

Armenia in São Paulo

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Switching the TV controls, the spectator believes in having choices between wars in real time or wars in virtual reality. It is the contemporary style of forgetting the pain witnessed in obscure times. Josely Carvalho's work is a resistance to all obliteration of past and present facts in the underground of the memory. Abandoned street children, women in mourning in Iraq, and now the Armenians, who are marked by a genocide hidden for decades. If the work of art, knows its limits in face of the immensity of these questions, we could think of Jacques Callot with his small engravings, *Les misères et les malheurs de la guerre* (1633) that his chisel turned the suffering of the siege of the city of Nancy into something monumental and powerful.

The truth in the work of Josely Carvalho, signs and symbols, is organized as architecture. All of the possibility of contemplation is here harnessed to a reflection on multiple meanings. That would still be the “ornament” possible, without losing sight of the ethical synthesis of the architecture proposed by Loos. Thus, the Station Armenia, in the network of the subway system of São Paulo and in the shape of a bridge, has its name more as a mark of an ethnic community than merely a train stop within the urban mesh of a city. The bridge, the same connection between two points, becomes the metaphor of the migrant's course and the construction of the possibilities, starting with a Diaspora. Public art would not be the artist's arrogant dialogue with the community within which, the social space interferes with the construction of symbols.

Josely Carvalho's work reveals, in each instant, that it has its foundation in an ethical program. The model for the artist in the project is one of critical social engineering. However, it is no longer calculus but the architecture of meaning that gives poetic cohesion to her work. It is the decisive process of risks and choices. The mythical legacy, the cultural tradition, the Diaspora, the genocide, the pain and the construction of subjectivity – everything collects actuality, not of the myths and archetypal symbols, but art in itself. If political neutrality in art does not exist, Josely Carvalho's project joins in the perspective of a Walter Benjamin, with the history of the oppressed. The artist proposes an architecture of change.

For the Station Armenia, the clay transforms itself into stone in the ceramic. The clay is an index of the culture of a people. It is a primordial desire that constitutes itself in the clay, which is capable in itself of testifying to the existence of a culture with its own ancestral pride – Armenia. The Armenian cross (Khatchkar) inserts an extra-territorial demarcation, affirmative of a culture.

The migrant remakes its productive force as well as recomposes his/her ethnicity in the place of the displacement. The pluralistic Brazilian mythology should then be questioned in its rigid dimensions as renegade of certain ethnic compositions and excluded from Edenic tropicalist model. Then, the Armenian and Portuguese writing establish the differences within a totality. In the war of signs, Josely Carvalho begins by not admitting to the linguistic silence.

It is about the opacity, of that that can be transparency – the glass – that Josely Carvalho writes textually. It is the restoration of memory in a territory of forgetfulness and the communication in place of the excluded. The support of the writing is fragile, but it is potent in the attribution of meaning to the physicality of the sign. The architecture of texts conjugates Vaktan, the immemorial narrative of the creation (Heaven and earth have suffered the pain of childbirth) and the verse of an Armenian-American poet, Diana der Hovanessian. The remembrance of that which would have been the first genocide of the century, is not just resentful memory. The Gardens of the Memory would be a space for reflection. It is necessary not to forget so much as it is necessary that the memory is not the imprisonment of the past. The silence is no longer forgetfulness, but a field of open possibilities in the Station Armenia. Because of this that the architecture of Josely Carvalho's work is constructed of the flow of regenerated energy of life, fire, waterfall, landscape, because, after all in the Armenian mythology, the pain of giving birth, is with two eyes like two sons.