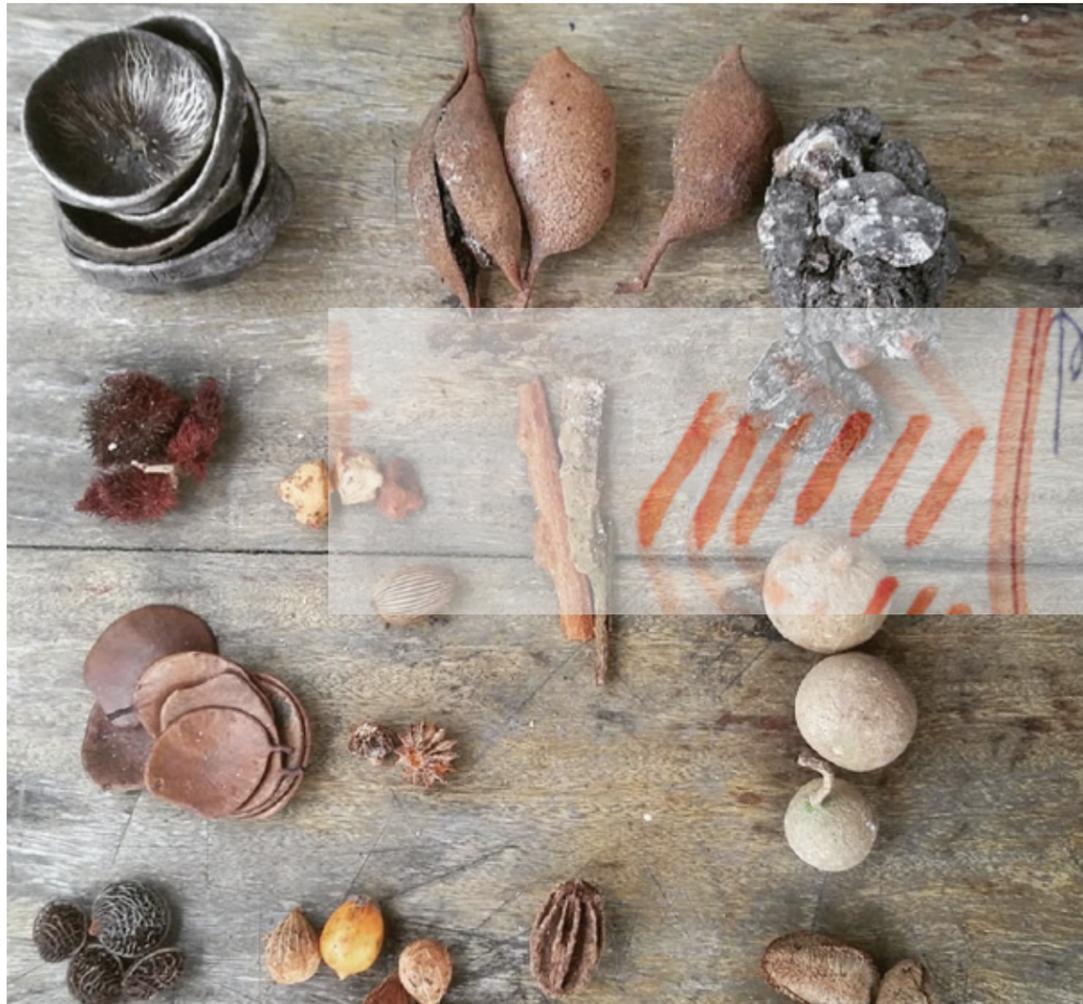




## ABRE-CAMINHOS

with Karla Barroso  
serie Curanderias, 2021  
this work is part of a collaborative artistic-research,  
partially published as 3 Ebós and a Herbal Bath  
#healing(faju) New Alphabet School  
Haus der Kulturen der Welt, Berlin





LOS HIJOS E EXPEDICIONES DE LA PATAGONIA OCCIDENTAL.

LA CIRCUNFERENCIA DE LOS ANDES MAR...  
El punto de partida de la expedición...  
El punto de llegada de la expedición...  
El punto de partida de la expedición...  
El punto de llegada de la expedición...

DEL LUGAR DE LA TRAVESIA  
A partir de la primera travesía - Cabo Froward en el Estrecho de Magallanes - rodeamos sucesos a la Cordillera de Los Andes como borde del mar interior y en múltiples y variada relación con el otro mundo: el mar Pacífico. Este año la travesía nos lleva a Humber en el fiordo Comau o Lebbou, Chilo, Conchagua. En estas fatigas el País Rico se adentra, desmenujando la (Archi-guila) hasta chocar con el macizo inmaculado de la Cordillera que, casi al mismo tiempo, se eleva. Procede, mientras ahí, de una traza, intersección, en sus colindancias, enfrentamos la obra. A Humber sólo se accede por mar, y es la violencia de la geografía ha postergado la construcción de la Carretera Austral a lo largo de este fiordo.

DEL ENCARGO  
Todo oficio, tiene desde el punto de vista religioso, un carácter como medida de la santidad de la obra que es posible alcanzar en la geografía. Así Santa Rosa de Lima (es del Continente Americano. Este año todas las travesías de la Escuela están dedicadas a Santa Rosa Patrona de América, y quienes reconocen los oficios propios de cada lugar. Humber -colindancia de esta travesía- es una pequeña apertura por donde desemboca un río al fiordo. Está rescatado en tierras poco conocidas, que posee nuestra Universidad. Allí, tenemos referencias, habitan algunos colonos y existe un pequeño internado que recibe una veintena de niños que viven en el fiordo desde 30 Km. a la redonda. La vocación y tarea del colono es de: una pequeña hondonada de un lugar, tarea lenta y persistente, una suerte de manto oficio, por cuanto reside en el, se orientan, a través los oficios. La obra del oficio vincularnos con la vida, oficio de estos oficios y también con la de aquellos universitarios -científicos, profesores, estudiantes- que están guiados por los oficios y oficios de la geografía. Una obra del oficio que es una universitaria y que... Levantamos diez libros, libros de oficio, oficio que es un oficio de oficio. Aulas de la Universidad que es un oficio de oficio. La geografía a la palabra política -en tierra lejana. La geografía del oficio, la oficio, el oficio (oficio) accesible por mar nos llevan a establecer, que la obra...

LA TRAVESIA AL GABO FROWARD 1884-1936

LA TRAVESIA A HUNTER, CHILO, CONTINENTE 1984

LA TRAVESIA A CURAMAQUEDA 1986

LA TRAVESIA AL SALAR DE COPIAPO

CHILE

HUNTER

5 d



## STUDY CABINET OF PROF. ỌĞEĐE EWÉ EKO

### THE SCHOOL OF THE WE

<rotor>

Graz Kulturjahr 2020

April-Set 2021

This room was conceived by Daniela Brasil for the School of the We. invited works/ artists: Nomadic Healing Wheel, Delaine le Bas & Mara Lea Hohn; Seeding Stories: a living archive, Sophie Krier; A Basic Exercise, Ayumi Matzusaka; Really Free Seed Bank, Triple AAA. in Collaboration with the Botanical Garden & Kunstgarten, Graz

//  
collections of healing plants,  
magic and ritualistic objects, seeds,  
stones, plant inks, soil experiments,  
human and animal bodily waste;  
photography, collage and painting;  
books, thoughts, and field notes

//  
the space could be activated in  
various forms: seeds-exchange,  
techniques and recipes sharing,  
story-telling, visitors were invited  
to meditate, draw and write letters.  
readings and study groups were  
welcome.

//  
This room is an immersive (un)  
learning space, a cabinet of  
ancestralities and learning paths,  
dedicated to the healing, sentient  
wisdom of the plants and the more-  
than-human.



Photos: Thomas Raggam/ Daniela Brasil



Ideas to postpone the end of the world, Ailton Krenak.  
 Corn roots from Kunstgarten.  
 EZLN doll, a present from friends from UniTierra Oaxaca.

The Study Cabinet is dedicated to Prof. Ogede (the Yorubá name of the Banana Tree), or *Musa Sapientum* (the Latin name according to Linnaean taxonomy)- It is one of the most resilient migrant plants, whose fruits are nutritious, but also its flowers and leaves (Ewé) have special powers.

The Cabinet evokes social memories and spiritual forces from collective practices engaged in freeing and healing the soil, the body and the soul; It praises healthier relationships among us – human, more-than-human, and with the Earth. It is an invitation for visitors to enter a chaos-world of (in)visible relations, between secrecy, resistance and discovery, across cultures and ancestralities. It shows paths for healing the colonial wounds, for engaging with learning journeys outside the academic institutions, by reclaiming subjugated knowledges and other forms of knowledge transmission.

There are many possible points of entry... and ways of contributing, open to formats and contents that emerge. A way to composting our own shit, and to create fertile soil – where healing practices can intertwine and grow...

Free Soil Reader, Edited by Amy Franceschini, Veronica Wiman and Adam Wight.  
 an Olive Tree, and a letter from Irmí Horn, on the name of her daughter, Olivia.  
 Stones from Swaraj University, Udaipur and Free Home University, Lecce.

Desk with collections of seeds and fertilizers, healing herbs, and a photo of Damian Le Bas in his garden.

An invitation from the Nomadic Healing Wheel – Delaine le Bas & Mara Lea Hohn for the visitors to write letters with the blue ink of *Clitoria Ternatea*, or the butterfly pea flowers.



KULTUR



Künstlerin Daniela Brasil in ihrem „Studienkabinett“, das Teil der neuen <rotor>-Schau ist

### Neue Ausstellung „Die Schule des Wir“ im Grazer <rotor>

Jung gegen alt, links gegen rechts und Impfbefürworter gegen Corona-Leugner: viel ist derzeit die Rede von der Spaltung der Gesellschaft. Doch was können und wollen wir eigentlich noch gemeinsam schaffen? Diese brisante Frage wirft der Grazer <rotor> in der fantastischen neuen Ausstellung „Die Schule des Wir“ auf.

Wir – wer ist das eigentlich? Täglich verhandeln wir als Individuum unser Verhältnis zur Gesellschaft neu. Doch weil diese von Krisen gebeutelt wird, geht es dabei immer öfter um ein Miteinander statt um ein Gegeneinander. Wie können wir das Wir-Gefühl wieder stärken? Vielleicht müssen wir das für noch einmal in die Schule. Diesen Weg verfolgt

die <rotor>. Doch keine Angst: Es erwartet Sie kein künstlerischer Frontalantritt, viel eher wird in der „Schule des Wir“ auf die Mitarbeit aller gesetzt. Und so wird den Besuchern der Schau ein Übungsheft in die Hand gedrückt, wenn sie die Ausstellungsräume betreten. Zu jedem Kunstwerk gibt es darin eine Erklärung – aber auch eine Aufgabenstellung

So soll man etwa in die Wanne mit Ton greifen und die Rauminstallation von Catherine Grau und Zoe Kreye um sein „inneres Gefäß“ erweitern. Oder man kann die Sammlung ritueller Gegenstände, die Nayari Castillo im Grazer Annenviertel gesammelt hat, mit seinen eigenen Ritualen bereichern. Oder man kann im botanischen Studienkabinett von Daniela Brasil eine eigene Pflanzengattung zu Papier bringen.

So divers die Kunstwerke auch sind, so verbindet sie der Grundgedanke, das Verhältnis von Individuum und Masse sowie von Natur und Gesellschaft auszuloten. Zudem macht die interaktive Gestaltung der Schau es praktisch unmöglich, nicht in einen gedanklichen und emotionalen Austausch mit den Werken zu treten.

Ab 14. Mai erobert „Die Schule des Wir“ dann auch den öffentlichen Raum: An fünf Orten in den Grazer Bezirken Lend und Gries entstehen – in Zusammenarbeit mit Anrainern – künstlerische Begegnungszonen.  
Christoph Hartner

### Kunstunis fordern Investitionen Wert der Kultur

Das die Corona-Krise die Förderung der technischen und naturwissenschaftlichen Fächer an den Universitäten noch weiter verstärken würde, befürchten die Rektoren der österreichischen Kunstunis. In einem Brief fordern sie nun einen Investitionsschwerpunkt für ihre Institutionen: Die Fähigkeit zur Auseinandersetzung mit den Kunstveränderung und Mehrdeutigkeit als positive Kräfte für die Gestaltung der Gesellschaft zu sehen, so die Begründung.

### Was uns bewegt



gew... ten“ be... Geschlech... ern den Mann... Dinge und geben... zum verbalen Abschu... Die widerlichsten Auswüch... se dieses Hasses finden sich... im extremistischen Spekt... rum – doch Abwertung, Be... schimpfung und Bedrohung... von Frauen sind in den heiß... laufenden... Netzwerken... längst viel zu breit gestreut... „Normalität“ geworden... Eine Bagatelle, die eben kei... ne ist – weil online geschür... ter Hass seine Spuren in die... analoge Welt trägt. „Gewalt... gegen Frauen im digitalen... Raum und analoge Taten ge... hören oftmals zusammen... und können tödlich enden“,... stellte auch der „Spiegel“... unlangst fest.

Und so dürfen in der Präventionsarbeit die sozialen Medien nicht aus ihrer Verantwortung genommen werden. Denn auch aus ihren Giftküchen fließt eben ein Teil des Treibstoffs, der das tragische Zählwerk am Laufen hält.

## ÁGUAS DE OXALÁ

with Otto Oscar Hernandez

Friday, 21/08/2020

Wipper River/ Residency Schloss Kannawurf, Germany.



Wipper > Unstrut > Saale > Elbe >  
Nordsee > La Manche >  
it all flows to the shores of the Black  
Atlantic > ancestors memories  
> the ports and the dead > Rio de  
Janeiro & La Habana.

The river gives us refuge. It roots us back to  
the land, to ourselves, to our bodies, and  
the untold stories.

Axé! Oxalá.

The water is cold. The air is dry.  
The world begins. Once again.

# THE CITY AND THE GOOD LIFE

Camera Austria  
Graz Kulturjahr 2020  
August 2019 - MaY 2021

Project development group: Reinhard Braun, Daniela Brasil, Nicole Six & Paul Petritsch, Urban Subjects – Sabine Bitter, Jeff Derksen, Helmut Weber.  
Various Partners, uncluding: Büro für Pessi\_mismus, Department »Soziale Arbeit« der FH Joanneum, Gruppe Bussi – Abteilung für Ortsbezogene Kunst, Jugend am Werk – housing first, Natur.Werk.Stadt, OPEN.LAB Reininghaus, Stadtteilprojekt EggenLend, Talentküche...

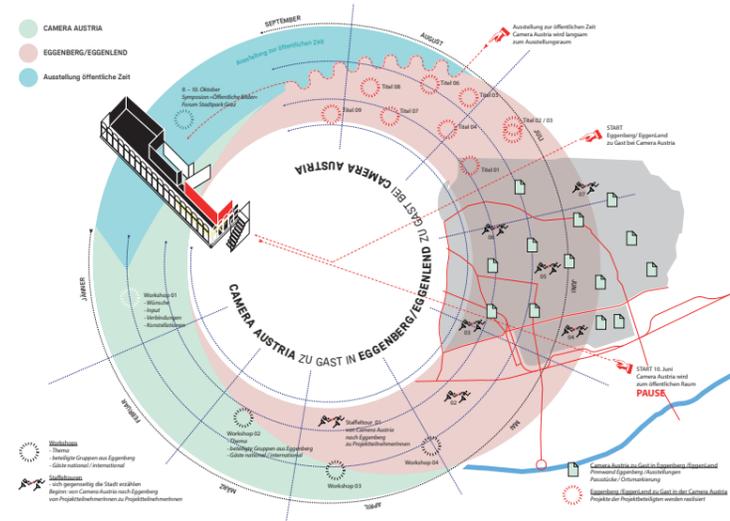
The question of how to live the good life in the city doesn't entail a list of tasks to accomplish or conditions to be achieved—more urban green space, less work, more jobs and networking, better infrastructure, more culture and better regional planning, fewer subsidies, and so on—, but is a complex work in progress that can sometimes be exhausting. After all, as we—the collaborative group that developed this project—wrote in one of the countless texts we drafted in preparation, the good life is not an ideal that can be attained, nor is it a fixed concept that seeks implementation, but is an ongoing process of negotiating and rethinking, sharing and participating, revising and reconnecting.

(...)

In Europe, the idea of a good life has a long history connecting it to the city. Aristotle considered the polis, the city commonwealth, to be linked with the loftiest goals and the very essence of politics. (...) On the other side of the world, in South America, the idea means something completely different. It questions western values of "growth" and "development" in order to achieve the good life collectively and in an ecologically balanced and culturally sensitive manner. Achieving a "good life for everyone"—"buen vivir" or "vivir bien"—gained constitutional status in Ecuador (2008) and Bolivia (2009) and has since become an alternative to rampant neocolonialism and neoliberalism's disruption of social life and exploitation of natural resources, one that continues to be debated internationally and with increasing frequency. Essentially, this subaltern concept challenges the hegemonic concept of progress (and the dialogue with it), which originated in Europe. (...) The good life, then, calls "our western" life into question.

(...) Extracts of press text.

<https://camera-austria.at/en/presse/the-city-the-good-life-site-specific-public-lessons/>



Projektentwicklungsdiagramm, Six/ Petritsch



Picnic in the Parklet at the parking lot of Merkur Eggenberg with Natur.Werk.Stadt. International day without cars, 22.09.20



Listening Sessions mit Ultra Red (UK) & workers of Natur.Werk.Statt, Okt 2020

YOU EAT  
WHAT I  
EAT WHAT  
THEY EAT  
WE DON'T

Kritische Menu und Installation  
Tisch-Gespräche, Markt der Zukunft  
Camera Austria, Oktober 2020

////

eine kulinarische-  
künstlerische Arbeit von  
Daniela Brasil & Anthony Saxton  
in Kooperation mit Studierenden  
der TALENTEKÜCHE

//////

Markt der Zukunft  
Camera Austria  
Graz,  
10/10/2020



YOU EAT  
WHAT I  
EAT WHAT  
THEY EAT  
WE DON'T

eine  
menü-provokation

////



WASSER – Gletscher Wasser, Leitungswasser  
Menu serviert für:  
Kritische Bildungsarbeit als Möglichkeit der Intervention  
\*\*\* Laura Bäuml / Kontra.Punkt – Verein für kritische Bildung.

3x (C=14 M=100 Y=100 K=0) – Pralinen  
Menu serviert für:  
Die Vermessung der Welt oder eine Welt voller intelligenter  
Sensoren\*\*\* Harald Mayer / DIGITAL Joanneum Research

# THE SCHOOL OF THE WE

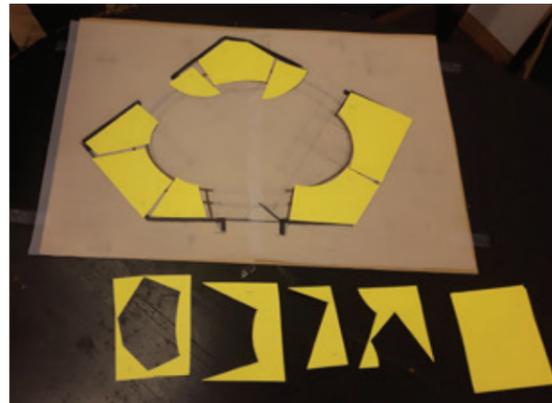
An Art and Cultural Project on Conviviality

<rotor> center for contemporary art  
Graz Kulturjahr 2020  
April-Set 2021

convened by Alessandra Pomarico, Daniela Brasil, Margarethe Makovec & Anton Lederer and numerous contributors in brainstorm meetings, round tables, artists' visits, project team and community meetings and explorations in the neighbourhood.

THE SCHOOL OF THE WE is an artistic, cultural and pedagogical process that investigates and supports the formation of a collective subject, a sense of belonging that includes the human and the non-human element, centering on conviviality, ecosystemic interdependence and multispecies cohabitation.

It is conceived as a way to reweave our connections and our sense of togetherness. It is a place of learning, unlearning and 'up-learning'. In a moment of radical shifts and unpredictability, it refers to models that welcome the unforeseeable as a formative element alongside the unambiguous and defined.



planning the entrance and the assembly room,  
learning from Ultra-Red's handbook,  
proposing exercises of collective joy...



Facade with Lightning Letters form Resanita



impressions of the Islands of conviviality throughout the Annenviertel

Lendplatz: The Nurturing Knowledges Garden  
Eliana Otta

Platz der Begegnung: Red Birds Sozial Klub  
Nikolay Oleynikov

Orpheum: In the future we will stand together.  
Aleksandra Czerniawska

Metahofspitz: We send on ...  
studio ASYNCHROME

Marienplatz: "Labour Arena  
minipogon

## WE CREATE A MONUMENT, OTHERWISE

exercise #10 School of the We

workshop for  
WIR\* Zeit für eine Versammlung  
a Project series about Border Politics  
Schauspielhaus Graz  
November 2021

Inspired by Hélio Oiticica's Parangolés, this exercise invited participants to sew a costume. The first challenge was to suppress constraints around physical beauty, and through sensorial exercises participants chose the materials to wear. The surprise of a choice taken not by visual culture enabled the first transposing of an invisible inner frontier, i.e. the one of our patterns of habits. Through that, and through improvised dance, rhythms and playfulness, the group found commonalities that naturally grew into a decision making process: how to create a collective body to inhabit the Freiheit Platz for a short while? A colorful monument of collective joy came into being, demonstrating how a We could be created – with a lot of laughter and very few words.



## UNLEARNING EXERCISES

an (un)guide to the exhibition:

WHAT (FOR WHOM) WILL BE, towards a plurality of futures

The booklet was published as a format of the art education  
Kunsthhaus Graz within the framework of SHOWING STYRIA 2021.

Inspired by the works in the exhibition, the Unlearning Exercises  
Booklet is a short compendium of ideas on possible ways to reposition  
and undo ourselves (and thereby the world)... by Daniela  
Brasil in conversation with a few nice people from the visitors'  
service of the Kunsthhaus, Graz.



EXERCISE#1  
UNDRESS YOUR EGO  
LEG DEIN EGO AB

IMAGINE THE WORLD WITHOUT YOU (IN THE MIDDLE).  
STELL DIR DIE WELT OHNE DICH (IM ZENTRUM) VOR.

Favourite Objects II, 2020, T-Shirts, Sammlung Andreas Klöckl  
Space 01

### Privilege Walk

von lateinisch *privilegium* „Ausnahmegesetz, Vorrecht“  
ist ein Vorrecht, das einer einzelnen Person oder einer Personengruppe  
zugeeilt wird.  
Entitlement // Berechtigung

#### 1. Befragung, was die Teilnehmer\*innen als Privileg verstehen

#### 2. Erklärung der Übung

Manchmal bemerken wir Privilegien nicht, weil sie so tief in  
unserer Gesellschaft und mit kulturellen und sozialen  
Privileg einer bestimmten  
Bedingungen, unter denen  
ist, wird uns immer bei  
und Perspektiven es ver  
beitragen wollen, dass  
entsteht.

Privilegien zu verstehen  
Verständnis, warum und  
wahrnehmen. Um unsere  
können, müssen wir uns  
konzentrieren. Es ist  
zu verstehen, wie jede  
einem anderen, aber verwandten Ort existiert."



Foto: Magdalena Göllfner

#### 3. Positionierung der Gruppe auf der Linie und Verteilung des Augenschutzts

## I YŌ KIKRE // LICHTUNG

### ENTANGLEMENTS

Co-creation workshop / Graz, 23-30 June 2021

Exhibition 01. July – 9. September 2021

*i yō kikre // Lichtung* is an installation co-created during the Entanglements workshop by Abiona Esther Ojo, Daniela Brasil, Evelyn Tschernko, Katcha Bilek, Lisa Reiter, Nayari Castillo, Otto Oscar Hernández and Peninah Lesorogol.

It is a space to host conversations on collective wounds, the visible and the invisible, the inherited and imposed. The ones that hurt and the one's we don't even feel. *i yō kikre* means "my house" in Kayapó language, a circular clearing in the rainforest that inhabit our spirits.

co-production:

Afro-Asian Institute Graz/ Daily Rhythms Collective

concept and coordination:

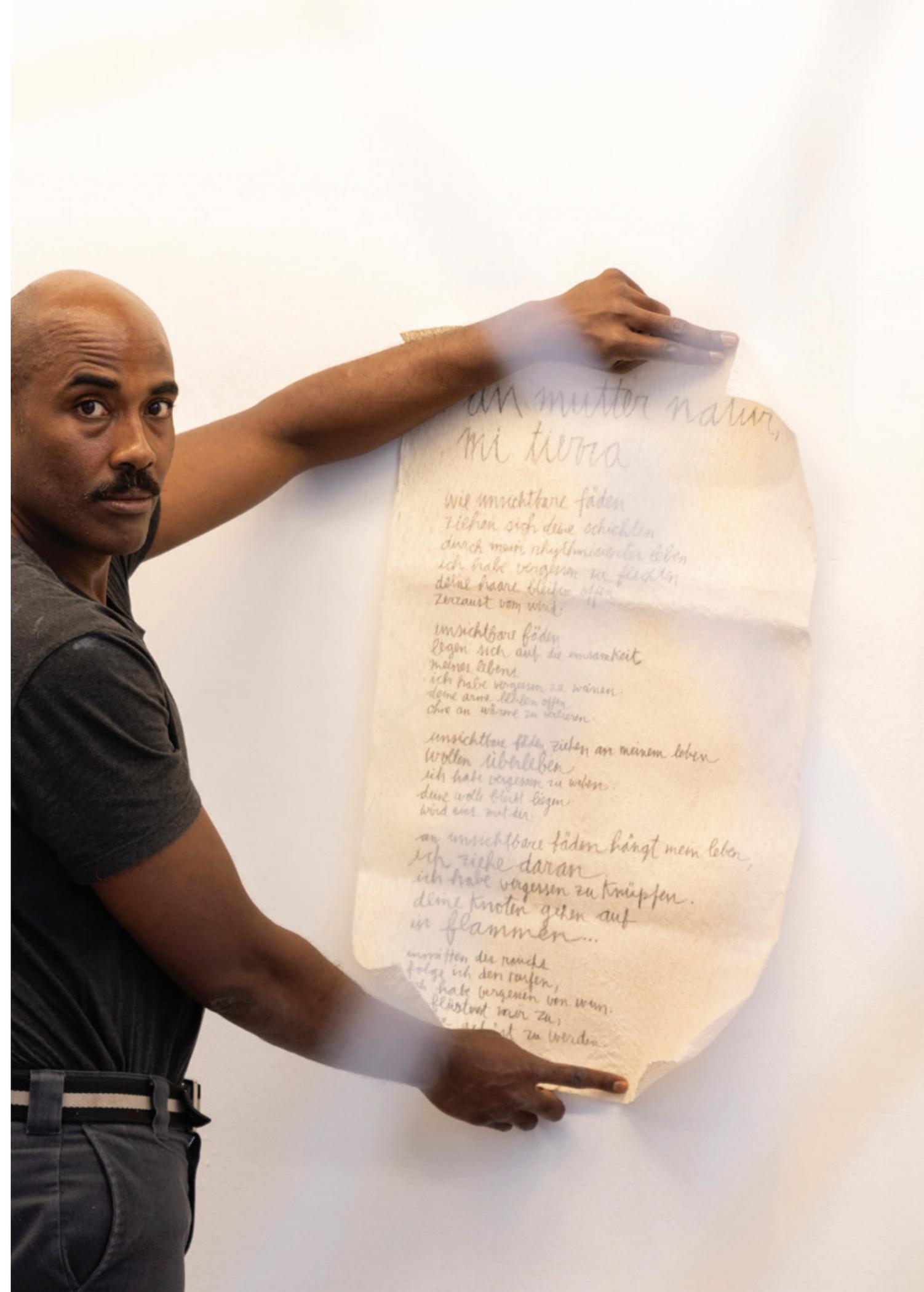
Evelyn Tschernko, Daniela Brasil and Lisa Reiter





The Entanglements Co-Creation Workshop is a cross-cultural and cross-disciplinary space for experimentation, exploring forms of weaving that enable the building of deeper relationships and critical questions to our society. It seeks more balanced and regenerative ways of living together – between the human and the non-human, the sacred and the scientific, beyond the boundaries that systems of oppression and competition continually impose on us. Participants were invited to bring their own personal biographies and struggles into the space, therefore we used sensorial and sensible practices of tuning in, aligning our personal researches and interest towards the co-production of artistic outcomes that weave our investigative (un) learning processes.

This year we focused on indigenous cosmogonies, particularly on Antonio Briceño photographic work on the indigenous Gods and Goddesses in the Americas (or better said, Abya Yala), that aligned with our research on the Kayapó people of Xingu (see the Restitution of the Lukesch Collection); as well as on Peninah's personal stories on the current threat the Samburu people are facing. Also, the cross-Atlantic triangulation on Yorubá ancestralities, found among Esther, Daniela and Otto, an issue that brings Nigerian, Brazilian, and Cuban cultures close by. In this way, we worked on the traces, infra-structures, and limitations imposed on territories in Graz, in the rainforest and in the savannas; we discussed the interconnectedness of the extractivist and exploitative systems and our need to heal our relationships with the land, with our ancestors, with the sacred.



an mutter natur,  
mi tierra

wie unsichtbare fäden  
ziehen sich diese schichten  
durch mein rhythmischer leben  
ich habe vergessen zu flechten  
deine haare bleiben offen  
Zurück vom wind.

unsichtbare fäden  
legen sich auf die ansamkeit  
meines lebens  
ich habe vergessen zu wäuen.  
deine arme leben offen  
du an wärme zu wäuen.

unsichtbare fäden ziehen an meinem leben  
wollen überleben  
ich habe vergessen zu wäuen.  
deine wolle bleibt liegen  
wind ernt mit dir.

an unsichtbare fäden hängt mein leben,  
ich ziehe daran  
ich habe vergessen zu knüpfen.  
deine knoten gehen auf  
in flammen...

umratten die runde  
folge ich den tauen,  
ich habe vergessen von wem.  
bleibt mir zu  
zu werden.

## ENTANGLEMENTS

co-creation workshop

### TRÜMMER

Video-work, 8min. Sommer 2021

Performance: Otto Oscar Hernandez

Camera & Montage: Daniela Brasil

Photos: Abiona Esther Ojo

<https://vimeo.com/user109198022>

Co-production Afro-Asian Institute/ Daily Rhythms Collective

Trümmer is a site-specific collaborative performance in response to the contrast of corporalities, temporalities and territorialities found in the limestone quarry in the northern exit of the city of Graz. The relations between wrecked bodies, human and the land are mediated by Earth-beings in dialogue beyond geological and extractivist times. A video about enlived mountains, human strata, and not only. The second chapter of a trilogie, which started with the video Summer in 2020.



# HOMEOSTASIS BETWEEN BORDERS AND FLOWS

Graz Kulturjahr 2020

*Philetairus socius*, Summer 2021

collectively created sculpture

Daniela Brasil, Nayari Castillo, Studio Magic et.al

A2 Süd Autobahn, Exit Raaba



# HOMEOSTASIS BETWEEN BORDERS AND FLOWS

Graz Kulturjahr 2020

## ENTANGLEMENTS CO-CREATION WORKSHOP

Summer 2020

Afro-Asian Institute Graz/ Daily Rhythms Collective

concept and coordination: Daniela Brasil Evelyn Tschernko, Lisa Reiter



participants: Abelina Holzer, Afro-Asian Institute (Evelyn Tschernko), Clarissa Rêgo, Daily Rhythms Collective (Daniela Brasil & Nayari Castillo), Lisa Reiter, Otto Oscar Hernandez, Peninah Lesorogol, Studio Magic (Judith Urschler, Max Kieninger, Patricia Wess, Thomas Kain)

During the Entanglements co-creation workshop, people from different disciplines and cultural backgrounds have gathered to weave forms of togetherness. Working with natural leaves, fibres, textiles, found materials, and open hearts, we were inspired by nets, nests and hammocks, by vernacular and technological knowledge forms, human and non-human architectures. We weaved words and gestures, thinking-feeling-acting. We weaved visions, ways of viewing, ways of feeling, ways of doing and by doing so we also braided our differences.

The wisdom inherent in our bodies to self-regulate make us resonate in a dissonant unison – while we build nests, or otherwise. We think that this way of working can bring about more resilient, solidary, entangled relationships among ourselves, inside and out, in small but also in much bigger scales.

This workshop drew our attention to the micro-forests in the Graz roads and roundabouts, their inhabitants, the ones that are imprisoned, the ones that stay, the ones that pass-by, the ones who cannot come. The borders one can cross, the ones we cannot. Living beings, urban infrastructures, growing, evolving standing still.



## ENTANGLEMENTS

co-creation workshop,  
references and working methods  
research on natural materials,  
local knowledges, endangered  
handcraft techniques,  
We were specially thankful to Mr.  
Ritz, from Döblbad, Mr.Tony Korb,  
and his beautiful fields in Feldbach.



## ENTANGLEMENTS

co-creation workshop

### SUMMEN

Video-piece, 13min. Summer 2021

Performance: Clarissa Rêgo & Otto Oscar Hernandez

Concept & Coordination: Daniela Brasil

Camera & Montage: Andrea Eidenhammer

Photos: Karin Lernbeiss

<https://vimeo.com/user109198022>

Co-production Afro-Asian Institute/ Daily Rhythms Collective

Summen is a site-specific collaborative slow-performance conceived in response to the contrast of temporalities and territorialities found between this wildflower meadow along the A2 Südatobahn. The piece was conceived and produced within the Entanglements co-creation workshop.

Location:

A2 Southern Highway/ Service Area Laßnitzhöhe/ Graz-Umgebung, Austria. The blooming wildflower meadows along the highways roundabouts and service areas are part of a wider European initiative to create supportive life environments that foster biodiversity within large empty plots of land. The spot used for this film is part of the project „Jeder Quadratmeter zählt“, a cooperation between the Naturschutzbund and the ASFINAG.



## FEATHERS OF HER CHILDHOOD

RECONSTRUCTING THE FAMILY ARCHIVE

My grandmother, born in Lisbon was named América. Due to my grandfather's political support to Humberto Delgado in the portuguese presidential elections of 1958, they were forced to flee over the Atlantic to the marvelous city. América do Carmo became the América living in América. They had to learn the portuguese language of the other side of the ocean, full of mixtures and rhythms of Tupis and Yorubás. My father did learn it somehow, but América never lost her accent and the memories of the olive and fig trees of the gardens of her childhood.

My grandfather, born in a stilt house along the Madeira River, ate fish, monkeys and parrots until he reached the age of seven. When his mother moved to Manaus in 1924, with her six daughters and one son, none of them had surnames. Pinheiro de Souza was given to them by the catholic church and the state. Couldn't they pick an amazonian tree instead? Why a pine tree (pinheiro)? Why not Jambu or Ucuúba, Maçaranduba or Urucum? Tucumã, Jutaí, Copaíba, or Jacareúba, Jatuaúba, or Uxi? The cultural and geographical origins of the family were somehow erased. Not only by the portuguese naming and missionary education, but they were literally forced to silence, to hide their indigenous past – in order to survive especially when they migrated to Rio, in 1938. I was born a few decades later in this melting pot that grew into a concrete jungle upon ancestral Tupinambá lands, a place colonizers named Rio – the River of January, that January of 1502 when Amerigo Vespucci arrived with his crew to settle the city and start the genocide of the indigenous populations living there, a genocide followed by many others...

Following these conjunctions of rivers and oceans, I was given 4 last names. Among these, I chose the one from my mother's mother: Brasil. Her exactly story I don't know, she died before I could ask. But at least Brasil is a portuguese name of a tropical, today endangered tree. *Paubrasilia echinata*, taxonomized in 1785, a few years after Tupi was banned as a language by the portuguese rulers. Its Tupi name was Ibirapitanga. Maybe I should rename myself so, Daniela Ibirapitanga. In any case Brasil has passed through female lineage for four generations by now. Born in Graz, my children (whose father has origins in Saxony and Silesia) became König Brasil.... I wonder which postcolonial, postnation-state kind of futures will emerge from this ongoing *mestiçagem*.

Perhaps a kingdom of forests?

I hope so.



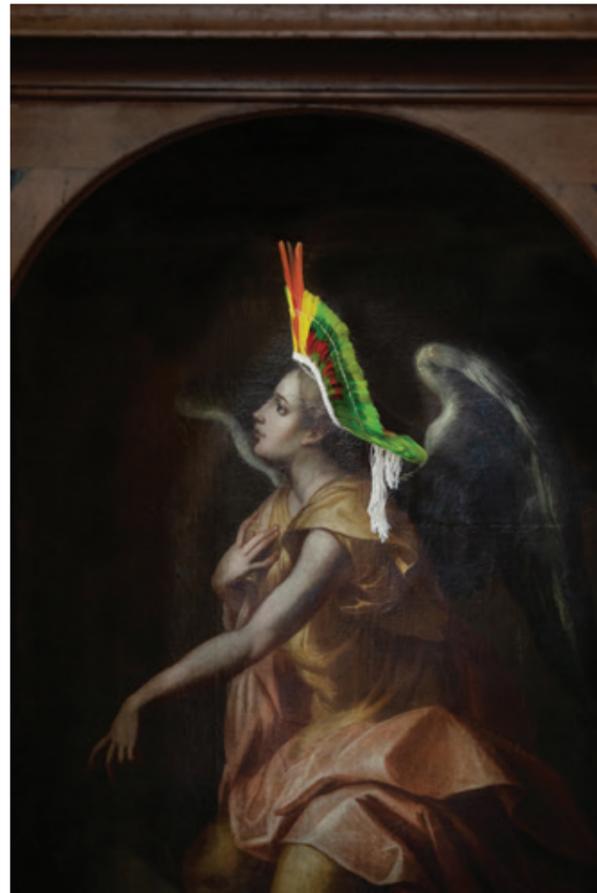
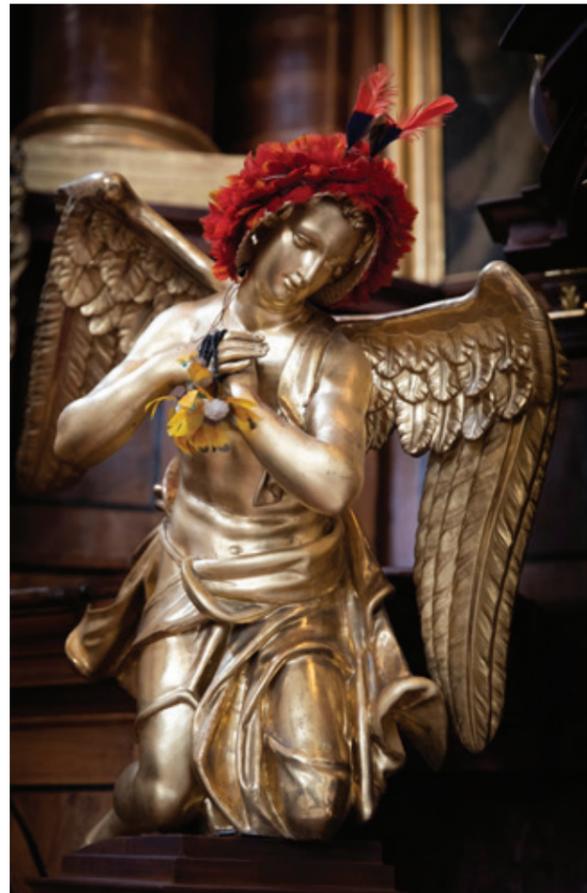
## RETURN

Fotoserie mit Kayapó- und Assurini- Artefakten der Sammlung Lukesch, Universalmuseum Joanneum, Karmeliterplatz / Antoniuskirche, Graz, Österreich  
Daniela Brasil, ILA & Karin Lernbeiss, 2019

This work was done in cooperation with the Universalmuseum Joanneum, Thank you to Dr. Gabrielle Wolf and Dr. Wolfgang Muchitsch

The Lukesch Collection of daily and sacred artefacts of the Kayapó and Assurini people is returning to Brazil, yet Styria has been their home for more than 40 years. What do emplacement and temporality imprints in an object? Which affects & effects do objects imprint into personal and collective narratives?

To restitute is one way in taking responsibility for the traumatic colonial and structural violence of our shared histories – that persists into the present, even if often invisibilized. These objects are returning to a safe space of protection and preservation of memory. But, which memories are we preserving? Which of them have been destroyed forever? The National Museum in Rio was on fire, the Amazonian forests were and are on fire, which peoples, which cultures are being burned?



Kleine Zeitung, 12/02/2020

UNIVERSALMUSEUM JOANNEUM

# Heimkehr nach Amazonien

Das Land Steiermark retourniert 197 Schmuckstücke, Kultobjekte und Waffen aus der Amazonasregion – zum Wiederaufbau des brasilianischen Nationalmuseums.



Kunstprojekt: ILA mit Federkrone auf dem Grazer Karmeliterplatz



**Anton Lukesch** (1912-2003): Jus- und Theologiestudium in Graz. Missionar und Südamerika-Forscher, Entdecker des Indianerstammes der Assurini am Rio Xingu im Amazonasbecken. STYRIA

Von Ute Baumhackl

Die Katastrophe ruinierte das Gedächtnis Brasiliens: Beim Brand des Nationalmuseums in Rio de Janeiro im September 2018 fielen 90 Prozent seiner 20 Millionen Sammlungsobjekte den Flammen zum Opfer. An der Wiederherstellung des Museums wird seither gearbeitet, finanzielle Unterstützung kommt aus aller Welt. Zum weltweit ersten Mal erhält das Museum nun aber eine Schenkung von Objekten zum Wiederaufbau der zerstörten Sammlung. Gestern sandte das Universalmuseum Joanneum eine Kiste mit 197 Artefakten auf den Weg nach Brasilien: Darin reisen spektakulärer Federschmuck, Waffen, Kult- und Alltagsgegenstände indigener Völker aus der Amazonasregion zurück ins Herkunftsland.

Mitgebracht hatte sie vor Jahrzehnten Anton Lukesch (1912-2003). Der Grazer Missionar und Ethnologe lebte mit Unterbrechungen von den 50er bis in die 70er-Jahre unter indigenen Völkern am Rio Xingu. Um eine Krankenstation zu finanzieren, verkaufte er 1982 seine Sammlung dem Land Steiermark. Verwaltet wurde diese, nach Stationen in Stainz, Preiding und Köflach, zuletzt vom

UMJ. Das habe aber, so Direktor Wolfgang Muchitsch, weder Sammlungsauftrag noch Kompetenz für solche Objekte: „Aus wissenschaftlicher und ethischer Sicht war es daher die beste Lösung, die Objekte nach der Brandkatastrophe an Brasilien zurückzugeben.“ Das Land Steiermark stimmte der Rückgabe zu, mit dem Nationalmuseum in Rio wurde vereinbart, dass es die Ursprungsgesellschaften der Objekte in die museale Bearbeitung einbindet.

Für den angereisten Direktor des Museu Nacional Alexander Kellner ist die Übergabe „mehr als eine Geste. Sie ist ein guter Anfang für die Wiederherstellung unserer Sammlung.“ Kellner will die Objekte schon demnächst in Rio ausstellen. Vielleicht sogar gemeinsam mit einem Kunstprojekt, mit dem Daniela Brasil, ILA und Karin Lernbeiß die Rückgabe der Sammlung begleitet haben. Sie fotografierten Schmuck und Waffen in Grazer Kunsträumen und Alltagsszenen: zur Illustration der kulturellen, kirchlichen, kolonialen Verflechtungen zwischen Europa und Südamerika. Für die gibt es, nicht zuletzt angesichts aktueller Restitutionsdiskussionen, also auch glückhafte Wendungen.



Geschmückter Engel in der Antoniuskirche. Brasiliens Botschafter José Antônio Marcondes, Museumsdirektor Alexander Kellner, Kulturlandesrat Christopher Drexler und UMJ-Direktor Wolfgang Muchitsch vor Versendung der Sammlung



we are coming home. but to which home can one return to? what has been displaced? who has been dispossessed? what do we possess?

## I AM RIVER, I AM LAND. NOW I KNOW

pop-up exhibition, presentation of field notes, archival material  
related objects and literature in the Afro-Asian Institute Graz, spring 2019  
RECONSTRUCTING THE FAMILY ARCHIVE  
autobiographical research since 1999, ongoing

tory of the place he was born and projects, into an eternally given future, the All he takes for his grounding. The commonplace of such a future is the name, his name as poet, one deliberately forged: a word. "I shall inhabit my name."

With these words he announces not the obsolescence of narrative but a new and original aesthetic form: the narration of the universe. This is why his writing takes on added strength from his considerable efforts as an entomologist, cartographer, or lexicographer. The rigors of material and his encyclopedic knowledge weave a controlled proliferation through which the universe overflows and recounts



*there is no common narrative. I have an (un) ability to speak. it is impossible to remember. nothing is exactly. but i dream in a language once i knew. it was one of the thousand languages of the rainforest, the languages of the beings of the day and the beings of the night. the languages that flow in its waters. the languages that resist and the ones which were killed. we should have heard them in time. it is time. time returns. are we learning to hear?*



## EARTH CITIZENSHIP

installation to the show "No society will emerge without commitment to diversity"  
<rotor> centre for contemporary art,  
Karmeliterplatz. Summer 2019



Posters and stamps used for protests in Graz



Photo: Thomas Raggam

# HUMAN AND EARTH RIGHTS DEFENDERS

EMPOWERMENT PRINT BAR/ WOMAN STAMPS COLLECTION  
since 2018  
Concept and Design Daniela Brasil  
Co-Production Afro-Asian Institute & Daily Rhythms Collective

STICK IT! Action to the Women's Day Bündniss 0803 2022

