

 PRESENÇA
O KARAJÁ



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Interdisciplinary research project that maps and analyzes collections of karajá dolls (*ritxoko*) present in museum collections



FCS
FACULDADE DE
CIÊNCIAS SOCIAIS

MA
MUSEU
ANTROPOLÓGICO



TEAM

Participation of Bel Lavratti (www.uncoverbranding.com)
creating the visual identity of the project

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Cartography updated July 2020 by Bárbara Freire

FIELDS OF WORK

- Identification and mapping of collections around the world - 77 collections identified;
- Dissemination of results in academic and non-academic circles, so that access is as wide as possible;
- Facebook page to publicize the project with 1,051 followers;
- Instagram page with 407 followers.

ACTIONS RESULTING FROM THE PROJECT:



Acquis: Museu Antropológico UFG
Photo: Markus Garscha

- Checking the presence of *ritxokos* in museums around the world and preparing maps;
- Professional photographic recordings of part of the collection of *ritxokos* from the Anthropological Museum of UFG, Goiânia, that until then did not exist;
- Semi-professional photographic record, measurement and inventory of the collection of *ritxokos* from Museu Goiano Professor Zoroastro Artiaga, Goiânia;
- Semi-professional photographic record and measurement of dozens of *ritxokos* from Centro Cultural Jesco Puttkamer, Goiânia;

ACTIONS RESULTING FROM THE PROJECT

(cont'd):



Acquis: Museu Antropológico UFG
Photo: Markus Garscha

- Accomplishment of amateur photographic record and measurement of *ritxokos* from the Museum of Brazilian Cultures - São Paulo;
- Conducting amateur photographic records and measuring hundreds of *ritxokos* from German museums in Leipzig and Berlin, Germany;
- Publication of more than 5 articles, communications and lectures. Another 5 articles in press.
- Elaboration of reports;
- Indigenous health action during the COVID-19 pandemic;
- Lessons by Iny Rybé for the project team.

NEXT STEPS

By the end of 2020, we ended stage 1 of the project. A new stage (2021-2024) will begin.

We reached the mapping of 77 institutions with *ritxoko*, 47 in Brazil and 30 in 15 other countries in the world. A thematic dossier in an important scientific journal will present the first results.

In the second stage of the project, we will deepen the analysis of the collections and transits that allowed their creation, and we will also intensify contacts with the Iny people to understand the meanings and establish mechanisms for returning to them the results of the project, notably by organizing the research information about the collections on our Tainacan platform.



Landscape of the Buridina village (Aruanã-GO), with Araguaia river in the background

Photo: Markus Garscha

NEXT STEPS

To this end, we count on the participation of the various institutions that own the *ritxoko*, in order to facilitate the access of indigenous and non-indigenous people to images and information about the collections.

The partnership will be the assignment of rights to use the images of *ritxoko* in their collections for the various communication vehicles of the project such as website (Tainacan), scientific publications, social networks and others, without commercial purpose.

We also intend to contribute with the dissemination and qualification of the trade of *ritxokos* produced contemporarily in the villages and to work on issues such as the well-being of the Iny people.




Araguaia River (Aruanã-GO)
Photo: Markus Garscha

WHY ARE WE USING THE TAINACAN
PLATFORM FOR CREATING THE
WEBSITE OF PRESENÇA KARAJÁ?

THE DEVELOPMENT OF THE PRESENÇA KARAJÁ PROJECT WEBSITE AIMS AT:

- Gather the information on a platform and give visibility to the results of the project;
- Lend visibility to the collections and pieces that are already being studied;
- Establish a permanent communication channel with society that can work collaboratively to register collections not yet mapped or additional information about the pieces that are presented;
- Stimulate the exchange of information and collaboration between national and international institutions that have the collections under study, and between indigenous people and these institutions;
- Expand the access of indigenous and non-indigenous people, in Brazil and abroad, to these collections, that are mostly unexposed in the respective institutions;
- Contribute to the safeguarding and publicity of this important cultural heritage of the Iny people in Brazil and in the world, stimulating new social uses of the musealized collections.

MUSEU DO ÍNDIO
 Instituto Museu Acervo Etnográfico



Tainacan Museu do Índio – FUNAI

Acervo Museológico


O Museu do Índio abriga um rico acervo etnográfico dos povos indígenas no Brasil. São 19.918 objetos contemporâneos, na sede, expressões da cultura material de aproximadamente 150 povos indígenas que vivem e vivem no território brasileiro. As peças de uso ritual e cotidiano, feitas dos mais variados materiais como madeira, palha, argila etc., foram obtidas diretamente dos índios por meio de doações e compras a partir de 1947.

A organização do acervo do Museu do Índio se baseia em categorias de classificação de objetos indígenas já consagradas na bibliografia etnológica. Essa classificação leva em conta a matéria-prima empregada, a técnica de confecção e a morfologia do artefato. Diferentes categorias para os tipos de coleções: objetos rituais, mágicos e lúdicos; adornos plumários; armas; cerâmica; cordões e tecidos; instrumentos musicais e de sinalização; utensílios e implementos de materiais ecléticos; trançados; etnobotânica e adornos de materiais ecléticos, indumentária e tocador.


O acervo apresenta, quantitativamente, um certo equilíbrio quanto à distribuição por tipo de categoria, cada uma com um total variando entre 1.750 e 2.400 itens, sendo as duas maiores coleções as de adornos de materiais ecléticos, indumentária e tocador, com 4.058 itens, seguida pela coleção de cerâmica, com 2.478 peças. A categoria com menor representatividade é do acervo de etnobotânica, que tem apenas 54 itens registrados.

[Mostrar mais](#)


Coleções em destaque




Adorno de Materiais Ecléticos, Indumentária e Tocador




Adornos Plumários




Armas




Cerâmica



Etnobotânica



Instrumentos musicais e de sinalização



Objetos rituais, mágicos e lúdicos

Example of use of Tainacan by Museu do Índio



Tainacan is a flexible and powerful tool for WordPress that allows the management and publication of digital collections with the same ease of publishing blog posts, while maintaining all the requirements of a professional platform for repositories.

THE MEANING OF THIS ACTION
FOR THE INYKARAJÁ



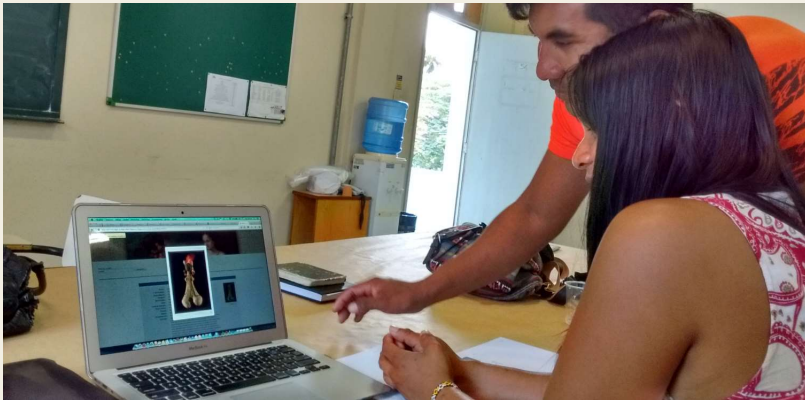
Acquis: Museu Goiano
Professor Zoroastro Artiaga
Photo: Indyanelle Marçal

“

The *ritxoko* doll has a very important figure in the social and cultural function in the *Iny* world. Therefore, it is very important to have access to the pictures of the oldest *ritxoko* dolls that are spread around the world. Being grouped in a single digital platform it would facilitate access and so that *Iny* can remember, refresh memories and update.

The digital platform will be useful for regaining knowledge about these dolls. It can be used by showing the pictures to elders and wise women in the village who make these dolls. It is worth mentioning that it is important to compare the photos of the older with the new ones. This tool will provide a resumption of dolls that are no longer made by *Iny* women and encourage the manufacture of new dolls.”

Labé Kàlèriki Karajá – JK Village



Indigenous people in a meeting with the Project Presença Karajá team, accessing digital collections from foreign museums.
Photo: Manuelina Duarte

“

For us it is very important to know what are the pieces that are spread around the world, because there are usually several different models. So it's good to put it up for us to see on the internet and check, because there are definitely old dolls that don't exist today.”

Dibexia Karajá – Santa Isabel do Morro
Village

“ The *ritxoko* are, for us, ancestral memories and knowledge. Having access to these photographs allows us to retake our cultures, doing activities, practicing and reproducing *ritxoko* with the new *Iny* generation.



Acquis of *ritxokos* in exhibition on Grassi Museum Leipzig, Germany, in 2018
Photo: Manuelina Duarte

We are a people who preserve our culture and the *ritxokos* represent us around the world. They have to be present alive, not just as reproduction. Accessing and viewing the platform will be very good, although not all villages have internet.

But where it is possible to visualize the *ritxokos* of ancestral times, remember the stories, remember the names of each piece, who did it, how it ended up there and the names of the characters, it will be of great value, a way to expand and have new knowledge.”

Sinvaldo Wahuká –Bdé Buré Village

WHY BE A PART OF THE
PRESENÇA KARAJÁ PROJECT
WEBSITE IN TAINACAN?

THE PRESENÇA KARAJÁ
PROJECT'S TAINACAN
INTEND TO BE A TYPE OF
RAISONNÉ CATALOG OF THE
RITXOKO IDENTIFIED IN
SEVERAL MUSEUMS
AROUND THE WORLD

It does not compete with the digital database of collections or museum website itself, if you already have one, since in general it covers other types of collections.

On the contrary, Tainacan will be an additional way of disseminating the collections, and we can insert links for those who want to know about other collections and publications that the institution has made regarding *ritxoko* and Iny Karajá culture.



WHAT ARE THE ADVANTAGES?

- More accessible and quickly located information.
- Possibility of enriching the information about the collections, through the connection with specific projects and contents, in a collaborative way with other areas of the museum and society.
- Possibility to identify and be identified as an institution holding Iny collections for the development of institutional partnerships with museums in Brazil and abroad.
- Possibility of linking with existing information and reusing digital collections in different contexts and media, in addition to other areas and functions of the institution: such as marketing, education, etc.
- Ease for internationalization of the collections, adding value and social relevance to your institution.
- In an increasingly digital world, digital materials will have greater future durability.

WHAT ARE THE POTENTIALS
FOR THIS ACTION?

Unlike what is imagined in common sense, the dissemination of collections on the internet by the cultural institution contributes to the security of physical collections.

Through digital repositories it is possible not only to manage and control collections, but to prove ownership of a particular item, publicizing its existence, and ensuring that it does not enter a circuit of illicit trafficking of cultural objects.

In addition, through digital repositories, it is possible to gather information about collections in a single location, allowing collections of different types, from a single institution, for example, to be viewed as a whole.

Important information about the location, state of conservation, loans and exhibitions can thus be managed and studied, allowing better informed decisions about the preservation of items.

POTENTIAL FOR PRESERVATION AND RISK MANAGEMENT

Historically, museums have contributed to the emergence and consolidation of different scientific disciplines. From the study of the collections, Anthropology, Biology, Geology and countless other fields of knowledge were able to form and flourish.

It is undeniable, therefore, the importance of museum collections in the development of science and the arts, even today, where countless museums are depositories of collections essential for cultural, scientific and technological development.

In addition, numerous museum collections were formed for teaching and are still used in the educational process of students in different educational stages.

Facilitating access to museum collections is part of an effort to make these collections relevant to the construction of knowledge in different areas of knowledge, as well as to contribute to the training of new scholars and professionals.

SCIENTIFIC AND EDUCATIONAL POTENTIAL

Knowing about the existence of museum collections is the first step in wanting to physically visit these institutions. Contrary to common sense, making cultural collections public does not decrease, but rather increases the frequency of cultural institutions and events.

In addition, in a country with the size of Brazil, where cultural institutions are concentrated in large urban centers and in the richest regions, talking about democratizing access to museums necessarily involves their digital availability on the Internet, notably in the case of indigenous collections, and that we want to make known to the new generations of the groups that produced these pieces.

Tourists, curious and people interested in arts, culture and sciences are some of the publics benefited by the public existence of digital cultural collections.

CULTURAL
POTENTIAL

There already are international studies showing how much the investment in digitization, dissemination and integration of cultural collections positively impacts the economy and local social development.

An important case is that of the British Library, which in a 2013 study by Oxford Economics demonstrated that the impact of internet services (web services), which includes access to digital collections, generates a return of more than 19 million pounds a year (TESSLER, 2013, p.1).

Another study, carried out by Europeana, the European Community's digital collections platform, concludes that the most important economic gains from investing in digital collections are translated into job creation and economic growth for governments and institutions, especially in the field of tourism (POORT et al., 2013).

ECONOMIC
POTENTIAL

SOME FUNDAMENTAL CHARACTERISTICS OF TAINACAN

ACTIVE COMMUNITY

Tainacan is developed in WordPress, a, open source program (free software) for creation of websites.



Because it is widely disseminated, WP has a very active community of developers and users, including Brazil.

The existence of this community facilitates the maintenance and evolution of software development, since any improvement in the WP code is automatically incorporated into Tainacan.

OPEN SOURCE SOFTWARE

As Tainacan was developed as free software, with the aim of being widely disseminated and used, it has extensive and detailed documentation, both for developers and users.

The Tainacan code is available on GitHub and it also has a project Wiki and a YouTube channel with several tutorial videos.



FREE FOR USE

Tainacan is a free software, and because of that it has no installation or maintenance costs.

According to the Free Software Foundation (<https://www.fsf.org/>), a free software is any computer program that can be used, copied, studied, modified and redistributed without any restrictions.

That is, you can not only download and use Tainacan for free, but you can contribute to its development and improvement of the code.

FAST LEARNING

The idea is that Tainacan can be installed and used by a professional in the cultural and museum areas, without specific training in IT.

Therefore, it was designed so that everything can be done without any need for programming. In other words, everything is done with friendly interfaces and commands for users without experience in IT.

MANY DEVELOPERS

Tainacan is a WordPress plugin.

As WordPress is used by 35% of the sites operating on the Internet, it is not difficult to find developers worldwide, including in Brazil.

That is, if you want to do any customization or have a problem with Tainacan, you can find, easily, someone to help you.

Txiotoetuke!
Obrigado(a)!
Thank you!

