



What the invisible dream

cosmoperceptions of the forest

The exhibition "What the invisible dream" presents a collective production of contemporary art created in the residencies of the project *cosmoperceptions of the forest*, an initiative carried out by the Goethe-Institut in five territories: the Colombian Amazon (with Aimema, an artist of the Wuitoto people), Marajó Island (with the Mangue Marajó Art Studio), the Atlantic Forest (with the Guarani Living School and the Maxakali Living School) Finland's Boreal Forest (with artist Sunná Máret and Renata Tupinambá) and Rio Negro/Munich (with the Bahserikowi Indigenous Medicine Center, the Max-Planck Institute of Geoanthropology, the Fünf Kontinente Museum and Stiftung Kunst und Natur – Nantesbuch).

By bringing together different cosmovisions of forest peoples around the world, the exhibition addresses the theme of double dreaming: on one hand, the dream as a force of transformation and resistance to colonialism – often made invisible in global narratives – and on the other, the dream as the dimension of connecting with the invisible, with beings that inhabit and protect the forests, and which are not recognized by science.

The dream brings visibility to the *ijás*, *yãmĩxop*, *wamasans* and other beings that protect biomes and appear in spiritual visions and dreams to teach how to care for life in the forests. The cosmopolitics of the Forest takes place in the negotiation with these beings.

After centuries of colonization, evangelization and attempts at erasing ancestral knowledge, a lot of information about perceiving and living in forests went dormant. Through a network crafted with care and affection, the *cosmoperceptions of the forest* project has created a partnership of communities, collectives, guest artists and Living Schools that bring about the essential awakening of memories and the emergence of unique ways of transmitting knowledge.

The exhibition invites the public to join that network in this gathering of those who dream paths.

Cristine Takuá and Anita Ekman (curators)

Team of the exhibition "What the Invisible Dream – cosmoperceptions of the forest"

Art residencies of the *cosmoperceptions of the forest* project

- Brazilian Amazon / Marajó Island (Soure)
Mangue Marajó Art Studio - Ronaldo Guedes and Cilene Andrade
- Colombian Amazon / La Chorrera
Aimema Úai / Murui-Muina (Uitoto)
- Finland's Boreal Forest / Sápmi Territory
Sunná Máret (Sámi) and Renata Tupinambá / Sámi
- Atlantic Forest (São Paulo / Minas Gerais) / Maxakali and Guarani Mbya Living Schools.
Coordinated by Cristine Takuá and Carlos Papa (Mamei Maxakali, Isabelinha Maxakali, Isael Maxakali, Marinete Maxakali, Delcida Maxakali, Sueli Maxakali, Voninho Maxakali, Cassiano Maxakali, Eliana Maxakali, and of the Guarani, Carlos Papa Guarani, Fabiano Kuaray, Bruno Djeguaka, Suri Jera, Kauê Karai)
- Rio Negro (Amazonas) and Temperate Forest in Germany (Munich and Nantesbuch)
Fünf Kontinente Museum, Munich, and the Stiftung Kunst und Natur Nantesbuch Foundation.
João Paulo Lima Barreto (Bahserikowi Indigenous Medicine Center), Anita Ekman and Freg J. Stokes, of the Max Planck Institute of Geoanthropology, and Diego Akel.

Guest artists:

- Edu Simões
- Rodrigo Duarte / Sandra Benites (Guarani Nhandeva)
- Larissa Duarte Tukano - Ye'pa Mahsã (Tukano)
- Carlos Augusto da Silva (Tijolo) and Luca Meola

Guest collectives and partners:

- Atlas Brasiliensis: João Paulo Lima Barreto and Ivan Lima Barreto (Ye'pa Mahsã - Tukano) of the Bahserikowi Indigenous Medicine Center, Anita Ekman, Frauke Zabel and Freg J. Stokes
- AIMAS: Feliciano Pimentel Tenório (Sibó) and Ismael Pimentel dos Santos (Umusi) / Desana.
ISA / FOIRN

- Cartografias do Invisível : Cristiana Barreto (coordinator of the Amazon Revealed project, Emílio Goeldi Museum of Pará), Anita Ekman (Cultural Programming coordinator at Goethe-Institut São Paulo), Vitor Gramani and Arthur Carratu (Studio Curva), and Freg J. Stokes (Max Planck Institute of Geoanthropology).

Curated by:

Cristine Takuá
Anita Ekman

Production:

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Exhibition design:

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Marcus Moreira

Visitor guides:

Laura Miranda, Bianca Santos de Lima, Antônio Santos and Lourdes Galvão

Local communication:

Rafael Sobral

Production Assistant:

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Project cosmoperceptions of the forest

Goethe-Institut Rio de Janeiro in collaboration with Goethe-Institut São Paulo, Bogotá (Colombia) and Finland.

Team at Goethe-Institut Rio de Janeiro

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Renata Leite

Communication

Co-curatorship, *cosmoperceptions of the forest* project

Anita Ekman

Cultural Programming Coordinator

Goethe-Institut São Paulo

Artwork Descriptions



Title: Ocre - Tijolo, os carimbos de cerâmica e as urnas da tradição polícroma da Amazônia.

Artists: Anita Ekman, Carlos Augusto da Silva (Tijolo) and Luca Meola (Photography).

Year: 2022

Dimensions: 90 x 90 cm. Printed on 200g Canson Matte, applied on a pH-neutral background.

Artwork Description

Affectionately nicknamed "Tijolo" (brick), Carlos Augusto da Silva is a doctor of archaeology from the Federal University of Amazonas (UFAM), and his grandparents are of the Munduruku and Apuriña indigenous peoples. A retiree of the Federal University of Amazonas, where he worked for nearly 40 years, Tijolo was responsible for implementing archaeology in Amazonas, where he literally built - with cement and bricks - the first archaeology laboratory at UFAM. As pointed out by Helena Pinto Lima, archaeologist and curator at the Emílio Goeldi Museum of Pará, "Tijolo taught many graduate archaeologists now operating in the region, including myself. He taught me to learn and admire riverside communities and their special way of living and inhabiting the Amazon. It's not just archaeology that he teaches us, but life, the sensibility and beauty of diversity in forms, in

interactions between people, forests and things. In one of our many travels through the Amazonian hinterlands (and there were many) we respectfully excavated this funerary urn we call Miracanguera, an indigenous necropolis in Itacoatiara that holds the ancestors of the people inhabiting the Amazon today."

The quote "The Earth is the Womb of Time" is by Tijolo.

About the artist

Anita Ekman is a visual artist, independent researcher of tropical forests and curator of the project "cosmoperceptions of the forest" (Goethe-Institut Rio de Janeiro). Building a collaborative network of artists, scientists, indigenous intellectuals and their communities, she revisits Brazilian collections created in the 19th century in museums of the Northern Hemisphere, in order to produce a new global imaginary of the forest and their peoples.

As a curator she has created, in partnership with Sandra Benites and Cristine Takuá, international projects such as "Ka'a Body – Cosmovisions of the Rainforest" presented in London at Paradise Row (2021) and in Paris at the Radicants Gallery (2022). In the United States, the exhibition "Womb of the Earth" was shown at the IAIA Museum of Contemporary Native Arts in Santa Fe in February 2024, and "The Earth is The Womb of Time" - 2024 was shown at the Artistas Latinas Gallery and the Brazilian Embassy in Berlin with the support of the Goethe-Institut Rio de Janeiro / cosmoperceptions of the forest.



Title: Yuak+ Rafue / Baile de frutas

Technique: Wito and Dragon's Blood on watercolor paper.

Artist: Aimema Úai

Year: 2025

Artwork Description

Yuak+: The Fruit Dance, thanking Mother Nature, cleansing and purification of harvests, protection and prevention for humankind. The songs are cures, for healing and upholding a good balance within the territories.

It is usually organized with two dance groups: Muinak+ by the mouth of the river, and Muruik+ by the source of the river. They are invited by the Yora+ma, who carries the Ambil with litanies (Zomarafue), the message that orders or organizes the Iya+ma (owner of the Dance). From that moment, the word Rafue opens up (Rehearsals, works, hunting, preparation, investigation and care), a time of teaching by grandparents.

The guests carry presents related to the dance, paid for with tamales, Ambil, casabe bread, starch, peanuts and much more.

Painting has an important role, especially in spiritual protection, so they paint their bodies with J+g+e or Jiza+ the night before the dance.

At the day of the dance, people arrive singing their caguana-drinking songs, "fakariya", until three or four in the afternoon, when the entrance of the ananeko begins, starting with the Muinak+ children, women and men singing and dancing, and later with the Muruik+.

The difference between the Muinak+ and the Muruik+ lies in their dance styles and elements. Muruima includes Jokome (a species of fern) and firiza+ (rattles); while Muinama only includes firiza+ (rattles), and they hold hands.

It goes on until dawn, concluding with morning songs.

About the artist

Aimema Úai

An artist and mambeologist of the Aimen+ clan, of the Murui Muina (Uitoto) people, his artistic practice is deeply rooted in orality, singing and the Murui cosmology inherited from his parents and grandparents. Úai uses painting as a vehicle to narrate cosmologies, dreams and visions, creating visual fields that connect forest, city spirituality and resistance. Úai collaborates in processes of cultural strengthening, working in malocas and spaces of intergenerational learning. He has participated in collective exhibitions at Instituto de Visión in New York, including El alma y la memoria (2023) and El sol y la luna (2021).



Title: La Creciente de Abundancia: Monifue Renai

Artist: Aimema Úai

Technique: Wito and Dragon's Blood on watercolor paper.

Year: 2025

Dimensions: 39x54cm

Kotue is the river that runs through the entire territory of La Chorrera, a tributary of the Putumayo "Kudumani" in the Colombian Amazon. It is inhabited by indigenous peoples such as MuruyMuina (uitoto), as well as the Bora, Okaina and Muinane.

Many clans live there, including the White Heron, Eimen+ of the Murui-Mukna people, deeply rooted in their culture and natural surroundings. However, the consequences of climate change have brought disharmony to the traditional management of nature, such as the heavy rains that have caused a great deal of flooding, as well as the droughts.

In this work, my parents observe the water reaching never-before-seen levels. Our Maloka, an artistic residence and spiritual center, was cut off by the flood. The same happened to many of our family gardens.

With everyone scared, all we did was calm them down and keep talking to our ancestors in the hope that everything would go back to normal. A lot of people made the best of this period by fishing in flooded areas, hanging their hooks, and later, in the summer, fishing in streams and the Chorro.

The big flood that arrived in mid-2025 remains in our contemporary memory as a lesson to tell the world we should raise awareness about respecting and caring for Mother Nature.

Title: Fakariya: Encuentros de Armonía Cultural.

Artist: Aimema Úai

Year: 2025

Dimensions: 39x54cm

Title: Úai, Palabra

Artist: Aimema Úai

Year: 2025

Dimensions: 100X80cm

In words, our stories and our memories live on; they are our technology to access the great libraries of knowledge.

Our ancestors have always reminded us of that, through "Jaga+" stories, "Ruak+" songs, "Yetarafue" advice.

To care for words is to keep alive our essence, our principle. That is why the Mambe is used, with Jibina and Yera (Mambe and Ambil).

Title: Komaire, (Manchal de milpeso)

Technique: Medicinal pigment on watercolor

Artist: Aimema Úai

Year: 2025

Dimensions: 39x54cm

Title: Z+k+daiko / Casa del baile de Bambú

Artist: Aimema Úai

Year: 2025

Dimensions: 39x54cm

Title: Era+ Ruak+a+/ Cantos de inauguración de Maloka.

Technique: Mambe and Wito on canvas

Artist: Aimema Úai

Year: 2025

Dimensions: 100x150cm

On my search to understand and learn the songs of the Pisada de Maloka dance, I had to sit down with my elders, mambeadores, singers and storytellers.

According to the N+mairama (wise, scholarly), a mambeador must weave their own tightly woven basket, or "Ibiga+", to gather the lessons; if it's loosely woven, or "Jeboga+", the knowledge is lost.

"Meita", therefore, becomes necessary. Here, each person will place their intention, the reason they desire to ask about or listen to these songs. In my case, "I've always wanted to learn my language", and my parents advised me that it would be good to start through singing. That's when I rehearsed the entrance song "Juzidae" (manioc), "Nigaba" (to weave), jiriii y++ oo and others. These baskets are open, and with much respect and care, go on being played and set free.

Title: K+nena Y+ziya (la Abundancia del Canangucho)

Technique: Medicinal pigment on watercolor

Artist: Aimema Úai

Year: 2025

Dimensions: 39x54cm

Title: Meido+ (rastroyo nuevo)

Technique: Medicinal pigment on watercolor paper

Artist: Aimema Úai

Year: 2025

Dimensions: 39x54cm

Title: Gakue (Chagra de rastrojo)
Technique: Medicinal pigment on watercolor paper
Artist: Aimema Úai
Year: 2025
Dimensions: 39x54cm

Title: Yvy Rupa (América do Sul)
Artists: Maxakali and Guarani Living Schools Collective, Aimema Úai, Freg Stokes, Anita Ekman and Cristine Takuá.
Technique: Acrylic on canvas
Year: 2024
Dimensions: 110 x 168 cm

Title: Yvy Rupa (América do Sul)
Artists: Guarani Mbya Living Schools Collective, Freg Stokes and Anita Ekman
Technique: Natural earth pigment and acrylic on canvas
Year: 2024
Dimensions: 89 x 74 cm

Title: Floresta
Artists: Aimema Úai / Guarani Living Schools Collective
Technique: Acrylic on canvas
Year: 2024
Dimensions: 110 x 163 cm

Title: Ka'a ha'egui Takua
Technique: Acrylic on canvas

Artists: Guarani Living School Collective

Year: 2025

Dimensions: 90 x 90 cm

Title: Yamiyxop - os espíritos da floresta

Technique: Acrylic on canvas

Artists: Maxakali Living School Collective

Year: 2025

Dimensions: 115 x 168 cm

Title: Onhembojera Tenonderã

Artists: Cristine Takuá and Carlos Papá Mirim Poty

Editing: Rodrigo Duarte

Year: 2025

Description: Video performance

Length: 14min

Title: Ka'a ha'e Takua

Artists: Fabiano Kuaray Papa and Guarani Living School Collective

Year: 2025

Dimensions: 89x74

Artwork Description

Atlantic Forest – With the Guarani Living School and the Maxakali Living School in the Mbya Guarani Village Mbyin of Rio Silveiras. As well as large-format acrylic paintings at the residency gathering of the cosmoperceptions of the forest project, the collective proposes

video installations. The Living School provides millennia-old education – teaching about respect, health, walking, talking and looking – and helping revitalize the Guarani language, dominant in the territory.

About the artists

The MBYA ARANDU PORÃ Living School, located in the Indigenous Land of Ribeirão Silveira, is an educational space where ancestral practices connect with contemporary techniques such as agroforest, beekeeping and the House of Essences.

The Maxakali Living School is located in the Forest School Village, a newer territory for this people, created when the federal government reclaimed property in the rural area of Teófilo Otoni (MG). It is a territory of dreaming and resistance in their longing for the rivers, the hunting and the great forest.

Carlos Papá Mirim Poty, coordinator at the Living School, lives in the village of Rio Silveira and is the guardian of the sacred words of the Guarani. For over 20 years he's been doing audiovisual work and cultural workshops with the youth, transmitting Ayvu Porã (the good and beautiful words) and promoting the appreciation of Nhe'ery, the Atlantic Forest. He acts as a spiritual leader with knowledge of medicinal plants and is a coordinator of the Guarani Living School in partnership with the Selvagem Association, having represented the Guarani Yvy Rupa Commission and founded the Maracá Institute. He is also part of the Aty Mirim Council at the Museum of Indigenous Cultures in São Paulo.

Cristine Takuá

A philosophy graduate from UNESP, Cristine Takuá is a curator and educator of the Maxakali people. She is a coordinator in the Living Schools project alongside the Selvagem Association, and Director of Relations at the Maracá Institute. Alongside other indigenous leaders, Cris Takuá founded the Museum of Indigenous Cultures of São Paulo in 2022, promoting in the institution the Nhe'ery exhibition about the indigenous cosmovisions of the Atlantic Forest. Cris Takuá works alongside curators Anita Ekman and Sandra Benites in the creation of the exhibitions of "Ka'a Body – Cosmovisions of the Forest" presented in London's Paradise Row (2021) and in Paris, at the Radicants Gallery (2022). In the United States, she presented the "Womb of the Earth" exhibition at the IAIA Museum of Contemporary Native Arts in Santa Fe in February 2024, and "A Terra é o Útero do Tempo" (The Earth is the Womb of Time) – 2024 at the Artistas Latinas Gallery and the Brazilian Embassy in Berlin with support from the Goethe-Institut Rio de Janeiro / cosmoperceptions of the forest.

External photos of the Gallery



Title: Francimar Ruivo de Oliveira com Sucuri

Technique: Printed adhesive for glass

Artist: Edu Simões

Location: Janauari Lake, Solimões River- Manaus- AM

Year: 2011



Title: Igapó do Jamaraquá

Technique: Printed adhesive for glass

Artist: Edu Simões

Location: Tapajós National Forest, PA

Year: 2011



Title: Apuí no Paranã do São Raimundo, Rio Juruá

Technique: Printed adhesive for glass

Artist: Edu Simões

Location: Apuí in Paranã do São Raimundo, Juruá River, AM

Year: 2011



Title: Igapó do Jamaraquá – Floresta Nacional do Tapajós, PA

Technique: Printed adhesive for glass

Artist: Edu Simões

Location: Igapó do Jamaraquá – Tapajós National Forest, PA / 2011

Year: 2011



Title: Josileide Pastana, Boa Vista do Acará, PA / 2011

Technique: Printed adhesive for glass

Artist: Edu Simões

Location: Boa Vista do Acará, PA

Year: 2011

Internal photos of the Gallery



Title: Marcos Felix, RDS Mamirauá, Fonte Boa

Technique: Fine Art print on rice paper

Artist: Edu Simões

Location: RDS Mamirauá, Fonte Boa, AM

Year: 2011



Title: Manoel dos Santos, RDS Mamirauá, Fonte Boa, AM
Technique: Fine Art print on rice paper
Artista: Edu Simões
Location: RDS Mamirauá, Fonte Boa, AM
Year: 2011



Title: Beiradão, Vitória do Jari.
Technique: Fine Art print on rice paper
Artist: Edu Simões
Location: Beiradão, Vitória do Jari, AP – 2011
Year: 2011



Both images:

Title: Floresta de Mangue, Ilha da Macaca, São Caetano de Odivelas/PA

Technique: Fine Art print on rice paper

Artist: Edu Simões

Location: Mangrove Forest, Ilha da Macaca, São Caetano de Odivelas/PA

Year: 2011

About the artist:

EDU SIMÕES | São Paulo/Brazil, 1956. In 1976, he started his career as a photojournalist. He was part of the staff at Agência F4. He was also assistant editor at Istoé magazine and photo editor at Goodyear, República and Bravo magazines. In 1980, he received the Vladimir Herzog Human Rights Award, and in 2012, the Marc Ferrez Award, having been the exclusive photographer for the IMS Journal of Brazilian Literature (1996-2012). His work is present in collections shown at MASP, MAM-SP, the São Paulo Pinacoteca, MIS-SP, MON – Oscar Niemeyer Museum (Curitiba/PR), Figueiredo Ferraz Institute as well as the Maison Européenne de la Photographie (Paris/France), at the Consejo Mexicano de Fotografía (Mexico/DF) and The Doris Z. Stone Latin American Library at Tulane University in New Orleans/US. In 2023, he publishes his fifth book, YEPÉ, preceded by: 59 – RETRATOS DA JUVENTUDE NEGRA BRASILEIRA, MARMITES, O INFERNO VERDE and AMAZÔNIA.

Knowledge for management: collaborative research and environmental management in the northwestern Amazon

In 2025, the Indigenous Environmental Management Agents (AIMAs) are celebrating 20 years of work and research in Rio Negro. They produce knowledge by living in these environments and managing them. They observe, feel, record, draw, cure time in the rhythm of the seasons, at the passage of constellations that make up the annual cycle.

The AIMAs contribute to the environmental governance of their communities and territories based on their knowledge and work in environmental management, including specialized

ritual practices. They are involved in collaborative research and the promotion of good practices and resource management plans for rivers and forests, smallholder plots and scrubland, including those used in value chains for income generation. The AIMAs are at the same time researchers and community agents for environmental causes. There are currently 40 scholarship holders along the Tiquié, Içana and Negro rivers.

COP30 in Belém brings to the Amazon the discussion about climate change, demonstrating the relevance of indigenous peoples and their territories for the environmental and climate governance of the world's largest tropical forest. The AIMAs show that indigenous knowledge is key for management worldwide.

About the artists

Feliciano Pimentel Tenório (Sibó) was a Desana knowledge-keeper, healer and plastic artist. Originally from the São João community, in the middle section of the Tiquié River, he studied at the Salesian Boarding School of Pari-Cachoeira, where Father Casimiro Béksta encouraged him to start drawing. He spent the last two decades of his life in the town of São Gabriel da Cachoeira, and passed away from COVID early in the pandemic, at the age of 82.

Ismael Pimentel dos Santos (Umusi), Desana, lives in the Santo Antônio community, in the middle section of the Tiquié River, working as an AIMA. There, over the past 20 years, he has become an artist. Born in 1976, he graduated from primary and secondary school at the Pari-Cachoeira school. He is currently coordinates an AIMA team in the middle section of the Tiquié River.

Title: Untitled

Technique: Watercolor

Artist: Feliciano Pimental Lana

Year: 2017

ISA Collection

They illustrate the narrative of Leôncio Neli Bosco (of the Jurubaxi River) about the seasons and their changes, for the first issue of the Aru magazine. The watercolor paintings show processes of transformation, from birds into fish, and the fish that appear through the trees during heavy rain; of times of preparing and using cacuri; and of the piracemas.

Qrcode for Aru 1



Title: Untitled
Technique: Watercolor
Artist: Ismael Pimentel dos Santos
Year: 2022 to 2025

AIMAs/ISA Collection

Paintings created during the research on annual cycles, when significant phenological phenomena in plants, insects and fish are recorded. The names, both in Tukano and Portuguese, are written on the drawings, sometimes complemented by explanations.

Title: Desenhos dos ciclos anuais novembro/2022 a outubro/2023 e novembro/2012 a outubro/2013

Collective authorship by the AIMAs of the Tiquié River

Cardboard, colored pencils and felt-tip pen, 2023 and 2013

AIMAs/ISA Collection

Drawing created in work sessions dedicated to the organization of daily records kept by the AIMAs in their notebooks throughout each annual cycle.



qr code for the publication of "Ciclos anuais no rio Tiquié" (2016)

The Socio-Environmental Institute (ISA), headquartered in São Paulo, has been present in Rio Negro since its foundation in 1994, with permanent infrastructure and a permanent team in São Gabriel da Cachoeira, Boa Vista and Manaus. It provides training, research, analysis, project development and technical assistance with local organizations and the FOIRN.

The Rio Negro Federation of Indigenous Organizations (FOIRN) gathers a network of about 100 local organizations, with school workers, craftsmen and women, assembled in five regional coordinating bodies. It organizes these associations and communities in their dialogue with public and internal policies, through the Territorial and Environmental Management Plans (PGTAs).

Title: Floresta Cultural

Artists: Ronaldo Guedes and Cilene Andrade

Year: 2025

Artwork Description

The Mangue Marajó Art Studio proposes, in this installation, to discuss issues crucial to such a sensitive, rich and complex territory as the Marajó, considered the world's largest fluvio-maritime archipelago.

Themes of belonging, ancestry, memory, sustainability don't just permeate the work – they are its central elements. Besides, you can't talk about Marajoara ceramics, as well as the Arte Mangue Art Studio, without talking about the community, the people who make up that intricate network of production and safeguarding.

In Floresta Cultural, Ronaldo and Cilene present to us an invitation to dive into this world of ancestral cultures, encantarias and contemporary resistance. This installation brings both the strength and the fragility of the mangrove, its beings – represented by the crab and the pirarucu – and its knowledge, inviting us to imagine what the invisible folk of this enchanted territory dream about.

About the artists

The Mangue Marajó Art Studio was created over 20 years ago, when artists and cultural producers Ronaldo Guedes and Cilene Andrade started the activities of what would eventually become the collective that comprises the art studio today, in the Pacoval

neighborhood of Soure, considered a low-income neighborhood at the time, but with ample and rich experience, and artistic and cultural resistance.

The town of Soure, where the art studio is located, also hosts a Marine Extraction Reserve with a vast territory composed of a large diversity of ecosystems, including mangrove forests, salt fields and beaches, as well as rich biodiversity that supports local practices connected to fishing, crabbing and others. In fact, artist Ronaldo Guedes was one of the actors and activists involved in the founding of Resex in 2001.

The artist started out creating wood sculptures and, little by little, came into contact with ceramics, learning its processes, histories and reconnecting with the technique, expression and way of life of the indigenous peoples of that territory, who inhabited the region thousands of years ago, forming one of the most complex civilizations in the Amazon.

Currently, besides their artistic work, Ronaldo Guedes and Cilene Andrade perform a crucial role in safeguarding, training and sharing that knowledge. That work goes beyond the art studio, into an association – Ampac – focused on bolstering sociocultural aspects, education and the celebration of the Marajoara culture, such as ceramics, carimbó, boi-bumbá and other manifestations.

Title: Atlas Brasiliensis

Artists: Anita Ekman, Frauke Zabel, João Paulo Lima Barreto and Ivan Lima Barreto (Bahserikowi Indigenous Medicine Center), Freg J. Stokes (Max Planck Institute of Geoanthropology)

Year: 2025

Atlas Brasiliensis is a growing image archive created in collaboration by artists Anita Ekman, Frauke Zabel, João Paulo Tukano, Ivan Barreto and Freg J. Stokes. It questions the colonial imaginary of the Amazon and its human and non-human inhabitants, shaped by expeditions like those of Martius and Spix in the 19th and 20th centuries. From a decolonial perspective, it investigates the role of lithographic images in the construction of scientific racism and the Western view of forests, proposing a "rebirth" method of counter-archiving that highlights how the Ye'Pa Mahsã (Tukano) and Wirâ (Desana) peoples categorize beings, plants, fish, petroglyphs and artifacts, reflecting on the value of these collections in museums and their role in the present and future of the Amazon in the face of climate change.

With the support of the Goethe-Institut's Visual Arts Project Fund and the ifa – Institut für Auslandsbeziehungen, as well as the Max Planck Institute of Geoanthropology, Museum Fünf Kontinente (München) and Münchner Künstlerhaus-Stiftung (Raquel Ro) the lithographs shown in this exhibition were produced in Munich. The second phase of the project took

place in Manaus (Amazonas), at the Bahserikowi Indigenous Medicine Center and the MUSA – Museum of the Amazon, dedicated to medicinal plants, with Carla Sarmento Fernandes, Janine Castro Fontes and the support of the German-Brazilian Martius Professorship for Humanities and Sustainable Development (Laura Kemmer) DAAD-USP.

Title: Forest Histories – Resistance in South America (<https://vimeo.com/1092665825>)

Artists: Freg Stokes and Anita Ekman

Year: 2024

Length: 9 minutes. (Video)

Director and screenwriter: Freg Stokes, Anita Ekman

Animation director: Diego Akel

Animation: Freg Stokes, Diego Akel, Anita Ekman and Fernando Ekman Simões

Narration: Anita Ekman (Portuguese), Yupiri João Paulo Lima Barreto (Tukano)

Sound design and original song: Patrick Angello

Editing: Diego Akel and Anita Ekman

In partnership with: Max-Planck-Institut für Geoanthropologie, Goethe-Institut Rio de Janeiro.

Forest Histories retraces five centuries of deforestation in South America and around the world, revealing how indigenous resistance shaped global history. Based on research by historian Freg J. Stokes, this animation was produced by Goethe-Institut and the Max Planck Institute of Geoanthropology. Artistic direction and screenwriting are by Anita Ekman and Freg J. Stokes, with the participation of João Paulo Lima Barreto and animation director Diego Akel.

Title: BIEDJU / DEN (15:21)

Artist: Sunná Máret

Technique: Performance / Video

Year: 2024

Synopsis

This performance is part of the collective exhibition *Landscapes of the Polar Night*. The video was shown on a loop, on an old television, with headphones and a beanbag chair for the spectator to sit on (the idea is to provide them with the bodily experience of sitting in the snow).

Title: 100 Vuogi Dadjat Mii: Orrun Sadji ASMR Edition/ 100 Maneiras de Dizer Nós: Um Lugar para Estar – Edição ASMR
Artist: Niillasas-Jovnna Máreha Juhani Sunná Máret – Sunna Nousuniemi
Technique: ASMR Video
Year: 2021

This ASMR video was commissioned by the Goethe-Institut and debuted as part of a digital time capsule *100 Ways to Say We*. The video was presented at the Whitney Biennial in 2024.

Through whispers, soft noises, scratches and touches – techniques for the production of ASMR (autonomous sensory meridian response) – the Sámi artist Sunna Nousuniemi creates a collective sound space outside extractive and didactic colonial environments. In the audiovisual work *100 Vuogi Dadjat Mii x Orrunsádji ASMR Edition (100 Ways to Say We x A Place to Be In – ASMR Edition, 2021)*, their face is in the center of the camera's field of view while they whisper into two microphones in the Northern Sámi language. Speaking alternately into each microphone in front of a silver curtain adorned by ribbons, they "sustain the space" with their voice, inviting us to decelerate and simply be ourselves without worrying about expectations.

Everyone is welcome to what Nousuniemi calls Orrunsádji, meaning 'A Place to Be In': an intimate sound space of freedom, described in terms that suggest the absence of structures of power, and conditions that allow the flourishing of peaceful understandings about the land and survival. Between meditative phrases, Nousuniemi's hands touch different materials and forms of duodji (traditional Sámi handicrafts). They make noise with a liidni (silk scarf); rub, squeeze and tap a leather pouch decorated with beads; play a red and yellow báddi (woven ribbon); and gently caress the reindeer fur on a goikket (winter boot). Amplified, these textured sounds seem to replicate the movements of living beings in their natural environment. The silk could be a bear moving through the grass; the taps on the leather resemble steps on a log or the sound of small rocks hitting the ice on a lake.

By sharing the tactile and sonic presence of these objects, Nousuniemi affirms their physicality and connection to the Sámi epistemology. The intimacy in the artist's voice and their proximity to the sound of the objects connect the personal to the planetary. Resisting objectification and dominant systems of knowledge, Nousuniemi proposes an affective experience arising from receiving, observing and attentive listening.

About the artist

Niillasas-Jovnna Máreha Juhani Sunná Máret (Sunna Nousuniemi) is a Sámi artist, curator, storyteller and DJ from Anár, Sápmi. In their work, Nousuniemi seeks intergenerational and community-wide healing.

Title: Cartografia do Invisível

Artists: Cristiana Barreto (coordinator at the Amazon Revealed project, Emílio Goeldi Museum of Pará), Anita Ekman (Cultural Programming Coordinator at the Goethe-Institut São Paulo), Vitor Gramani and Arthur Carratu (Studio Curva) and Freg J. Stokes (Max Planck Institute of Geoanthropology)

Produced by: Amazon Revealed project + Studio Curva + Goethe-Institut

Year: 2025

The Amazon Revealed is an installation with a projection mapped on a sculptural block shaped like South America. The work proposes a reading of the South American territory through archaeological and environmental data.

The work articulates three research axes:

The Amazon Revealed – an investigation based on LIDAR scans identifying archaeological remains beneath the forest.

History of Deforestation – a temporal visualization of the advance of the exploitation of tropical forests due to their commodification from the colonial period to the present, created by historian Freg J. Stokes.

More than a data visualization, the work is a poetic cartography of the cultural and ecological memory of South America – an invitation to the perception of the invisible, rooted in millennia of indigenous cosmovisions and their management within the world's largest tropical forest.

About the creators:

The Amazon Revealed project: by mapping cultural legacies, it records the biocultural archaeological heritage of the Amazon to add a new layer of protection to the region. It acts in areas threatened along the arc of deforestation, identifying as many archaeological sites as possible using LIDAR technology and combining the data with the traditional knowledge of the Forest Peoples.

Freg J. Stokes (Max Planck Institute of Geoanthropology) and Anita Ekman (Goethe-Institut São Paulo)

The Australian historian and cartographer at the Max Planck Institute of Geoanthropology, in Germany, has been working alongside artist Anita Ekman in Brazil for a decade, and in

their collective work, they address the indigenous resistance to colonization and deforestation in South America over the past 500 years.

Studio Curva. Vitor Gramani and Arthur Carratu (Studio Curva)

Funded in 2009, in the Barra Funda neighborhood, Studio Curva was born amid the transformation of the city's industrial area into one of São Paulo's main creative hubs: Barra Funda. The region's old warehouses became studios, ateliers and laboratories of art and technology. In that context, Curva consolidated itself as an interdisciplinary space, able to articulate scenography, motion graphics, video mapping, film, visual arts and digital design into a unique and contemporary language.

Title: Mimbi- Águas da Resistência

Artist: Rodrigo Duarte in collaboration with curator Sandra Benites

Year: 2025

Format: 5min video installation

Synopsis: Mimbi: Águas da Resistência (Video installation, 5 min, 2025)

Mimbi – Águas da Resistência is a video installation that celebrates the spiritual and vital power of the water in Igarapé Água Branca, in Manaus. Inspired by the Guarani concept of Mimbi – the shining of the light and the spirit – the work transforms luminous reflections on the water into a sensorial and poetic experience, where sound and image evoke the sacred and resilient quality of this body of water.

The work highlights Igarapé Água Branca as the last clean *igarapé* within the urban perimeter of Manaus, threatened by human expansion and environmental degradation. By placing itself in the context of the COP30 debates, this video installation proposes a reflection on water as a living being, memory and spirit, defending a perspective of care, reciprocity and ecological justice.

More than a visual record, *Mimbi* is an act of resistance and listening – an invitation to perceive the interconnection between humans and non-humans, art and ecology, light and ancestry.

Video

"Cosmopolitics of the Forest", part of the audiovisual series "History of the Forests", produced in partnership with the Cinemateca Brasileira, the Max Planck Institute of

Geoanthropology and the Goethe-Institut. The film, directed and written by Anita Ekman in collaboration with anthropologist Dr. João Paulo Lima Barreto (Tukano), with consultancy by João Vitor Campos-Silva of the Juruá Institute and Freg J. Stokes, recovers footage from the centennial documentary "Amazon: Longest River in the World" (1918-1920), by Silvino Santos, recently rediscovered in an archive in Prague and restored by the Cinemateca Brasileira. In its 20-minute runtime, the work interweaves indigenous history, memory and cosmovisions, reflecting on the ancestral future of the Amazon.

Title: "Cobra Canoa - Origem da Humanidade"

Technique: Ceramics

Artist: Larissa Duarte

Year: 2024

Artwork Description

In this art installation, "Cobra Canoa - Origem da Humanidade" (Cobra Canoa - Origin of Humankind"), Larissa Duarte, a Tukano indigenous artist, seeks to reaffirm the presence and importance of indigenous culture today. The work is a clay sculpture portraying the cobra-canoa, a symbol of creation and transformation in the cosmology of its people, the Ye'Pa Mahsã (Tukano).

"Cobra Canoa - Origem da Humanidade" is not just a piece of art, but a representation of resistance against oppression and erasure. It is an affirmation of our existence, our resistance, of keeping culture alive. It invites the audience to reflect on the importance of cultural diversity and the preservation of biodiversity.

Larissa Duarte Tukano (Tukano People), Rio Negro, Amazonas. Larissa learned ceramics from her grandmother and mother, and she's one of the main young artists of her community keeping the ancestral knowledge of her people alive, creating contemporary works of art aimed at spreading the knowledge of Tukano women. Larissa is currently studying Visual Arts at UNICAMP.

Title: Mapeando a Diáspora Marajoara

Technique: drawing on glass with Posca and collage

Artists: Cristiana Barreto, Freg J. Stokes and Anita Ekman

2025

For 25 years, archaeologist Cristiana Barreto has been researching Amazonian collections in museums around the world, especially Marajoara ceramics, taken in large quantities by travelers, naturalists and archaeologists. This map, drawn by Freg J. Stokes (Max Planck Institute of Geoanthropology) and conceived alongside artist Anita Ekman for this exhibition, presents the institutions that have been mapped so far and demonstrates that most of these archaeological collections are in the Northern Hemisphere, not in Brazil, and remain inaccessible to the communities that have inherited pre-Colombian Amazonian traditions.

Cristiana Barreto

Archaeologist Cristiana Barreto has been identifying and researching Amazonian collections in museums around the world, especially Marajoara ceramics.

Collaborating Professor at PPGDS – Goeldi Museum. Collaborating Researcher at Arqueotrop - MAE, USP. Board member at the Brazilian Archaeology Society. Associate Editor of the Bulletin of Human Sciences at the Goeldi Museum, Executive coordinator of the Amazon Revealed project.

Freg J. Stokes

Freg holds a bachelor's degree in political science, Spanish and visual arts, as well as a doctor's degree in history from the University of Melbourne. His doctoral thesis, "The Hummingbird's Atlas: Mapping Guarani Resistance in the Atlantic Rainforest during the Emergence of Capitalism (1500–1768)", received the Best Doctoral Dissertation Award from the Association of Iberian and Latin American Studies of Australasia in 2022, as well as the General History Thesis Award from the Australian Historical Association in 2023. He's currently a researcher at the Max Planck Institute of Geoanthropology and collaborator in the project "cosmoperceptions of the forest".

Anita Ekman

Anita Ekman is a visual and performance artist, independent researcher on the history of tropical forests and curator in the project "cosmoperceptions of the forest" (Goethe-Institut Rio de Janeiro). She works on building a collaborative network between indigenous artists, scientists, thinkers, and their communities, revisiting Brazilian collections created in the 19th century in museums of the Northern Hemisphere in order to produce another global imaginary of the forests and its peoples.