

We are RISADA - Indigenous Solidarity Network of Art and Craft, a group of indigenous people some of us artisans or artists and all of us concerned about the environment, worried about our culture, the preservation of our forest and traditions and expressing this concern through our art and our people's traditional knowledge.

Some of us are digital artisans who, with our knowledge of information and communication technology, record photos and videos of our reality and use the internet to protect our nature and to give decent living conditions standards for our communities.

www.risada.org

RISADA - REDE INDÍGENA SOLIDÁRIA DE ARTE E DE ARTESANATO

REDE INDÍGENA SOLIDÁRIA DE ARTE E DE ARTESANATO

Indigenous Solidarity Network of Art and Craft

Realização:



Apoio:



Apoio financeiro:





www.risada.org

Realization:



Support:





CÉLIA TUPINAMBÁ

We indigenous people have in our culture a harmonious relationship with Mother Earth.

We respect the forest, animals, minerals, mountains, rivers, the sea, everything. We are sustainable with nature.

Nhenety Kariri-Xocó



We indigenous people are resilient. While thousands of indigenous people were murdered, others survived adapting to in what they call "society." What today are known as crafts are actually objects used in our daily lives, rituals, food preparation, hunting, fishing and ornamentation. These utensils are transformed into crafts as a result of indigenous resistance. Each ethnic group has its own way of collecting the raw material and produce their arts. Before being a product ready to be sold, our traditional objects, the crafts, are expressions of our living society.

Potyra Tê Tupinambá



CARCARÁ TUPINAMBÁ



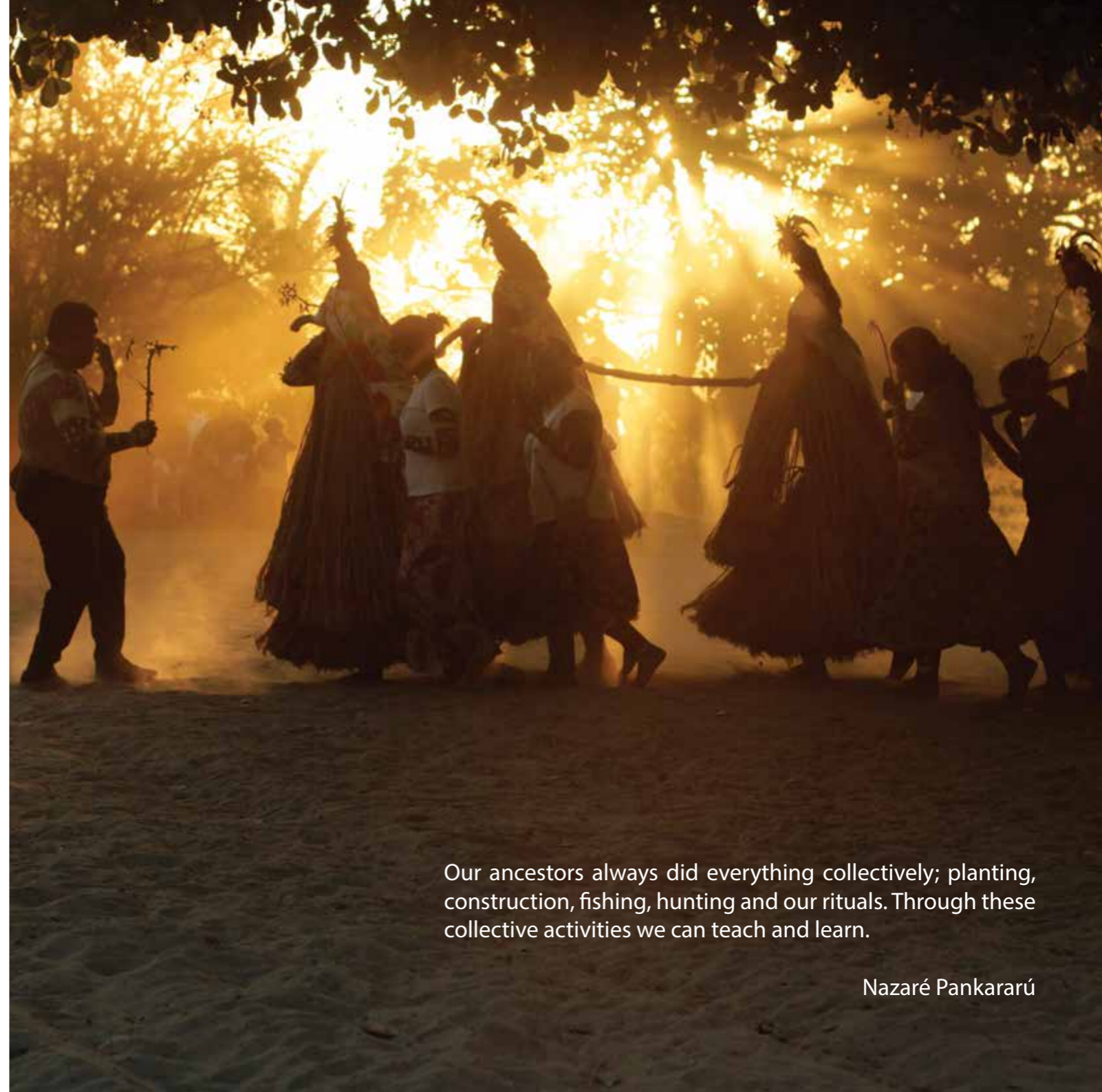
DEDÉ PANKARARU



Praia neck lace

We adore the Praiás, which in our tradition are Gods, that have been giving us until today resistance, light and strength. They are our own ancestors that protect us.

Cabocla Pankararu



Our ancestors always did everything collectively; planting, construction, fishing, hunting and our rituals. Through these collective activities we can teach and learn.

Nazaré Pankararú



**JOÃO GOUVEIA
PANKARARU**

The Aió is an indispensable accessory in the ritual.

It is the right size to fit in a tobacco pouch with the pipe and the maracá. Each Praiá has its own Aió.

Diego Pankararu



"Aió" is a traditional Pankararu bag made of "croá" fibre.



ROSA KARIRI XOCÓ

Initially the ceramists make the objects and following this process, they are sold by their children and colleagues. In the firing process of pots and clay pots they work together to fill the oven. The women go out in groups to the closest cities to sell or exchange the objects for chicken, beans, fruits and flour. Through this fair and communal trade, they also build friendships.

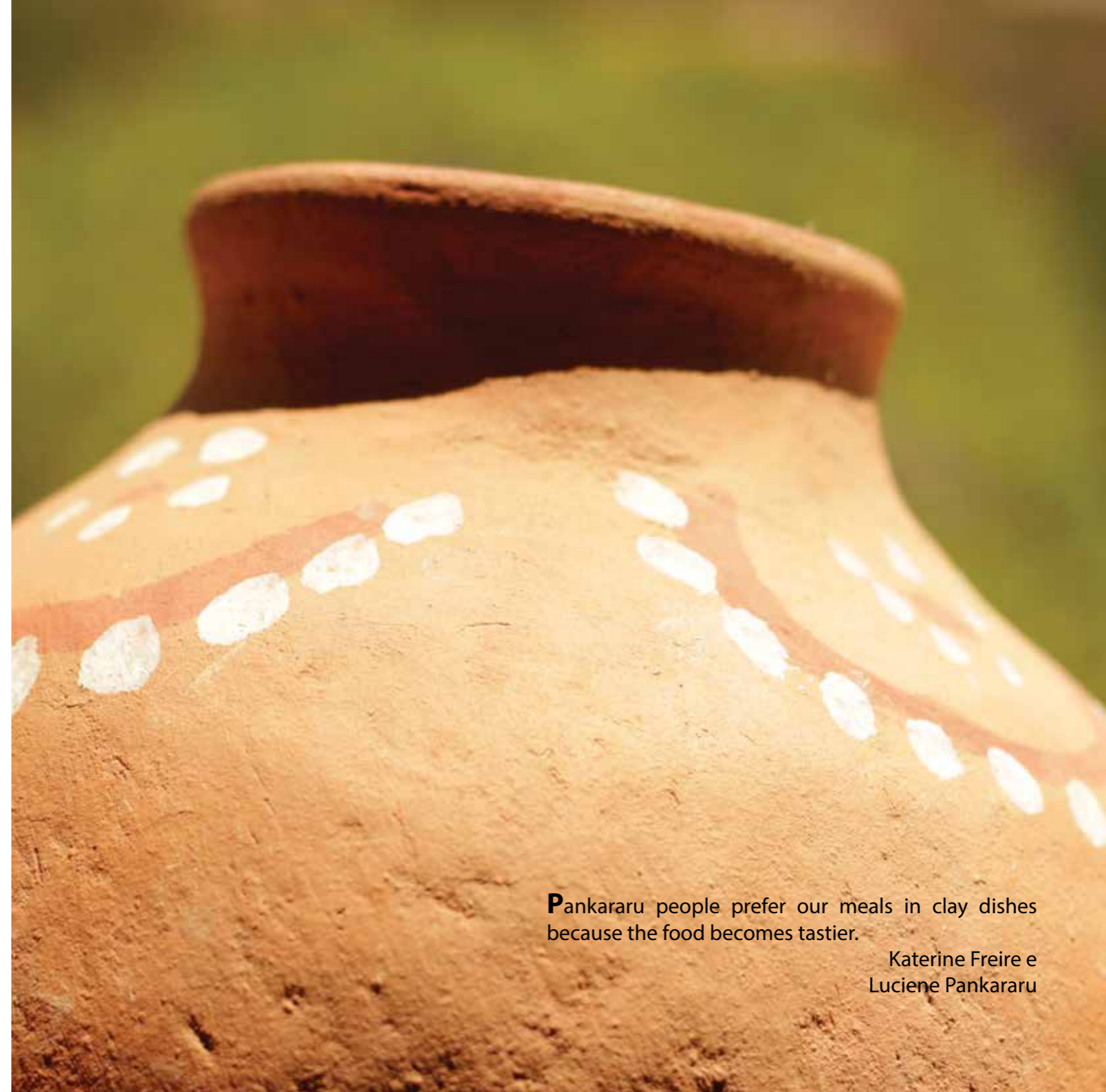
Nhenety Kariri-Xocó





VILMA PANKARARU

My grandmother and my mother had raised us by selling and exchanging clay pots. Today I am giving continuity to their work. I will not just take the clay. I beg forgiveness with my heart.



Pankararu people prefer our meals in clay dishes because the food becomes tastier.

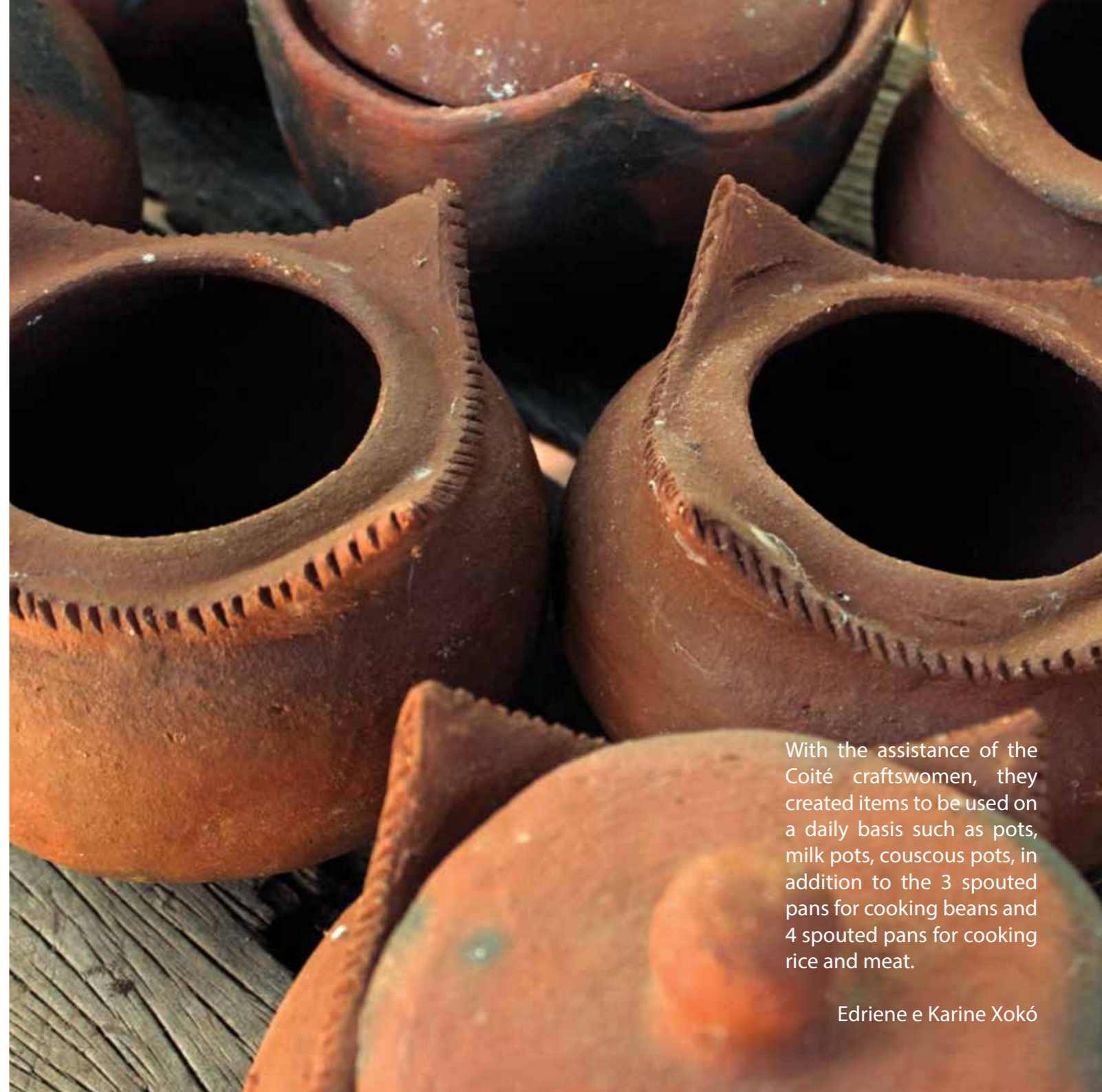
Katerine Freire e
Luciene Pankararu



CÉLIA XOKÓ

Pottery is a Xokó ancient activity. It was the main source of income of the community when women worked during daytime in rice planting and night time producing ceramics.

Edriene e Karine Xokó



With the assistance of the Coité craftswomen, they created items to be used on a daily basis such as pots, milk pots, couscous pots, in addition to the 3 spouted pans for cooking beans and 4 spouted pans for cooking rice and meat.

Edriene e Karine Xokó



JOSÉ CARLOS PATAXÓ HÃHÃHÃE

I grab the vine from the woods with care, always leaving the mother plant alive.





AYRÁ KARIRI XOCÓ

The pipe is a messenger. The smoke is a message that comes from fire and is transmitted through the air. So the pipe connects the material world to the spiritual world.

Nhenety Kariri-Xocó





YATAN XOKÓ

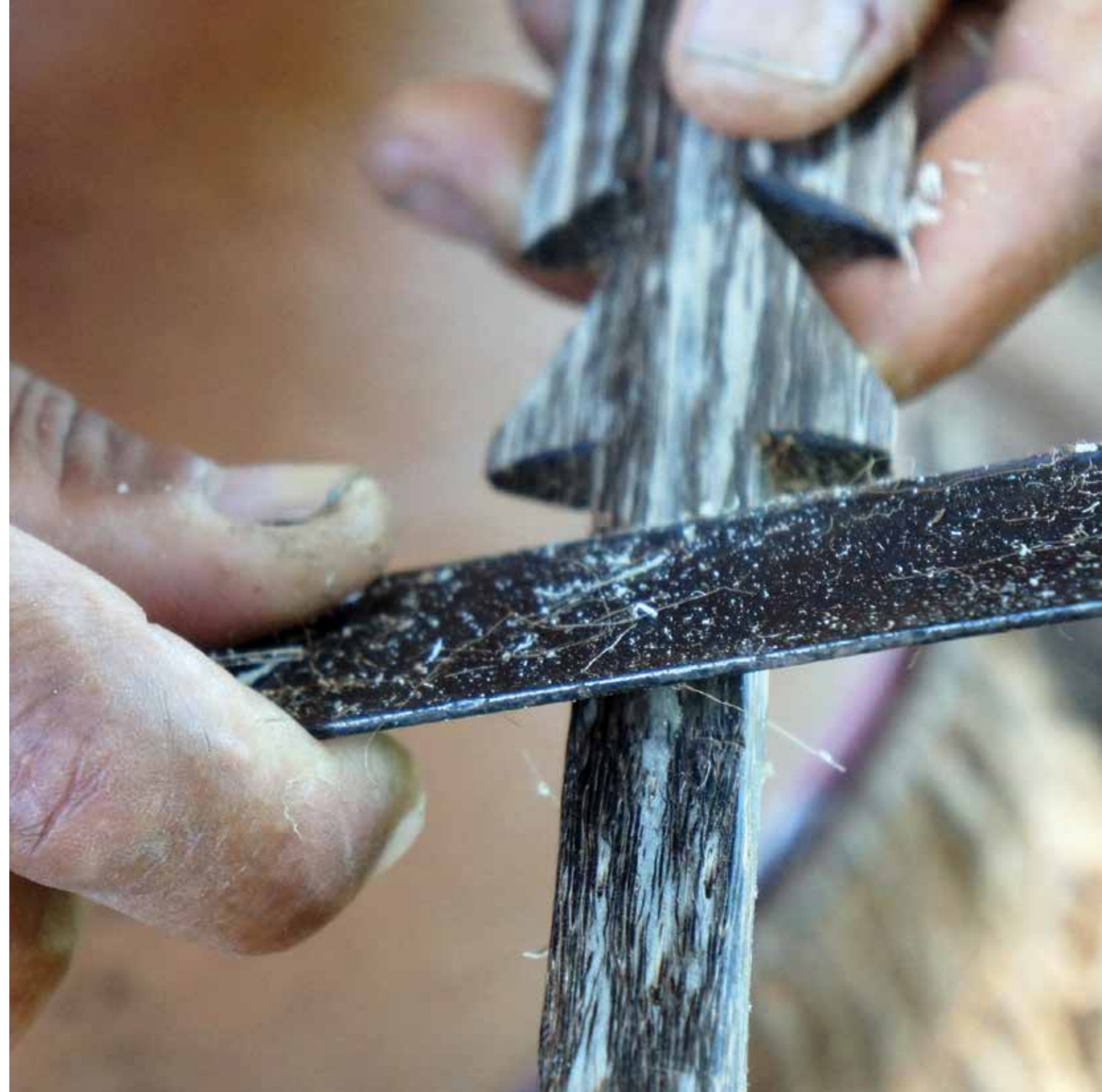
For my pieces production, I first seek the respect of Mother Earth, taking advantage in a conscious way, recycling wood from construction projects and taking some twigs without impacting on nature.





BACURAU TUPINAMBÁ

The materials I use in my craftwork, I take from nature.





XAHEY PATAXÓ

We live from the craftwork and hunting seafood in mangrove for crab and soft crab... This is how we live





**IRAN PATAXÓ
(RIBEIRÃO)**



Inspiration in nature



**BENEDITO PATAXÓ
(CUMURUXATIBA)**

I reuse timber which is discarded in the village backyards.





The objects we make, both men and women, are our tradition and our indigenous culture. Nature helped us to have this experience; our relationship with the Earth showed us what we could use for our benefit.

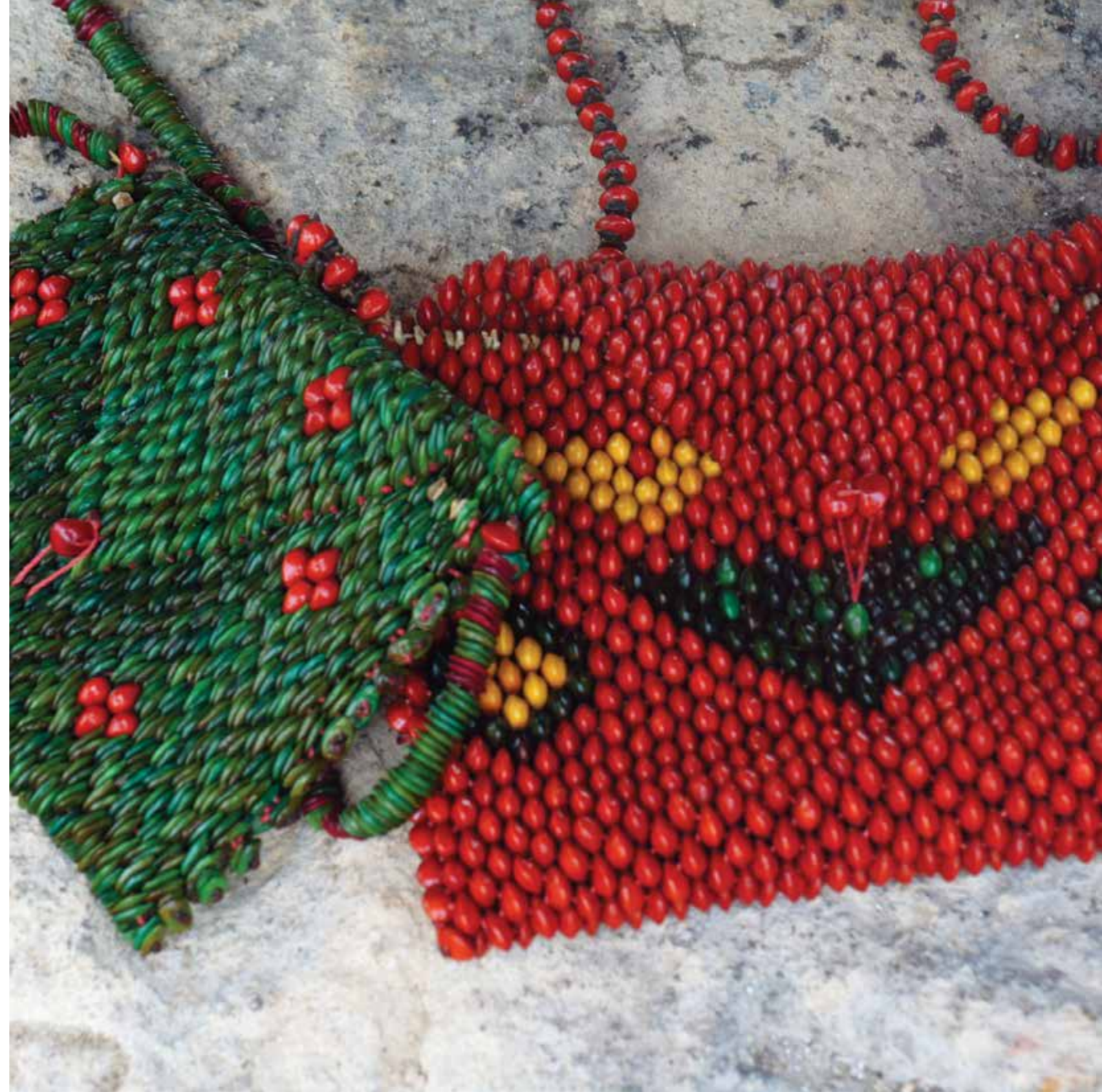
Every nation has its own way of making their cultural symbols.

Nhenety Kariri-Xocó

**ARARUANA PATAXÓ
(CUMURUXATIBA)**



**MARIALI PATAXÓ
(BARRA VELHA)**





MANUEL KARAPOTÓ



The arc gives us flexibility to act with moderation in a situation, it shows us how to step back and move in a fight. The arrow gives rigidity focusing on the target to be reached. To possess the bow and arrow brings all this knowledge and forest skills.

Nhenety Kariri-Xocó



**JENDSON
KARAPOTÓ PLAKI-Ô**

Whatever I do, I work with
love.





TAWANÃ

The Maracá is a musical instrument used in traditional songs and dances, played according to the heartbeat, respecting and following life's rhythm. To play the maracá is like being connected to the indigenous people traditions and linked to Mother Earth.

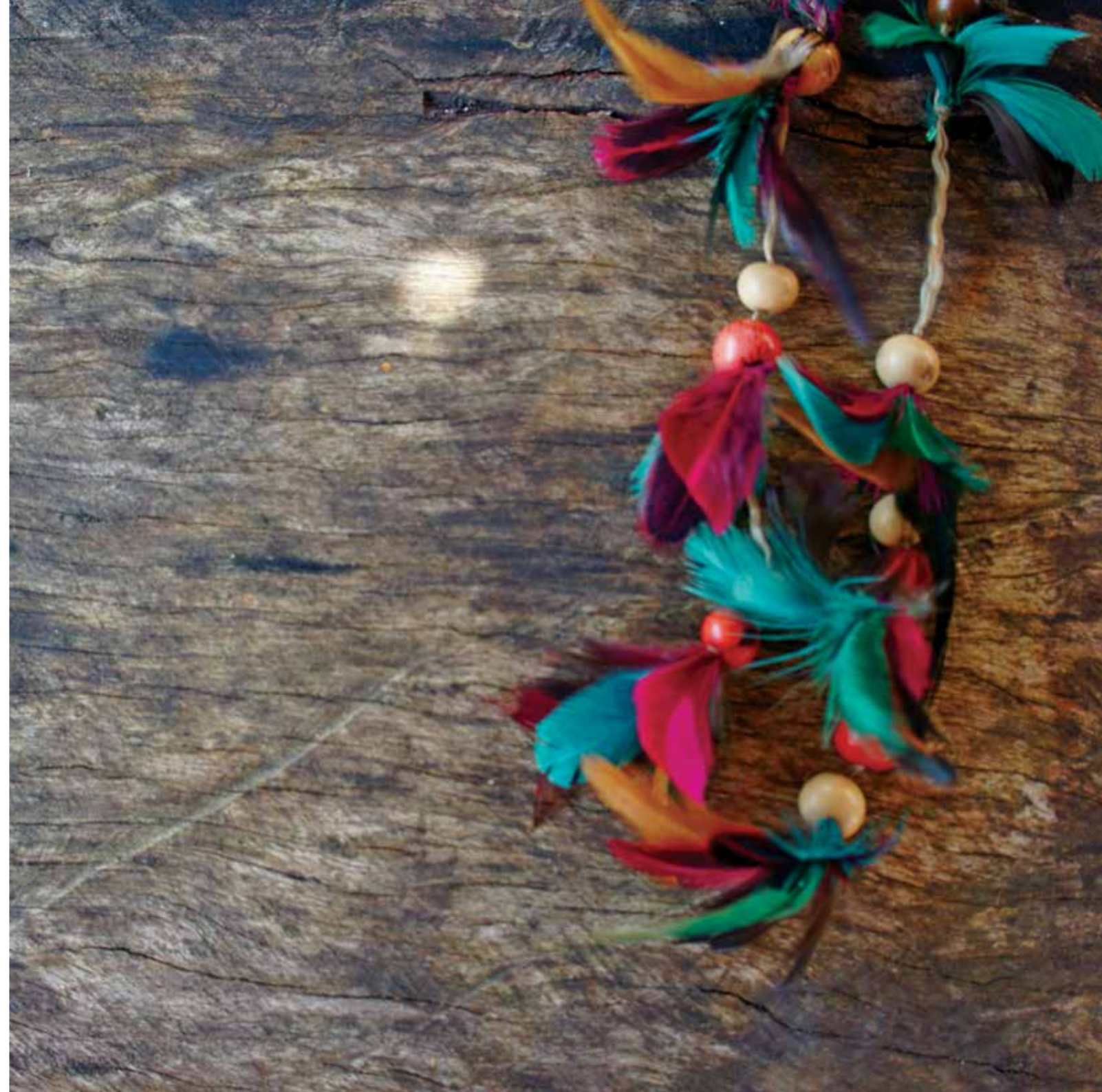
Nhenety Kariri-Xocó





**ARIAN PATAXÓ
(CUMURUXATIBA)**

With my mother working as a shellfish collector and my father as a fisherman, my family found that craftwork was a way to supplement income. We sell it to tourists near the beach every summer.



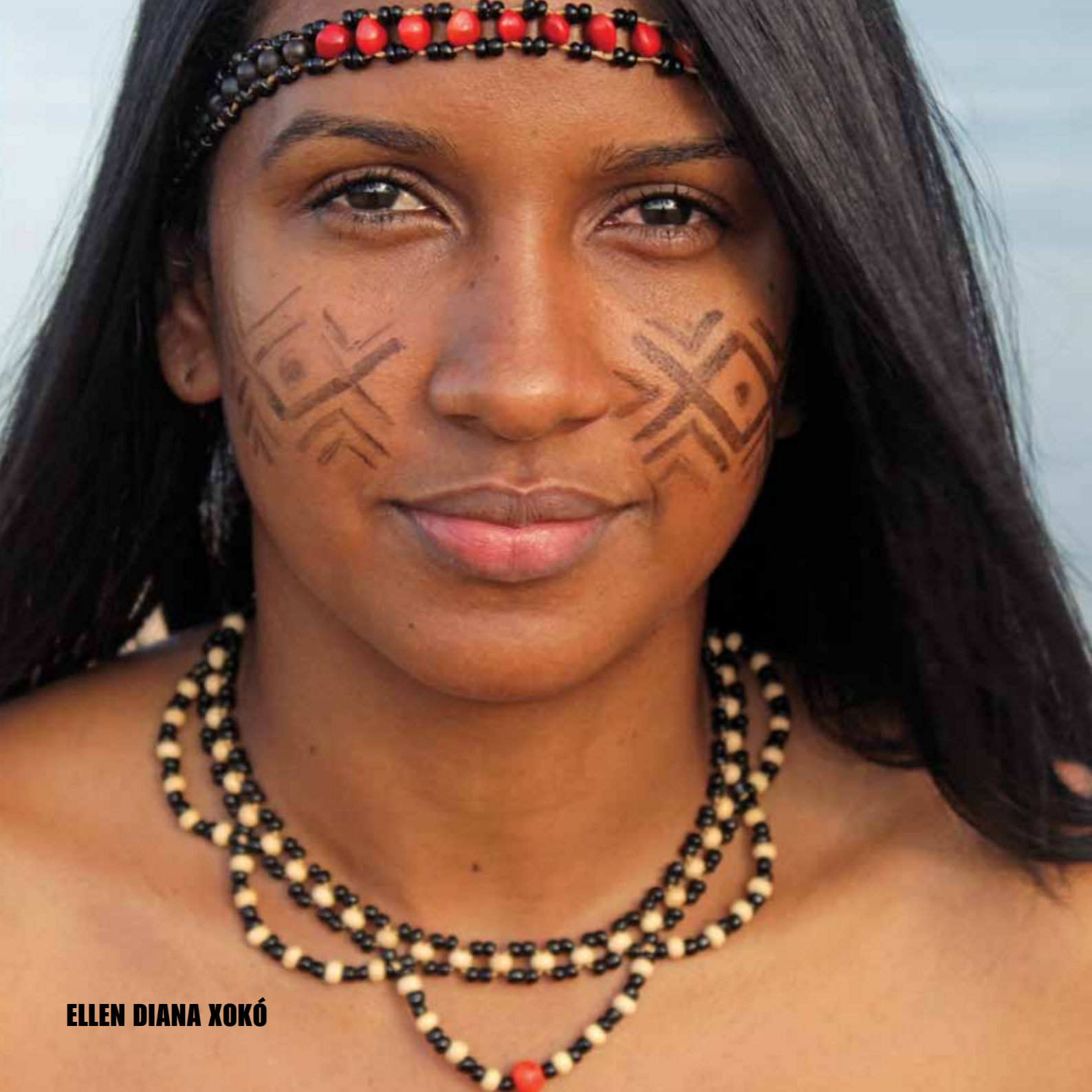


WINÁ KARAPOTÓ

I learned that we can extract raw materials from nature without harm.

Everything we take, we must replace.





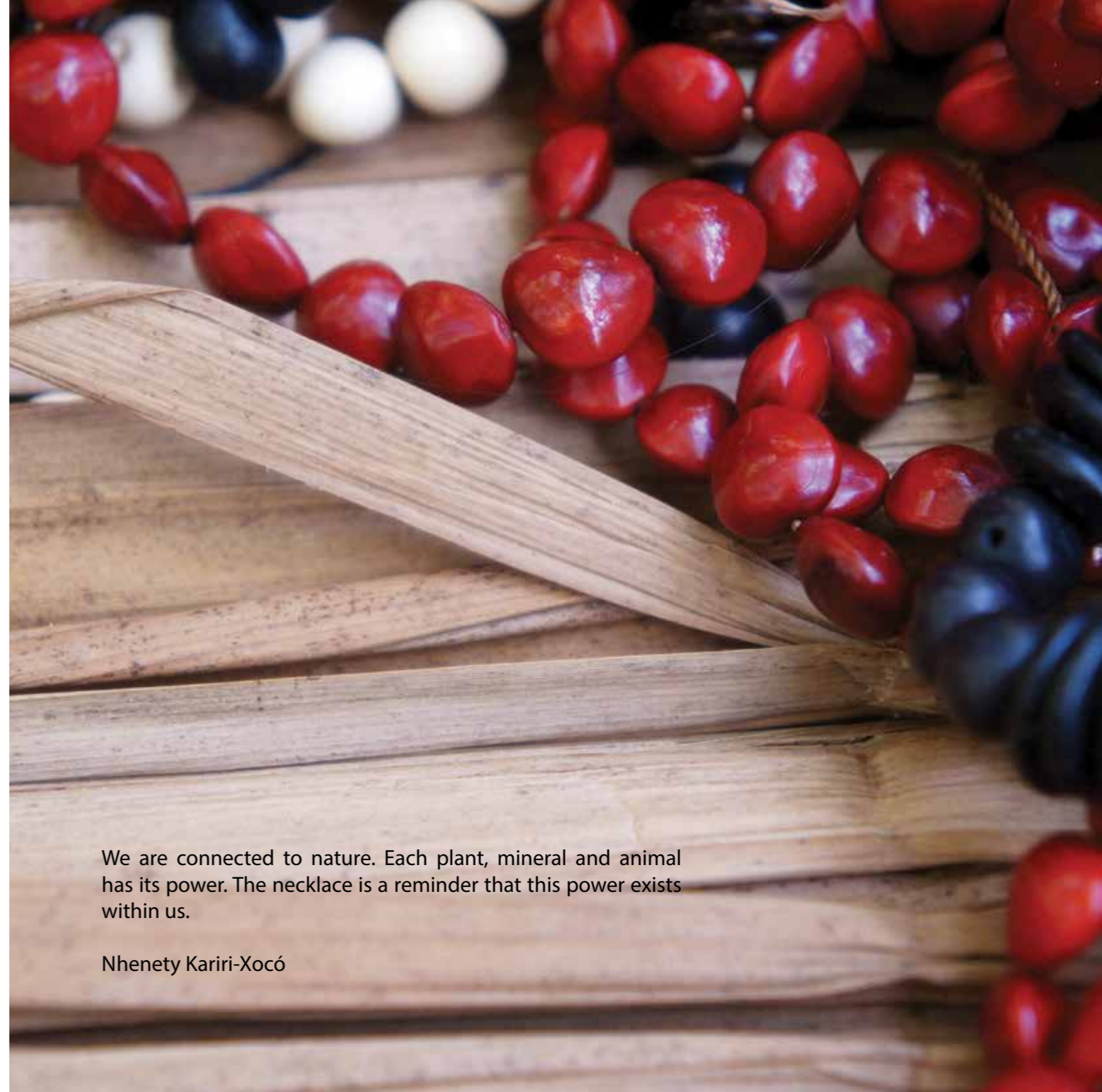
ELLEN DIANA XOKÓ



ÍTALA XOKÓ



FÁTIMA MUNIZ PATAXÓ HÃHÃHÃE



We are connected to nature. Each plant, mineral and animal has its power. The necklace is a reminder that this power exists within us.

Nhenety Kariri-Xocó



**JOELMA PATAXÓ
(RIBEIRÃO)**

Indigenous art is related to the forest. When collecting seeds for necklace making, we always leave part of the seeds for the birds, because it is his food.

Nhenety Kariri-Xocó





**MARLIANE PATAXÓ
(BARRA VELHA)**

I learned as a child to make necklaces with my mother. We indigenous people leave part of the seeds so they can follow their life cycle, and another we use to make crafts.

Dandara
Pataxó de Barra Velha

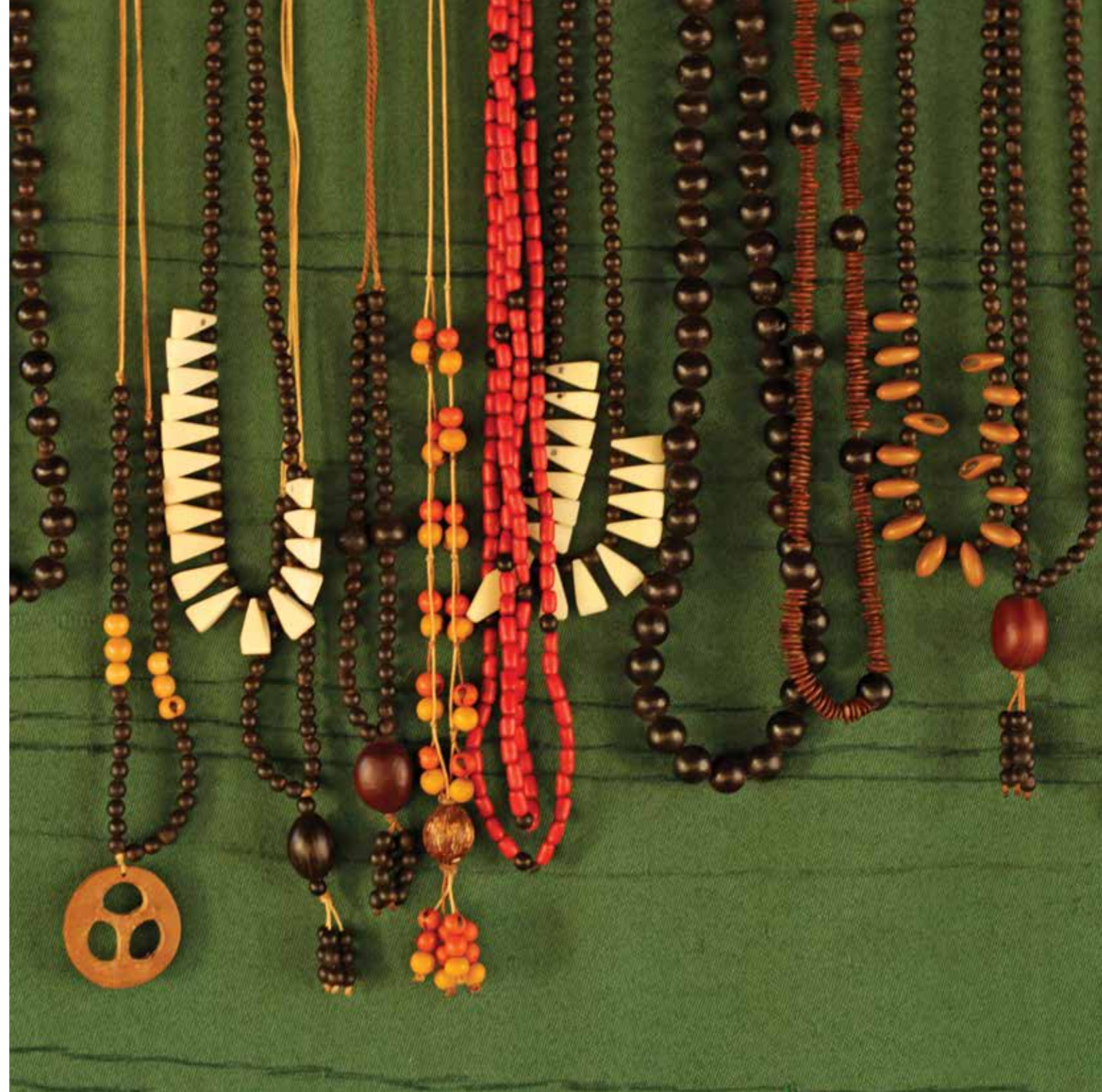




RICARDO PANKARARU

Everything comes from nature, everything we do we have to ask permission for the spirits to make it with respect.

Tainá Pankararu



EIRAPUÃ TUPINAMBÁ

I am always concerned about who buys our art because this person also takes away a bit of us.



OITI TUPINAMBÁ

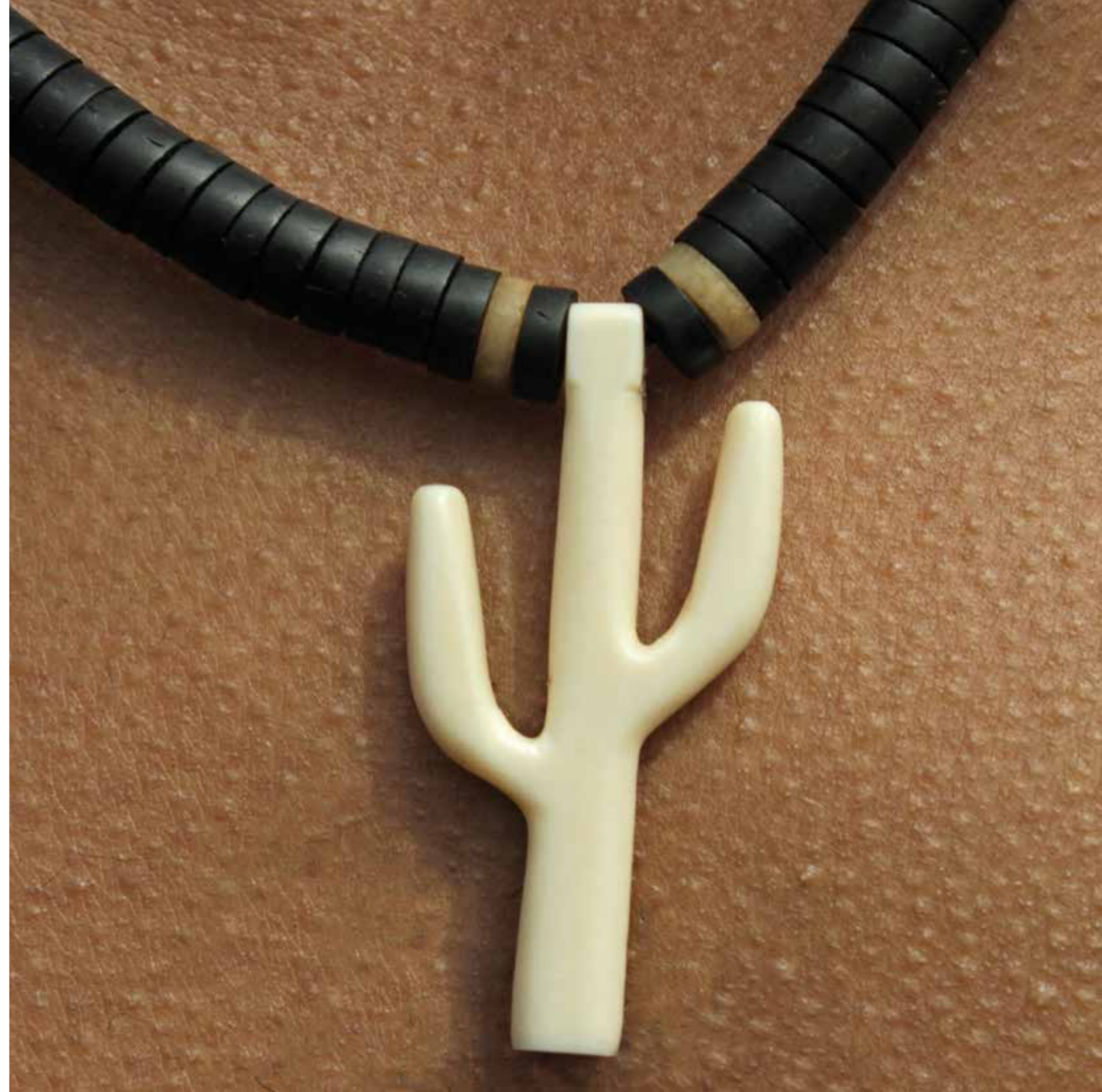
The sea gives me the raw material I need to do my crafts. From the fishes I take spines, spikes and teeth. The sea also gives me seeds carried by the tide. I collect coconuts, mucunãs, marine animal skeletons... it's on the beach where I take the support for my family through fishing, collecting and selling my crafts. I make my pieces with care and each one is unique in the world.

Potyra Tê





Paulo Kokó





**LILI PATAXÓ
(RIBEIRÃO)**



The base artisans and the digital artisans from RISADA are the true authors of this material.

We highlight the following roles:

Karapotó Plaki-ô (AL) – Indayá, Jendson, Manuel, Marcelo, Sanna, Vilma, Winá; Kariri-Xocó (AL) – Ayrá, Luis Carlos Gonzaga, Nhenety, Rayane, Rosa, Tawanã, Thayne, Xayne;
Pankararu (PE) – Cabocla, Dedé, Diego, Geovan, João Gouveia, Katerine Freire, Luciano, Luciene, Nazaré, Ricardo, Tainá, Vilma;
Pataxó de Barra Velha (BA) – Dandara, Iran, Joel Braz, Joelma, Liliane, Marlene Braz, Marliali, Marliane;
Pataxó de Cumuruxatiba (BA) – Araruana, Benedito, Maria D'Ajuda;
Pataxó Hãhãhãe (BA) – Hemerson, José Carlos, Maria de Fátima, Mayá, Moisés;
Tupinambá de Olivença (BA) – Bacurau, Carcará, Célia, Eirapuã, Murilo, Potyra Tê, Oiti;
Xokó (SE) – Célia, Ellen Diana, Edriene, Itala, Karine, Paulo, Yatan.

Editors / organizers: Elsa Bouyon, Helder Câmara, Luciane Locatelli, Sebastián Gerlic.

Photographic Direction: Sebastian Gerlic.

Art and completion: Helder C. Jr.

Legal advice: Dra. Ivana Cardoso de Jesus (Potyra Tê Tupinambá).

Administrative Coordinator: Karine Pereira dos Santos, Luiz Carlos Gonzaga e Teresa Margareth Teixeira.

Logistical support: Ana, Iranildes e Marcelo Karapotó Plaki-ô, Cícero e Teresa Pankararu, Lúcia Kariri Xocó, Mayá Pataxó Hãhãhãe, Maria D'Ajuda Pataxó Cumuruxatiba, Marlene e Joel Braz, Pataxó Barra Velha, Eirapuã e Yakuy Tupinambá.



Translation: Gabriela Saraiva de Mello, Juliana Ogawa Palodetto, Luciane Locatelli, Richard Elliott

Financial Support: Fundo Socioambiental CASA e Fundo Socioambiental CAIXA.

Thanks for the special participation of Diego Julião, Elisa Braga, Érica Rubinstein, Juliana Ogawa Palodetto e Luíza Reis Teixeira.

ABOUT RISADA

We are RISADA - Rede Indígena Solidária de Arte e de Artesanato. Some of us artisans and artists, others digital artisans; all of us concerned about the environment, all of us worried about our cultures, the preservation of our forests and our traditions, with the arts and traditional knowledge of our people.

In RISADA the original craftsman is the one who makes art using raw material in a sustainable way and digital craftsman is the artist from the communication, the one that makes the 'bridge' from the village with the rest of the world. He takes and uploads the photos of the crafts on the internet and monitors the enquiries.



RISADA has a space on the Internet where you can meet its craftsmen, its crafts, its ecological and economic proposal. On the site pages you can read about the cultures of the indigenous communities participants and dialogue with indigenous protagonists of this network.

When you purchase an art you support the cultural and environmental preservation as well as empower indigenous people in their work. The price composition of all crafts follows the formula: 50 % of the value is passed on to the original craftsman, 30 % to digital craftsman, 10% to support environmental projects in the communities and 10% goes to the administration of RISADA Network.

The Project RISADA started to be formed in 2009 in order to enable the trade of indigenous crafts on the internet, taking into account fair trade and environmental preservation. In 2015 RISADA received support from SETRE (Secretariat of Labor, Employment, Income and Sport of Bahia). The RISADA also receives the support of Indigenous Cultures points "Earth Messages" (www.mensagensdaterra.org).

The production of this book was supported by the Fundo Socioambiental CASA e Fundo Socioambiental CAIXA that strengthened the network from August 2015 until March 2016. They also allowed the disclosure of 4 digital versions of the book: Portuguese, English, Spanish and French (www.risada.org/catalogos).

Learn more about RISADA visiting www.risada.org



THYDÊWÁ

RISADA network has been coordinating with the Thydêwá organization since its conception in 2009 .

Thydêwá promotes intercultural dialogue for the benefit of all, strengthens the role of indigenous people to build together the new world.



www.mensagensdaterra.org



www.mulheresindigenas.org

Meet other Thydêwá
achievements in
www.thydewa.org/download



www.indiosonline.net



www.indioeduca.org