

Mover a grande canoa - English

Language: en-GB

00:00:10.034 --> 00:00:12.800

[Title: Moving the Big Canoe, by Jaider Esbell]

00:00:12.800 --> 00:00:14.970

[man sings in indigenous language]

00:00:19.610 --> 00:00:27.540

At the moment, I am holding the camera myself,
and here I am recording in front of a work that

00:00:27.540 --> 00:00:39.740

I created that is called "The bird with the black beak".
It is a musical work that is the fruit of an exercise

00:00:39.740 --> 00:00:48.290

of surrender, of listening and patience, right? So I,
on a particular day, at a particular daybreak,

00:00:48.290 --> 00:00:59.690

was working on building a collection, and
the song came to me: "Bird with the black beak, your orange colours warn us.

00:00:59.690 --> 00:01:15.620

Bird with the black beak,
Your orange colours warn us". So I have been

00:01:15.620 --> 00:01:23.600

seeking to work with these modern technologies, right?

My work begins with literature, with

00:01:23.600 --> 00:01:31.220

the visual arts, or plastic arts, and

it follows several paths that cross each other, right?

00:01:31.220 --> 00:01:40.560

Today I am no longer able to say

that I'm an A or B or C artist, that

00:01:40.560 --> 00:01:46.560

my medium is this or that, or that I prefer to work with this or that material, right?

00:01:46.560 --> 00:01:52.590

I work with what I find. When I don't find any material that's exactly

00:01:52.590 --> 00:02:01.680

right to work with, I use the voice, the body, the movement to make the artistic work happen, right?

00:02:01.680 --> 00:02:06.680

So, this gallery of contemporary Indigenous art

00:02:06.680 --> 00:02:23.670

is one more product of all this, right? Of how to build things to meet an immediate need.

So in 2013 I proposed to the artists

00:02:23.670 --> 00:02:30.600

of this collective here in the State of Roraima a meeting called "Meeting of All Peoples",

00:02:30.600 --> 00:02:39.460

where we could, building on the power of
our pictorial work, bring together our

00:02:39.460 --> 00:02:46.090

peoples in their most distinctive or most varied
forms of expression: painting, dance, cooking,

00:02:46.090 --> 00:02:58.120

prayers, handicrafts, artefacts, all these forms
of existing and moving through in the world. They were brought together

00:02:58.120 --> 00:03:07.660

here for three years. We used
a practice that is common in the art world, which

00:03:07.660 --> 00:03:13.660

is the commissioning of works, right? And we've put together a little
archive, a big archive, a very important archive,

00:03:13.660 --> 00:03:21.370

today one of the largest in Brazil, of contemporary Indigenous art
properly speaking, right? At this time, I

00:03:21.370 --> 00:03:30.310

had more of an infrastructure, better conditions,
so I started this idea of the Jaider Esbell Gallery

00:03:30.310 --> 00:03:40.100

as a motto, as a keyword to be able to house
this collection, and also so that I could have a

00:03:40.100 --> 00:03:46.370

place to produce, a workshop where I could
develop my work and also where I

00:03:46.370 --> 00:03:53.960

could welcome people, artists, their
families, their communities, in this urban environment.

00:03:53.960 --> 00:04:00.830

Jaider Esbell Gallery is in a wealthy neighbourhood
of the city of Boa Vista, and that too

00:04:00.830 --> 00:04:10.070

has its political importance, its context
and its power of resistance, right? The Indigenous

00:04:10.070 --> 00:04:19.880

peoples of Brazil today live and will continue to live
for a long time in the peripheries, right? Getting

00:04:19.880 --> 00:04:26.840

basically the remainders, the leftovers of what's left from the
big society, the dominant society. And we

00:04:26.840 --> 00:04:36.420

we were able, based on my own personal
trajectory to decide to leave my territory and go on an adventure

00:04:36.420 --> 00:04:44.520

at school or more specifically to participate in the
Great War from a school context, from an

00:04:44.520 --> 00:04:52.410

educational context, to appease my own
heart, to leave my family in their

00:04:52.410 --> 00:05:00.690

communities, in our communities, and go to school,
to live with the violence of school, which only

00:05:00.690 --> 00:05:09.540

increases, right? And after a while, you get out of there
and move with more power in the world and find

00:05:09.540 --> 00:05:19.680

in the urban environment the structures that
in fact I needed to follow up my enquiries

00:05:19.680 --> 00:05:27.960

or my intuition, my will, right?
And where I could have the tools, the ones that

00:05:27.960 --> 00:05:39.640

could move the big canoe, which were other oars, other motors, other forces of water,

00:05:39.640 --> 00:05:49.420

other forces of wind, of waterfalls. So you come upon
this language, you come upon this trajectory and often

00:05:49.420 --> 00:05:56.140

it is not understood by our
own families, by our own relatives,

00:05:56.140 --> 00:06:03.370

our own leaders. But little by little
little, silently, strategically, it

00:06:03.370 --> 00:06:13.990

has been making itself understood in practices, right? When you
visit their home communities and you take

00:06:15.620 --> 00:06:22.070

other values, other objects, other
languages, you take other elements,

00:06:22.070 --> 00:06:35.930

you also take a structure that
involves money, which involves articulation, which involves

00:06:37.480 --> 00:06:46.780

this technology, which in the end takes us hostage, right?
Today we can't communicate with as much ease,

00:06:46.780 --> 00:06:54.370

with as much fluidity, as we
communicated previously with our

00:06:54.370 --> 00:07:01.600

ancestors, with our elders, with the enchanted ones, right?, with their spirits. Today we

00:07:01.600 --> 00:07:09.220

need a lot more dieting, a lot more
exercise to connect with

00:07:09.220 --> 00:07:16.490

that sensibility that used to be so plentiful, so accessible, right? So, the arts go through all these and

00:07:16.490 --> 00:07:24.110

those moments, through all these phases. Contemporary
Indigenous art is purely political, it is pure

00:07:24.110 --> 00:07:31.310

resistance, and it is a resistance that
advances, a resistance that gives results. I have

00:07:31.310 --> 00:07:39.590

said that Indigenous peoples have already experienced
various projects, right? Like school itself, the

00:07:39.590 --> 00:07:49.250

idea of religion, other organisations, other
ways of organising and thinking about society, such as

00:07:49.250 --> 00:07:56.690

militarisation, right? The democracy
that the country sells, that the country proposes, does not serve us,

00:07:56.690 --> 00:08:04.070

does not meet our expectations. So what exactly do we do?
Maybe the idea of art, right?

00:08:04.070 --> 00:08:11.060

Even that closed, limiting concept can perhaps really open
up the horizons for

00:08:11.060 --> 00:08:22.020

worlds that are beautifully intricate, but which do not
block circulations, flows, right? So our culture

00:08:22.020 --> 00:08:32.640

is made in many contexts and with many elements. This one
is a jabuti ladder vine. Apart from being a medicinal plant,

00:08:32.640 --> 00:08:43.440

a power plant, it also tells a
a little bit of our journey. The jabuti, our grandfather,

00:08:43.440 --> 00:08:51.660

possesses immeasurable wisdom. His power is wisdom, patience, persistence.

00:08:51.660 --> 00:09:04.860

So the jabuti went, and still goes on various occasions,
to heaven to talk to God and comes back again, he goes and returns

00:09:04.860 --> 00:09:16.560

again and again, right? So, today, our forests still have this vine that is the link with our wise man,
our

00:09:16.560 --> 00:09:25.920

great grandfather jabuti connecting our ground, our land, with the sky. So this says a little bit about

00:09:25.920 --> 00:09:36.870

our modes of study, our methodologies,
our techniques, that's our training, right?

00:09:36.870 --> 00:09:46.630

The plant is born in the ground, takes root, grows, gains body and she goes on constituting herself and allowing access to

00:09:46.630 --> 00:09:55.540

herself and her brothers who are the living people and also the animals walking

00:09:55.540 --> 00:10:03.490

in heaven and returning to Earth with a very possible link or an inextricable link, where not even

00:10:03.490 --> 00:10:15.340

death can interrupt this process. So, in a certain way, the ordinary peoples have

00:10:15.340 --> 00:10:23.110

a very calm, a very resolved relationship with the idea of death, with the idea of life, right? Today basically

00:10:23.110 --> 00:10:30.400

we are afraid to die because this fear has been put into us, right? This is one of the habits that colonisation

00:10:30.400 --> 00:10:39.960

employed, instilled in us, the fear of dying and the fear of transformation, the fear of the ascent and the

00:10:39.960 --> 00:10:48.030

descent into heaven. That fear doesn't belong to us, does it?

We in art can also experience this negation,

00:10:48.030 --> 00:10:54.630

the fear of death, the fear of transformation.

Christianity did that to us, didn't it?

00:10:59.160 --> 00:11:04.920

A gallery in the city, a gallery for

contemporary Indigenous art in the city, in the urban

00:11:04.920 --> 00:11:12.360

environment, is fundamental. It is fundamental when it is placed at the service of the community. So

00:11:12.360 --> 00:11:19.410

here in this space, we bring together, in addition to the

my works, works by various artists, right?

00:11:19.410 --> 00:11:28.460

I can mention, for example, Carmézia Emiliano. Carmézia Emiliano is Macuxi, she is a lady

00:11:28.460 --> 00:11:36.860

in her sixties who paints with oils

on canvas, she has a career spanning almost 30 years and

00:11:38.440 --> 00:11:48.820

is a woman who has great presence in today's society.

She has extended her influence as an artist

00:11:48.820 --> 00:11:57.610

by means of her work in São Paulo. We still face

several challenges with our work, right?

00:11:57.610 --> 00:12:04.150

Starting with the mistaken categorisation of our work
as a minor category of the arts, right?

00:12:04.150 --> 00:12:13.000

Carmézia is considered a naïf artist, which is an minor art,
an art of minor importance in relation to the

00:12:13.000 --> 00:12:20.770

fine arts, the great arts, right? So
we are working with various ways

00:12:20.770 --> 00:12:30.400

of questioning this and transforming it into another
place, to really value this knowledge,

00:12:30.400 --> 00:12:38.420

these skills and say that what we have to
share is so important, so fundamental, so elemental

00:12:38.420 --> 00:12:47.990

that it doesn't matter what the medium is, right? If it's oil paint, if it's acrylic paint, if it's painted on
ox leather,

00:12:47.990 --> 00:12:55.340

tree bark or on a broken pot,
it doesn't matter, for us the medium doesn't matter.

00:12:55.340 --> 00:13:03.740

As I said, our sense, our feeling, our artistic universe is broad, and very often

00:13:03.740 --> 00:13:09.710

the best things, the most beautiful, the most important, the most lovely and the most weighty are

00:13:09.710 --> 00:13:17.390

in the realm of the invisible, they are in the field of sensibility, they can only be accessed with diets that involve

00:13:17.390 --> 00:13:24.620

specific foods, specific drinks and
specific behaviours in specific places,

00:13:24.620 --> 00:13:32.720

and also a deep immersion in interior silence, right?

In this, we have a lot in common with

00:13:32.720 --> 00:13:44.670

Eastern cultures: this capacity
of interiorisation, of entering into your

00:13:44.670 --> 00:13:51.840

own self, your own universe, and accessing these
worlds that exteriority will never achieve, right?

00:13:51.840 --> 00:14:02.100

We always make this movement. You come from this
place, go out into the big world, the big society, you

00:14:04.740 --> 00:14:11.640

appropriate the languages, the media, to then
return and say you understand that in fact we

00:14:11.640 --> 00:14:21.540

need to practice more dematerialisation, right?

Absence... To search more for

00:14:21.540 --> 00:14:28.470

that freedom, to get away from the anxiety of being constantly under pressure to have things,

00:14:28.470 --> 00:14:38.070

to do things, to show things, right? So perhaps we
can enter these universes,

00:14:38.070 --> 00:14:47.310

the universe of deconstruction, the universe
of energy, right? Here you have a work that

00:14:47.310 --> 00:14:57.150

in principle presupposes, indicates,
suggests two moves, right? You come

00:14:57.150 --> 00:15:06.250

out of this energy environment and materialize,
become matter, become a body and can live a

00:15:06.250 --> 00:15:13.600

life with a time limit and then
death comes, makes you disappear, or you

00:15:13.600 --> 00:15:22.870

emerge, come back, you dive into the great power
and become much more homogeneous, much more integrated,

00:15:22.870 --> 00:15:29.800

and much more whole, right? You don't dissociate.

So these works have that character.