

nara roesler

jaime lauriano



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

4	panorama of the city of são paulo
9	here is the end of the world
16	terreiros e territórios
35	racialized body, violated body
44	banner-map
56	the construction of brazilian imaginary

panorama of the city of são paulo

Panorama da Cidade de São Paulo is an offshoot of a recent series in which the artist creates re-readings of great historical paintings from the 19th and 20th centuries, of an academic and official nature, which represent and idealize facts from Brazilian history, and reprocessing these images that narrate the construction of the concept of Brazilian history. The painting in question is one of the most important works of 19th century São Paulo iconography, commissioned by King Pedro I, and was painted by the French artist Arnaud Julien Pallière.

exhibition views
Panorama da cidade de São Paulo
Beco do Pinto
São Paulo, Brazil, 2023



DEMOCRACIA
RACIAL



RACISMO
ESTRUTURAL





Jaime Lauriano's poetics revisits symbols, images, and myths that form the imaginary of Brazilian society, tensioning them through critical propositions capable of revealing how the colonial structures of the past reverberate in contemporary necropolitics. In this way, the artist reproduces the painting and alters it with stickers, drawings, and inscriptions. His changes seek to modify the strongly idealized character of the scene, removing characters and adding other elements, many of them contemporary, in order to highlight the implications and forms of violence that permeate Brazilian history and are still in force today.

For the presentation of Beco do Pinto, the altered panorama has been divided up and reproduced on three large panels that will be placed on the three different levels of the Beco staircase. On the panels, the images will be duplicated/alters using a moving image technique. Thus, the reproduced landscape can only be seen in its entirety when the viewer moves through the space.

GENOCÍDIO





DÉBARQUEMENT.



here is the end of the world

Brazil's past and the stream of questions that arise from it, regarding current political, social and cultural contexts are presented by Jaime Lauriano in his solo exhibition *Here is the end of the world*, that were on view at Rio de Janeiro Museum of Art – MAR, from April to October 2023.



exhibition views
Aqui é o fim do mundo, 2023
Museu de Arte do Rio (MAR)
Rio de Janeiro, Brazil





Embarking on a role of artist-historian, Lauriano presents sculptures, videos and drawings that revisit the symbols, signs and myths that form the collective imagination of Brazilian society.

Curated by Marcelo Campos, Amanda Bonan, Amanda Rezende, Jean Carlos Azuos and Thayná Trindade, the exhibition *Here is the End of the World*, explores various signs of nationalism.

‘Jaime Lauriano will always observe the images of our history, whether it be paintings, stories, illustrations, symbols such as the flag or the Portuguese stone, etc. He assesses the degree of coloniality that these materials may carry and then he makes interventions or changes. The role of Jaime Lauriano within contemporary art is precisely the important act of “decolonisation.” Lauriano addresses the canons, heroes and symbols of the past and then proposes new relationships between us and them. He tells the story that too often has not been told,’ comments Marcelo Campos, Chief Curator of MAR.



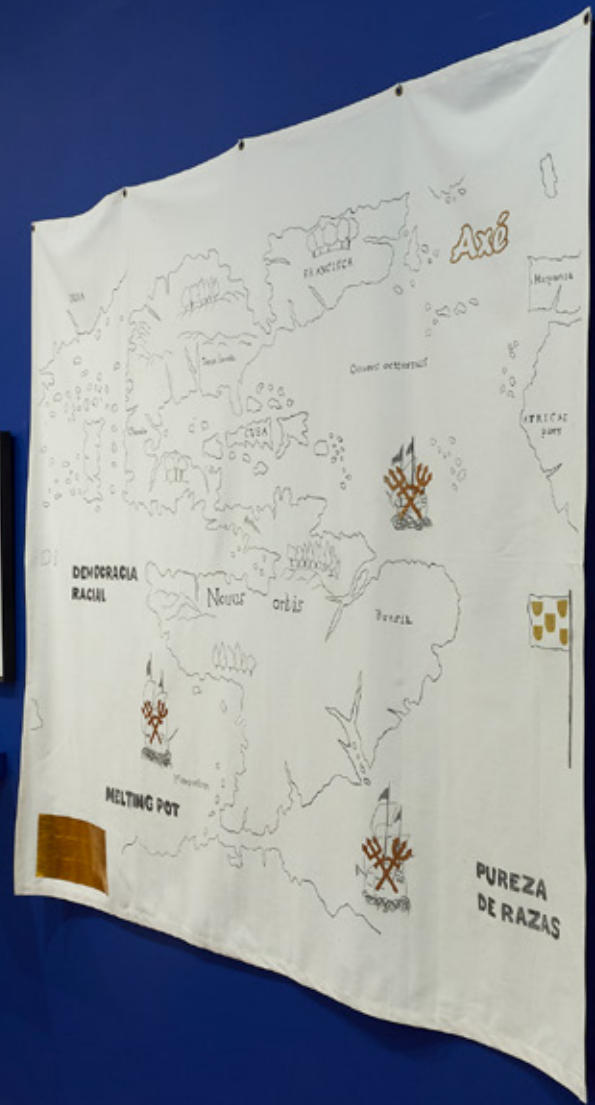
Lauriano addresses the forms of everyday violence that have unfolded throughout Brazilian history and in this sense, the artist focuses on the collective historical traumas of our culture.

'Hosting the exhibition *Here is the End of the World* at the Museu de Arte do Rio is fulfilling our commitment to seek out artists who are collectively revising and reworking the colonial history of Brazil. In addition, Jaime Lauriano proposes critical ideas to the public, which reveal the structures of our country', says Raphael Callou, Director and Head of Representation of the OEL in Brazil.





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



terreiros e territórios

The issue of the right to housing and land is another one of Jaime Lauriano's focal points. In videos from the beginning of his career, such as *Os novos navegantes* (New Navigators), 2006, *Encruzilhada* (crossroad), 2008, *A casa* (The house) 2008-2010, and *Em exposição* (In exhibition), 2013, Lauriano examines life in the large urban center, observing its flows and transformations against expectations and speculation. As noted by curator Bernardo Mosqueira: 'Jaime Lauriano's work investigates colonization in Brazil not only by turning to historical data and events of the past, but by looking at the persistence in the present of the echoes of the violence of colonization and of popular resistance. For this, the artist creates documents that we can use to rearrange our thoughts and memories and also counter-cartographies that we can use to locate ourselves and others in the contemporary exploitation landscape.'





A casa (*the house*), 2008
video
1'38"

Lauriano's works are veritably 'monumental' documents that make it possible to challenge hegemonic narratives. By aligning past and present, he makes us question how we have been building possible futures. His exploration on the subject of bandeiras and colonial Brazil's *bandeirantes* is an example of how a resource to the past can serve as a key to the present. The *bandeiras* were exploratory expeditions in the interior of Brazil, where gold was sought and people of color, including indigenous people were captured, with the aim of enslaving them. Despite the violence of their methods, *bandeirantes* became symbols of the conquest of western Brazil, especially in São Paulo, where many of these groups left from, serving as models of developmental practices. *Bandeiras* (2017) is a series of plywood boards containing a series of postcards with monuments in honor of the explorers, as well as words taken from urbanization and infrastructure projects, such as 'revitalization', 'expropriation' and 'expansion.'



Bandeiras (flags), 2017
postcard on wood etched
with laser and fire
47 x 57 cm (20 x 25 cm each)
18.5 x 22.4 in (7.9 x 9.8 in each)
Photo: Filipe Berndt

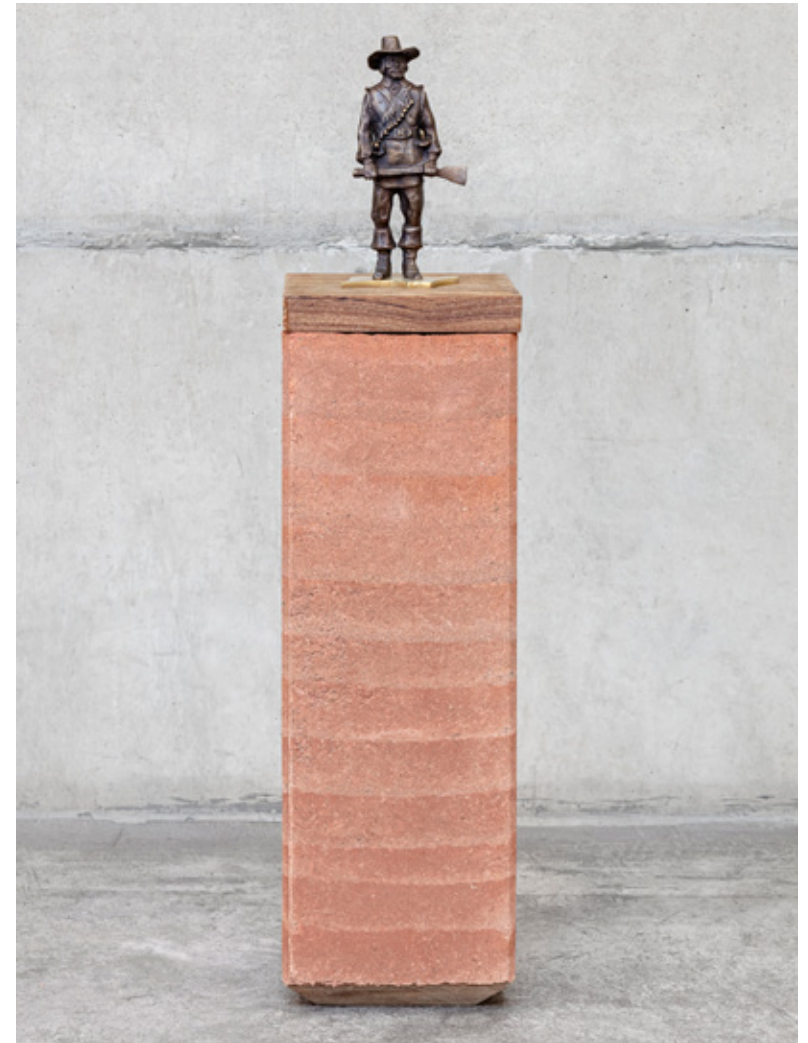


In the series of sculptures *Bandeirantes* (2022), Lauriano remakes miniature images of *bandeirantes* found in flea markets and antique shops, casting them in a brass alloy and ammunition cartridges from the Military Police and the Brazilian Armed Forces. The base of the sculptures is incorporated into it, using the rammed earth technique. Thus, the artist brings together unofficial forms of power and control from the colonial period and the *bandeirantes*, with those of republican officials, the police and the army.

Bandeirantes #2, 2019
miniature of a monument cast in
brass and ammunition cartridges
on a rammed earth base
85,5 x 20 x 20 cm
33.6 x 7.9 x 7.9 in
Photo: Filipe Berndt



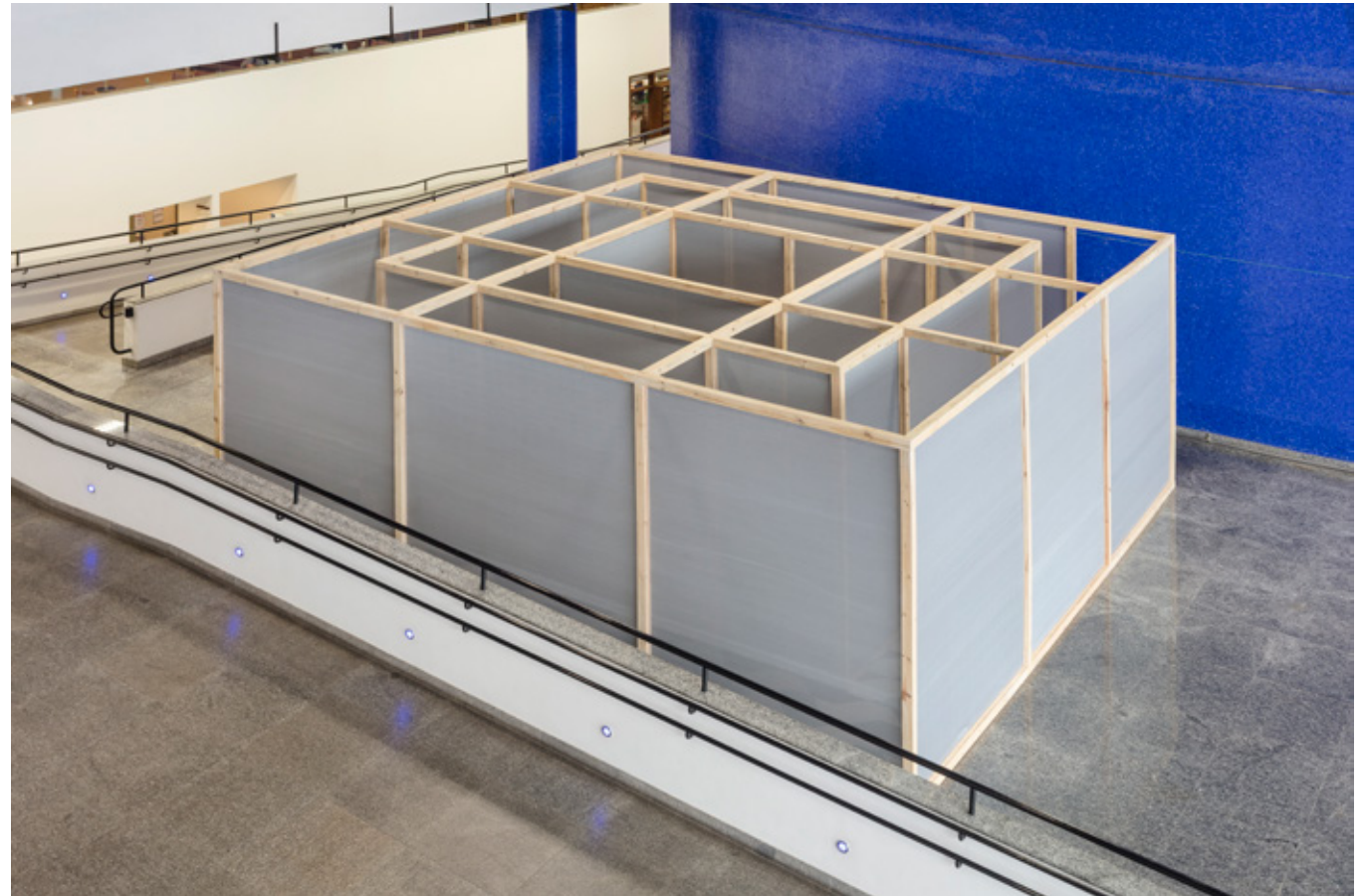
Bandeirantes #1, 2019
miniature of a monument cast in
brass and ammunition cartridges
on a rammed earth base
70 x 20 x 20 cm
27.6 x 7.9 x 7.9 in
Photo: Filipe Berndt



Bandeirantes #3, 2019
miniature of a monument cast in
brass and ammunition cartridges
on a rammed earth base
70 x 20 x 20 cm
27.6 x 7.9 x 7.9 in
Photo: Filipe Berndt

Ao norte do Rio (2018) centers around two historical urbanist events in São Paulo: the establishment of the city's 'Ground Zero,' resulting from the project to remodel the city center; and the Plan of the Avenues', by the engineer Francisco Prestes Maia, who remodeled the transport system based on a radio concentric plan.

Lauriano, builds an immersive installation, based on the theoretical scheme of Prestes Maia's plan, in which the public moves in a concentric labyrinth. The eye is summoned to the floor, bearing in mind that this is the main, transformational element in the work, as Lauriano creates three spaces with different types of pavement, originating from the colonial and modern architecture of São Paulo, such as the notable motifs created by the artist Mirthes dos Santos Pinto, in 1966, from Portuguese stones and colonial bricks. In the center of the structure, rests a replica of the bronze plate of the current 'Ground Zero' made from the casting of different metals, including those of the cartridges used by the armed and military forces.



Ao norte do Rio (from the north of the river), 2018
installation
7 x 3 x 7,15 m
276 x 118 x 281 in
Photo: Filipe Berndt



*Ao norte do Rio (from the north
of the river), 2018*
installation
Photo: Filipe Berndt



The Portuguese stone is an element that synthesizes the colonial heritage in many of the artist's works, such as *Pedras portuguesas* (2017), in which he writes the names of the African ports of origin of the slave ships using a paving technique, or *Tratado #4*, in which we recognize the shapes of the Brazilian flag made with the material and a mirror and observe the imminent threat of destruction by the wooden log that precariously hangs over it. In other works, such as the series *Colonização* (Colonization), 2022, these elements come to coexist with instruments used in two Afro-Brazilian religions, Candomblé and Umbanda. The element that symbolizes the oppressor is often seen transformed, or mischaracterized, when covered with palm oil or gold leaf, as if they were subjected to alchemical processes. These religions of African origin then emerge as a symbol of the resistance and power of the descendants of the African diaspora.

Pedras portuguesas
(Portuguese stones) #1, 2017
portuguese stones, iron box
and cement
100 x 150 x 10 cm
39.3 x 59 x 3.9 in
Photo: Filipe Berndt



Pedras portuguesas
(Portuguese stones) #2, 2017
portuguese stones, iron box
and cement
100 x 150 x 10 cm
39.3 x 59 x 3.9 in
Photo: Filipe Berndt



Pedras portuguesas (Portuguese
stones) #3, 2017
portuguese stones, iron box
and cement
100 x 150 x 10 cm
39.3 x 59 x 3.9 in
Photo: Filipe Berndt

Colonização (Colonization) #2, 2022
apoti, cattail straw mat, clay
dish e 28 brass cast portuguese
cobblestone
53 x 34 x 34 cm
20.9 x 13.4 x 13.4 in
edition of 5 + 2 AP
Photo: Filipe Berndt



After being invited to participate in the 13th International Architecture Biennial of São Paulo, in 2022, Lauriano conceived of *Iluminai os terreiros* (Lighten the terreiros), in partnership with the collective Cartografia Negra, proposing exchanges between Candomblé and Umbanda in São Paulo and Rio de Janeiro. More recently, religiosity, which was already present in materials such as white pomba, has been taking over another medium, rarely explored by Lauriano, that of painting. In reality, his paintings are like collages, in which the artist articulates not only different materials, but a multiplicity of imagery references, coming from the universe of Afro-diasporic religious rituals, but also from the history of art, popular culture and the means of communication.



Iluminai os terreiros
(*lighten the terreiros*), 2022
variable dimensions
Photo: Filipe Berndt

→
Iluminai os terreiros
(*lighten the terreiros*), 2022
variable dimensions
Photo: Filipe Berndt





‘Versatile with different techniques and methods, [Jaime Lauriano] moves from drawing to installation, from video to serigraphy; an original combination of technical refinement, rooted in the tradition of art, with the creative freedom of flashes, that remove what is the ‘everyday’ from the obvious. In a movement of anti-courtship, Lauriano promotes a deliberate politicization of contemporary art, handling unusual materials from Portuguese stones to pemba (chalk used in Umbanda and Candomblé rituals), an element that has become a kind of authorial custom. Wood is another recurring element in Lauriano’s work. Finally, curator Hélio Menezes sees in Lauriano’ work the manipulation, not only of images that shape our culture, but also his materials.

Ocupação Inhotim Biblioteca, 2022
Biblioteca Inhotim,
Instituto Inhotim, Brumadinho, Brazil

→
Independência e morte
(*independence and death*)
[detail], 2022
acrylic, stickers, charcoal, inkjet
prints, dry point and lead soldiers
on MDF board

→ →
exhibition view
37° Panorama da Arte
Brasileira, 2022
Museu de Arte Moderna
de São Paulo (MAM-SP)
São Paulo, Brazil



ACIMA
DE TUDO

QUEM NAO
REAGIU
ESTÁ VIVO

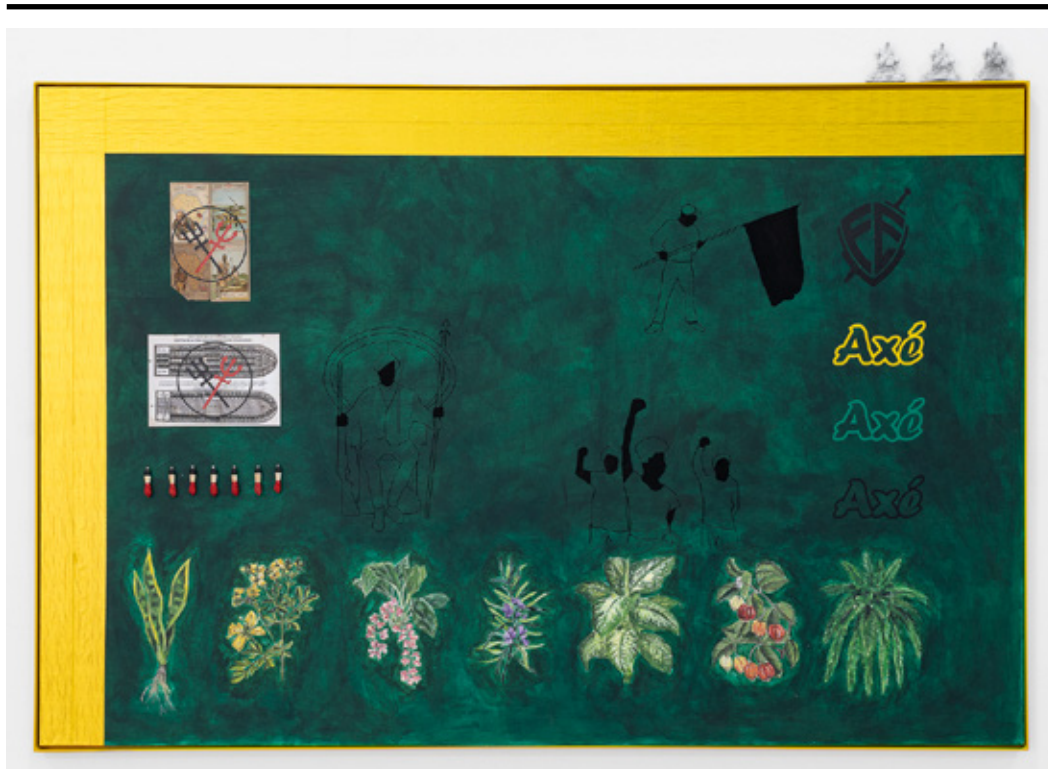


PASSA BOI
PASSA BOIADA









←
 exhibition view
 37° Panorama da Arte
 Brasileira, 2022
 Museu de Arte Moderna
 de São Paulo (MAM-SP)
 São Paulo, Brazil

Buffalo soldier, 2022
 acrylic, stickers, prints, gold
 reflective self-adhesive tape, ink
 printing, cumbic miniatures, wooden
 miniatures and nails on mdf
 90 x 150 cm | 35.4 x 59.1 in



*Ele é dono do meu
 destino até o fim*, 2022
 acrylic paint, stickers, inkjet printing,
 lead miniatures, prints and duct
 tape on mdf
 86 x 90 x 3,5 cm
 33.9 x 35.4 x 1.4 in





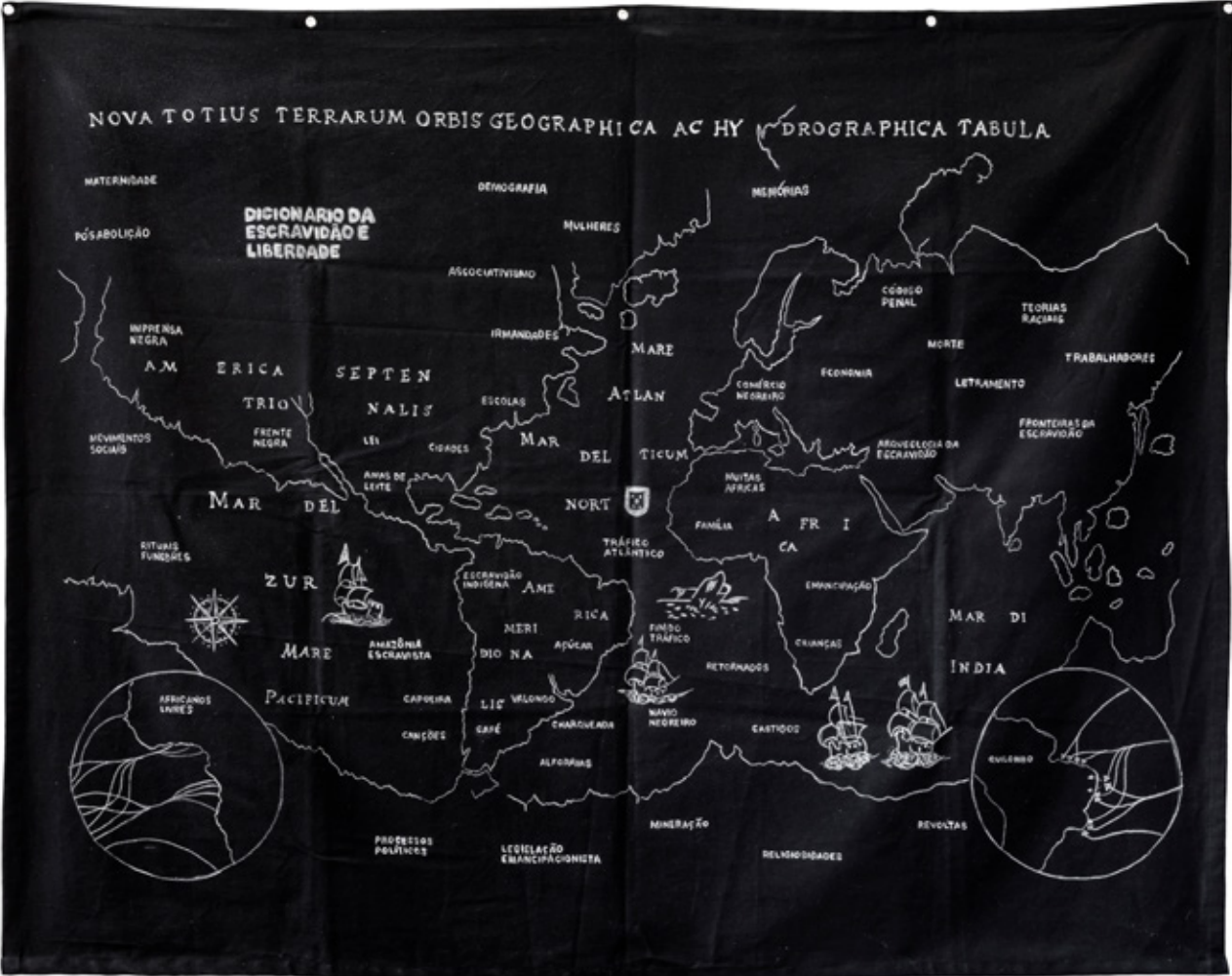
←
Quando a gira girou, 2022
acrylic paint, stickers, inkjet printing,
clay quartinhas, prints and silver
reflective self-adhesive tape on mdf
97 x 120 x 3,5 cm
38.2 x 47.2 x 1.4 in

→
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

→
exhibition views
Aqui é o fim do mundo, 2023
Museu de Arte do Rio (MAR)
Rio de Janeiro, Brazil

racialized body, violated body

In 2018, Jaime Lauriano was invited to develop a work to illustrate the cover of the book *Dicionário da Escravidão e Liberdade*, organized by Flavio Gomes and Lilia Schwarcz. The work resulting from this commission, *Escravidão e Liberdade* (slavery and freedom), 2018 summarizes the fifty entries contained in the book, while itself, also becoming a kind of entry. Lauriano then joined the editorial team of *Enciclopédia Negra*, a compendium that gathered more than four hundred biographical entries of Afro-Brazilian personalities, accompanied by images made by contemporary Afro-Brazilian artists. The images for the edition were incorporated into the Pinacoteca do Estado de São Paulo's collection, taking part in an exhibition with the same title, in 2021 and at the Museu de Arte do Rio, in 2022.



Escravidão e liberdade
(slavery and freedom), 2018
drawing made with white pemba
(chalk used in rituals of Umbanda)
and dermatograph pencil on
black cotton
Photo: Filipe Berndt

The issue of race is at the core of Brazil's cultural formation and many intellectuals have attempted the Herculean task of analyzing the complexity and centrality of race in Brazilian society. For Lauriano, the idea of the racialized body is less of a theme and instead, a reality that he experiences firsthand. He has already stated that 'all the bodily experience I go through on a daily basis, as well as the institutionalized racism of Brazilian society, cannot stay detached from what I am trying to say. For example, when I am investigating the institutional racism of the Military Police of the State of São Paulo, I am also looking for answers to the hostility that I am systematically subjected to.' This does not mean that the work is purely fueled by Lauriano's subjectivity. On the contrary, it is guided by in-depth research with historical, iconographic and textual documentary sources. In this way, rather than thinking about the specific manifestations of violence, Lauriano turns to the structures that allow colonial ideology to endure even now.





Trabalho, 2017
laser engraving on calendars,
T-shirts, postcards, money bills,
wastebasket, sculpture, porcelain,
tapestries and puzzles
250 x 500 x 35 cm
98.4 x 196.9 x 13.8 in

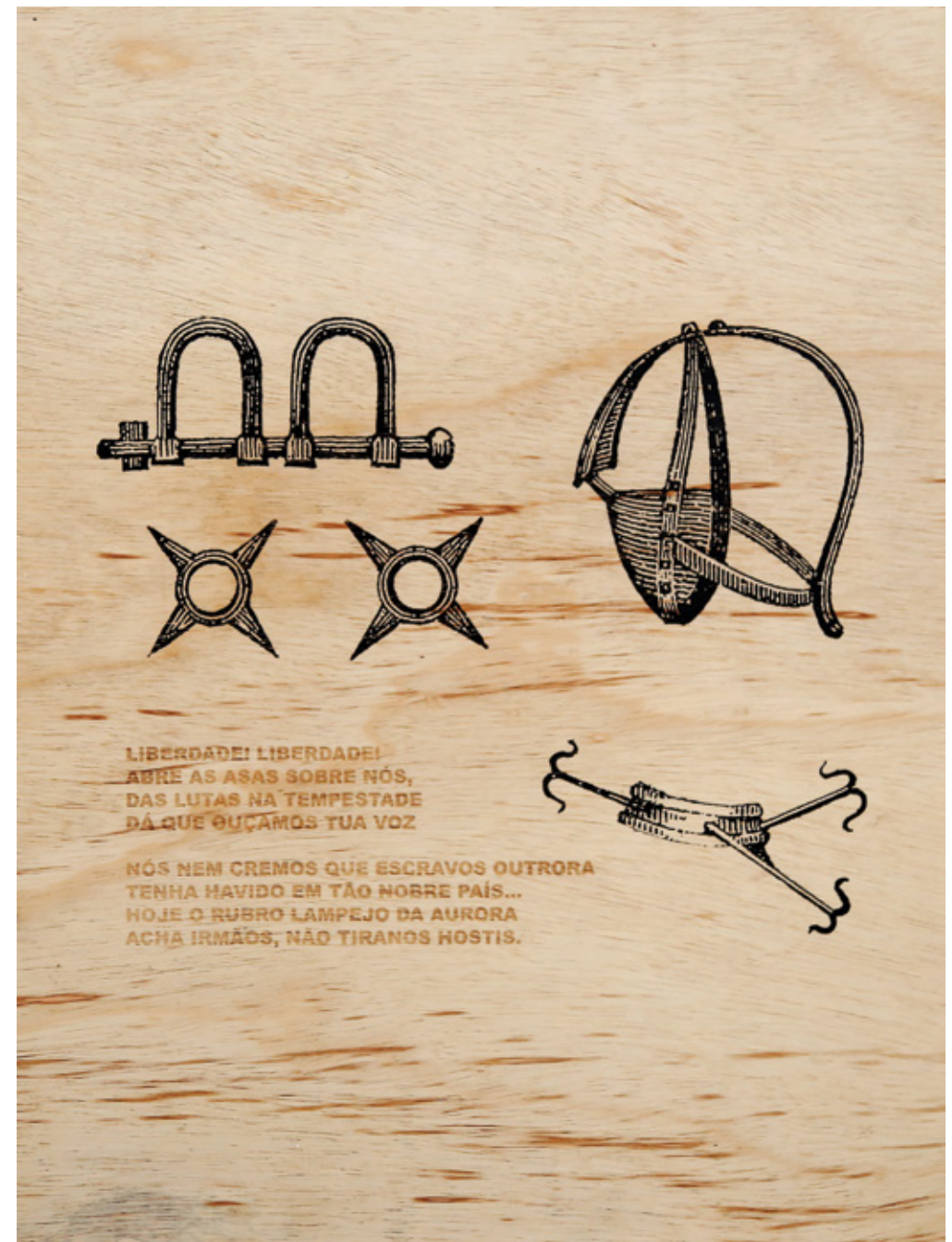


As curator, Moacir dos Anjos states: 'It is in this context that the artist Jaime Lauriano establishes and inscribes a work that, although still under construction, is already clearly making an immense impact in the Brazilian art world, a space that has been historically reluctant to embrace what it perceives to be a 'contamination' of the most difficult and heavy aspects of ordinary life.' It is from his lived experience as a black man that he articulates, through the use of various creative methods, issues from the past and present, that today, make Brazil one of the most racist countries in the world. In particular, he dwells on the observation of historical and persistent violence against black women and men, creating ways of representing Brazil that want to dispute the hegemony, in symbolic circuits, with more appeased narratives of the country, in which the pain and losses imposed on these people are minimized or even hidden.'

Suplício (torture) #3, 2015
showcase containing stones,
rubble and glass pieces
80 x 120 x 60 cm
31.5 x 47.2 x 23.6 in
Photo: Maria Grisolli

A theme that stands out in Lauriano's inquiry into racial violence is the notion of lynching. The artist explores techniques and tools used for racially motivated physical aggression both in contemporary times and in the colonial period. This can be seen in works such as *Suplício* (Torture), 2015 in which the artist brings together instruments used by self-styled social 'justice fighters' of whose numbers have increased in Brazil since the early 2000s; and *Liberdade! liberdade!* (Freedom, freedom), 2018, in which Lauriano reproduces part of a drawing from the book 'The Penitential Tyrant; or, slave trader reformed', written by Thomas Branagan, a former captain turned abolitionist and replaces the descriptions of the objects with verses from the Brazilian republic anthem I. In *Artefatos* (Artifacts), 2019 Lauriano uses screen printing to imprint pictures of the tools used for the torment and torture of enslaved people onto the bags of grain that were used in the transfer between Africa and America.

Liberdade! Liberdade!
(freedom! freedom!), 2018
silkscreen and excerpt from
the anthem of the republic
engraving in laser and pyrography
on naval plywood
80 x 60 x 1,5 cm
31.5 x 23.6 x 0.6 in
Photo: Daniel Cabrel

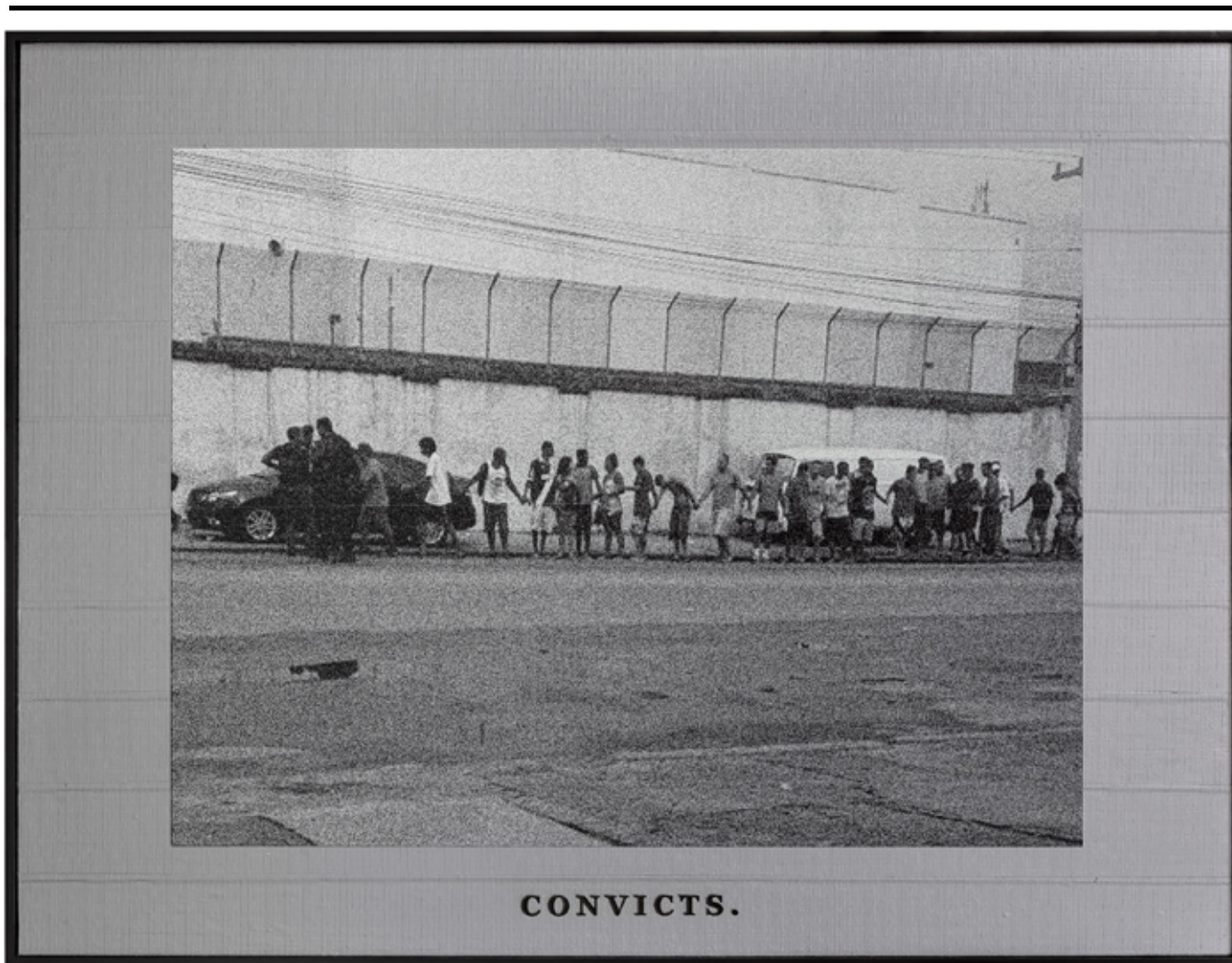




Artefatos (artifacts) #2, 2016
silkscreen of instruments of torture
and dermatographic pencil on bag
used to transport grains between
Africa and America
95 x 57 cm | 37.4 x 22.4 in
Photo: Filipe Berndt



Artefatos (artifacts) #3, 2016
silkscreen of instruments of torture
and dermatographic pencil on bag
used to transport grains between
Africa and America
95 x 57 cm | 37.4 x 22.4 in
Photo: Filipe Berndt



Lauriano also intertwines historical times, in order to highlight the continuity of structures of racial violence inherited from the colonial period. In *Justiça e Barbárie* (Justice and Barbarity), 2017), the artist uses a montage to organize a series of images of lynchings, especially of black men, that have circulated in the media. Lauriano creates images and then deforms, analyzes and questions them. There are phrases on the screen, but no voices are heard and the texts were extracted from comments on news sites that justify or exonerate these acts of 'justice'.

A few years later, Lauriano made use of the same strategy to create *Justiça e barbárie (Viagem pitoresca) #1* (2021), a series of panels with photographs of lynching scenes that took place in Brazil and were found on the internet and in newspapers, under which read phrases taken from the works of traveling artists such as Henry Chamberlain, Johann Moritz Rugendas and Jean-Baptiste Debret, all of whom were responsible for creating a European imagery about colonial life in Brazil in their works. The images were printed on a wooden surface coated with strips of silver-tape t (adhesive tape that is currently used to arrest people during lynchings).

Justiça e barbárie
(*viagem pitoresca*) #1, 2021
UV printing and laser engraving
on duct tape on mdf
45 x 60 x 3 cm
17.7 x 23.6 x 1.18 in
Photo: Filipe Berndt

For his solo exhibition, *Brinquedo de furar moletom* (Toy that Pierces Sweatpants), 2018, at the Museu de Arte Contemporânea de Niterói (MAC-Niterói), Lauriano presented the installation of the same name. Regarding the work, the curator of the show, Raphael Fonseca, points out: 'The title of the exhibition was taken from the song *Vida loka parte 1*, by the famous São Paulo rap group Racionais MCs, from their 2002 album *Nada como um dia após o outro dia*. It is a verse that plays precisely with one of the essential elements of Lauriano's exploration: the limits between violence and childhood, between toy miniatures and military ammunition.' Lauriano built a kind of walkway-barricade, with bricks commonly called 'colonial' bricks, which followed the curved window of the museum, from where you can see Guanabara Bay and the city of Rio de Janeiro. Among them, there were miniatures of three caravels, a tank, a war plane and twenty-seven miniature military police cars. The metal used to make the sculptures came from police bullet cartridges collected in different cities in Brazil.



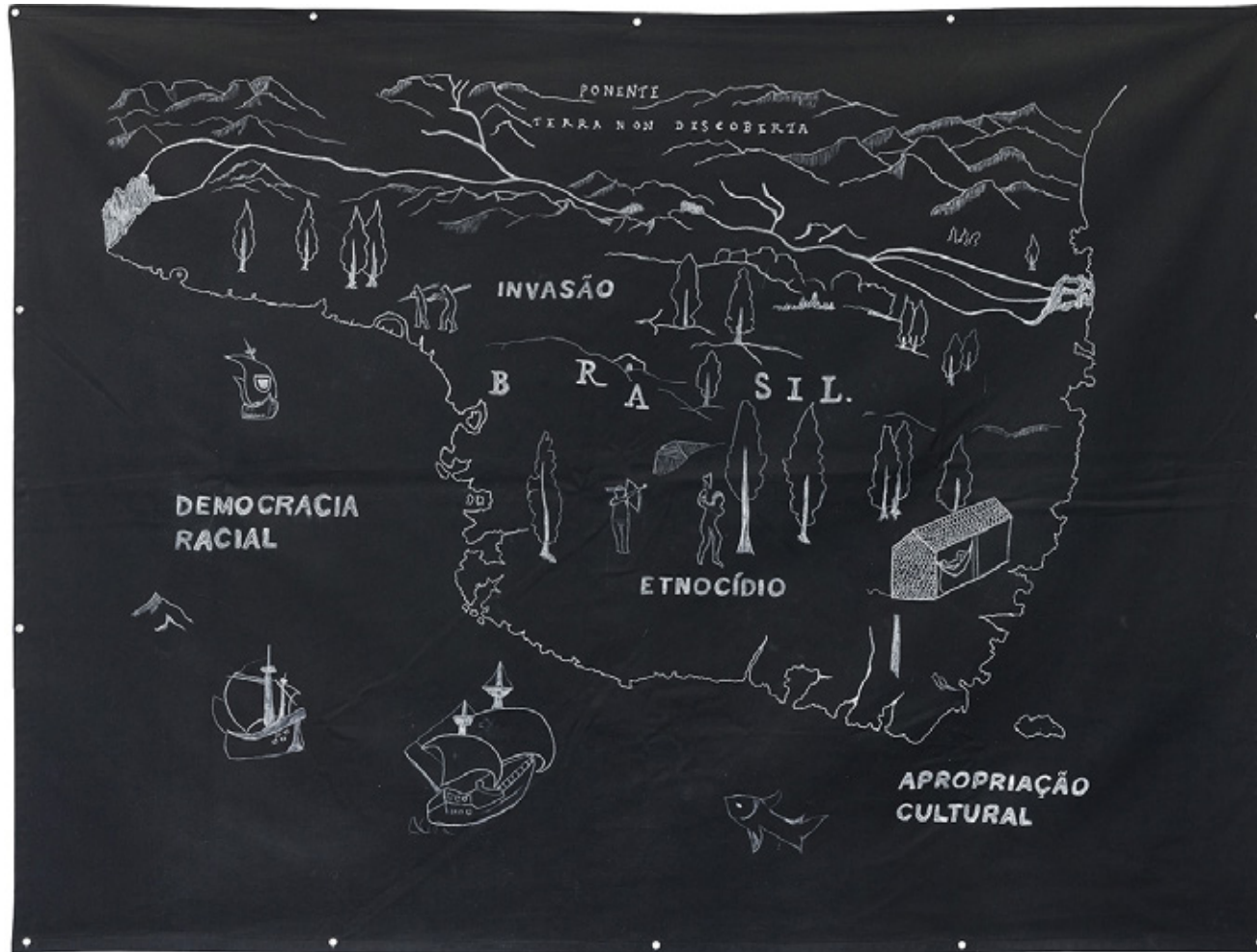
exhibition view
Brinquedo de furar moletom
(toy that pierce sweatpants), 2018
Museu de Arte Contemporânea
de Niterói (MAC-Niterói),
Niterói, Brazil

→
exhibition view
Brinquedo de furar moletom
(toy that pierce sweatpants), 2018
Museu de Arte Contemporânea
de Niterói (MAC-Niterói),
Niterói, Brazil



banner-map

A significant part of Jaime Lauriano's work is based on the iconography of maps. However, the artist is not guided by the principles of cartography but rather, he uses maps to make historical particularities visible. In the series of works *Invasão*, *etnocídio*, *democracia racial* e *apropriação cultural* (invasion, ethnocide, democracy and cultural appropriation), 2015-2017, Lauriano reproduces historical nautical charts representing the routes and navigations of the 'discovery of the new world' white pamba¹. He uses large pieces of black cotton fabric, where he draws figures of native people, their communities and elements of topography, fauna and the flora of the country. The apparent innocence of these depictions is challenged by the inscription of terms such as 'invasion', 'ethnocide', 'racial democracy' and 'cultural appropriation'. It is through this juxtaposition that the artist challenges the conventional narrative of the 'invention of America', bringing to the surface terms that reveal the true mechanisms behind the colonial machine.



Brasil: invasão, etnocídio, democracia racial e apropriação cultural (brazil: invasion, ethnocide and cultural appropriation), 2016 drawing made with white pamba (chalk used in rituals of Umbanda) and dermatographic pencil on black cotton
119 x 156 cm | 46.8 x 61.4 in
Photo: Filipe Berndt

¹ chalk used in rituals of Umbanda



Accuratissima brasilia tabula: invasão, etnocídio, democracia racial e apropriação cultural (accuratissima brasilia tabula: invasion, ethnocide and cultural appropriation), 2016 drawing made with white pomba (chalk used in rituals of Umbanda) and dermatographic pencil on black cotton 116 x 155 cm | 45.7 x 61 in Photo: Filipe Berndt



Terra brasilis: invasão, etnocídio e apropriação cultural (terra brasilis: invasion, ethnocide and cultural appropriation), 2015
 drawing made with white pomba (chalk used in rituals of Umbanda) and dermatographic pencil on black cottono
 100 x 150 cm | 39.4 x 59 in
 Photo: Filipe Berndt

In *São Paulo Imperial: escravidão, cativos, monumentos e apagamentos históricos* (Imperial São Paulo: slavery, captivity, monuments and historical erasures), 2017, Lauriano applies the same methods, including the collage of a printed map of the city of São Paulo and a laser-engraved plywood plate with the names of places in the city with monuments that commemorate slavery. The work explores the relationship between this exploitative system and the development of Brazil's largest city.



São Paulo imperial: escravidão, cativos, monumentos e apagamentos históricos (slavery, captivity, monuments and historical erasures), 2017 drawing made with white pomba (chalk used in rituals of Umbanda) and dermatographic pencil on black cotton, plywood plate engraved in laser and map of the central region of the city of São Paulo Photo: Igor Vidar



Americae Nova Tabula: invenção, epistemicídio, contrato racial e genocídio (americae nova tabula: invention, epistemicide, racial contract and genocide), 2019
drawing made with black pomba (chalk used in rituals of Umbanda) and dermatographic pencil on raw cotton
150 x 200 cm | 59 x 78.7 in
Photo: Filipe Berndt

In the series *Américas* (2015-2017), the artist is guided by a more restrained visual grammar. On the black cloth, he draws with white pomba the contours of the continents, especially the one known as the New World, without recreating the territorial divisions of the countries. Through this, Lauriano invites us to reflect on the ideas of national sovereignty and the violent processes that led to the constitution of the Americas. *Invenção, epistemicídio, contrato racial e genocídio* (2019) converges the themes and visual resources of the two works mentioned above, *América* and *Invasão, etnocídio, democracia racial e apropriação cultural* (invasion, ethnocide, democracy and cultural appropriation). Now, Lauriano inverts the image, drawing with black pomba on white cotton. According to Lauriano, 'it is, therefore, a rereading of the first efforts to represent the colonization system and its exploitation of wood and indigenous labor, the first proletariat of what would later be consolidated as a 'country'. The adhesive tapes, commonly used to attach people during lynchings, are used to build a golden rectangle that reinforces the exploitation of the soil, and of the bodies, by colonial commodification, which extracted colonial subsistence from the soil of the so-called 'New World'.



*America Meridionalis: invenção, epistemicídio, contrato racial e genocídio, contrato racial e genocídio (America Meridionalis: invention, epistemicide, racial contract and genocide), 2019 drawing made with black pomba (chalk used in rituals of Umbanda) and dermatographic pencil on raw cotton
140 x 188 cm | 55.1 x 74 in
Photo: Filipe Berndt*



MARE DEL
ZUR

MARE DEL

NORTE

**CONTRATO
RACIAL**

MARE

AMERICA

BRASILIACA

PACIFICUM

MERIDIONALIS

LIA

EPSTEMICÍDIO

LIS

GENOCÍDIO

AMERICA
MERIDIO
NALIS



TIERRA DEL FOGO

INVENÇÃO

In *Invasão* (Invasion), 2017 a map of Brazil can be seen drawn in white pembra on red cotton, a reference to the country's native peoples, the movements of the country's landless workers and their struggle for land. Lauriano made images on the map that symbolize moments in which land disputes accentuated social inequality, such as colonization; deforestation; the occupation of indigenous lands and the repossession of occupied land among others. The issue of territorial disputes in Brazil also appears in *Combate #1* (Combat #1), 2017, a wall installation in which Lauriano organized tools used in rural work to form the outline of the Brazilian coast, as well as the Cartesian division of hereditary captaincies, at the beginning of the Portuguese occupation of the territory, and *Capitanias* (2015), in which he draws with white pembra on a walnut board, these same lines that mark the first division of what was to become Brazil.



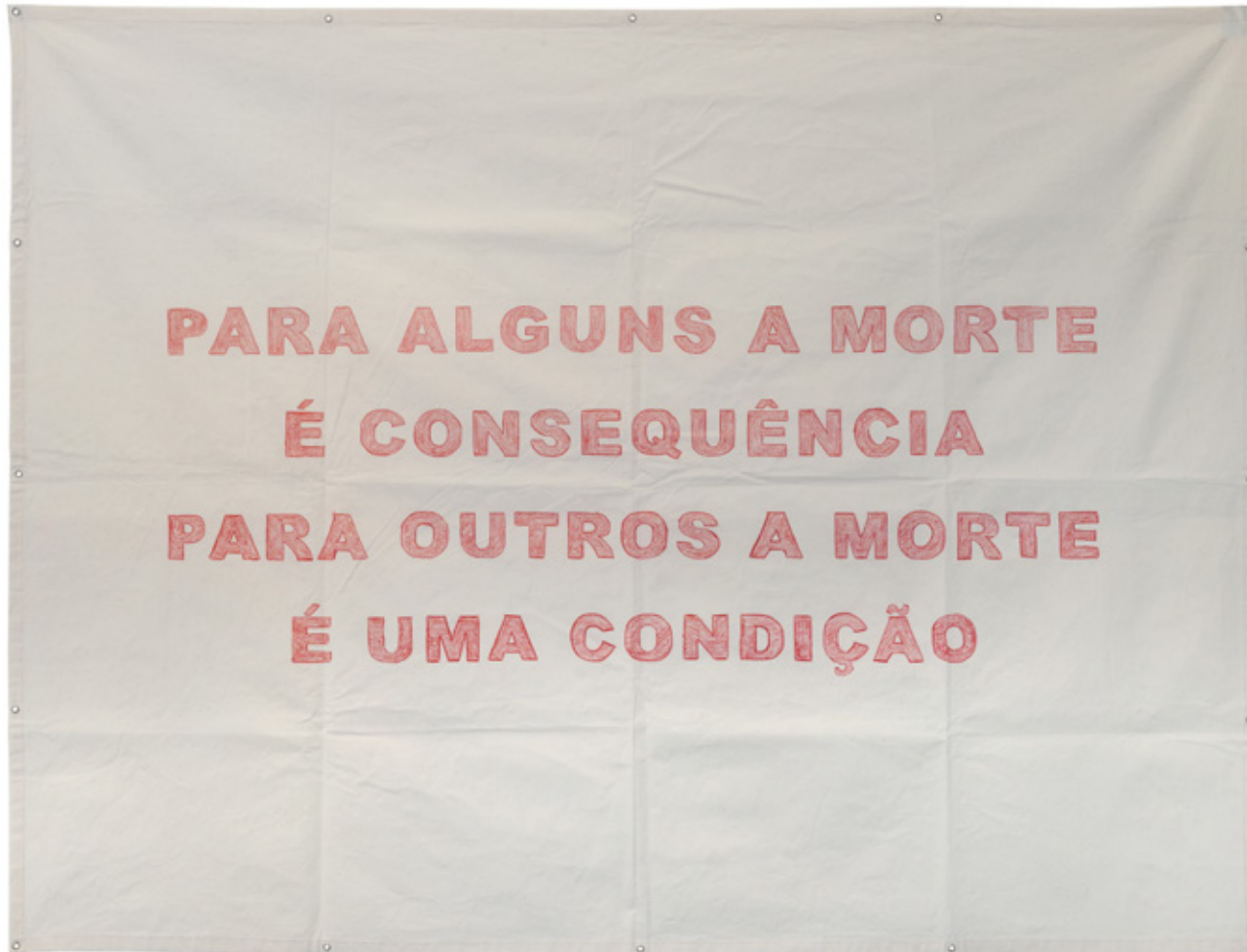
Invasão (invasion), 2017
dermatographic pencil on red cotton
160 x 310 cm | 63 x 122 in
Photo: Filipe Berndt



exhibition view
*Social Fabric: Art and Activism
in Contemporary Brazil, 2023*
The Visual Arts Center (VAC),
The University of Texas at Austin, USA
Photo: Sandy Carson



Combate (combat) #1, 2017
hammers, hatchet, machete,
pick ax, rake, shovels, sickle,
hoes, trident and saw
550 x 200 cm | 216.5 x 78.7 in
Photo: Filipe Berndt



On the maps, Lauriano explains the violence that exists in the tension between the representations articulated by language and by image. In other works, such as *Post Mortem*, 2016, however, the word gains prominence in the formulation of phrases that reveal the cruelty embedded in the experience of various bodies, especially bodies of color. Instead of 'watchwords' and motivation, we find these morbid banners, which are similar to the shapes of commemorative plaques. These inscriptions often come from records of violence in documents and historical records, such as newspapers, in *Calimba* (kalimba), 2015), and police reports, in *Autos de Resistência* (resistance reports), 2015, 2015.

Post Mortem, 2016
drawing made with red Pemba
(chalk used in rituals of Umbanda)
and dermatographic pencil on
raw cotton
113 x 150 cm | 44.5 x 59 in
Photo: Filipe Berndt



Autos de resistência
(*resistance reports*), 2015
notch on wood (cedrinho)
of phrases of institutional racism
found in official communications
and police reports from the Brazilian
Military Police
20 x 50 x 3 cm
7.9 x 19.7 x 1.18 in
Photo: Galeria Leme



*Indivíduos em atitude suspeita
em especial os de cor parda
e negra* (*individuals in a suspicious
attitude especially the one of brown
and black color*), 2015
notch on wood (eucalyptus)
of phrases of institutional racism
found in official communications
and police reports from the Brazilian
Military Police
30 x 90 x 3 cm
11.8 x 35.4 x 1.18 in
Photo: Galeria Leme

the construction of brazilian imaginary

It can be said that some of the founding images of Brazilian imagination have their source in a document: the letter of Pero Vaz de Caminha. In it, the Portuguese priest writes: 'Waters are many; endless. It is so graceful that, in wanting to take advantage of it, everything will be given to it; because of the waters it has!'. This phrase was then modernized into: In this land, whatever is planted will grow,, which is also the title of a 2015 work by Jaime Lauriano. It is a human scale sculptural installation that was designed as a greenhouse that houses a seedling of Brazilwood, the plant species that lends its name evidently, to Brazil, the largest South American country occupied by the Portuguese in the 16th century.

*Nessa terra, em se plantando,
tudo dá (in this land, whatever
is planted will grow), 2015*
wood, glass, water tank, air
conditioner, thermometer, irrigation
and fertilization system, timers,
earth, fertilizers and pau-brazil tree
200 x 50 x 50 cm
78.7 x 19.7 x 19.7
Photo: Mario Grisolli





The greenhouse, while enabling the germination and growth of the plant, also constrains it. In this sense, it is inevitable that at some point, the transformation of the seedling into a tree will lead to the destruction of its own shelter, and consequently, its own survival.

With this symbolic work, Lauriano offers a reflection on the violence imposed by the colonizers onto the native people of Latin America, and in particular, on the ways in which colonial policies lead to the submission and imprisonment of native Americans. The work, which currently belongs to the Pinacoteca do Estado de São Paulo, was first shown in the artist's solo exhibition, in 2015, at the Centro Cultural Banco do Brasil (CCBB-RJ) in Rio de Janeiro and more recently, in the group show *Histórias Brasileiras* (2022) at the Museu de Arte de São Paulo (MASP).

exhibition view
*Nessa terra, em se plantando,
tudo dá*, 2015
Centro Cultural Banco do Brasil
(CCBB-RJ), Rio de Janeiro, Brazil

→
exhibition view
*Autorretrato em branco
sobre preto*, 2015
Galeria Leme, São Paulo, Brazil

Autos de Resistência.

Indivíduos em atitude suspeita em espaços em cores verde e negro

Aproposições iminentes ao espaço e ordem pública.

Indivíduos em atitude suspeita em espaços em cores verde e negro



In Lauriano's early work, we see his examination and subversion of official iconography. An example of this is his work, *A história se encerra em mim* (The story closes on me), 2013 a metallic plaque similar to a commemorative plaque but it could be affixed to any wall on any street in Vila Anglo Brasileira neighborhood, in São Paulo. According to curators Paulo Miyada and Priscyla Gomes, 'His plaque functions as an upside-down monument, defending the disjunction of the public sphere rather than its simple universalizing continuity. It is easy to imagine that an artist concerned with criticizing the exploitative dynamics of capitalism would defend public space at all costs—but that would be naive. Today, it is the mechanisms of real estate speculation that are most interested in homogenizing the rules and values of the city, in order to ensure that their advertising and speculative valuation initiatives can circulate without friction. The idea that history needs to be compartmentalized, then, becomes surprisingly critical.'



A história se encerra em mim
(the story closes on me), 2013
bronze plaque
30 x 40 cm | 11.8 x 15.7 in



The flag, especially the Brazilian one, is an icon that aims to unite the country's geographical and historical borders. It's an emblem guided by the idea of a nation state, which in turn involves strategies of ethnic and cultural unification and this is the subject of several of the artist's works. The series *Bandeira Nacional*, 2015-2016 is 'a set of flags handcrafted by weavers from the five regions of the country, framed on a white background and accompanied by a reproduction of the modular design of the national flag (in capital letters, as required by the law imposed during the military dictatorship). The illustrative work transforms the handcrafted flags from homemade decals into parodies and unofficial imitations of the State, that infringe upon the definite rules for making the flag, which can be found in article 5 of Law 5,700, from 1971. Once again, Lauriano reverses what is official here, aware that the truth of history (if there is any), like embroidery, is found inside out', describes curator Hélio Menezes.

*Bandeira nacional
(national flag) #1, 2015*
cotton, polyester and inkjet
printing on cotton paper
90 x 90 x 4 cm
35.4 x 35.4 x 1.6 in
Photo: Filipe Berndt



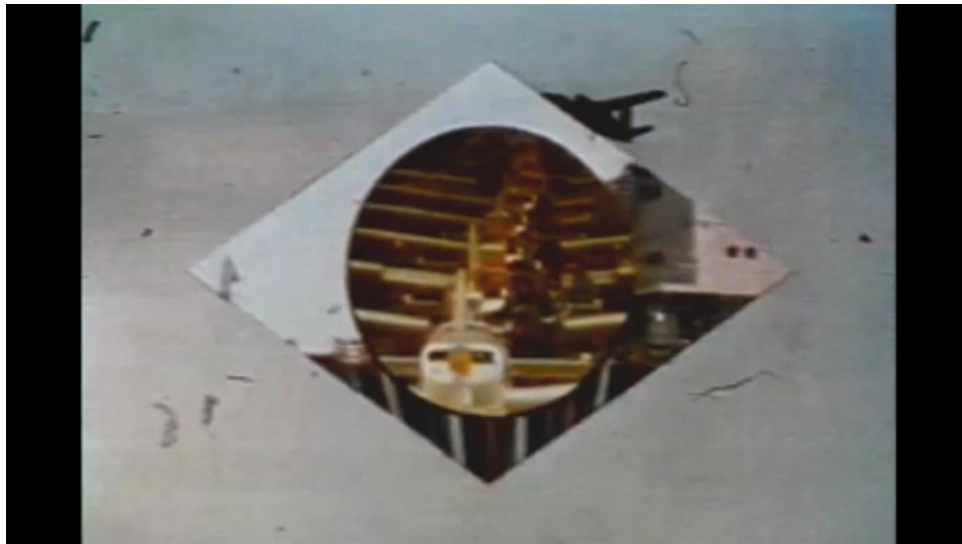
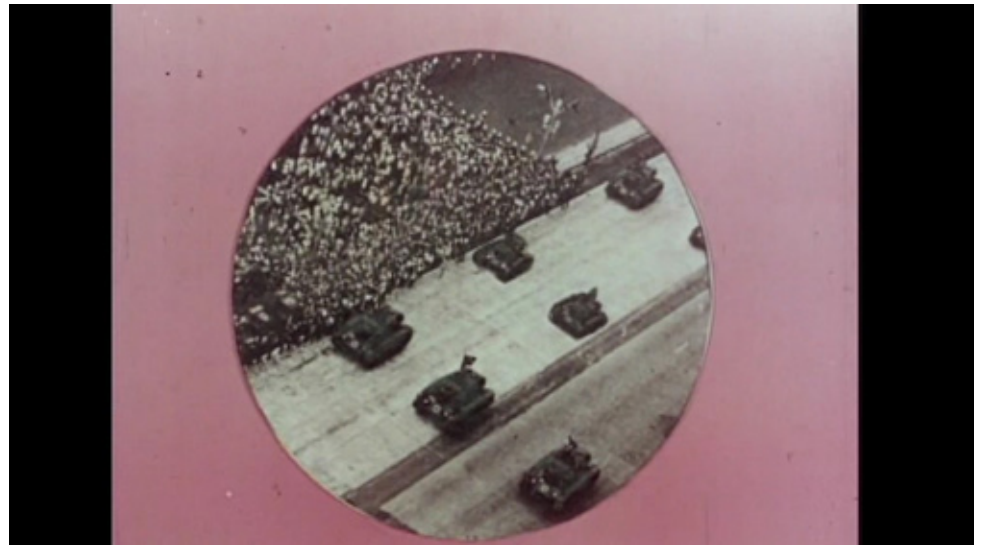
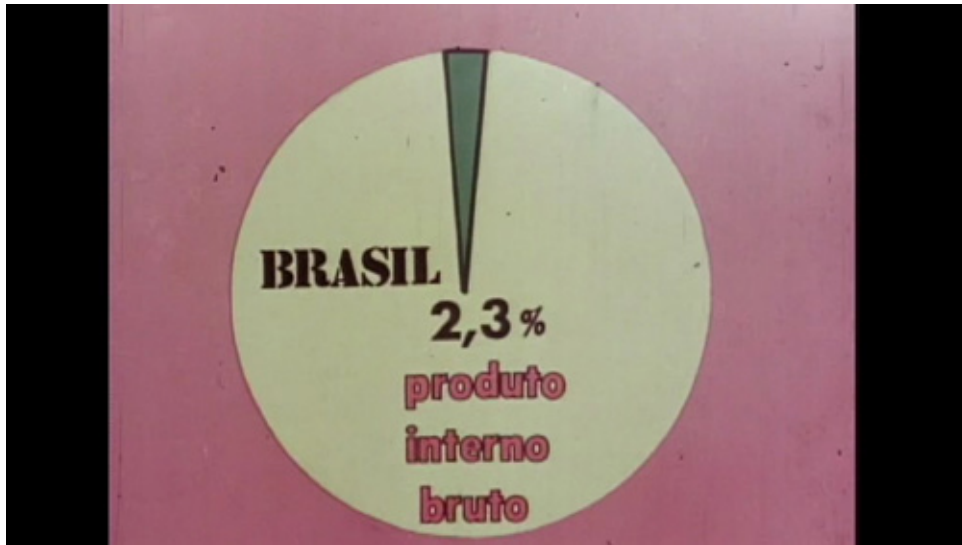
Bandeira nacional
(national flag) #8, 2016
cotton, polyester and inkjet
printing on cotton paper
90 x 90 x 4 cm
35.4 x 35.4 x 1.6 in
Photo: Filipe Berndt



Bandeira nacional
(national flag) #10, 2016
cotton, polyester and inkjet
printing on cotton paper
90 x 90 x 4 cm
35.4 x 35.4 x 1.6 in
Photo: Filipe Berndt



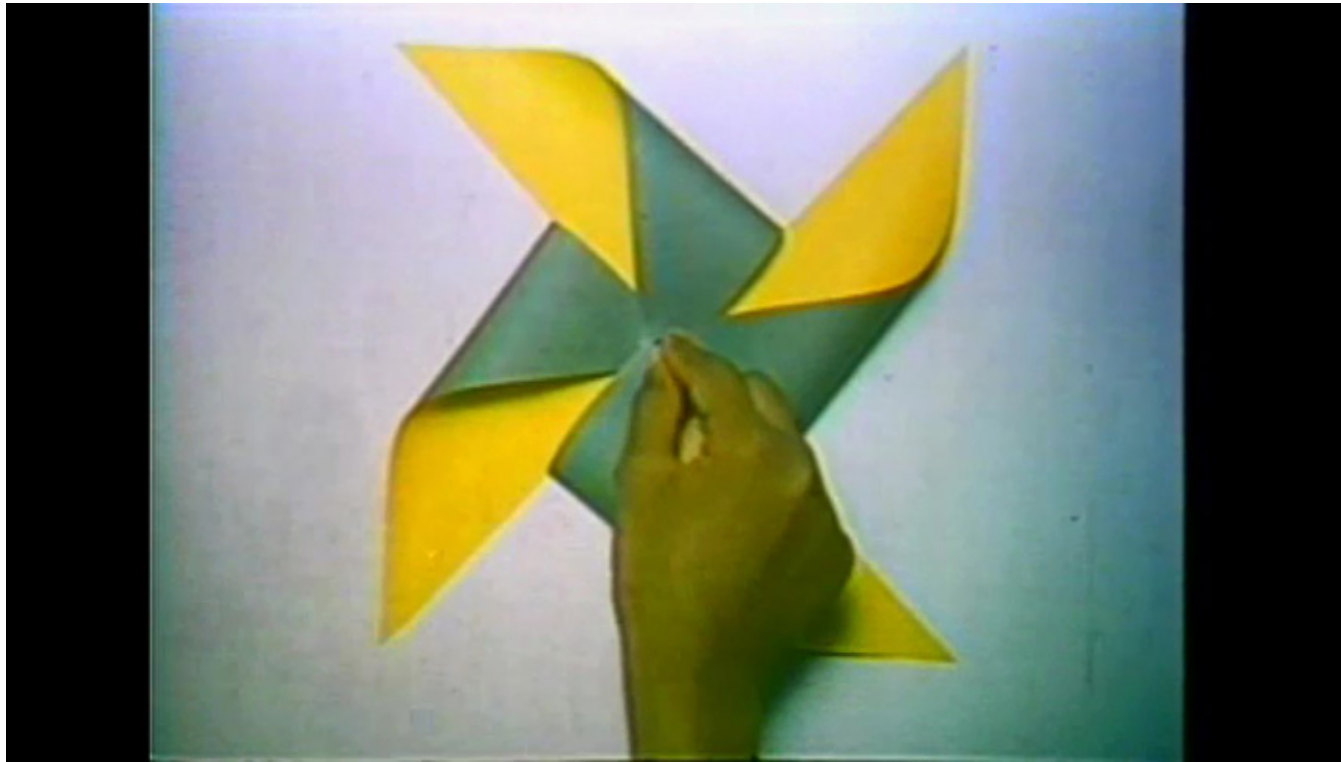
Bandeira nacional
(national flag) #6, 2016
cotton, polyester and inkjet
printing on cotton paper
90 x 90 x 4 cm
35.4 x 35.4 x 1.6 in
Photo: Filipe Berndt



In addition to colonization, a system responsible for permanent trauma within Brazilian culture, Lauriano also focuses on another fundamental moment in the history of Brazilian violence: the civil-military dictatorship (1964-1985). In his solo exhibition *Impedimento* (2014) at Centro Cultural São Paulo (CCSP), the artist presented two videos: *O Brasil* and *Morte súbita* (Sudden Death), which both begin with archival images found in Rio de Janeiro and São Paulo, which investigate the attempt to construct a national identity operated by the military. In her text for the exhibition, curator Daniela Castro, argues that *Impedimento* is about the artist-historian operating in the transversalities of the history production as an institution and from the subject's institution in the history. The parallelism in which Jaime's research proposes itself, achieves a Brazil draft where the subject doesn't predicate an object but predicates itself, in an everlasting return to the reactionary elite, to the monoculture economy, to the fear of someday seeing oneself (themselves?) walking in the Indians shoes instead of Hans' [Staden].'



Morte súbita (Sudden death), 2014
video projection in loop



According to the artist: 'In *O Brasil*, I studied the official propaganda of the Brazilian Military Dictatorship, in particular, those between 1969 and 1974 (not coincidentally, the years the decree, AI-5 lasted). In these videos, what interested me was how the notion of identity construction, so associated at that time with nationalism, was molded to show a Brazil that was both multicultural and unified. The propaganda preached about a Brazil that had finally made peace with its history and roots and successfully reached a stage of racial democracy. Along with this, the not-so-official advertisements created an opposite feeling, in which the production of difference was accentuated not by integration, but by the construction of an 'other' and not a brother. What interested me in this conservative reading of the construction of identity and difference was how the operation of symbols took place to establish a harmonious union, at the same time that the enemy was created. I ended up choosing to edit the video in a way that showed these two sides of the same coin, constructing antagonistic positions in the same speech.' In *Morte súbita* (Sudden Death), Lauriano uses images to question how football, especially the Brazilian conquest of the 1970 World Cup, was instrumentalized by the military government.

nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo sp brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st st
chelsea 10011
new york ny usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art