Anti-Offsetting Primer: Amazoner Arawak in conversation with Luiza Prado.

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Luiza Prado:

Thank you very much, Amazoner, for participating in this project. The idea of calling you here was very natural to me because of all the low-ecological impact work you have been doing. I think this work challenges, in a very important way, the limits imposed by the hegemonic art market, by the big institutions, all these ideas about what an exhibition is, what an artwork is.

Amazoner Arawak:

Luiza, good morning, here it is morning now. I want to thank you for the invitation and the opportunity to communicate and speak from our region, from our cultural context, and from this political context of Brazil, specifically the Amazon and Roraima, here in the triple border with Venezuela and Guyana. I think that all of these propositions that you have made are relevant, because what I am going to tell you now is very important, about these epistemological ruptures, these technical ruptures, these ruptures concerning the current culture consumption market, produced in the world of the white or indigenous market, so, I am going to punctuate them because I think that we are speaking the same language and I want to show you this now.

We are no longer making big exhibitions featuring large material volumes, we have minimized everything. In fact, I want to show you now the material that we are producing because all of this is very important from several points of view, if we consider that these propositions start from the perspective of an atomized revolution of each individual, of each and every one of us within this worldwide network, it is important because it will have an impact and it will change the way of producing, of thinking, and of looking at the art consumption and production markets, which is where the production of materials starts.

I am no longer painting with oil on canvas. Back here we have a beautiful picture of Raoni inside a frame made of wood that was cut down from the forest to be used as a support. We are no longer working with wood. Instead, we are working with raw cotton, the raw cotton that can be industrialised and it is best if it comes from the micro economy chain of women who produce cotton such as Grandma Bernaldina, the great teacher, shaman, artist, artivist, that you had the opportunity to meet. The last time I met Bernaldina, she weaving threads to make hammocks, to make *tipóias*. *Tipóias* are those smaller utensils that are placed when the baby is born, they put him in the sling to nurse, to warm him up, to have the mother's affection. So Bernaldina was working with this raw cotton. It starts with this thread, then it becomes a net, which in turn will become clothes, will become a canvas, and then it will become a sling, and it will become a support. It is 100% natural, there is absolutely no chemicals, and all dyeing also goes through a process using roots and plants that are taken from nature, zero impact on the environment, zero impact on carbon, zero impact on everything.

The indigenous people who produce handicrafts, keep on producing the same way as they have always produced for millennia, these are material technologies —I will use this word because it's the accurate word— they are absolutely avant-garde indigenous technologies and techniques, and they are fantastic. Here I have a canvas already painted. We are working now with *urucum*[1] and with black *jenipapo*[2], and I have a collection here. Jaider had already shown it, you saw it at the Biennial, he has a collection called *Ruku*, which is all made from black *jenipapo* over raw cotton as its only presentation support.

Rolled up or folded, I can take it anywhere in the world, I can send it to any place in the world, anywhere, I don't need superstructures, I don't need them. When he opened the biennial [Jaider] was shocked at the volume of plastic advertising in the biennial, which is tons, right, not to mention all the support and structures necessary to receive such a large exhibition that could indeed be minimized. It is the market that creates this instrumentation, that generates this garbage, that does not discuss it, there are several ways to make its' diffusion, but I want to broach this subject so that we can go on punctuating everything you said.

[1] *Urucum* is a tropical tree, it's name comes from tupi-guarani and means "red".

[2] Another common tree in Brazil, it's name also comes from tupi-guarani.

Sunlight Doesn't Need a Pipeline is a collaborative literacy and climate justice project in search of transformative and regenerative repair for the art sector and beyond. It was initiated and led by Dani Admiss. Commissioned by the Stanley Picker Gallery, Kingston University. www.sunlightdoesntneedapipeline.com

And then what happens, he takes a piece of cardboard that will become paper again, because it is cellulose, pure cellulose, it melts and becomes paper again. It turns into paper, it goes back to paper, it is paper again. It has already been extracted back there, in short, it will be recycled. And then he sees this volume, right, these volumes in the great international galleries of massive exhibitions that generate a huge impact. In our last exhibition, with our curator Priscila Rodrigues, we made a drawing and aligned the production process and exhibition material, because I no longer want to work with supports. I am working now with drawings made with natural paint from pure *urucum*. I will pick it up to show you because it is ready.

Luiza Prado:
Sure, go get it.

Amazoner Arawak:
Here is a canvas painted with *urucum*. The *urucum* is extracted, this is raw cotton, it's a child with a *Yanomami* drawing.

Here is the black *jenipapo*. With other essences and other types of wood we can do it, let me show you right here. We can make other colors. Our production will go through this academic process of a mercantilist imposition of the art production and consumption markets. If we don't put out this idea, we'll become hostages of the whole process. Here is the *urucum*, the essence taken from it, it's a paint that has various colors, blue, black, other colors.

The black *jenipapo* is already dyed. Our next exhibition is called *The Blood of the Amazon*. It a way of thinking about this whole process of violence in the Amazon, for us to reflect upon the issue of the projects, of the carbon credit, for us to think about situations where we can produce and make a social critique against the government, against the state situation, against the companies, against all this instrumentalisation there is in Brazil, which is nationalised, which is organised and orchestrated.

There is this other example, banana tree fibers. The banana tree fiber is a process in which a friend of ours manufactures the sheets, and this paint, this is my work, it's done with *urucum*. Here the *urucum* is painted directly, I don't fabricate the paint, I paint with the seed itself, I take the seed and paint from it.

Luiza Prado:
This work is incredible. Could you talk a little about the art collective, the artivists?

Amazoner Arawak:
This process' development has been going on for decades. There is a very strong anti-indigenous movement in Brazil. Even though we are present through the entire Amazon, most of the indigenous population is in the Amazon, but the state government doesn't offer adequate public policies to meet our demands. Instead, they offer their own structuring entrepreneurial projects that do not listen to and do not welcome the indigenous people. This space is not adequate for the type of communication in which we are the interlocutor, by becoming the protagonist, by being able to make projects based on specific demands, we are going to have an obvious clash as we are having now with the federal policy.

And then our art, stemming from our indigenous cultures, became a political tool. It is not just a work of art. This material is not just a work of art, it is (this one specifically) a reproduction of cave paintings that are 8 thousand years old, it marks our presence in this area 8 thousand years ago, and it is a political instrument of ours because our great-grandfathers, our great-great-grandfathers, they were here in the mountains in *lavrado*[3], defending, fighting, so that the artwork becomes a political instrument.

From this perspective we created the name artivism, art plus activism, social militancy in favor of social, economic, and political issues of the indigenous peoples in the Amazon. So, as for this group, we have been working together since the 80s/90s, and then we do include people who have a vision of how we have built

[3] Local term that refer to the savannah regions of Roraima.

this process of using art as a political instrument, as an instrument of denunciation, as an instrument of protagonism, as an instrument that can take us to the political arena within our city, within our country, outside our country and with our friends' networks.

It is in this context that we find Jaider Esbell. It is impossible to talk about artivism without mentioning Jaider Esbell, because we were making politics here in Boa Vista in Roraima, thinking about the *Ye'kwana*, the *Yanomami*, the *Makuxi*, the *Wapichana*, the *Ingarikó*, the *Taurepang*, *Waiwai*, the *Waimiri Atroari*[4], because all these spaces have been impacted by colonial processes since 1500 and are still being impacted today, nowadays they are being impacted with mining, with mercury, with murder, with the presence of the PCC[5] inside *Yanomami* indigenous land. Can you imagine a *Yanomami* with an arrow next to the PCC people with an R15, like they do in Rio de Janeiro? It's bizarre. So, we start bringing together this synergy, these thinkers, these artists, and then we bring together Isaias Miliano, Carmézia, Bartô, Jaider Esbell, and then we get together with the boys too, with Charles Gabriel. The guys from Raposa, who live in the mountains, who also make art, who are young artists, who are also young artivists, we are going to engage the movement where in parallel we make art and culture, yes, but always engendering this issue of politics, of denunciation, of this social violence that is attacking the indigenous peoples in all of the Amazon.

We have invited the curator, a *caiçara*, Priscila Cardoso Rodrigues, who is a lawyer, works with art, and has been a cultural producer since she was young, since college so she has been doing activist work for 30 years now. She is a doctor in law, she also promotes debates, meetings, within the university about all of these issues, she is for the rights of indigenous peoples, in short, she has a whole militancy, a working trajectory. The main focus of our work is not the sale of the artwork it is to bring in the media and public opinion, to use this as a process for denunciation, to open up political scenarios for debate, either about academic and non-academic issues, to give visibility to all of this through the media, to look for answers for these demands of this social violence that is happening within the Amazon.

Luiza Prado:

The space that you created together, that I was lucky enough to visit in 2019, is an artistic space, both physical and symbolic, emotional, epistemological, ontological space. I have never seen anything like this place (laughs).

What I found incredible in Boa Vista is that the artistic space is also a house, and we are talking here about the concept of house, reflecting upon the environment, about our environment as a house, but the artistic space can also be a house, I think you prove this with the work you did when I was in the Jaider Esbell Gallery in 2019. There we slept, woke up, cleaned it up, swept the floors, cooked food, because someone was always going to show up during the day. Vó Bernaldina taught me how to make *damorida* there, she also taught me how to grate the *jenipapo* to make paint, you know? And I think that all these activities of… I don't know, the fact that people would show up to drink *caxiri* at night, or show up, like, I remember groups of students showing up because they wanted to know about indigenous art.

The fact that this space is open, it is a space people can come to, where they can talk, I think it is a paradigm shift within the artistic spaces that are often so elitist and so removed from the day-to-day life. The art space often seems to end up being a space that, besides being elite, has a separation from everyday life. You are there and you are there, you are not in your normal life. And the fact that the gallery is also a house, I think it is an extraordinary thing to think about this, and to understand the spaces for conversation, for exhibition. Often when I am here in Europe and I see art spaces that sometimes offer a public program, very often there are talks, or projections of some video, some film, something like that, lectures, round tables, things like that. All of these used to happen organically in Boa Vista. I saw it happening organically, I didn't need to schedule anything because it was happening, and I found it incredible, I think it has such an important aspect, that I see repeatedly in your work that is also to bring the artistic aspect of the everyday life. Art is the day to day too, it is our experience and our life as political beings, as beings taking part in the world and responding to it continuously. It is not separated, reserved for art, often with a capital A, right? "The

[4] All of these are indigenous tribes in Brazil.

[5] *PCC* stands for *Primeiro Comando da Capital*, brazilian largest criminal organization.

Art". But instead, it is something that encompasses all that we do, and that understanding, I think, changed me, changed how I see things.

Amazoner Arawak:

If we consider the perspective of 'experiencing' things, the Jaider Esbell Gallery is an avant-garde gallery, for the several aspects and ruptures it promotes. First of all, the fact that it is an indigenous gallery, perhaps one of the largest indigenous galleries in the Amazon, that brings together several artists, without being tutored, promoted, fostered by private action, by state action, and so on. It is autonomous, first because the gallery's owner is an indigenous person, so this is an important rupture. The second proposition is that it brings together indigenous artists, and this is also a great innovation, because if we perceive these movements around the world concerning these kinds of processes, they are very symmetrical.

Another point is that the gallery, you've already mentioned it, but it is also an affective network of cultural and shamanic experiences, so it has several propositions. It is an atomized *maloca*[6], within the urban context. The house, thus, promotes a whole cycle: starting from the production of the artists (of the artivists), then it also provides for the public that will attend this house. It doesn't have a specific schedule, you don't pay the ticket to enter, it is permanent. It will also promote that people who don't know the indigenous cultural universe can have the possibility to get to know it from several academic perspectives, because the gallery also had a very large library with a collection both of local and worldwide art, collected by Jaider. The house also featured a lot of artworks (beside Jaiders' artworks), because Jaider was a multidisciplinary artist: he was an activist, he was a poet, he was an actor, he danced, he sang, he recited, he performed rituals.

The other point is that Jaider was ready to receive all kinds of public himself: filmmakers, photographers, actors, literati, academics. In short, people from a whole range of fields, which you don't often find a single person who can talk to these many diversified art systems, both local Amazonian and worldwide, inside a gallery. Therefore, the gallery also had a political communication with the non-indigenous public because it also received many people and promoted exchanges with other artists and young students from within Brazil, from within the city of Boa Vista here in Roraima, from within Europe and the United States: the gallery itself has a maloca format.

Let's think about it: it's our house, as you said, and this is very important. Let's look at my house: here I am in my house, I have canvases, I have a book, I have basketry, I have indigenous products in natura, of indigenous technology, I have other technological processes carried out by other indigenous artisans as well. This is a maloca, this is also my house. So, concerning the gallery, it had this whole process of welcoming people in. I also have a very big clay pot there, I don't know if I can show it there, the clay pot that makes the *damorida*. I have some flour, I'll tell you something, I have flour here that Jaider took from his farm. The first flour he gave me, he gave me three glasses of flour, I still have Jaider's flour.

We also produce technology, we generate cultural and technological production in the urban context, and so did Jaider with the gallery, because there used to be many people coming in. So that's where you would go to have a *caxiri*, which is made out of manioc, it's manioc beer. It was there that you would drink purple potato *caxiri*, it was there that you would eat *damorida* (fish with pepper, our traditional ancient food). It was there that you could go and participate in a *maruá* ritual with Grandma Bernaldina, it was there that you could go dance a *parixara*.

Maloca was in the city, *maloca* was present within us, within our hearts, within our production, within our action, within our artivism, and this is why it is so magical, because when we would go to Jaider's house, it's not the same as entering a gallery anywhere in the world. In the past years I have visited 300 galleries, there is no gallery like Jaider's gallery. There you'd have a hammock to lie down in, you'd have local food to eat, the indigenous cultural production allows you to experience an environment. There you can access the ritual production of thought, experiences, cuisine, technology, of diverse indigenous techniques, so the gallery had all of this.

[6] A type of brazilian comunal house.

The people who are more sensible and aware, as you mentioned, they go asking "what kind of gallery is this?" It is really a space where you will encounter not only the production, but also the artists who make it and their cultural universe, their identities, their cultures, their ethos, and everything that is promoted around all of this. So that's why the gallery is avant-garde concerning this process because it agglutinated and enhanced everything.

You can realise that you're not the first person to say that. Many people have been asking "what kind of space is this? Or saying, "what a cool space this is". Finally, Jaider made a manioc plantation field right in front of his house, he had his field (laughs). A field within an urban space… when I think about that, I want to go back to what you were saying, we were talking at the beginning about the impacts of the carbon credits. Is it possible to produce my own food inside the city? Can the indigenous people produce? Can white people also produce non-toxic food in small spaces? Yes, they can. If we want, we can also produce, just like we promote disruptions in ways of thinking, and disruptions in the production process, and disruptions in political and economic processes, we can also promote these small disruptions, the revolution starts with us. I think that is where the gallery starts, because it is where we come together, because we don't have a gallery, we are doing artivism but we don't have a place where we can meet. It is in Jaider Esbell's gallery that we meet, that is where we are going to create those projects of several big collective exhibitions of political, social, and cultural impact in our state and in the Amazon. This is a space that can accommodate us so that we can build thought and action processes, towards an intellectual production that can really promote ruptures, and that can provide a mobility, so that can have a media visibility in the state, in Brazil, and in the world.

I think that the gallery, if we think about it, is part of a whole process. The gallery is closed, we are now working in the Paricá cultural space, where we are building this movement, with the homage that we paid to Jaider Esbell, in the exhibition *Um Macunaíma Entre Nós*[7], so that is where we are meeting. In this time of pandemic, we have stayed in the virtual *maloca*, which is WhatsApp, as well as the social networks where we can also exchange information with everyone, but a priori we are working now in the Paricá cultural space, which is also a relevant space for us to be able to gather.

We make handicrafts, *parixara*, *damorida*, *caxiri*, everything that we did in the gallery we are now doing in the Paricá space, because it is where we got a space to be able to gather and to give continuity to all this work, to all the processes. From there incredible things have also emerged, great exhibitions, videos, PDF books that are also a fantastic thing, we are not launching a physical book, we are making our production available in virtual books that are distributed, they are not sold, they are distributed to socialize, to give visibility to this process that we keep on doing.

Luiza Prado:

That's amazing. And funny because in this last speech you have already answered two questions that I was going to ask you. One that I had already written down, about what is the current situation of the gallery, so now the activities are really transferred to the Paricá space, right, as you said, and I was thinking of asking you precisely about *maloca's* technologies of domesticity and how they are transferred to the virtual space. One thing I talked a lot with Dani Admiss about your work is exactly how revolutionary I find the way you use social networks, virtual spaces, how you publicise your collective work, your collective artistic work, your exhibitions, and also obviously the seed of protest events that are mixed with art events too, because it's all there together, right?

I think it is so important the way you have been doing this, conducting this, I think it is an inspiration, so one of the reasons why I wanted so much to do this interview with you is that I think it is important that more people hear about what you are doing, about your work, and I don't know, to keep on doing it, I think all of us, after Jaider and grandma Bernaldina's passing in 2021, with Jaider in 2020, with grandma Bernaldina, I think that to spread the word about all of this is to continue talking about systems, is in a way also to honour them, and to continue the work that they were doing, I think that in some way we are all trying to

[7] A *Macunaíma* among us.

do this, right? And it is a labor of love, it is a labor of affection, it is a labor of care and of memory of them.

Amazoner Arawak:

We were very impacted by the departure of Bernaldina and Jaider Esbell, we were really stunned, all of us, because we couldn't react, so we stayed still for a very long period trying to understand this whole process but also the need to continue, right, to be able to continue.

We chose the Amazon, we chose Boa Vista/Roraima, which is an anti-indigenous state, to fight against the state and the economic and political forces structured here. But we needed someone to go out into the world, to be able to make politics and give it more visibility, so it is Jaider Esbell who played this role. He is the one who undertakes this part, he doesn't let go of the fight here, we keep on fighting here and he keeps on coming and going, but then he is the one who is going to prospect a dialogue with the scenario of world politics, both cultural and world politics. He played this role very well because he will project Roraima on the national scene in Brazil and he will also place our demands and this whole context that we are living now in the international political scene, he will provide this visibility through the media, through the affective networks, through the network of artivism. He manages to do this with much propriety, with much mastery, with much intellectuality, with much diplomacy, with much politics, with much art.

Jaider's shield, as well as his greatest power, is his indigenous culture, he never gave it up, he'd say "it is my indigenous culture, it is me as a Macuxi". He said that, and his instrument, culture as a political instrument is a very powerful one. It is very powerful, we are sometimes unaware of that, of what art can produce.

I'd like to comment on something you said earlier. He accesses resources from the networks, right, the social networks, the internet, all these processes that he managed to keep on projecting, and linking, and uniting, these affective networks and all the networks of possibilities, of sociability, of humanity, of political protagonism, where he goes in order to reach almost the entire globe, with all of this. So, he has this mission to go out and do this, so much so that I say, Jaider took everybody with him, we were fighting here, he took everybody, he put us in his *jamanxim*[8] and took us all over the world. And he really did, he took our work, he took everything, he took our demands, these Amazonian issues, mining, murder, deforestation, forest fires, all that stuff, and then we start to take this up again, it takes us a while before we start taking steps again.

We come back on the day of his birthday, the 2nd, and made a huge exhibition but without much trash, you know, with zero impact, more of a virtual space, which is an interesting space for the protagonism of artivism, because without the network it would be very difficult for us to do and bring visibility to our work and our actions around the world and in Brazil, and with our partners too, which are our supporters and friends that are always with us.

We take on the work again, we had stopped for a while, you know, we are impacted, and then we have to continue, we have to gain visibility for these processes and continue this work. We are now in the production process for our next exhibition. It is a political act and an exhibition. Actually, I don't know if it is an exhibition, but they are always connected, because it is the background, it gives support to this political protagonism that we need.

As Boa Vista has one of the lowest rates of vaccinated people in the country, and this has to do with Bolsonarism, yes, because people didn't get vaccinated, less than 50% of the population did, and now we are in the fourth, fifth wave, people who did get vaccinated are getting covid, therefore we cancelled all of our collective events in person so as not to put anyone's life at risk, and then, as soon as we balance it out, we will be able to give continuity to this calendar of activities that we have been developing.

We are now working on a cartography of violence, this is also important, it has to do with this work that we have just done, that you have already mentioned, the *Yanomami* genocide, from Haximu to Palimiú. We are going to bring up all of the indigenous people, the peasants, the fishermen that were murdered here in

[8] A kind of basketry utilized to carry wood and food.

Roraima, in the Amazon, the indigenous people, Dorothy Stang, Chico Mendes, we are going to mention everyone up to Bruno and Dom, to show that this violence in the Brazilian citizens, as Amazonians, it is our role to pull this out to show public opinion that this colonial violence continues now within a structured process that we call neocolonialism, it is in force now, it is orchestrated, it is state violence, from the federal government. We must think this way because within this political model everything is impacted, the territories, the indigenous lands, the population in general, all of this is structured, so it is not unrelated, and we will continue to react, we will continue to make it known, we will continue to denounce it. I am writing a legal anthropological report now, the state of Roraima is trying to expel the *Warao* from the shelter, the *Warao* are from Venezuela, so I am writing a legal anthropological report, with the support of lawyers. We are going to denounce it at the Human Rights International.

Luiza Prado:

Is it a written report?

Amazoner Arawak:

Yes, it is an anthropological report. I am doing this report because I am both an artist and a social scientist, therefore this anthropological work also supports us so that we can legally instrumentalise, through official documents, all this denunciation. We are also monitoring the processes of the *Yanomami* that are moving to the city, Roraima does not have a halfway house, a support house for the *Yanomami*, so we are also in this fight with the support of the *Yanomami*. We have a demand for a huge fight in the Amazon. In Roraima there is a lot, so I can't just cross my arms and have the privilege of just making art and pretending that there is nothing else going on, of social problems and social violence against the indigenous population. It is our role, our protagonism, to expose this situation. So, parallel to these exhibitions, we also produce reports and monitor, as much as possible, all these things, so that we are able to respond and attempt to minimise all this social violence against the indigenous people in the state of Roraima.

Luiza Prado:

I think that this also demonstrates the way through which you navigate between these spheres of protest and activism and art and go to the legal sphere as well. I also find very significant the way in which you navigate this as part of a single thing, of a single sphere that is the sphere of your work.

I keep on thinking that deep down what we are doing, the real work, is to leave the world better than we found it when we first arrived in it, when we were incarnated in this world. The real work is to leave this world a better place, there are many pathways for us to do this, many ways for us to try to make this happen, and it is also very inspiring to see how you are navigating all these different spheres to do this and also collaborating with people from other spheres, with other types of knowledge, other accesses to spread the work.

I also think that a very beautiful part of the work that you are doing, that I also try to do here, is this collective part, to understand that we do (I do think that this is how we can really change things), through collective work, because for us, the people that have this artistic sensibility, this tendency, this will to work with art, with culture, we can contribute in this way. There are people who can contribute in other ways, who are journalists and will write about what is going on, who are biologists, there are many pathways through which we can build this better world, and I think it is also very interesting to see you talking about working with people from the law as well, using your training as a social scientist and anthropologist to do this using this specialisation that you also have. I think that this is also a very important thing to keep in mind when we think about structural changes, not superficial changes, but actual structural changes.

Amazoner Arawak:

In reality, as you said, all of this is very intertwined, because the academic support also allows us to have a possibility. Anthropology is very close to these questions that we all experience, so I have been promoting alongside, for a long time, consultancies and works, reports, technical pieces, and along with the artistic production that we do, with our militancy, the whole thing is all merged together. I don't know what is what anymore because we do it all very naturally, like this, without dividing it, because in reality it is really imbricated, in our professional process, and it is the support for us to be able to meet specific and

differentiated demands of these issues with the indigenous populations.

In this process, the whole support network is very important, this affective network, support network, other non-indigenous people, art activists who are not indigenous as well, who are part of our network here, within the state of Roraima as well, within Brazil, in the world, as you are also one of our friends, supporters as well, within this construction, we need to unite.

Our fight is a fight for life, it is a fight for humanity, it is a fight for all of us. When Ailton Krenak says: our world has been at war ever since the contact, and we have been decimated, but people don't understand that if they destroy the forests and destroy the jungle, they are also destroying themselves. Because the indigenous people can disappear, but the white population can also disappear without water, without air, with contaminated water, with diseases, with epidemics, like the epidemic that is now on course in the global world, they can disappear.

When Davi Kopenawa talks about the fall of the sky over the world of merchandise, yesterday I was in front of the mall, the *Yanomami* passed by with their *jamanxim* and stared at the mall. I tried to photograph it, but I couldn't. What do the *Yanomami* think there is inside this mall? They know there are merchandise there, but they don't want it, because what they need, they already own inside the forest. Then it is Davi who says this: "When will you eat gold, will you eat money? When the forest is finished, what are you going to eat? Are you going to eat gold? Your jewelry, are you going to eat your Rolls Royce? Your Rolex? Are you going to eat that? This is not food, nor is it nourishment."

We need to have a rupture at all levels in order to think about these perspectives. Our fight is a fight for life, it is the life of the indigenous, it is the life of the non-indigenous, the life of Brazilians, the life of the European continent, the life of the North, the life of the South, of the East, of the West, of the population. It is a fight for humanity. Until people realise that we are in a big *maloca*, that is the word, Luiza, the world is a global *maloca*. We are a global *maloca*, we are connected by affective networks. Those who have more power through the shamanistic perspectives do not even need a cell phone. The shaman doesn't even need a cell phone to be able to access situations in the world with other relatives that have the same kind of energy, but this is a privilege, a specific technique of each population around the world.

If we don't realise that it is not only my maloca, it is not only my city, it is our cities, they are interconnected by resources, by energies, they are connected by thought, they are connected by people, by actions, by processes, and everything we do has an impact, everything that happens here has an impact, it will impact the rest of the world, and the world will also impact our space. If we don't understand that our big global *maloca* is where we live together, we are still very far from thinking that there is any security, because that is the word, people think "here I am safe, here I have safety", but we don't, we are living a moment where the impacts of the economy and politics on the environment are huge, they are immense, this has, for the future life, a very big impact, the issue of rain, water, dams, energy, the production of materials, the production of food, of everything. So, if we don't think that we are fighting to save ourselves, all of us, me, my family, my friends, the other families, the other cities, the other continents, the other people, the other cultures, we must think in a perspective of solidarity, of affective brotherhood, of life, of love, of light, that is it.

Luiza Prado:

Wonderful. I think it's a beautiful way to end the interview,. I love the idea about the global *maloca*, it's wonderful. Thank you, Amazoner.