



**1ST BRAZIL
INDIGENOUS
FILM FESTIVAL UK**

*RAISING
VOICES FOR
INDIGENOUS
RIGHTS*

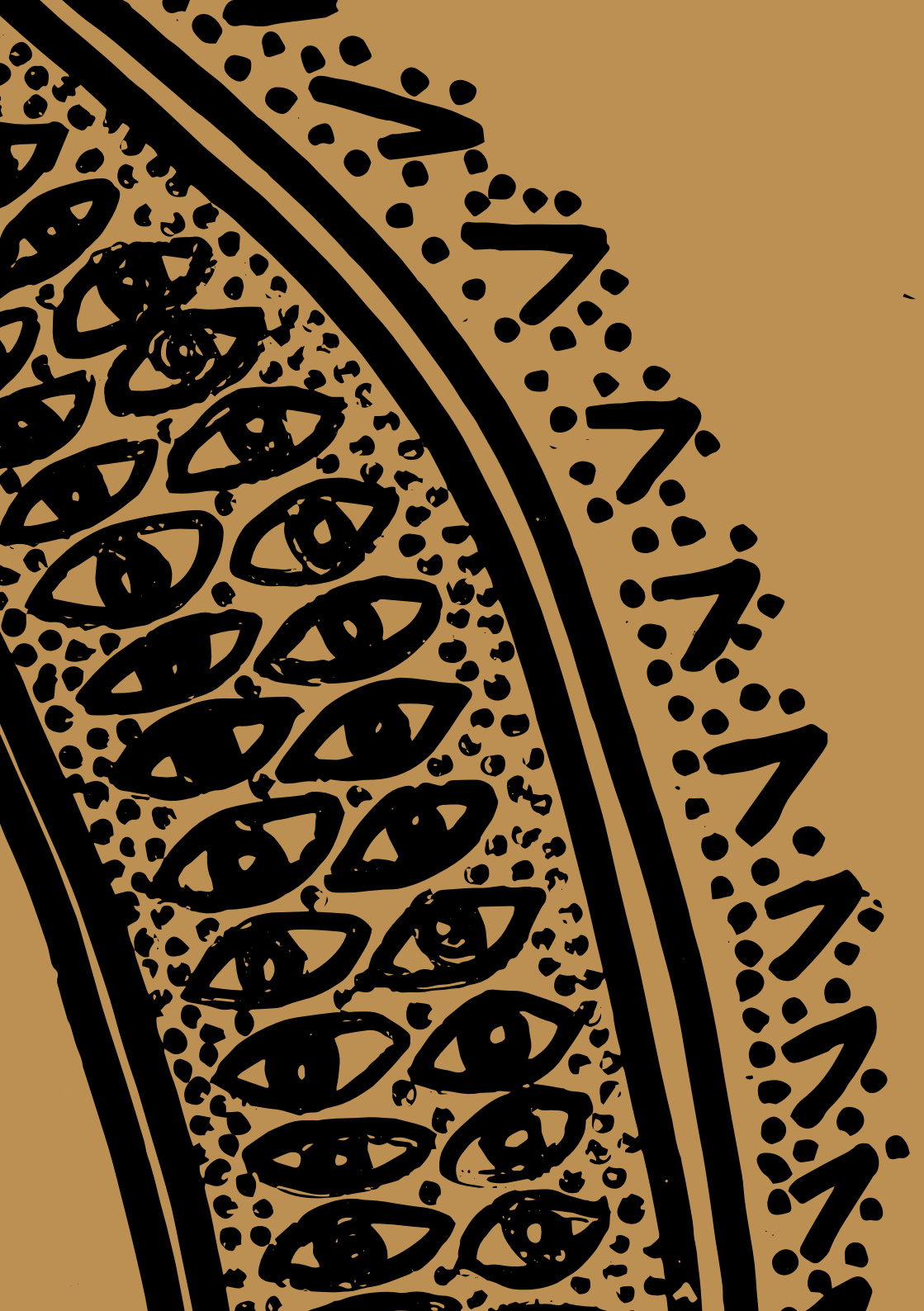
22-24 October 2021
ICA, London

People's Palace Projects, Queen Mary University of London and
The University of Manchester present:



**12 films by Indigenous filmmakers
from Brazil**

Curated by Takumā Kuikuro and
Christian Fischgold



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KUIKURO
Takumã Kuikuro

KISÊDJÊ
Kokoyamaratxi Renan Suya
Kamikia

GUAJAJARA
Masanori Ohashy
Jocy e Milson

TUPINAMBÁ
Yawar Muniz
Wanderley

GUARANI-KAIOWÁ
Genito Gomes

MAXAKALI
Isael e Sueli

GUARANI NHANDÉWA
Alberto Alvares

XAKRIABÁ
Edgar Kanaykô



CURATORS' INTRODUCTION

KAHEHIJÜ ÜGÜHÜTU

A counter-colonial way of representing Indigenous issues


In Kuikuro, *KAHEHIJÜ ÜGÜHÜTU* means the act of filming with a handheld camera. Over the past two decades, these cameras have become an indispensable tool and a powerful weapon for Indigenous peoples in Brazil.

Indigenous filmmakers from different regions of this vast Latin American country, home to the world's largest tropical rainforest, have occupied significant space in Brazil's audiovisual production landscape by presenting a different perspective on themes, narratives, characters, and actors in contemporary Indigenous issues. Indigenous cinema has also been a means for them to make their voices heard, and to draw attention to the threats to their way of life and to the forest itself.

Recently, political action to dismantle Brazilian agencies created to protect forest people has intensified. The pace of deforestation in the Amazon has increased. Furthermore, the spread of COVID-19 – widely introduced by land grabbers, loggers, and miners working illegally in protected areas – has made 2020/21 an even more challenging time for Indigenous communities.

Curated by filmmaker Takumã Kuikuro and Visiting Researcher Christian Fischgold (The University of Manchester), the **1st Brazil Indigenous Film Festival in the UK** highlights the social, cultural, anthropological, and aesthetic diversity of recent Indigenous film production from Brazil. This festival is produced by People's Palace Projects, an arts research centre for social justice at Queen Mary University of London, in partnership with CLACS - Centre for Latin American and Caribbean Studies at The University of Manchester.

Twelve films from seven different Indigenous groups can be identified on the illustrative map: video art (*Equilibrium*), animations (*The Celebration of the Spirits*, *Konãgxeka: The Maxakali Flood*), ritual films (*Tatakox*), mythical narratives (*Dream of Fire*, *Tekowenhpeyrun: The Origin of the Soul*), activist documentaries (*Free Land Camp*), testimonials (*Topawa, Log Race*), and



feature films denouncing the danger to their lands (*Ava Yvy Vera: The Land of the People of Lightning*, *Zawxiperkwer Ka'a: Guardians of the Forest*, *Nühũ yãg mũ yõg hãm: This Land Is Our Land!*). In all these productions, the camera, mostly wielded by Indigenous directors, serves not only to record but also (sometimes fundamentally) to intervene in reality. At the same time, the presence of women is prominent in front of and behind the cameras, either as central characters or directors.

These films were chosen to present two distinct but intertwined developments: work that consolidates the filmmaking creations of names such as Isael Maxakali and Sueli Maxakali, Kamikia Kisedjê and Alberto Alvares; and the emergence of young filmmakers like Jocy Guajajara and Milson Guajajara. The first responds to a change in previously observed status, such as a shift from temporary to permanent filmmaker. The second demonstrates the capacity for renewal and autonomy in the production and transmission of this knowledge. These movements are part of a heterogeneous production that highlights the Indigenous peoples' own historical and cultural experiences. Also, the festival's stunning visual identity, an illustration by Aislan Pankararu, represents another new face of these growing Indigenous artistic expressions.

According to the latest census, Brazil's self-declared Indigenous population has increased from 250,000 (1993) to 900,000 (2010). Cinema has played a vital role in this so-called 'Indigenous renaissance'. Indigenous communities have become hubs of image production to defend their culture and lands, and a form of cultural exchange with the Western world. As President Jaír Bolsonaro's administration promotes an agenda which is openly hostile to those communities and in favour of forest exploitation, such films are needed more than ever.

The right to land, the protection of the rainforest, and the emphasis on the possibility of a different way of life are political components that permeate the selected films. The camera and cinema acquire fundamental importance as instruments either of ethnographic creation or of protection in conflict zones. These Indigenous women and men have managed to take their audiovisual productions out to a wider audience to promote the subversion and decolonisation of previously produced images.

Takumã Kuikuro and Christian Fischgold

ITSEKE – A MESSAGE FROM PEOPLE'S PALACE PROJECTS

According to the Kuikuro people, artists are itseke, powerful spirits of invisible knowledge. People's Palace Projects' partnership with the festival curator and *itseke*, Takumã Kuikuro, was established in 2015, when the organisation invited him to travel all the way from the Xingu Indigenous Territory, in the Brazilian Amazon basin, to direct a film that would capture London from an indigenous perspective, exploring similarities and differences between his Kuikuro culture and the Londoners he christened 'the Hyper-Whites'. The result was *London as a Village*, a captivating and humorous anthropological documentary about Western society and the many villages hidden under our skyscrapers.

People's Palace Projects (PPP) has been working closely with Takumã and the Kuikuro community since developing an ongoing exchange programme that investigates what role the arts and creativity have in approaching and responding to social justice and development challenges in the Upper Xingu. These initiatives saw the Kuikuro showcasing their culture and advocating for their rights in London, New York, and Madrid, and this year at the Venice Biennale and Glasgow Science Centre.

Takumã, who is now a Queen Mary University of London Fellow, has gone on to direct prize-winning films with widespread international recognition. In the lead up to COP26, he uses his platform to celebrate the work of other Brazilian Indigenous filmmakers making art in their villages against the unprecedented environmental damage as well as killings and persecution of Indigenous peoples in Brazil in recent years.

This festival has the support of APIB, a national representation of the Indigenous movement in Brazil. Raising international awareness about Indigenous peoples as protagonists in the fight against climate change and resisting the destruction of their traditional ways of living is urgently needed.

Thank you for joining this fight.

People's Palace Projects is an arts research centre, based in the Drama Department of Queen Mary University of London. In the last 24 years PPP has been asking what role the arts and creativity have in approaching and responding to issues of social justice and development challenges in the UK, favelas and Indigenous territories in Brazil, and around the world.

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FESTIVAL PROGRAMME

FRIDAY 22 OCTOBER @ 18h30

THE RIGHT TO EARTH

This programme presents different forms of Indigenous struggle for the right to land. From symbolic to practical, political to mythological, Pataxó, Guajajara and Xakriabá filmmakers exhibit their efforts to preserve the Forest and life.

Followed by a Q&A with curators Takumã Kuikuro and Christian Fischgold, plus special guests





Dir. Yawar Muniz Wanderley

11 min | Doc | 2020 | Brazil

(In Portuguese with English subtitles)

EQUILIBRIUM (EQUILÍBRIO)

The short manifesto *Equilibrium* is a warning to humanity from the spirit of the forests. Kaapora, an indigenous spiritual entity, opens a critical discussion of our civilization's destructive relationship with our planet. *Equilibrium* was one of the 15 Indigenous productions supported by Another Sky, a project run by several Brazilian universities in partnership with the University of Sussex and funded by the British Academy.

THE CELEBRATION OF THE SPIRITS (A FESTA DOS ENCANTADOS)

This 2D animated film narrates the saga of an Indigenous Guajajara man who, searching for his lost brother, finds a subterranean world inhabited by enchanted beings who teach him the rituals and songs of their many celebrations. Missing his family greatly, he returns home to his village, where he begins to tell his story and pass on the knowledge he has learned to his own people. The Guajajara live in a border area between the Amazonian biome and the Brazilian savannah.



Dir. Masanori Ohashy

15 min | Animation | 2016 | Brazil

(In Portuguese with English subtitles)



Dir. Jocy and Milson Guajajara
51 min | Doc | 2018 | Brazil
(In Portuguese with English subtitles)

ZAWXIPERKWER KA'A - GUARDIANS OF THE FOREST (GUARDIÕES DA FLORESTA)

This thought-provoking film documents the activities of the Guardians of the Forest, a group formed by Indigenous people to protect their own territory, the Caru Indigenous Lands. Since 2012, the group has been fighting against illegal logging and working to protect the Awá-Guajá, one of the most threatened isolated Indigenous groups on the eastern coast of the Amazon. Here, the camera makes a real-world intervention as a weapon protecting the filmmakers.

FREE LAND CAMP (ATL - ACAMPAMENTO TERRA LIVRE)

This observational documentary invites the audience to witness one of the most important acts of Indigenous resistance: a massive annual demonstration organised by the Articulation of Indigenous Peoples of Brazil (APIB). Every year since 2004, Indigenous people from regions across Brazil and from the most diverse ethnic groups have assembled in the country's capital, Brasília, to demand their rights, which have been systematically denied and vilified. Artist, photographer, and anthropologist Edgar Kanaykõ documents the movement during the 2017 Free Land Camp.



Dir. Edgar Kanaykõ Xakriabá
7 min | Doc | 2017 | Brazil
*(In Portuguese and Kayapó with
English subtitles)*



FESTIVAL PROGRAMME

SATURDAY 23 OCTOBER @ 16h20

THE RITUAL DIMENSION

From sport to religion, myths to social narratives, this four-film programme documents and celebrates the Maxakali and Kisedjê peoples in rural Brazil – and shows that while rituals may be political, the political can also be ritualistic.





Dir. Kokoyamaratxi Renan Suya
3 min | Doc | 2021 | Brazil
(In Portuguese with English subtitles)

LOG RACE (CORRIDA DE TORA)

This short film tells the story of a log race between two Indigenous groups in the Khikatxi village, Wawi Indigenous Land. Log racing is an official sport of the Indigenous People's Games, one of the largest cultural and sporting meetings of Indigenous peoples in the Americas, held in Brazil since 1996. In this competition, men carry a 120 kg *buriti* tree log while women compete with logs weighing 100 kg.

TATAKOX

This hypnotic film documents the celebration that evokes the spirits of children who have died, as their mothers perform a ritual of memory and mourning. Symbolic representations of the children's bodies are taken to the Kuxex, the secluded sacred house where the Maxakali welcome the spirit-people of the Atlantic Forest. The camerawork aims not to explain the ritual but to enable the audience to interact with the ceremony. Echoes of the ciné-trance – something unconscious, emotional rather than intellectual – resonate in this short film.



Dir. Isael and Sueli Maxakali
22 min | Doc | 2007 | Brazil
(In Tikmũ'ün with English subtitles)





Dir. Isael Maxakali and Charles Bicalho
13 min | Animation | 2016 | Brazil
(In Tikmũ'ũn with English subtitles)

**KONĀGXEKA:
THE MAXAKALI FLOOD
(O DILÚVIO MAXAKALI)**

In the Maxakali language, *konāgxeka* means 'big water'. This Maxakali story tells of a flood sent by the Yāmŷy spirits as a punishment for the selfishness and greed of men. After the flood, the spirits release a man from a tree trunk and invite him to marry a female animal. Winner of the 2020 Pipa Prize, Isael Maxakali has gained prominence as one of the greatest Indigenous artists of recent years and this film showcases the crossover between his filmmaking, painting, and visual arts work.

**NŪHŪ YĀG MŪ YŌG HĀM:
THIS LAND IS OUR LAND!
(ESSA TERRA É NOSSA!)**

Filmed by Isael and Sueli Maxakali on their own land, this unique documentary is a multilayered visual cartography of the Maxakali territory amid deforestation and invasion by farmers. The filmmakers chart a hypnotic journey combining mourning practices, rituals, and chanting with interviews and observational material. The film stands as a manifesto against borders of all kinds: those that divide nations and those that demarcate land. Farmers may have taken the Maxakali people's land with violence, but that has not silenced them. Winner of the Best International Film prize at this year's Sheffield Doc/Fest.



Dir. Isael Maxakali, Sueli Maxakali,
Carolina Canguçu, and Roberto Romero
70 min | Doc | 2020 | Brazil
(In Tikmũ'ũn with English subtitles)

FESTIVAL PROGRAMME

SUNDAY 24 OCTOBER @ 16h20

ORALITY, FILM, AND HISTORY

Parakanã, Guarani-Nhandewa, and Guarani-Kaiowá filmmakers produce a kind of 'video-orality' to present Indigenous communities' historical, social, and philosophical perspectives.





Dir. Kamikia Kisedje and Simone Giovine
7 min | Doc | 2020 | Brazil
(In Aruak with English subtitles)

TOPAWA

Parakanã women weave the threads of their history. The film presents a double narrative – social and historical – of these women weaving their hammocks and baskets from *tucum*, a species of wild palm, while they talk about contact with white people.



DREAM OF FIRE (SONHO DE FOGO)

This short film portrays the interpretation of a dream of fire – an omen of disease, according to the traditions of the Guarani-Nhandewa people. Filmed before the COVID-19 pandemic, the film is a premonition of the wise men of the forest. In the village, the elders who interpret dreams emphasise the importance of preserving trees which breathe in smoke and protect us from the terrible sickness that is coming. The narrative invokes a collective reflection on the way we are dealing with the environment.



Dir. Alberto Alvares
7 min | Doc | 2020 | Brazil
(In Guarani-Nhandewa with English subtitles)



TEKOWENHEPYRUN: THE ORIGIN OF THE SOUL (A ORIGEM DA ALMA)

This documentary presents the testimony of elders from the Yhowy village, Guaíra, in the south of Brazil, who share their knowledge about the origin of the Guaraní way of being. They believe that the soul is the connection between the body and the spirit.

Dir. Alberto Alvares

48 min | Doc | 2015 | Brazil

(In Guarani-Nhandewa with English subtitles)

AVA YVY VERA - THE LAND OF THE PEOPLE OF LIGHTNING (A TERRA DO POVO DO RAI0)

The film's subjective camera directly presents the history of resistance and the reclaiming of the territory where the Guarani-Kaiowá live today. Their struggle for land rights gained international recognition after the release of a joint letter in 2012, protesting against the assaults and advances of Brazilian agribusiness. Co-directed by 10 filmmakers, the documentary transforms the act of filming into a process of dialogue amongst them in front of and behind the camera.



Dir. Genito Gomes, Valmir Gonçalves Cabreira,
Johnaton Gomes, Joilson Brites, Johnn Nara Gomes,
Sarah Brites, Dulcídio Gomes, and Edna Ximenes

52 min | Doc | 2016 | Brazil

(In Kaiowá with English subtitles)



INTERVIEW WITH FILMMAKERS

RAISING VOICES FOR INDIGENOUS RIGHTS

Six filmmakers from different regions and cultures talk about the meaning of the audiovisual work for them and their communities.



MILSON GUAJAJARA AND JOCY GUAJAJARA

*Directors of the film: **Zawxiperkwer ka'a - Guardians of the Forest***

Jocy and Milson Guajajara are members of the 'Guardians of the Forest' group in the Indigenous Land of Caru in Maranhão where they live. As filmmakers, they document the group's activities in its mission to surveil and protect Indigenous territory. 'Guardiões da Floresta (Guardians of the Forest)' is the duo's directorial debut.



Photo: Personal archive
(Milson and Jocy Guajajara)

CF: What is the purpose of making the film?

J&MG: *The purpose of the film is to make the world aware of the work done by the 'Guardians of the Forest' in their own territory: to monitor, inspect, and protect forest people who are still present in the Indigenous lands of Maranhão. Our true wealth is to protect our forests and unexplored territory. This should be a state responsibility. But in the absence of government action, the safeguarding is done by Indigenous peoples through monitoring and inspection work that they undertake independently. They are motivated by the desire to protect what we still have left from our forest - our wealth.*

CF: What's it like making a film in the community and what does the community think of this audiovisual work?

J&MG: *Audiovisual production in the community came to keep our history, struggles, and songs alive. Through audiovisual work, we can record our culture so that future generations can see our struggle and be inspired by us. The whole community understands that audiovisual production is an important tool to express and register our work and the Indigenous culture. After all, we are telling the stories of the elders in our territory.*

CF: Your film departs from the standard stereotype of ritual films. What can you say about this? Why make a denunciation film?

J&MG: *The film aims to denounce what has been happening in Indigenous territories, not only here on our land, but in all lands in Brazil, which are being invaded by these groups that want to annex our territory, supported by the current government. The real objective of the film is to take a stand against these threats, so that we don't lose our lands. The idea for the film 'Guardians of the Forest' was born during the surveillance which we Indigenous people carry out on our land. In 2017, we received training from an audiovisual workshop, and we learned how to film and edit videos. That training helped us to make our film idea a reality, working from our own inspection, monitoring, and surveillance of the Guajajara lands. We seek to show through the film that a true state of wealth is achieved when nature is preserved.*

“The objective of the film is to denounce what has been happening in Indigenous lands, not only here on our land, but in all lands in Brazil”

ALBERTO ALVARES

Director of the films: *Dream of Fire* and *The Origin of the Soul*

A filmmaker of Guarani Nhandewa ethnicity, born in the village of Porto Lindo, Mato Grosso do Sul, Alberto is a teacher and a Guarani translator. He is currently based in Rio de Janeiro, where he is taking a Master's degree in Film at the Federal Fluminense University. Since 2010, he has dedicated himself to audiovisual work. He works as a filmmaking teacher to train Indigenous filmmakers in numerous projects with partners in Brazil, Europe and Canada. He has directed several films, and his works have participated in arts biennales and national and international film festivals. He is one of the most important Indigenous filmmakers of the last decade.



Photo by Diogo Campos



CF: What was it like to make films and what was your aim when you made them?

AA: *The film 'Último Sonho' (Final Dream) was filmed in villages in the state of Rio de Janeiro. 'Origem da Alma' (Origin of Soul) was filmed in a village in the state of Paraná, in the south of the country. My goal is to show the identity, wisdom, and orality of my people through film, through video. It makes me happy that every time my film is shown internationally, people from other countries will be able to get to know us. They will be able to see who the Guarani people are, what our beliefs are, how we actually live. They will see what collective living is like within the Guarani world, our own way of seeing the world, how we understand wealth and culture. That's my goal.*

And I want to give thanks, right? Thank you very much. I'm happy, but not just me, the whole community, the Guarani are happy that stories from our people circulate in film festivals. This is important to us. This way, non-Indigenous people from other countries will be able to better understand how we think and what the needs in our territories are.

CF: What's it like making films within the community and what does the community think of these audiovisual works?

AA: *Films can't be made alone. It is a collective process for the village. When you make a film, everyone gets involved: men, women, children, and elders. I call this process an 'everyone's film'. The collective was able to make this film. The film brings us this preservation of wisdom because through images we revisit our own history, transcribing our way of living. We, Guarani, are people of orality. We need to find ways of telling our stories. I found a way of writing my own story through the camera.*

CF: What are the directors' insights on this work with images?

AA: *Since 2008, I've been making documentary films, ethnographic films, working with my own people in the South and Southeast regions of Brazil, recording moments to be kept as memories and knowledge. Writing narratives of my own people to share with a global society, so they really understand who we, Guarani people, are. Making a film connects us not only through images, but through the spirituality of our work in the creative process, keeping this knowledge and memory. Making a film helps us to understand and to preserve the cultural wealth, the beautiful words of my own people. So, what I want to say today is that I've found a way to write my own story through films.*

“I've found a way to write our own story through films”



GENITO GOMES

Director of the film: *The Land of the People of Lightning*

Genito Gomes is a political leader of the reclaimed land of Tekoha Guaiviry and a member of the Kuñangue Aty Guasu council (Guarani-Kaiowá Great Assembly). He studied cinema through an outreach programme at the Guarani-Kaiowá territory. In 2016, he co-directed the short *Ava Marangatu* and the film *Ava Yvy Vera*, both premiered at the forumdoc.bh festival in the same year in the same year. In 2019, he directed the short film *Yvy Pyte*. *Ava Marangatu* was also part of the *How to Talk with Birds, Trees, Snakes, Bulls and Lions* art exhibition at the Hamburger Bahnhof museum, in Berlin (2018/19). His film *Ava Yvy Vera* has won several awards at various festivals in Brazil.



Photo by Marcelo Santos Braga

“The director is the one who thinks about working with the images, but we didn’t have a director, all the shooting was done in a collective way”

CF: What was it like to make the film and what was your aim when you made it?

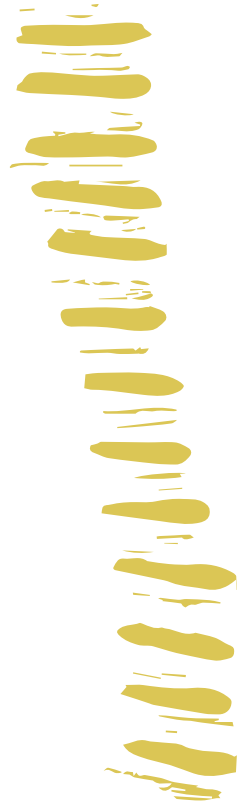
GG: *We achieved the making of the film using a camera and equipment provided by the Federal University of Minas Gerais, which supported our cause and the Kaiowá people's struggle. We had not previously thought of working in film because we are not professionally trained but we did it so we could share our reality with all the country and the world. Our own community could see itself being represented through the film.*

CF: What is it like shooting a film in the community and what does the community think of the audiovisual work?

GG: *The director is usually the one who thinks about working with the images. We didn't have a director in that sense, all the shooting was done in a collective way. In terms of organisation, the community chose me to be the director, and I really enjoyed the challenge of playing this role.*

CF: What do you hope to show with the film? What do you expect from sharing this film with an international audience?

GG: *We have seen the destruction of our territory. Indigenous people did not cross the oceans to get here. We haven't arrived from another place. We were born in Brazil. Our ancestors have been here for over 40,000 years and the film aims to show this: who we are, how we confront difficulties, how we live, and how we survive. That's what we did. We wanted to show our wealth, our nature, and the culture of our people. As long as there are Indigenous people, our culture will live on. The Kaiowá people are as powerful as lightning, and this is what we show through images. This lightning is not messing around, it is sending a message. I thank everyone for watching our film or for intending to see it. I'm sure this message will stay in these people's hearts.*



ISAEI MAXAKALI AND SUELI MAXAKALI

Directors of the films: *Tatakox*, *This Land is our Land!*, and *The Maxakali Flood*

Artist and filmmaker Isael Maxakali has directed several films including *Tatakox* (2007); *Xokxop Pet* (2009); *Yiax Kaax* (2010); *Xupapoyñãg* (2011); *Kotkuphi* (2011); *Yãmîy* (2011); *Mîmãñãm* (2011); *Quando os yãmîy vêm dançar conosco* (2011); *Kakxop pit hãmkoxuk xop te yũmũgãhã* (2015), *Konãgxeke: Maxakali Flood* (2016), *Yãmîyhex: the women-spirit* (2019), and the *Nũhũ yãgmũ yõg hãm: This Land is our Land!* (2020). He's also a teacher at the Federal University of Minas Gerais. In 2020, he was awarded the PIPA Prize, the most prominent Brazilian prize for the visual arts.


Besides being a leader, educator, and photographer, Sueli is also a film director. Together with her partner Isael, she has produced some of the most emblematic films in Contemporary Indigenous Art, aiming to record and spread ancestral rituals and traditions while, at the same time, transcending, with her poetry, engagement in the fight for the rights of her people. Sueli's participation in the *34th Bienal de São Paulo* is in continuity with her people's fight for land, starting with the construction of a new village in the Ladainha municipality in Minas Gerais. The project, called Village-Forest-School, is being developed with initiatives to acknowledge traditional Tikmũ'ũn culture, train young artists and filmmakers, cultivate farms, and encourage reforestation.



Photo: Personal Archive
(Sueli and Isael Maxakali.)



“We wanted to document our struggle, but also our ritual and history,”



CF: What was it like to make the film and what was your aim when you made it?

SM: *When we had to choose the subject for a film, we immediately wanted to show the unrecorded deaths of our people. For each death, there's an Indigenous spirit. We focus on documenting this for our students and for the whole of Brazil and the world, to tell the history of our ancestors. It is about documenting the marks of this violence on our people. We wanted to document our struggle, but also our ritual and history.*

CF: What is it like making a film in the community and what does the community think of it?

IM: *When we make a documentary, we have an agenda meeting to understand the whole strategy and to know who is going to film, what we are going to film, and to decide what should or shouldn't be on camera. We tell and show through the images the images that the Paje tells us about: songs, ancestors, where the dead are buried, and other characteristics of our people. The camera's work is different for everyone. The perspective of each Indigenous person on the rituals is a choice and it is unique. We go to the ritual fields when men and women film, each one having their own perspective and their own distance or proximity, according to what we are trying to show.*

CF: What is the directors' view of this work with images and what do you expect from showing this film to a global audience?

IM: *Images are relevant to what I do for a living because I really like drawing, and I'm an art teacher. I'm inspired by teaching children to draw nature and animals, many of which unfortunately no longer exist. Many of them are extinct, but we preserve them through our art.*

SM: *We conceived this film because we suffered a lot of violence and our people had to flee their own territory after lots of attacks. Little by little we lost our territory. Before we had access to technology, we couldn't tell this story. Today we can document and show where our land is, where we lived, and where we were killed. That makes up part of our memory and we want to keep it for the future, for our next generations. We've made this documentary to mark and celebrate Indigenous history and we hope that everyone, non-Indigenous and Indigenous alike, can understand our reality. We want to tell the stories of our ancestors. Our land was invaded, and we were unable to go to this region to tell our story and our reality, but we know that our story is in this land. It's important for you all to see this film to know the significance of the Maxakali people.*

CURATORS' BIOGRAPHIES

TAKUMÃ KUIKURO

Internationally renowned filmmaker Takumã Kuikuro grew up in the Ipatse village, in the Xingu Indigenous territory, in the Brazilian Amazon basin. He's received training in film through the programme *Video nas Aldeias* (Video in the Villages), and his productions *The Day The Moon Menstruated* and *The Hyperwomen* and *Karioka* have been gaining international recognition.



Photo by Flávio André

In 2015, he took part in an artistic residency by the People's Palace Projects (QMUL), through the programme Culture Brasil Connection. Promoted by the Ministry of Culture of Brazil and FUNARTE, and in partnership with the British Council's cultural dialogue platform TRANSFORM, this residency resulted in the medium-length film *London as a Village*. The film was exhibited to an Indigenous audience from the villages Ipatse and Kalapalo (Upper Xingu) and had its premiere in the UK in an exclusive preview at the Embassy of Brazil in London, followed by screenings at the University of Oxford and London's Lyric Theatre and East 15 Acting School.

In 2017, he was presented with the Honorary Fellow Award by Queen Mary University of London. His work is currently being displayed at the Venice Biennale 2021 in partnership with *A Casa Gringo Cardia* (Brazil) and at the Glasgow Science Centre in the exhibition *Reimagining Museums for Climate Action*, in the lead up to COP26.



CHRISTIAN FISCHGOLD

Christian Fischgold holds a PhD in Comparative Literature (Brazil – Africa). He's currently a Visiting Researcher at the University of Manchester's School of Arts, Languages, and Cultures (2020-21, UK), with research on works by indigenous filmmakers in Brazil. He holds a post-doctorate in Theory and Literary History at the Institute of Language Studies (IEL Unicamp, Brazil, 2019), with research on Brazilian Cultural Anthropophagy and Angolan Cultural Neo-animism.



Photo by Sarah Lancrenon

Dr Fischgold researches the relationships between literature, anthropology, and cinema, with emphasis on interdisciplinary relationships between aesthetics and politics and on contemporary identity reconfigurations. He has also developed projects in the experimental film area, and collaborated in collective volumes and published articles in several academic journals.





CREDITS

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Ester Pinheiro

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Carina Bueno de Macedo

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VISUAL IDENTITY

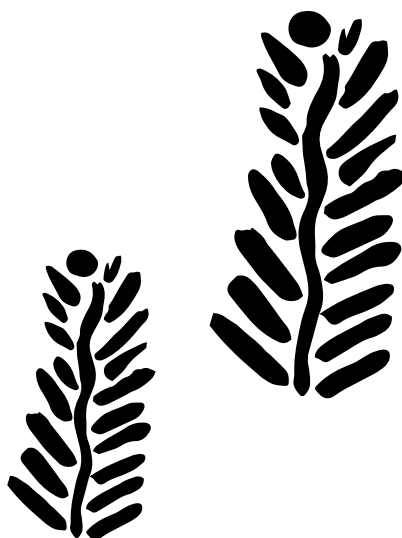
Refinaria Design

FESTIVAL TRAILER

Isadora Chamis

OFFICIAL VENUE

ICA



ACKNOWLEDGEMENTS

Alberto Alvares

Andrew Purcell

APIB (The Articulation of Indigenous Peoples of Brazil)

Carolina Canguçu

Célia Xakriabá

Charles Bicalho

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Sonia Guajajara

Sueli Maxakali

Valmir Gonçalves Cabreira

Vídeo nas Aldeias

Vincent Carelli

Yawar Muniz Wanderley



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