



nan joubá

nan joubá [nan-shu-bah]
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Included in this portfolio:

7 minutes of video

6 pages of text

18 photos & stills

3 mins of audio

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photo credit: Isaiah Kligler
2023

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Video-performance series

photo credit: Shey ‘Rí Acu’ Rivera Ríos
2022



“Quikuchá”

[kee-ku-chá]

Witnessing the ongoing destruction of natural ecosystems, the disregard for forms of life we coexist with, and disrespect for other living beings who seek survival in moving across the land, i am convinced that our ways of living across the Americas and beyond need to be thoroughly reexamined, and reinvented. I am compelled, as an artist living in this time, to engage with art as transformation.

From a 29 feet sailboat (“Luna”) i have began to draw people by the water. Dreams become videos; journeys are drawn on new maps; and layer by layer poetic territory emerges as a collective narrative. Quikuchá is retrieved from pasts long gone, but also from a future where wisdoms ignored today are heard. Conjuring them unfolds the exercise of our discovery: what was, what is, and what is pulsing underneath.

Quikuchá is an interdisciplinary project that uses video projections, sound recordings, live performance, and postcard correspondence to engage different peoples across coastal territories. It centers different experiences of migration and explores their connection with human-impacted environments and other non-human animals.

The project narrative grows with each performative action and community engagement activity. The recording of these events ultimately becomes integrated in videos that capture collaborative meaning-making in new forms. Quikuchá acts for the purpose of re-interpreting narratives and listening to stories previously hidden or untold, and to enable the pursuit of ways of being that foster health and growth with balanced ecosystems. The invitation it extends is to learn from surrounding bodies of water, as well as from different types of knowledge and experiences of traversing space, instilling resilience and inquisitive curiosity into our identities.

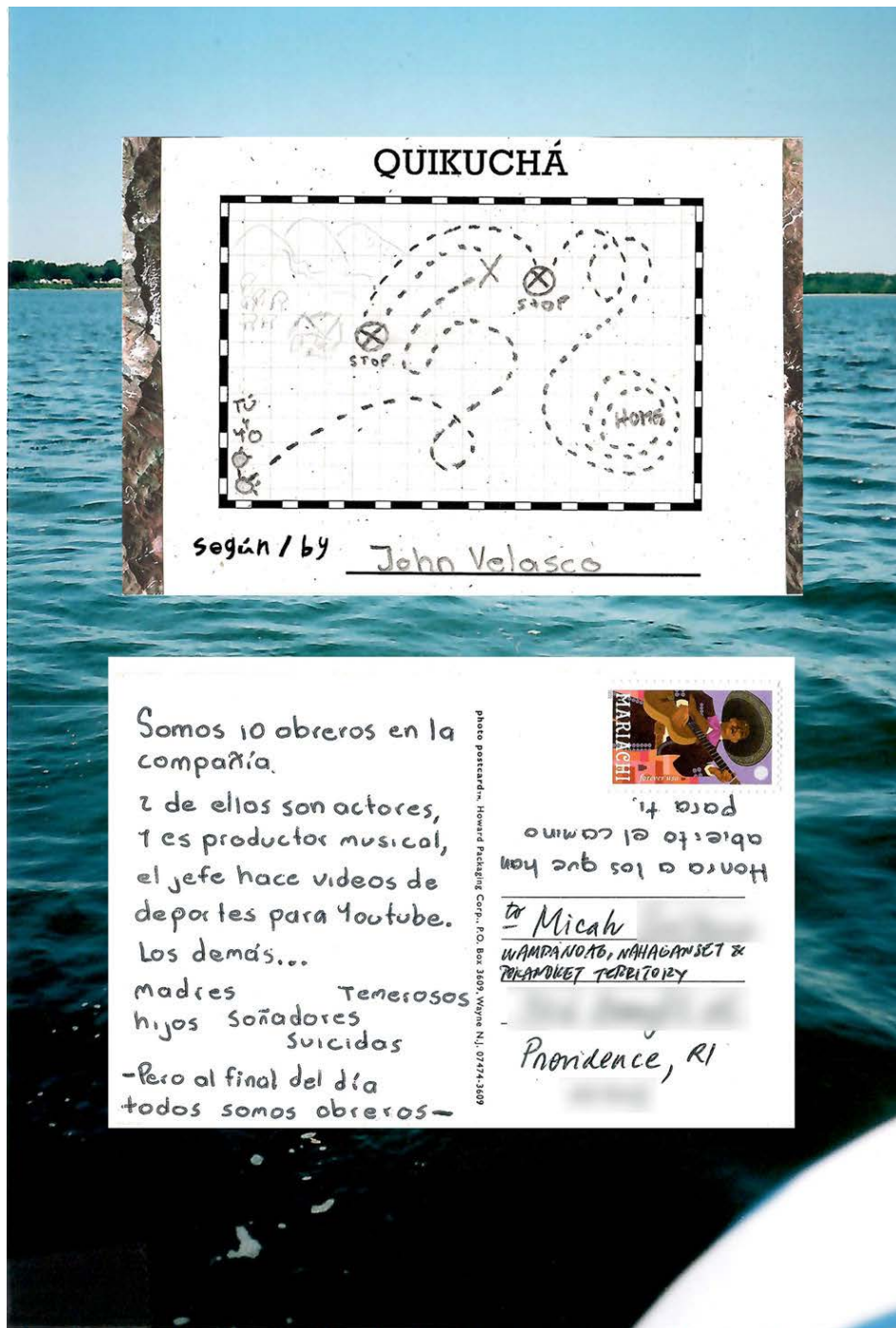
Live Performance I / “An Apparition”
Edgewood Yacht Club - Cranston, RI
Wampanoag, Nipmuk, Pokanoket & Narragansett Land
2022

WATCH VIDEO

<https://youtu.be/f9wthQdM2NM>



photo credit: Oliver Arias



Translation from Spanish:

*There are 10 of us in the company
two of us are actors
one is a music producer
the boss makes sport videos for Youtube.*

*The others...
mothers
brave ones
children
dreamers
suicidals*

*-but at the end of the day
we all are construction workers-*

/

Honor those who opened the path for you.

Digital Collage (17" x 26")

Film photography from expeditions and
postcard made by audience member

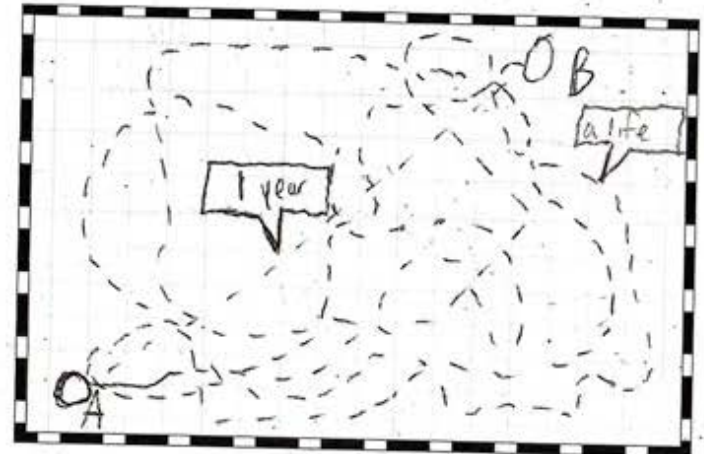
next page:

Digital Collage (20" x 31")

Film photography from expeditions
and postcard made by audience member
on accounting paper.



QUIKUCHÁ



según / by Kelton

I don't like going places...
and I never felt like the
world was 'mine' to see...
(is it about ownership,
dominion, after all?)...
perhaps this is why I've only
lived in two cities... but
I think it's just the right
number... this way, the
simplest way, I'll always be
dreaming of somewhere I
can return to...

photo postcard, Howard Packaging Corp., P.O. Box 3609, Wayne NJ 07474-3609



Deb

POLANOKET & NARRAGANSET
TERRITORY

Pawtucket, RI



The Quikuchá people believe that every river contains at least one story, for they have a way of understanding all beings and all things well enough so as to share their journeys faithfully

*one has to really marvel at the river's capacity to remember but also at their patience to listen;
some of us wonder to this day
how can we understand like water?*

–excerpt from "Marte"
short story by hernán darío jourdan

Live Performance II / "A Dream"

India Point Park – Providence, RI
Wampanoag, Nipmuk, Pokanoket & Narragansett Land
2023

"Al Mar" (canción)

No imaginaba ponerme a cantar
en este clima, de humo y soledad

Lo que perece, se echa en el mar
mientras hay reyes en castillos de cristal

Y distraídos
cansados, vencidos
se va jugando
nuestro destino

Yo en mi caso me vine a asomar
hasta las fauces del lobo capital

Y quién diría, para cambiar
ahora me toca, echarme al mar

"To the Sea" (a song, translated)

*I never imagined i would be singing
in this climate of smoke and solitude*

*That which perishes is thrown to the sea
while kings in crystal castles*

*distracted
tired, defeated
put our destiny
at stake*

*In my case, i came to get a glimpse
to the jaws of the wolf "capital"*

*And who would have thought, in order
to change, i'd have to give myself to the sea*



photo credit: Sari Al Taher



“Water Acknowledgement” written and delivered by Kelton Ellis

photo credit: Oliver Arias

Live Performance II / “A Dream”
India Point Park – Providence, RI
Wampanoag, Nipmuk, Pokanoket & Narragansett Land
2023

WATCH VIDEO

<https://youtu.be/QATB7mhSBgM>



(sample of video projected during live event)

photo credit: Oliver Arias

“Watering Columbus” Quikuchá / Columbian X-Change (III)

Performance Collaboration with Emilie Houssart
Governors Island (NY), Lenape Land
2023



still from video by Emilie Houssart



still from video by Emilie Houssart



still from video by Emilie Houssart

“fair way beef”

How to talk about an unprecedented time in history, referred to by scientific experts as the “6th Mass Extinction” being met with skepticism or powerless despair?

Avoiding conclusive discourses, that often deter engagement and polarize response, i leaned towards poetic resilience – sharing publicly the restlessness and the results.

This abandoned butchery sign was quietly intervened in Worcester, Massachusetts (2023). In the course of a week, it was photographed and posted to twitter by several viewers, receiving in just [one](#) of those accounts over 70k views, 600 likes, 100 retweets and 30 quote tweets, with responses that ranged from confusion and mockery to praise and celebration of place.

Sign as originally found – abandoned butchery
digital photograph by the artist

2022



Intervention on sign
digital photograph by Isaiah Kligler
2023

next page:
Intervention on abandoned sign (32' x 10' approx.)
photograph by the artist
2023



FAIRWAY BEEF CO.

FAIRWAY BEEF
VOTED
WORCESTER'S #1
MEAT MARKET

WE HAVE TAKEN BACK ZA LAND
FROM GENOCIDES
WE R SEING RIVERS GROW
TORMENTAS
HEALTHY COUFIN

UND3RSTANDISTANCE
SO WE CAN B CLO SR
I NVR SAID U SHULNT EXIST
BUT SLOWLY WAR KILS
EVERYONE

/ I HAD 2 T3L U \

OPEN TO THE PUBLIC

44 - 52
GRAFTON ST

“frames / north by south”

This personal map is charted from postcards i collected across our continent. “Frames” was made in tandem with the writing of “North By South”, a literary experiment after journeying across South and North America, chronicles from a continent that feels connected but disjointed at the same time. Both pieces speak to the experience of a queer hitchhiker and the collective consciousness i found on the way. It’s bilingual travel literature with confessions you’d find in a diary –after suffering a family crisis. It’s a way to look at this land, the borders established in it, and the nature of our migratory movements. These are maps of routes across the Southern and Northern hemispheres but also, a written exercise towards healing”.

Excerpt from a conversation: Matthew Lawrence (ML) on the occasion of “frames” being exhibited at the Dirt Palace:

ML: Your piece includes a large map of the Americas, where South America is on the left and the United States is on the right. It seems like there’s a certain freedom to be gained – maybe just creatively but maybe more than that, too – from redrawing maps and national boundaries. Can you talk a little about maps as an art form and why you chose this format for this particular piece?

HJ: So the piece grew as I was writing of my experiences moving from one place to another. And I think that I needed to graphically represent, to somehow see those spaces collide in some way. I needed to see those spaces existing on the same plane, on the same surface, and add to that my own body—the limits of my own body—as a way to articulate how intertwined all of that is to me. I think maps, as a tool, definitely have colonialist implications: how we understand territory and how we make it accessible to ourselves. That

being said, I think they hold a symbolic power that, to me as a creator, allows me to articulate thoughts and explore my own experience with them.

That aside, there is some kind of politics that becomes present when we position the north above the south, and I think history—at least recent history—confirms those power dynamics, those politics, which I want to challenge. That’s present in me all of the time when I look at maps. My intention in this particular piece was not necessarily to challenge those politics, but rather to bring them closer to me as someone who is affected by them.

Next page: “Frames”
mixed media (9’ x 7.5’ / 2.7 x 2.2 mts)
developed in-tandem with writing



In the universe nothing can be hidden

A star exploded in 1987, right about the same time my parents split up. Supernova 1987A was the closest sidereal collapse visible from Earth since 1604; its light was first captured by an observatory in Chile, and over the year that followed the Japanese satellite “Ginga” detected radio-active emissions reaching the Earth and beyond. Physicists still investigate how that might have altered human behavior today, and although studies are inconclusive it makes one thing clear to me: we are touched by more than we realize.

My siblings and i grew up after the end of the 1976 dictatorship in Argentina. We didn’t live through it but we weren’t spared its influence either –my parents processed those eight years of terror while raising children. The fear of being kidnapped, tortured and assassinated by the state spread well beyond that time period. The militares did all they could to silence people and eliminate dissent, but my mother told me stories of this time, cementing the fact that this kind of fear didn’t have a place in her life anymore. Unknowingly, she was also doing something else –and so was every other parent that opened up to their offspring about their past. One by one, they tied a knot called “Nunca Más” and weaved a common history across an entire generation.

Today, the babies who were born in clandestine detention centers and taken away from their biological parents are over 40 years old and they’re using their DNA to track their origins, retrieving stories from an attempted erasure. They too are saying: we are the consequence of everything revealed to us, but also of everything that we have yet to know.

LIVE RECORDING! JOIN US
QUEER LATINX PODCAST



FREE THIS SUNDAY 12PM - 4PM

DECEMBER 1
20 N MAIN PL
RISD MUSEUM



“thank you for listening”

Being latinx in the United States brings about many contradictions –the label tends to make a “one-size-fits- all” category for a group of people whose background is actually very diverse. “Thank you for Listening” brings this issue to the foreground and discusses both in English and Spanish our experiences as Latines and queer artists.

Celebratory, open to peripheral strategies and emerging ideas, the podcast platform has brought together artists across the United States to share conversations, poems, music and radio-dramas in audio format and live presentations.

We also to think that “Thank You For Listening” is in and of itself an exercise of liberation where we listen, ask questions, and express ourselves remembering how important it is to celebrate and enjoy our creations together.

Co-hosted with Shey ‘Rí Acu’ Rivera Ríos



<https://on.soundcloud.com/GpHsk>

Listen from 0'13" to 0'41"
and from 9'00 to 10'49"

Nan Joubá - 2023



photo credit: NAS cohort 2022