

## Rumor

Leandro Muniz

A few years ago, the artist Renato Pera (São Paulo, 1984) has been interested in the representation of abject themes through languages and relatively aseptic materials. Blood drops and cockroaches are thermoformed on plastic plates; a recipe for chicken in brown sauce, in which the animal is cooked in its own blood, is narrated by José Mojica Marins (filmmaker known for his character "Zé do Caixão" and pioneer of the horror genre in Brazil); heads (the artists' own, specifically) are beheaded and exploded in digital animations.

In the Rumor project, presented in Beco do Pinto, this research gains a new component: the investigation of stories of violence registered in the archives of institutions in the city of São Paulo. During visits to the collections of the Police Museum, the State Public Archive, the Museum of the City of São Paulo (CEDOC), the Center of Archaeology of São Paulo, the School of Medicine of USP, the Department of Historical Heritage (DPH) among other memory spaces and knowledge producers, Pera collected autopsy reports, cadaveric examinations, newspaper news and magazine articles between the 1920s and 1970s. Selected parts of these materials are narrated by professional broadcasters and issued by red fiberglass speakers arranged along the Beco staircase, which even housed a legal medical office at that time. There are also texts edited and scripted by Guilherme Soares Dias, Paulo Saldiva, and Santiago Nazarian, and the narrations are intertwined by sounds of theremins, screams, and whispers, among other special effects used in horror and suspense films.

According to the Priberam dictionary, rumor is a "deaf and confused noise" or "general murmur from indignation or discontent". Pera's project discusses the maintenance of violence, but especially the ways it is recorded and narrated by the medical-legal apparatus and the press. Far from a direct transposition of the archival materials into the sound installation, the artist chooses those in which the objective description of the cases reveals excesses of morbidity, eroticism, and sadism, both of the act and its interpretation. The fragmentary narrative resulting from this research and edition develops along the path in space, mixing the sounds of the city and the work, and blurs the boundaries between fiction and reality. Reminiscences of the past are brought into the present, leading to thinking about the deletions, settlements, and recurrences of these cases or situations analogous to them today.

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