

ENVIRONMENTAL EDUCATION AND INDIGENOUS ARTS: LESSONS LEARNED FROM BRAZILIAN GEO-EPISTEMOLOGY

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ABSTRACT: *The aim of this study is to outline contributions from indigenous arts to environmental education practices and research. From the ecophenomenological perspective, we herein outline lessons to help better understanding how knowledge built in the peripheral spaces of hegemonic Western culture can help forming escape routes from a sexist, racist, classist and capitalist society. We address four aspects that can be learned from indigenous arts: 1) Arts, Agency and Alterity; 2) Life, Dream and Belonging; 3) Multinaturalism; and 4) Art seen as collective and community creation. We got to the conclusion that art-based research and indigenous arts' cosmotechinics converge in the likelihood of both experiencing the more-than-human world and reflecting about ways of living on the Planet.*

KEYWORDS: *Ecophenomenology; Multispecies Perspective; Aesthetic Experience.*

RESUMO: *O objetivo deste estudo é delinear as contribuições das artes indígenas para as práticas e pesquisas em educação ambiental. A partir da perspectiva ecofenomenológica, traçamos lições para melhor compreender como o conhecimento construído nos espaços periféricos da cultura ocidental hegemônica pode contribuir para a formação de rotas de fuga de uma sociedade sexista, racista, classista e capitalista. Abordamos quatro aspectos que podem ser aprendidos com as artes indígenas: 1) Artes, Agência e Alteridade; 2) Vida, Sonho e Pertencimento; 3) Multinaturalismo; e 4) Arte vista como criação coletiva e comunitária. Concluímos que a pesquisa em arte e as cosmotécnicas das artes indígenas convergem na possibilidade de vivenciar o mundo mais que humano e refletir sobre modos de viver no Planeta.*

PALAVRAS-CHAVE: *Ecofenomenologia; Perspectiva multiespécie; Experiência estética.*

RESUMEN: *El objetivo de este estudio es describir las contribuciones de las artes indígenas a las prácticas e investigaciones en educación ambiental. Desde la perspectiva ecofenomenológica, se presentan lecciones para comprender mejor cómo el conocimiento construido en los espacios periféricos de la cultura occidental hegemónica puede contribuir a la creación de vías de escape de una sociedad sexista, racista, clasista y capitalista. Se abordan cuatro aspectos que pueden aprenderse de las artes indígenas: 1) Arte, Agencia y Alteridad; 2) Vida, Sueño y Pertenencia; 3) Multinaturalismo; y 4) El arte como creación colectiva y comunitaria. Se concluye que la investigación basada en el arte y la cosmotécnica de las artes indígenas convergen en la posibilidad de experimentar el mundo más allá de lo humano y reflexionar sobre las formas de vida en el planeta.*

PALABRAS CLAVE: *Ecofenomenología; Perspectiva multiespecie; Experiencia estética.*

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Introduction

The Arts and Ecology field has been used by many scholars as basis for research, experiences and qualitative methods (Marks; Chandler; Baldwin, 2017; Heras *et al.*, 2021). “Arts-based research” was the term used by Eisner in the 1990s to refer to the intersection between artistic and scientific practices with special emphasis on the data collection, analysis, representation and communication methods (Heras *et al.*, 2021).

Art-based research practices are crossed by different poetic languages – such as visual, performative, literary or musical –, either in presenting empirical and theoretical studies, or pedagogical practices. These artistic methodologies enable perceiving, reflecting about and reinventing investigative processes, in a creative way, by fostering incompleteness and uncertainty relationships and movements. Such unpredictable movements destabilize the antagonism between human and more-than-human dimensions, since this “poetic perspective, at education and research scope, can enable other ways of seeing, living and coexisting; it can tear horizons and find way-outs, among other world possibilities” (Diederichsen, 2019, p. 67).

Marks, Chandler and Baldwin (2017) addressed how arts-based research boosts discussions about sustainability since it enables exchanging ideas and building the sense of belonging and place. Accordingly, Heras *et al.* (2021) have found converging results in a workshop held with environmental scientists and artists. Based on the study, art-based research contributes to environmentalism by expanding cognitive aspects, improving communication and fighting the dynamics of hegemonic power in relationships set with nature.

Marks, Chandler and Baldwin (2017) advocated that the Arts field can foster curiosity, imagination, creative communication and community engagement in environmental education. The aforementioned authors’ research pointed out how arts are dialogical possibilities of intense interaction and discussion about environmental issues of social and political nature. According to Patricia Leavy (2017), one of the many advantages of “Arts-based research” lies on its ability to challenge stereotypes and dominant ideologies, as well as to access marginalized voices and perspectives. Investigations carried out from this viewpoint give priority to experiences, which may be associated with overcoming prejudice and injustice. According to Leavy (2017, p.10), this approach “is also often used in social justice work because it can be configured inclusively and has the potential to jar people into seeing and thinking differently (critical to challenging stereotypes and the ideologies they promote)”.

By placing Brazil in the colonial, slave-owning context of antidemocratic governments that overlap original peoples’ knowledge, the current reflective essay advocates that listening to the voices of indigenous arts in Brazil is a learning experience for the environmental education research and practice fields. Thus, the aim of this study is not to present Brazilian indigenous arts, but rather to reflect on what we can learn from their geo-epistemologies. Geo-epistemology (Canaparo, 2009) or

“geo-cultural-methodological potentials in the Brazilian context” (Thiemann; Carvalho; Oliveira, 2018, p. 1443) are perspectives that help better understanding how knowledge built in the peripheral spaces of the Hegemonic Western culture can help thinking about routes to escape a sexist, racist, classist and capitalist society.

We understand the importance of these discussions, we position ourselves as supporters/defenders of reflections and actions that encompass views beyond hegemonic anthropocentric approaches. The next topic will explain the herein adopted ecophenomenological perspective to conceptualize its framework. The idea is to share what was learned from the stories of indigenous arts, because “the risk of listening to a story is that it can obligate us in ramifying webs that cannot be known in advance of venturing among their myriad threads” (Haraway, 2016c, p. 132).

Conceptualization

The most recent studies involving human sciences, mainly environmental education, have been leaning on different methodologies and data analysis, as well as on producing instruments focused on overcoming dichotomies, such as human being~nature, society~culture, subject~object, among others.⁴ Accordingly, ecophenomenology emerged as concept accounting for emphasizing the embodiment of the more-than-human world in the aesthetic experience (Brown & Toadvine, 2003). It is a double-role field, because it is both action and knowledge. Ecophenomenologist Hess (2018) has explained that experience is an action because, by experiencing things, individuals perceive what is happening in a given place through their own senses, since this activity involves the body and its sensory organs. Experience is knowledge, as well, since it enables individuals to process and learn from information felt by their body when they interact with the world.

These sensory and bodily experiences aim at understanding the inseparability between ethical~aesthetic~political and movement factors (Ingold, 2011; Pink, 2009) taking place in the environment. Sato's (2016) approach transcends traditional dichotomies, such as subject-object, and invites us to reflect from the perspective that transcends human exceptionalism. Just like Sato (2016), Barad (2017) advocated that agency is not just a human faculty, but a shared quality that features all living and non-living beings in the world.

Both researchers have suggested that by immersing ourselves in an intimate and sensitive experience with nature, we can access deeper layers of our own perception and aesthetic sensitivity (Heidegger, 1996). They also highlighted the important role played by perception and attention to help better understanding the world around us. They invite us to abandon the dualistic narratives separating humans from nature and to embrace a more

⁴ The tilde symbol “~” highlights the ontological position of not separating these existence dimensions; furthermore, it emphasizes the dynamic and relational character between concepts, according to which, none of them overlaps the other and it is not possible defining them in a direct and partial manner (Payne *et al.*, 2018).

holistic approach, according to which, our perception joins the environment to create an enriching and meaningful experience.

The more-than-human approach explores the idea that nature is not just a background to human experiences, but an active participant in our lives (Alaimo & Hekman, 2007). The authors investigated how different environments influence our perception, emotions and even our understanding of time. This dynamic approach highlights interdependence between humanity and the environment. In other words, from this more-than-human perspective, we are invited to join a journey of discovery, when human beings~nature intertwine and provide a more intense and relevant understanding of our role as participants on the planet (Haraway, 2008, 2016a, 2016b; Stengers, 2015, 2019; Tsing, 2019, 2021, 2022).

Barros (2022) addressed the intersection between Heidegger's thoughts and ecophenomenology. He builds a bridge between the aforementioned thinker's phenomenological philosophy and the contemporary concern with environmental issues. He highlights the idea of "being-in-the-world" and its relevance to understand the human being-environment relationship (Marin, 2007a; Payne *et al.*, 2018). The Heideggerian phenomenology can be used as conceptual basis for an ecophenomenological approach aimed at exploring the experience of nature in a deeper and more meaningful way. It goes beyond merely instrumentalizing nature and seeks a more intertwined and expressive understanding about the relationship between humans and nature. In summary, ecophenomenology, anchored in Heidegger's thought, can provide the philosophical basis to help better understand our relationship with nature, as well as providing a more ethical and aesthetic approach to the environment (Barros, 2022).

Likewise, based on Bachelard, Merleau-Ponty and Gadamer, Rocha (2023) addressed how ecophenomenology enables different worldviews based on the same reality (Stengers, 2018). It was done to structure the different features of this intrinsic relationship between human experience and the environment. By incorporating Bachelard, who is known for his poetics of space, Rocha (2023) sought to unveil how poetic metaphors and images influence our phenomenological perception of nature. Gadamer (2004), in his turn, brought hermeneutics into the dialogue and highlighted the important role played by interpretation and understanding within this context. Merleau-Ponty (1968), who is known for his phenomenology of perception, has emphasized corporeality and sensoriality.

The proposition by these philosophers to interpret imagery associated with the phenomenology of nature is an enriching attempt to broaden the understanding of ecophenomenology. By delving into the works by these thinkers, Ingold (2011; 2012) aims at weaving a relational mesh to shine light on the complexity of the more-than-human experience in nature. This ecophenomenological aspect enables understanding beyond texts and embracing the depth of imagination, images, arts, aesthetics, and expressions of nature disclosed by our contact with it.

Once we comprehend the importance of art for environmental education, we believe that from the perspective discussed above it is possible

to understand how indigenous arts and ecophenomenology are interconnected. The reflections on indigenous arts that we have considered open space for different perspectives on cosmologies and action in the world. They are opportunities to consider new meanings beyond the hegemonic anthropocentric view, which expand the ways of knowing and relating to the world. This study is dedicated to reflecting on these possibilities of thinking and knowing the world and the configuration of indigenous arts in their relationship with nature, encompassing their aesthetic and affective perception. This theme will be addressed in the next section.

Visual arts seen as escape route

How can we talk about art from the Brazilian indigenous peoples' perspective? It is essential to take this matter into consideration because indigenous peoples' concept of art is different from the one approached by Western philosophers and historians who have assessed this topic. Thus, "these peoples do not share our concept of art" (Lagrou, 2009, p. 11). According to Krenak (2016, p. 192), "the history of art is the history of Western art", and it discriminates and categorizes both artists and productions. From this perspective, these writings do not aim at exploring concepts of art and hegemonic colonizing ideas that, in their turn, were applied to indigenous objects. From the dominant Eurocentric perspective, it was done by disregarding their creators' perception and by imposing a given artistic and aesthetic status on them. Consequently, the world of the "other" was named through classificatory and discursive instruments that have denied this "other's" world view, because it did not meet the colonizing thinking (Grando & Albuquerque, 2012).

Reflections on how indigenous peoples – more specifically, the Brazilian ones – understand art, artistic practice and their own idea of aesthetics (which are not necessarily conceptualized, but experienced) are herein triggered. What indigenous arts can teach us was also investigated, since relationships between indigenous peoples and things/places have a different meaning, and it leads to new perspectives about the world. These perspectives disturb the understanding of the capitalist system, which promotes an individualistic, anthropocentric and utilitarian view of the world.

It is important emphasizing that, according to the National Foundation of Indigenous Peoples,⁵ Brazil houses 305 different ethnicities that, altogether, accounted for 274 different languages, back in 2010. Each ethnic group has its own features, as well as peculiar art, culture, science and dynamics (Freire, 2016). These data are quite relevant because we herein hold a comprehensive discussion about indigenous arts, rather than approaching it in a specific way, than referring to features of a given ethnicity, and than analyzing specific productions. However, one must

⁵ Cf. IBGE – Instituto Brasileiro de Geografia e Estatística. O Brasil Indígena. 2010. Disponível em: <<https://indigenas.ibge.gov.br/estudos-especiais-3/o-brasil-indigena/lingua-falada>>. Acesso em: 22 ago. 2026.

acknowledge the diversity of ethnicities. The proposition of the present study lies on likely learning from indigenous arts in a holistic way. In order to do so, the term “indigenous arts” is used in the plural form to take into account the diversity of ethnicities, their specificities and the idea that, from these peoples’ viewpoint, there is no generic art (Velthem, 2010).

The ontological turn calls into question “hard sciences” as the only way to unveil the world and to oppose the nature~culture, mind~matter, meaning~thing, subject~object dualisms. Furthermore, it highlights the alterity relationships of *other worlds*, besides taking into consideration the existence of different worlds that establish relationships between things and their ways of being, and that diverge from those understood by modernity, which lie on imposing one culture over another (Armani, 2019; Soares, 2020; Mariutti, 2021). “Likely different relationships between humans and non-humans, between people and things, between bodies and images” (Lagrou & Velthem, 2018, p. 135) gain attention within this context, according to which, indigenous arts are inseparable from other social actions, and there is no separation between art and life (Portes, 2015; Lagrou & Velthem, 2018; Pereira & Souza, 2022). Addressing such issues is not an easy task. The intricacy of this topic makes it essential taking into consideration that:

[...] my viewpoint cannot be that of the native people, but that of my relationship with the native viewpoint. This process involves an essential dimension of fiction, since it lies on bringing two completely heterogeneous viewpoints into internal resonance (Viveiros de Castro, 2002, p. 123).

Therefore, we sought to listen to indigenous voices through interviews, meetings and accounts available on digital platforms. According to Kaká Werá (Itaú Cultural, 2017), everything available in the literature about indigenous peoples until the 1980s had been written by white people. From then onwards, indigenous people felt the need to write their worldviews themselves and to show that they did not, and still do not, share the same worldviews as the capitalist society. These peoples do not have the desire to exchange their ancestries for a worldview based on segregation, which destroys ecosystems and relationships. Krenak (2016) advocates that, according to ancient indigenous societies, relationships should be cultivated, and everything is reciprocity, rather than merchandise. He also states that knowledge about how the planet looks like nowadays enables understanding that we cannot give up any resource at the time to warn individuals that Earth is our shared home. Indigenous arts are herein treated as “resource” and seen as insurgency towards environmental issues.

Given the abundance of questions about art involving indigenous ethnicities and the scope established by their writings, some lessons learned – among many possibilities – were recalled. Significant references to the environmental education research and practice fields were taken into consideration.

Arts, Agency and Alterity

Indigenous arts have been gaining notoriety in several sectors. According to Marques (2022), this movement is associated with indigenous peoples' interest in reaching spaces in Western art and with the academia's interest in addressing these productions in a more orderly way. Indigenous arts are not restricted to past creations and productions; they have entered exhibition rooms in contemporary times and become an important political event (Danowski & Viveiros de Castro, 2014):

We have reached this place through a basically performative and denouncing art experienced in the objectification field. We have produced a lot of screen and audiovisual materials to talk about a historical context, so that, through this stage-visibility place, the place of European art, we can deal with these complexities and say that our art has political nature (Esbell, 2021).

This concept highlights indigenous artistic productions' commitment to their roots and aesthetics. According to Pereira & Souza (2022, p. 6), indigenous aesthetic manifestations are anti-colonial and arranged in an ontological system that requires the "(r)existence with other beings on Earth"

From indigenous peoples' perspective, art and life are inseparable, artifacts are endowed with specific intentions, mainly in rituals. According to indigenous ontologies, these artifacts could act in connecting humans to non-humans (Velthem, 2019). According to Gell (2018, p. 32), "art objects are equivalent to people or, more specifically, to social agents". This concept places art in a relational system of social agency, i.e., it encompasses actions, emotions and feelings, "[...] given the existence of social relationships between people and things – and among people *through* things" (Gell, 2018, p. 40).

Soares (2020) addressed the specific case of "Vida de Índio" [Indigenous Life] project by Rio Grande do Sul Archaeological Museum (Marsul). This project was launched back in the 2000s to integrate museum goers and Mbyá Guaraní communities living in that region. A typical Mbyá Guaraní house was commissioned and paid for by Marsul – it is installed in the museum's courtyard. Because it is separated from "their world", the house was built by the community, but it was deprived of its connections to divinities, deterritorialized, and lacks "cosmological elements that go beyond constructive elements" (Soares, 2020, p. 11).

Portes (2015) investigated the Borum/Krenak art and addressed differences between a given object (flute) produced for sales and personal use purposes. Any skilled member of the village can produce both the object and its design for sales purposes. With respect to personal use, everyone makes its own flute based on its own design. "Flute, design and *borum* become one; they identify with each other" (Portes, 2015, p. 98).

The narratives of both Marsul's "indigenous house" and borum's flute bring along the meaning given to art. Objects produced for sales purposes

take on a Western, capitalist sense, of territorialized merchandise. They have identity, alterity, and exist in a symmetrical relationship. “Meanings are attributed to them” (Portes, 2015, p. 103). According to Lagrou (2009, p. 13), many objects and graphism expressions from different indigenous groups gather “actions, relationships, emotions and meanings, because artifacts represent the way people act, relate, produce and exist in the world”. However, not all objects have agency. Others can never be sold or exchanged, given their intense relationship with their producer and/or user (Lagrou & Velthem, 2018). These reports identify different ways of looking at the world entangled with arts.

Life, Dream and Sense of Belonging

As previously mentioned, according to indigenous peoples, art and life do not exist in different universes. They are inseparable and collective. The Western culture has undeniably invaded indigenous cultures and, according to Graúna (2017, p. 227), “by embracing new technologies indigenous people do not cease to be who they are [...]”. The colonizing presence affected indigenous peoples’ lives, but did not supplant them. It did not erase their understanding of the world. According to Ribeiro (1996, p. 14) “the impact of civilization on tribal populations gives rise to ethnic transfigurations rather than to full assimilation”. Colonizing impositions that have categorized and labeled people as superior and inferior, civilized and savage, are intersected by indigenous arts as forms of identity affirmation and resistance. Indigenous cultures themselves are the ones accounting for defining what they assimilate, what they appropriate and the solutions to be adopted or discarded (Escobar, 2013). This collective commitment protects and strengthens bonds, history, culture, traditions and, essentially, the right to be indigenous.

According to Graúna (2017), the role of indigenous people is also that of making art, since they learn from their elders that artifacts created and produced by them are part of their writing and knowledge. “Since we were children, we learned to value our history, our culture, our way of being and living [...]” (Graúna, 2017, p. 228). According to the author, the ancestry, history, memories and poetry of the ancient ones live inside her; thus, “writing turns into *escrevivência* [...]” (Graúna, 2017, p. 223),⁶ as resistance and way to strengthen the indigenous identity.

According to the Guarani ethnic group, *teko* is the place where relationships, traditions, collectivity, the way of being, living and standing in this world take place, whereas *tekoha* is the territory, the lived space and the place where *teko* happens. Visual artist Miguela Guarani talks about the ‘*tekoharization*’ process focused on being in good terms with the land and with its spirit (Itaú Cultural, 2022). Meliá advocates that, according to the Guarani people, spatiality, *tekoha*, plays essential role in preserving their

⁶ Writing that comes from everyday life, from memories, from the life experience of the author herself and her people.

ethnic identity and that “*sin tekoha no hay teko*” [there is no *teko* without *tekoha*] (1997, p. 106). According to Miguela Guarani’s claim (Itaú Cultural, 2022), this understanding is the essence of her ethnicity and art is a path used to strengthen her identity, to revive memories and (through her paintings) to revitalize her history and the history of her people.

The process to manufacture the Tupinambá Cloak, which is an important garment that carries the memory and struggles of the Tupinambá ethnic group, was rescued by Glicéria Tupinambá. She talks about its reemergence and explains that it was made from feathers taken from living birds because the tribe needs the life energy that flows through them. She argues that the Cloak does not belong to her, but to the community. The artist is just the bearer of the hands that enabled the Cloak to ‘move’ again. Nature makes the call and indigenous people are its guardians who build a philosophy to look at, and rewrite, history and to give everything its rightful place. She also states that the Cloak brings up the *magés* issue – women who hold knowledge, who are guardians of seeds, midwives, and prayers – since they were “erased” because researchers did not pay attention to them. The Cloak raises questions about indigenous experiences and about the “erasure” process undergone by them due to colonization, as well as establishes this connection to indigenous women. The aforementioned artist also states that she did not know how to braid the Cloak, that she was led by the cosmos and that she let herself be carried away, since she had already dreamed of it. Therefore, she knew how to do it. She also addresses the importance of sharing and socializing dreams as life experience (Itaú Cultural, 2022).

Miguela Guarani (Itaú Cultural, 2022) also addresses the matter of dreams seen as way to share ideas, as inspiration, communication and learning process, just as Krenak (2022), who states that when one talks about forest peoples, it talks about people’s dreams and arts. Dream is seen as reality that mixes past, present and future, as way of acting in the world, which finds in ancestry a path to movements of the world one lives in. According to Kopenawa & Albert (2015), when the Yanomami people want to know things, they focus their energy to enable dreams to provide them with this knowledge. Then, they share what was revealed by their dream with people in their community. Despite differences in the way many indigenous ethnicities understand and dimension a given dream, no one can deny the importance given to dreams and their appreciation by these peoples.

All these cosmotechnics (Hui, 2020) feature the entanglement of arts, dreams and sense of belonging associated with life and ancestry, with taking care of the territory and with Brazilian indigenous peoples’ struggles and resistance.

Multinaturalism

According to Viveiros de Castro (2014), multinaturalism discredits the nature-culture, subject-object dichotomy, and assumes the perspective of the plurality of worlds. According to some Amerindian peoples, there is one culture and several natures, with variations within their cosmologies. In other

words, all human and non-human beings have spirit as specificity of existence. All beings see the world the same way. The world they see is what changes. According to the aforementioned author, the multinaturalist approach advocates for no viewpoints about things, but rather for a world expressed through things. There are no different visions of a single world, but each thing in the world is a vision of the world, it is the world. World and vision are inseparable (Viveiros de Castro, 2014). Plurality happens in bodies living in and experiencing different worlds, since “bodies are the way through which alterity is understood as such” (Viveiros de Castro, 2014, p. 380).

This Amerindian perspective (Viveiros de Castro, 2014) points to other ways of understanding and experiencing the world, as well as of setting relationships. It brings to light reflections on understandings of both the world and culture that differ from the prevalent thought established by the Western capitalist colonizing society. According to Krenak (2019), it is featured as monoculture of ideas, since it creates one given narrative and rules out others.

Art seen as collective and community creation

As previously explained, arts are community practices that create the identity of people belonging to different ethnicities. Both their “doing” and their experiences are collective. Arts create spaces for experiences, as well as for the exchange of imagination, dreams, memories, and ancestries. On the other hand, excessive technological attributes glorify technologies, individualism, and isolation in the current hegemonic society.

Indigenous arts are a collective construction process entangling community, its experiences and its understanding of things. Krenak (2016) advocates that being active and creative, as well as living and making art, are inseparable actions. Both the artist and the object mingle with the community in a relational way. It was previously noted that these issues, and those associated with the history of Western art, are dominant factors, this history values the artist, in separate, isolated from the world. Contemporary indigenous artists bring insurgency into their work to “shake up and question the colonialist structure based on prejudice, exclusion, erasure and appropriation” (Luna; Flores; Melo, 2021, p. 76). According to indigenous peoples, the colonial thought fragmenting, establishing, defining and determining what art is, is not part of their understanding, experiences and cosmology. Based on the inseparability among dances, songs, drawings, sculptures, paintings and experiences, they seek to disrupt the hegemonic thinking and to keep their History alive through art.

Dewey (2010) addressed art as experience and questioned the idea that separates artists, fine and popular art, and that puts tension over dichotomies and isolated creations. He further stated that “works of art that are not apart from common life, and that are widely enjoyed in a given community, are signs of a unified collective life” (Dewey, 2010, p. 178). This perspective drives out attention towards new learning, towards the collective

construction of knowledge and the understanding of an inclusive world, wherein art opens room for likely changes for the common good.

Final considerations

The current study started by contextualizing art-based research as poetic and ethical gesture capable of expanding research possibilities, in the current case, the ecophenomenological research. Aligning art-based research, according to ecophenomenological references, is a step forward to destabilize hegemonic discourses and to unfold them into creative research processes. Such investigative process decentralizes the “human” and demands solidary encounters that emphasize attitudes towards the ecological crisis.

Brazil was also described as global South country, both colonized and frightened by fascist governments. However, it is also home to indigenous peoples who teach us, daily, how to live and die well on a devastated Earth (Haraway, 2016c). Four aspects that can be learned from indigenous arts were addressed, namely: 1-) Arts, Agency and Alterity; 2-) Life, Dream and Sense of Belonging; 3-) Multinaturalism; and 4-) Art seen as collective and community creation. These aspects enabled seeing paths of resistance and thinking about alternatives to environmental issues.

As mentioned in the introduction section, the study was based on the understanding that art-based research is a challenging approach to build knowledge and a powerful approach to help unfolding new perspectives on the more-than-human world. Many indigenous artistic experiences are not based on research, but rather on indigenous peoples’ perception about this process, as well as on the construction of and entanglement surrounding the art object. There is no intentional philosophical reflection on the work of art, but the sharing, the relationship with the environment, objects and ancestry - i.e., the relationship with the more-than-human world - is quite singular. From the indigenous perspective, subject~object is a significant factor capable of triggering new methodological, epistemological and ontological concepts. Thus, the art-based research and indigenous arts’ cosmotechnics converge in the likelihood of experiencing the more-than-human world and reflecting about ways of living on the Planet. We argue here environmental education research and practice should make more use of knowledge derived from indigenous arts in their daily lives. Therefore, in addition to understanding the perspectives of indigenous arts in environmental education, we advocate that indigenous knowledge has legitimacy based on the empirical and systematic knowledge developed by their ancestors.

Finally, although none of the authors has indigenous ancestry and personal or professional ties with the ethnicities discussed, we do see all the arguments presented in the article as necessary, full of meanings and with transformative potential in times of environmental crisis.

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Recebido em: 28/07/2025 * Aprovado em: 11/08/2026 * Publicado em: 20/09/2026
