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RAÍZES

(Roots), 2018

Flywheel, magnifying lenses,  
polished steel plaques, and rust.

Dimensions: 24 x 90 x 20 in.

(\*needs a white plinth with the  
dimensions: 34 x 40 x 18 (h) in)





**'RAÍZES (ROOTS)'** is a sculpture comprised of 60 magnifying lenses welded together to portray the complex machinery apparatus that segregated Black bodies, specifically those of women, and created a structural system of "castes" in Brasil - castes that operate to this day. Raízes speaks of erasure, marginalization, and invisibility. It calls forth the urgent need for visibility and representation regarding people of color in the country.

Raízes (Roots), is a steel and iron sculpture, that dialogues personal accounts with ideas of Whitening as proposed by Gilberto Freyre in his book, *The Masters and The Slaves*, seeking to reveal seemingly unknown or hidden facts regarding the reality of racist oppression in Brazil. The rusted magnifying glasses are an integral part of its structure and act as a lens for viewing—a metaphor for exposing the structural violence alive in Brazil, and also a lens through which to view the state apparatuses.

Raízes offers the viewer the opportunity to observe the dialogue between the personal and the public, the micro and macro of racial politics. It reveals the effects of hegemonic racist ideologies and racialized identities in the most intimate and personal sphere. It is an investigation of the private by mirroring the historical erasure of race and the corrosion of identity from social structures within Brazilian society.



**BIO**

Anna Parisi (b. 1984) is a Brooklyn-based Brazilian artist working predominantly with sculpture and performance. Her work investigates the traumatic experience of black, female-coded, and historically oppressed bodies in order to develop a cultural practice that dismantles and questions patriarchal, heteronormative and racial hegemonies. Through both her artistic and curatorial work, Anna is interested in addressing issues of racial disparity, gender, human and civil rights from an intersectional perspective. She is deeply interested in gestures that establish dialogues between people of the African Diaspora, and in working through ideas of

decolonization and the deconstruction of biases. Anna holds an MFA from Parsons, The New School of Design in New York, a BFA in Communications with a minor in Filmmaking from the Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio), and an MA in Strategic Design from the Escola Superior de Propaganda e Marketing (ESPM-Rio). at UrbanGlass, Hunter East Harlem Art Gallery, The Bureau of General Services—Queer Division and The Lesbian, Gay, Bisexual & Transgender Community Center, Smack Mellon, Wesbeth Gallery, Queens Museum, Artigo Rio, Musée D'Elysee in Lausanne, among others.