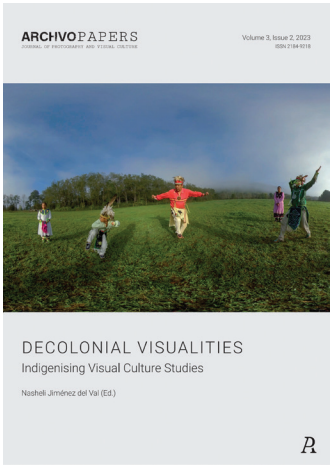

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INTERVIEW

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INTERVIEW

LIFE AND ITS TRANSITS AS AN ART STUDIO: A CONVERSATION WITH ARISSANA PATAXÓ

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Abstract

The interview is an excerpt from a dialogue that took place in two video calls between the author and co-author and visual artist Arissana Pataxó as part of the "A South–North Dialogue on Afro-Indigenous Art" project led by the interviewer. The interview is organized through an open dialogue that covers the artist's ways of producing, linked to community life and her daily life as a community educator.

Keywords: Identity, Creative Processes, Community, Indigenous Art, Knowledge Transfer

INTRODUCTION

In the article "White Privilege in African Studies: When You Are Done, Please Call Us" (2021), Mukoma wa Ngũgĩ, associate professor of English at Cornell University, describes African Studies as "a discipline which is led by a conservative ideology, and it has been in a parasitical relationship where the parasite presents itself as the host and the host as the parasite. And it amounts to a self-perpetuating and self-rewarding African Studies Industrial Complex." Concerning the production during COVID, he continues, "the self-flagellating discussions about white privilege and African Studies were outside the radar of the urgent work that was being done […] People [in the continent] are at work, building and talking to each other." A similar thought was recalled by Tebogo George Mahashe, lecturer at the University of Cape Town, when during a seminar on Restitution and Memorialization held at the Coimbra University in 2021 he stated: "Colonialism has worked in two ways: in the past, by keeping us down, and in the present, by keeping us in eternal conversation, while in Africa, we are producing a lot, and we need to talk about these productions." Since then, these two observations have guided my academic practice.

While the discussion on the decolonial in Western academia seems to continue to be dealt with mainly within the theoretical framework, we should remember how, according to the sociologist and humanist thinker Aníbal Quijano, decoloniality cannot be treated as an academic discipline. It is not a concept born in the academe but one that emerged from the struggles of people who feel the oppression of coloniality. As stated by Walter Mignolo, if Foucault's concept of biopolitics, the Marxist surplus value and the unconscious of Freud originate from Europe, the colonial matrix of power is a theoretical concept created in the South American Andes as "the result of the encounter between academic and public spheres."[1] Consistent with this attitude presenting the work of Indigenous artists, and inviting them to be co-authors of our pieces, may be understood as a practice of "decolonisation by doing" that denies the Western epistemic division between theory and praxis and oppose the racism determined by the implied alienation of the scholar from the informant and the consequent underrepresentation of Indigenous and black artists in academia.

In visual art, the reinforcement of the circulation of works of Indigenous artists impacts what Salissa Rosa defined as "the necessary decolonisation of the images," which she hopes contributes to overcoming this gap of visibility.[2] Visual art is used by Indigenous artists for interlocking processes of affirming identities and Indigenous cosmologies. Implicit in them is their claim for a different form of relating and understanding the world, including the art world. The two immediate differences that catch the eye when observing Indigenous art concerning Western art are: first, the non-existence in the Indigenous cosmology of the word (and concept) of art; the second is the overcoming of the Western perspective, and the patriarchy and racism implied in it, between art and craft. If artworks are objects of daily use, the daily struggle of Indigenous peoples transforms art into political

action, a communication tool and a pedagogical instrument to face the "epistemic ignorance", as defined by the Sámi scholar Rauna Koukkanem (2008), that marks Western academic theories and practices.

As reaffirmed in the United Nations report "State of the World's Indigenous People", the idea of citizenship includes not only political rights or economic resources but also the right to self-determination, visibility and cultural influence.[3] The circulation of these images and names supports what Kabengele Munanga states concerning African aesthetic that, since the beginning of these reflections, we can refer to the Indigenous one too: "The exhibition of works offers the possibility of appreciating, criticising and gathering the criteria from which criticism is sought [..] In order to be able to speak of African aesthetics in the sense that Africans are the ones who make appreciations and judgments about the works that they produce, it is necessary that these works circulate to be seen and looked at."[4] To this extent engaging in conversations with the artists, transferring to them the responsibility of presenting his/her work becomes an invitation to reflect on the meanings assumed by visibility concerning the "act of seeing," considered fundamental for the formation of an aesthetic sense and, therefore, their role in the definition of a decolonised aesthetic in the world.

The interview features a conversation with Arissana Pataxó, a visual artist from the Pataxó people of southern Bahia, who describes her creative production as influenced by her personal "transits" and her relation with the people of the community. Her artworks affirm Indigenous people and collectives as autonomous subjects. Moments of daily life, personal memories, family and community bonds, and her commitment as a community educator are central to her artistic practice. Besides being an artist, Arissana is a teacher in the *Escola Indígena Pataxó Coroa Vermelha*, a community school where she teaches art, and the Pataxó language, Pataxó Hã-Ha-Hãe. Her practice as an educator in her community and her academic path at the Federal University of Bahia, where she is a PhD candidate in History of Art, reflect on Pataxó's artwork.

The interview traces the artistic and personal journey of Arissana as an Indigenous student at the art faculty of the Federal University of Bahia and some moments of the affirmation of the so-called Brazilian Indigenous Contemporary Art (AIC).[5] She comments on four of her artworks realised between 2009 and 2022 and conclude with a reflection on the meaning of being an Indigenous artist. The conversation is part of a broader project titled "A South-North Dialogue on Afro-Indigenous Art" led by the interviewer. The project aims to provide English and Portuguese translation during a series of three online encounters to facilitate the exchange of Indigenous knowledge and practices between Indigenous Brazilian and Sámi artists, curators, and scholars.

As the Brazilian anthropologist Eduardo Viveiro de Castro exhorts: "What happens when you take native thinking seriously? When does the anthropologist's purpose stop explaining, interpreting, contextualising, and rationalising this thought and becomes that of using it, drawing its consequences, and verifying the effects it

can produce in ours? Since, if we (white people) can't think like Indigenous people, we can think with them."[6]

Laura Burocco | How was your approach to the art world?

Arissana Pataxó | When I registered for my university art course in 2005 I had no intention of entering the art circuit. My access was through learning since I really liked drawing. But I soon noticed some issues, mainly racism towards Indigenous peoples, and towards people from the northeast. That's how I was motivated at university, not just to take the course, but to create work that somehow tried to deconstruct this racism and collaborate with memory. I wanted people to understand a little about the history of Brazil, and of the Indigenous peoples of Brazil, among them the history of my people, the Pataxó to which I belong. So, when I noticed this enormous lack of knowledge, I thought it was feasible to work on this, either through the drawings or the paintings that I presented in the classroom. I can say that my artistic audience was my university colleagues and the professors, because the works were done to be presented in that class.

Thus, my insertion in the art circuit was very fluid and also very slow because, as I had no intention of getting into the arts, I wasn't really paying attention to what was happening. It was a colleague of mine who told me: "There are salons (of art), there are other things that happen here in Brazil, and in the world, that receive artists: sign up". That was when I applied for the *Salão de Arte Visual da Bahia* (Bahia Regional Visual Art Salon) and I was selected for the exhibition that took place in the city of Porto Seguro in 2009. But as soon as I finished my course, I returned to the community in 2012, and although now I can say that I am an "urban Indigenous"[7] accessing the internet, I disconnected [from it]. I became a mother, and increasingly connected to my community, and I was focused on taking care of motherhood, and in educational projects here in the community. Upon returning from Salvador, I entered again as a community teacher. I started as a community teacher at the age of 29 and keep working with art and education and teacher training. It was only in 2014 that I got involved with exhibitions again when I participated in the exhibition *¡MIRA! Contemporary Visual Arts of Indigenous Peoples*[8] curated by Maria Inês de Almeida, from the Federal University of Minas Gerais. After the exhibition, the curator recommended Jadeir Esbel[9], myself, and Ibã huni Kuin[10] for the PIPA award. That was the re-starting.

Laura Burocco | How did you see Indigenous artists in your art classes?

Arissana Pataxó | When I entered the University in 2005, I had no knowledge about other Indigenous artists who were active long before me. I am referring, for example, to Feliciano Lana[11], an artist from the Amazon, as well as Carmézia

Emiliano.[12] These are artists with a very long trajectory who are older than me, who started much earlier, but I did not have access [to them] because the university itself had no Indigenous reference. The references that we have as art students are exclusively European references, and some Brazilian references, although few, and limited to a certain circuit. Thus, without reference to Indigenous artists, and without access to the internet and social networks as it is today, it was impossible to have this knowledge. Today, not only these artists are brought to the university circuit by this ongoing dialogue on Indigenous Contemporary Art AIC[13], but the internet itself has favoured their exposure. We can search and access Indigenous artists through the network, see exhibitions, and even websites of artists that I didn't even imagine existed for a long time. I met Jaider in 2014 when we participated together in the exhibition *¡MIRA! Contemporary Visual Arts of Indigenous Peoples*, which was the first exhibition that brought together a series of Indigenous artists. The artists weren't just Brazilians, but from Latin America broadly, from Brazil, Bolivia, Colombia, Ecuador and Peru Bolivia. In that exhibition, I understood how much Brazil was behind in terms of access to Indigenous art. When I saw the profiles of the artists, there were university professors, and curators, others were studying art and were working in art institutions when in Brazil our presence was almost non-existent in these spaces.

Laura Burocco | From your point of view, how do you think Indigenous art gained the visibility that it has now in 2023?

Arissana Pataxó | After *¡MIRA!*, which was 2013-14, Ibã, Jaider and myself were nominated for the PIPA award in 2016. It was the first time that Indigenous artists were running for the award and our work began to have greater repercussions nationally, due to the way the award is organized, and even internationally. So from this context, I believe that our works gained another dimension as well. More people come to know my work, not necessarily because of the prize itself, but because of the dispute implied that the online prize because you have to publicize your work so you can win votes[14], and thanks to this promotion we end up really expanding the audience that has been following you, and getting to know your work. Jaider won first prize, and I won the second one. Several other artists have been nominated in recent years. But at that time it had a huge impact, being the first Indigenous artists to be nominated in the history of the award created in 2010. At the end of 2017, Ailton Krenak[15] organized a meeting on Indigenous Cultural Production and the Art System in São Paulo, as part of the *Festival do Sul Series* at the Goethe-Institute of São Paulo, where he invited some artists, filmmakers and photographers to come together for a discussion between Indigenous artists from Brazil. I think he noticed this movement, so he called us for a conversation, to get us to know each other, and to create a network of proximity[16] between the artists, since we didn't know each other. Jaider, Denilson [Baniwa][17], Daiara [Tukano][18], Edgard Kanaykô[19], Cristiane

Takuá[20], Bu'ú Kennedy[21] were there. There were also non-Indigenous people who attended the event, as curators and Indigenous art researchers, who were following these artists. Starting from them we could establish this link to be able to engage with each other's work. I think it was at this moment, the end of 2017, beginning of 2018, that this promotion of Indigenous art developed in a stronger way within these institutional spaces.

Laura Burocco | The pandemic in Brazil, and particularly for the Brazilian Indigenous peoples, was a tragic and violent moment for which the Brazilian government was accused of 'incitement to genocide'.[22] Would you tell us about the artwork "Refúgio" created during that time?

Arissana Pataxó | In 2020 I was invited as an awarded artist to be part of the project *Outro Céu* (*Another Sky*) organized by the Federal University of Bahia UFBA. We were different Indigenous artists who worked with art. Besides me there were Eduarda Yacunã Tuxá (Bahia); Glicéria Tupinambá (Bahia); Olinda Yawar Tupinambá (Bahia); Edivan Fulni-ô (Pernambuco); Leide Pankararu (Pernambuco); Lindaura Xukuru-Kariri (Pernambuco/Alagoas); Ziel Karapotó (Alagoas); Benício Pitaguari (Ceará) ; Reginaldo Kanindé (Ceará); Arawi Suruí (Pará); Irekran Kayapó (Pará); Kryt Gavião Akrãtikatejê (Pará); Isael Maxakali (Minas Gerais). The idea was to produce something that was related to the violence that the Indigenous people saw growing in that context, which has existed not only since the pandemic but for centuries. So it was when I decided to do the work "Refúgio" (*Refuge*) which brings this idea of seeking shelter, what each one had to do in the pandemic, each one took shelter in their family, isolated themselves, in their homes, in their apartments, not going out much.

Many Indigenous people who lived in the city, or near the city, began to take refuge in more distant villages, some who were in the villages went to more isolated regions of the forest to get away from the village where gatherings of people continued to take place. Like my mother. She has a place in the bush, that is 7 km away from where we live, closer to the coast. She normally went and came back on foot, or by bicycle, by ride, but due to the pandemic, she went to live there. She left this more urban area, close to the beach, and took refuge there, in the bush.

And then at one point, when I was going into the bush with her, we drove up to a certain point, but then we had to walk because there is a very big slope, and the road is on red soil. So we had a lot of things, a lot of bags, taking blankets, taking food…

Soon I thought: "I'm going to film these guys". I always carry my cell phone, and I end up filming a lot of everyday things, whether on video or in photography, I do this a lot, I record all the time, even if I don't expose it anywhere, not even on social networks, but the images stay with me as memory and sometimes it serves as a production material. In this case, I saw those images, I recorded my mother climbing with those bags and laughing, and everyone playing, and the image kept

Figure 1.
Arissana Pataxó, *Refúgio*, 2020.
Courtesy of the artist.

shaking. I thought that image was beautiful, and I captured it on video and from there I made a drawing on paper of my mother holding a thing on her head and shoulders. But I drew it with glue, and I threw yellow clay, and the paper is black. A triptych came out with the image of my mother in the middle, and on one side there is the word LUTA [struggle] written in yellow clay, and on the other side there is the word LUTO [mourning] which is this idea of mourning and struggle[23] that is waged by the Indigenous people at all times. In the pandemic, these words identified themselves much more. Even in the midst of mourning around the world, Indigenous peoples still had to fight for the guarantee of living in their territories, because they suffered several threats from the government itself [Bolsonaro] regarding territorial issues, so the consequence of this today is the case of the Yanomami and it has only now had repercussions.[24]

Laura Burocco | The work "Mikay" from 2009 deals with the issue of Indigenous identity, would you tell us a little about it?

Arissana Pataxó | "Mikay" ["cutting stone" in the Patxôhã language] is a work I made in 2009. It is a machete made of ceramics. It was exhibited in a collective exhibition of students from the School of Fine Arts of the Federal University of Bahia UFBA at Galeria Cañizares, which is a gallery of the institution itself. It was modeled in ceramics, burned and painted in grey, and on this grey metallic sheet I wrote the sentence: "What is being an Indio for you?"

That was a question I asked at the time when I was at the University in the face of all the racism, prejudice, and discrimination that I experienced, and still live, in the city of Salvador in relation to Indigenous peoples. And not just in the city,

Figure 2.
Arissana Pataxó, *Mikay*, 2009.
Courtesy of the artist.

but in the context of an Indigenous student who transits through these places. The idea was to turn back the questions, and the racism they imply. I had people ask me: "Are there Indios in Bahia?", "Do Indios wear clothes?", "Do Indios use cell phones?", "Do Indios do this?" All questions that, unfortunately, seem the same these days too. So, in the face of so many questions that came to me, I decided to relaunch the question back to the people who asked me: "If you, Indios, cannot do this, or cannot do something else, what does it mean to you to be Indios?" It brings this term – Índio – in a pejorative way, of being this Índio stuck in people's minds, who is a being who does not bring this diversity of native peoples, who does not bring this whole history of violence, but on the contrary, unfortunately, it brings all this fiction about the Indios that is in the minds of many people. I wanted to bring Indios being in a very questioning way.

Laura Burocco | The work "Indigente, indi(o)gente, indigen(a)-te", also made in 2020, deals with the issue of Indigenous identity as well?

Arissana Pataxó | In 2022 I was invited to participate in the collective exhibition "Oh, I Love Brazilian Women!" curated by Luiza Testa at Apexart in New York, within the open call project that the institution opens each year. The group exhibition brought together 12 women and talked about the fetishes of Brazilian women. I participated with a work that was a digital engraving of the work "Indigente, indi(o)gente, indigen(a)-te", a work I made in 2020 and which is in the collection of SESC in São Paulo. For the

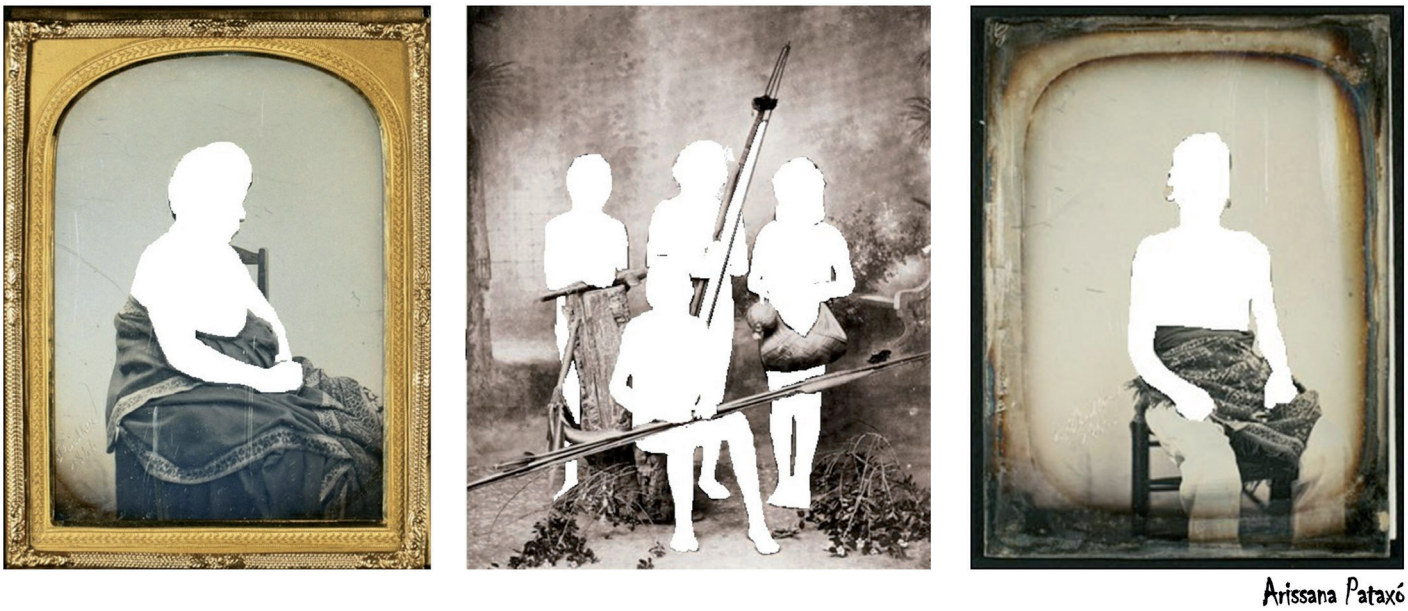

Figure 3.
Arissana Pataxó, *Indigente, indi(o)gente, indigen(a)-te*, 2020. Courtesy of the artist.

exhibition in New York, we asked SESC for permission to print and exhibit.

Originally, the work was made at the invitation of the Quarantine project curated by Lais Myrrha, Marilá Dardot, Cristiana Tejo and Julia Morelli to help artists during this period of the 2020-21 pandemic through the online sale of their works. Each participating artist made a work and sold it on the platform, and people would buy without having seen the work, just knowing the title and the name of the artist, it would be a purchase in the dark. The project was very interesting. When the person purchased, they received the work in digital format. The digital form made it easier to send due to the quarantine situation. It was the way in which other forms of access and circulation of works of art were created during that time. Until then, I had never done a digital work, I wanted to propose a painting, but during the pandemic, it could not be sent because everything was closed, so it had to be a digital work.

"Indigente, indi(o)gente, indigen(a)-te" talks about exposing the Indigenous image. The fetish that whites have had since the 19th century, when Europeans began to make these expeditions and take not only images of Indigenous people to exhibit, but also people to be exhibited in circuses and museums, or they took the bodies to be analyzed in the laboratory. Those people were displaced from the territory as indigent, as people who have no family, who have no people, who have no relationship with the place, with the animals, who do not have their own habitat, so the work was to question these assumptions. The work arises from three images chosen among the first photographs made of Brazilian Indigenous people who assembled in a studio [and] appear in the middle of the image. So in my work, I removed the Indigenous women leaving their image only in the outline of the entire body profile, leaving only the white void.

The image is printed on a slide and has three names in the description of it in the title "Indigente, indi(o)gente, indigen(a)-te". Starting from the word Indigent, I made a joke in the word by putting the letter 'o' [that is THE] and so the word became

indi(o)people [Indio as people], which is a question that many have and that the government itself has asked. There was a time when Bolsonaro commented in an interview "They are becoming more and more like us". That comment caught my attention. Indigen(a)-te is the opposite [make yourself Indigenous], because there are many people who have a certain discourse about Indigenous people, but do not put themselves in the place of what it is to be Indigenous, in the place of empathy. It's about this, about empathy, about putting yourself in the Indigenous person's shoes to learn more about their context, their life, and why all this happens. As you say it was my first digital work but I don't have much knowledge about these practices...

Laura Burocco | And do you see a difference between digital and painting?

Arissana Pataxó | Painting has an effective materiality. I think that in terms of work there is not much difference because all the work is the same. All this conceptual construction is the same. It is the same maturation time as the production work itself, which matures, sometimes taking months to put one thing together, until it reaches the final product. I mean, the work is born long before having the result. It is germinating, it is being elaborated. The images mature over time, I put one piece together with another, and I stay there thinking about the theme, about some issues I want to discuss, until a speech, a comment – like the one from the government – an issue that is happening at the moment, it rings a bell, and suddenly I see which technique will best express what I want. Creating is a long and time-consuming process. The work looks like it was born that day, but in fact that day was just the day it gave birth, but it was germinating before.

Laura Burocco | Your works seem to share a process of collective gestation, with your community of family. Can you tell us a little bit about the video "Rede de Tucum" from 2020?

Arissana Pataxó | The work "Rede de Tucum" was carried out by the exhibition *Vaivém /To-and-from*[25] curated at Centro Cultural Banco do Brasil in São Paulo by curator Raphael Fonseca. The curator put together a very large series of works by many Brazilian and foreign artists, whose hammock was their meeting point.

I made a one-minute video of an old lady in the community, Dona Nega. Her speech is very interesting. The video circulates several times [on loop]. I recorded the lady after a community festivity, she was talking about the relationship of this hammock production with nature, the way of producing, and how this knowledge of the process of making the hammock in tucum has been passed on from the older generation to the younger. I showed the video not just to her, but to all the elders in the community. The image is in black and white and there are some of my nephews playing on the hammock. I saw the boys playing and decided to record

Figure 4.
Arissana Pataxó, *Rede de Tucum*, Exhibition Vaivém, 2019.
© Rafael Adorján

them and I thought that those images would match Dona Nega's speech. Nothing was planned, I felt that moment was a viable moment to record. This happens, the place where we live provides you with these opportunities. That's why I say that the works are also born from this experience that you see, that you hear, from what you do, where you circulate, where you transit. Thus, opportunities to compose your work appear. I think that your life, all the spaces you walk through, are your atelier.

Laura Burocco | Going back to your previous comments about your insertion at the university and looking at the advancement in the Indigenous art movement, do you think that something has improved regarding the Indigenous presence in the university?

Arissana Pataxó | The number of Indigenous university students in the last fifteen years has grown a lot – Gersen Baniwa[26] himself wrote about this, and there are books that talk about access for Indigenous people to university in Brazil[27] which has grown a lot with the policy of quotas.[28] Thinking about the Pataxó people in 2005, when my sister and I entered, I think there weren't 10 Pataxó with higher education in [the state of] Bahia. There was a professor from the Federal University of Mato Grosso, and an Indigenous man with a degree in law from a private university, and I believe there were already Indigenous people who graduated from Minas Gerais, but they could be counted by hand. Today there are more than 300 trained Indigenous, mainly through teacher training courses that the Federal University of Mato Grosso offers regularly every year. About 50-60 Indigenous are registered from the region of Minas Gerais, Bahia, Espírito Santo per year, so many

Pataxó take courses there.

Before becoming an artist, I was always a teacher, since 2002 when I started teaching in the community. When I found out about the quota system in 2004, I was heavily criticized because people in the community thought I shouldn't take the art course, I should wait for a teacher training course to arrive in our state of Bahia. At that time, the Indigenous movement did not defend the departure of Indigenous people from the community to study at the university, it defended that the courses should come to the community, and teacher training courses were the priority. This movement of leaving to study elsewhere was seen as something that could harm the community but not today. Today we see in a completely different way, today we see how important it is to have Indigenous access not only to teacher training courses, but also to other courses such as medicine, law, art, whatever it may be, to be able to contribute to the community's struggle.

Laura Burocco | The quota system brings out the relationship between the indigenous and black movements, how do you think the two movements are related in Brazil?

Arissana Pataxó | I see a much stronger relationship with people from traditional communities like the *Quilombolas*[29]. I see a greater affinity with the struggle because it has a similarity with the land struggle more than with the black movement, which is sometimes very centered on the urban movement.

In terms of public policies, in Bahia, there is a very large disparity between Indigenous and black peoples. For example, we have quotas for teachers and public jobs that are reserved for black applicants and not for Indigenous people. And there is greater openness for the black movement than for the Indigenous. In this, they are ahead. This dialogue about representation is not something put on an equal footing, like "let's open quotas for blacks at the university so let's open them for Indigenous people too" precisely because there is no Indigenous presence in this state of the discussions, and if there is no Indigenous presence, no one would speak for our people. It needs one of us to be there. There are policies for black people because they are there, but there are none for us because we are not in these spaces, most Indigenous communities are concentrated in rural areas, and very far from the capitals. The number of Indigenous people in the capitals has increased due to more Indigenous people entering universities, and of course we have always had Indigenous people in the city, but many are in the outskirts, on the margins, and entering the university makes it possible to be within these spaces "of power."

Laura Burocco | What is it like to be an artist for you?

Arissana Pataxó | In people's lives, art is just another form of expression, but we transit through many other spaces, at least I, and those who want to be Indigenous

artists, we don't just circulate there [in the art world]. We are not just artists, we are mothers, we are wives, we take care of the house, we take care of the school, we take care of the children's homework, and we work in other places. In my case, in the art class, I work together on a project for the resumption of our Patxôhã language. We produce and design didactic materials to be used here in the community, so this also enters into my idea of producing art. Sometimes we think not, but producing is being together with other creations, other movements, and doing so many other things in the community itself.

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1 Mignolo and Walsh, *On Decoloniality*: *Concepts, Analytics, Praxis* (Durham, NC: Duke University Press, 2018), 142.

2 Burocco, "The Forest on the Walls. Notes on Indigenous Street Art," *Nuart Journal* 3, no. 1 (2021): 51.

3 United Nations, "State of the World's Indigenous Peoples," "State of the World's Indigenous Peoples," Department of Economic and Social Affairs, 2009, 50.

4 Munanga, "A dimensão estética na arte negro-africana tradicional," *USP Mac Virtual*, 2006. http://www.macvirtual.usp.br/mac/arquivo/noticia/Kabengele/Kabengele.asp

5 It is important to stress as Indigenous comes first than Contemporary, as strongly remarked by the late artist Jaider Esbell (2020a; 2020b; 2020c; 2019).

6 Viveiro de Castro, *Metafisicas canibais: elementos por uma antropologia pos-estrutural* (Sao Paulo: Cosac Naify, 2015), 227.

7 Laura Burocco, "The Forest on the Walls," 48-59.

8 De Almeida, "Mira! – Artes Visuais Contemporâneas dos Povos Indígenas," *Mundo Amazónico* 5 (2014): 169-188.

9 Jaider Esbell (1979-2021), from the Macuxi people, was a Brazilian writer, artist, art educator, curator, geographer, and Indigenous rights activist.

10 Isaías Sales, from the Huni Kuin people is a txana, artist, master of songs in the tradition chants, part of the collective MAHKU-Movimento dos Artistas Huni Kuin.

11 Feliciano Lana (1937-2020) was a Tukano artist internationally recognized for his art combining myth, storytelling and dreams in color and paint.

12 Carmézia Emiliano, from the Macuxi people, is a self-taught artist and a pioneering Indigenous artist in the contemporary Brazilian scene, she works with painting since the 1990s.

13 Jaider Esbell, "Arte indígena contemporânea como armadilha para armadilhas," online; "A Arte Indígena Contemporânea," online; "Abril indígena 2020 – O sistema AIC," online; "Arte Indígena Contemporânea Nas Práticas," online.

14 The online PIPA award is based on the public vote and the artists are responsible for their own online campaign.

15 Ailton Krenak a member of the Krenaki people, is a Brazilian writer, journalist, philosopher and one of the main voices of the Indigenous movement.

16 Cesarino and Krenak, "As alianças afetivas – Entrevista com Ailton Krenak por Pedro Cesarino." *Incerteza viva – Catalogo da 32a Bienal de São Paulo* 1 (2016): 169-188.

17 Denilson Baniwa, from the Baniwa people, is a visual artist, advertiser, articulator of digital culture and hacking, he works on the construction of an Indigenous imagery and the review of centuries-old illustrations of his ancestors in the Brazilian Amazon.

18 Daiara Tukano, from the Tukano people, is an Indigenous activist, independent journalist and artist.

19 Edgar Corrêa Kanaykõ belongs to the Xakriabá indigenous people of Minas Gerais, Brazil. He holds a master's degree in Anthropology from the Federal University of Minas Gerais (UFMG) and a degree in Intercultural Training for Indigenous Educators from the same institution.

20 Cristine Takuá is from the Maxakali people, a teacher and artisan, graduated in Philosophy from UNESP.

21 Bu'ú Kennedy from the Tukano people, is an artist and shaman who performs songs, dances and Indigenous rituals of his people.

22 The Brazilian Collective for the Defense of Human Rights (CADHu) and the Dom Paulo Evaristo Arns Commission for Human Rights (Arns Commission) delivered a 71-page report to the International Criminal Court in The Hague on November 27, 2019 asking the court to investigate former President Bolsonaro for inciting genocide and systematic attacks on Indigenous peoples. Based on an investigation into crimes against humanity (art. 7. b, h. k Rome Statute – extermination, persecution and other inhuman acts) and genocide (art. 6. B and c of the Rome Statute – causing serious physical and mental harm and deliberately inflicting conditions for the destruction of poor Indigenous peoples), the Articulação dos Povos Indígenas do Brasil (Apib) filed a statement with the Court International Criminal Court (CPI) to denounce the Bolsonaro government for genocide on August 9, 2021. The CADHu report is available online https://apublica.org/wp-content/uploads/2019/11/e-muito-triste-levar-um-brasileiro-para-o-tribunal-penal-internacional-diz-co-autora-da-peticao.pdf

23 In Portuguese, the words 'struggle' and 'mourning' differ only for the last letter *a* or *o* – the word mourning LUTO is also the first person of the verb to fight.

24 See Claudia Andujar's exhibition, "The Yanomami Struggle held at The Shed in New York." Qtd in Laura Burocco, "A Journey of Care Between Friendship and Knowledge," 2023. https://terremoto.mx/en/online/un-viaje-de-cuidados-entre-la-amistad-y-el-conocimiento/.

25 The exhibition "Vaivém", which was shown at CCBB Belo Horizonte, CCBB Rio de Janeiro, CCBB São Paulo and CCBB Brasília, tells the story and presence of hammocks in Brazilian culture in an interactive and special way. Traditionally, the Pataxó hammocks were woven with fibers extracted from the leaves of the tucum - a type of palm tree - a laborious artisanal process that gradually disappeared. Dona Nega is the only resident of the reserve who still has this knowledge.

26 Gerson Baniwa, belonging to the Baniwa people, held a Master in Social Anthropology from the University of Brasília (UnB, 2006) and PhD in Anthropology from the same institution (2010).

27 See: Gomes De Souza, "'PASSOU? AGORA É LUTA!' Um estudo sobre ações afirmativas e a presença de jovens estudantes indígenas na Universidade Federal da Bahia" (PhD diss., Federal University of Bahia, 2016).

28 The quota system, applied in Brazil since 2003, is part of a public policy to combat inequality in access to higher education.

29 A *quilombola* is an Afro-Brazilian resident of quilombo settlements first established by escaped slaves in Brazil. They are the descendants of Afro-Brazilian slaves who escaped from slave plantations that existed in Brazil until abolition in 1888.