

Paulo Nazareth

TRECHERO

18/08 – 04/11 2018

> > L'Arbre D'Oublier (Tree of Forgetfulness), 2013, video, 27'31 "

During the slave trade from the African continent to America the men and women who were taken from their lands and arrived at the port of departure into an unknowing future - before crossing the Atlantic - had as their last alternative a ritual that had been taught by their ancestors: to revolve around the Oblivion Tree. The turns of these men and women would be responsible for the shattering of memory, erasing and canceling any relation with the memories and affectivities of the life before the kidnapping and traffic to the colonies. In the four presented videos - Ipê Amarelo | Cine Africa | Cine Brasil | L'Arbre D'Oublier - the artist walks these many laps. In choosing to turn back around the Oblivion Tree, Nazareth's research somehow reconfigures the tragedy and return to the past, recalls that he was forced to forget.

> > Iroko do Bom Jesus, 2017, video performance, 4'17 "

In Barra do Guaicuí, Minas Gerais, Paulo Nazareth found the church Senhor Bom Jesus do Matosinho, with its externally taken almost entirely by the tree that represents Iroko in Candomblé. The artist climb by its roots, as interwoven with those icons, which is an essential practice in your body of work. While not ignoring the materiality of the Catholicism's power and the marginalization of African religions and indigenous culture, the work proposes a reflection on the relationship of faith established by religious politics in the process of colonization and consequently in the formation of the Brazil that we live in today, being contradictory, multilateral and syncretic. But in addition, here is a record of the relationship between the personal experiences of Nazareth and what configured as sacred by him.

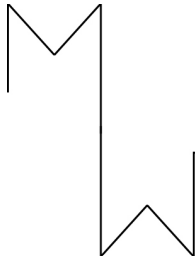
> > Porque galinha não chora?, 2008 , video , 8'08 "

The video accompanies the death of a chicken in a documentary site, from the choice of the animal by the it's owner to the execution. Nazareth investigates the relations between countryman and the symbolism charged with the slaughter of the animal for the consumption and the intersections with the rituals of Afro-Brazilian religions considered profane when this action is established in the invisible platform of the faith.

> > Pé Vermei, 2005, video performance, 7'46 "

In Pé Vermei, the artist walks through the streets of Belo Horizonte with his feet painted in red, referring to the term used to name the rural man and his daily contact with the land - maintainer of his sustenance and food. In this way, Nazareth, while walking in the "city", insists on the affirmation of the body of the countryman in this urbanized space as an act of resistance of the simple man and the cities sprawl and the consequent erasure of possibilities imposed by this supposed progress.

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> > Galinha da Angola, 2017, video, 17'45

In his travels through Africa, Paulo Nazareth heard stories of how the guinea fowls were used as an ammunition cargo on illegal vessels that trafficked the enslaved. After the abolition of the trade of people in Britain (1833), the Spanish and Portuguese traffickers placed the noisy birds on the upper decks of their ships to hide the noise of the people below. If discovered, slaves on illegal ships were thrown into the sea to death. Chickens carry a sinister symbolism, in which life is protected, but maintained slavery. For Africans, the chicken gains the sacred status of salvation. For the artist, marks of a past that translate into the present with the meaning of Capital as a new form of slavery.

> > Pencil test - for me stay here, 2017, video, 19'03

The pencil test was developed as a method to assess whether a person has textured afro hair. Pencils are placed in the hair and depending on how easily they fall, the person passes the exam or not. This was used to designate racial identity in South Africa during apartheid. Distinguishing between whites, non-white and black, this test was designed to divide communities and families by the identified racial standards. In this video Nazareth traces the roots of the contemporary system of separation in South Africa; studying the structural points of the socioeconomic differences and the relation of the body as parameter for a forced gentrification in function of a maintenance of power relations.

> > Cabeceira do Santo, 2017, video, 1 '

Nazareth presents the syncretic relationship between San Francisco and Iroko, both of which are held as protectors of nature. At the edge of the river that bears the name of the saint - one of the most important waterways in the country, which passes through several Brazilian states - a man prays in front of his image. The ritualistic aspect of the work refers to the spectator a reflection about the faith relations established by s religious policy in the process of colonization and its intermittent indoctrination - which was the basis formation of the society which we live. In the artist's view there are three layers in the manifestation of this syncretism, having as first his own faith and reading as to the icons that overlap in the other two, the projected plane. Man and religion.

> > Barriguda, 2017, video, 2'31 "

Nazareth as a connector and decoder of stories, symbols and inheritances, collects signs and crosses them, offering the path so that one can walk along its trail left in the passages that map its produced. In this work, the artist again finds an Iroko tree where the Quilombo dos Palmares originated. The Iroko has as characteristic the interior of the hollow trunk, the artist makes of this enclosure reference to the uterus and thus establishes a return to the origins of all peoples who constitute their ancestry.

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