While in Brazil the COVID-19 public health emergency highlights the violent dismantling of human rights, the destruction of the environment, and the ongoing attack against Indigenous cultures in the Amazon, numerous critical actions are raising from the Indigenous art world in Latin America. Through the examination of a series of urban and visual works by Indigenous local artists, mainly in Brazil, this article reconsiders homogenising visions of urban cultural manifestations around the world, and aims to contribute to literature on graffiti and street art from the South.

Notes on Indigenous Street Art

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INTRODUCTION
As gentrification can be considered as a new form of urban colonialism (Burocco, 2018; Smith, 1996; Wharton, 2008) and most of the existing literature on the topic is resulting from an Anglo-centric observation of cities located in the North – mainly New York, London, and more recently Berlin – a similar phenomenon can be observed with street art. Asking ourselves how to decolonise a topic like gentrification that has its origins in the urban environment in the post-industrial world, we can ask the question about which original knowledge we can refer to. The present article raises this same question with reference to Indigenous knowledge, art, and street art. How can we free Latin American street art from the weight of European and North American references and, in doing so, attempt to decolonise street art? This article is an iconographic journey along various works of graffiti in different cities in Latin America, most of them by Indigenous artists, a significant number of whom are female. The iconographic research is based on analyses of the 2020 Asamblea Mundial por la Amazonía (World Assembly for the Amazon), several online discussions and presentations on creativity and arts, the series of encounters #SPTerraindigena, the urban art festival CURA-Circuito Urbano, the exhibitions Vozes Contra o Racismo and ReAntropofagia, the interventions of the São Paulo collective LabLUXZ_. Desktop research into these events was followed by personal correspondences with artists and curators. All translations are mine.
ISSUES ON REFERENCES

Without underestimating the practice of graffiti in the southern hemisphere, São Paulo has been recognised as the capital of graffiti in Latin America and graffiti artists from São Paulo developed their own writing style popularly known as pichação. However, street art and graffiti studies continue to mainly refer to cities and graffiti artists in the North, providing a limited framework for the topic. Yet Latin America has had a strong historical influence on the development of what has become street art. One significant and historical street art movement in Latin America was the Movimiento Muralista Mexicano. Founded by Diego Rivera, Clemente Orozco, and David Siqueiros, it began making street art for the public after the Mexican Revolution of 1910. The movement had a strong political commitment, valorising Indigenous culture and returning power to repressed sectors of society.

Similarly, in Brazil, graffiti became a form of political dissidence during the 20 years of censorship and cultural isolation imposed by the military dictatorship (1964–1985). As Holly Eva Ryan remarks referring to the work of the graffiti collective Grupo Tupinãodá, ‘even if the onlookers did not understand these gestures to other worlds, the presence of unsanctioned inscriptions across the city signaled a breach of the regime’s machinery and capacity for total control’ (Ryan, 2017: 47). As a result of the fragile recognition of the history of Latin American arte callejero, it is not surprising that the Paraguayan graffiti artist MOZ declares in an interview that ‘whereas in Brazil street art existed already around 40 years ago, it didn’t land in Paraguay until more than 20 years later. Still in the 1980s, the only people who even knew such a thing existed, were those who had lived or traveled in the US or Europe, and had seen a part of this underground culture’ (Körhonen, 2016).

The internet also contributes to exacerbating this erosion of memory, as it plays a central role in the transmission of popular culture and, in turn, influences the production of images and their repetition. Since the internet is dominated by Western countries, especially North American ones, the result in terms of graffiti culture is the distorted view that ‘graffiti is by definition northern American’, and that there is a certain homogeneity in the techniques and stylistic choices featured. Apart from this, the prevalence of images originating from the Western hemisphere expresses an explicit racism covering the Other’s productions. This is part of a long history and is mirrored by the unequal power relations between cultural and artistic productions in the North and South. In the power game that characterises cultural production and circulation, the internet is not neutral. On the contrary, it is a key element of control. The Cape Town-based collective Chimurenga has experimented directly with this control. Noting the lack of content related to the African continent on Wikipedia, the collective tried to remedy this by uploading Africa-related content to the world’s most visited online encyclopedia. According to the collective, their attempts to ‘Africanise Wikipedia’ were frustrated by the fact that ‘many of those new articles have been rejected, some because their relevance was not proved, others because the style or tone of those entries was too personal or not deemed appropriate to the world’s most “open” internet platform’ (Dygangani Ose, 2012: 117, mentioned in Rezaire, 2014: 188). Both content and images are thus submitted to similar parameters framed on a Western aesthetic and gaze.

According to Tynes, Lozada, Smith, and Stewart (2019: 196) online racism may be technologically mediated, i.e. ‘built and expressed in the online infrastructure or back end (e.g. algorithms), or through the interface (e.g. symbol, image, voice, text, and graphic representations)’.
The authors systematise three types of racism prevalent on the internet: online racial microaggressions (e.g. miseducation, microinvalidations, microinsults, misinformation or disinformation); online racial discrimination (e.g. individual and vicarious); and online hate crimes (e.g. abuse and privacy violations).

We can position the racism determined by the under-representation of Indigenous and black artists as part of online racial microaggressions. Despite the various examples of microinvalidation denounced by most of the Indigenous artists presented on the following pages, in this article I choose to focus primarily on ‘unintentional or intentional actions of misinforming, or the condition of being misinformed’ which, denying the existence of other references, reproduce misinformation. This is distinguished from disinformation, which is ‘information that is deliberately false or misleading’ (Jack, 2017 mentioned in Tynes, Lozada, Smith & Stewart, 2019: 203).

The reinforcement of the circulation of works of Indigenous artists has an impact on what one artist defined as ‘the necessary decolonisation of the images’, which she hopes contributes to overcoming this gap of visibility. As the Brazilian artist Aline Motta remarked in an online discussion ‘our story is made by the images that accompany us. For this reason, as artists, we have the task of creating new ones, and creating new circulations.’

This article also aims to address the apparent contrast between a practice which by definition revolves around the urban environment (street art), and images and representations concerning socio-environmental issues and Indigenous cosmologies related to native peoples and the forest environment. The goal is to subvert this dichotomy by reinforcing what these Indigenous artists claim: their Indigenous identity in an urban environment.

THE FOREST IN THE CITY: WHY NOT?

In July 2020, a network of Indigenous organisations and civil society associations organised the online Asamblea Mundial por la Amazonía (World Assembly for the Amazon) to articulate initiatives to confront ethnocide, ecocide, and claims for oil, gas, and other natural resources in the Amazon. In one of the presentations creativity was described as ‘the possibility of imagining many creative words in their diversities’. The aim was to show cultural initiatives and artists in Latin America devoted to denounce environmental violations which, despite being aggravated in more recent times, have been part of the reality of Indigenous peoples on the continent for a long time. Oz Montanía, an internationally acclaimed illustrator and street artist from the Paraguayan capital Asunción was part of the presentation. He is one of street art’s pioneers in his home country since the late 1990s. Together with the Peruvian artist Entes, he was the organiser of Latido Americano, a Latin American urban art festival in 2016.

One of the recurring characters featured in Oz Montanía’s murals is Yara, the ‘mother of all waters’ according to the cosmology of the Guaraní-Kaéwawá, an Indigenous people in Paraguay, Brazil, and Argentina. During the Amazon World Assembly the artist declared that ‘Yara represents the desire to defend and protect the waters and all the life that subsists through them. Water resources need to be defended from the corporations that have been destroying our natural resources for decades, and the impunity and complicity of the ecocide endorsed by the governments that bleed our continent should be fought’. This is echoed by the work of the Bolivian graffiti artist Oveja213, who stated during the Assembly:

The fight for demanding respect for the Earth, the Amazon, the forests is a commitment that each of us must assume in order to make visible the circumstances that native people are going through in these places. It is our duty as street painters, we cannot be indifferent to the destruction of life, responsible for the extinction of others. Let us not be silent accomplices in the mismanagement of our natural resources and the petty interests of our governments.

The mural by Oveja213 in the Bolivian city of Cochabamba (Figure 4) was made during an event organised to raise environmental awareness. He told me that ‘It reflects the transition from industrial gray to the colour of the vegetation, alluding to how concrete disguises itself as modernity.’
For their part, the Chilean street artist duo Tikay and Aner investigate the history of the Guaraní, a group of Indigenous peoples living in Paraguay, Argentina, Bolivia, and Brazil. Among other things, their work represents the legend of Yerba Maté, a medicinal and stimulating herb. ‘The Guaraní name of Yerba Maté is Caá, and it is said to have the property of bringing the hearts of men closer together.’

Many of Tikay’s murals represent female figures. The artist declares: ‘I have always painted women. I do not know if I had a well-formed intention at the beginning, but over the years, since the recovery of my own family history, that has to do with my Mapuche ancestors, I have learnt several things that made me relate to my painting in a different way. Women have always had an important role. Those themes have always been in my life, my mom is a midwife and I have always participated in women’s circles and ceremonies’ (Mavizu, 2016).

During 2019, Indigenous artists, in collaboration with a network of collectives and cultural producers from São Paulo, realised a series of encounters under the name of #SPTerraindigena (São Paulo Indigenous land). Parquinho gráfico, a workshop space aimed at graphic experimentation hosted a series of events, which included workshops with a focus on the Indigenous artists Sallisa Rosa and Gustavo Cabloco.

Sallisa Rosa, a journalist, photographer, and artist whose work investigates images and themes crossing the feminine universe, fiction, and decolonisation, focused her attention on the need to decolonise images. Refusing the stereotype of Indigenous people being crystallised in their past, similar to the objectification of Indigenous culture by visual arts and cultural anthropology in the academic world, Rosa’s work turns to the trajectory of urban Indigenous people in the Brazilian territory. The artist highlights how the native peoples occupied the Brazilian lands long before their alleged discovery, and how the current urban settlements were originally Indigenous lands. Cognisant of how, Ecuadorian street painter Apitatán holds a critical view of Quito, Ecuadorian, and Latin American culture, as his works feature various colourful characters including anti-heroes, gods, ancient warriors, legendary shamans, mythical animals, and everyday people. According to the biography on his website ‘their presence transforms monochrome urban spaces into mirrors that remind us of who we are, where we come from and that laughing at ourselves allows us to know ourselves more profoundly.’ The artist affirms that ‘it is very important to me to fight against everything that is a threat to the Amazon, such as the extraction of natural resources, the displacement of Indigenous peoples and the overwhelming acculturation that is caused by contact with people from elsewhere’.

In his presentation for the World Assembly for the Amazon, Apitatán described the work in Figure 6 as being ‘inspired by the Waorani culture of the Amazon jungle. This mural shows the ancient tradition of women painting each other for ceremonial events using achiote paste.’ It also evokes a controversial event that had occurred in Brazil a few days before the Assembly. Despite the COVID-19 pandemic and the growing number of Yanomami who had died infected by the coronavirus in the Amazon, wives of Brazilian military officers travelled to an isolated village to offer doing some social work for the community: applying make-up and nail paint for the ‘beautification’ of the local Yanomami women.5 Brazilian Indigenous leader Ailton Krenak6 commented saying ‘it is not enough for them to end our culture, they even want to end our aesthetic’.

As the Indigenous issue (questão indígena) worsens, Indigenous resistance increasingly manifests itself in Latin American cities, reaffirming that it is not the Indigenous land that is in the city, but that it is the city that is in the Indigenous land.
even in contemporary times, colonisation persists through (the production of) imagery, Rosa reflects on contemporary native identities as she distributes her stencils and *lambe lambe* (wheatpastes) in Brazilian cities.\(^9\)

Another workshop, *Arte Indígena Contemporânea: Atualizando Identidades e Memorias* (Contemporary Indigenous art: Updating Identities and Memories), was curated by the Indigenous artist Gustavo Cabloco. Born in Curitiba in the southern state of Paraná, he made his first visit to the Canauanim Indigenous Land in the northern state of Roraima in 2001 when he was introduced to his relatives. This memory prompted him to work on Indigenous identity and his ancestral landscape in dialogue with the current situation in the country. The aim of his workshop was to reflect on Indigenous identities, the processes of erasing memories, and silencing Indigenous narratives.

*CURA (Circuito Urbano de Arte)* is an urban art festival in Belo Horizonte first organised in 2017. The 2020 edition saw the creation of 18 large-scale and highly visible murals: the highest number of ‘XL murals’ ever produced in a single street art event in Latin America. Founded by Janaína Macruz, Juliana Flores, and Priscilla Amoni, the festival has a strong female component, in fact, most of the murals of the 2020 edition were made by female artists. Among these, the Indigenous artist Daiara Figueroa Tukano painted *Selva Mãe do Menino Rio*, a great mother of the forest who holds in her arms her child Rio (*river* in Portuguese). According to Tukano: ‘Rivers are grandparents, every grandfather has been a child, and every river has a mother, and that mother is nature’ (Burocco, 2021).

The exhibition *Vozes Contra o Racismo* (Voices Against Racism) curated by Hélio Menezes in collaboration with black cultural workers of the São Paulo Municipal Secretariat of Culture, shows a series of artistic interventions, graffiti pieces, wheatpastes, and installations in different parts of São Paulo. In a moment of serious racial intolerance and with the president of the country accused of genocide\(^{10}\) due to the government’s negligence in the
management of the current health care emergency (which affects particularly Indigenous people in the Amazon and black people around the country), the exhibition aims to value the work and the life of Indigenous and black artists, offering visibility to their serious reality. One year after the election of Jair Bolsonaro, the COVID-19 pandemic appears to be accelerating a project that was already in place, providing continuity to ancient processes.

In collaboration with the Coletivo Coletores, visual artist Denilson Baniwa – a native of the Baniwa people – in 2020 subverted the huge Monument to the Bandeirantes, a symbol of Brazilian colonisation which is currently being erased from the visual field. In Ibirapuera Park, a prominent location in São Paulo, it commemorates the 17th century bandeirantes, and their slave and gold hunting expeditions into the interior of Brazil. Many Indigenous people were killed and enslaved by the bandeirantes. Baniwa’s video projection begins with a Portuguese caravel wrecked by the forces of nature, creating a dialogue with the statue of Pedro Álvarez Cabral – a Portuguese navigator credited as ‘the discoverer’ of Brazil – some 300 metres from the site. According to curator Hélio Menezes, ‘in this work, Baniwa offers to the city of São Paulo other mirages: historical, social, artistic, mythical and, above all, urban. Through the lights that shape Kamathawa and other characters of the Baniwa cosmology, he subverts the art and symbolism of the doomed monument by the Italian-Brazilian sculptor Victor Brecheret. Baniwa projects in Portuguese – the language imposed on thousands of people who lived and live there, and whose languages are now lost or threatened – the phrases SP TERRA INDÍGENA (SÃO PAULO INDIGENOUS LAND) and BRASIL TERRA INDÍGENA (BRAZIL INDIGENOUS LAND) in pichação-like letters, as if he (re)demarcates, even if only symbolically, the great looted Indigenous territory on which this city and country were built. In another invented writing, the artist reverses the experience of non-translation, in a sequence of symbols readable only to those who have the codes for their deciphering.’ It is not the first time that Baniwa has ventured into the practice of imagery occupation of the city of São Paulo.

In 2018, after a meeting with the Guaraní of Jaraguá (a small Indigenous village located in Pico do Jaraguá, a rural area in the state of São Paulo), the dwellers of the art squat Ouvidor 63 joined forces with the artistic duo LabLUXZ_ (Paulinho Fluxus and Diogo Terra) to project Baniwa’s drawings on the facade of the building opposite the squatted edifice in downtown São Paulo. Paulinho Fluxus, who works with laser projections, and Baniwa met in the Amazon in the early 2000s during a workshop on how to manage a radio programme through independent broadcast tools in several languages. In 2013, a decade later, Baniwa decided to create Radio Yandê, defined as an ‘educational and cultural radio station with the objective of spreading Indigenous culture through traditional views, but adding the speed and reach of technology and the internet’. Fluxus told me that he had ‘rejoined this story 18 years later, climbing the external safety stairs of a squat in downtown São Paulo to design his drawings’. His close collaboration with the Guaraní Indigenous community in the state of São Paulo lasted for about three years.
Following the projection made in Jaraguá during an encounter with several Indigenous leaders in support of the Jaraguá movement in 2017, LabLUXZ_ was invited by the Mbya, a branch of the a Guarani people, to make projections at Renascer Ywyty Guaçu near Ubatuba in 2018. This small village was founded in 1999 by five Tupi Guarani and Guarani families, who aimed to regain the lands that traditionally belonged to their ancestors.14

Denilson Baniwa also works as a curator to promote Indigenous contemporary art. Together with Pedro Gradella, he organised the exhibition ReAntropofagia in Rio de Janeiro in 2019. The title refers to the Brazilian Anthropophagic Movement of the late 1920s.15 With reference to the will of this movement to devour everything, Baniwa told me in an interview: ‘I think it is great! We need to deepen the discourse on how anthropophagy is necessary today for rethinking colonisation and seek means, through art, to find ourselves represented in contemporary Brazil’ (Burocco, 2019). With the history of their ancestors and the context of a centuries-long struggle in mind, today's Indigenous artists devour Western contemporary art, digital art, and street art, questioning their languages and concepts which are historically determined by the criteria of a non-Indigenous society. While the 1928 Anthropophagic Manifesto continues to be a subject of discussion among white people, the Indigenous (and black) re-anthropophagy radically subverts the order of the discourse, by placing Indigenous productions at the centre. The Brazilian Movimento Antropofágico recalls the 20th century Movimiento Muralista in Mexico and Indigenismo as intellectual and artistic movements that developed in several Spanish-speaking...
Latin American countries at the beginning of the twentieth century (Rochfort, 1997). However, the movements have a different approach. The Brazilian Anthropophagists’ search for a national character refers more to the European avant-garde than to ancestral knowledge, focusing on the definition of Brazilian modernism. On the other hand, Mexican artists and exponents of the Indigenismo saw in muralism the best way to express their ideas about national popular art with a strong recovery of Indigenous culture, intending to educate and raise awareness of the political moment among the population. From a socio-historical point of view, the contemporary Indigenous artists seem to give continuity to the effort of breaking with European traditions and establishing a distinctive form of art. Following Boniwa’s provocation about the Brazilian Movimento Antropofagico, the current Indigenous artistic movement in Latin America could be observed as a contemporary response to the Indigenismo. It radicalises its positions through an internal reflection originating from Indigenous peoples, striving towards the recognition of a meaningful multiculturalism.

Moara Brasil and Nana Kaingang are two Indigenous female artists that were part of the ReAntropofagia exhibition. Moara Brasil was born in Belém do Pará of a mother who is a descendent of the Tupinamba people. In the exhibition, she showed a series of artworks inspired by the feminist revolution among the Yawanawá people. The series, which started in 2016, was called Sagrado Feminino but was renamed ‘Mirasawá’, which means ‘people’ in Nheengatu, an indigenous language from the Tupi-Guarani language family. The artwork is a collage of mixed techniques and could be defined as an appropriation of the aesthetics of pop art with Amazonian influences.
Among Indigenous communities, shamanism is generally performed by men, but in the state of Acre bordering Peru, there exist the first Indigenous female shamans of the Yawanawá people. These women inspired the artist to develop this series of collages. According to Baniwa ‘the artist has been searching for the knowledge of female *caboclo* (shamans) in the Amazon, healers and midwives. The Yawanawá Indigenous female shamans are warriors who fought to conquer a place never inhabited by women’.¹⁷ Brasil is also dedicated to graffiti, and she runs graffiti workshops in public schools and cultural institutions across Brazil.

Naná Ywá – born in Paraná and of Kaingang origin – defines herself as an urban Indigenous. She is a writer of essays and poetry, and is a literature student at the University of São Paulo USP. Since 2018, she has developed a digital collage work that accompanies her publications. She is one of the founders of the *Levante Indigena*¹⁸ (Indigenous Uprising) a movement of Indigenous students started at USP in 2016 following a strike for the approval of the racial quota meant to improve the access of Indigenous students in public universities. Similar to the South African student movement *Rhodes Must Fall*, started in 2015 at the University of Cape Town, *Levante Indigena* is committed to denounce the underrepresentation of Indigenous students and professors, to call for the decolonisation of school curricula through the inclusion of Indigenous knowledge, and to stop the erasure of the history of native people from those selfsame curricula. The movement also aims to give visibility to the struggle of Indigenous people to be accepted, not only in the university environment, but also in the city. The inclusion of native peoples in the urban scene is central in Naná’s posters and wheatpastes. She seeks to question and deconstruct the dichotomy created by white people between Indigenous people versus the city.

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¹⁷ Baniwa

¹⁸ *Levante Indigena* (Indigenous Uprising)
The ReAntropofagia curators told me that ‘her visual work mixes ancestral traditions with urban settings, giving rise to reflections on the exclusions of Indigenous peoples in the urban environment. It also seeks to analyse how these spaces can, and must be occupied by these people, without implying a denial of their ancestral knowledge and identity.’ It seems to be widely believed that the only true native is the one isolated in the forest, without outside contacts or cultural influences. In reality, many Indigenous people denounce a ban on using technologies and Indigenous artists assert to be part of the contemporary world. Like Africans on the continent who seem to be hostages of the Western representation of their realities, the Indigenous people in Latin America too must live up to the imaginary image of purity required by the Western representation of their realities. The claim of these artists is that the use of technologies (like video, digital photography, digital drawing, design, and even cellphones) does not diminish their culture, on the contrary, it enables them to make their ancestral knowledge echo louder.

Finally, there is the work of Jaider Esbell, one of the pioneers of Indigenous contemporary art. Native of the Makuxí people, he was one of the first Indigenous artists to achieve more visibility in the media and in the official art world being nominated for the Premio Pipa, one of the Brazilian highest awards in the field of visual art. The artist runs his own gallery in Roraima in the far north of Brazil, which became a reference for the interaction between artists, artisans, community leaders, and society in general around the struggle of Indigenous people. He uses his art as an instrument to raise awareness about Indigenous issues, emphasising how his ancestry and art feed each other. He told me his work should be considered as the result of a collective experience. In this regard, Esbell explains on his blog that the task of Indigenous artists is not simply that of discussing decolonisation but also of deconstructing it: ‘This second option can give us a more energetic and active role than the discussion, which ends up leaving us only in the passive field of validating the theory’ (Esbell, 2020). Somehow, he ended up creating paths for many younger Indigenous artists who are now producing and showing their work to a growing audience.

Like Daiara Tukano, Esbell was part of the 2020 CURA urban art festival showing an installation titled Entidades (‘Entities’ or ‘Bodies’). It represents two large snakes placed on an overpass in the city centre of Belo Horizonte. The Mboi-Unoa or cobra-grande is a mythological creature in Amazonian mythology which, according to Esbell, ‘warns, protects, and keeps alive the peoples of the Earth. It represents different symbols, from fertility to abundance, because it lives in the great underground rivers, always keeping the water flowing’ (Burocco, 2021).

**CONCLUDING REMARKS**

Indigenous thinkers and artists often repeat that there is no adequate translation for the word art in their native languages. With reference to white people who attribute value only to what can be bought, Jaider Esbell adds to this, that ‘art for Indigenous artists is only seen as a weapon to be used in order to fight on equal terms’. With regard to the distinction between living and making art, Ailton Krenak, in turn, states: ‘I do not perceive this separation in any of the thoughts of the Indigenous peoples I have known. Everyone I know dances, sings, paints, draws, sculpts, does everything the West attributes to a category of people, who are artists’ (2016: 182). According to Daiara Tukano, ‘if there was a word for art in the Dahseyéi (Tukano) language, the most appropriate would be Hori, as it represents the perception of the world in its colours, shapes, and vibrations’. Hori is the miração (perception and visual expression) which is present in the material and spiritual world, in the visible and invisible (Tukano, 2020). This does not mean the Indigenous people do not have art, instead, maybe that art is simply everywhere. An art that is fueled by a rich cosmology, which deserves to find more space of expression and circulation in the contemporary art world.

Having analysed the artworks presented in this article, it is safe to conclude that most of them draw on ancestral memories. Yara, the mother of all waters according to the Guarani Kaiowa cosmology, is present in works by OZ Montanía, Tukano, and Esbell. Both the kamathawa hawk, part of the Baniwa cosmology and featured in Denilson Baniwa’s work, as well as the jaguar, which is a symbol of strength, are often represented in the works of many Latin American street artists. As there is no difference in Indigenous cosmology between art and life, or between human and nature, the South American production of imagery sees a much stronger presence of nature compared with European or North American graffiti. But this presence is also the result of a more direct coexistence with environmental disasters caused by neoliberal policies of natural resources extraction in Latin America, as denounced by Oveja213 and Puriski, as well as OZ Montanía.
includes not only political rights or economic resources, but also, and especially, the right to self-determination, visibility and cultural influence (2009: 50). In the context of Indigenous peoples, citizenship would include a presence in the cultural and artistic world, including urban art. As Sallisa Rosa remarks, coloniality (Quiano, 1989) is still evident in the production of images. It is the task of the artists to define new images through which to denounce the past and present, and create a new story. This commitment became especially explicit in the work of Baniwa on the Monument to the Bandeiras. Considering the current iconoclastic moment, the artist does not aim to erase the past, but rather to make it even more evident, leaving no alternative but to confront the histories that these statues represent.

When art is not even considered to exist as something in itself, it seems possible to escape the power relations that characterise it. ‘For us, there is no difference between art and life, or between art and resistance like there is in the West, where art is an instrument of power in relation to other human beings’, Baniwa stated in an interview (Rkain, 2020). This approach is reflected in artists’ collaborations, and it also seems to acquire additional significance in relation to the debate regarding street arts and graffiti, and their legitimate presence in the streets as opposed to gallery spaces. Hence, it is not surprising that rarely they define themselves as artists, preferring to call themselves communicators, which also brings to mind the role of shamans. From this point of view, there is indeed no better place for their art – be that graffiti, stencils, wheatpastes, or in some cases laser projections – than in the streets. They claim their right to be like any ‘urban being’ in the globalised world we inhabit, not to be equated but to be equipped equally for raising their voices. As Jaider Esbell puts it:

The art system was one of the first to be inherited from the European world and along came Western standards of aesthetics, ethics, and knowledge. To correct this historical wrong, it is necessary to seek partnerships in an ethical context and gather the will to create the conditions for sharing the ‘traps’ that belong to the art world, albeit using the same instruments the European world uses.19

Collaborations between Indigenous and non-Indigenous people are examples of these partnerships, and several of these have been presented in the article: #SPterrindigena and the collaboration with the projections collective LabLUXZ, and Coletivo Coletores, as well as the photographers who registered all these actions, Rafael Avancini, Raphael Braga, and José Moreau. Ailton Krenak (2016) calls them alianças afetivas (affective alliances). As Esbell remarks: ‘when art becomes the capacity to create connections between energies, it does not matter where these connections happen, in the streets, the gallery, the forest, or the city.’ Baniwa and Esbell’s words confirm that ‘the common expression uttered by leftist militants, ‘everything is political’, acquires a radical literalness in the Amerindian case (Danowsi & Viveiros de Castro, 2014: 94). As curator Paula Berbert reminds us, ‘years ago, at an event that brought together Indigenous artists and thinkers, Ailton Krenak said that it is necessary to demarcate not only the canvases, museums, and art institutions, but also the Indigenous lands’. Likewise, there is no reason why Indigenous artists cannot demarcate the walls of the streets of the cities they inhabit.
8 https://spterraindigena.
11 See note 2.
12 According to the Baníwa cosmology the ‘Kamathow hawk protects his master’s house and medicines (Nhiaperikuli) and has in his possession crystals with which he can see from a long distance’ (Wright, 2014:202).
13 https://radioyande.com/.
15 The first modernist phase in Brazil was marked by the Movimento Antropófago under the leadership of Oswald de Andrade and Tarsila do Amaral. The main aim of this avant-garde movement was to structure a national culture. The term anthropophagic was used as a reference to the act of ruminating, swallowing, and assimilating related to the cannibalism practised by the Tupinambá Indigenous people, who were convinced that they would incorporate the qualities of the individuals they ate.
17 #ReAntropologia exhibition curatorial text by Baníwa and Grodello.
18 https://medium.com/ @levanteindigenausp.
21 https://spterraindigena. hotgla.me/.
22 https://www.nasa.gov/ saillisa-rosa-br/.
23 https://spterraindigena. hotgla.me/.
24 https://spterraindigena. hotgla.me/.
25 https://spterraindigena. hotgla.me/.
31 Laura Burocco is dedicated to research, teaching, and curating in the context of the decolonisation of knowledge of urban and cultural studies. Her research topics are capitalist emergence and capitalist industry, critical theory and soft power. African art and southern epistemology. She is currently a Postdoctoral Fellow in Visual History and Theory at the Center for Humanities Research CHR of the University of the Western Cape, Cape Town. She holds a Post-doctorate in Visual Languages and a PhD in Communication and Culture from the Universidade Federal de Rio de Janeiro, and a master’s in Built Environment-Housing MBE at Wits University in Johannesburg.
32 The author would like to thank Óvejo 213, Paulinho Fluxu, Denilson Baníwa, Rafael Avancini, and Richard Wera for the images and answers that made this article possible.