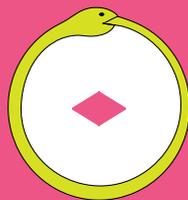


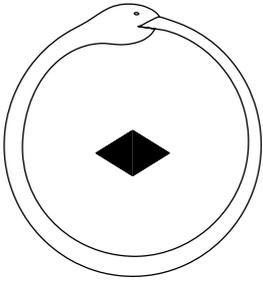


THE SERPENT AND THE CANOE

Arrow 1



notebooks
SELVAGEM



THE SERPENT AND THE CANOE

arrow 1 

FLECHA SELVAGEM (Wild Arrow) aims at the co-existence of ancestral, scientific, artistic and mythological knowledge. It is our plan to postpone the end of the world with beautiful words.

As an original idea by Ailton Krenak, the goal is to reach more beating hearts with the atmosphere that surrounds the SELVAGEM (Wild). He narrates the text that I wrote or gathered from his speeches and other writings. They are words and ideas that looked for images to compose themselves and found in Lucas Santtana and Gil Monte's soundtrack the ambience to exist and where to throw themselves from.

The Serpent and the Canoe is the first arrow. It gathers, mainly, our collective comprehension of the books *Before, There Was No World*, mythology of the Desana people narrated by Umusi Pãrõkumu and Torãmũ Kêhíri, and *The Cosmic Serpent, DNA and the Origins of Knowledge* by Jeremy Narby, who is our script consultant.

The arrows are produced with images from different sources and collections. We call our iconographic research process "image composing". We believe the world has a lot of information already and we need to appreciate it before consuming and generating more.

The arrow that has been drawn back and is released from the bow is made of resistance, tension, flexibility, presence of mind and love.

WHAT DRIVES THE ARROW?

In the pedagogical context, the wisdom of Amerindian peoples is usually reduced to a folkloric condition. The same occurs with afro-brazilian cultures.

Consequently, western culture, of which Brazilians are bastard sons and daughters of, remains sovereign despite the pluriversalism of original and traditional knowledge.

In addition, and certainly even more concerning, is the fact that traditional cultures, besides not being respected, are also strongly attacked by the monoculture system that also outrages the environmental, social, psychological, economic and sacred spheres.

SELVAGEM is a cognitive experience so that it can create other questions and, specially, to listen to the pluriverse of narratives from different traditions.

With this in mind, we also call on the perspectives of science and art to add to the exchange of knowledge.

We live in a moment of saturation of the monoculture system and that is why SELVAGEM constitutes itself as a cycle of studies about life.

Because it is urgent and necessary to expand our breathing capacity, an oxygenation for diversity.

A SERPENT CANOE

This notebook is a travel map for *The Serpent and The Canoe* arrow.

It is the script, the research, the source of some of the information and the space to generate questions that take us beyond the box that perpetuates the perspective of western knowledge.

As Jeremy Narby said: “The two stories seem to point in the same direction... From now on, whenever I hear about the big bang, I will think of the grandmother smoking tobacco in the dark and thinking about creating the world. And I will think of the serpent’s cosmic canoe tossing *fish-humans* across the landscape.” (*The first Selvagem Cycle*, Notebooks Selvagem, 2020).

Jaime Diakara also tells us about this journey in the notebook *Rio de Janeiro, “Milk Lake”*. From conception to birth, every living being is a canoe, life is transformation.

The eggs that generate us are made inside our grandmothers, as well as the mitochondria, organelles found in almost every cell, known as the “powerhouse” of the organisms, they are transmitted by our mothers.



The arrow begins with a summary of the first pages of this book about Desana mythology narrated by **Umusi Pārōkumu** and **Torāmũ Kēhīri**, father and son respectively.

They recorded their origin myths to safeguard them from being lost in time and memory. In 1978, the anthropologist Berta Ribeiro, during a trip to the Rio Negro (Negro river) in order to research braided straw techniques, heard about these records and collaborated with **Umusi** and **Torāmũ** to publish the book. The first edition is from 1980. The second one, from 1995, and Dantes (Publishing House) is responsible for the current edition along with **Torāmũ Kēhīri** who brings new drawings and texts, reviewed by the author. Desana people call themselves **Ūmũko-mahsã**, “People of the Universe”.

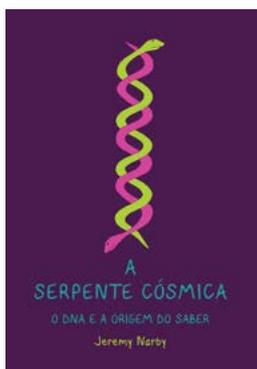
In the *The Serpent and The Canoe* arrow this passage is read by artist Daiara Tukano. Daiara belongs to the Tukano people, who, like the Desana, Baniwa and other Rio Negro peoples, share the story of the canoe of transformation.



Torāmũ Kēhīri, the book’s author along with his father, is also the author of the drawings that illustrate the book. His name in portuguese is Luiz Gomes Lana.

Among the Desana people, **Torāmũ** and his father are from **Kēhīri-põrã** lineage or “Sons (of the Drawings) of the Dream”. **Torāmũ** lives on the rio Tiquié (Tiquié river), Alto Rio Negro (Upper Negro river), in the state of Amazonas. The narrated story has traces of petroglyphs, drawings engraved in stones, in Negro, Aiari, Içana, Caiari-Uapés and other rivers in the region.





In 1985, Jeremy Narby was researching the use of medicinal plants in the peruvian amazon rainforest with the Ashaninka people. He intended to show that the forest areas inhabited by indigenous peoples have balanced and sustainable levels of use and what seems to be an uninhabited area is in fact a pharmacy, for example.

However, his research took him in another direction.

Observing that “indigenous gardens are artworks of polyculture, bringing together different plants mixed in an apparently chaotic but never childlike way”, he asked the Ashaninka how they had learned all these things. Ruperto Gomez, who had lived among the Shipibo people, said that in order to understand, it would be necessary for him to drink ayahuasca.

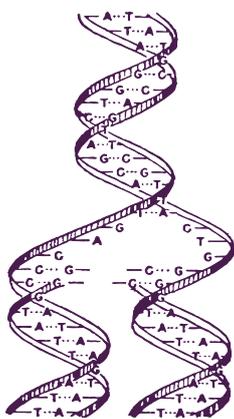
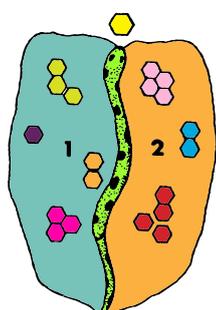
From this experience, Jeremy Narby begins his research and hypothesizes the association of the double helix of DNA with the FORM of two interlaced serpents, present both in hallucinations under the effect of ayahuasca, as well as in several origin myths.

In a text by Gerardo Reichel-Dolmatoff on the cosmology of the Desana people, Jeremy comes across a drawing that brings two interlaced snakes in the longitudinal fissure of the hemispheres. At the end of this reading, he comes across the following sentence: “the Desana say that in the beginning of time their ancestors arrived in canoes with the shape of huge serpents”.

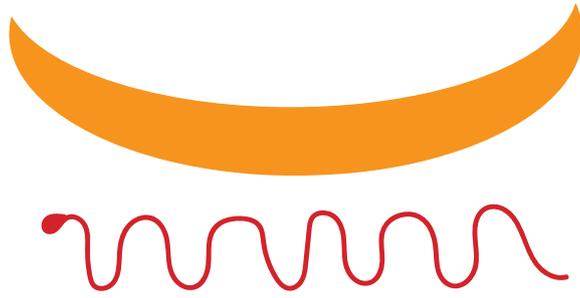
The correspondence between traditional and scientific narratives profuse from that point on.

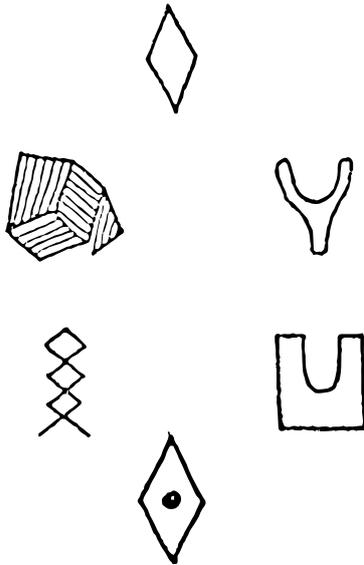
Francis Crick, in the book *Life itself, its origin and nature*, a Nobel prize winner for discovering the structure of DNA and one of the exponents of rationalism in the 20th century, suggests that the molecule of life has an extraterrestrial origin. It is directed panspermia. For Crick, the probability that a single protein (capable of taking part in the construction of the first DNA molecule) emerged at random from a primordial soup was very small.

“The distance that moves molecular biology away from shamanism and microbiology is, in fact, an optical illusion created, precisely, by this vision that separates things to begin with,” says Jeremy Narby.



Shall we board?





These drawings, which do not have an author attributed to them, were made by members of the Tukano people for a study of the anthropologist Reichell-Dolmatoff. In Selvagem notebook *The pictorial mythology of the Desana*, by Berta Ribeiro, it is possible to find the whole series of these drawings and their meanings.

Before, there was no world.

Darkness covered it all. While there was nothing, a woman came to be by herself. This happened amongst the darkness.

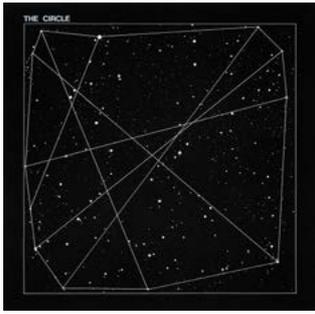


SOL LEWITT, *Untitled*,
Six Geometric Figures series
Superimposed in Pairs, 1977.

[MoMA](#)

She appeared sustained on her white quartz bench. While appearing, she covered herself with her ornaments and made a kind of room. This room is called *Uhtāboho taribu*, the “White Quartz Room”. Her name was *Yebá Buró*, the “Grandmother of the World.”

There were mysterious things for her to create herself on her own. There were six mysterious things: one white quartz bench, a pitchfork to hold the tobacco cigarette, a gourd bowl of ipadu, this bowl’s support, a gourd bowl of tapioca flour and its support. Based on these mysterious things, she transformed by herself. For this reason, she is called the “Not Created”.



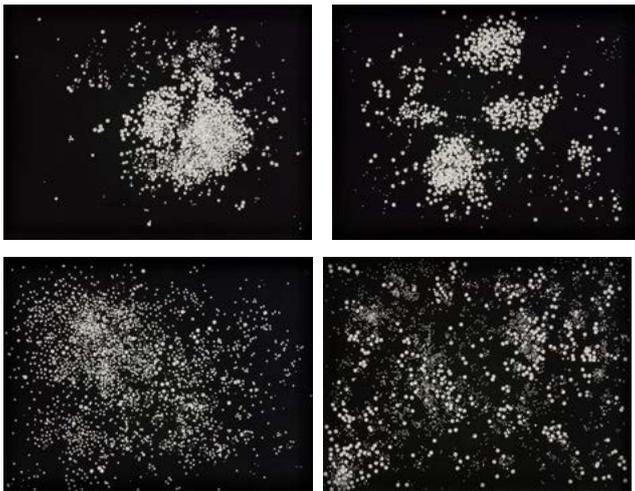
ANTONIO DIAS, *The Circle*, 1971.



ANNA MARIA MAIOLINO,
*Mais Buracos da série Desenhos Objetos [More
Holes from Drawings Objects]*, 1975.
Photo: Sérgio Gonzaga

She was the one who thought about the future world and future beings. After emerging, she started thinking about how the world should be like.

As she wondered on her white quartz bench, something began to rise, seemingly a sphere, and on top of it, a sort of peak appeared. It happened by her thought. The sphere, while rising, enveloped darkness in a way that it was all inside of it.



RIVANE NEUENSCHWANDER;
One Thousand and One Possible Nights,
December, 2008.

[Stephen Friedman Gallery, London](#)

Fortes D'Aloia & Gabriel, São Paulo

Tanya Bonakdar Gallery, NY

The sphere was the world. There was yet no light. Only in her room, in the White Quartz Room, was there light. Having done this, she named the sphere *Umuko wi*, “Hut of the Universe.”

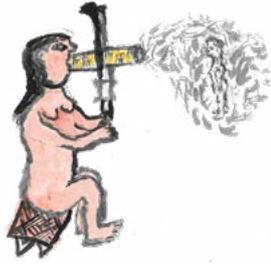
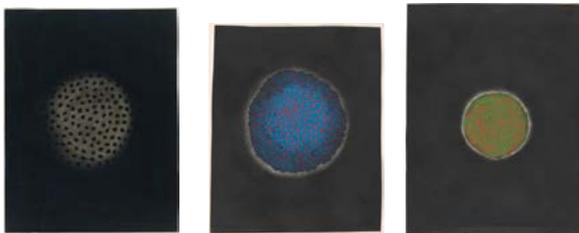
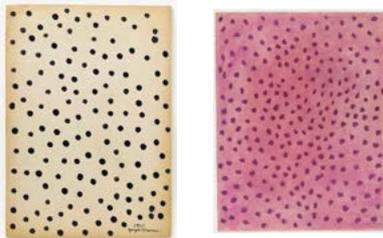


illustration by Torāmā Kēhīri



NASA, ESA, F. Summers, J. DePasquale,
G. Bacon, and Z. Levay (STScI);
[A flight through the CANDELS.](#)



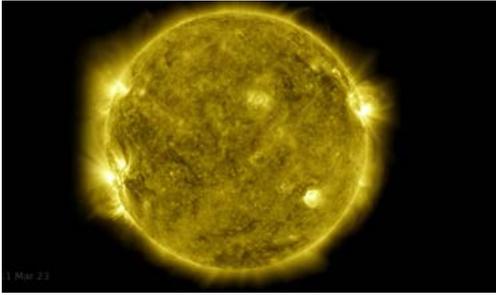
YAYOI KUSAMA,
Accumulation, 1952.
Untitled, 1952.
Untitled, 1952.
Flower, 1953 and (1963).
No. 19 H.S.W., 1956.

[MoMA](#)

She then considered putting people into this big Hut of the Universe. She again chewed ipadu and smoke tobacco. All of these things were special, they weren't made like the ones today. Then she took the ipadu out of her mouth and made it into men, the "Grandfathers of the World" (*Umukoñehkūsuma*). They were Thunders. Together as a group, these Thunders were called *Uhtābohoweri-mahsā*, that is, the "White Quartz Men", because they are eternal, they are not like us.

"I generated you to create the world. You must now think of how to make the light, the rivers and the future humanity". They replied that they would do so. But they did nothing!

She then thought of creating another being who could follow her orders. She took ipadu, smoked tobacco and thought about how it should be like. While she was thinking, out of smoke itself, a mysterious bodiless being came to be. It was a creature that could not be touched or seen. He was the "God of the Earth (or of the World)." From where he'd appeared, from within the White Quartz Room itself, he raised his ceremonial staff and sent it all the way up to the summit of the World's Peak. It was his very strength that went up. Seeing that the staff was raised, the Grandmother of the World decorated the tip of the staff with tied feathers, proper ornaments of this staff, male and female. And this adornment was shining with various colors: white, blue, green, yellow. With these ornaments, the tip of the stick shone.



NASA's Goddard Space Flight Center/SDO, [A Decade of Sun](#); Scott Wiessinger (USRA):



NASA, *Andromeda Galaxy (M31)*



Via Lactea,
[NASA/JPL-Caltech](#)

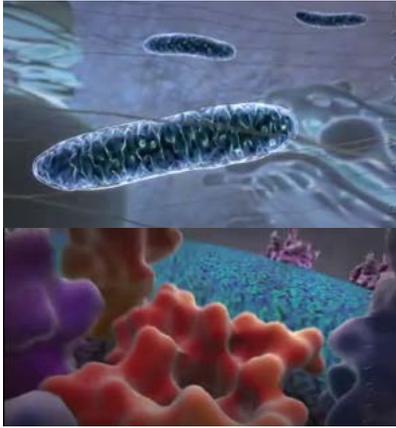


illustration by Torāmū Kēhīri

Alvaro Tukano reckons in his book “The Tukano World Before White People” (Ayó, 2017) that the snake canoe ended up in Milk Lake (Lago do Leite), where the Guanabara Bay, in Rio de Janeiro is. In the notebook [Rio de Janeiro, Milk Lake](#), Jaime Diakara also talks about the transformation path and the arrival of the snake canoe.

Then, he transformed himself, taking on a human face. And he gave light where there was darkness to the ends of the world. It was the Sun that had just been created. Thus the Sun appeared.

The God of the Earth then soared to the earth's surface to form humankind. He arose on the great Milk Lake, which must be the ocean. As he emerged, over this great lake came down The Third Thunder, shaped like a giant boa constrictor. The snake's head looked like a canoe's deck; it was the “Transformation Canoe”, the snake canoe.



An extra-terrestrial snake canoe came to Earth.

Inner Life of the Cell: Mitochondria animation
conception and scientific content,
de Alain Viel and Robert A. Lue.
Animation by John Liebler/XVIVO.
[Biovisions at Harvard University](#)



For the peoples of Rio Negro, narrators of this memory about the origin of life, the snake canoe came through the waters, sailing rivers and seas, manned by fish-people, led by the God of the Earth.

The snake canoe came from somewhere unknown to a place that didn't even exist.

LEANDRO KATZ, *A Canoe Trip*, 1970/2016.
The Getty Research Institute Collection.



ANTONIO GUILLENO, [Proyecto Agua](#), 2009.

It was a long journey inside this canoe, which was shaped like a snake to sail.



HHMI BioInteractive,
[Human Embryonic Development](#).

The fish-people crew spent centuries living inside this snake canoe as if in a world apart.



Frogs | *The Secret Life of the Shannon*.
[RTE Goes Wild](#) / RTE Television Archives

One day, they awoke to a huge ice wall, which to be crossed...



GERMANO WOEHL JUNIOR,
[Girinos de sapo-cururu](#)
[Cane toad tadpoles].
Rã-bugio Institute
for Biodiversity Conservation



Frog hitches a ride on the back of a python to bring joy to 2020, [Newsflare](#).



JAIDER ESBELL, *Entidades [Entities]*, 2020 – Video Área de Serviço – [CURA 2020](#) Belo Horizonte, 2020.

...required magical knowledge, a magic staff, magic chants.

It was the Grandmother of the World, *Yebá Buró*, who taught these things to the God of the Earth.

In western science, the theory according to which life arrived on Earth, or made use of cosmic substances to form itself here is called panspermia.

Spontaneous generation, the theory which states that life arises from non-living matter, as a lot of people learn in school, doesn't happen, since life always arises from life.

However, that's how most scientific accounts describe the emergence of life on the planet. Three billion years ago there were conditions on Earth that allowed spontaneous generation to occur. It never happened again. If it did, we would have countless origins of life.

Many peoples of oral tradition safekeep the memory of the emergence of life by passing it from generation to generation. This memory told from one person to another feeds other narratives. Wisdom is transmitted, not only through storytelling, but also through chanting, weaving knowledge, building, healing and many other ways. They are cosmovisions of peoples that have not forgotten where they come from.



TARSILA DO AMARAL,
Ovo de Urutu [Urutu Egg], 1928.

The God of the Earth touched the wall with his staff and it broke down. He needed to use all of his knowledge to break through the wall.



AXS Biomedical Animation Studio, Poultry
Hub Australia,
Chicken Embryo Development, 2013.

When the ice wall crumbled, blue skies and seas appeared. The sailing went on to the world we inhabit today. Crossing the ice wall was the transformation.



ELISA MENDES, *Coração das águas*
[Heart of the waters], 2018.
Village Ni Yuxibu (Altamira),
Tarauacá river, Acre.

After a long time aboard the snake canoe, fish-people landed and transformed into the peoples and clans that inhabit the Earth.



DENILSON BANIWA,
O sol nascerá [The sun will rise], 2020.



[TAS visuals](#),
Serpents ayahuasca (shipibo patterns),

A cosmic serpent brought life to Earth.
It was a transport of information, instructions for the crossing itself and the transformations to come along the way.



JONATHAS DE ANDRADE,
[O peixe \[The fish\]](#), 2016.

Ones such as fish-people turning into human-people, or fish -people liking to be fish-people. All of this takes a long time to happen.



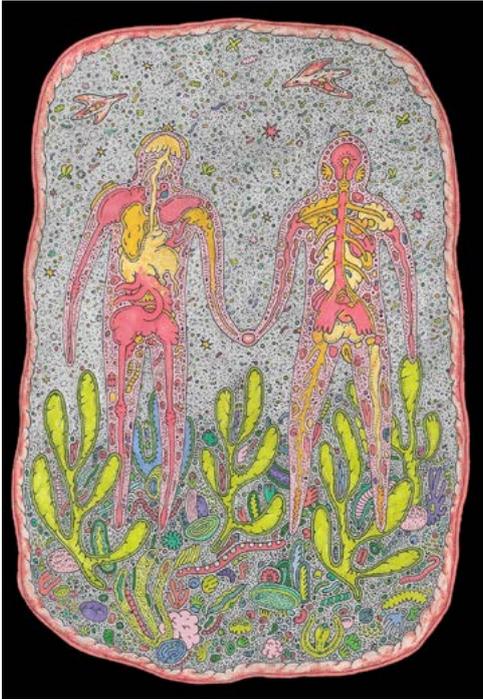
TUNGA, *Xifôpagas Capilares Entre Nós*
[*Capillary xiphopagus among us*], 1984.
Director: Evandro Salles; Video photography:
Jane Malaquias;
Courtesy of Instituto Tunga.

A cosmic serpent brought life to Earth.
The life we share.



ELISA MENDES, *O Tabaco*, 2019.
Indigenous Women's March.

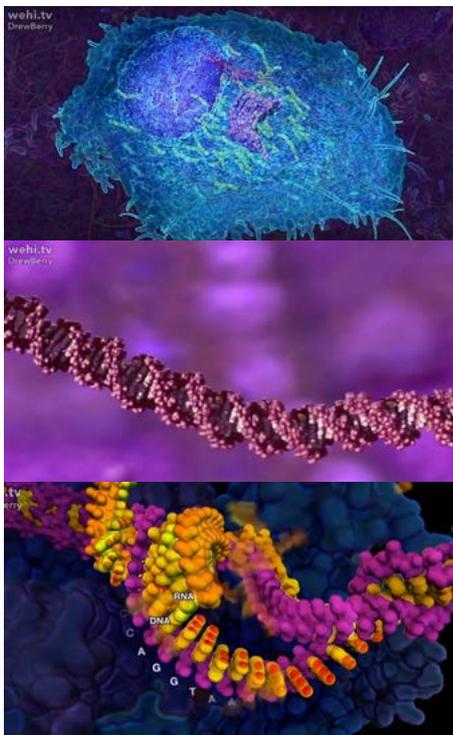
Perhaps it is not possible to answer the questions: Who are we? Where do we come from? But we can begin with another question: What are we?



LUA KALI, *untitled*, 2020.

“The human being is a moving galaxy of cellular systems.”

This sentence is from Antonio Donato Nobre, a wonderful scientist and activist. The main focus of his study is the Amazon forest and the flying rivers.



DNA ANIMATIONS
by Drew Berry, Wehi.TV.

The human body is made up of 37.2 trillion cells. Each cell has DNA.

DNA is a double helix of proteins, strands that look like two serpents entwined.

DNA is 2 meters long coiling around itself.

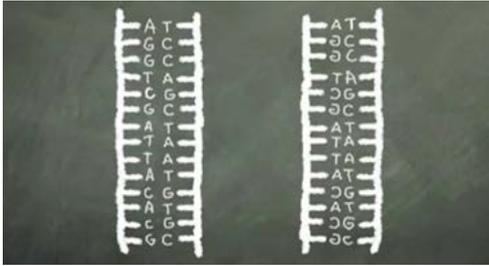
If we gathered the entire DNA of a human body, it would add up to more than 25 roundtrips between Saturn and the Sun.

This torsion around itself is a result of its interaction with the water inside each cell.

DNA avoids the water’s humidity.

Look at the form. Know its content.

Each serpent or strand is a sequence of organic compounds that make up a four-letter text.



DNA – Chalk Talk,
[National Science Foundation](#).

One of these strands is the text, the other is the key to the text in the exact opposite sense. This text writes down how each life form is.



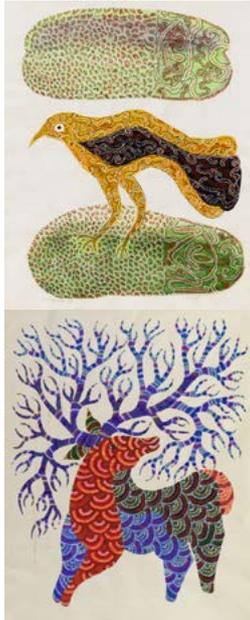
The bacteria, fish, tyrannosaurus, spotted jaguar, guava tree, cat, ant, insect, rose, alligator, capybara, dog...

Each being's DNA is made of the same letters but in different texts.

DNA carries ancestral genetic information to its descendants.

WILAM GUAJAJARA, *Desenhos*
 [Drawings], 2021.

Editing and workshops Wilam and Prili and Tapixi and Sallisa and Mayara and Stefane.

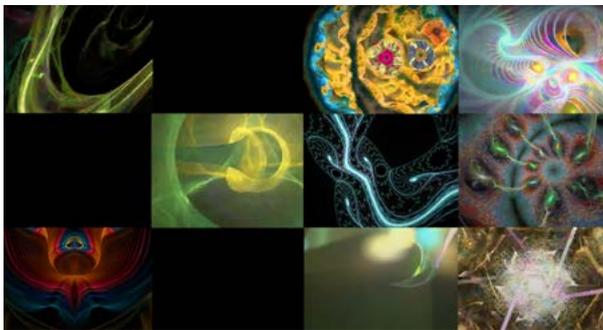


JANGARH SINGH SHYAM,
Yellow Bird, 1992.
Deer/Antler, 1990

[Fondation Cartier pour l'art contemporain.](#)

Photo: André Morin

Countless double serpents are within each living being.



[Archive](#) of flock 244 com Electric Sheep.

These serpents are luminescent.
 They emit light that resembles an ultra-weak laser, a hologram. They light up.

DNA is an emission source of biophotons, illuminated particles produced by life.

Through biophotons, cells communicate within the same organism or between different ones.



Kundalini and Chakras,
 author unknown.

Light is one of the largest energies that move the world. Biophotons are the light of cells.

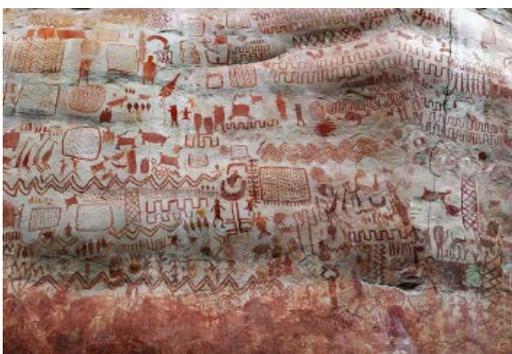


NASA, [Ocean Worlds: the Search for Life](#).



LOUISE BOURGEOIS,
Umbilical Cord, 2000. State VI of IX, State
VIII of IX, variant (not numbered).

[MoMA](#)



Rock Paintings of Serranía de la Lindosa,
Colombia.

Images provided by Judith Trujillo Téllez
from the Rock Art Investigation Group
(Grupo de Investigación de Arte Rupestre)

[GIPRI](#)

It was a rather barren ocean for life where the snake canoe wound up.

Its arrival transformed what was not yet alive into the biosphere, the organism we call Gaia or planet Earth.

It does not matter if the serpent came from the sky or if it came to be “by chance” through a gathering of proteins in a Milk Lake.

From the cosmos or another dimension, the master serpent of transformation came to Earth and here she is.

The narrative of her arrival is in founding myths of several different cultures throughout the world.



DEUSIMAR SENA ISAKA, Yube Nawa Aibu,
Sacado village (MAR Collection)



EDILENE YAKA, Yube Nawa Aibu,
Xico Kurumim village (private collection)



ISAKA MENEGILDO HUNI KUĨ, Yube Inu Dua Busẽ,
Boa Vista village (private collection)



IRAN PINHEIRO SALES BANE, Siriani,
Altamira village (MAR Collection)



TATULINO MACÁRIO KAXINAWÁ IXÃ,
Yube Inu Dua Busẽ, Flor da Mata village
(MAR Collection)

The Huni Kuĩ people tell that Yube Aibu, the boa constrictor woman, lived deep down the waters of the Igarapé river. And through her, Dua Busẽ became the plants that make Ayahuasca.

Yube, the boa constrictor, taught the Huni Kuĩ to chant, weave, draw and heal.



[Dresden Codex Image](#)

Quetzacoatl, amongst the Nahuas, is the Feathered Serpent present in creation, a deity called Gucumatz by the Mayan people.

Ix Chel, Mayan goddess associated with the moon and waters, is a woman sometimes young, sometimes old with a serpent on her head.



ROOSEVELT, THEODORE, Theodore Roosevelt Association Collection.
Hopi dance for Theodore Roosevelt in Walpi, Arizona, 1913.

[Library of Congress](#)

Baholinkonga, the giant feathered serpent, keeper of the waters, is the origin of the Hopi people, to whom rituals are devoted to.



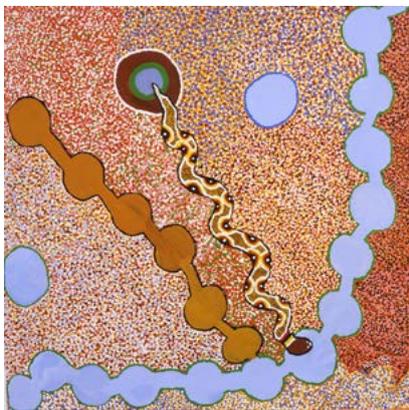
[TAS visuals](#), *Shipibo fire.*
(shipibo graphism)

For the Shipibo, Ronin is the cosmic serpent, keeper of the universe, associated with the river waters.



PABLO AMARINGO,
Ayahuasca visions: The Three Powers, 1986.
 Gouache on paper.
 Courtesy of Luis Eduardo Luna.

In Quechua, Yakumama is the mother-of-waters serpent. Shamamama is the forest-ruling anaconda and Huairamama is a snake that blows the winds and comes from outer space.



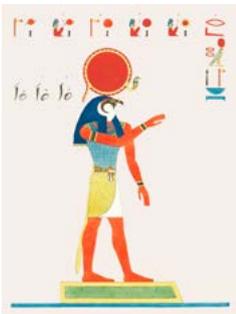
DAISY KUNGAH, BILLILUNA,
Ancient crater and water holes
 Courtesy of University of Pennsylvania
 Museum of Archaeology & Anthropology.

In Australia, at Uluru, known as Ayers Rock, there are traces of the serpent people's battles. The Rainbow Serpent, for the Aboriginal peoples of Australia, is associated with the waters and the quartz, which refracts light into colors. To the Jaru, it came from the sky at the place they call Kandimalal, a huge crater made by a meteor.



PETER PAUL RUBENS
 JAN BRUEGHEL O VELHO,
*The Earthly Paradise
 with the Fall of Adam and Eve.*
 1615, Mauritshuis Museum.

In the Judeo-Christian tradition, the serpent is the bearer of the apple that turns Adam and Eve into the original couple of life on Earth.



The Egyptians consecrate the dead in their tombs to the snakes. Snake-like deities were widely recognized by the banks of the Nile River: Uraeus, serpent goddess that encircles the sun, and Nehebkau, primordial serpent that provides protection in other spheres in the afterlife.

LÉON JEAN JOSEPH DUBOIS,
Panthéon Egyptien, 1823-1825.
[Rawpixel](http://Rawpixel.com)



Ouroboros

Ouroboros, the Greek term which in fact comes from Egypt, is a snake that eats its own tail in an eternal cycle of birth, death and re-birth.



Zeus versus Tifon, by J. Campbell (1964, p. 23),
 Londres, Arkana, Penguin Books.

In Greek mythology, Typhon, a giant and stormy serpent, is the son of the goddess Gaia, embodiment of Earth, and Tartarus, the underworld.



Kun Peng

Zhuangzi, one of the fundamental Taoist texts, talks about Kun, an extremely extensive fish, measuring thousands of meters, which turns into Peng, a mythical bird.



Vishnu and Shesha

In India, Shesha, the king serpent of all waters, is the force that creates life, envelops it, and continues when it is no more.

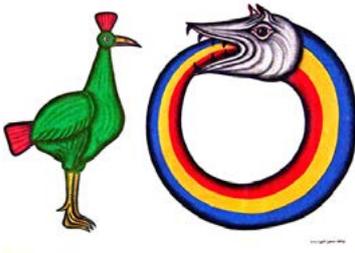


In Benin, it is on a bronze ring all around the Earth.

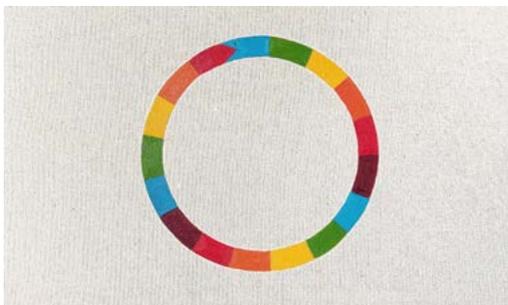
Ouroboros: bronze disk, Benin art, published in J. Chevalier e A. Gheerbrant (1982, p. 716) Paris, Robert Laffont.



It is also Dan, in the kingdom of Dahomey,



CYPRIEN TOKOUDAGBA,
Houéda vodoun dangbé, 2007.
Dan Aydo Houédo, 2008.
Courtesy of Galerie Degbomey.



ALEXANDRE VOGLER,
untitled, 2020.

and Oxumaré (Oshumare), the Orisha of the continuous movement.

The serpent is in bracelets, weavings, ceramics, rock paintings and diadems of various cultures on Earth.



MESTRE DIDI,
[Ejo Orun Ori Pupa](#).
(Red-headed Mystique Serpent),
1980s decade.
Photo: Andrew Kemp



Spiraled Bracelet with serpent heads.
Sicilia, Italy, about 500 a.C.
[The J. Paul Getty Museum, LA.](#)



Marajoara Pottery,
Igaçaba Snake Vase.
[Marajoara Art](#)



CARAVAGGIO,
[Medusa](#), 1598.
Galleria Degli Uffizi, Florence.



J. BORGES, *The serpent*.
Image courtesy of [Memorial J.Borges](#)
& Museum of Woodcut.



LINCOLN SEITZMAN,
Yokut Snake Basket, 1996.
[Smithsonian American
Art Museum](#)



WALKER EVANS,
Serpent or Crocodile Head.
Benin, 1935.
[The J. Paul Getty Museum, LA.](#)



Hermes' Caduceus,
symbol of medicine.



Art and Symbols of the occult.
Images of Power and Wisdom,
James Wasserman.



*Pair of upper arm bracelets in the shape
of a coiled snake.*
Alexandria, Egito,
cerca de 225-175 a.C.
[The J. Paul Getty Museum, LA.](#)



[Snake-shaped petroglyph.](#)
Tanun, Sweden.
About 1880-500 a.C.
Photo: Rux - ReadyForTomorrow



AWA TSIREH,
Hopi Snake Dance, 1955.
[Smithsonian American
Art Museum](#)



FERNANDO LINDOTE,
*of what's impossible to contain
(afterbefore)*, 2018.
Photo: Guilherme Ternes.



A dragon as a snake.
From Thérrouanne, França,
about 1270.
[The J. Paul Getty Museum, LA](#)



Caboclo Cobra Coral Sculpture,
Atelier REIS.



MODESTO BROCOS,
[The Mandinga](#), (s.d.).



FLÁVIO DE CARVALHO,
Cover of the book Cobra Norato,
Raul Bopp, 1931.



OQWA PI,
Hopi Snake Dance,
1920-1925.
[Smithsonian American
Art Museum](#)



Mask, artista Guro,
Ivory Coast, mid-XX century.
[National Museum of African Art:](#)
[Smithsonian Institution](#)
Photo: Franko Khoury.



Pyramids of San Juan Teotihuacán.
[1937. Smithsonian Institution](#)



Red Serpent.
[Tzolkin](#)



[Old Classic Retro Gaming](#)



GILVAN SAMICO,
Milk Way - Serpent constellation, 2005.
Cortesy of [Galeria Estação](#)
Photo: João Liberato.



Animation frame: LÍVIA SERRI FRANCOIO

Countless double serpents are within each living being, immersed into the liquid environment of each cell.

The water in each cell has the same composition as seawater.

Two luminescent serpents dance in a portion of seawater and travel from the beginning of time throughout our bodies.

Life is transformation.

The future is ancestral.

BIOS:

YEBÁ BURÓ

She appeared by herself in the darkness from before the world existed. She's the "Grandmother of the World", or also "Grandmother of the Earth".

TORĀMŬ KĒHÍRI (LUIZ GOMES LANA) (1947)

Desana native from the Alto Rio Negro region, Luiz is the first-born son of Umusi Pārōkumu, Firmiano Arantes Lana, and Emília Gomes. Along with his father, illustrated the book *Antes o mundo não existia* "Before, There Was No World"; Dantes, 2019, narratives from Desana cosmogony.

JEREMY NARBY (1959)

Jeremy is an anthropologist and writer based in Switzerland. He studied history at the University of Kent, in Canterbury, and received his doctorate degree in anthropology at the University of Stanford. He also lived alongside the Ashaninka, in the peruvian Amazon, cataloging forest resources in order to fight against its destruction, and is the author of *The Cosmic Serpent: DNA and the origins of knowledge* (published in Brazil as "A serpente cósmica: o DNA e a origem do saber"; Dantes, 2018). Jeremy participated in the 2018 and 2019 editions of *Selvagem*.

ÁLVARO TUKANO (1953)

Álvaro is one of the main names of the indigenous resistance in the last four decades, being based at the Alto Rio Negro. He was one of the creators of the project *Indigenous Centuries in Brasil* ("Séculos Indígenas no Brasil") and currently he is the director of the Memorial of the Indigenous Peoples ("Memorial dos Povos Indígenas"), in Brasília.

AILTON KRENAK (1953)

Thinker, environmentalist and one of the main voices of indigenous knowledge. Ailton has created, along with Dantes Editora, the *Selvagem*, cycle of studies about life. He lives in the Krenak village, by the margins of rio Doce, in Minas Gerais, and is the author of *Ideas to postpone the end of the world* ("Ideias para adiar o fim do mundo"; Companhia das Letras, 2019) and *Life is not useful* ("A vida não é útil"; Companhia das Letras, 2020).

ANNA DANTES (1968)

Her work extends the editing/publishing experience to other formats in addition to books. For ten years, Anna has been carrying out, along with the Huni Kuĩ people, in Acre, the project *Una Shubu Hiwea, Living School Book (Livro Escola Viva)*. In 2018, she created *Selvagem*.

<https://dantes.com.br/>

DAIARA TUKANO (1982)

Daiara is the daughter of Álvaro Tukano. She is a visual artist, teacher and activist for indigenous rights. She is also communicator and coordinator of Rádio Yandê, first indigenous online radio of Brasil.

[<https://www.daiaratukano.com/>](https://www.daiaratukano.com/)

SOL LEWITT (1928 – 2007)

Sol, short for Solomon, was a U.S. artist known for his sculptures and minimalist murals in geometric shapes.

[<https://www.lewittcollection.org/>](https://www.lewittcollection.org/)

[<https://pt.wikipedia.org/wiki/Sol_LeWitt>](https://pt.wikipedia.org/wiki/Sol_LeWitt)

ANTONIO DIAS (1944 – 2018)

In the words of Paulo Herkenhoff, Antonio Dias dialogues with three different generations of Brazilian art: modernism, neo-concretism and the artists of the 1970s.

[<http://www.antoniodias.com/>](http://www.antoniodias.com/)

[<https://pt.wikipedia.org/wiki/Antonio_Manuel_Lima_Dias>](https://pt.wikipedia.org/wiki/Antonio_Manuel_Lima_Dias)

ANNA MARIA MAIOLINO (1942)

Calling upon different supports, such as photography, painting, sculpture, engraving, performance and video, the work of Maiolino is extensive and multiple. She's an artist in constant transformation, who takes on Brazilian identity in her work and is always alert to the matters of her time.

[<https://annamariamaiolino.com/menu-amm.html>](https://annamariamaiolino.com/menu-amm.html)

[<https://pt.wikipedia.org/wiki/Anna_Maria_Maiolino>](https://pt.wikipedia.org/wiki/Anna_Maria_Maiolino)

RIVANE NEUENSCHWANDER (1967)

Brazilian contemporary artist who interlaces language, nature, geography, sociology and psychoanalysis.

<https://enciclopedia.itaucultural.org.br/pessoa19985/rivane-neuenschwander>

https://pt.wikipedia.org/wiki/Rivane_Neuenschwander

YAYOI KUSAMA (1929)

A weft of colourful dots multiplies itself across all of Yayoi Kusama's work. This motive has become an identity trait for the Japanese artist, revealing her unique view on the world.

<http://yayoi-kusama.jp/e/information/index.html>

https://pt.wikipedia.org/wiki/Yayoi_Kusama

LEANDRO KATZ (1938)

Argentine artist, writer and filmmaker, Katz is known mainly for his movies and photographic installations that delve into Latin-American themes.

<http://www.leandrokatz.com/>

https://en.wikipedia.org/wiki/Leandro_Katz

JAIDER ESBELL (1979)

Indigenous artist, writer and cultural producer of Makuxi ethnicity. Jaider had a long and prestigious career in the public sector, but always creating the right conditions in order to manifest his artistic skills, present since his early childhood.

<http://www.jaideresbell.com.br/site/>

TARSILA DO AMARAL (1886 – 1973)

Tarsila is, doubtless, one of the personalities who have marked Brazil's artistic and intellectual life the most. An icon of Brazilian modernism, Tarsila's work stands out for its originality, for the daring contrast between forms and colors, for the lush vegetation and for the emphasis given to bodies.

<http://tarsiladoamaral.com.br/>

https://pt.wikipedia.org/wiki/Tarsila_do_Amaral

ELISA MENDES (1983)

Elisa experiments images and words in works of photography, photography direction, audiovisual direction and poetry.

<https://elisamendes.com/director-dop>

DENILSON BANIWA (1984)

Jaguar-artist of the Baniwa indigenous people. Denilson's works express his experience as an indigenous being of present time, mixing traditional and contemporary indigenous references with western icons to communicate autochthonous peoples' thought and struggle in different languages, such as canvas, installations, digital mediums and performances.

<https://www.behance.net/denilsonbaniwa>

JONATHAS DE ANDRADE (1982)

Dealing with various supports, such as installation, photography and film, the works of Jonathas de Andrade are born from long processes of research and investigation. Placing himself in direct contact with urgent matters to him, the artist from Alagoas leads us, through artistic experience, to the core of social problems.

<http://www.jonathasdeandrade.com.br/>

TUNGA (1952 – 2016)

A graduated architect, Tunga had a passion for alchemy. His enigmatic and surrealistic works evoke time and metaphysics, man and nature, body and sight. Manifestly an interdisciplinary artist, Tunga invokes symbols, myths and the imaginary in order to create new meanings for the various materials and objects he uses in his works.

<https://www.tungaoficial.com.br/pt/>

LUA KALI (1998)

Lua Kali does graphic research exploring imaginary living systems and intersections between arts and sciences.

<https://ana-gr-ama.tumblr.co>

ANTONIO NOBRE (1958)

Scientist and activist. His main study focus is the Amazon. Nobre was once a researcher in the National Institute for Amazonian Research (INPA) and is currently senior researcher in the National Institute for Space Research (INPE).

https://www.youtube.com/watch?v=Nhom_vWVFos&t=2s

WILAM GUAJAJARA (2013)

Wilam is from the Brazilian state of Maranhão, where he grew up, in his village, until he was 5 years old. Today, he lives in Rio de Janeiro along with his aunt-mother and artist Tapixi Guajajara. Wilam likes to draw everyday.

JANGARH SINGH SHYAM (1962 – 2001)

Perhaps the most emblematic of Indian contemporary tribal art, the work of Jangarh was central to the national and international emphasis given to this artistic movement, which has been marginalized for a long time. In his works, the artist portrays an animist universe, where nature, animals, humans and spirits mix together as part of a whole.

<https://www.fondationcartier.com/collection/oeuvres?artistName=jangarh#results> / https://en.wikipedia.org/wiki/Jangarh_Singh_Shym

LOUISE BOURGEOIS (1911 – 2011)

Of extreme singularity, Louise's work moves through surrealism, abstract expressionism and minimalism - but doesn't exactly belong to any of these movements. Based on memory, on emotion, on rescuing childhood memories, the work of the French artist is structured by her own feelings, that were recreated and exercised in several artistic supports.

<https://www.moma.org/artists/710>

https://pt.wikipedia.org/wiki/Louise_Bourgeois

DEUSIMAR SENA ISAKA, EDILENE YAKA, ISAKA MENEGILDO HUNI KUIN, IRAN PINHEIRO SALES BANE, TATULINO MACÁRIO KAXINAWÁ IXÃ

Huni Kuin artists. They live in the Jordão river, in Acrean Amazon. These works were realized within the scope of the Una Shubu Hiwea, Living School Book exhibit.

<https://www.itaucultural.org.br/sites/una-shubu-hiwea/>

PABLO AMARINGO (1938 – 2009)

Born in the Peruvian Amazon, Amaringo has materialized his ayahuasca visions in paintings that reveal his spiritual visions. He perceived his own works as a sacred creation with medicinal powers. Before initiating his artistic career, Pablo had dedicated his studies to being a healer, a vocation that emerged after Pablo cured himself of a severe heart condition.

[<https://pablo-amaringo.pixels.com/>](https://pablo-amaringo.pixels.com/)

PIETER BRUEGEL, O VELHO (1525 – 1569)

The most significant artist of Dutch and Flemish renaissance painting, engraver and painter, known for his landscapes and countryside scenes (the so-called genre painting).

[< https://www.metmuseum.org/toah/hd/brue/hd_brue.htm >](https://www.metmuseum.org/toah/hd/brue/hd_brue.htm)

PETER PAUL RUBENS (1577 – 1640)

An important Flemish painter whose baroque style was characterized by the emphasis in the movements, colors and sensuality. An extremely productive artist, Rubens' grandiose works were frequently commissioned by several noblemen of his time, such as the French queen Maria de Médici.

[<https://www.peterpaulrubens.org/>](https://www.peterpaulrubens.org/)

CYPRIEN TOKOUDAGBA (1939 – 2012)

A self-taught artist, Tokoudagba started his artistic career by painting the walls of his neighbourhood in Abomey, Benin. His work attracted vodun leaders, who invited him to decorate their temples. According to him, that occasion was a path of no return for his spiritual initiation. His creations evoke kings and gods, showing his interest for the history and religions of his country.

[<http://www.museuafrobrasil.org.br/docs/default-source/publica%C3%A7%C3%B5es/bevilacqua-j-r-exposi%C3%A7%C3%A3o-cyprien-tokoudagba2012.pdf?sfvrsn=0>](http://www.museuafrobrasil.org.br/docs/default-source/publica%C3%A7%C3%B5es/bevilacqua-j-r-exposi%C3%A7%C3%A3o-cyprien-tokoudagba2012.pdf?sfvrsn=0)

[<http://www.galeriedegbomey.com/cyprien-tokoudagba.html>](http://www.galeriedegbomey.com/cyprien-tokoudagba.html)

ALEXANDRE VOGLER (1973)

An author of provocative works, this plastic artist from Rio de Janeiro evokes public space as a place of expression and the city as a field of experiences. His interventions seek to question and shift the urban landscape. Vogler uses social codes in a way that places them in situations of misfit, in a work quite permeated by power relations and by the city outskirts.

[<http://www.alexandrevogler.com.br/>](http://www.alexandrevogler.com.br/)

CARAVAGGIO (1571 – 1610)

Through the realism in his paintings and the way he used lights and shadows, Caravaggio revolutionized the art of the 17th century. His groundbreaking portraying of religious scenes caused several scandals, but this repercussion didn't prevent him from becoming one of the most notorious Italian artists of all times. His work marks the beginning of modern painting.

[<https://pt.wikipedia.org/wiki/Caravaggio>](https://pt.wikipedia.org/wiki/Caravaggio)

J. BORGES (1935)

An artist, poet and cordel chapbook writer [cordelista], Borges started writing cordel chapbooks as a teenager. Lacking resources to hire an illustrator, he starts making by himself the woodcuts that usually accompany this kind of publication. He is internationally acknowledged for his woodcuts, which always present subjects related to northeastern people of Brazil.

[<https://pt.wikipedia.org/wiki/J._Borges>](https://pt.wikipedia.org/wiki/J._Borges)

[<http://www.artesanatodepernambuco.pe.gov.br/pt-BR/mestres/j-borges-mestre/mestre>](http://www.artesanatodepernambuco.pe.gov.br/pt-BR/mestres/j-borges-mestre/mestre)

FERNANDO LINDOTE (1960)

The artistic production of Lindote is prolific and diverse, unfolding across different languages: performance, video, photography, painting, drawing, engraving, pottery, installation and sculpture. The multifaceted aspect of the artist also reveals itself in hybrid works, born from the fusion of two or more supports. Before dedicating himself to the visual arts, Lindote was a daily cartoonist.

[<https://museudeartedorio.org.br/programacao/fernando-lindote-trair-macunaima-e-avacalhar-o-papagaio/>](https://museudeartedorio.org.br/programacao/fernando-lindote-trair-macunaima-e-avacalhar-o-papagaio/)

MODESTO BROCOS (1852 – 1936)

Born in Spain, Brocos was a painter, engraver and drawer who lived in Brazil. His works tend to portray typical scenes of a post-abolition Brazil, bringing up questions such as the population's whitening process.

https://pt.wikipedia.org/wiki/Modesto_Brocos

<https://enciclopedia.itaucultural.org.br/pessoa21328/modesto-brocos>

GILVAN SAMICO (1928 – 2013)

Samico is one of the greatest Brazilian woodcut exponents. The themes portrayed in his works are inspired by popular narratives, northeastern culture and cordel chapbook literature. However, his work also transcends such themes, gaining a universal symbolic dimension.

https://pt.wikipedia.org/wiki/Gilvan_Samico

LOUISE BOTKAY (1978)

A visual artist and filmmaker, Botkay takes pictures and makes movies using cellphone and video cameras and super 8, 16mm and 35mm films. Her movies, permeated by silence and shot in countries like Haiti, Congo, Niger, Chad, Netherlands, France and Brazil, approach the cultural syncretism within the post-colonial context, exploring ways to unveiling the visible by using filmic device.

<http://site.videobrasil.org.br/acervo/artistas/artista/1799669>

<https://vimeo.com/louisebotkay>

CREDITS

ORIGINAL IDEA AND PRESENTED Ailton Krenak
DIRECTION, SCREENPLAY AND RESEARCH Anna Dantes
PRODUCED Madeleine Deschamps
AUDIOVISUAL ARROW EDITED Elisa Mendes
ANIMATION Livia Serri Francoio
SOUNDTRACK Gilberto Monte e Lucas Santtana
ASSISTANT PRODUCER Victoria Mouawad
DATA COLLECTION CONSULTANCY Paulo Herkenhoff
COMMUNICATION TEAM Bruna Aieta, Daniela Ruiz,
Christine Keller, Cris Muniz Araujo, Laís Furtado e Natália
Amarinho (Comunidade Selvagem)

SPECIAL THANKS

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Antonio Donato Nobre
Antonio Guillon
Alexandre Vogler
Álvaro Tukano
André Morin
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Bel Lobo
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Carolina Comandulli
Coleção MAR – Museu de Arte do Rio / Secretaria Municipal de Cultura da cidade do Rio de Janeiro / Fundo Z
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Daiara Tukano
Denilson Baniwa
Deusimar Sena Isaka
Edilene Yaka Huni Kuin
Eduardo Schenberg
Elisa Mendes
Els Lagrou
Evandro Salles
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Iran Pinheiro Sales Bane
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Jonathas de Andrade
Josué Sampaio Martins Santana
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Lucas Canavarro
Lucas Sampaio Martins Wagner
Luiz Gleiser
Lux Vidal
Luiz Gomes Lana
Luis Eduardo Luna
Luiz Zerbini
MAM Museu de Arte Moderna do Rio de Janeiro – Fabio Szwarcwald e Cátia Louredo
Maria Klabin
Marta Fadel
Mauritshuis Museum, The Hague
Memorial J.Borges & Museu da Xilogravura – Edna S.
MoMA – Jay Levenson
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National Science Foundation – Koorosh Farchadi
Olav Lorentzen
Old classic retro gaming – Georg
Ota Fine Arts – Yoriko Tsuruta
Philipp Larratt-Smith
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PRILI e Wilam Guajajara
Rara Dias
Rivane Neuenschwander
Rodrigo Fiães

RTE Television Archives – Hilary Paolozzi
Sâmia Rios
Scala Archives – Elvira Allocati
Sébastien Prat
Stephen Friedman Gallery, London – David Hubbard
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Tarsila do Amaral Licenciamento – Luciana Freire Rangel
Tatulino Macário Kaxinawá Ixã
TAS Visuals – Georg
The Library of Congress
University of Pennsylvania Museum of Archaeology & Anthropology – Alessandro Pezzati
WEHI. TV – Drew Berry

TRANSLATION:

DANIEL GRIMONI

An artist, Portuguese grad student and Language teacher at a communitary pre-university course in Rio de Janeiro. He has published poems and short stories in literary magazines and anthologies, and is the author of "Todo (o) corpo agora" (2019), a poetry book. He also studies matters related to geography, ecology, anthropology, art and education.

LAÍS FURTADO

Communicologist (PUC-Rio), she is an eternal brazilian cultural tradition lover and activist. Her favorite channels of connection are writing, dancing and (the goddess) music. Ancestral and cosmos knowledge enthusiast - as above so below.

GABRIEL PAIXÃO

Interpreter, translator, and multimedia artist. Master of Film Narratives and Bachelor of Cinema and Audiovisual, he has written, directed, and acted in several short films, besides dwelling in music, poetry, drawing, and painting. Through words and images, his work is driven by an ever-present desire for evocation and dialogue.

PROOFREADING:

ANA CRISTINA L.A. JUREMA

Educator, she has developed and participated in several projects in Brazil and other countries – but she has always been a teacher, mainly focused on teacher's capacity building. She did a doctorate, did research, has academic, technical and didactic publications, is a consultant and an everlasting learner.

MARÍA EUGENIA SALCEDO

Researcher, educator and curator. She was Adjunt Artistic Director at Inhotim and education consultant of the 32th São Paulo Biennale. Her path flows at the crossroads of art, education, curating, ecology, regeneration, Tibetan Buddhism and dreams.



LOUISE BOTKAY

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