

nara roesler



jaime lauriano
why don't you know
about western remains?
curated by igor simões

nara roesler new york
opening january 18, 2024
exhibition jan 18 – mar 2



jaime lauriano

why don't you know about western remains?

Nara Roesler New York is pleased to present *Why don't you know about Western remains?*, Jaime Lauriano's first solo show in the United States, curated by Igor Simões. The show brings together around ten works, including paintings, sculptures, and a video, which are recent developments in the artist's research and developed mainly over the last year.

With its title taken from the first verse of the song *Para Lennon e McCartney* by Milton Nascimento, the exhibition focuses on works that examine the formation of the imaginary of Brazilian society. From a decolonial perspective, Lauriano addresses current issues, always taking into account the past of Brazilian and Latin American society, founded on colonial exploitation and slavery, exposing a deeply violent and unequal contemporary reality. In order to poetically understand this historical conjuncture, the artist revisits visual elements that have helped create this situation, ranging from great Brazilian art paintings to widely circulated everyday images, many of which are seemingly 'harmless', like toys and stickers, but implicitly carry a huge burden of historical violence.

In his pictorial works, the artist inserts various elements from popular visuality onto the canvas, ranging from colonial images to those associated with Afro-Brazilian religions. Through these works, Jaime Lauriano operates a kind of re-signification,

with elements such as the word 'Axé'¹, or sacred figures like the Preto Velho², acting against colonial violence and bringing spiritual protection.

Also featured are some recent works of a cartographic nature. Maps are a widely used element in the process of invading and scrutinizing subordinate territories. In these works, however, the artist makes these maps using pomba, a chalk used in Afro-Brazilian religious territories. He inserts territories and names associated with historical cartography into his maps, and at the same time, includes objects and visual signs associated with colonialism, racism, and contemporary violence.

Invasão de Pedro Álvares Cabral em Porto Seguro em 1500 is also an offshoot of research that Jaime Lauriano has carried out since 2022. In this series, the artist reinterprets academic paintings produced between the second half of the 19th century and the beginning of the 20th century, which idealize facts from Brazilian history and place colonizers in heroic poses.

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- 1 Axé: a word in the Yoruba language (an African language originating in the region of Nigeria) that means 'energy', 'power' or 'strength'.
 - 2 Preto Velho: entity present in Umbanda (an African origin religion originated in Brazil) that consists of a spirit that manifests itself under the archetype of an elderly African. Associated with wisdom, tenderness and patience, they bring love and hope to those they protect.

cover

Invasão de Pedro Álvares Cabral em Porto Seguro em 1500, 2023 [detail]

The work in question is a painting by Oscar Pereira da Silva from 1900, which depicts the arrival of the first Portuguese settlers in what would become known as Brazilian territory today. Jaime empties the scene of people and characters, keeping only the scenery, and he inserts a profusion of stickers, which sometimes allude to colonial violence and sometimes to elements of resistance. Above, along the frame of the canvas, are miniatures of soldiers and popular figures linked to Afro-Brazilian religions, such as Zé Pilintra³, which are arranged in such a way as to simulate combat.

Padrão dos Descobrimentos discusses Portuguese colonization more broadly, revisiting the monument of the same name, located in the city of Lisbon and designed in the 1940s to pay homage to those involved in Portuguese maritime expansion and the construction of the country's colonial empire. Here, however, the imposing landmark is reduced to a cast brass miniature, whose material was extracted from ammunition cartridges collected from conflict areas in Brazil. This military accomplishment, while celebrated in Portugal, was responsible for creating conflicts that still exist today.

³ An entity present in Afro-Brazilian religions, considered the patron spirit of bars, gambling places and gutters, sometimes associated with naughtiness.

The exhibition also includes the artist's first work in cinematographic language, *Cantando na Chuva* (Singing in the Rain), from 2023. Made in partnership with the Legitimate Defense Collective, this film reinterprets the classic by the same name, starring Gene Kelly. As a starting point, the artist uses an episode of racial violence that took place in Rio de Janeiro in 2018, in which the police murder a black man after mistaking an umbrella he was carrying for a rifle.

In the words of Igor Simões, the exhibition's curator: 'This exhibition exists precisely because you don't want to know about the garbage that was both the trace and the ballast of the experience of a continent founded on colonization.'



*Invasão de Pedro Álvares Cabral
em Porto Seguro em 1500, 2023*
acrylic paint, stickers, inkjet printing,
lead miniatures and prints on MDF
142 x 200,5 x 4 cm
55.9 x 78.9 x 1.6 in





In 1500, Pedro Álvares Cabral's Portuguese caravel landed on the Brazilian coast, beginning the country's long and still uninterrupted colonization process. Between the 16th and 19th centuries, the Atlantic slave trade was the main economic engine of a West dependent on enslaved labor, in which it is believed that Brazil received approximately five million enslaved black bodies. These figures are the result of the country's involvement with 70% of the slave ships departed from Africa. The trade routes for bodies and goods from the ships served to finance the continuity of Brazil's colonization. At that time, maps were invented based on imperial visions, making geography a field of invention and domination.





AQUI É O FIM DO MUNDO

Jairne Lauriano

HERE IS THE END
OF THE WORLD

É urgente decretar o fim do mundo. Já foi decretado o fim da história, o fim da arte, o fim das grandes narrativas. Tera epílogos têm o sentido principal de demonstrar que quase ninguém foi incluído nas versões oficiais das lutas. No centro das praças, heróis engalanados, militares, facínoras. Nos símbolos nacionais, parâmetros idealizados, santificados, exorcizados de gente, servindo ao consumo e ao turismo. Nas periferias das cidades, os tanques militares, os cemitérios, as praças. Em contrapartida, os usufrutos da terra, da praça, das ruas principais se destinam aos brancos da elite. Aos racializados, a limpeza, o servi, as emoções vorpares esufizadas.

Jairne Lauriano traz, em "Aqui é o fim do mundo", novas histórias, outras histórias, refletindo em que áreas da sua trajetória. A esperança é de ainda poder mexer nas grandes narrativas, amando-as, manchando as pinturas, derrubando os monumentos. Ainda há uma tampa, segundo Kátia Kozak, de contar novas histórias. Um dos gestos mais repetidos da descolonialidade é justamente o de encontrar as imagens oficiais, e incluir as que ficaram subalternizadas nas narrativas, fora dos bandeiros e dos projetos nacionais, obviamente, os afrodescendentes e os povos originários do Brasil. Com monumentos, como nos interiores Achille Mbembe, nunca mantem, como passado, "um trabalho consciente de simbolização". Muito ao contrário, as várias demarções se inscrevem sobre as imagens e sobre os espaços comuns, nas ruas e nos muros. O resultado são caminhos variadas de contraponto aos subalternizados, mantendo o culto aos que Mbembe denomina "brancos canchis".

Para além dos arrematamentos memorialistas instrumentalizados pelos monumentos, outras sobrevivências se tornam pontos de lutas e revoltas. É Jairne Lauriano escreve no portal principal do livro "a história do negro e uma felicidade guerreira", adaptando os versos do mestre Gilberto Gil dedicados a um herói que morreu trinta anos para ser reconhecido: Zumbi dos Palmares. Ou seja, além de contar mais histórias, ainda se alinha o caminho de uma felicidade guerreira, nas manifestações públicas, nos pontos sociais, nos terrenos, nas ruas e na banalidade de um cotidiano quotidiano e inclusivo.

Amanda Bonan
Marcelo Campos
Amanda Rezende
Thayná Trindade
Jean Carlos Azuiz



exhibition view
Aqui é o fim do mundo, 2022
Museu de Arte do Rio (MAR)
Rio de Janeiro, Brazil
photo: Rafael Salim

Pedras portuguesas # 15
(Calabar), 2023
cobblestone, iron box and cement
10 x 100 x 150 cm
3.9 x 39.4 x 59.1 in





A rectangular mosaic tile sign is mounted on a light-colored wall. The sign features a background of irregular, light-colored mosaic tiles in shades of beige and cream. The word "CALABAR" is prominently displayed in the center in a bold, black, sans-serif font. The letters are filled with a dark, textured material, possibly black tiles or a dark resin, which contrasts sharply with the lighter mosaic background. The overall appearance is that of a traditional, handcrafted architectural element.

CALABAR

MINISTÉRIO DA CULTURA, GOVERNO DO ESTADO DE SÃO PAULO,
SECRETARIA DA CULTURA, VIVO, ITALY E (AN)DI
TERRA FOUNDATION FOR AMERICAN ART APRESENTAM (PRESENT)

#historiasafroatlânticas

HISTÓRIAS AFRO-ATLÂNTICAS

Histórias afro-atlânticas apresenta uma seleção de 430 obras de 214 artistas, do século 19 ao 21, em todo das "luas e refluxos" entre a África, as Américas, o Caribe, e também a Europa, para usar o famoso exemplo do embaixador, fotógrafo e ilustrador francês Pierre Verger.

O Brasil é um território central nos histórias afro-atlânticas, pois recebeu aproximadamente 40% do total de 11 milhões de africanos e africanas que desembarcaram compulsoriamente neste lado do Atlântico, ao longo de mais de 300 anos. Também foi o único país a abolir o comércio escravil com o Lei Áurea de 1850, que posteriormente não previu um projeto de integração social, perpetuando as hoje desigualdades econômicas, políticas e raciais. Por outro lado, o protagonismo brasileiro nestas histórias faz com que seja se desmembrasse uma rica e profunda presença das culturas africanas.

Histórias afro-atlânticas parte do desejo de se reconhecer de estar paralela, fluida e dialógica entre os culturas eurasias das tentativas afro-atlânticas – nos aspectos, rituais, cultos e filosofias. O Atlântico Negro, no exemplo de Paul Gilroy é uma geografia sem fronteiras precisas, um campo fluido, em que experiências africanas ressurtem e ocupam novos espaços, técnicas e culturas.

É importante lembrar em conta o vocabulário de "histórias", esse termo que em português (diferentemente do inglês) abrange tanto a ficção quanto a não ficção, os narrativas pessoais, políticas, econômicas, culturais e ideológicas. Nestas histórias passamos uma qualidade porventura alheia e expulsião, em oposição ao melhor mais exclusivo e definitivo das narrativas tradicionais. Nesse sentido, a exposição não se propõe a registrar um momento fixo, objetivo e completo, mas antes a incluir novas debates e questionamentos, para que as histórias afro-atlânticas sejam reconstruídas, revisadas e reavaliadas.

A exposição não segue um ordenamento cronológico ou geográfico, sendo dividida em oito histórias temáticas que tensionam diferentes temporalidades, territórios e sujeitos, nos dois eixos que organizamos o projeto: NA MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (no primeiro eixo); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (no segundo eixo); NA MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (no terceiro eixo); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (no quarto eixo).

Na MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (no primeiro eixo); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (no segundo eixo); NA MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (no terceiro eixo); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (no quarto eixo).

Afro-Atlantic Histories presents a selection of 430 works by 214 artists, ranging from the 19th to 21st centuries and centered on the "flows and refluxes" among Africa, America, Caribbean and also Europe, to borrow the famous phrase by Pierre Verger, the French ethnologist, photographer and illustrator who made Bahia his home.

Brasil is a central territory in the Afro-Atlantic histories, having received about 40% of the roughly 11 million Africans brought against their will to this side of the ocean throughout more than 300 years. The country also was the last to and the slave trade with the so-called Golden Law of 1850, which perversely did not include any social integration plan, setting the stage for enduring economic, political and racial inequalities. On the other hand, Brazil's leading role in those histories also served here a rich and lasting legacy from African cultures.

Afro-Atlantic histories is motivated by the desire and need to show parallel, fluid and dialogical around the visual cultures of Afro-Atlantic territories – their experiences, creations, worldviews and philosophy. The so-called Black Atlantic, in the sense coined by Paul Gilroy, is a geographic linking precise borders, a fluid field where African experiences invade and occupy other nations, territories and cultures.

The plural and polyphonic quality of "histories" is also of note, unlike the English "history", the word in Portuguese carries a double meaning that encompasses both fiction and non-fiction, personal, political, economic, cultural as well as ideological narratives. Histories processes a personal, open and speculative quality, as opposed to the more monolithic and definitive character of the grand narrative of traditional history. In this sense, the exhibition does not aim to display such an objective and complete subject but instead tries to encourage new debates and questions so that our Afro-Atlantic histories can be Reconstructed, revised and re-evaluated.

The exhibition works in chronological or geographical organization, instead being divided into eight thematic sectors – which gather works from different times, territories and media, on both eixos to organize the project: NA MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (in the first axis); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (in the second axis); NA MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (in the third axis); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (in the fourth axis).

At MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (in the first axis); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (in the second axis); NA MARGEM, MARGEM E MARGEM, COTIDIANO, BREVES E BREVES E BREVES (in the third axis); MODERNIDADES, AMÉRICAS, AFRICAS, AS PRIMEIRAS SUBSÍDIOS E RITOS E TRÂNSITOS, AFRICAS, JAMAICA E BAHIA (in the fourth axis).



exhibition view
Histórias Afro-Atlânticas, 2018
Museu de Arte de São Paulo (MASP)
São Paulo, Brazil



ANGOLA
A história da Angola é marcada pela presença de povos africanos, europeus e asiáticos. O país foi colonizado por Portugal no século XV e tornou-se uma das principais potências coloniais do Império Português. Durante o período colonial, a economia angolana baseava-se na exploração dos recursos naturais, especialmente o açúcar e o ouro. No século XIX, a exploração do diamante e do petróleo tornou-se o eixo central da economia. A luta pela independência começou no final da década de 1960 e culminou na independência em 11 de novembro de 1975. Desde então, o país tem enfrentado desafios políticos e econômicos, incluindo conflitos armados e instabilidade política.

A31

ANGOLA

exhibition view
Histórias Afro-Atlânticas, 2018
Museu de Arte de São Paulo (MASP)
São Paulo, Brazil

MUSEU DE ARTE DE SÃO PAULO
RUA VILA RICCA, 100
01418-000 SÃO PAULO, SP

O Condor e o Canarinho, 2023
magazines, newspapers, postcards,
stickers, labels and brass miniatures
110 x 455 x 3 cm
43.3 x 179.1 x 1.2 in







The years from the early 1960s to the early 1980s marked Latin America for a period that, in Brazil, has been called 'the years of lead', when throughout most of the south of the American continent, civil-military dictatorships were implemented. In the 1970s, an international cooperation operation between these countries aimed to persecute people who were considered subversive. This operation was called Condor and was named after America's largest scavenger land bird. Part of Operation Condor's funding and strategy development was mediated by the US governments at the time through their intelligence agencies. To this day, associations of people in all these countries are fighting for justice and reparations for those who were murdered, tortured and disappeared during the dictatorships. During the same period, soccer and popular culture served as indispensable tools to simulate the sense of normality and nationalism proposed by the military.



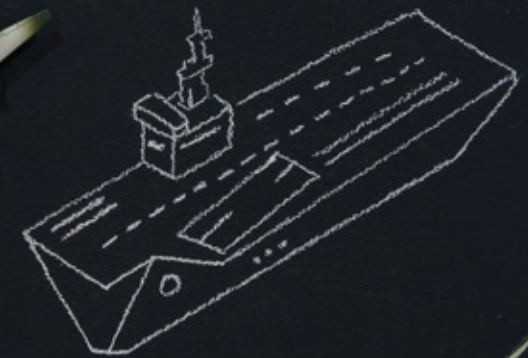


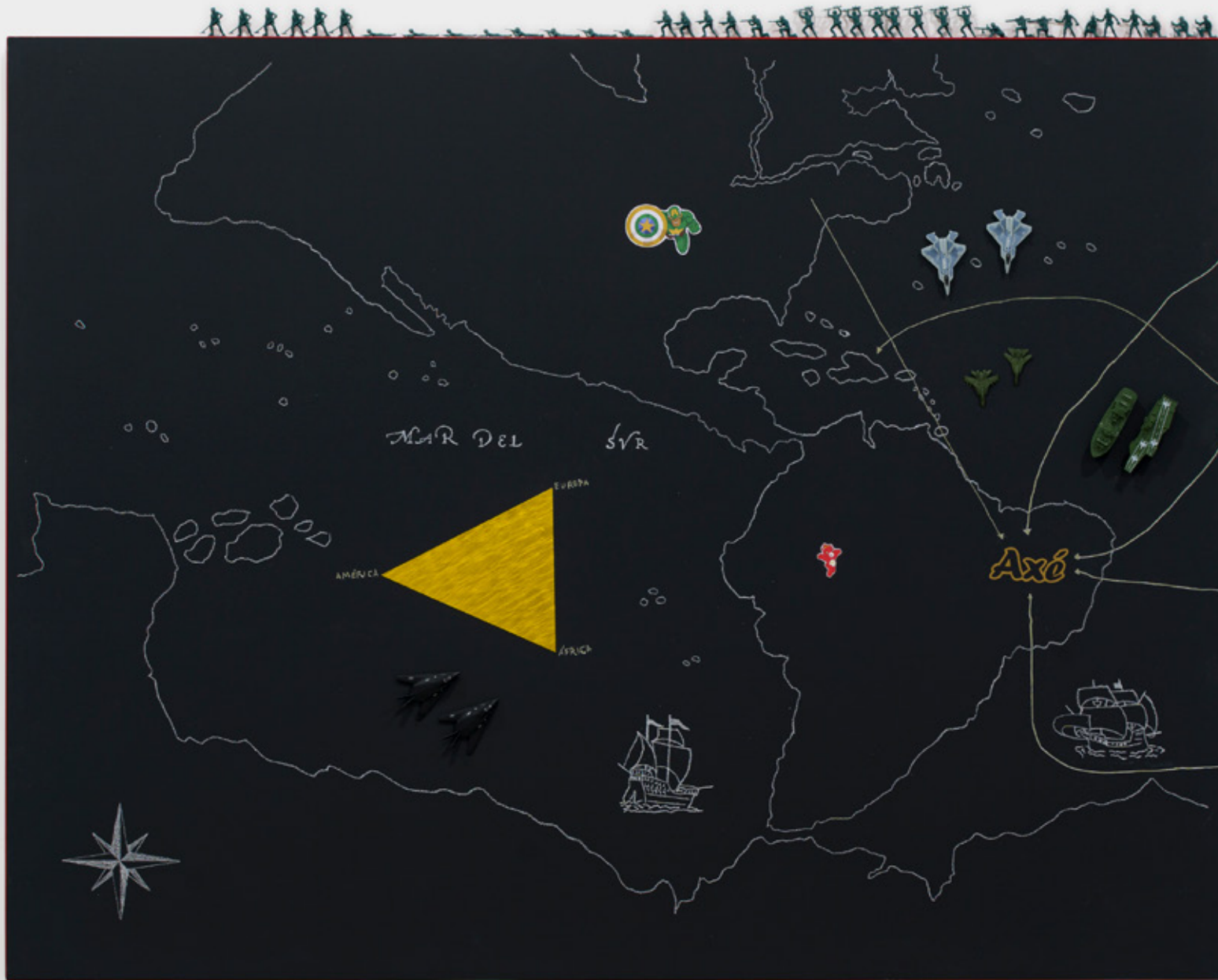
exhibition view
Aqui é o fim do mundo, 2022
Museu de Arte do Rio (MAR)
Rio de Janeiro, Brazil
Photo: Rafael Salim

M A R

D E L

N O R T





*Meu sangue latino,
minh'alma cativa #2, 2023*
acrylic paint, stickers, inkjet
printing and prints on MDF
179 x 221 x 11 cm
70.5 x 87 x 4.3 in



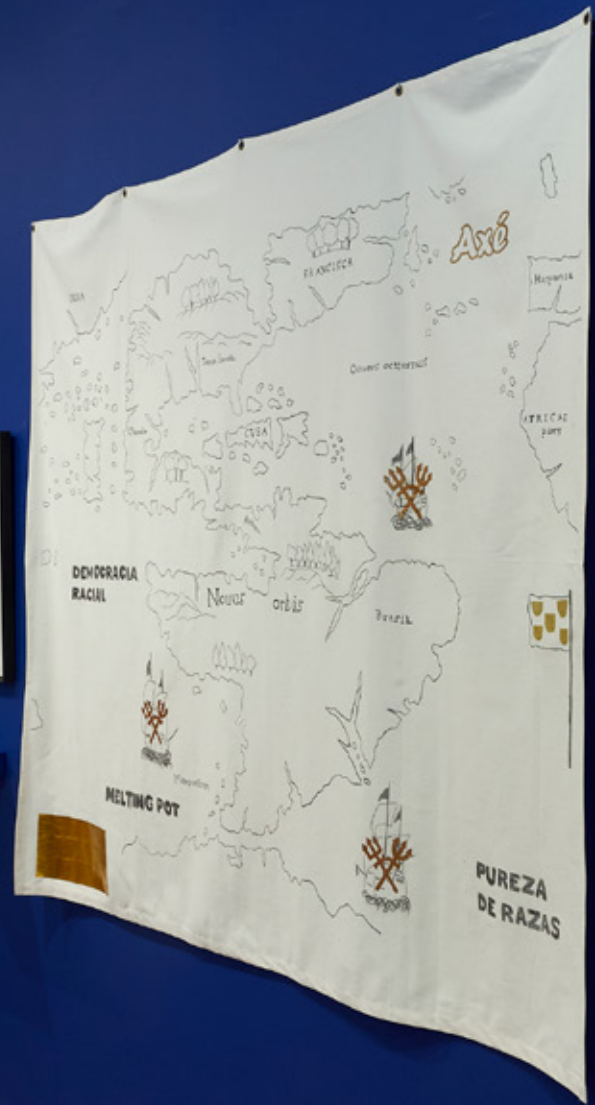
SVR

Axó





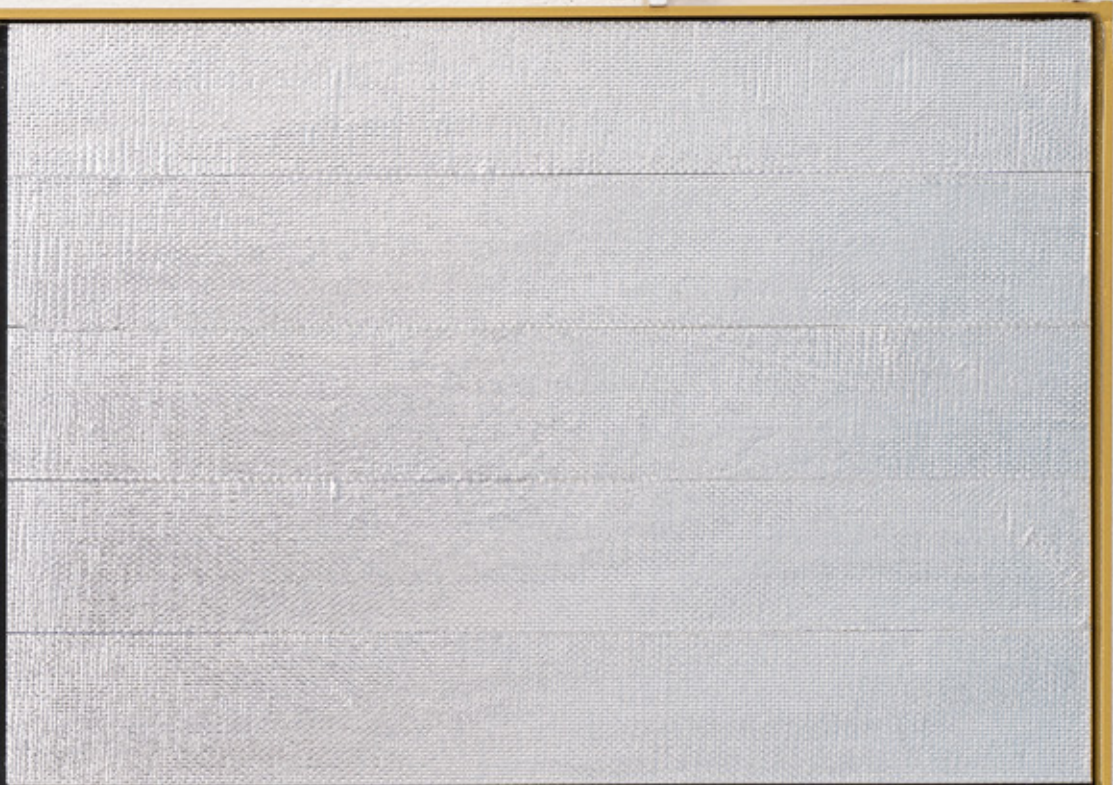
exhibition view
Aqui é o fim do mundo, 2022
Museu de Arte do Rio (MAR)
Rio de Janeiro, Brazil
photo: Rafael Salim



exhibition view
El Dorado: Myths of Gold, Part I
Americas Society
New York, USA, 2023

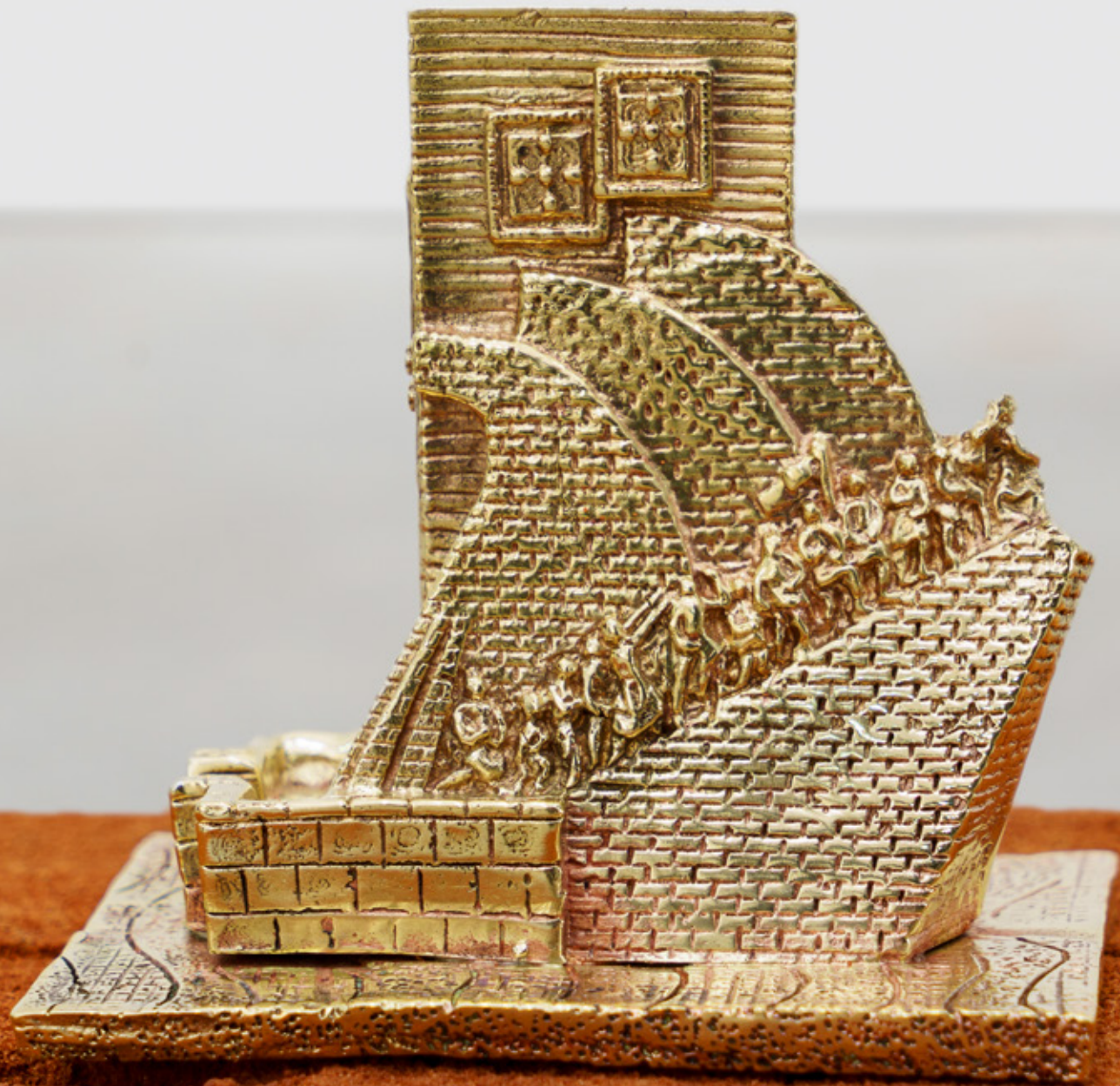


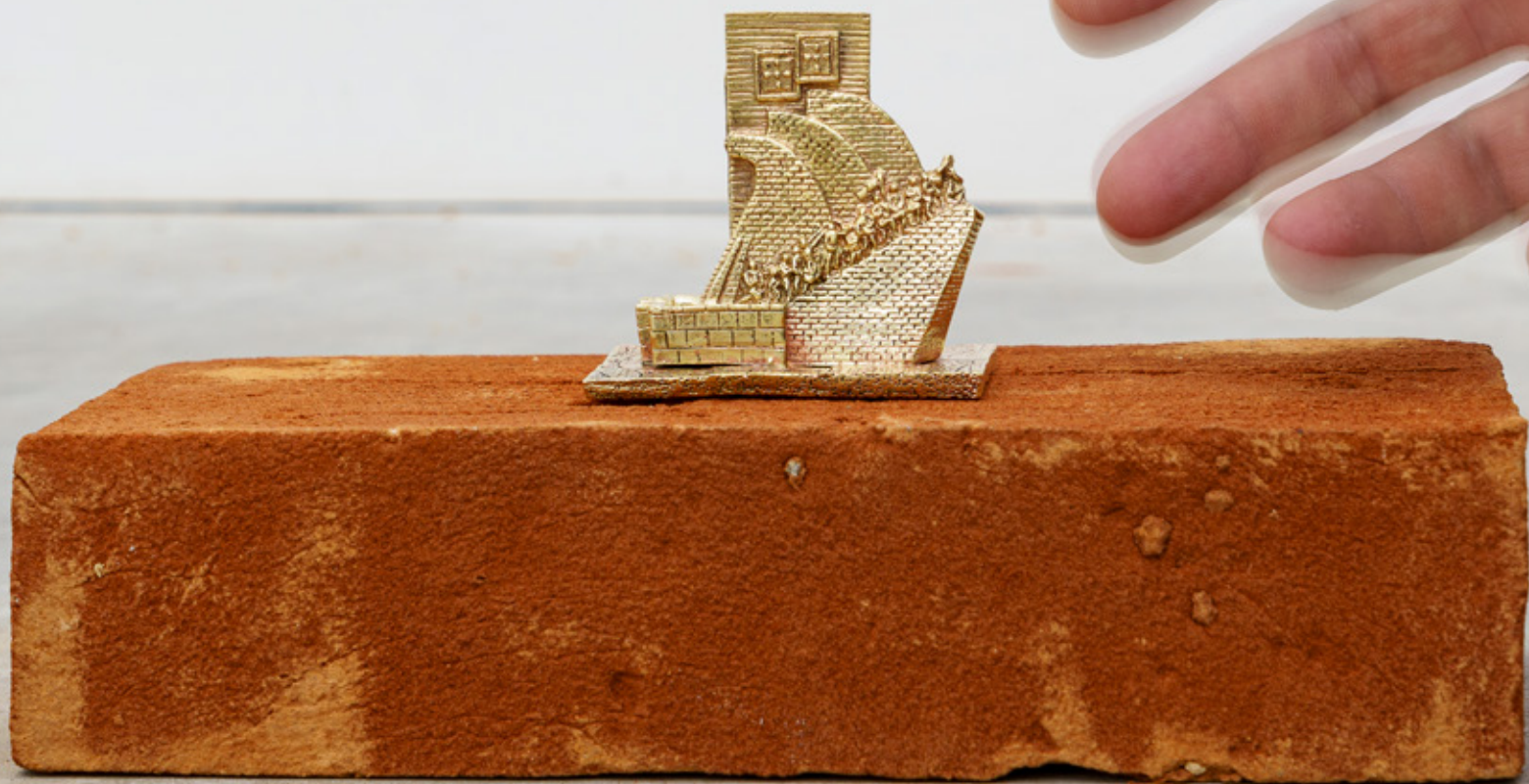
These songs of freedom, 2022
acrylic, stickers, prints, silver
self-adhesive tape, inkjet print
and wood thumbnails on mdf
80 x 120 cm
31.5 x 47.2 in



Padrão dos descobrimentos, 2023
red brick base and replica of
the *padrão dos descobrimentos*
cast in brass and ammunition cartridges
collected in areas of armed conflict in Brazil
edition of 5 + 2 AP
11,5 x 22 x 10 cm
4.5 x 8.7 x 3.9 in









exhibition view
Brinquedo de furar moletom
(toy that pierce sweatpants), 2018
site-specific intervention on the balcony
of MAC Niterói, Rio de Janeiro, Brazil
photo: Rafael Ardoján



exhibition view
Brinquedo de furar moletom
(toy that pierce sweatpants), 2018
site-specific intervention on the balcony
of MAC Niterói, Rio de Janeiro, Brazil
photo: Rafael Ardoján



Quando a gira girou, 2022
acrylic paint, stickers,
inkjet printing, clay quartinhas,
prints and silver reflective
self-adhesive tape on mdf
97 x 120 x 3,5 cm
38.2 x 47.2 x 1.4 in



CONVICTS.

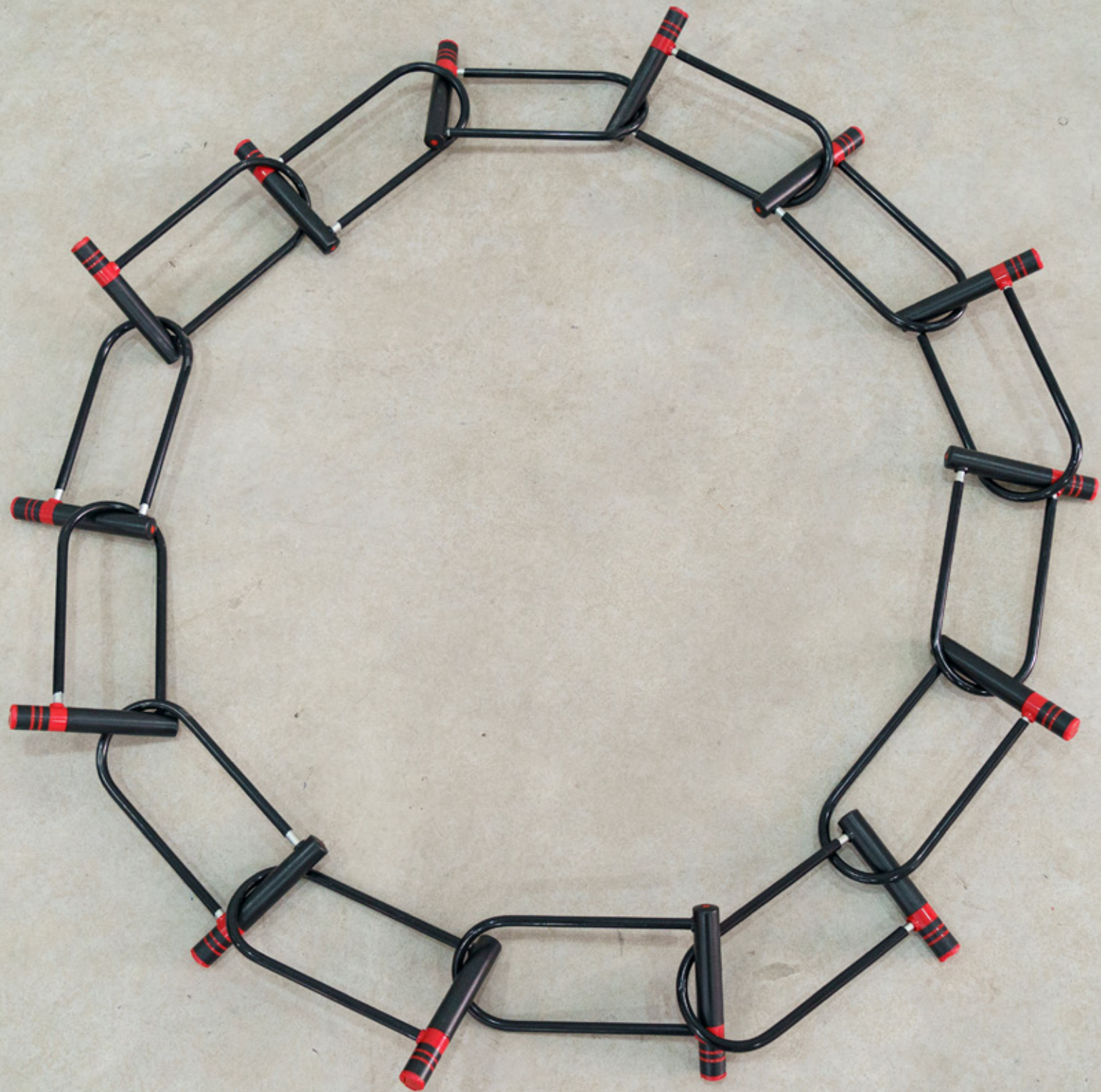






A Dança, 2023
bicycle locks
Ø 150 cm
Ø 59,1 in







In 1952, the biggest entertainment industry in the West brought the musical *Singin' in the Rain* to movie screens around the world. The sequence of Gene Kelly dancing in the rain is a constituent event of visual culture in different parts of the world. The character's umbrella is one of the key elements of the scene, which includes the arrival of a policeman who mildly reprimands the dancer. In 2018, a 26-year-old black man was murdered by the police in Rio de Janeiro. According to witnesses and the press, the three shots that killed Rodrigo Alexandre da Silva Serrano were fired on the grounds that the officers had mistaken Rodrigo's umbrella for a gun. Alexandre's body, a worker and father of two, laid in the rain.

Jaime Lauriano
and Coletivo Legítima Defesa
Dançando na Chuva, 2023
[film still detail]
video
30'

jaime lauriano

b. 1985, São Paulo, Brazil

lives and works in São Paulo, Brazil

Through videos, installations, objects and texts, Jaime Lauriano explores symbols, images and myths that shape the imagination of Brazilian society, placing them in dialogue critical statements that reveal how the colonial structures of the past reverberate in contemporary necropolitics. Drawing from his own experience as a black man, Lauriano addresses the forms of everyday violence that have permeated Brazilian history since its invasion by the Portuguese and has focused, most unjustly, on non-white individuals. In this sense, the artist focuses on the historical traumas of Brazilian culture, understanding their complexities through the agency of images and discourses from the most diverse sources, whether from those considered official, such as communication vehicles and State propaganda; or unofficial ones, like videos of lynchings shared over the internet.

His criticism extends from the macropolitics of the spheres of official power, to micropolitics. Lauriano thinks about trauma not only in terms of temporality, but also spatially, using cartography to question colonial territorial disputes and constructions. Another dimension of his work is the connection with ancestral religions of African origin. The artist uses signs and symbols of the rituals of these religions, such as the white pemba, used in the making of his maps. Lauriano understands how the religious sphere was fundamental for the resistance of those that were enslaved and served as a space for maintaining their connection with their ancestral territory.

[click to see full cv](#)

selected solo exhibitions

- *Why don't you know about western remains?*, Nara Roesler, New York, USA (2024)
- *Aqui é o fim do mundo*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2023)
- *Paraíso da miragem*, Kubik Gallery, Porto, Portugal (2022)
- *Marcas*, Fundação Joaquim Nabuco (Fundaj), Recife, Brazil (2018)
- *Brinquedo de furar moletom*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2018)
- *Nessa terra, em se plantando, tudo dá*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Impedimento*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2014)

selected group exhibitions

- *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *El Dorado: Myths of Gold*, Americas Society, New York, USA (2023)
- *37th Panorama da Arte Brasileira*, São Paulo, Brazil (2022)
- *Social Fabric: Art and Activism in Contemporary Brazil*, Visual Arts Center, The University of Texas, Austin, USA (2022)
- *Histórias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Afro-Atlantic Histories*, National Gallery of Art, Washington DC, USA (2022); Museum of Fine Arts (MFAH), Houston, USA (2022)
- *Carolina Maria de Jesus: um Brasil para os brasileiros*, Instituto Moreira Salles (IMS), São Paulo, Brazil, (2021)
- *11th Mercosul Biennial*, Porto Alegre, Brazil (2018)

selected collections

- Fundação Joaquim Nabuco (Fundaj), Recife, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Schoepflin Stiftung, Lörrach, Germany

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