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The of creating a language that merges the black body and the body of Jesus with lynchings and terrors of the flesh has been done, may peace rest in those bodies and souls taken from their families and communities. Sweet Jesus works in the image faithful to Jesus suffering for the salvation of many. White Supremacy perpetuates the wanton act of hate, acts of torture, and the monstrous assertions of humanity at its worst.

The performance of Sweet Jesus reminds and reinserts black bodies into the narrative of Jesus through the visceral embodiment of Christ bearing the cross. The figure of Jesus is certainly a person of color considering where he is from. While we have interpretations in the style of traditional picturesque Jesus dressed in white robes with dark skin there is a lack of images that depict Jesus as a suffering body, a position central to the salvation he is said to bring in his sacrifice, as a black person.



The burning of the cross is a destruction of the tools of state violence. It is an active reclaiming of a symbol of hate exercised against the black community by white supremacy. The action, originally used as a call to arms against invading forces by Scottish clansmen, twists that notion. This is about burning the tools of the state to oppress as religion has now become a tool to placate and mask governments use of power. Throw off your chains! Do not fear the night, on the other side of all if this is unknown, live!

## Sweet Jesus

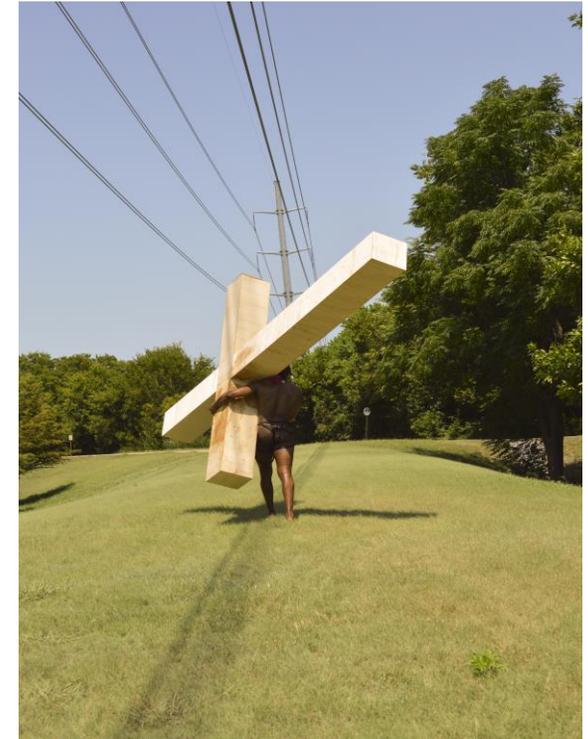
Performed by  
Xxavier Edward Carter  
DALLAS, TEXAS

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# Sweet Jesus

PART 2 OF THE JESUS SERIES



## Sweet Jesus

AUGUST 25 2018

GREAT TRINITY FOREST  
TO  
White Rock Lake

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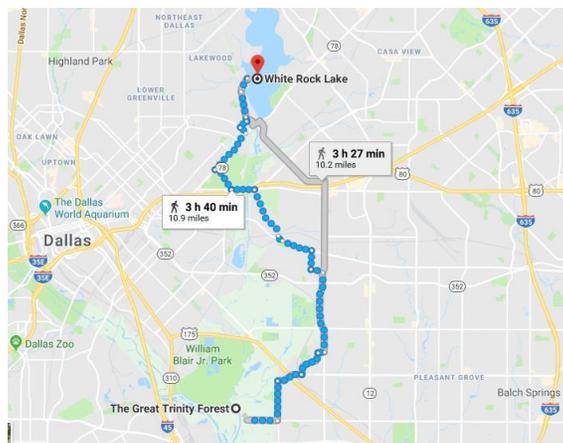
## SWEET JESUS

AUGUST 25<sup>TH</sup> DALLAS, TEXAS 2018

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### BACKGROUND

This is the second performance in a series of works that recreates the 14 stations of the cross, the first work performed in San Francisco, California. This iteration occurs in Dallas, Texas. The procession covers 10.9 miles and took 6 hours to complete with an average high temperature of 98 degrees for the duration of the procession.



The procession deals with a variety of issues that exist outside of the base narrative of the 14 stations of the cross. To remember, the black body is historically a tool for producing the wealth of nations and a heavily regulated body subject to legislated state violence. The use of chocolate, the distance of the travel, the dress, and the burning of the cross are all loaded pieces within this work. The rope loincloth and the burning cross both point towards the history of terror used to subjugate. The chocolate points towards goods produced by black bodies and a comparison to black skin. All engage with the language of othering blackness and power.

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“State violence is central to the story of Jesus. I am not a practitioner of the Christian Faith, so I am appropriating a very key part of the faith, the sacrifice of Jesus’ life for the salvation of the world. It is undeniable in the story of Jesus that he was a victim of state violence at the hands of a dominant culture. Execution by crucifixion is the method of exercising state violence. Given the revolutionary actions of Jesus and the historical models of oppressing dissent and agency in a populous I see this story as very inspiring and fruitful when examining the roles the state and religion have in our lives. The descriptions of the FBI’s counter intelligence programs against the black community in the era of civil rights clearly echo loudly around these very same issues that lead to the execution of Jesus.” – Xxavier Edward Carter

