



Transmediating events

By Naine Terena and Flávio Fêo

“TePI – theater and the indigenous peoples” has been around for more than a month and it’s possible to measure already the grandeur of its content virtually available at this platform. What calls the attention is the dimension of the productions being offered at the platform, transmediating events on indigenous topics allowing viewers the opportunity of recognizing many different ways of making theater.

This possibility of thinking theater in its multiplicity, in the positivity brought by the transmedia processes as seen at TePI invite us to go beyond the performance. Here, theater is art taking place at the very moment the human being opens his/her eyes and looks around. The significance produced by these sensations involve, more than anything, relations. The kind of relations that settle naturally with everything and everyone, however thought out without any exaggerated rhetoric, as we were all human beings. We talk about this lost humanity that can’t be rescued in time, in the past, but being scrutinized will allow us to see who we really are when we are together. And also when we cease to identify ourselves only by the casing, by the skin, by the color, by the appearance.



It is in this sense that we verify that *Yepário e Saberes*, by Sandra Nanayna, is more than a theater play. It's, perhaps, one of the most interesting cases in this "Festival", once it brings a peculiarity of its own from the collective group behind it, fitting in our statement of a possible transmediation. Produced by Sandra Nanayna and being staged by Ermelinda Yepário, Rosa Peixoto, Severiano Kedásery and Sandra herself, the show is enchanting feedstock to talk about theater and indigenous peoples. But, before talking about the narrative itself, we can't help but calling everyone to keep in mind the figure of Severiano Kedásery, a Tariano indigenous man from the Diroá third clan, immortalizing the indigenous presence in the body arts, even after his passing by the end of 2021.

We'd like to highlight that this montage is completely acted in the Tukano language, a resistance and obstinacy act, according to Rosa Peixoto at TePI Podcast episode 3, a partnership with "Paraskeué: podcast para a vida!" Listening to Rosa's report on the choice made by the collective group in staging in the Tukano language, we feel like immediately accessing the platform to watch the show and experience the sensation related in her interview. According to her, it's somehow a way for the viewer to try to understand a little bit about the Tariano/Tukano indigenous world, not relating exclusively to the language being spoken, but also taking into account the nuances of making indigenous theater – once, as Rosa says in the interview, there are some relations connecting theater and the indigenous rituals/practices. Keeping the language on stage, as claimed by Rosa, can commune with something highlighted by Juma Pariri when she declared herself a scenic activist, at TePI Podcast episode 4. Juma emphasizes that



performing arts practices bring in themselves a militant/political and educational bias, however she highlights the act of “being together, doing together, interacting”. Something she sees as quite important to be recognized in the indigenous ways of life – to access even the other ways of touching and looking at the other one. For those who are curious to see what Juma brings us, the opportunity also arose within the TePi itself, at the workshop (in)dig(e)nous perforMAGICALS activACTIONS against the colonial representation (January 24 to 27, 2022) in which the focus is on presenting and discussing some symbolic “perforMAGICAL” images, built by different indigenous peoples while demonstrating for basic rights and environmental justice, in order to transform the (colonial) immediate reality.

It's for this multiplicity of possibilities, this making whose true north essentially lays in the relationship between people and in what could be called technologies of chanting, of dancing, of the path, of the herbs, of the histories and so many other indigenous riches which the productions presented at “TePi – theater and the indigenous peoples” have left effects on our lives as key events. A happening marked by the awakening of something new which has always been around. The fact that life is art because it's in permanent production. Production of color, of taste, of dancing, of language, production of ourselves.

