



The right to poetics

By Pedro Cesarino

Land is not only the geometric circumscription of space and its control by the State. The body does not coincide barely with the category to which it is attributed to, but also to be controlled, submitted to politics that frequently ignore what land and body could be in other ways of existence, just like the indigenous peoples ones. What can be done, however, when these ways of existence are only accessible as a memory of a violent past? When the update of this past takes the form of a struggle forged in rage? When many indigenous societies are alive up today in their communities where knowledge, poetics and rituals in ancestral languages are being transferred, there are not few indigenous people who start from a quite diverse situation. Such people are marked by an older and devastating colonial violence, by track records of individuals and family members remained in limbo of the cities, of white people's institutions, of survival and precarious work, of misery and erasure. Nevertheless, they are the ones who recuse the subalternity to which the power owners try to relegate them to, and take on the arduous task of pointing out to another sharing possibility. Art has been practiced as a strategy for this struggle, which pass through the urgent need of producing an imaginary capable of recovering the evidence of the indigenous presence harassed by the plunder of the land, the bodies and the spirits.



Artists João Nyn and Lian Gaia's theater and thought, Raquel Kubeo and Helena Corezomae's pedagogical practices and activism, among others, show incisively a new form of alliance with the peoples who remained in the forest surrounded by other networks and forms of virtuality that still protect them from the voracity of capital and its catatonic subjectivities. As João Nyn precisely formulates, what is at stake is a battle for the virtual, i.e., for the recognition that this dimension of the real has always existed among indigenous peoples via shamanic action and the elaboration of the soul-word. The resumption does not go backwards, says João once again. The built of a new poetics of bodies, words, spaces and memory implies the production of a fissure in the contemporary, a renegotiation of the sensible and the thinkable beyond what has so far been imposed as universal, elevated, distinct. What is new, strictly speaking, is the political dissent, the disagreement with the hegemony of the foreigner and with the asymmetry between classes, narratives and places of enunciation. After all, what we want is to point to what has always existed, to the multiplicities that have always existed in the ground on which we stand.

This is how theater and other ways of aesthetic expression become strategic in their reinvention by indigenous individuals committed with the renegotiation of bonds and with an attempt to invent a politics of identity that is both critical and generous. It is not about offering new works to be judged by the taste of the salons, for their contempt or selection, for their convenience tolerance, but rather to claim rights, to recognize what violence has trampled. This not only provides for the right to the land, but also the poetic expression and meaning that, gradually, begins to free itself from stereotypes and the mediation formerly carried out by non-indigenous people. The present moment of



reviewing the modernist legacy is also the expansion of creative imaginations that make indigenous autonomy the point of another collective pact.

