



# ORIGEM

VEGETAL ORIGINS

A BIODIVERSIDADE TRANSFORMADA

TRANSFORMING BIODIVERSITY

# VEGETAL

## CRAB

The first ever exhibition at Centro Sebrae de Referência do Artesanato Brasileiro—CRAB (Sebrae Center for Brazilian Craft Reference) presents a panorama of current craft production in Brazil, created by living, working artisans. It includes works from all 27 Brazilian states, showing the many different facets and subtleties of the country's artisans' practices.

The show represents the aims of this realization headed by Sebrae: repositioning and requalifying Brazilian Craft, displaying its high creative quality and consequently its great commercial value. In order to select the objects exhibited here, research included an ample network with participation of Sebrae's craft managers from each state.

Sebrae works in the productive segment of craft from a viewpoint that this is not only an economically relevant business, but also with social, environmental, and cultural implications. The decision to create CRAB comes from an intention of more effectively contributing to this segment. The Center will be a defining platform to reposition this activity and, we are certain, it will be a benchmark for a new phase in Brazilian craft.



## VEGETAL ORIGINS

Brazil's craft landscape is greatly vast. Many different materials and techniques are used, as well as different languages and different paths. In a country known for having the greatest biodiversity in the world, we decided to cast our eyes over the way in which vegetal raw materials are being transformed by the creative intelligence of Brazilians from each of the country's 27 states.

This curatorial definition—which may sound reductionist at first—revealed a surprising universe of creations using various woods, straws, seeds, resins, and other parts of over 100 different vegetable species. Our intention was to conceive a transversal panel including the many current trends in Brazilian craft, both those dominated by tradition and those where innovation predominates.

Most works selected were collectively created, produced by about 60 different craft associations or coops, either rural or urban, and by 18 different Native Peoples' ethnicities, as well as about 50 independent artisans. Also included were pieces conceived and signed by designers who make use of craft elements and by artists who go even further, manifesting their imagination's poetry. The multifaceted portrait emerging from this selection reveals the power of Brazil's creative abilities.

ADÉLIA BORGES E JAIR DE SOUZA, CURATORS

# GENESIS OF TRANSFORMATION

Women and men working; different territories and landscapes; various materials and vegetations; varied techniques and ways of working; faces; hands; gestures. This room brings a sound & vision initiation to the exhibition's theme. It exhibits images produced by Iphan's Centro Nacional do Folclore e Cultura Popular for the Sala do Artista Popular, which periodically takes place at Rio de Janeiro's Folklore Museum. It is a collection of scientific documentation that is being rigorously selected since 1983, revealing the time-consuming and almost always elaborated work processes adopted by Brazilian artisans.



BABAUÇU

ALGODÃO

CAPIM DOURADO

# SAILING IS A MUST

From the raw materials' extraction to the final objects, many steps must be completed, with a lot of patience, by artisans; each one of them requires different abilities. This example show work done in, Rio de Janeiro state. A tradition of the locality is producing miniatures of the various handcrafted boats used there. The material is *caxeta*, a soft, light wood that abounds locally, treated with extreme care by the fishermen. Here, these small boats invite us to a journey through Brazil's creative nature.



GILDO LOPES CORREA,  
RENATA FELIPE DA CRUZ CORREA  
E VALDINEI DA CRUZ  
PARATY, RIO DE JANEIRO  
CAXETA (TABEBUIA CASSINOIDES)



# ALL-ENCOMPASSING BASKETS

The act of weaving straws in order to create objects has been present since early times in Brazil's material culture. Indigenous basket-making, a tradition preceding foreign settlers, displays great aesthetic sophistication and millenary graphic designs varying according to ethnicity. These techniques were incorporated by the Portuguese settlers and, in some parts of the country, African basket-making traditions were added. Today, woven baskets, bags, and tote bags appear in different designs, uses and languages that people throughout Brazil use to carry and store their stuff.



COOPERATIVA DE ARTESANATO  
DO TRANÇADO TUPINAMBÁ  
ENTRE RIOS, BAHIA  
PIAÇAVA (*ATTALEA FUNIFERA*)

COOPERATIVA ARTESANAL  
MISTA DE PARNAÍBA  
PARNAÍBA, PIAUÍ  
CARNAÚBA (*COPERNICIA  
PRUNIFERA*) AND AGAVE  
(*AGAVE SISALANA PERRINE*)  
CO-DESIGN: LUI LO PUMO  
AND RENATO IMBROISI



XAVANTE NATIVE PEOPLE  
MATO GROSSO AND GOIÁS STATES  
BURITI (*MAURITIA FLEXUOSA L. F.*)

# UTILITIES AND DISUTILITIES

The act of using materials available around to make objects responding to survival needs is in the inception of Man's creative ability. After all, since the first ax was manufactured, this is the principle ruling human creations. This room gathers utilitarian objects that serve different functions, both in the home and in the body. Many of them, however, go beyond their usage functions and are created to please the eyes and the soul. They configure that that author Manoel de Barros called "poetic disutilities."

RODRIGO AMBRÓSIO  
AND RONA SILVA  
CORURIBE, ALAGOAS  
OURICURI (*SYAGRUS  
CORONATA* BEEC.)



ANTONIO RABELO  
QUIXERAMOBIM, CEARÁ  
MANDACARU (*CEREUS  
JAMACARU*) AND SILVER



KARAJÁ NATIVE PEOPLE  
TOCANTINS  
CABAÇA (*LAGENARIA  
SICERARIA*)



# REAL & IMAGINARY BEINGS

Representing animals from the environs is a constant practice of artisans, with great variety of shapes, colors, and materials. There are realistic animals, even literal images of river dolphins, armadillos, snakes, tapirs, capybaras, crabs, chickens, apes, iguanas, alligators, dogs, and many other species that are part of everyday life in the tropics. There are also those emerging directly from their creators' imaginations—strange, fantastic beings heavy with symbolic baggage.

JORGE BRITO  
REZENDE, RIO DE JANEIRO  
WOOD



CÉLIO ARAGO TERÊNCIO  
NOVA ESPERANÇA, AMAZONAS  
ITAÚBA (*MEZILAURUS ITAUBA*)  
AND MARUPÁ (*SIMOROUBA AMARA*)



LUIZ BENICIO  
BUÍQUE, PERNAMBUCO  
CARCARÁ (*PIPTADENIA*  
*STIPULACEAE DUCKT.*)



# TRANSCENDENCE

Objects made by hand are usually born from nature's dominance mediated by human's ability to create. Some creators, however, go beyond ingenuous, pertinent answers in order to poetically fly higher. This room displays some of the objects born under this diapason. It gathers works and artists manifesting the power of spirituality, fantasy, dream, and imagination, sailing through magical, spiritual dimensions and taking us to different worlds and soul states.

**ANTONIO DE DEDÉ**  
LAGOA DA CANOA, ALAGOAS  
WOOD  
FABIO SETTIMI COLLECTION



**ZÉ BEZERRA**  
BUÍQUE, PERNAMBUCO  
UMBURANA (AMBURANA  
CEARENSIS)  
CARLOS AUGUSTO LIRA  
COLLECTION



**VÉIO**  
NOSSA SENHORA  
DA GLÓRIA, SERGIPE  
WOOD  
FABIO SETTIMI COLLECTION





## BACK TO THE ORIGINS

The objects of this exhibition use more than 100 different vegetable species that are metamorphosed by women and men through various techniques, from those that were inherited through generations to those developed using modern resources. To those who do not know better, a piece of corn straw is nothing but a piece of corn straw. Through the eyes of an artisan, however, it is a world pregnant with possibilities. The raw materials introduced in this room are a—small but representative—sample of the extension of Brazil's biodiversity. This gathering of materials also encourages us to embark on the adventure of transformation.



MONICA CARVALHO  
AND JAIR DE SOUZA  
RIO DE JANEIRO  
IPÊ FELPUDO  
(*ASPIDOSPERMA SP.*)  
AND CANOINHA  
(*CATTLEYA LABIATA*)



## ABOUT CRAB

Sebrae has been fostering craft production since 1997, following a view that this business is capable of generating income, fixating people in their homelands, and expressing different cultures. The institution has been offering workshops throughout the country, aiming at training agents in the productive chain, mainly involving perfecting technical and managerial aspects of handcrafted production.

The decision to create Centro Sebrae de Referência do Artesanato Brasileiro (CRAB—Sebrae Center for Brazilian Craft Reference) derives from the intention of contributing field in a more effective manner. The aim is to increase Brazilian craft pieces' market value and make them to be highly sought-for objects through image repositioning.

CRAB is located in a historical set of three buildings (48,500 square feet) at Praça Tiradentes, in the heart of Rio de Janeiro, an urban area combining historical, cultural, and bohemian heritages and that has been recovering over the past few years its tradition as meeting place.

Besides exhibiting Brazilian craft in all its regional and typological diversity, CRAB will be a space of reflection and commercial approximation. An auditorium will host seminars and debates on the theme; and different rooms will offer networking opportunities and business deals rounds in order to extend the market for craft. A shop will lodge visitors with a curated selection of pieces coming from all parts of the country. CRAB intends to be a benchmark for a new era in Brazilian craft.

## REALIZATION

SEBRAE

**President of the Board** Robson Braga de Andrade **President-Director** Guilherme Afif Domingos **Technical Director** Heloisa Regina Guimarães de Menezes **Managing & Finance Director** Luiz Eduardo Barretto Filho  
**Manager of the Sectorial Commerce Care Unity** Juarez de Paula

SEBRAE/RJ

**President of the Decisions State Board** Angela Costa **Superintendent-Director** Cezar Vasquez  
**Development Director** Evandro Peçanha Alves **Product & Customer Care Director** Armando Clemente  
**Strategical Programs Management** Marc Diaz

SEBRAE/RJ CREATIVE ECONOMY TEAM

**Coordinator** Heliana Marinho **Analysts** Mário Sérgio Natal | Douglas Rodrigues | Flávia Maria de Jesus | Fillipe Souza  
**Interns** Bruna Flexa | Marcela Melo

CENTRO SEBRAE DE REFERÊNCIA DO ARTESANATO BRASILEIRO – CRAB

(SEBRAE CENTER FOR BRAZILIAN CRAFT REFERENCE)

**CRAB's Coordination** Heliana Marinho | Paulo Alvim **Sebrae managers** Maira Fontenele Santana | Mário Sérgio Natal

## EXHIBITION

**Curated by** Adélia Borges | Jair de Souza **Exhibition design** Jair de Souza **Texts** Adélia Borges **Assistant to the curators** Jaine Silva **Exhibition executive project** Mina Quental **3D modeling** Débora Oelsner Lopes **Design team** Natali Nabekura Fernando Chaves | Ana Luiza Nigri **Research** Carolina Cordeiro | Cristiana Barreto | Letânia Menezes | Mônica Barroso Vanessa Gomes **Technical Adviser for Vegetal Species** Hisako Kawakami **Soundtrack** O Grivo **Musical composition and vocal** Arnaldo Antunes **Execution Overseeing** Katia Mitke | Joanna Marins **Translation** Ana Ban **Production and execution of the exhibition project** Axis Creative Comunicação e Ev. Ltda. | Lily Kourniatlis | Ernesto Estevez **Fine setting** Alexandre Cecato Daniel Toledo | Javier Scian | Zoé Martin-Gousset **Lighting, projections and sound** 624 Produções **Video mapping** Images Projetores **Museology** Ana Cristina Pereira Vieira **Collections** A Casa Museu do Objeto Brasileiro | Artesol – Artesanato Solidário | Carlos Augusto Lira | Fabio Settimi | Firma Casa

## VIDEO

**Conception** Jair de Souza | Adélia Borges **Photo collection** Franciso Moreira da Costa – Centro Nacional de Folclore e Cultura Popular – CNFCP **Edition** Célia Freitas **Image research** Fernanda Terra

## FOLDER

**Cover** Flowers by Grupo Tecendo História – Cerro Azul, Paraná – Straw of corn (*Zea mays* Linn.) – Co-design: Renato Imbroisi – Collection A Casa museu do objeto brasileiro **Images credits** Cover: Lucas Moura (straw of corn photo) and Guilherme Lima (flower photo) | Page 5: Franciso Moreira da Costa – Centro Nacional de Folclore e Cultura Popular – CNFCP | Pages 7–18: Guilherme Lima **Image retouching** Ô de Casa **Printing** Walprint

## VEGETAL ORIGINS EXHIBITION

From March 22 to September 24, 2016

Praça Tiradentes 67, 69 e 71, Centro,  
Rio de Janeiro

Tuesdays, from 10 am to 7 pm

Wednesdays to Saturdays, from 10 am to 5 pm

Free entrance

[www.crab.sebrae.com.br](http://www.crab.sebrae.com.br)  
[facebook.com/CrabSebrae](https://facebook.com/CrabSebrae)

