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Similarity in dissimilarity slippages in identity, race, place and belonging

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SIMILARITY IN DISSIMILARITY

Slippages in identity, race, place and belonging

CAROLINA CERQUEIRA CORREA

Professors teach it,

students accept it as truth.

In any case, why doubt?

__ Mudimbe, *The idea of Africa*, p.17

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mixed race[1]

gap[2]

inherited[3]

degeneration[4]

[1] My mother is white, and my father is black.

[2] *There is a vagueness in the past that kept me from the knowledge, narratives, and positive representations of my black heritage. If you ask, I am able to tell you about my great-great grandfather that came from Portugal to try and make a better life in Brazil and from whom I inherited a surname.*

[3] *(...) the whites knew the history of at least one previous generation on both their mother and father's sides. Some knew several sets of grandparents, of their life and work in Europe. There was neither reluctance nor uneasiness in speaking about these events and figures of the past. Indeed, several white subjects were extremely proud of their relatives, admiring their possessions and reputations. The disagreeable elements that must have existed were greatly overshadowed by the subjects' proud memories and abundant factual knowledge of the past. Most important, the negative aspects of their histories were not of sufficient weight to even suggest any disruption or denial of the past.* (Hauser, Stuart T. Black and White Identity Formation, second edition. Florida, 1983, p. 67.)

[4] *The encounter between the Portuguese and the Negro in the New World took on a very different form from that which the Anglo-Saxons. While the Portuguese were not afraid of mingling with blacks, the Anglo-Saxon, more zealous of the purity of his lineage, kept the negro away and used them only as a tool of labour. And it is a curious and remarkable fact that neither the action of time nor other factors could ever change this first attitude of the North Americans, who have until now kept the black race separate from the white population. For Brazil misfortune, (...) the white man mixed himself with the Negro with so little discretion that the nation became populated by a race of mestizos, now scattered throughout a large*

nation[5]

negro.[6]

part of the country. (Lacerda, João Batista de. *Sobre os Mestiços no Brasil*. Translation of *Sur le métis au Brésil* (Premier Congrès Universel des Races: 26-29 juillet 1911, Paris, Devouge, 1911). In Schwarcz, 2011. From https://edisciplinas.usp.br Last accessed December 14th 2017)

[5] In the 1870s, the majority of the estimated 10 million Brazilians were of African descent; by the 1900s, more than 1 million immigrants from Europe raised the nation's population to approximately 17.5 million. These European immigrants were promised fertile land and the possibility of enrichment. The Africans or their decedents were promised nothing after the end of slavery, in 1888. This wave of European immigration was looked upon favourably by the intellectual elite, who supported the idea of a whitening of Brazil's population and culture. (Following Eugenics principles). (Sadlier, Darlene J. *Brazil Imagined: 1500 to the Present*. (Austin, TX: University of Texas Press, 2008, p.184.))

[6] *The mixed population of Brazil must then have, within a century, a very different aspect of the present. The currents of European immigration, which increasingly raise the white element of this population, will eventually, after a time, suffocate the elements within which some traces of the Negro could still persist.* (Lacerda, João Batista de. *Sobre os Mestiços no Brasil*. Translation of *Sur le métis au Brésil* (Premier Congrès Universel des Races: 26-29 juillet 1911, Paris, Devouge, 1911). In Schwarcz, 2011. From https://edisciplinas.usp.br Last accessed December 14th, 2017)

racism[7]

prejudice[8]

whites and blacks.[9]

[7] Authors like Gilberto Freyre helped to create the idea that Brazil was not a racist nation compare to North America and South Africa. In his book Masters and the Slaves, published in 1933, he wrote about how the Portuguese way to colonize was special because they did not create a segregation system. Freyre emphasized a myth about Brazil that was being created since the colonial period. The myth of a "racial democracy" nation where all races: white, red and black lived in harmony.

[8] The expectation was that the Negro and the Indian would disappear, as racial types, through interracial relations with whites. In other words, "moving away" from blackness, physically and/or behaviourally, meant the possibility of social ascension and/or acceptance. The idea that "here in Brazil we are all mixed and it is impossible to know who is white or black because we are all mixed" never helped to solve the problem of racism in Brazilian society and neither for the union of the victims of racism.

[9] Miscegenation, despite being a fact of humanity as a whole, does not erase inequalities. (*O Discurso da mestiçagem a serviço da branquitude: Antônio Risério e as contradições de um racismo "anti"racialista* http://casadamaejoanna.com/2017/12/19/o-discurso-da-mesticagem-a-servico-da-branquitude-antonio-riserio-e-as-contradicoes-de-um-racismo-antiracialista/ Last accessed January 18th 2018)

mixed-race[10]

self[11]

[10] It is actually a black person that is ashamed of their African ancestry and has a deep desire to be white: hypocritically or schizophrenically (in this context, meaning an inability to distinguish what it is real and what it is not) denying the racial prejudice they experience daily in an effort to be assimilated in the white dominant social group. Even though this explanation is superficial, and, in a certain way, it makes the victims responsible for the racism they suffer, in a society with a massive presence of non-whites, but whose elite seeks to preserve whiteness, the miscegenation discourse authorizes that under certain conditions, occupations that are usually reserved for whites be performed by non-whites, while racial hierarchies remain intact. In this sense, it can be said that although "browns" - and also blacks, by the way - internalize racism, in their case this happens due to mechanisms of adherence to social norms and the desire of social acceptance, while among whites, racism is a mechanism to defend their power positions.

[11] The Cuban American artist Coco Fusco, 1960, describes, in her installation *Norte: Sur*, 1990, a similar experience: *Well, I would say that my identity has always been a problem for most people. They are constantly trying to change it. When I was born, the nuns in the hospital thought they were doing my parents a favour by classifying me as white. Then my mother got deported just after I was born and took me to Cuba with her, where everyone saw me as "mulatica clarita".*

inferiority[12]

physical traits[13]

A Redenção de Cam [14]

racism[15]

(*ideologia de branqueamento*[16])

mixed race population[17]

Whitening ideology[18]

[12] Qualities such as skin colour and hair texture.

[13] The closer one approaches the white pole, the greater the chance of conquering social mobility, and this social mobility comes at the expense of negation and self-hate, putting a mask on characteristics and ancestry one cannot fully change or ignore.

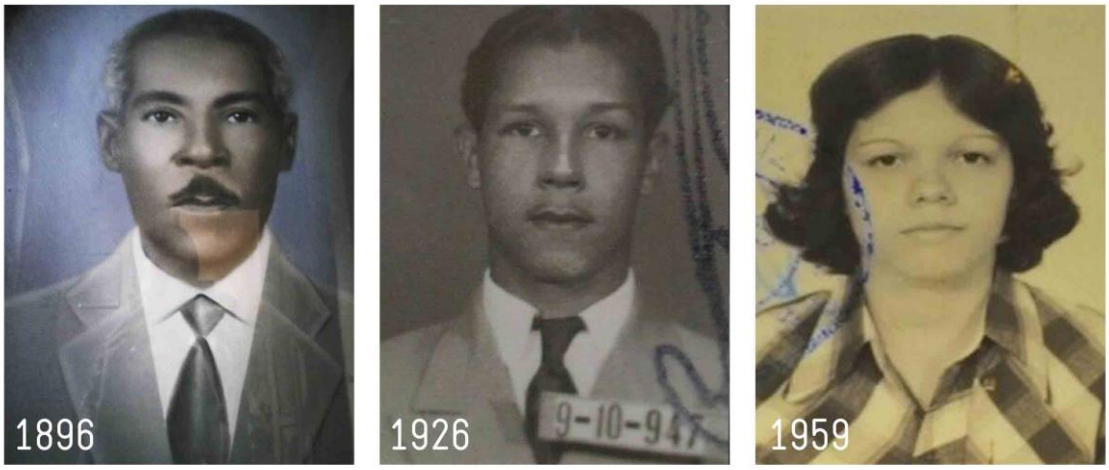
[14] In a free translation: *Ham's redemption*.

[15] We can use here the term *colourism,* it was defined by the writer Alice Walker in 1982. Colourism divides blacks into two groups: the "real blacks" and the "mixed ones". It is a form of alienation and a way to keep whiteness as ideal.

[16] The anthropologist and doctor João Batista de Lacerda (1846-1912) was one of the first among the Brazilians intellectuals to introduce the "whitening ideology" as a way to civilize the population of Brazil. He was influenced by the French writer and philosopher Arthur de Gobineau (1816-1882).

[17] *They (Mulattos) would tighten the links with the higher elements of their race by a continual crossing of blood; they would be gradually improved and lose their African character in the same proportion as their African blood.* (Gobineau, Arthur de. *The inequality of human races* (New York, 1915, pp. 50-51))

[18] This ideology believes that the whiter the population gets the more civilized it becomes as a result. (Dávila, Jerry. *Diploma de brancura: política social e racial no Brasil – 1917-1945*. (São Paulo: Editora Unesp, 2006)).



19

myth[20]

[19] Domingos Cerqueira, born January 20, 1896. Sebastião Cerqueira, born November 16, 1926. Elizete Cerqueira, born April 30, 1959.

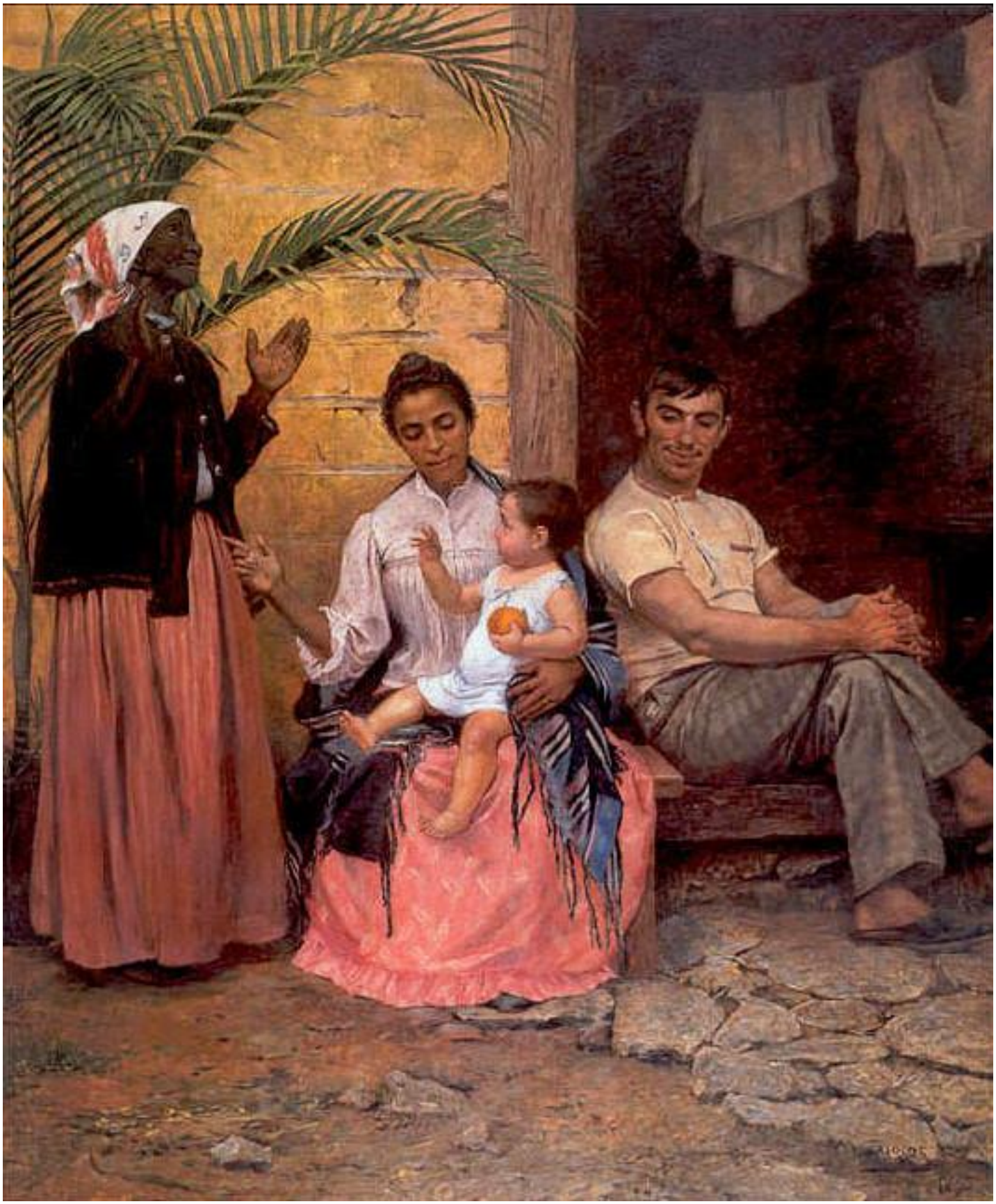
[20] Noah began to be a man of the soil, and he planted a vineyard.[21] He drank of the wine and became drunk and lay uncovered in his tent. [22] And Ham, the father of Canaan, saw the nakedness of his father and told his two brothers outside. [23] Then Shem and Japheth took a garment, laid it on both their shoulders, and walked backward and covered the nakedness of their father. Their faces were turned

backward, and they did not see their father's nakedness. [24] When Noah awoke from his wine and knew what his youngest son had done to him, [25] he said,

"Cursed be Canaan;
a servant of servants shall he be to his brothers."

[26] He also said,

"Blessed be the LORD, the God of Shem;
and let Canaan be his servant. (Genesis 9: 20-26)



redemption[21]

African[22]

[21] The redemption in the painting is the whitening of the family; generation after generation. We can see the black grandmother thanking God for her white grandchild. Generation after generation the family is leaving behind their blackness, in other words, it is leaving behind the retrograde, stagnant slave shadow. The grandchild is white, thus a subject, a full person. It is possible to get, at last, redemption and set free your offspring from the painful and shameful consequences of being black. (Lotierzo, Tatiana H. P. and Schwarcz, Lilia K. M. Raça, gênero e projeto branqueador: "A Redenção de Cam" de Modesto Brocos. Nº 5, Artelogie. From http://cral.in2p3.fr/artelogie/spip.php?article254 Last accessed 18th November 16. Coelho, Ricardo. Corpo, cor e alteridade. From http://www.geledes.org.br/wp-content/uploads/2016/02/corpocorealteridade_-GELEDES.pdf Last accessed 18th November 16.)

[22] We are taught to believe that all Brazilians have a common African heritage regardless of our skin colour.

identity[23]

identities.[24]

[23] The distinction between blacks and mixed-races is the expression of an alienated black identity that society wants to erase.

[24] *Most of the Afro-Brazilian population lives in a vague and uncertain zone. The dream of "passing" that lives inside them weakens the feeling of solidarity with undisguised blacks. They, in their turn, interiorize negative prejudice against themselves and project their salvation by assimilating white dominated cultural values. Hence the alienation that hinders the formation of the feeling of solidarity necessary in any process of identification and collective identities.* (Mununga, Kabengele. *Rediscutindo a Mestiçagem no Brasil. Identidade Nacional versus Identidade Negra*. (Petrópolis: Editora Vozes, 1999)).

discrimination[25]

self-portraits[26]

[25] The myth that Brazil was a “racial democracy” gave meaning to a state policy, defined a global role for Brazil, and propelled a generation of intellectuals, and artists around the Atlantic. The myth masks inequality and discrimination, in contrast to visible symbols of discrimination and segregation in societies like the United States and South Africa, with policies like the Jim Crow Laws and the Apartheid. The myth reinforces discrimination, the myth creates a blindness around inequalities and subordinations. The myth placates the consciousness of white people and alienates the rest. We are taught to believe that all Brazilians have a common African heritage regardless of our skin colour and because of that racism is not possible.

[26] A portrait needs to portray more than mere physical likeness, it needs to convey some essence of the subject portrayed.

report[27]



[27] The written report in the arts does not need to mimic another academic discipline, consequently, it should not be a just mere description or a compilation of authors that justify or explain the artwork, it should present and expose ideas, create a discussion and expand the meaning of the work.

IDENTITY



[28]

[28] This eighteenth-century engraving illustrates that a certain allegorical and metaphorical iconography of America, in relation to the Old World, was already crystallized in Europe. For the surgeon Claude-Nicolas Le Cat (1700-1768) in his book entitled Traité de la couleur de la peau humaine en général, de celle des nègres en particulier, et de la métamorphose d'une de ces couleurs en l'autre, soit de naissance, soit accidentellement: ouvrage divisé en trois parties, 1765, America or the "New World" was the place where the encounter of the "three main species of men", differentiated by the colours of their skins. America, therefore, is seen as a place that generates differences. The two white women represent the "white or

identity[29]

European nation", the black slave represents the "black or African nation" and the American native represents all the Americas. In this engraving, there is a hierarchy and the essential difference between peoples is giving by the different colour of their skin.

[29] Brazil's imagined identity has been strongly affected by at least two important concepts that can sometimes take on different qualitative implications in different historical contexts. The first of these is race, which becomes an important issue from the moment European colonizers encounter indigenous peoples and which lies behind the present-day recognition that the nation is made up of a multiracial population, most of it black. The second theme is nature.

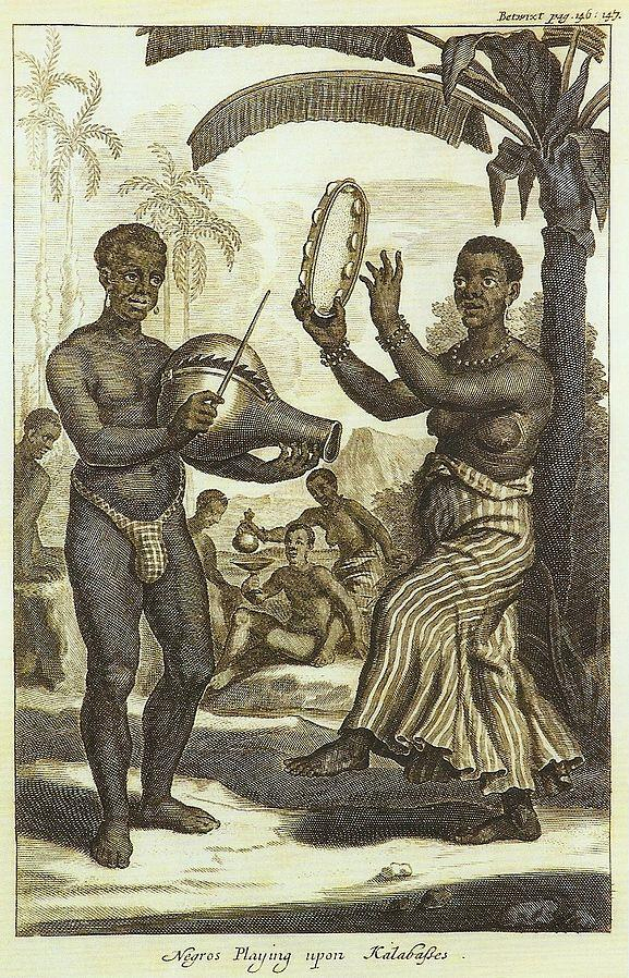
identities[30]

[30] The artistic production can be considered one of the layers through which the narratives about a country are elaborated. And images can be a powerful tool used to shape ideas and create identities. It all depends on who is being represented and how are they being represented, who is producing the images and why are they producing the images.

Brazil[31]

[31] A vast tropical paradise, an abundance of natural resources and a place where people live in harmony.

black bodies[32]



[32] It was not rare during the sixteenth and seventeenth centuries to represent black bodies through blackened whites. In other words, using white models as reference, assimilating exotic bodies into the European methodology of representation.

African[33]

[33] Their approach while analyzing the African population was similar: the recognition of the eminently African character of the slave population, the references so insistent to their bodies, physiognomies, tattoos, songs, and dances. Alongside these signs, travellers were also concerned with explaining the "character" of Africans, as well as their natural behaviour, their state of civilization or barbarism, and the actual or potential manifestations of these qualities in a slave-like universe.



classification[34]

[34] **The degree of civilization of peoples residing in Brazil**

- 1. *Portuguese from Europe,* legitimate Portuguese *or son of the Realm*
- 2. *Portuguese born in Brazil,* of a more or less distant ascendancy, *Brazilian*
- 3. *Mulatto,* mixed race, white male and black female
- 4. *Mameluco,* mixed race of white and Indian
- 5. *Pure Indian,* primitive male inhabitant; wife of Indian
- 6. *Civilized Indian, Caboclo, Tame Indian*
- 7. *Savage Indian,* in the primitive state*, Tapuia,* wild
- 8. *Black from Africa,* Black born outside Brazil*; moleque,* young black
- 9. *Black born in Brazil, creole*
- 10. *Goat,* mixed race of black with mulatto*; she-goat,* the female
- 11. *Curiboca,* mixed race of black with Indian





commentary[35]:

[35] *In Rio, as in all other cities of Brazil, it is the custom during the "tête à tête" of a conjugal meal, for the husband to silently busy himself with his business while the wife distracts herself with the small black children who stand in for puppies, which today have almost completely disappeared in Europe. These little boys, who are spoiled until the age of five or six, are then handed over to the tyranny of other slaves, who tame them with whippings and get them in the habit of sharing their weary and unsavoury labours. Outraged for no longer receiving succulent foods and sweets from the caring hands of their mistresses, these poor children try to compensate their loss by stealing garden fruits or battling with 'domestic animals for leftovers that their gluttony, suddenly frustrated, leads them to feel true suffering. (*Debret, Jean Baptiste. *Viagem pitoresca e histórica ao Brasil (1834–1839).* 3 vols., 3d ed. São Paulo: Livraria Martins Editora, 1954. Originally published 1834–1839 as *Voyage pitoresque et historique au Brésil. pp 137-138*).

[36]

slave life[37]

[36] The Natural Landscape: captives iron branded, runaways holding heavy irons, stalks and masks.

[37] Images of slave life in travelogues and pictorials of Brazil were generally overshadowed by descriptions of flora and fauna and the occasional sighting of "savages".

still inhabited[38]

[38] During the Ninetieth century, it was common to see around urban areas “escravos ao ganho”, who had permission from his masters to work, sell, or provide services on the streets. In return, the African black slave had to give a percentage of his profits to his owner. These slaves carried a document stating that their owner gave them permission to work and the document also stated until what time they could stay out on the streets.



[39].

[39] Hypocrisy was present in the ideas of a modern Brazil, willing to follow the liberal spirit of foreign nations. The end of slavery was depicted in cloth packaging of the time (bearing in mind that at the beginning of the XXth century, only 16% of the Brazilian population was literate).

On May 13, 1888, D. Isabel, imperial princess of Brazil, or "The Redeemer" as she was known, signs the law ending slavery.

In Brazil during the last three decades of the nineteenth century, the main economic activity was agriculture that made the country's link with the world economy, and coffee was the centre of the attention. It is also during this period that, with the encouragement of British foreign trade, we see the construction of railroads, roads, warehouses, as well as the foundation of banking houses; anything that would make life easier for those who exported raw materials to industrialized European countries. In the same period, the abolitionist movements appear more expressive and, by 1870, the entrance of immigrants to work in the southeastern region is encouraged by the State. The economic dynamics in

Agora sim[40]*.*

European[41]

Simon[42],

Brazil are taking the form of capitalism and transforming the agrarian oligarchy into a growing bourgeoisie. The black slave becomes obsolete and, with its increased price after the end of the slave trade in 1850, slave labour is more expensive than the wage-earner.

It is in this context that slavery is abolished in Brazil. The slaves were "freed", but there was no agrarian reform, no labour market expansion, no social planning for education, housing or health.

[40] In Portuguese, we usually use this expression when we are finally agreeing with what someone is saying. We are saying that this person had a good idea, or even that they did something good.

[41] Immigration was the way to the whitening of Brazil's population and culture.

[42] Images of black Brazilians like Jose Corrêa de Lima's Intrepid Sailor Simon were rare in paintings of the late nineteenth and early twentieth century's. The bulk of the black iconographic record of the time illustrates the Negro in the realm of work, highlighting hard labour and manual work, which was not worthy of the white man. First, the genre. In the portrait genre, identity is fundamental. Such identity goes beyond physical resemblance to the person portrayed, meeting an invisible, subjective, and abstract individuality. And second, the name. The portrait of Corrêa de Lima takes the name of the negro in the title: Simon. Unlike the other images, the portrait of the sailor allows us to know his name, he is an individual.

The identity of a person consists of physical appearance, a name that refers only to them, a social function that is given in relation to others and the social environment, and the awareness that this person is distinguished from any other. And since this genre deals with individuality, it is commonly associated with the nobility, the prominent individuals of the elite of society, and not the anonymous mass of slaves or



proletarians. The portraits are loaded with symbolic meaning, both in the portrayed posture and in their gestures and accessories.

Simon was a free sailor, from Cape Verde and he became a hero after saving twelve people from a shipwreck in 1853.

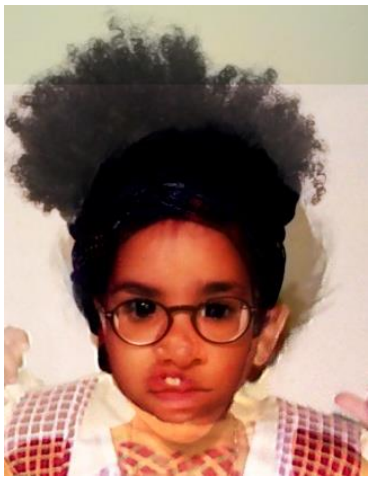
"white[43]"



[44]

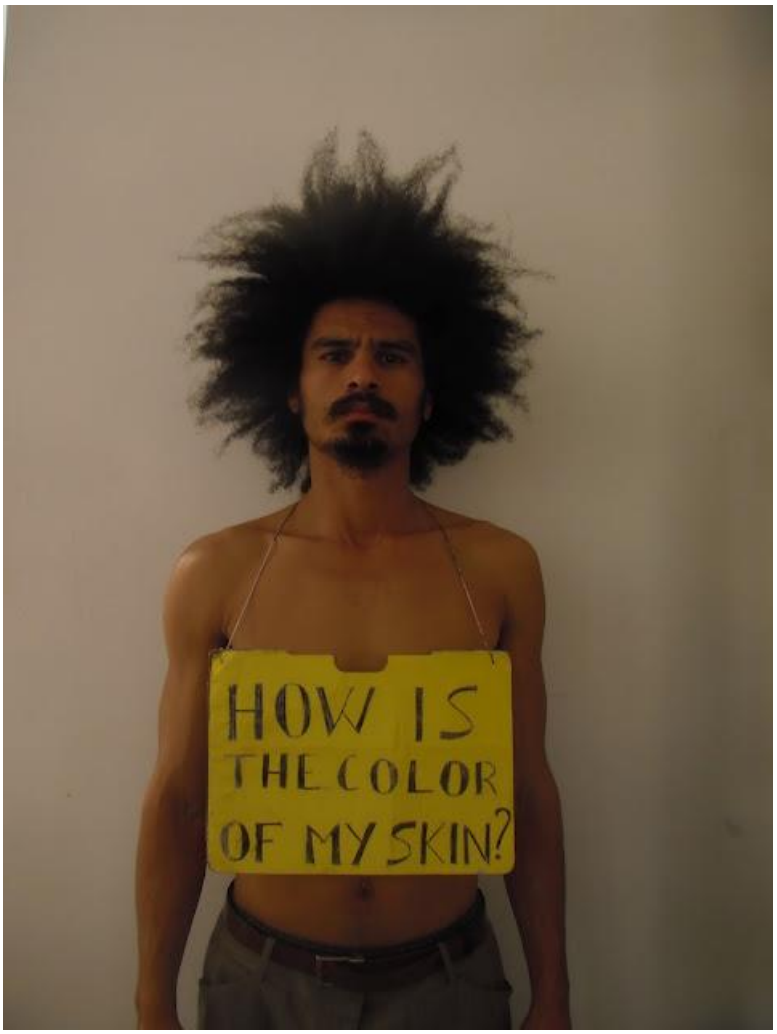
[43] The "whiter" features you have, you are likely to suffer less racial prejudice, because of your white resemblance.

[44] *Do you want to be beautiful? Beauty Salon "DE BÉSTI BIRIFUU" straighten the hair, lighten the skin, nose adjustments, ears reductions, change of eye colour, breast implants, buttock reduction, hair removal, cut the nails, reduce the lips, treat the feet, change the name, learn English, wear perfume, take a picture, find the best men, get a scholarship, obtain a visa, move abroad, erase the memory, become beautiful.* (*De Bésti Birifuu,* Paulo Nazareth)



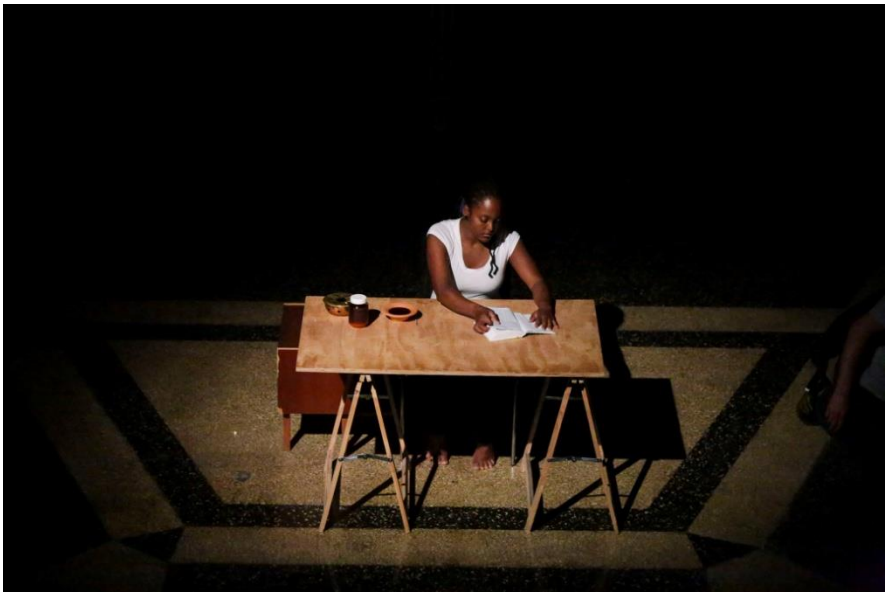
identity[45]

[45] Reinterpreting Brazilian history, the arts, and the culture, we are looking for an existence that does not exclude, reject or othered dark skin people.



Paulo Nazareth[46]

[46] He asks, "What is the colour of my skin?", "How is the colour of my skin?", "Where do I come from?", "Am I an exotic man?", "Where do I belong?", "Why Am I treated differently?"



Re-education[47]

"racial democracy"[48]

[47] *Returning to the memories of my childhood, where the "demonization" of African culture has become very present, I seek to transform this knowledge, once understood as truth, in a search for ancestry through writing the Yoruba myth of the creation of the world on the pages of the bible*. (*Re-education*, 2016, Priscila Rezende)

[48] Brazilian Sociologist Gilberto Freyre emphasized a myth about Brazil that was being created since the colonial period. The myth of a "racial democracy" nation where all races: white, red and black lived in

DISSIMILARITY[49]

white[50]

"Other".[51]

harmony. Taking away from subaltern groups the possibility of becoming aware of their cultural characteristics that would have contributed to the construction and expression of their own identity.

[49] Why don't we discuss these things?

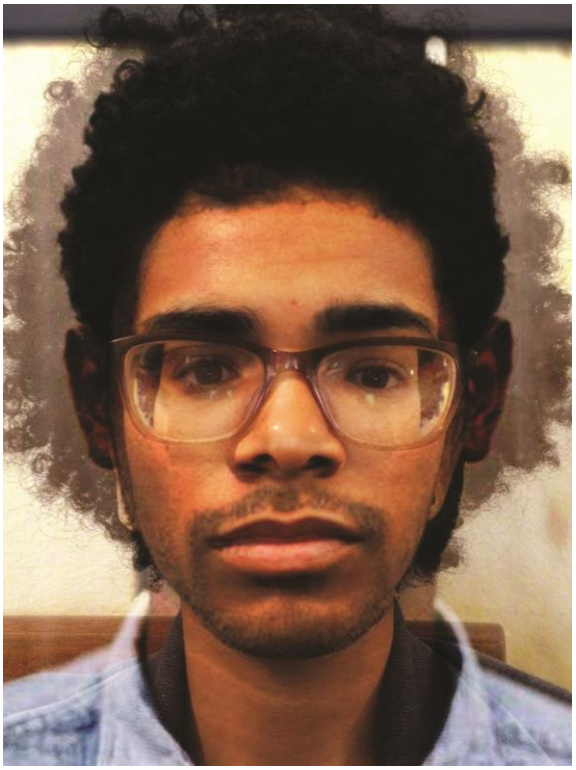
[50] About language Michelle Wright writes: *The Negro is "prelinguistic" as opposed to remaining beyond the capacity of speech. Under this logic, the Negro requires white instruction in order to achieve subject status. The language of the colonizer is presented as the language of the subject, whereas the language of the colonized is disallowed because it is not a "real" language (...). There is a signifying chain: The Negro has no language of her/his own because she or he has no culture, therefore no civilization, and therefore no history. This chain becomes the basis for the colonizer's argument that the Negro should be grateful for the chance to achieve subject status under the tutelage of the former.* (Wright, Michelle M. *Becoming Black Creating Identity in the African Diaspora* (Durham and London: Duke University Press, 2004, p.87)).

[51] Fanon about language: *To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization.* (Fanon, Frantz. *Black skin, White masks* (New York: Grove press, 1967, pp. 17-18)).



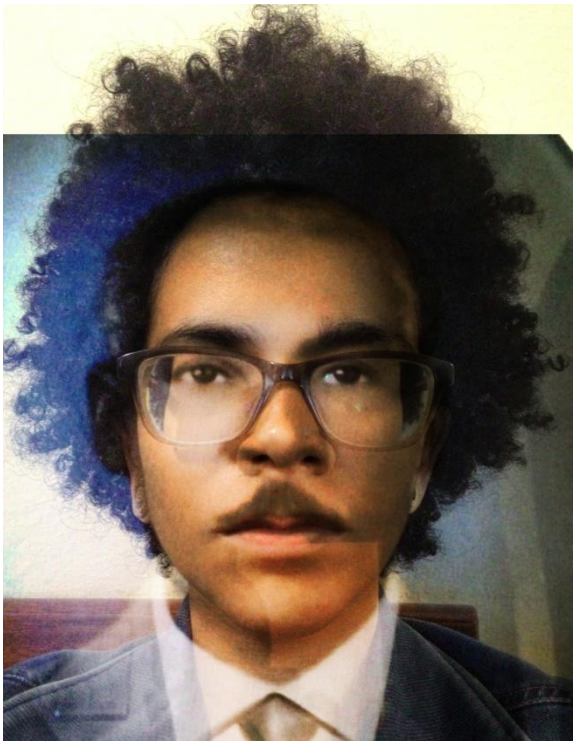
ancestors[52]

[52] *I grew up being taught a very narrow, one-sided (…) history (…) that excluded my ancestors*[52]*. With my art, I choose to reclaim the past, to explore my history and to work as a storyteller telling about our past, present, and future. Through visual representations, I connect the past to the present. It is my way of knowing what I know, a way to uncover how, where, and why I learned it, and a way to unlearn it. I think that in a society that preaches democracy and multiculturalism, it is important to have an art that expresses and illustrates diverse perspectives, even if it means producing controversial visual images that some people might not like.* O'Toole. Sean. *Churchill Madikida*. From http://artthrob.co.za/04may/artbio.html Last accessed 24 November 15



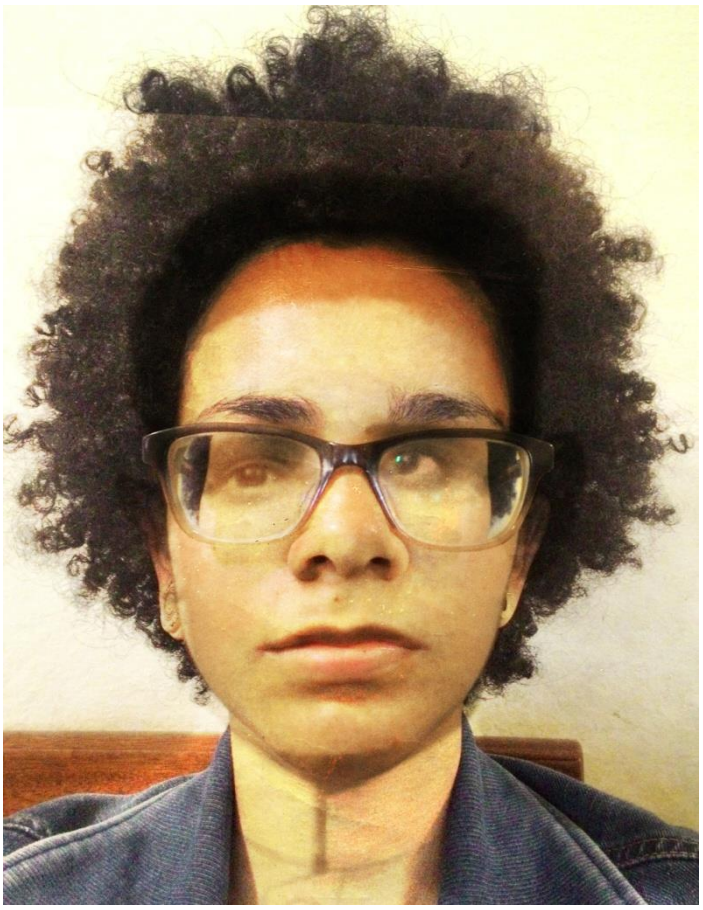
self-portraits[53]

[53] I use my own image and body to articulate the negro identity, the lack of representation and sense of belonging. As if the first step to heal from a missing past is through self-understanding.



mixed-race Brazilians[54]

[54] I am almost according to Brazilian racial dynamics... my skin "is not that dark" and my hair "is not that bad".



racism[55]

from[56]:

[55] The tension that was generated between groups during slavery extended after the abolition of slavery. With the myth of racial democracy, where all Brazilians would be mestizos and taking into consideration the colour continuum that creates hierarchies, the so-called "cordial racism" developed in Brazil, a racism without explicit violence. In public spaces, the Negro, a descendant of enslaved Africans still considered foreigners, is in most cases only tolerated. And, in private spaces, this same black individual infiltrate with restricted and conditioned functions.

[56] - In the 16th and 17th centuries of the ports of Senegal and Gambia, sending slaves from the West African region mainly to Salvador and Recife.
- In the eighteenth century, the ports of Mina (Guinea), Uidá (Benin), Calabar (Nigeria), Cabinda (Angola) and Luanda (Angola) sent slaves landed in Salvador and Rio de Janeiro, General.
- In the 19th century, the ports of Mina, Uidá, Calabar, Cabinda, and Luanda landed mainly in Salvador



and Rio de Janeiro, going to coffee plantations in the Paraíba do Sul valley and sugarcane plantations in the northern of Rio de Janeiro.

black[57]

self[58]

[57] *You're black. Okay, so then I'm black. What about you how do you see me? You're "brown". Okay, cool I can be brown... But look at me. Look my physical traits. Even though I am one of the miscegenation daughters, I am still black.*

[58] I always imagined myself as someone right in middle: on my left black, on my right white. So, if I am in the middle it means I can pick a side. Why not be white? Why not have privileges? Why not be accepted?

Other.[59]

[59] *The category "other" (...) does not distinguish between a complex abstraction and actual individuals. More specifically, we speak of identity and the various formulations of the subject within the narrow binary of self and Other. It is this category of "Other" that produces nonwhites as non-western, and therefore always already foreign, always already "other" to the Euro-American "self".* (Wright, Michelle M. Becoming Black Creating Identity in the African Diaspora. Durham and London, 2004, p.37)

trademark[60] family[61]

ancestry[62]

[60] The African slave and his descendants had no family name. (...) They used the surname of their master by his acquiescence. This lack is attributed to the brutality with which Africans were captured by the captors and traffickers, completely undoing family groups. Thus, the black slave was a being without ancestry.

[61] If a slave-owning family known as "Ferreira Laje", for example, their slaves would carry the surname Ferreira.

[62] A solution to restore ancestry and create a sense of belonging beyond the captive past was to name the kids after a grandfather, grandmother or another significant family member. For example, the slave Tereza was married to Manoel Antônio Joaquim. Their son Francisco Manoel Antônio had children named José Francisco Antônio, Manoel Francisco Antônio, Antônio Francisco, Tereza Maria Francisca, Sebastião Francisco Antônio, Adão Francisco Antônio, Severina Maria Francisca, Maria Francisca, Guilherme Francisco Antônio. The recurrence of "Francisco" in these complex permutations of names is not only due to the name of the father, but also of the mother, Maria José Francisca, who in her turn had inherited it from his paternal grandfather. The attribution of the name of an ancestor, however, although possessing patrimonial aspects, does not deplete in this its meaning, it fulfills, also symbolic functions, to situate the individual in a family tradition, it returns their ancestrality, it returns the condition of individual, despite the captive past.

Repetition[63]

identities[64]

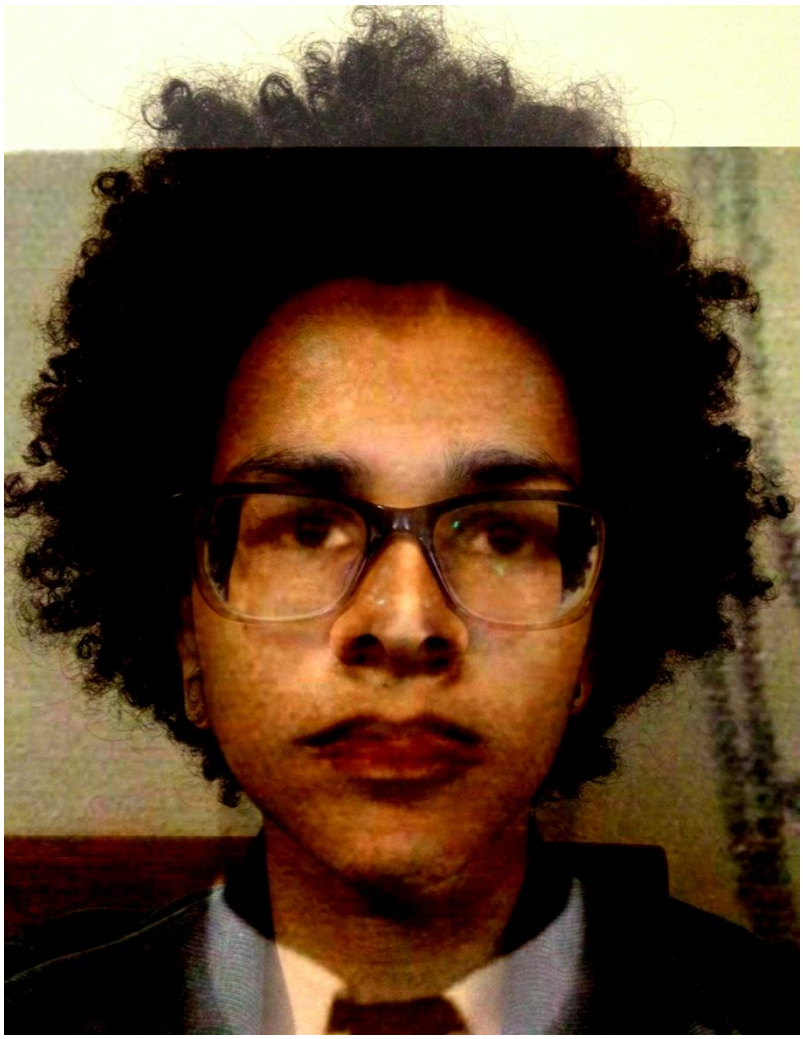
[63] Some families did not repeatedly name their kids after a family member.

I repeatedly use images to recreate belonging and meaning.

[64]The adoption of names from the slave family itself emphasized social identities that extrapolated the bond with the slave masters.

In the eighteenth and nineteenth centuries Cerqueira Leite was a wealthy rural family in the municipalities of Simão Pereira and Matias Barbosa. Domingos Cerqueira has never been wealthy, but his name is remembered in the small neighborhood of Matias Barbosa as an honest, intelligent man who worked hard to take care of his family.


RUA
Domingos Cerqueira



self-portraiture[65]



[65] Repetition with difference.

rightness.[66]

self[67]

[66] *At least a type of "happiness" is found by man through a perpetual repetition of apparent consensus and convention that provides a sense of security, identification and "rightness."* (Snead James A.; Keeling, Kara Keeling; MacCabe, Colin; West, Cornel *Racist Traces and Other Writings: European Pedigrees/African Contagions* (Pan Macmillan, 2003, p.12)

[67] *The constant battle against inevitable foreign treats enables the feeling of true identity, opposed to self-dissolution, and assimilation. In certain cases, culture, in projecting an image for others, claims a radical difference from others, often further defined qualitatively as superiority.* (Snead James A.; Keeling, Kara Keeling; MacCabe, Colin; West, Cornel *Racist Traces and Other Writings: European Pedigrees/African Contagions* (Pan Macmillan, 2003, p.15)

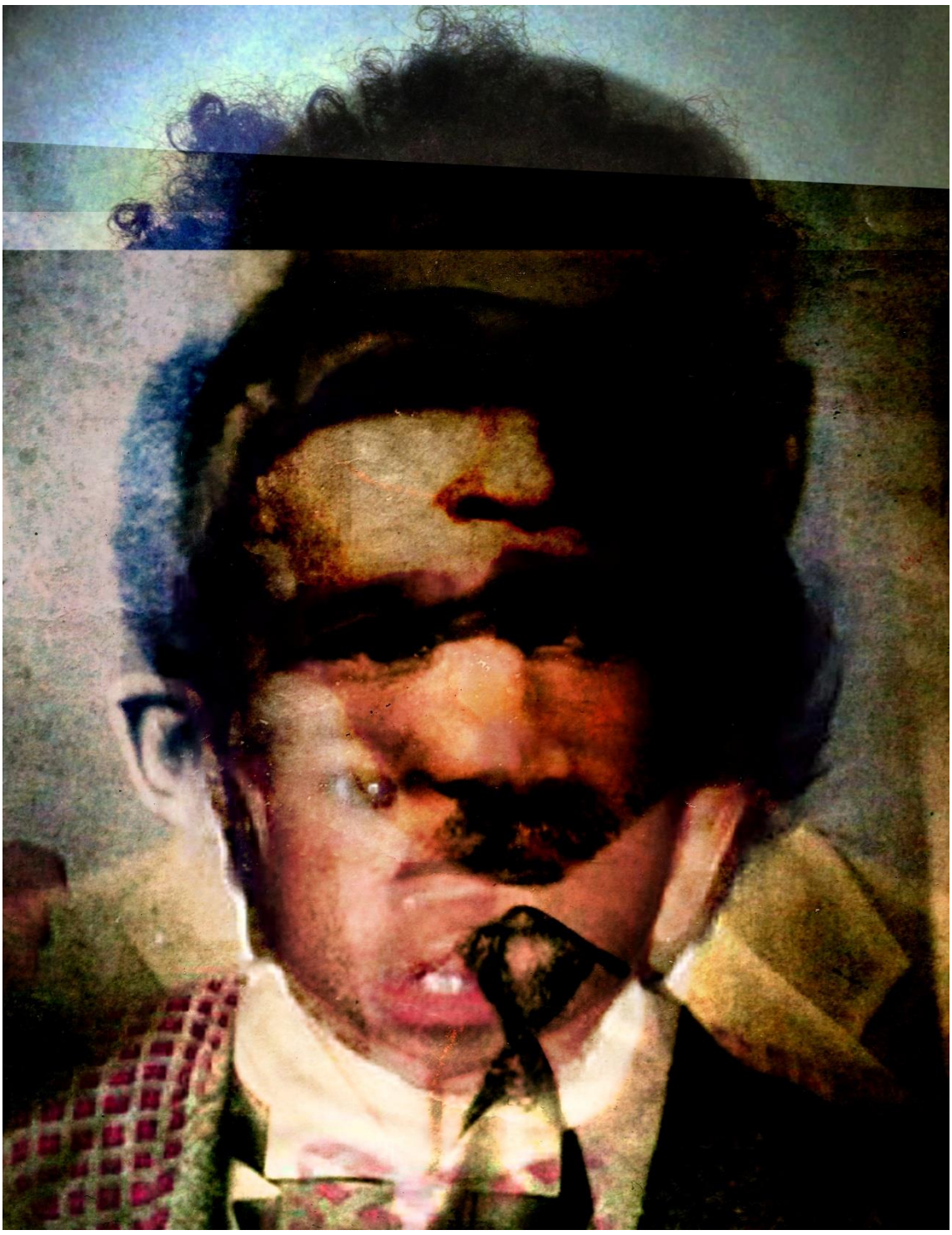
repetition[68]

The mixed-race[69]

[68] It is a method of recognition and reassurance.

[69] The mixed-race limbo that has no clear identity.

defeito[70]



[70] My translation "Our colour is an inescapable deficit. An unforgivable birth defect; the stigma of a crime." – Luiz Gama, abolitionist (1830-1882) (Menucci, 1938)

IMAGES

Image 1: Family archive.

Image 2: *A Redenção de Cam, Modesto Brocos, 1895, Museu de Belas Artes do Rio de Janeiro. From https://pt.wikipedia.org/wiki/Ficheiro:Reden%C3%A7%C3%A3o.jpg Last accessed December 1st, 2016.*

Image 3: Untitle (frame from video), Carolina Cerqueira, 2017.

Image 4: Traité de la couleur humaine en géneral, de celle des negres en particulier, et de la métamorphose d' une de ces couleurs en autre, soit de naissance, soit accidentellement. (Last access January 26th, 2017 http://www.bibliorare.com).

Image 5: *Negros playing upon calabashes, Johan* Nieuhof, 1682. From https://commons.wikimedia.org/wiki/File:Johan_Nieuhof_-_Negros_tocando_caba%C3%A7a_e_pandeiro.jpg Last accessed February 21th, 2018.

Image 6: *A Noblewoman Being Carried by Two Slaves,* Carlos Julião*,* c. 1780. From http://www.artchive.com/web_gallery/C/Carlos-Juliao/A-Noblewoman-Being-Carried-by-Two-Slaves.html Last accessed February 21th, 2018.

Image 7: *Senhora na liteira com dois escravos, Bahia*, c. 1860. From http://fotografia.folha.uol.com.br/galerias/20209-emancipacao-inclusao-e-exclusao Last accessed February 21th, 2018.

Image 8: *A Brazilian Family in Rio de Janeiro,* Jean-Baptiste Debret, 1839. From https://commons.wikimedia.org/wiki/File:A_Brazilian_family_in_Rio_de_Janeiro_by_Jean-Baptiste_Debret_1839.jpg Las accessed February 21th 2018.

Image 9: *Metal Mask Used on Blacks,* Jean-Baptist Debret, 1835. From https://sergiopiquetopolis.blogspot.co.za/2013/09/escravidao-negra-em-sao-paulo-e-no_1604.html February 21th 2018.

Image 10: *Abolição da Escravidão* From http://permitasediferencaindiferente.blogspot.co.za/2011_05_13_archive.html Last accessed February 21th 2018.

Image 11: *Intrépido Marinheiro Simão* , José Correa de Lima, 1857. From https://commons.wikimedia.org/wiki/File:Jos%C3%A9_Correia_de_Lima_-_Retrato_do_marinheiro_Sim%C3%A3o,_o_carvoeiro_-_1853-57.jpg Last accessed February 21th, 2018.

Image 12: *De Bésti Birifuu,* Paulo Nazareth. From http://artecontemporanealtda.blogspot.co.za/ Last accessed January 19th, 2018.

Image 13: *Series Dessemelhança Construída*, Carolina Cerqueira, 2015-2018.

Image 14: *Você está satisfeito com esse nego? ,* Paulo Nazareth, 2011. From http://artecontemporanealtda.blogspot.co.za/ Last accessed January 19th, 2018.

Image 15: *Re-education*, Priscilla Rezende, 2016. From http://priscilarezendeart.com/ Last accessed February 21th 2018.

Image 16: *Like Father like Son?*, Churchill Madikida, 2006. From http://artthrob.co.za/07jul/reviews/standard.html Last accessed February 20th, 2018.

Image 17: *Series Dessemelhança Construída*, Carolina Cerqueira, 2015-2018.

Image 18: *Series Dessemelhança Construída*, Carolina Cerqueira, 2015-2018.

Image 19: *Series Dessemelhança Construída*, Carolina Cerqueira, 2015-2018.

Image 20: *Series Dessemelhança Construída*, Carolina Cerqueira, 2015-2018.

Image 21: Rua Domingos Cerqueira, Family archive.

Image 22: *Series Dessemelhança Construída*, Carolina Cerqueira, 2015-2018.

Image 23: *Mugshot*, Carolina Cerqueira, 2012.

Image 24: *Mixed-race Limbo*, Carolina Cerqueira, 2018.

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