



**GALERIA  
MERCADO**





Mário Cravo Jr.

Rubem Valentim

Vinícius S.A.

Zé Eugênio

Arlete Soares • Armando Sá

Amanda Oliveira (Tropicana) • Lázaro Torres

Pierre Verger • Marcel Gautherot

Joe Heydecker • Estúdio Gonsalves

Uiler Costa

Curator: Thais Darzé

Mercado Modelo

Praça Visconde de Cayru, s/n – Comércio

Salvador - Bahia

2024



## **GALERIA MERCADO**

A cornerstone of the identity of Salvador and one of the most well-known tourist attractions in Brazil, the *Mercado Modelo* has a history rich with characters, events, and mysteries. Since the move to its current location, it is the basement that has piqued the most curiosity and interest.

The mayor, Bruno Reis set us the challenge of regenerating and enhancing this space, while maintaining its mystery and intrinsic essence, and from the basement galleries of the *Mercado Modelo*, we have created the *Galeria Mercado*. Not only is this a place of power, potency, and mystery, but it is also a place of art, emotion, and beauty. It is not just a redefinition of the place, but also the sum of meanings, interpretations, illumination, layers, and views of a space that has always aroused fear, interest, and curiosity in one way or another.

Now, however, the surprise is not just mystery and squalor, but rather, the power of art, culture, and historical research in the re-living, re-reading, and re-booting of our heritage. A brand-old-new space of enchantment, emotion, and power for Bahians and tourists.

**Pedro Tourinho**

*Department of Culture and Tourism – Salvador*



The *Galeria Mercado* is a space dedicated to the visual arts featuring a permanent exhibition of work by artists Rubem Valentim, Mário Cravo Júnior, and Vinícius S.A., as well as two wooden sculptures in the basement area: *Nossa Senhora da Conceição* [Our Lady of Conception], the patron saint of Bahia and of the *Mercado Modelo* itself, and *São José* [St Joseph], an important saint in Christian tradition, by Zé Eugênio.

The collection of photographs includes images that span from 1860 to the present day, with works by photographers Arlete Soares, Amanda Oliveira (Tropicana), Lázaro Torres, Pierre Verger, Marcel Gautherot, Joe Heydecker, Estúdio Gonsalves, and Uiller Costa, as well as photographs whose authorship remains unknown.

The name *Galeria Mercado* was chosen with the aim of blurring preconceived hierarchies between highbrow and popular cultures. The word *Galeria* is more often associated with art galleries and high-brow culture, whereas *Mercado* refers to more popular commercial public spaces.

This exhibition is the fruit of the desire and need to overcome any rivalries between high and low culture, art and craftsmanship. An art gallery within the Mercado Modelo leads us to reflect on themes inherent to the Brazilian modernist movement and the ideas Lina Bo Bardi brought with her during her time in Bahia in the late 1950s. Lina understood Brazilian culture from an anthropological perspective, merging avant-garde aesthetics with popular traditions.





Here, the space itself subverts this logic, as the exhibition occupies the basement of the building rather than its main halls.

It is important to consider the notion of “spirituality” that integrates all the works in this collection, and to take into account the plurality of the theme. The exhibition does not aim to exhaust such a complex and extensive subject, but rather, wishes to question and provoke new debate around the social positioning of the different spiritual and religious matrices that compose Brazilian culture.

Although there are many negative mysteries surrounding this basement, there is also a legend that water harbours divinities, and that anywhere there is water is a gift from the gods. It is from this latter perspective that we hope visitors will find this space.

We invite anyone and everyone to connect with the divine during their visit.

**Thais Darzé**

*Curator*



**Mário  
Cravo  
Júnior**

**(Salvador, 1923-2018)**



Credit: Renan Benedito

***EXU - SÉRIE CABEÇA DE TEMPO***

**[HEAD OF TIME SERIES]**

Painted wooden sculpture and iron objects, 1989

93 x 19 x 49 cm



***CABEÇA - SÉRIE CABEÇA DE TEMPO***

**[HEAD OF TIME SERIES]**

Painted wooden sculpture and iron objects, 1984

44 x 20 x 26 cm



***UNTITLED - SÉRIE CABEÇA DE TEMPO***

**[HEAD OF TIME SERIES]**

Painted wooden sculpture and rubber, 1987

106 x 60 x 51 cm

The three sculptures in the *Galeria Mercado* collection, *Exu*, *Cabeça*, and *Untitled*, are part of Mário Cravo Júnior's series *Cabeças de Tempo* [Heads of Time] produced during the 1980s. The works allude to African statuary and are made from wood that was salvaged from the devastating fire at the *Mercado Modelo* in 1984. Cravo Júnior is one of the pioneers of the Bahian modern movement and one of the early advocates of the convergence between avant-garde and popular traditions. Popular culture underpins all his creations.

The first piece is *Exu*, also known as Legbá, Eleguá, Bará, Aluvaiá, Izila, Pombagira, and Padilha. These are entities that act as messengers between the tangible and intangible worlds, responsible for communication between humans and their deities. The role of these divinities is fundamental to the functioning of the system, regardless of the Afro-Brazilian cult (*Angola*, *Jeje*, or *Ketu*), and no religious procedure can be carried out without first honouring them. Spinning and turning, *Exu* is movement, the dynamic principle of life, the master of paths. Rather than being of any one domain, he is them all; he is the lord of gateways, and for this reason, he stands at the door of the gallery.

Unfortunately, the vast majority of Brazilians are unaware of his true significance. In a colonial desire to dominate and exercise control, one strategy was

to demonise all African religions and this deity in particular – associating *Exu* with Satan, the Devil, a Demon, and portraying him as evil, destructive, and damaging. In reality though, *Exu* is a neutral force in the sense that he is neither good nor bad; he is simply a mediator between all entities and the forces of good and evil. In African and Afro-descendent religious systems there is no such dichotomy – which is a Judeo-Christian construct.

While the second piece, *Cabeça*, from the same series, bears a resemblance to *ex-votos* – votive offerings such as statuettes and other objects that worshippers offer divinities in temples and pilgrimage sites in gratitude for the cure of an illness, it is in fact more closely related to African masks and statuary. According to Valuizo Bezerra in his article “*As Esculturas de Cabeças de Mário Cravo Jr.*” [The Head Sculptures of Mário Cravo Jr.], 2017, the iconographic presence of African art was absorbed from the artist’s social environment, as Cravo Jr. was not a part of any African religion. Bezerra describes Cravo Jr. as an eminently modern artist, whose African truth is disconcerting.

In the piece *Untitled*, the artist took the visual reference of the *carranca*, a popular Brazilian sculpture linked to deities in Afro-Brazilian cosmology, and associated with *Yemanjá* and *Exu Marabô*, both entities intimately linked to bodies of water.



The *carranca* is a genuinely Brazilian instantiation, a horrifying anthropomorphic figure. Originally used as figureheads on the prow of vessels, *carrancas* were navigable amulets whose function was to protect ships from evil spirits and ill-will, ensuring the crew a safe journey.

As Caetano Dias notes in his text “*Exu e seus Fluxos*” [Exu and his Flux], 2017, it is important to understand that Cravo Jr.’s sculptures are not *carrancas*, nor *Exus*, nor African masks; they are simply the artistic production of one of the great masters of Brazilian Modernism, sensitive and attentive to our history and the power of *Exu* and his flux.

# Rubem Valentim

(Salvador, 1922 - São Paulo, 1991)



Credit: Renan Benedito

## **SÉRIE TEMPLO DE OXALÁ**

### **[TEMPLE OF OXALÁ SERIES]**

Concrete sculptures, Brasília - 1977/2023

200 x 65 x 55 cm

205 x 65 x 65 cm

200 x 65 x 55 cm

Valentim wrote the following in his *Manifesto ainda que tardio* [Somewhat belated manifesto]:

*My art has an intrinsic monumental sense. It comes from ritual, from celebration. It seeks roots and can rediscover them in space, as a kind of artistic re-socialisation belonging to the people. It has the same monumentality as totems, a reference for every tribe. My reliefs and objects demand space. I would like to integrate them into urban, architectural, and landscape spaces.*

Valentim, who died in 1991, was from Bahia and is now acclaimed by critics as one of the most important artists in the history of Brazilian art. These three sculptures have been executed by a qualified technical team in accordance with the artist's original project instructions, and authorised by the Rubem Valentim Institute. They are part of the *Templo de Oxalá* [Temple of Oxalá] series that was partially exhibited for the first time at the 14th São Paulo Biennial in 1977, and then in its entirety at the 35th São Paulo Biennial in 2023. In his *Manifesto ainda que tardio* that was published in 1976 and is one of the seminal texts in the history of Brazilian art, Rubem Valentim declares his political ideology and sets out his conceptual foundations. It is in this same text that he explicitly expresses his desire to have public works integrated into urban and architectural spaces.

Valentim's body of work is vast, yet unfortunately only a few of his pieces are public works. For this reason, this project is particularly special, and is a significant celebration of Afro-Bahian and Brazilian culture – becoming part of the artistically diverse cultural heritage of the city of Salvador.

The memory of this great artist, his aesthetics, his political stance, and his visual poetry are here celebrated and consecrated. Rubem Valentim's inspirations relate to the African and indigenous roots of Brazil, allowing him to create art anchored in symbolism and imbuing his geometry with something mythical with deep ancestral connections.

Contemplating sacred and Afro-Brazilian traditions in a country with a historical slavocracy and a colonial past is also a political act. Although decolonial thinking as a school emerged in the 1980s, in her article "*América Latina e o Giro Decolonial*" [Latin America and the Decolonial Turn], Luciana Ballestrin points out that there were postcolonial thinkers well before the institutionalisation of postcolonialism as a movement or school of thought. Valentim is one of the examples of this type of thinking in Brazil. The artist makes us question both the hegemony of institutionalised theories and powers, and of the spaces occupied by them in the traditional system of the arts.



African influenced cultural manifestations were prohibited until the early 19th century, meaning there were more than four centuries of cultural persecution, contempt, and marginalisation. It is only from the 1930s onwards that such cultural expressions were gradually accepted and slowly adopted by the economic and intellectual elites of Brazil, who eventually came to accept the influence of the African peoples in the construction of Brazilian identity.

Another important point to reflect on is the association of ancestral knowledge in the African diaspora with an exclusively intuitive, transcendental, mysterious, and popular process. It is important to note that the initiation ritual and the adoption of roles in Afro-Brazilian religions involve preparation, accumulation of knowledge, dedication, and study, but through canons other than those of European culture.

Valentim began incorporating iconography from Africa in his works as early as the 1960s. However, after his experiences with African art collections during his time in Europe, the artist substantially developed an African diasporic language that was not limited to popular art but rather, was associated with a history of African power, nobility, and representation.

The entire Afro-Brazilian universe is a reference and inspiration for the construction of his complex compositions and abstract geometric language, and Valentim considered himself a constructivist rather than a concrete artist. For the artist, the final result of his work was not mere optical games – his focus was always the content (the cultural values of his people, a sense of “Brazilian-ness”) and the semiotic nature of his work was restricted to his material and visual research.

We are, therefore, looking at not only a great artist but an entire theme that demands a repositioning. I would like here to quote Mario Pedrosa, who said “all modern art was inspired by the art of peoples on the periphery.” I prefer to say that all Brazilian modern art was inspired by the cultural legacy of peoples who were forced to live on the edges of society in Brazil.



# **Vinícius**

# **S.A.**

**(Salvador, 1983)**



Credit: Renan Benedito

## ***LÁGRIMAS [TEARS]***

Installation composed of 15,000 lightbulbs in 300m<sup>2</sup>  
Glass lightbulbs, liquid vaseline, nylon, and metal  
structure



It is about cleansing the soul, a pause, silence, a lapse in time. It is to stop and listen to what the rain has to tell us, to hear nature in all its potency. It is when silence deafens and screams, screams loudly to be heard, noticed, and seen. What does suspended rain, frozen in time, have to tell us?

This pseudo-rain develops its own rhythms, sometimes dancing, sometimes repeating itself, organising itself with organic fluidity in planar superimpositions – different densities that develop through space and build a continuity, seeking the infinite.

This installation is born of the response of the people of the *sertão* – the semi-arid hinterlands of Northeast Brazil, in the face of rain – that sacred, much-anticipated moment that announces a new season, synonymous with hope and plenty. Unfortunately, in a contemporary urban context, rain now has negative connotations, bringing fear of catastrophe, flooding, landslides, and disruption.

However, *Lágrimas* primarily contemplates water, the primordial element from which life in the universe originated. It is impossible to think of life without water; we are water, and we depend on it to live. Water is the rain, the rivers, the seas, the oceans. It is in tears, in blood, in sap, in sweat, in saliva, in breast milk, in everything that nourishes and feeds. And what if water stopped returning to the earth in the

form of rain? If the water sources began to dry up, and rain hovered in the air and never fell?

For these and other reasons, water was deified in various cultures — Poseidon in Greece; Enki in Sumeria; Anuket among the Egyptians; Aegir in Norse mythology; Chalchiuhtlicue among the Mexica and Aztecs in pre-Hispanic Mexico; Oxum (freshwater) and Yemanjá (saltwater) in Yoruba culture; Uiara or Iara among the Tupis of South America. These are just a few examples of how ancient cultures worshipped and venerated water sources, things that modern life seems to ignore.

*Lágrimas* is one of the most successful solo exhibitions ever shown by an artist from Salvador, touring cultural institutions throughout the country including the Caixa Cultural, Centro Cultural dos Correios, Sesc, and Sesi. It has broken attendance records in both Brazil and abroad, and has had a powerful impact due to its immersive nature, strong visuality, and its poetics that, despite their regional embryo, directly engage with global issues and enhance its communicative power and ability.

Vinícius Silva de Almeida was born in 1983, and lives and works in Salvador. He graduated in Visual Art from the School of Fine Art at the Federal University of Bahia, and is a restless artist. His interest in the quantitative exact sciences led him to develop his



Credit: Erivan Morais

own language, combining scientific thinking, manual practices and low tech with proposals of a visual poetic that, in addition to establishing dialogues with the viewer, translate the artist's memory and experiences and make his process a constant investigation of aesthetic and conceptual possibilities in everyday life.

*I remember when I was living in Simões Filho and made the first 20 tears. I was 21 years old. I hung them from the ceiling above my bed. We lived in a very humble house at the time, and I kept looking at them and thinking: I'm going to tour the world with this exhibition. There have been a lot of ups and downs since then. Every kind of setback and joyfulness you can imagine. With Lágrimas, I left Bahia for the first time at the age of 26.*

In addition to its institutional path, the work is also included in textbooks and in more specialised publications such as *Água Reflexos na Arte da Bahia* [Water Reflections in the Art of Bahia], *50 Anos de Arte na Bahia* [50 Years of Art in Bahia], both by Matilde Matos, *Escultura Contemporânea no Brasil* [Contemporary Sculpture in Brazil], by Marcelo Campos, and *Arte Contemporânea* [Contemporary Art], by Enock Sacramento.

Another important concept of the piece is its proximity to craftsmanship in its execution process. Each of the drops is hand-made by a group of people working in a kind of artisanal production line. Fifteen thousand bulbs were cut, sanded, filled with vaseline, then reassembled, glued, and finally suspended by nylon nets, all produced manually, and though its material physicality bringing art and craftsmanship together.

Therefore, more than merely an immersive installation that has already made its name in the history of Brazilian art, *Lágrimas* is an invitation to reflect on the tensions and hierarchies between art and craftsmanship, and between what is considered high-brow and low-brow culture. Beyond this however, the work prompts an ancestral response to how we should relate to water and, above all, it enjoins us to think about how modern humans have ceased to relate to this primordial element.



***Nossa  
Senhora da  
Conceição***

**[Our Lady of  
Conception]**



Credit: Renan Benedito

**UNIDENTIFIED**

Wooden sculpture, undated

123 x 45 x 30 cm

Sculpture carved from a single block of hardwood, representing Our Lady of Conception, with hands joined at heart level in a sign of contemplation and prayer. Her head is covered by a veil, and at the base are three angelic figures.

Unfortunately, despite efforts to research the background of this piece, the creator has not been discovered. What is known, is that the work was donated by two market stall holders, Homero Bellas das Horas (known as Senhor Lula) and Arthur Silva Figueredo (known as Senhor Tuca), in the 1990s. Their intention was for people to be able to pray when visiting the cellars. During the refurbishment of the site, the sculpture was found and carefully restored.

Despite not knowing who made it, the influence of African statuary and the Afro-Brazilian features of the saint are clear, and the carving style and aesthetic values of the work have Afro-descendant features. Another important element is that, despite the fact it depicts Our Lady of Conception due to the position of the hands, the image weeps, and tears flow down her face. The tears are saltwater, the domain of *Yemanjá*, and it is the weeping of *Oxum* that forms the waterfall that is both the source of rivers and the deity of motherhood.

The 8th December - the Day of Our Lady of Conception, the patroness of Bahia, is celebrated every year, and is the oldest religious festival in Brazil. Its church is a few metres from the *Mercado Modelo*, the Basilica of *Nossa Senhora da Conceição da Praia*. In religious syncretism, a product of colonial oppression due to the criminalisation of Afro-Brazilian religions, the deities *Oxum* and *Yemanjá* are closely associated with Our Lady of Conception.



**Zé**

**Eugênio**



Credit: Renan Benedito

## **SÃO JOSÉ [ST JOSEPH]**

Painted wooden sculpture, undated

102 x 45 x 23 cm

An important saint in the Christian tradition, St Joseph was the husband of the Virgin Mary and the adoptive father of Jesus. In the Brazilian Northeast, the traditional novenas to the saint in March coincide with the rainy season, which is essential for ensuring an abundant harvest, especially of corn, culminating in traditional June festivities. Devout farmers consider the rain as a blessing from the saint.

The sculpture of St Joseph in painted wood was one of the finds during the refurbishment of the underground space of the *Mercado Modelo*. There is no information about the date or precisely when the image was placed on the site, but it is likely to be relatively modern, possibly from the late 20th century. Its maker was identified because the work was signed on the lower part of its base, but little is known about the artist.

The sculpture was kept in the same place it was found, and a curious fact is that when it was discovered, the space for Vinícius S.A.'s installation *Lágrimas* had already been earmarked. The artist interpreted this as a blessing from St Joseph as he had always associated his installation with the saint, playing chants during its exhibition. Both works are connected to the rains in their sacred dimension, announcing a good harvest and plenty.

**Photographs**







## **CUSTOMS HOUSE UNDER CONSTRUCTION**

Unidentified author

1860-1863 | Coleção Ruy e Sousa

The construction of the new Customs House took place in an area reclaimed from the sea in the old Praia neighbourhood in the Lower City. Jutting into the water, the building stood out among the old warehouses and piers. The image attests to one of the reasons for the initiative: to be closer to the sea to improve the inspection of vessels passing through the Port of Salvador, one of the largest and most dynamic in the Atlantic.



## ***MERCADO MODELO* UNDER CONSTRUCTION**

Unidentified author

1912 | Flávia Abubakir Institute

In this rare image, we see the superposition of the *Mercado Modelo* buildings. In the foreground is the first version of the building under construction, with its immense metal structure, the base for the three superposing roofs, soon to be installed. Interestingly, after its completion, this example of industrial architecture was criticised by the press for its defective electricity supply and for being intensely hot for stall-holders and the public. Later, the municipal government opened an invitation to tender to renovate the building, which received a cement peripheral ring which held around 55 stalls, in addition to dozens of iron gates.



## **MERCADO MODELO**

Photographer: Estúdio Gonsalves

1915-1918 | National Library Foundation

This photograph from Estúdio Gonsalves shows the first structure of the *Mercado Modelo*. One of the key points of the image is the back of the building facing the sea without its now famous ramp. Initially this part was known as the “*cais do arsenal*” [arsenal quay]. The ramp was only finally built in 1915, after numerous complaints from market vendors and fishermen that this section had not been delivered by the subcontractor of the *Obras do Porto* at its inauguration. At the top of the image one can also see the *Palácio do Governo*, which was still being rebuilt after having been bombed by federal government forces during the election of José Joaquim Seabra in 1912.



## **WORKER FROM THE *MERCADO***

Unidentified author | 1942-1947

Epucs - Municipal Historical Archive of Salvador

In the 1940s, the City of Salvador urban planning office (Epucs) was responsible for a series of urban reform proposals for the Bahian capital. Led by the architects Mário Leal Ferreira (1943-47) and later Diógenes Rebouças (1947-50), the office was not only interested in changes to urban construction, but also with other aspects such as workers' living conditions, resulting in the production of, among other documents, photographs of the *Mercado Modelo* and its surroundings. This image is part of a series dedicated to the Market's loaders, mostly black men.



## **CAMAFEU DE OXÓSSI IN FRONT OF THE LACERDA ELEVATOR**

Unidentified author

c. 1970 | Tom Jobim Collection

Ápio Patrocínio da Conceição (1915-1994), better known as Camafeu de Oxóssi, was one of the best-known figures connected to the history of the *Mercado Modelo*. He was one of the most popular traders there, as well as a musician, composer, and intellectual with a deep knowledge of Afro-Brazilian culture. He was involved in various activities around the market: playing the berimbau in capoeira circles, and organising almost daily samba sessions with local musicians as well as the Saturday afternoon performances. Unsurprisingly, his name was frequently mentioned in articles and in the press of the time. In reports of the fire at the old market in 1969, journalists made sure to take his statement and to cite him as a “representative” of the market.



## **HAFENVIERTEL VON SALVADOR DA BAHIA**

Photographer: Joe Heydecker

1966 | National Library of Austria

The German photographer Joe Heydecker (1916-1997) produced a remarkable photographic series about the *Mercado Modelo*. An experienced journalist, editor, and writer, he emigrated to Brazil in 1960, visiting Salvador for the first time about six years later. Having photographed many places in the capital, his gaze then turned to the market and its surroundings, of which he left dozens of images. In this photograph, Heydecker was looking towards the *Mercado Modelo* while positioned next to the stairs alongside the Customs House. The tangle of vertical boat masts together with the building's horizontal stripes confer a poeticity to the region, a coexistence between intense dynamism and an impossible control for the newcomers.



## **TOURISM AT THE *MERCADO MODELO***

Unidentified author

1976 | Municipal Historical Archive of Salvador

After its transfer to the Customs House, the *Mercado Modelo* expanded as a trading point for tourist products in Salvador. Even in its old site, the number of tourists interested in acquiring products related to so-called “Bahian-ness” had been growing since the 1950s, many of which were linked to Afro-Brazilian culture. As this photograph by an unidentified author suggests, the press was highlighting these points, with the aim of encouraging more visitors from all over the country to visit the new home of the *Mercado Modelo*.





## ***MERCADO MODELO***

Photographer: Uiler Costa-Santos

2017 | Artist's Collection

A visual artist and educator, Uiler Costa-Santos (1983-) uses photography to interlocate between fantastical landscapes and the sensitivities of abstraction. Part of his work involves capturing common, everyday spaces and opening up imaginary political-geographical possibilities. This elevated view of the *Mercado Modelo* is a profound dialogue with this second aspect of his work, prompting us to reflect on the role and challenges of the *Mercado Modelo* for the contemporary *Comércio* neighbourhood.



## **FESTIVAL OF *BOM JESUS DOS NAVEGANTES***

Photographer: Arlete Soares

1970 | Arlete Soares Collection

The gaze of the photographer and editor Arlete Soares captures the Customs House in its connection with the popular festivals of the Bahian capital. It is often forgotten that several street celebrations pass around it, including the festival of *Bom Jesus dos Navegantes* featured here and the *Lavagem do Bonfim*, whose large numbers of devotees and festival workers overtake the streets around the *Mercado*, both the old building and the current one. On the 2nd February, traders mass at the Church of *Nossa Senhora da Conceição da Praia*, followed by a procession around the *Mercado*.



## ***MÃE MENININHA DO GANTOIS***

Photographer: Lázaro Torres

1979 | Lázaro Torres Collection

Born Maria Escolástica da Conceição Nazaré (1894-1986), the *ialorixá* Mãe Menininha was a religious leader and prominent figure in the history of the *Mercado Modelo*. As the great-granddaughter of the founders of the *Gantois Terreiro (Ilê Iyá Omi Axé Iyamassé)*, for many decades she was the fourth *mãe de santo* of one of the most famous terreiros in the country. Known around the world, the religious leader played a significant role in socio-political issues, such as in the fight for Afro-Brazilian religious freedom in the capital of Bahia. According to oral tradition, the *Mercado Modelo* housed many stalls dedicated to *candomblé*, which traded sacred objects, roots, and leaves. Another aspect passed down through oral history is the presence of many other famous *mães de santo* who had stalls at the market, including Mãe Menininha do Gantois.

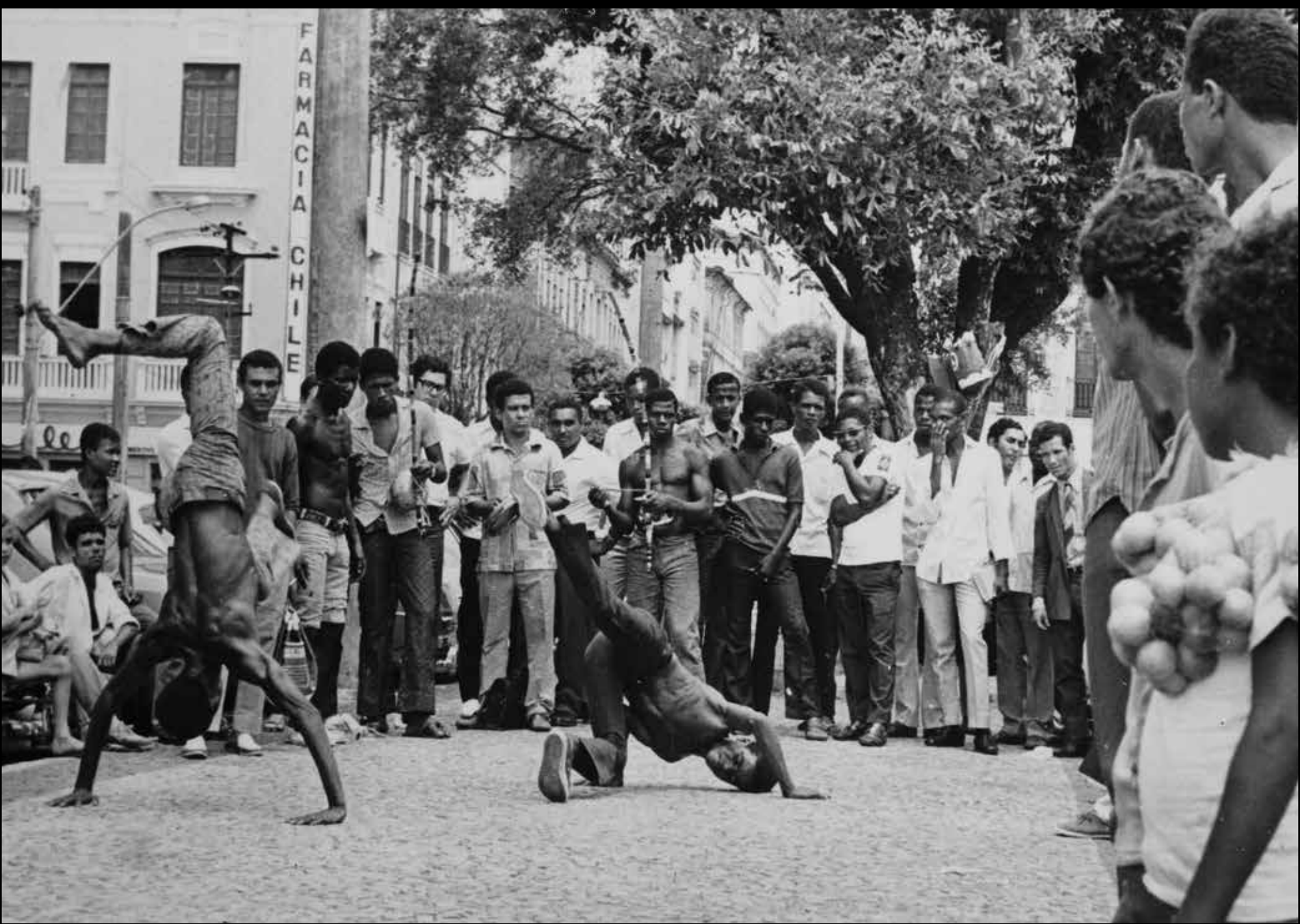


## **FIRE AT THE *MERCADO MODELO***

Unidentified author | 1984

Fundo PMS – Municipal Historical Archive of Salvador

On the 10<sup>th</sup> January 1984, there was another fire at the *Mercado Modelo*. The press at the time speculated about numerous causes, however, the destruction caused by the tragedy was devastating and led to significant losses for the owners of the approximately 266 stalls in the building. There was considerable pressure for the building to be restored as quickly as possible and for measures to be taken to put an end to this cycle of tragedies. Of unknown authorship, the image carries a powerful dramatic intensity, with the bust of the Baron of Rio Branco caught in a rope, and the balcony of the market almost completely destroyed.



## **CAPOEIRA IN FRONT OF THE *MERCADO MODELO***

Photographer: Lázaro Torres

c. 1980 | Lázaro Torres Photographic Collection

Lázaro Torres's lens (1941-2018) captured scenes from the daily life of Salvador for decades. While working as a photographer for the municipal authorities, Lázaro Torres liked to document popular daily life, probably inspired by the literature of Jorge Amado, a personal friend and supporter of his work. The photographer created a series of images of *capoeiristas* [capoeira practitioners] near the *Mercado Modelo* from the end of the 1970s, showing, among other elements, the spectators who used to stop to watch the *capoeiristas* in front of the building.



## ***MARIA DE SÃO PEDRO***

Photographer: Pierre Verger

c. 1950 | Pierre Verger Foundation

Maria de São Pedro, who was from Santo Amaro (1901-1958), was one of the great cooks in the *Mercado Modelo*. Arriving in the capital around 1925, she started working in open-air markets in the Lower City until she achieved national fame with her restaurant on the 2nd floor of the old *Mercado Modelo*. The photographs by Pierre Verger (1902-1996), the author of a multifaceted work on Bahia, capture the cook at this moment of ascent. In one of his early pieces, Verger portrayed Maria de São Pedro in an article for the magazine “*O Cruzeiro*”. In the article, Verger’s picture shows Maria de São Pedro inside a kitchen, presumably in her restaurant; here, we see an image of her in an outdoor environment, likely a market stall in the city.



## **CAPOEIRA CIRCLE ON *SEGUNDA-FEIRA GORDA DA RIBEIRA***

Photographer: Marcel Gautherot  
c. 1950 | Moreira Salles Institute

Waldemar Rodrigues da Paixão (1916-1990) was one of the great capoeira masters of 20th century Bahia. Mentioned in many songs, he is hailed for his skill, mastery in singing, and for the improvements he made to the berimbau. According to him, after learning from the masters (Siri do Mangue, Canário Pardo, and Tanabi) from the 1940s onwards, he then also started teaching – on the ramp at the *Mercado* and at *Corta-Braço*, on the *Estrada de Liberdade*. On *Rua Pero Vaz*, a street in the same neighbourhood, the master set up the “*Mestre Waldemar barracão*”, a stall where on Sundays in the 1950s he used to gather with other *capoeiristas*, watched by local residents, sweet vendors, and other artists. An important place for community interaction and educational practice for the black population, his *barracão* helped train many *capoeiristas*, such as Traíra, Vanildo, Cabelo Bom, Bugaio, Velho Cláudio, Valdemiro, and João de Deus.



**MÃE SENHORA**  
**(MARIA BIBIANA DO ESPÍRITO SANTO)**

Unidentified author

c. 1950 | Flávia Abubakir Institute

Maria Bibiana do Espírito Santo (1900-1967) was one of the great women of 20<sup>th</sup> century Bahia, and as Mãe Senhora, she was the principal leader of the *Axé Opô Afonjá terreiro* in *São Gonçalo do Retiro* for 25 years, from 1942 to 1967. Great-granddaughter of Marcelina da Silva (Obatossi, one of the founders of *Casa Branca*), Mãe Senhora was initiated at the age of 7 by the equally famous Mãe Aninha and then took on her role in 1943, staying until the year of her death. She played a prominent leadership role at Opô Afonjá, as well as in international relations between African and Bahian religious leaders at the time. In addition to her involvement with the *terreiro*, Mãe Senhora also had a stall at the *Mercado Modelo*, called according to some sources, “*Vencedora*” [Winner], from where she sold dumplings, coconut candies, biscuits, and fruit from the *Opô Afonjá terreiro*.





## **CHOCOLATE DA BAHIA AT THE *MERCADO MODELO***

Photographer: Amanda Oliveira | 2021

The history of the musician Raimundo Nonato da Cruz (1943) reveals much of the power of the *Mercado Modelo*. Popularly known as Chocolate da Bahia, the prolific musician began to frequent the space as a child when he took lunch to his brother-in-law. He used the opportunity to do small jobs such as selling pamphlets and carrying bags. In addition to working there as a trader of religious articles, Chocolate da Bahia found the *Mercado* a place of musical learning. From a young age, he was enchanted by the notes and verses of what he called a “samba from the Recôncavo looking at the city.” Still active today, he is the composer, among other important works, of the album “Barraca do Chocolate,” released in 1977 by Som Livre.





## **MERCADO MODELO**

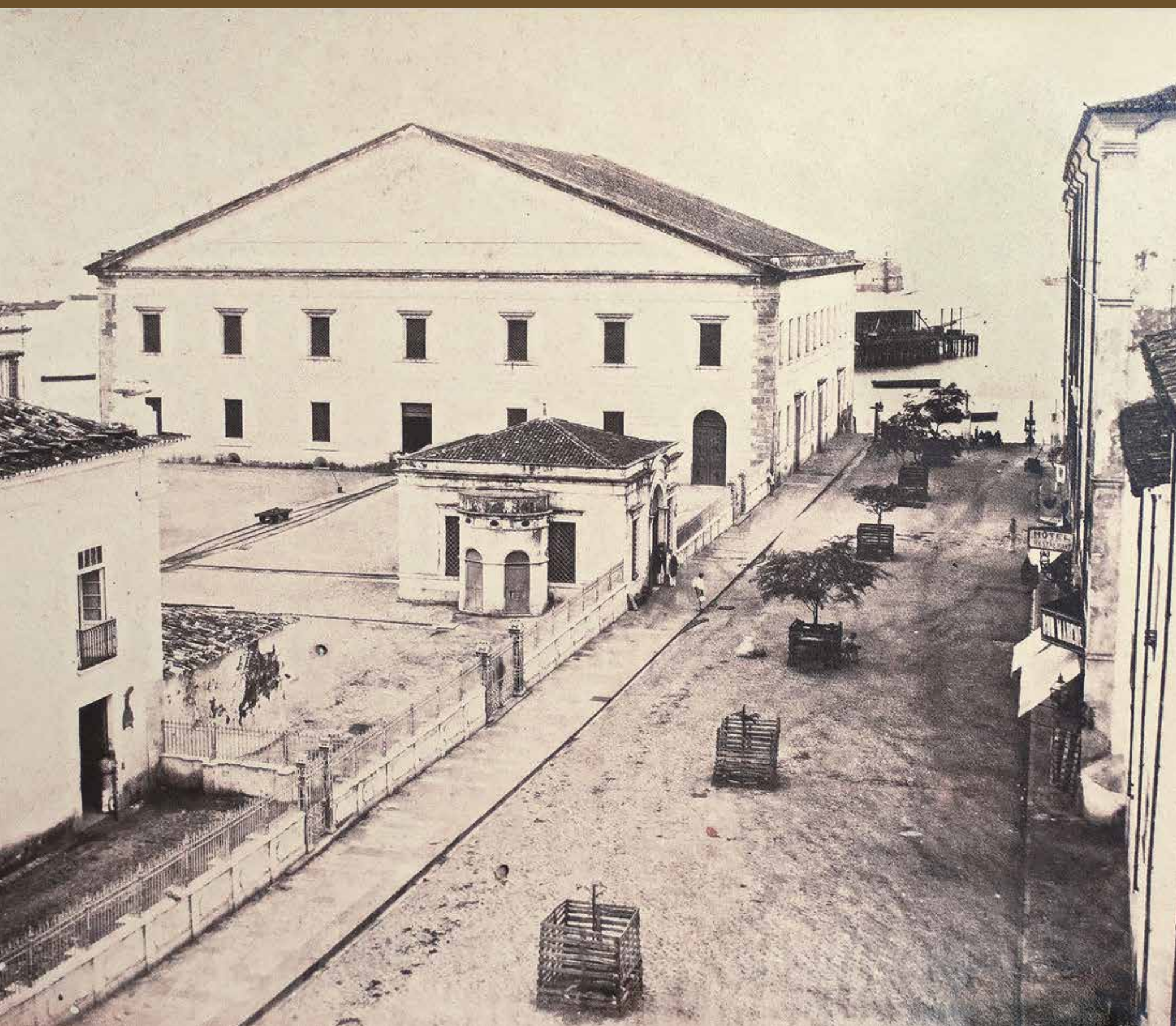
Standing at the edge of the sea, the *Mercado Modelo* is a symbol of the urban landscape of the city of Salvador. For decades, thousands of people - residents and tourists - have visited the imposing neo-classical structure, and it has been a work space as well as a community space for generations of families. As a cultural hub, its premises still vibrate with the sounds and art of people from the city itself, from the *Recôncavo*, and from further afield. The importance of the heritage of the *Mercado Modelo*, the building that currently houses it, and the men and women who have shaped and continue to shape its history- is now garnering more attention.

To begin, I would like to point out that although the building was officially inaugurated in 1861, it was not originally designed to hold a busy market. Rather, it was the site of the new Customs House for Bahia, replacing the previous building that had also been located in the area of the *Cidade Baixa* [Lower City]. It fulfilled this purpose from its inauguration until 1958, a period which has been relatively little studied. Nevertheless, there is a wealth of documentation held in the State of Bahia Public Archives that awaits further investigation in order to better reveal the role the space played in the Brazilian economy in general, and Bahia, in particular. The building only became the *Mercado Modelo* more recently in 1971, after a huge fire had destroyed the previous market halls two years earlier. Not only did the licensees, stall-holders and customers move here, but also their history.

There were several reasons for the construction of a new Customs House for Bahia. By the end of the 18<sup>th</sup> century, the scale of economic growth in Bahia meant that the port's infrastructure was no longer able to cope with such a volume of trade, and the situation only worsened with the *Abertura dos Portos* [Opening of the Ports] decree of 1808. At the time, the city already had an official Customs House: a large building with a façade facing the narrow strip of land between the mountain and *Rua das Portas da Ribeira*. Behind it was what was known as the *Ribeira das Naus*, near the current *Praça Cairu*. This wasn't the first local structure that had been used for customs and excise, as in the city's early days there had been a much simpler Customs House near the City Hall, in the upper part of the city. To return though to the *Cidade Baixa*, what remained standing for longest was – after some renovations – the previously mentioned building. With three floors and an area of about 40 m<sup>2</sup>, it had windows with thick iron bars and a wooden jetty at the back, however, the various landfill projects gradually distanced it further from the waterfront. Later, it became the Post Office headquarters, which it remained until the end of the 19<sup>th</sup> century.

For decades, the provincial government rented private wharves, transforming them into “official warehouses.” Managing to maintain a reasonable level of taxation, the political administration of Bahia attempted to handle the vast volume of goods that passed through the Port of Salvador, one of the largest in the Americas: food, machinery, and building materials, among other items. While the problem of

limited space for storage in the old building had been partially resolved, bureaucratic delays dragged on for years, and were the subject of intense criticism. It's worth mentioning that such bitter complaints were often the result of losses due to the theft of goods from the wharves or to fires. The only solution was to build a new Customs House, and the project chosen was, at least initially, that by the Polish Brazilian engineer André Przewodowski in 1849.



*Credit: Camilo Vedani (attributed). Customs Square. Photographic paper, [1863-1868]. Municipal Historical Archive of Salvador.*

The building's location was strategic as not only was it close to the previous Customs House, but it was also able to take advantage of the recent expansion in the *Conceição* neighbourhood, which was one of the busiest in the city, with easy access to the financial beating heart of 19<sup>th</sup> century Bahia in the majestic buildings near the *Associação Comercial* [Trade Association]. This was the headquarters of the major import and export businesses, banks, wharves, warehouses, and stores. Clerks and every other kind of urban worker – mostly black men and women – thronged the bustling streets of the port. The same area had also hosted the vibrant markets of *São João* and *Santa Bárbara* since 1855, the latter being located next to the church of the same name. In an area closer to the mountain were shops selling meat and vegetables, and facing *Rua Nova do Comércio* were stores selling trinkets and fabrics such as the famous *O Barateiro*. Closer to the waterfront, near the *Cais do Moreira*, was the market of *São João*, with its stores with connections to the *Recôncavo*, a tradition that in the 20<sup>th</sup> century was maintained by the *Mercado Modelo*.

Despite the urgent need, it took almost two decades for the Customs House to be completed. The reasons for this have been written about before: there was a shortage of labour due to the cholera epidemic; a lack of funding from the provincial government; legal problems with the demolition of buildings owned by Colonel Antonio Pedroso de Albuquerque that were near the new Customs House. After his death, Albuquerque – who had held one of the country's largest fortunes – left numerous houses and wharves, as well as about 500 slaves. Last but not least, there

were disagreements about the main building material to be used – brick, as instructed in the original proposal, or iron, which was symbol of modernity at the time. After lengthy debate over almost two years, the material stipulated in the original project prevailed, but only partially, as there was also a large iron pier, with a triangular termination at the tip installed at the rear of the building. Although striking, and capable of accommodating three ships, its symbolism succumbed to the corrosive reality of the sea-air, and it was deactivated after just a few years<sup>1</sup>.



*Credit: Joseph Schleier. View of Customs Market, with a pier. [1869-1873]. Ubaldo Senna Filho Collection.*

Officially inaugurated in 1861, the Customs House was a beautiful architectural structure that changed little over the years. Although it had initially been designed with only one floor, it was finally opened to the public as a two-story building, with a beautiful rotunda and a jetty behind. At the main entrance, where the *Praça Cairu* is today, was a large courtyard with tracks that

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1. AZEVEDO, Paulo Ormino de. *A Alfândega e o Mercado: memória e restauração*. Salvador: Secretaria de Planejamento, Ciência e Tecnologia do Estado da Bahia, 1985. SAMPAIO, Consuelo N. *50 Anos de Urbanização: Salvador da Bahia no Século XIX*. Rio de Janeiro: Versal, 2005.



connected it to the previous Customs House. In the lower part of the building was a large basement with cellars originally designed to store wines.

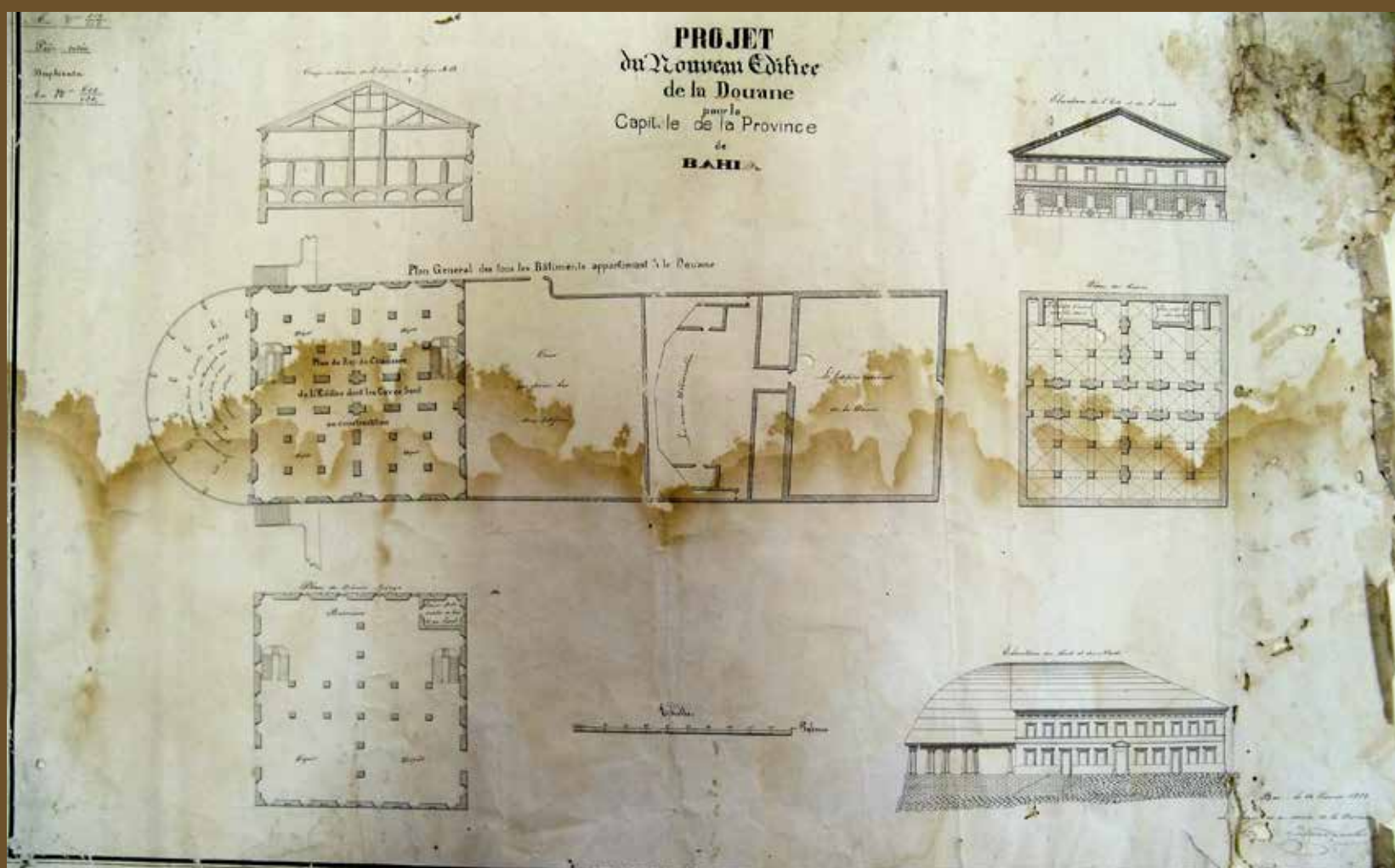
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The basement of what is now the *Mercado Modelo* merits mention due to the urban myths that surround it, the principal one being that it had connections to the slave trade. According to the most common version of the tale, African slaves used to be held there awaiting auction, and some even drowned in the rising tides. While the humanitarian disaster of the forced shipping of thousands of Africans to this side of the Atlantic must clearly never be forgotten, any connection drawn between the basement of this building and the slave trade is without historical foundation.

To demonstrate this, one can consider the following. As mentioned above, in its early years there was a large pier behind the Customs House. The historian Consuelo Novais Sampaio has pointed out that the use of iron in its construction would have required the presence of the English, who were known as one of the nations actively pressing for the end of the slave trade in the Americas. There were also other supporting factors including the anti-slavery movement in several parts of the world, internal pressure from slave revolts, and a strong abolitionist discourse. In addition there were the treaties signed by Brazil, a result of pressure from the English, which reiterated the illegality of the trade and made the arrival of African slaves in Bahia increasingly complicated,

especially after 1850 when the prohibition of the trade truly took hold.<sup>2</sup>

Even if one accepts that coded messages for illegal slave trading were used in the press and official documentation, any presence of slaves in a Brazilian governmental building would have certainly been documented or commented on by any English visitors to Salvador. In 1859, for example, the English photographer Benjamin Mulock went to the Customs House – still under construction, to pick up his goods arrived from Europe. In the habit of writing detailed letters about his daily life to his sister throughout the two years he lived in the capital, the visitor noted down both what he saw inside the new building and in its surroundings. There is not a single line about enslaved Africans being held in the basement, and this would not have gone unnoticed by the English photographer, who was at the time employed by the San Francisco Railway.



*André Przewodowski. Plans for the new Customs House for the Capital of the Province of Bahia. Vegetable paper, 1851. Public Archive of the State of Bahia.*

2. SAMPAIO, Consuelo N. 50 Anos de Urbanização: Salvador da Bahia no Século XIX. Rio de Janeiro: Versal, 2005.

Signed by the engineer André Przewodowski, the original plans for the Customs House include the original design for the basement, with pillars and some “cellars.” In the first construction report from 1853, the engineer Francisco Pereira de Aguiar commented on the precarious situation of the basement early on:

[...]After several tests, I realised that the artificial base (general foundations) of the **cellars in the new Customs House** was permeable, and for that reason, I have already put in an order for the cement required to seal it, as if it were built before the construction of the dock connecting the Customs House both on the side of the Arsenal and on the opposite side, it would disappear. Therefore, as these essential works cannot be achieved with the desired haste, I took the decision to order the cement as with it the **cellars will be less damp**. (author’s emphasis)<sup>3</sup>

He went on to state that, given the setbacks with the basement and cellars, he expected to complete the works by 1856. This did not happen though, as three years later he complained to the president of the Province that he was still awaiting the arrival of the materials from Europe. However, he had at least solved the basement problem which had become a “Spacious repository for the hardcore from the various earthworks,” in other words, he used the hardcore in the basement of the building to finally “seal the cellars of the new Customs House”<sup>4</sup>.

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3. AGUIAR, Francisco Pereira de. *Relatório Geral das Obras Dirigidas pelo engenheiro Doutor Francisco Pereira de Aguiar, no ano de 1853*. In: *Fala que recitou o Exmº Presidente da Província da Bahia, Dr. João Maurício Wanderley na abertura da Assembleia Legislativa da mesma província*. Salvador: Typografia Const. de Vicente Ribeiro Moreira, 1853. p. 2.

4. *Speech made at the opening of the Assembleia Legislativa da Bahia by the provincial President, Dr Álvaro Tibério de Moncorvo e Lima, on 14 May 1856*. Salvador: Typography by Antonio Olavo da França Guerra e Comp., 1856, p. 1854

As the architect Paulo Ormino de Azevedo has shown, the basement was basically unusable right from the start due to the error in calculating the seawater level. Only opened to the public more than a century later, after its renovation in 1984, this part of the *Mercado Modelo* has now become a space for the creative eye and alternative perspectives of visual artists. In summary therefore, although it is important to identify and reflect on the places in Salvador that have past associations with slavery, it is also important not to perpetuate unsubstantiated rumours that lack historical support.



**Mercado Modelo - subterrâneo**

*Credit: Edgar Oliva. Basement of Mercado Modelo. Photograph, 2006. Artist's collection.*

Little was written about this important building over its life as a Federal Customs House between its inauguration and the late 20<sup>th</sup> century. According to the above-cited author, however, the building soon became unable to keep pace with the city's demand, and this became even more evident with the construction of the first warehouses on the docks in 1913. Another interesting historical aspect of the building that is little known, is that it came close to being destroyed completely. In August 1941, news began circulating in the Bahian press about legislation that would approve the demolition of the Customs House, as the Federal Government wanted to build "a large building to centralise the offices of the Treasury" in its place. Although the option of adding a third floor to the imperial building had been considered, this was abandoned, and the intention was to demolish it completely. From the perspective of the Federal Government's Engineering and Works division, the "privileged location of the old Customs House," the "economic advantages that it would bring to the Union," and the convenience of it not being a listed building justified such an initiative.<sup>5</sup>

Judging from the exchange of correspondence between federal agencies and heritage services, discussions dragged on until approximately 1944, and it was by a narrow margin that the current headquarters of the *Mercado Modelo* escaped demolition. Relieved, Godofredo Filho, the director of the former *Serviço do Patrimônio Histórico e Artístico Nacional* [Historical and Artistic Heritage Service] (now IPHAN), wrote that same year in internal

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5. Correspondence from Godofredo Filho about the Customs House, 1941. Serviço do Patrimônio Histórico e Artístico Nacional. Rio de Janeiro. Archives of Iphan.

correspondence: “The authorities of the Ministry of Finance have given up on their idea of knocking down this wonderful building that is so much a part of the urban landscape of Bahia.” He couldn’t have been more correct. In the early 1960s, new mobilisation in the heritage sector with the prominent support of the architect Paulo Ormino de Azevedo, led to the building finally being listed in 1966, thereby saving it from any future plans to demolish it.

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In general, the construction of the *Mercado Modelo* has been associated with the urban regeneration in the Bahian capital that took place over the early decades of the 20th century. Although it was an older project, from August 1907 the *Companhia Concessionária das Docas do Porto da Bahia* [Bahia Port Authority] began the job of remodelling the capital’s port area. It is interesting to note that the entire operation received significant funding from the French capital, which had connections in Bahia through the company *Wildeberger & Cia* and with Bahian ministers in the influential Department of Transport and Public Works – Miguel Calmon, from 1906-1909, and José Joaquim Seabra, from 1910-1912. The various responsibilities of the Port Authority included the construction of a breakwater, the widening of roads, a new headquarters for the Port Captaincy, the construction of buildings to house the Post Office and, finally, the *Mercado Modelo* itself.<sup>6</sup>

It should be noted that although the idea of a distribution centre in the commercial district had been formulated in the 19<sup>th</sup> century, it was only in the era of the Republic

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6. CUNHA, Joaci de Sousa. *O fazer político da Bahia na República (1900-1930): matriz das relações entre Estado, corporações e políticos*. Salvador: Edufba, 2017. p. 152.

that this actually took shape. Between 1878 and 1886, despite the existence of the markets of *São João* and *Santa Bárbara* and under the pretext of improving the city's port facilities, Commandant José Antônio de Araújo proposed the reconstruction of those distribution centres in the vicinity of the Customs House and the Navy Arsenal, taking advantage of the fact that the coastal areas were in public ownership. Although not mentioned in the politician's statements, a new market would also help give a more "civilized" air to street commerce in the region.

In February 1911, the project to adapt the docks of the old Navy Arsenal by the Port Authority was approved. Officially, work began in October the same year, after the handover of the land that was to be used for the *Mercado Modelo*. Even though incomplete, the new building was delivered in October 1913, and according to Paulo Ormino de Azevedo, was a:

[...] regular building, measuring approximately 40 x 60m, surrounded by awnings. With an imported metal structure and three superimposed roofs allowing good ventilation and natural lighting, this was probably the first entirely metal building assembled in Bahia.<sup>7</sup>

Celebrated by the municipal authorities and featured in postcards and photographs of the time, the building was not well-received architecturally. According to the same author, its geometrical simplicity and the materials used – metal profiles and zinc sheets – did not make a "good impression in the baroque capital of the country."<sup>8</sup>

The problem though was not only the different aesthetic opinions of the *Mercado Modelo*. Shortly after it opened in December 1913, Mayor Júlio Brandão

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7. AZEVEDO, Paulo Ormino de. *Op. cit.* p. 50.

8. *Idem, ibidem.*



Unknown photographer. Bahia. Mercado Modelo – coast. Phototype, [1913-1917]. Municipal Historical Archive of Salvador.

visited the building to follow up on several issues that had been reported, and an article in the newspaper *A Notícia* printed a long list of problems including poor ventilation and refrigerators without sufficient electrical supply. The internal water supply was also considered “insufficient for the requirements and circumstances.” Faced with these difficulties, many licensees and stall-holders were unhappy, and directly challenged the mayor about the rents – threatening to leave, and this pressure undoubtedly led to the reduction in charges the following month.<sup>9</sup>

One interesting element of this report is the information that the ramp had not yet been completed. A little-known fact, it demonstrates that the now famous ramp of the *Mercado Modelo* – so often photographed filled with the bustle of fishermen, boats, and vendors, and a symbol of the connection with the *Recôncavo* – was not completed at the same time as the market. Despite the plans,

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9. Uma RECLAMAÇÃO no “Mercado Modelo”. *Gazeta de Notícias*. Salvador, 3 Dez. 1913, p. 1.



the Port Authority took several years to finish this section, leading to repeated complaints by the municipal sanitation authorities, and to an increasingly strained relationship between licensees and the administrators of the new space. It was only around 1915, when the market already had several stalls owned by locals and foreigners, as well as numerous small cafes and restaurants and a busy fish trade, that the construction of the ramp began.<sup>10</sup>



Unknown photographer. Bahia Market Street. Postcard, [1917-1920]. Ubaldo Senna Filho Collection.

It is likely that some of these dissatisfied stall-holders may have moved to the surrounding markets, as shown in the photo-postcard above, which was taken during a visit by U.S sailors to Salvador shortly after WWI. Indeed, until recently, these commercial activities around the building were one of the features of the *Mercado Modelo*. Two

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10. *Gazeta de Notícias*. Salvador. 26 Jan. 1914, p. 1.

years after Júlio Brandão's visit, a reporter from *A Notícia* noticed this, and questioning "why were the markets made?" wrote:

It seems exactly for this: to prevent the sale of vegetables, fruits, cereals, and traditional artisanal objects such as clay vessels, sugarcane products etc. in public squares or in busy places, like those around the *Mercado Modelo* [...] Inside the *Mercado*, however, is where the business being conducted outside should be taking place, but in its place instead are stalls selling fabrics, perfumes, and trinkets, and more than 25 food outlets!<sup>11</sup>

An alternative reading of this journalist's commentary though shows the important fact that the population was playing an active part in the "construction" of the *Mercado Modelo*. In other words, rather than just following the official plans for the new site, licensees, stall-holders and their customers were involved in the direction that the *Mercado Modelo* took. In a reversal of what had been planned, trade in foodstuffs remained strong in the market surrounds, while inside the building there were other types of commerce, many of which prevail to this day. Thus, the recovery of the history of this space also reveals the actions of the people, its uses, and the meanings they gave – and continue to give – to it.

Faced with so many problems, Mayor Júlio Brandão was forced to open a tender for a major renovation of the new market in 1915. The winning bid was from engineers Portela Passos and Santoro Filinto. The latter, an Italian who had experience renovating public markets in the cities of Manaus and Belém, began his career in Salvador with this

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11. Uma SEGUNDA-FEIRA no "Modelo". *A Notícia*. Salvador. 1 Out 1915, p. 1.

essential project. In practical terms, this resulted in the construction of the outer ring built in brick, which contained 55 shops and formed a “reinforced concrete façade in opposition to the existing metal structure.” This façade, as noted by researcher Nivaldo Andrade, had ten large iron gates that provided access to the central market space and six large towers, which housed more shops. Despite the fires of 1922 and 1943, this structure underwent no major changes until it was finally demolished after the fire of August 1969.<sup>12</sup>



*Mercado Modelo demolished after the fire. 3/8/1969 | Support Cultural Cedoc A TARDE.*

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12. ANDRADE, Nivaldo. *Influência italiana na modernidade baiana: o caráter público, urbano e monumental da arquitetura de Filinto Santoro*. 19&20, Rio de Janeiro, V. I, N. 4, 2007.

Around two years later, in 1971, the *Mercado Modelo* moved to the Customs House. At that time, it had become one of the most well-known tourist attractions in Salvador, with a focus that had been evolving since the end of the 1940s, and that meant it was no longer seen as a place for troublemakers or “common” trading. Articles and photographic essays in the national press, and important literary works such as those by Jorge Amado and Adonias Filho, began to portray the *Mercado Modelo* in a more positive light. It became the face of the local “brand”, both for its cuisine and its *capoeiristas*.<sup>13</sup>

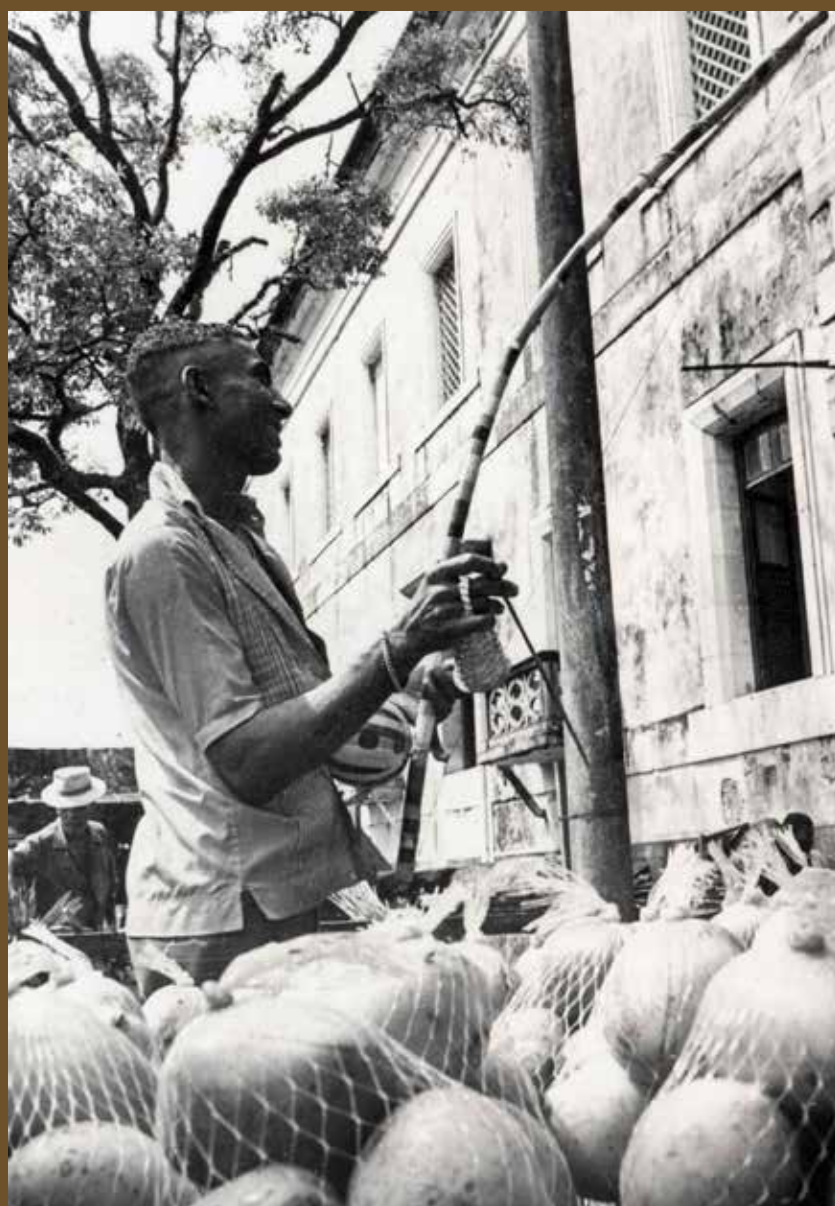
While criticism can be levelled at such approaches, these publications gave a visibility to the real, flesh-and-blood individuals who were an integral part of the *Mercado Modelo*. In a 1948 article, the journalist Cláudio Tavares and photographer Pierre Verger focussed on the people involved in the capoeira circles that took place in the *Cidade Baixa*, many of whom were active in the vicinity of the *Mercado Modelo*. Two years later, Odorico Tavares, with images also by Verger, wrote about Maria de São Pedro and her restaurant in one of the towers of the old *Mercado Modelo*. They gave faces – and sometimes names – to these people, including samba musicians and *cordel* poets, helping people to see beyond official memories, and firmly installing them, as can be seen in the *Galeria Mercado* exhibition, within the wider history of the *Mercado Modelo*.<sup>14</sup>

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14. *Capoeira mata um!* Text by Cláudio Tavares and photographs by Pierre Verger. *O Cruzeiro*. Rio de Janeiro, 10 Jan. 1948. *A Cozinha da Bahia*. Text by Odorico Tavares and photographs by Pierre Verger. *O Cruzeiro*. Rio de Janeiro, 5 May. 1950

13. *ABC da Bahia*. Text by Rodolfo Cavalcanti and photographs by Pierre Verger. *O Cruzeiro*. Rio de Janeiro, 5 May. 1947.

There have been several works along similar lines. In his book, which was written after the renovation of the *Mercado Modelo* which had almost been destroyed in a fire in January 1984, the architect Paulo Ormino de Azevedo listed the names of many licensees, who owned everything from general stores and stalls selling Afro-Brazilian religious products, to small restaurants and cafes. He also mentioned popular figures involved in samba, *cordel* literature, and capoeira circles, among the countless other activities that have always surrounded the *Mercado Modelo*. In the work of historian Alessandra Carvalho da Cruz, the names of the samba musicians Riachão and Chocolate da Bahia were given the recognition they so greatly deserved for their contribution to the history of the *Mercado Modelo*.<sup>15</sup>



*Credit: Lázaro Torres. Capoeirista next to the Mercado Modelo. Photograph, [1978-1985]. Lázaro Torres Photographic Collection.*

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15. AZEVEDO, Paulo O. op. cit. CRUZ, Alessandra Carvalho da. "O samba na roda": samba e cultura popular em Salvador (1937-1954). Dissertation (Masters in History), Universidade Federal da Bahia, 2006.



*Credit: Adenor Gondim. Mercado Modelo. Photograph, 2018. Artist's collection.*

Over more than a century of existence, the *Mercado Modelo* has taken on multiple uses and meanings. For the residents of Salvador, it has been a place of work in its many forms. Families of Brazilians and immigrants have set up stalls within the building - keeping their tenancies for generations - with general stores, and those selling crafts, Afro-Brazilian religious objects, and food from the surrounding city and, above all, from the *Recôncavo*. Until very recently there were fresh food and fish stalls surrounding the building, which was also a gathering place for porters, as we can see in the many photographs and postcards from that period. A place of work, culture, memory, and faith, the *Mercado Modelo* is now a key part of the life of the capital city of Bahia.

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## **Executive Directors**

Lua Leça Escobar (Secult)  
Natalia Carvalho (Secult)  
Thais Darzé

## **Curatorship**

Thais Darzé

## **Exhibition Project**

Vinícius S.A.

## **Production Managers**

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Milena Raynal

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## **Production Assistants**

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## **Installation Managers**

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## **Installation Assistants**

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## **Text Revision**

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## **Press Office**

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## **Communications Team**

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## **Team Thais Darzé**

**Financial Officer:** Francis Lapa

**Restoration:** Ednei Queiroz

**Installation:** Tayrone Fontan

**Landscaping:** Letícia Saback

**Lighting:** João Batista

**Interior Design:** Larissa Fadigas

**Research:** Daniel Rebouças

**Text Revision:** Cristiane Sampaio e

Richard Sanches

**English Translation:** Juliet Attwater

**Electrical Design:** RPA Projetos de Instalações

**Engineering Design:** Arquétipo Engenharia

**Communications Accessibility:** ADarte

## **Production Manager for *Lágrimas***

Ronaldo Almeida

## **Installation Team for *Lágrimas***

Aline Santiago, Alisson Santos, Amanda Tavares, Elisângela de Jesus, Elissandra dos Santos, Fernanda Vilela, Franciele Pereira, Francisca de Azevedo, Gaby Witencamps, Gerlane Costa, Iago Barbosa, Itiaraci Ramos, Inaicira Barbosa, Jaqueline Fé, Jessiene Cardoso, João Dias, Judite Barbosa, Laercio de Jesus, Lais Novais, Laylson Novais, Leonilson Santos, Luana dos Santos, Lucia Cerqueira, Luciane Vitória, Lucineide Pereira, Maria Iza Gesteira, Marleide Silva, Matheus Silva, Maurício dos Santos, Nerivan dos Santos, Orlando Tchola, Pedro Dias, Robert Santos, Rosimeire Pereira, Sandra Alexandra, Sergipe (Regivaldo Santos), Sofia Vitoria, Tainá Figueiredo, Veralucia Santos, Vania da Silva e Vitória Spirandeli

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## **Photographs**

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Joe Heydecker  
Lázaro Torres  
Marcel Gautherot  
Pierre Verger  
Uiler Costa

## **Acknowledgements**

Instituto Rubem Valentim

# **REGENERATION OF THE GALERIA MERCADO**

City Council of Salvador

## **Mayor**

Bruno Reis

## **Deputy-Mayor**

Ana Paula Matos

## **Department of Culture and Tourism - Secult**

### **Secretary**

Pedro Tourinho

### **Undersecretary**

Walter Pinto Júnior

### **Director of Tourism**

Geraldo Gentil Magalhães Pinto

### **Special Assistant**

Natalia Carvalho

### **Strategic Projects Special Assistant**

Lua Leça Escobar

### **Events Special Assistant**

Fabiana Viegas

### **Technical Assistant**

Maria Carolina Montoro

## **Mário Leal Ferreira Foundation - FMLF**

### **President**

Tânia Scofield

## **City Maintenance Department - Seman**

### **Secretary**

Lázaro França Jezler Filho

## **Department of Public Works – Salvador - Sucop**

### **Superintendent**

Orlando Castro



**GALERIA  
MERCADO**



**SALVADOR**  
PREFEITURA