

nara roesler

jonathas de andrade



jonathas de andrade

b. 1982, Maceió, Brazil

lives and works in Recife, Brazil

Jonathas de Andrade's artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade's work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

'I think that an artistic existence -which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art's strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.'

—Jonathas de Andrade

[click to see full cv](#)

cover *O peixe*, 2016 [still detail]

all images courtesy of the artist and Nara Roesler,
except when indicated

selected solo exhibitions

- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)
- *Eye-Spark*, CRAC Alsace, Altkirch, France (2022)
- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, The Netherlands (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

selected group exhibitions

- 59th Venice Biennale, Italy (2022)
- *O Mundo é o Teatro do Homem*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2022)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)

selected collections

- Centre Georges Pompidou, Paris, France
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museo del Barrio, New York, USA
- Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

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olho-faísca / spark eye 2023

Olho-Faísca created for the exhibition of the same name at the Museum of Art, Architecture, and Technology in Lisbon (MAAT), takes its inspiration from a collection amassed by the artist over an extended period. This collection consists of 68 pairs of underwear that the artist saved, once belonging to men with whom he had personal relationships. These intimate articles have been vacuum-sealed and arranged in a sequential manner, akin to an archive.

While in other works, Jonathas delves into social groups or external agents, here he constructs a kind of intimate and emotional self-portrait. Many of the garments bear brand names like 'Extreme' and 'Radical', adjectives associated with virility and a masculine ideal. This contrast between the connotations of masculinity and the personal histories of these pieces highlights their vulnerability within the artwork.

Olho-faísca / spark eye, 2023
68 vacuum packed briefs
fixed with two sheets of wood
and metal support
46 x 25 x 4 cm cada
18,1 x 9,8 x 1,6 in each

→
Olho-faísca, 2023 [detalhe]





EXTREME

EXTREME

with the heart coming out of the mouth 2022

brazilian pavilion, 59th Venice Biennale

The project for the Brazilian pavilion at the Venice Biennale brings together more than 250 popular expressions that are metaphors based on the body, which become the spine from which sculptures, photographs and a video installation emerge. The expressions are arranged in space, composing a constant line along the two rooms of the pavilion and bring phrases of everyday use, fictional and non-fictional, where you can see how these expressions are used daily through written examples that manifest emotions that vary between love and passion, and the heartbreaking violence of the historical present we live in.



exhibition view

Com o coração saindo pela boca,
59th Venice Biennale, Venice, Italy (2022)

→

exhibition view

Com o coração saindo pela boca,
59th Venice Biennale, Venice, Italy (2022)



Mão à palmatória

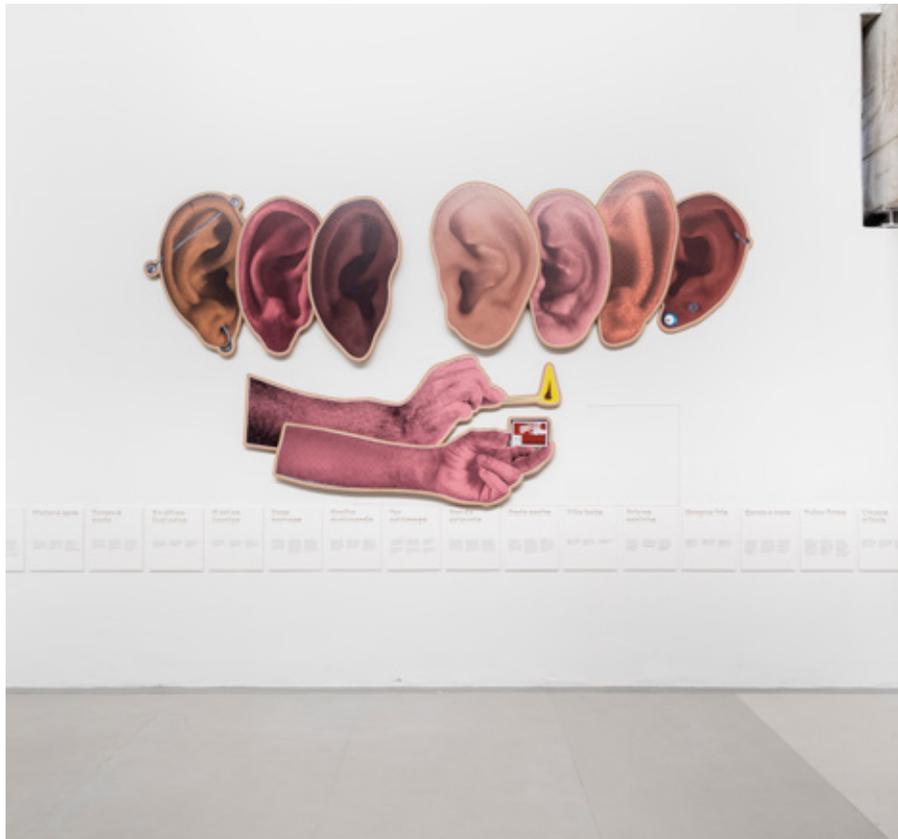
que

na

Language depends on the collectivity to exist, and it can be a powerful metaphor for how through the collective body, as plural as it is complex, it is possible to find new outlets and new answers to the present and its crucial dilemmas.



exhibition view
Com o coração saindo pela boca,
59th Venice Biennale, Venice, Italy (2022)



Orelha queimando [Burning ear], 2022
printed image on falconboard 20 mm
approximately 172 x 260 cm
67.7 x 102.4 in



Olho do furacão [The eye of the storm], 2022
printed image on falconboard 20 mm
approximately 294,8 x 193,4 cm
116.1 x 76.1 in



De Andrade also presented *Knot in the throat* (2022) video that departs from the invitation of a group of young people who work in a private zoo to perform scenes of interaction with snakes. The images of peaceful melee between species gain narrative intensity with zooms that act like attacks on different parts of the body, emphasizing the five senses of the human body and making the montage dizzyingly kinesthetic. The increasingly agile cuts culminate in documentary scenes of nature's ecological disasters, which seem to recall humanity's disconnection from nature.

Nó na garganta [Knot in the throat], 2022
video, HD, sound
38'
exhibition view
Com o coração saindo pela boca,
59th Venice Biennale, Venice, Italy (2022)

→
exhibition view
Com o coração saindo pela boca,
59th Venice Biennale, Venice, Italy (2022)



out loud 2022

Starring a cast of 100 people, *Olho da Rua (Out Loud)* is divided into eight acts and presents performance propositions in front of the camera as exercises of the gaze. The video was commissioned by the In Between Art Film Foundation for the exhibition *Penumbra*, at Complesso dell'Ospedaletto, in Venice, during the Biennial. In the screen, simple actions are presented, such as looking and admiring oneself in front of a mirror, improvising an assembly and saying messages to the camera, representing a collective party making the public square a great stage, or facing the camera lens that it's the eye of the beholder, whether on the streets or on the movie screen when it's ready. Made in two days at Praça do Hipódromo, in Recife, the film is made up of a cast of homeless people, linked to public shelters and non-governmental initiatives to support the vulnerable population.



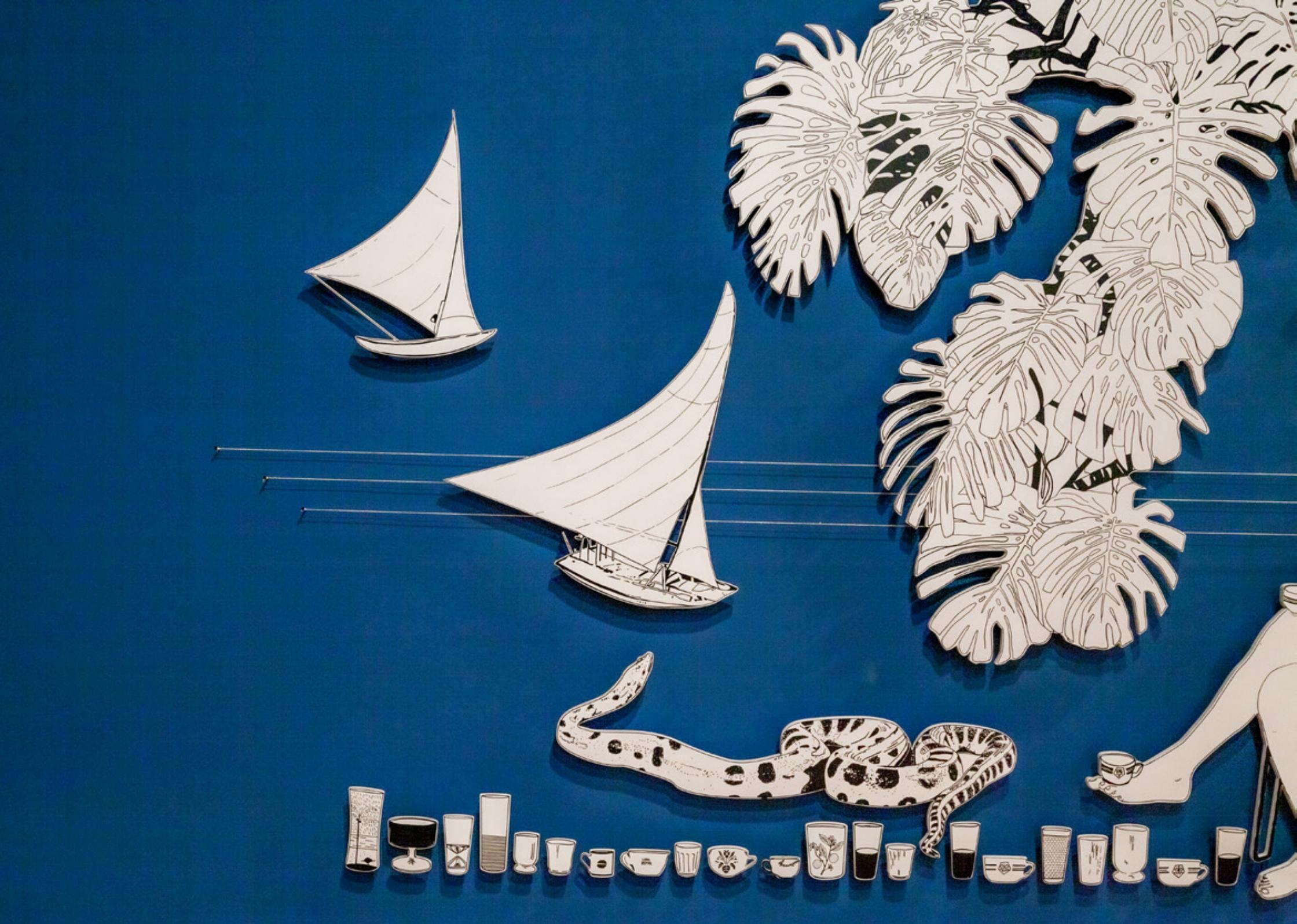


Olho da Rua (Out Loud), 2022 [stills]
video, HD, sound, color
25'15"



Small white label on the right side of the artwork.

SILENCE



tejucupapo heroines theater 2022

The project is a collaboration with the group Teatro das Heroínas de Tejucupapo (Theater of the Heroines of Tejucupapo), which for the last 30 years has staged the historical reenactment of the Battle of Tejucupapo in an open-air theater, recreating how a group of Dutch soldiers were defeated by women from the village of Tejucupapo, in Pernambuco. Among their weapons were household objects and traps with boiling water and pepper.

Tejucupapo Heroines Theater, 2022
94 black and white images, printed on raw 20mm Falconboard.
Each piece is 119 x 75 cm, assembled with fittings forming a wall measuring 9m x 85cm

→
Tejucupapo Heroines Theater, 2022 [details]





Invented to portray moments of this confrontation, the women staged the battle for a series of photographs, agreeing not to wear period clothes, but rather the clothes they wear in everyday life. The photographs have a graphic intervention, with arrows and markings that emphasize the idea of strategy. The Dutch soldiers are represented by young people from the city, just as they are in the performances that take place every year, at the end of April.

The work intertwines both temporalities, the past and the present, inviting us to reflect on the violence of the mechanisms of colonial domination that still echo today.



→
exhibition view
O rebote do bote, Pinacoteca do Estado de São Paulo,
São Paulo, Brazil (2022)

→→
exhibition view
O rebote do bote, Pinacoteca do Estado de São Paulo,
São Paulo, Brazil (2022)





the daily battle of tejudcupapo 2022

This extensive inventory documents the personal objects of four houses: the heroines' theater, the house of Dona Luzia, Dona Elza and Dona Severina. Each object is accompanied by a text that talks about the everyday actions linked to the object and how the day-to-day struggle—both symbolic and material—travels through the history of these objects.

This project was commissioned by the Foam Museum in Amsterdam for the Staging Resistance exhibition in 2022.



The daily battle of Tejudcupapo, 2022

288 images printed on raw Falconboard, in various sizes
and vinyl sticker text on the wall

exhibition view

Staging Resistance, Fotografiemuseum Amsterdam (FOAM),
Amsterdam, Netherlands (2022)

→

exhibition view

Staging Resistance, Fotografiemuseum Amsterdam (FOAM),
Amsterdam, Netherlands (2022)

lost and found 2020

The project *Achados e Perdidos* (Lost & Found) starts with a collection of swimming trunks forgotten in changing rooms at swimming clubs in Recife, Pernambuco and collected over the last 10 years. Jonathas de Andrade takes these garments and invites seven artisans from the city of Tracunhaém to make torsos sculpted in clay on a human scale.

Tracunhaém, close to Recife, is known as the region of clay and potteries, with a concentrated community of artisans who are dedicated to the tradition of sculpture and making classic pieces of Northeastern culture - from water filters to saints, from vases to bricks. Organizing themselves in such a way that each family or group of makers dedicates themselves to a certain type of piece.

exhibition view
Eye—Spark, CRAC Alsace, Altkirch,
France (2022)

→
exhibition view
O rebote do bote, Pinacoteca do
Estado de São Paulo, São Paulo,
Brazil (2022)







Andrade establishes an unlikely dialogue with the artisans that permeates the representation of the body, popular art, masculinity, and the traditions of popular and modern sculpture, given the specificity of the theme, which had never been addressed by any of them.

Over three years, the project has accumulated more than one hundred pieces, whose differences come from the repertoire of each of the artisans. The objects require each artisan to push their techniques to the limit, leading the pieces to have spontaneous cracks, intentional openings, fire stains and traces of hand gestures on the clay, all which make them unique.

exhibition view
Eye—Spark, CRAC Alsace, Altkirch,
France (2022)

→
exhibition view
O rebote do bote, Pinacoteca do
Estado de São Paulo, São Paulo,
Brazil (2022)

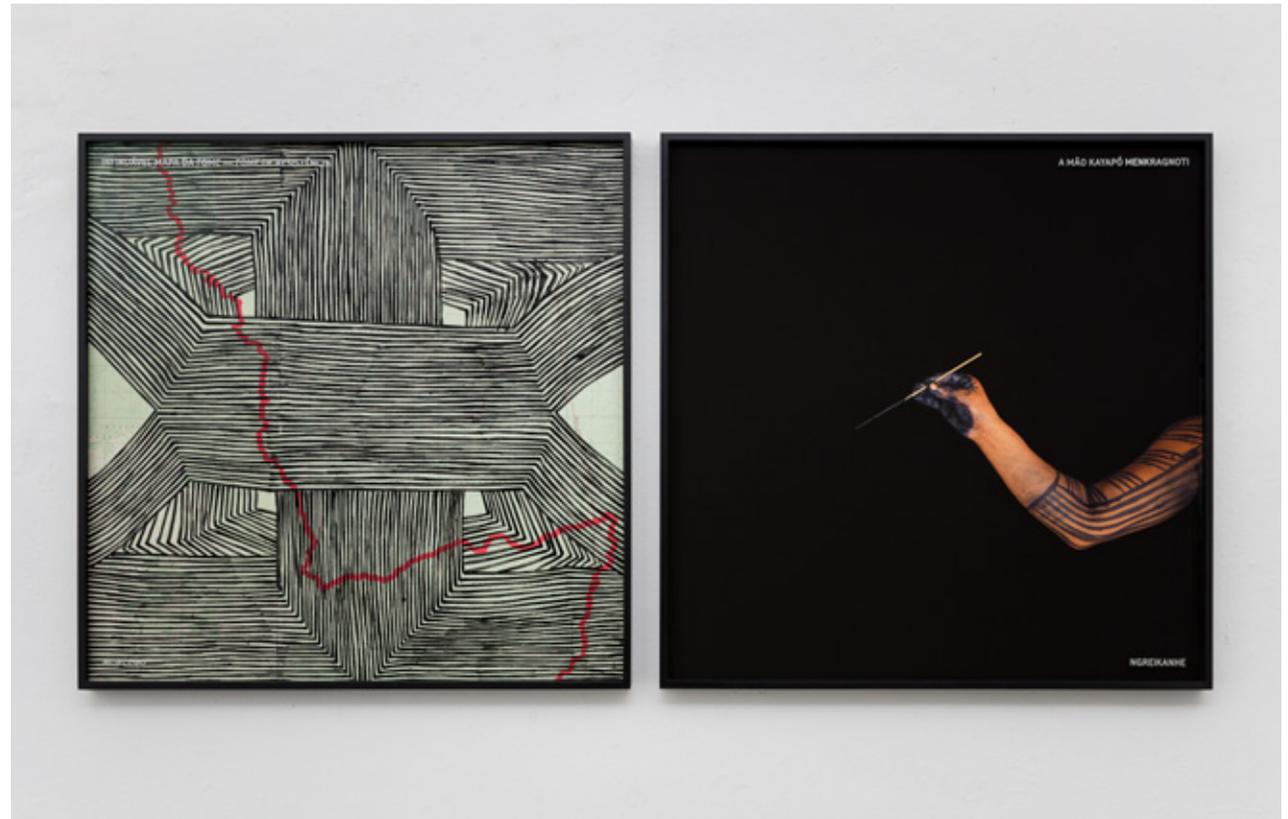


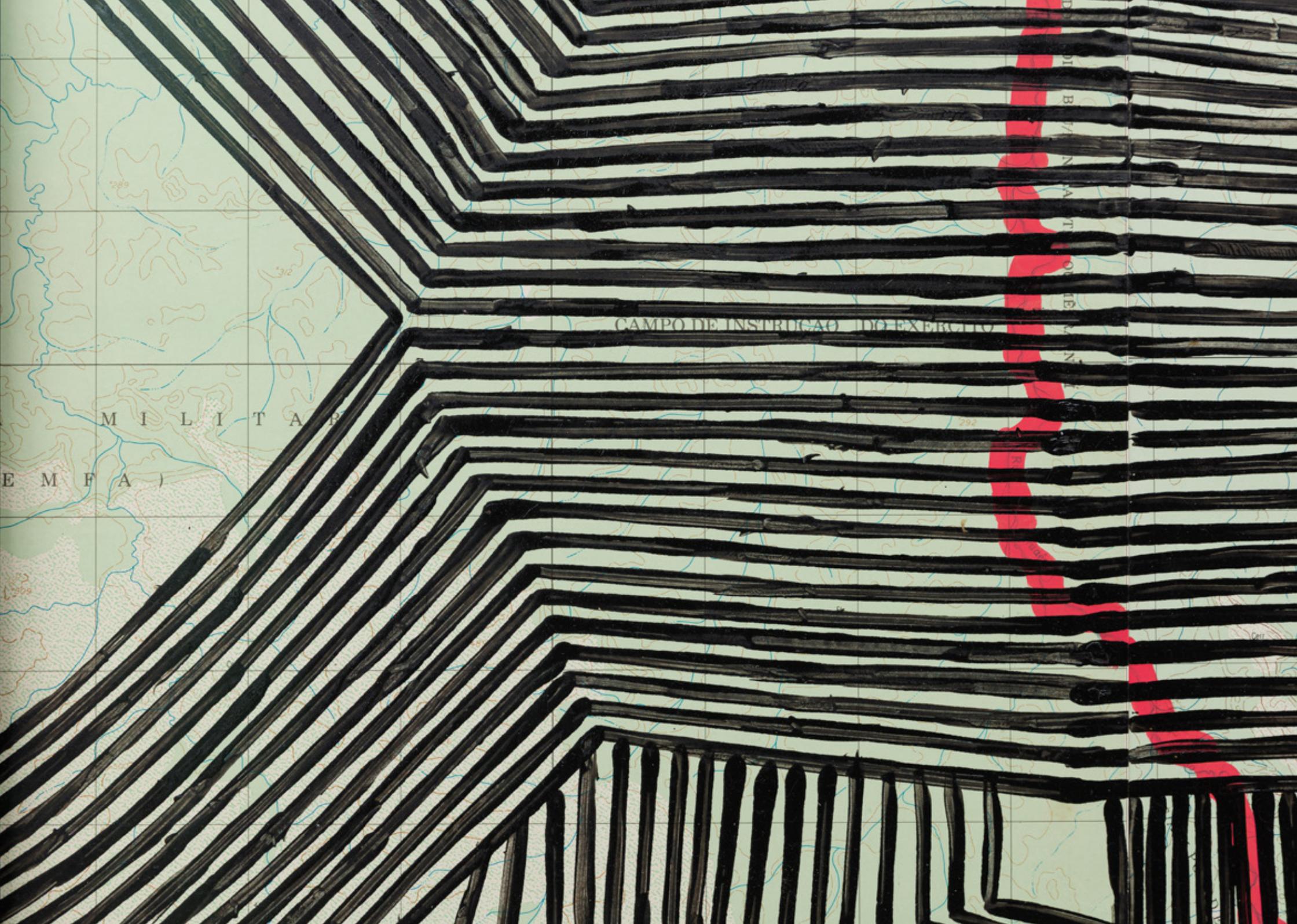
hunger for resistance 2019–2020

Conceived in collaboration with women of the Kayapó ethnic group from the Pukany village, Menkragnoti territory, in the south of Pará, *Hunger for Resistance*, is part of the *Endless Hunger Map* series. The work began when Jonathas de Andrade invited the women to interfere on historical maps of the Kayapó territory, demarcated and protected by law by federal agencies. On the set of maps, they drew the ancestral designs of their people, attributing different meanings to each one.

For Andrade, ‘covering maps with Kayapó graphics proposes a conversation, a friction between two types of designs: the first, the west-represented on the map by its logic, staking out a territory to measure and explore it. The second, an indigeneous drawing, represented by the natural motions of their way of life, expressed in ink and traced onto paper.’ The drawings present, both symbolically and poetically, a political and cultural presence that transcends the borders of the map’s marked territories, forming a kind of Kayapó flag.

The work consists of three parts: Kayapó Menkragnoti Foundation, Kayapó Menkragnoti Women and Kayapó Menkragnoti Hand. The latter exhibits photographs of the work’s makers’ hands, evoking a collective gesture of resistance, capable of transforming reality and perpetuating a threatened culture.





M I L I T A R I A

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CAMPO DE INSTRUÇÃO DO EXERCÍTO

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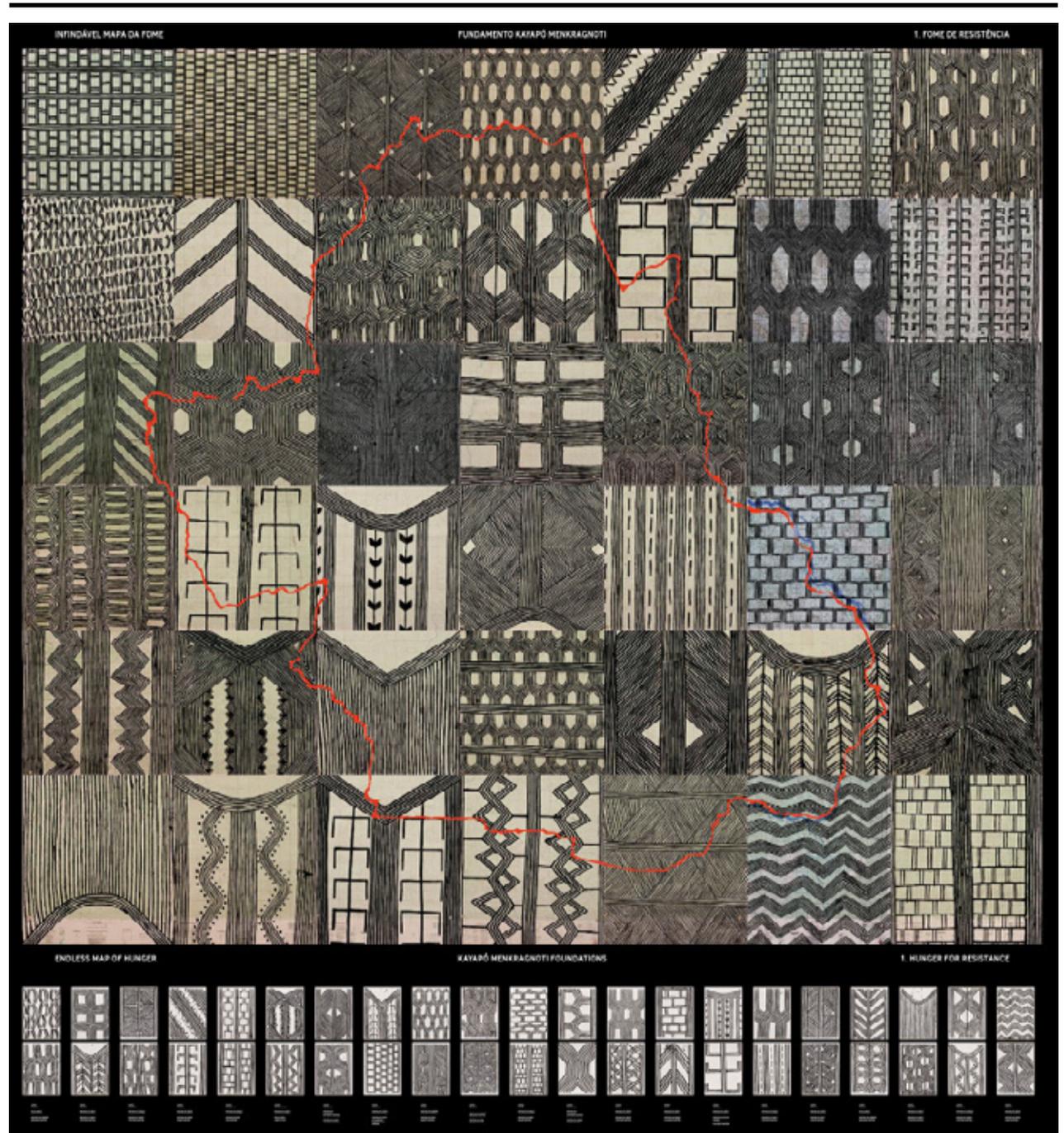
292

28

29

297

290



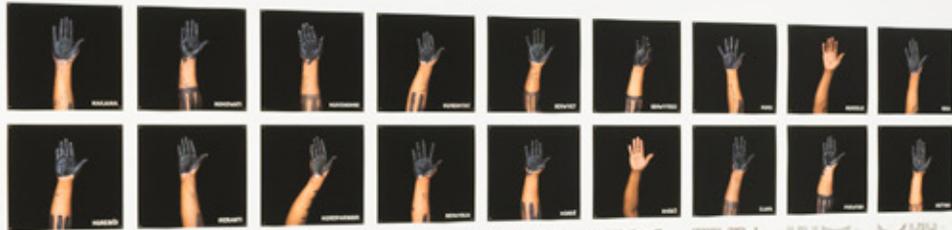
Hunger of Resistance - Kayapó Menkragnoti Foundations,
 from the series Endless Hunger Map, 2019
 42 acrylic paints on army map, 42 acrylic paints on cotton paper
 and sticker on wall
 edition of 3
 438 x 405,4 x 3 cm
 172.4 x 159.6 x 1.2 in

→
 exhibition view
 One to One, Museum of Contemporary Art Chicago (MCA),
 Chicago, USA (2019)



THESE GLOVES ARE THE RESULT OF A RESEARCH PROJECT THAT EXPLORES THE POSSIBILITIES OF A NEW MATERIAL AND THE WAY IT CAN BE USED TO DESIGN A GLOVE THAT IS BOTH FUNCTIONAL AND AESTHETIC.

THEY ARE DESIGNED AND MANUFACTURED BY THE DESIGNER AND ARTIST, WHO HAS EXPLORED THE POSSIBILITIES OF A NEW MATERIAL AND THE WAY IT CAN BE USED TO DESIGN A GLOVE THAT IS BOTH FUNCTIONAL AND AESTHETIC.



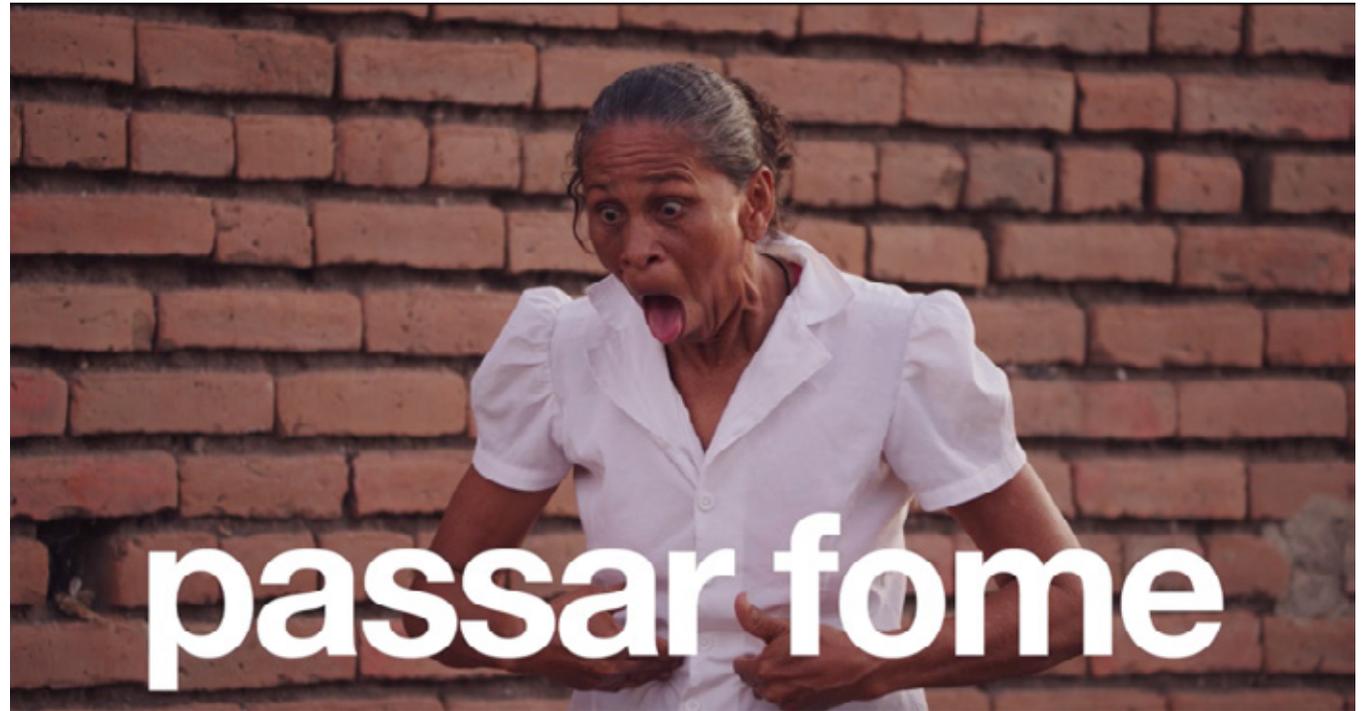
THESE GLOVES ARE THE RESULT OF A RESEARCH PROJECT THAT EXPLORES THE POSSIBILITIES OF A NEW MATERIAL AND THE WAY IT CAN BE USED TO DESIGN A GLOVE THAT IS BOTH FUNCTIONAL AND AESTHETIC.



jogos dirigidos 2019

With about 900 inhabitants, Várzea Queimada, in the wilderness of Piauí, has a high rate of deaf people within its population. Due to the scarce public investment generating problems in both access to water and learning *LIBRAS* (Brazilian Sign Language), the local deaf community created their own language. It is from this context that *Jogos dirigidos*, a video by Jonathas de Andrade, emerges. Commissioned by the Museum of Contemporary Art, in Chicago, the film is a collaboration with Marcelo Rosenbaum and Instituto A Gente Transforma and features speech and movement exercises based on spontaneous testimonials from a group of 18 residents. By transposing these gestures and words onto the canvas, the artist systematizes Várzea Queimada's gestural lexicon as if it were an educational video, teaching us a new language.

[Watch a snippet of the film.](#)





Jogos dirigidos, 2019 [still]
video, 5.1 stereo sound, color
edition of 5 + 2 AP
57'

voyeurístico 2018

Created in times of explicit state corruption and political tension in the air, the video *Voyeuristic* (2018) was made using a cell phone camera with which the artist approached people in the streets of Recife and São Paulo, asking them to open their wallets to reveal its contents. This process leads us to reflect on wealth, individuality, anonymity, privacy and power.

[Watch a snippet of the film.](#)



me, mestizo 2017

Me, mestizo (2017) developed from the book, *Race and Class in Rural Brazil*, edited by Columbia University in partnership with Unesco in 1952. The study's method, centered around the use of photographs, presented participants with images of black, white and mixed race people and invited them to define them according to six attributes: wealth, beauty, intelligence, religiosity, honesty and aptitude for work. The answers are processed in order to establish racial typologies, identifying manifestations of racism and their criteria, as a means of tracing possible structural origins of Brazilian racial intolerance.

Me, mestizo, 2017
UV photo print on falconboard
16 mm cardboard
edition of 3 + 1 AP
variable dimensions

exhibition view
Me, mestizo, 2017
Galleria Continua,
San Gimignano, Italy
photo © Ela Bialkowska
and Okno Studio

→
exhibition view
Corpo a corpo: A disputa das imagens, da fotografia à transmissão ao vivo, 2017
IMS Paulista, São Paulo, Brazil
photo © Pedro Vannucchi







Understanding how the images used in the research led the participants to be prejudiced, as well as how much racism still remains today, Jonathas de Andrade decided to create modern images to pair with this text from the 1950s. Held in four cities: São Luis (MA), Imperatriz (MA), Ilhéus (BA) and São Paulo (SP), the project invited people to be photographed in the studio, depicting reactions and feelings for the camera.

The artist reports that he met ‘most of those portrayed by observing and approaching people on the streets. The expression, the behavior of the body and some of their conversations indicated those who could potentially be expressive characters in the studio, but of course it is always a bet on intuition and unpredictability, and each encounter unfolds in its own way.’

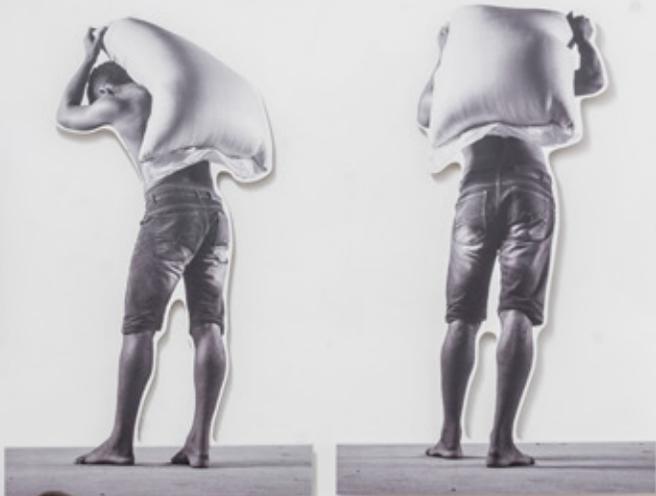
exhibition view
Me, mestizo, 2017
Galleria Continua,
San Gimignano, Italy
photo © Ela Bialkowska
and Okno Studio

Andrade states that ‘There was no fixed script to follow in the studio. The idea was that the person being photographed would assume a character through their facial expressions and body language that could delve into sensations such as reaction, revolt, pleasure and happiness. In terms of photography, I have been fascinated for years by the Fairburn System of Visual Reference, a Canadian drawing manual that is guided from photographs of human models and types, systematically presenting a pose or expression from various points of view and angles. I decided to adopt this system as a methodology for this project and I did it with everyone I photographed. In the course of the project, I understood that an edition of excerpts from these works would have a stronger impact, as opposed to presentations saturated with points of view, as I had initially thought.’

exhibition view
Me, mestizo, 2017
Galleria Continua,
San Gimignano, Italy
photo © Ela Bialkowska
and Okno Studio

→
exhibition view
Eu, mestizo, 2017
Galleria Continua,
San Gimignano, Italy
photo © Ela Bialkowska
and Okno Studio





persecute | wracked | amenable | beating | catch | who | witness | paper | in | justice | taxation | witness | 'people of colour' | violent | honoured | hunger | colonial | anxiety | aggressive | imperceptibly | what | dirtied | betrayed | woman | assault | anger | punish | is | exploits | illiterate | disappeared | break-a-comb | dragon | enslaved | wars | off



The resulting images can either be presented individually, accompanied by a line of words taken from the 1952 book, or they can be presented in an installation, as in *Corpo a Corpo*, the inaugural exhibition of the Instituto Moreira Salles (IMS), in São Paulo, which commissioned this project.

[Know more about the project.](#)

On the occasion of the *Corpo a Corpo* (Body to Body) exhibition, a collective exhibition at the Moreira Salles Institute, in São Paulo, Andrade talked about his work with the anthropologist and curator Lilia Schwarcz.

[Click here to see the artist's speech.](#)

exhibition view
Me, mestizo, 2017
Galleria Continua,
San Gimignano, Italy
photo © Ela Bialkowska
and Okno Studio



o peixe 2016

A fishing village, on the northeast coast of Brazil, has a ritual of embracing the fish once it has been caught. This embrace marks a rite of passage in which the man reaffirms his condition as a fellow species and connects with his prey by calming it through a sequence of gestures: affection, violence and domination.

This romantic fiction, of a community in harmony with its surroundings, is the center of the plot of *O Peixe*, a film directed by Jonathas de Andrade with farmed fish and a group of fishermen from Piaçabuçu and Coruripe, in the region where the mouth of the São Francisco River meets the sea between Alagoas and Sergipe.

[Watch a snippet of the video.](#)

[Know more about the work.](#)



O peixe, 2016 [still]
digitalized 16mm
37'

→
exhibition view
Me, mestizo, 2017
Galleria Continua,
San Gimignano, Italy





O peixe, 2016 [still]
digitalized 16mm
37'

o caseiro 2016

O caseiro, 2016 [still]
video
8' (loop)

The two screens of this film show a dialogue between two time periods in the same house. On the left screen, the film *O Mestre de Apipucos* (The Master of Apipucos), by Joaquim Pedro de Andrade shows a day in the life of Gilberto Freyre in 1959, where the writer wakes up, walks in the garden, works, has breakfast with his wife and interacts with house staff among other activities.

On the right screen, in 2016, the film follows a caretaker who lives and works in the same space. The synchronized cuts between the two films establish parallels that highlight contrasts in issues of class and race, and reveal the effects of time on architecture, as well as highlighting the ideas of historical figure Freyre.

[Watch a snippet of the video.](#)





O caseiro, 2016 [still]
video
8' (loop)

museu do homem do nordeste 2014–2015

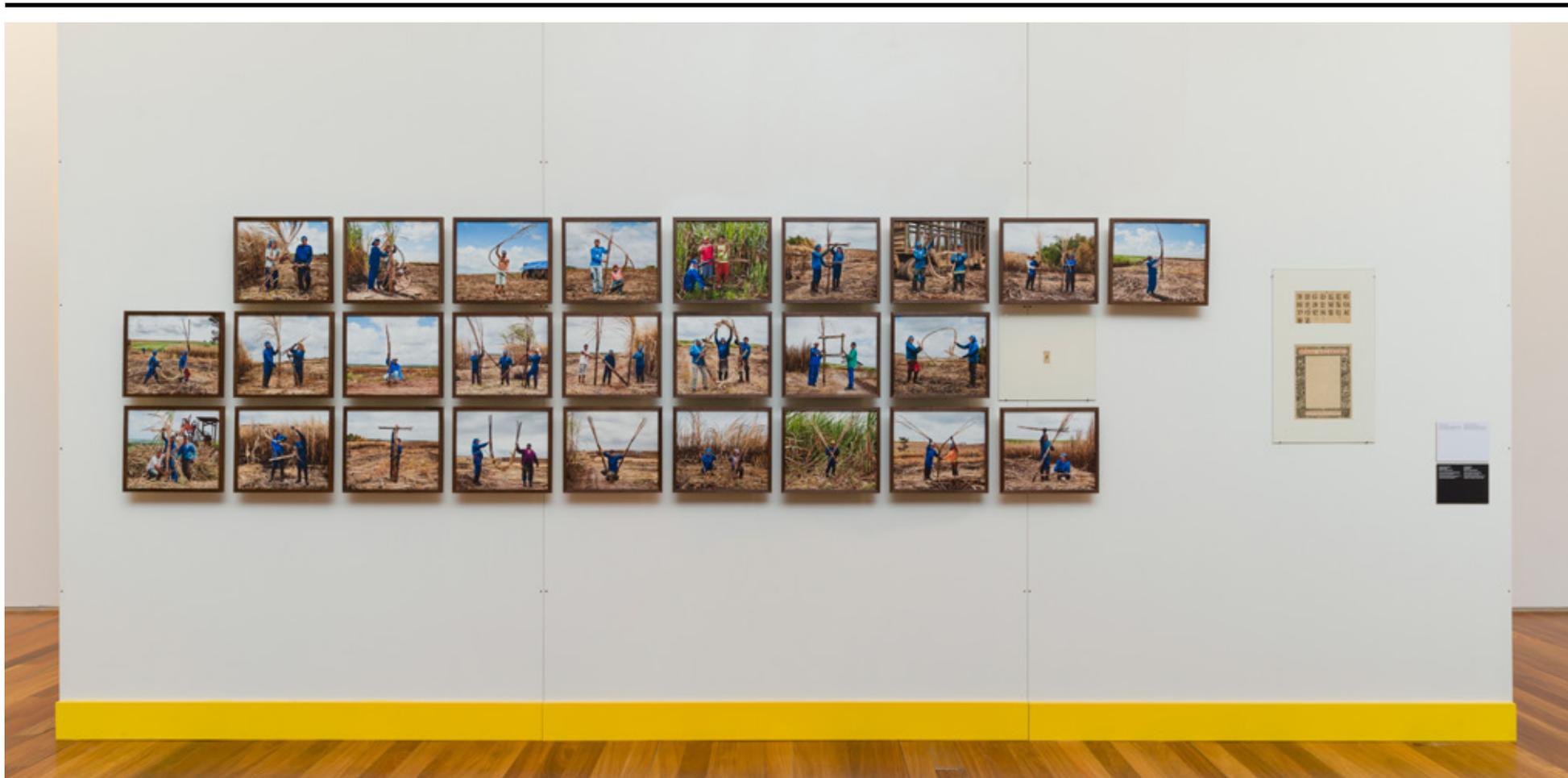
O Museu do Homem do Nordeste is a project by Jonathas de Andrade that, since 2013, has been creating a selection of works by the artist to form a parallel collection to that of the namesake anthropological museum created in 1979 by Gilberto Freyre, in the city of Recife.

While the original museum reviews the colonial history and identity of the region based on artifacts and historical objects, Andrade's museum retraces the steps and the consequences of this same history, using the present and the recent past as a pretext and as object. For this, he focuses on both personal and professional relationships, explaining their crossovers through power structures that penetrate the notions of race and class. The Andrade Museum features iconic works such as *Abc da Cana* (2014), a photo essay in which workers from the TABU Refinery are invited to perform the alphabet with pieces of sugarcane, during a break from cutting the plant in Condado, Pernambuco. The project is inspired by the drawings by Luís Jardim for the graphic design of the magazine *Brazil Açucareiro*, from 1957, and presents the letters of the alphabet from a collective process that transforms the workplace into an educational and creative space.



exhibition view

Museu do Homem do Nordeste, 2014–2015
Museu de Arte do Rio, Rio de Janeiro, Brazil
photo © Eduardo Ortega



ABC da cana, 2014
26 photos of 30 x 35 cm
76.2 x 89 in

exhibition view
Museu do Homem do Nordeste, 2014–2015
Museu de Arte do Rio, Rio de Janeiro, Brazil
photo © Eduardo Ortega

Zumbi encarnado (2014) is a set of seven pieces of coconut wood with serigraphs of images made by Andrade of the Senegalese immigrant Abdou G. P., then newly arrived in Brazil, incorporating the legendary figure, Zumbi. The project stems from the artist's interest in attributing other images to the national hero celebrated on the Dia da Consciência Negra, given the absence of portraits of Zumbi dos Palmares in textbooks, as his image was always represented through drawings. *Zumbi Encarnado* is born from the symbolic exercise of personifying a body that, in the history of Brazil, represents resistance, especially for those who arrived in the country through the Afro-Atlantic trade route.



Zumbi encarnado, 2014
serigraphy on 7 pieces of solid
coconut wood and cement board
with text in low relief
variable dimensions



Posters for the Museu do Homem do Nordeste, 2013
printing on cotton paper
50 x 72 cm | 127 x 183 in



Pinacoteca do Estado de São Paulo collection,
São Paulo, Brazil (2021)



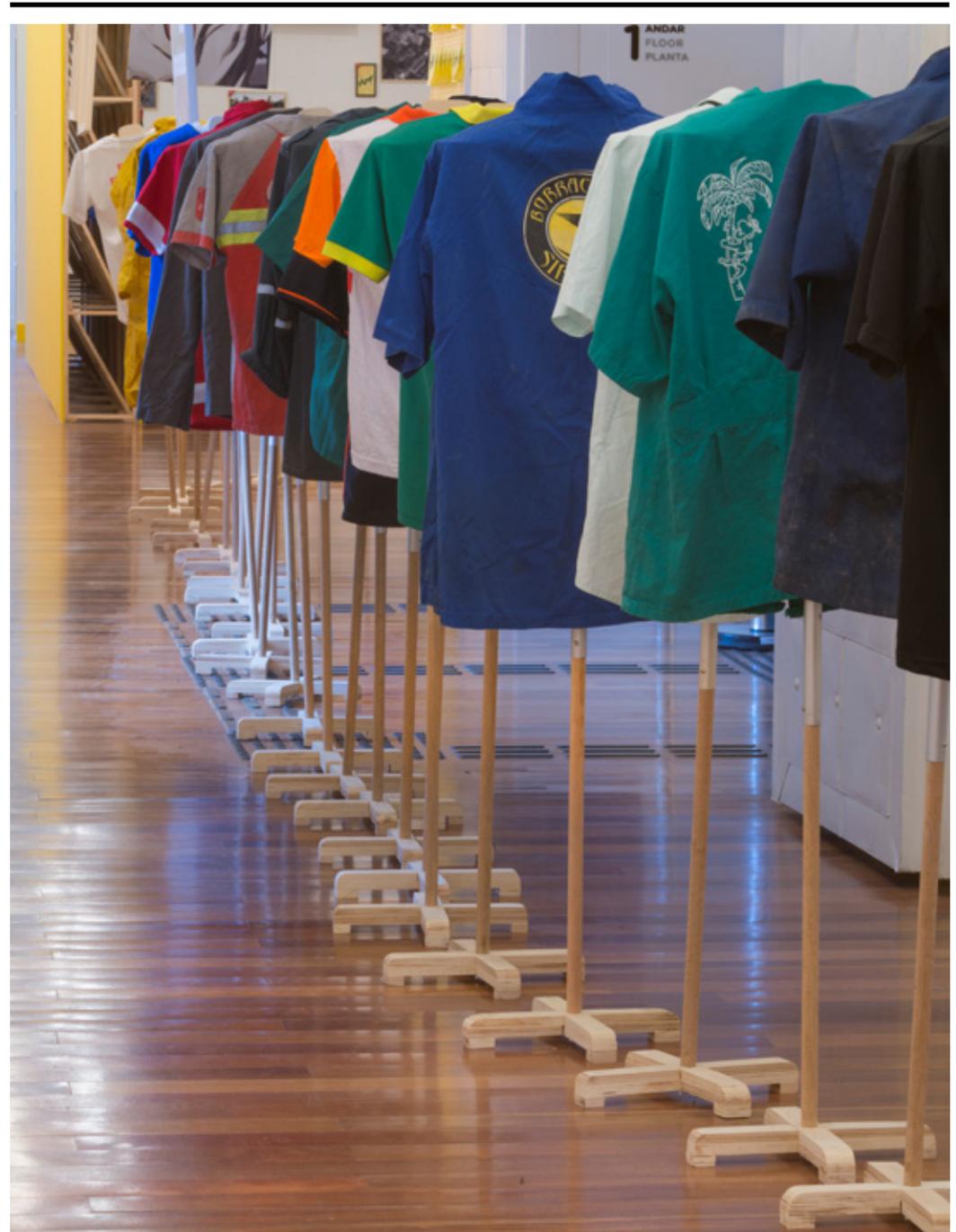
exhibition view
Eye—Spark, CRAC Alsace, Altkirch,
France (2022)

Displayed in a long line, or as an accumulated crowd, *Suar a camisa* (2014), features 120 work shirts, worn by workers approached by the artist at random on the streets, on the way to or from work, or even during the work day. The shirts were then obtained through exchanges, purchases or donations. The collection is marked by the smells and remnants of the body, such as sweat, revealing how these shirts are impregnated by working time.

Posters for the *Museu do Homem do Nordeste* (2013), in turn, is composed of more than seventy posters that show men who responded to an advertisement in the classifieds of a popular newspaper in Recife, published by Andrade between 2012 and 2013. The adverts summoned workers interested in posing for the museum's poster. The artist then established a dialogue with the volunteers around the way each one imagined themselves representing the region based on their own experiences. The work also features images of situations encountered on the streets by the artist, as well as notes from his meetings with volunteers.

Suar a camisa, 2014
120 work shirts
120 detachable wooden stands
variable dimensions

exhibition view
Museu do Homem do Nordeste, 2014–2015
Museu de Arte do Rio, Rio de Janeiro, Brazil
photo © Eduardo Ortega







←
exhibition view
Eye—Spark, CRAC Alsace, Altkirch, France (2022)



exhibition view
Eye—Spark, CRAC Alsace, Altkirch, France (2022)



BANANA DA TERRA, NANICA, MAÇÃ E OURO, SÃO MUITOS OS TIPOS DE BANANA QUE DÃO SABORES ESPECIAIS AO NEGO BOH. MAS SEM DÚVIDA, PELO RENDIMENTO, TEXTURA E AROMA, A BANANA PRATA É A RESPONSÁVEL PELO SABOR MAIS TRADICIONAL PARA O PREPARO DESTA DOCE TÃO POPULAR.



TEM O SÓCULO AMARILHO DE SEU PÊLO PELO LADO DE CADA E ABRE EM LATA, SÓ PARA MANEJAMENTO NA FÁBRICA



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Another work that is also part of the museum is *40 nego bom é um real* (2013), made in collaboration with Silvan Kaelin and Esdras Bezerra de Andrade. 'Nego Bom' is the name of a popular sweet in Northeast Brazil made from burnt bananas. It is important to keep in mind that the term 'nego', usually used with affection and intimacy, is not without racist and post-colonial connotations. The title of the work comes from a popular phrase used to sell candy.

40 nego bom é um real is divided into two parts. The first presents the recipe and step-by-step process of making the candy in a fictitious factory with 40 workers. The second part is a kind of accounting table with the cost of each worker for the factory presented to the public. However, the table takes into account personal aspects of their personality and the relationship with the factory owner, based on data obtained from testimonies collected through survey forms for the project, revealing encounters between the professional and personal worlds.

←
exhibition view
9th Seoul Mediacity Biennale, 2016
Seul, South Korea

→
exhibition view
9th Seoul Mediacity Biennale, 2016
Seul, South Korea

1st carriage race in the city center of Recife 2012–2014

Considering that rural animals are prohibited in Recife, all those who travel by horse are rendered invisible by that law. Knowing this, Jonathas de Andrade organized the 1st Carriage Race in the city center of Recife, an event that aimed to celebrate the carts and their riders. For this, Andrade used the cover of a film production to make the event viable, obtaining the necessary authorization considering that carts, as a transport, are not recognized by the city hall.

By making the race fictitious in the eyes of official bodies, Andrade subverts the rules and makes the dispute visible. For the riders, after all, the race and prizes actually existed. News of the race spread exclusively through pamphlets distributed at horse fairs that announced the date, the prizes and the location, referencing the film in just one line.





For Andrade, 'Art was what made the knot that articulated concreteness and invisibility, marginality and celebration, impossibility and insurrection and illegality and fiction possible. It was the art that launched an absolutely uncertain and quite risky spark that brought the riders and horses for a race through the city.'

The artist recalls that 'after a long delay and a terrible fear that no one would show up, 40 carts and several horsemen appeared and everything massively escalated, becoming difficult to control. With management and organizational difficulties, the race took place with 10 carts winning goats as prizes. Before the awards, a procession was drawn through the city with all the attendees. Like a big cake made of people, horses and carts; everyone was mixing, climbing on the carts and the sidewalks as the procession gained in momentum.'

1ª Corrida de Carroças do Centro do Recife



ORGANIZAÇÃO:

Peta - 8790-8887
João Lucas - 8640-5797
Jonathas - 8425-9646
Cristina - 9672-8897
Carlota - 9187-4474

**Domingo,
5 de agosto
inscrição 14h
largada 15h
local: Marco Zero**

PRÊMIOS

**bode, porco, acessórios de montaria, distribuição de ração no final do cortejo
gravação de filme do filme O Levante**



The project, commissioned by Thyssen-Bornemisza Art Contemporary, in 2012, also resulted in the film *O Levante* (2013) and in the photographic and written documentation of the event, entitled *What's left from the horse race in Recife* (2014). This latest piece was commissioned by the Wexner Center for the Arts and features images of the wagon race that lend dramatic force to a series of national tragedies alarmed by news snippets and contextual documentation.

[Watch a snippet of the video.](#)

looking for jesus 2013

During the residency program, curated by Adriano Pedrosa and celebrating the 25th anniversary of the Darat al Funun Foundation, in Amman, Jordan—Jonathas de Andrade created *Finding Jesus*, a work in which he chose a new, non-westernized image for Jesus, an Arabic Jesus. The artist wandered through the city streets carrying 20 photographs of ordinary men from Amman, asking passersby about which of those images would best serve as a starting point for founding a new image of Christ. The conversations and cultural differences between artist and interviewee, were mediated by a translator, given that, in Muslim culture, talking about the image of a prophet is uncomfortable. Some of the comments shared by pedestrians were recorded on plaques by local calligraphers.



exhibition view
21st Contemporary
Art Biennial, 2019
Sesc 24 de Maio
São Paulo, Brazil

→
exhibition view
21st Contemporary
Art Biennial, 2019
Sesc 24 de Maio
São Paulo, Brazil

هذا الشخص يمتلك نفس الأنف. إنه مزيج بين الأنف الفرنسي والأوروبي الأرضي والأنف العربي.

This one has the nose! It's a combination of a fine French European nose and an Arab one.

Este aqui tem um bom nariz! É uma mistura de um bom nariz francês com um nariz árabe.

الصح ليس بدوينا. إنه من الحضارة الفلسطينية، فلاح.

Jesus is not Bedouin! He is from the civilization of Palestine! He's a farmer.

Jesus não é um beduíno! Ele é da civilização da Palestina e um fazendeiro.

سارسلنا عن الصح لا نطلب على شخصية هذا الشخص الذي يتوق للتعاطف.

Jesus' story does not apply to this character. This one is desperate for sympathy.

A história de Jesus não se aplica a este personagem. Este está desesperado por compaixão.

عليك أن تأتي إلى الكنيسة يوم الأحد وترى الشباب حينها يمكننا أن نجد.

You may come to church on Sunday, and see the young men, and look... then, maybe you'll find him.

Você pode vir à igreja aos domingos, ver os jovens, e procurar... assim, talvez você o encontre.

لم يكن هناك مديون ذلك الوقت، إذا أردت أن تتنازل الصح اليوم سيكون من أي مكان معين وهذا هو المسألة.

Back then, there were no lenders. If you want to choose a Jesus today, he's going to be from somewhere. And that's the problem.

Naguetis época não existiam fronteiras. Se você quiser escolher um Jesus hoje, ele vai ter que vir de algum lugar. Esse é o problema.

مستأحم ودائم وشجاع، لأنه يحمي من والده.

Forgiving, determined and brave, because he is backed by his Father.

Piedoso, determinado e corajoso, porque ele é apoiado pelo Pai.

أقترح أن تبحث عنه في مناطق أكثر ريفياً.

I suggest you to search for him in a better neighborhood.

Sugiro procurar por ele numa vizinhança melhor.

رغم أن هذا الرجل يمتلك ظهراً شرقياً جداً، إلا أنه يمتلك ذلك الحضور.

Although this man's features are very oriental, he has that presence.

Apesar das feições deste homem serem muito orientais, ele tem aquela presença.

يبدو هذا الشخص شريراً، وهذا يبدو إنساناً، وهذا لا يمتلك عقلاً، وهذا بدون كبرياء، لا لا اله الا الله.

This one looks evil, this one looks desperate, this one has no mind at all, this one has no concentration, no... this one is homeless: a vagabond.

Este parece malvado, este parece desesperado, este parece não ter juízo, este não tem concentração, não há... este é morador de rua, um vagabundo.

لشيء؟ لا يمكن ذلك، عندما كان يدخل غرفة كان يفرها بنفسه.

Fragile? Of course not, when he entered a room he owned the place.

Fragil? Claro que não. Quando ele chegava, ele dominava o lugar.

ابن عثرت على هذا الرجل؟

Where did you get this man from?

Onde você achou esse homem?

بالنسبة إلى حرام، لكن نحن في القرون الراهمة والعشرين.

It's blasphemous to think about this, but we have to admit that we're in the 21st century.

É blasfêmia pensar nisso, mas nós temos que admitir que estamos no século 21.

أنا أشعر بالإهانة من هذه الاحتمالات، هذا سخيف..

I'm insulted by these possibilities. It's ridiculous.

Estas opções são um insulto! É ridículo.

إذا اخترت سوريا، سيترجون لنا ما هو رجب؟ وإذا اخترت عراقياً، فلماذا عراقياً؟

If you choose an Egyptian, they will say "Why an Egyptian?". If you choose an Iraqi, "Why Iraqi?".

Se você escolher um egípcio, eles vão dizer "Por que um egípcio?". Se você escolher um iraquiano, "Por que um iraquiano?".

يعني تقول أنه في البرازيل الصح جميل جداً، بعينين خضراوين وهذه، وأوروبا؟ كلهم نريد أن يعرفوا لنا.

So you're telling me that in Brazil they have a Jesus Who is very good looking, green eyes and that kind of thing? But that's how we need him to be.

Então você está me dizendo que no Brasil Jesus é super bonito, olhos verdes e tudo mais? Mas é assim que precisamos que ele seja.

يمتلك هذا الشخص جبهة عريضة وقبحة أردنية.

This one has wide forehead and a Jordanian nose.

Este tem uma testa larga e um nariz jordaniano.





In the exhibition at the end of the residency, the exhibition space became a kind of small temple with Andrade's work. He also left dates next to the images that the public could eat and then use the seed to vote for their favorite image of Jesus.

[Learn more about the project.](#)

exhibition view
21st Contemporary
Art Biennial, 2019
Sesc 24 de Maio
São Paulo, Brazil

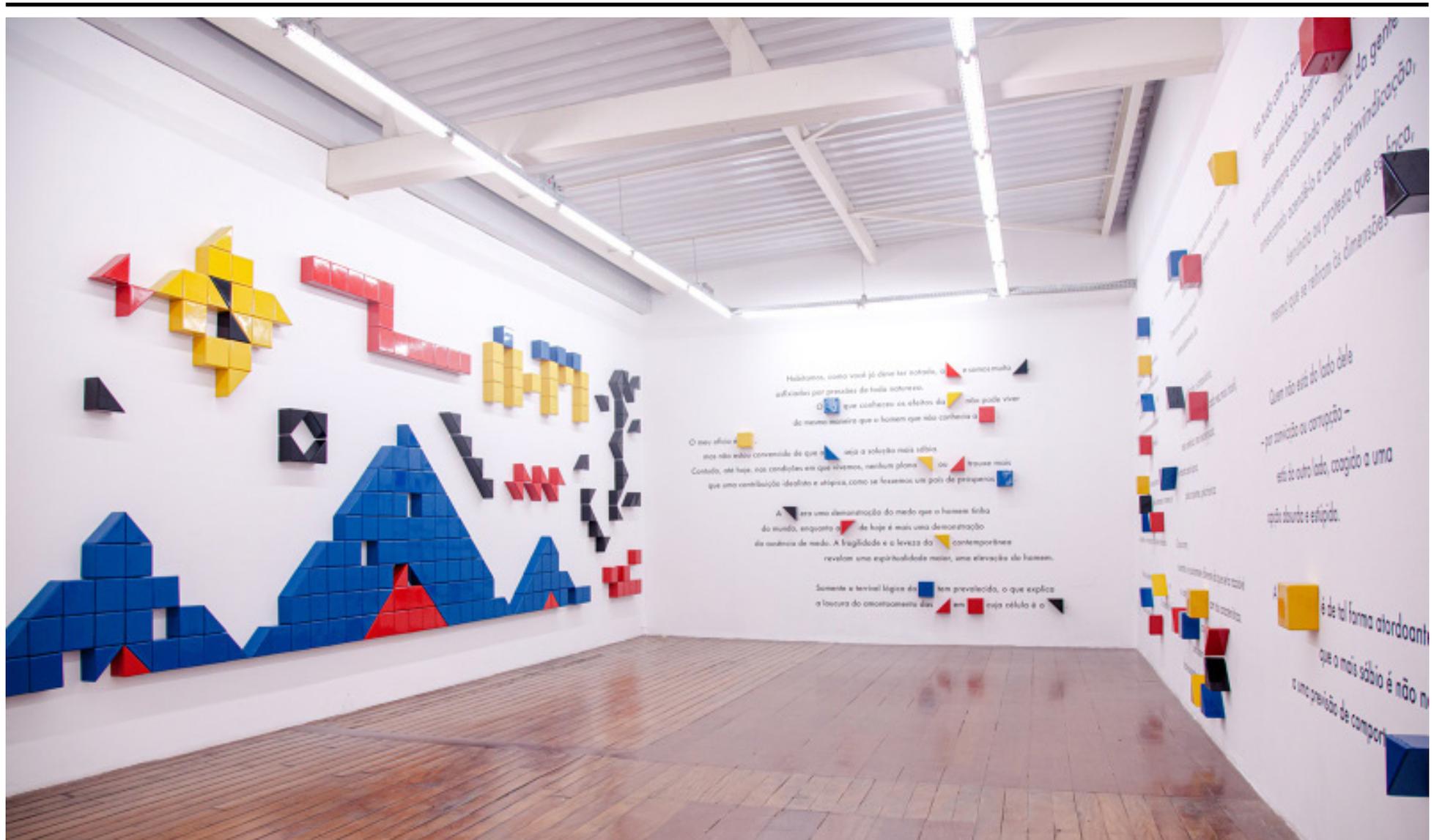
nostalgia, a class sentiment 2012

In this installation, Jonathas de Andrade uses the ceramic tiles from a modern domestic panel in Recife. The house, one of the few remaining examples of tropical modernity in northeastern Brazil, was built in the 1960s and brought in its design, expressions of modernist ideology with strong socio-political roots, driven by a communal utopia.

The artist reproduces the pieces of the original panel with 10cm thick fiberglass, giving it volume and making it a kind of hyper-reproduction of the original. Andrade partially reproduces the composition and features texts by Flávio de Carvalho and Marcos Vasconcelos on architecture, humanity and civilization. At times, the colored pieces intertwine with quotes from the text. As a consequence, text and image are devoid of meaning and specificities, by demonstrating their lacunar character they become ruins, staging and accelerating the natural process of history.







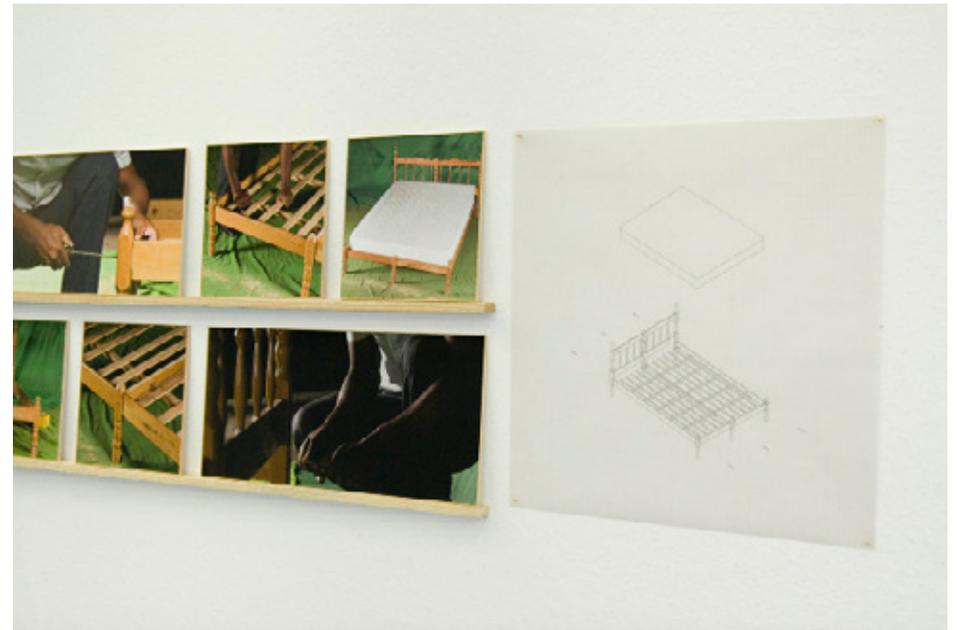
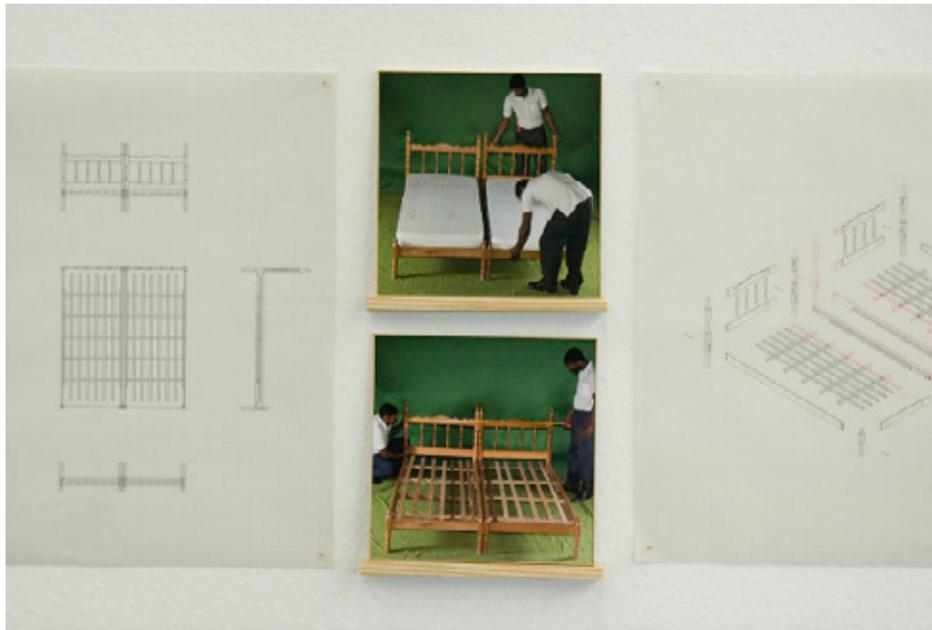
Nostalgia, a class sentiment, 2012
348 pieces of fiberglass, photo
and text on adhesive vinyl
variable dimensions

2 in 1 2010

The set of 8 photographs that make up *2 in 1*, feature two carpenters who were invited to transform two single beds into a double and pose for photographs that illustrate the steps involved, creating a kind of visual, 'Do It Yourself' manual. The photographs and drawings that make up the work, present the steps for joining the beds and metaphorically suggest the steps of a relationship.

The project was also developed as a book with a print run of 100 copies. Printed in serigraphy on heavyweight cardboard, manually bound with fabric with a design by Priscila Gonzaga of Editora Aplicação and illustrations by Silvan Kaelin.





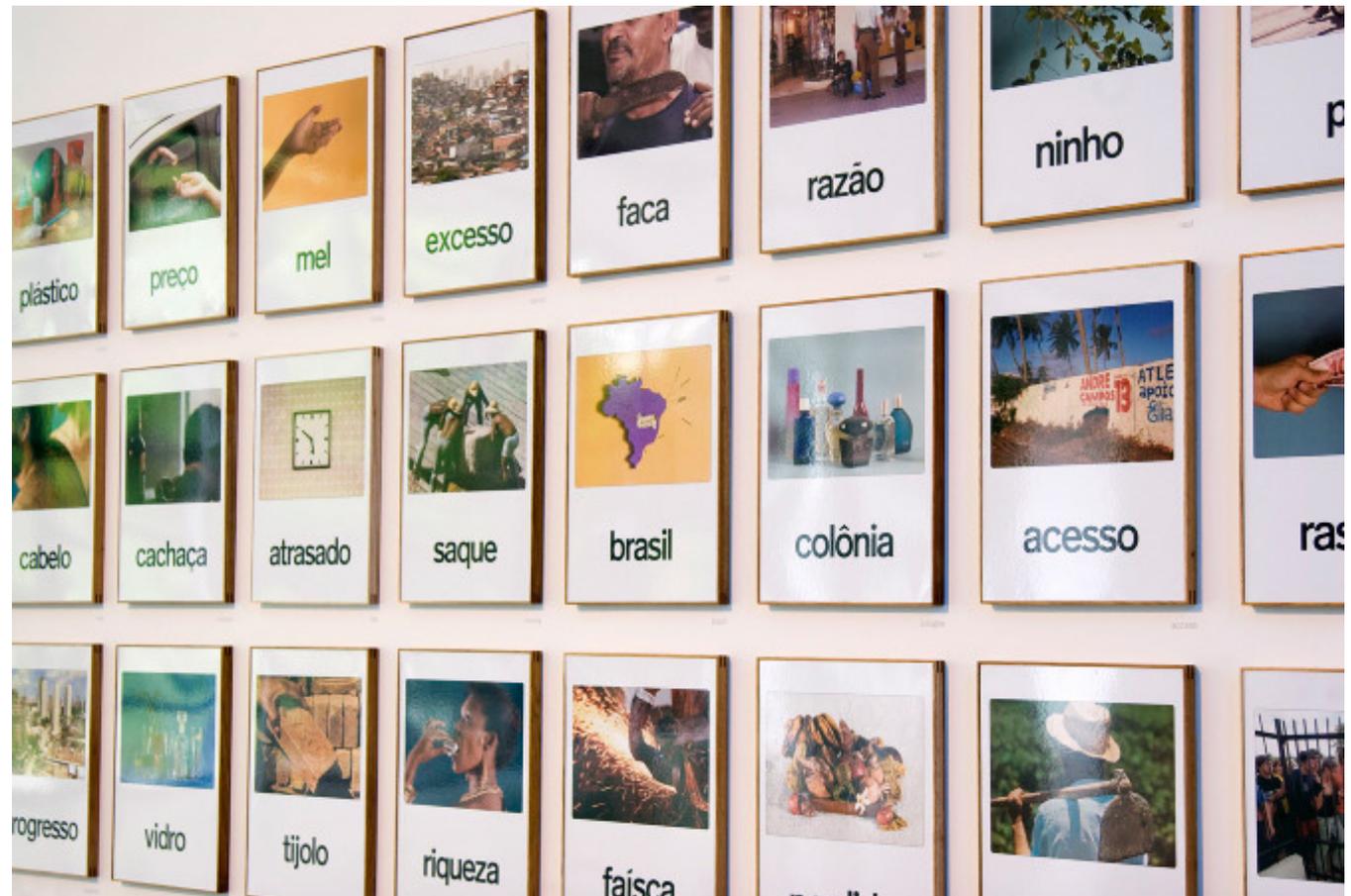
2 in 1, 2010
28 photographs, 12 wooden shelves
and 8 technical drawings printed
on tracing paper

education for adults 2010

29th são paulo biennial

For São Paulo 's 29th Biennale in 2010, at the invitation of the curator Moacir dos Anjos, Jonathas de Andrade prepared his emblematic work *Education for Adults*. Using concepts and procedures of the literacy method developed by Paulo Freire, which combined schooling with conscience education, he created a series of 20 educational posters printed in the 1970s and used by his mother, a teacher in the public school system, in the years 1980 and 1990.

These posters were the basis for a series of daily meetings, for a month, between the artist and a group of illiterate individuals. The conversations of each day became the photographic inspiration for new posters created by Andrade, which were later used in the dynamics, creating a kind of artistic-educational gear. The result of the process is a panel with 60 posters, combining those produced in the past and those made by the artist, which mix different historical temporalities. The collection is read according to the viewer's repertoire, whether as a photographic encyclopedia, a national chronicle, or even a revised, contradictory and expanded educational plan.



Education for Adults, 2010
60 posters
46 x 34 cm each
13.4 x 18.1 in each

exhibition view
29th São Paulo Biennial, 2010
São Paulo, Brazil



brasil



dinheiro



faca

4.000 shots 2010

After traveling through 6 countries in South America, as part of the Documento Latinamerica project, Jonathas de Andrade created *4.000 shots*; a super-8 video assembling, frame by frame, random faces of anonymous men captured on the streets of Buenos Aires. The looping display is accompanied by a soundtrack that creates an atmosphere of rising tension. The film incorporates feelings experienced by the artist in his displacement, provoked by the desire for recognition, of the territory, of himself and the other, as a way of remedying a feeling of historical amnesia, which makes Latin America as united as it is disconnected.

[Watch a snippet of the video.](#)



pacífico 2010

The ideas of building truth and historical feeling were the principle triggers of this project. Jonathas de Andrade, fictitiously redraws Latin American geography as a way of tensioning historical temporalities. Recorded in super-8, the video features paper models, maps, documentary photographs and testimonies, which narrate the consequences of a great earthquake in the Andes, that is so strong that it detaches the whole of Chile from the continent. As a result, landlocked Bolivia develops a coastline, Argentina gains a double coast to the Atlantic and Pacific oceans and Chile becomes an island. The earthquake, whilst acting as a metaphor for the constant political and social instabilities in the region, also presents itself as a solution to the loss of the Bolivian sea, which occurred with the War of the Pacific (1879-1884).

[Watch a snippet of the video.](#)

[Learn more about the project.](#)



Pacífico, 2010 [still]
video
super 8 animated
HD digitalized
with sound and color
12' (loop)

ressaca tropical 2009

Ressaca Tropical (2009) is an installation built from the love-filled pages of a diary found in the trash. The diary details the daily life of an anonymous narrator and his loves, conflicts and intimate reflections, during the late 1970s, in Recife. Jonathas de Andrade edited excerpts from this diary with photographs by the renowned Alcir Lacerda, as well as images of his own and photos from his personal collections. The set offers a reflection of the developmentalism in Recife in the 1960s, incorporating different angles of the city in the 1950s and 1970s, as well as semi-abandoned modernist buildings recorded by the artist during the project, in addition to tropical scenes filled with desire.



Ressaca tropical, 2009
105 photos, 140 pages
variable dimensions

exhibition view
12th Istanbul Biennial, 2011
Istanbul, Turkey

→
Ressaca tropical, 2009 [detail]
105 photos, 140 pages
variable dimensions



In isolation, the components of the work are historical documents, however, when viewed together, they tell a great story of the city; a scenario that confuses building with destruction. In this story, Recife can be any Latin American city, marked by the post-utopia of a modernism project outside of its own logic.

Ressaca Tropical also touches on an important aspect of Andrade's practice: eroticism. "For me, eroticism is less of a subject and more of a temperature for more general themes, the presence of the erotic gaze challenges our own relationship with the other's body and all the morality and fascination around it. It is the body that keeps ancestral memories of the repression of a people, of a culture, but it is also the body that carries the chance to transcend, and release this burden in full exercise of freedom", summarizes the artist.

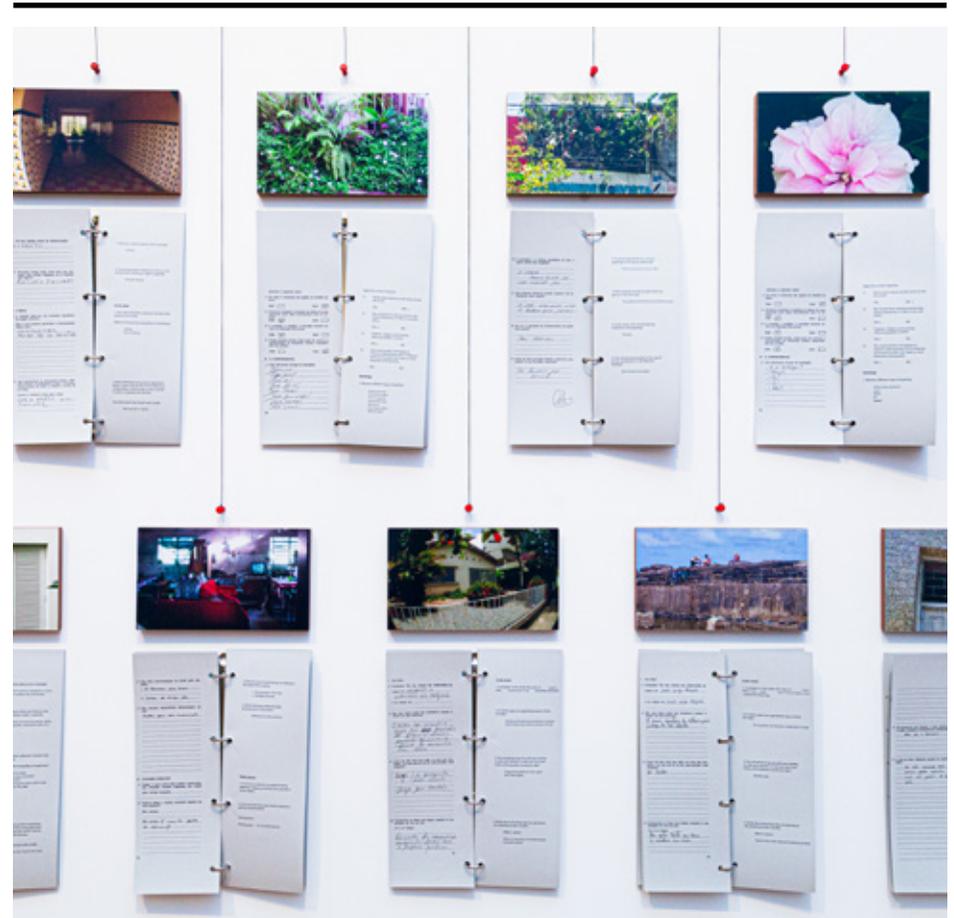
In 2016, *Ressaca Tropical* was transformed into a book published by Ubu Editora. [Know more about the publication.](#)

Ressaca tropical, 2009 [detail]
105 photos, 140 pages
variable dimensions





Recenseamento moral da cidade
do Recife, 2008
installation
map, 20 forms and 20 photographs



exhibition view
O rebote do bote, Pinacoteca
do Estado de São Paulo, Brazil

→
exhibition view
O rebote do bote, Pinacoteca
do Estado de São Paulo, Brazil



Small informational card on the right side of the wall, containing text and a logo.

nara roesler

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