
Sketch front view of a possible earthwork with a path cut through the center. The piece is a replication of the sambaquis structures.

**Proposal for Brazil and Andrew Rogers
Barinder Singh, Whitney Patterson, and Jeremy Estill**

Our group is proposing a work that resembles Andrew Roger's formal geometric rhythmical style. Our idea is to incorporate large stones quarried from the surrounding area, thus providing temporary jobs and creative exploration for the local people. We would like to utilize an area of land near the intersection of the Rio Negro and the Rio Solimões of Brazil.

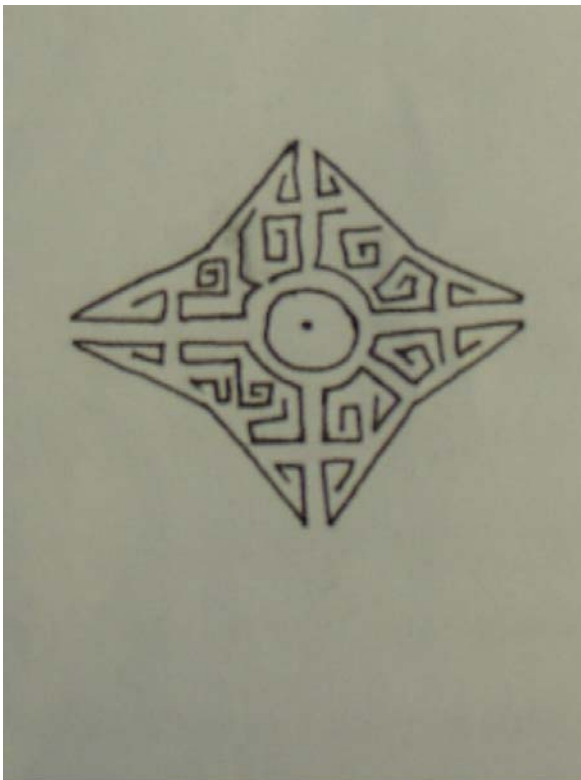
The Rio Negro flows beside the Rio Solimões for about five miles without mixing together. When the two rivers do meet, they form the Amazon River. The two rivers have different colors, starting points, temperature ranges, and flow speeds. Ultimately, they merge into a single body of water. We feel that the location would reflect how the culture of Brazil has continually evolved and sustained itself through this cultural mixing.

Our work would consist of multiple seven-foot-tall stones placed in such a way to create a maze that people could walk through and around. From an aerial view, the design would be a series of patterns with three circles with lines radiating out from them (Figure 1). On the tops of the stones, there would be a three-inch-deep basin that could hold rainwater. When it would rain, sheets of rain could be seen cascading down the sides of the stones. We feel that a depth of three inches would not promote a breeding ground for mosquitoes. Rather, we feel that the birds would come to the basins and the layer of water would easily dry out after rainy days.

For the design, the circles represent the peaceful coexistence of the moon, earth, and the sun. The maze represents how the Brazilian people have searched for their identity in the past due to immigration and cultural mixing. The work would draw attention to the beauty of water itself as it flows with wind changes and weather cycles. The structure would bring awareness to how the environment changes over time with rain, wind, and animal influence. We hope that the work

would speak through its subtleties and ultimately fuse together the earth, moon, sun, humanity, and nature and underscore the message behind a Rogers' "Rhythms of Life." According to Hannes Sigurdsson, his works are "of inordinate optimism in the values of life and creation" in attempting to enter the spaces where 'remote futures meet remote pasts' which parallels the goal of our proposed Brazilian project.

Figure 1



Proposal for Brazil and Andrew Rogers
Hayley Adams, Kristin Hart and Cally Short
Dr. Amrhein – Art and the Environment

Andrew Rogers is a sculptor whose works can be found throughout the world. He creates “land art” which involves both free-standing sculptures and earthworks that he strategically places in various natural and human affected environments. Astonishingly, his art is the largest contemporary land art undertaking in the world.

Since 1988, Rogers who is mostly self-taught, has created an estimated 300 works in bronze. However, he does not only work in bronze, but also (as mentioned above) works with natural materials such as large stones. At the start of Rogers’ art career, he created realistic works; but in 1995, Rogers rejected realism and focused solely on abstraction.¹

In 1998, while in Israel, Rogers began planning work for the nearby Avara Desert. Here Rogers constructed his first geoglyph. This finished piece was both artistic and considerate, meaning that Rogers does not simply pick out a geographic location for his work without considering the subject, content, and appropriateness of his art. What is so astounding about works like this piece is all of the effort and planning that must have gone into it. It is amazing how Rogers does not seem to let anything get in his way, for example the harsh working conditions of the desert. It seems that most artists would have picked out a much more forgiving and workable location. However, because of decisions like these and the overwhelming optimism of the artist, it is no wonder that Rogers is such an amazing artist.²

1 Roger Taylor. “Breaching the Boundaries,” *Craft Arts International*, <http://www.craftarts.com.au/Articles/articlesmain.asp?Art=8916&page=0>

2 Ibid.

Before reading about Rogers, the title for his sculptures and earthworks seemed peculiar -- *Rhythms of Life*. However, after taking the time to research and analyze his works, the title makes perfect sense. He is commenting on the global issue that we are all part of a complex pattern. Simply put, his work encompasses the kaleidoscope which is humanity -- he makes us aware of what it is that truly makes us human. After careful observation and consideration, we propose that the perfect Brazil location for an Andrew Rogers piece would be São Paulo.

São Paulo is located on a plateau that is part of the Serra do Mar mountains, also part of the region known as the Brazilian Highlands. It is known as the richest city in Brazil, along with being the largest city in the country, and it is also the fifth largest city in the world with a population of over 10 million people. The city's Latin motto is *Non ducor, duco*, meaning "I am not led, I lead."³

In addition, São Paulo is very ethnically diverse. The country replaced the African work for immigrants in coffee plantations after the end of the African slave trade in 1850. In charge was senator Nicolau Vergueiro, who brought Portuguese, German, and Swiss people to work in his properties. São Paulo received a number of immigrants after the abolition of slavery in 1888, mainly coming from Italy. Over half of the city's population was Italian by 1897. Many Japanese immigrants arrived from 1908 to 1950, with the Chinese and Koreans following in the 1960's. By the mid-20th century, many of the poor community in Northeast Brazil began to migrate. Today, there is a strong Bolivian community throughout the city.⁴

3 Bonnie Hamre. "Sao Paulo, Brazil,"
<http://www.gosouthamerica.about.com/cs/southamerica/p/BraSaoPaulo.htm>

4 Ibid.

As for the economy of São Paulo, it is the nineteenth richest city of the world; expected to be the thirteenth richest by 2020. The economy is based and focused on businesses and services for the country. It is known as an important global city, although it has major problems of spatial segregation and social exclusion.

São Paulo's coffee exports to the United States and Europe has been critically affected, after the arrival of the two World Wars and the Great Depression. This has caused coffee farmers to invest in activities that changed São Paulo into the country's largest industrial city. This attracted a number of immigrants from different parts of the country, thus leading to an immense increase in population; the city has developed quickly without major planning. The increasing population has overcrowded transportation roads, leading to high congestion while driving. Considering such a high increase in population, the two rivers crossing through the city are highly polluted. Also, violence concerning gangs and crime has remained high.⁵

The climate of São Paulo is humid and subtropical, rarely freezing in the winter. Neither São Paulo nor the nearby coast has ever been hit by a tropical tornado, it is very uncommon. However, while the city does not suffer from tropical tornadoes, a major concern for São Paulo is drought.

⁵ Ibid.

A drought occurs in Brazil in a variety of ways, depending on crops and soil elements, along with the soil's water storage capacity. 2006 brought a prolonged drought that threatened and destroyed many coffee harvests, also creating a problem for the next harvest. Production of Brazilian coffee usually has a two-year cycle that consists of a large crop, followed by a smaller. A decline of 30 million bags represented a 28% drop in the harvest. The general director of the third-largest coffee farm in Brazil stated, "Global warming may lead to recurrent droughts, reducing world supplies of Arabica." The majority of Brazil's output comes from Arabica beans, consuming 70%, Robusta beans following behind. During the drought, about half of the Arabica beans were destroyed. Definite reasons for the drought is climate change, due to the warming trends -- ocean temperatures are rising off the coast of Brazil in the North Atlantic.⁶

Due to increased forest fires throughout the country, a change in the climate may be a part of the political agenda, stated by the president of Brazil. There are a number of problems due to the possible continuing drought; for example, the drought has resulted in and can result in a decline in the agricultural economy, Brazilians facing water shortages, and a high reduction in vegetation.

Our group would place a Rogers sculpture by/in front of an important piece of architecture in São Paulo, such as the Ibirapuera Auditorium (figure 1). This structure is located in the Ibirapuera Park, one of the most popular sites in the city. Created by Oscar Niemeyer in 2002, the building is used mainly for musical presentations. The auditorium is painted white and made of reinforced concrete. The architecture is very simple, composed of a block in the form of a trapezoid. This unique form sets it apart from many other music halls that have been built in the

⁶ Ibid.

past. We feel that this would be a perfect location for the project because it will remind the people of São Paulo of their strength and endurance in the face of turmoil. Placing a sculpture in front of a music auditorium would describe a symbol of “rejuvenation” for the citizens of Brazil.

Concerning motifs for the Brazil project for São Paulo, based on Andrew Rogers’ previous works, we suggest a continuation of abstraction with the possibility of curving and free flowing lines that would represent water, life, and rejuvenation as a way to pay tribute to the inhabitants of São Paulo, and their ability to overcome their country’s drought crisis.

Figure 1. Ibirapuera Auditorium



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