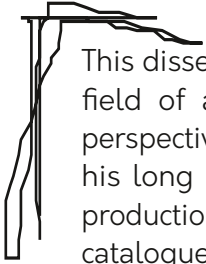


THE EMBROIDERER OF THE WORLD'S TEXTURES: STITCHES AND THREADS OF ARTHUR BISPO DO ROSÁRIO



This dissertation engages with contemporary discussions on the relevance of textile practices within the field of art, highlighting the hierarchies established among artistic practices from a decolonial perspective. The object of analysis is the work of Arthur Bispo do Rosário (1909–1989), conceived during his long period of confinement at the Colônia Juliano Moreira, in Jacarepaguá, Rio de Janeiro. His production stands as a landmark in Brazilian art, constituting a messianic “grand inventory” of lists, maps, catalogues, and arrangements of objects (*vitrines*), marked by the presence of writing and, above all, of thread and embroidery. Believing himself to be the heir to God’s throne, Bispo undertook a presentation of “the materials of the Earth for human use”, that is, a representation of reality and of everything that should ascend to heaven with him on Judgment Day.

The main objective of this research is to analyze Arthur Bispo do Rosário’s work through its textile character, demonstrating how thread and embroidery are central elements not only to his poetics but also to his way of living and perceiving the world. The dissertation seeks to reveal the conceptual expansions that emerge when embroidery is considered as a *modus*, uncovering the multiple meanings that his work acquires when understood as a way of perceiving, acting, and being in the world, grounded in textile knowledge and practices.

This research is based on the premise that there exists a gap in the bibliographic production on Bispo, in which embroidery has been underestimated as a constitutive element of his poetics. To fill this gap, a theoretical repertoire focused on textile knowledge—as a form of cognition, memory-making, and language—is mobilized, applying an updated conceptual framework to discuss the main aspects of his work. The analysis seeks to position Bispo do Rosário’s embroidery as an organizing principle of his reality and of the art derived from it.

The study adopts a transdisciplinary methodology, articulating fields such as Fashion, History, Anthropology, Literature and Visual Arts. The investigation is conducted in the following stages: 1) Bibliographic survey on Bispo’s life and work (books, dissertations, and theses); 2) Identification of theoretical gaps regarding the textile aspects of his work; 3) Compilation of a bibliographic repertoire on textile knowledge; 4) Categorical analysis of Bispo’s works with an emphasis on the presence of embroidery and 5) Final analysis and interpretation of the works in light of textile concepts.

It is expected that this thesis will demonstrate that embroidery in Arthur Bispo do Rosário’s work functions as a conceptual and methodological device. Considering embroidery as a *modus* allows for a re-examination of analytical categories traditionally applied to his work, deepening the understanding of the organizing, mnemonic, and communicative dimensions of thread. The results aim to highlight the protagonism of the textile in Bispo’s poetics, offering new readings of his life and his production. Keywords: Arthur Bispo do Rosário; embroidery; textile art; transdisciplinarity.

KEYWORDS: Textile epistemologies, Embroidery as *modus*, Decolonial art practices, Arthur Bispo do Rosário, Textile poetics and cognition, Transdisciplinary analysis





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