

Arissana Pataxó, *Indígenas em foco*, 2016,
collection MASP, gift Bruno Pacheco,
in the context of *Brazilian Histories* exhibition, 2022-23

Ministério da Cultura and Nubank present

**MASP
SEMINARS
IN-PERSON**

INDIGENOUS HISTORIES

**OCTOBER
21.2023
SATURDAY
10AM – 5:30PM (BRT)**

Master
Sponsorship

Production



nu

MINISTÉRIO DA
CULTURA



Live stream on YouTube
@maspmuseu

INDIGENOUS HISTORIES

This seminar accompanies the opening week of the group exhibition *Indigenous Histories*, organized by MASP in partnership with the Kode Bergen Art Museum. Held at MASP's first floor and second sublevel galleries between October 20, 2023, and February 25, 2024, and then at the Kode Museum—where it will be open between April 26 and August 25, 2024—, the exhibition will show different perspectives on the Indigenous histories of South America, North America, Oceania, and Scandinavia, through art and visual culture. It will be curated by Indigenous artists and researchers or those of Indigenous descent, gathering works of several media and typologies, origins, and periods, from before European colonization to the present day. By bringing together theoreticians and practitioners from different places, settings, and perspectives, the seminar aims to present and discuss the richness and complexity of Indigenous tangible and intangible culture, as well as their philosophies, cosmologies, and struggles, and the challenges and opportunities of working in these fields, particularly in the context of a museum.

ORGANIZATION

DAVID RIBEIRO

Curatorial Assistant, MASP

EDSON KAYAPÓ

Curator-at-Large of Indigenous Art, MASP

GUILHERME GIUFRI DA

Assistant Curator, MASP

KÁSSIA BORGES KARAJÁ

Curator-at-Large of Indigenous Art, MASP

RENATA TUPINAMBÁ

Curator-at-Large of Indigenous Art, MASP.

IN-PERSON, LIVE BROADCAST

The seminar will be held in person and will be broadcast online free of charge on MASP's YouTube channel, with simultaneous translation into Brazilian Sign Language (LIBRAS), English and Spanish.

LIMITED PLACES

There is no need to register in advance, but the MASP Auditorium has a limited capacity. Tickets will be available one hour before the beginning of the seminar.

CERTIFICATION

To obtain a certificate of attendance, attendees must register their presence on the list available during the seminar.

PARTICIPANTS

ABRAHAM CRUZVILLEGAS

Active member of the Intergalactic Taoist Tai Chi Society. His work has been part of exhibitions in institutions such as The Bass Museum of Art, Miami Beach (2022) and the 50th Biennale di Venezia (2003), among others. In 2016, Harvard University Press published his collected writings *The Logic of Disorder*.

BRUCE JOHNSON-McLEAN

Member of the Wierdi people of the Birri Gubba Nation of Wribpid (central Queensland). He is currently the Barbara Jean Humphreys Assistant Director, Indigenous Engagement at the National Gallery of Australia. In 2002, Bruce was awarded the National Aboriginal Youth of the Year; he is also a songman, dancer, and yi aki (didgeridoo) player.

EDSON KAYAPÓ

He is from the Megenbokr  people. Curator-at-Large of Indigenous Art at MASP, Professor of the Indigenous Intercultural Degree at the Instituto Federal de Educa o, Ci ncia e Tecnologia da Bahia (IFBA), a PhD in Education and a Certified Professor in the Postgraduate Program in Teaching and Ethnic-Racial Relations at the Universidade Federal do Sul da Bahia (PPGER/UFSB).

FEDERICO CUATLACUATL

Born Coapan, Cholula, Mexico, his work is invested in disseminating topics of Nahua indigenous immigration, social art practice, and cultural sustainability. At the core of his research and artistic production is the intersection of transborder indigeneity, migrant indigenous diasporas, and Nahua futurisms.

GLIC RIA TUPINAMB 

Glic ria is an Indigenous artist, activist, and educator from the Serra do Padeiro village, located in the Tupinamb  Indigenous Land of Oliven a. She is involved in the political and religious life of her people, especially on issues regarding education, the village's productive organization, social services, and women's rights. She was nominated for the Pipa 2022 award and is an active voice at the United Nations for the rights of Indigenous peoples.

IRENE SNARBY

PhD fellow at the Arctic University of Norway and a member of the research group Worlding Northern Art (WONA). Snarby has researched and worked in the field of S mi art since the early 1990s. For several years, she worked as a curator at RiddoDuottarMuseat, in Karasjok. In addition, she was a member of the S mi Parliament's acquisition committee for contemporary art and *d iddaduodji*.

JOCELYN PIIRAINEN

Inuk from Ikaluktutiak, Nunavut, Jocelyn is a newly appointed Associate Curator of Indigenous Ways and Decolonization at the National Gallery of Canada (2022), following her position at Winnipeg Art Gallery-Qaumajuq as Associate Curator of Inuit Art. Piirainen's curatorial collaborations include *Ruovttu Guvlui / Towards Home* (2022), Canadian Centre of Architecture, Montreal.

KÁSSIA BORGES KARAJÁ

She studied Visual Arts at UFU and the UFRGS, has a PhD degree in Environmental Sciences and Sustainability in the Amazon from the UFAM, and a postgraduate degree in Political Philosophy from UFU. She is Associate Professor at Instituto de Artes da UFU. Kássia is a member of the collective Mahku. She is a Curator at the Museu do Índio de Uberlândia, and Curator-at-Large of Indigenous Art at MASP, and a member of the Instituto Rouanet's Council.

LENA STENBERG

Lena Stenberg grew up in a Sami reindeer herding community. Stenberg works with tridimensional works, sculptural objects, installations and photography. The central themes in her art work are nature, culture, identity and questions of belonging. Her artworks have often moved between historical reflections and contemporary political issues.

MELISSA CODY

Born in 1983 in Arizona, Melissa Cody is a member of the Navajo Nation. In 2005, she received a Bachelor's degree in Museum Studies and an AFA in Studio Art from the Institute of American Indian Arts in Santa Fe, New Mexico. Cody's work is a balance of tradition, history and the contemporary. Working on a traditional Navajo loom, Cody fuses classical patterns into intricate geometric overlays and tantalizing color ways. Her works are featured in a number of museum collections, including those of the Minneapolis Institute of Arts, The Autry Museum of the American West, and the Stark Museum of Art, Orange, Texas.

MICHELLE LAVALLEE

From the Anishinaabe-Ojibway people, Australia, Lavallee is a mother, a curator, and currently holds the inaugural position of Director of Indigenous Ways and Curatorial Initiatives at the National Gallery of Canada. Her curatorial practice has frequently explored the colonial relations that have shaped historical and contemporary culture.

NIGEL BORELL

He is of Pirirakau, Ngāti Ranginui, Ngāi Te Rangi, Te Whakatōhea Māori tribal descent. A writer specializing in Māori art, Borell is the Curator Taonga Māori at the Auckland War Memorial Museum, New Zealand. He was the curator of exhibitions such as *Toi Tū Toi Ora: Contemporary Māori Art*, Auckland Art Gallery Toi o Tāmaki (2020–2021).

RENATA TUPINAMBÁ

Journalist, screenwriter, curator, producer, and artist. She has been working since 2005 in disseminating Indigenous cultures through projects. Her career has been marked by a devotion inspired by Indigenous art, cinema, and communication. Founder of Originárias Produções, she was also co-founder and coordinator of Rádio Yandê, the first Brazilian Indigenous web radio. She is also Curator-at-Large of Indigenous Art at MASP.

SANDRA GAMARRA

She studied Fine Arts at the Universidad Católica del Perú. In 2002, she created LiMac, a real/fake museum, as a response to the institutional vacuum in Peru, initially based on "souvenirs" such as erasers, pencils, and yo-yos.

10.21.2023 SATURDAY

10 AM

Introduction

GUILHERME GIUFRIDA

Assistant curator, MASP

10:15 – 10:45 AM

Opening session

EDSON KAYAPÓ, KÁSSIA BORGES KARAJÁ, AND RENATA TUPINAMBÁ **Time not time**

The world is made of infinite narratives and perspectives on life, culture, education, memory, or history; it is not an immutable linearity frozen in the past or projected into the future. For Indigenous peoples, atemporality constitutes the worlds that run through all of humanity's creation. *Time Not Time* dives outside the time established by the Western world and its philosophy imposed by territorial domination.

Mediation

GUILHERME GIUFRIDA

Assistant curator, MASP.

10:45 AM – 12:45 PM

Roundtable

IRENE SNARBY

Várveš: Hidden From the Day

Várveš is an old Northern Sámi word, designating a state of mind or an ability to sense something before others, to see and hear more than those around you. It can also mean the ability to predict things happening in the future, or simply to know when to keep quiet and hide your knowledge when it is threatened.

SANDRA GAMARRA

Pachakuti: the world upside down

Pachakuti is a Quechua and Aymara concept that refers to a radical change in the order of space and time. This radical process transformed the world of these civilizations that coexist with ours. For their voices to be heard, our voices must also change, allowing us to understand these differences through complementarity, not confrontation.

NIGEL BORELL

Rupturing representation

For indigenous peoples navigating the politics of representation go hand-in-hand with the legacy colonization has played in shaping these understandings. Focusing on contemporary Māori art from Aotearoa New Zealand, this talk examines and unpacks some of the forms of representation that have impacted and shaped conversations about Māori art.

FEDERICO CUATLACUATL

Smuggling as Resistance

Acts of smuggling become gestures of resistance, self-preservation, and rematriation through transborder Indigeneity. How do we weaponize ourselves with our own culture? How does culture become a weapon for thriving and sustaining? How do we embrace being the 'other' under so much xenophobia as a means of resisting and building solidarity? How does smuggling one's own heritage become an act of resistance?

Mediation

DAVID RIBEIRO

Curatorial assistant, MASP

12:45 PM – 2 PM

Break

2 PM – 4 PM

Roundtable

ABRAHAM CRUZVILLEGAS

The construction of the “self”

Subjective stories tell more accurately about the knowledge and cultures of indigenous individuals and communities in Mexico, than any institutionalized fate about diversity. These representations of the indigenous artists themselves go along with negotiating in problematic and critical ways with conventionalized indigenism.

MICHELLE LAVALLEE

E JOCELYN PIIRAINEN

Nourishing relations: family, community, and land

Highlighting the resiliency of Indigenous place-based knowledge, artists speak to the significance of our relations with the land and one another through a contemporary lens informed by adaptation and diverse traditions. Together, the voices of Inuit, First Nations and Métis artists speak to the continuity of cultures, and the connectivity between all things. Our deep connections are nurtured and continually renewed in places of gathering – sites which are embodied both by the land itself and held within spaces of family and community.

BRUCE JOHNSON-McLEAN

Desert painting histories

In 1971, an art project was launched at a local school in the Indigenous village of Papunya, in Australia’s Western Desert. There, a high school teacher

proposed a set of murals to be painted by students and members of the local community on the school walls. Many of those involved liked it so much that they asked for painting materials to continue producing works; before long, a larger group was painting every day and created a movement that spread to other Australian regions.

LENA STENBERG

Borders

In my last art project, I worked on the basis of extensive photographic material documenting the lives of my ancestors in Tromsdalen, Norway, from 1860 to 1930. When I started looking for images from digital archives, I realized that there were many more photographs than I thought and that was possible to identify them with the help of anthropological photo archives and other researchers.

Mediation

ISABELLA RJEILLE

Curator, MASP

4 PM – 5:30 PM

Closing conference

MELISSA CODY

Webbed Skies

Webbed Skies is Melissa Cody’s (Navajo) first international solo exhibition, showcasing 35 years of work to the present. This large survey of weavings show a progression of technique and stylistic exploration that delve into traditional historical contexts to her current narrative. Using the Germantown style of weaving and wool, Cody builds dreamscapes of psychedelic color ways through pattern work like Burntwater, Wide Ruins and Eye Dazzlers. In her

most current series of work, she has taken handwoven pieces and reconstructed them into digitally woven works. A new and exciting avenue, Cody’s digital work is expanding her narrative to new audiences and showing the endless possibilities of weaving and storytelling.

GLICÉRIA TUPINAMBÁ

A Cloak that Speaks

Glicéria Tupinambá’s Manto Tupinambá [Tupinambá Cloak] is a reinterpretation of the ancient 17th-century cloaks of the first Tupinambá people in the colonial period. In her artistic work and *encantaria* religious practice, she shows the customary power of this ancient technology in the contemporary world. *Quando o manto fala* [When the cloak speaks] (2023), directed by her and Alexandre *Mortágua*, is an audiovisual work that reinforces the female perspective and the leading role of Indigenous women.

Mediation

RENATA TUPINAMBÁ

Curator-at-Large of Indigenous Art, MASP