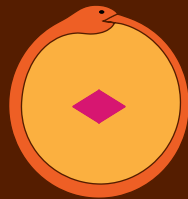
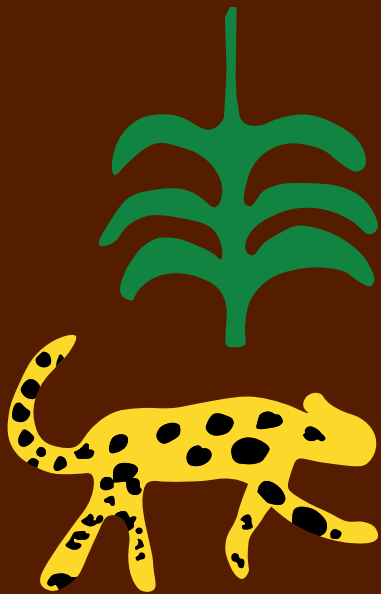




LONG LIVE THE  
LIVING SCHOOL



notebooks  
SELVAGEM

# LONG LIVE THE LIVING SCHOOL

Between December 2<sup>nd</sup> 2023 and January 28<sup>th</sup> 2024, Selvagem – cycle of studies about life celebrated the **LIVING SCHOOLS** with a major exhibition of arts and medicines at Casa França-Brasil in the centre of Rio de Janeiro. **VIVA VIVA ESCOLA VIVA** [Long Live the Living School] received 19,530 visitors in less than two months.

The exhibition also hosted, with mediation by **CRISTINE TAKUÁ**, the first major meeting of the representatives (artists, teachers, shamans and masters) who run the four traditional knowledge transmission centres that make up the **LIVING SCHOOLS** project. They belong to the **MAXAKALI**, **HUNI KUI**, **TUKANO-DESSANO-TUJUKA** and **GUARANI** peoples – including the participation of the new **BANIWA LIVING SCHOOL**, to be established in 2024.

Curated by **CRIS TAKUÁ**, more than 100 works were exhibited, including **MAXAKALI** paintings and drawings, **BANIWA** watercolours, a bead panel and a **HUNI KUI** teacher cloth, basketries, wooden animals and a **NHE'ÉRÏ** cartography – a large map of the Atlantic Rainforest painted by young **GUARANI** artists – a painting by **AILTON KRENAK** and an Amazonian living pharmacy organised by the **BAHSERIKOWI** Medicine Centre, with medicinal preparations from Amazonian peoples.

Here, in addition to texts and works from the exhibition, links to other materials produced as part of the collaboration between Selvagem and the **LIVING SCHOOLS** are included.

Enjoy your reading!



18 ALFANDEGA 52





## SELVAGEM E AS ESCOLAS VIVAS

As ESCOLAS VIVAS são projetos indígenas de fortalecimento e transmissão de saberes tradicionais.

Atualmente, 4 centros realizam essas ativações em seus próprios territórios, enquanto se reúnem no movimento comum de se reconhecerem como escolas vivas.

Celebramos também a chegada de um novo centro, o Baniwa.

O movimento ESCOLAS VIVAS é coordenado por Cristine Taxuá, educadora, mãe, parteira, pensadora Maxakali que habita, junto a seu companheiro, Carlos Papá Porã Mirim, e seus filhos, Kauê e Djeguaká, a Terra Indígena Rio Silveira, do Povo Guarani-Mbya.

Ela mantém vivo o diálogo com cada centro e compartilha, em relatórios trimestrais, suas vivências.

Nosso apoio às ESCOLAS VIVAS  
é expressão de nossa gratidão.

A origem do SELVAGEM se deve à experiência de trabalho e articulações com a imensa sabedoria dos povos indígenas. Desde 2022, nos envolvemos com a manutenção financeira desses 4 centros, captando os recursos que garantem aportes mensais regulares para cada projeto. A ação conta com o apoio da Saúva, uma associação sem fins lucrativos, que recebe e encaminha às ESCOLAS VIVAS todas as doações realizadas por pessoas físicas e instituições.

No SELVAGEM, cultivamos estudos e atividades através de uma rede colaborativa que conecta vozes, entrelaça conhecimentos e expande os movimentos do ciclo de estudos. Atualmente, essa teia, que chamamos de Comunidade, ramifica-se em 6 grupos de trabalho.

VIVA VIVA ESCOLA VIVA conta com a realização do SELVAGEM, junto aos grupos de sua comunidade.

O Grupo Crianças ocupa um lugar especial na exposição. Um espaço, coordenado por Verônica Pinheiro, que chamamos de Maloca das Crianças.

O Grupo Produção se faz presente com a equipe de mediadores, que estará aqui durante toda a temporada, traçando percursos e diálogos com o público.

A existência de VIVA VIVA ESCOLA VIVA se deve à maravilhosa confiança de uma gama de apoiadores.

A eles, o nosso agradecimento!

Acreditamos que a abundância é mais bela  
quando compartilhada.

Acreditamos na colaboração.

FAÇA SUA DOAÇÃO AQUI



ESCOLAS VIVAS  
recebem  
e se fortalecem



SELVAGEM  
agradece



## SELVAGEM AND THE LIVING SCHOOLS

The LIVING SCHOOLS are indigenous projects for strengthening and transmission of traditional knowledge.

Currently, 4 centres are carrying out these activations in their own territories, while gathering in the common movement of recognising themselves as living schools.

We also celebrated the arrival of a new centre, the BANWA one.

The LIVING SCHOOLS movement is coordinated by CRISTINE TAKUÁ, an educator, mother, midwife and MAXACALI thinker who has lived in the Silveira River Indigenous Land of the GUARANI-MBYA People with her partner, CARLOS PAPÁ, and their children, KAUE and DJEGUAKA.

She keeps alive the dialogue with each centre and shares her experiences in quarterly reports.

**Our support for the LIVING SCHOOLS  
is an expression of our gratitude.**

Selvagem's origins lie in the experience of working and liaising with the immense wisdom of indigenous peoples. Therefore, since 2022 we have been involved in the financial maintenance of these 4 centres, raising the funds that guarantee regular monthly contri-

butions to each project. This action has the support of Saúva, a non-profit organisation that receives and forwards donations from individuals and institutions to the centres.

At Selvagem we cultivate studies and activities through a collaborative network that connects voices, interweaves knowledge and expands the movements of the study cycle.

Currently, this web, which we call Community, branches out into 6 working groups.

VIVA VIVA ESCOLA VIVA is being produced by Selvagem, in partnership with all the groups of its community.

The Children Group occupied a special place in the exhibition. A space coordinated by Veronica Pinheiro which we call Children's *Maloca*.

The Production Group was present with a team of mediators, who were there throughout the entire season, tracing routes and dialoguing with the public.

The existence of VIVA VIVA ESCOLA VIVA is due to the amazing trust of a range of supporters.

Our thanks to them!

**We believe that abundance is more beautiful  
when it is shared.  
We believe in collaboration.**



## AS ESCOLAS VIVAS E OS TEMPOS DE TRANSFORMAÇÃO

TEMPO DO DESPERTAR  
TEMPO DO RESPIRO  
TEMPO DA ABUNDÂNCIA  
TEMPO DAS MEMÓRIAS VIVAS E ATIVAS

O sonho de acordar as memórias e fortalecer os territórios passa por camadas muito sensíveis e desafiadoras de uma caminhada que trilhamos junto ao SELVAGEM, grande semeador de pensamentos. Esses passos conjuntos propõem uma alternativa à monocultura mental que ainda paira em muitas cabeças.

Através do diálogo com o tempo, entendemos os códigos que nos rodeiam. Alcançamos direções e percepções de tecnologias ancestrais que nos foram capturadas pelo enquadramento das formas de transmissão de saberes que habitam as escolas não vivas. O tempo nos reconecta com o ancestral, pois ele pode fazer desabrochar os conhecimentos que foram adormecidos e que outros tentaram apagar.

Ouvir, sentir, dialogar e respeitar  
o tempo que transforma e cura.

O primeiro momento das ESCOLAS VIVAS foi o TEMPO DO DESPERTAR, em que a maioria dos projetos se viu na situação de organizar, estruturar e buscar maneiras de enfrentar as muitas dificuldades consequentes de toda a colonização e da recente crise provocada por ações genocidas do governo passado.

O segundo momento, que estamos vivendo agora, é o TEMPO DO RESPIRO. Após um ano de apoio, foi possível entender que os caminhos vão se abrindo quando focamos e nos concentramos em ações coletivas, trazendo entendimento sobre os passos que estão sendo dados. O respiro vem da sensação de acolhimento e da percepção de que é possível transformar nossas ações com base em cada realidade vivida.

Não estamos sozinhos.

Somos um coletivo que busca transformar a relação do ensinar-aprender, a relação do que é realmente necessário na troca constante de saberes que são ancestrais, mas que, por uma arrogância colonial e epistemológica, foram desfigurados em uma escola clássica e quadrada. O respiro vem da possibilidade de ouvir e sonhar histórias e transformá-las em arte junto a crianças, jovens e anciãos. A arte das ESCOLAS VIVAS não é arte-mercadoria, mas arte-pensamento, arte-sonho e arte-ação para o fortalecimento das vidas de cada cultura que está fazendo parte desse trabalho colaborativo.

A exposição VIVA VIVA ESCOLA VIVA comunica ao mundo a existência da resistência na forma de transmissão de saberes. Através do encontro com cada um dos coordenadores das ESCOLAS VIVAS, será possível que cada espaço-território compartilhe suas experiências e desafios, e assim, juntos, se fortaleçam. A cura da terra, a força dos cantos, as memórias de seres que já não vivem mais, como as árvores grandes das regiões de Minas Gerais, a oralidade das muitas narrativas sobre os seres espíritos, guardiões de tudo que habita na Terra, o respeito às medicinas tradicionais, a preservação do caminho do bem viver para viver em equilíbrio. Esses são os muitos sonhos que cada integrante das ESCOLAS VIVAS anseia.

Essa exposição traz o eco da força ancestral  
que habita as muitas formas  
de transmitir conhecimento.

A medida que cada representante e suas comunidades se reconheçam como ESCOLAS VIVAS ativas, chegaremos ao TEMPO DA ABUNDÂNCIA. Nele, cada coletivo transformará seu território e fará com que os sonhos sejam a realidade.

E, seguindo o futuro das ESCOLAS VIVAS, sonhamos viver o TEMPO DAS MEMÓRIAS VIVAS E ATIVAS, em um fluxo constante de trocas e sensíveis interações com todas as formas de vida.

Cristine Taxuá



# THE LIVING SCHOOLS AND THE FOUR TIMES OF TRANSFORMATION

*by Cristine Takuá*

**Time for awakening**

**Time for a breather**

**Time of abundance**

**Time of living and active memories**

The dream of awakening memories and strengthening territories involves many sensitive and challenging layers of a journey that we are treading together with Selvagem, a great sower of thoughts. These collective steps suggest an alternative to the mental monoculture that still hovers over many heads.

Through dialogue with time, we understand the codes that surround us. We reach directions and perceptions of ancestral technologies that have been taken from us by the framing of ways of transmitting knowledge that inhabit non-living schools. Time reconnects us with ancestry, because it can make the knowledge – that has been dormant and that others have tried to erase – blossom.

**Listening, feeling, dialoguing and respecting time  
is transformative and healing.**

The first moment for the LIVING SCHOOLS was the **Time for awakening**, when most of the projects found themselves in the situation of organising, structuring and finding ways to deal with the many difficulties resulting from all the colonisation processes and the recent crisis caused by the genocidal actions of the past government.

The second moment, which we are experiencing now, is the **Time for a breather**. After a year of support, it was possible to understand that paths open up when we focus and concentrate on collective actions, which leads to an understanding of the steps that are being taken. The breather comes from the feeling of being embraced and the realisation that it is possible to transform our actions taking into account each reality that is being experienced.

**We are not alone.**

We are a collective that seeks to transform the teaching-learning relationship, and the notion of what is really useful and necessary in the constant exchange of knowledge – which is ancestral but, due to colonial and epistemological arrogance, has been disfigured by a classic, square school. The breather comes from the possibility of listening to, dreaming of and turning stories into art together with children, young people and elders. The art from LIVING SCHOOLS is not a commodity-art, but a thinking-art, a dream-art and an action-art for strengthening the lives of each culture that is part of this collaborative work.

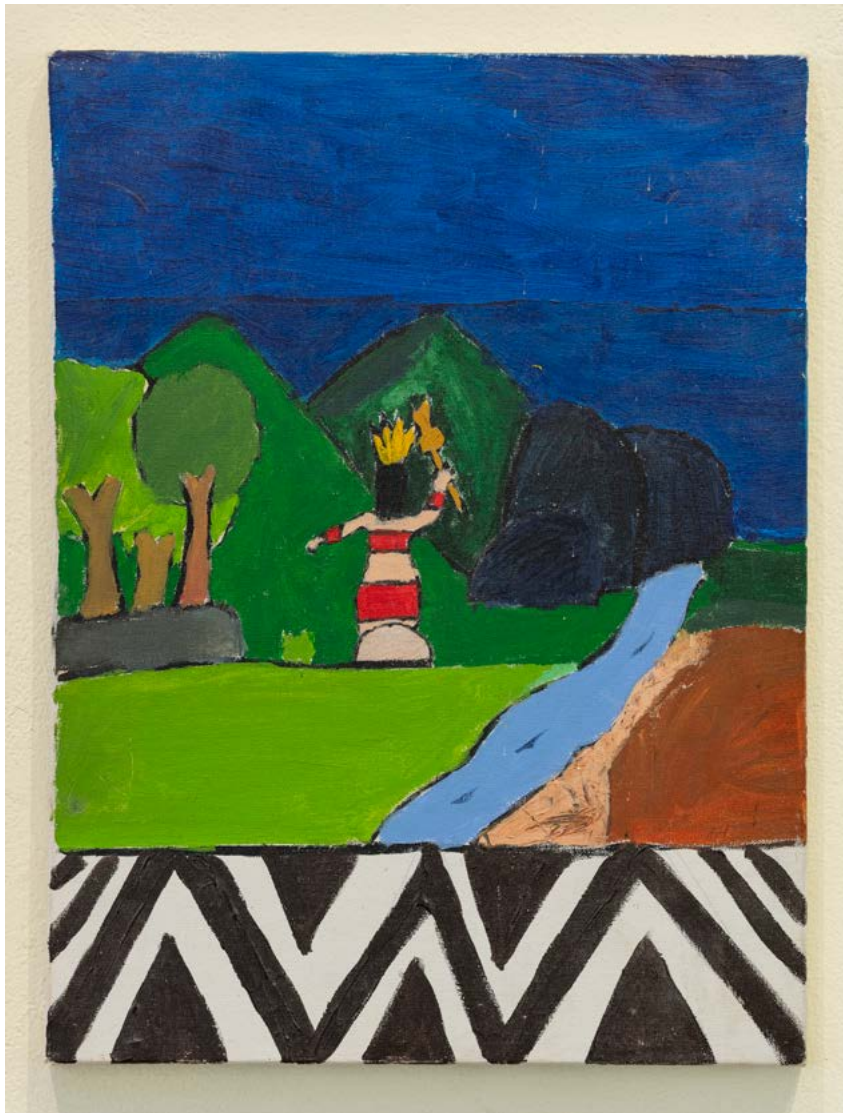
The VIVA VIVA ESCOLA VIVA exhibition announces to the world the existence of resistance in the form of knowledge transmission. By meeting each of the coordinators of the four projects, it will be possible for each space-territory to share its experiences and challenges and thus strengthen themselves together. The healing of the land, the power of chants, the memories of beings that no longer live – such as the large trees in the regions of Minas Gerais – the orality of the many narratives about spirit beings, guardians of everything that inhabits the Earth, the respect for traditional medicines, the preservation of the path towards good living in order to live in balance. These are the many dreams that each member of the LIVING SCHOOLS yearns for.

**This exhibition echoes the ancestral strength that dwells  
in the many ways of transmitting knowledge.**

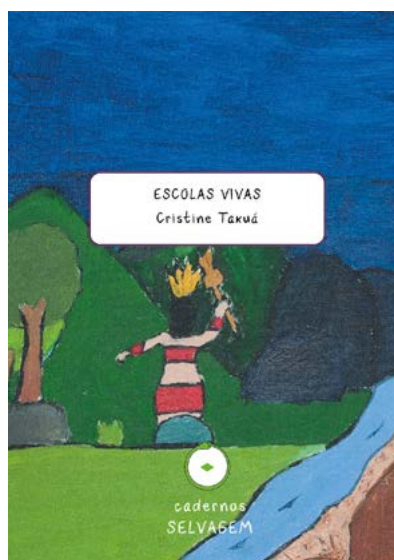
As soon as each representative and their communities recognise themselves as active LIVING SCHOOLS, we will reach the **Time of abundance**. In it, each active collective will transform its territory and make its dreams a reality.

Finally, by moving towards the future of the LIVING SCHOOLS, we dream of living in the **Time of living and active memories**, in a constant flow of exchanges and sensitive interactions with all life forms.





MAÍRA DJERA  
"MBAEATE", 2021  
Acrylic on canvas  
50 x 40 cm



Maira's artwork is also on the cover of [Notebook Selvagem Living Schools](#), by Cristine Takuá, published in 2022.



## QUEM SOMOS

### ESCOLA VIVA SHUBU HIWEA HUNI KUI

Coordenadores | Dua Busê e Teresa Netê

Artistas | José Mateus Itsairu, Jaosni Sales Ixã, Iran Pí-  
nheiro Sales Bane, Mulheres do povo Huni Kuĩ (painel de  
miçangas), Zenira Nesheni e Renato Maná

### ESCOLA VIVA ALDEIA-ESCOLA-FLORESTA MAXAKALI

Coordenadores | Sueli e Isael Maxakali

Artistas | Anilzinha Maxakali, Eliana Maxakali, Joana Ma-  
xakali, Juliana Maxakali, Jupira Maxakali, Marcinho Ma-  
xakali, Marciana Maxakali, Marcos Maxakali, Marieneide  
Maxakali, Vilmara Maxakali, Voninho Maxakali, Taxna Ma-  
xakali, Zezão Maxakali e Zilda Maxakali

### PONTO DE CULTURA MBYA ARANDU PORÁ GUARANI

Coordenadores | Carlos Papá e Cristine Takuá

Artistas | Fabiano Kuaray Papa, Alexandre Wera, Bruno  
Djeguaka, Maira Djera, Marcinho Xunu, Kauê Karai Tataendy,  
Wera Juninho Leonardo Karai Rokadju e Milena Jaxuka

### CENTRO DE MEDICINA INDÍGENA BAHSEKOWI TUKANO E DESANA


Coordenadores | João Paulo Lima Barreto e Anacleto Barreto

Organizadores | Carla Wisu, Ivan Tukano, Durvalino Kisibi,  
Pedro Tukano, Janicleia Pedrosa e Janine Fontes

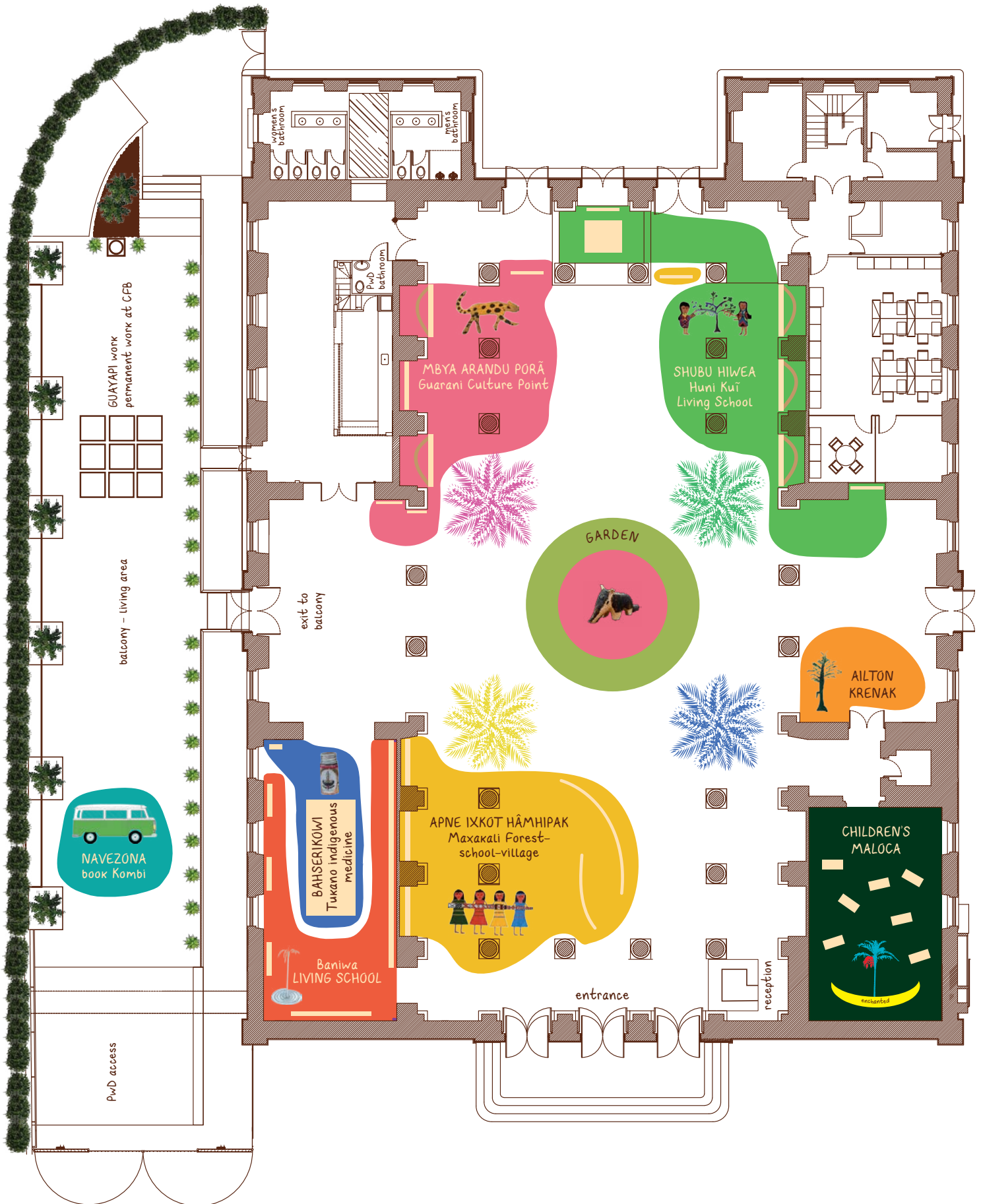
### ESCOLA VIVA BANIWA

Coordenadores | Francisco Fontes Baniwa e Francy Baniwa

Artista | Frank Baniwa



# EXHIBITION MAP





## SHUBU HIWEA, A ESCOLA VIVA HUNI KUI

Dentro da história tem cantoria, tem medicina. Enquanto eu estou vivo, eu sou escola viva. Sou vivo, falo, indico, explico, ensino. Por isso eu chamei meu kupixawa de escola viva, porque eu estou lá, dentro do meu kupixawa, contando história e escrevendo no quadro. Eu estou dando aula. Por isso eu pensei escola viva. Escola viva não é só uma, não. Todo mundo hoje em dia é escola viva, porque estamos resgatando nossa cultura, que estava escondida. Foi isso que pensei, para deixar tudo, para sempre, para eles.

Pajé Dua Busê

Os Huni Kuĩ vivem na região tropical amazônica, distribuindo-se pelo leste peruano até a fronteira com o Brasil, e pelo Acre e sul do Amazonas. Constitui a mais numerosa população indígena do Acre.

A ESCOLA VIVA Huni Kuĩ é um sonho do pajé Dua Busê. Ele vive com sua família na aldeia Coração da Floresta, no Alto Rio Jordão. Dua Busê possui profundos saberes da cultura Huni Kuĩ – de histórias, medicina, música e espiritualidade – e, ao longo dos anos, tem transmitido seus conhecimentos para outros pajés e aprendizes.

Em sua aldeia, ele criou um grande Jardim, que batizou de Parque União da Medicina, onde são feitos cultivos, estudos e práticas dos saberes da medicina tradicional de seu povo. Como grande conhecedor, ele se preocupa com o futuro das novas gerações e vem buscando meios de manter a memória viva.

Quando está em roda com seu povo ou quando caminha acompanhado pelo seu parque de plantas medicinais, Dua Busê costuma dizer: "É tudo isso, estou aqui, a ESCOLA VIVA está aberta".

Anna Dantes



## SHUBU HIWEA - HUMI KUÏ LIVING SCHOOL

Coordinators: Dua Busê and Teresa Netê

“Within history there is singing, there is medicine. As long as I’m alive, I’m a living school. I’m alive, I speak, I point out, I explain, I teach. That’s why I called my KUPIXAWA a LIVING SCHOOL, because I’m there, inside my KUPIXAWA, telling stories and writing on the blackboard. I’m giving lessons. That’s why I thought of it as a living school. A living school is not just one. Everyone nowadays is a living school, because we’re rescuing our culture, which was hidden. That’s what I thought, so as to leave everything to them forever.”

DUA BUSÊ

The HUMI KUÏ live in the tropical Amazon region, spreading from eastern Peru to the border with Brazil, and through Acre and southern Amazonas. They are the largest indigenous population in Acre.

The HUMI KUÏ LIVING SCHOOL is a shaman DUA BUSÊ’s dream. He lives with his family in Coração da Floresta [Heart of the Forest] Village, on the Upper Jordão River. DUA BUSÊ has deep knowledge of the HUMI KUÏ culture – stories, medicines, music and spirituality – and, over the years, he has passed on his knowledge to other shamans and apprentices.

In his village, he created a large garden, which he named Parque União da Medicina [Union of Medicine Park], for cultivation, studies and practices of the traditional medicine knowledge of his people. As a great connoisseur, he is concerned with the future of new generations and has been looking for ways to keep the memory alive.

When he gathers in a circle with his people or walks accompanied through his park of medicinal plants, DUA BUSÊ usually says: “it’s all that, I am here, the Living School is open”.

Clara Almeida



## THE HUMI KUÏ ESSENCE HOUSE

The Essence House's work is a branch of the HUMI KUÏ LIVING SCHOOL.

This is the place to experiment with traditional medicines. In laboratories set up in five villages along the Jordão River in Acre, native plant researchers have been using new techniques to extract essences and botanical active ingredients to prepare natural fragrances and medicines for community use in the villages.

The studies carried out in the Essence Houses have brought together elderly shamans and young apprentices to exchange their know-how and perpetuate traditional knowledge.

As a result of shaman AGOSTINHO IKÁ MURU's dream, the Essence Houses were born out of the willingness of ISAKÁ MATEUS, from São Joaquim village, and TIAGO IBÃ, from Novo Natal Village, to learn how to manipulate plants and produce oils, hydrosols and essences. Since 2016, ISAKÁ and TIAGO have had the collaboration of Mestre Índio, from the Escola de Espagíria [Spagyria School], and Juliana Nabuco.

The shaman IKÁ MURU's dream is registered in the opening of the book UNÁ ISI KAYAWÁ [Huni Kuï people's book of healing], by Dantes Editora and the Botanical Garden of Rio de Janeiro:

“Now they will begin to acknowledge our documents, our identity, and the natural biodiversity that we have. This gold in our hands, which we have never destroyed. Now we're starting to value it and in the future we're going to set up our indigenous laboratory. Those who are interested will have to study it too and come up with another way of using it, as once it was done. To this day and since our origins, our people, our ancestors and us have been culturally using this system”.

In 2019, a small laboratory remained active throughout the Selvagem event at the Botanical Garden theatre in Rio de Janeiro, while Isaka and Tiago Ibã presented their research with the fragrant herbs.



The film [Ni Ininipa Casas de Essências Huni Kuï](#) [Huni Kuï Essence Houses], narrated by the shaman Dua Busê, presents the arrival of the laboratories in the villages with images of harvesting, distillation, oils and plants.



# HUMI KUI NOTEBOOKS AND PRIMERS

The history of the HUMI KUI is usually divided into five periods or times:

**Time of the Malocas**, when they lived in nudity, before coming into contact with the whites.

**Time of the Rush**, when they were overrun by firearms, had their territory taken and were reduced to a few more than 300 people.

**Time of Captivity**, when they were held hostage by rubber-tappers, who implemented a patronage slavery system, under which all the present-day elder HUMI KUI were born.

**Time of Rights**, which, from the 1970s onwards, relied on the formulations of anthropologists Terri de Aquino and Marcelo Piedrafita for setting up co-operatives and delimiting territories.

**New Time**, or XINÁ BENA, which combines the transmission of traditions between elders and young people with exchanges with the 21st century world.

When paper, pencil and pen entered the HUMI KUI culture in the **Time of Rights**, they were appropriated as research tools for knowledge transmission practices. While shamans tell stories of the ancients, apprentices draw and paint and, this way, bring memories and ancestry back to life.

RENATO MANÁ and ZEMIRA NESHEMI, from Novo Segredo Village, on the Upper Jordão River, prepared eight drawings featuring YUXIBU, creator of the Sun, the stars, the Earth and the forest; and the INU BAKE, INANI BAKE, DUA BAKE and BANU BAKE families, which are how people, animals, plants and elements are divided up in the HUMI KUI world.

To explore the subject further, we suggest visiting the website of the [Una Shubu Hiwea](#) exhibition and the publications of the [Comissão Pró-Índigenas do Acre](#) [Acre Pro-Indigenous Commission].





RENATO MANÁ AND ZENIRA NESHENI,  
Rainbow Bari Sitã - Yuxibu,  
Sun Bari - Yuxibu,  
Star Bimi - Yuxibu,  
Forest Ni - Yuxibu,  
Inu Bake, Inani Bake,  
Dua Bake, Banu Bake, 2023  
Hydrographic pen and coloured  
pencils on paper / 21 x 29 cm.





JOSÉ MATEUS ITSAIRU

Huã Karu Yuxibu, 2017

Acrylic paint on canvas

140,0 x 260,0 cm

MAR Collection / Museu de Arte do Rio

SMCRJ [Municipal Department of Culture of

Rio de Janeiro] / Fundo Z

## HUÃ KARU YUXIBU

### STORY OF THE OWNER OF NATURE'S POWERS

Narrated by Dua Busê

Translated and proofread in Portuguese by Tadeu Mateus HUNI KUÏ, in 2017

Families used to live in *malocas*. The single woman always used to search for pieces of wood to make kindling for the fire. Once, she fell in love with a piece of wood, HUÃ KARU.

She said: – If there was a handsome man like that piece of wood, I would marry him.

When it got dark, on the moon night, the woman went out to pee and found this young man in the yard. She asked him: – Who are you?

He replied: – It was me you spoke to.

She said: – I didn't speak to you, I spoke to HUÃ KARU.

He said: – It is I myself, I have been transformed.

She fell in love and started dating him until she got pregnant. One day, the people of the village burnt all the firewood. Then the man didn't come anymore, he disap-

peared. Her mother complained that she was pregnant without a husband. The child in her belly started talking: – Mum, let’s get out of here. Let’s go to my family’s land, the land of HUĀ KARU YUXIBU.

The woman ran off with the boy in her belly. On the way, the boy began to explain: – Mum, up ahead there are two paths. The bushier path is my family’s path. The cleaner path, which has macaw hair on the edges, is the path of the İKA. You must take the bushy path.

The boy asked his mum to pick seeds and flowers for him, and his mum did.

Up ahead there were seeds of *sororoca* [South America traveller’s palm], and he asked his mum to pick them up. When she was about to take it off, a wasp appeared on the palm leaf and stung her.

She got angry and hit her belly. In anger, the child stopped talking.

The mother continued her journey and took the wrong path. She arrived in the land of the İKA and found HUĀ KARU’s aunt, YUSHA KURU, ginning cotton.

YUSHA KURU said: – Why have you come here? İKA brought me and he’s very dangerous. He eats people.

HUĀ KARU’s mother stayed there, and YUSHA KURU prepared charcoal to protect her when the İKA arrived and asked her to pick lice.

She said: – If you don’t like his lice, he’ll eat you. His louse is a beetle.

When the preparation was finished, the İKA arrived and an old man asked her to pick lice. HUĀ KARU’s mother picked lice, chewing the charcoal and throwing the İKA’s lice away. Finally, the last İKA arrived and asked to pick lice, but the charcoal had run out. When she put the beetle in her mouth, she vomited, and the İKA got angry and attacked her. She died, and the İKA opened her belly to eat her. HUĀ KARU jumped into his aunt’s lap.

The aunt said: – You’re already eating the mother. You don’t need to eat the child. I don’t have a son, I’m going to raise the boy.

HUĀ KARU YUXIBU grew up overnight. He grew up fast. He asked the İKA to make him an arrow to fish with. He called his auntie ‘mum’. One day, he got to know that his mum had been eaten by the İKA and decided to take revenge.

The İKA always went hunting. On the way back from the hunt, HUĀ KARU built a trap with a palm tree that threw the İKA away when they crossed it. HUĀ KARU returned home with the game. And the İKA disappeared. There were fewer and fewer İKA.

They became suspicious of HUĀ KARU and arranged to kill him.

The chief of the ÌKÀ warned all the ÌKÀ to prepare to kill HUĀ KÀRU. The aunt asked HUĀ KÀRU to run away.

He said: – I'm not afraid.

He took a flute and a small club and sat in the middle of the *maloca*, playing his flute. The ÌKÀ entered the *maloca* from all sides, armed. HUĀ KÀRU stood up shouting, slammed his club into the middle of the hut and it struck like a lightning bolt. He jumped to the top of the *maloca*. Only he and his aunt escaped. The ÌKÀ were finished.

HUĀ KÀRU asked his aunt where the ÌKÀ used to throw the bones. His aunt showed him a *sapopema* [remo caspi tree]. HUĀ KÀRU went into the forest and found some medicine, rubbed it in his hand and squeezed the medicine onto every bone he found.

The first drop was on the bone of a tapir, and it ran out, alive. He did this with all the animals: deer, pig, agouti, caiman. In the end, he found his mother's bones, just the little pieces. He put medicine on them and his mother became a person again. HUĀ KÀRU, his mother and his aunt, YUSHA KURU, finally made their way to HUĀ KÀRU's family village. They travelled all day until night fell. HUĀ KÀRU made a traditional camp. HUĀ KÀRU taught his aunt the medicines throughout the night. At dawn, the aunt was very sleepy and HUĀ KÀRU was going to teach her about the last medicine. The aunt asked him to teach it the next day. It was the medicine that would make people live again. They slept. The next day, HUĀ KÀRU taught no more. That's why our people don't know about this medicine.





JASONI SALES IXÃ

Basne Puru Yuxibu, 2017

Acrylic on canvas

142,0 x 258,0 cm

MAR Collection / Museu de Arte do Rio

SMCRJ [Municipal Department of Culture of

Rio de Janeiro] / Fundo Z

## BASNE PURU YUXIBU

### THE STORY OF THE ENCHANTED SPIDER

Narrated by Tadeu Mateus Huni Kuĩ, in 2017

1. A HUMI KUÏ woman used to live in a *maloca*. She had no clothes, she didn't know how to weave, she didn't know how to do anything. Once, the woman saw the spider weaving her house quickly and said: – Wow, that spider woman is building her house very quickly. If we HUMI KUÏ learn, we'll also be able to build houses, clothes...

2. The next day, the elder BASNE PURU appeared, carrying the prepared thread in her armpit. The woman asked: – Who are you?

BASNE PURU replied: – I am the enchanted spider. Yesterday I heard you asking to learn to weave, and I'm bringing some material to teach you.

3. The spider taught the woman how to make a hammock, MMABÃ.

4. The spider took the thread and brought it back the next day.

5. The next day, BASNE PURU delivered the finished hammock, with nothing drawn on it, just the hammock itself.

6. The woman wanted to have cotton seeds to plant. She asked BASNE PURU. BASNE PURU brought many seeds. Good seeds and seeds that caused problems.

7. The woman planted the cotton in the swidden with her husband.

8. The cotton grew with threads of different colours on the branch: black, red, white... all colours. She gave seeds to the family to plant in the fields. Each colour had its own seed.

9. When she had enough thread to make a waistcoat, she gave it to BASNE PURU to make it for her.

10. BASNE PURU made five hammocks each night and delivered them to her the next day.

11. One day, the woman said: – BASNE PURU makes hammocks, waistcoats, clothes... It's good for us to learn how to make our own things.

12. The next day, BASNE PURU arrived with cotton seeds. And the coloured seeds, BASNE PURU took with her forever. Today, only cotton wools grow, no colourful thread anymore. They started working, planting, harvesting, beating the cotton and ginning it until they made their own clothes. That was when the HUMI KUÌ people learnt to weave. The enchanted spider was the one who brought this teaching.





IRAN PINHEIRO SALES BANE

Siriani, 2017

Acrylic on canvas

144,0 x 261,0 cm

MAR Collection / Museu de Arte do Rio

SMCRJ [Municipal Department of Culture  
of Rio de Janeiro] / Fundo 2

## SIRIANI

### HISTORY OF THE EMERGENCE OF DRAWINGS

Narrated by Tadeu Mateus Huni Kuĩ, in 2017

1. One day, SIRIANI and her husband PUKE DUA went hunting in the forest and found a tree the size of a *samaúma* [silk-cotton tree], from which grew balls of ginned cotton in different colours: white, red and black.
2. They took some balls to the chief, KAKA TAEBU, so he could find out what it was.
3. And he found out it was cotton. They gave the balls to the chief's wife.
4. She took the seeds out and planted them.
5. The trees grew, and everyone in the village harvested.
6. SIRIANI used to sort the good cotton from the bad.
7. While everyone was asleep, SIRIANI kept the cotton in the ceramic pot, which made noise during the night. The next morning, when she opened the pot, the cotton had been transformed into hammocks and weavings designed with KENES [indigenous sacred graphics].



8. It was the boa constrictor BARI SIRI KA who taught SIRIAM how to draw KENE and how to paint and weave. One day, her mother went to fetch water from the stream and saw SIRIAM wrapped by the boa constrictor. Frightened, she called her other children to arrow the boa constrictor. When the boa constrictor died, it took SIRIAM's spirit with it.

9. When they cooked SIRIAM, her body didn't soften.

10. The women complained because the boa constrictor didn't give them this knowledge so that they could work it themselves. The boa constrictor listened and gave them the cotton, but the way it is now, in seed form and only white, growing on smaller trees and not yet ginned for the women to work with. To this day we work like this: planting, picking, ginning and weaving.

*This tapestry was made especially for the exhibition "No caminho da miçanga: um mundo que se faz de contas" [In Search of the Miçanga: a world made of beads] curated by Els Lagrou, which opened in 2015 at Museu do Índio. It is a panel of beads with different Huni Kuĩ kenes (graphics) made by artisans from the Jordão River at the 2nd Huni Kuĩ Bead Workshop, held by Museu do Índio in São Joaquim village on November 9th, 2011, under the coordination of Deborah Castor.*





TERESA NETÉ  
AND MARIA SIRIAMI  
Teacher cloths,  
2023 and 2017  
Dyed threads  
Various sizes

WOMEN FROM THE HUNI KUĪ PEOPLE  
Bead tapestry, 2011  
Beads sewn with cast net threads  
175 x 137 cm



## A ESCOLA VIVA MBYA ARANDU PORÃ E O DESPERTAR DOS JOVENS

O povo Guarani habita a região meridional da América do Sul, em um amplo território no qual se sobrepõem Paraguai, Brasil, Argentina, Uruguai e Bolívia. Nós nomeamos toda essa região como Yvy Rupa.

No território do Rio Silveira, onde se localiza a MBYA ARANDU PORÃ, os jovens estão começando a perceber a importância da ESCOLA VIVA e, através desse diálogo, trouxeram cantos que já tinham se perdido há muitos anos.

Eu vejo que a ESCOLA VIVA, aos poucos,  
acorda o que estava adormecido.

Eu vejo que a ESCOLA VIVA  
é fundamental para que se continue.

Eu vejo que a ESCOLA VIVA fortalece.

Eu vejo que a ESCOLA VIVA  
se aproxima da sabedoria milenar  
de forma mais autêntica  
e protege as bibliotecas vivas que são os anciãos.

Sou diretor da MBYA ARANDU PORÃ e vejo que ela é  
uma ferramenta que traz uma educação de respeito e de  
saúde do caminhar, do falar, do olhar e do sentir.

Carlos Papá



# THE MBYA ARANDU PORĀ LIVING SCHOOL AND THE AWAKENING OF YOUNG PEOPLE

*by Carlos Papá, coordinator*

The GUARANI PEOPLE inhabit the southern region of South America in a vast territory, which is overlapped by the territories of Paraguay, Brazil, Argentina, Uruguay and Bolivia. They call this entire region YVY RUPA.

In the territory of Rio Silveira, where MBYA ARANDU PORĀ is located, young people are beginning to realise the importance of the LIVING SCHOOL and, through this dialogue, have started to sing things that had been lost for many years.

These days, incredible as it may seem, a young man stood up and sang MANDYJU's [cotton's] song. It really touched me, because it talks about the importance of vestments and braiding. It also speaks of the importance of this plant-being, which brings wisdom and respect as very sacred things.

The moth spirits manifest themselves, making the hands of the GUARANI MBYA women transform and create fabrics that allow them to weave blankets, like cocoons, for the children to protect themselves from the cold.

So, the young man brought this song from when the GUARANI MBYA used to take their fabrics and make blankets. They used to weave and sing the songs.

This song was heard in places where there was an indigenous woman making cloth. The women sang this mantra-song to awaken the webs of the moths, which bring the skill of weaving and turn the work into something sacred. It becomes a life. It's not simply an activity; whoever dedicates themselves to sacred work is offering their energy, their life and their skills. So that fabric becomes an artwork of

Clara Almeida



that woman and of that life she was producing. This chant brings feminine strength, it's a chant that brings this revitalisation, so that she can keep making her props out of cotton. Cotton also brings protection, it becomes protection, health and warmth against the cold. The song says all of this.

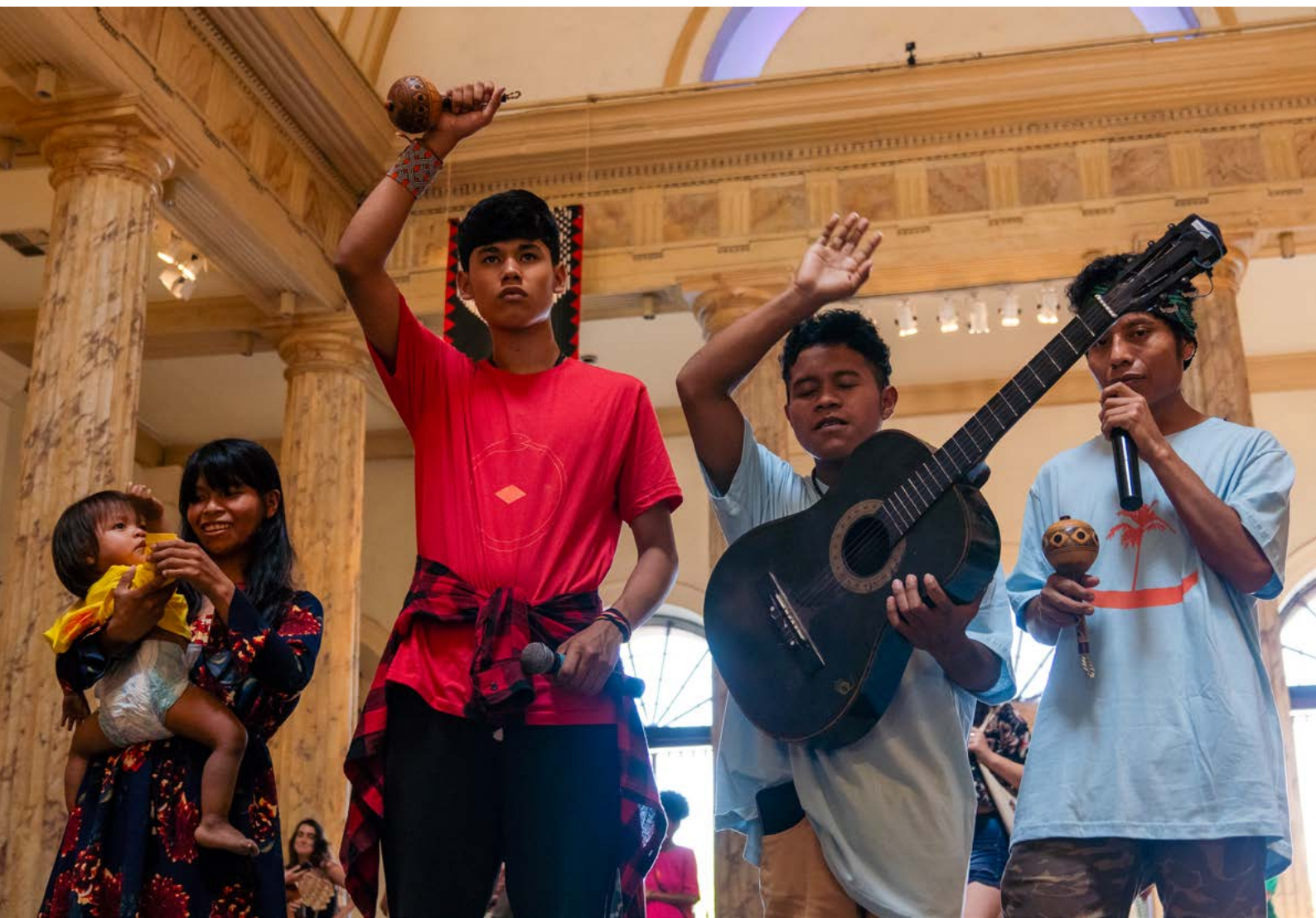
**I see that the LIVING SCHOOL is gradually  
waking up again what has been dormant.**

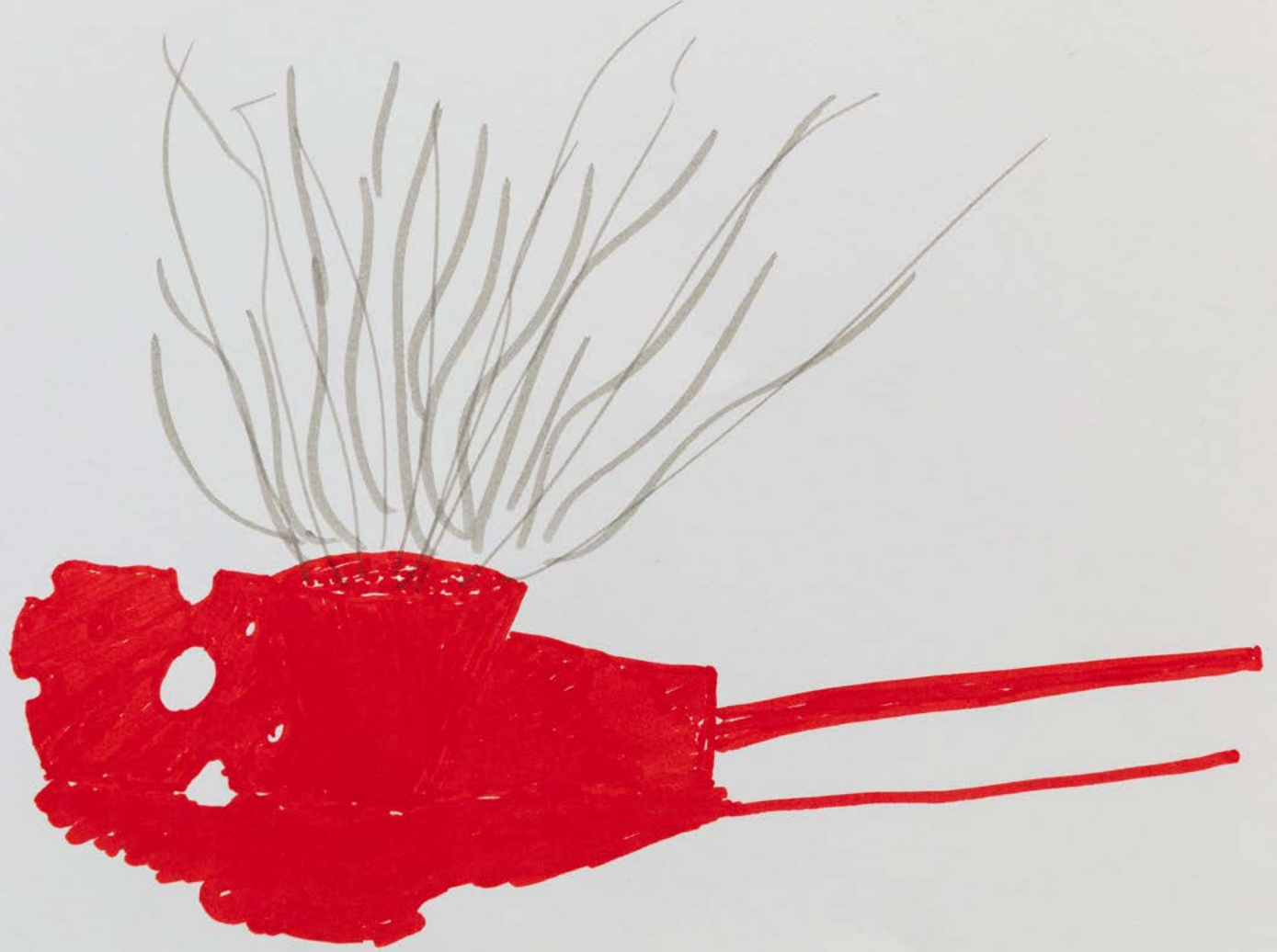
**I see that the LIVING SCHOOL is fundamental for us to continue.**

The LIVING SCHOOL strengthens, brings the ancient wisdom closer in a more authentic way and protects the living library of the elders.

In this sense, I see the importance of the work of the LIVING SCHOOL. I'm part of this LIVING SCHOOL, I'm the director of it and I see that the LIVING SCHOOL is a tool for us to be able to bring this millenary education, an education on respect, an education on health, an education on how to walk, an education on how to talk, an education on how to look.

Clara Almeida





# NHE'ÉRÿ

by Carlos Papá

NHE'ÉRÿ is a way of understanding the dimension of the forest, a crystalline and transparent portal that teaches us every day. It can be translated as “where the spirits bathe”, purifying themselves in order to get divine elevation, integrating the cosmological world so as to have spiritual lightness and eternal life – in the Guarani conception, the YVY MARAE'.

NHE'ÉRÿ is the basis of the existence and resistance of the indigenous peoples who live there, because it is in the living forest that we can find the healing remedies and the real school: the transmission of ancestral knowledge and practices. It is of great importance because it holds the soil with its hands, and provides us with water and food. The great spirits dwell in its leaves and roots. For every leaf that falls, another is born like a child, and so all life in the forest is formed.









At Selvagem there is a whole path of studies, guided by Carlos Papá, on the Nhe'ẽrỹ: cycles, audiovisuais, notebooks and a series of related contents.



In the Ayvu Par cycle you can hear about the composition of Nhe'ẽrỹ and the world, based on Guaranı words that define beings, places, elements and states of spirit.



The two paintings of Nhe'ẽrỹ featured in the Viva Viva Escola Viva exhibition were made by young people from the Guaranı Living School as part of the recording of the Ayvu Par cycle at the Museum of Indigenous Cultures in So Paulo.



PYTUN JERA  
NIGHT BLOSSOM  
by Carlos Papá

“We believe that the darkness is responsible for the entire universe, including NHANDERU, Allfather. Where did NHANDERU, our creator, whom we admire so much, come from? He also came from the darkness. And this darkness is responsible for creating the entire universe there is today, including our body. Our body contains water, earth and iron. And that is why we need this earth so much. We are a part of this earth. It is no use saying that the earth is no territory. Amazingly, we are part of this earth, even the trees.

That is why we say XEYVARA RETÉ. XEYVARA means ‘heaven’, or ‘when I breathe’; RETÉ, the body, that is the earth. Therefore, I am earth, but I breathe, I depend upon this atmosphere, this energy, which I receive. I need this to survive.

[...] darkness is so important to us, because it receives us when we want to rest; for instance, we go to sleep and the darkness receives us to rest. Or even in death. In death, we go back to the darkness. And then, these energies start searching for another host. And when they find another host, then everything is reborn again.”

Excerpt from the [Notebook Selvagem "Pytun Jera - Night blossom"](#)





FABIANO KUARAY PAPA  
Onhembojera Mba'emö Ypy Rã  
[Creation of Sacred Beings], 2023  
Acrylic on canvas / 80 x 118 cm



FABIANO KUARAY PAPA  
Yvy Ijypy Hague Ha'e Kuaray Ha'e Jaxy Oiko Ypy Hague  
[The First Creation of the Earth and the Birth of the Sun and the Moon], 2023  
Acrylic on canvas / 80 x 118 cm

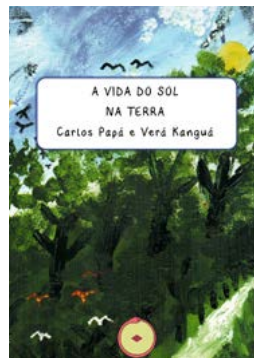


CARLOS PAPÁ

Kuaray Jaxy Oambare Jogueraa Hague  
[Rising up to the Sacred Abode], 2023

Acrylic on canvas

79 x 118 cm



The full story is in the  
[Notebook Selvagem](#)  
["The Life of the Sun on Earth"](#).

## THE LIFE OF THE SUN ON EARTH

by Carlos Papá

NHANDERU PAPA created everything, the existence of the universe, together with MAINO'1, who fed him with divine nectar. NHANDERU and NHANDEXY were the first human beings to inhabit this land of ours. KUARAY and JAXY helped, naming every creation on earth, and made a great journey until they reached their father. This screen shows the journey of KUARAY and JAXY, sons of NHANDERU and NHANDEXY.



CARLOS PAPÁ  
Nhandexy [Our mother], 2023  
Acrylic on canvas  
32 x 41 cm

NHANDEXY  
*by Carlos Papá*

This painting represents NHANDEXY, our first Mother, the original darkness from where everything blossoms. She is the mother of all things, colours and beings in the universe.

CARLOS PAPÁ, CRISTINE TAKUÁ  
AND FABIANO KUARAY PAPÁ  
IN COLLABORATION WITH  
LEONARDO KARAI ROKADJU,  
BRUNO DJEGUAKA,  
KAUÊ KARAI TATAENDY  
Yxapy, 2023  
Acrylic on fabric  
600 x 100 cm





ALBINO FERNANDES

Two large ajakas [baskets], 2023  
Dyed taquara [bamboo] straw / 68 x 40 cm

LUCIA FERNANDES

Two straw handbags, 2023  
Dyed taquara [bamboo] straw / 40 x 30 x 20 cm

ALBINO FERNANDES

One medium ajaka [basket], 2023  
Dyed taquara [bamboo] straw / 42 x 33 cm





## ABOUT THE WOODEN ANIMALS

by Carlos Papá

The animals are made from *caixeta* [*Tabebuia cassinoides*], a tree native to NHE'ÉRÿ.

A long time ago a XERAMOÍ told the children that the *carão*, the jackdaw, could only sing twice in his life. He liked a very beautiful rufous-collared sparrow who the animals used to approach and ask to marry them, but she never accepted it. The jackdaw also asked the rufous-collared sparrow to marry him, and she refused. But he didn't want to give up and decided to sing for her so she could hear and perhaps be enchanted by his singing. So he sang and then left. When the sparrow heard the song, she liked it very much and wanted to know who was singing so beautifully.

The next day, she said goodbye to her family and went out in search of him...

First she met the coati and spoke to him, who was picking fruit, and he asked her what she was doing alone on the road. She said she was trying to find out whose beautiful song it was, but the coati said he couldn't sing, and she insisted that he should sing to her.

He sang, but she realised it wasn't him, so she said goodbye and left.

Then she found the armadillo and asked him what he was doing. They greeted and she said she was looking for the one who sang. She insisted, even though he said he couldn't sing. Then he decided to sing, but she realised it wasn't him....

And the rufous-collared sparrow went after lots of animals in search of the one with the beautiful singing.

The XERAMOÍ showed each wooden animal to the children and they started to gather them. But he would only give the jackdaw to the children who were making collections, so each child would want more and more NHE'ÉRÿ animals to play with.

From generation to generation, these stories were passed on to children who became more and more interested in learning how to make the animals and tell the stories.

The process of making the wooden animals contains a lot of GUARANI knowledge and expertise.

This knowledge tells of the GUARANI's relationship with the animals of the forest, and each person develops a broad knowledge of the species through an individual, familial or collective trajectory of reflection on the natural behaviour of each animal. Above all, this knowledge shows the GUARANI's particular way of relating to these beings present in NHE'ÉRÿ.



# ABOUT THE PLANT GARDEN AROUND THE WOODEN ANIMALS

*by Viviane Fonseca-Kruel*

**Interweaving plants, memories and stories.**

Through this collection of pot-grown plant species, we want to draw attention to the ancestral knowledge intertwined with these existences, beyond their biological, botanical and ecological aspects. Their diversity invites us to a deeper consciousness. Plants are not just natural resources; they are fundamental elements within the cultural identity of indigenous peoples.

Here there is tobacco, cotton, soul vine, cricket-vine, guarana, chacruna, achiote, genip tree, pepper, jussara palm, Brazilian cherry and brazilwood, species that have been used for hundreds of years in the territory that we now understand as Brazil. These existences are intertwined with the history and culture of the more than 150 indigenous peoples who live here.

These are plants that tell the story of biomes such as the Amazon, with species that have been managed and domesticated in the region such as cocoa, sweet potatoes, Brazil nuts, guarana, tobacco and manioc. Recent studies, integrating plant genetics, archaeology, anthropology, botany and ethnobotany, have gathered evidence of Amazonian agricultural species, with the presence of agricultural genetic diversity centres and regions in this biome.

The approach of the Rio de Janeiro Botanical Garden to the LIVING SCHOOLS and Selvagem aims to support intercultural and interdisciplinary dialogue, in search of a greater protagonism of traditional communities in actions related to public education and the conservation of socio-biodiversity.

When educators are aware of the interaction between plants and indigenous communities, they can inspire a deeper appreciation of the relationship between human beings and the environment. It is clear, then, how important it is to strengthen oral traditions and ancestral practices through educational partnerships with indigenous communities.



LONG LIVE THE LIVING SCHOOL  
Installation at the centre of  
the exhibition  
LETÍCIA MACENA  
8 small ajakas [baskets], 2023  
Dyed taquara [bamboo] straw  
8 x 6,5 cm  
THIAGO WERA BENITES  
66 wooden animals, 2023  
Wood in various sizes  
KARAI MIRIM  
7 maracas, 2023  
Calabash, seeds and wood  
Various sizes  
PLANTS  
The teacher plants live in  
the Botanical Garden of Rio  
de Janeiro, under the care of  
Coleção Temática de Plantas  
Medicinais [Thematic Collection  
of Medicinal Plants] and  
Coleção Viva [Living Collection].





## ALDEIA ESCOLA FLORESTA, A ESCOLA VIVA MAXAKALI

Os Maxakali são habitantes ancestrais das florestas que cobriam todo o leito dos rios Pardo, Jequitinhonha e Mucuri, na região compreendida, hoje, como nordeste de Minas Gerais e extremo sul da Bahia.

São um povo de, aproximadamente, 3000 pessoas que falam a língua Maxakali, um dos últimos idiomas nativos da região. A invasão da empresa agropecuária em suas terras originárias, durante os séculos XIX e XX, resultou no seu confinamento em 5 pequenos territórios, cercados de fazendas por todos os lados e devastados pela derrubada da floresta e pelo plantio do capim-colonião.

A Aldeia Escola Floresta é o território mais recente desse povo e foi criada a partir da retomada de uma propriedade da União, localizada na zona rural de Teófilo Otoni (MG). Ali começou a ganhar forma um sonho antigo, impulsionado pela reivindicação dos Maxakali por seus territórios originários e pela saudade que sentem dos rios, das caças e da mata grande.

Isael Maxakali, importante liderança e artista deste povo, costuma dizer que a verdadeira casa dos Maxakali, a 'aldeia de verdade', só pode existir junto com a floresta, que é a morada dos yãmĩxop.

Isael também diz que a vida nesses lugares - na aldeia e na floresta - é a melhor forma de educar suas crianças e transmitir seus conhecimentos tradicionais.

São suas ESCOLAS VIVAS, portanto.

Cristine Taxuá e Paula Berbert

# FOREST-SCHOOL-VILLAGE MAXAKALI LIVING SCHOOL

*Coordinators: Sueli and Israel Maxakali  
by Paula Berbent and Cristine Takuá*

Art is a living and regular presence among the MAXAKALI. The songs of the YĀMĪYXOP can be heard almost daily in their territories. The YĀMĪYXOP are the spirit people of the Atlantic Rainforest, which used to cover all the land of these people, and those who visit their communities since ancient times to sing, dance, play, eat, hunt and heal. During these visits, the girls and women give them food and also receive it from them, accompanying them in dances and games in the central yard of the villages. Men and boys who have already been initiated into their secrets receive them in the KUXEX, the “house of songs”, sing and hunt some of the few remaining animals. It is together with the YĀMĪYXOP that the immemorial art of the MAXAKALI is made, it is in the daily life shared with the spirits that they keep the memory of the forest. Even though the big trees, the game, the birds and the rivers have gone, running away from the destruction caused by agricultural activities, the forest continues to exist and pulsate in the songs, dances, ornaments and masks

Clara Almeida



that the ḂĀMĪḂ dress, in the paintings on the bodies of their human relatives, in the graphics on the MĪMĀNĀN (ritual pole), in the ornaments and patterns that decorate the women's dresses.

Facing more than two centuries of colonial invasion, the MAXAKALI's extensive traditional territory, which once included forests all along the Pardo, Jequitinhonha and Mucuri rivers (Minas Gerais - MG / Bahia - BA), has been reduced to some of the smallest and most devastated indigenous lands in the country. Despite living surrounded by farms all around, the MAXAKALI resist by speaking their own language and always aspire to return to the countless stolen portions of their land. Faced with the deadly verdict of the last government, which announced that "not a single centimetre of land would be demarcated", a group of around one hundred families took the courageous decision of starting a retaking, occupying, in September 2021, a federal property in the rural area of Teófilo Otoni - MG. There, a SUELI MAXAKALI and ISRAEL MAXAKALI's long-held dream began to take shape. They are important leaders of this people, who also stand out for their well-known artistic and audiovisual production. They proposed calling the new community FOREST-SCHOOL-VILLAGE, evoking the community project that they had been aiming for over a long time, and which is driven by the MAXAKALI's demand for their original territories and the longing they feel for the rivers, the hunts and the great forest. Israel often says that the true home of the MAXAKALI, the "real village", can only exist together with the forest, which is the home of the ḂĀMĪḂXOP, and that life in these places – in the village and in the forest – is the best way to educate their children and pass on their traditional knowledge. The village and the forest are therefore their living schools.

Since the dream of the FOREST-SCHOOL-VILLAGE gained territory with the re-taking, the families who live there have been working hard to also establish its body, counting on the support of an important network of alliances and partnerships. The actions they had planned to take to reforest the area and open up swiddens have been realised through the beautiful project HĀMHI - TERRA VIVA [Living Earth]. Articulated by various local leaders, together with Rosângela Tugny and Roberto Romero, long-time research allies, the initiative has trained forestry agents and structured nurseries for native Atlantic Forest seedlings and food crops, not only in that community, but also in the other MAXAKALI territories: the MAXAKALI Indigenous Land, comprising the Pradinho and Água Boa regions (Santa Helena de Minas and Bertópolis - MG), and the Aldeia Verde (Ladainha - MG) and Cachoeirinha (Topázio - MG) reserves.

The first reforestation work sessions at FOREST-SCHOOL-VILLAGE were held last year and organised with the collaboration of the Terra-Vista Settlement from MST - Landless Workers' Movement and the grassroots movement Teia dos Povos [Web of Peoples].

The other essential part of FOREST-SCHOOL-VILLAGE's communal project consists of organising regular meetings of shamans and culture specialists, as well as structuring art training workshops. These actions have been carried out with financial support from the Living Schools project, coordinated by Selvagem. The works presented in this exhibition were conceived during two rounds of workshops. The first one was held in September 2022, when the FOREST-SCHOOL-VILLAGE artists had their first experience of painting on canvas, and were also able to deepen their practice in media they already knew, such as watercolour and drawing. On that occasion, the teachers and the community shamans chose a theme for their artistic research: "KOTKUPHI YÖG KUTEX XI ÄGTUX", the songs and stories of KOTKUPHI, the spirit of Manioc. Over the course of a little more than a week, more than thirty drawings and around twenty canvases were produced, featuring the presence of the different beings that join KOTKUPHI in a collective of spirits of hunters, such as the





coral snake and the velvet ant. The images also show the paintings that constitute the bodies of the inhabitants of this ritual group, their objects, such as their arrows and MĪMĀNĀN, as well as depicting important passages from the rituals carried out during the KOTKUPHI's visits to the villages.

The second art training meeting was organised a little more than a year later, in October 2023, and was attended by a significant number of young people and children. The new technique learnt in this context was the production of stencils and stamps, giving shape to posters, which were put up on the walls of the community's health centre, and to patterns which were reproduced on the fabric of the women's dresses. In this last cycle of workshops there was no thematic indication about the direction of the work that would be developed. The result of this choice was the composition of drawings, watercolours, paintings on canvas and fabrics in which many, many YĀMĪY appear, such as XOKIX, the spirit of the Anteater, LĪTA, the spirit of the Dragon, MŌGMŌGKA, the spirit of the Hawk, YĀMĪYHEX, the Spirit-Women, and, above all, XŪNĪM, the spirit of the Bat, which multiplied in an important part of the works created. It was XŪNĪM, along with the countless spirits who make up its ritual group, who was singing at KUXEX during the days when the workshops happened. From the balcony of the health centre where the artists were working, you could hear them singing and see them dancing and playing with the girls in the village central yard. This image, of children and young people painting and drawing at the same time as the XŪNĪM sang and danced in front of the KUXEX, offers us an extraordinary synthesis of the profound meaning of MAXAKALI's art: it's in relationship with YĀMĪYXOP that they produce beauty, healing and transformation, taking care of the immaterial existence of the forest, always remembering it, while continually remaking it, whether on canvas, in drawings, in dreams, in songs, and even in the trees and fields they are planting to effectively bring it back.



## PAINTED FABRIC

The paintings on fabric were produced at the last workshop held at the FOREST-SCHOOL-VILLAGE in October 2023. They are an outcome of the research that the women have been doing collectively, during the painting work sessions, to decorate the traditional dresses that they sew for special occasions, such as Indigenous Peoples' Day, celebrated on April 19<sup>th</sup>.

In this recent cycle of workshops, they have expanded their research from the narrow strips of fabric they paint for dresses to these larger scraps, commonly used as tea towels. The images in the paintings make present the passage of the YAMÏYXOP – the spirits of the Atlantic Rainforest – through the MAXAKALI villages, as well as the dream of their territory once again being covered by the forest.

ANILZINHA MAXAKALI, DELCIDA MAXAKALI, ELIANA MAXAKALI,  
JUANA MAXAKALI, JULIANA MAXAKALI, JUPIRA MAXAKALI,  
MARCIANA MAXAKALI, MARIENEIDE MAXAKALI, TAXNA MAXAKALI,  
VILMARA MAXAKALI, ZILDA MAXAKALI AND ZEZÃO MAXAKALI  
Untitled, 2023

Fabric paint on fabric 47 x 70 cm (each)





ELIAMA  
MAXAKALI 23





## MÔGMÔGKA TAP

by Paula Berbent

On the canvas, we see MÔGMÔGKA TAP in two of the different forms its image can assume: on the left, as a spirit, dressed in straw and with its skin painted red, the way it comes to sing in the village; and, on the right, in the body of a bird, which we don't know if it's landing or taking flight from its MÏMĀNĀN [ritual pole]. MÔGMÔGKA TAP stands out in the MAXAKALI worldview for being one of the memories of the disappearance of the forests that covered the traditional territory of this people.

One of MÔGMÔGKA TAP's songs tells how he once went out into the world to see other forests and, when he was far away, he missed the forest where he lived, especially his favourite tree. MÔGMÔGKA TAP decided to return home and tells, in the song, everything he saw from above during his return journey: the sky, the clouds, the mountains, the rivers, the animals. But when he got closer, he soon realised that everything was different: there were no more big trees or hunting animals, but only grass. When he reached the place where he expected to find his favourite tree, MÔGMÔGKA TAP landed sadly on the post of a barbed wire fence that marked the boundary of one of the white invaders' farms.



VILMARÄ MAXAKALI

Yämihex [Spirit-Women], 2023

Acrylic on canvas

52 x 42 cm

ELIANA MAXAKALI

Xünim äta [Red Bat], 2023

Acrylic on canvas

52 x 42 cm

ELIANA MAXAKALI

Lita [Dragon], 2023

Acrylic on canvas

31.3 x 43.0 cm



SUELI MAXAKALI

Mögmögka tap [Black Hawk], 2023

Acrylic on canvas

85.5 x 90.0 cm

# KOTKUPHI, THE SPIRIT OF MANIOC

*by Paula Berbent*

The canvases evoke the ritual universe of KOTKUPHI, the spirit of manioc, emphasising the presence of the different beings that make up the same collective of hunting spirits, such as the coral snake and the velvet-ant, and game spirits, such as the peccary. The graphic motifs that characterise the bodies of these animals constitute not only the bodies of the KOTKUPHI spirits, when they visit the MAXAKALI to hunt and perform rituals, but also their objects, such as their sharp arrows and also their MIMĀNĀN, which are the ritual poles that indicate their presence in the villages.

The artworks also make present some memorable moments during the KOTKUPHI's visits to the villages, such as the moment when the women offer them gifts hanging from rods, or when the KOKTIX XOP, the spirits of the capuchin monkey, go singing out from the village yard towards the barrier of straw and wood that protects the KUXEX, the chanting house, during the passing of the KOTKUPHI. The KOKTIX XOP have fun climbing the tallest stakes without ever falling to the ground, making everyone who watches them laugh.

The painting XOK XAXUP [hanging leather] depicts one of the most striking features of the visits of the manioc spirit KOTKUPHI to the MAXAKALI villages, which is the need to create a protective barrier around the KUXEX. This is due both to KOTKUPHI's irritable personality and to a fear that these spirits have of being killed. The ancients say that once, before the habit of protecting the KUXEX during their stay in the village existed, a cricket invaded the ritual tent and killed all the KOTKUPHI. That's why, when they come to sing with the MAXAKALI, they always ask their human mothers to protect the chanting house.

In the past, when game was still plentiful, the KUXEX was entrenched with a sequence of hides from different types of jaguars: spotted, silvery, black and red, alternated with different types of KOTKUPHI's MIMĀNĀN. But now, after the jaguars have disappeared with the destruction of the forests, on the eve of the arrival of the manioc spirits for the rituals in the villages, the women surround the KUXEX with straw and stakes; or, when they can't even find these in their territories, they surround the space with blankets, to protect both themselves from the KOTKUPHI's anger and the KOTKUPHI themselves from the crickets' aggressiveness.



Sueli Maxakali  
Kortix xop  
2022  
Acrylic on canvas / 37.8 x 40 cm



Sueli Maxakali  
Kortix xop  
2022  
Acrylic on canvas / 37.8 x 40 cm



Juliana Maxakali  
Kot pex mĩy  
2022  
Acrylic on canvas / 36.7 x 40.1 cm

SUELI MAXAKALI  
Kortix xop [The spirit of the capuchin monkey], 2022  
"Kotkuphi yög Kutex xi Ägtux" series  
[Songs and stories of the Manioc Spirit]  
Acrylic on canvas / 37.8 x 40 cm

JULIANA MAXAKALI  
Kot pex mĩy [Making beijú, a manioc pancake], 2022  
"Kotkuphi yög Kutex xi Ägtux" series  
[Songs and stories of the Manioc Spirit]  
Acrylic on canvas / 36.7 x 40.1 cm



Sueli Maxakali  
Xok xaxup  
2023  
Acrylic on canvas / 85 x 129 cm

SUELI MAXAKALI  
Xok xaxup [Hanging leather], 2023  
Acrylic on canvas / 85 x 129 cm

ISABEL MAXAKALI  
Kotkuphi yög yã yex  
[The painting of Kotkuphi], 2022  
"Kotkuphi yög Kutex xi Ägtux" series  
[Songs and stories of the Manioc Spirit]  
Acrylic on canvas / 98.5 x 85.5 cm



VONINHO MAXAKALI AND VERONILDO MAXAKALI

Xupapox te'kohok xap paha tex xux tex ti hĩ hãmhipax xipekok

[Spirit of the Otter picking up a stick of tobacco, the woods and the sky], 2022

"Kotkuphi yög Kutex xi ãgtux" series

[Songs and stories of the Manioc Spirit]

Acrylic on canvas / 145 x 110 cm

## THE YĀMĪYXOP

by Paula Berbert

The YĀMĪYXOP are the countless spirit-people of the Atlantic Forest who, since ancient times, visit MAXAKALI villages to sing, dance, heal, play, hunt and eat. Always consisting of multitude and diversity, the YĀMĪY manifest themselves in the most varied forms, never being just one. They can be invisible and tiny, dwelling in the hair of their human relatives, they can be their own songs, they can have animal forms and they can even embody in splendid ways during their rituals, wearing masks and carrying the most beautiful paintings that adorn and colour them.





VONINHO MAXAKALI

Xupapox yãmĩyxop

[The Spirit of the Otter], 2022

"Kotkuphi yög Kutex xi ãgtux" series

[Songs and stories of the Manioc Spirit]

Acrylic on canvas / 36 x 39.7 cm



MARCINHO MAXAKALI

Kotkuphi te xapupnãg tux

[Kotkuphi shoots arrow to kill the peccary], 2022

"Kotkuphi yög Kutex xi ãgtux" series

[Songs and stories of the Manioc Spirit]

Acrylic on canvas / 41 x 36.8 cm



MARCOS MAXAKALI

Xokix [Anteater], 2023

Acrylic on canvas 79.5 x 98.0 cm



SUELI MAXAKALI  
IN COLLABORATION  
WITH JULIANA MAXAKALI,  
ISRAEL MAXAKALI,  
PARQUINHO GRÁFICO  
AND FLOR DE KANTUTA  
*Mimãñã de Xũnĩm*, 2023  
Acrylic on fabric  
600 x 100 cm



## BAHSEKOWI, CENTRO DE MEDICINA E ESCOLA VIVA TUKANO

O Centro de Medicina Indígena Bahserikowi está localizado no centro da cidade de Manaus, capital do estado do Amazonas. Sua fundação nessa cidade foi uma escolha estratégica para impactar as universidades e as instituições públicas e promover a mudança da opinião pública sobre a medicina indígena.

Os especialistas kumuã que atuam no Centro de Medicina Indígena Bahserikowi são originários dos povos Yepamahsã (Tukano), Htãpirõ-porã (Tuyuca) e Hmukori-mahsã (Desana), das comunidades indígenas do Alto Rio Tiquié, afluente do Rio Uaupés, Alto Rio Negro.

O atendimento é feito para o público em geral, indígenas e não indígenas. O kumu fica à disposição para atender as pessoas e cuidar delas com bahse e plantas medicinais.

As tecnologias de cuidado com a saúde e a cura acionadas no Centro de Medicina Indígena Bahserikowi são, fundamentalmente, bahse (mais conhecidos como benzimentos) e plantas medicinais.

Bahse são fórmulas metaquímicas e metafísicas evocadas pelos especialistas para proteção, tratamento e cura.

Em outros termos, bahse é o poder e a habilidade dos especialistas (kumuã) em evocar as substâncias curativas dos vegetais, minerais e animais.

Os povos indígenas usam  
as plantas medicinais desde sempre.

A floresta guarda todos os tipos de remédios.

Na casa há também remédios naturais para venda. São chás, pomadas, mel, copaíba, andiroba, breu branco para defumação, cascas, raízes, folhas e flores secas medicinais.

## BAHSEKOWI, TUKANO - DESSANO - TUYUCA LIVING SCHOOL AND MEDICINE CENTRE

*Coordinators: João Paulo Lima Barreto and Anacleto Barreto together with Carla Wisu, Ivan Tukano, Durvalino Kisibi, Pedro Tukano, Janicleia Pedrosa and Janine Fontes*

The BAHSEKOWI Indigenous Medicine Centre is located in the downtown area of Manaus, the capital of the state of Amazonas. The foundation of BAHSEKOWI in the city of Manaus was a strategic choice to impact universities and public institutions and promote a shift in public opinion about indigenous medicine.

Currently, the BAHSEKOWI Indigenous Medicine Centre is a national reference for health care using genuinely indigenous technologies.

The *kumuã* specialists who work at the Medicine Centre are from the originary peoples YEPAMAHSĀ (TUKANO), UTĀPIRŌ-PORĀ (TUYUCA) and UMUKORI-MAHSĀ (DESSANO), from the indigenous communities of the Upper Tiquié River, a tributary of the Uaupés River, in the Upper Rio Negro.

The care service is open to the general public, both indigenous and non-indigenous. The KUMU is on hand to attend to people and look after them with BAHSESE and medicinal plants.

Clara Almeida



The health care and healing technologies activated at BAHSERIKOWI are fundamentally BAHSESE (better known as blessings) and medicinal plants.

BAHSESE are metachemical and metaphysical formulas evoked by specialists for protection, treatment and healing.

In other words, BAHSESE is the power and ability of specialists (KUMUÁ) to evoke the healing substances of plants, minerals and animals.

Indigenous peoples have always used medicinal plants. The forest holds all kinds of medicines.

There are also natural medicines for sale in the house. They include teas, ointments, honey, copaiba, andiroba and white breu for smoking and medicinal barks, roots, leaves and dried flowers.







**ESSÊNCIA DA BOTA**  
[RIVER DOLPHIN ESSENCE]  
oil

For attraction  
Tauá Mirim Village  
Municipality of Tapauá



**PAU ROSA**  
[BRAZILIAN ROSEWOOD]  
oil / 100 ml

Cicatrisant, antirheumatic  
and moisturising  
Municipality of Labrea



**ANDIROBA**  
[ANDIROBA]  
oil / 100 ml

Anti-inflammatory, anti-rheumatic,  
cicatrisant and repellent  
Municipality of Labrea



**SEIVA DE JATOBÁ**  
[STINKING TOE SAP]  
tea / 600 ml

For asthma, prostate, liver, pneumonia,  
rheumatism, pain, haemorrhoids, urinary  
tract and skin tumours  
Tauá Mirim Village  
Municipality of Tapauá



**ÓLEO DE COCO**  
[COCONUT OIL]  
100 ml

Cicatrisant, weight loss, immune  
system booster, moisturiser,  
cardiovascular and thyroid health  
Municipality of Labrea



**CABOCLA SAUDÁVEL**  
[HEALTHY CABOCLA]  
tea / 600 ml

For haemorrhoids, gastritis,  
polycysts and menstrual cycle  
Tauá Mirim Village  
Municipality of Tapauá



**POMADA DE PURAQUÊ**  
[ELECTRIC EEL OINTMENT]

Anti-rheumatic, muscle pain,  
bursitis and headaches  
Tauá Mirim Village  
Municipality of Tapauá



**COPAÍBA**  
[COPAIBA]

oil / 100 ml  
Anti-inflammatory  
Municipality of Labrea



**UNHA DE GATO**  
[CAT'S CLAW]  
tea / 600ml

For sexual impotence, prostate  
and gastritis  
Tauá Mirim Village  
Municipality of Tapauá



**MIRARUIRA**  
[POINTED ROUREA]  
tea / 600ml

For diabetes, high blood pressure,  
triglycerides, glucose and cicatrisant  
Tauá Mirim Village  
Municipality of Tapauá



**ELIXIR DE BATATÃO**  
[BATATÃO ELIXIR]  
tea / 600ml

For congestion, haemorrhage,  
constipation, oedema,  
inflammation, pain and fevers  
Tauá Mirim Village  
Municipality of Tapauá



**XAROPE DE CUPIM**  
[TERMITE SYRUP]  
150ml

Food supplement  
Municipality of Labrea



**EMAGRECEDOR REGIONAL**  
[REGIONAL SLIMMING]  
tea / 600ml

For weight loss, uric acid and  
cholesterol regulator, fatty liver,  
diuretic and digestive aid  
Tauá Mirim Village



**FLORESTA VIVA**  
[LIVING FOREST]  
tea / 600ml

For liver, kidneys, gall bladder, spleen,  
anaemia, high blood pressure, headache  
and malignant diseases  
Tauá Mirim Village



**XAROPE DE CUMARU**  
[TONKA BEANS SYRUP]  
150ml

For bronchitis, flu,  
cough and sore throat  
Municipality of Labrea



**FORTIFICANTE**  
[FORTIFICANT]  
tea / 600ml

For memory, hepatitis, anxiety  
and malaria. Toning, purifying  
and antirheumatic  
Tauá Mirim Village



**POBRE VELHO**  
[INDIAN HEAD GINGER]  
Leaves

For urinary infection,  
diabetes and insect bites  
Tauá Mirim Village  
Municipality of Tapauá



**BOLDO**  
[BOLDO]  
Leaves

For liver and poor digestion  
Tauá Mirim Village  
Municipality of Tapauá



**SUCUBA**  
[SUCUUBA]  
bark

For gastritis, ulcers, cancer  
prevention and cure  
Tauá Mirim Village  
Municipality of Tapauá



**AROEIRA**  
[BRAZILIAN PEPPERTREE]  
bark

For leucorrhoea, syphilis  
and intimate washing  
Tauá Mirim Village  
Municipality of Tapauá



**AMORA**  
[BLACKBERRY]  
capsules

For menopause,  
osteoporosis. Diuretic,  
anti-inflammatory  
and antioxidant  
Municipality of  
Labrea



**BREU**  
[BREU]  
resins

Smudging  
Acajatuba  
Community  
Municipality of  
Iranubá



**CARAPANAÚBA**  
[Aspidosperma nitidum]  
bark

Anti-inflammatory,  
contraceptive and cicatrisant  
Tauá Mirim Village  
Municipality of Tapauá



**SARA TUDO**  
[Justicia calycina]  
bark

For diarrhoea, haemorrhoids,  
inflammation of the uterus  
Tauá Mirim Village  
Municipality of Tapauá



**PAU TENENTE**  
[BITTER-WOOD]  
bark

For weight loss, cholesterol  
regulation and digestion  
Tauá Mirim Village  
Municipality of Tapauá



**ANDIROBA**  
[ANDIROBA]  
capsules

Anti-inflammatory,  
anti-rheumatic,  
cicatrisant  
Municipality of  
Labrea





**BAHSERIKOWI,  
CENTRO DE MEDICINA  
E ESCOLA VIVA TUKANO**

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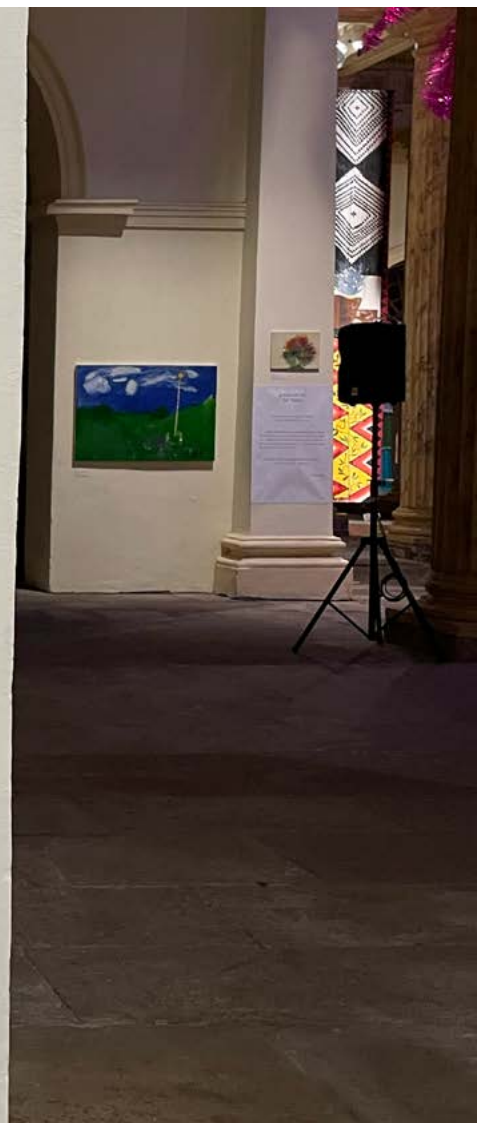
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João Paulo Lima Barreto







## A ESCOLA VIVA BANIWA

A nossa cultura é a nossa força de amanhã,  
para os filhos de hoje e as futuras gerações!

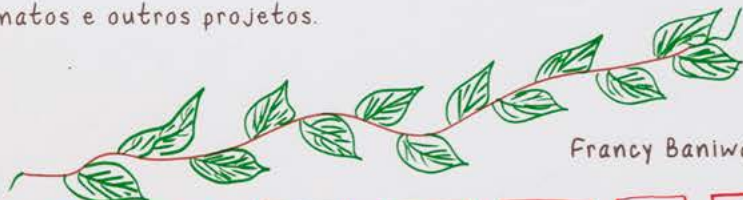
A ESCOLA VIVA é uma grande conquista para o povo Baniwa, que vive no noroeste amazônico, na Terra Indígena Alto Rio Negro, no município de São Gabriel da Cachoeira (AM). Nesse território, residem 23 povos de diferentes línguas, culturas e religiões.

É o território mais indígena do Brasil.

A ESCOLA VIVA Baniwa nasce do trabalho feito ao longo de seis anos de pesquisa e escrita do livro 'Umbigo do Mundo', de autoria de Francy Baniwa, em diálogo com seu pai, Francisco Luiz Fontes (Matsaape), narrador das histórias orais tradicionais, e com seu irmão Frank Fontes Baniwa (Hipattairi), autor de 74 aquarelas, das quais 28 se encontram nesta sala. A ESCOLA VIVA Baniwa nasce, assim, por meio das narrativas, que são nosso guia para o bem viver.

É importante que se tenha consciência, que nunca se percam as línguas originárias, elas carregam em si riquezas de conhecimentos diversos da vida e da natureza.

Juntamente com a comunidade Assunção do Içana, onde vivemos, olhamos a ESCOLA VIVA como o futuro. Temos muitos sonhos e demandas e, por meio dessa iniciativa, vamos poder trabalhar em coletivo para fortalecer as línguas indígenas, Nheengatu e Baniwa, nas famílias e em ambientes comunitários, nossas danças e cantos, artesanatos e outros projetos.



Francy Baniwa

THE BANIWA LIVING SCHOOL  
*coordinated by Francy Baniwa  
together with her father,  
Francisco Fontes Baniwa*

Our culture is our strength for tomorrow,  
on behalf of today's children and future generations!

The BANIWA LIVING SCHOOL is a great achievement for the Baniwa people, who live in the north-west of the Amazon, in the Upper Rio Negro Indigenous Land, in the municipality of São Gabriel da Cachoeira (Amazonas state). This territory is home to 23 peoples with different languages, cultures and religions. It is the most indigenous territory in Brazil.

The BANIWA LIVING SCHOOL was born out of the work done over six years of research and writing of the book *Umbigo do Mundo* [World's navel]. It was written by FRANCY BANIWA in dialogue with her father, FRANCISCO LUIZ FONTES BANIWA (MATSAAPE), the narrator of the traditional oral stories, and with her brother FRANK FONTES BANIWA (HIPATTAIRI), the author of 74 watercolours, 31 of which exhibited in the exhibition room. The BANIWA LIVING SCHOOL was therefore born through storytelling, which is our guide to the good living. According to our millenary culture, we are the heritage left by HEEKO, a demiurge, there on

Clara Almeida

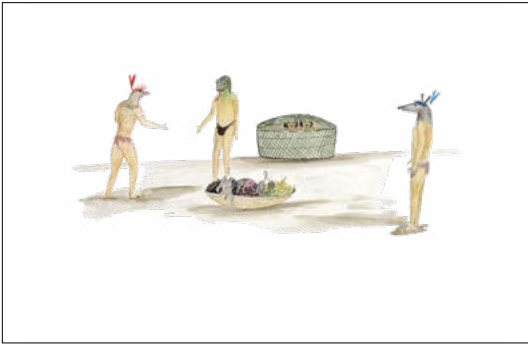


the Stone Land, the centre where humankind was formed and originated, located in HIIPANA (EENO HIEPOLEKOA, or navel of the world) in Uapuí-Cachoeira, Ayari River. It was in this place that humanity arose, especially the BANWA people, their clans and territories. From our gods we inherited a vast extension of land, delimited by a set of markings (petroglyphs) that have defined each clan's territory since time immemorial. These historical and ancestral demarcations are what allow for control, governance and environmental management in our territory.

Our earth is our centre of the world, from where we know how to locate ourselves in relation to the four corners of it. It is from here that, when we wake up every day, we know where the sun will rise, the path the sun will take and where it will rest. It is the spot where our spirit and soul are anchored, since our ancestors era to this day and forever. For us indigenous people, the earth is part of a complex universe, which we call HEKOAPI, divided into several layers, each inhabited by specific beings, gods and spirits. The earth is the centre, the middle of the worlds. It is from where we indigenous people acquire our knowledge and relate to the other layers. For us, the earth is like a mother that takes care of her children at conception, takes care at birth, takes care while they grow up, takes care during adulthood, takes care during old age and takes care again when they reach the end of their lives. It takes care of you until you return to within the earth. That's why we have a very respectful relationship with the earth.

The LIVING SCHOOL comes to strengthen the NHEENGATU and BANWA languages. It is important to be aware of this, so that the original indigenous languages, which carry within them a wealth of diverse knowledge about life and nature, are never lost. Parents must keep talking to their children in their own languages on a daily basis. Parents must make it clear to children that the language they speak has the same value and importance as Portuguese and other national languages. Teaching should always encourage cultural and linguistic practices through dance, music, theatre and communal activities in partnership with the school, always in their native languages. Literacy (oral and written) should always be in the paternal or mother tongue and only then in Portuguese. It is interesting to adopt the "teaching via research" method so that students can be prepared to be researchers of their own languages when they finish secondary school. Teaching materials should be produced in indigenous languages for use in literacy, primary and secondary education.

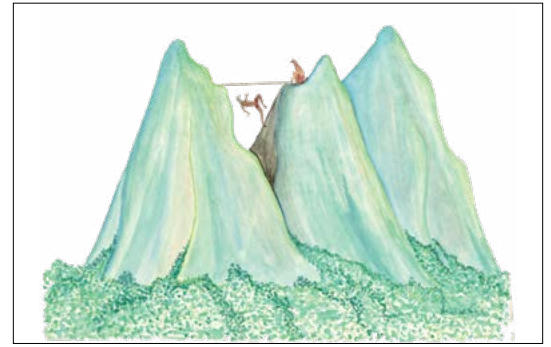
Together with the Assunção do Içana community, we see the LIVING SCHOOL as the future. We have many dreams and demands and, through this initiative, we will be able to work collectively to strengthen indigenous languages, handicrafts, our dances and songs.



FRANK BANIWA  
Inambu made Dabucuri for Sucurijú  
and her daughters, 2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
Path with two feathers,  
2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
Inambu kills Mucura in the Waliitshi  
Dzapani mountains, 2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
Mucura's grandmother  
discovers that her grandson  
has been killed, 2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
Boy found a piece of Inambu bone, 2023  
Watercolour on paper  
29.7 x 42.0 cm



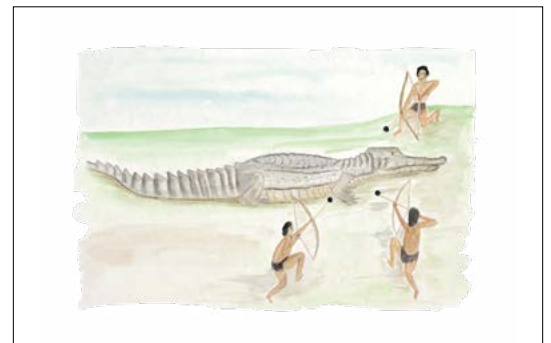
FRANK BANIWA  
Mucura's grandmother cooking  
the heart of her grandson killed  
by Inambu, 2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
Grandmother found three dzoodzo  
in the Lake Ipekokalitani, 2023  
Watercolour on paper  
29.7 x 42.0 cm



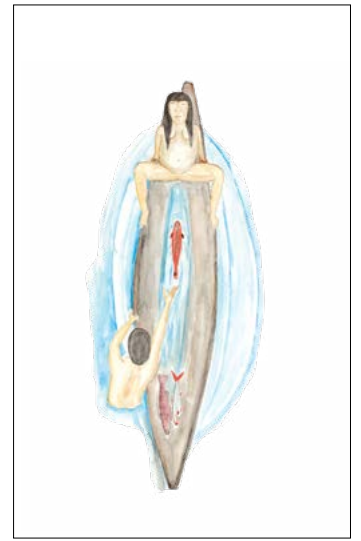
FRANK BANIWA  
Dzoodzo inside kowaida,  
2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
The hekoapinai arrow  
their grandfather, 2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
Through thinking Ñapirikoli makes  
his aunt Amaro pregnant, 2023  
Watercolour on paper  
29.7 x 42.0 cm



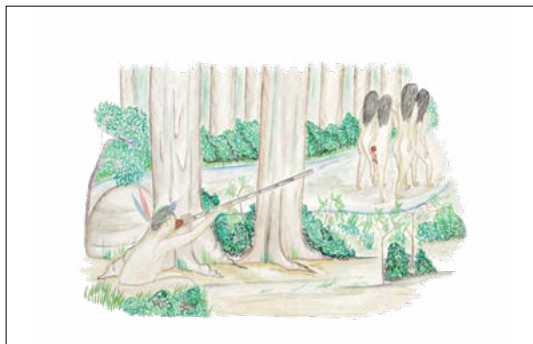
FRANK BANIWA  
Ñapirikoli makes the first vagina  
and the birth of Kowai, 2023  
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA  
This child is not my son, 2023  
Watercolour on paper / 29.7 x 42.0 cm



FRANK BANIWA  
Amaro and the women ran off, 2023  
Watercolour on paper / 29.7 x 42.0 cm



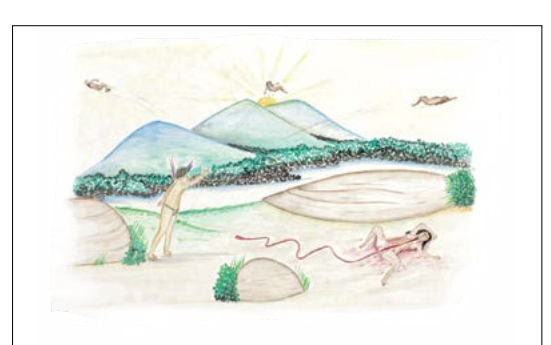
FRANK BANIWA  
Ñapirikoli arrowed her in the butt, 2023  
Watercolour on paper / 29.7 x 42.0 cm



FRANK BANIWA  
Ñapirikoli transforms into  
a little frog, 2023  
Watercolour on paper / 29.7 x 42.0 cm



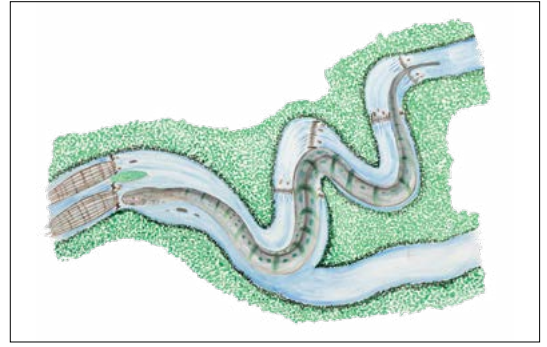
FRANK BANIWA  
Arumã legs of Ñapirikoli and his brother  
through blessing, 2023  
Watercolour on paper / 29.7 x 42.0 cm



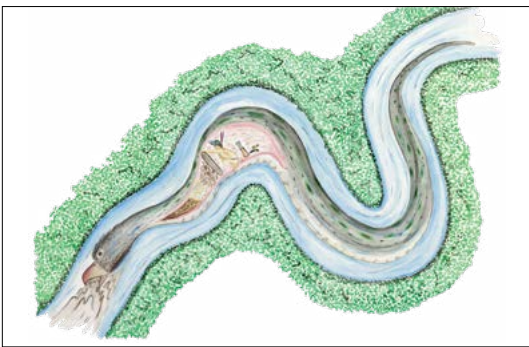
FRANK BANIWA  
The death of Amaro, 2023  
Watercolour on paper / 29.7 x 42.0 cm



FRANK BANIWA  
 liniriwheri pulled him from afar, making a  
 whirlpool, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



FRANK BANIWA  
 liniriwheri on its route from the Upper  
 Uaupés to São Gabriel da Cachoeira, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



FRANK BANIWA  
 Koitsinawheri going down the river with  
 him towards the ocean, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



FRANK BANIWA  
 Map, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



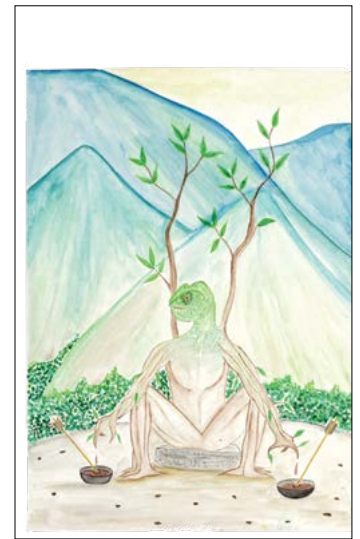
FRANK BANIWA  
 Kaali, the owner of  
 the swiddens, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



FRANK BANIWA  
 Pinaiwali, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



FRANK BANIWA  
 Kowaii, 2023  
 Watercolour on paper  
 29.7 x 42.0 cm



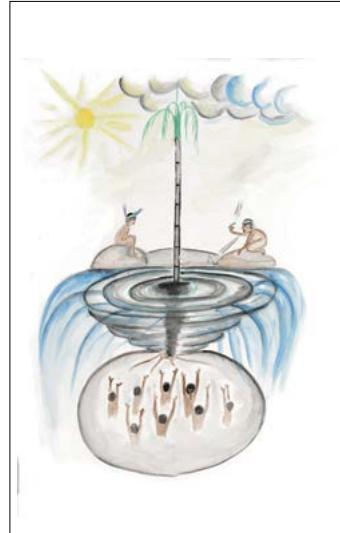
FRANK BANIWA  
 Káattiwa, the owner  
 of Wirari, 2023  
 Watercolour on paper  
 9.7 x 42.0 cm



FRANK BANIWA

Dzóoli puffed his cigarette on their bodies and heads as they came out of the hole, 2023

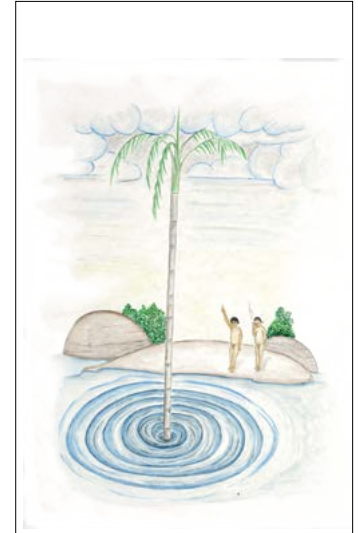
Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA

World's navel, 2023

Watercolour on paper  
29.7 x 42.0 cm



FRANK BANIWA

Cashapona trap to kill Ñapirikoli, 2023

Watercolour on paper  
29.7 x 42.0 cm



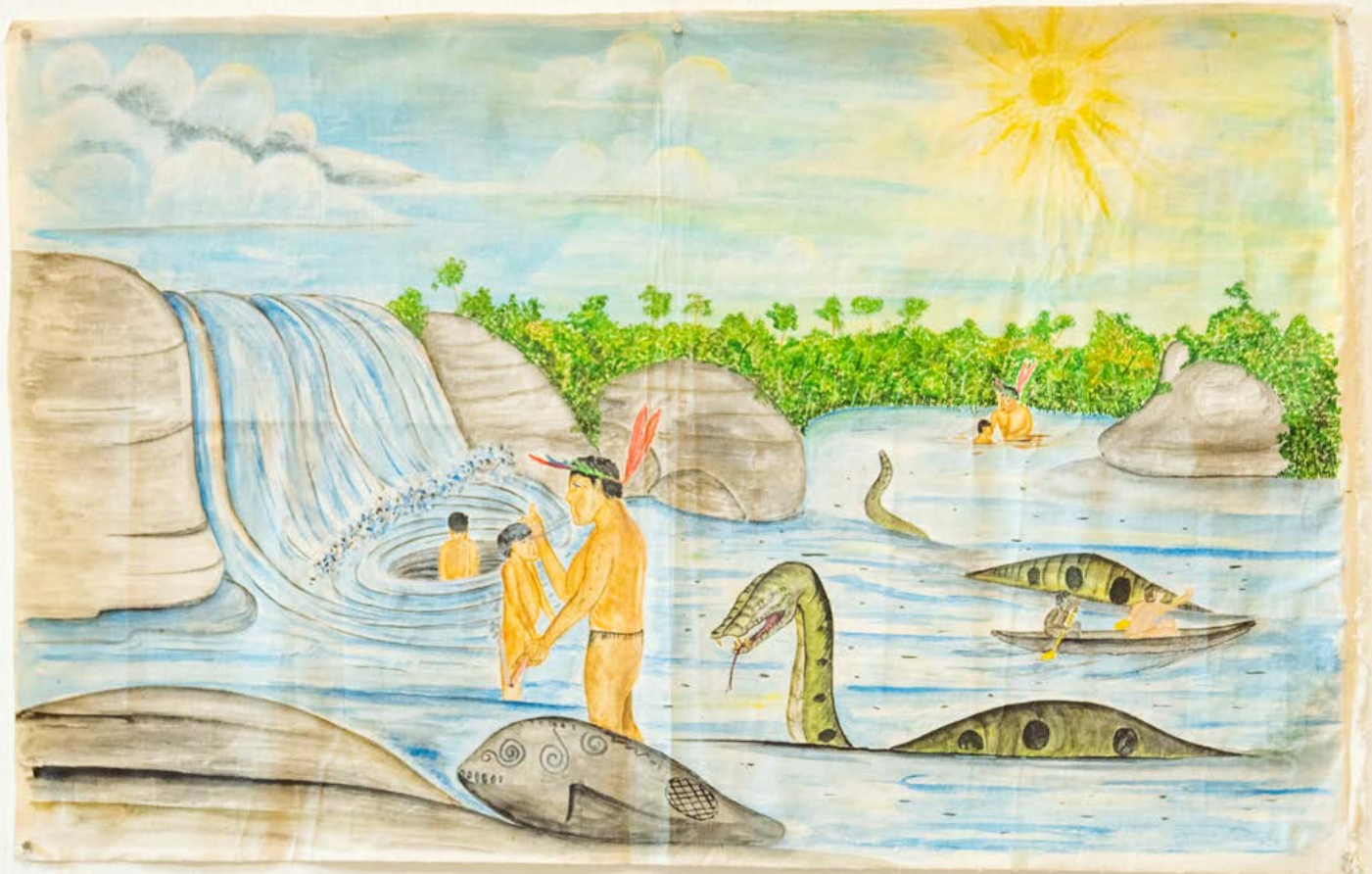
The 74 watercolours were done for the book [Umbigo do Mundo](#), in which you can delve into the cosmology of the Baniwa people.



We also suggest reading of the [Notebook Selvagem](#) by Tânia Stolze Lima



[Umbigo do Mundo](#) was launched during a vigil of orality outside the National Museum of Rio de Janeiro in 2023. The recordings of that night around the fire are available online in the [Ancestral Memories cycle](#).



FRANK BANIWA

The Birth of Humanity in Wapui Cachoeira, 2023

Acrylic on canvas

52 x 83 cm

## THE BIRTH OF HUMANITY IN WAPUI CACHOEIRA

by Francy Baniwa

After all the events, the transformations, *ÑAPIRIKOLI* realised that there was nothing left to do, because everything had already been done by him. So he began to think about us human beings. *ÑAPIRIKOLI* called *DZOOLI*, the owner of the blessing. *DZOOLI* made a fork to put his cigarette in. Then *ÑAPIRIKOLI* said: – I want my son *HOOODEMI*, the Inambu [Tinamou], to come out.

At the same moment, the sacred animals began to sing and romp, from the depths of the earth to this world, passing by the hole in *HIIPANA* waterfall. *ÑAPIRIKOLI* was just sitting there, hearing the voices of the sacred animals, and so all the clans were born, and each one went to its own specific territory.





FRANK BANIWA  
The Birth of Kowai, 2023  
Acrylic on canvas  
52.3 x 84 cm

## THE BIRTH OF KOWAI

by Francy Baniwa

When AMARO began to feel the pains of labour, there was no way for the child to be born, as she didn't have a vagina. So ŌAPIRIKOLI asked AMARO to sit down and open herself on the bow of the canoe, while he figured out how to make a vagina so that his child could be born. So he began to do it. The first attempt was with the ALAAWI fish [red pike cichlid]. He threw it across the bow of the canoe towards Amaro, but it didn't work. The second attempt was with the KEKOKOLI fish [red-mouthed characin]. He threw it across the bow towards AMARO again, but he was unsuccessful. She was on the verge of dying, her strength already hanging by a thread. Finally, ŌAPIRIKOLI grabbed the WAAWI fish [belly crawler pike] and threw it at her a third time and, this time, the fish managed to pierce AMARO, making her vagina.





FRANK BANIWA  
Iiniriwheri, 2023  
Acrylic on canvas  
51.5 x 82.4 cm

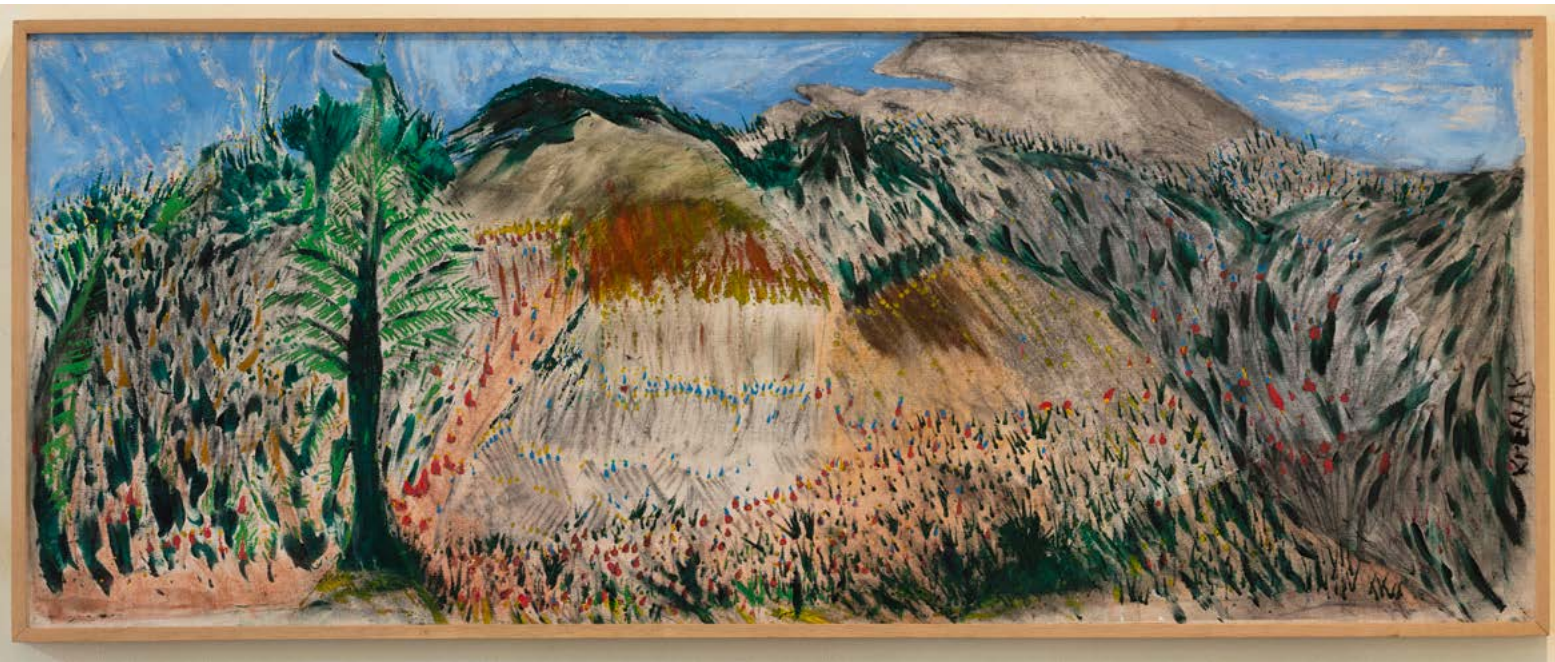
## IINIRIWHERI (GUABINE GRANDFATHER)

by Francy Baniwa

IINIRIWHERI was a great YOOPINAI, an evil and very dangerous being, who took the form of an enormous anaconda fish. At that time, HEERI, ŌAPIRIKOLI's brother, was very *marupiara* [lucky at fishing and hunting]. Whenever he went fishing, he always came back with lots of fish. That was the way it was every day: he'd take his fishing cane pole, disappear and soon come back with lots of fish. ŌAPIRIKOLI discovered that his nephew had a wound and that it was a *pusanga* [potion] that attracted fish. One day, ŌAPIRIKOLI said to his nephew: "Come with me, I want to kill lots of fish". And so he took him along.

Arriving at the site, ŌAPIRIKOLI left him sitting on a branch of the IIOZAPA tree [rain tree]. A liquid began to fall from his wound, which immediately began to attract fish. ŌAPIRIKOLI began to spear the fish and was soon very excited to see so many fish wanting to lick the liquid that came out of the wound and dripped into the water. More and more fish approached him and his nephew. When the latter told ŌAPIRIKOLI that IINIRIWHERI was coming, ŌAPIRIKOLI didn't even have time to react; IINIRIWHERI pulled him from afar in a whirlpool. There was no time to save the boy, and he was devoured by the great Guabine Snake.

## AILTON KRENÁK'S PAINTING AT THE EXHIBITION



AILTON KRENÁK  
Rangat [Lizard Rock], 2010  
Charcoal and oil on canvas  
70 x 172 cm

### RANGAT - LIZARD ROCK

This work registers my strong relationship with the Espinhaço Massif, in the southern part of the mountain range. The quarry was named like this because its monument stones, a set listed as a natural heritage site, was once subject to commercial extraction. This protective measure was taken in the face of commercial interest in extracting marble blocks from the site. AILTON KRENÁK

AILTON KRENÁK is a philosopher from the forest who is recognised as a pioneering leader of the indigenous movement in Brazil, with a prominent role in the making of the 1988 Constitution. Throughout his trajectory, AILTON has always painted canvases that, together with his books, are an expression of his thoughts. His painting dialogues with what the LIVING SCHOOLS experience in their territories: the weaving of art, beauty, knowledge and activism.

# MALOCA DAS CRIANÇAS

Uma ação do Grupo **Crianças** da Comunidade **SELVA-  
GEM**, que elabora vivências e materiais lúdicos e pedagógi-  
cos com e para crianças. Movimenta-se no sentido de tor-  
nar outros mundos possíveis.

O fio condutor é o Sol,  
fonte primária da energia da vida.

A partir do Sol, são tecidas pesquisas de histórias  
de origem e organizadas oficinas que criam diálogos com  
crianças e jovens.

O grupo articula-se com as **ESCOLAS VIVAS** através  
de encontros que colaboram para o acordamento e a cria-  
ção de memórias pluriversais.

A coordenação é feita por **Veronica Pinheiro**, artis-  
ta, brincante, professora da Rede Pública Municipal do  
Rio de Janeiro e pesquisadora do ensino de arte para as  
relações étnico-raciais como mestranda do Programa de  
Pós-graduação em Artes da Universidade do Estado do Rio  
de Janeiro (UERJ).



## CHILDREN'S MALOCA

It's time to tell stories to our children, to explain to them that they shouldn't be afraid. I'm not a preacher of the apocalypse, what I'm trying to do is share a message that says that another world is possible.

AILTON KRENAK, in *O amanhã não está à venda* [Tomorrow is not for sale].

The Children Group is an initiative of the Selvagem Community that elaborates experiences and playful and pedagogical materials with and for children.

Throughout the year, the group takes meetings with children and teachers in public schools, museums, villages and quilombos to share artistic and cultural knowledge and activities mediated by indigenous and *quilombola* people.

The group moves towards making other worlds possible. The group's guiding thread is the Sun, the primary source of life's energy. Based on this, research on origin narratives is woven and workshops are organised to create dialogues with the children.

The group works with the LIVING SCHOOLS through the experience of meetings that contribute to the awakening and creation of pluriversal memories.

The group is coordinated by Veronica Pinheiro, a *brincante*, a teacher in Rio de Janeiro's municipal public school system and a researcher in art teaching for ethnic-racial relations as a master's student in the Postgraduate Programme in Arts at Rio de Janeiro State University (UERJ).





AYU OONI KUP BA'ASE YAME OONIDIKA JAXY PIRU TUSA YI SU TAKÄ YUUTY KEFEEEN MIPKOT YVYRA DEEPI MÄNNUT YGUAXU KEERI INU MOÄ-MAIÄ PUTUXNÄG WAKITS

ENCANTADA





# ACTIVITIES AT CHILDREN'S MALOCA

## LIVE LIVING SCHOOL AND THE GUARDIANS OF THE FOREST

December 2<sup>nd</sup>, 2023

A creative workshop dedicated to the opening week of the *VIVA VIVA ESCOLA VIVA* exhibition. Through stories narrated by educator Veronica Pinheiro, the children became familiar with the myth “The Canoe of Transformation”. Following the storytelling, workshops on drawing, weaving, puppet creation, and bio-jewelry were conducted, led by *ELVIRA SATERÉ MAWÉ*.



Clara Almeida



Clara Almeida

## MAXAKALI LIVING EARTH

December 9<sup>th</sup>, 2023

An immersive experience into the world of natural dyes, a practice that involves colouring with ancestral paints. Led by Jhon Bermond, the activity integrated memories, traditional knowledge and practices. Additionally, there were storytelling sessions, a guided tour of the exhibition, and fabric painting.



Photos by Ericka Reis

## AYAXI TAKUA: THE SACRED GUARANI CORN

December 16<sup>th</sup>, 2023

An exploration into the realms of myths and animation creation. Guided by Matheus Marins from the Animation Laboratory, children had the opportunity to create their own animations to narrate stories using experimental processes and various materials. Additionally, on the same day, there was a circle of knowledge and flavors discussing food and affection, led by Cláudia Lima.



Photos by Ericka Reis

# ONE RIVER ONE BIRD

January 13<sup>th</sup>, 2024

On this day, two workshops were offered: one to gaze up at the sky and another to look down at the earth. There will be a kite-making workshop and a seed planting session, actions designed to foster dialogues between life, nature, and dreams.



## GRANDMA CLAY'S PERMISSION

January 24<sup>th</sup>, 2024

*“My grandmother, the keeper of clays, we come to collect clay for our work.”* These are the words spoken by the Tukano women when they gather clay. In this workshop, oriented by the ceramists Cacau Porto and Bia Jabor, there were exchanges of knowledge and practices concerning the sacred and artistic relationship with clay. It was a moment to create possibilities of intimacy with the earth. Rethinking our relationship with other beings is one approach to reducing waste in educational and artistic processes, while also broadening the opportunities for engaging with life.



## OPENING, SEMINAR AND CLOSURE

Both the beginning and the end of the exhibition were marked by beautiful moments of collective exchange – aligned with the driving force behind both *Selvagem* and *LIVING SCHOOLS*, which concerns circularity, diversity and space for attentive listening.

On December 2<sup>nd</sup>, 2023, we celebrated the opening of the *VIVA VIVA ESCOLA VIVA* exhibition with a great circle of speeches and songs in the hall of Casa França-Brasil. We had the presence of a beautiful indigenous entourage, bringing representatives of the 5 *LIVING SCHOOLS*, as well as the special participation of *MOISÉS PIYÁKO* and *AILTON KRENÁK*.



On this day we also had the Children's Group workshop and the launch of the book *Um rio um pássaro* [One river one bird], by Ailton Krenak, published by Dantes Editora. The film [VIVA VIVA ESCOLA VIVA](#), available on *Selvagem's* YouTube channel, shows some scenes from the opening day of the exhibition.



Right afterwards, on December 4<sup>th</sup>, we held the **LIVING LEARNING** seminar, aimed at anyone who was interested in questioning the current models of education. It was an opportunity to listen more carefully to the wisdom of the **LIVING SCHOOLS** present, as well as to the experiences shared by the public and their questions, reflecting together on traditional knowledge, on the relationship between living beings and on ways for education to include more pluriversal narratives.

[VIVA VIVA - EXPOSIÇÃO ESCOLA](#) [Long Live - School exhibition], an article by Mariana Rotili in ARCA, details the opening and the **LIVING LEARNING** seminar.



Our ship spun once again on January 24<sup>th</sup>, 2024, celebrating the last days of the exhibition open to the public. It featured a guided tour around the whole exhibition, followed by a circle of conversation and singing led by **CRISTINE TAKUÁ**, Anna Dantes, Leda Maria Martins, Veronica Pinheiro and Viviane Fonseca-Kruel. Instead of a closing, what we created together were new conversations and openings. The **LIVING SCHOOLS** disembark from Casa França-Brasil and continue on their way, reinvigorated.

[UMA CIRANDA ENTRE MEMÓRIAS](#) [A *ciranda* among memories], an article by Daniel Grimoni, tells us about the guided tour and the round of talks on January 24<sup>th</sup>.



## SUN CYCLE RECORDING

As part of the guests' visit to Rio de Janeiro for the opening of the *VIVA VIVA ESCOLA VIVA* exhibition, it was possible to record narratives about each culture's SUN to be included in a new *Selvagem* cycle to be launched on YouTube throughout 2024.





# MEDIATION

Throughout the exhibition, we had the presence of a beautiful team of mediators from the Selvagem Community, members of the Production and LIVING SCHOOLS groups.

As well as welcoming and talking to the public, the mediators also took photographs, took part in guided tours, recorded testimonies with visitors and looked after our garden of teacher plants.



# CANE SOLO

**What does a sugar cane feel?**

**What would this plant voice tell us, after centuries of exploitation?**

These are some of the questions raised in *Solo da Cana* [Cane Solo], a stage work by Izabel Stewart presented on January 13<sup>th</sup>, 2024 at Casa França-Brasil, as part of the exhibition programme.

On stage, a woman's body is transformed into sugar cane, an icon of mono-agropop culture, a plant that over time has had its body twisted by the gears of a system that sustains inequalities and grinds up the planet.

Izabel has incorporated sugar cane alongside native teacher plants cultivated by indigenous peoples and works by indigenous artists, proposing dialogues inside a colonial building that was once the scene of commercial and customs transactions. On the same ground where goods and enslaved bodies once travelled, invitations to the imagination and practices of other forms of relationship between beings have been cultivated.

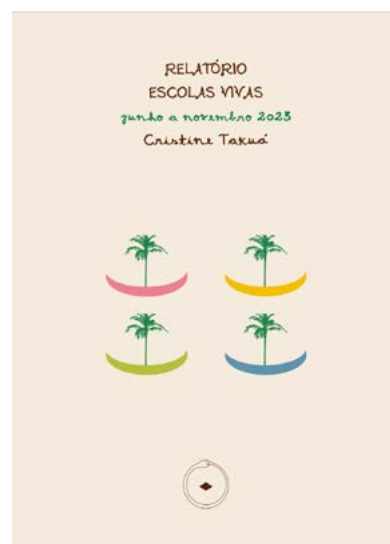
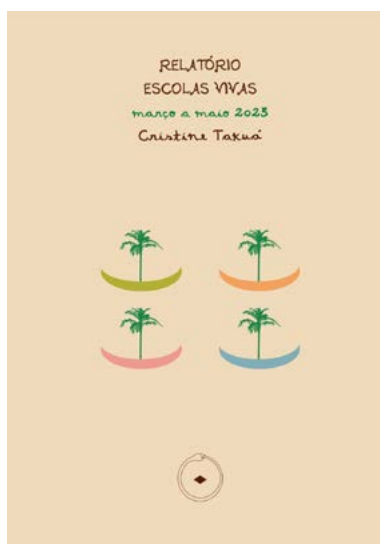
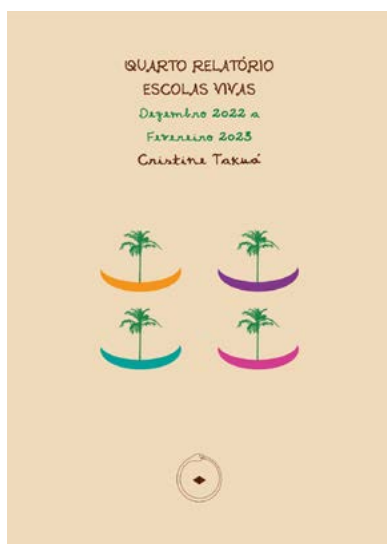
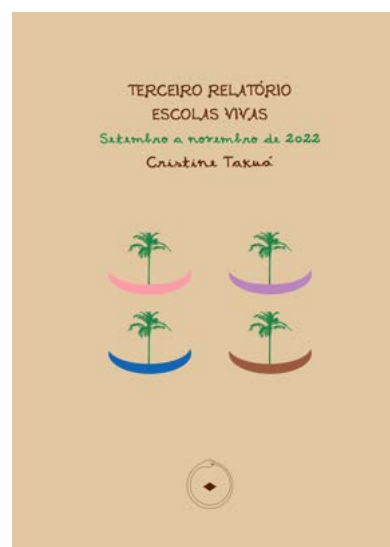
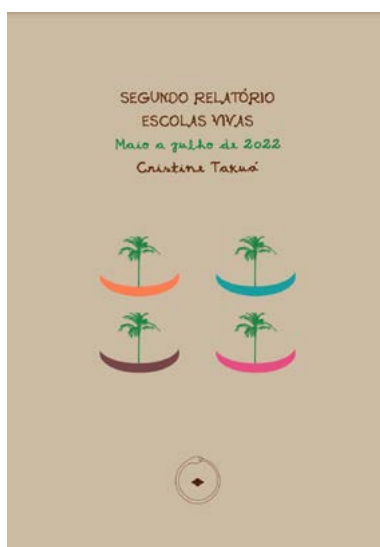
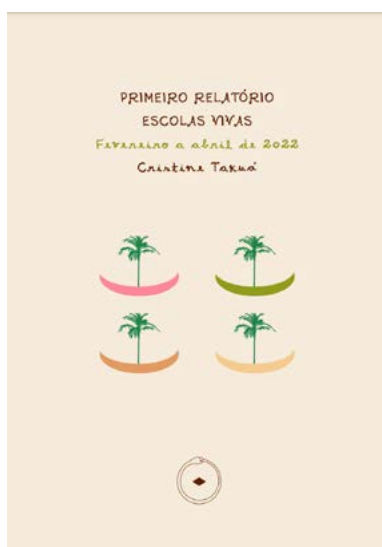
Izabel de Barros Stewart is a stage artist, performer and educator. In September 2023 she premiered *Solo da Cana* [Cane Solo], her first work as a playwright and actress, directed by João Saldanha and produced by Renata Blasi.

Find out more about the presentation in the article [A CANA EM CENA](#) [Cane on stage], published in ARCA.



# REPORTS

The reports, prepared by Cristine Takuá and edited by Selvagem, recount the experiences of each LIVING SCHOOL over the last few years, through texts and images.



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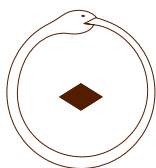
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THE LIVING SCHOOLS  
RECEIVE  
AND GROW STRONGER



The editorial production work of the Notebooks Selvagem is carried out collectively with the Selvagem community. The editorial coordination is by Alice Faria and the design adaptation for the English version by Tania Grillo. The editorial coordinator of English translations is Marina Matheus.

More information at [selvagemciclo.com.br](http://selvagemciclo.com.br)

All Selvagem activities and materials are shared free of charge. For those who wish to give something back, we invite you to financially support the Living Schools, a network of 4 educational centres for the transmission of indigenous culture and knowledge. Find out more at <https://selvagemciclo.com.br/colabore>

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LONG LIVE THE LIVING SCHOOLS!

