



The knowledge dance and the indigenous art manifestations

By Naine Terena

The notion of cosmotechnics has been expanding for a while already to approach the indigenous aesthetical manifestations, precisely because it may be a concept which is closer to a richness of processes and knowledge, of understanding and of artistic enjoyment of indigenous individuals and groups with which Western thought (especially in the arts) does not share or is not based on its canonical narratives. I've learned something about cosmotechnics from the philosopher Yuk Hui, who seeks to think about the technique outside the universe of Eurocentric references, amplifying it from the experience of Chinese philosophy. It is true that the knowledge dimension of more than three hundred indigenous peoples does not fit into a single concept, as each one has at its core the specificity of "being" and "doing", and I imagine that all knowledge dances in a spiral, circular way, up and down, flowing among other forms, in the form of artistic manifestation among indigenous people.



Being so, here we are exercising the thought on this knowledge dance, concerning the artistic practices and their direct relationship with the indigenous cosmologies, allowing understandings about art, body and cosmos to cross, in a way that is further removed from the pillars of the West, bringing specially some issues raised in *Healing Practices* by Ailton Krenak, Cristine Takuá, Carlos Papá and João Paulo Barreto during the live session *The connection between art and spirituality: the body, the dance and the sky*, besides the didactic video *Arrow 4 – the jungle and the sap*, screened during the TePI workshop conducted by Ernesto Neto, Cristine Takuá and Carlos Papá.

Cristine Takuá makes some important references for the expansion of the concept of art, especially when she remembers that even childbirth is part of a set that constitutes the arts of life. The moving body is a platform for artistic production, when it is not art in itself. The hand is a flower, explains Carlos Papá: “Our body gives flower, gives seed and generates indigenous art, physically or spiritually”.

João Paulo Barreto emphasizes the “hand that produces art” (also mentioned by Cristine Takuá, as the materializer of thought), which is part of a body that is already a product of the demiurge's art. “It is in our arms the measurements we have to make our musical instruments”, explains João Paulo, presenting this perfect-fitting puzzle, which connects the different forms of existence with art and, mainly, the fact that indigenous art it is not an element of attraction for the beautiful, for humans, but of connection with the animal, vegetable and spiritual universe.



What we think, by the time we put the words on paper, is that the art made by indigenous peoples is part of a great system that moves all the knowledge of the universe composed by the material and the immaterial, and, therefore, makes a dance of all the knowledge that animate and inanimate beings carry within themselves.

Art is a component of a healing process, where the living, latent body moves to “tread gently on the ground” – as Krenak puts it –, sings to the river, although the river is still torn apart. The art of indigenous peoples is not something produced just for human eyes; it brings together the universe that “does not separate itself from everything around us”, even though non-indigenous people are afraid to sing to the river.

In the video *Arrow 4 – the jungle and the sap*, we can possibly have a more didactic apprehension of this process: the narrative explains that all plants have power, and among them there are master plants, teachers who help to enter the state of concentration of the body and feelings. Just like the boa that taught the Huni Kuin to sing.

“Dreams, visions and mirações (ayahuasca visions) also provide a portal of vision and understanding of a process that is powerful and creative within each of us”, points out Cristine. In the same line of thought, Carlos Papá explains that, in order to understand art and spirituality as connections, it is necessary to forget about oneself. Close your eyes, go deeper, think about how beings appeared, see, speak, feel, smell, the taste, the palate and the pleasure...an intense dance of knowledge, where art is for everyone.

