

## **1 WHAT NEXT?**

### **THE INSURRECTION OF THINGS IN THE AMAZON**

The biographies of things do not end when they enter an ethnographic museum collection. Moreover, they tell stories of a past and a present that are shared by the museum and the places of origin, and they ask questions as regards the responsibility that arises from these relationships in the future.

#### **AMBIGUOUS BALANCE**

Today, almost half of Amazonia is declared a nature reserve or ranks as indigenous territory. Still, over the last ten years 240,000 square kilometres of forestland have disappeared although, overall, there is distinctly less logging in the protected areas. Gigantic infrastructure projects are planned or being built to cover the energy demands of the growing South American economies. At present the world's third largest dam, Belo Monte, is being constructed on the Xingú River in central Brazil, and plans or feasibility studies are being drawn up for a further 246 hydroelectric plants over the next ten years, arousing opposition from indigenous communities, environmentalists and human rights activists.

#### **THINKING AND ACTING WITH THE HELP OF THINGS**

The present exhibition addresses the relationship between museum holdings and historical events in the Amazon region. By means of selected collections the show attempts to shed light on the concerns and worldviews that inform indigenous communities, where powerful things such as artefacts play an active part in the process of becoming human, in social formation and in the visualization of identity. The fact that such things are kept in anthropological museums as cultural heritage items is one of the reasons why indigenous activists and their representatives are increasingly seeking to establish relationships with museums around the world, in the hope of encouraging them to cooperate at the level of material documentation or even to win them over as allies to help prevent the building of a dam or some like project.

#### **SCOPE FOR ACTION**

This raises questions as to the scope and capacity for action on the part of the representatives of indigenous communities in the Amazon as well as to what options stand open to museums in Europe. Is the protection and preservation of Amazonia a global issue to which we can actively contribute? Or do such efforts in the end come to nothing else but acts of neo-colonial, international intervention?

## **2 COLLECTION STORIES**

The Museum der Kulturen Basel holds one of the most comprehensive Amazon collections in Europe, with an emphasis on the period between 1950 and 2010.

#### **FOCUS ON LOWLAND CULTURES**

As from 1950 the museum started systematically building up its collections with a focus on the material culture of indigenous societies in the South American lowlands. This was the era when the adjoining countries began pursuing a dynamic settlement policy and decided to expand their infrastructure in a way that threatened the livelihood of many indigenous societies. The consequence was fundamental social and cultural change.

## COLLECTION STRATEGIES

The purpose of collecting was to document the changes that indigenous cultures were facing. The collections offer a profile of a group's material culture and explain traditional manufacturing techniques. Some of the collections were assembled by museum employees in the field, others were obtained by anthropologists during research, missionaries or laymen who had been commissioned by the museum or later approached the museum offering their collections for sale. In recent years the museum has obtained a number of collections directly from indigenous communities, through their representatives.

## INTRICATE RELATIONSHIPS

Museum collections are informed by underlying complex relationships between members of indigenous communities, collectors and researchers. Some of these did not go beyond a business relationship, others implied the integration of the anthropologist into the dense web of local kin relations. The bonds between researchers and their subjects can be short and nonrecurring or lasting, limited to research issues, or lead to a long-term commitment on the part of the researcher towards the concerns of the host community. In the course of such relationships, things are exchanged or purchased; in close and enduring relationships objects often change hands in the form of gifts.

## USING THE COLLECTIONS

In view of its scope and focus on a historically important era, the Basel Amazon collection has the quality of a reference collection. Over the last ten years, new actors have begun approaching the museum: representatives of indigenous peoples who, alone or with the help of anthropologists and trusted middlemen, intend to use the collections as a source for reconstructing their histories. Based on five collections which were consulted for this purpose by scholars or representatives of indigenous peoples between 2003 and 2012, this section of the exhibition shows how values and meanings are negotiated between the actors involved.

## 2.1 COLLABORATIVE COLLECTION AND FAMILY HISTORY

The anthropologist Jürg Gasché conducted research in Columbia in 1969/70 where he assembled a collection of Witoto and Ocaina artefacts. Work was carried out in the context of a Swiss-French research project. Most of the objects come from the Kuiru family of the Jitomagaro clan; most of the artefacts were manufactured in return for presents offered by the anthropologist. According to Jürg Gasché, the Kuiru had, by design, produced artefacts that were able to reflect their way of life, providing reference of everyday life, creation myths, gender relations, ceremonies as well as the economic changes caused by the rubber boom. The collection contained no personal ceremonial items. Considering the era, Jürg Gasché followed a very progressive collection concept. Among other things, this included obtaining an official export certificate from the Instituto Colombiano de Antropología.

## CHANGE IN PERSPECTIVE

In summer 2007, Fany Kuiru visited the UN headquarters in Geneva. In her work as a lawyer she represents the interests of indigenous peoples in the Columbian part of Amazonia. They are demanding a historical inquiry into the impact of the rubber boom during the first half of the twentieth century and the disastrous effects it had on indigenous communities. Many villagers were forced at gunpoint to work for the rubber companies under slave-like conditions, or simply

killed. Fany Kuiru visited Basel for personal reasons: she wished to see the things her family had made and given away. Today, the family feels their grandfather misjudged the situation at the time and that by giving away items such as slit gongs and dance beams he had forfeited part of his soul. All the same, in her opinion repatriation was not necessary as long as the Museum der Kulturen was aware of this aspect of the collection's history.

All exhibits shown here were collected by Jürg Gasché in 1969/70 and were acquired by the Museum der Kulturen in the form of a donation or deposit. They are from the Witoto and Ocaina in Columbia.

#### TWO MALE AND ONE FEMALE STATUE, *FOONHUNRAAGA*

Ocaina, produced in the early 1960s by Witoto commissioned by Noé's father  
Wood

The three statues were found in a deserted Ocaina communal house in 1969. A Ocaina ritual chief had commissioned a group of neighbouring Witoto to produce them roughly ten years before. According to the ritual rules, they should have been removed from the house after they had served their ceremonial purpose. It appears that, unlike the Ocaina, the Witoto were still producing statues at the end of the 1960s but no longer using them for their own ceremonies, probably due to the influence of the missions and the changes caused by the rubber boom.

#### PAIR OF SLIT GONGS, *JUA-RAÏ*, WITH TWO BEATERS, *JUA-KI*

Produced by Augusto Kuiru  
Wood, natural rubber

The slit gongs are used for communication purposes. With the aid of a code composed of four pitches and various rhythms the neighbouring communities are informed about the state of the preparations for a feast. Slit gongs are always produced in couples, the smaller one symbolizing the male, the larger one the female. Those used for everyday purposes can be made by anyone, but slit gongs embodying spiritual power have to be carved by a ritual chief in the rank of a *zikii*, according to strict rules. The sacred instruments stand for femineity; they symbolize the first manioc shoot that the great creator father gave to women. According to the collector, the two pieces on show are not sacred slit gongs. All in all, the producer had carved and sold three pairs of slit gongs. Nevertheless, during a visit to the Basel museum in 2007, Fany Kuiru, the carver's granddaughter, maintained that by giving away the slit gongs her grandfather had forfeited a part of his soul.

#### THREE MALE AND TWO FEMALE STATUES, *FOONHUNRAAGA*

Produced by Noé, around 1969  
Wood (*aapijona* tree)

Two male and two female statues figure prominently in the ceremonies that are held to mark the handover of a father's privileges to his eldest son. During an initial feast, the figures are carved. This is done inside the communal house; the process is symbolically compared to the situation of an unborn child in its mother's womb. In a second feast, the statues are painted and animated by song. It is here that the father passes on his name and privileges to his son, while he himself takes on a new name. After a final feast, the statues are carried to the forest and left to decay, or thrown into the river. During the first two ceremonies the statues are regarded as the sons and daughters of the great creator father. The ritual chief treats the statues like children of his own, thus ensuring his family's existence in the future. The statues were given to Jürg Gasché in 1969 by Noé, the last active Ocaina ritual chief in the Igaraparaná region at the time. An additional third male figure is exhibited here.

#### FOUR FEATHER CROWNS, *NUIKĪREI*

Produced by the Kuiru family: Aurelio Kuiru, Juan Muzu'kī

Feathers, bark fibre, cotton, bast fibre, artificial fibre

*Nuikirei* feather crowns are worn by kinsmen of the ritual chiefs responsible for the festive cycles *lladiko*, *zikii* and *menizai*. They are made of Amazon parrot feathers; however, the feathers of some species are exclusively worn by the man in charge of the feast. Other participants wear so-called “common” crowns. The pieces shown here probably belong to this latter category.

#### TWO FEATHER CROWNS, *ELLEGĪ*

Produced by Luis Gonzaga, Marcelo Disillare

Feathers, palm leaf, vegetable fibre string, cotton, plain weave

Feather crowns of the *ellegi* type are worn by participants of the *lluai* feast cycle. They are made of feathers of various parrot species.

#### HARPOONS, *DUKĪRI-RA* OR *FLECHA*

Produced by Porfirio Kuiru and Aurelio Kuiru

Wood, iron

Harpoons are used for catching fish and hunting caimans and rodents. The fact that the item goes by a Spanish name indicates that the Witoto adopted the weapon in the course of the last century.

#### THREE FISH TRAPS, *ZE-DA*, AND SCOOP NETS, *KAIDO-RA*, *ZE-LLU*

Produced by Lorenzo Kandre, Remigio Ruitofieme, Juvenal Kandre, Porfirio Kuiru

The Witoto have developed a variety of fishing techniques, adapted to the locations they are used in. In fast-flowing rivers they build a dam made of wooden posts and stones; the *ze-da* fish traps are laid out across the entire width of the dam, just under the surface of the water. Upstream, the plant poison *barbasco* is thrown into the water, killing the smaller fish immediately; downstream the men scoop them from the water with nets while the stunned fish are carried into the fish traps on the dam below.

#### FISH TRAP, *JODA-LLU*

Produced by Augusto Kuiru

In river bays the Witoto use *joda-llu* traps to catch smaller fish. The rear end of the trap is sealed with a removable ring of rolled-up leaves.

#### SMALL FISH TRAP, *ZEKĪ*

Produced by Porfirio Kuiru

When the forest is flooded during the wet season, the people deploy *zeki* fish traps. The device is attached to a bent branch which is sprung as soon as a fish enters the trap.

#### LARGE FISH TRAP, *ĪRĪ-GĪ*

Produced by Albino Kuiru

When the water recedes, *īri-gi* traps are deployed in the still flooded forest. On their return to the river the fish are swept into the traps.

#### HAMMOCK, *KĪNEI*, *JIMO-JI*

Produced by Margarita and Abelino Kuiru

Bast fibre

Hammocks are used for sleeping but also as a workplace for manufacturing things such as baskets. Various techniques are applied for making hammocks. However, the collector also noticed that the traditional bast-fibre hammocks were gradually being replaced by cotton ones purchased at the nearby mission station.

PADDLE, *JĪĀĪ-BE*

Produced by Juan Muzu'ki

Wood

Model of a paddle; it probably served as a toy.

DANCE BEAM, *LLADIKO*

Witoto, Columbia

Produced by the Kuiru brothers under the guidance of Augusto Kuiru

Wood

Jürg Gasché, donation, 1971

Placed on two wooden supports, the dance beam is used as a rhythm instrument to accompany the singing and dancing during the *lladiko* feast. The men position themselves in a row and strike the wood with their right foot. For the feast the beam is additionally painted. At the far end of the beam there is the carved figure of a crocodile, at the other end the face of the primeval mother. Despite the female symbolism, the dance beam represents the male realm, personified by the great creator father. The beam symbolizes the lower end of a manioc stalk growing from the shoot. For the Witoto this image stands for the origin of life. Other sources see in the beam the figure of a boa. For making a dance beam the ritual chief is dependent on a partner. He is responsible for carving the piece for which he is recompensed with food and ritual honours. For the transport to Europe the beam was probably sawn in two. The producer's granddaughter said in 2007 that her family regards the dance beam as an expression of their grandfather's soul.

## 2.2 DOCUMENTARY COLLECTION AND INDIGENOUS CULTURAL POLITICS

In 2000 the Brazilian anthropologist Vera Penteadó Coelho made over her collection to the Museum der Kulturen Basel. A year later the museum received a letter from the Waurá asking it to waive the inheritance, since parts of it represented important cultural heritage. The museum appreciated this claim and began searching for a solution in collaboration with Coelho's family, museums in Brazil and Waurá representatives. In the end they reached the agreement that the collection should remain in the Museum of Archaeology and Anthropology at the University of Sao Paulo. For the Waurá representatives it was important to be able to decide for themselves, which items were to be classified as valuable cultural property. This inheritance matter reflected the continuity of their cultural agenda which had begun 1988 when the Waurá demanded that their mythical place of origin, which lay outside the Indigenous Xingú Territory, should be specially demarcated.

### EARLY VISUAL DOCUMENTATION

In 2006 a group of Waurá representatives visited the Museum der Kulturen Basel, wishing to see the collection of Harald Schultz and Vilma Chiara. The collection was assembled between July and September 1964 in the Xingú region and purchased by the Basel museum in 1967. Harald Schultz had worked as a photographer for the Brazilian Indian Protection Agency (SPI). Later he studied anthropology and became assistant curator at the Museum Paulista in Sao Paulo in

1947. During his work at the museum he compiled collections, took photographs and published on Indian communities. His pictures and films include the first colour photographs of many indigenous peoples in Brazil and found wide coverage in specialist publications. He placed great emphasis on the documentation of traditional culture, an aspect that made his collection especially valuable to the Waurá representatives on their visit to Basel. Schultz was not the first outsider to describe the Waurá, but his was the first documentation with worldwide coverage. For this reason the Waurá believed that the Basel collection was an ideal resource to spread the message of their wish to keep their traditional culture alive.

The exhibits shown here were collected by Harald Schultz and Vilma Chiara in 1964 and purchased by the Museum der Kulturen in 1967. They were made by the Waurá in Brazil.

#### BULLROARERS

Wood, pigments

The bullroarers are made and painted in the shape of fish. Women are not allowed to see them when they are played at the beginning of the wet season. The bullroarers are believed to have the power to enhance the growth of the fruit of the *pequi* tree. Small bullroarers are made for boys as toys.

#### EAR PLUGS

Cotton, feathers, cane, wood, wax

Ear plugs are important male ornaments worn during dances and feasts. Earplugs of this type are exclusive to the Xingú people; they indicate that the wearer is a native of the region.

#### ARMLET

Jaguar skin, feather, bast fibre

The armband forms part of the men's ceremonial dress.

#### BOW WITH DIADEM IN MANUFACTURE

Wooden rod, cotton, twined, feather

The bow can be used as a tool for making a feather ornament

#### BELT

Jaguar skin, cotton

Among the Waurá, wearing a belt made of jaguar skin is a privilege of leading men. It communicates their social status.

#### HAMMOCK

*Buriti* fibre, cotton

Hammocks are used for sleeping and sitting in everyday life.

#### CERAMICS

Clay, pigment

Ceramics are of great significance to the Waurá for a number of reasons. For one thing they are still used as cookware and serving dishes, next to modern industrial products. For another, they form an important part of the local arts and crafts industry for which the Waurá constantly produce new designs. In the intertribal exchange system on the Upper Xingú River, the Waurá are the principal suppliers of large ritual vessels. New archaeological evidence has shown that in the Upper Xingú region ceramics have been produced at least since AD 1000. In South America, ce-

amics are usually associated with Aruak speaking groups. For the Waurá the findings confirm the oral testimonies that claim they are the oldest tribe in the region, an argument they frequently bring in to underline their eminent status in the area.

The zoomorphic ceramics show bats, frogs, different fish, turtles and lizards.

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#### MASKS

Cotton, wood, palm leaf, twine netting

The *sapukuyawá* masks are associated with a variety of animals, plants and other natural phenomena. Their identity changes according to the way they are decorated. *Sapukuyawá* perform both as male and female masks. When discontent they are liable to cause sickness. The masks are ascribed a form of power that is pivotal to the interaction between humans and spirit beings.

#### TWO COMBS

Bamboo, palm rib, cotton

Also worn by women as an ornament

#### SPINDLE

Wood, cotton

#### MANIOC TUBER DIGGING STICKS

Wood, painted

Digging sticks constitute items of the communal exchange system. They are made by men and given to women during a special feast.

#### TURNERS FOR MANIOC FLAT CAKES

Wood, painted

The device is used for turning the large manioc flat cakes, *beijú*. The turners feature prominently in the communal exchange system: they are made by men and given to women during a special feast.

#### UNFINISHED FEATHER DIADEM

Bast fibre, cotton, feathers

Feather diadems in this colour combination can be worn separately or as part of a larger head-dress.

## 2.3 DOCUMENTARY COLLECTION AND CULTURAL REVITALIZATION

Violent conflicts with Brazilian rubber barons in the 1950s posed an existential threat to the Kaiabi of the Rio dos Peixes region. The Villas Boas brothers, founders of the Xingu Protected Territory, suggested to the leaders of the Kaiabi to move to the new location several hundred kilometres away, with the argument that it was their only chance of survival. In 1966 the Austrian anthropologist Georg Grünberg accompanied the last group of thirty-one Kaiabi who had agreed to the resettlement scheme, while two Kaiabi groups decided to remain in their ancestral territory. Grünberg's research work and documentation from this epochal era are important sources for present-day researchers and Kaiabi representatives. Due to his commitment to the cause of indigenous peoples, Grünberg was later forbidden to continue his work with the Kaiabi by the Brazilian military government.

### CULTURE IN THE DIASPORA

The Brazilian ethno-botanist Simone Athayde followed up the question of what effects the resettlement had on the development of Kaiabi cultural knowledge in a long-term study on weaving and basketry. In her PhD thesis (2010) she was able to show that Kaiabi cultural knowledge in the diaspora had not only been retained but even further developed due to the more stable political situation there compared to their old homeland. Her work disclosed that the art of basketry was of special significance in this respect. By contrast, the Kaiabi who remained in their old territory appear to have lost much more of their traditional knowledge. According to Kaiabi representatives, the task of museums and of books on basketry is similar to that of their old ancestral beings: the preservation and passing on of knowledge.

All exhibits shown here were collected by Georg Grünberg in 1966 and arrived in the Museum der Kulturen in 1968. They are from the Kaiabi in Brazil.

#### FEATHER ORNAMENT, IPEP

*Mutum* feather, cotton string, *tucum* palm fibre

The ornament is part of a large feather wheel, which is held by hand like a standard during dances at the *yawotsi* feast.

#### SIEVE, RUPEMEA OO

Bamboo, wood, cotton thread, parallel selvedge meshwork

The sieve is used for straining manioc.

#### HEMISPHERICAL BASKETS, ARAA OO

Bamboo, *arumã* (*Ischnosiphon gracilis*, Marantaceae), cotton threads, vegetable pigments

Georg Grünberg described basketry as important work. The hemispherical baskets used for storing food and other items are produced by men and constitute one of the main forms of artistic expression among the Kaiabi. Mythological as well as botanical knowledge and technical skill are required in production. Due to a shortage of *arumã* in the settlement areas of the Xingu Territory the people use *buriti*. The patterns are produced by plaiting upwards, intertwining fibres with their smooth surface on the outside at a right angle to their counterparts that have the rough inner side facing outwards. The basket is coated with a layer of vegetable pigment. After drying this coating is easily removed from the smooth surfaces, but sticks to the rough sides.



Motifs shown from top to bottom:

KWASIARAPAT (image with arms)

Starting from the centre one sees *tanak-uya*, four unfinished *tanga* men, eight *tanatat* and many 'ea eyes.

At the centre the mythical *tanga*-woman figure with two *tanga* children are depicted with eight *tanatat* and many 'ea eyes; at one side an *iwirapu* vine is to be seen.

Three *kururu* frogs, each with four 'ea eyes; at the sides two rows of *iwirapu* vine.

36 *kururu* frogs, each with four kernels of maize.

PANAKU BASKET FOR TRANSPORTING HAMMOCKS

Wood, cotton, cane

Georg Grünberg writes that he only saw two such baskets among the Kaiabi in 1965/66. The four sides are produced separately and display different patterns. The longitudinal sides feature the *kwasiarapat* motif (image with arms).

HAMMOCK, TAITI

Cotton, twined, woven, palm fibre (?), twined

It takes a woman roughly a month to produce a hammock.

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EAR ORNAMENT, NEIPI PYAT

*Camaiuva* cane, dog's tooth, cotton, toucan feather, resin, wax

The ornament is worn by girls only.

FEATHER BONNET, WANIFUAM

Cotton string, *mutum* feather, parrot feather, chicken feather

The elastic bonnet made of natural-coloured cotton threads is described as a war bonnet in the literature.

COTTON SPINDLES, E'I M

Wood, turtle shell

BABY CARRIER, TUPAI

Cotton, twined, round-weave, warp-faced plain weave

CHILDREN'S TOYS, TAMNAO, KWATSI

Wood

Anteater and coati

COMBS, KI'WAP

*Najá* palm wood, monkey bone, cotton

## 2. 4 COMMERCIAL COLLECTION AND RESEARCH

One of the most prominent collectors that the museum world ever saw was the Polish zoologist and anthropologist Borys Malkin. In 1962 he offered the Basel museum an Amazon collection for the first time. This initial purchase was followed by fifty-one further acquisitions, numbering a total of 3,500 objects from thirty-five tribes, over the next eighteen years. Each collection comprised roughly 100 objects, offering a profile of the material culture of a specific group. He collected on-site during short fieldtrips, commissioned indigenous people to produce artefacts, apart from brokering or buying collections from others, among them such significant researchers and scholars as Protásio Frikel who had been working among the Tiriyo since the early 1950s.

### CULTURAL TRANSFORMATION

In a current project Beatrix Hoffmann (Berlin) is doing research on the construction of alterity and cultural change processes, based on ethnographic collections from the Tiriyo. Apart from working on the Tiriyo objects in the Frikel collection in Basel, Beatrix Hoffmann processed in 2012 numerous collections held in museums in Brazil. By comparing the collections in the different museums she was able to generate a data corpus that allows for first cautious findings. The borderland between Brazil and the Guyana states represents a complex linguistic, ethnic, political and religious patchwork. Mutual cultural impact on the various groups finds its expression in object categories such as the fire fans.

With the exception of two pieces, all exhibits were collected by Protásio Frikel and purchased by the Museum der Kulturen in 1964 through Borys Malkin. They are from the Tiriyo in the borderlands between Brazil and the Guyana states.

### TWO HEAD CIRCLETS

Feather, palm leaf, plant fibre, cotton

### FIRE FANS

Quite often Tiriyo people live in the same village as Wayana and Aparai, sometimes even sharing the same household. This kind of close contact gives rise to cultural exchange processes that also inform material culture. Forms, patterns or techniques are either taken over completely or else adapted to respective aesthetic concepts and skills. In her research Beatrix Hoffmann explains this change process by the example of fire fans. These days, the Tiriyo use semi-round and rectangular fire fans to keep a fire going and to serve food on. Semi-round fans are made from the straw of the *murumuru* palm (*Astrocaryum murumuru*). The use of the rectangular fan is of more recent date and was taken over from the Aparai. Generally the Tiriyo still use palm straw for making these items, but occasionally also *arumã* fibres (*Ischnosiphon spp.*), which they learnt from the Aparai. For the handle they rely on the same type of meshing as they do for the round fans, whereas the Aparai prefer to fix the meshwork to a piece of bamboo. Neither did the Tiriyo adapt the intricate graphic patterns used by the Aparai. They prefer to make two-coloured fans featuring large geometric patterns or, as in the case here, with a figurative motif.

From top to bottom:

### FIRE FAN

Palm straw

### FIRE FAN

Aparai, Rio Paru, Pará, Brazil

*arumã* fibres

Felix Speiser, 1924  
FIRE FAN  
Aparai, Rio Paru, Pará, Brazil  
*arumã* fibres  
Felix Speiser, 1924

FIRE FAN  
*arumã* fibres

FIRE FAN  
Palm straw

FIRE FAN  
Palm straw

BASKET WITH LID  
Feather, plant fibre

BASKET  
Plant fibre

BASKET  
Plant fibre, feather, cotton, bast-fibre string

CONTAINER FOR KEEPING FEATHERS  
Wood, bark

HAMMOCK  
Plant fibre

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HEADDRESS  
Plant fibre, cotton string, feather

COMBS  
Wood, feather

EAR ORNAMENT  
Cotton, animal skin, glass bead, feather

MEN'S ORNAMENT, PENDANT FOR A PLAIT OF HAIR  
Bamboo, glass bead, feather, bast-fibre string, beetle wing

WOMAN'S APRON  
Glass bead, feather, fruit skin, cotton, seedpod

ARROWS  
According to the make and shape of the tip, the arrows are used for hunting different animals.

QUIVER AND EIGHT TIPS POISONED WITH CURARE  
Bamboo, leather, plant fibre

## 2.5 POST-COLONIAL COLLECTION AND EDUCATION PROJECTS

In 2003 the two Brazilian organizations Yarikayú and Instituto Socioambiental approached the Museum der Kulturen Basel with the idea of launching an education project. The 350 remaining Yudjá had founded Yarikayú for the purpose of having their own legal representation. By establishing such organizations, indigenous groups try to create new rooms for manoeuvre and overcome their status as wards of the Brazilian state. Like many other indigenous peoples, the Yudjá retreated to the hinterlands in the course of the nineteenth and twentieth centuries in the face of advancing colonialism. This process went hand in hand with demographic breakdown – by 1950 only thirty-seven of the originally 2,000 Yudjá were still alive – and a fatal loss of cultural knowledge, for obvious reasons.

### INDIGENOUS EDUCATION

Indigenous peoples have the right to culture-specific education. This, however, often falls flat due to the lack of teaching material, suitable formats and financial support. This is where the Yarikayú project comes in: with the money earned from a collection sold to the Museum der Kulturen, the Yudjá organized an expedition to their original homeland to collect plants that had mythical significance to them and only grew there. For the purpose of assembling and documenting the collection, the Brazilian project partners organized in summer 2006 on the middle reaches of the Xingú River a series of teaching units in schools, workshops and ceremonies. The fact that a Swiss museum holds a collection of Yudjá artefacts is looked upon as a reevaluation of their traditional culture.

All the exhibits shown here were produced in 2006 in the context of a collaboration project with Associação Yarikayú by Yudjá people in Brazil.

#### FEATHER HEADDRESS, *APIZA*

Produced by NhaNha Juruna

Feathers, cotton

The headdress is made of feathers obtained from various Amazonian parrot species as well as two red macaw feathers at the centre. Among the Yudjá the headdress is a significant identity marker.

#### TRANSVERSE FLUTE, *AWÁ PÁRE*

Bamboo

The flute is made by men, who use it to play different tunes. Among other occasions, it is played in the early morning for the purpose of starting the day on a bright note. The flute is associated with the forest spirit Awã.

#### TRANSVERSE FLUTE, *WIRUWIRU*

Bamboo

The flute is played by men for fun.

#### TWO TRUMPETS, *KAMAHU*

Gourd, painted

The hollow gourd is equipped with a square blowhole and a round sound hole. The instrument is played early in the morning to announce the brewing of manioc beer. The instrument is said to have great powers, which is why pregnant women are forbidden to touch it.

RATTLE, *PITĀ AKUBĪKAHA*

Palm-tree seedpods, cotton, wooden beads, feather

The rattles are produced by women and worn by men as dance belts.

RATTLE, *AABE WSRITA I'A*

Pericarps, cotton string, wood

The rattles are used for dances; they are fixed to beaded strings and attached below the knee.

PAN FLUTE, *I' ĀNĀI PĀRE*

Bamboo

During the ceremony *manto de pajé* (shaman's cape) the pan flute is used by two men to play a single tune. One man plays on the two pipes tied together, while the other operates the single pipe. A shaman can perform the healing ceremony when he dreams of the forest spirit *l'ānāi*. For the event he wears a cotton cape.

TRUMPETS, *DURU*

Bamboo, dried over fire, IVc 25865

The paired trumpets, *duru*, are the Yudjá's sacred instruments; they are only played during the ceremony called *duru karia*. The knowledge to create the trumpets is passed on to a shaman during a dream by the mythical being *E'ami*. The trumpets can only be played when the shaman receives permission from *E'ami* in a dream. The trumpets are ascribed with great powers and subject to restrictions; for women, viewing the trumpets is dangerous and can lead to strong menstrual bleeding.

TRUMPET, *SESE*

Bamboo

The trumpet was used in war. The men took it along on raids and blew it to announce their return to the village after a successful forage. Women are neither allowed to play nor touch the instrument.

TRUMPET, *WĀBEKUATA*

Bamboo

Men play the instrument when returning from a fishing outing to announce a rich catch.

PAN FLUTE, *FI'I PĀRE*, AND FRICTION INSTRUMENT, *FI'I ABE*

Bamboo, cotton, bee's wax, tortoise shell

The pan flute consisting of three pipes of different length is always played by men in unison with a tortoise shell, *fi'i abe*. The Yudjá ascribe to the instrument and the only tune ever played on it the power to summon rain. It is played when the dry season goes on for too long. The friction instrument is clasped under the arm while the player strokes its edge coated in bee's wax with the palm of his hand.

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CLARINETS, *PĪREU XIXI*, *ITXIARAHĪHĪ*, *TARATARARU* OR *PĪREARAHĪHĪ*

Bamboo

Clarinet ensembles are played during a feast called *pīreu xixi*. The feast organizer sends men to the forest to collect the materials required for making the instruments. He produces several sets of different sizes, with the exception of the smallest clarinet, of which only one specimen

is made. Adult and young men play the clarinets together during the feast.

TRANSVERSE FLUTE, *ARAPADĪKA* OR *PERURUMĀ*

The flute received its name *arapadika* after Yudjá men learnt to play the tune sung by a bird common to the Altamira region in the state of Pará. A characteristic feature of the tunes played by the Yudjá, based on bird songs, is the special ending which imitates the rising up of a bird or a flock of birds.

STRAIGHT FLUTE, *WARUBA*

Bamboo

One of the two types of *waruba* straight flutes produced by the Yudjá.

RATTLE, *EZIYAHA ME WĪWA*

Gourd, bamboo

In difference to the rattles shown here, the sacred rattles used by shamans in healing ceremonies were decorated with macaw feathers.

HOLLOW-BODIED RATTLE, *FI'Ī ABE WĪWA*

Bamboo, tortoise shell, cotton string, bee's wax, small stones

The rattle is used by parents to sooth their babies or to lull them to sleep.

RAFT PAN FLUTE, *BI'Á XIXI*

Bamboo, cotton

Pan flute consisting of five tubes of different length played by men and women for fun, for example, during festivities.

PAN FLUTE, *BI'ARAHĪHI*

Bamboo, cotton

During manioc beer feasts women, too, are allowed to play this type of pan flute. The Yudjá also point out that women are even allowed to cut the bamboo required for the flutes, otherwise a man's job. E'ami, a Yudjá mythical figure, always carries such a flute on him.

AUDIO STATION

COPYRIGHT BY YUDJÁ: TUNES AND MUSICAL INSTRUMENTS

The recordings were made in 2006. The tunes are property of the Yudjá. Project partners: Associação Yarikayu, Instituto Socioambiental, Brazilian Ministry of Education and Museum der Kulturen Basel.

1. Pan flute, *i'ānāi pāre* 01:01
2. Pan flute, *fi'i pāre* and friction instrument, *fi'i abe* 01:20
3. Trumpets, *duru*, 01:10
4. Trumpets, *kamahu*, 01:16
5. Clarinets, *pīreu xixi*, 01:10
6. Clarinets, *taratararu* or *pīrearahihī*, 01:30
7. Transverse flute, *awā pāre*, 01:30
8. Transverse flute, *arapadika* or *perurumā*, 01:06

# **AMAZONIA**

## **DIMENSIONS OF COMPLEXITY**

The many facets of Amazonia

Amazonia – sheer endless rainforests drained by the world's largest river system, home to myriads of animals and plants as well as human cultures. No matter whether one calls it the Garden of Eden or Green Hell, Amazonia certainly fires our imagination.

### **SUPERLATIVE NATURAL ENVIRONMENT**

Spanning an area of over 7.8 million square kilometres, Amazonia comprises the catchment area of the Amazon River as well as the river systems of the Orinoco and the Guyanas to the north, making it even larger than the Australian continent. The Amazon, five times the length of the Rhine, is fed by thousands of tributaries from the Andes in the west, the Brazilian Highlands in the south and the Guyana hill country to the north. Due to its location on the equator, Amazonia is supplied with ample heat and humidity all year round, creating the necessary conditions for the existence of the world's largest, contiguous rainforest area.

### **HOTSPOT OF DIVERSITY**

The endless canopy shelters an immense diversity of biospheres as well plant and animal species. According to recent estimates, Amazonia is home to a quarter of all known plant and animal species, including many encountered nowhere else in the world. Archaeological finds and ethnographic research have shown that human populations have decisively helped to shape the Amazonian forests and grasslands over the past millennia. In fact, some areas described today as wilderness once used to be heavily populated and cultivated. Today, Amazonia is home to thirty-three million people, 1.6 million of them indigenous peoples divided into more than 380 different ethnic groups.

### **TREASURE CHAMBER WITH AN UNCERTAIN FUTURE**

Human beings still play the main part in shaping Amazonia, with negative as well as positive effects on the region's natural and cultural diversity. Between 2000 and 2010 a rainforest area six times the size of Switzerland fell prey to human settlement and resource exploitation fuelled by national and global demand. On the positive side, roughly half of Amazonia is protected by natural conservation measures or is administered by indigenous communities. They have taken over a major role in safeguarding the environment and biodiversity. Still, this unique natural treasure chamber remains threatened by the bitter competition for resources on a local, national and global scale, now and in the future.

### 3 STORIES OF THINGS

According to indigenous worldviews certain things, or objects, lead independent social lives.

#### “ANIMISM” AND OTHER VIEWS

Early travel writers as well as contemporary anthropologists often describe how indigenous societies consider and treat material things as subjects. Edward B. Tylor coined the term animism in 1871 to summarize the belief in the animated essence of material objects, natural phenomena and things that have the ability to act. The concept of animism came under severe criticism because it placed such phenomena in the realm of the irrational and primitive, in difference to modern Western rationalism. However, in the 1990s Philippe Descola rehabilitated the concept of animism, lending it renewed scholarly acceptance. Especially in societies whose survival depends on close interaction with local ecosystems, the people regard and treat their environment on the basis of equality. For Descola animism reflects the undividedness of and continuity between nature and culture. Nature is considered animated. This means human beings have the ability to enter into social relationships with inspirited natural beings. Viveiros de Castro goes even a step further by postulating different types of relationships between forms of existence that vanquish the opposition between nature and culture. He recognizes a basic difference between Western and indigenous views and concepts. According to Western thought, the common element shared by humans and non-human beings is nature, but humans, unlike other beings, have a soul. In indigenous Amazonian worldviews quite the reverse is true: here all things are inspirited but differ in terms of physical appearance. In the Amazon, physical appearance is regarded as a kind of garment that can be substituted.

#### AN OCCULT LIFE OF THINGS?

In mythology artefacts play a key role in the creation of humans and animals. These “things” have a biography of their own and experience a life cycle that is akin to that of human beings. They are born in ritual acts and through manual labour and take part in economic, social and religious relationships as acting subjects. When they have served their cause, they are destroyed, ritually killed or simply left to decay. Ornaments can become part of the body and must be destroyed when the owner dies, lest they linger on to haunt the community. Some authors describe this process as the subjectification and desubjectification of things, brought about by transformation, metamorphosis, or the adding or taking of soul substance which can be activated and deactivated by supernatural powers or by a shaman. For example, tobacco utensils are dismantled and purified after a ceremony for the purpose of desubjectifying them. Moreover, the relationship between humans and things is not necessarily free of conflict. Rituals are performed in order to control and satisfy the needs of subjectified things, many of which are ascribed with considerable powers and the innate ability to communicate. “Overlooking” the occult life of things makes reference to an understanding of the world through which things are normally viewed.

#### MASKS

Waurá, Mato Grosso, Brazil, before 1964

Wood, vegetable pigment, mineral pigment, shell, fish bones, palm leaf strips

Harald Schultz, Vilma Chiara, purchase, 1967

Wood, pigment

Brazilian embassy, donation, 2000

Among the Waurá masks personify different spirit beings. As long as they perform, they are treated as beings and partake in meals with the humans. Some masks are maintained for long periods, others used only once. As soon as it has been decided to take them out of the ritual



cycle, they are no longer fed, but burnt, destroyed or left to decay in the forest. Sale to a museum also used to be seen as a form of ritual retirement, but nowadays indigenous peoples often argue that presence in a museum does not mean that the masks lose their power, at least not as long as the museums are active in exchange relationships and ascribe to the masks' subjectivity. Consequently, makers omit certain elements when masks are produced for sale.

#### PAINTED JAGUAR SKIN

Bororo, Brazil, 1885–1893

Jaguar skin, vegetable pigments

Emil Hassler, donation, 1919

Birth and death are closely related. Among the Bororo, painted jaguar skins play a prominent role in the elaborate mortuary feasts. When a man dies, another man is appointed as his representative. His task is to kill a jaguar to compensate the kin of the deceased which have lost a valuable member. Death is ascribed to the doings of a malicious spirit being who is believed to seek refuge in the body of a jaguar after the incident. By killing a jaguar the people not only rid themselves of an evil spirit, the family of the deceased is recompensed at the same time. One of the climactic scenes of the mortuary ceremony is the appeasement of the slain jaguar's spirit by means of song and dance.

This jaguar skin is part of the large collection of Emil Hassler of Arau, which he donated to the Basel museum in 1919. It was assembled chiefly between 1885 and 1893, probably in connection with the 1893 World Exhibition in Chicago where Hassler served as the representative of Paraguay. Hassler collected among the western Bororo in the area of Aldeia da Logoa in the Brazilian state Mato Grosso and in the district of San Matias in the Bolivian province Chiquitos. The eastern Bororo from the Rio São Lourenço region in Mato Grosso he labelled Coroados. To present it has not been possible to assign the jaguar skin to any specific place. Judging by the ornament, *buregodurege edugo*, based on facial and body decorations, the skin is associated with the Badajebage Xebeguiugue clan.

#### ROOF DISCS, MALUWANA OR MARUANA

Aparai, Kapoko, Brazil

Sold by Arira, around 1923

Wood, pigments

Felix Speiser, 1924

Among the Wayana-Aparai, roof discs in communal houses serve as protective devices. The powers ascribed to them make their presence felt already during manufacture. The discs are produced by men outside of the village. Women and children should not be present during manufacture, lest they be harmed. The mythological ornaments as well the materials themselves are imbued with power. In the eyes of the Wayana the supernatural being called Maruanãmie is manifest in the discs.

Felix Speiser purchased the "rare" object for "little" from Arira during his stay among the Aparai from October to November 1924. Arira had brought the ceiling disc with him from a neighbouring village named Kapoko.

#### FEATHER HEADDRESS, ÀKKÀTI

Kayapó (Mekrãgnoti), PI Mekrãgnoti, Rio Xixê, Pará, Brazil

Macaw feathers, cotton, palm fibres

Gustaaf Verswijer, purchase, 1977

Wearing feather ornaments constitutes an important part of ceremonies, both for men and women. The quality of the ornament is an indication of the person's social status. Overall, more

than a dozen different types of feathers are used for making the various headdresses. Up to 300 feathers are mounted on a cotton string measuring more than one-and-a-half metres and fixed to a horseshoe-shaped support (*äkkädjêdjä*). Only men with special skills make this kind of feather headdress, against payment, but it is up to the man ordering the ornament to procure the feathers, either through hunting or keeping the required birds. Nowadays feather headdresses are increasingly produced for the tourist market, but for this purpose the Kayapó only use feathers for which they have no other use.

**EAR PLUGS, BÀ-RI DJWA**

Kayapó (Kuben-Kran-Krên), Pará, Brazil

Light wood

Gustaaf Verswijer, purchase, 1977

**LIP DISCS, AKÀ KAKÔ**

Kayapó (Kuben-Kran-Krên), Pará, Brazil

Light wood

Gustaaf Verswijer, purchase, 1977

The Kayapó believe that certain things play a decisive part in shaping a human being's personality. A few days after birth, newborn babies receive small wooden plugs in their pierced earlobes; these are replaced successively by larger ones. The piercings are seen as a second auditory canal that enhances the child's ability to apprehend. Listening is an important prerequisite for learning and understanding, both for boys and girls. The father deposits the ear plugs his child has outgrown near a stone or a hardwood tree in the forest so that their power will continue to exert influence on the child.

Boys have their lower lips pierced shortly after birth, but they only receive their first lip disc when they have reached the marrying age. The lip disc stands for the power of speech and constitutes a "second mouth" believed to stimulate a man's rhetorical skills and persuasive power.

**EAR ORNAMENT, NGÀP NHIKRE KAKÔ**

Kayapó (Mekrãgnoti), PI Mekrãgnoti, Rio Xixê, Pará, Brazil

Cane, cotton, mother of pearl, bee's wax, nuts, down feather

Gustaaf Verswijer, purchase, 1977

Every Kayapó receives from his male matrilineal kin the right to wear certain ornaments. In the course of life, a person is granted further privileges by participating in ceremonies. Especially important in this respect are the naming ceremonies in which names received shortly after birth are confirmed. This kind of ear ornament is worn by people who have had their names confirmed in at least one name giving ceremony. Since shells are considered among the Kayapó as dangerous materials due to the odour they emit, only experts are allowed to produce these ornaments. People who are sick or are tending to sick relatives are not allowed to wear shell ornaments. More recently, shells have been replaced by other materials.

**NECKLACE, NGÀP ÔKREDJÊ**

Kayapó (Kuben-Kran-Krên), Pará, Brazil

Cotton, mother of pearl, glass bead, seedpods, copper wire, plastic beads

Gustaaf Verswijer, purchase, 1977

Men who have inherited the privilege to wear this kind of ornament wear the necklaces at ceremonial events as well as in everyday life. The colour and number of seedpods and beads at the front indicate the privileges associated with the wearing of this necklace.

#### NECKLACES

Mamaindê (Nambikwara do Norte), Brazil

Shell, tucum, vegetable fibre, seedpods, monkey teeth

Paul Leslie Aspelin, purchase, 1972

The Mamaindê speak of internal and external body ornaments which every person possesses. Among these, the black bead necklaces are the most important. Owning the beads furnishes a person with consciousness, knowledge and memory. However, necklaces also have the power to act as subjects. For example, they intervene during healing ceremonies and tell the shaman the cause of a person's sickness when he holds them in his hands.

#### NINE DANCE MASKS

Kubeo, Guanano, Tukano, northwest Amazonia, Brazil and Columbia

Bark fibre, wood, bast fibres

Gallery Lemaire Amsterdam, exchange, 1961; Josef G. Eberhard,

purchase, 1969; René Fürst, purchase, 1975; Johannes Müller, donation, 1992

During mortuary feasts in the border area between Brazil and Columbia, the spirits of the dead return to the real world. They take on the shape of the spirit animals shown on the dance masks. The atmosphere at these mortuary feasts ranges from grief and mourning to euphoria during the mask performances. When the mortuary cycle is over, the masks are burned in order to hinder the spirits from returning to haunt the humans. Through fire they escape their temporary bodies and forfeit their visual and material presence.

#### CEREMONIAL STOOL, KOMONO OR SEA PONO

Desena, northwest Brazil

Wood, vegetable pigments (*Chicarot*, *Arrabidea chica*)

For a shaman, the stool is a source of power. Sitting on it allows him to enter into contact with supernatural beings, helps him to concentrate and protects him from evil forces. In addition, stools are regarded as the basis and seat of an individual's personality; this is also the reason why children receive stools at name giving ceremonies. In mythology it is told that stools were once the tools used by the creator of the universe; later they became the bones of human beings. The bench represents the pelvis and the behind.

#### TOBACCO PIPES, KA'SHINPO

Matsiguenga, Tigonpinia, Río Urubamba, Peru

Wood, bone

Gerhard Baer, expedition, 1975–1976

#### TOBACCO

Kalapalo, Xingú, central Brazil

Gerhard Baer, expedition, 1955

#### TOBACCO

MAMAINDÊ (NAMBIKWARA DO NORTE), BRAZIL

Paul Leslie Aspelin, purchase, 1972

#### TOBACCO PIPES, WARIKOKO AND GOTIDJO

KAYAPÓ (KUBEN-KRAN-KRÊN), PARÁ, BRAZIL

Wood, fruit (*Jequitiba* tree)

Gustaaf Verswijver, purchase, 1977

TOBACCO PIPE, *SHINI TAPON*

Shipibo-Conibo, Río Ucayali, Loreto, Peru

Wood, cotton, monkey bone

Peter Koepke, purchase, 1992

In most indigenous South American cultures tobacco and tobacco pipes play a special role. They are used by shamans in healing ceremonies. With the help of tobacco the shaman is able to communicate with supernatural beings.

INITIATION STOOL, *MENA KENEYA*

Kaxinawá, eastern Peru

Wood (Lupuna-tree, Ceiba pentandra), vegetable pigments (Bixa orellana, Genipa americana)

Barbara Keifenheim, purchase, 1983

It is during a child's initiation that the stool develops its greatest potency. When carving one for his child, a father respectfully cuts a piece from the buttress root of Lupuna tree, a tree that is accredited with great powers, being the dwelling place of powerful spirits. The idea is that the tree's virtues and knowledge pass over into the child. During a ritual bath the stool receives its soul. Newly made stools are likened to newborn beings. The mother decorates the stool with ornaments that refer to the child's descent.

STOOL

Waurá, Alto Xingú, central Brazil

Brazilian embassy, donation, 2000

CLAY POT, *CHOMO*

Produced by Clara Cruz, around 1980

Shipibo-Conibo, Río Ucayali, Loreto, Peru

Clay

Bruno Illius, purchase, 1986

Creating a pot means more than merely transforming clay into a vessel. On the one hand, the knowledge and skills of the potter flow into the production of the vessel, on the other, the potter is symbolically echoing the creation of the universe in her work: the coils of clay represent the cosmic serpent that gradually forms and encompasses the universe. The bottom, undecorated section shows the underworld, the realm of water and the spirits that cause sickness. The bulbous middle section depicts a marginal area, the lower part of which represents reality and the inhabited world where the humans live in villages. The upper part of this section stands for the heavenly bridge that leads over into the upper world. The tapering neck of the vessel embodies the highest spheres of the universe.

## 4 MEMORY STORIES

Museums are positioned at the interface of public and private memory cultures. Museum collections are not only a field in which scientific and cultural-political issues are negotiated, they also harbour many personal memories.

### FRANZ CASPAR, ANTHROPOLOGIST

In 1948 the Swiss anthropologist visited the Tuparí in the modern Brazilian state of Rondônia for the first time. After his return he went to study anthropology in Hamburg. In 1955 he returned to the Tuparí to do research for a few months. The results provided the basis for one of the most extensive ethnographic monographs on the Tuparí. His early death in 1977 prevented him from visiting the people again but, according to a member of the local Indian authorities, the Tuparí had always looked upon him as one of theirs. Tuparí representatives recount today that, being a close kin member, he had often received artefacts as presents. Franz Caspar himself wrote that he had received most of the objects now held in Basel, but also in German and Brazilian museums, on an exchange basis. For the Tuparí it was important to extract the breath of the previous owner from an object before exchanging it, to prevent this breath from travelling to Europe together with other collected artefacts.

### MEMORY TRAILS

Especially recently assembled collections offer the unique opportunity to bridge documentation gaps with the help of key informants, to provide new ways of looking at a collection and to tell yet untold stories.

In 2005, in an effort to revitalize traditional culture in the Indian Protection Territories Rio Branco and Guaporé, the Brazilian photographer and journalist Gleice Mere began contacting museums and the families of anthropologists who had done ethnographic fieldwork there in earlier years. Next to Franz Caspar and others this also included the anthropologists Emil Heinrich Snethlage and Etta Becker-Donner whose collections and sound recordings are now held in the phonogram archives of the Ethnologisches Museum Berlin and at the Museum für Völkerkunde in Vienna. In the course of time, contacts between Gleice Mere, museums, artists and the families of collectors led to new projects and encounters. In 2008 one of Franz Caspar's sons visited the Tuparí. In 2009 a delegation of native representatives together with Gleice Mere and Tanúzio Gonçalves de Oliveira of the Brazilian Indian Agency (FUNAI) travelled to Europe. The project was organized and funded by the Völkerkundemuseum Wien, the National Museum for Ethnology in Leiden, the Ethnologisches Museum Berlin, the Museum der Kulturen Basel, Andreas Schlothauer and Gleice Mere.

As part of this collaboration the project "Post-colonial research in museum collections" was supported by the Commission for Research Partnerships with Developing Countries (KFPE) in Switzerland.

## 4.1

Left

All the exhibits shown here were collected by Franz Caspar in 1948 and 1955 and acquired by the Museum der Kulturen in 1956. They are from the Tuparí and Makurap in Brazil.

FOUR FEATHER CIRCLETS, *APÄÜRA*

Feathers, palm leaf, bast fibre, cotton string

HEADDRESS, *HABTSÜRÜKAB-APÄÜRA*

Palm leaf, feathers, bast-fibre string, cotton string

Worn by girls during puberty ceremonies

PADDLE CLUB, *PURPÄ-TARA*

Palm wood

TWO SWORD CLUBS, *PURPÄ-TAN*

Palm wood, feather, bamboo (?), bark fibre

RAFT PANPIPE (FROG FLUTE), *TAMO-AB*

Bamboo, wax

BALL, *MÕ-Ã*

Natural rubber

FEATHER SHUTTLECOCK, *ATOK*

Maize leaf, cotton string, feather

SIGNAL WHISTLE, *KÚLIMKÚLIM-KAB*

Bird bone, cotton, wax

KNIFE, *Ü-NYAIN*, FOR CUTTING BAMBOO

Bone, Piranha tooth

DRINKING BOWL, *KAPAB*

Gourd

Right

All the exhibits shown here were produced in the context of a joint project with Tuparí, Aruá, Jabutí, Makurap, Kanoé and Kampé in Brazil.

HEADDRESS (WITHOUT FEATHERS)

Produced by Otacilio Tuparí

Stalk of the *Aricuri* plant (*Attalea butyracea*)

TWO FEATHER CIRCLETS WITH MACAW FEATHERS

Feathers, palm leaf, plant fibres, cotton, twined

TRUMPET

Bottle gourd, bamboo, cotton, resin, pigment

Up to the 1950s trumpets like this were used to call people from different villages to a meeting, by people returning to their home community and by men to announce their arrival in a neighbouring settlement. When a village was facing a threat from outside, several trumpets were blown at once, not least to show the enemy that the people were expecting them.

#### MORTAR WITH POUNDER AND SIEVE

Produced by Armando Jabutí, Jesus Jabutí, Delcio Jabutí

Cedar wood, bamboo, *Najá*, cotton string

#### LADLE

Produced by Jerri Jabutí

Gourd, wood, string

#### THREE ARMLETS, KARO

Produced by Neide Tuparí, Leticia Tuparí, Dalton Tuparí

Nutshell (*Tucumá* palm, *Astrocarym Aculeatum*)

#### TWELVE NECKLACES

Produced by Salete Tuparí, Moraes Tuparí, Luzaniro Saya Tuparí (?),

Echleni Hu Tuparí, Celia Tuparí, Josina Tuparí, Antonia Kampé

Nutshell (*Tucumá* palm) / *Najá* (?), *Sororoca* seedpods and *Mulungu* (*Erythrina mulungu*), bone (cow)

#### RING, POKARO

Produced by Josina Tuparí

Nutshell (*Tucumá* palm)

## 4.2 REMEMBERING THINGS

Switzerland, 2013

Video

22 minutes

The Swiss anthropologist Franz Caspar worked among the Tuparí in 1948 and 1955. In 2008 his son Franz Caspar jr travelled to the Protected Indigenous Territories Rio Branco and Guaporé in the Brazilian state of Rondônia, where the Tuparí live today. In 2009 Marlene and Dalton Tuparí, Analícia and Anderê Makurap, Anísio Aruá, José Augusto Kanoé, Armando Jabutí and the journalist and photographer Gleice Mere with Tanúzio Gonçalves de Oliveira from the Brazilian Indian Agency (FUNAI) visited a number of museums in Austria, Germany, the Netherlands and Switzerland. The filmmaker Anna-Lydia Florin accompanied them in South America and Europe. Thomas Isler created an installation for the exhibition *What Next? The Insurrection of Things in the Amazon* at the Museum der Kulturen Basel. It addresses the many faces of memories evoked by encounters in Brazil, the Museum der Kulturen Basel and the phonogram archives of the Ethnologisches Museum in Berlin.

Anna-Lydia Florin (director), Thomas Isler (concept and editing), Aurelio Galfetti, Thomas Isler (camera), pz-Multimedia (sound and image mixing), Sarah Lages Werlen, Alexander Brust (transcription, translation, copy-editing)

A video installation by Thomas Isler.