

Paulo Nazareth

Nosotros los otros

May 6 - June 10, 2022

LOWER LEVEL

The exhibition continues in the lower level with photographs from Paulo Nazareth's *Ethnography* and THE RED INSIDE series, alongside video works from 2012-2017.



Iroko de Bom Jesus, 2017
video performance
4'17"

In Minas Gerais, Brazil, Nazareth stumbled upon a Catholic church overtaken by the roots of an Iroko tree, a tree native to West Africa believed to have healing properties. In *Iroko de Bom Jesus*, Nazareth climbs the tangled branches of the tree and sits atop the roof of the church. The work reflects on the relationship between two transatlantic imports from the colonization and formation of Brazil: a European faith and a West African tree.



Kid with watermelon II, from the whiteness ethnographie or white circle - south america series, 2022
efun chalk on photo printing on cotton paper
39.4 x 29.5 in

These black-and-white photographs form part of Nazareth's *Ethnography Series*. He photographs archival images of black and indigenous peoples found in anthropological museums across the globe and blurs them to a haunting effect. He then draws circles in white Efun chalk, which has a sacred importance to the Yoruba people and to diasporic Africans in the Americas, where it is used in Santeria, Candomblé, and Voodoo. These painted white circles also nod to the geometric fascination of the Neo-concrete school of art prominent in Brazil from 1959 onward.



Cuando Tengo Comida en Mis Manos [When I Have Food in My Hands], 2012
video performance
7'12"

Perched on the coast somewhere between Los Angeles and San Diego, Nazareth feeds birds from his open hand. Birds are a motif in his work, appearing across still images and videos. Nazareth's interest in food as control, or rather the control of food as a form of subjugation, is perceptible in this scene, with the birds eating hungrily from his hands.



CA - *The Red Inside*, 2019
video performance
1'13''

CA - *The Red Inside* is a video from Nazareth's 2018 THE RED INSIDE journey. The video depicts Nazareth in a 1989 Ford F-150 truck, driving across the Edmund Pettus Bridge in Selma, Alabama. Built in 1940, it bears the name of a man who was a Confederate brigadier general, Democratic Senator, and grand dragon of the Alabama Ku Klux Klan. On March 7, 1965, the bridge was the site of Bloody Sunday, when armed police attacked and brutally beat up civil rights demonstrators as they attempted to march to the state capital in Montgomery. In recent years the bridge has become a powerful symbol of freedom for the civil rights movement in the United States. The crossing of bridges carries a strong symbolic value for Nazareth, deriving from the many paths that have led him to new truths and places and the journeys that are some of the most important manifestations of his creative process.



Pencil test – for me stay here, 2017
video performance
19'03"

The pencil test was used in apartheid South Africa to assess the texture of a person's hair and thus assign them a race. Pencils were placed in the hair and, depending on how easily they fell, the person was categorized as white, colored, or black. Under apartheid's legal codification of racial hierarchy and white supremacy, the test served as physical evidence for the state's judgment, ultimately dividing communities and families with the fall of a pencil. In *Pencil Test – for me stay here*, Nazareth considers the roots of contemporary segregation in South Africa, linking racial, social, and class distinctions to the body as an overt object of state power.



Antropologia do negro I & II, 2014
video performance
06'05"

Antropologia do negro I & II was filmed in 2014 at the Museu do Crime–Instituto de Medicina Legal (Criminology and Forensic Museum) in Salvador, Bahia, Brazil. The multichannel video presents two scenes featuring the handling of skulls from Afro-Brazilians still in the museum's collection, which had been used for phrenological studies. One video shows hands placing skulls next to Nazareth's head; in the other Nazareth gently moves the skulls himself. Through this work, Nazareth highlights the systematic violence against Afro-diasporic populations and pays respect to the unnamed still kept in the museum.



Para que No Encuentren Mis Huellas en el Desierto [So that They Don't Find my Footprints in the Desert], 2012

video performance

5'45"

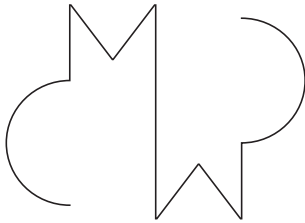
Nazareth's work is largely composed of complex multiyear walk performances. Starting in 2009, his three-year walk from Belo Horizonte, Brazil, to New York, titled *Notícias de América [News from America]*, saw him trace through nineteen countries, collecting more and more dust on his sandaled feet. In this video, Nazareth films himself crossing into the United States from Mexico with branches affixed to his sandals to obscure his footsteps. He uses the methodology of the walk to make a slow real-time inquiry into his own experience and that of the individuals he encounters on the road. In this way, he traces a subtle, oftentimes peripheral, matrix of connections that bridge not only people but communities and shared histories. In a practice that encompasses the entirety of his life, Nazareth embodies the idea of the artist as a connector, decoder, and philosopher.



CA - WATERMELON FORD 100_1959, 2018
photo printing on cotton paper
11 3/4 x 15 3/4 in

THE RED INSIDE was undertaken by Nazareth from 2015 to 2018. The journey traced the various pathways of the Underground Railroad from the southern United States to Canada and further mapped out locations significant to the civil rights movements and the wider history of enslavement in the Americas.

By revisiting the suffering and violence of slavery, *THE RED INSIDE* shines a spotlight onto the injustices of current US immigration policies that restrict peoples' free transit both inside and outside its borders, lamenting the change in status of immigrants from a once honorable state of welcomed guest to the fugitives of our time. The injustice of forced transitory migration thrust upon black, indigenous, and Latin American communities in the Americas through violence and poverty raises important questions about the concept of freedom: What is freedom? Where is it found? Who is allowed to hold it? *THE RED INSIDE* is not the answer to these fundamental questions; it rather seeks to reflect Nazareth's search for the memories of his indigenous and African ancestors, scalded by the experience of slavery and colonization.



Paulo Nazareth

Nosotros los otros

May 6 - June 10, 2022

UPPER LEVEL

Nosotros los otros begins with a survey of works from 2005 to present, touching on many of Paulo Nazareth's most significant and ongoing bodies of work.

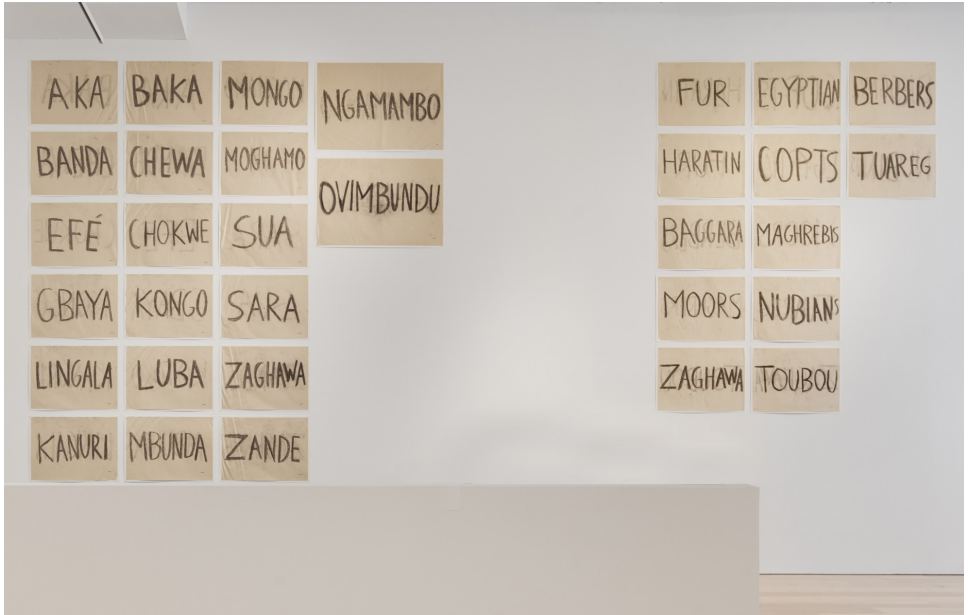


L'Arbre D'Oublier [Forgetting Tree], 2012-2013

Four channel video

27'31", 7'34", 15'10", 10'34

During the slave trade from the African continent to the Americas, men and women who were about to undertake the Middle Passage would walk around a tree known as the Forgetting Tree. It was a ritual passed down through generations that was thought to shatter any recollection of the voyage as well as to erase memories of life before the kidnapping. In these four videos—*Ipê Amarelo*, *Cine Africa*, *Cine Brasil*, and *L'Arbre D'Oublier*—the artist walks backward around trees in Brazil and South Africa as a way to remember his ancestors' lives before the trafficking to the colonies.



North Africa and Central Africa, 2017
charcoal on newsprint
dimensions variable

Cadernos de Africa [African Notebooks]

North Africa and Central Africa form part of the *Cadernos de Africa* series, which began in 2013 in Nazareth's mother's kitchen in Palmital, Brazil, before circling outward throughout the Americas and the African continent in a vast attempt to trace the legacy of the African diaspora. Through the act of walking, Nazareth attempts to bring the complexity of the world toward simplicity by taking time to show things as they are: nuanced but not cacophonous. His subjects are often related to race, ideology, and the unequal distribution of development and are underpinned throughout by a categorical vision of the ethical life itself. This vision puts into relief the affective ties that connect individual life with collective life, this moment with the next, the particular with the universal.



Sem título, da série Notícias de América [Untitled, from Notícias de América series], 2011
diptych with photo printing on cotton paper, cardboard and ink
dimensions variable

Notícias de América [News from America]

Notícias de América was a three-year-long walk performance from Nazareth's home in Belo Horizonte, Brazil, to New York City, starting in 2009. During the journey Nazareth did not wash his feet, accumulating soil from each country he passed through until he arrived in New York and submerged his feet in the Hudson River. His sandaled feet are the locus of the performance, conceptually sewing the Americas back together.

Nazareth's work is often the result of precise and simple gestures that continue via broader ramifications into questions of immigration, racialization, globalization, and colonialism and of their effects on the production and consumption of art in Brazil and the Global South. While his work manifests in video, photography, and found objects, his strongest medium may be cultivating relationships with people he encounters on the road. Nazareth deliberately embodies the Romantic ideal of the wandering artist in search of themselves and universal truths, aiming to unveil stereotyped assumptions about national identity, cultural history, and human value.



Macunaíma - Índio Rei, 2019
resin and various objects and metal
43 1/4 x 35 3/8 x 15 3/4 in

Produtos do Genocídio [Genocide Products]

In the series *Produtos do Genocídio*, Nazareth examines products and organizations that employ names, images, and other elements from indigenous cultures. The series serves at once as a painful reminder of colonial annihilation and exploitation and as a memorial, inviting us to reflect on a genocide that must not be forgotten. Nazareth reminds us that these products do not compensate the violated, decimated, and acculturated peoples. Found objects—such as a sack of açaí featuring a stereotypical image of an indigenous woman, sold under the brand name Macunaíma (as seen in this work)—are encased in resin and placed in street-market stalls. Showcasing such commercial exploitation in intensely colored yet translucent industrial resin, the artist queries the intersection of historical oblivion and durable marketability: Where are the Aimoré, the Aimboré, and the Botocudo? What about the Tupi-Guarani, the Apache, and the Tupinambá? Who were the Quilmes?