



Centro Universitario Europeo
per i Beni Culturali
Ravello

Territori della Cultura

Rivista on line Numero 24 Anno 2016

Iscrizione al Tribunale della Stampa di Roma n. 344 del 05/08/2010



Sommario



Centro Universitario Europeo
per i Beni Culturali
Ravello

Comitato di redazione

5

L'architettura rurale strumento di sviluppo
dei territori e di sostegno all'economia locale
Alfonso Andria

8

Beni Culturali e Formazione
Pietro Graziani

10

Conoscenza del patrimonio culturale

Luiz Oosterbeek The territory of cultures: is it possible
to re-invent a Guarani material culture?

14

Françoise Tondre Les itinéraires culturels du Conseil de
l'Europe: vers un tourisme durable

22

Massimo Pistacchi Il patrimonio discografico della
canzone napoletana: nuove prospettive di valorizzazione

34

Cultura come fattore di sviluppo

Piero Pierotti Gibellina Nuova. Museo *en plein air* o
utopia del bello?

48

Metodi e strumenti del patrimonio culturale

Matilde Romito Sigmund Pollitzer, un artista inglese fra
Positano e Venezia

70

Comitato di Redazione



Centro Universitario Europeo
per i Beni Culturali
Ravello

Presidente: Alfonso Andria

comunicazione@alfonsoandria.org

Direttore responsabile: Pietro Graziani

pietro.graziani@hotmail.it

Direttore editoriale: Roberto Vicerè

rvicere@mpmirabilia.it

Responsabile delle relazioni esterne:

Salvatore Claudio La Rocca

sclarocca@alice.it

Comitato di redazione

Jean-Paul Morel Responsabile settore
"Conoscenza del patrimonio culturale"

jean-paul.morel3@libertysurf.fr;

Claude Albore Livadie Archeologia, storia, cultura

morel@msh.univ-aix.fr

Max Schvoerer Scienze e materiali del
patrimonio culturale

alborelivadie@libero.it

Beni librari,

documentali, audiovisivi

schvoerer@orange.fr

Francesco Caruso Responsabile settore

francescocaruso@hotmail.it

"Cultura come fattore di sviluppo"

Piero Pierotti Territorio storico,

pierotti@arte.unipi.it

ambiente, paesaggio

Ferruccio Ferrigni Rischi e patrimonio culturale

ferrigni@unina.it

Dieter Richter Responsabile settore

dieterrichter@uni-bremen.de

"Metodi e strumenti del patrimonio culturale"

Informatica e beni culturali

Matilde Romito Studio, tutela e fruizione
del patrimonio culturale

matilde.romito@gmail.com

Adalgiso Amendola Osservatorio europeo
sul turismo culturale

adamendola@unisa.it

Segreteria di redazione

Eugenia Apicella Segretario Generale

apicella@univeur.org

Monica Valiante

Velia Di Riso

Rosa Malangone

Progetto grafico e impaginazione

Mp Mirabilia - www.mpmirabilia.it

Info

Centro Universitario Europeo per i Beni Culturali

Villa Rufolo - 84010 Ravello (SA)

Tel. +39 089 857669 - 089 2148433 - Fax +39 089 857711

univeur@univeur.org - www.univeur.org

Per consultare i numeri
precedenti e i titoli delle
pubblicazioni del CUEBC:
www.univeur.org - sezione
pubblicazioni

Per commentare
gli articoli:
univeur@univeur.org

Main Sponsors:



ISSN 2280-9376



André Luís Ramos Soares^{1,2,5}

Jedson Francisco Cerezer^{2,3,5}

Luiz Oosterbeek^{2,4,5}

¹*Universidade Federal
de Santa Maria,*

²*Instituto Terra e Memória,*

³*Espaço Arqueologia,*

⁴*Instituto Politécnico de Tomar,*

⁵*Centro de Geociências da
Universidade de Coimbra*

The territory of cultures: is it possible to re-invent a Guarani material culture?

Abstract

This paper discusses an experience recently undertaken in the South of Brazil, within a project involving the states of Paraná, Santa Catarina and Rio Grande do Sul. It is an attempt of dialogue between the Guarani indigenous populations and the Earth and Memory Institute (Instituto Terra e Memória), presenting to contemporary Guarani people the techniques of production and the operational chain of archaeological ceramics that are thought to have been produced by their ancestors.

This ceramics made by “the ancient” is perceived by contemporary populations as a mere memory of a lost identity, of objects that are no longer made, but that belongs to the Guarani, thus marking a presence in the territory. Such territory is build and rebuild with tangible and intangible cultural elements, and one discusses to what extent is it possible to re-invent a culture and a cultural landscape through the recovery of past material culture remains?

Key-words

Ceramics – Guarani – Identity – Technology – Brazil



The Earth and Memory Institute, a member of the European University Centre for Cultural Heritage in Ravello (Italy), is a research and development organization focused on academic research, knowledge dissemination and the valorisation of cultural heritage and identities across the Atlantic, within a global concern on cultural landscape management. In this context, one of the research lines it pursues is experimental archaeology, including the reconstruction of techniques and operational chains, and their reproduction. This was undertaken in Brazil when studying Guarani ceramics. One of the authors (JFC) was responsible for a long process of technological reconstruction, as part of his Master dissertation in 2009 and, more recently, his PhD thesis research. The reproduction of ancient techniques of the Guarani people, from raw material collection, through its preparation for moulding, the shaping and its attributes, the drying and firing, were mastered in this research (fig. 1).

The choice to make replicas of objects from this group was not by chance. Guarani indigenous people are one of the best studied in South America, with a current territorial distribution including Paraguay, Bolivia, Argentina, Uruguay and Brazil, occupying in this later one the states from Mato do Grosso do Sul until Rio Grande do Sul, including the states of São Paulo, Paraná, Santa Catarina and the coastal part of Rio de Janeiro. In territorial terms, it covers over 2.000 Km North-South and 1.400 Km East-West. These human groups shared several aspects in prehistoric times, such as the language, myths or material culture. Yet, more recent studies suggest that the Guarani "unity" must be measured against the existence of a series of subgroups or ethnicities, each with linguistic and other specificities.

Among the elements that characterised and served as a basis for the identification of archaeological sites of the Guaranis, ceramics dominate, including types with specific surface treatments, paintings, shapes and non-plastic inclusions, all contributing for the definition of a so-called "Tupiguarani Tradition". This ceramics, often taken isolated from its context, allowed for assuming an even wider territory, covering all the shores of Brazil from the state of São Paulo up to the coasts of Bahia and, inland, including also the states of Minas Gerais, Bahia, Pernambuco and virtually all North-East states. Yet, research from the 1980's demonstrated that at least two sub-

Brazil – South region



Fig. 1 Location of the involved communities.



groups should be considered: the Tupinambá to the coast and the Guarani with the distribution presented above.

The relevance of the territory for the Guarani people, recorded from the 16th century in texts and from the 19th century in ethnographic accounts, is a key element of their culture. Those sources (historical, ethnographic and archaeological), allowed to create an explanatory model for different questions, such as the slow dispersal of these groups into such different biome environments (deciduous forest, evergreen forest, bush, dryland) while demonstrating a vast knowledge of the natural available resources, as well as their use and manipulation for the constitution of anthropic and anthropogenic forests. As a matter of curiosity, the farming capacity of these groups reached over 180 different domesticated species, including tobacco. Moreover, the available Jesuit dictionaries of the XVIII century indicate a great variety of hunting, fishing and ways to obtain protein that challenge the myth of low technological development or hunger associated to mere horticulture subsistence.

Besides, it is likely this group had complex social organization, given the indications available concerning kinship and political and religious structures. Villages were grouping up to hundreds of people, and territories including thousands of people in different villages, under the leadership of a single *cacique*, could be led by this one into war. This was the sociocultural network that would later integrate the Jesuit missions' project of the *Province of Paraguay*, establishing an alliance between ancestral knowledge of the territory by the Guaranis (that secured their prevalence over other native groups) and the complex technological knowledge of the Jesuits on water management (that consolidated such prevalence amidst the climatic oscillations of the 17th century, as suggested by one of the authors - LO). This would, ultimately, generate a dramatic reaction from the European powers, Portugal, Spain and the Vatican. Despite being a strong and demographically growing group, the Guaranis would, from the late 17th century, experience a gradual destruction of their sociocultural networks, through a combination of the extinction of the Jesuit missions, slavery and epidemics. Today, despite resuming demographic growth, they remain destructured, living in State reserves or in an erratic nomadism across territories they once dominated.

In such process, the memory of key identity markers, including

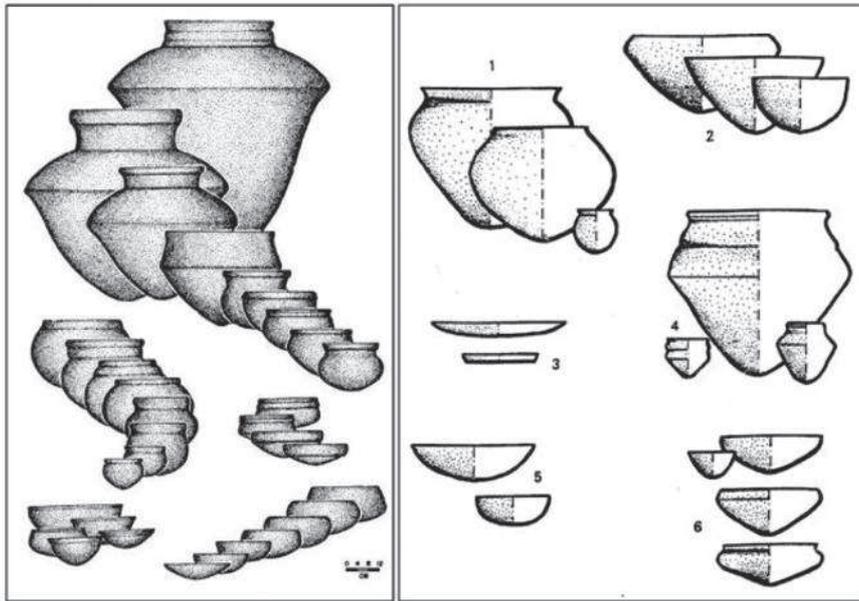


Fig. 2 Serial shapes of ceramic of Tupiguarani traditions (Schmitz 1991) and Guarani form and function (Brochado and Monticelli 1994).

the mastering of technologies related to ceramics, were forgotten. There was a drastic reduction of material culture diversity, and field work undertaken by one of the authors (AS) points to two basic elements of material culture within the Guarani ethnic group Mbyá: the survival of words on things and the designation of new objects with previously existing words. Hence, when designating domestic tools, words such as *panela* (pan), *tijela* (bowl) or *talha* (large jar) are used to designate tools in aluminium or plastic. On the other hand, objects related to religious cult, such as *mbaraká* (rattle), are occasionally used for new tools (in this case for designating a guitar (*to play the mbaraká* being used both for the rattle and the guitar) (Fig. 2).

These cultural dynamics raise the possibility that a large part of Guarani culture present in the dictionaries of the 17th and 18th centuries remain, since those words are the same even if used within a new context. The current context differs significantly from the past. While for the indigenous populations a close relation with the forest is fundamental, few territories now possess forests, even secondary ones. The placement of these groups in areas without the minimum agroforest conditions often prevents them from preserving several traits of their culture which are, often, essential. For this reason, in several groups handcraft took over the place of horticulture as a basis for survival.



Yet, the production of such handcraft implies two important elements. On one hand, the shortage of agricultural land in the indigenous forest model, to the opposite of the agricultural western model, obliges men and women to look for alternative income. On the other hand, handcraft often reveals the remaining knowledge on the environment, e.g. through the production of wooden miniatures of native animals, such as the toucan (gen. *Ramphastos*), the jaguar (*Panthera onça*), the owl (gênero *Tyto*), the frog (gênero *Bufus*), the coati (*Nasuanasua*), the armadillo (*Tolypeutestricinctus*) or the anteater (gen. *Myrmecophaga*). Likewise, the production of basketry presents decorative patterns that resemble the *geometric* archaeological pottery paintings. These cultural elements must be observed with care, since they do not allow for any statement but just for observations and reflections concerning the maintenance of an environmental memory.

In places where it is still possible to cultivate (since indigenous reserves are very poor for this purpose), one observes the maintenance of certain ancestral crops, such as maize (*Zea mays*), and their various subspecies (violet, red, white, yellow, orange and black grains), that may still be found as a non-industrialized or certified production. Also, traditional hunting or fishing traps may still be observed, in more remote areas.

It is in this context that the project of ITM calls for a debate: is it possible to re-think Guarani material culture, namely ceramic recipients, to be reintroduced and re-signified for generating a complementary income for the villages? The question is hard to answer. First, not only elements of material culture, but also of social organization, do remain. What we call "chiefdom" is, in fact, the symbolic expression of a power, not of leadership but of representation. In other words, Guarani people do not have "chiefs" but "public relations", who are the speakers on behalf of the village or the group. This role is not unlimited or hereditary, and is perceived more as "a burden rather than as a blessing". The chief rests with the responsibility of discussing with the group, convincing it, finding a consensus and then leading it into action. Consensus at 100% is a requirement on a number of issues, such as medical support, implementing bilingual schools or other. Hence, the chief is a mediator between the indigenous and contextual societies.

The implementation of any action, at a long, middle or short term, must go through all decision instances, that assess its impact on the group and if such impact is desired. Therefore,



a project like ours necessarily implicates discussion between the proponents and the indigenous people, including on the conditions of applicability, the revenue, the costs, but above all what implies the introduction of changes in the village daily life, in terms of positive or negative trends. Furthermore, in the Guarani organizational system, still prevail secular sociocultural traits such as extended family units, including besides the parents-children core also the uncles, nephews, grandparents, etc. all clustered around the leadership that secures their subsistence.

The ITM project therefore comprehends risks. First because it assumes that these societies, once facing lost technologies, will opt for re-signifying ancient ceramics for generating income. Secondly because it assumes they may establish other natural resources management models, resuming forgotten or abandoned knowledge, from clay properties to symbolic relations (Fig. 3).

While dialogue with Guarani communities in Santa Catarina and Rio Grande do Sul progress in the direction of the project implementation, in Northern Paraná occurred a major breakthrough. The anthropological work of the "Habitus Assessoria e Consultoria" company with the Guarani communities of the ethnic group *Ñandewa*, to the North of the State, where the hydroelectric power dam station of *Mauá* is located, led to an interest of that community to learn how to make ceramics. The company asked ITM to pursue with the project, involving three communities (Fig. 4).



Fig. 3-4 Pottery making with the Guarani community.



In the indigenous lands of Northern Paraná state the re-introduction of ceramics technology didn't find difficulties, since an anthropology survey preceded the activity and one of the members of ITM team was an anthropologist (Maurício Hepp) that already knew the leaderships and the internal dynamics of the communities. The activities counted with the explanation and presentation of the archaeological understanding of the Guarani ceramics and with exchanges of information on names and techniques of production – we noted that only two ancient names are still in use: *petynguã* and *yapepó*. We were also informed that the groups had tried to produce ceramics in a recent past, but always failing for lack of knowledge on ceramics techniques. All stages of ceramic production, from the raw material collection to the firing of vessels, were identified.

In the course of this project, still in its early stage, we have been able to observe that ceramics is perceived differently by the various communities involved. For some, and for the leadership, ceramics is understood as an identity element to strengthen their relation with the territories, as in the case of the community of Ywiporã, and it is viewed as a means to retrieve the “ancient Guarani”, a symbol also present in some worship and in craft work. For those communities that already obtained land ownership, though, ceramics is then perceived as an income extra source.

In both cases, as an identity marker or an income generator, ceramics has been accepted by all the involved communities as the recuperation of a lost element of Guarani life. Totally lost among current populations, it was apparently still mastered “by the ancient, that new how to make pottery”, i.e., by close ancestors. Yet, this survival of ceramics in the 20th century is not framed by current people as in relation to the archaeological Guarani, that we studied, nor to the historical Guarani as described by the Jesuit priest Antônio Ruiz de Montoya in the 17th century, nor even to the ethnographic Guarani described by Curt Nimuandajú. This pottery that “the ancient did” is merely understood as the memory of a lost knowledge on objects no longer contributing to define the territory. Because the perception of the Guarani territory is made through intangible but, to a large extent, tangible transportable elements.



Our driving question now, in face of these first results, is to what extent it is possible to re-invent a culture and its territory through the (re)introduction of objects (pottery or other)?

The project pursues, in full respect of an ethical relation of mutual respect with the Guarani communities, involving their absolute right to decide on their destinies and symbolic or material itineraries, and the scientific rigour of archaeological research. To date, questions prevail over answers, but in any case the project already contributes for re-thinking the relation between archaeology and the construction and management of contemporary cultural landscapes.

To know more:

- Brochado, J. P. E Monticelli, G. (1994). Regras práticas na reconstrução gráfica das vasilhas de cerâmica Guarani a partir dos fragmentos. IN: *Estudos Ibero-americanos*, Porto Alegre, v. 20, n. 2, p. 107-108.
- Cerezer, Jedson Francisco (2011). *Cerâmica Guarani. Manual de Experimentação Arqueológica*. Erechim: Habitus.
- Kern, Arno Alvarez; Jackson, R. (2006). *Missões Ibéricas Coloniais: da Califórnia ao Prata*. Porto Alegre: SBPH e CNPq.
- Prous, André; Lima, Tânia Andrade (ed. 2008). *Os Ceramistas Tupiguarani. Volume 1: sínteses Regionais*. Belo Horizonte: Sigma.
- Scatamacchia, M.C.M.; Oosterbeek, L. (2000). *Entre o Espanto e o Esquecimento – Arqueologia das sociedades brasileiras antes do contacto*. Lisboa: Fundação Calouste Gulbenkian.
- Schmitz, Perdo I. (1991). Migrantes da Amazônia: a tradição Tupiguarani. IN: *A arqueologia do RS, Brasil*. São Paulo: Documentos, vol. V, 31-66.
- Soares, A. L. R. (2005). *Contribuição a Arqueologia Guarani: Estudo do Sítio Ropke*. Santa Cruz do Sul: Editora da UNISC.
- Soares, André; Oosterbeek, Luiz (2014). *Arqueologia brasileira para europeus. 20 caminhos de resposta para outras tantas questões*. Mação: Instituto Terra e Memória, série *Apheleia*.