

Political art and vice versa

Daiara Tukano is a multiple, complex, and complete artist. She makes art with her body, with the colors she finds on her palette and in nature, with the words of indigenous struggle, with her activism and ancestry.

In her work, she does not adhere to the canonical divisions of Western art history that, for a long time, tried to separate artistic activity from politics. Nor does she adhere to the colonial classifications that sought to confine indigenous art in subcategories such as “handicraft” or “naïve art”.

Furthermore, Daiara makes art out of politics and vice versa. The beauty of the aesthetic engages with the issues of our current time and expands them. Faced with her work, we are called upon to defend the environment and forest topics, to see through eyes that diverge from the so-called Western progress and invite us to enter other worlds and cosmovisions. In Daiara Tukano’s work, everything germinates. Roots, trees, nature rebelling against the destruction imposed by Western logic, the lights that form multiple chromatic kaleidoscopes, the naturalist trace that finally dialogues with the living beings of nature.

Daiara Tukano also brings the experience of plural feminism into her art. From the logic of sowing the land, carrying the light within oneself, respecting the forests, and integrating with them.

The artist is also generous with the mediums, experimenting with ink techniques, acrylic paint, weaving, and plumage. Her work “Kahtiri Eörö” (Mirror of Life), less than a mere nostalgic reference, it is a mark of the present, of rituals no longer serving the curiosity of foreign eyes – national or international – and finally returning to their true territories and communities.

Daiara experiments with and reinterprets the various Western artistic traditions now emancipated in indigenous terms. In her work, there are references to a naturalistic convention and contemporary art, to a time without time, to vivid colors, and to the enchanted. Everything is read and reread from new models that have their original foundation in a people with their own conception of beauty, the hori.

Just like signposts of the new era, Daiara TuKano’s works do not adhere to easy boundaries: they bring the indigenous contemporary traces and thus, without being a manifesto, turn into translation and rereading.

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