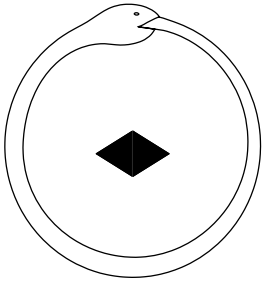


COLLECTIVE BIRTH

Drawings and artistic creations
from the Women, Plants
and Healing study cycle



notebooks
SELVAGEM



COLLECTIVE BIRTH

Drawings and artistic creations from the
Women, Plants and Healing study cycle

This compilation brings together artistic outputs created by the audience during the II Women, Plants and Healing study cycle, in September 2022, organized and mediated by Marília Nepomuceno and Ana Paixão de Carvalho, with the presence of Tai Tuwi'xawã, Aline Tertuliano, Maria Silvanete Lermen, Verônica Carvalho, Valéria Carvalho, Mãe Dôra Pankararu, Jula Pankararu, Sanderline Ribeiro, Helena Tenderini, Luiza Cavalcante and Ana Cláudia Rodrigues.

FIRST MEETING

TO GIVE BIRTH

From the seeds of the present we rebirth the future. A new generation of women, healer apprentices, are being born and enabling the continuity of counter-hegemonic and ancestral knowledges in their communities. With Taí Tuwi'xawã and Aline Tertuliano.



PLATE PLANT

I'm on the clay path of learning along with my mother, Ana.

I made my first plate inspired by
the Women, Plants and Healing cycle.

I feel like giving everything that I
make from clay as a gift.
it's in the nature of the earth to share



Sisterhood / SENSES / To ask permission with reverence / Calm / RELATIONSHIP /
To feel / TO PERCEIVE / To live / intimacy

*Buva*¹ women are those intentionally made invisible throughout history by an eurocentric and Western narrative, and by the feminist struggle that is limited to discussions of gender equality, proposed by white Western women.

Without considering the consequences of colonial exploitation, racism, homophobia and capitalism, feminism would be exclusively eurocentric, as it would exclude non-white women's demands.

Françoise Vergès, a political scientist, historian, activist and post-colonial studies specialist, names this movement "civilizational feminism", since imperialist policies maintain a model of oppression not only of men over women but also of one social group over the other. She claims a multidimensional theory for the feminist movement: anti-racist, anti-patriarchal, anticolonial and anticapitalist.

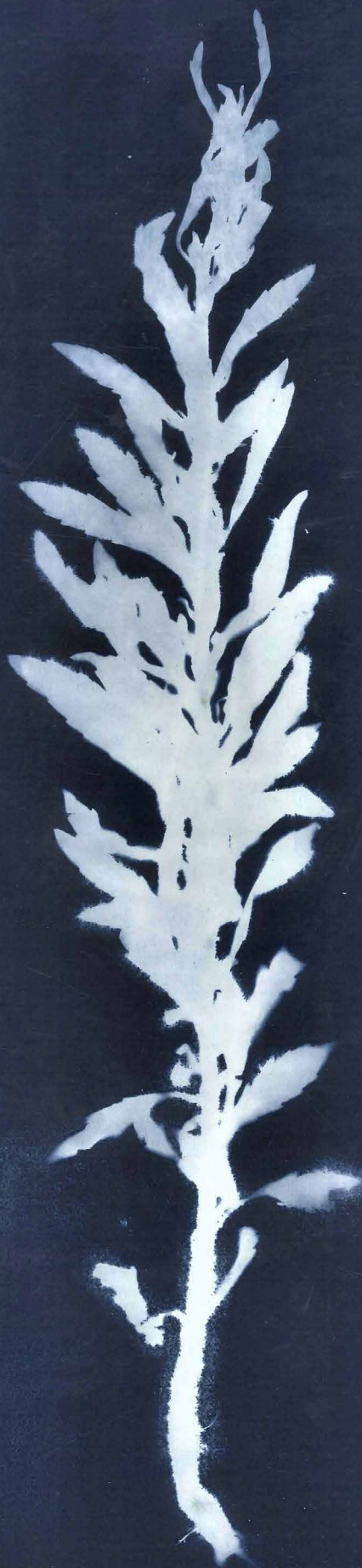
"Decolonial feminism" is a movement that reassesses the European perspective imposed on the world. Civilizational feminism is only one of the movements criticised by decolonial feminism, since its agenda is limited to white and bourgeois demands such as equal rights, parity in the labor market, and sexual liberation, disregarding the inequalities suffered by different groups of women and ignoring the social results of enslavement and capitalism on the peoples who still suffer the consequences of colonization. Civilizational feminism also disregards the fight for social justice, dignity and respect.

REFERENCE

VERGÈS, Françoise. *Um feminismo decolonial*. São Paulo: Ubu Editora, 2020. 144 pp.²

1. *Buva* is the popular name for a spontaneous plant that is common in Brazil. It grows on the side of roads and in cracks in concrete. It is generally considered harmful to productivity in agribusiness, but is used by traditional people for its medicinal properties in teas, baths and blessings.

2. The English translation of Françoise Vergès' book was published by Pluto Press in 2021. Translated by Ashley J. Bohrer, it was titled *A Decolonial Feminism*.



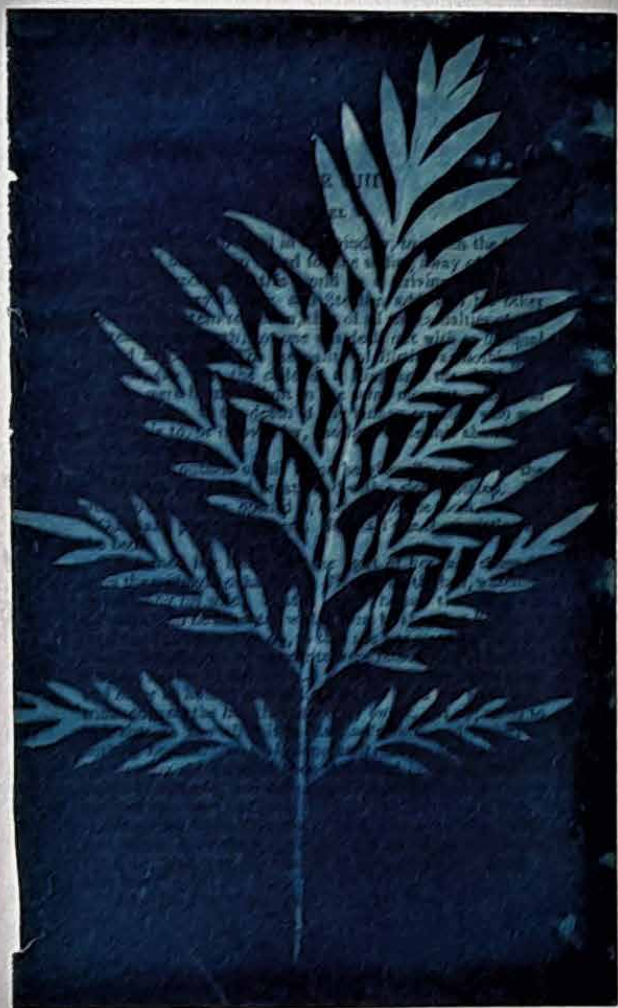








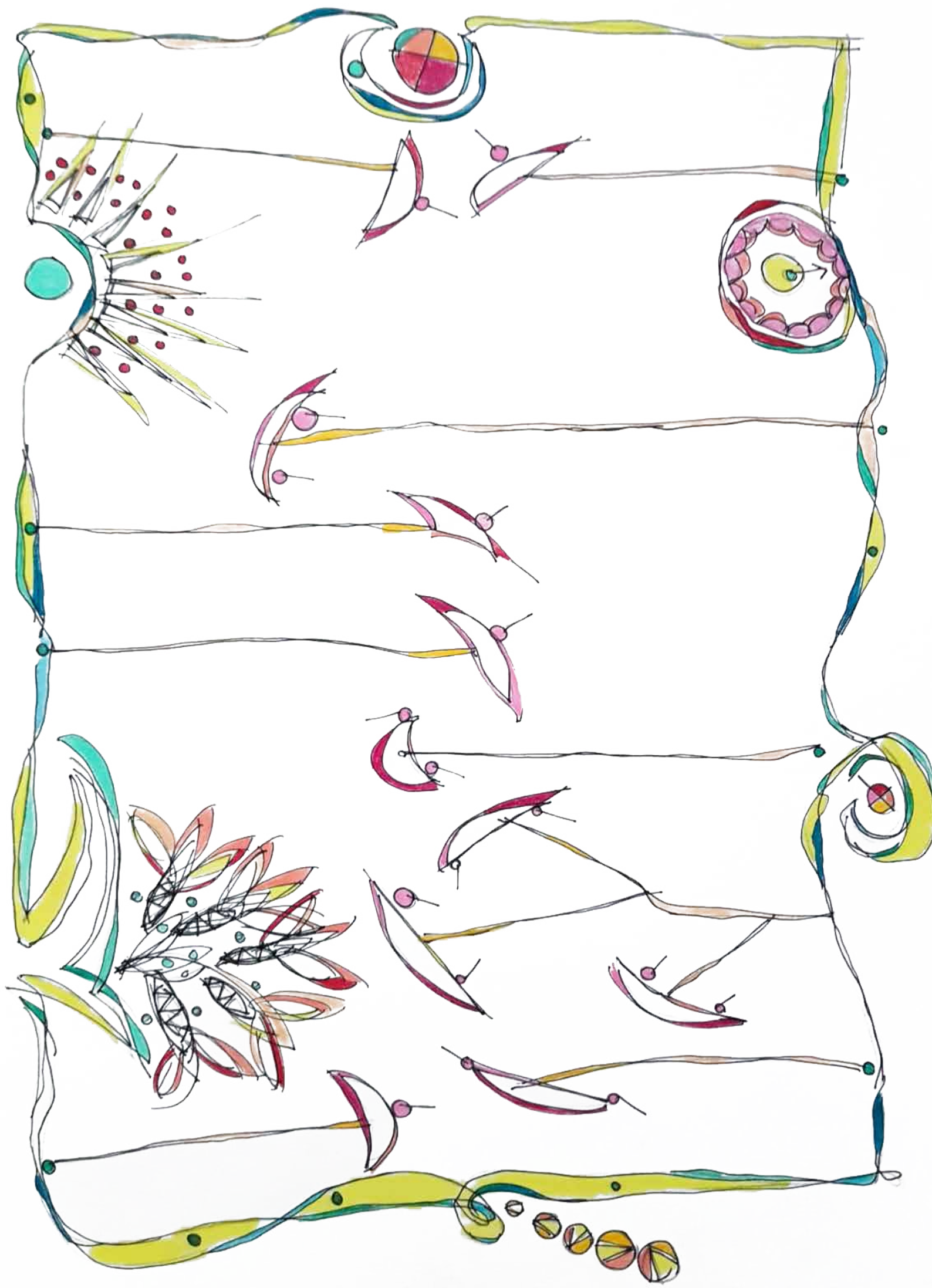














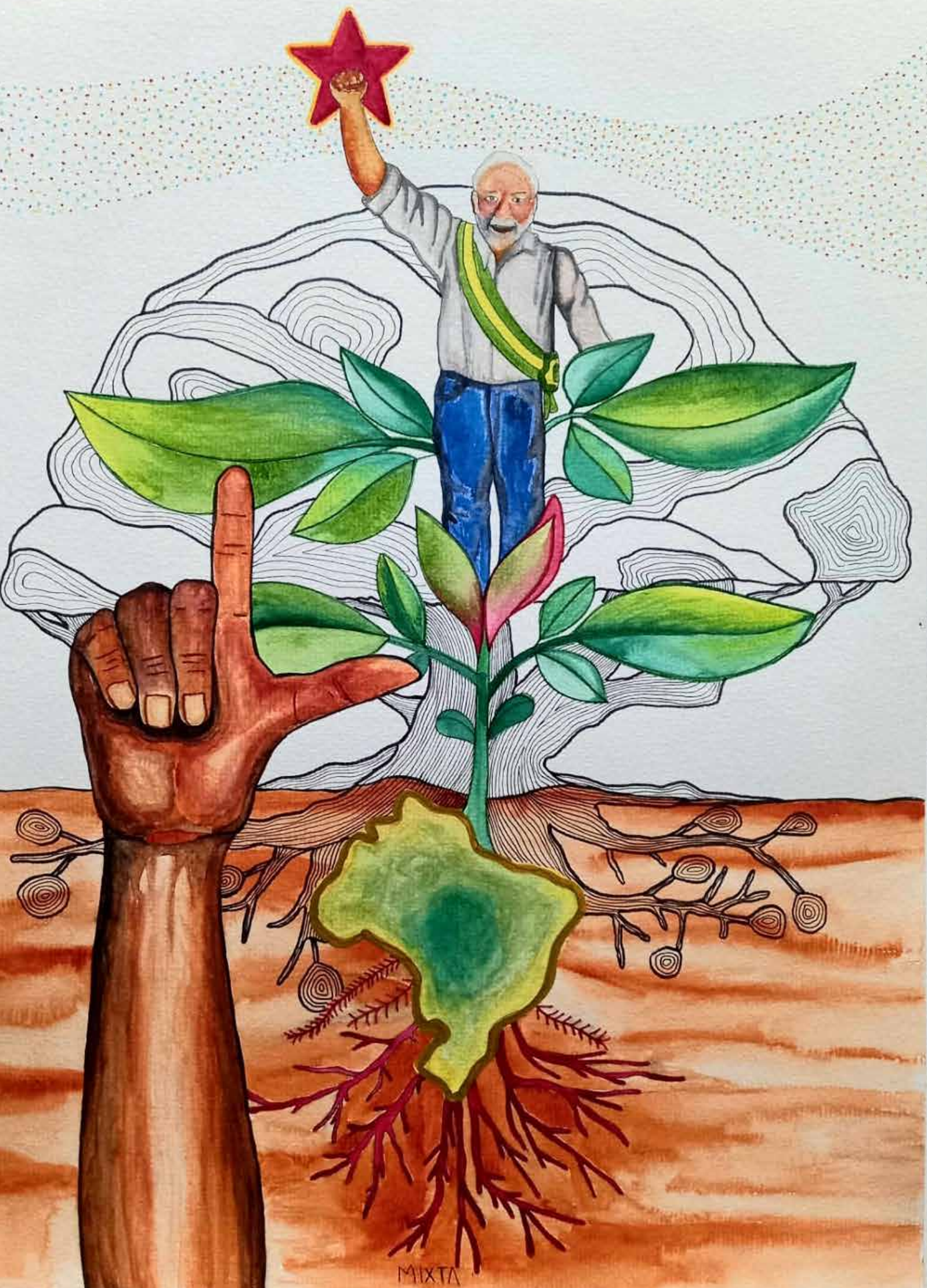
mulheres
burra

regenerantes
de Gaia



SECOND MEETING
TO SPROUT

There is always a tree that is us in the forest. This tree is us on the path of life. Health, food, body and territory. Three women farmers, agroforesters, healers, root healers, keepers of the knowledge of care, of the land, of regeneration and struggle. With Maria Silvanete Lermen, Verônica Carvalho and Valéria Carvalho.

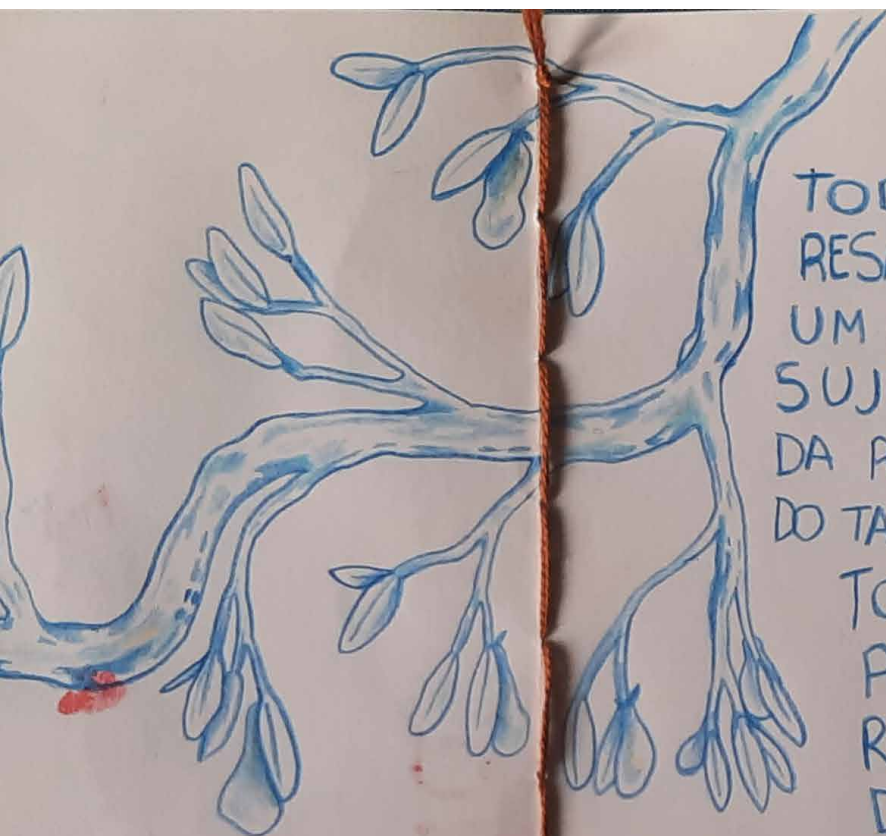




SUJEITOS DE
= CASCA =
ROMPIDA.
CONTRA-CORRENTEZA DA
POTÊNCIA DO VIR-A-SER.

SUBJECTS WITH
BROKEN
HUSK
COUNTERCURRENT OF
THE POTENTIAL OF BECOMING.

17-09



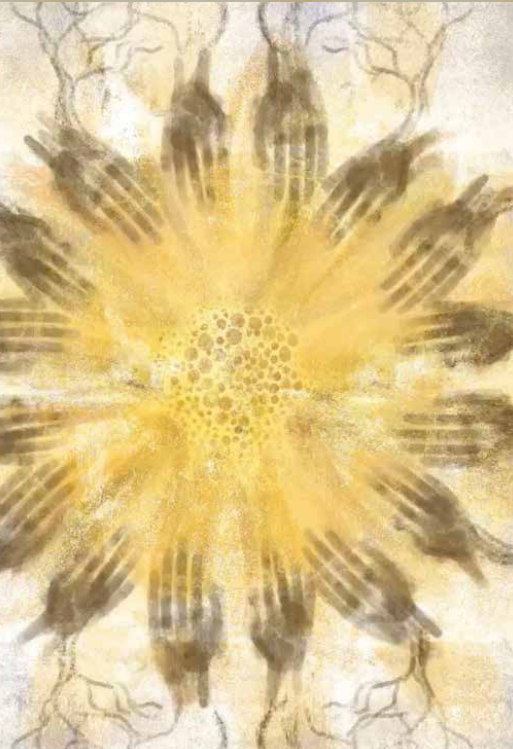
TODA ÁRVORE UM DIA
FOI SEMENTE.

TUDO SER QUE HOJE
RESIDE, DA TERRA, E NA TERRA,
UM DIA FOI NÃO-SER.
SUJEITO DO INCERTO,
DA POTÊNCIA DO VIR-A-SER,
DO TALVEZ.

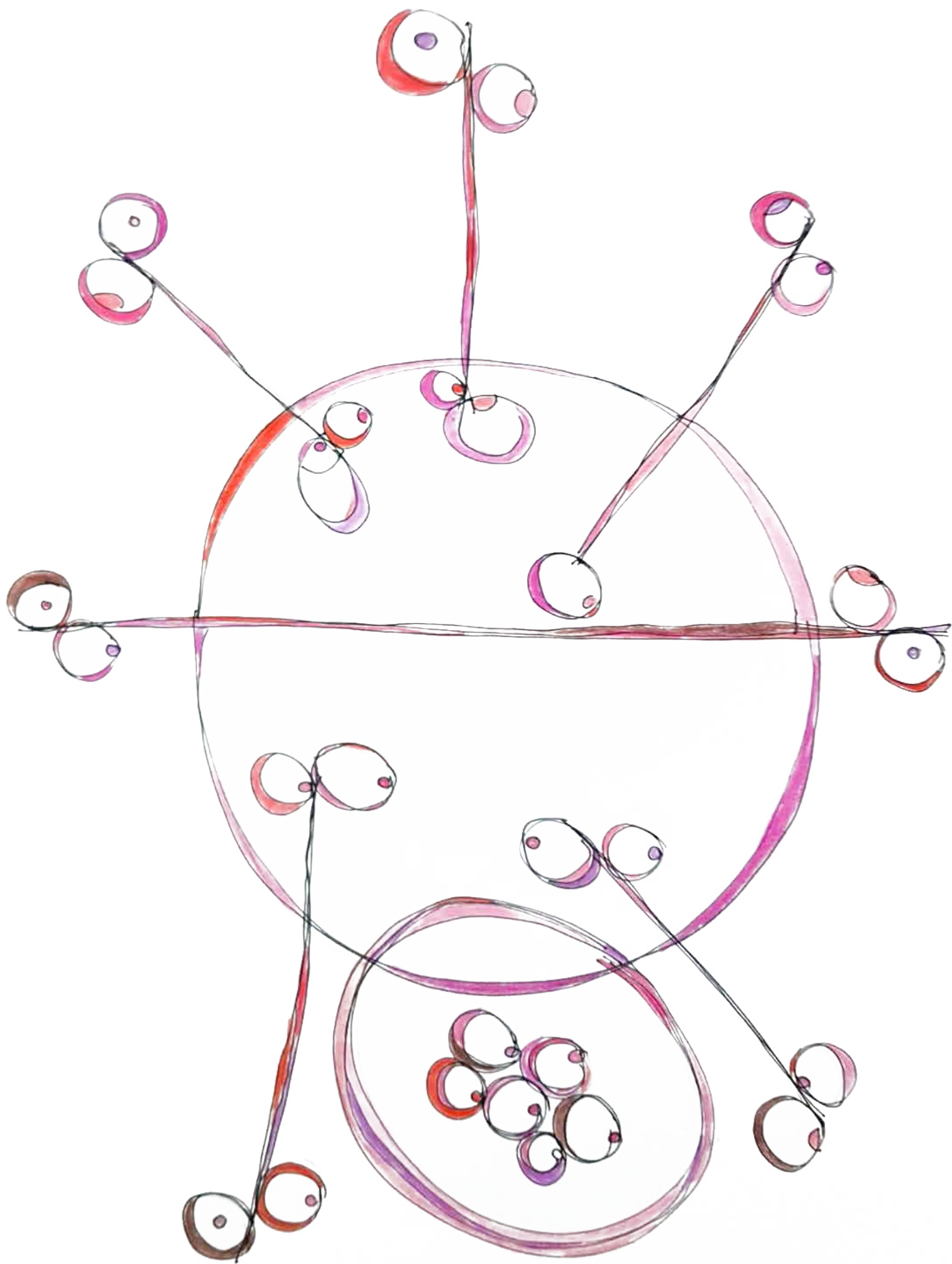
TODA GERMINAÇÃO É
PARTO,
ROMPIMENTO,
DASCASCA,
DA TERRA,
DO NÃO,
OU DO CORDÃO.

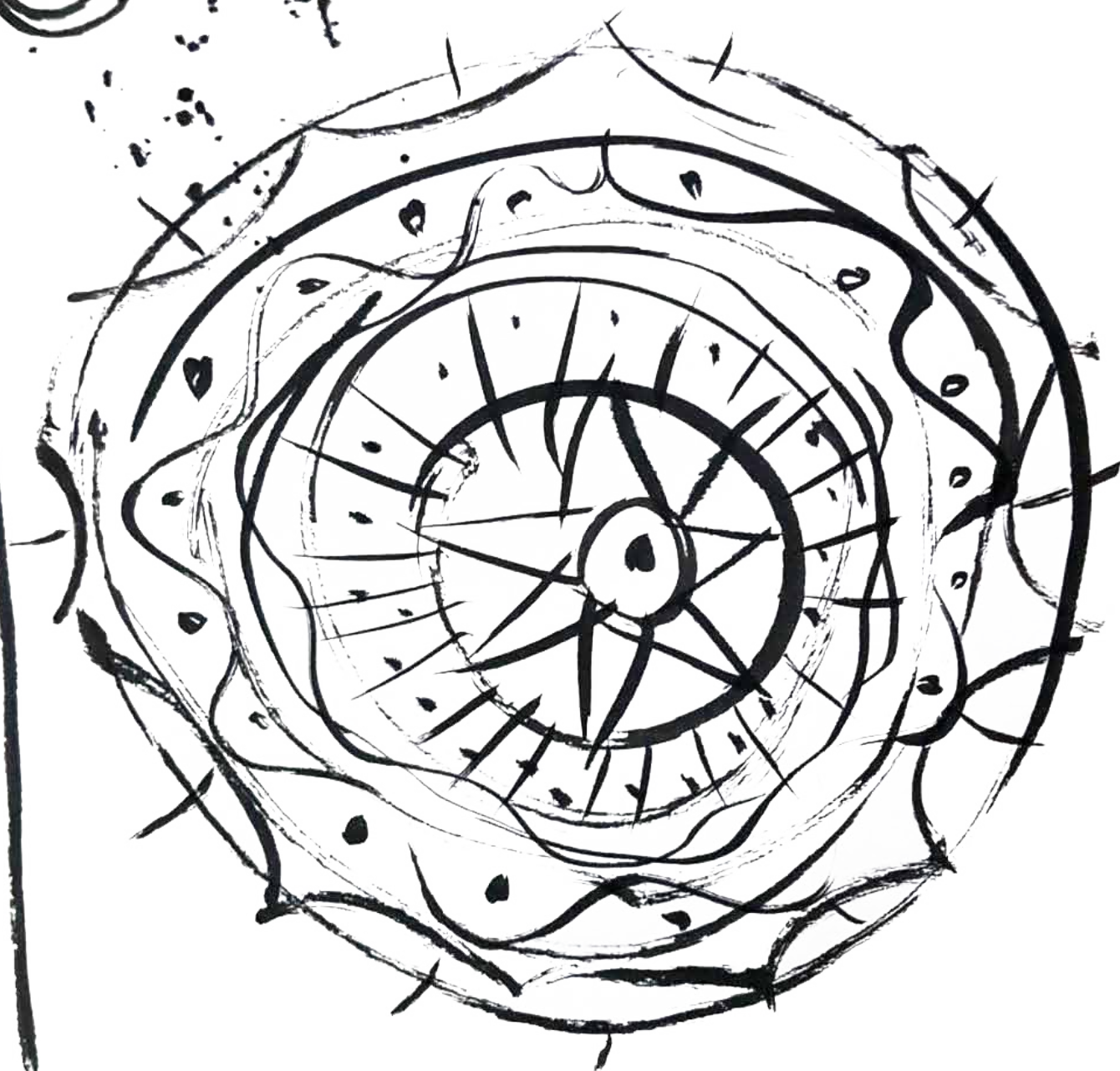
14/08/2022

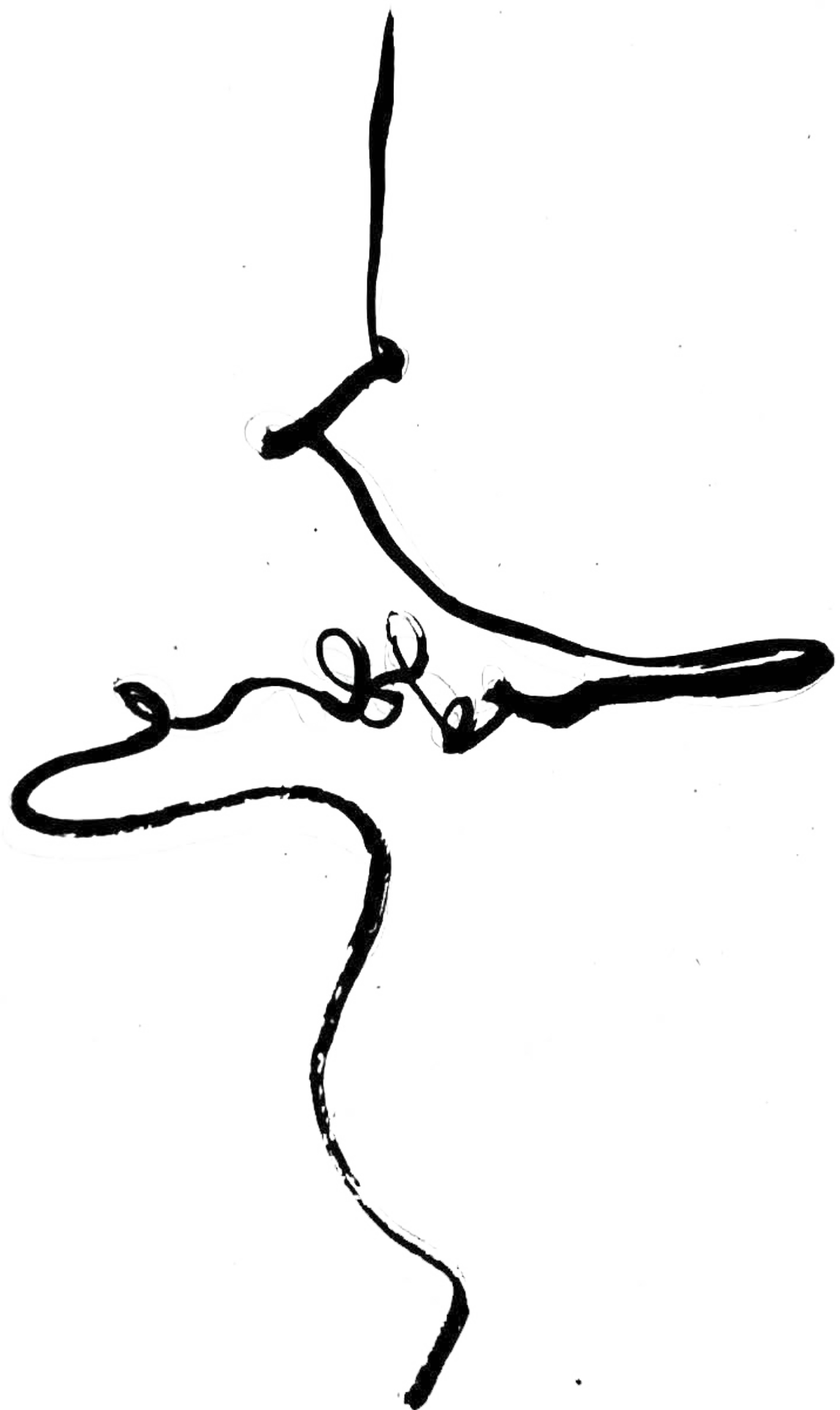
EVERY TREE WAS ONCE / A SEED. / EVERY BEING THAT TODAY / LIVES FROM AND ON THE
EARTH, / WAS ONCE A NON-BEING. / A SUBJECT OF THE UNCERTAIN, / OF THE POTENTIAL
OF BECOMING, / OF THE MAYBE. / EVERY SPROUTING IS / BIRTH, / BREAKAGE, / OF THE
SHELL / OF THE EARTH, / OF THE NO, / OR OF THE CORD.

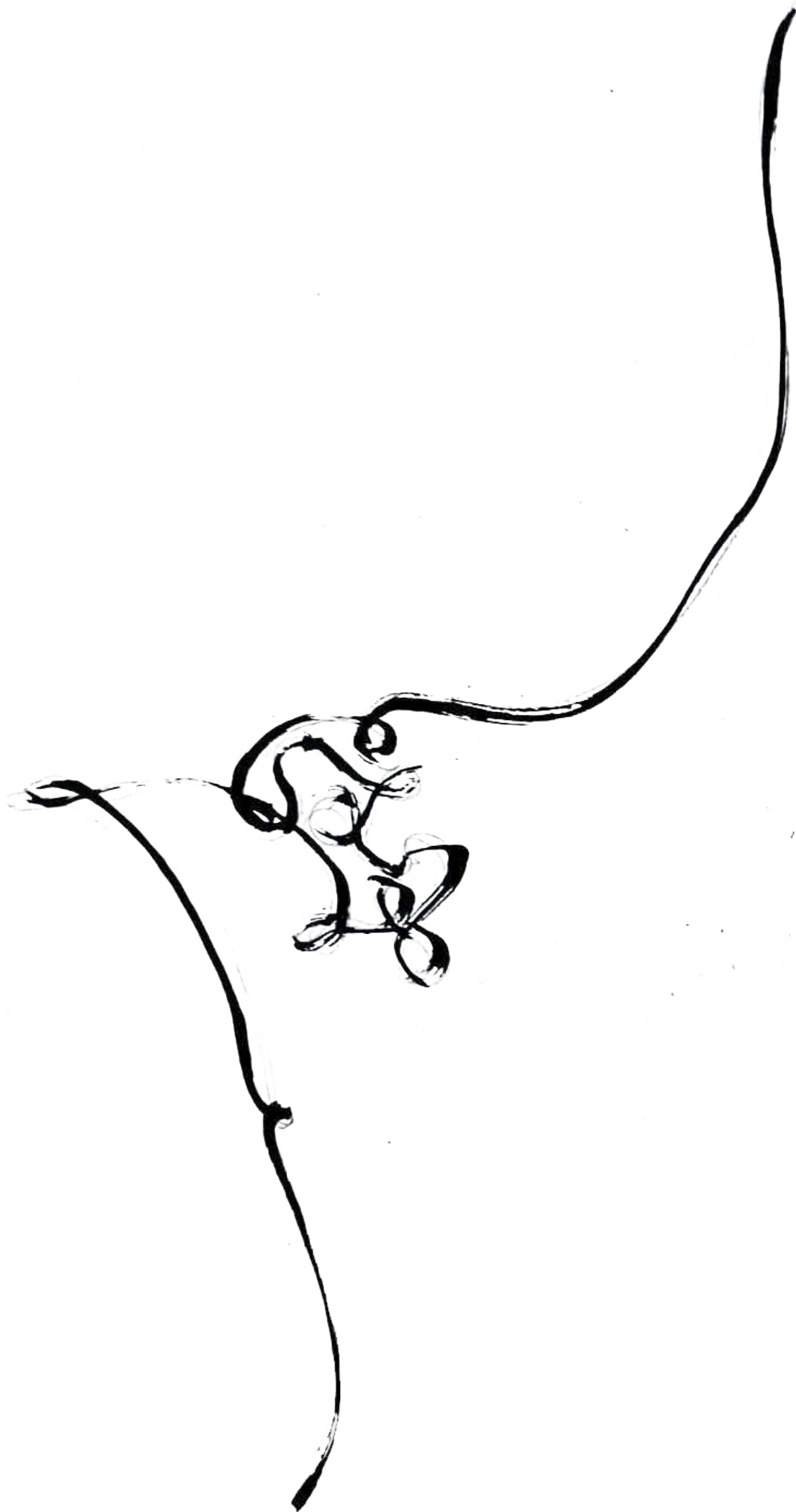
















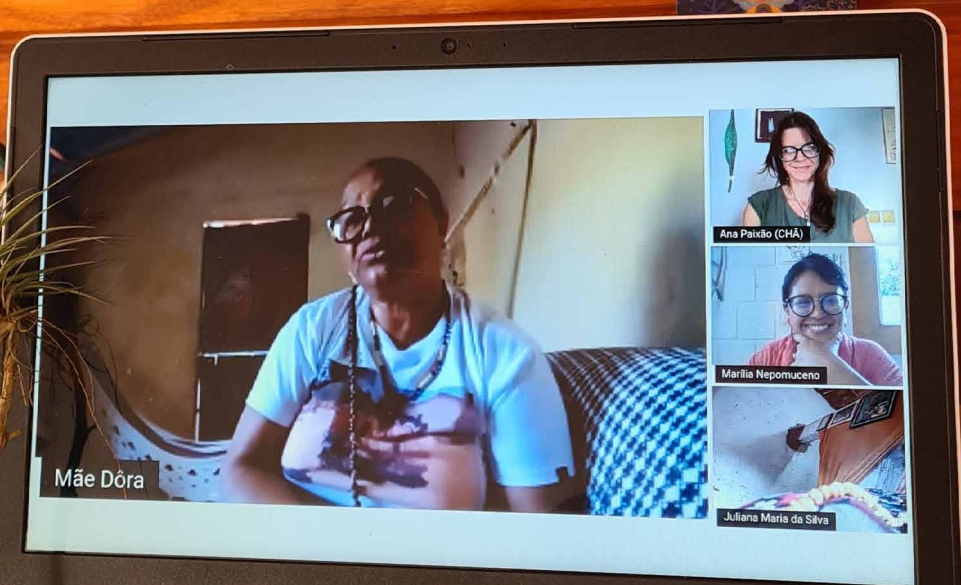
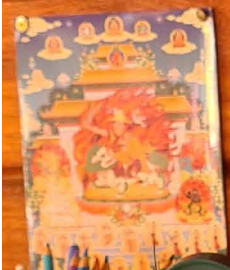


THIRD MEETING

TO CARE

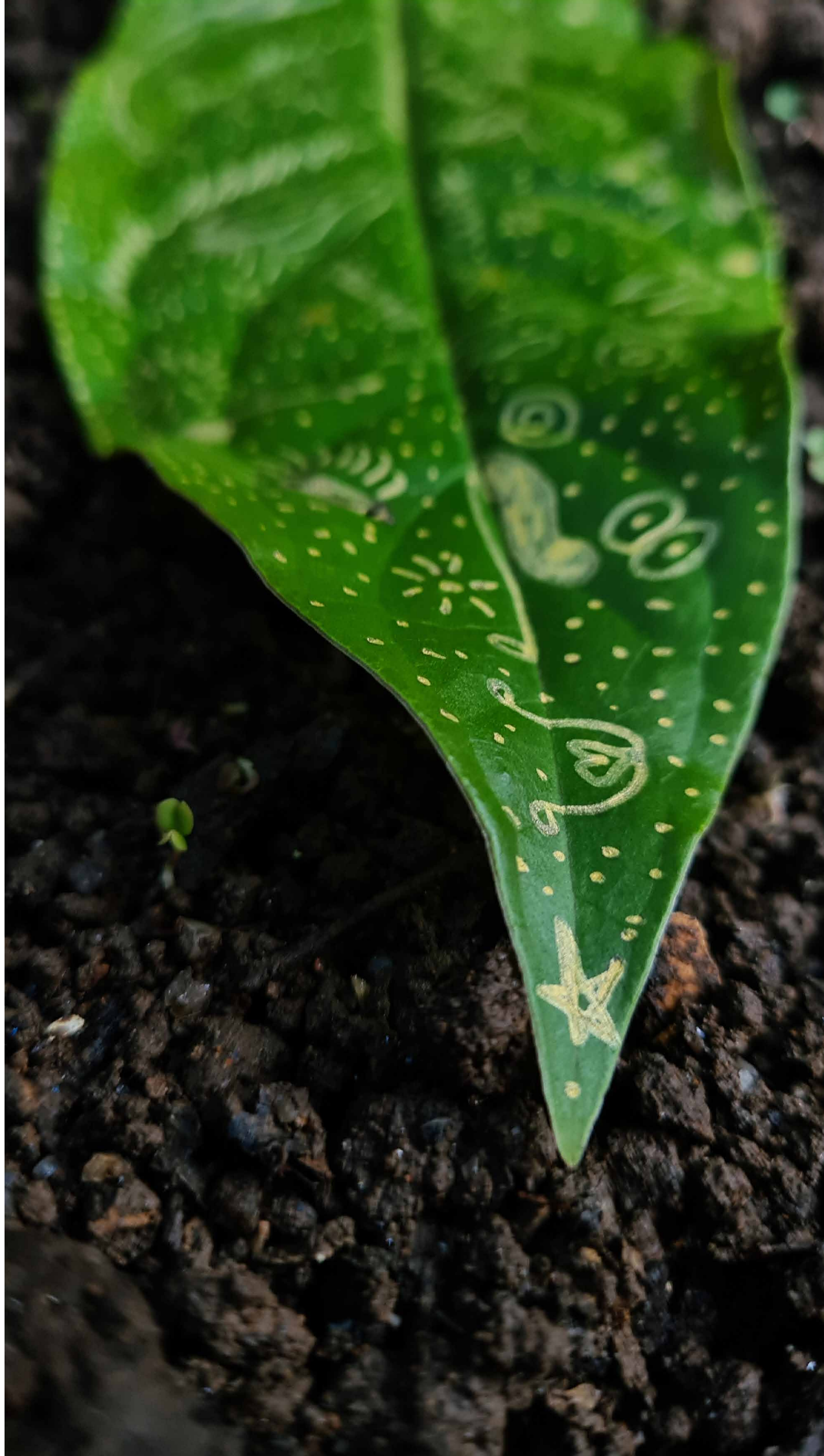
It is through birthing and caring that this world is made. — “May God bless us with grace”. Mother Dôra and Juliana, **Pankararu** midwives of ballast and reference in the universe of Indigenous midwives from Pernambuco, discuss the knowledges of birthing and caring, to make a world sprout, rooted in collective good living³. With Mother Dôra Pankararu and Julia Pankararu.

3. Reference to the term “Good Living” — *Buen Vivir* (in Spanish) or *Bem-Viver* (in Portuguese) — which is a concept developed from cosmovisions and practices of different Indigenous peoples from Latin America. It proposes a way of life that values harmonious coexistence with nature, solidarity, reciprocity and respect for the land and ancestry.



DELL







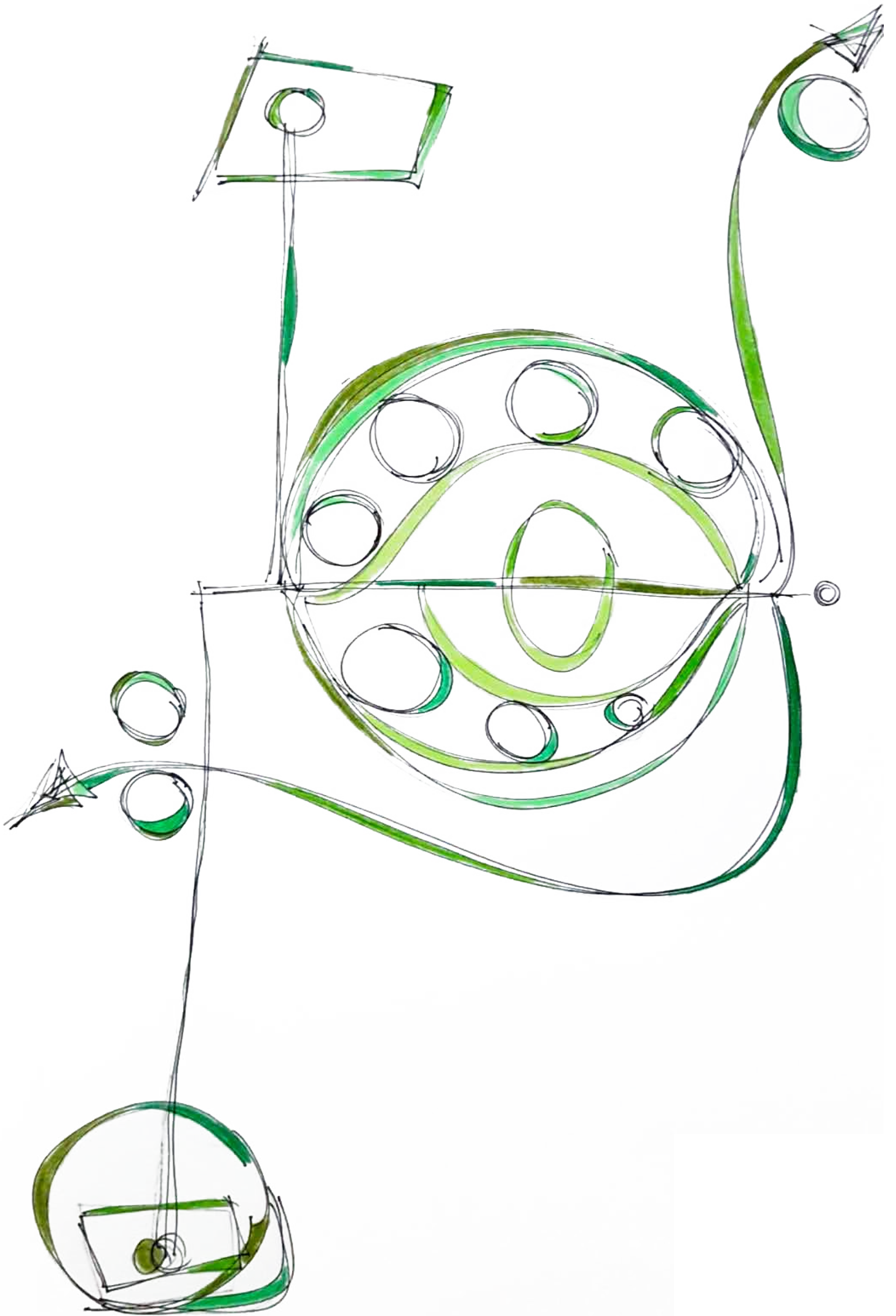
GOLDEN⁴ MOTHER

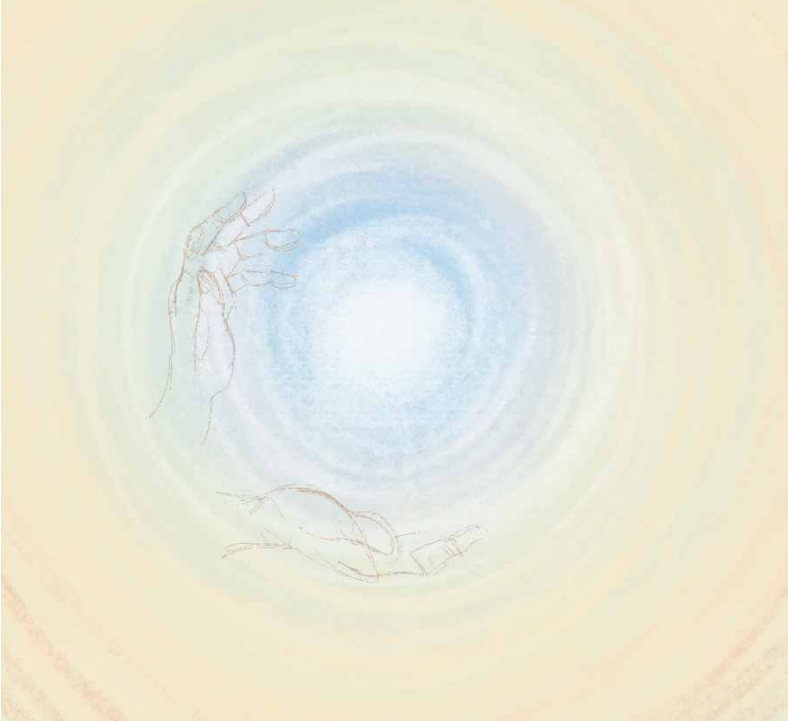
as a preparation for the online meeting,
I went for a walk with my dog.
I brought a leaf with me.

I occupy my hands while I listen to Mother Dôra.
I write her precious words in gold like
someone who plants light.

4. In Portuguese, the word *dourada* (golden) can have the sound of the first two syllables similar to the pronunciation of the name “Dôra”. This phonetic reference was used here for a poetic celebration to value the ancestral knowledge brought by Mother Dôra in this meeting.



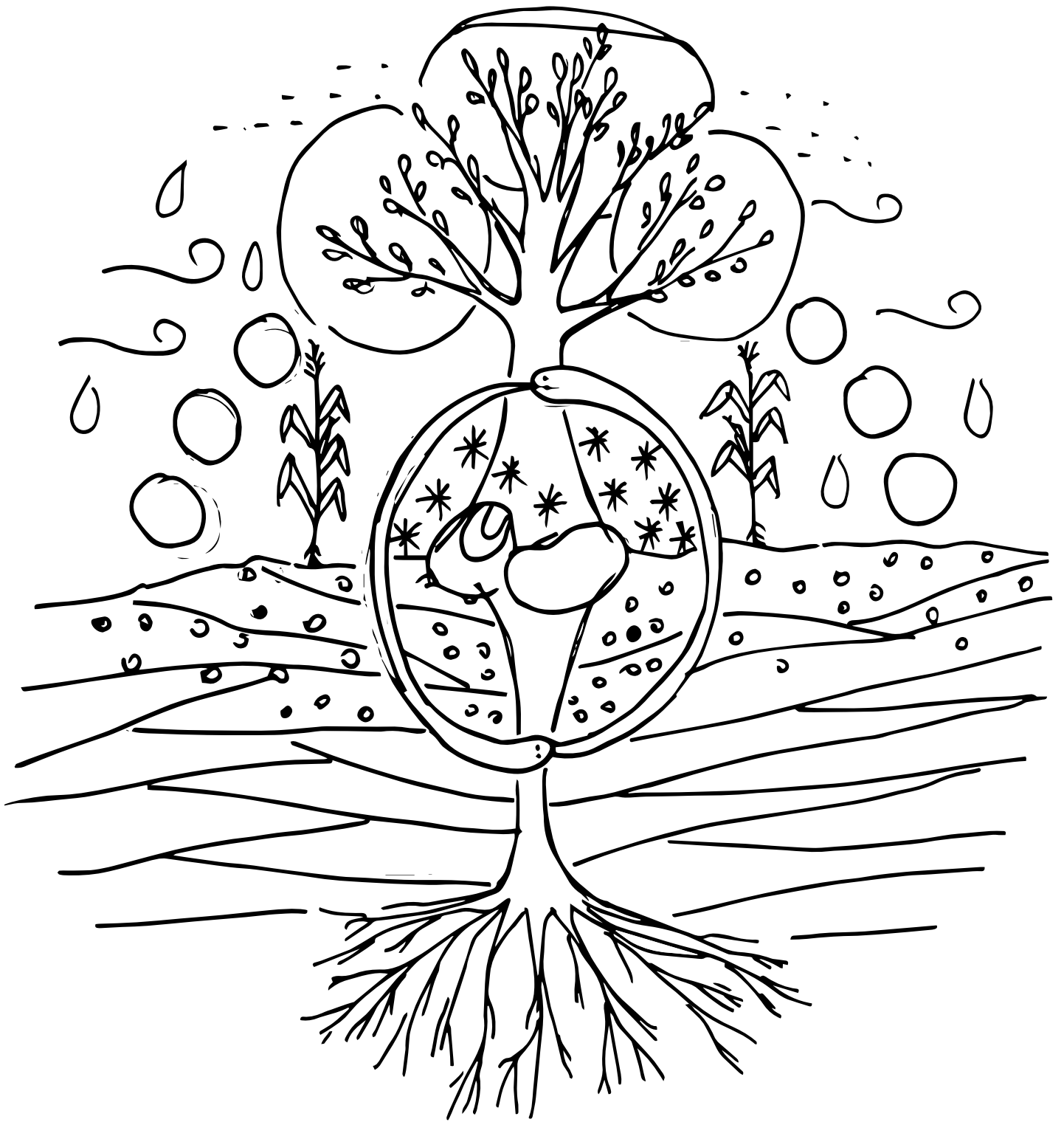






FOURTH MEETING
TO COMPOST AND TO TRANSFORM
LIFE CYCLES

In the spiral of time, the path of life is the power of transformation. Three women: one Indigenous and two from Black territories. Holders of healing knowledges, they guide paths of listening, blessing, birthing, cultivation, transformation and continuity of life. “Our mission is a form of blessing, a way of prayer, to move and transform the world”. With Sanderline Ribeiro, Helena Tenderini, Luiza Cavalcante, and Ana Cláudia Rodrigues.





Grandmother then handed him four or five tiny seeds. And he had no idea of what he was carrying in his hands. It was the future. But it was also a story that started a long, long time ago.

It is said that women were the ones who did it, a long, long time ago. Women understood that they were one with the Earth. So they learned to care for the earth, to listen to and nourish the earth. And they gave the earth the great treasure they were carrying: four or five tiny seeds.

The earth understood that eternity lived there in those tiny seeds. That which must not dry and must never die: the hope of a people.

And the earth understood that this was sacred, and blessed it.

After that day, nothing was lacking. The food was plentiful and for a very, very long time everyone was happy. The people understood that their mother's love was also abundant, so they loved and respected her.

Until one day a shadow came and stole the treasure of the earth, of the people and of the women — those four or five tiny seeds.

And a great darkness fell. Forgetfulness seeped into everyone.

After that, each new generation believes they are the first arriving in the world.

Forgetfulness erases what we carry in our hearts. And then, people no longer know their connection with the earth, with their mother and with their mother's mother...

That boy did not know.

He received four or five tiny seeds that were full of history, which, they say, is the antidote to forgetfulness. They were full of life... but he did not know this.

And there, in his hands, he was carrying all his generations and the seed of the generations that would follow.

So, there, lost in front of the old woman, he asked:

— Grandma, can you teach me to remember?



To change: to turn oneself into a seedling to create paths in search of light!

Nature teaches us that the paths to life are not created by the isolated action of one organism.

Living refuges only exist in multiplicity.



To bury: to turn oneself into Earth

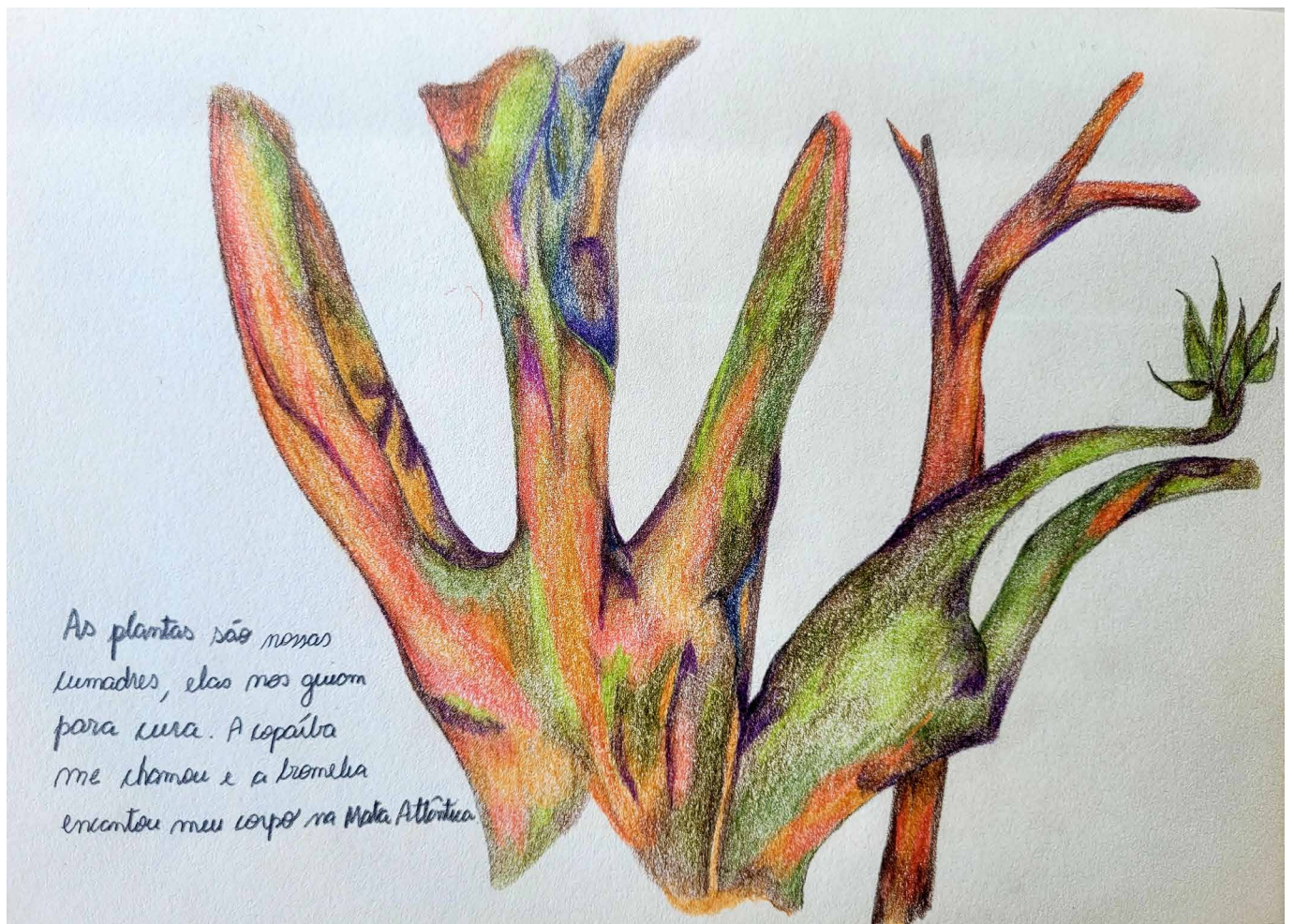
To expand into a planetary consciousness is an act of rebellion.

To dream beyond what is established as the social logic of modern humans
is a path of reconnection with Mother Earth



#voteforlife





Plants are our / sisters, they guide us / towards healing. Copaíba / called me and Bromelia / enchanted my body in the Atlantic Forest



Culture pulses in the Living Schools. Portals with scenes of re-existence. / RESCUE OF BROKEN ROOTS

O CICLO



Semear



germinar



cultivar



tecer

cruzar

transformar



florir

ENCANTAR

@ Mulheres, plantas e cura
o tecido dos encontros
pensar as plantas
produzir cuidado
processos de transformação

@ Natureza e cultura
portais de conexão com
Rezadeiras, benzedoras, curandeiros
um lugar, um mundo de potência
A força de outros mundos
Desde as plantas outros modos de vida

Costura sem fim de mulheres
parteiros, emeiras, raizeiras

@ O QUE SONHAM AS MULHERES?

THE CYCLE

To sow – sprout – cultivate – weave – cross – transform – bloom – ENCHANT

Women, plants and healing
the weave of our encounters
to think about plants
to produce care.
processes of transformation.

Nature and culture
portals of connection with
prayers, healers, traditional healers,
a place, a world of living force
The strength of other worlds
From plants, other ways of life

An endless seam of women
Midwives, herb healers, root healers

What do women dream of?



Spiritual birth
 THE BIRTH OF OTHER WORLDS
 TO GIVE BIRTH
 to the pains of the world
 TO CARE
 for the forces of the world
 FULL MOON
 time matters
 memories of the womb
 the gestation of the waters.
 in the bonfire,
 in the smoke,
 HERBS in action
 while smudging



Notícias de fardim :
ervas daninhas em flor
corpos resistentes ao veneno
guerrilheiras ~~das~~ monoculturas
vidas que pulsam nas frestas
do sistema, do cimento.

Garden news:
wild herbs in bloom
poison-resistant bodies
guerrillas against monocultures
lives that pulse in the cracks
of the system, of the cement.

Mulheres Plantas Cura

Ciclicidade - costurando rede de mulheres

Tai Tuwixana, Aline Tertuliano, Maria Silvanete Lermen, Veronica Carvalho, Valéria Carvalho, Mãe Dora Pankararu, Julia Pankararu, Sanderline Ribeiro, Helena Tenderine e Luiza Cavalcante

Ana Paixão de Carvalho, Marília Nepomuceno, Anna, Mada, Chonon Bensho. Selvagem Ciclo de Estudos, Escolas Vivas, Chã - coletiva da terra, Encontro de Saberes da Caatinga @feitiodaterra @coletivasementeiras @espacodevivencia @chadeterra @akapiwara @cartografia.parteirasi ndigenas @museudaparteira @silvanete_lermen @sitiomalokambo @helenatenderini @sitioagatha @luizacavalcante62 @sanderlineribeiro



NASCER

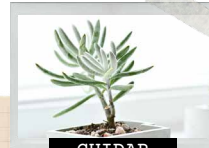
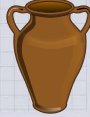
A coragem de me ver nos meus processos e perceber que enquanto jovem posso e devo lutar para que as plantas estejam na minha caminhada todo santo dia, convivendo com elas, me relacionando com elas e aprendendo com elas.



GERMINAR

A força da ancestralidade trazendo o cuidado e o coletivo enquanto lugar potente.

MIOLO DE POTE preenchendo a vida de vida. INSPIRADOR



CUIDAR

A força e a resistência de quem aceita a missão de vida e a construção de uma rede de suporte para seguir.

A gente luta contra, através e apesar do sistema.



COMPOSTAR E TRANSFORMAR

Quem é que vai cuidar dessa pessoa? Respeito e atenção à espiritualidade. A coletividade enquanto cura. Ciclo vida morte vida. Sou porque Somos. Oferecer um cuidado humano mais que humano.

FOLHAS

CAULE E CASCAS

FRUTOS

RAIZ

" Como é a luta da não violência:

Primeiro é nunca matar

Segundo, jamais ferir

Terceiro, estar sempre atento

Quarto é sempre se unir

Quinto, desobediência às ordens de

Sua excelência que podem nos destruir

Folha de arruda, pé de coelho e sal grosso" D. José Maria Pires

Mulheres são como rios, crescem quando se juntam

Alguns Povos Indígenas do Brasil:

Yanomami, Tukano, Huni Kuin, Guajajara, Potiguara, Pankararu, Tupinambá, Pataxo Hã hã hã, Truká, Xakriabá, Guarani, Xavante, Yawanawá Ashaninka, Krahô, Canela, Xerente, Javaé, Krikati.

Raizeiras, Benzedeiras, Curandeiras, Erveiras, Parteiras, Pajes, Caximbeiras Educadoras A potência viva do mundo

Women Plants Healing

Cyclicity — weaving a women's network

Tai Tuwixana, Aline Tertuliano, Maria Silvanete Lermen, Veronica Carvalho, Valéria Carvalho, Mãe Dora Pankararu, Julia Pankararu, Sanderline Ribeiro, Helena Tenderine and Luiza Cavalcante.

Ana Paixão de Carvalho, Marília Nepomuceno, Anna, Mada, Chonon Bensho. Selvagem cycle of studies, Living Schools, Chã - coletiva da terra, Encontro de Saberes da Caatinga [Meeting of Knowledges from Caatinga] @feitiodaterra @coletivasementeiras @espacodevivencia @chadeterra @akapiwara @cartografia.parteirasi ndigenas @museudaparteira @silvanete_lermen @sitiomalokambo @helenatenderini @sitioagatha @luizacavalcante62 @sanderlineribeiro

TO GIVE BIRTH

The courage to see myself in my processes and realise that as a young person I can and must fight so that plants are on my path every single day, so I can be living with them, relating to them and learning from them.

TO SPROUT

The strength of ancestry bringing the care and the collective as a place of power.

THE INSIDE OF THE WATER POT filling life with life. INSPIRING

TO CARE

The strength and resilience of those who accept the life mission and the construction of a support network to go on. We fight against, through, and in spite of the system.

TO COMPOST AND TRANSFORM

Who will take care of this person? Respect and attention to spirituality. Collectivity as healing. Life-death-life cycle. I Am because We Are. To offer a human and more-than-human care.

LEAVES

STEM AND BARKS

FRUITS

ROOT

"What the struggle of nonviolence is like:

First, never kill

Second, never injure

Third, always be attentive

Fourth, always unite

Fifth, disobedience to the orders of

Your Excellence that can destroy us

Rue leaves, rabbit's foot and coarse salt"

Dom José Maria Pires

WOMEN ARE

LIKE RIVERS:

THEY GROW

WHEN THEY

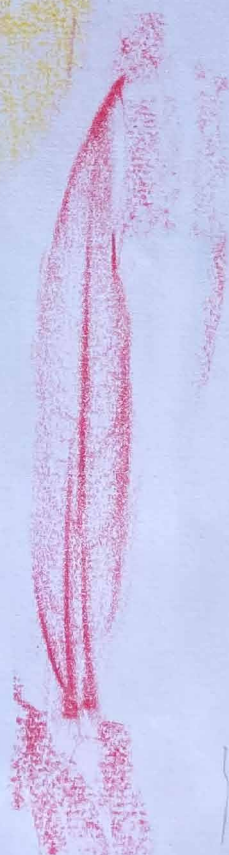
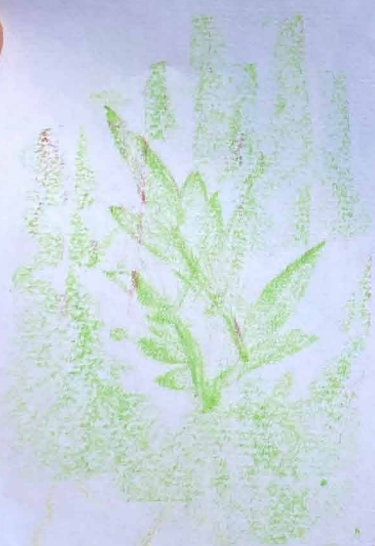
CONVERGE

Some Indigenous Peoples of Brazil:

Yanomami, Tukano, Huni Kuin, Guajajara, Potiguara, Pankararu, Tupinambá, Pataxo Hã hã hã, Truká, Xakriabá, Guarani, Xavante, Yawanawá Ashaninka, Krahô, Canela, Xerente, Javaé, Krikati.

Root healers, Healers, Traditional healers, Herb healers, Midwives, Pajés [traditional Indigenous shaman], Sacred pipe women Educators The living force of the world

PARA MAMÃE ♡



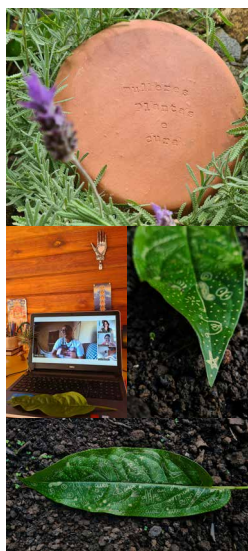
De LIA 27/9/2022



PARA MAMÃE ♡



De Lia ♡ 27/9/2022



MARIANA ROTILI

Artist. Through songs, photographs, videos, performances, dancing and other writings, Mariana has been composing a body of work fueled by invisible and symbiotic forces. Listening and body-nature regeneration are the basis of her solo research and also leaven the collectives she is part of. Graduated in History from Udesc, she holds a master's degree in Performing Arts from Unicamp.

Planta Prato [Plant Plate] (photograph) and *Mãe Dourada* [Golden Mother] (photography)



RENATA SIEGMANN

33 years old, born in Rio Grande do Sul and currently living in Goiás. She is an illustrator, agroforester, and writer. Over the past three years, she has been travelling and working in farms to create connections and deepen her studies of plants and regenerative practices.

Relação Sutil [Subtle Relation] (digital drawing)



ARCILIA LIMA

A transdisciplinary researcher, Arcilia works as a visual and scenic artist, art educator, movement instructor and acupuncturist. Her work is based on research in the field of movement using body techniques from the field of Somatic Education. In the visual arts, she uses photography and the historical cyanotype photographic process, both for the creation of images and for the development of workshops. She addresses themes related to gender issues, decoloniality and Amerindian philosophy.

She coordinates and works in her space, Ateliê Soma, creating and offering care through movement and Traditional Chinese Medicine.

Mulheres Buva [Buva Women] (text), *Buva* [Buva] (cyanotype), *Hibiscos* [Hibiscus] (cyanotype), *Tomilho* [Thyme] (cyanotype), *Alecrim* [Rosemary] (cyanotype), *Primavera* [Paperflower] (cyanotype), *Do chão* [From the ground] (cyanotype) and *Escritas orgânicas* [Organic Writing] (cyanotype and plant)



ANANDA FERREIRA

Ananda Ferreira is an illustrator, muralist, tattoo and creative artist. In her career, she has created illustrations for music albums, educational materials for children, young people and adults, mural projects for companies and individuals, and personal illustrations. She has worked as a tattoo artist for the past six years, developing other techniques that directly influence her work as an illustrator and having the honour of inscribing people's dreams onto their skins.

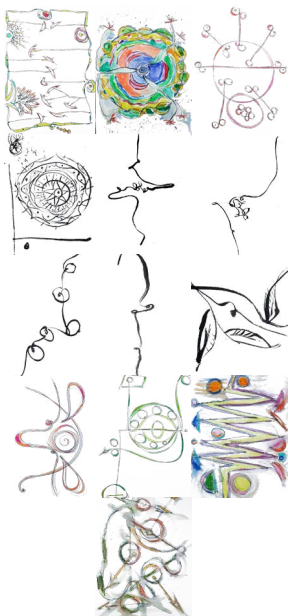
Nascer [To give birth] (drawing), *Germinar* [To sprout] (drawing), *Cuidar* [To care] (drawing) and *Transformar* [To transform] (drawing)



SELMA BAJGIELMAN

Selma Bajgielman was born and raised in Rio de Janeiro and chose to live in São Lourenço, Minas Gerais. She graduated in Pedagogy, with a specialization in Art Therapy and a Master's degree in Literature. She is also a member of the Fonte das Letras Literary Group and the Mulherio das Letras collective, as well as a regular follower of Selvagem cycle of studies. Her illustrated books are dedicated to our inner children, regardless of chronological age. Lately, she has been dedicating herself to unraveling plant calligraphies, combining her attraction to plants and her pictorial practice.

Canto das plantas [Chant of the plants], Frottage with dry leaves and painting on reused cloth, oil pastel and acrylic paint, 70 x 100 cm



ANA K HENRIQUES

Born in São Paulo, she has lived in Brasília since 2003. Ana is a journalist, PhD in Information Science and specialist in Arts and Visual Culture, with experience in Social Communication, Visual Arts and Museology. As a visual artist, she has presented exhibitions and developed projects in design and fabric printing. She has worked at the Secretariat of Policies for Women, in the field of information management and communication of the Brazilian Gender Equality Observatory. She was a member of the Curatorial Committee for the artworks and furniture at the *Palácio da Alvorada* [Palace of Dawn, official residence of the President of Brazil] and the *Palácio do Planalto* [Planalto Palace, the seat of the Federal Executive Branch]. 13 Untitled drawings.



MARIANA SAKER DE CASTRO PAIVA

She holds a teaching degree in History from Unesp/ Assis [São Paulo State University, Assis campus] and works as an educator in the public school system in the state of São Paulo. She is a Griot Pedagogy apprentice, enjoys sewing, dancing and telling stories, and has been a Selvagem cycle of studies follower since its beginning.

Mulheres Buva [Buva Women] (drawing)



MARGHERITA ISOLA

Margherita Isola is an artist and performer with Mediterranean roots who lives and works itinerantly, currently in Barcelona. Graduated in contemporary dance, she has worked as a visual artist, mixing different practices and media since 2007: textile art, embroidery, performance, engraving, collage, installation, public art and community art. She addresses issues related to feminisms, migration, colonialism, the capitalization of Gaya, interspeciesism, with the intention of rethinking and imagining new ways of interconnection and coexistence that place life at the center.

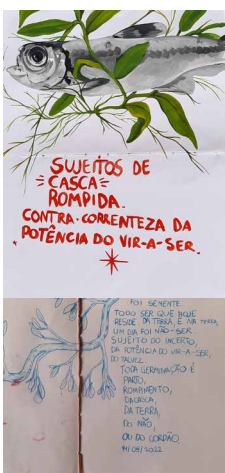
Salvia [Sage] (embroidery)



NATALIA REYES

Natalia Reyes is an artist and designer. She develops her artistic work at the @cosmonautamosaicos and @mixta.artes ateliers.

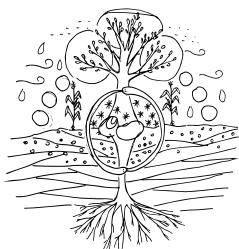
2 de outubro, grande parto coletivo [October 2, major collective birth] (watercolor and pen on paper)



RAFFAELLA OPPICI

Bachelor of Visual Arts from UNESP/Bauru [São Paulo State University, Bauru campus] and currently studying for a teaching degree. Born in 2000, she seeks to shape her way of seeing and feeling the world through art. Thus, her artistic poetics is a search for new ways of facing our relationships with the nature around us, focusing on the multispecies issue among animals and also with other natural elements.

Sujeitos de casca rompida [Broken shell subjects] (drawing) and *Contra correnteza da potência do vir-a-ser* [Countercurrent of the potential of becoming] (drawing)



FERNANDA AMORIM

A Northeastern Brazilian woman from the Sertão of Bahia, Fernanda is the eldest daughter of Dona Picuta and Violeta's mother. She is a seamstress of possibilities across education, embroidery and Agroecology. At the age of 19, she was already a teacher in public school and has become an educator since then, studying and practicing Popular Education and Griot Pedagogy. She works in educational projects and processes in Agroecology. When she was a child, her mother, also a seamstress, told her that she had to study to become someone, so she ended up inheriting her mother's craft unintentionally. Embroidering is an ancestral heritage that reminds her of who she is and what she has probably come into the world to do.

Costura de mundo [World sewing] (drawing), *Semente* [Seed] (embroidery and text)



MARIANA DIAS DUARTE BORCHIO

A Master's student in the Professional Master's Degree in Education and Teaching at the Faculty for Education of the Federal University of Minas Gerais (ongoing) and Specialist in Education from Pontifical Catholic University of Rio Grande do Sul, she graduated in Psychoanalysis from the Institute of Psychoanalysis and Mental Health, and also graduated in Psychology, Visual Arts and Education. She works as a clinical psychologist, as a primary school teacher in Belo Horizonte and participates in collective groups that fight for children's rights: Coletivo Geral Infâncias [General Childhood Collective], Professores na Pandemia [Teachers in the Pandemic], Força Tarefa Reabertura Segura e Respeitosa [Safe and Respectful Reopening Task Force], Fórum de Educação Infantil de BH [Belo Horizonte Early Childhood Education Forum] and Mães Pró-vacina [Pro-Vaccine Mothers].

Compostagem dos saberes I [Composting knowledges I] (drawing), *Compostagem dos saberes II* [Composting knowledges II] (drawing) and *Compostagem dos saberes III* [Composting knowledges III] (drawing and embroidery)





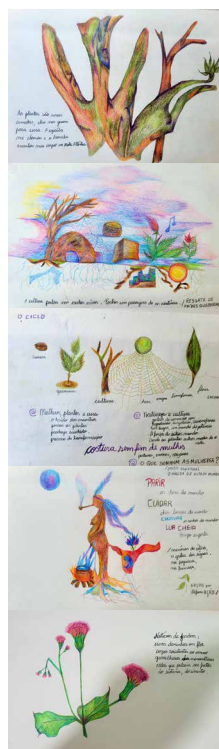
CLARISSA SILVEIRA

I am a visual artist, agroforester and alchemist. I live at Sítio Libélula, in Rolante/RS, where I grow medicinal plants in an organic agroforestry system with participatory certification, and work with the distillation of hydrolates and essential oils. I have expressed myself through ceramics since I was a child, and during this Selvagem cycle of studies some serpent pots came to life. I believe it was very powerful to listen to all these women, queens of the forest, of plants and of healing, and I am very grateful for all the teachings that opened my body to other births of mine and of the world.

<https://www.instagram.com/sitiolibelula/>

<https://www.instagram.com/benzearomas>

Serpent ot, Oroborus Serpent Pot and Twin Serpents Pot (ceramics)



FERNANDA HASKEL

A PhD student in Community Psychosociology and Social Ecology at UFRJ [Federal University of Rio de Janeiro], she researches the relationship between nature and culture in the construction of possible futures. In an ethnographic work that stems from the life of plants and involves regeneration, production of care and the politics of affection, she maps the process of reviewing the master plan of the city of Florianópolis.

O ciclo do germinar ao transformar e o encantar: uma costura sem fim de mulheres [The cycle from germinating to transforming and enchanting: an endless seam of women] (drawing), *Escolas vivas e o resgate das raízes quebradas* [Living Schools and the recovery of broken roots] (drawing), *Plantas, as cumadres que guiam a cura* [Plants, the godmothers who guide cure] (drawing), *Parto espiritual e o nascer de outros mundos* [Spiritual birth and the rise of other worlds] (drawing) and *Notícias do jardim: ervas daninha em flor* [Garden news: weeds in bloom] (drawing)

[illegible]

Untitled (study diagram)

The top photograph shows a child's drawing titled "Pflanze" (Plant). It features several stylized plants in red, yellow, green, and blue. The bottom photograph shows a child's drawing titled "Pflanze" (Plant). It features a more complex scene with multiple plants and a small figure, also in various colors.

Untitled (drawing) and Untitled (drawing)

TRANSLATION
ANNA BARBOSA

Enchanted by words, sounds and stories. Translator of words, feelings and emotions. Healer by faith, belief and mission. Interpreter of dreams, possibilities and realities. Teacher by passion, purpose and pleasure. A traveller between worlds, from the inside out and from the outside in.

REVISION
PATRÍCIA LINDOSO

Artist and researcher, with a Master's degree in Arts (UFMG, 2023) and a Bachelor's degree in Animation Cinema (UFPel, 2014). She volunteered in communication and audiovisual at ICMBio in Brazilian national parks. Since 2020, she has been part of the research group Mulher Anima, investigating the participation of women in Brazilian animation filmography. Since 2022, she has also been working with the English Translations Group of the Selvagem cycle of studies.

The Selvagem Notebooks are produced by the Selvagem team, under the editorial coordination of Anna Dantes. English translations are coordinated by Marina Matheus. This notebook, along with many others, is available on the Selvagem website in Portuguese and several other languages. For more information, visit www.selvagemciclo.org.br

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Thank you!

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