



# Survival of the fittest

## 適者生存

©: Paulo Nimer Pjota

Left  
Esambo/similude, 2014.  
Acrylic, pen, pencil, synthetic enamel on canvas and bag of seeds,  
115 x 120 cm.

P76-77  
Colonization, glóbo local, appropriation, 2015.  
Acrylic, synthetic enamel, pencil, pen, dirt on canvas, iron, concrete and brick,  
200 x 400 cm (brick included).

P78  
Meeting of Indians with European travelers - marking, 2015.  
Acrylic, synthetic enamel on canvas, pen and print, 111 x 90 x 6 cm.

By Paulo Nimer Pjota. Courtesy the artist.

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Paulo Nimer Pjota

Pipeline print, 9/2014



The nature that interests me is the nature of man, the relationship between power and survival. Life and death are the greatest revelations of nature for me, the law of the strongest, the influence that the environment has on life and customs, and how that will change history. I am interested in the cultural and social meaning present in places devoid of basic resources, such as ghettos, slums and villages, and how the nature of man forms part of these places, either through aesthetics, basic functions or the need to turn towards the environment.

The nature of man consists of the preservation of life itself, and he will use all of his resources to do it, by either benevolent or malevolent means. It's this nature that bathes me, either with blood or with sweat. It is confused, ordered and settled, feeds off air, light and water. But, if needed, one must and will grind and hustle on the concrete to feast on gold and riches. This is the nature that governs the law, the law of the strongest, the law of the warlords.

This is the history of the country in which I live: colonisation, globalisation, appropriation, war, crime, art history, a city that is called a jungle, be it asphalt and concrete or mulemba and banana trees.

The occasion generates the thief – there is no chance to dodge these occasions. What is the nature of man, but to be the thief? Such a thief, generated by a 19th-century abolitionist law of the free womb, generates another thief, a 21st-century free-womb thief, a thief with an innate disposition which will take shape in the course that the universe conspires.

I have always looked for answers to explain the reasons why a person like me, brought up by a family with a firm character, which transmitted rigid principles of honesty and respect for others, has this fascination with the world of crime. Maybe for its cold nature: it's the gun law – one must necessarily walk within the principles of honour and respect, not counting on luck since this was already denied at the time these people's situations in life were imposed without their permission. In this scenario, going forward will be positive; after all, the same hands that plant are those that touch the bread with their mouths.

Today I accept this interest as a personality trait, without worrying about moral or psychoanalytic questions; but in my adolescence, this attraction to the world of those who live in the background of the



common values that were taught to me at home grew on me in such manner that its perplexity permeated my path of transition between boy and man, initiating a combat in this inherited country.

This is the nature that permeates my work. This influences the political and social issues surround-

ing the environment of my studio, my life and my production: subjective and metaphorical nature that transforms man into a predator within a chain food wrapped in ethnic, cultural and economic conflicts.

