

ECHOES
INDIGENOUS
FILM FESTIVAL

2nd edition 19 - 21 May 2023
Institute of Contemporary
Arts (ICA) - London



ABOUT

COMPLETE PROGRAMME

Day 1 | Friday, 19 may, 18h30

Day 2 | Saturday, 20 may, 16h30

Day 3 | Sunday, 21 may, 16h30

FESTIVAL ETHNIC MAP

BIOGRAPHIES

Festival curators

Film directors

Festival visual identity





ART CINEMA - AESTHETICS AND INDIGENOUS LANGUAGES

Our Indigenous culture has been aesthetically revered since earlier times, long before the first word in Portuguese was spoken. We were already singing our existences with our cosmovision painted on our bodies. Sound and vision were already implicit in this process of reproducing our paintings' gestural images and of singing our songs. Our aesthetic already existed then, in a diverse and powerful way.

This ancestral knowledge has grown over time and become what we call 'cinema'. From documentaries made at the beginning of the 20th century - depicting genuine cultural and ritual themes - Indigenous cinema not only portrays our struggle to fight for our rights but also denounces the lack of concern from the Brazilian state towards our lives. We experience and witness the evolution of these developments through making our cinema. Audiovisual tools today allow us to expand our process of dialogue with society and our people.

The number of Indigenous talents exploring new aesthetics and languages has grown. The body



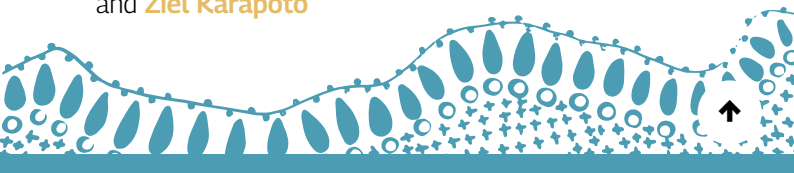
is used as a tool for visual dialogue and digital experimentation, a universe that flirts with the future of the Western world. There is an urge to bring the images of cinema closer to these multi-artistic styles. Despite having a more dynamic way of making cinema, the need to express our existence and struggles is greater than all these styles. And it is this continuous production using multi-artistic styles that will be showcased by the curation of ECHOES Indigenous Film Festival 2023.

The programme combines essential insights such as 'the projection of bodies in favour of timeless art' and 'the naked female body as a new reading of revolt and protest.' The festival is based on a collective perspective but prioritises a place that also focuses on the subjectivity of each artist, creating a vital dialogue about the plurality of Indigenous cinema. Beyond the discussion and showings of ethnographic and anthropological productions, this festival proposes an intellectual and political approach to these narratives in which intercultural dialogue is established, and images provoke the audience.

We are excited to start this dialogue!

The curators,

Graciela Guarani, Takumã Kuikuro
and **Ziel Karapotó**



COMPLETE PROGRAMME

2023



DAY 1

FRIDAY 19 MAY 18h30

Cinema 1



Images of Enchantment

Nine visually-striking short films showcase how Indigenous communities have endured centuries of colonisation, capitalist exploitation, and violent attempts to erase their culture.





THE WORD BECAME FLESH (O VERBO SE FEZ CARNE)

dir. Ziel Karapotó | 2019 | 6min. | Experimental
Portuguese with English subtitles

Ziel Karapotó's work straddles the line between video performance and video art. Using his own body, he seeks to expose the lasting effects of five centuries of colonisation on the Indigenous peoples of Abya Yala. In particular, he focuses on the imposition of the coloniser's language on Indigenous communities and the resulting scars left by the European invasion, which he sees as a key aspect of the broader colonialist project.





**THIS CURRENCY IS NOT WHAT
CARRIES ME (O QUE ME LEVA NÃO
É MERCADORIA DE BOLSO)**

dir. Barbara Leite Matias | 2022 | 6min. | Video Art
Portuguese with English subtitles

Part of an art series called 'Art-Life Ritual Actions for Radical Tenderness', this video is an analogy the artist makes between the seeds she carries in her pocket and coins: a comparison between her native world and the capitalist and controlled civilised society where the sense of individual identity seems to be lost.





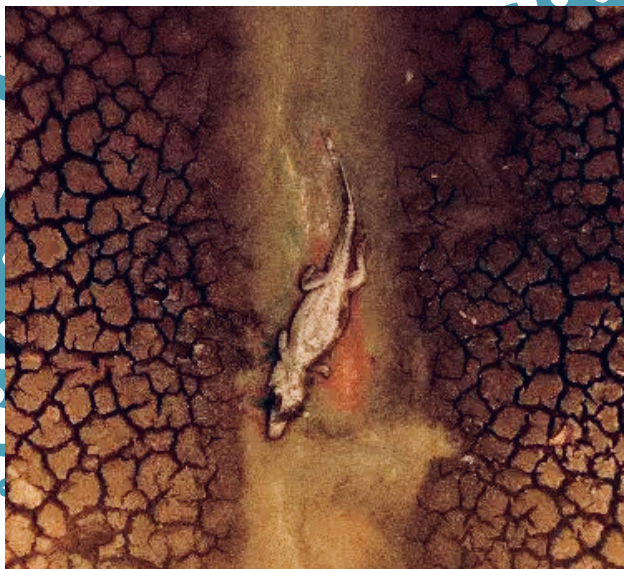
PINJAWULI

(THE POISON HAS REACHED ME/
O VENENO ME ALCANÇOU)

dir. Bih Kezo | 2021 | 2min. | Doc
Portuguese with English subtitles

Blurring the line between fiction and documentary, this film is inspired by the director's dream and depicts a crop-dusting airplane spraying pesticides over plantations near the Manoki and Myky village in Brazil's Central-West. The strong smell alarms the locals, serving as a commentary on the increasing use of pesticides in Brazil in recent years.





ITSUNI ÜGÜNO (JUNGLE FEVER/ FEBRE DA MATA)

dir. Takumã Kuikuro | 2022 | 10min. | Fiction

Itsuni ügüno with English subtitles

The film portrays a shaman and his family fishing when a jaguar suddenly appears, roaring in distress and seeking help. The shaman alerts his community about the danger and turns to shamanism for spiritual guidance. However, the forest is set on fire, causing the animals to flee and leading to many deaths. The resulting drought is severe, highlighting the consequences of human actions on nature and the need for spiritual and environmental awareness.





SIIA ARA (521 YEARS/ 521 ANOS)

dir. Adanilo Reis | 2021 | 5min. | Video Art

After centuries of oppression and eradication, the Indigenous peoples of Abya Yala awaken to reclaim their land, culture, and history. Fuelled by the spiritual power of their ancestors and the roar of the jaguar, they face the colonial coma head-on, determined to retell their story and become one with nature. As the next 521 years approach, the future is theirs to shape as they revive their traditions and fight for their rights.





LITHIPIKORODA

dir. Lilly Baniwa | 2021 | 28min. | Experimental
Baniwa and Tukano with English subtitles

After centuries of oppression and eradication, the Indigenous peoples of Abya Yala awaken to reclaim their land, culture, and history. Fuelled by the spiritual power of their ancestors and the roar of the jaguar, they face the colonial coma head-on, determined to retell their story and become one with nature. As the next 521 years approach, the future is theirs to shape as they revive their traditions and fight for their rights.





JAYANKIRI

dir. Natali Mamani | 2021 | 10min. | Video Essay
Spanish and Portuguese with English subtitles

Jayankiri, which in Aymara language means 'someone who lives far away', is symbolically portrayed through dance, performance and spiritual being. This essay film explores the nostalgia created by the territorial displacement of the Andean people who feel desolated between uncertainties and memories of their lives interrupted by colonisation that so affect the present through immigration.



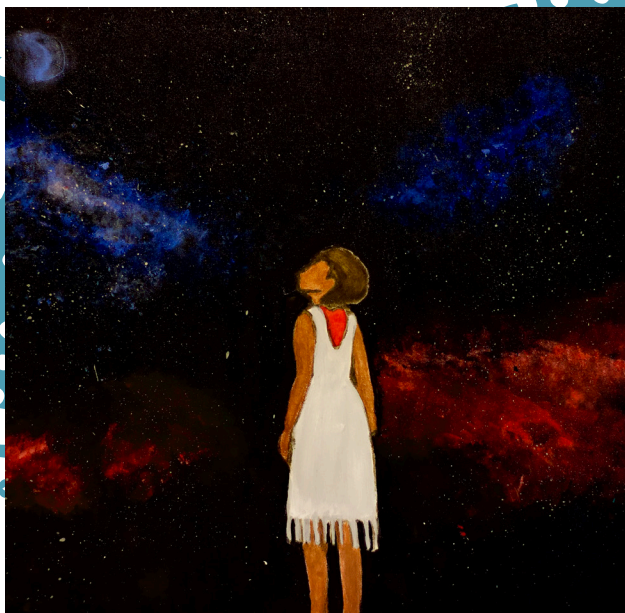


KARAIW A'E WÀ (THE CIVILISED/ OS CIVILIZADOS)

dir. Zahy Guajajara | 2022 | 15min. | Video Art
Ze'eng Eté and Portuguese with English subtitles

Colonisers were called 'civilised' despite lacking responsibility and consideration in society. Indigenous peoples were not considered 'Karaiw' (civilised) and are still viewed as uncivilised, savage, and erased from history. Civilised beings neglect socio-environmental damage, collective responsibility, sustainability, and health. Does civilisation truly mean education, culture, and enlightenment? The installation 'Karaiw a'e wà' poses these questions and reflects on the consequences of civility and responsibility for marginalised communities.





XE ÑE´E (MY BEING/ MEU SER)

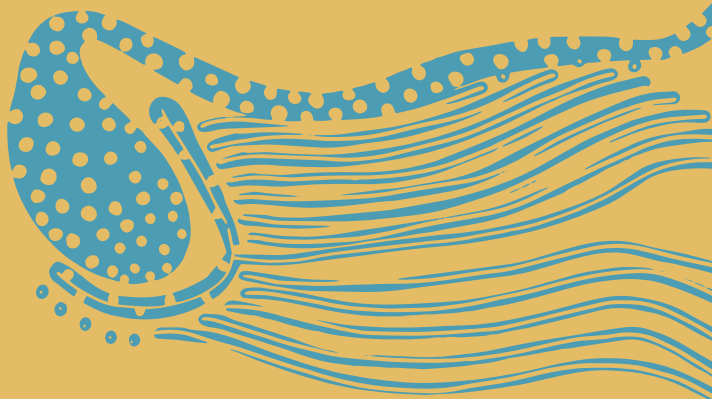
dir. Graci Guarani | 2022 | 7min. | Experimental
Guarani-Kaiowá and Spanish with English subtitles

This experimental short film offers a personal exploration of the power of collective thought and action, beginning with the practice of subjective experiences. It reveals the uniqueness of each individual's existence, as well as the concept of Ñe'e, which refers to the world-soul that sustains our lives. The film delves into how we each carry our essence and the significance of Ñe'e in shaping our individuality.



DAY 2

SATURDAY 20 MAY 16h30



Cinema 1

Ritual Body

Three experimental films explore themes such as the wisdom of the Indigenous female body as a weapon and trigger, while also offering a fresh interpretation of nudity.





PE ATAJU JUMALI (HOT AIR)

18+

dir. United against colonisation collective | 2023 |
25min. | Experimental

Sikuani with English subtitles

The countries of the Global North are the biggest polluters on the planet with their CO2 emissions. Thus, they created the carbon credit system, which pretends to protect forests in the Global South, which are already protected by their first nations. It's a typical farce of financial capitalism known as 'hot air'. The enchanted beings of those forests, with their performMAGIC ACTivations, came to reveal this great farce and invite everyone to do environmental justice with their own hands, united in a great cosmic spiral.





IBIRAPEMA

dir. Olinda Yawar | 2022 | 50min. |

Experimental Documentary

Tupinambá with English subtitles

Ibirapema, a Tupinambá Indigenous woman, traverses between the mythical and the everyday world, transmuting as she travels through space and time. Along the way, she engages in dialogue with the world of Western art, the urban landscape, and the tamed forests that exist within it. Her experiences provide a unique perspective on the intersections between different cultures and their impact on the environment.





AIKU'È ZEPÉ

(I STILL R-EXIST/ AINDA R-EXISTO)

**dir. Zahy Guajajara & Mariana Villas-Bôas | 2020 |
13min. | Experimental**

Ze'eng Eté with English subtitles

Aiku'è Zepé is a project that was born from the need to manifest the artist's concerns as a physical body and an Indigenous woman struggling to survive the chaos left by 'civilisation'. The narrative emerges from the earth, representing the birth of a genuine being in symbiosis with nature, its body inseparable from nature and which must go through a process of searching for their identity.



DAY 3

SUNDAY 21 MAY 16h30



Cinema 1

Possible Universe

Indigenous artists venture into unfamiliar creative territory to express their cultures, traditions, and unique perspectives, while provoking dialogues and challenging the traditional norms of cinema.





TEKO HAXY

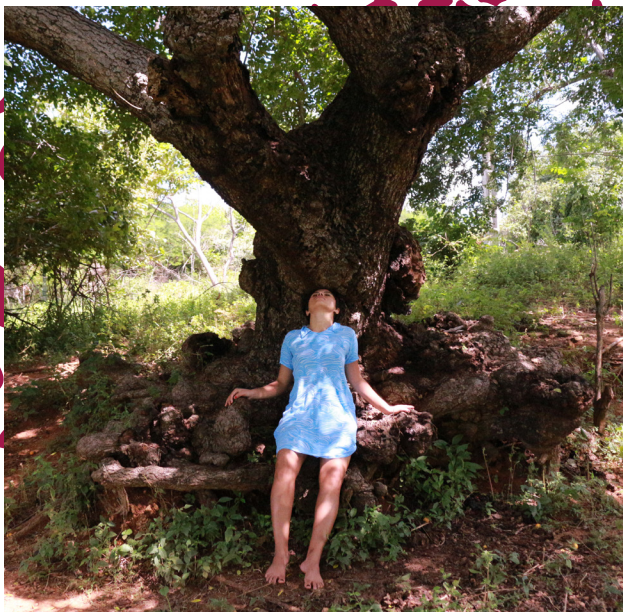
(BEING IMPERFECT/ SER IMPERFEITA)

dir. Patrícia Ferreira Pará Yxapy & Sophia Pinheiro |
2018 | 40min. | Experimental Doc

Portuguese with English subtitles

An intimate discovery made by two women as they film each other. This experimental documentary is their relationship itself: an Indigenous filmmaker and a non-indigenous visual artist and anthropologist. With the awareness of the imperfect being before them, they go through conflict and perform themselves materially and spiritually. In this process, they find each other similar and different in their footage.





MOTHER CAJARANA (MÃE CAJARANA)

dir. Barbara Leite Matias | 2021 | 6min. | Video Art
Portuguese with English subtitles

'Cajarana' is poetic video art that pays tribute to the women of north-eastern Brazil. It celebrates their overlooked feminine qualities, such as motherhood and dedication to family, and highlights their contributions to supporting others. The project also addresses sensitive topics like domestic violence, abuse, and the effects of patriarchal culture on women in the region.





ACCURSED HARVEST (COLHEITA MALDITA)

dir. Denilson Baniwa | 2021 | 12min. | Video Art
Portuguese with English subtitles

Agribusiness expansion has caused deforestation, water source contamination, the use of dangerous pesticides, and increased violence against Indigenous and rural leaders. In this urgent and compelling film, Kipaé, observing Earth from the cosmos, warns an Indigenous chief of the destructive effects of development after a road accident in a GMO corn plantation. The film is a call for action, highlighting the impact on the environment and Indigenous communities.





FOREST (FLORESTA)

dir. Lian Gaia & Patrick Raynaud | 2020 | 6min. |
Video Art

Portuguese with English subtitles

This short film about an art intervention portrays the works of Gaia, invited to stand up for the Indigenous cause. After having her skin painted with a cry that denounces the criminal fires in the Amazon and Pantanal, Gaia's intervention took place on Paulista Avenue in São Paulo/ Brazil, and at the Trianon MASP underground station, which houses the project's exhibition.





PAOLA

dir. Ziel Karapotó | 2022 | 16min. | Documentary
Portuguese with English subtitles

Paola and Ziel grew up in the Karapotó Indigenous territory, in upstate Alagoas. However, in their youth they ended up following different paths. The film is Ziel's encounter with Paola in the city of Recife, in a ritual of healing and affection, reviving bonds of friendships.





SPIRITS ONLY UNDERSTAND OUR LANGUAGE (OS ESPÍRITOS SÓ ENTENDEM O NOSSO IDIOMA)

**dir. Cileuza Jemjusi, Robert Tamuxi & Valdeilson
Jolasi | 2020 | 5min. | Video Art**

Manoki and Portuguese with English subtitles

Only four elders from the Manoki people in the Brazilian Amazon still speak their original language, putting them at imminent risk of losing how they communicate with spirits. This video art is an attempt by their younger generation to narrate this traditional relationship with non-Indigenous people through images and words, talking about their pains, challenges and desires. Despite the current difficult context, hope for the survival of the Manoki language echoes through the film.



FESTIVAL ETHNIC MAP



BIOGRAPHIES





 @graciguarani

 @GraciGuarani

GRACIELA GUARANI is a producer, director, curator, teacher and activist, born in the **Guarani Kaiowá** nation. She is one of the Indigenous women who have spearheaded the creation of original audiovisual productions. Her short films include *Mãos de Barro* (2016), *Tempo Circular* (2018), and *Nossa Alma não Tem Cor* (2019). In 2020 she co-directed the feature film *My Blood is Red* and collaborated with other female Indigenous filmmakers to co-direct *Nhemongueta Kunhã Mbaraete*, which is a series of video-letters. In 2020, she participated in the 70th Berlinale as a member of the Women in Media and Film dialogue circle. She was part of the director's team for the second season of Netflix's *Invisible City* (2022/23). More recently, she co-wrote and directed episodes for TV Globo's upcoming series *Impossible Stories*, making her the first Indigenous woman to direct a programme for the network.





 @takuma_oficial

 @TakumaKuikuro

TAKUMÃ KUIKURO is a world-renowned filmmaker and curator who was raised in the Ipatse village, a **Kuikuro** community located in the Alto Xingu Indigenous territory in Brazil's Amazon basin. He learned his craft through the Video in the [Villages project](#)* and has created several notable productions, including *The Day When the Moon Menstruated* (2004), *The HyperWomen* (2012), *Karioka* (2014), *London as Village* (2016), and *Jungle Fever* (2022). In 2017, he received an Honorary Fellow Award from Queen Mary University of London, and his work has been exhibited at the Venice Biennale and the Glasgow Science Centre in the lead-up to COP26 in 2021. He served as the first Indigenous judge at the Brazilian Film Festival in Brasília in 2019. In 2022, he founded the first ever film festival dedicated to Indigenous film and culture in Brasília and is also the founder and curator of the Indigenous Film Festival in the UK.

* *Videos nas Aldeias* was created in 1987 and is a pioneering project in Indigenous audiovisual production in Brazil.





 @zielkarapoto

 @zmskar

ZIEL KARAPOTÓ is an artist, filmmaker and curator from **Karapotó** Terra Nova, situated in Alagoas, the eastern part of Brazil's Northeast region. He is the coordinator of Karaxuwanassu (ASSICUKA), an Indigenous Association in an urban setting. A graduate in Visual Arts from the Federal University of Pernambuco, he is a research-artist of anti-racist cultures in Latin America (CARLA-UFBA). He directed the short film *O verbo se fez carne* (2019), co-authored *Falas da Terra* (2021), and worked as art director in *Paola* (2021) and *Aracá* (2021). He has curated film festivals and served as a jury member, including for the Quilombo Film Festival of Black and Indigenous Cinema in Maceió, Brazil.




[@barbaramatiask](#)[@barbaramatias-flechalanca](#)

BARBARA LEITE MATIAS was born in the Marreco community, Quitaius, Lavras da Mangabeira, in Ceará. A descendant of the **Kariri** people, Barbara is a curious artist who moves between performing arts, audiovisual production and writing. Her practice is a non-linear path that uses the body as a support to denounce 'memoricide', using different artistic platforms to recuperate original memories and retell native memories that have been erased due to the ethnocide/genocide of the Kariri nation. A PhD student in Scenic Arts at the Federal University of Minas Gerais (UFMG), she works in various collectives: Arruaça Escoamento, Artesanato da Mama Kariri, Flecha Lançada Arte, and the Retomada Kariri Activist Group.





 @kezobih


 www.ijamytyli.org

 @coletivoijamytyli

BIH KEZO was born in Paredão village, located in Brasnorte, in Brazil's Central-West region. A member of the **Manoki** community, he began his journey in audiovisual production through a workshop with André Tupxi Lopes, which led to the formation of the Ijã Mytyli cinema collective and their first short film, *The Spirits Only Understand Our Language*. In 2020, Bih and his sister Cileuza Jemiusi produced a documentary on the Covid-19 cordon sanitaire in Paredão village. In 2021, the collective produced four additional short films in the same region, with Bih directing and editing three of them. He aspires to have a successful career in the audiovisual industry and contribute to Indigenous cinema in Brazil.





 @__adanilo__

ADANILO REIS is a playwright, actor and director from Manaus. He is a member of the **Zo'é** community, located in the northwest of the state of Pará. Adaniilo has appeared in various feature films and TV series, including Wagner Moura's *Marighella* (2019), *Alien Nights* (2022), *Invisible City* (2023) on Netflix and the upcoming Amazon original series *Dom* (2023). He is a co-founder of Artrupe Produções in Manaus and has also collaborated with other theatre groups and co-founded Teatro Galeroso. He has directed short films and plays, and as a playwright, he has published texts in several books and won awards in contests.






 @lillybaniwa

 www.tepi.digital

LILLY BANIWA is an Indigenous artist and actress who teaches Performing Arts at the University of Campinas (Unicamp). A descendent of the **Baniwa** ethnic group, she has recently completed several noteworthy projects, including the video performance manifesto *Lithipokoroda* and the Identity Performativities workshop. These projects were funded by the Aldir Blanc Law* in the state of Amazonas and took place in the city of São Gabriel da Cachoeira.





 @n_cmamani

 www.natalimamani.com

NATALI MAMANI is an Aymara Indigenous person and Bolivian immigrant based in São Paulo. Her focus lies in the fields of experimental video art, essay film, performance, and science fiction storytelling. Mamani's works are influenced by renowned essayists such as Jonas Mekas, Chris Marker, and Harun Farocki, and incorporate the aesthetics of Nam June Park. They draw inspiration from the text 'In Defense of the Poor Image' by German filmmaker Hito Steyerl. Mamani also participated in the IV Bienal Del Sur Pueblos en Resistencia, representing the Bolivarian Republic of Venezuela in 2021.





 @zahytentehar

 @zahytentehar

ZAHY GUAJAJARA is a versatile artist, filmmaker, actor, and activist from the **Tentehar-Guajajara** people, born in Cana Brava, Maranhão. Her video work explores contemporary Indigenous identities and experiences, touching on ongoing struggles for land rights and ecological preservation in the aftermath of colonial invasion. She interweaves dialogue in her first language, Ze'eng Eté, a dialect of the Tupi-Guarani trunk, with Portuguese to bridge cultural divides. Zahy's works have been showcased in prestigious exhibitions in Brazil and more recently at the New Museum of Contemporary Art in New York. Zahy has acted in several films and TV shows, including Pedro Neves Marques's *Vampires in Space* (Portuguese Pavilion, 59th Venice Biennale, 2022), *Invisible City* (Netflix 2022/23), and the feature film *Don't Swallow My Heart, Alligator Girl!* (2017). She is currently producing and co-directing a new interpretation of *Macunaíma*, the 1928 text by Mário de Andrade.





 @unidescontracoloniao  UnidesContraColoni

**COLLECTIVE UNITED AGAINST COLONISATION:
MANY EYES, ONE HEART** (UNIDES CONTRA A
COLONIZAÇÃO: MUITOS OLHOS, UM SÓ CORAÇÃO)

is an audiovisual platform that facilitates the collective creation of diverse symbolic forms of self-representation by Indigenous peoples, bringing together people and both human and non-human entities, in a united resistance against colonisation. The collective is primarily composed of trans artists and includes members from the **Cariri** and **Sikuani** communities. The Sikuani members are based in the Orinoco region of the Amazon, in Colombia.





 @olinda_yawar_wanderley

 yawar.art.br

OLINDA YAWAR is an Indigenous journalist, filmmaker, curator, and environmental activist from the **Tupinambá/Pataxó Hãhãhãe** community. She has collaborated on several films, including the documentary *Je Suis L'engrais de ma Terre* (2012), a co-production between France and Brazil, and completed her first feature film *Mulheres que Alimentam* in 2018. Olinda has also curated film festivals and exhibitions, including the Amotara and Paraguaçu Indigenous Film Festivals, and produced and directed two films in 2020, *Kaapora - O chamado das Matas* and *Equilíbrio*.





 @marianavillasboas.art  marianavillasboasa.com

MARIANA VILLAS-BÔAS is an architect and set designer who has worked on TV Globo's *Velho Chico* and the series *Dois Irmãos*. Since 2017, she has worked on films as a set designer, art assistant, and art director. Mariana is also an artist who experiments with film direction. In 2019, her short film, co-directed with artist Zahy Guajajara, was selected by the Kannibal Fest in Berlin and the Rio de Janeiro International Short Film Festival.





 @yxa__py

PATRÍCIA FERREIRA PARÁ YXAPY is an Indigenous **Mbyá-Guarani** teacher and filmmaker who co-founded the Mbyá-Guarani Cinema Collective in 2007 after attending the Video nas Aldeias workshop. She has directed several films, including *As Bicicletas de Nhanderu* (2011) and *Desterro Guarani* (2011) and has participated in exhibitions such as Amerindian Performances and the Sesc_Videobrasil Contemporary Art Biennial. Her film *Teko Haxy* (2018), co-directed with Sophia Pinheiro, has been screened at film festivals worldwide. Pará Yxapy focuses on Indigenous culture and spirituality in her filmmaking and has participated in an artistic residency with Inuit Indigenous filmmakers in Canada. Her exhibition at SAVVY Contemporary in 2020 showcased her work documenting the Jeguatá practice of the Mbya-Guarani culture. Her travel diary documenting a journey from Koenju to Pindó Poty in Argentina, entitled the Jeguatá project, is available in a bilingual edition and can be viewed as an online installation.





 @sophiaxpinheiro

SOPHIA PINHEIRO is a visual artist and filmmaker based in São Paulo. Her work focuses on visual politics and poetics, creative processes, gender, sexuality, and Amerindian epistemologies. Sophia co-directed *Teko Haxy - Imperfect Being* (2018), with Patrícia Ferreira Pará Yxapy, and *Nhemongueta Kunhã Mbaraete*, a collaborative work process of 16 video-letters with Graciela Guarani, Patrícia Ferreira Pará Yxapy, and Michele Kaiowá (2020). Sophia curated the Amotara Festival - Indigenous Women's Views (Bahia, 2021) and the CineLage Occupying the Land, Occupying the Screen film exhibition with and by Indigenous women (Rio de Janeiro, 2019). She was a resident artist of Pivô Research - Cycle II (SP) in 2021 and was granted a scholarship from the Formation and Deformation programme - Emergency and Resistance at the Parque Lage School of Visual Arts in Rio de Janeiro in 2019.





 @denilsonbaniwa

 denilsonbaniwa

DENILSON BANIWA is an artist from the **Baniwa** nation, hailing from Rio Negro in upstate Amazonas. Currently based in Rio de Janeiro, his works express his experience as an Indigenous being at the present time, blending traditional and contemporary Indigenous references and appropriating Western icons to communicate the thinking and the struggles of Indigenous peoples through various media and languages such as canvas, installations, digital media, and performances.





 @liangaia

 www.liangaia.com

LIAN GAIA is an actress and performer, a descendent of the **Kariri** people of Paraíba, born and raised in a squat on the outskirts of Rio de Janeiro. She is the great-granddaughter of the leader and founder of the first peasant league in Paraíba, whose life and struggles were documented in Eduardo Coutinho's *Cabra marcado pra morrer* (1984). Gaia uses her art to give voice and visibility to recover the identity of young Indigenous people in urban settings while experiencing her own process of recovery as she fights against ethnocide. A member of the Wyka Kwara Association and the Wayra Kunas Brasil Movement, she is the co-founder of Anauá Filmes. Her recent works include Globo's *Falas da Terra* (2021) and the short film *Baile* (2021) screened at RePensa Festival.





 @ci.kezo.jemiusi

 www.ijamytyli.org

CILEUZA JEMJUS is a **Manoki** filmmaker from the Paredão village in Brazil's Central-West region. As a member of the Ijã Mytyli Manoki and Myky Cinema Collective, she recognises Indigenous cinema as a tool for promoting social equality. In the face of the government's rollback of Indigenous rights, she emphasises the importance of increasing the visibility of Indigenous work in audiovisual media during these challenging times.





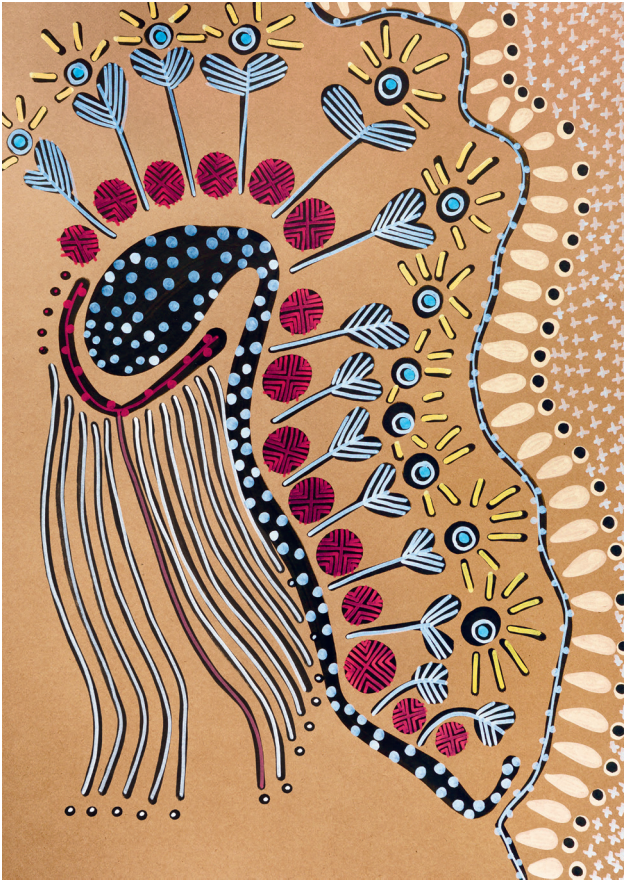
@aislanpankararu



www.aislanpankararu.com

AISLAN PANKARARU is a visual artist who hails from the **Pankararu** tribe in Petrolândia, located in Brazil's Northeast region. He studied medicine at the University of Brasília and currently works for the Public Health Service in São Paulo. Aislan's passion for the arts stems from his desire to pay homage to his origins and connect with his ancestry. In 2020, he held his first exhibition entitled 'Abá Pukuá' (Sky Man) in partnership with the Humanitarian Commission at the University Hospital of Brasília. A dominant feature in Aislan's work is the use of red and white, representing the traditional paints used by his people. The Memorial of Indigenous People in the Federal District hosted his 2021 show, 'Yeposanóng' (Get Well). He was also responsible for designing the visual identity of Brasília's first ever festival to celebrate indigenous culture and cinema, known as FeCCI2022.

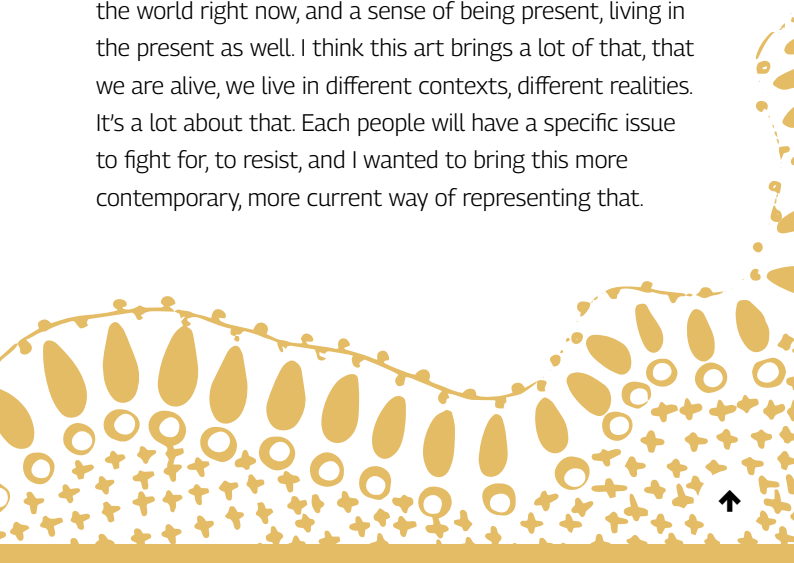




This work was based on the narrative of the films and the urgency that Indigenous peoples have in them. This urgency includes their way of existence, their way of living, and the complexities of imagining an ideal world to inhabit. So, above all, I thought about the possibilities of existence,



the multiple characteristics, and diverse influences that constitute each people's worldview and cosmology. This piece of work is very much linked to the experiences of being Indigenous today, the specific need to defend the obvious. It also looks a bit at Indigenous design by people from the Northeast. I also wanted to make clear the importance of dialoguing with the Indigenous peoples of the Northeast. It's basically a mix of all these complexities that Indigenous peoples have faced, enduring them for years here in Brazil or in Latin America as a whole. To some extent, this art brings that ancestral feeling more than ever, but it's also super fresh, new, as a way of saying that we exist, a way of saying that we have our own ways of making art, communicating, and dialoguing with the world, our way. It's a lot about that. It's very difficult to specify my involvement with the work, but it has a lot of that, a more contemporary feeling than ever, a sense of our existence in the world right now, and a sense of being present, living in the present as well. I think this art brings a lot of that, that we are alive, we live in different contexts, different realities. It's a lot about that. Each people will have a specific issue to fight for, to resist, and I wanted to bring this more contemporary, more current way of representing that.



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