BIO

Kássia Borges Mytara is a distinguished visual artist, researcher, educator, and curator, deeply rooted in her Karajá heritage. Her work is profoundly influenced by traditional Karajá pottery, which she skillfully integrates into her contemporary clay creations. Her research delves into themes of origin, womanhood, and ancestry, reflecting her commitment to preserving and celebrating indigenous culture.

Kássia holds a PhD in Environmental Sciences and Sustainability from the Federal University of Amazonas (UFAM), a Master's degree in Visual Arts from the Federal University of Rio Grande do Sul (UFRGS), a postgraduate degree in Political Philosophy, and a Bachelor's degree in Visual Arts from the Federal University of Uberlândia (UFU).

As a dedicated researcher, Kássia is an active member of REALP, a network focused on environmental studies in the Portuguese language. She regularly participates in conferences and has published numerous articles. In her role as an assistant professor at the Institute of Arts at the Federal University of Uberlândia, she teaches ceramics, passing on her extensive knowledge to the next generation of artists.

Kássia is also a vital member of the MAHKU (Huni Kuin Artists Movement), where she collaborates with other indigenous artists to promote and preserve their cultural heritage. Her work has been showcased in numerous prestigious exhibitions, including the Salon SARP in Ribeirão Preto, the Salon of Porto Alegre, the Salon Victor Meireles in Florianópolis, the CELG Salon Award in Goiânia, and exhibitions at CCBB in São Paulo, Rio, Brasília, and Belo Horizonte, among others.

Her art is part of several esteemed collections, such as the Museum of Contemporary Art of Goiânia, the Pinacoteca de São Paulo, and the Museum of Art of São Paulo (MASP). Kássia serves on the Board of the Rouanet Institute, is the curator of the Museu do Índio de Uberlândia, and the assistant curator at MASP. She has curated numerous exhibitions both in Brazil and internationally, continually advocating for the recognition and appreciation of indigenous art and culture.

CV

Karajá artist, curator, professor and activist.

Kássia Borges Mytara' art investigates indigenousness and resistance, women, genealogy and healing. Clay is a primary material, but she is also a member of the collective MAHKU, or Movimento Dos Artistas Huni Kuin [Huni Kuin Artists' Movement], whose members translate into painting the traditional songs of the Huni Kuin people, born out of visions seen during the spiritual ceremonies of *nixi pae* (*ayahuasca*).

K. Borges Mytara obtained a Master's degree in Visual Arts from the University of Rio Grande do Sul in 2003, a PhD in Environmental Sciences and Sustainable Development from the Federal University of Amazonas in 2017, and also holds a degree in Political Philosophy from the Federal University of Uberlândia.

Since the 1980s, she has fought against the prejudices associated with her identities as a woman, an indigenous person and an artist. Her *corpotes* [body-pots, 1988] and *placas* [plates, 1989] reproduce the oppression suffered by her people: she crushes the sculptures or marks them with her hand, then covers them with motifs taken from Karajá body paintings – an artform traditionally practised by women – thereby demonstrating the existence of a specifically female indigenous resistance.

In 2000, her installation *O muro* [The Wall], made from fifteen tonnes of unbaked earth, concealed the façade of the Ido Finotti Gallery in the municipality of Uberlândia, blocking access. The work symbolised the invisibilisation of indigenous peoples despite their essential presence in Brazilian society. The artist went on to deepen her research into body painting, isolating certain graphic elements, then rendering them in sculpture in installations that command the space, as seen in *500 de invasão* [500 Years of Invasion, 2003] and *La douleur et le délice d'être* [The Pain and Delight of Being, 2007]. This gesture of transformation that turns two-dimensional paintings into three-dimensional forms is a non-violent way of reclaiming territory stolen from natives.

In 2018 K. Borges Mytara married Ibã Huni Kuin (1964–), a shaman, artist and one of the spiritual and political leaders of the Huni Kuin people, and joined the MAHKU collective. As part of the collective and in her own work, she delves into her own intimate relationship with nature and reinstates women's place at the heart of indigenous myths, as we can see in her ceramic installations *Yube Shanu* (2022) and *Mulher Jiboia* [Serpent-Woman, 2023], as well as in paintings *Cura das aguas* [Healing of the Waters, 2024] and *Canto de cura* [Healing Song, 2024].

The artist is also a member of the group Curandoras, a word that signifies both "curators" and "healers", founded in 2022 by artist and researcher Naine Terena (1980–). As federators of the contemporary indigenous artistic movement, the women of the group task themselves with "healing through art". With her ceramic totems *Somos muitos* [We are Many, 2022] and *Rezo da mulher Pajé* [Prayer of the Healer Woman, 2023], the artist pays homage to the contemporary indigenous women attempting to enact positive change in the world by becoming healers, shamans, spiritual leaders and activists.

Since 1987, K. Borges has been involved in the activities of the Museum of Indigenous Peoples of Uberlândia. In 2022, she was named Associate Curator of the São Paulo Museum

of Art (MASP). Her works are held in Brazil's public collections, at the Goiânia Museum of Contemporary Art, at the Pinacoteca São Paulo and at the MASP.

Venice Biennale 2024 Kássia Borges Mytara (Mahku Collectif)