

nara roesler

jaime lauriano
eu estou aqui com
toda minha gente
text by ademar britto

nara roesler rio de janeiro
opening october 23
exhibition oct 23 – dec 20



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eu estou aqui com toda minha gente

In 1958, sociologist Alberto Guerreiro Ramos (1915-1982) proposed an epistemological shift essential to understanding Brazil in his publication *A redução sociológica* (The Sociological Reduction): it was necessary to reduce sociological thinking to its real foundations, breaking with the uncritical reproduction of foreign models and developing categories of its own, rooted in the national reality. This gesture was not only an academic movement, but an ethical and political call: to think with our feet firmly planted on Brazilian soil.

It is from this perspective that one can understand the power of Jaime Lauriano's work. His artistic practice is also a gesture of critical reduction: he does not seek outside himself the ruler and compass to produce his work, but rather draws from his own trajectory, his memories of everyday life on the periphery and the history of his country, to construct an insurgent and reflective poetics. Multidisciplinary in essence, the formalization of his work flows fluidly between different media—painting, sculpture, drawing, video—and with a commitment to challenging the symbols, narratives, and devices of power of so-called “official history.”

The artist borrows a verse from the song *A força da Jurema* (1973), composed by Mateus Aleluia (1943), Heraldo Bozas (19??–1975), and Grinaldo Salustiano (19??–2000), from the Bahian musical group Os Tintoãs, to title the exhibition: *Eu estou aqui com toda minha gente* (I am here with all my people). The reference to the song serves as a sensitive backdrop: just like in the music, Jaime activates memories and ancestral knowledge that withstand the test of time and strengthen a sense of community and ancestry.

Rio de Janeiro is where Lauriano has held most of his solo exhibitions in his nearly twenty-year career. A career that has already spanned half his life. The city is also home to his public installation *A história do negro é uma felicidade guerreira* (2018), Portuguese stone paving at the entrance to the Rio de Janeiro Museum of Art (MAR), with the names of the twelve regions of Africa from which enslaved people were brought to Brazil.

By re-exhibiting the work *Na Bahia é São Jorge, no Rio São Sebastião* (2023), part of the *Recanto* series and featured in his solo exhibition *Aqui é o fim do mundo*, presented at MAR in 2023, a connection is created between the two exhibitions. The title of the canvas evokes Afro-Brazilian religious syncretism: *São Jorge/Ogum* and *São Sebastião/Oxóssi*. Based on a painting by Heitor dos Prazeres (1898–1966), the artist removes the presence of humans and nature, leaving only houses, roads, and a few walls (one of which reads *Chega de Genocídio*). Lauriano's gesture contrasts with the Afrocentricity of the characters for which Prazeres is known, portraying

the daily lives of black people with dignity. Lauriano adds metal pendants to the canvas that form a pantheon of orixás in the sky, as well as popular vinyl stickers sold at newsstands, which refer to the Christian faith and axé. This juxtaposition reinforces the syncretic character of our culture.

During his stay in Rio de Janeiro in 2023, Jaime took photographs on Copacabana beach that gave rise to the paintings *Untitled #1*, from the series *O sobrado de mamãe é debaixo d'água*, 2025. The sea emerges as a symbolic territory, where layers of memory and history intertwine. By choosing the Atlantic waters as the starting point for this series, the artist evokes both the routes of the African diaspora—marked by the violence of forced migration—and the flows of resistance and cultural reinvention that shaped Brazil. This aquatic dimension as a space of pain and fertility resonates in the popular song *O sobrado de mamãe é debaixo d'água*, of unknown authorship, where the submerged house becomes a metaphor for a drowned but not forgotten history. The sea also approaches the figure of Oxum, the orisha of fresh waters, motherhood, beauty, and ancestry. As guardian of the rivers and also connected to the depths of the waters, she embodies the feminine and spiritual power of survival. By evoking this archetype, Lauriano transforms the sea into a place where memory is not lost, but rather flows and resurfaces, carrying the force of affections, losses, and permanence.

Among the unpublished works presented in the exhibition, the *Pencas* series (2025) stands out, with trinkets created from the appropriation and reconfiguration of pre-existing objects. Jaime Lauriano creates amulets that refer to the traditional “creole jewelry” of the 18th and 19th centuries—adornments historically worn by black women in Brazil, especially in Bahia. Beyond their symbolic and protective dimension, these jewels carry economic and political significance: they were also instruments of wealth accumulation and autonomy, with records of women who managed to buy their own freedom with the sale of these pieces. They feature jatoba wood, cowrie shells, an ogó of *Exu*, bells, *agogôs*, *quartinhas*, bowls, mugs, *pemba*, pipes, and gourds, elements of Candomblé and Umbanda rituals.

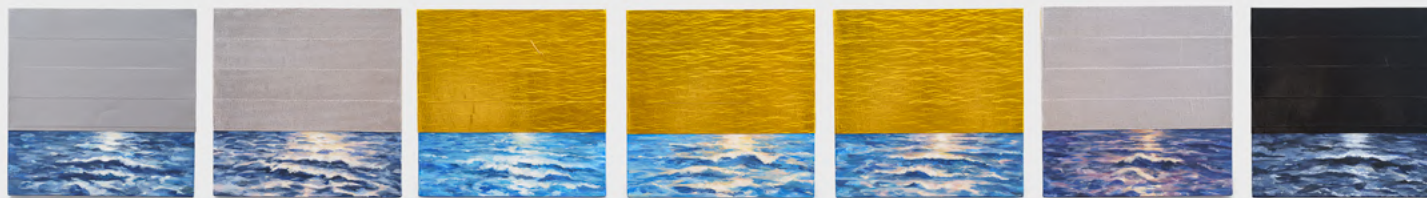
Hip-hop and rap were fundamental references for Jaime Lauriano in understanding the world and also a place of refuge during his adolescence, when he lived in Osasco. In one of the exhibition’s unpublished works, *Self-Portrait #1*, he incorporates railings commonly found in low-income housing. These structures serve to protect homes, but also feature graphic elements reminiscent of *Adinkras*, visual symbols of the Akan people, especially the Ashanti group from Ghana and Ivory Coast.

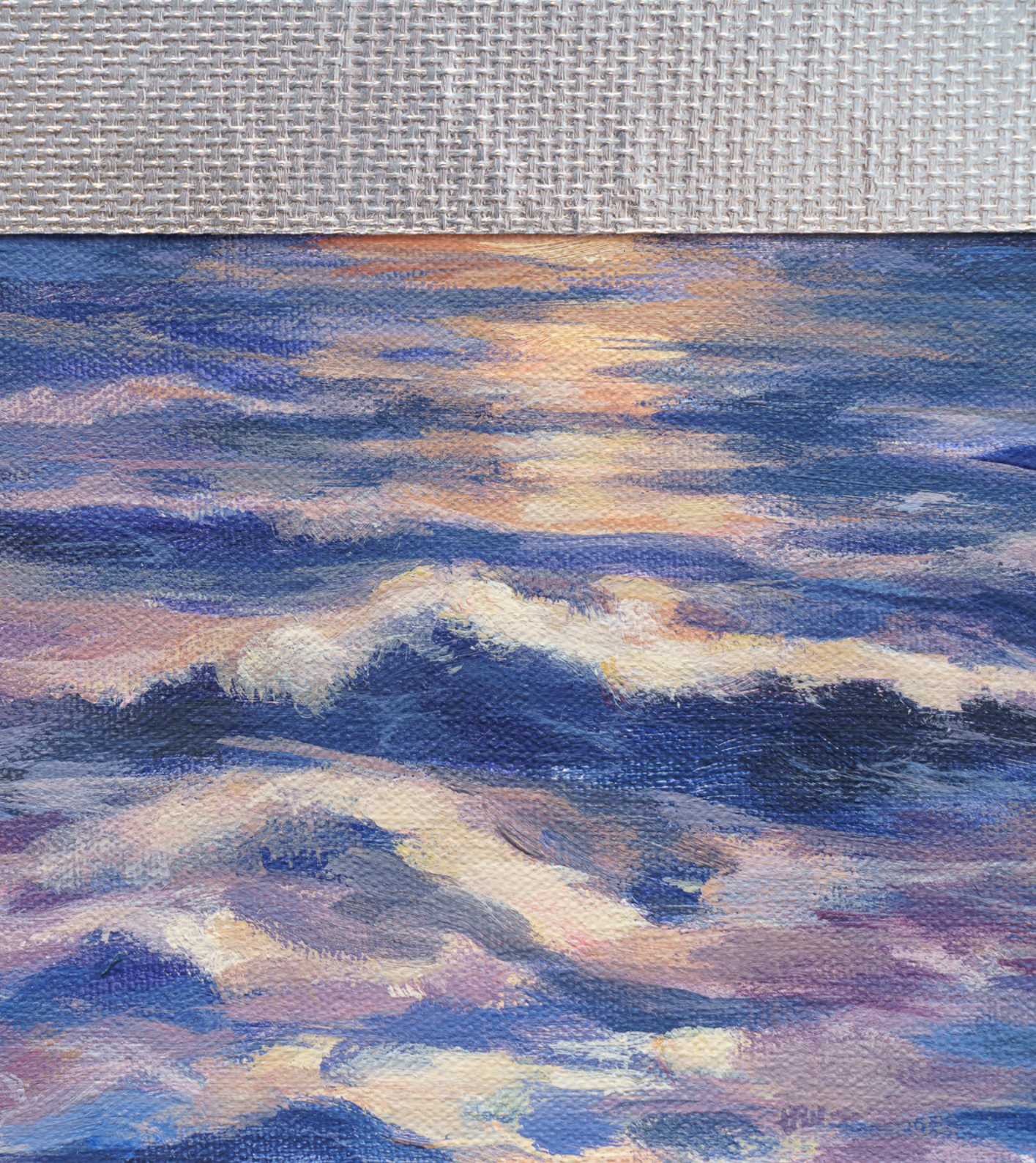
These symbols carry profound meanings related to philosophy, morality, and spirituality. The grid pattern in the work refers to Sankofa—which can also be represented by a bird with its head turned backward while its feet point forward—a concept that conveys the idea that it is essential to look back and seek wisdom in the past while moving forward. The piece, which is confessional and autobiographical in nature, has the dimensions of the artist’s spine and contains objects laden with stories and intimate feelings, such as All-Star sneakers with unique wear marks from his footsteps, as well as objects that refer both to colonial oppression and the strength of resistance and African cultural heritage, in an aesthetic that evokes memories of his childhood on the outskirts of São Paulo.

The core of Jaime Lauriano’s work lies in transforming art into a place of memory and questioning, speaking both of the past and the urgencies of the present. And the courage to be an artist lies precisely in not looking away, but rather in looking deeply, with firmness and sensitivity, as Lauriano teaches us.

–Ademar Britto

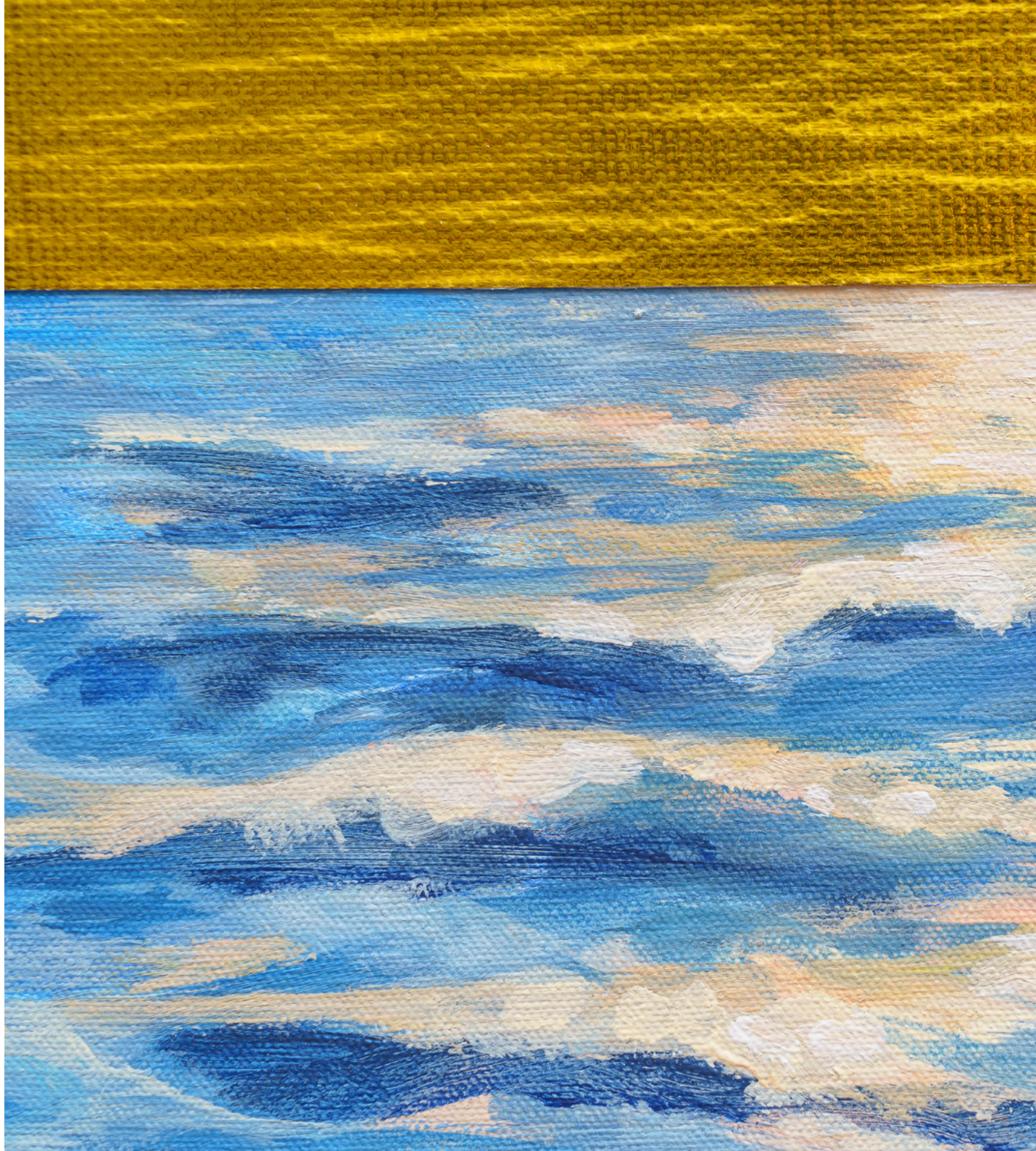
Untitled #1 (série O sobrado de
mamãe é debaixo d'água), 2025
acrylic paint and self-adhesive tape on cotton
7 pieces of 30 x 30 x 3,5 cm (each)
7 pieces of 11.8 x 11.8 x 1.4 in (each)





Jaime Lauriano will show intimate works, such as the seven in the series *O Sobrado de Mamãe é debaixo d'água* created recently when he sought to become more withdrawn and reflective due to the limitations imposed by a herniated cervical spine. Based on a photograph he took at the end of Copacabana beach in 2023, Jaime Lauriano created a series of landscapes representing different stages of light, from the moment before dawn to midnight. The sky is made of reflective adhesive tape in gray, gold, silver, and black, and the sea is made of acrylic paint. The *Untitled* works each measure 30 x 30 x 4.5 centimeters.

In this new series of works, the artist returns to the landscape genre, but with a novel approach, distancing himself from the representation of conflicts that permeated his previous works. “The focus now is on exploring the visual tensions between fields of color, created through the use of varied materials. The sea of Rio de Janeiro appears not only as a backdrop, but as a conceptual starting point. The choice to focus on its waters is linked to the debut of this series in my solo exhibition in the city, but above all to my fascination with the complex history that transatlantic waters carry. They are witnesses to a past of colonial violence and suffering, but they are also the routes that brought the rich African heritage that, over time, has profoundly shaped Brazil’s culture and identity,” he says. Jaime Lauriano states: “The series *O sobrado de mamãe é debaixo d’água* is therefore a poetic celebration of the resilience and richness of Afro-Brazilian culture and its ability to flourish and resist, transforming pain into history and struggle.”



Four objects from the *Pencas* series will also be presented, featuring copper-plated brass sculptures hung on leather with brass rings, made this year. The sculptures are shaped like jatoba trees, cowrie shells, an ogó of *Exu*, bells, *agogôs*, *quartinhas*, *bowls*, *mugs*, *pemba*, *pipes*, and *gourds*, elements of Candomblé and Umbanda rituals, creating a kind of offering to Afro-Brazilian culture and its resistance throughout Brazilian history. In this work, Jaime Lauriano alludes to the Creole jewelry of the 18th and 19th centuries, considered a heritage of Bahia and Afro-Brazilian culture, which marks black resistance against the slave regime, being one of the oldest Afro-descendant artistic manifestations in the country.



Penca # 1, 2025
nylon clamp, leather
and brass sculpture
edition of 3 + 1 AP
75 x 13 x 8 cm
29.5 x 5.1 x 3.1 in



Penca #2, 2025
nylon clamp, leather
and brass sculpture
edition of 3 + 1 AP
63 x 11 x 6 cm
25 x 4.3 x 2.4 in





Penca #3, 2025
nylon clamp, leather
and brass sculpture
edition of 3 + 1 AP
65 x 13 x 7 cm
25.6 x 5.1 x 2.8 in





Penca #4, 2025
nylon clamp, leather
and brass sculpture
edition of 3 + 1 AP
63 x 11 x 6 cm
24.8 x 4.3 x 2.6 in



Na Bahia é São Jorge, no Rio
São Sebastião (*Recanto series*), 2023
acrylic paint, stickers, lead
miniatures and prints on mdf
120 x 140 x 2,5 cm
47.2 x 55.1 x 1 in



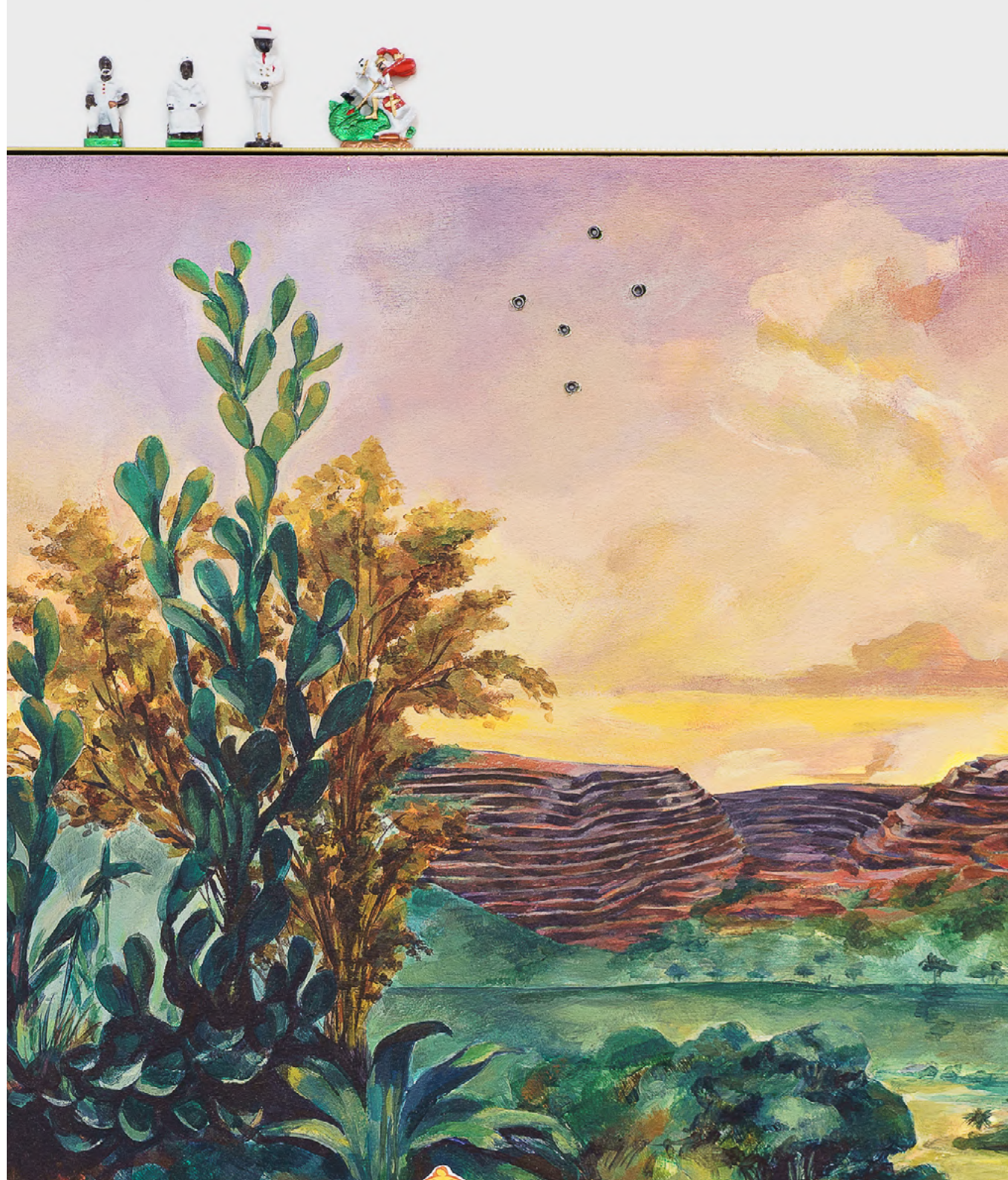
Na Bahia é São Jorge, no Rio São Sebastião (series *Recanto*) was created for the exhibition *Aqui é o fim do mundo* (Here is the end of the world) in 2023, a panoramic view of Jaime Lauriano's fifteen-year career, which was part of the program commemorating the tenth anniversary of the Rio Art Museum (MAR), where it was presented. Made with acrylic paint, stickers, lead miniatures, and prints on MDF, it is *the landscape from the window* of Heitor dos Prazeres (1898-1966), a great painter from Rio de Janeiro and one of the pioneers in the composition of sambas.



Entradas em Minas Gerais, 2025
acrylic paint, stickers, lead
miniatures and prints on mdf
70 x 100 x 2 cm
27.6 x 39.4 x 0.8 in



The painting *Entradas em Minas Gerais* (2025) is part of the research that Jaime Lauriano has been developing since 2022, dedicated to the critical review of historical paintings that shaped the country's official memory. In revisiting academic paintings produced between the late 19th and early 20th centuries, the artist realized that colonization was "consistently presented in an idealized way, transformed into a heroic and civilizing gesture," while "the presence, resistance, and experiences of Afro-indigenous violence were systematically silenced." "My interest lies in questioning this operation, dismantling its celebratory logic, and transforming historical painting into a counter-monument: no longer a place of consecration, but a field of dispute, friction, and reflection," he says. Lauriano "empties" the painting of its characters, leaving only the landscape. On this depopulated surface, he applies a profusion of stickers "that evoke both colonial violence and Afro-indigenous resistance." On the frame itself, he also installs miniature figures staging a battle between colonial soldiers and entities from Afro-Brazilian religiosity, such as *Zé Pilintra*. "In this way, the past does not return as a pacified myth, but rather as a field of symbolic conflict in which painting becomes a contested territory."



ONDE HÁ FUMAÇA

ARTE E
EMERGÊNCIA
CLIMÁTICA



ONDE HÁ FUMAÇA

Paulo Bruscky é um dos artistas mais importantes da arte contemporânea brasileira. Sua obra é marcada por uma linguagem visual única, que combina elementos da pintura, da escultura e da instalação. Neste trabalho, ele aborda a questão da emergência climática, utilizando a fumaça como elemento central da composição.

A obra é composta por uma série de painéis de madeira, que formam uma estrutura tridimensional. Cada painel apresenta uma paisagem diferente, com a fumaça se elevando das montanhas e se espalhando pelo céu. A escolha da madeira como suporte para a obra reforça o tema da emergência climática, já que este material é frequentemente associado à sustentabilidade e ao cuidado com o meio ambiente.

Paulo Bruscky utiliza a fumaça como elemento central da obra, representando a emergência climática. A obra é composta por uma série de painéis de madeira, que formam uma estrutura tridimensional. Cada painel apresenta uma paisagem diferente, com a fumaça se elevando das montanhas e se espalhando pelo céu. A escolha da madeira como suporte para a obra reforça o tema da emergência climática, já que este material é frequentemente associado à sustentabilidade e ao cuidado com o meio ambiente.

WHERE THERE'S SMOKE ART AND THE CLIMATE EMERGENCY

Today more than ever, we are feeling the effects of the climate emergency that we are experiencing. While the world's attention is focused on the climate crisis, it is also the responsibility of artists to create works that raise awareness and provoke action. This exhibition, 'Where There's Smoke', is a response to the climate emergency, using art to explore the relationship between nature and the human-made world.

The exhibition is composed of a series of wooden panels that form a three-dimensional structure. Each panel presents a different landscape, with smoke rising from the mountains and spreading across the sky. The choice of wood as the support for the work reinforces the theme of the climate emergency, as this material is often associated with sustainability and care for the environment.

Paulo Bruscky utiliza a fumaça como elemento central da obra, representando a emergência climática. A obra é composta por uma série de painéis de madeira, que formam uma estrutura tridimensional. Cada painel apresenta uma paisagem diferente, com a fumaça se elevando das montanhas e se espalhando pelo céu. A escolha da madeira como suporte para a obra reforça o tema da emergência climática, já que este material é frequentemente associado à sustentabilidade e ao cuidado com o meio ambiente.

A new and accurate map of the
world: *democracia racial, êxodo,*
genocídio e invasão, 2025
white pomba and dermatographic
pencil on black cotton
2 parts of 150 x 170 cm each
2 parts of 59.1 x 66.9 in each





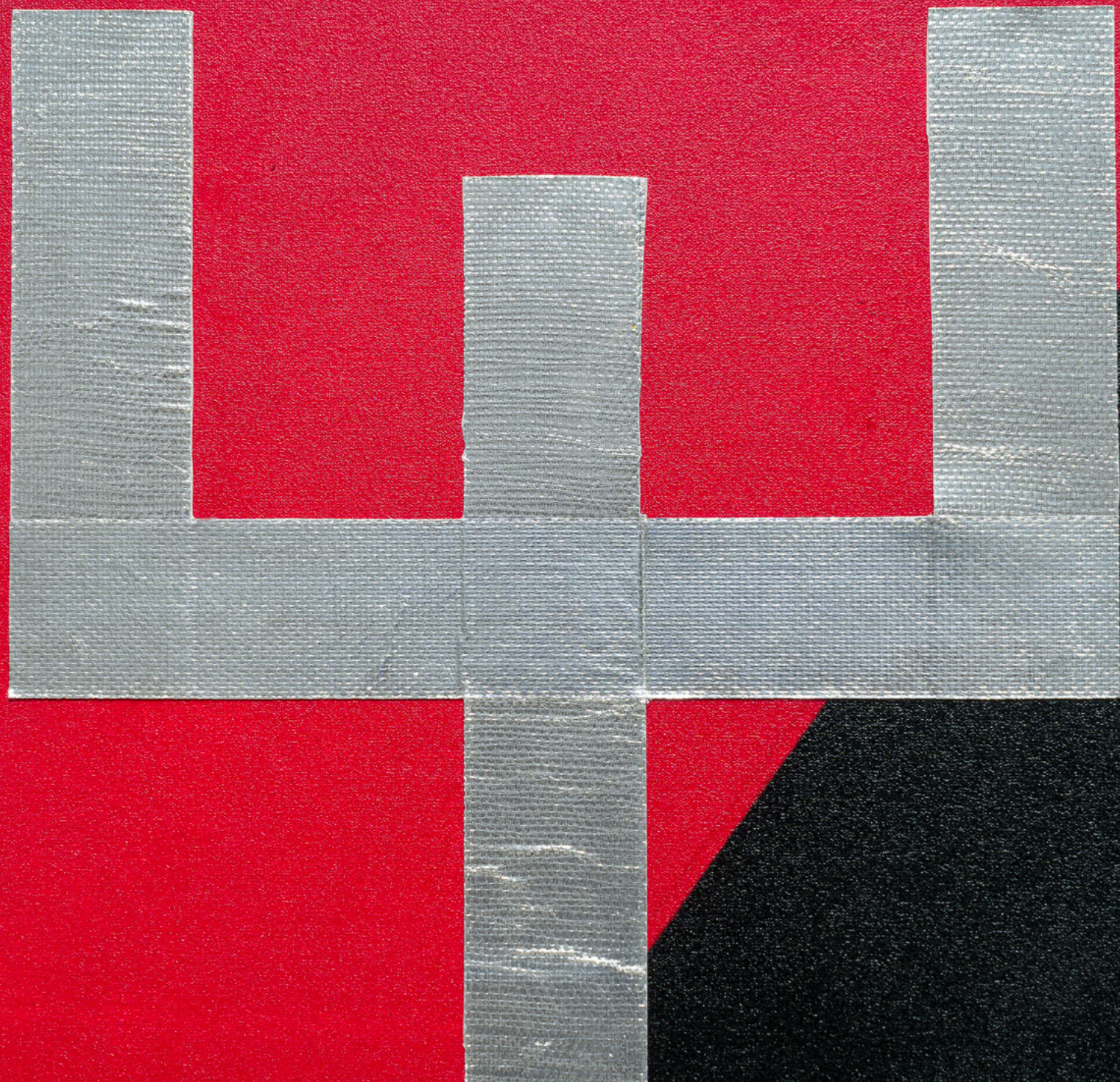
Maps, a recurring theme in Jaime Lauriano's career, are present in the work *A new and accurate map of the world: racial democracy, exodus, genocide, and invasion* (2025), composed of two drawings made in white pemba—white chalk used in Candomblé temples—and dermatographic pencil on black cotton. The series of works *racial democracy, exodus, genocide, and invasion* recreates, based on illustrations of maps and nautical charts, one of the most emblematic scenes in recent human history: navigation and the “discovery of the new world.” However, unlike the original version, with colors ready to portray the exuberance of the newly explored region, Lauriano uses a visual downgrade, based on white on black, reinterpreting the first efforts to represent the system of exploitation of wood and indigenous labor, the first workforce of what would later be consolidated as a “country.” Lauriano contrasts the idyllic representation found in old maps by inscribing terms such as invasion, ethnocide, racial democracy, and cultural appropriation, taken from books that guide the construction of Brazilian history.



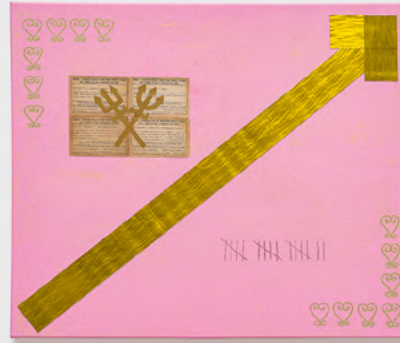
exhibition view
Aqui é o Fim do Mundo, 2023
Museu de Arte do Rio, Brazil

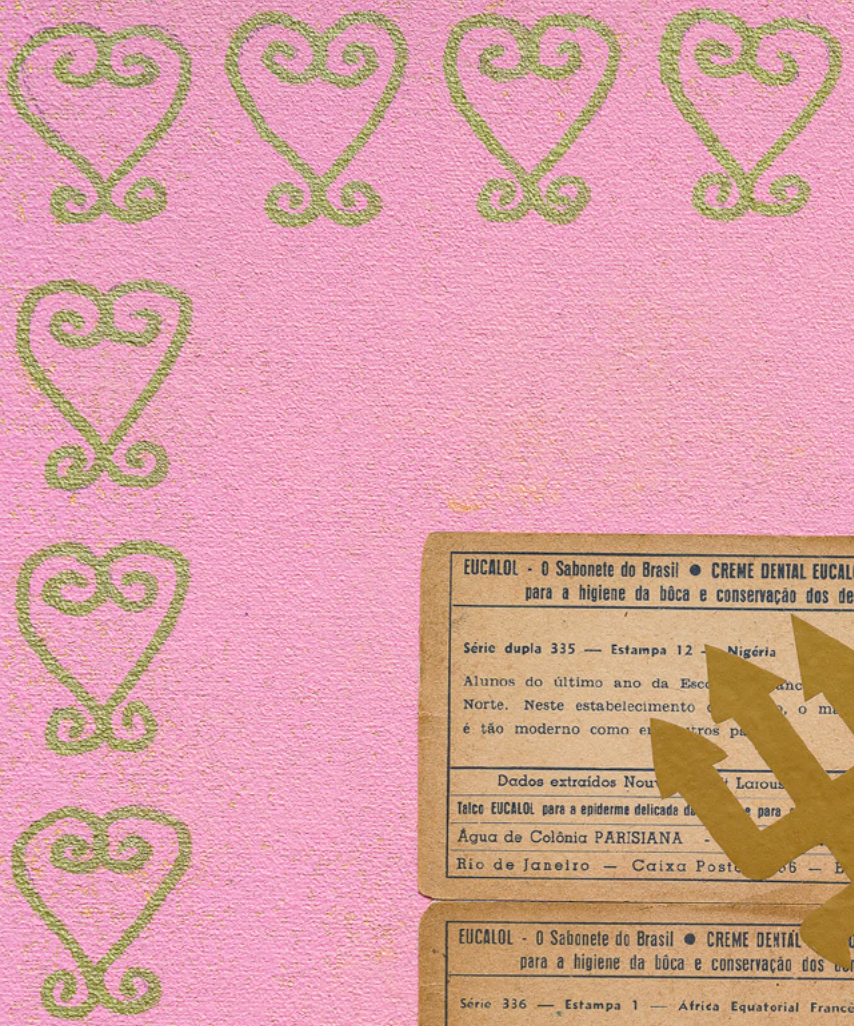
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Untitled (senhor da noite e do dia), 2025
acrylic paint and silver
self-adhesive tape on cotton
70 x 50 x 3 cm
27.6 x 19.7 x 1.2 in





Untitled, 2025
acrylic paint and self-adhesive
tapes on cotton
50 x 60 x 3 cm
19.7 x 23.6 x 1.2 in





EUCALOL - O Sabonete do Brasil • CREME DENTAL EUCALOL - O melhor para a higiene da boca e conservação dos dentes.

Série dupla 335 — Estampa 12 — Nigéria
Alunos do último ano da Escola Secundária da Nigéria do Norte. Neste estabelecimento o ensino, o material escolar é tão moderno como em outros países.

Dados extraídos Nouveau Petit Larousse Illustré 1952
Talco EUCALOL para a epiderme delicada da criança e para o bem-estar dos seus pais.
Água de Colônia PARISIANA — PERFUMARIA MYRTA S.A.
Rio de Janeiro — Caixa Postal 1866 — Edição 1955

EUCALOL - O Sabonete do Brasil • CREME DENTAL EUCALOL - O melhor para a higiene da boca e conservação dos dentes.

Série 336 — Estampa 1 — África Equatorial Francesa
O grande médico Albert Schweitzer, com 79 anos de idade, detentor do prêmio Nobel, não opera mais, assistindo nas todas as manhãs, aos trabalhos clínicos e cirúrgicos em seu hospital de Lambarene.

Dados extraídos Nouveau Petit Larousse Illustré 1952
Talco EUCALOL para a epiderme delicada da criança e para o bem-estar dos seus pais.
Água de Colônia PARISIANA — PERFUMARIA MYRTA S.A.
Rio de Janeiro — Caixa Postal 1866 — Edição 1955

EUCALOL - O Sabonete do Brasil • CREME DENTAL EUCALOL - O melhor para a higiene da boca e conservação dos dentes.

Série dupla 335 — Estampa 10 — Nigéria
Estudantes do Colégio Universitário de Ibadan na colônia britânica da Nigéria. Os graduados jogam uma partida de xadrez na varanda do Colégio.

Dados extraídos Nouveau Petit Larousse Illustré 1952
Talco EUCALOL para a epiderme delicada da criança e para o bem-estar dos seus pais.
Água de Colônia PARISIANA — PERFUMARIA MYRTA S.A.
Rio de Janeiro — Caixa Postal 1866 — Edição 1955

EUCALOL - O Sabonete do Brasil • CREME DENTAL EUCALOL - O melhor para a higiene da boca e conservação dos dentes.

Série dupla 334 — Estampa 10 — África Ocidental Francesa
Devido à influência da arquitetura moderna, o aspecto de muitos edifícios modificou-se consideravelmente. Estas gravuras mostram os edifícios mais recentes: um grande arranha-céu, novo prédio da Rádio-difusora e um outro pavilhão moderno.

Dados extraídos Nouveau Petit Larousse Illustré 1952
Talco EUCALOL para a epiderme delicada da criança e para o bem-estar dos seus pais.
Água de Colônia PARISIANA — PERFUMARIA MYRTA S.A.
Rio de Janeiro — Caixa Postal 1866 — Edição 1955



Self-portrait #1, 2025

iron grid, sneakers, white plastic sheet,
lead figurines, steel chain, and plastic zip tie
143 x 38 x 25 cm
56.3 x 15 x 9.8 in



The wall sculpture *Self-Portrait #1* (2025), made of an iron grid and various materials, was conceived as a space for meditating on the African diaspora, seeking to stitch together the past and the present, social history and subjectivity. The project invites the public to take a sensitive look at slavery and its echoes in black bodies. The work is the exact size of Jaime Lauriano's spine, from neck to coccyx, and is based on the construction of iron grids that use the Adinkra alphabet, a system of symbols originating in Ghana. The artist draws on formal and conceptual elements from his research, based on the architecture of cities such as Rio de Janeiro and São Paulo. Objects will be hung on the sculpture that refer both to the oppression exercised over slaves and to the strength of resistance and African cultural heritage, in an aesthetic that evokes memories of the artist's childhood in the suburbs of São Paulo.



Colonização # 2, 2022

apoti, cattail straw mat, clay dish and
28 brass cast portuguese cobblestone
edition of 5 + 2 AP
53 x 34 x 34 cm
20.9 x 13.4 x 13.4 in





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.

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selected solo exhibitions

- *Why don't you know about western remains?*, Nara Roesler, New York, USA (2024)
- *Uma Obra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2024)
- *Aqui é o fim do mundo*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2023)
- *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

- *Le Brésil Illustré: L'héritage postcolonial de Jean Baptiste Debret (1768-1848)*, Maison de L'Amérique Latine, Paris, France (2025)
- *Onde há Fumaça*, Museu do Ipiranga, São Paulo, Brazil (2024)
- *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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