

## PAULO NAZARETH

Che Cherera

AUGUST 31 - OCTOBER 5, 2014

OPENING: SUNDAY, AUGUST 31, 12PM - 6PM



### **For a Feast of memories: Here you eat with your hand!**

The construction of the banquet brings a composition of food that reflects the gastronomical memory of the artist Paulo Nazareth, moreover, the Brazilian memory, and most importantly, that of someone who is open to experimenting in the binges of the world.

Banana, cassava and maize are references found in Paulo's memory, that, when revisited and reinvented, reveal indigenous ways. The flavors recalled can be experienced in corn chicha which is an indigenous drink; in flour from the pink shell of cassava, which is transformed into a paste along with peanuts; fruits that appear, sometimes already served in abundance by the Indians, or by our African descendents, and that in the banquet are transformed into sauces, desserts and shared with other elements created from shells that become spices for other foods. The orange, present at the feast, represents cleanliness, and also brings out the smell, color, either in the form of powder or sauces. The sweets -- the mixtures of ginger, cinnamon, cloves and peppers -- beyond the taste, they also reflect the form of construction of food as medicines immersed in African and indigenous cuisine.

The quest to bring multiple flavors and colors, highlights an aesthetic wanderings connected to Paulo Nazareth, and that in the banquet dishes are represented by spices of Amerindians, blacks and East Indians. The presence of vegetables: zucchini, sweet potato, eggplant, the umbrella

shaped appendage of banana bunches and traditional greens, such as *taiobas*, milkweed and kale, are part of the feast presented in different preparations, sometimes used for wrapping food or as fillings prepared according to cultural references in the childhood of the artist and his family.

The banquet is therefore the result of a mixture of dishes that include Paulo Nazareth's cultural and family presence, his siblings, his mother's background, the narratives of Governador Valadares, Belo Horizonte and Palmital, fairs and markets as spaces revisited that are objects of conversations and experiments. The composition of the banquet keeps in its details, gossip about lives, sometimes sad sometimes joyful, which are served at the table in the dishes. The variety of the foods is revealed in the mixture of food, and not just brothers mingling with brothers, who perpetuate narratives of living in imaginary loving dialogues with plants, chickens, spices and other ways of eating.

To create a banquet based on memory is to combine a temporality lived in the past of the artist and, crucially, a current experience in connection with the presence of other artistic creations. In this sense, the banquet is carefully considered in a dive into inclusive meetings, in that these meetings are materialized in the various processes of the banquet. In creating the white lining with a drawing of a road from the life of Paulo Nazareth, this lining brings feathers of angola chickens so present in the works of the artist. The vessels where the drinks will be served are painted by indigenous women and children, such that each bowl is unique based on a handicraft, individual and non-repetitive process. The smoking of dishes also represents indigenous influences and requires a specialized input in preparation. In the immersion of adepts in the range of flavors, in other words, the presence of artists of the foods in the preparation of dishes combines knowledge of herbs, spices, ways of cooking, cuts and culinary habits of traditional cuisine.

"For a Feast of memories: Here you eat with your hand" is the presence of gastronomical memory recreated, showing a creative process through the foods that seek flavors, smells and colors in an encounter with the works of the artist, whose original basis is the history of Paul Nazareth himself. We are thus faced with a feast artfully created in the combination of the dishes with the works, narratives and family around Paulo Nazareth.

A banquet created with memory and art. We are grateful for the contributions: Claudia Porto, kitchen; Chirley Maria, an artist who created the table lining; Indigenous women and children of the Xingu who painted the vessels; Leo Vieira, visual artist; Natalia Zuca and Carina Gomes in production; and Carol Gomes with texts and theoretical discussions.