

A CLARK / CIHA LECTURE SERIES
ART WORLDS OF BRAZIL / OS MUNDOS DA ARTE NO BRASIL

“Afro-Brazilian Contemporary Art Circuits in Brazil”

Hélio Menezes (Independent Curator)

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Slide List

1. Title

2. Sidney Amaral, *Gargalheira (quem falará por nós?) [Neck Leash—Who Shall Speak on Our Behalf?]*, 2014. Watercolor and pencil on paper, 55 × 75 cm

3. Top: Jean-Baptiste Debret, *Negras no tronco [Black Women on the Trunk]*, 1834–39. Lithography colored by hand, Coleção [Collection] Museu Castro Maya—IBRAM/MinC, Rio de Janeiro, Brasil [Brazil]; Bottom: Iron collar for preventing the escape of slaves, autoria e data desconhecida. Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division – NYC.

4. Hank Willis Thomas, *What Goes Without Saying [O que não precisa ser dito]*, 2012. Wooden pillory and microphone, 162.5 × 167.5 × 91.5 cm

5. Left: Jorge Henrique Papf, *Babá brincando com criança em Petrópolis*, Rio de Janeiro, Brasil, 1899; Center: Rosana Paulino, *Tecido social [Social Fabric]*, 2010. Monotipia colorida, linóleo e costura sobre tecido 280 × 300 cm; Right: Titus Kaphar, *Space to Forget [Espaço para esquecer]*, 2014

6. Center: Attributed to Blair Stapp, *Huey Newton*, 1967. Lithograph on paper, 89 × 58.5 cm Collection Merrill C. Berman, New York; Right: Adenor Gondim, *Sem título, da série Irmandade da Nossa Senhora da Boa Morte [Untitled, from the series Brotherhood of the Blessed Mother of Good Death]*, 1990s. Photographic print, 50 × 60 cm. Collection of the artist

7. Left: Hank Willis Thomas, *A Place to Call Home (AfricaAmerica) [Um lugar para chamar de lar (ÁfricaAmérica)]*, 2009. Polished aluminum, 203 × 167.5 cm; Center: José Alves de Olinda, *Eshus's Barge*, undated. Polychromed wood, vegetal fiber and metal, 77 x 118 x 27 cm; Right: Emanuel Araujo, *O navio [The Ship]*, 2007. Polychromed wood and carbon steel, 220 × 80 cm. Collection MASP, Gift of the artist

8. Installation view of *Afro-Atlantic Histories* exhibition (MASP/ITO, 2018)

9. Clipping from the *New York Times* published, October 15, 2018 featuring the *Afro-Atlantic Histories* exhibition

10. Installation view

11. Left: Abdias Nascimento, *Okê Oxossi*, n.d. Acrylic on canvas, 92 x 61 cm. Collection Instituto de Pesquisas e Estudos Afro-Brasileiros (Ipeafro), Rio de Janeiro; Right: Abdias Nascimento, *Xangô Sobre*, 1970. Acrylic on canvas, 95 x 65 cm.

12. Left: Abdias Nascimento, "Cultura e estética no Museu de Arte Negra." GAM: Galeria de Arte Moderna (Rio de Janeiro, Brazil), 1968; Right: *Abdias Nascimento in an event at the African-American Cultural Center in 1978, Buffalo, New York (USA)*, Ron Wofford / Ipeafro Collection

13. Left: Clipping of "1st Afro-Brazilian Congress," 1934, Recife (Brazil); View from Lina Bo Bardi's *Bahia no Ibirapuera*, 1959. Photo by Miroslav Jawrek

14. "O pintor Heitor dos Prazeres (recentemente falecido) ao lado de um dos seus quadros, na Exposição de Arte Contemporânea, realizada em Dacar, durante o Primeiro Festival de Artes Negras". Afro-Ásia, 1966.

15. Clippings

16. Left: Carlos Vergara, *Untitled*, from the series *Carnival*, 1972. Photograph, 101 x 105 cm; Right: Unknown author/Ilê Aiyê Collection, *Street Parade by Ilê Aiyê (bloco afro)*, 1978

17. Left: J. Cunha, *Black Resistance Organizations Ilê Aiyê*, 1995. Textile, 120 x 147.5 cm; Right: Senzala do Barro Preto, *Ilê Aiyê "headquarters" in Liberdade neighborhood, Salvador, Bahia, Brazil*

18. Left: Alphonse Yémadjè, *Emblems for the Abomey Kings*, undated. Textile, 147 cm x 200 cm; Right: Faith Ringgold, *Who's Afraid of Aunt Jemima?*, 1983. Acrylic on canvas, dyed, painted and pieced textile, 228.5 cm x 203 cm

19. Brazil 1980s overview: Left: Mauricio Simonetti, *Demonstration in São Paulo for the 100th Anniversary of the Abolition*, 1988; Right: Reynaldo Stavale (photographer) / ADIRP, Ailton Krenak, representative of the Union for Indigenous Nations, paints his face during the defense of a popular amendment on indigenous rights during the Constituent Assembly

20. Cartazes da exposição A mão afro-brasileira, 1988, from left to right: módulo O Barroco e o Rococó, destaque para o forro da nave central da Igreja de São Miguel de Cajuru (MG), de Joaquim José da Natividade; módulo O século XIX, destaque para natureza-morta (1981), de Estêvão Silva; módulo Arte Popular, destaque para escultura de Agnaldo Manuel dos Santos; módulo Arte Contemporânea, destaque para escultura de Rubem Valentim

21. Installation view

22. Poster of *Afro-Atlantic Histories* by Barrington Watson, *Conversation [Conversa]*, 1981. Oil on canvas, 127,5x91 cm. Collection National Gallery of Jamaica, Kingston

23. Installation view

24. Installation view
25. Installation view
26. Installation view
27. Installation view
28. *Voices against Racism*, São Paulo (SP), July–August, 2020. Public program by the City of São Paulo with 31 artists intervening through video, installations, graphite and street posters in nearly 40 different places
29. *Voices against Racism*, 2020
30. Map of Curadoras e Curadores Negras, Negros, e Indígenas do Brazil
31. Mônica Ventura, *De amanhã para ontem*, 2020
32. Left: Alex Igbo, *Magia Negra*, 2020; Right: Yhuri Cruz, *Monumento a oxalá e xs trabalhadorxs*, 2020
33. Left: Rafael Bqueer, *Picumã*, 2020; Right: Ventura Profana, *Plantações de Traveco para a Eternidade*, 2020
34. National Trovoa, Black, Indigenous, and Asian Women Artists Collective articulated all over Brasil; Right: São Paulo group at collective exhibition pictures
35. Aparelha Luzia
36. Left: Acervo da Laje; Right: Galpão Bela Maré
37. Frente 3 de Fevereiro, *Where are the Blacks? (Onde estão os negros?)*, 2018. Intervention over facades of MASP (left) and Tomie Ohtake Institute (right) for *Afro-Atlantic Histories*
- 38–39. End credits and copyright