

Das Museum Sem Nehum Caráter

Resisting the Universal

#Workshop #Publication

***Das
Museum
Sem
Nehum
Caráter***

Resisting the Universal

Am 2. September 2018 wurde das Museu Nacional in Rio de Janeiro durch einen desaströsen Großbrand weitgehend zerstört. Es war das bedeutendste Museum dieser Art in Lateinamerika, dessen Sammlung etwa 20 Millionen Objekte – darunter Artefakte längst ausgestorbener indigener Gruppen und die letzten noch existierenden Aufzeichnungen ihrer Sprachen – umfasste. Der damalige Lateinamerika-Korrespondent der Süddeutschen Zeitung, Boris Herrmann, schrieb in einer Seite 3-Reportage: „Das Feuer im Nationalmuseum von Rio ist nicht nur eine Katastrophe für Brasilien. Die ganze Welt hat einen Teil ihres Gedächtnisses für immer verloren.“

In einem langwierigen und komplexen Prozess waren zahlreiche Mitarbeiter*innen aller Abteilungen des Museu Nacional fast anderthalb Jahre lang in der Museumsruine auf der Suche nach Überresten der Museumssammlung und machten dabei teilweise erstaunliche Entdeckungen. Nachdem die Öffentlichkeit bei diesem Prozess aus Sicherheitsgründen ausgeschlossen werden musste, starteten das Museu Nacional und das Goethe-Institut eine Reihe von Projekten für ein breiteres Publikum – darunter eine mit Förderung der Gerda Henkel Stiftung erstellte Publikation zu den Bergungen und eine Ausstellung mit Wünschen und Erwartungen der breiten Öffentlichkeit. Im Laufe der Zeit gewannen Fachleute und Publikum die Zuversicht, dass dank des unermüdlichen Einsatzes des Museums sowie der engen internationalen Zusammenarbeit ein Teil des kulturellen Erbes für die Zukunft gerettet werden kann.

Der wohl größte Meilenstein für den mehrjährigen Prozess eines konzeptionellen Neustarts für das Museu Nacional stellen hierbei die in Kooperation zwischen dem Museu Nacional und unterschiedlichsten Institutionen in Deutschland entwickelten Workshops dar, die im Juni 2022 in einer hybriden Museumskonferenz mündete. Bei der Konferenz wurden die weiteren Schritte für die Planung bis zur Wiedereröffnung des Museu Nacional und neue Formen der internationalen Vernetzung im Mittelpunkt gestellt. Ziel dieser vom Auswärtigen Amt und vom Goethe-Institut kontinuierlich unterstützten Initiative ist es, Impulse zu geben für den Austausch zwischen Südamerika und Europa und für die internationale Zusammenarbeit von Museen und anderen kulturellen und wissenschaftlichen Institutionen.

Ein besonderer thematischer Schwerpunkt bei diesem Austausch liegt hierbei auf einer Diversifizierung der Narrative und einer Repräsentation bisher nicht sichtbarer kultureller Praktiken. Das Humboldt Forum hat hierbei mit seiner Workshop-Serie „Das Museum sem nenhum caráter“ Maßstäbe gesetzt, indem es eine Vielfalt der Perspektiven und die Gleichwertigkeit kultureller Praktiken als ein Beispiel gebendes Grundprinzip definierte, das allen Diskussionen und Beratungen zu Grunde liegt. Die jeweils mit hochkarätigen interkontinentalen Expert*innen besetzten Workshops haben wichtige Impulse gesetzt, die den Austausch in den kommenden Jahren wesentlich beeinflussen werden.

Ein großer Dank gilt dem Museu Nacional – vor allem Prof. Alexander Kellner und Thaís Mayumi – und dem Humboldt Forum – insbesondere Prof. Dr. Hartmut Dorgerloh, Prof. Dr. Lars-Christian Koch und Michael Dieminger – für ihren passionierten Einsatz und die bereichernde Zusammenarbeit, die hoffentlich noch viele Jahre fortauern und multiple Inspiration generieren wird.

Robin Mallick
Leiter, Goethe-Institut Rio de Janeiro

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Das coisas que nascem das cinzas

No dia 02 de setembro de 2018, chequei meu telefone. Nada de bom pode estar acontecendo, quando centenas de mensagens e telefonemas inesperadamente piscam na sua tela. Há mais de três anos eu trabalhava no Museu Nacional do Brasil, como museóloga. Naquela que é a casa onde fiz meu primeiro estágio, ainda nos tempos de escola, e onde decidi o que faria da minha vida.

Ao abrir as minhas mensagens, o inacreditável: as imagens de um incêndio, já fora de controle, que arrasava o antigo palácio real e imperial do Brasil, que já há mais de 100 anos era a casa da ciência no país.

O incêndio do Museu Nacional do Brasil representa um marco na história cultural. Sofremos, juntos, o impacto de assistir a memória de um país queimar. Pessoas de todo o mundo, por meio da imprensa e mídias internacionais, tentavam contabilizar a destruição de patrimônios da humanidade, de anos de pesquisas de cientistas notáveis, da memória de povos e seres que já não existem mais. A perda é imensurável, não apenas por causa dos itens que sabíamos ter grande importância, mas também por causa do potencial de conhecimentos em milhões de objetos, documentos e espécimes que possivelmente não tiveram tempo de ser pesquisados.

O fogo, para muitos povos, é destruição, mas também pode ser o início de tudo. No Brasil, a técnica agrícola da Coivara é utilizada por comunidades tradicionais como quilombolas, indígenas, caiçaras e ribeirinhas, assim como ocorre com outras populações originárias no mundo. Este método está enraizado em um conhecimento profundo das espécies e das florestas. Envolve o corte e a queima de plantas em uma área de floresta para criar uma área de plantio. Esse tipo de agricultura requer um período de alguns anos entre as queimadas, longo o suficiente para que a área cresça novamente e depende da plantação intercalada entre diferentes espécies, para garantir a fertilidade do solo.

Com a sabedoria tradicional, temos aprendido a lidar com o fogo. Em meio às cinzas, vivemos o período de recuperação. Nestes anos em que preparamos o Museu para sua reabertura, ele continua vivo, crescendo, se curando. Esta publicação é fruto de uma parceria que só poderia nascer neste momento. O Instituto Goethe e o Humboldt Forum representam aqui os parceiros da área cultural que choraram conosco, em 2018, mas que acima de tudo, acreditam na possibilidade de "refazenda".

Diante da destruição, as possibilidades de reconstrução são ilimitadas. Então é tempo de escolher aprender com os conhecimentos originários, de repensar a ideia de monocultura e ser parte do movimento de mudança dos museus.

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Resisting the Universal

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Robin Malick

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Thaís Mayumi Pinheiro

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This publication draws on the collaborative workshop *Das Museum Sem Nenhum Caráter*, curated by Thaís Mayumi Pinheiro, from the Museu Nacional de Rio de Janeiro, and Michael Dieminger, from the Humboldt Forum in Berlin.

The workshop developed within the framework of the Goethe-Institut's *International Museum Conference*, held in Rio de Janeiro on the 3rd and 4th June 2022. The workshop began in 2021 with five online sessions, and concluded with an in-person session in Rio de Janeiro at the Museo de Arte de Río on 4th June 2022.

The workshop sessions gathered thinkers and practitioners to explore questions around decolonial curatorial practice and evolving museum concepts. In particular, we asked what roles translation and fictionalization have in museums and in exhibition narratives.

We invited participants to share thoughts and responses over the course of six workshop sessions, and subsequently through the essays, poems, photographs — and one recipe — included in this publication. The authors could choose in which language they wanted to contribute, so this publication is intentionally in different languages. In the process of translation, knowledge can get lost, but new knowledge, understanding and relations can also emerge. By including different languages, we want to offer multiple access points for contributors and readers, rather than limit our audience. We want to understand a museum as a place for plurality, whether through multilinguality, different forms of expression, or diverse ways of looking at the world. This plurality resists the notion of understanding everything, and resists the idea of the universal museum.

We hope the contributions that follow encourage you to enter into dialogue with different people from different places. In other words, the non-translation is an invitation to talk, self-translate and to relate with others.

We thank Robin Malick and the entire team at Goethe-Institut Rio de Janeiro for their trust and support.

The publication *Das Museum Sem Nenhum Caráter* is designed in PDF format, so it can be read on your digital device or printed (we recommend a spiral binding).

Chandra Frank

Dr. Chandra Frank is a feminist researcher who works on the intersections of archives, waterways, gender, sexuality, and race. Her curatorial practice explores the politics of care, experimental forms of narration, and the colonial grammar embedded within display and exhibition arrangements. She is working on her monograph and is currently a Post-Doctoral Fellow at the Charles Phelps Taft Research Centre at the University of Cincinnati.

In the workshop Chandra Frank talked about her own curatorial experiences, working with archives, and the politics of care. In her essay "An invitation .. to feel | think | (un) learn | with care", she criticizes the unequal distribution of care in our society and in museums. Empowered by the difficult context of the Covid-19 Pandemic, she reflects on curation as care and the need for careful reflection on museum practices

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Paulo Knauss (Ph.D.)

is a professor at the Fluminense Federal University (Niterói, Rio de Janeiro, Brazil). He is the former director of the National History Museum (Rio de Janeiro, Brazil) and a distinguished member of the Brazilian Historical and Geographical Institute (IHGB) and of the Brazilian Committee of History of Art (CBHA). Knauss develops research on the relationships between Art, Image, and Visual Culture, as well as History, Memory, and Cultural Heritage. His work thereby centers collections, taking as a starting point the embedded histories of origin and collecting. He understands his approach through the notions of "practices of looking" and "ways of seeing, posing the questions on how, who, and what is being seen?". As a curator, he tries to relativize notions of "common sense" and bring to light relationships between past and present, new and old, high and low.

For the workshop Paulo presented the exhibition the "Imagens que não se conformam" (Images that don't conform) that he

co-curated at the Museu de Arte do Rio. Based on the dialogue with the creation of contemporary art, the exhibition sought to renew the meanings of the pieces of a historical collection to interrogate the views on the history of Brazil. In his essay in Portuguese *"Imagens que não se conformam: coleções e usos do passado"* he amplifies this discussion, pointing out how the critique of the western and colonialist view of history has inspired curatorial practices that seek to renew ways of seeing, seeking to displace objects and images from the place in which they were shaped.

#Workshop #Publication

Andrei Fernández

Curadora, artista visual y gestora intercultural. Trabaja en, y desde, el norte de Argentina en proyectos en los que conviven la investigación etnográfica, la economía social y el arte contemporáneo en asociación con artistas, activistas e investigadores. Ha realizado múltiples curadurías, entre las que se destacan "La escucha y los vientos" en la ifa-Galerie de Berlín (2020) y en la Fundación Migliorisi de Asunción (2021), "Todavía las cosas hacían sombra" de Florencia Sadir en el Museo de Arte Contemporáneo de Salta (2021) y "Genealogía de la forma" de Gabriel Chaile en BARRO Galería de Buenos Aires (2019). Actualmente trabaja en el proyecto "Los colores del monte" que coordina el artista alemán Olaf Holzapfel y apoya el Instituto Goethe de Munich.

#Publication

Rolando Vázquez

is a teacher and decolonial thinker. Vázquez is currently Associate Professor of Sociology at the University College Utrecht. He co-directs with Walter Mignolo the annual Maria Lugones Decolonial Summer School. His most recent publication is "Vistas of Modernity: Decolonial Aesthetics and the End of the Contemporary" (Mondriaan Fund 2020).

Rolando Vázquez structured his workshop on the question of translation as erasure based on this article "Translation as Erasure: Thoughts on Modernity's Epistemic Violence". How can we understand knowledge which has been erased? How to relate to memories which are not present in archives? Modernity, colonialism (and a continuing coloniality) erased worlds of meanings and historical realities. The world as we know it, therefore is based on an epistemic violence, which takes place through the naming of people and other life forms and things. As well through the erasure by transforming different worldviews and understanding in a Western conception of knowledge and colonial epistemologies, which is related to a erasure of languages and meanings through dominant colonial languages like English.

#Workshop #Publication

Nego Bispo (Antônio Bispo dos Santos)

quilombola, lavrador, formado por mestres e mestras de ofício, morador do Quilombo do Saco-Curtume, em São João do Piauí, no Brasil. Estudou até 8ª série do Ensino Fundamental, é integrante da rede de mestres e docentes

da Universidade de Brasília, autor dos livros: "Quilombos, Modos e Significados" e "Colonização e Quilombos Modos e Significações". Ele atua na Coordenação Estadual e Nacional das Comunidades Quilombolas.

"Eu nasci em e me criei no vale do Rio Berlingas, em um lugar chamado pequi-zeiro, localizado entre os biomas caatinga, cerrados, cocais e amazônia... ou seja uma confluência de biomas... Quando nasci em 1959, estava acontecendo a chamada "revolução verde" ou seja a reciclagem do lixo da segunda guerra mundial... Para isso acontecer era necessário substituir os contratos orais e por contratos escriturados..."

A partir de uma fala ancestral e de sua produção literária e poesia, Nego Bispo apresentou questões e reflexões sobre as Línguas, linguagens, Expressões e traduções no contexto de sua vida e mobilização na Caatinga. Apresentou relações dos povos quilombolas com a ancestralidade, pois segundo ele "a vida é começo, meio e começo", onde as gerações netas aprendem com as gerações avós. Realizou uma contraposição ao pensamento do povo euro cristão monoteísta que "não tem memória" e por isso "precisam de museu". Seu pensamento é representado nesta publicação no poema "Nós", em que observamos a narrativa sobre a continuidade e a importância dos ciclos e círculos.

#Workshop #Publication

Mabe Bethônico

is an artist researcher currently teaching at HEAD – Genève. With a PhD from the Royal College of Art, London, between 2002 and 2020 she has been professor of the Federal University of Minas

Gerais, Brazil. She was a guest researcher at ESAAA – École Supérieure d'Art Annecy Alps, France within the project "Effondrement des Alpes", financed by the European Union in a French-Swiss partnership (2018 - 2021). She participated in the 27th and 28th São Paulo Biennials and has shown at the Museum of Modern Art in São Paulo, the Antioquia Museum in Medellín, at the Kunstverein Munich, Centre Georges Pompidou in Paris, Musée d'Art Moderne de Lyon, Bozar in Brussels, Malba in Buenos Aires, amongst others. She participated in the 17th Architecture Biennial in Venice with a project derived from years of research on the topic of mineral extraction. Environmental and pedagogical issues are at the core of this endeavor making the implications of this industry the main issue of her work, along with questions developed in the frame of institutions and archives.

At the Workshop she presented the Project "One traveler after another" built from the archives of the Swiss geographer Edgar Aubert de la Rüe at the Ethnographic Museum in Geneva. Bethônico — who had no prior knowledge of the French language — translated the book (unpublished in Portuguese) in which the Swiss reports the apprehensions of a trip to the Brazilian caatinga in 1953 on a geological mission for UNESCO. In 2015, Bethônico covered part of the route described in De la Rüe's travel diary and produced a photo essay that was later shown in an exhibition that scrutinizes the interests of the traveler. In her work, she provokes reflections on the limits between art, translation and creation.

#Workshop #Publication

Michael Dieminger

is a Berlin based curator at the Humboldt Forum. His curatorial and audio-visual work is based on the intersection of participatory curatorial practice and artistic research and have been shown in museums and festivals in Europe and the Americas i.e. at the Grassi Museum Leipzig, Whitworth Gallery in Manchester and film festivals e.g. DocsDF - International Film festival of Mexico City. Michael is a founding member of the "material mix collective", lectured at the Freie Universität zu Berlin and Universität Wien. He is the curator of 99 *Questions* at the Humboldt Forum, which combines different formats of dialogues, podcasts, workshops, gatherings and residencies for raising questions on past and future curatorial practices, whilst reflecting on the historical and contemporary impact of colonialism.

Michael Dieminger is curator of the workshop series "Das Museum Sem Nenhum Caráter". In the workshops, he facilitated several discussion sessions and is responsible for organizing this publication together with Thaís Mayumi

#Workshop #Publication

Noé Martínez

Trabaja con el legado de los pueblos originarios y la historia colonial para visibilizar problemáticas del México contemporáneo. El lenguaje, la identidad, el proceso de colonización en el s. XVI, los procesos de lucha y reivindicación de las comunidades indígenas, así como las manifestaciones sociales y comunitarias, son temas recurrentes en su obra. Ha expuesto individualmente en Orange County Museum of Art, OCMA

de Los Ángeles, Galería Baraba Thum, Berlin Alemania, Patron Gallery, Chicago, Galería Llano Ciudad de México, Sala de Arte Público Siqueiros, MUCA Roma, In Extenso Clermont Ferrand, Francia y ARTEBA, Buenos Aires, Argentina. De forma colectivo ha expuesto en el Swiss Institute de Nueva York, Museum of Contemporary Art Chicago, Museo de Arte Moderno de Medellín, Colombia. Su trabajo forma parte de colecciones del Rose Museum de Boston, Museum of Contemporary Art Chicago, KADIST Foundation, San Francisco y el Museo Amparo Puebla, México.

#Publication

María Sosa

Su trabajo va a la búsqueda del pasado colonial y como este creó dinámicas sociales contemporáneas. Haciendo énfasis en los procesos de epistemicidio de los mundos prehispánicos, sexismo, racismo y la invisibilización de formas de vida y conocimientos no occidentales. Su quehacer parte de la investigación en la Ecología de Saberes y de la exploración de objetos y formas rituales. Ha expuesto individualmente en ARTEBA, Buenos Aires Argentina, Laboratorio de Arte Alameda y Parque Galería, Ciudad de México. Junto a Noé Martínez presentó un performance en Swiss Institute New York y en colaboración con dicha institución una exposición individual del duo en Ciudad de México. Su trabajo se ha expuesto en Fundación Casa de México en España, Tale of a Tube, Amsterdam, en la Servais Family Collection, Bruselas, Lille, Francia, ARCOmadrid, Madrid, Filmfront, Chicago y en el Venice International Performance Art Week, Venecia.

#Publication

Sara Garzón (PhD)

is a curator and art historian based between New York and Mexico City. Sara has contributed to several exhibition catalogs, anthologies, peer-reviewed journals, and art magazines. Her most recent editorial project *Worldmaking Practices: A Take on the Future* was published thanks to the support of the Colección Patricia Phelps de Cisneros, and her article "Manuel Amaru Cholango: Decolonizing Technology and the Construction of Indigenous Futures," was awarded Best Essay in Visual Culture Studies 2020 by the Latin American Studies Association (LASA). Besides her academic work, Sara is a founding member of the international curatorial working group Collective Rewilding. Sara has been invited as a curator at the residency "Creative Ecologies and Decolonial Futurities," in Chiapas, Mexico (2019); the Emerging Curators' Workshop at Para Site in Hong Kong (2019), and was part of the Science and Technology Society at the Delfina Foundation in London (2020). In 2021, She organized a program on care and Indigenizing the museum for Laboratorio de Arte Alameda (Mexico City, October, 2021 – May, 2022). In 2022, Sara was appointed as guest curator of the experimental program on Art and Technology organized by Materia Abierta bearing the name "The Rise of the Coyote." This investigates the intersection between plant intelligence, Indigenous and Afro-Indigenous technologies, and futurity. She also serves as guest scholar at LA ESCUELA___, a new artist-run platform for radical learning and collective making in Latin America founded by the artist and architect Miguel Braceli with support from the Siemens Stiftung foundation in Germany.

#Publication

María Magdalena Campos-Pons

is an artist whose work combines and crosses diverse artistic practices, including photography, painting, sculpture, film, video, and performance. Her work addresses issues of history, memory, gender, and religion; it investigates how each one of these themes informs identity formation. Directly informed by the traditions, rituals, and practices of her ancestors, her work is deeply autobiographical. Often using herself and her Afro-Cuban relatives as subjects, she creates historical narratives that illuminate the spirit of people and places, past and present, thereby rendering universal relevance from personal history. Recalling dark narratives of the Trans-Atlantic slave trade, her imagery and performances honor the labor of black bodies on indigo and sugar plantations, renew Catholic and Santería religious practices, and celebrate revolutionary uprisings in the Americas.

Campos-Pons has had solo exhibitions at the Museum of Modern Art in New York, the Indianapolis Museum of Art, and the National Gallery of Canada, among other distinguished institutions. She has presented over thirty solo performances commissioned by institutions that include the Guggenheim Museum and the Smithsonian's National Portrait Gallery. She has also participated in the 49th Venice Biennial, the 55th Venice Biennial, and Documenta 14. Campos-Pons is the Cornelius Vanderbilt Endowed Chair of Fine Arts at Vanderbilt University. She is the founder for the Engine for Art, Democracy, and Justice (EADJ) a trans-institutional initiative between Fisk University, Frist Art Museum, Millions of Conversations, and Vanderbilt University. She is also the founder for

Ríos Intermitentes, a biennial project in Matanzas, Cuba.

At the workshop, María Magdalena Campos-Pons gave a lecture on "The impermanence of absence: fictions and narratives about representation", presenting, based on her artistic works, a reflection on how one can, as an artist, create and modify reality, discussing the role of fiction in relation to existing gaps in museums. She criticizes the subjective choice in decisions about what is relevant to art and museums, and how through her work she seeks to respond to the lack of representation that she herself faced throughout her life, especially for the Black latin woman. She showed installations drawn from her childhood memories of Cuba and commemorated Afro-Cubans who have been ignored by mainstream narratives. Also, she presented installations called Sugar/Bittersweet (2010) and Alchemy of the Soul, Elixir of the Spirits (2015), that honor the labor of Black bodies on sugar plantations. She addressed ideas about the gaps in narratives of representation through her curatorial project, Rios Intermitentes, immersed in Matanzas, Cuba in a healing discourse of art, as a mode of interventions to rescue, with integrity, the cultural historical prominence of the city.

#Workshop

Denilson Baniwa

Às vezes o desafio não é ocupar posições. Por exemplo, quando as que existem não servem, é necessário criar algo novo. Denilson Baniwa é um artista indígena; é indígena e é artista, e seu ser indígena lhe leva a inventar um outro jeito de fazer arte, onde processos de imaginar e fazer são por força intervenções em uma dinâmica histórica (a história da

colonização dos territórios indígenas que hoje conhecemos como Brasil) e interpelações a aqueles que o encontram a abraçar suas responsabilidades.

No workshop nos apresentou a concepção e produção de seu filme sobre a jornada de um "Macunaíma pós-punk" no Brasil contemporâneo. Sua fala foi transcrita nesta publicação, na Parte IV onde podemos ler sobre sua relação com a história ancestral de Makunaímã ou Makunáima ou Macunaíma, cujas diferentes grafias se referem à diferentes vidas e caminhos pelos quais passou. O Makunáima que apresenta é um ultra-moderno, que nos provoca a refletir sobre as mudanças tecnológicas e o avanço das cidades sobre as aldeias.

#Workshop #Publication

Julia Richard

is a Dominican-German anthropologist interested in food, plants, museums, and their relationships to memory and identity. She has conducted research in ethnographic collections, with a particular focus on Caribbean culture and colonialism. Julia assisted this workshop series and thinks museums should become houses with open kitchens.

Julia was curatorial assistant of the Workshop series. A sample of her thoughts on food and museums can be found in the article "A recipe for a Sancocho – Or why we should be eating in Museums": The criticism of colonial thinking in museums does not seem acid, but prepared with affection. The recipe may seem simple, but it takes a lot of thought and leaves an interesting taste for a long time.

#Workshop #Publication

Ivan Muñiz-Reed

is an independent curator, writer and researcher with a keen interest in Australian and Latin American practices and decolonial perspectives from the global south. He is co-founder and former director of The Curators' Department—an independent curatorial agency that aims to explore new models of cultural production — and was previously Assistant Curator at the Museum of Contemporary Art Australia. Muñiz Reed has written critical texts for museums, non-for-profits, scholarly publications, and is a regular contributor to art magazines and online publications. His recent projects include the first Sydney presentation of work by prominent Mexican artist Yoshua Okón at the Ideas Platform, Artspace, and the exhibition Tony Garifalakis & Joaquin Segura: Repertoires of Contention at Gertrude Contemporary, Melbourne. Muñiz Reed has been collaborating with Kadist since 2018, and is currently their advisor for Australia.

Addressing some of the complexities of applying decolonial principles to contemporary art discourses, his presentation at the workshop departed from the question: what does it mean to make art from what Frantz Fanon called the 'zone of nonbeing'? The discussion was built on the paper "Thoughts on Curatorial Practices in the Decolonial Turn," and continued the effort of dismantling colonial hierarchies of power and decolonizing our institutions.

#Workshop

Thaís Mayumi Pinheiro

is a Brazilian museologist at the Museology Section of the Museu Nacional, Rio de Janeiro, since 2015. Since the

museum's fire in 2018, is responsible for the Coordination of New Exhibitions for the Museu Nacional Vive Project. Is a PhD Candidate in Social Memory - Federal University of the State of Rio de Janeiro (UNIRIO). Holds a MA in Information Science from IBICT/UFRJ (2017), is a Specialist in Preservation of Science and Technology Collections from the Museu de Astronomia e Ciências Afins (2013), studied Museology in UNIRIO (2011). Research the areas of memory, language and information and their relationship with museums and exhibitions. Has worked on the creation and production of more than a dozen exhibitions, especially related to science, natural history and anthropology.

Thaís Mayumi Pinheiro is curator of the workshop series Das Museum Sem Nenhum Caráter. In the workshops, she facilitated several discussion sessions and is responsible for organizing this publication together with Michael Dieminger.

#Workshop #Publication

020

Part I

*Macunaíma, two
museums and a parrot*

Michael
Dieminger

The workshop title *Das Museum Sem Nenhum Caráter* took its inspiration from the 1928 novel *Macunaíma: O herói sem nenhum caráter* by Mário de Andrade. It combines the German word for "museum" and part of the novel title, "sem nenhum caráter". It could be translated as "a museum without characteristics".

The novel *Macunaíma*, a founding text in Brazilian modernism, is an interpretation, a "rhapsody", of different mythologies, worldviews and cosmologies from various Indigenous societies, combined with folk sayings and songs, as well the author's biographical experiences and fictional elements. The novel centers on the eponymous protagonist, Macunaíma, (alternatively spelled Makunaímã), who is born in the region of Roraima, near the Uraricoera river. The complex narrative is based on a web of plots and subplots, around different aetiological stories and encounters with various characters.

The Afro-descending Brazilian novelist, poet and musicologist Mário de Andrade found inspiration for the novel in the ethnological report *Vom Roroima zum Orinoco. Ergebnisse einer Reise in Nordbrasilien und Venezuela in den Jahren 1911-1913, in the second volume of Mythen und Legenden der Taulipang und Arekuná Indianer* by the German ethnologist Theodor Koch-Grünberg. In this sense, the novel is a "second degree anthropophagy" in which the ethnological report, the records by the ethnologist, and the translations from different Indigenous languages to German, have been translated into Portuguese and transformed by Mário de Andrade into a fictional representation of Brazilian society at the beginning of the 20th century. *Macunaíma* thereby raises, with a good deal of irony, a number of critical questions about Brazilian society; about Brazil's origin myths; and about the roles played by Indigenous, African, and European people. At the same time, the novel is an appropriation and misinterpretation of Pémon and other Indigenous mythologies.

The ethnologist Theodor Koch-Grünberg (1872 -1924) worked at the Völkerkundemuseum in Berlin. Today, this institution is called the Ethnological Museum in Berlin and it was here, in 2020, that Michael first read *Macunaíma*, while working at the museum and being physically close to the objects and photographs Koch-Grünberg took from the Amazonias back to Berlin. One year later, Thais and Michael started to think together about *Mancunaíma* in relation to curation.

1 We want to express our gratitude to Jaider Esbell and Daiara Tukano for their inspirational contribution in the first workshop session. Jaider Esbell, who was born in Roraima, died in November 2021 in São Paulo.

Through the different workshop sessions of *Das Museum Sem Nenhum Caráter*, we were introduced to several more connections with *Macunaíma*. In the first workshop session, artists Jaider Esbell and Daiara Tukano¹ spoke about their relation to ancestry and *Macunaíma* and how Indigenous “artivism” reveals the conflicts between the art world and colonialism. Artist Denilson Baniwa, who participated in the fourth session, shared insights on his ongoing projects about the journey of a post-punk film, “*Macunaíma 2023*”, in contemporary Brazil. Like us, Baniwa asks *Macunaíma* what he would think, what he would do and say about our relationship and dependence on technology and the advance of urbanization on nature.

The novel *Macunaíma* ends with a parrot revealing to readers that he told the story to the author, before flying away across the Atlantic towards Portugal. As the narrator listened to the parrot, so too did the workshop sessions allow us to listen to different stories of *Macunaíma*. A network of narratives emerged, deepening and evolving the questions *Macunaíma* raises and inspiring us to explore new and nuanced approaches in relation to museums, gaps, narratives, translation and fictionalization, and how we can imagine societies.

024

Nós!

Nego
Bispo

Nós! Caminhando pelos penhascos...
Atingimos o equilíbrio das planícies!!!
Nós! Nadando contra as marés...
Atingimos as forças dos mares!!!
Nós! Edificando nos lamaçais...
Atingimos a firmeza dos lageiros!!!
Nós! Habitando nos rincões...
Atingimos a proximidade das
redondezas!!!
Nós! Somos o começo o meio e o
começo!!!
Nós existiremos sempre!!!
Sorrindo nas tristezas!!!
Para comemorar a vinda das alegrias...
Nós somos a gira, da gira, na gira!!!
Nossa trajetória nos move!!!
Nossa ancestralidade nos guia!!!

monocultures, gaps and dreaming

Through the workshop sessions, we engaged with narratives in museums, with the meaning of gaps in collections, and with the role of translation and of fictionalization. We also asked what (post)colonial curatorial praxis means. What is the relation to decoloniality? Does the prefix 'post' let us imagine something that has not yet emerged, an alternative future after colonialism?

While *colonialism* refers to a specific period of imperial domination, *coloniality* describes the logical structure of domination. It explains what Quijano (2001) describes as the "colonial matrix," which influences all human experiences, and the "abyssal line," introduced by Boaventura de Sousa Santos, which captures the different levels of a radical divide, established by the imperial project, between humans and non-humans (Santos 2014). Decades after the end of historical colonialism, this coloniality, colonial matrix and abyssal line continue to organize social realities into two mutually incomprehensible fields, with regulation and emancipation on one side of the line and appropriation and violence on the other (Santos 2014).

Museums and universities have been important actors in the formation of the colonial matrix. The control and erasure of knowledge, languages, and objects has enacted what de Sousa Santos terms "epistemicide." As new nation states urgently sought identity-bolstering narratives, big national museums were used to form an imagination of "Us," which relied heavily on an "Other." Similarly, *Macunaíma* shows how the Indigenous narrative was used to form Brazilian national identity after independence and how the histories of Afro-descendants were excluded from this narrative.

Monocultures

The Open Veins of Latin America by Eduardo Galeano describes the extractivism of (natural) resources. Since the colonization of what is called, in Roman languages, the Americas; in Quechua "Pachamama", and in Cuna "Abya Yala", there has been constant exploitation of forests, minerals, plants, animals, lifeforms and destruction of Indigenous societies. Another, no less crucial, form of exploitation is the extractivism of (local) knowledge and epistemologies by universities and museums. An extractivism and categorisation of knowledge, co-opted into a single worldview, or *monoculture of knowledge* (Santos 2014).

"The slave ship is a womb/abyss. The plantation is the belly of the world. Partus sequitur ventrem — the child follows the belly. The master dreams of the future increase. The modern world follows the belly."

These are the opening sentences of Saidiya Hartman's article "The Belly of the World: A Note on Black Women's Labors". To think of colonialism in these lands, it is important to think of the past and present role of the plantation system. Enslaved people were brought by slave ships to the plantations, forced to leave their native soil and to labor on another. The colonizers' vision of an endlessly scalable plantation and production formed the vision of endless progress in a capitalistic society.

During our workshops, we examined parallels between the monoculture of agriculture, of seeds and plants, and the monoculture of knowledge and history. On both sides, colonialism destroyed and erased plurality. The plantations are a reduction of the complexity and diversity of different life forms. It is a loss of biodiversity and, with this, of resilience and the ability to adapt. The extraction and categorisation of knowledge also constituted a loss of different ecologies of knowledge and histories and, with this, the ability to understand knowledge differently. Each decision to collect or display an object, or to write an ethnological report, is also a decision not to show something, not to name something, or

someone. It is an active process of erasure, influenced by a subjective valuation: What is worth preserving? What is worthy of, or accepted as, knowledge? Museums are constantly taking part in this extractivism and creation of monocultures — not only in the acquisition of knowledge, but also in the extraction of knowledge and the creation of narratives which produce a frozen, ahistorical “Other.” This “Other” is condemned by an imposed past, and thereby excluded from the right of being in the present and the ability to imagine another future.

Gaps and Completeness

In 2018, the Museu Nacional da Universidade Federal do Rio de Janeiro lost almost its entire collection to a large fire. We wanted to draw on this context and reflect on this moment to think about the gaps every selection creates and every collection has. During our workshop and our conversations, we asked how to transform a museum into a space for creating visibility for, and relation with, multiple narratives, memories and histories. The ruin of the lost museum is the start of thinking, creating and collaborating differently. Not to rebuild the old museum, rather to dream of a new museum.

Museum collections are fascinated by ideas of completeness and authenticity. Aspiring to universal knowledge, they strive to create “meta” narratives of humanity and to hold nature under their control. Museums do not want to have gaps in their collections; gaps are a symbol of incompleteness. Yet the illusion of completeness means ignoring the inherent fact that any act of collection, any process of selection, creates gaps. Each decision will make something invisible. Each “meta” narrative lacks perspectives and each representation is a false presentation. The process of selecting something, which then will be represented in a collection, is a form of epistemic dominance. It is based on decisions about what is art, heritage and culture, what is knowledge and what is considered valuable. Selected objects are presented out of their native context, named differently and put into categories,

far estranged from the object's origin meaning and function.

This is not to criticize gaps per se. Gaps always exist, and it is never possible to grasp everything. The operation of the gap depends very much on the perspective and purpose. The ability to acknowledge gaps can hold great creative potential, by opposing the need to know everything. Opacity, as described by the Caribbean thinker and poet Édouard Glissant in *Poetics of Relation*, is a tool for resisting the universality of Western knowledge. A refusal to be classified, ordered and put into categories, which are not yours. Through opacity, the plurality of the world is free for imagination, creating associations and revealing relations. To imagine the need to grasp everything is exhausting. Maybe this is why after a visit to a museum we often feel exhausted. Could I see, understand, read everything? Did I miss something?

Despite this, we believe museums have the potential to replace a culture of taking with a culture of giving - giving energy back as places of joint learning and listening. A museum as a school. A school not only for "academic" knowledge, but of the interplay of knowledge, memory and emotions, as a place of different practices and forms of engagements.

A museum where no topic is too emotional and no answer is not scientific enough. A place for learning from people's experiences, forming understanding of an incompleteness of every knowledge and history. A place which enables us to engage with difference and the creation of relations and situatedness, without reproducing the abyssal line which centers the "I" or core group over the "Other".

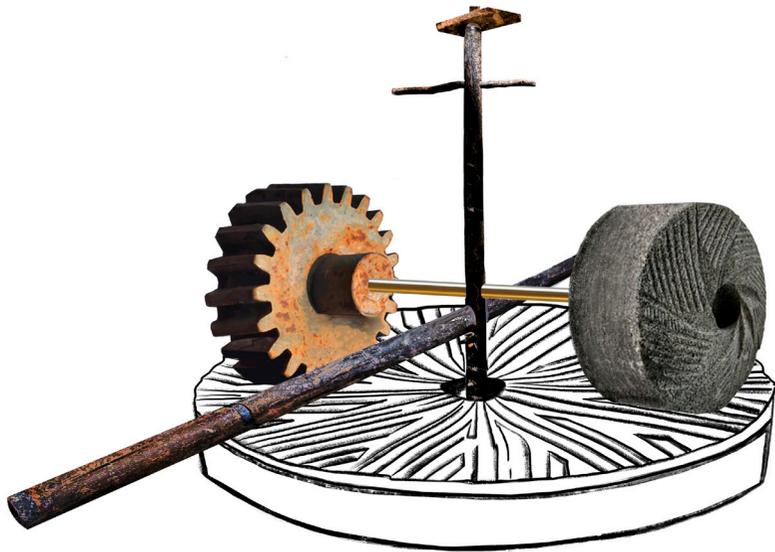
030 El Monstruo
y el Fósil

Noé
Martinez

María
Sosa

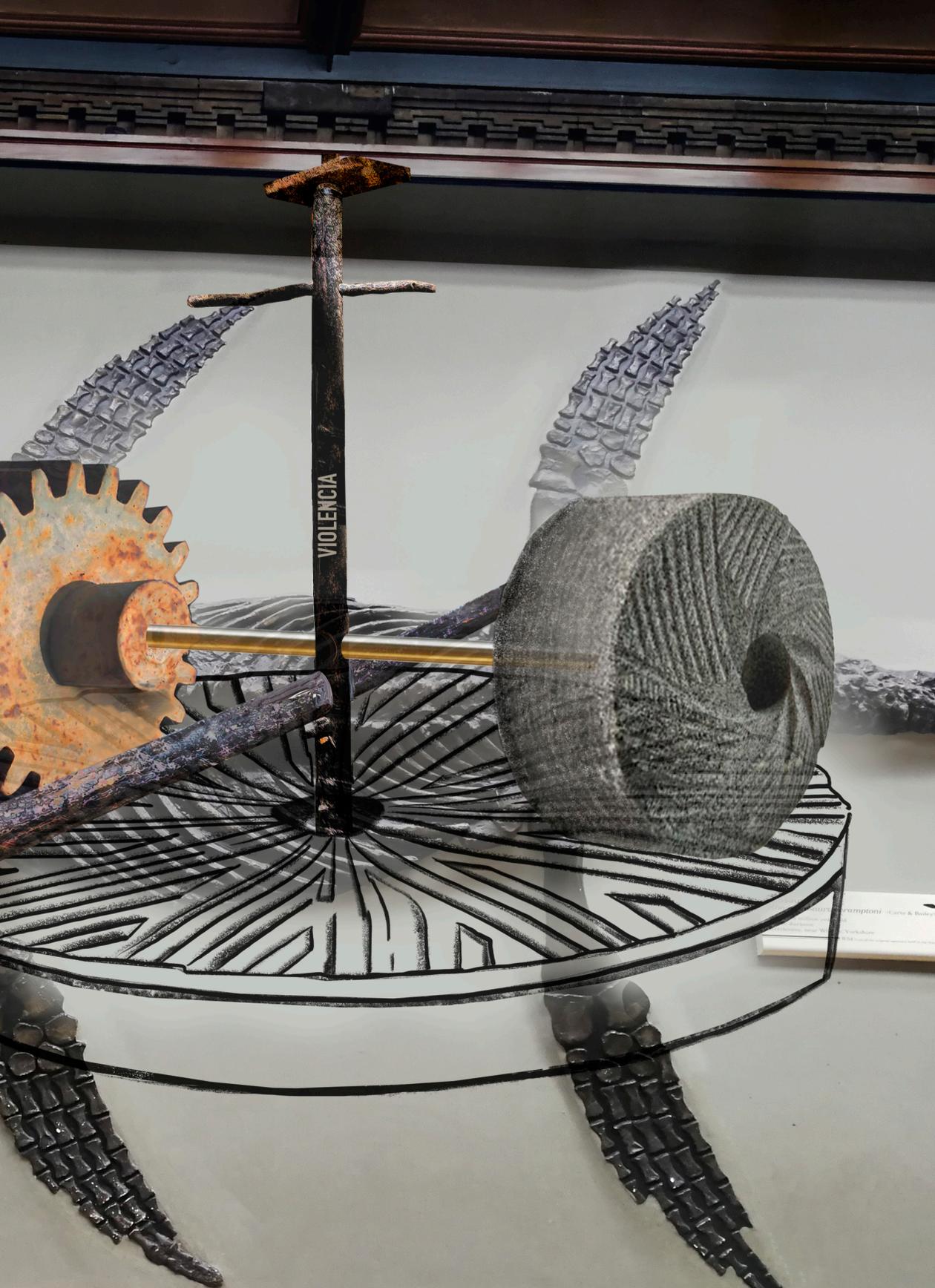
Hace unos años leímos en *Crítica de la Razón Negra*, quisimos caminar las ideas de Achille Mbembe e hicimos una pausa en su mención del fósil y el monstruo. Sentimos el impulso para detenernos en esas dos palabras. Sustantivos que no han dejado de resonar en nosotros.

Hubo una mezcla de ideas, sentimientos y afectos removidos, entendidos desde un cuerpo femenino y un cuerpo indígena racializado, todo un devenir histórico recargado en estrategias coloniales que persisten en la forma de relacionarnos.



Los conceptos de monstruo y fósil le fueron útiles a los colonizadores para encasillar y dominar poblaciones distintas a ellos. Por un lado, el monstruo es la génesis de las diferencias, la génesis de la otredad que debe ser contenida o erradicada y el fósil es una forma lejana y aproximativa de identidad, un indicador de tiempo que ubica a las identidades no occidentales en un marco específico de pasado con connotaciones de atraso a pesar de ser encontradas en el presente.





VIOLENCIA

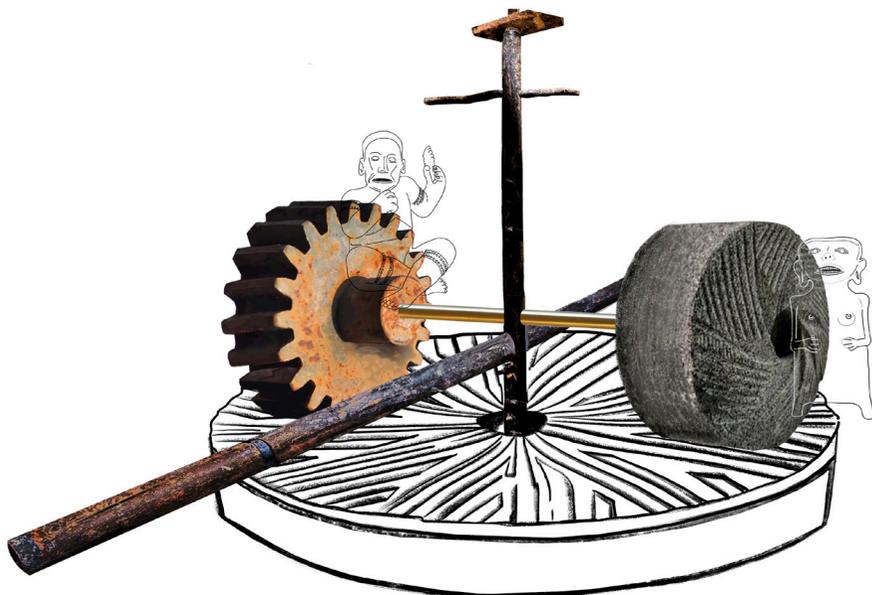
...rrompti - Gave & Bar...
...erente per...
...Verdiana
...W. H. ...

(página anterior)
Trustees of the Natural History
Museum London.

Encontramos en nuestras experiencias maneras en las que estas dos cajas de identidad eran impuestas como alternativas unidireccionales de existencias. Nos dimos cuenta que, durante nuestra vida en una medida considerable, encontramos la monstruosidad en muchas formas de feminidad no heteronormada que no encajan con la moral católica prevaleciente en México sin importar el género o cuerpo que lo ejerza, al mismo tiempo el fósil es para nosotres la manera que se entiende muchos de los saberes provenientes de los pueblos originarios.

Como artistas insertos en una economía tercermundista nos encontramos ante estos dos paradigmas que deben ser desenvueltos desde nuestra subjetividad, en nuestras relaciones cotidianas, al hacer uso del poder enunciativo del arte lo entendemos como un problema de creación de imaginario.

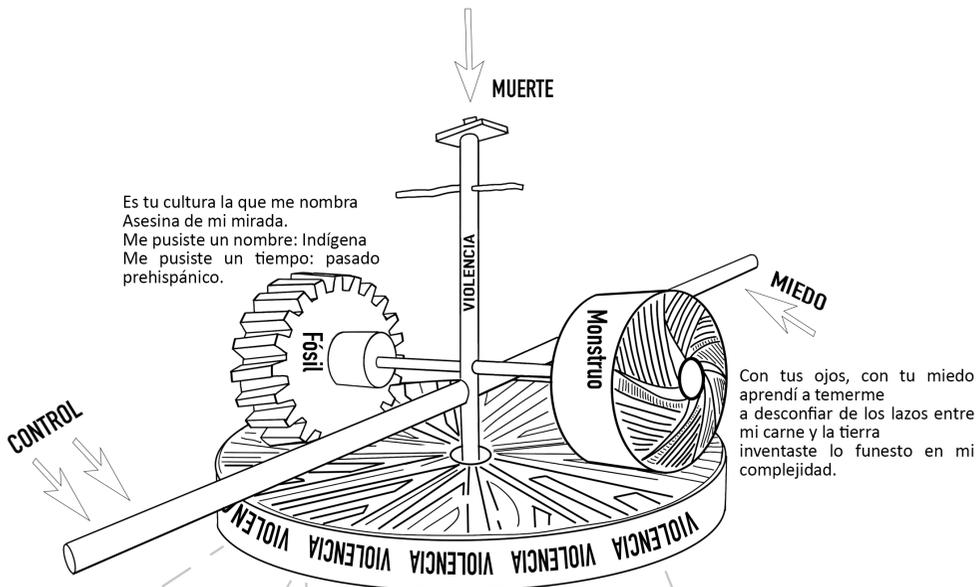
El Monstruo y el fósil como dos esquemas coloniales de entendimiento de los cuerpos y la memoria sostienen muchos de los dispositivos museográficos occidentales. Sin importar la naturaleza de cada museo, llámese histórico, arqueológico, botánico, antropológico o de arte moderno y contemporáneo, la representación de los imaginarios se administra con pilares que crean la otredad, en una dicotomía de objeto mirado y sujeto que mira, en una suerte de colonizador y colonizado que genera al Otro en el mismo acto de mirar y una ausencia en los sujetos subalternos, una suerte de vacío sin nombre en donde un universo de saberes y de subjetividades son simplificados en visiones monoculturales.



Desde nuestro posicionamiento artístico influido profundamente por los movimientos feministas y las recientes autonomías de los pueblos originarios pensamos las representaciones de los cuerpos y las memorias como espacios en donde el arte produce y reproduce relaciones colectivas que pueden empoderar otras miradas y saberes.

Nuestra presente aportación es la metáfora visual de la colonialidad como una máquina que replica ciclos de violencia en sus formas de representación museográfica.

Donde la única manera de detenerla es reencontrar la horizontalidad entre las diversidades, escuchar sostenidamente la pluralidad de las voces a pesar de la incomodidad de la escucha, afrontar el dolor con respeto y cuidado podrá transformar poco a poco el museo de una máquina colonial a un espacio de equidad que reverbere en lo social.



INVISIBILIZACIÓN

- Aquello que sentimos y no sabemos nombrar.
- Solo miro, nunca hablo. Mis palabras se ahogan en tu cultura. Miro el esclavo que fui en el mar, mar incapaz de ser mi memoria.
- En el centro de la carne gritó lo que dijeron que no vive más: tu cosmogonía, aunque la nombraron monstruosa y la fosilizaron en sueños te llama aquello que te prohibieron para rehacer vida de nuestras esencias.

INFERIORIZACIÓN

- Errada con siglos en mi carne la palabra insuficiencia pesa y arde, no es solo mi carne la que duele es la carne de las carnes de las que provengo una línea de dolor.
- Vi personas bajando de un barco, cientos, casi desnudos, huesudos y temerosos con los ojos llenos de estrellas apagadas con bocas secas y pieles crujientes como cascaras sudando por el esfuerzo de sobrevivir en los barcos. Perdidos acarreados, solo nos volvieron cosas.
- Mis palabras son sombras, esta vergüenza es construida me avergüenza mi cuerpo, mi palabra, mis ideas, mi historia. Vivo en el anhelo de ser otro aquel que me arrebató el poder y me enseñó con dolor a otorgárselo.

INSTRUMENTALIZACIÓN

- El camino antiguo para acabar conmigo: cosa, ser indefinido, animal bestia peligrosa, propiedad. Urnas de hierro, cristal y palabra para nosotros. Nos nombraron, nos definieron, nos utilizaron sin saber que disecarnos los envenena.
- Vi cuerpos tirados al mar. Los sigo viendo ahora, construyendo carreteras, con músculos muertos. El imperio tiene ojos, esos ojos ven recursos, no reconocen esencias.
- La rabia instalada en mi columna los dolores no son nuevos: voracidad, muerte, explotación, miseria llevas al menos cinco siglos gobernando esta tierra muchos nombres y caras, pero tú eres el mismo.

SEGREGACIÓN

- Complejos para nosotros, razones para ti. Imágenes para ti, experiencias para nosotros. Tus imágenes: tus razones tus imágenes: tus historias tus imágenes: tu poder tus imágenes: tu boca hambrienta. Mis imágenes: un complejo de mi color. Yo soy una costumbre, tu eres la cultura.
- Tiempo atrás sembraron esto en nuestras venas esta separación, esta desesperanza. Tiempo atrás declararon la guerra que nos obligan a pelear cotidianamente. Un mundo atrapado se nos negó y buscamos entre los escombros que nos construyeron: nuestra imagen fragmentada enterrada en el peso de su mirada.

DESTRUCCIÓN

- El metal pegado a mi piel tomó todo el peso de un mundo olvidado. Escuche la muerte en el crujido de un golpe nunca he dejado de escucharlo. nunca se va el susurro que nos volvió cosas.
- La importancia perdida de las cosas es mi tristeza, el conocimiento clausurado, las historias no contadas se desmiembran, se separan, se colapsan.



Curar es existir

Es un video que registra la acción de romper un periódico original de propaganda colonial L'illustration congolaise publicado en Bruselas en 1930's con la finalidad de convertirlo nuevamente en pulpa de papel y mezclarlo con hojas de tabaco, planta usada en el contexto ritual por los pueblos de la zona Huasteca de México como una forma de proteger y curar, no solo a las personas, también a los lugares y objetos.

Repensando el universo ritual de los pueblos originarios de México exploramos desde el cuerpo el concepto de curación, en el caso del L'illustration congolaise nos preguntamos por la posibilidad de curar la carga histórica y colonial contenida en las imágenes y en el material como vehículo de las ideas que propiciaron la invasión belga en África, reconociéndolas como una continuidad del espíritu colonial volcado en América en siglo XVI.

El video registra una serie de exploraciones escénicas realizadas con el nuevo papel, en las que el cuerpo se entiende como un archivo que usa el ritual a manera escritura histórica que da voz a las heridas coloniales y las reconoce desde su propia memoria.

Curar es existir

Noé Martínez & María Sosa

Video color, stereo sound

13:18 min

2021





Curar es existir
Noé Martínez & María Sosa
Video color, stereo sound
13:18 min
2021



040

Imagens que não se conformam: coleções e usos do passado

Paulo
Knauss

Contemporaneamente, as coleções se definem como conjunto de peças reunidas numa ordem significativa, que resulta da retirada das peças de seu contexto original. Esse deslocamento para a ordem das coleções permite caracterizar as peças colecionadas como objetos do olhar relacionados com as condições de sua visibilidade e exposição, especialmente, por meio de sua musealização. As coleções participam, assim, do universo da cultura visual e da construção social da imagem.

Admitindo-se esse ponto de vista, pode-se dizer que a prática de colecionar pode ser compreendida como uma operação de interpretação que por meio da visão naturaliza o significado de peças reunidas em coleções. É preciso considerar, porém, que os significados não são dados naturais, mas produção social e historicamente situada. Portanto, ainda que as coleções se afirmem como produto material de

uma certa época, a gestão de coleções precisa enfrentar o desafio de atualizar os significados e os modos de ver as peças colecionadas.

No universo das coleções, tradicionalmente a abordagem histórica se caracteriza pela datação de peças, buscando reunir a partir da ordem cronológica e linear evolutiva tudo aquilo que é próprio de um mesmo contexto e que conforma a identidade de



Vista de fotografias do início do século XX de Augusto Malta do antigo orfanato da Santa Casa de Misericórdia (detalhe de exposição) © Divulgação MAR.

cada época. Nesse caso, há que se reconhecer que essa abordagem caracteriza uma visão ocidental e colonialista da história que se instituiu, em grande medida, em torno de coleções e museus. Portanto, não é exagero indicar que há uma ordem do tempo decisiva que caracteriza a ordem das coisas que conformam o olhar sobre coleções e que encontram ressonância na exposição de suas peças. sua classificação ordenadora, seus significados e



Vista de módulo da exposição ©Divulgação MAR.



Detalhe da janela de
antiga Roda dos Expostos,
mecanismo de entrega de
órfãos aos cuidados de
religiosos - século XVIII
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Pode-se apontar, então, que a crítica da visão ocidental e colonialista da história tem inspirado práticas curatoriais que buscam a renovação dos modos de ver, deslocando a epistemologia hegemônica de ordenação das coleções e buscando deslocar os objetos e imagens do lugar em que foram conformados

modos de ver. Os museus comunitários e etnográficos têm experimentado, por exemplo, práticas de curadoria colaborativa ou participativa baseadas no diálogo criativo de profissionais com os sujeitos sociais representados em coleções, assim como práticas de manifestação dos públicos em exposições, visando criar um ambiente de expressão de diferentes abordagens significativas dos bens culturais, conferindo legitimidade à diversidade dos modos de ver.

No caso das coleções definidas pelo caráter histórico, é possível apontar igualmente as possibilidades de exploração das relações entre o antigo e o novo, que são mantidas à distância no marco do pensamento histórico dominante que define cada época pela sua singularidade e que se justifica na ordem

do tempo linear e evolutivo. Ocorre que, na perspectiva curatorial, explicitar o ponto de vista do olhar contemporâneo serve para desenvolver o inventário das diferenças entre o antigo e o novo, evitando a naturalização da história como fato datado para valorizar o tratamento das representações do passado como construções anacrônicas. Ressaltar o diálogo dos tempos significa situar a prática curatorial no terreno dos usos do passado que se realizam no tempo presente e fazem da história um campo de interrogação (não de respostas), assim como das coleções um terreno aberto de possibilidades interpretativas. Compreendendo as peças colecionadas como objetos do olhar, pode-se dizer que o diálogo entre o antigo e o novo fazem as imagens não se conformarem em torno de uma interpretação exclusiva baseada em concepções prévias e dominantes sobre a história, promovendo a atualidade dos seus significados por meio da mobilização de suas comunidades de sentido.

Vista de instalação da artista contemporânea Sofia Borges em que faz releitura de quadros de retratos da elite escravista do Brasil no século XIX, enfocando as mãos.

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Marcela Cantuária. Título da obra:
Alceri Maria Gomes da Silva, 2021
© Divulgação MAR.

Andrei Fernandez

*El arte es un fuego que te hace
pisar una espina. Arder.*

*En el andar de un luchador
entra en su cuerpo esa espina
ardiente: el arte. Herido, se enamora
de todo lo que ve. Empieza a
imaginar formas al encontrarse con
las canciones
que sembraron los vientos, de donde
creció la vida en el monte.
El luchador enloquece de deseo de
ser otro, amando. Los espíritus
le cumplen su deseo, lo transforman.
Se reconoce siendo otro, pero su
deseo de cambiar sigue. ¿Será que
muere como si siguiera vivo?*

1 Activista de una comunidad periurbana del pueblo Wichí en Tartagal, norte de Argentina, quien tiene la capacidad de escuchar los mensajes de los vientos y los árboles, y la sabiduría para realizar la reforestación e hibridación de especies del monte nativo. Texto a partir de un relato oral en charla con la autora..

*Caístulo/Juayuk*¹

- 2 Provincia argentina que limita con Chile, Bolivia y Paraguay.

Recorriendo diferentes lugares del noroeste de Argentina fui sumergiéndome en la imaginación de posibilidades para explorar desde el arte de diferentes tiempos y memorias que se enfrentan o entreduevan en la disputa por la comprensión y gestión de las formas de vida y los "recursos" de los territorios. Me detuve para esta inmersión en la región del Gran Chaco, en el segmento que actualmente es el norte de Salta², que fue uno de los últimos lugares de este país en ser anexado al Estado-nación y que es donde hoy se concentra la mayor diversidad de lenguas originarias vivas, también intermitentes focos de "indocilidad".

- 3 De los pueblos Diaguita Calchaquí, Wichí, Toba/Qom, Chané y Guaraní.
 4 Directora de la Institut für Auslandsbeziehung (ifa) Galerie de Berlín..
 5 En sus dos primeras presentaciones tuvo como subtítulo "Relatos e inscripciones del Gran Chaco", en Berlín y Salta..

Mi práctica investigativa está atravesada por preguntas sobre el poder de transformación desde las producciones artísticas y los procesos de patrimonialización que estas generan, de las formas de vincularnos, desde la humanidad, con diferentes vidas. Tras trabajar varios años como docente en talleres de comunicación y economía social, dirigidos a mujeres de comunidades indígenas³, asumí en el año 2019 el rol de curadora en un proyecto expositivo que junto a Inka Gressel⁴ llamamos: "La escucha y los vientos"⁵. Este proyecto me permitió proponer experimentaciones para la convivencia y unión de trabajos de colectivos de mujeres de pueblos originarios que crean a partir de la escucha de relatos de memorias y sentires, como gestos poéticos (y políticos) de resistencia ante acciones de extractivismo, racismo, acciones de reproducción de la colonialidad.

A través de procedimientos de la imaginación y la colaboración intercultural nos encontramos, trabajando en conjunto con diferentes personas, haciendo visible en el campo del arte contemporáneo a formas ancestrales, disputas y percepciones que circulan por caminos que no suelen cruzarse con lo que solemos llamar arte, pero que son una parte latente, fallidamente desalojada, del presente.

- 6 Wichí significa en la lengua homónima "pueblo o gente". En 2010 se reveló mediante un censo que en Argentina hay más de 50 mil personas que se reconocen como parte del pueblo Wichí y hablan esta lengua.
- 7 En la concepción temporal de este pueblo, como de otros pueblos originarios, se superponen los porvenires abstractos, pasados que pudieran haber ocurrido o presentes que pudieran estar ocurriendo paralelamente.

Los cauces de la presencia

Visité hace poco una comunidad del pueblo Wichí⁶ de la ribera del Río Pilcomayo en la que trabajo con mujeres que tejen con la fibra de una planta silvestre. Pregunté al grupo cómo llaman en su idioma a la acción de tejer. La respuesta no fue inmediata. Después de discutir un rato entre ellas me explicaron que *notechel* es la palabra en wichí que en español es "ancestral" y que *ta otakie* podría traducirse como "futuro" o "para adelante"⁷. Las mujeres afirmaron que sería necesario unir las palabras *notechel*, *ta otakie* y *lawatshancheyaj*, que es "vida", para poder explicar su trabajo de creación de imágenes con hilos enlazados, que yo llamé "tejer".

El tejido es un importante legado que este pueblo que se realiza desde tiempos remotos para confeccionar bolsas y redes para la recolección de alimentos en el monte y en el río.

Desde mediados del siglo XX los tejidos se hacen también para ganar dinero para comprar alimentos o directamente se cambian por alimentos industrializados. A pesar de los cambios en el modo de vivir que son resultado del degradamiento del monte por el avance de la frontera productiva desde la lógica del "desarrollo", los tejidos repiten y recrean imágenes abstractas que son cimientos fundamentales de la memoria colectiva.

En la charla en la que tratamos de unir las palabras traducidas por este grupo de mujeres para comprender lo que significa para ellas "tejer", afirmaron que es un *trabajo que lleva a lo ancestral hacia adelante, para vivir*.

Juan Díaz Pas, un poeta de Salta, señala una constante en lo que podemos llamar el "arte indígena", su apuesta conceptual: la creación de una temporalidad muy precisa pero para la que todavía no hay un nombre en español, él propone llamarlo "futurancestral".

Claudia Alarcón es referente del grupo de tejedoras indígenas *T'insay tha'chuma'ás/Mujeres trabajadoras* y es una nueva artista. Nueva porque recientemente se reconoce como tal, tras haber participado en exposiciones y dialogado con otras personas que trabajan como artistas. Ella cuenta que antes de este proceso en el que se involucró para hacer "cosas nuevas", que comienza a llamar tímidamente "arte", sentía que tenía una fuerza pero que no podía sacarla y que este proceso de cambio la fortaleció, le fortaleció la vida. Relata que, por mucho tiempo, en su comunidad se había dejado de tejer, se estaba perdiendo la práctica cotidiana de este saber porque ya parecía no tener sentido continuarlo. No se podía vender a un buen precio y aparecieron otras alternativas de productos para el uso cotidiano. Cuenta que este cambio, el fortalecimiento, sucedió porque un grupo de mujeres se animaron a soñar, a hacer cosas "grandes" que nunca habían imaginado, y fue por la invitación a crear piezas para ser presentadas con un nuevo sentido para ellas: el arte. Claudia asiente con orgullo: sé que podemos, y que es ahora el momento.

Tiempo retroactivo

Yo tengo esta época hoy
el día de mañana
estaré bajo la tierra
y a mi época voy a vivir
y a mi época voy a sobrevivir
y otra vez voy a tener grito.
(...)

Tomé coraje y dije
"esto es experiencia"
no es de una persona
es experiencia
presenciar la fuerza.

¿Y cómo hablar?
la lengua todo el tiempo habla, habla, habla
y apunta
¿y cómo transformar el pensamiento?
¿cuál es su derecho?⁸

Si el mundo habla diferentes sabidurías
que cambian por el idioma

y guardan ecos
más importantes.

El mensaje es perseguir hasta encontrar.
Creo que tenemos que buscar
la forma de ser más débiles
porque siempre estamos hablando de la fuerza
pero no comprendemos la fragilidad.

Aquí estoy viviendo
con los tiempos
donde nace una semilla de querer saber:
cuál es el color
cuál es el ritmo
cuál es la riqueza
y cómo folklorea las fragancias.⁹

- 8 Registro de relato oral de Caístulo/
Juayuk realizado por Daniel Zelko.
Tartagal, 2021.
- 9 Texto a partir de mensajes de Caístulo/
Juayuk enviados por whatsapp y registros
de Dani Zelko dentro del proyecto "La
escucha y los vientos" (2020/2021)
- 10 Según la cosmogonía Wichí los vientos
son seres de diferentes tiempos que
susurran mensajes para guiar a los seres
humanos en su andar.

Estos fragmentos que comparto son mensajes de los vientos transmitidos por Caístulo (también llamado Juayuk), un sabio que dice que estas palabras, traducidas por él al español y pasadas a la escritura por mí y el artista Daniel Zelko, como canciones, invenciones y señalamientos que apuntan a la necesidad urgente de comprender la fragilidad de la vida en medio de la disputa de poderes y fuerzas que configuran nuestro presente, con fundaciones de pasados otros e imaginaciones de futuros.



Plantas de chaguar recolectadas para hacer hilo. Santa Victoria Este, Salta, Argentina.

Foto de Andrei Fernández , 2018.

Mujeres del colectivo Thañí/Viene del monte, caminando en el monte para la recolección de plantas de chaguar.

Foto de Andrei Fernández, 2018.

Textil en fibra de chaguar en proceso. Obra de Andrea Arias de la Comunidad Wichí Choway, Alto La Sierra, Argentina.

Foto de Andrei Fernández, 2018.





Tejido en fibra de chaguar hecho por Nelba Mendoza en colaboración con Olaf Holzzapfel, montado en el monte nativo. Foto de Andrei Fernández, 2022.

Textiles artesanales en fibra de chaguar realizados por Claudia Alarcón en la exposición de “La escucha y los vientos”. Foto de Brayan Sticks, 2021.

Registro de la exposición de “La escucha y los vientos” realizada en una comunidad Wichí de Santa Victoria Este, Salta, Argentina. Foto de Andrei Fernández, 2021.

Página siguiente:

Caístulo/Juayuk transmitiendo mensajes de los vientos y las madres del monte. Foto de Andrei Fernández, 2021.







translation, erasure and relationality

What happens when knowledge is translated and re-translated several times over? What influence does the process of translation and interpretation have upon existing knowledge? How can the yawning gaps in museum collections, the erasure of knowledge and narratives, be given a voice?

Mário de Andrade's *Macunaíma* is a translation of a translation. The author used different languages and mixed them, sometimes based on rhythms and sounds. The author explains in the epilogue of the novel that he used language to create a certain expression and atmosphere. He also points out that translation does not always proffer the imagined outcome. Central to the book are de Andrade's translations of different Indigenous mythologies for artistic and socio-political interpretation. The novel is a foundational text of Brazilian modernismo, a movement that consciously countered European traditions with something of its own.

Translation is not merely saying the same thing twice. Translation can be an erasure, as Rolando Vázquez framed in one of the workshop sessions and in the transcript of a conversation in this publication. Rolando Vázquez looks at translations with an understanding that translation encompasses processes of erasure in/towards colonial languages and epistemologies, as well as in transnational and globalized communication. The naming of people in a colonial system is a form of oppression and makes people invisible by silencing their own voices. Translation is a matter of perspectivism, of personal and collective memory and practices. Each process of translation is affected by various factors: power relations, access to education, type of education, worldviews and be-

lief systems, gender, sexuality, empire and colonial systems. Translations are interpretations. Depending on the purpose, they erase and compromise, or create a form of relationality between different knowledge and languages.

What are the potential capacities of translation, when understood less as a transition from the original to translated texts, than as sites of inhabitation? Translation can be, in the sense of Walter D. Mignolo, a process that enables a form of border thinking. A thinking outside of the Modern/Western/colonial modes, using alternative knowledge traditions and alternative languages of expression. "Another tongue" is the necessary condition for "another thinking" and for the possibility of moving beyond the defense of national languages and national ideologies (Mignolo 2012).

In his thoughts on "intercultural translation", Boaventura de Sousa Santos advocates for the meeting of different knowledge in different epistemes without silencing or marginalizing the specificity of any one. In other words, this concept of "translation" seeks to put forth a conversation between different knowledge, anchored in different cosmologies. "Intercultural translation" is, in a sense, a tool that allows the sharing of struggles and risks, premised upon making absent knowledge visible and the various layers of oppression intelligible, in pursuit of "cognitive justice"; the recognition of different forms of knowledge and its co-existence.

In a world of global migration, communication and exchange, translation, multi- and bilingualism is part of our daily life. We think in and through translations. We even share emotions and dreams in different languages.

Translation helps us to relate. Édouard Glissant wrote about the art of translation as relation. Translation is a form of "thinking through touch", an archipelagic thinking against the absolute limitation of being. The art of translation strives to gather the vastness of all the ways of existing in the world.

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Translation as Erasure.

Conversation with Rolando Vázquez

Michael Dieminger (MD):

I would like to start this conversation with a phrase by Nego Bispo, who in one of the workshops on translation said something, which pretty much stuck in our heads. He said "... museums are for people without memory..." This is a strong statement, because it deals with a lot of problems museums have to face, in relation to the formation of a mainstream history, which erased memories, deals with the questions on authorship and representation and especially about the past-present-future relationship current in museums.

Rolando Vazquez (RV):

I think this is really the key to understanding the question of time and modern life. The modern subject has been constituted as a subject without

memory. We are made to believe that we only live in the present and that we are projected towards the future, being towards the future, being in futurity and not being in a place. The difference in Spanish between *ser* and *estar*, that Rodolfo Kusch uses to show that Western civilization or Western modernity is about *ser*, being someone with a projection towards the future, the question of identities. Whereas *estar*, he says, is the way of being of the First Nations (he was working in Argentina). *Estar* is about being in a place, so maybe we can elaborate a bit more about how we have been trying to translate that *estar*, that being in a place. In one of my articles¹, I suggest the term "the-ing", which designates a thing in a place as a verb thing, like being, we could say the-ing. One of the problems of translation or for the possibility of intercultural conversation across these ontological divides between Western modernity and First Nations is one of the big rifts.

- 1 Rolando Vazquez (2017) Precedence, Earth and the Anthropocene: Decolonizing design, *Design Philosophy Papers*, 15:1, 77-91

The difference between these ontologies can clearly be seen in the question of time. Most if not all, First Nations, 'Indigenous peoples' around the world, have an ancestral relation to memory. They know who they are, collectively, in time. They have ancestral memories. When they speak of the ancestral, as I explain in my work, it cannot be reduced to a mythical belief, it is not the invention of a god. Their ancestral peoples are those peoples who lived before them. It is the modern individual self that has lost its memory.

A deep relation to memory, or more generally relational temporalities are what is activated for example in the Māori culture of greeting you and your previous generations. These temporalities are also active in Abya Yala's² ancestral struggles, indigenous and Afro struggle, for liberation, for justice, for the land. In all of those cases, what you see is that they know who they are in time, because they know where they come from. They know what and who precedes them. They know their history in a living, vernacular way, they are people with memory. I think that this is one of the paradoxes of modernity, namely, that modernity speaks of the First Nations and the racialised peoples around the

- 2 Abya Yala "is a kuna expression, which refers explicitly to the Indigenous continent with its non-Western roots" (Estermann, 2009:230) from: Rolando Vázquez, "Towards a Decolonial Critique of Modernity: Buen Vivir, Relationality and the Task of Listening," in *Capital, Poverty, Development*, ed. Raúl Fornet-Betancourt, (Aachen: Mainz, 2012),

world as the people without history, while it affirms that history is European or that it is located in the museum or in the monuments, or written in the books and contained in the archives.

But actually it is the Western people, who own the museums and the monuments, that live a life without ancestral memories.

And of course, a pathology of the Western monumentalization of the past is when the past is made a fix origin, a claim of purity to support fundamentalist and fascist ideologies, such a monumentalized past is the opposite of the relational temporalities that we are speaking off.

What Antônio Bispo dos Santos is saying, that museums are for people without memory, is a very powerful way of saying that people who have memory, who carry their ancestral memories, do not need a museum or a monument in that way. And then comes the other side of the question which is: What are museums and monuments doing? We could think of curriculums as forms of monuments, epistemic monuments, or collections as aesthetic monuments. What is the function of these monuments and these museums? What they do is, to subject people to a semblance of history, to a narrative.

In a sense, they colonize time and they colonize the past. They monumentalize the past, so as to declare that the past is this monument, this museum, this canon, this curriculum. You can then live without memory because the past has been monumentalized, reified and, in that sense, reduced to a set of dominant aesthetic and epistemic narratives.

Whose narrative, whose past?

- 3 Khadija von Zinnenburg Carroll (2022)
MIT FREMDEN FEDERN Quetzalapanecáyotl – Ein Restitutionsfall.
Mandelbaum Verlag Wien, Berlin.

You then become assigned and subjected to a past that has been fixed in monuments and museums. I think the ethnographic museum — and I reflect on this in an essay I did as a preface for a book by Carroll Khadija von Zinnenburg where she discusses the vitrines of the ethnographic museum³. I take her reflection on the vitrines in my essay, to speak of them as devices that enact this relation to time, devices that fix the past and turn it into a spectacle. There you have the ontological difference, that I was speaking about, where monuments, museums, as well as vitrines become concrete technologies for fixing the time of the past. Like the conservator's maxim, for which ethnographic objects have to be preserved and fixed, and cannot decay. They cannot go back to nature because they are in the likeness of the monument, they have been fixed, thus they can also enter the economy of ownership. The fixation of the object is a kind of requirement for incorporating it in the economy of appropriation of a collection. It is precisely extracting it from a living time, a relational time, a vernacular time, a time of memory which is not fixed, where the past is a moving plurality that cannot be fixed. While modernity thinks of the past as fixed and has developed a series of technologies to fix that time. Modernity produces a semblance of the fixity of the past in the monument, the museum, the vitrine, etc.

What happens when modern time reduces the past to an object in the present, is that it spatializes time. A time that is in memory becomes a thing in space, it becomes like a thing fixed in space. And people say, well, this is the past, that monument, that museum, that thing in the vitrine, that archive. All those are technologies of space which, I would say, reduce the plurality of roads towards the past. They fix the past as a thing in space, whereas when I was talking about the ancestral in Afro vernacular ways of relations of philosophies from First Nations, in that case the past is not in space, it is not a thing that is fixed in the present. The past is in time and it is something that you relate to through memory. It is living in memory and it is

not to be found in a thing in space. A thing in space can of course have connections to time, but it is not memory, the archive is not memory, the monument is not memory, the museum is not memory. This is how the colonial difference appears in terms of time, as the separation between those who own history and those that are under conditions of erasure but that still remember.

MD: *This brings me to the next question regarding translation as erasure, as this was the entry point for our workshop. But also, how for example can different conceptions of time be translated? How can the ontological divides, as you described be translated?*

RV: To address your question, I will speak of three moments of translation, that corresponds to three movements:

1. The modernity of translation, 2. the coloniality of translation and 3. decolonizing translation.

1. The modernity of translation comes in form of the imposition of the dominant economy of knowledge and sensing over other worlds. It overlays the dominant world view and its forms of perception over other worlds of sensing and meaning. Its temporality confines our experience of the real to the present. The control of representation is built on the imposition of these types of categories across the world.

When we encounter the monument, the museum, the vitrine in the West or in the (former) colonial territories, we need to ask: what are they doing there and how do they intervene in the control of perception and representation, understanding and experience? How do they configure the colonial difference?

2. Then we have the coloniality of that translation. And the coloniality of that translation has to do with erasure, or what I call a double erasure, of other forms of knowing, sensing, especially forms of relating to time. Here coloniality is the erasure

of memory, the imposition of oblivion. When you erase people's memories you close the possibility for them to understand who they are. You replace it with the canon, the monument, the curriculum, and that is a way of enclosing and subjecting people to your field of experience and understanding. And, of course subjectifying them as inferior, for example because they are erased and/or interiorized in the curriculum.

The coloniality of translation, what it does is to create a form of erasure, or double erasure, by the destruction and appropriation of material cultures and the erasure of languages, ways of knowing and practices of communal worlds of relations to Earth. With the replacement by a cultural heritage, an economy of monuments, of museums, of curriculum, etc., that will colonize that history. The double erasure happens when the destruction and erasure of other worlds is doubled by the negation of this erasure.

Modern epistemology and aesthetics produced themselves as the site of validation and the domain of truth, of what is real in the world. They impose a demand of transparency where for example an ethnographic museum will pretend as if the museum and its Western-centered narrative know and can access the world of others, can render these other worlds transparent to itself. The world of others is represented as being totally legible to the dominant positionality of whiteness. And by whiteness here I mean the position that claims the power of representation and that remains unnamed. The 'white gaze' demands the total transparency of the pluriversality of worlds, and thus their incorporation in terms of its own field of intelegibility, its economy of knowledge and aesthetics. It does so, for example, by fixing other peoples heritages, other worlds as representation, producing a semblance that they are reducible to the perception of the dominant gaze and thus totally transparent to its domain. The dominion of the 'white gaze' expresses itself in its entitlement to transparency.

MD: *Speaking of transparency, it is also a term intensively used when museums talk about how they engage*

with decolonization. Which leads me to the questions: What kind of transparency? For whom? And for what?

RV: These institutions that have been made possible through coloniality are today beginning to confront the task of decolonizing. However, even though they use more and more the term 'decoloniality,' they are not yet assuming their positionality, nor addressing their privilege and sense of entitlement.

Actually, in a way, the claim of decolonizing has been reinforcing their requirement for transparency. They accept the current conversation on decoloniality as long as the worlds of others are reduced to their framework of intelligibility, to their epistemic and aesthetic ownership and thus become transparent for them. So the decolonial is becoming, in a kind of perverse way, a tool for appropriation and to further that demand of transparency of the exposure of others to the dominant 'all-knowing gaze.'

This is why the right to opacity, in the words of Édouard Glissant, is so important. How can a decolonial intervention in spaces, such as museums, preserve the right to opacity.

How can we humble the "white gaze", how can we make it come to terms with the impossibility of knowing everything. Positioning the dominant gaze should bring it to the recognition that it cannot know and cannot feel everything about other worlds, about other histories, about other memories. That those memories and those worlds cannot be reduced to its own domain of narration or domain of epistemology and aesthetics. That it cannot own the world of others, that it cannot reduce the pluriversal to its field of intelligibility.

It is really important to acknowledge how the decolonial is being increasingly instrumentalized to further that control of the West over the difference of other worlds, as a way to further and enlarge the demand for transparency that was previously exercised through the incorporation of other worlds into the 'universal' or the 'global.'

It is important to say that the decolonial is not a research project, it is not about extending a field of knowledge and representation. It is primarily about politics and ethics, which has to do with undoing the colonial difference and with responding to coloniality as a place of suffering, a place of destitution, of violence, of destruction of Earth.

The decolonial is moving towards that. It is not simply a research agenda.

The question of methodologies is fundamental: first we need to ask what we are calling "the decolonial" and if it is undoing the colonial difference or not? Or is it replicating it? Under 'the decolonial' are we not just expanding the power of the West to absorb the knowledge of others and to extend its demand for transparency, for making the other legible to the dominant self: that is to make other worlds appropriable, consumable and digestible. And by doing so, remaining dominant and comfortable, which is not de-colonial.

I have witnessed that when a '(de)colonial' exhibition is being planned, the institutions are immediately worried about not making the public uncomfortable. They want to avoid that people might be troubled or feel uncomfortable when their positionality is revealed and called to responsibility. We can read that concern with protecting the publics from being uncomfortable also as a defense of the demand of transparency, the demand that things are legible, digestible and consumable. It is also a protection of the dominant subject, not to be confronted with his positionality (I use here the masculine as the dominant form).

The decolonial engages in plurality and in coalitions building through positionality. We need to be careful not to reproduce forms that deny positionality, for example, forms of abstraction which assume an all-powerful gaze that demands transparency, that demands comfort and entitlement, demands that we could translate as demand to be able to remain indifferent.

When what is protected is the

possibility of being comfortable and not being disturbed, what is also being protected is the indifference, the indolence of the normative subject.

In this way this subject cannot be moved by the pain of others, by the shared histories of injustice. To uphold the privileges of the normative subject is what is happening when we are worried with safeguarding the comfort of people that would otherwise feel uncomfortable by encountering their positionality and how they are entangled with coloniality. Protecting the dominant/normative position, is also to protect its being indolent and indifferent.

To be indifferent is not being able to engage with difference, not to be able to open and be touched by others.

Unfortunately, many of the things which are now called decolonial and which are institutional projects are doing the reverse work. They are doing the work of extending the demand for transparency

while protecting indifference. When we think of positionality, we think of it as a counter-response to that position of abstraction and its entitlement to remain indifferent.

Being positioned decolonially for the normative subject is to become aware of his entitlement, of that indifference that is constituted through the suffering of others, through the entangled histories of coloniality which he keeps on benefiting from, the histories of appropriation, extraction, consumption, waste and erasure. These matters are at the core of the question of positionality.

Positionality brings about a response to the structures of power that is very different from the movement of Western critique. Western critique has challenged universalities, challenged patriarchy but has moved towards forms of relativism, forms of messiness and assemblages, that become to some extent political, but that often (not always) remains without being positioned. It remains by enlarging a system of signification that is flowing, that is challenging macro narratives and universality, but that is not grounded and not aware of its being implicated in coloniality and the colonial difference.

One answer to the narratives that are constituting themselves in complex assemblages and within the realm of radical immanence, is rather to engage with positionality in relation to the colonial difference, in relation to the colonial divide and very importantly in relation to time, in relation to our memory. Who are we? Where do we come from? This subject without memory that we were speaking of, that is a subject which needs museums or is re-produced within museums, is a subject which is untenable when confronted with the question of positionality. The question of positionality is not just about the individual identity of 'who I am', it is a decolonial positionality, a positionality in relation to the colonial difference and in time. It is a positionality in relation to intersectional forms of oppression and in relation to where I come from. We all have a relation to time, an ancestral positionality, a mnemonic based positionality. If the museum is for people without memory, the decolonial advocates for us to become people with memory with others. Whoever wants to come into the conversation of the decolonial needs to come with their memories,

their relations in time, because we all have those, even though we have been made to think they are behind, and that we are just forms of identity in the assemblage of an immanent present. It's good to be in assemblages and complex entanglements. But if we are positioned, if we know the temporality that we inhabit, and we know that this temporality is not a free-floating thing, that it is grounded in long and difficult collective and communal histories and Earth histories that have made this possible. Decolonial positionality in time allows an exit from that empty subject of modernity, by doing the work of remembering who we are and enabling our becoming in relation.

It is part of the task
of re-mem-bering
back what has been
separated, dismem-
bered, what has
been made without
memory, without
time, through those
institutions.

MD: *Let me ask you one final question. I would like to come back to the subject of the past-present-future relationship, as discussed towards the beginning of our conversation. This time, I would like to ask you about "the contemporary". You have also written about this, as well as on the role as a negation of multiple worlds. By placing people without history or frozen in history and with this erasing histories, relations to past, present and future.*

RV: We could say that precisely the critique of the contemporary is a critique to a temporal economy of

modernity that creates the subject without history, the subject that is projected towards the new and sees novelty as a standard to attain and the immanent present as constituting the whole of reality and truth. This is also the question of the contemporary. Decolonial artists challenge that temporality they do not seek to be contemporary, but seeks to re-member. The decolonial artist is not looking to be included into that economy of time, which is without memory, but is precisely practicing an aesthesis that works with memory, with healing, with remembering, and that is grounded. Decolonial aesthesis is not about novelty and futurity or the radically new or seeking the validation of the contemporary.

It also understands that the contemporary (the logic of contemporaneity that is a major expression of the modern politics of time) is structurally bound to the process of *defuturing*⁴. *Defuturing* for us does, not refer to losing the future because we will not have any more creativity or power to create, but actually because we are losing our relation to time, because we are losing the heritage of worlds in plural, the heritage of the plurality of worlds and the heritage of Earth.

We are losing the heritage of Earth, which we call extinction today. We are also facing the extinction of plural worlds and languages (something that is so clear and could be emphasized through ethnographic collections).

4 Defuturing is a term that is much discussed by scholars like Tony Fry and Madina Tlostanova on the philosophy of design.

This means that these extinct species or mountains or languages or communal-worlds or Earth-worlds, by being erased have no more

roads towards the future, they have been severed from becoming possible plural futures. What we are living now is a radical reduction of the roads into the future. Because the future can only be made out of the plural heritage of where we come from; the biological heritage, the Earth heritage, the epistemic and aesthetic heritage of the pluriversality of worlds.

The moment we see the massive reduction of biodiversity, of geological diversity, of languages, philosophies, ways of eating, of dancing, of singing, then we are also witnessing how the future gets de-futured, because those species will not be there anymore, those languages will not be there anymore, that river will not be there anymore. The future becomes reduced to the empty imagination of modern futurity.

This is a recorded and transcribed conversation between Rolando Vázquez and Michael Dieminger. Held on the 14th of March 2022 (Leiden/Berlin).

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Uma biblioteca depois da outra

Mabe
Bethônico

Em 1953, o geógrafo e geólogo suíço Edgar Aubert De la Rüe (1901–1991) viajou ao Brasil em missão financiada pela Unesco para mapear riquezas minerais, visando programas de des-envolvimento socioeconômico da região. A intenção era aliviar o quadro de miséria e fome em consequência das secas e do abandono pelo governo.

Entre 2003 e 2006 desenvolvi o projeto "Um viajante depois do outro, um guia ou dois sobre a caatinga", a partir da obra escrita pelo autor sobre sua viagem ao Brasil, publicada pela editora Gallimard sob o título "*Brésil Aride: La vie dans la Caatinga*". Com sucessivas edições em poucos anos, pode-se dizer que seu livro foi um *bestseller* na França. Ele permaneceu desconhecido no Brasil até que me dediquei a traduzi-lo em 2013-14, sem conhecimento prévio da língua francesa. O trabalho envolveu um ano de pesquisa no Museu



de Etnografia de Genebra onde, em paralelo, estudei os arquivos de documentos e fotografias do autor.

A versão publicada em português traz uma introdução contextualizando a pesquisa e o trabalho de tradução, um caderno de imagens e uma contribuição de Rainer Guldin. Seu texto, intitulado “Traduzindo Paisagens”, considera a observação de De la Rüe sobre a caatinga a partir de sua biografia suíça, relacionando-a com minha experiência da paisagem do Nordeste a partir do texto estrangeiro¹. O título do livro

1 Rainer Guldin (PhD) foi Professor de Língua e Cultura Alemã nas Faculdades de Comunicação e Ciências Econômicas da Universidade da Suíça italiana em Lugano de 1996 a 2022. Autor de “Vilém Flusser – Hundred Quotes” (junto com Andreas Müller-Pohle), Berlim 2020; “Translation as Metaphor”, Routledge, New York 2015; O homem sem chão: a biografia de Vilém Flusser, Annablume, São Paulo (2017), A teoria da tradução de Vilém Flusser, Annablume, São Paulo 2010, dentre outros. Aqui um extrato de seu texto: “(...) Nesse sentido, a imagem de De la Rüe da caatinga é uma tradução em vários níveis: uma tradução de uma forma de paisagem para outra diferente; uma tradução da cultura e linguagem brasileira para a europeia, no contexto franco-suíço; e uma tradução das experiências de sua viagem pelo Brasil para a linguagem técnica da geografia e da geologia. De la Rüe aproxima a paisagem estrangeira e o povo do sertão do público europeu. Nesse sentido, seu texto não pode ser considerado um original, do mesmo modo como sua visão da caatinga não pode ser vista com uma descrição objetiva da realidade.

A tradução de Mabe Bethônico inverte essa situação de diferentes maneiras. Ela traduziu o livro enquanto morava em Genebra, o próprio lugar de nascimento de De la Rüe, retraduzindo sua visão francesa para o português, imaginando e recriando a paisagem, distante geográfica e historicamente, seguindo cada etapa da viagem de De la Rüe. Esse distanciamento múltiplo de sua própria origem cultural, geográfica e climática faz ser possível repensar sua formação cultural. “Estava em Genebra”, escreve Bethônico, descrevendo seu trabalho de recriação e transcrição do texto original, “percorrendo a caatinga

publicado pelas Edições Capacete, em 2014 anuncia o projeto: *De como Mabe Bethônico percorreu a caatinga na Suíça, nos arquivos do autor viajante Edgar Aubert de la Rüe, e aprendeu francês, o idioma da obra Brésil Aride (La vie dans la caatinga) no processo de tradução deste relato geológico sobre o Nordeste do Brasil, visitado em missão da Unesco para a localização de riquezas minerais em 1953-4, que se constitui num mapa das minas, com interesses pela geografia humana e por fotografia, revelando a paisagem, suas ocupações e modos de viver no Polígono das Secas.*

A partir da tradução, as localidades e percursos descritos no texto foram marcados num mapa do Nordeste, permitindo visualizar a rota de De La Rüe.² Sobre esse traçado, uma parte do percurso foi destacada para uma viagem de carro que permitiria reconhecer lugares e características descritas no livro. De la Rüe apontava para diversas explorações minerais na região e eu propunha uma atualização do cenário da extração, 60 anos depois de sua viagem³.

O foco deixou de ser sobre recursos minerais atualmente em exploração, para uma identificação mais genérica da realidade socioeconômica da região, completamente diferente do contexto descrito pelo autor. Não encontramos o cenário de miséria e

num texto em francês; a distância geográfica somava-se aos contrastes de tempo à minha janela e criava cenários imaginários. Eu trabalhava sobre a floresta branca brasileira, seca, plana ou ondulada, quente, e, lá fora, as montanhas de neve úmida ou o vento frio constante de Genebra. Eu buscava dias iguais, mas eles não coincidiam, quem sabe a mesma luz, um mesmo céu limpo." Bethônico olha para seu lugar de origem a partir de uma distância geográfica e histórica através das lentes de uma língua estrangeira e do filtro da experiência de um outro. Levando-se em conta que sua perspectiva é inspirada por uma abordagem poética, sua escolha de um texto com teor científico adiciona ainda outro momento de estranhamento. Isso possibilita a distância necessária e ajuda a evitar as armadilhas de uma falsa objetividade. Paisagens são sempre construções, e textos são sempre traduções de algum tipo. Não há original para onde retornar, tampouco uma verdadeira relação direta com a própria paisagem". (pg. 180).

2 Desenho realizado por Alice Zanon a partir de leitura do livro traduzido. Imagem 1.

3 A viagem foi viabilizada em 2016 como projeto de residência artística da Fundação Joaquim Nabuco, do Recife, com financiamento do Banco do Nordeste e realizada junto a Joerg Bader, Maria Eduar e Gilles Eduar, num período de duas semanas.



Consulte as rotas e os preços em www.cantareira.com.br

Não existe estrada de ferro entre Aracaju e Salvador

Atenção: o trecho entre Fortaleza e Recife apresenta uma pista de terra

Atenção: o trecho entre Salvador e Belo Horizonte apresenta uma pista de terra

ROTEIRO		CANTAREIRA		CANTAREIRA		CANTAREIRA		CANTAREIRA	
ESTADO	ROTEIRO	ESTADO	ROTEIRO	ESTADO	ROTEIRO	ESTADO	ROTEIRO	ESTADO	ROTEIRO
ACRE	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
ALAGOAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
AMAPÁ	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
BAHIA	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
CEARÁ	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
ESPÍRITO SANTO	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
GOIÁS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
MARANHÃO	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
MATO GROSSO DO SUL	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
MATO GROSSO	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
PARÁ	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
PARANÁ	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
PERNAMBUCO	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
PIAUÍ	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
RIO DE JANEIRO	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
RIO GRANDE DO NORTE	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
RIO GRANDE DO SUL	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
SERGIPE	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100
TOCANTINS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100	AMAZONAS	100



abandono, nem estradas precárias. Abundância econômica e oportunidades substituíam a total carência de alternativas do passado.⁴ Um ensaio fotográfico da

- 4 (...) Ainda que a pobreza não estivesse erradicada, não encontramos miséria no trecho percorrido. Uma das razões consiste seguramente no fato de que, nas cidades pequenas e médias, os menos favorecidos vivem em comunidade com outros habitantes, e não são relegados às periferias "guetizadas". A distribuição de água está organizada – graças, entre outras coisas, às boas estradas. E, se não foi a indústria mineral que despertou o interesse dos credores de capital, duas antigas fontes econômicas continuam a aportar suas contribuições à riqueza da caatinga (e a sua destruição): a fabricação de telhas e tijolos de barro está em pleno crescimento (consumindo a madeira nativa), e a agricultura (mas hoje em versão intensiva e para um mercado globalizado) desenvolve-se há alguns anos em ritmo acelerado, não renunciando aos danos colaterais, tais como os agrotóxicos e o consumo frenético de água, o que polui e esgota os lençóis

viagem foi compilado sob o título *Caatingas: uma viagem a sudoeste de Natal, passando por Santa Cruz e Currais Novos até Seridó na Paraíba, e depois para o norte até Fortaleza passando por Caicó, Apodi, Areia Branca, na região litorânea, e Mossoró.*⁵

A viagem também permitiu a distribuição de exemplares da tradução para bibliotecas públicas encontradas no percurso. Normalmente, eu entregava o volume, contando sobre o autor e sua história na região nos anos 1950. Às vezes a biblioteca estava fechada e o livro era colocado por baixo da porta, numa caixa de correio ou era deixado na casa de algum vizinho. Quanto aos encontros com bibliotecários, as reações eram de curiosidade e interesse, e ora de completa indiferença, dormente no calor de alguma biblioteca isolada e de pouca demanda. Alguns livros foram dados a indústrias ou empresas que visitamos, e a pessoas que conhecemos eventualmente ao longo dos dias. Essa distribuição em mãos durante a viagem teria gerado um relato detalhado, como uma lista de doações e histórias, não fosse a concomitância com a coleta de imagens e a pesquisa em cada localidade sobre as indústrias locais mais proeminentes, o que ainda exigia negociações visando visitas. Ou seja, estávamos num trabalho constante de observação e coleta, buscando encontros para conhecer a vida nos lugares mencionados no livro e alguns monumentos descritos, enquanto descobríamos outros mais recentes – e entregávamos exemplares da tradução.

O projeto gerou uma exposição na Galeria Marília Razuk, em São Paulo em 2016, com fotografias do arquivo de De La Rüe, projeções, livros, cartazes, edições⁶. Um vídeo [*“Biography and Landscape”*, 6', 2017] foi feito para o festival *No'Photo* da cidade de Genebra e exibido no Museu de Etnografia de Genebra. Apresentei ainda 'narrativas performadas,'⁷ em que

freáticos. [Bader, Joerg. P.M.F. Por uma Memória Fiel. In: Mabe Bethônico, Documentos e Outros Assuntos Públicos. São Paulo: Associação Cultural Videobrasil, 2017. pgs 26-30.]

5 Edição inédita, exemplar único, 2016.

6 A exposição teve curadoria de Ana Paula Cohen.

7 De aproximadamente 30 minutos, essas apresentações ocorreram na Galeria Celma Albuquerque, BH, na Fundação Joaquim Nabuco, Recife, na UnB, Brasília; USP, São Paulo, e em diferentes países. Um novo cartaz foi produzido para a maioria dos eventos.

relato de pesquisa se juntava a estudo biográfico sobre De la Rüe e leitura de trechos do livro, acompanhados de projeção de imagens. Essas foram selecionadas do arquivo do autor, onde suas fotografias são indexadas com os assuntos de toda sua carreira científica, correspondendo às suas questões de trabalho mais frequentes: os ventos, mercados de rua, cercas, vulcões, minerais, espécies de plantas, tipos de construção e habitações, ilhas etc. Sob cada tema, eu selecionava o que era relativo à caatinga, reconfigurando assim esse território disperso em sua classificação temática rigorosa, que resiste à organização do mundo por localização geográfica. Ao configurar grupos de imagens referentes ao Nordeste brasileiro era possível identificar o olhar do viajante, expandindo as descrições presentes no texto original e assim transformando a própria tradução.

Créditos da imagem:

Mabe Bethônico, Gilles Eduar, Maria Eduar
and Joerg Bader, 2015



080

An invitation... to feel | think | (un)learn | with care

Dr. Chandra
Frank

Care is an interdependent relationship. Asking us questions about how and where we practice care. For whom we practice care. Care holds memory. Care is relational. About giving and receiving.

What do care practices look like to you? Who have you extended your care to? What kinds of futures do we safeguard in our care practices? Most of us are familiar with care practices. But what does it mean to slow down? What does it mean to break open all that care does? Slow-down here.

Care beyond the individual or beyond the nuclear family requires us to think about structures of care. To whom is care accessible? Who offers care? Access to care is always mediated by race, gender, and class politics. Care is about power, too. Not everyone is deemed worthy of care. What has the COVID-19 pandemic told you about care? Letting these words sink in. Understanding that you and everyone around you lives within this word - interdependence. Shifting the tempo.

Read Mia Mingus' piece titled "[You Are not Entitled to Our Deaths: COVID, Abled Supremacy & Interdependence](#)."

“We know we need systemic change so that our peoples can literally survive this pandemic alive, but we also know that the kind of changes we need are most likely not coming”.

What happens when change is not coming?

“Interdependence is ultimately about “we,” instead of “me.”

It understands that we are bound together, by virtue of existing on this planet.

Interdependence is generative and grounded in care for one another”

Stretching your imagination here. There is kinship and possibility in interdependence. There is movement – an orientation. A moving within, or a moving toward. Interdependence is meant to be uncomfortable. A careful balance or a careful keeping of balance. Adaptation. Weaving in all the knowledge from movements, artists, wanderers, and seekers. Creating new ways of listening.

Let's bring this into the conversation about curatorial care. Take this into your workshops, your meetings. Take this into exhibition making. The genealogy of curatorial care complicates what we mean by care.

So often, care was extended to objects only. Stolen objects. Care framed as the extension of European ideologies and value systems rooted in looting, violence, colonialism. The curator as keeper. And we still see care framed as nostalgia. Care for the colonial past. Careful.

Why keep these monuments standing? Statues dumped in water (the bronze statue of the 17th-century slave trader Edward Colston into the Bristol Harbor). Statues burned (King Leopold II in Antwerp). Statues toppled. Statues being removed and kept in storage (a Texas Ranger in Dallas). The violent public outcry. History might disappear. But this toppling, drowning, and burning is also care.

We have seen the art world responding to Black Lives Matter. Declaring solidarity. More words. Longer statements. Yet, no structural change. Having to demand care. Insisting on care. The failure of systems, structures, and institutions. All these interventions premised on care. Black and brown artists are still underpaid but used to showcase inclusion or a "political edge". Can you sit with what care has meant in your institutions? In which ways has care become performative or empty? How is care being sold? Bonaventure Soh Bejeng

Ndikung asks "Who cares about care, if care is the alibi?" I'll be thinking about that for a while.

Let us be specific in our care. Let curatorial care be a continuous reflexive praxis. White supremacy, anti-blackness, and racial capitalism all inform how the art world functions, and in turn

*how we function
within it. Let's use
curatorial care to build
instead of replicating
the same structures
that don't hold.*

Museums are for people without memory

In one of the online workshop sessions, our guest Antônio Bispo dos Santos, *quilombola*, farmer and poet, suggested “museums are for people without memory”. This sentence resonated with us for a long time. It led us to grapple with what we thought museums are – as places of history and contemporaneity. But history is not memory, and the contemporary is not only in the present. Our lives are full of different experiences. We perceive the world differently and similarly at the same time. Our memories are based on our experiences and on our senses. For a museum, this could mean that personal experiences need to receive the same attention as abstract constructs, philosophical concepts and history. Both our personal experiences and the social constructs we are born in are structuring how we see, relate and feel the world.

Museums are not about memories, emotions or about sharing personal or collective experiences. As Antonio Bispo dos Santos formulated, “the pieces that are in the museum have no affection, because they are placed by people and for the people that don't even know that history.” They are constructing a progress-orientated linear understanding of time and history, which manifests in the museum's collections, where the “artifacts” are selected to form a specific view on the past and establish a linear timeline.

What would it look like to think of a museum as a place not for presenting only one view on history, but rather as a site of conversation between multiple memories and histories? We need to ask: How can we imagine erased memories and untold histories? How can we remember what is lost? How to imagine something different than what we thought was true?

Similar to the universal museum, history is perceived as universal and objective, too. But here lies the same myth as with the universality of museum collections. Written history is a selection of events. It enables the silencing of alternative histories. By contrast, memory is a living moment, a process people negotiate and open for transformation. Memory forms different local histories and realities.

Imagining histories, doing futures

Are fiction and imagination tools for creating the worlds we want to live in? Or do they keep solutions in a distant future and avoid direct confrontation? Is the imagination of a better future only about avoiding discomfort in the present? Does it even foster the position of colonialism, capitalism and patriarchy, and retain the status quo? Or can it be seen as empowering, as a motivation for multiple memories and worlds we inhabit?

In *The Carrier Bag Theory of Fiction*, the author Ursula K. Le Guin goes against the grain of a dominant narrative of human history. Instead of citing a weapon as the first most important human tool, she tells the story of humanity centered on a basket — to collect, for example, seeds and berries. What would the world look like, if we did not describe humanity through a violent masculine worldview? Would we live differently? By re-telling a story, new possibilities and perspectives emerge.

It matters what stories we tell, how and where we tell these stories. With fiction and imagination we can travel both back in time and I into the future to create a new world in relation to our memories and imaginations. Understanding history, like translation, as an erasure, and, like the objects in collections, as a putting into place, we want to ask how narratives can be formed in a speculative way, to reconnect memories and create relational negotiations of pasts, presents and futures.

088

A recipe for a Sancocho – Or why we should be eating in Museums

Julia
Richard

Thoughts before the cooking

Isn't it odd that museums never really seem to care about food? But what better way to talk about culture, than through the cultures we digest. Historical collections, especially so-called ethnographic ones, house food in all its manifestations. Metal spatulas, stone pots, wooden mills, carved spoons, ceramic plates, silver forks, dried seeds, rotten liquids. There is a distinct discomfort in seeing looted things that were once intended for hands, preserved and displayed only for the eye. But museum collections are toxic, with historical pesticides looming everywhere. Touchable only with white gloves, it is preservation that is wanted - not life itself. Food is all about life.

The museum: salt spooned up in colonial opulence, sugar sculptures made, fruits deemed so exotic as to put them into paintings - still lifes. Museums prospered on plantation labor. Forced, unacknowledged, appropriated - the planting, harvesting, and cooking, that is. Rations given out: salted fish, millet, some plantains. Black resilience and ingenuity make the plate. Thinking about the postcolonial means caring for post-plantation futures. What could that future look like, for museums and for food? Food can heal. We feed, nourish, care and gather. Eating in company is an exercise in togetherness. Share tables and break bread, they say. But why show generosity to that which has enslaved? Food is also about the exhaustion of life.

Thoughts for the recipe

Recipes are archives, personal collections of sorts. Paper with greasy fingerprints, hastily written notes on the side, one's own memories. Recipes can also be a form of nostalgia, a longing to travel back in time. To taste a moment. The fact that no two dishes are alike, reminds us of the transience of things, of the fact that every practice, no matter how many times it is made, is a new one. In a way, this recipe is also a way to think about the curation of things, as that of cooking. Similar questions might be asked that bring necessary discomfort along. Who harvests, who serves, who cooks, who eats? Hierarchies have always been made, high cuisine/simple cooking. Food as art is political.

Thinking about food is collective and individual. It's not just who we are, but who we want to be, literally, in the flesh. I eat, therefore I am. In the Caribbean, memories of food are ubiquitous, to the point that we don't even perceive them as our own memories. But something remembers, cellularly, deep down. The passage, grains of rice in thick braided hair. Women are alchemists of taste, botanists of plants, pharmacists, the true masters.

Every dish tells a story, the Sancocho tells many.

It is prepared white (Sancocho blanco), black (Sancocho prieto), with beans (Sancocho de guandules o de habichuela) and even with seven meats (Sancocho de siete carnes). Its Cuban relative, the Ajiaco, made Fernando Ortiz think about Cubanidad in terms of transculturality (Ortiz 1939, 1940). African red stews, the plantation stew, the Canarian Sancocho with fish, and the Taino cooking of a single pot - the Sancocho has many ancestors. A bricolage, a new culture that is. But the Sancocho is not only the result of many journeys, but also of many struggles. It isn't happy hybridity after all, for I eat the Sancocho in the Dominican Republic. But our neighbors they call their soup Joumou. In Haiti, this soup is a symbol of resistance, of revolution. During colonial occupation the pumpkin in this soup was denied for those enslaved, so on the day of liberation it was cooked in defiance.

Food is political, and the first Black nation knew it.

Let's think about that when eating the Sancocho.

cilantro

garlic

onion

pepper

tomato paste

meats or meaty

veggies

corn

yuca

yautía sweet /

or potatoes

pumkin

plantains

rice

avocado

lemon

The Cooking:



1. Select your Ingredients

Make your Sazón like your grandma or father showed you. They taught me to use a pestle and mortar or an electric blender. Both work fine, although the metal blast doesn't repeat the rhythms of the wood touching. The African drums that make the food dance between percussions. Kitchen memories are also sonic.

Grind the garlic, onion, pepper, cilantro. Add some achiote or tomato paste, so that we remember palm oil.



2. Gather and Cut

Cut some proteins like meats or pork, beef, chicken or some meaty mushrooms, give them time in some Sazón and other seasonings like garlic, oregano and salt.

Fry the Sazón with the protein until golden in color.

Add a soup amount of water and boil the meats until soft, adding any vegetables you'd use for stock. Cilantro is essential. Do the same with mushrooms, adding some vegetable stock instead of the water. Cut some starchy vegetables, yuca, yautía, (sweet) potatoes, pumpkin, green plantains.

Start adding the pumpkin and yuca. Smash the pumpkin a bit so that it dissolves into the liquid, then add the rest of the starchy vegetables, determining the order by their point of cooking. Add some corn too.

Serve when the stew feels deep in taste.

Assemble with some rice, lime, and the mandatory avocado half that you will scoop into your Sancocho to have each spoonful be a meeting point of all the ingredients.

Put on some music.

*Green Onions by
Booker T. & The M.G.s*
goes well with it.



3. Cook and Serve Nicely

Think about all the others
that have cooked for you.
Labored and Loved. Eat.

096

Fiction and the Museum

Sara
Garzón

Part I: The Museum's Fiction:

Museums have come under a great deal of scrutiny as we rethink the complicity that culture and art have had in establishing and maintaining structures of violence. To dismantle this complicity and demand a paradigm shift, a growing combination of artistic and grassroots initiatives have emerged. Many revolve around the demand to decolonize the museum, which have been approached from a variety of perspectives. Some, for example, seek the repatriation of cultural patrimony and return of stolen art, while others want to undo the museum's entanglement with corporate interests. Others still seek to completely divest the museum

from its anthropological gaze and the objectification of the Other. A few of this include social movements like Decolonize This Place, the Palestinian collective MTL, Strike MoMA, and The Plantation Workers' Art League Cercle d'Art des Travailleurs de Plantation Congolaise, among others.¹ All of these share the objective to establish an intersectional alliance for liberation:

Liberation of occupied territories,
liberation of oppressed peoples, and
liberation of spaces of knowledge from
private or corporate interests.

However, while the forceful demand to decolonize the museum has taken over the art world today, Black, Indigenous, and BIPOC artists have been critical of museum practices since the late 1980s. One only has to recall when the Payómkawichum, Ipi, and Mexican-American artist James Luna laid as an inanimate object in a museum vitrine during his performance titled *Artifact Piece* (1985-87). Or how Fred Wilson's 1992 installation *Mining the Museum* at the Maryland Historical Society addressed archival erasures by redisplaying historical objects like precious silver cups and vases alongside the silver chains used to maintain slavery in the United States. Or Coco Fusco and Guillermo Gomez Peña's touring performance *Two Undiscovered Amerindians Visit the West* (1992-1993), to mention but a few.

More specifically, in light of 500-years of Indigenous and Black resistance, artists across geographies have produced a wide array of artworks to expose the fictions that museums have so forcefully tried to render unequivocally true. By tackling the arbitrary distinctions between high art and low art, between artists and artisan, between the modern

1 Decolonize this Place (DTP), for example, is an action-oriented movement and decolonial formation in New York City. In alliance with MTL, Decolonize this Place is made up of more than 30 collaborators, made up of grassroots groups and art collectives that seek to resist, destabilize and recover the city. The organization brings together many traditions of resistance including indigenous insurgency, black liberation, free Palestine, free Puerto Rico, the struggles of workers and debtors, degentrification programs, immigration justice, dismantling of the patriarchy, and more. From their manifesto, there is a direct link between a demand to institutional practice and curation at large that is being advanced here that underscores too a demand for liberation. This means the end of colonial occupation, the end of colonial oppression, and the liberation from the various systems that make up what Anibal Quijano termed the colonial matrix of power.



Rincón Gallardo, *Resiliencia Tlacuache*, 2019. Video HD. 16'01. Documentación
Fotográfica: Claudia López Terroso. Image courtesy of the artist.



and traditional, the West and its Other, anti-colonial practices have unmasked the bias of historical time, art historical taxonomies, and the mechanism of display that have enabled these fictions to appear true to the general public. In fact, at the height of the COVID-19 pandemic Yesomi Umolu, the director of Curatorial Affairs at the Serpentine Gallery, wrote an impactful critique of museums. Titled "14 points on the Limits of Knowledge and Care," Umolu's list explicitly delineated how under the guise of curatorial care, museums have guarded objects more carefully than they have ever cared for people and communities. So much so that even the most recent attempts at diversification and inclusion have ended up reproducing the violence and exclusion that these institutions allegedly seek to contest.²

Based on the realization of how monuments, museum collections, and art institutions are complicit with the perpetuation of colonialism, to think about the entwined relationship between fiction and the museum is an invitation to re-orient cultural practitioners towards a materiality of care.

This is a provocation that addresses the urgent need to delineate new genealogies, re-narrative myths of origin, and imagine alternative ways of being and existing in the world. As much as the museum has been the site for the legitimization of certain western fictions, so can fabulation and Science Fiction play a role in transforming the museum's historical complicity with colonialism, racism, and white supremacy.

Turning to Mexican artist Naomi Rincón Gallardo's work *Tlacuache Resilience* (2019), we can see, for example, how composite and cyborg figures, juxtaposed spatio-temporal dimensions, and queer desires allow us to problematize the heteropatriarchal, heteronormative, and colonizing legacies of the

2 The post was republished later in an opinion piece on artnet. Yesomi Umolu, "On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice." <https://news.artnet.com/opinion/limits-of-care-and-knowledge-yesomi-umolu-op-ed-1889739>

museum. Through the artist's situated and deeply queer epistemologies, fabulation introduces another lexicon for speaking of the conquered bodies while simultaneously honoring these subjects' resistance and their intersectional struggle. In this context, I argue that fabulation challenges the historical index of the museum by rejecting normative narratives that call for continuous sabotage and even betrayal of the past. In fact, to emancipate our imagination from the rhetoric of a single world or the one-world-world logic, I propose to see this betrayal as one of the most powerful tools for yielding new connectivities, mutualities, and forms of co-adaptation between worlds.³

Part II: Fictionalizing the Museum

To decolonize means to divest from the discoverer's *ego conquiro*, that of others and that within. Decolonization is a process that seeks to listen to the silences exposing the erasures perpetuated by the diminishing effects of the one-world logic, which has systematically made us believe in the assumed heteropatriarchal neutrality of our relationship to the past.

To attend to a history of erasure, artists across Latin America have created their own museums. This includes the Peruvian artist and philosopher Guiseppe Campuzano's itinerant, collective, queer public project known as *The Transvestite Museum of Peru*. In seeking to write the history of the third gender, Campuzano potentialized transvestism to mean a methodology of historical writing and memorialization that honors queer subjects and corporal identities. One that opposes memory as a gender-normative and heteropatriarchal exercise. Additionally, Colombian artist Carlos Motta has also queered the historical archive through his celebrated installation piece *Towards a Homoerotic Historiography* (2013-2014), in which he rescued from the depth of the museum's oblivion, pre-Columbian murals and ceramic

3 John Law understands the One-World World as that which was allegedly composed of a single World and assumes it to be "the" only world possible, subjecting all other worlds to either its own terms or considering them to be completely non-existent. In other words, the one-world world is a world where only one world fits. John Law, "What's Wrong with a One-World World?" *Distinkton: Scandinavian Journal of Social Theory* 16, no. 1 (2015): 126-39.



Naomi Rincón Gallardo, *Resiliencia Tlacuache*, 2019. Video HD. 16'01.
Documentación Fotográfica: Claudia López Terroso. Image courtesy of the artist.

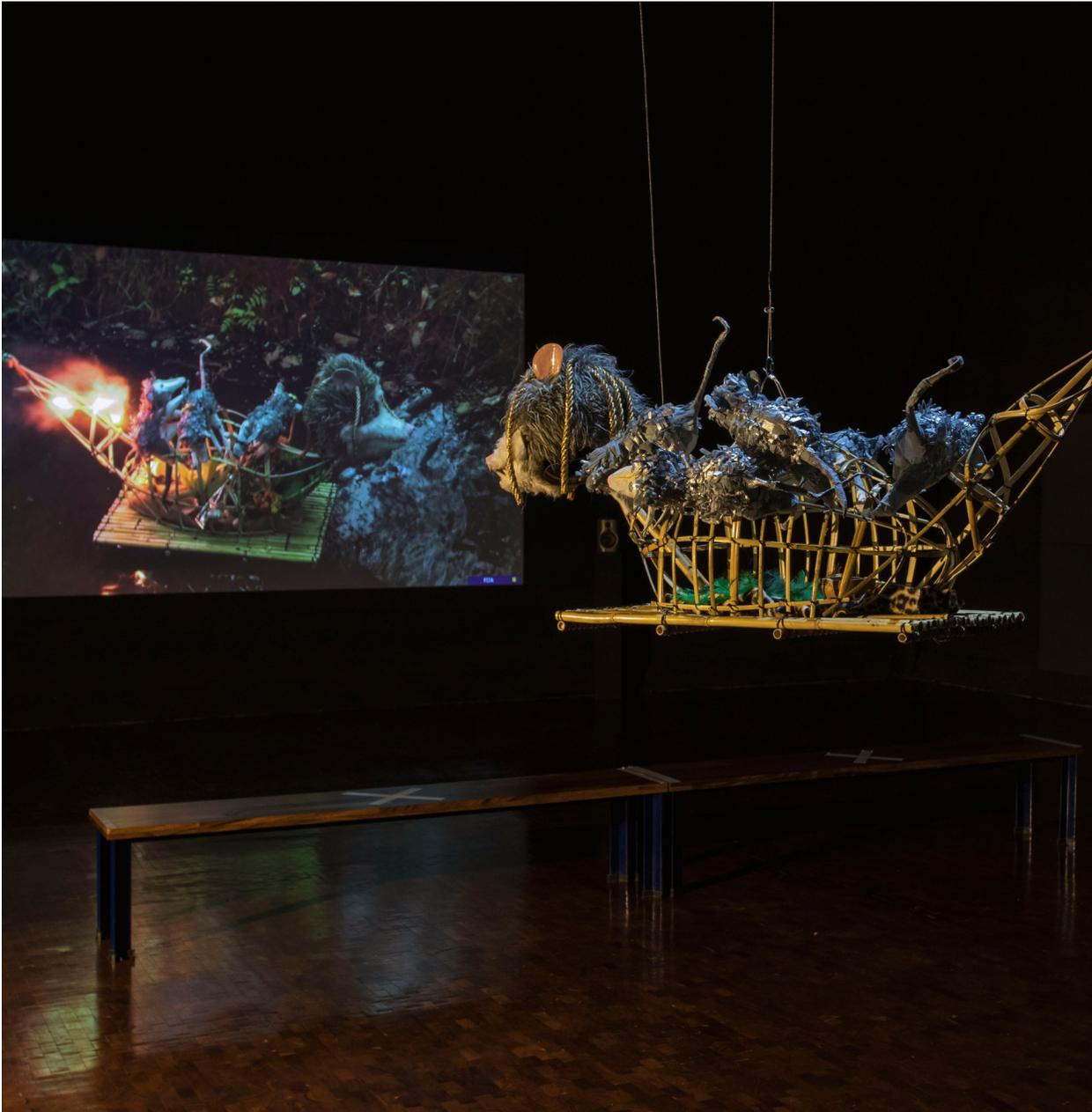


pieces representing figures engaged in homoerotic or homosexual intercourse. In their concern with the legacies of the past, and in understanding the inherent contradictions of primary sources, these artists' employment of the historical record, whether in archival documents, archaeological objects, prints, or primary testimonies, is not intended to simply disavow the past. Rather, they see these historical artifacts as fluid, open, and often semi-fictional supports with which to meddle with the collective history and memory of Latin America. In the words of Giuseppe Campuzano, they amplify, distort, and ultimately transform both the object as well as our methodologies for historical inquiry.

Alongside these efforts to queer the fiction of the museum, the Mexican artist Naomi Rincón Gallardo provides us access to her deeply feminist, mestiza, and queer methodologies.

In the face of histories of extractivism and domination, Rincón Gallardo addresses the demands of racialized women for the self-determination of their corporeal as well as earthly territories. Through a queer lens, her video-installation, *Resiliencia Tlacuache* (2019), potentiates fantasy, dreams, and non-heteronormative subjectivities.

Honoring activists and social leaders like Bety Cariño (assassinated by paramilitary forces in 2010) and the Zapotec environmentalist Rosalinda Dionisio Sánchez, the video-installation tells the story of women who fight against legal and illegal mining practices, as these are responsible for depriving traditional communities of their territories. In the video-installation we see ancestors, deities, and witches that lead us to new realities as sites of continuous transformation. By telling the story of extractivism in Mexico, Rincón Gallardo's multi-episodic videos lead us down the path of refusal. It is a visual experience where the possibility of rejecting and sabotaging the narratives of extinction opens up to us. As the artist recalls: her works



Naomi Rincón Gallardo, *Resiliencia Tlacuache*, 2019. Installation view of the exhibition *Escucha profunda*, 2021, Mexico City. Photo by Erik López Image courtesy of Laboratorio de Arte Alameda.

deny and resist the genealogy of death, of dispossession while simultaneously offering us other genealogies, other myths of origin that generate horizons of life beyond those offered by centuries of violence and colonialism. Such cohabitation of entities, landscapes, and actions within the work constitute what she calls "counter-worlds." In the video, by contrasting worlds that juxtapose irreverence towards capital and colonialism with respect for indigenous worldviews and relationalities, the artist's shows us a eloquent view of inter-species mutuality that focuses on narratives of survival and resilience.

The employment of fabulation based on the use of superimposed temporalities, performance, music, and character, is not fictional. Rather, by focusing on the histories of women and honoring their testimonies as expressions of resilience, "fiction" weaves other possibilities of the real. Being that our imagination is sequestered by the rhetoric of a single world, the artist's multiplying and contrasting imaginaries provide a sensibility for radical speculation that offers us the possibility to imagine relationalities and subjectivities outside violence, domination, colonialism, and extractivism. Especially so that via counter-histories and transhistorical perspectives we can re-exist in a future now-past.

Her work is, in other words, a speculative evocation that enables us to travel between the multiple worlds that surround us, opening forms of relationality unavailable to us otherwise.

Marìa Sosa

*El encubrimiento de los dioses
Huitzilopochtli-Huichilobos*

Textil en telar de bastidor con ensamble con múltiples textiles artesanales, hilos orgánicos: lana y algodón. Con aplicación de latón.

Díptico textil, 270×240 cm

2019

La composición y construcción de las imágenes prehispánicas de Dioses se altera para crear un nuevo híbrido de imagen que conjunta imaginarios medievales y prehispánicos con una carga simbólica centrada en lo diabólico. Esta es yuxtapuesta sobre la original que suplanta la real, invisibilizando, borrando, negando y buscando destruir las concepciones ontológicas y cosmogónicas puestas en las imágenes originales. Encontramos aquí el inicio de una campaña de desprestigio y falsa información sobre la ritualidad de nuestros pueblos originarios.





12 de Octubre de 1985, cuerpo.

Collage, impresión digital sobre
papel de algodón. 36 × 26 cm

2019

La serie de 12 de Octubre es una serie que muestra las imágenes que acompañaron a conceptos coloniales y violentos puestos en el cuerpo de las mujeres y de los pueblos originarios, las cuales son cargas personales impuestas sobre mi cuerpo.

Autorretrato con imágenes de monstruos medievales: mujer con cuerpo de animal, mujer con dos cabezas

*12 de Octubre de 1985, ritual
femenino-funesto masculino.*

Collage, impresión digital y grafito
sobre papel de algodón. 36 × 26 cm

2019

Autorretrato bicéfalo con dibujo en el cuerpo del 8 presagio funesto con imagen de pieza prehispánica de la cultura Tlatilco.

El 8avo presagio hablaba de la aparición de hombres bicéfalos los cuales eran tanto monstruosos como mala señal.

Sin embargo, existen múltiples representaciones de figuras femeninas bicéfalas, no habiendo masculinas, podemos interpretar que el cuerpo bicéfalo femenino tiene una connotación distinta.







(página anterior)

*Mi cuerpo post-hispánico regresa a
pesar tuyo*

Gráfica digital, 27.9 × 35.6 cm

2019

Aquí vemos mi cuerpo sobrepuesto en la vitrina de figuras femeninas en Sala Occidente de México del Museo Nacional de Antropología.

La postura corporal de las cerámicas es reiterativa en estas y otras piezas de varias dimensiones en todo el denominado Occidente de México, dando indicio de información sobre la concepción del cuerpo y su forma de estar en el mundo.

*La imagen de los otros/
Yo como blemia*

Oleo sobre tela, 18 × 18 × 5 cm

2019

La creación del imaginario de la otredad monstruosa y carente, funciona muy bien como herramienta de inferiorización la cual permite y avala la amplia explotación de las personas y la naturaleza. Esta creación comienza con la descripción que hace San Agustín en *Civitate dei contra paganos*, libro ilustrado ampliamente en la edad media, donde los paganos son seres monstruosos. Dicho imaginario medieval viaja a nuestro continente con fines de dominación.



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Makunaima CyberPunk

Denilson
Baniwa

Nota: esta é a transcrição da apresentação "Makunaima CyberPunk" feita por Denilson Baniwa, na sessão do Workshop online Das Museum Sem Nenhum Caráter em 12 de abril de 2022.

- [00:09:18] Denilson Baniwa: Obrigado pelo convite. Eu fico muito contente de poder conversar com vocês sobre um assunto que é muito caro para mim enquanto artista e enquanto indígena, enquanto amazônida.
- [00:09:39] Eu havia preparado uma apresentação. Mas a tecnologia, que é assim como um encantado invisível, ela tem vontade própria e não me deixou apresentar aqui.
- [00:09:55] Então, eu vou apresentar da maneira como meus avós apresentavam ou da maneira como o Walter Benjamin escreveu sobre o narrador. Fazer de modo oral, esperando que vocês entendam algumas imagens que eu quero criar aqui.
- [00:10:20] Eu tenho como recurso visual uma coisa interessante que é esse livro desse etnólogo alemão que passou pelo meu território, mas também pelo território de Roraima, onde ele anotou uma história muito interessante sobre Makunaíma ou Makunáima ou Macunaíma, de onde o querido intelectual, escritor, autor Mário de Andrade, recuperando essa memória dos diários de Koch-Grünberg, pode escrever a novela Macunaíma, o herói sem nenhum caráter.
- [00:11:21] De um tempo para cá, eu conheci um dos netos de Macunaíma ou de Makunáima ou de Makunaíma, chamado Jaider Esbell, uma pessoa muito interessante do povo macuxi, que é um dos povos que registram essa existência do Makunáima nesse planeta.
- [00:12:01] E Jaider se apresentava como neto de Makunáima e conversávamos bastante sobre o poder do Makunáima no espaço brasileiro ou mundial.
- [00:12:20] Hoje em dia, pensando essa história do Makunáima como uma história ancestral, uma história muito antes da gente, mas como ela sobrevive hoje, entendendo todo o processo de contato e o processo de atualização dos recursos comunicacionais do mundo.
- [00:13:00] Jaider escreveu alguns livros sobre Makunáima.

Falava muito sobre Makunáima e uma das ideias que a gente teve foi trazer o Makunáima à cidade em 2023. Um Makunáima cyberpunk ou um Makunáima ultramoderno, considerando o avanço tecnológico e o avanço das cidades sobre as aldeias.

[00:13:43] Infelizmente, o Jaider Esbell faleceu ano passado e esfriou um pouco a ideia.

[00:14:00] Mas, esse ano, agora em fevereiro, como faziam meus avós e meus pais e como ensinam meu povo Baniwa, eu sonhei com esse filme de novo, com esse filme chamado "Macunáima 2023". E eu chamei o pessoal da produtora que estava nos auxiliando e fizemos uma viagem até Roraima, até à terra de Makunáima e até à terra de Jaider Esbell também. E reconhecendo os lugares, tanto os lugares que esse moço escreveu nesse livro que foi traduzido para o português, quanto as paisagens que o povo macuxi contam sobre Makunáima.

[00:15:01] Então os lugares onde tem as pegadas de Makunáima, as montanhas que Makunáima construiu, a grande árvore que Makunáima e seu irmão Xirican derrubou.

[00:15:19] Enfim, fomos atrás das pegadas de Makunáima para entender por onde ele passou ancestralmente e, dessas marcas, talvez criar ficções de onde ele estaria passando agora, inclusive pensando como estas formações do pós-contato com o Ocidente transformaria as relações desse ser chamado Makunáima.

[00:15:56] Pensamos uma vez, que no livro, mas na história também conta, de que Makunáima tinha de se comunicar com esses seres antigos, anteriores a ele, com outros heróis da cosmologia. E pensamos que talvez um dia, ao invés de mentalmente se transportar para Roraima, estando no Rio de Janeiro onde eu tô, talvez ele pudesse fazer uma chamada de Zoom, como estamos fazendo agora, com a Yara ou a Seara, com o Piatã, com outros seres.

- [00:16:39] Talvez o recurso tecnológico da comunicação fosse esse recurso utilizado agora.
- [00:16:52] Eu fico pensando que se contássemos a história no idioma Baniwa, do modo Baniwa, ou no idioma Macuxi do modo Macuxi, talvez as pessoas daqui não entendessem por completo essa importância de Makunáima na vida indígena e na presença indígena, na história indígena. Então, a ficção para a gente seria esse modo de traduzir essa história tão maravilhosa para que o mundo inteiro pudesse conhecer.
- [00:17:34] Então, ao invés de falar, por exemplo, "encantados" que, no sentido indígena, não tem tradução nem para português, assim "encantados" é uma tradução mal feita, desses espíritos antigos, e em Baniwa chamamos "Yóopinai".
- [00:17:55] "Yóopinai" é esses seres que vivem antes da gente e que ainda influenciam o nosso modo de vida. Traduzindo para português seria "encantado", mas não representa exatamente o que significa "Yóopinai". Em macuxi não sei como chamam isso, mas enfim, essa palavra não tem tradução para o português, penso que tampouco para outras línguas.
- [00:18:22] Mas, então, como contar a história dos Yóopinai para quem não é indígena se não usando o recurso de tradução chamado ficção?
- [00:18:38] Falar sobre seres que capturam conhecimentos do cosmos, armazenam em suas memórias e transmitem isso por um botão de acesso.
- [00:18:57] Talvez se eu falasse em baniwa não entenderia, mas se eu falasse que esse mesmo ser pode ser

a internet, as pessoas entenderiam porque a internet também é esse ser, sem forma, que não existe materialmente, mas sim captura informações que pairam no ar, e que, com um teclado, é possível se comunicar e obter informações que a gente deseja.

[00:19:29] Na minha comunidade, a gente chama isso de "Mariri", esse meio de se comunicar com um ser invisível, que captura informações do ar. Aqui a gente chama de Internet. Lá, a gente usa o paricá como meio de comunicação com esse ser invisível. Aqui, a gente usa essa tela e esse computador.

[00:20:04] Então, como contar a história de Makunáima, vivendo num mundo onde tudo foi transformado para uma matéria que substitui o natural? Como falar sobre Roraima, que, nesse momento do livro do Theodor Koch-Grünberg, viu uma Roraima de um jeito que já era transformado no pós-contato com o Ocidente e que hoje é super transformado de um outro jeito.

[00:20:44] A Roraima ancestral já não era o que o Koch-Grünberg viu e tampouco é, agora, o que ele escreveu ali ou o que Mário de Andrade havia pensado sobre Roraima.

[00:21:01] A substituição dos espaços geográficos, dos espaços naturais de Roraima, assim como de outras cidades, foi super rápido e intenso. Eu tô em Niterói, no Rio de Janeiro. Niterói, em pouco tempo, virou uma cidade que não tem quase vegetação. Então, com que seres que eu me comunico, hoje, aqui na cidade?

[00:21:35] Que espíritos são esses que sobrevivem na cidade, onde as árvores foram cortadas? Ou se Makunáima chega, hoje, no Rio de Janeiro, com que seres ele vai se comunicar? Talvez, não seja esse ser da floresta, mas talvez seja um ser mecânico. Um ser que não tem uma memória Yóopinai, mas tem uma memória em códigos computacionais. Aí que entra a ficção do nosso filme. O Macuinaíma que, em algum momento, viajou pela galáxia para reconhecer o cosmos,

volta para sua terra de origem e encontra tudo mudado.

[00:22:27] Imagina a gente sair da nossa terra e passando... imagina eu indo fazer um intercâmbio na Inglaterra por dois anos e quando eu volto, tudo mudou no Brasil. Imagina Macunaíma indo pelo cosmos e voltando para a Terra, sai dessa Terra com florestas, com vida, com tudo ainda como ele conhece e quando ele volta, tudo foi substituído por uma metrópole. E ele vai procurando essas conexões ancestrais no meio disso tudo.

[00:23:10] Essa é a ideia do nosso Makunáima, nosso Macunaíma, um Macunaíma que não tem mais a Uiara para se comunicar, porque os rios foram poluídos, e ela morreu junto com os peixes e outros seres dos rios. Mas ele tem a Internet que capturou as memórias e guardou as memórias dos rios ainda. Tem os acervos dos museus, tem os escritos sobre os rios e, a partir desse acesso a esses registros, ele começa a reconstruir a partir do que existe hoje.

[00:23:56] Então, em São Paulo, os rios Tietê e Pinheiros mortos, talvez pela tecnologia digital, se reestruturariam numa virtualidade.

[00:24:17] Enfim, não sei se está ficando muito doida essa conversa. Mas pensando hoje ... pensando ... antigamente ... Meu povo acredita que existem 23 mundos intercalados, que se cruzam, 23 mundos. Dois mundos abaixo do nosso, e o nosso mundo, que a gente vive, e os outros mundos passando por nós, que se entrecruzam.

[00:25:00] Então, o mundo das onças ancestrais, o mundo de Kamathawa, a águia ancestral, o mundo de Kuwai, o dono dos cantos e das flautas, o mundo de Amaru, a primeira mulher do cosmos, o mundo de Nhiãperikuli, o senhor do cosmos, outros mundos que se confluem, que você pode estar nessa terra e nesses mundos ao mesmo tempo, dependendo do mecanismo que você usa para se comunicar. Isso é uma história Baniwa.

[00:25:37] Aí hoje, a gente tem recursos da tecnologia que

também confluem o mundo que chama de meta-verso, ou mundo digital, a realidade aumentada, onde essa coisa invisível, ela vive no mundo que a gente vive.

- [00:25:56] Essa é uma história muito doida, porque é o que a gente contava [...] e é hoje o que os brancos contam pela tecnologia.
- [00:26:13] Então, o nosso Macunaíma cyberpunk, ele vive num mundo onde tem os rios mortos e coloca óculos de realidade aumentada e reconstrói tudo virtualmente como se fosse um programador digital, reconstruindo um mundo perdido pela colonização e pelo progresso e pelo avanço das cidades no mundo que se sobrepõe digitalmente, onde os espíritos podem viver, os espíritos como ele podem viver.
- [00:27:04] Esse é o Macunaíma que a gente está tentando recuperar.
- [00:27:12] Tá ficando muito doido isso? Porque na minha cabeça isso é um pouco claro, porque é história indígena. Mas há também a história do mundo branco hoje, onde as realidades física e invisível e não física estão se misturando cada dia mais.
- [00:27:37] Porque na história antiga falava que a gente tinha poder de pegar uma pena de um gavião invisível. E essa pena nos dava poder de construir poderes mágicos. Hoje, tem pessoas comprando sapatos na Internet que só funcionam se for virtualmente num jogo de videogame. E para mim, as duas coisas são iguais, são mundos que se confluem em diferentes matérias.
- [00:28:21] E a ficção, ou o que a gente tratava com o mito, hoje não se diferem mais. O nosso Macunaíma, ele sai desse livro e vira um QR Code de conhecimentos diversos.
- [00:28:53] Eu não sei se eu consigo falar claramente sobre tudo isso. Acho que vai se resolver no filme.
- [00:29:06] Vai se resolver numa outra coisa que não é matéria, que é um filme, que é um filme que,

antigamente, era um rolo gravado que se passava e hoje é um drive no Google, que também não existe materialmente.

[00:29:29] O nosso Macunaíma vive dentro de um drive no Google, numa pasta virtual e, no entanto, é real.

[00:29:44] E aí, como ficamos no mundo onde o real e o invisível se atravessam? Como que o Macunaíma e outros mitos indígenas sobrevivem no mundo onde o virtual e o real se intercalam e tudo é possível? Como?

[00:30:22] As crianças hoje já nascem sabendo como transformar realidade em virtualidade e virtualidade em realidade. Assim como os antigos faziam, de outro jeito, sem computador, sem cartões de memória.

[00:30:48] Pois, gente é isso que queria falar com vocês, essa maluquice que é misturar realidade e não realidade, que às vezes parece muita maluquice, mas nós estamos vivendo isso nesse momento. Nesse exato momento, a gente está cada um parado na frente de um objeto mágico, xamânico, que faz com que eu, em Niterói, conecte com vocês tão longe daqui, usando um poder xamânico do branco, chamado Internet.

[00:31:33] É como se todo mundo aqui nessa roda, estou considerando cada pontinho de tela aqui uma roda, e nós tivéssemos tirado Paricá, Baniwa ou Macuxi e nos tivéssemos conectado nesse mundo virtual, para conversar sobre o que é real, o que não é real e como essas cosmologias e essas mitologias existem nesse mundo agora.

[00:32:11] E acho que o meu papel enquanto artista, agora pensando o roteiro de um filme e o nosso papel enquanto cientista, e enquanto produtor de conhecimento é fazer com que essas conexões todas se tornem palpáveis, digamos.

[00:32:44] E aí?

[00:32:54] É isso gente, obrigada.

- [00:32:56] *Thaís Mayumi: Muito obrigada, Denilson. Muito obrigada, acho que não parece muito louco o que você tá falando. Eu, pessoalmente, sim, acho que seu trabalho realmente faz uma provocação para todos. Realmente, acho que a gente viu um pouco disso hoje.*
- [00:33:19] Eu, pessoalmente, já sou a primeira pessoa na fila para comprar ingresso, para ver o filme, porque achei incrível a proposta de trabalho, a leitura que está fazendo. Eu acho que nos afeta muito pensar quando você fala nessa ficção como uma tradução para a gente pensar, para a gente conectar esses mundos, essas diferentes formas de olhar o mundo, e essas diferentes cosmologias.
- [00:33:48] Acho que para a gente não indígena, isso nos afeta muito. Ter essa possibilidade de fazer essas conexões, pensar nessas confluências, entender como que tudo pode estar conectado. Acho que essa imagem é realmente de pensar. O Macunaíma hoje chegando nesse ambiente urbano, nesse mundo que também já não é o mesmo do Mário de Andrade. Assim como já não é o mesmo do Grünberg.
- [00:34:24] Acho que dá muito para a gente pensar, para refletir sobre as nossas práticas e como que a gente tem trabalhado a arte pensada, a arte, principalmente nos museus, que muitos de nós aqui temos essa relação direta de trabalho.
- [00:34:45] E gostaria de perguntar, ouvir um pouco de você, e como você pensa realmente. Quando a gente está pensando sobre esses registros, hoje, do mundo não indígena, da Internet, das coleções do museu que a gente sabe que têm todo esse legado, muitas vezes associado ao passado colonial, como que a gente pode pensar esses espaços realmente para criar essas conexões e repensar a forma da gente contar essas histórias? Não sei se você quer falar um pouco mais sobre isso, que é um assunto que nos toca bastante.
- [00:35:28] Denilson Baniwa: Eu tenho pensado bastante sobre a importância dos acervos e das pesquisas,

de tudo o que foi coletado durante anos de comunidades indígenas. Acho que, antes, eu tinha um pensamento um pouco mais radical em relação a isso, mas hoje tenho pensado, mais na possibilidade da repatriação de um outro modo, por exemplo, e entendendo a importância grandiosa do papel dos pesquisadores e da Academia em guardar memórias de um outro jeito que não é indígena, inclusive sobre Makunáima.

[00:36:29] O Jaider uma vez, conversando, ele disse que talvez o Makunáima não tivesse sido roubado dos Macuxi, que talvez ele tenha se deixado ser roubado, para que, agora, nos anos de dois mil, ele pudesse retornar de uma maneira muito mais forte, porque talvez se não se deixasse ser capturado pelo Koch-Grünberg, ele não sobreviveria ao tempo. Então, foi uma espécie de feitiço do Makunáima se deixar ser capturado.

[00:37:11] E eu fico pensando hoje em vários outros modos físicos ou não físicos de captura de conhecimentos indígenas que foram importantes para nossa sobrevivência e a reexistência hoje. Então fico pensando em materiais.

[00:37:35] Dando o exemplo do meu povo, o meu povo, Baniwa do Rio Negro, por conta da colonização, da religião e do Estado, interferindo no nosso modo de vida, no nosso modo de produção dos nossos bens, em algum momento na história, houve um rompimento entre o uso de certos objetos, então a panela de barro foi substituída pela panela de alumínio.

[00:38:12] Isso foi uma ruptura muito grande, causada pela violência colonial. Em 2007, um grupo de senhoras Baniwa, que ainda tinham a lembrança de como era a produção da cerâmica Baniwa, se interessou em ensinar para os mais jovens essa prática.

[00:38:38] Só que havia passado muito tempo e não se sabia mais como se fabricar a cerâmica Baniwa como antigamente.

[00:38:51] Então, elas propuseram [...] ir ao Museu do Índio

onde tinham essa cerâmica, mas não só o objeto, mas como os estudos antropológicos, não sei qual é a ciência que estuda isso, a produção de cerâmica, mas os estudos, os escritos, fotos, gravuras, desenhos, descrições sobre esses objetos, alguns estudos de musicologia sobre os cantos que eram cantados na fabricação desses objetos.

- [00:39:36] Reunido todas essas informações que não seriam possível ser preservadas sem a interferência dessas pessoas não indígenas, de posse de todo esse material, essas senhoras voltaram a reunir os dados, e o que elas lembravam e o que estava escrito e o que estava à mostra materialmente, conseguiram recuperar o modo de fabricação da cerâmica Baniwa, mas não só o modo de fazer a panela de barro, mas também o modo de se ensinar isso para os mais jovens.
- [00:40:25] Então, junto com isso, junto com fazer da panela recuperada pelas informações dos acervos, se recuperou os cantos antigos, palavras em baniwa que haviam sido esquecidas, histórias antigas que não se contavam mais, as relações sociais que não se tinham mais, algumas éticas do que a gente chama de "bem viver", que não estavam mais tão vivas na comunidade.
- [00:41:07] Então, se antes eu achava, talvez por ingenuidade minha, que esses acervos, que também são produtos de roubos, em alguns casos, mas tratar eles só como crime, para nós indígenas, hoje, eu considero todo o material coletado, seja físico ou intelectual, como uma possibilidade de retomada das nossas práticas, dos nossos conhecimentos e também de existência para o futuro.
- [00:41:54] É o que eu chamo de retomada intelectual, retomada pela arte ou em baniwa, tem uma palavra que é de "recaptura", chamada "koadá". Então, é um processo de koadá moderno, recaptura desses itens, que foram sequestrados em algum

momento da história, mas que,
hoje, servem como possibilidade
de futuro,

que, se não tivessem sido, em alguns casos, roubados dos Baniwas, hoje a gente não teria a possibilidade de reestruturação da nossa cultura.

[00:42:44] Então, talvez o Jaider tenha falado uma verdade que Macunaíma não foi roubado dos Macuxi. Ele se deixou roubar para que, hoje, os Macuxi tivessem a possibilidade de reviver Makunáima de uma outra maneira.

[00:43:08] Então, eu leio os diários do Koch-Grünberg e tem algumas coisas que me deixa assim apavorado, dos métodos de conseguir objetos indígenas, e eu fico pensando se, de repente, também não foi isso. Esses objetos se deixaram ser sequestrados, para que, hoje, a gente consiga refazê-los de outras maneiras.

[00:43:35] O sequestro e o ressequestro hoje com possibilidade de existência.

[00:43:49] Obrigado, falei muito gente.

Next page:

Voyeurs
Denilson Baniwa, 2019
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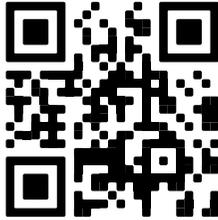
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