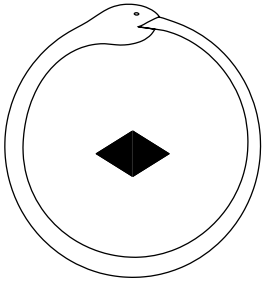




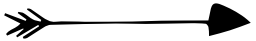
THE FERAL AND THE SPHERE
Wild Arrow 7



notebook
SELVAGEM



THE FERAL AND THE SPHERE

arrow 7 

Ele atirou. He shot.
Ele atirou e ninguém viu. He shot and nobody saw.
Só Sete Flechas é quem sabe It's only Seven Arrows who knows
aonde a flecha caiu. where the arrow fell¹.

The *caboclo*² is an enchanted manifestation of the Brazilian jungles. In Brazil, the *caboclo Sete Flechas* [Seven Arrows] arises at the *terreiros*³ of *Umbanda* and *Candomblé*.

[*The seventh Wild Arrow*](#) is the last of the audiovisual series created by Selvagem – Cycle of Studies about Life. Entitled *The Feral and the Sphere*, this arrow “landed” in London, at the Barbican Centre, incorporated into the [*Our time on Earth exhibition*](#).

The arrow precedes the wound. This arrow crosses the Atlantic Ocean, taking the opposite route to that of European Age of Exploration, with the destiny of touching civilized hearts and seeking the

1. *Ponto do Caboclo Sete Flechas* [Seven Arrows]. The *pontos* are songs accompanied by the sound of atabaques to invoke or praise the presence of entities and orishas. Orishas are deities recognized by Yoruba culture, and the entities are *Umbanda*'s ancestral guiding spirits.

2. The *caboclo* is a person of mixed Indigenous Brazilian and European ancestry. The etymology of the word is uncertain, but one supposition is that it comes from the Tupi word *kari'boka*, meaning “descendent from the white”. When it comes to *Umbanda* rituals and culture, the *caboclo* is a guiding spirit, usually related to indigenous cultures and knowledge.

3. The *terreiro* designates the house of worship where *Candomblé* or *Umbanda* rituals take place.

inversion of colonialist logic, that is still reproduced by the consuming flow that devours the planet and makes merchandise out of everything, quoting Davi Kopenawa.

The Feral and the Sphere is, thus, a Selvagem [Wild] manifesto – a request, a demand, a claim, a plea – so that, at last, it becomes obvious that we integrate a wonderful living system and that destroying it, through blindness and greed, is collective suicide triggered by a group of humans.

The cognitive transformation of the capitalist desire for how to be in this world is fundamental, to allow the forest to (re)infiltrate our senses.



Shall we board?



ANNA DANTES AND ELISA MENDES,
*Respeitar para descobrir o bem-viver*⁴ [Respect
to discover good living], 2021.

The sparkle speaks for itself, saying:
respect women,
respect men,
respect children,
respect the elders,
respect elderly women.

That's how our maker
taught the lessons.
In this way, we should live.
And with it, we shall grow
and mature with health and joy.
Only then we will co-exist and learn
the means to discover the Buen Vivir.

That's what I'm talking about.
I salute the divinities!

4. *Sumak kawsay*, a neologism in *Quechua*, that could be translated as "Good Living" in English. It is most usually known through its Spanish translation, *Buen vivir*.



While fairies run from bonfires

and dragons dive into deep lakes,

UNKNOWN AUTHOR,
The Unicorn is in Captivity and No Longer Dead, one of the seven tapestries in *The Hunt of the Unicorn*, between 1495-1505. Silver, silk and gold weft on tapestry. Donation of John D. Rockefeller Jr., 1937



while people are bounded,

and cosmic serpents
turn into legend,

LUCAS CRANACH THE ELDER,
Adam und Eva (Gemäldepaar), c.1530.

Oil on panel.
Norton Simon Art Foundation.



ladies

and gentlemen

UNKNOWN AUTHOR,
Portrait of a woman
(Elizabeth I from England), c. 1600.
Oil on panel. Donation of J. Pierpont
Morgan in 1911 to The Met Museum



dress in silk

ROBERT PEAKE THE ELDER,
Princess Elizabeth (1596–1662),
Later Queen of Bohemia, c. 1606.
Oil on canvas. Donation of Kate T. Davison,
in memory of her husband, Henry Pomeroy
Davison, in 1951 to The Met Museum



and demand the work

SIR PETER LELY,
Portrait of a Lady in Blue holding a Flower,
c. 1660. Oil on canvas. Donation of C.
Fairfox Murray in 1911 to the Dulwich
Picture Gallery



of thousands of moths

NICHOLAS HILLIARD,
Elizabeth I, c.1575. Oil on panel. Donation
of Alderman E. Peter Jones in 1945 to the
Walker Art Gallery



known as

BACCHIACCA,
Portrait of a Woman with a Book of Music,
c. 1540-1545. Oil on panel.
J. Paul Getty Museum



silkworms.

UNKNOWN AUTHOR,
Queen Elizabeth I, c. 1600. Oil in wood.
National Portrait Gallery, London.



Ladies and gentlemen



consume tea,

coffee,

Coffee bean quality selection process



sugar loaf,

gold,



wood,

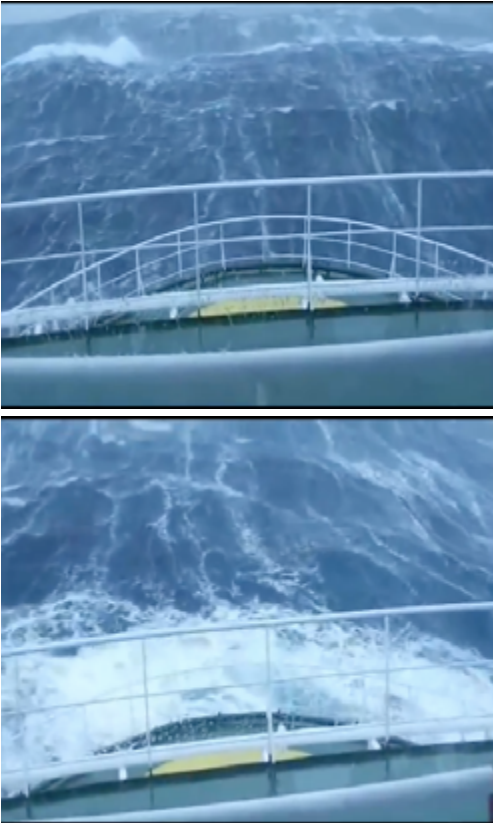
cocoa,

tobacco,

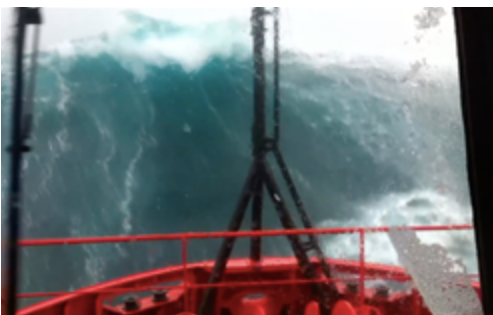


and diamonds

Cargo ship in Guanabara bay



UNKNOWN AUTHOR,
*Ship in the North Sea caught
in storm with giant waves*



NIKOLAJ I. & LICET STUDIOS,
Ship in storm, 2021



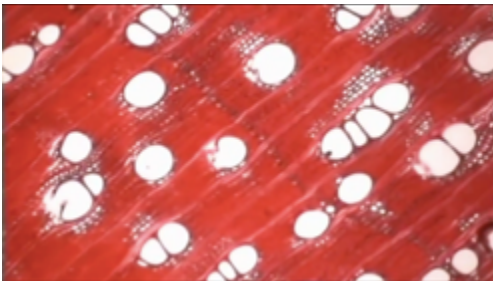
AUTOR DESCONHECIDO,
Japan Tsunami, 2011. Video found on
Earthquake Engineering's YouTube channel

The Age of Exploration is the name given to the phenomenon that occurred between the 15th and 17th centuries when countless expeditions left major European powers towards territorial conquests, in the search for spice trade and new sources of precious metals, with the intent of converting native peoples to Christianity and slave labor. The Age of Exploration is how they call a sort of tsunami caused by geopolitical faults, and not by geological faults.



The metropolis embellishes itself
with artifacts and makes itself
comfortable in cushions
of tropical motifs.

CINEMA VISION INDIA,
*Documentation of Ivory Carving and Garbage
Segregation at Ghatkopar, 2001*



Made of pure cotton,
dyed in Brazilwood,
the clothes of nobles



are ironed,

heated by coal



by the hands of slave girls.

ESTEVÃO CIAVATTA & REGINA CASÉ,
Um pé de quê? Pau-Brasil, 2001



Paths
start to be called Companies



and head towards the Indies.

ARJAN MARTINS,
Untitled, 2020

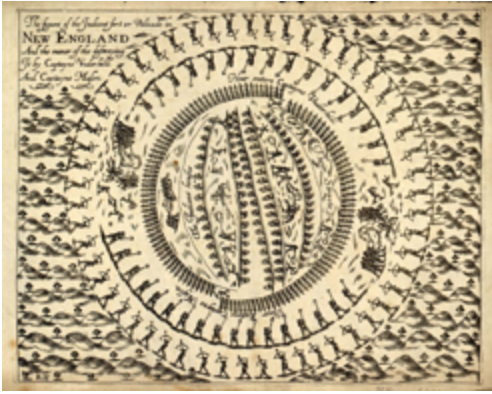
To discover something,
one must not know it.



Discovery is an affirmation
of one's own ignorance.

SÉRGIO BERNARDES,
Tamboro, 2009.

Lumina Produções. Urca Filmes. Sérgio Bernardes Collection. Mana Bernardes – manager and holder of the patrimonial rights of the collection together with Pedro Wladimir Bernardes, Lola Maria Bernardes, João Wladimir Bernardes, José Wladimir Bernardes and Rosa Bernardes. Drika de Oliveira – manager and audiovisual preserver of the collection. Beatriz Nunes – manager and audiovisual preserver of the collection



JOHN UNDERHILL,

Underhill engraving, 1638.

Woodcut. Collection of The Mashantucket
Pequot Museum & Research Center

Ignorance is violent
and uses gunpowder to impose itself.



*Time-lapse do trânsito de automóveis na
rotatória Fountain of wealth em Singapura*

And thus,
golden cities eat mines and forests.



CINEMA VISION INDIA,
*Documentation of a Story of Garbage
Segregation* (Vol. I), 2001

Colonisation means establishing
the market system.



Many beings are led to the combustion
that spins the wheel of fortune,



like a train
that will never stop.



They call it kingdom,
crown,
dominion,

SÉRGIO BERNARDES,

Tamboro, 2009.

Lumina Produções. Urca Filmes. Sérgio Bernardes Collection. Mana Bernardes – manager and holder of the patrimonial rights of the collection together with Pedro Wladimir Bernardes, Lola Maria Bernardes, João Wladimir Bernardes, José Wladimir Bernardes and Rosa Bernardes. Drika de Oliveira – manager and audiovisual preserver of the collection. Beatriz Nunes – manager and audiovisual preserver of the collection



it has always been a supermarket.

BLAMESOCIETY,

Chad Vader Day Shift Manager Season 1, 2006



What went wrong with the world
is that the project of a few men worked out.



And they got rich.

*Children learn to use gas masks
during World War II, 1943*



Money will not ask for permission,

will not excuse itself.

Money pays.

GUGA FERRAZ,
Untitled, 2020

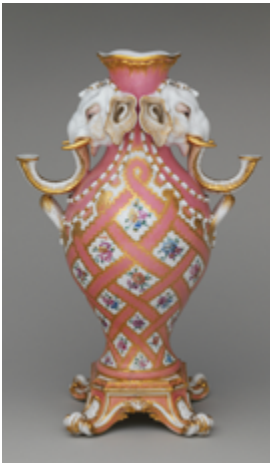


Money captures time

AUTOR DESCONHECIDO,

Panel With Design of Fruit Trees, c. 1720.

Silk textiles and brocades. Acquired by Los Angeles County Museum of Art with funding from Mr. and Mrs. Paul A. Erskin



and makes merchandise

JEAN-CLAUDE DUPLESSIS,

Vase à tête d'éléphant, c. 1958.

Smooth clay porcelain decorated with polychrome enamel and gold. Donation of Samuel H. Kress Foundation in 1958 to The Met Museum



out of everything.

MEISSEN MANUFACTORY,

Bird of paradise (quetzal) (one of a pair),

1740-41. Hard mass porcelain. Donation of Mr. and Mrs. Charles Wrightsman in 1976 to The Met Museum



MEISSEN MANUFACTORY,
Golden oriole (one of a pair), 1740-41.
Hard mass porcelain. Donation of Irwin
Untermeyer in 1964 to The Met Museum

Even memory becomes an asset.



BEAUVAIS,
Armchair back, 1754-56.
Wool and silk. Donation of John D.
Rockefeller Jr. in 1935 to The Met Museum

As nature is ravaged,



ROBERT ADAM,
The Dundas sofa, 1765. Gold pine and beech,
with silk upholstery. Acquired by The
Museum of Fine Arts Houston with funding
from the Brown Foundation Accessions
Endowment Fund

another world is created,



UNKNOWN AUTHOR,
Shoes, 1690-1700.
Silk and leather. Rogers Fund, 1906

a meta-world



ART PALACE,
Collection of Georgian headgear,
c. XVIII-XIX. Embroidery and gold thread

made of depictions of nature



UNKNOWN AUTHOR,
Ceremonial base cloth, c. XIX-XXth.
Photography by António Cunha for the
Calouste Gulbenkian Foundation, Lisbon.
Image courtesy of the Museum of Christian
Art in Goa and the Calouste Gulbenkian
Foundation in Lisbon

that can be consumed.



Nature becomes enchanted
and survives,



even if in our imagination.



It is nature that is in command.



She is cosmic,
the sun's daughter.



Nature is
Ouroboros.

GLICÉRIA TUPINAMBÁ,
chief Babau wearing Tupinambá mantle
Tupinambá, 2020



In the values of the capitalist system,
land is property, rock is wealth,
water is a mineral resource.



Plants and animals are just food
to human beings.



People who do not share
these same values are wild.

Video Keine blinden Flecken - Seenotrettung mit dem Flugzeug from the magazine Supernova Das Leftstyle-Magazin.



Yes. We are all wild.

Being wild is being a child of the jungle.

Fishes swimming in the shape of a heart



Wild is the DNA,
the code that draws and informs life,



like a canoe crossing the stream
of current existences,
future and ancestral.



Wild is the heart that beats,
regardless of the command of reason.



Wild is the symbiosis,

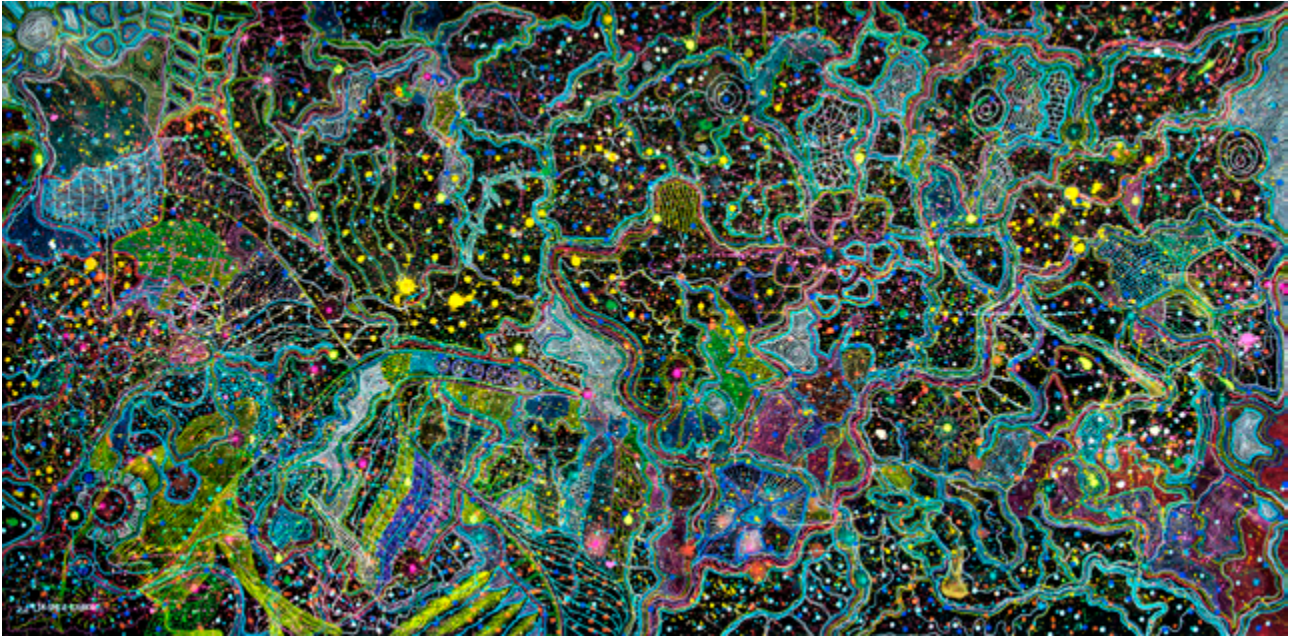


the collaborative construction of life and its
continuous metamorphosis,



LIA RODRIGUES,
Encantado, 2022.

Images and video by Sammi Landweer, choreography
by Lia Rodrigues, danced by Leonardo Nunes, Carolina
Repetto, Valentina Fittipaldi, Andrey da Silva, Larissa
Lima, Ricardo Xavier, Joana Lima, David Abreu, Matheus
Macena, Tiago Oliveira, Raquel Alexander.



JAIDER ESBELL,
A visita aos ancestrais, 2021.
Acrylic on canvas, 111 x 225 cm. Image
copyright: Galeria Jaider Esbell de Arte
Indígena Contemporânea. Photography:
Daniel Jabra

making it so that life lasts forever.

Wild are plants and bacteria,
makers of the formula that transforms
sunbeams into the viable atmosphere
of this blue planet.

Wild is the blue planet,
which self-regulates
and orbits in synchronicity
with the whole Cosmos.

The Cosmos is wild as well.



Drawing by LÍVIA SERRI FRANCOIO

We are the feral
and the sphere.

BIOS:

AILTON KRENAK (1953)

Thinker, environmentalist and one of the main voices of indigenous knowledge. Ailton has created, along with Dantes Editora, the *Selvagem*, cycle of studies about life. He lives in the Krenak village, by the margins of rio Doce, in Minas Gerais, and is the author of *Ideas to postpone the end of the world* (House of Anansi Press, 2020) and *A vida não é útil* [Life is not useful] (Companhia das Letras, 2020).

ANNA DANTES (1968)

Her work extends the editing/publishing experience to other formats in addition to books. For ten years, Anna has been carrying out, along with the *Huni Kuĩ* people, in Acre, the project *Una Shubu Hiwea, Livro Escola Viva* [Living School Book]. In 2018, she created *Selvagem*.

CARLOS PAPÁ (1970)

Carlos Papá is an indigenous leader and filmmaker of the Guarani Mbya people. He has worked for more than 20 years with audiovisual productions, aiming to strengthen and valuing the Guarani Mbya culture by producing documentaries, films and cultural workshops for young people. He also is a spiritual leader in his community. He lives in the village of Rio Silveira, where he takes part in collective decisions and helps his community to find ways to live better. He is a counselor at the Instituto Maracá and a representative for the north coast of São Paulo state at the Guarani Yvy rupa commission (CGY).

ELISA MENDES (1983)

Elisa experiments with image and words working in photography, cinematography, audiovisual direction and poetry.

<https://elisamendes.com/director-dop>

LUCAS CRANACH O VELHO (1472 - 1553)

He was a German Renaissance painter and printmaker. He portrayed themes linked to mythology and religion and became known for painting portraits of leaders of the Protestant Reformation, including Mar-

tin Luther, with whom he became a friend. Many of the illustrations that accompany Luther's writings are his authorship. In his paintings, he was known for uniting landscapes and narrative scenes.

https://pt.wikipedia.org/wiki/Lucas_Cranach,_o_Velho

ROBERT PEAKE O VELHO (1551 - 1619)

An English painter, he worked as a portraitist during the reign of James I and his successor Henry Frederick, having received the title of Sergeant-Painter from the king in 1607. Alongside a group of artists from other nationalities, whose workshops collaborated, he specialized in brightly colored and full-body "fantasy pieces" made only in England at that period.

https://pt.wikipedia.org/wiki/Robert_Peake,_o_Velho

SIR PETER LELY (1618 - 1680)

He was a painter of Dutch origin. At the beginning of the 1640s, he moved to England, where he practiced his profession for a longer period of time and where he became the official painter of the royal court. Although he began his career painting landscapes, he soon turned to painting portraits, becoming an important portraitist and acquiring English nationality in 1662.

https://pt.wikipedia.org/wiki/Peter_Lely

NICHOLAS HILLIARD (1547 - 1619)

He was an English goldsmith and portraitist, known mainly for making miniature portraits of members of the court. Considered an important artistic figure of his time, he is associated with the Renaissance. His miniature lyrical portraits, called limning in Elizabethan England, contributed to the development and formulation of the concept of portraiture during the late 16th and early 17th centuries.

https://pt.wikipedia.org/wiki/Nicholas_Hilliard

ESTEVÃO CIAVATTA & REGINA CASÉ (1968 E 1954)

Estevão is a film and TV director, screenwriter, photographer and producer. He is a founding partner of Pindorama Filmes. Regina Casé is a Brazilian actress, author, director, producer and presenter. Together, they are part of

the TV show *Um pé de quê?*, which is directed by Estevão and presented by Regina. The program talks about Brazilian trees, from all biomes, bringing the most diverse species closer to people's daily lives. On the air for over 20 years, *Um pé de quê?* serves as educational material in numerous schools and institutions throughout the country.

<http://www.umpedeque.com.br>

ARJAN MARTINS (1960)

He is a Brazilian artist born in Rio de Janeiro, where he lives and works nowadays. He began his artistic studies in the 1990s at the School of Visual Arts of Parque Lage. In his works, he deals with the African diaspora and the colonial movements that took place in Afro-Atlantic territories, evoking themes such as colonial heritage, ethnic identity, blackness and segregation. His work has already been presented in several Brazilian institutions, in addition to having been exhibited in important biennials around the world, such as the Dakar Biennale and the Mercosur Biennial. He won the PIPA Prize for Contemporary Art in 2018 and won the PIPA Popular Vote Exhibition in the same year.

<https://www.agentilcarioca.com.br/artists/33-arjan-martins>

SÉRGIO BERNARDES (1944-2007)

Son of the architect Sérgio Bernardes and grandson of the journalist Wladimir Bernardes, Sérgio Bernardes Filho was a Brazilian filmmaker. His first feature, *Desesperato* (1968), has unanimously received the best movie award at the Belo Horizonte Festival and, shortly, was censored by the Brazilian dictatorship. After years of exile in France, Sérgio returned to Brazil and went on several expeditions through the Amazon and the inlands of the country.

<http://tamboro.blogspot.com/>

JOHN UNDERHILL (1597 - 1672)

He was one of the first English settlers and soldiers in the Massachusetts Bay Colony, in the province of New Hampshire, where he became a captain and later rose to the position of governor. He is best known for leading colonial militia in the Pequot and Kieft Wars, attacks orchestra-

ted by settlers against two Native American groups. He later published an account of the Pequot War.

[https://en.wikipedia.org/wiki/John_Underhill_\(captain\)](https://en.wikipedia.org/wiki/John_Underhill_(captain))

GUGA FERRAZ (1974)

Brazilian artist born in Rio de Janeiro, where he began his studies in Architecture and Urbanism and later turned to the study of Sculpture at the School of Fine Arts of the Federal University of Rio de Janeiro (EBA-UFRJ). In his research, he critically addresses issues related to urban violence, the relationship between the individual and the city, and urban and political crossings. From the year 2000, he joined the *Atrocidades Maravilhosas* [Wonderful Atrocities] group, carrying out intervention work in the city.

<https://www.arturfidalgo.com.br/guga-ferraz>

JEAN-CLAUDE DUPLESSIS (1699 - 1774)

He was a goldsmith, sculptor, potter, bronze founder and rococo designer. He served as artistic director of the porcelain factory in Vincennes and the factory that originated from it, in Sèvres. He also worked as the king's goldsmith from 1758 to 1774. Born in Turin, his first work was done for the Prince of Carignan and other members of the House of Savoy, one of the oldest families of European nobility. Later he moved to France, where he has lived for years.

https://en.wikipedia.org/wiki/Jean-Claude_Chambellan_Duplessis

ROBERT ADAM (1729 - 1792)

A Scottish architect, he has also worked as an interior decorator and furniture designer. He became one of the most famous architects in his country at the time and is considered by many to be the greatest architect of the second half of the 18th century, being known for his neoclassical style. He was the king's official architect, belonged to the Royal Society of Arts and was elected to Parliament in 1768. His style influenced the development of Western architecture, both in Europe and in North America. About 9,000 of his drawings are now in the Soane museum in London.

GLICÉRIA TUPINAMBÁ (1982)

Also known as Célia Tupinambá, she is an artist and teacher from Serra do Padeiro, one of the 22 villages of the Tupinambá Indigenous Land of Olivença, in the south of the state of Bahia. Currently, she participates intensely in the political and religious life of the Tupinambá, becoming involved above all in issues related to education, the productive organization of the village, social services and women's rights. Through the project *Nós somos pássaros que andam* [We are birds that walk], she has been working to revitalize and rescue the tradition of her people's mantle, having been nominated for the PIPA Prize for Contemporary Art in 2022. She made the documentary *Voz das Mulheres Indígenas* (2015) and continues to work in the audiovisual area. She recently held the exhibition *Kwá Yep é Turusú Yuriri Assojaba Tupinambá* [This is the Great Tour of the Tupinambá Mantle], in Brasília (2021).

<https://www.premiopipa.com/gliceria-tupinamba>

MEISSEN MANUFACTORY

Founded in 1710 in Germany, it is the oldest porcelain factory in Europe, and is still recognized today for the high quality of its pieces. Experiments with hard-paste porcelain, also called "true porcelain", were developed on the European continent from 1708 by the physicist Ehrenfried Walther von Tschirnhaus and the alchemist Johann Friedrich Böttger, giving rise to the Meissen factory. Its pieces today are easily identifiable as they bear the insignia of two Crossed Swords in cobalt blue.

<https://www.erlebniswelt-meissen.com>

LIA RODRIGUES (1956)

She is a Brazilian dancer and choreographer. She studied Classical Ballet and History at the University of São Paulo (USP). In 1977, she was one of the founders of the independent contemporary dance group Andança, winner of the APCA award in 1978. Between 1980 and 1982, she worked at Compagnie Maguy Marin, in France, where she participated in the creation of 'May B', one of the most celebrated contemporary dance shows. She received several national and international awards and in 1990 founded her own company, Lia Rodrigues Dance Company, now headquartered at the Maré Arts Center, a space opened in 2009 as the

result of a partnership between the company and the NGO Redes da Maré. The closer collaboration between the NGO and Lia Rodrigues enabled the creation of the Maré Free School of Dance in 2011.

<http://www.liarodrigues.com>

JAIDER ESBELL (1979 - 2021)

He was a Brazilian writer, artist, art educator, geographer and curator of the Macuxi people. Born in Roraima, he lived until he was 18 in the Raposa Serra do Sol Indigenous Land. He was an activist for indigenous rights and one of the highlights of the 34th Bienal de São Paulo. In the same year, he curated the exhibition Moquém - Surarî: contemporary indigenous art, organized at the São Paulo Museum of Modern Art - MAM in parallel to the Biennial, an exhibition that brought together works by indigenous artists from different peoples. Alongside other indigenous artists, he played a central role in the consolidation of contemporary indigenous art in Brazil, as well as in the production and connection of thought around such productions. His work unfolded in paintings, texts, drawings and installations. In 2016, he was the winner of the PIPA Online Award and was among the nominated artists in the 2021 edition.

<http://www.jaideresbell.com.br>

DORA SELVA (1990)

An interdisciplinary artist, she has lived in Rio de Janeiro since 2013, working professionally in the field of dance. She was a member of Lia Rodrigues Dance Company, headquartered at the Maré Arts Center for 4 years. Since 2017, she has been working with authorial projects, which transit through the fields of dance, performance, visual arts and audiovisual. She is the creator of the Viva Pelve project, a multifaceted study of the pelvis. The project involves workshops, regular classes, artistic processes, sound research and content creation.

LOUISE BOTKAY (1978)

Visual artist and filmmaker, she shoots photos and films using cell phone cameras, video and film cameras in Super 8, 16 mm and 35 mm. Her films, permeated with silence and made in countries such as Haiti, Congo,

Niger, Chad, Holland, France and Brazil, address cultural syncretism in the post-colonial context, investigating the modes of unveiling the visible by film device.

<https://vimeo.com/louisebotkay>

The editorial production work of the Selvagem Notebooks is carried out collectively with the Selvagem community. The English notebooks' editorial coordinator is Daniel Grimoni.

More information at selvagemciclo.com.br

This notebook features the special participation of Larissa Vaz, who wrote the artists' biographies.

TRANSLATION

GABRIEL PAIXÃO

Interpreter, translator, and multimedia artist. Master of Film Narratives and Bachelor of Cinema and Audiovisual, he has written, directed, and acted in several short films, besides dwelling in music, poetry, drawing, and painting. Through words and images, his work is driven by an ever-present desire for evocation and dialogue.

MAURICIO BOFF

A communication and advocacy consultant for sustainable development initiatives in South America, and also a writer. He lives in Brasília.

REVISION

ANA LOUREIRO JUREMA

Educator, she has developed and participated in several projects in Brazil and other countries – but she has always been a teacher, mainly focused on teacher's capacity building. She did a doctorate, does research, has academic, technical and didactic publications, is a consultant and an everlasting learner. Proud member of the Selvagem Community, contributing as *brincante da língua*, a language craftswoman, a tongue-reveller.

DANIEL GRIMONI

An artist, Portuguese grad student and Language teacher at a community pre-university course in Rio de Janeiro. He has published poems and short stories in literary magazines and anthologies, and is the author of *Todo (o) corpo agora* (2019), a poetry book. He also studies matters related to the dialogues between geography, ecology, art and education.

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SPECIAL THANKS

Acervo Sérgio Bernardes – Drika de Oliveira and Mana Bernardes
Allegra Abdo
Arjan Martins
Blamesociety films – Aaron Yonda
Carlos Papá
Cristine Takuá
Daniel Jabra
Fundação Calouste Gulbenkian, Lisboa
Glicéria Tupinambá
Instituto Moreira Salles (IMS) – Angelo Manjabosco, Thaianie Koppe, Vera Lúcia Nascimento
Jaider Esbell
Lamia Mouawad
Lia Rodrigues
Licet Studios – Max Habermann
Marcella Marer
Museum of Christian Art, Goa – Natasha Fernandes
Oman Dhas
Parmênio Citó
Pindorama filmes - Estevão Ciavatta
Sammi Landweer
Sci-Inspi
Wehi TV - Drew Berry



DORA SELVA & LOUISE BOTKAY,
Jibóia, 2022.

SELVAGEM Notebooks
digital publication
by Dantes Editora
Biosphere, 2022

