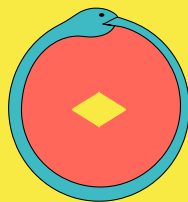


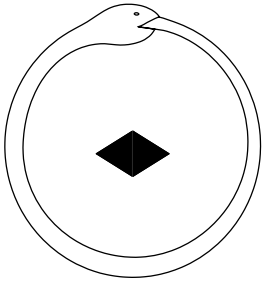


METAMORPHOSIS

Arrow 3



notebook
SELVAGEM



METAMORPHOSIS

arrow 3 

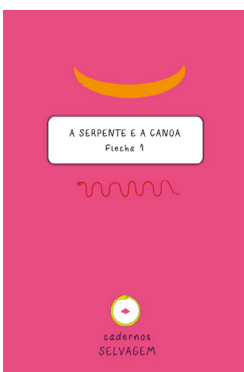


Here is a WILD ARROW in continuous transformation. If in the first arrow we talk about the arrival of life on Earth and in the second we follow the unfolding of solar energy in life, in arrow three we dive into the movement of the vital force through times, territories, elements and bodies.

Three readings were essential to prepare the third arrow: Emanuele Coccia's book, *Metamorphoses*, the indigenous anthropology essay *Waimahsã: Fishes and Humans* and the doctoral thesis *Kumuã na kahtiroti-uku-se: a "theory" about the body and practical knowledge of indigenous specialists from the Upper Rio Negro*, by João Paulo Lima Barreto.



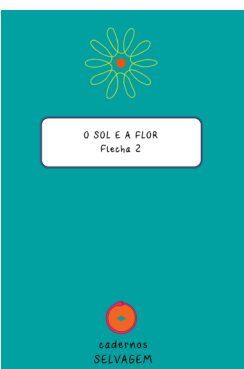
We seek the perspective of evolution as a collaborative action through the observation of elements and beings that migrate between living bodies. This way, we turn our gaze from the illusion that there are beings ready and done to the moment when life is multispecies, be it in the "fabrication" of life with cells that once participated in another life or in the ability of beings to transform themselves into others, such as *pajés* [shamans], butterflies or *encantados* [enchanted ones].



The arrow is an audiovisual experience that propagates ideas revolving around Selvagem, cycle of studies about life. It is made with archive images, artistic direction, texts and research by Anna Dantes, narration by Ailton Krenak, editing by Elisa Mendes, production by Madeleine Deschamps with the assistance of Victoria Mouawad and Laís Furtado, soundtrack by Lucas Santtana and Gil Monte and animation by Livia Serri Francoio.

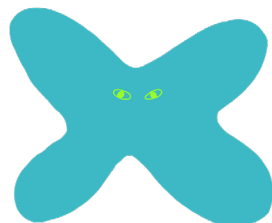
We thank Emanuele Coccia and João Paulo Lima Barreto for their consultancy, inspiration and words that pervade this arrow.

To learn more about the project, we suggest reading *The Serpent and the Canoe Notebook* and *The Sun and the Flower Notebook*, as well as visiting the *Selvagem* website.





Shall we board?



Darcy Ribeiro Foundation collection

It was **Yepa Buró**, the Grandmother of the World, who focused and didn't let the idea get lost. To make the design of a new world work, they sat on their white quartz benches and made use of **bahsesse**, which, for the Tukano, involves blessing, concentration and a language for which there is no translation. They created a platform and then four pillars. They also created a lake full of fish, planted the main plants and intuited that the best way to make humans appear would be by aquatic means.



SUPERUBER
Fluxo, 2018

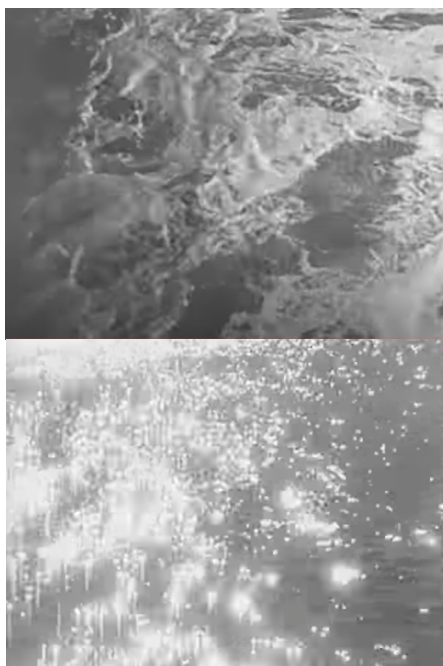
To sail, *Yepa Gõãmu* dressed the canoe with the clothes and qualities of a large snake and boarded the future humans in it, already in the condition of *Waimahsã*, wrapping them in the qualities of fish, in fish clothing.



Waimahsã, called fish-people, are invisible people who inhabit the domains of land, forest, air and water. They have the capacity of metamorphosis and camouflage. Wearing the clothes, they take the form of animals and fishes and temporarily acquire their characteristics and skills.

Excerpts from the book
WAIMAHSÃ PEIXES E HUMANOS
by João Paulo Lima Barreto
Reflexibilidades Indígenas Collection
NEAI, 2018.

PAULO DESANA
Pamūrimasa
(the “Spirits of Transformation”
or “who came out of the river water”), 2021



MÁRIO PEIXOTO
Limite, 1931

In the beginning, we were all the same living being. We shared the same body and the same experience. Since then, things haven't changed much.

We have multiplied forms and ways of existing. But still today we are the same life.



For millions of years, this life has been transmitted from body to bodies. It shifts and transforms. The life in each living being doesn't begin with its own birth. It is much more ancient.

LUIZ ZERBINI,
Sem titulo. Preto, 1999. Monotype
Acrylic ink on paper. 273 x 158 cm
Alien, 1999. Monotype
Acrylic ink on paper. 106 x 80 cm
Sem titulo, 1999
Varied techniques on paper. 107 x 80 cm
Sem titulo, 1999
Varied techniques on paper. 105 x 78,5 cm



GLAUBER ROCHA,
[Barravento](#), 1962
 © Glauber Rocha

They say time is a thread. A succession of past events and facts, present actions and a planable future, called hereafter.



Octopus Backlight

Perhaps time is the path of an organism, a large metamorphic organism that activates the metabolism of everything that inhabits it.



There are those who know that everything on Earth is alive, because to be alive is to participate.



It is to be a particle, to be a part.

PRISCILLA TELMON & VINCENT MOON

Híbridos, os Espíritos do Brasil, 2014-2018

Petites Planètes, Feever Filmes, 2014-2018

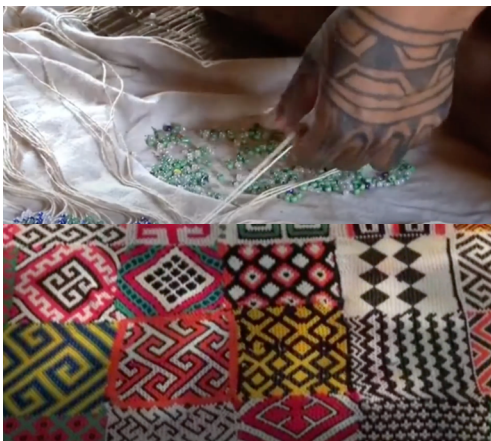


MARIENE DE CASTRO

Ponto de Nanã, 2012

© Mariene de Castro

The river is as alive as the fishes, the mountain is as alive as the smallest seed.

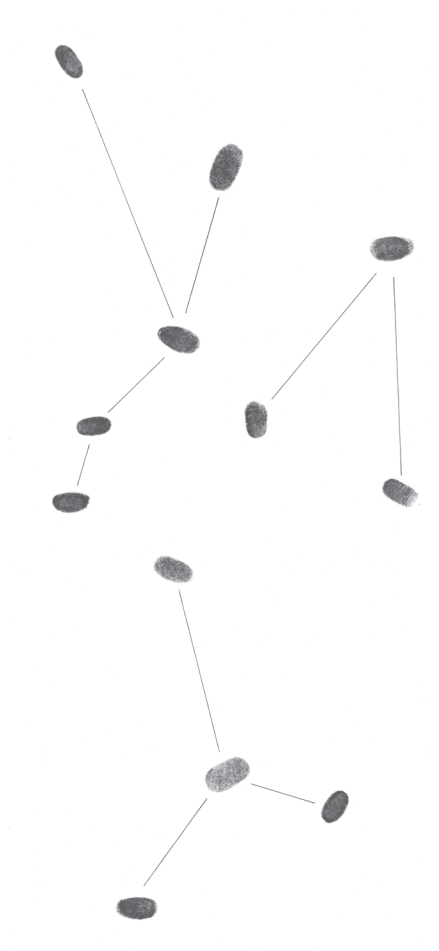


Museu do Índio

Film part of the exhibition

No Caminho da Miçanga, 2015-2016

Curatorship ELS LAGROU



OLAV LORENTZEN
Digitais e tinta, 2020-

We were, furthermore, drawings made by Yepa Buró and her brother, who planned the Earth before the world existed.



CAO GUIMARÃES AND RIVANE
NEUENSCHWANDER
Quarta-feira de Cinzas, 2006
High definition digital video.
Soundtrack O Grivo

We would thus be drawings made elsewhere. Drawings that linked one hydrogen atom to another, two hydrogens to one oxygen, that linked phosphorus, iron, calcium, silicon in various combinations, in a periodic, geometrical and beautiful chemistry.



ALFREDO VOLPI
Sereia, 1960
 Image credit: Sergio Guerini

We are atoms and molecules.
 We are fishes.



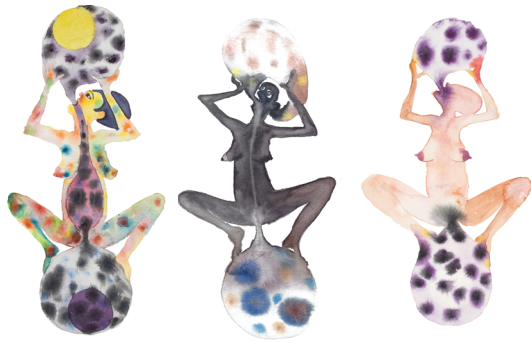
REPTILE'S STORY.
[*Female Transferring Eggs To Male Seahorse To He Giving*](#)
Birth So Amazing, 2019
 Fair use policy

Each birth is a disembarkment from the
 transformation canoe.



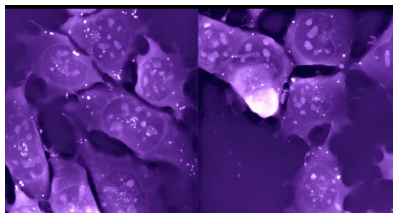
EARTH TOUCH
[*African Rock Python Lays Massive Clutch of Eggs*](#),
 Queen of Pythons TV Show
 on Smithsonian Channel

Birth is a corridor: a channel of transforma-
 tion that leads life from one form to ano-
 ther, from one species to another, from one
 realm to another.
 Being born means that we are a piece of
 this world, we start to integrate Gaia.

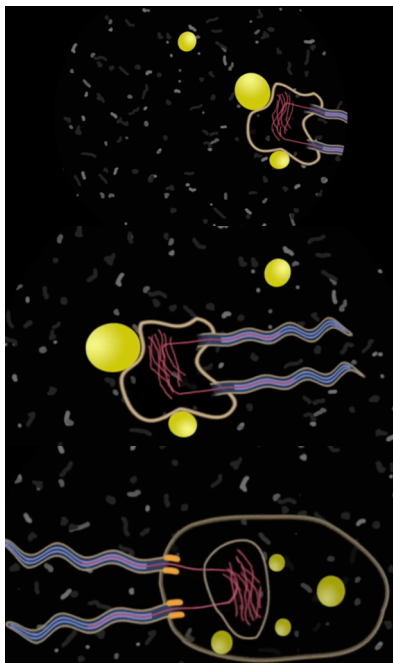


LUIZ ZERBINI
from the *Metamorfoses* series. Illustrations
for the book *Metamorfoses*,
by Emanuele Coccia,
Dantes Editora, 2020
Watercolor on paper. 40 x 30 cm

All living beings are, in a certain way, the same body, the same life and the same self that continues passing from form to form, from being to being, from existence to existence.



We cohabit in this great organism.

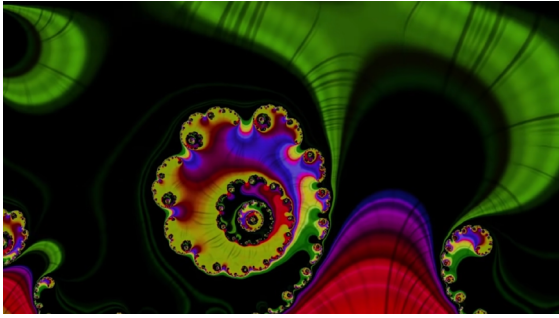


In a primordial sea, an oxygen-breathing bacteria was incorporated by another being that didn't breathe oxygen, and, living inside it, the bacteria became the mitochondria.

Symbiotic Earth: How Lynn Margulis Rocked the Boat and Started a Scientific Revolution

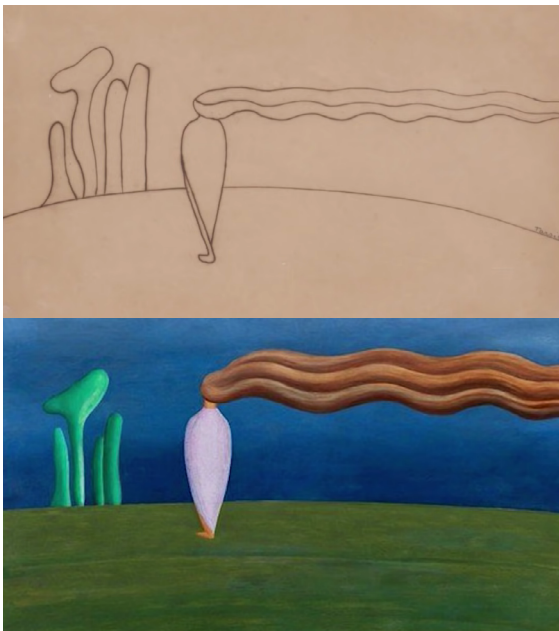
A film by JOHN FELDMAN

Produced by Hummingbird Films, New York



Fractal Background Loop: Mitochondrial Zoom

The mitochondria is present in the cells of all animals and fungi.



TARSILA DO AMARAL
Composição (Figura só), 1930
© Tarsila do Amaral

The mitochondria is transmitted only by mothers to the descendants. It is considered a power box.

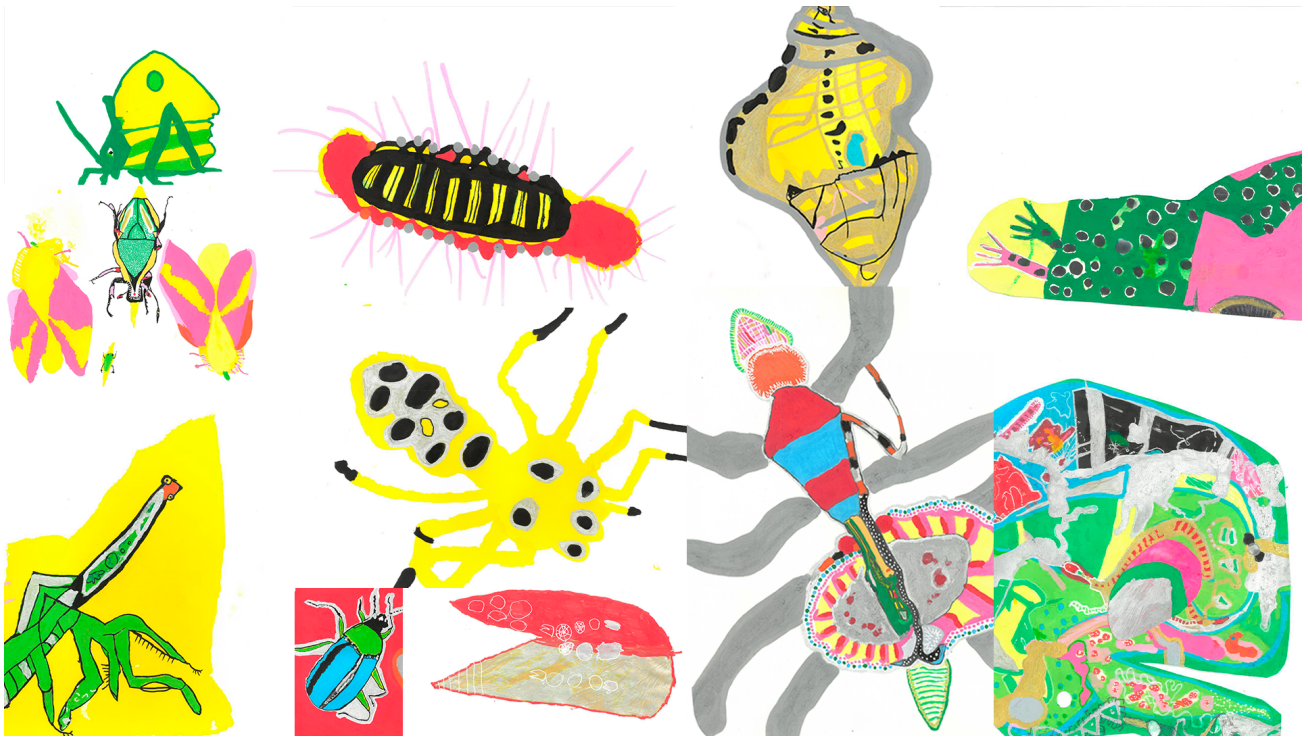


The caterpillar and the butterfly are the same being. A butterfly egg bursts, and a caterpillar comes out of it. An egg that was suspended by the leaf of a plant. The caterpillar feeds on the leaves of the plant that its butterfly mother chose to lay its eggs. The caterpillar grows and one day, already big, it attaches itself to some surface. It produces silk threads to attach itself and to build a cocoon and live in the form of a chrysalis, like a flower in its bud. During this period, it transforms internally and is reborn as a butterfly.

The Monarch Butterfly Story

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FERNÂNDA ZÊRBIM*
 FERNANDA ZERBINI
Insetos, 2021
 with the collaboration of Muká

Metamorphosis makes life a transmission,



ANNE DUK HEE JORDAN
Staying with the Trouble, 2019

allows the same life to connect several
 worlds.
 Thus, life is an interlacing.



We grow old and transform ourselves.

ANNE DUK HEE JORDAN
Staying with the Trouble, 2019



Transformation is like shedding skin.

Snake shedding skin



We shed it throughout our lives and exchange it amongst species.

Axolotl Amphibian Face and Gill Detail



Painting on Water for Paper Marbling
Traditional Turkish Ebru Technique

In this place of fabricating a new being



with parts of cells that once
participated in other bodies, and
elements that integrated other
elements, in this place we may be
chimeras.



ANA MIRANDA

Cover illustration of the 1^a edition of the book

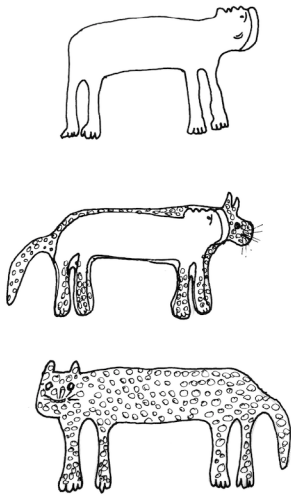
Boca do Inferno, 1989

published by Companhia das Letras

Drawing from the *Mulheres Animais* series, 1978

Drawing from the *Mulheres Animais* series, 1970s

Drawing from the *Felinos* series, 1980s



Indigenous specialists of the Desana group know how to transform themselves into a jaguar, the animal itself.

TÕRÂMÛ KEHÍRI

Pajé veste a roupa de onça

Darcy Ribeiro Foundation Collection



They are able to take this animal's quality as clothing. And so they leave as jaguars to hunt down enemies.

DENILSON BANIWA

Performance Pajé-Onça caçando
na Avenida Paulista, 2019



The pajés [shamans] wear other beings' clothes to move across realms,

UNKNOWN AUTHOR

Vídeo dragão-de-komodo



CHRISTOPHER ROY

African Art:

The Masks of the Bonde Family in Boni Perform, 2007



PRISCILLA TELMON & VINCENT MOON

Híbridos, os Espíritos do Brasil, 2014-2018

Petites Planètes, Feever Filmes, 2014-2018



VINCENT MOON,

The Soil and Soul of Croatia, 2012



ANA CARVALHO E FERNANDO ANCIL

Cortejo, 2012

Super 8, cor.

Performed in the context of the project
Bando: memória, imagem e identidade

they wear jaguar clothes, bird clothes. Wolves wear human clothes, people wear fish clothes, fungi undress beings of their clothes and convert them into other beings.



SÉRGIO BERNARDES,

Tamboro, 2009.

Lumina Produções. Urca Filmes

Sérgio Bernardes Collection / Mana Bernardes – manager and holder of the patrimonial rights of the collection with Pedro Wladimir Bernardes, Lola Maria Bernardes, João Wladimir Bernardes, José Wladimir Bernardes and Rosa Bernardes

Drika de Oliveira – manager and audiovisual preserver of the collection / Beatriz Nunes – manager and audiovisual preserver of the collection



MARIA LAET

Trança (Homenagem a Tunga), 2017/ 2020

Photography: Manuel Águas

We are all the same world and the same substance.

Everything is permeable, and no fear can avoid it.

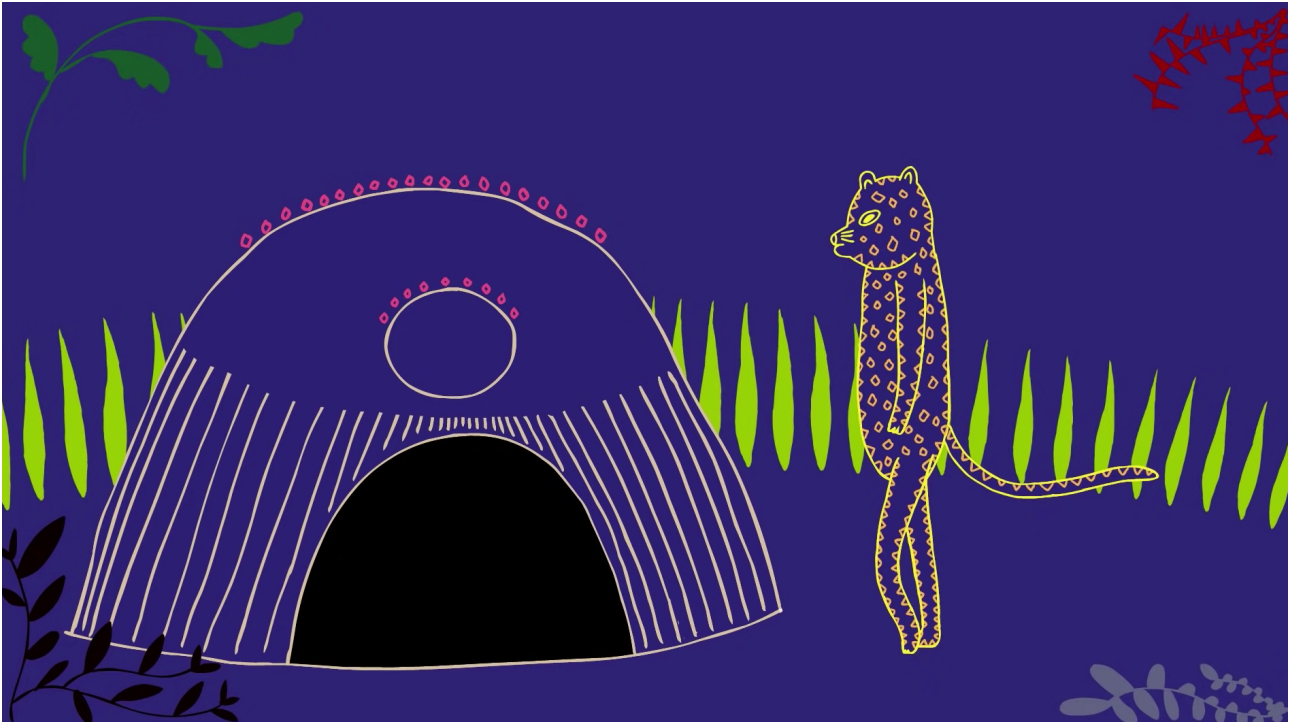
Fungi sprout on walls, get between fingers, invisible beings cohabit with the visible world.

We are in the same cocoon.



*Vegetables and Fruits Decompose and Rot
3 Weeks Timelapse*

We are a forest of beings.



Drawing by LÍVIA SERRI FRANCOIO

The forest is the pulse of life.
It is the widening of nature.
It is desire.
There is much fear of this web of interlaced
lives.

There is also love.
It is love that moves and heals.

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* (House of Anansi Press, 2020) and *A vida não é útil* [Life is not useful] (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, Livro Escola Viva* [Living School Book]. In 2018, she created *Selvagem*.

EMANUELE COCCIA (1976)

Born in Fermo, Italy. Until the age of 19, he studied at the Garibaldi Agricultural Technical Institute, in Macerata (Italy), which is why he kept his eyes on plants during his higher studies in philosophy. Coccia transits through important academic centers in Florence, Berlin, Freiburg, New York and Paris. He is a professor of philosophy at the *École des hautes études en sciences sociales* (EHESS) in Paris. His works have been translated in several countries and propose the expansion of the perception of life, its systems and the world. His books *The Life of Plants* (Polity, 2018) and *Metamorphoses* (Polity, 2021) are available in English. He's Colette's father.

JOÃO PAULO LIMA BARRETO (1972)

He is an indigenous anthropologist of the *Yepamahsã* (Tukano) people, born in the village of São Domingos, in the *Alto Rio Negro* [Upper Rio Negro] Indigenous Territory, in São Gabriel da Cachoeira, Amazonas, Brazil. He holds a degree in Philosophy (2010), a master (2013) and doctorate degrees in Social Anthropology (2021) from the *Federal University of Amazonas* (UFAM). His doctoral defense panel, which took place remotely on February 4, 2021, can be seen here. He's also a researcher at the Indigenous Amazon Studies Nucleus (NEAI). In 2017, he founded the *Bahserikowi* Indigenous Medicine Center in Manaus, Amazonas.

NAIARA TUKANO (1987)

Indigenous activist of the Tukano people of Alto Rio Negro, Naiara is also a mother and a lawyer. She develops projects that can contribute to the cultural and spiritual strengthening of native people. She works as a curator for the *Sawé* project along with Sesc [“Social Service of Commerce”, a non-profit Brazilian private institution].

https://www.ted.com/talks/naiara_tukano_visoos_do_povo_tukano

TÔRĀAMU KEHÍRI (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, he illustrated the book *Antes o mundo não existia* [Before, There Was No World] (Dantes, 2019), narratives from Desana cosmogony.

PAULO DESANA (1979)

He has been working since 2010 as an indigenous cameraman and photographer. As a photographer, Paulo is a collaborator for the news agency *Amazônia Real* [Real Amazon]. He’s currently developing the photographic project *Pamūrimasa* (the “Spirits of Transformation” or “who came out of the water of the river”), produced by the Vale Maranhão Cultural Center. *Pamūrimasa* raises the approach between mythology, tradition, art, culture, identity and photography, starting on a survey of references on the indigenous narrative of the Snake Canoe of Transformation’s journey with images that seek the symbolic effect of the spirits of their predecessors.

<https://ccv-ma.org.br/programacao/exposicoes/desmanche>

MARIO PEIXOTO (1908-1992)

He was a Brazilian filmmaker, screenwriter and writer. His film *Limite* [Limit] is considered one of the most important classics in Brazilian cinema.

https://pt.wikipedia.org/wiki/M%C3%A1rio_Peixoto

LUIZ ZERBINI (1959)

Brazilian multimedia artist. Considered one of the main representatives of the *Geração 80* [80’s Generation] of Brazilian art, Luiz Zerbini produces images ranging from domestic scenes, natural and urban landscapes

to abstract images. The artist juxtaposes styles and techniques, organic and geometric patterns, fields of light and shadow, producing optical effects that invite contemplation. His work is part of the collection of important institutions, such as: Inhotim, Itaú Cultural Institute, MAM – RJ and MAM – SP.

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

<https://www.carbonogaleria.com.br/artistas/luiz-zerbini-cat.html>

GLAUBER ROCHA (1939-1981)

Brazilian filmmaker, actor and writer. Glauber Rocha was a controversial and misunderstood filmmaker in his time, in addition to being patrolled by both the Brazilian right and left wings. He had an apocalyptic vision of a world in constant decay, and all of his work denoted this fear. It was with the film *Terra em Transe* [Entranced Land] that he became recognized, winning several international awards, such as the Critics' Prize at the Cannes Film Festival and the Luis Buñuel Award, in Spain.

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

MARIENE DE CASTRO (1978)

Brazilian singer, composer, actress, dancer and instrumentalist, notorious for exalting Afro-Brazilian culture in her musical work. Born in Salvador, Mariene de Castro emerged in the Brazilian music scene being identified as a force of nature. She was nominated for the 2020 Latin Grammy, in the category "Best Roots Music Album in Portuguese Language", for the album *Acaso Casa Ao Vivo*, in collaboration with the singer Almério, from Pernambuco.

<https://www.marienedecastro.com.br>

PETITES PLANÈTES: PRISCILLA TELMON (1975) & VINCENT MOON (1979)

Priscilla Telmon & Vincent Moon are a duo of French multidisciplinary artists, working mainly as independent filmmakers and sound explorers. Together, they produce films and experimental ethnographic musical recordings, creative direction and curatorship, based on the materials collected in their countless travels around the world.

<https://petitesplanetes.earth/>

<https://hibridos.cc/>

OLAV LORENTZEN (1985)

A researcher in the study of perception, in areas such as anthropology, philosophy and physics, Olav frontally explores the possibility of reorganizing the world in order to sow a questioning of pre-established understandings. His work, situated in time, inhabits hybrid fields. Using the concept of circularity and mutual transformation, he inquires into “intermediate spaces”; he seeks to find the different relationships between subject and object, or thought and word. The artist explores inconsistencies between the concept of something and the perception of something.

<http://www.olavlorentzen.com>

CAO GUIMARÃES (1965)

Filmmaker and visual artist, born in Belo Horizonte, where he lives and works. Cao works at the crossroads between cinema and the visual arts. With intense production since the late 1980s, the artist's works are in several prestigious collections, such as the Tate Modern, the Museum of Modern Art (MoMA) and the Guggenheim Museum, Fondation Cartier, Colección Jumex, Inhotim, among others.

<https://www.caoguimaraes.com/>

RIVANE NEUENSCHWANDER (1967)

Brazilian contemporary artist who interlaces language, nature, geography, sociology and psychoanalysis. She participated in several exhibitions, such as the São Paulo Art Biennial, and one that occupied three floors at the New Museum, in New York, among several other important national and international museums and galleries.

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

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

ALFREDO VOLPI (1896-1988)

Italian-brazilian painter with a unique path and passage through different aspects of painting. Volpi stands out for his landscapes and popular and religious themes. He is considered by critics to be one of the most important artists of the second generation of Modernism.

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

JOHN FELDMAN (1954)

Acclaimed American filmmaker, John Feldman's professional path unfolds for more than 40 years, encompassing a varied spectrum of genres: from independent dramas to documentaries, passing through experimental, educational and corporate productions. His movies have already received various nominations and international awards.

<https://hummingbirdfilms.com/johnfeldman/>

<https://hummingbirdfilms.com/symbioticearth/>

TARSILA DO AMARAL (1886 – 1973)

Tarsila is, without doubt, 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](https://pt.wikipedia.org/wiki/Tarsila_do_Amaral)

FERNÂNDIA ZÊRBIM (1982)

An artist and an art educator, she researches children and the forest. Fernândia works as a children's studio teacher in projects, galleries, museums and festivals. She continues to research the forest as a living school. She participated in the *Convoque Sua Natureza* [Convoke Your Nature] meeting with Jon Cree, director of the Forest School Association (Parque das Neblinas, São Paulo, 2019). She took a course in Living and Conscious Education at Escuela Viva del Bosque, with Ivana Jauregui (Uruguay, 2017), and, in 2018, she attended Ana Thomaz's farm, in Piracaia. She took the *Raízes* [Roots] course, with Gandhy Piorski, and performs activities through the book *Arte Brasileira para Crianças* [Brazilian Art for Children] (Editora Cobogó). She is an inspiring teacher with children in several ateliers in Rio de Janeiro and São Paulo, working with art and nature projects, children in the forest, atelier in the forest. She has been an educator at *Parquinho Lage* since 2016, and in the Brazilian Art course at the Parque Lage School of Visual Arts (EAV), both in Rio de Janeiro.

<https://www.instagram.com/zerbinifernanda/>

ANNE DUKHEE (1978)

Korean-German artist, who lives and works in Berlin. Transition and transformation are central themes in her work. Through movement and performance, she adds another dimension to materiality; she builds motorized sculptures and creates edible landscapes. Her sculptures aim to attract the viewer to the present and open a dialogue between natural phenomena, philosophy and art. Her work is like an interactive fantasy game with knowledge and theories about the world and our souls.

<https://dukhee.de>

ANA MIRANDA (1951)

In addition to writing and acting, Ana has also illustrated the covers of her own books. The novelist gained notoriety with the publication of her first novel, *Boca do Inferno* [Mouth of Hell] (Companhia das Letras, 1st edition, 1989). Her work is focused on language and imagination, carrying out a work of rediscovery and passion for the Brazilian literary treasure. In times when regional cultures are threatened, Ana Miranda recreates times and situations that refer to our literary history, but, primarily, she gives life to lost languages.

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

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 native peoples' thought and struggle in different languages, such as canvas, installations, digital mediums and performances.

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

SÉRGIO BERNARDES FILHO (1944 - 2007)

Son of the architect Sérgio Bernardes and grandson of the journalist Wladimir Bernardes, Sérgio Bernardes Filho was a Brazilian filmmaker. His first feature, *Desesperato* [Desperate] (1968), has unanimously received the best movie award at the Belo Horizonte Festival and, shortly

thereafter, he was censored by the dictatorship. After years of exile in France, when he returned to Brazil, Sérgio went on several expeditions through the Amazon and the inlands of the country.

<http://tamboro.blogspot.com/>

ANA CARVALHO (1977)

Ana Carvalho is an artist, researcher and popular educator. For more than 20 years, she has worked with indigenous peoples and traditional communities in the development of cultural projects and shared artistic creation in the fields of visual arts, cinema and intangible heritage. Popular homeopath and agroecology technician, she focuses on soil regenerative practices and the creation of medicinal and edible backyards, developing research on traditional healing practices and the cosmologies of Amerindian and Afro-indigenous plantations. She created and coordinated with women from Paudalho and Tracunhaém, in Pernambuco, the *Caderno de Plantas e Ervas Medicinais das Mulheres da Mata Norte* [Plants and Medicinal Herbs of the Women of Mata Norte Notebook]. She is a contributor to *Vídeo nas Aldeias* and a member of *Chã – coletivo da terra*. She lives and works in Paudalho, Pernambuco.

https://www.instagram.com/ana.car_valho/

<https://issuu.com/chacoletivodaterra>

FERNANDO ANCIL (1980)

He is an artist who graduated in conservation and restoration of movable cultural assets from FAOP and in visual arts from the School of Fine Arts at UFMG. He participated in several group and individual exhibitions, with emphasis on *Feito poeira ao vento* [Like dust in the wind], photography in the MAR collection, Rio Art Museum (2017); *Escavar o Futuro* [Dig the Future], Clóvis Salgado Foundation, Belo Horizonte (2013); and *Convite à Viagem* [Invitation to Travel] – Rumos Program, Itaú Cultural, São Paulo (2011–2013), in addition to participating in the 21st Contemporary Art Biennial SESC.VIDEOBRASIL, São Paulo (2019/2020). In 2015, he founded *Marcenaria Olinda*, where his research focuses on the boundaries between work, craft and arts.

<https://www.instagram.com/marcenariaolinda/>

MARIA LAET (1982)

Born in Rio de Janeiro, the artist has been showing her work individually since 2010. She has participated in the 33rd São Paulo Art Biennial and the 18th Biennale of Sydney. In the words of Nathalie Ergino, Maria Laet “explores the physical and symbolic properties of materials, often fluid and volatile, such as sand, milk, paint or the breath itself. These materials reflect the passing of time and have the necessary flexibility to accompany the forms of reality [...] From earthen floor to light, passing through the breath, Maria Laet’s work expresses the awareness of a whole in heterogeneous life, in the bosom of which nature and the human are parts whose coexistence is essential”.

<http://marialaet.com>

CAROLINA CANGUÇU (1985)

Carolina Canguçu has a master’s degree in Social Communication from UFMG, where she developed research on *Huni Kuĩ* cinema. She is a documentarian and works with different peoples and traditional communities in audiovisual training courses, having directed and edited dozens of films. In 2020, she directed and edited the film *Nũhũ Yãg Mũ Yõg Hãm: Essa Terra É Nossa!* [*Nũhũ Yãg Mũ Yõg Hãm: This Land is Ours!*] with Sueli Maxakali, Isael Maxakali and Roberto Romero. She currently coordinates TVE Bahia’s Interprogramming.

<https://www.youtube.com/channel/UCCJ6dwUYm1g-uvq7g0PVWUA>

PAJÉ AGOSTINHO MANDUCA MATEUS KAXINAWÁ (1944-2011)

Pajé [Shaman] of the *Huni Kuĩ* people, *Ikã Nai Bai Ika Muru Huni Kuĩ* was a forest scientist and a great plant observer. He also played an important role in demarcating his people’s territory and actively participated in the struggles for the liberation of the rubber extraction model. For more than 20 years, he gathered his knowledge about plants in a notebook, which culminated in the publication *Una Isĩ Kayawa – Livro da Cura* [*Una Isĩ Kayawa – Book of Healing*] (Dantes, 2019). The book, which brings together the deep knowledge of plants and medicinal practices of the *Huni Kuĩ* indigenous people, received the Jabuti award in Nature Science in 2015.

<https://dantes.com.br/produto/una-isi-kayawa/>

The editorial production work of the *Selvagem* Notebooks is carried out collectively with the *Selvagem* community.

More information at selvagemciclo.com.br.

This notebook features the special participation of Natália Amarinho, who wrote the biographies of the artists, and Sâmia Rios, proofreader of the original text.

TRANSLATION:

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.

MAURICIO BOFF

A communication and advocacy consultant for sustainable development initiatives in South America, and also a writer. He lives in Brasília.

PROOFREADING:

ANA LOUREIRO 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, does research, has academic, technical and didactic publications, is a consultant and an everlasting learner.

DANIEL GRIMONI

An artist, Portuguese grad student and Language teacher at a community 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 the dialogues between geography, ecology, art and education.

CREDITS

ORIGINAL IDEA AND NARRATION Ailton Krenak
DIRECTION, SCREENPLAY AND RESEARCH Anna Dantes
PRODUCED Madeleine Deschamps
AUDIOVISUAL ARROW EDITING Elisa Mendes
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COMMUNICATION TEAM Christine Keller, Cris Muniz Araujo, Daniela Ruiz,
Mauricio Boff and Natália Amarinho (Selvagem Community)

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Shuku Shukuwe: life is forever, 2012

Conception: IKÃ NAI BAI IKA MURU HUNI KUĨ / PAJÉ
AGOSTINHO MANDUCA MATEUS KAXINAWÁ

Directed by: Adelson Siã Huni Kuĩ, Ana Carvalho,
Carolina Canguçu, Tenê Nixuaka,
Ayani Huni Kuĩ, Isaka Huni Kuĩ, Tadeu Siã Huni Kuĩ.

Editing: Carolina Canguçu.

Livro Vivo Project: medicina tradicional Huni Kuĩ
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