



QUILOMBO
DO
CATUCA
5th Art and Culture Festival

**Gender, Peripheral Territories,
and Ancestrality**

Quilombo do Catucá Cultural Center





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Camaragibe, PE

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INTRO DUCTION

The Quilombo do Catucá Cultural Center and Ilê Axé Oyá T'Ogum, which has been active in Camaragibe for more than 20 years, aim to spread and value the African and indigenous heritage that runs through its veins and crossroads. Between religious, artistic, and cultural activities, solidarity and social training, Quilombo do Catucá has built up a relationship of respect and zeal with the community in which it operates and has established itself as an important cultural center in the metropolitan region of Recife.

A few months before the pandemic, the matriarch of the terreiro crossed over to Orun (the spirit world). Daughter of Iansã/Oyá, sister of Fabiana (Aunt Bica), mother of Elaine and Deybson Albuquerque, grandmother of Alan, Dandara and Odara: Flávia Giane fell in love in January 2020, but her legacy lives on. In life, she expressed her desire to have her children and godchildren continue what she started. In spirit, as an ancestor, Mother Flávia strengthens them to do so.

In October 2021, the first Children's Festival took place without the physical presence of the matriarch; and in November, the Art and Culture Festival, in its 5th edition.

With its roots firmly in place, the Quilombo do Catucá is smiling at this new stage of community life and shares a little of its history and the realization of this meeting, here in this book.

ACKNOWLEDGE

Our inspiration and gratitude come from the depths of the sea, the breath of the wind, and the power of Mother Earth. We thank the elders, the young, the Sacred Jurema, the Marias das Encruzilhadas and the forces of the Orixás. We give thanks for the ancestral roots of blackness and the periphery, which make our memories, sources, and heritages for community strengthening.

Gratitude for the different territories, bodies, and experiences that weave knowledge, according to the rhythms, nature, and breath of each being, in order to realize and continue with the memories and transformative actions of Mother Flávia de Iansã, from the Viana community in Camaragibe, Pernambuco. As well as thanks to her blood children Mother Elaine de Oxum, Debson de Oxalá and her spiritual children from Ilê Axé Oyá T'Ogum.

We would like to especially thank the various segments of women who accompany and guide us on our journey in search of valorization and respect against the inequalities and violence that surround us. Once again, we would like to thank the Pretas Velhas, Pombas Giras, and Mestras who protect us and give us the wisdom to talk and dialog in different forms of communication and learning, through personal and collective encounters, with popular culture being a source of teaching and exchanges.

Gratitude to the collective, social actors, black women, indigenous women, young people, mothers, children, the elderly, men, teachers, masters, players, visible and invisible, who circulate in the Quilombo do Catucá Cultural Center, and who set out to jointly develop the project and research for the 5th Art and Culture Festival, sponsored by GRRIPP (Gender Responsive Resilience and Intersectionality in Policy and Practice), in research and mediation of territories and issues of gender and race in Latin America and the Caribbean.

These were educational and strategic experiences that helped us, in a humble and transformative way, to reflect, to activate activities that reached the perception and importance of organizations, management of public policies devised by the communities themselves, through themes necessary for empowerment, belonging, resistance, and existence through the theme of “Gender, Peripheral Territories, and Ancestrality.”

Thanks to the possibilities of offering and generating impacts on the territory’s infrastructure and the economy of the community agents and professionals involved in the Festival project in different ways and on different fronts, guaranteeing collective strengthening and well-being.

Quilombo do Catucá Cultural Center



Chapter 1

**EVERYTHING
STARTS
WITH FLAVIA**



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Mother Flávia de Iansã, matriarch of the Quilombo do Catucá.
Photo: Quilombo do Catucá Collection

Fabiana, Israel César, Flávia and Fábila, in 2019. Photo: Family collection / Quilombo do Catucá

Flávia Giane Carvalho da Silva, born and raised in Camaragibe, in the metropolitan region of Recife, Pernambuco, northeastern Brazil, in the Global South.

Flávia did not have an easy life. As a child, she had to take on responsibilities that were not for people her age. Having been brought up by cousins and aunts, Flávia did not really know what a mother's or father's lap felt like. As a result, she always knew the value and importance of sisterhood with Fabiana, her younger sister, who we will soon meet as Aunt Bica, who was a great partner for life. In addition to her, Flávia had other siblings: Fábila, Israel, Mirian...

Flávia found out early on what it meant to be a wife: at the age of 11, she got involved with a 21-year-old boy. When she found out, she had to move in with him and lived a difficult life for years. Even today, this is part of the reality of many young girls who have their childhoods and youths crossed. She went through many difficulties as a teenager because of her early marriage. Flávia became a mother at an early age and had two children: Elaine, when she was 15, and Deybson, who was born when she was only 17.

Unfortunately, just as happened to her, her children could not always have her around when they were growing up. Due to the alcoholism of the children's father, Flávia separated and relied on the support of family members, and her sister Fabiana in particular, to raise them. She worked hard to do this, and, in the midst of these responsibilities, she also had some other relationships.



Deybson, the youngest son; Allan, the first grandson; Elaine, the first daughter and Mother Flávia. Photo: Family collection / Quilombo do Catucá

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Cult of Exú in Sacred Jurema. Ilê Axé Oyá T'Ogum, 2022.
Photo: Rennan Peixe

Because of one of them, Flávia had to leave where she had lived all her life to put an end to the harassment and threats from a partner who would not accept the end of the relationship.

In mid-1993, realizing the danger the young woman was in, her relatives got together to pay for a bus ticket from Pernambuco to São Paulo. There, Flávia lived with a family close to an aunt. She was not treated well, but she at least had a place to sleep. Until the day she incorporated Exu Tranca-Rua for the first time. This frightened her conservative Christian family, and she received the message that she had to take care of her spirituality, for her and for her children.

It was not, however, the first spiritual entity that manifested itself through Flávia's body. When she was a child, there was a terreiro on the street where she lived, and childhood friends and neighbors tell us that, even when she was little, her Caboclo was already present. Because of this, her nickname was Maria Florzinha, in reference to Godmother Fulôzinha, an entity from the indigenous





mythology and who also has an intimate and protective relationship with the woods, just like the Cablocos.

After this first episode with Seu Tranca-Rua, Flávia was thrown out of the house and spent a few days sleeping on the street. It was in Praça da Sé, in São Paulo, that she was touched by the words of a lady, black like her. The message was that she was strong enough to get what she needed to live a better life in that city. At that moment, Flávia got up, picked up a newspaper, and went to try for the job of laundress that she saw in the classifieds. She got the job and, with the stability it brought, she was able to provide herself, her children, and her sister, who had been left in charge of looking after them in Camaragibe, with some improvements in their lives.

At the same time as she stabilized professionally, she began her spiritual care. She started her life in Candomblé by surprise: the Orixá Iansã determined that she should be initiated at a time when the house was having a religious function. As well as Iansã, Ogum, Oxum, and Xangô have also followed Flávia's path closely since her initiation.

Iansã, mistress of lightning, winds, and storms, is an orisha of movement, who fights wars and crosses over souls between the world we live in — Aiyê — and the spirit world, Orum. Ogum is also a warrior Orixá, who opens the way to conquests. Oxum, the owner of gold and prosperity, shows that war is also waged without weapons and with a lot of honey on the tip of her tongue and affection. Xangô, who is King, is the Orixá of fire, justice, and greatness. These ruled Flávia's Orí (head) during her lifetime and remained close to the children she prepared to continue what she had built with a lot of effort.

It was not long before Flávia had to return to Camaragibe to literally save her youngest child, who was being mistreated in his father's family home.



Elaine and Deybson were taken care of by Flávia's sister when she left for São Paulo, but on Father's Day in 1995, he wanted them to stay together. Only Deybson was allowed to go and from that visit he ended up having to live with his father, paternal grandmother, and his cousins.

Fearing the lack of care the boy was receiving there, Flávia's sister tried to contact her incessantly to resolve the situation. Because Deybson was with his father, only his mother could claim and recover the child from the place that did not give him the love and care he needed. And that is what Flávia did. As soon as she heard about the situation, she found a way and took a bus back to Pernambuco. Three days on the road, she arrived in Camaragibe and did not even go home. She went straight to her former partner's house to collect her child: "I've come for my son!" After all, he refused to look after the children when she needed to leave town and now was mistreating one of them.

All she needed was Deybson's birth certificate so she could take him with her back to São Paulo. As she did not have the cooperation of her ex-partner,

lansã presents herself to Mother Flávia, during the initiation of her son Deybson de Oxalá, at Ilê Axé Iyá Omi Osinã. Photo: Rennan Peixe



she managed to get a duplicate notarized and returned to São Paulo with her son under her arms. However, Deybson did not adapt to the climate in São Paulo and developed a serious kidney problem. Flávia decided to return home to Camaragibe to receive the necessary medical care.

At the age of five, still in 1995, her son was hospitalized for 15 days — a period that she understood to be her pilgrimage. It was a moment of reflection and understanding of life that she was unable to have when she started Candomblé, due to the setbacks.

At the hospital, the news was not good: the doctors suspected that he would need to undergo hemodialysis, a medical procedure that takes care of the activities that a diseased kidney can no longer perform. Out of his mother's despair came an enchanted way of saving him. The erês (entities that represent the axé of children) tried to show in many ways that if Flávia made a proposal, her son would recover. This was how the children's festival began, which opened the first window of her future terreiro, Ilê Axé Oyá T'Ogum, also known as Quilombo do Catucá, in Camaragibe.

Woman, Make a Promise!

After hearing that Deybson might need to undergo hemodialysis, Flávia went home to change her clothes, organize a few things, and then returned to the hospital. Halfway there, she saw lots of children passing by. All along the bus route, they appeared in an unusual way. It was preparation time for the feasts of Saints Cosme and Damião, who in Brazilian religious syncretism are related to the Ibejis, entities that represent children in the Yoruba African tradition, twin sons of Xangô and Iansã. And it seemed that they were trying to get her attention.

The traditional cake, made by Aunt Bica for the Children's Festival in 2021.
Photo: Rennan Peixe



Distribution of bags of sweets, popularly known as “Cosme and Damião bags”, during the Children’s Festival in the Viana community in Camaragibe. Photo: Quilombo do Catucá Collection

“She does not even know if it was in her head or if the scene happened. But she always says that it was as if something came into her ear and said: ‘Woman, make a promise!’”
says Elaine

At some point along the way, Flávia decided to make a promise to the saints Cosme and Damião for Deybson’s health. Both they and the Ibejis are representations that heal and look after children. In Brazil, there is a culture of offering sweets and other treats on September 27 to celebrate them. Flávia promised to make this offering for seven years, but she could not do it on the 27th, which was closer. So, she decided to do it on Children’s Day, celebrated on October 12th.

Because s

he had been in hospital with her son for two weeks, the betting shop where Flávia worked was closed and was not generating any income at the time. Initially, for this reason, she started asking for help from people close to her to carry out that Cosme e Damião. Later, she understood that this was a mission to be carried out collectively, even if she could afford to cover all the costs of the event.

Back at the hospital, the news that the doctors were giving her about Deybson’s condition was completely different from what she had taken home. In a short time, her son left the hospital with no sequelae and without having to take any more medication. Flávia’s only explanation was her faith and the support of the enchanted beings who accompany and guide her.

With a lot of support from her sister Fabiana—Aunt Bica—Flávia held the children’s party for seven years. She celebrated the Ibejis, saints Cosme and Damião, Deybson and herself, whose childhood was marked by many adversities.

Mother Flávia and Deybson, now grown up, have never had any serious health problems since.
Photo: Family collection / Quilombo do Catucá

In 1995, only 50 bags were distributed in the Novo Carmelo neighborhood, in the center of Camaragibe, where she lived. Then it went to the neighborhood of Santa Monica, in an occupation where Aunt Bica lived (Comunidade de Arara I). Bica was Flávia's great partner throughout her life. As she herself says, she stopped studying so that she could provide support and care for Elaine and Deybson, while Flávia went out to work and provide for the house they lived in. She was, and still is, one of the most dedicated contributors to the Children's Festival. Today, she is not only Elaine and Deybson's aunt, but also the children and friends of Quilombo do Catucá. She is an eyewitness and sometimes an "accomplice" in the life story of Flávia, Elaine, and Deybson.

From 1996 onwards, other things were implemented and improved: bolo e refrigerante (cake and soda), quebra-panelas, pau de sebo (greasy pole), and other traditional games that have been





Mother Flávia (in the pink T-shirt) and Aunt Bica (in the blue printed T-shirt) hand out love apples during the Children's Festival in 2018. Photo: Evandro Amaro

Aunt Bica during the Children's Festival in 2021. Photo: Maria Clara / Raiz D'Maria

lost over time and new customs that were developed socially.

Elaine, Flávia's eldest daughter, says that holding this party was very important for Flávia to also meet her own child. In addition to making it possible for other adults, who were also unable to fully experience their childhood and early adolescence, to catch up with these memories and live these moments.

Since Flávia's return from São Paulo, the two have been building a mother-daughter relationship that sometimes seemed more like sisters. Elaine followed her mother's journey back to religiosity very closely and shared many responsibilities with her. As she likes to remind us, Elaine worked in the corporate world and had a certain resistance to taking on the commitments of Candomblé and Jurema religiosity.

The seven years of the promise are over, and the party has continued every year for more than 20 years—

Brincadeira tradicional da corrida do saco. Festividade das Crianças, em 2021.

Foto: Maria Clara / Raiz D'Maria

PÁGINA SEGUINTE

Brincadeira tradicional do quebra-panela. Festividade das Crianças, em 2021.

Foto: Rennan Peixe

and even with the Covid-19 pandemic and the enchantment of Mother Flávia, 2020 was no exception— as a continuation of the customs that Mother Flávia created in her home, her family, and her axé. Today, Flávia's grandchildren — Allan Miguel, Adelayá Dandara, and Odará Luanda — are also living this festival and all the other fruits that their grandmother's faith and persistence planted.

Until 2004, her connection with spirituality was mainly due to the Children's Festival. This year, with the move to the Viana neighborhood, still in Camaragibe, some things began to change. Flávia began to expand her relationship with her orishas and Jurema Sagrada entities.









Mother Flávia and Elaine during the Sambada do Catucá. Photo: Quilombo do Catucá Collection

Mother Flávia proudly attends the graduation of her eldest grandson Allan, Elaine's son. Photo: Family collection / Quilombo do Catucá





Elaine, Moabia pregnant with Adelojá, and Mother Flávia.

Mother Flávia with her granddaughter Adelojá Dandara, daughter of Deybson and Moabia, in her arms.

Photos: Family collection / Quilombo do Catucá

The Religious Paths of Mother Flávia de Iansã

Since her stay in São Paulo, Flávia was aware that she would have to open her own axé house. However, she had always shied away from this responsibility. When she moved to the neighborhood of Viana, in Camaragibe, she began to attend some Jurema terreiros and to get closer to the practices of African and indigenous religiosity, but she still did not take the lead in taking care of her spirituality in her own space.

For deviating from her path as Iyalorixá, Elaine says that Flávia experienced many ups and downs. A “rollercoaster of progress and regression in life,” as she says, but it was somewhat relieved by the intense way Flávia liked to enjoy life.

She was a cheerful, restless, creative, and willing woman, although reality did not always seem to be easy for her. Flávia had been self-employed all her life. She even had a successful bar and restaurant of her own but had to close it down to try to keep up with the unstable life of a partner who was arrested and imprisoned, but even though he was a person who ran outside the bounds of the law, he gave Flávia a sense of maturity that she did not yet have. A man who was older than her in age and in religious experience. Like her, he also tried to escape responsibility in this area. With him, Flávia was provoked into taking a clearer course in her relationship with her family, the Orixás, and Sacred Jurema.

With her partner's imprisonment, Flávia decided to make another promise. This time to Mistress Ritinha, Master Zé Bebinho, Pombagira Maria Padilha and Exu Tranca Rua, entities worshiped in Jurema, who had already presented themselves to her as protectors and guides at other times in her life. Flávia promised them that if her partner was





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Orixá Iansã/Oyá, played by Tamires Carneiro, in the film “Iansã - o que o vento nos trouxe” (Iansã: What the Wind Brought Us), produced by Quilombo do Catucá (2021).
Photo: Quilombo do Catucá Collection

Pombagira Maria Padilha, guardian of Mother Flávia and many other women.

Photo: Quilombo do Catucá Collection

freed, she would stop resisting and take care of her Jurema at home. A promise made is a promise kept. This is how Flávia began her care at Ilê Axé Oyá T'Ogum, with the opening of the Jurema work.

One of the first festivities that Flávia added to her religious experience was the Festa dos Pretos e Pretas Velhos (Feast of the Old Black Men and Women). Entities worshiped in Sacred Jurema and Umbanda, who lived through the period of colonization and slavery, served as leaders, ancestral wisdom, and encouragement for the blacks and other enslaved people of the period. In their cult, the offerings are mostly simple foods made from coconut and corn, typical of rural regions, such as pamonha, boiled corn and manioc cake.

Self-employed as she was, Flávia always kept an eye on popular festivities to see how she could raise some money. These foods are usually in high demand during the months of May and June, when the June festivities take place: the celebration of St. Anthony, St. John, and St. Peter. But Flávia realized that she could make a good financial return on these foods all year round and associated this prosperity with the blessing of the Pretas e Pretos Velhos. So, she started a feast to thank them.

On May 13, the date of the signing of the Lei Áurea (Golden Law), which officially abolished slavery in Brazil, but did not provide for any kind of reparation to those who had been enslaved—i.e., without possessions or income—for generations. A date not recognized by the Black Movement in Brazil, which adopted November 20 as the date for celebrating black resistance and culture, it is also marked as a tribute to the memory of quilombola leader Zumbi dos Palmares. After abolition, a completely formal action, it was they who guided the former slaves through the situation of social vulnerability that the liberation of the Golden Law placed them in. As a result, in May, terreiros celebrate the Pretos e Pretas Velhos, giving the 13th a new

meaning as their own and at Quilombo do Catucá, it was no different. Mother Flávia continued to develop only Jurema in her house until 2017, when she had to deal with the Orixás. With the arrival of Master Maureliano Ribeiro, who came along to add to the house's cultural activities (which we will see in the next chapter), also came a gift that demanded a lot of responsibility: the Maracatu Nação Cabeça de Nêgo.

The responsibility that a Maracatu Nação demands was one that Mother Flávia shirked all her life. Brazil's Intangible Heritage, born in Pernambuco, Maracatu has an intimate relationship with African religiosity. As a symbol of Candomblé's resistance for generations, it was Maracatu's drumming that allowed the enslaved to exercise their faith and memory when they arrived and felt the need to stay in touch with the religiosity of the country they came from.



Thanks to the Pretos e Pretas Velhas.
Photo: Quilombo do Catucá Collection



Maracatu Nação Cabeça de Nêgo during a parade in Vila da Fábrica, Camaragibe, in 2019.
Photo: Evandro Amaro

As well as celebrating those who made it to Brazil alive, a Maracatu Nação procession also commemorates the kings, queens and important entities who remained in Africa. The calungas, dolls that represent queens or entities, are also essential and bring the sacred character of this manifestation. For a Maracatu to go out on the street, it needs to be up to date with its spirituality, both in Candomblé and in Sacred Jurema, and Mother Flávia knew this.

“Maracatu has a thing about religiosity, Elaine. Do you believe that the Orixá, Iansã, did what she did to push me into this business? Have you seen it? This woman is crazy. So much so that I did it, I ran, she found a way, she cornered me on one side, she cornered me on the other and she put me down. I cannot go out with a maracatu without messing with religious things, Elaine!”

Mother Flávia in conversation with Elaine, her daughter and constant companion

There was a whole preparation for dealing with the Maracatu. Mater Aureliano indicated how they should prepare to play the Nação and it was at this moment that Elaine became even closer to the religiosity that had already been cultivated in her mother’s home and life. On the same night that she received a copy of the book *Maracatus em Recife* by composer and researcher Guerra Peixe, Elaine was given the responsibility of reading it and felt watched while she read it at home. She stayed up all night reading and, in the morning, she arrived at Flávia’s house: “These people (entities) have been harassing me all night and have not stopped until I’ve finished reading everything,” she complained to her mother. So, they set off to Father Noé’s house in search of spiritual advice.



In front of Ilê Axé Oyá T'Ogum, Elaine and Moabia carry the calungas. The dolls are the foundation of the bond between the terreiro and the Maracatu Nação Cabeça de Nêgo.

Photos: Evandro Amaro

The relationship with this priest, Babalorixá, and Juremeiro of the Castelo de Iansã, in São Lourenço da Mata, was also based on culture. Flávia's house became a reference point for Popular Culture in Camaragibe and nearby towns. Father Noé had contacted Flávia in mid-2014, wanting to talk about the possibilities of Maracatu Gavião de Ouro, from his terreiro, performing in the space that Quilombo do Catucá dedicates to cultural manifestations. He was the first reference Flávia thought of to start this stage of her axé house and her spiritual life.

Once there, Father Noé confirmed that some work needed to be done so that Flávia could actually take over the running of the Maracatu. It was with him that she made the necessary obligations to strengthen her head and renew the settlements of her Orixás. For the first year of Cabeça de Nêgo's departure, in 2018, not everything had been done, but permission was given to put the procession on the streets. And finally, in 2019, Maracatu took to the streets with everything in place.

In this process of reorganizing Mother Flávia spiritually, Elaine moved to take care of her spirituality. Trained in management processes and, at the time, studying psychology, despite her contact with different aspects that dealt with spirituality, Flávia's firstborn was the most resistant to the religious process. Deybson, for reasons of the environment in which he lived, favoring this contact and interest in African and indigenous ancestral knowledge, approached Sacred Jurema more quickly and was initiated into Candomblé, to the Orixá Oxalá, by Iyá Luíza de Oxum.

To understand her paths, Elaine went to see Father Noé and came away with the advice of a series of herbal baths and other elements so that, in the next consultation, the answers would become clearer.

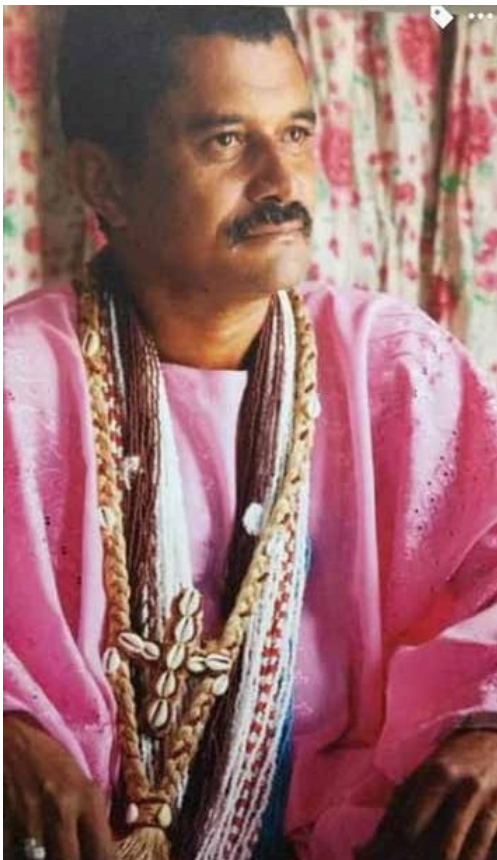


Mother Flávia, excited about her daughter's move, helped with the mission. She went after the herbs and leaves, gave advice on how to do it best and was always close by, as usual in their relationship. In the end, Oxum confirmed that she was the first Orixá to accompany and protect Elaine when she was at home. The terreiro was on hand to offer a gift to the deity, who came forward and through Elaine to receive it. Together with Obaluayê, Yemanjá and Xangô, Mother Flávia's eldest daughter stopped resisting the paths that presented themselves. Father Noé accompanied this whole process.

"I always went with her. It was tico e teca. We fought a lot because we were very similar in many ways, but we were always together. Kindred spirits. I just did not hang out with her much when I was working."

Elaine on Mother Flávia

Preparations to start the annual Iansã festival at Ilê Axé Castelo de Iansã, in São Lourenço da Mata, led by Father Noé, in 2020.
Photo: Stefany Lima



Father Noé of Iansã.

Father Noé, Flávia de Iansã and Edivaldo de Yemanjá, in 2019. Photos: Family collection / Castelo de Iansã and Quilombo do Catucá



Together, they took on the management of the Maracatu, doing the duties, organizing the group, and dealing with the other people involved. With the support of Deybson, Aunt Bica, Uncle Gal, and friends from the community, they managed and directed everything that was being created within the house. As well as the Maracatu, the Coco group, the children's party, and the religious activities, Quilombo do Catucá developed other activities such as a community library, tutoring classes for the community's children, a free collaborative bazaar that



Deybson de Oxalá and Father Noé de Iansã in the woods of Camaragibe in 2020.
Photo: Quilombo do Catucá Collection



Ìyá Luíza de Oxum conducts the ceremony of Deybson de Oxalá, who was recently initiated at Ilê Axé Ìyá Omí Osinã, in Recife, in 2013.
Photos: Rennan Peixe

provided clothes to anyone who needed them and stopped by to pick them up. In addition, a soup kitchen and the solidarity distribution of vegetables were incorporated. Most of these activities were suspended during the pandemic, except for those that offered support to the community and to those who needed spirituality.

The Departure, the Enchantment, the Birth...

In the last few months of 2019, Mother Flávia began to show symptoms all over her body. She had lost movement in one of her eyes and reported common pain in her back, legs, and knee. Having lived a busy life in order to take care of the responsibilities of her family and home, no one imagined that these were signs of what would become of the Ìyálorixá's passage into the spirit world. She never refused to work hard and did a lot of manual labor throughout her life. As head of the family and far from the care of her own family, who saw her as a "lost sheep," using a Christian reference in its best-known sense, Mother Flávia was always willing.

With these symptoms, she started going to hospitals in search of an answer and she got it: what she had was a 5-centimeter meningioma on top of her bulb (brain) that was interfering with her senses. A brain tumor, one of the most common, which, although benign, subjected Mother Flávia to surgery with many risks. She spent three months in hospital waiting for the surgery. At home, there was a rush to renovate the room to welcome her back, as the doctors warned that she might need a wheelchair from then on.

It had been months of struggle: Deybson was writing a dissertation and dedicating himself to caring for his wife, Moabia, for the birth of their second daughter, Odará Luanda. Elaine was working to provide the financial resources to prepare the house for her mother's return. While all this was going on, the house did not stop.

When Mother Flávia went into hospital, it was September and the children's festival in October was about to take place. And it did. The Ìyálorixá told them to continue with what was already underway. She knew that Elaine, Deybson and Aunt Bica were fully capable of holding the party.

Odará Luanda in the arms of her mother, Moabia, during the lansã festival in 2020.
Photo: Stefany Lima

Still asked for some bags to be taken to the hospital, so that she could give them to people and be proud of this tradition that was consolidated together with her family and the community.

On January 26, Flávia Giane Carvalho da Silva made her passage to Orum.

"Elaine, if I were to die now, I know I'd have something to tell you about a person of 80, 90 years of age. I've lived through a lot."

Mother Flávia talking to her daughter Elaine while she was in the hospital.





This was a moment of many births: that of Mother Flávia as an ancestor, Elaine and Deybson as caretakers of Ilê Axé Oyá T'Ogum and the Quilombo do Catucá Cultural Center. As well as Odará, the third granddaughter, the fruit of Deybson and Moabia's union, whom Mãe Flávia was not able to meet in person but carries on her legacy.

Since then, the house has been going through a period of internal rethinking and rearrangement. Everyone continues to do their part based on what they learned from Mãe Flávia and the dynamics of how things happened and happen collectively at Ilê Axé Oyá T'Ogum.

Mother Flávia never claimed perfection. She wanted to be seen as a human being, a person who makes mistakes and gets things right. She also did not like her life story to be the center or the north of the terreiro; she wanted to be seen as human. It was in this way that Mãe Flávia marked lives all over Camaragibe and today she has her sons and daughters continuing what she did with a lot of sweat, struggle, and celebration in her 46 years of life.

*"To affirm the memory of Mãe Flávia is to affirm the memory of all of us."
Deybson Albuquerque, son of Mother Flávia*



Mother Flávia's Jurema entities.
Photo: Family collection / Quilombo do Catucá



Chapter 2

THE
QUILOMBO
CATUCA ART AND
CULTURE
FESTIVAL

At the same time as the question of religiosity was gradually being developed, so too was his artistic expressiveness. At a young age, Deybson began studying Geography at the University of Pernambuco, whose campus is located in the Zona da Mata Norte (Northern Mata Zone) of Pernambuco, more specifically in the town of Nazaré da Mata. This is a place of great cultural effervescence, the cradle of toys, and popular manifestations that are hallmarks of the state, such as Cavalo Marinho, Maracatu Rural, and Caboclo de Lança.

It was in this setting that Deybson came into closer contact with popular culture. The bus that transported him between nearby towns and Nazaré and the city squares also played a role in his education in this area. Deybson, who was already a good rhymer as a child, writing rap songs, was soon noticed by Rennan Peixe, a close friend, and approached to create a coconut group.

Rennan frequented the house where Deybson, Flávia and Elaine lived and noticed that there was everything needed to create a Coco group. Flávia was always very lively. When the boys played Coco in the bedroom, she also joined in by singing from the kitchen. Elaine stayed in the middle of it all, just watching.

One day, Peixe arrived with a proposal for a show, and, out of the blue, the Coco do Catucá group was created. Deybson borrowed instruments and Flávia, with the little money she had, went out to buy chita — a traditional fabric.

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Rennan Peixe and Deybson rehearsing coco de roda. Photo: Quilombo do Catucá Collection



It's an inexpensive and popular expression for costumes.

So, they called in more family and close friends, did some rehearsals, and went to perform at the Bar do Fuscão Preto, in Paulista. When they got there, a dispute between the partners of the establishment caused the performance to be canceled. Persistent as she was, Flávia did not allow all the preparation they had done to be there to be in vain. She decided that the show would take place on the beach, where they already were. The show began before the minimum structure they had managed to set up had been installed.

The Coco do Catucá group began there. From this impromptu performance in front of the sea, they set out into the world and began to be invited to perform in other places. As this story unfolded, they needed their own structure to play and rehearse. It was during this process that the Quilombo do Catucá Cultural Center began to be structured and attracted Master Maureliano Ribeiro, an important member of Ilé's history. It was from him that Deybson ordered the group's first instruments.

Lilo, Elaine and Moabia at the Quilombo do Catucá Cultural Center, where the sambadas take place. The traditional chintz fabric is part of the careful decoration.
Photo: Quilombo do Catucá Collection

The sambadas at Quilombo do Catucá, as the performances by coconut groups and other popular celebrations are known, began in 2013 in Rua Ana Alves, in the Viana community in Camaragibe. In a short space of time, they became part of the daily life of local residents, of artists who play popular culture, and of the cultural agenda of Camaragibe and nearby towns.

Through the sambadas, a significant part of the children and godchildren of Mother Flávia's axé, who today continue the ways of the house, came to her. Culture was and is a powerful bridge between religiosity and social responsibility and Flávia has always known this.

“Through culture I fell in love and learned to fight with resistance, mainly because I knew I was fighting for my elders who could not fight like me. Sometimes I feel disgusted because we, as a society, have so much strength and at the same time we have so much power.”



Tia Aldenice, Mother Flávia, Deybson and Mestre Maureliano Ribeiro at the IX Oxum Walk in Camaragibe in 2018.
Photo: Malu Aquino



Sambada Coco do Catucá
Photos: Quilombo do Catucá
collection



Sambada Coco do Catucá Photo: Marília VÍlas Bôas

Mother Flávia at the IX Oxum Walk in Camaragibe in 2018. Photo: Malu Aquino

Instead of coming together, we end up using that strength to fight each other. [...] I'm sure that I am and will continue to be someone important to my people. [...] I opened my home and my ears to all kinds of concerns and in the end everyone left satisfied. Today I know my place, I know what I came for."

Mother Flávia de Iansã, in an interview for the series Histórias de mandinga e peleja in 2015

It was by seeing in her a true community leader, in the sense of not seeking individual improvements and achievements before collective ones, that Mestre Maureliano felt the confidence he needed to give away a maracatu that he had been taking care of, but which, due to internal adversities, had been put on hold. Everyone says that the time between giving and receiving the Maracatu Nação Cabeça de Nêgo was very quick and unexpected.

As part of the cultural life of the neighborhood, the time has come for Quilombo do Catucá to become a space with the recognition and autonomy to promote discussions that were still thought of as taboo in the surrounding community and in society in general. The Art and Culture Festival arose from the demands that were brought forward by players, house-goers, and the community itself. The first edition took place in 2016 with the theme of gender. The event has since become an annual event.

What sets the Festival das Sambadas apart is the planning of a program with a formative and educational focus, through dialogues, workshops, as well as cultural presentations of different languages (music, dance, theater, performance, popular cultures, urban cultures, etc.). The Festival is a proposal to broaden this encounter and also to offer new possibilities for reflection and action with those who take part.

Since the first edition, the Festival's themes have involved gender and territory, which are present in the day-to-day life of Quilombo and life in peripheral communities but are still little discussed (oddly enough).

Maracatu Nação Cabeça de Nego on parade in Vila da Fábrica, Camaragibe, in 2019.

Photo: Evandro Amaro





Renovation of the space for recording cultural performances, through mobilization and joint efforts by the local community.
Photos: Quilombo do Catucá collection

With this event, Catucá is able to engage in dialog and provoke reflections for the entire community that is aware of the space's actions.

“A Quilombo Cannot Be Built with just One Person”

In 2021, the first edition of the Quilombo do Catucá Art and Culture Festival took place without Mother Flávia being part of the organization. Since her death, the children of the house have gradually continued the legacy that the matriarch left behind.

With a more controlled situation in the face of the Covid-19 pandemic, the collective had already been thinking about possibilities for the resumption of some cultural activities, until it was contemplated by Gender Responsive Resilience and Intersectionality in Policy and Practice (GRRIPP), a collaboration and knowledge exchange project implemented by universities around the

Organizing the space for the recordings of the cultural performances, through the mobilization and joint efforts of the local community.
Photos: Quilombo do Catucá collection

world. This was one of the first activities to be carried out with the support of international funding. This was one of the first activities to be carried out with the support of international funding.

The 5th Festival was then held under the theme “Gender, Peripheral Territories, and Ancestrality” in a hybrid format (face-to-face and virtual), with recordings of cultural performances and dialog circles recorded in the Catucá space, which were made available to the public via the social networks Instagram, Facebook, and YouTube, in addition to the workshops offered via the Zoom platform. Even though this is an event that prioritizes personal contact, the proximity of bodies and exchanges, this was necessary.





The formation of the teams sought to strengthen people who were already taking part in activities at the Quilombo do Catucá Cultural Center and Ilê Axé Oyá T'Ogum, as well as the local community.

“When we prepare to do an event in a format in which it will be divided, separated, interspersed, multifaceted and then put together, this is a new process of making art, of bringing people together. I think it's very important for us and I think we're creating a new model for doing events, a new model for presenting ourselves socially. Not just because of the tambourine, not just because of the space, but because of the format that the activities take over the course of the situation. I want to emphasize that it's not because the groups recorded separately that axé and strength were lost.”

Audiovisual team: Rennan Peixe,
Demisson Costa and Renata Mesquita.
Photos: Quilombo do Catucá collection



It continued with the same strength, the same essence, but in a different way.”

Eduardo at the end of the recordings of the cultural performances on 11/03/2021

With the theme “Gender, Peripheral Territories, and Ancestrality,” the 5th Quilombo do Catucá Art and Culture Festival revisited issues that permeate the lives and daily living of the terreiro as well as those of people who live in the surrounding peripheries, both physically and symbolically.

The program was divided into six (6) cultural presentations, three (3) training workshops and three (3) themed days called “giras de falação” (dialogues) and required the commitment of everyone in the house. The renovation of the space where the Sambadas do Catucá take place to host the recordings and broadcasts of the activities, the management of the social networks, the coordination of the dialogues and workshops and post-production with the systematization of the recordings, editing of the e-book, among other more administrative issues.

Coordinated by Deybson Albuquerque, the 5th Festival of Art and Culture of Catucá featured performances by Maracatu Gavião de Ouro (São Lourenço da Mata), Afoxé Omim Sabá (Recife), Caboclinho Tupi-Guarani (Ca-maragibe), Mestra Ana Lúcia e Raízes do Coco (Olinda) and the host Coco do Catucá (Camaragibe). In addition to them, Sarau Arte e Cultura Urbana was also part of the event! Darc e Ninha (São Lourenço da Mata), Luiz Amaik (Cabo de Santo Agostinho), Eduardo Ogro (Camaragibe), Palhaço Gambiarra (Camaragibe) and the Nordeste Style Crew (Recife), added to the Festival by bringing poetry, circus arts, message rap and breakdance. Thus, creating a link between cultures that are more contemporary and those that are closer to popular traditions.

Sound team: NaTora Estúdio.
Photos: Quilombo do Catucá collection



"COM AMOR
SE CONSTRÓI
OS FORTES"
MÃE FLÁVIA







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Afoxé Omim Sabá (Recife) Photo: Amanda Batista

Maracatu Gavião de Ouro (São Lourenço da Mata) Photo: Amanda Batista

Caboclinho Tupi-Guarani (Camaragibe) Photo: Stefany Lima

Mestra Ana Lúcia and Raízes do Coco (Olinda) Photo: Stefany Lima

Coco do Catucá (Camaragibe) Photo: Amanda Batista

Darc and Ninha, Luiz Amaik, Eduardo Ogro at the Sarau de Arte e Cultura Urbana.
Photos: Quilombo do Catucá collection







Tamires Carneiro, a pedagogue and daughter of Ilê Axé Oyá T'Ogum, was responsible for facilitating the talks. The discussion on “Gender, Ancestry, and Writing — Poetic Experiences” was facilitated by Danyelle Oliveira and Joanhina Dias, teachers and active members of the anti-racist movement in basic education, and mediated by Moabia Anjos, a historian, specialist in Museums, Identities and Communities and member of the Quilombo do Catucá. Each of the teachers shared with the participants their trajectories in education and their achievements in the quest to broaden the scope and acceptance of anti-racist education. All the way to this was through other black women who, formally or informally, inspired them through their experiences and writings.

The second round of talks was on “Structural Racism: Combat, Resistance and Resilience” with Elizama Messias, a pedagogue and doctoral candidate in Education

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Palhaço Gambiarra and Nordeste Style Crew at Sarau de Arte e Cultura Urbana. Photos: Quilombo do Catucá collection

Educational material for workshops and talks.

Photo: Quilombo do Catucá Collection

at the Federal University of Pernambuco (UFPE) and Waneska Viana, sociologist, Master in Education and member of the Filhas do Vento collective (PE). The conversation was mediated by Nayara Passos, a museologist. This space discussed how racism has interfered in caring for peripheral and black populations in relation to the pandemic. How black women were left with the mission of looking after their own and those close to them, while little or no prevention was offered and made possible in the favelas and communities. Talking about black women, the discussion about black feminism and the Afrikana Women's Movement was also addressed.

To end the giras, Stefany Lima, visual artist, art educator and goddaughter of Ilê Axé Oyá T'Ogum, mediated a conversation on "Self-care, Living Pharmacy and Traditional Ancestral Knowledge." For this talk, Iyá Luíza de Oxum, priestess of Ilê Axé Iyá Omi Osinã; Luíza Cavalcante, Afroecological farmer, popular educator, and master of healing knowledges; Edileusa Silva, one of the most renowned midwives in the state, brought their stories and life advice. The conversation focused on how modernity encourages nature to be seen in a utilitarian and unimportant way. Whether it's the way a child comes into the world or the way we handle the food we eat. The importance of thinking about nature, which is external to the human body, and the need to respect time: planting, waiting, harvesting, in the various stages of life.

The workshops were organized by Moabia Anjos. Kicking off the event, the first activity was the workshop "Sambada do Catucá: O Coco Vai Começar" with Tiago Félix, who is a member of Traga a Vasilha, a collaborative event of Popular Culture, Maracatu de Baque Virado and the group O Lapa De Coco; Anne Gabrielle and Luiz Maik, who are from Coco de Seu Zé Moleque (Cabo de



Santo Agostinho) and the artists' collective Cabe Mais. The workshop was both theoretical and practical. The artists talked about the origins of Coco, the resilience of this art form and referenced local masters, who are just as important as the younger groups and players in Coco culture. 77 people signed up for this experience.

The second workshop was facilitated by Júnior Foster, a multi-artist and art educator, who proposed a slightly different approach to our bodies. With "Corpa Resistra," the 44 participants were able to think about their bodies based on memories and records and perform some physical exercises that could facilitate this access.

The last workshop, "At the crossroads of urban art: Periphery and resistance," was mediated by Débora Freitas, Carlos Lima, Bárbara Espíndola, and Yuri Lumin, artists and researchers in the Performing Arts and Dance. The 58 participants were able to look at hip hop culture in its wide range of possibilities within the possibilities and inventiveness of each person.

In total, there were 381 registrations for the workshops and dialogues and 1,139 views of the cultural presentations on Quilombo do Catucá's YouTube channel. Much more than that, this edition of the Art and Culture Festival represents the extent to which Flávia's journey and dedication as a mother, priestess, and cultural producer has borne and will continue to bear beautiful fruit. Just as she wanted, her children and friends will continue what she started.

"To tell you that this festival for us, as Coletivo Catucá, is of great relevance within all the events we've ever held. Especially on an emotional level, because I was even talking to Deybson and to Moabia, which for us is really

the first step we're taking in putting our Catucá faces without Mother Flávia. The other actions had already been going on, even after she left, we had been working with the community, but this is the first time we're doing entertainment, which is how people usually come to this space. So, as I said, there will not be a rehearsed text, I just have to thank everyone who is here, who is here today and who has been going through the whole process [of holding the event]. I also need to apologize, it's never shameful. We're human, there are going to be failures, friction, and if that happens along the way, we need to apologize. Apologize for something, thank us for something. I would like to thank Aunt Bica, among many others, because after Mainha's departure, she is the one who has taken us over as a welcoming mother."

Elaine Albuquerque at the end of the recordings of the cultural presentations on 11/03/2021

"Another highlight is that this is an event put on by everyone in the community. The community wrote it, the community is producing it, and the community is going to disseminate it. This work is already recognized by us. These are words of thanks and invitations too. As Elaine said, this is just a new beginning, a continuation. I thank Flávia, my mother, the Axé of Iansã that governs this house, this Axé of strength, of war, of struggle. May it be present in the lives of

everyone so that we can keep fighting because the world is difficult, but all our lives have been difficult. As it says in Rappa's song, in many parts of the world there are stories of sadness, but there are stories of happiness, of struggle, of victories."

Deybson Albuquerque at the end of the recordings of the cultural performances on 11/03/2021

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The sisters, Adelayá Dandara and Odara Luanda. Graffiti depicting the women of Catucá and their continuity, by Fany Lima.
Photo: Elaine Albuquerque

US FORTES
MÃE FLÁVIA

FAMY
2021





Chapter 3

**GENDER,
PERIPHERAL
TERRITORIES, AND
ANCESTRALITY**



The theme of the 5th Quilombo do Catucá Art and Culture Festival—“Gender, Peripheral Territories and Ancestrality”—, covers issues that were even more evident in our society during the Covid-19 pandemic. The openness of institutional and environmental racism has highlighted the negligence of authorities in guaranteeing basic rights, such as housing, food, and health, in preventing and adequately containing the advance and impact of the Coronavirus in peripheral territories.

During this period, there was an even greater burden of care in which women, especially black women, had to devote themselves to their families and those close to them. It is in the peripheral territories that we find the African and indigenous heritage of Brazilian society most alive. It is there that most of Brazil's single-parent families are headed by black women. It is also where values such as solidarity and communion become an important part of life in society. It is a pinch of sugar, a pinch of salt, caring for the neighbor's child who plays with yours, it's the

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Orixá Iansã/Oyá, played by Rayanna Vieira, in the film “Iansã - o que o vento nos trouxe,” made by Quilombo do Catucá in 2021.

Photo: Quilombo do Catucá Collection

Moabia dos Anjos at her home, during the recording of the film “Iansã - o que o vento nos trouxe,” made by Quilombo do Catucá in 2021.

Photo: Quilombo do Catucá Collection



Mother Flávia de Iansã and Rayanna Vieira during a cultural presentation by Coco do Catucá.
Photo: Rennan Peixe

intention to bring more leisure and culture into the lives of a population that is already so socially vulnerable.

Mother Flávia de Iansã's life path was one of providing not only sustenance, but also knowledge and culture for her family and community. She was an attentive woman, who read a lot, always sought knowledge and who also liked to enjoy life at parties and celebrations of black culture. Coming from a family with formal educators, such as her aunt Belonizia da Silva Ferraz (Aunt Beló) and her uncle Luiz Gonzaga Pereira da Silva, who were teachers—the latter was honored for his achievements as a volunteer educator for the community, and his name was given to the side street of Camaragibe's maternity hospital—Flávia's work was done through Popular Culture, based on a pedagogy founded on experience and ancestry.

“As for the concept of decolonial pedagogy, it refers to an understanding of the forms, places, practices and learning processes that take place outside the canonical forms of teaching and learning and that have long been practiced by Afro-diasporic and indigenous peoples, as forms of resistance that have allowed them to maintain and update ancestral traditions, knowledge and practices that have never been assimilated or accepted by modern societies. It is in this in-between, between the ancestral and the decolonial, on the one hand, and between the cultural and the pedagogical, on the other, that we think the cultural practices of the Cultural Quilombo do Catucá can be understood. In this way, they are practices that teach transgression

Women, sisters, daughters, goddaughters of the Quilombo do Catucá during the filming of the movie "Iansã - what the wind brought us", in 2021.
Photos: Quilombo do Catucá collection

—as Bell Hooks (2000) states in her book *Teaching Transgression: Education as the Practice of Freedom.*"

Deybson Albuquerque states in Corpo e Ancestralidades Afro-Indígenas no Centro Cultural Quilombo do Catucá: roda de coco como Prática Pretagógica de (re) existência e descolonização (Body and Afro-Indigenous Ancestralities at the Quilombo do Catucá Cultural Centre: roda de coco as a Pretagogical Practice of (re)existence and decolonization.

Becoming a community leader, Mother Flávia inspired and still inspires many other women and girls to take charge of their own destiny and manage their steps wisely. The Art and Culture Festival is a space that offers



theoretical training and political emancipation for these people who live around Catucá. A greater awareness of the social issues that permeate life in the peripheries enhances and expands the impact of the actions of those who descend from these territories.

It is through the advancement of female protagonism that many social causes continue to advance and qualify. The Quilombo do Catucá has established a space for discussions such as sexualities, for example, which are still regarded as taboos and remain unspoken.

The whole world fits inside the peripheries, where LGBTQIA+ people also live, constantly suffering discrimination and the curtailment of their rights. Especially in their own homes, where the lack of knowledge, empathy and understanding makes their personal journey even more difficult. Bringing this discussion to the center, provoking reflection, and answering questions is contributing to a slightly better quality of life for society in general. After all, we are talking and living in community. Physical and symbolic violations permeate the daily lives of peripheral people in such an invasive way that the practice of self-care and collective care is increasingly necessary. We need to constantly remind ourselves of our own humanity.

Reporting on the Quilombo do Catucá Art and Culture Festival, Moabia dos Anjos tells us a little about the purpose of this event, which constantly provokes the community of Viana, in Camaragibe, to reflect on what is missing and what is left within the peripheral territory that each person builds and represents where they go.

“From this perspective, the territory as a form of individual and collective encounter, whether in person, virtually, documentarily or spiritually, can

ÿá Luíza de Oxum, also known as Luíza de Maria Padilha, Candomblé and Jurema priestess at Ilé Axé ÿá Omi Osinã. Photos: Quilombo do Catucá collection

strengthen social actors to live in a human way with themselves and with others. Recognizing, dialoguing and investigating bodily, cultural and educational didactics that facilitate the process of constant learning, where theater, dance, poetry, history, ancestry and memory can emerge in the subjects' learning and teaching. To be able to develop an awareness of oneself, of others, of the environment and of one's own history. In this story I emphasize the African and indigenous matrices, cutting across the values of the peripheral community."

Moabia dos Anjos reports in Corpo e Ancestralidade: a roda de coco no Quilombo do Catucá como instrumento de memória e Educação Popular Pretagógico (Body and Ancestrality: roda de coco in the Quilombo do Catucá as an instrument of memory and Pretagogical Popular Education).

During the Covid-19 pandemic, there has been an increase in violence against women, children, the elderly and LGBTQIA+ people.



Data shows that most perpetrators live in the same environment or near their victims. Because of social isolation, many of these people have had to stay at home with their aggressors. Spaces such as schools, for example, are also a point of support in more serious cases, as they can identify situations experienced by students or within the family to aid and provide solutions.

Low schooling, exposure to domestic or family violence, alcohol and other drug abuse are some of the factors associated with gender and generational violence. At the local level, if in ordinary times, prevention and combating violence no longer happens to its full potential and is often de-emphasized and naturalized, during the pandemic this situation has become even more serious. In this case, initiatives such as that of Quilombo do Catucá, which address these issues, are essential for driving and expanding other possibilities for good living. Within African and indigenous spirituality, the submission and



Jônata, Fabiele, Raoni, Tamires, Moabia and Rayanna - Ilê Axé Oyá T'Ogum.
Photo: Quilombo do Catucá Collection.





underestimation of women, children, and the elderly has no place.

“We understand that we have a role to play in strengthening and promoting education through art and culture as a way of combating inequalities, discrimination, gender, ethnic, psychological and physical violence, as well as interconnecting the human relationship with ancestry. The Festival is the materialization of the process that we have a role to play in the community of Viana and neighboring territories.”

Elaine Albuquerque, daughter of Mother Flávia and leader of Quilombo do Catucá, says.

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TECH NICAL SHEET

5th ART AND CULTURE FESTIVAL
QUILOMBO DO CATUCÁ

GENERAL COORDINATION
Maureliano Ribeiro

CULTURAL COORDINATION
Deybson Albuquerque

EDUCATION COORDINATION (WORKSHOPS)
Moabia Anjos

EDUCATIONAL COORDINATION (DIALOGUES)
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COMMUNICATION COORDINATION
Stefany Lima

ADMINISTRATIVE COORDINATION
Elaine Albuquerque

PRESENTATIONS (POPULAR CULTURE)

Afoxé Omim Sabá
Caboclinho Tupi-Guarani
Coco do Catucá
Maracatu Gavião de Ouro
Mestra Ana Lúcia and Raizes do Coco

PRESENTATIONS (URBAN ARTS AND CULTURE)

Darc and Ninha
Eduardo Ogro
Luiz Amaik
Nordeste Style Crew Palhaço
Gambiarra (Gambiarra Clown)

WORKSHOPS

Anne Gabrielle
Bárbara Espíndola
Carlos Lima
Débora Freitas
Junior Foster
Luiz Amaik
Tiago Felix
Yuri Lumin

DIALOGUES

Danyelle Oliveira
Edileusa Silva
Elizama Messias
Yá Luíza D'Oxum
Joaninha Dias
Luíza Cavalcante
Waneska Viana
Moabia Anjos (mediation)
Nayara Passos (mediation)
Stefany Lima (mediation)

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