

SCULPTURE  
"SLAVESHIP COMING INTO THE LAND-WITH-EVILS"

---

**ABOUT RECENT AND PROFOUND CHANGES IN SOCIETY**

---

INSTITUTIONAL SUPPORT  
**NATIONAL MUSEUM AND SUPREME COURT OF JUSTICE (STJ)**



"The internal construction of the building resembles a bay, open to the entrance of the ship. Brazil emerged on ships from Europe and Africa. The nave of the building as a ship and also as the central nave of Justice / Now the ship of justice, piloted by a black man, among the black robes of justice / Justice as mast, pruning the forces of bad construction. The STJ Ship designed by Niemeyer - icon of modernity, integrity and construction of the new Brazil, in the heart of Justice, in the capital of the country. The origins of the Brazilian people arises from Africa and the Guarani dream in search of the Land-Without-Evils"  
(see Guarani Cosmogony, Morphoses Manifesto).

## Resume

The installation of the sculpture "Slaveship coming into the Land-with-Evils" at the STJ is an artistic gesture that starts in 2013 in the wake of society by changes that culminated in the invasion of the National Congress by the people. The sculpture summarizes the spirit of this time.

It was initially exhibited at the STJ, the heart of one of the great temples of Justice and an appropriate place to receive the sculpture. The symbolic date of June 2013 has already been compared to May 1968 by Renato Janine Ribeiro. The work is a foresee of the entire process that is now crystallized and brings in its core the concept of the Guarani Cosmogony, interpretation about the formation of the Brazilian people.

The sculpture is a metaphor and a dialogue - with the history of Brazil, the bad customs of our formation, the Iberian and African heritage, the black robes of the judges, the role of the judiciary, Niemeyer's modern project, the paths and the dream of the country of the future.

The work is a sign or a flag, raised in the ethical territory that was aspired and imperative to concretize the basis of an original nation project. These are the perceptions about the launching of the work of art as an act of foundation / birth of the work of art, like the "axis-mundi" ritual of initiating a new time.

There are many interpretations of Brazil as the Anthropophagic Manifesto and the Cordial Man. In this field, Sculpture brings the concept of Guarani cosmogony as a contribution to the understanding of the formation of the Brazilian people. The search for the Land-without-evils, the "Warrior of the Self" Guarani was decisive so that the confluence of races that took place here did not result in a Balkans of the Tropics.

The promise of the "Country of the Future", of communion with abundant nature, of a nation based on the ancient culture of indigenous peoples and the message this represents for the future of humanity, is only possible with the ideal of Justice. "Slaveship.." is the plumb of Justice "entering" in the Country project.

The installation (and the photographic record) is not uncommon in art history and is based on the interpretation of Brazil and on milestones of our identity in art such as Artur Barrio's bloody bundles during the dictatorship and Cildo Meireles's ideological circuits, among others.

The support of institutions and democracy is one of the foundations of the Judiciary. The sculpture is a link between Culture and the Judiciary, as it is located within the STJ, it carries within itself the broad concept of democracy by empowering blacks, Indians, culture, solidarity and, in a way, minorities.

The importance of this transformation is the self-respect necessary for this civilization in the tropics to show the world the message and the need to rethink a new model of existence, anchored in living with Nature, as there is no other possible way. This is the importance of the landmark in the STJ. It is the construction of a symbol of this new time.

**Article in Folha de SP by Renato Janine Ribeiro  
on the parallel between June 2013 and May 1968**

<https://www1.folha.uol.com.br/ilustrissima/2018/05/professor-de-filosofia-faz-parallel-entre-1968-e-manifestacoes-de-2013.shtml>

**Protests in 2013 that changed the helm of history**

<https://www.uol.com.br/noticias/especiais/ano-que-nao-terminou.htm#o-ano-que-nao-terminou>

<https://www.msn.com/pt-br/dinheiro/economia-e-negocios/2013-o-ano-que-n%C3%A3o-acabou/vp-AAypqgU>

<https://www.gazetaonline.com.br/noticias/politica/2018/06/2013-o-ano-que-nao-terminou-1014135155.html>





“We live in a crucial moment in Brazilian society, in which the discovery of institutionalized corruption, although devastating from the point of view of the self-esteem of Brazilian society, allows, however, that this is a moment of **refounding Brazil.**”

We live in a possibility of a new beginning in Brazil ... we need to create a culture of honesty ... I hope that this judgment will be able to produce the justice that Brazilian society expects.

**Luís Roberto Barroso,**  
Minister of the Supreme Federal Court

Fonte  
<http://g1.globo.com/jornal-nacional/noticia/2017/06/mandato-de-michel-temer-pode-ser-encerrado-pela-justica-eleitoral.html>

### 30 years STJ (Supreme Court of Justice)

<https://www.jota.info/especiais/os-30-anos-do-stj-principais-precedentes-que-marcam-sua-evolucao-02012019>

Permanent installation of the Sculpture at the STJ  
“SlaveShip Entering land-with-evils”





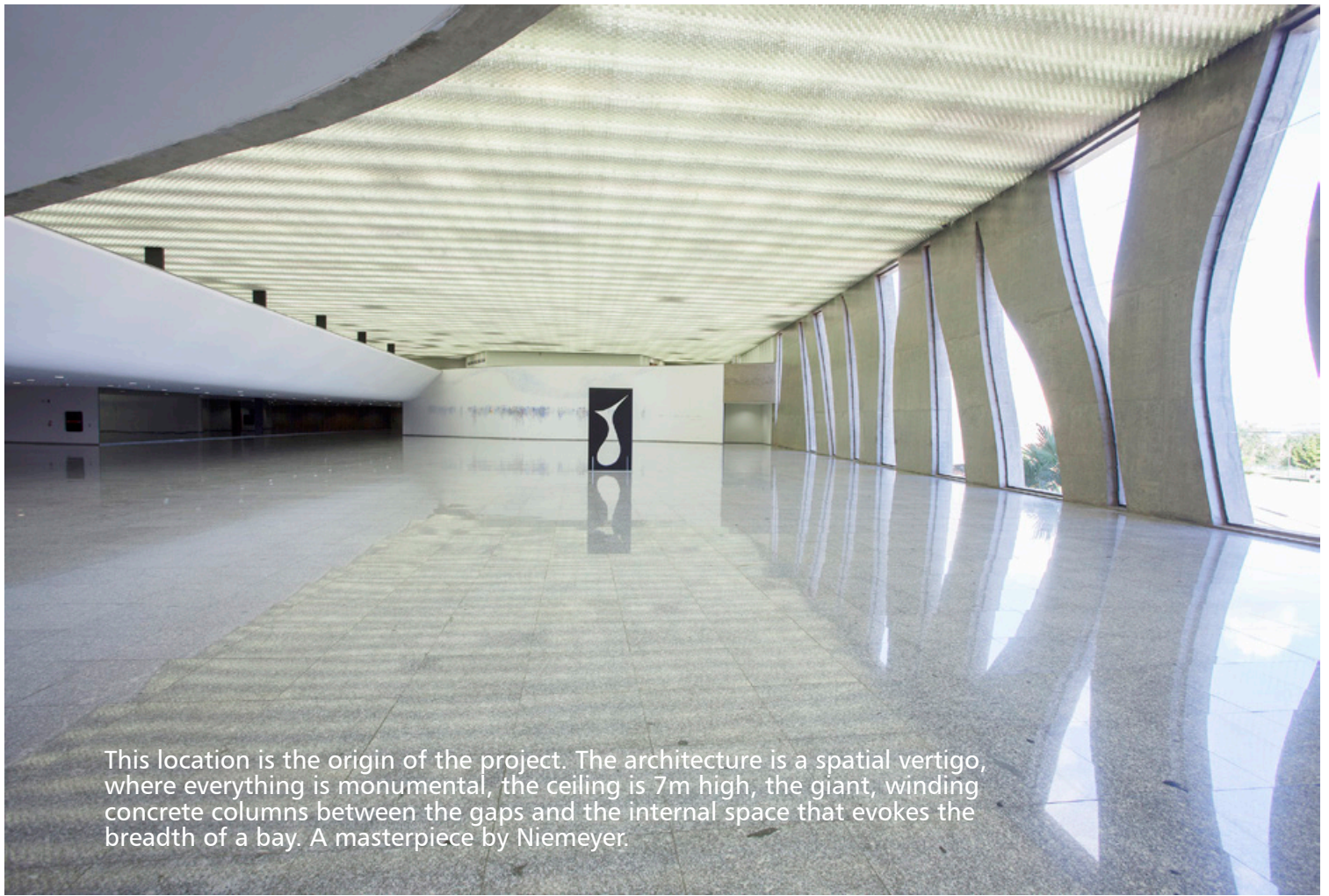


Registro fotográfico em junho de 2013, mês da invasão do Congresso Nacional e das ruas do Brasil pelo Povo Brasileiro









This location is the origin of the project. The architecture is a spatial vertigo, where everything is monumental, the ceiling is 7m high, the giant, winding concrete columns between the gaps and the internal space that evokes the breadth of a bay. A masterpiece by Niemeyer.

Photographic record in June 2013



← Permanent installation of the Sculpture



## Sobre o autor

Rogério Reis graduated from the School of Fine Arts at UFRJ and studied at the School of Visual Arts at Parque Lage with Daniel Senise, Fernando Cocchiarale (curator of MAM), Nelson Leiner and Charles Watson.

As a visual artist, he developed the concept of Morphoses in contemporary sculptures, a fluid language that addresses questions about transformation and utopia.

Artist with identification in Brasília, his forms were influenced by Niemeyer curves. In Brazil, his work is close to Tomie Ohtake and abroad with Anish Kapoor.



---

The Morphoses are part of the author's trilogy where there are also 2 other projects with the theme of Brazilian civilization as the guiding thread: "football-Passion, the delusion of a nation" and O.M.I.B. - Mythological origins of the Brazilian Unconscious. A study of the core of the races that formed Brazil. Each one with a different approach: myth, cultural anthropology and utopia.



## Contato

Rogério Reis  
61 9910 44400  
roger.melo.reis@gmail.com  
**morfoses.com**