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Those excluded from the archive: fables and life-making powers

Os excluídos do arquivo: fabulação e potências de fabricação da vida

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Abstract: *The article carries out a radical contextualization of the notion of the archive, understood as a historical and therefore political phenomenon, in order to draw attention to lives that refuse to be erased by worldviews that are imposed as universal. By problematizing the relationship between history, fabulation, the archive and those excluded (from history and the archive), we investigate the power relations involved in the constitution, organization and access to archives in order to understand the power to manufacture life. The documentary «Essa terra é nossa!» allows us to explore the relationship between images and Brazilian indigenous collectivities in their struggle to take part in history, while proposing the production of a negative or inverse archive that is produced from the absence of images and documents from the past.*

Key words: *Arquivo; comunicação audiovisual indígena; contextualização radical; fabulação.*

Resumo: *O artigo realiza um ensaio de contextualização radical da noção de arquivo, entendido como fenômeno histórico e, logo, político, para colocar a atenção sobre vidas que se recusam a ser apagadas por visões de mundo que se impõem como universais. Através da problematização das relações entre a história, fabulação, o arquivo e os excluídos (da história e do arquivo), investigamos*

relações de poder implicadas na constituição, organização e acesso aos arquivos para compreender as potências de fabricação da vida. O documentário "Esta Terra é nossa!" permite explorar as relações entre imagens e coletividades indígenas brasileiras em suas lutas por tomar parte na história no mesmo movimento em que propõe a produção de um arquivo negativo ou inverso que se produz a partir da ausência de imagens e documentos do passado.

Palavras-chave: *Arquivo; comunicação audiovisual indígena; contextualização radical; fabulação.*

Introduction

This essay proposes the radical contextualization of the notion of the archive as a historical, procedural, and, therefore, political phenomenon. We follow Ariella Aïsha Azoulay, for whom the archive is not just a walled place or a set of practices for organizing, preserving, and storing documents. On the contrary, she says, the fable of the archive conceals its operation as a regime of power and knowledge and "is at the basis of the fusion of ontological violence with epistemological violence" (2019, p.171) that it engenders.

We propose articulating, disarticulating, and rearticulating the notion of the archive as a regime, technology, and practice. As a regime, archives are devices for classifying and differentiating times and, thus, worlds. As such, they classify people and objects (documents, works, images) and inscribe them as "outside of time" or belonging to the past. As a technology, the archive carries constitutive violence against other ways of engaging with documents, works, and images and, therefore, against worlds and lives that refuse a temporal linearity that assumes progress as the exclusion of other non-modern, non-Western worlds. As a practice, archives manage objects, documents, and images and regulate who can have access to them, implying practices of dispossession, racialization, and the destruction of worlds. Thus, as an institution shaped by processes of colonization, the archive constitutes itself as "a great force of racialization and, therefore, of destruction of the world." (Azoulay, 2019, p. 29).

As a system that differentiates and classifies people, objects, and worlds, the archive is a technology that controls which sources are valid and if documents have value. Furthermore, as institutions, archives regulate who has access to them. Here, we take as a metaphor the large, heavy doors that give access to the National Archives in Rio de Janeiro, the doors that block access to that institution. It seems significant that the current headquarters of the institution occupies a building originally constructed for the Casa da Moeda (Mint), located in a city that is central in terms of the country's cultural and political hegemony. Classifying

and differentiating are ways of articulating power. The archive is far from a neutral storage, preservation, and documentation institution. One can only claim this neutrality when other archives are obliterated, especially those that imply different temporalities (Azoulay, 2019, p. 42). Decontextualizing/disarticulating the archive, in this case, implies focusing our attention on lives that refuse to be erased by worldviews that impose themselves as unique and welcoming worlds as diverse as the human condition (Arendt, 2020; Azoulay, 2019; Escobar, 2008). We seek the making of life where the archive sees the past, the inconvenient, the out of place. We seek the space of streets, bars, and taverns where the archive encloses its documents and images and regulates access to them. We seek the historical experience of the excluded, while the archives offer us only their echoes and traces (Perrot, 2024). We seek the bodies whose existence is a resistant archive of the relationship with the land.

Hence, it is a matter of investigating the power relations implied in producing, organizing, arranging, and accessing archives in a movement that observes those excluded from the archives as a way of entering context and, thus, radically contextualizing the notion of archive. This movement, which we understand as an exercise in radical contextualization, a method of cultural studies (Grossberg, 2010), understands that context is not something given, a backdrop, but something that is constructed from analyses that aim to answer a given question, referring to the articulation and study of the situation. We propose to articulate, disarticulate, and rearticulate the notion of archive, seen as a regime, a technology and a practice, drawing inspiration from authors such as E. P. Thompson, Michelle Perrot, Saidiya Hartman, Luiz Rufino, and Ariella Azoulay. We seek research methods and treatment of archives to understand the history of those "frow below" and read the sources of historiography backwards to make other readings of the available archives. From the disarticulation of the notion of archive, we take the Brazilian documentary Esta Terra É Nossa! [This Land is Our Land!] to explore the creation of a negative or inverse archive produced from the absence of images and documents from the past.

Examining the archive from its radical contextualization

From a certain point of view, we can say that cultural studies are context oriented. The emphasis on context marks its fundamental need to examine cultural practices from the point of view of their articulation with and within power relations. In this sense, culture is both a resource of hope (Williams, 1989) and the terrain where different groups live and oppose resistance to the multiple oppressions that pervade us. This perspective that constitutes the basis of cultural studies develops in the argument that the specificity of cultural studies lies in its effort to do radical contextualism, as defined by Lawrence Grossberg (2010). As an analytical practice of cultural studies, radical contextualism refers to the articulation and analysis of the situation. It refers not only to the way of considering the phenomenon of investigation, but also to its theoretical and political position against all scientific and epistemological universalism and against relativism. Therefore, we present both a refusal of crystallizations, essentializations, or definitive solutions and a relativism that would deny any structure or stability of power relations. In our view, context is an analytical operation; it is the result of our view of the phenomenon, of what the products call forth. In this sense, we can say that it is our view that 'triggers' the context.

From that perspective, contexts are open, changeable, and, above all, strategic constructions, which leads us to emphasize that radical contextualism is a transformative intellectual, political, and analytical practice. Grossberg (2010) emphasizes the transformative practice of radical contextualism. If a context is understood as the relationships constituted as a field of forces in the interest of certain positions of power, changing a context implies fighting to map these relationships and, if possible, disarticulate and rearticulate them, mapping and establishing other connections. Articulation demands movements of deconstruction and reconstruction because it is necessary to deconstruct the presentation of contexts as harmonious wholes without fissures and to highlight their contradictions, the diverse and diverging parts that constitute them. Destabilizing these parts would be the very definition of a radically contextualized analysis in cultural studies.

A central reference in the field of History offers us a key to trying to destabilize the notion of archive. When examining the formation of the English working class, Edward Palmer Thompson (1987), one of the founding authors of cultural studies, indicates the need to observe historical phenomena based on the cartography of the relationships they imply. For Thompson, class is not a "structure" or a "category" but something that occurs in human relationships. Therefore, one must place class in context to understand and observe it.

To observe the history of the English working and popular classes, Thompson turns his attention to prostitutes, tavern keepers, and thieves, establishing a way of studying history through the lived experiences of ordinary people. According to Thompson (1987, p. 10), "class is defined by men as they live their history, and in the end, this is its only definition." The historian's work is recognized for differing from a predominant class perspective in the discipline of History and for highlighting histories that is not the one told in the interest of social and economic elites, that values life on the streets and not great deeds or, in our terms, that are not the history of the coloniality of power, modern Western domination, and the violence and dispossessions that they operate.

Thompson inspired us to evaluate research methods and ways of dealing with archives. What E.P. Thompson describes as a method – history from below – involves going to the streets, taverns, bars and fairs, but also reading the sources "backwards" (1987, p. 60 [originally, 1963, p. 58 ["read backwards"]). For historians, the notion of "historical logic" must be central to the researcher's work with sources, evidence, and proof, and it is this logic that supports them in asking other questions from the same documents. Concerned with telling the story of the working class as an agent of its own formation, Edward Palmer Thompson needed to offer a perspective on archives that sought to ask different questions from those asked by classical historians of the so-called big history.

By questioning authors such as Popper, Hindess, and Hirst and their observations on the intentionality of historical actors in the production of records and archives, Thompson argues that "much historical evidence

has survived for reasons quite apart from any intention of their authors to project an image of themselves to posterity" (Thompson, 1991, p. 36). It would then be in the dialogue between this evidence – most of it recorded unintentionally – and the historian's preparation relative to the very practice of investigation of the historical discipline, the "historical logic," that the historian should read the archive and "in the light of the questions it poses, may derive from it (...) evidence that the authors did not intend to reveal, and some of which they (perhaps) would be horrified to know would come to light" (1991, p. 37).

By reviewing the history of a custom known in England as "wife selling," Thompson (1998) starts from the remark of commentators who argued the practice was quite rare and offensive around 1850, even though he could still gather a significant "archive" of records of this practice. In this rereading of the records he collected and organized, the author argues that his intention "was to decode the behavior (and even interpersonal relationships) that middle-class moralists (mainly male) had stereotyped" (Thompson, 1998, p. 345), proposing this practice should not be seen as brutal but instead observed as "divorce followed by new marriage" (p. 323). In this case, we can note the composition of the archive itself is part of the rereading gesture proposed by the author.

On the streets: the history of those "from below"

The relationship between archives and context, considering the problem of exclusion from/through archives, reminds us of how Saidiya Hartman positioned herself concerning the records with which she worked to write her books. Here, we recall Hartman's presence in 2022 at a roundtable at the Museum of Tomorrow – a museum incidentally located in a region of Rio de Janeiro that was once called "Little Africa." The roundtable was entitled "Afro-Atlantic Fictions and Fables." During the event, Hartman said that she often faces the problem of the scarcity of records to tell her stories about Black communities and subjects.

The work developed for the book Lose Your Mother had to start from this scarcity to "overcome" and "expand" these archives, "elaborating"

and "gathering" stories to "complete" an image of the violence of the transatlantic Black slavery process. She characterized this elaboration based on archives as "critical fabulation." According to the author, she needed to deconstruct a structure of understanding history, and "the archive did not allow me to do that." Therefore, it was necessary to create stories in the space of silence to critically restructure how we understand history in this relationship of appropriating and transgressing archives.

In the case of the book Wayward Lives, Beautiful Experiments, Hartman focuses primarily on a fable about images, especially photographs. In this case, the scarcity of archives is the biggest problem. In the same roundtable, Hartman comments that she found huge archives of peripheral working classes in England, France, and the Americas. However, these archives are marked by gestures of violence, whether in the project that guided the production of these images or how collections incorporated them. Photographs of urban spaces occupied by subalternate communities produced an imagined territory of the periphery, that is, a work of constructing a periphery where it did not exist yet except in images.

Hartman also highlights images of beautiful spaces and Black subjects accompanied by captions and documentation with a strong character of racism and segregation. Hartman's work, then, was to reappropriate these archives, recontextualize these photographs, and promote other relationships between images and texts that transgressed how these archives were composed and the purposes they were supposed to serve. Hartman subverts a context of violence. "I wanted to write a book about beauty and possibility," she says.

Thus, the discipline of attentive suspicion also seems to guide Saidiya Hartman's foray into the archives in search of the stories of girls whose circumstances have generated few stories or stories that are not about them as subjects but about "the violence, excess, falsehood, and reason that have taken over their lives, transformed them into commodities and corpses, and identified them with names thrown around as insults and crude jokes" (Hartman, 2020, p. 15). The author argues that she intends

to retell the story of these girls without committing further violence. Given her concern with the ethics of historical representation, she approaches the records looking to represent the lives of the forgotten while respecting the limits of what cannot be known, but working, based on what Thompson might approximate to the notion of "historical logic," with the need to make other readings of the available archives. If arresting women, especially Black women, on charges of vagrancy for being on the street had been possible, how could we interrogate the record to produce a less violent history by documenting these women's existence? As Hartman (2020, p. 22) puts it: "If it is no longer enough to expose the scandal, then how might we generate a different set of descriptions from this archive, imagine what might have been, envision a free state from this order of statements?"

Michelle Perrot, a French historian who became famous for her history of women, highlights that writing such history implies overcoming "the thorny problem of sources ('Nothing is known about women', they say apologetically)" (2008, p. 9) and of power relations in the very constitution of History as a field. That involves both the discipline's conception of time and chronology – a vision of history in phases and stages and its relationship with the notion of progress (Perrot, 2024, p. 16) – and the privilege given to public events in the construction of historical accounts, which results in a "kind of concealment of the private and everyday sphere" (Perrot, 2008, p. 14) and an emphasis on the exceptionality of women, who become subjects of history only when they stand out for their heroism or, more frequently, for their "scandalous" or harmful interventions in the public space (2008, p. 13). The centrality of the notion of women's exceptionality in historical accounts reveals their supposed normality is "the silence that consents to order" (Perrot, 2008, p. 14).

These aspects precisely demand historical analyses of women to seek to "break the silence" (Perrot, 2019, p. 25) or hear "the echo of their words" (2019, p. 27) or "the voice in a minor key" (2019, p. 30) when working with archives. It is also what makes police and judicial archives

"the richest when it comes to women" (2019, p. 26), as, on the streets, they disturb order and remind us "that this is where conflict emerges as a power for politics" (Author et al., [2024?]). Examining archives, their institutions, and documents requires an observation that clarifies the gaps, the missing links, the reticence, and "the immensity of the unsaid" (Perrot, 2019, p. 27) to explore other possible voices. Assessing the conditions for working with archives to produce a history of women, Perrot inventories those available in France and, especially, indicates how to approach them: "We look for traces of women in the archives" (2019, p. 31).

Thus, in dialogue with the histories from below of E. P. Thompson and Saidiya Hartman's call for creating histories in the space of silence, Michelle Perrot highlights the historian's practice and their ways of working with archives to treat as historical subjects "those excluded from history" – the title in Brazil of an edited collection of her texts about the history of workers, women, and prisoners.

In our reflections, we seek knowledge, processes, and expressions that occur in our everyday life. Sometimes, discussions in Western modernity of what science, knowledge, memory, and the archive are disregard rites, performances, and ways of being because these fall outside the definitions of scientific practice. Based on a note by Pierre Nora, Martins (2021) argues that "the memory of knowledge is not only preserved in places of memory [...], libraries, museums, archives, official monuments, theme parks, etc., but is constantly recreated and transmitted by memory environments [...], that is, by oral and bodily repertoires, gestures, habits" (Martins, 2021, p. 40), removing from institutional spaces the exclusivity of maintaining memory.

In this sense, "the streets are also archives, true libraries of the history that I investigate, write, and am passionate about" (Simas, 2019, p. 20). They contain multiple lives that "are not objects of history. They are its subjects" (Simas, 2019, p. 20). In other words, archives are composed of documents extracted from objects and subjective actions constitutive of history, memory, and archives.

Likewise, Rufino (2019) states

> the streets are like an unfinished text composed of countless forms of inscriptions and authorship. In this way, we can consider the street in connection with Exu, the orixá of communication, our interlocutor with the sacred and responsible for axé, the vital energy of creation, and the crossroads, the intersections of different knowledge and lives. From an Exu perspective, the street is like a vast field in which different practiced knowledge operates (Rufino, 2019, p. 117).

Adopting this perspective, we recognize a diversity of subjects in history, and, above all, we find a powerful movement to confront the processes of production of non-existence operated by modernity and the coloniality of power (Quijano, 2005). If the street is what escapes the projects of colonial control and civility, as a space for inventiveness in the practices of ordinary life, the place of "cunning, transgression, anti-discipline" (Rufino, 2019, p. 114), taking the streets and the bodies that pass through them as archives can prove to be destabilizing for the archive as a regime of colonial power. Again, Rufino (2019) tells us that:

> Rogues, prostitutes, pimps, thieves of all kinds, murderers, excommunicated people, drunks, eternal wanderers, fugitives, bullies, and all sorts of mischiefs forge, in their bodies and practices, a tactical inventory of ways of being and practicing the street. They are body archives that encode and enunciate in practices a counterculture of colonial civics. (Rufino, 2019, p. 116).

These bodies and rites constitute archives. Together, they make up an archival inventory that ultimately forms a counterculture to the coloniality of power. There are a large number of authors — Ariella Aïsha Azoulay, Arturo Escobar, Franz Fanon, Achille Mbembe, Anibal Quijano, Leda Maria Martins, and Diana Taylor, among others — who have dedicated themselves in recent years to discussing how colonialism (a mode of exploitation of European modernity) in America and Africa unfolds its modes of domination in various areas, such as knowledge, disregarding Amerindian, Afro-diasporic, and Arab forms of knowledge

and ways of life. When considered, these thoughts become objects of research and analysis, but they seldom occupy the place of authorship and subjects who produce knowledge. Within this perspective of questioning colonialism, Simas and Rufino inscribe themselves along with the way they think about archives and the relationship they establish with the streets. Which bodies and subjects are approached as constituting archives and not just items in archival collections?

In this same direction, Martins states that "[...] rites are fertile collections of mnemonic reserves, kinetic actions, patterns, and residual cultural procedures recreated, restored, and expressed in and by the body" (Martins, 2021, p. 47). The body narrates the knowledge of a group and protects it through its gestures. Bodies that are, in this understanding, archives and devices of struggle and transformation, seeking everyday gaps in the face of colonial rule that tries to control these same bodies, archives, memories, and narratives.

Guilherme Bianchi (2019) also highlights this understanding of the body as a source of stories about Indigenous peoples. Reflecting on the relationship between archive and difference, the author draws attention to the fact that the organization of power in the colonies relied on the written word "in the form of laws, notary offices, and other instruments that facilitated the domination of natives, mixed-race, mulattoes, and Blacks in favor of a 'literate' minority" (Bianchi, 2019, p. 274). But in the culture of Indigenous peoples, this complex network of sources about the life and history of its people is located less in what we usually call the "archive" – the modern space for organizing materials "made to last" (texts, documents, buildings, and bones) – than in what Diana Taylor called the "repertoire," the non-textual aspects of embodied memory (...)." (Bianchi, 2019, p. 275)

The author finds in Davi Kopenawa, for example, the report that he remembers the events of his life "from a varied range of genres: memories that are dreams, myths that are historical, shamanic prophecies that are not his" (Bianchi, 2019, p. 275). For Bianchi, the archive establishes itself

as an instance of power by highlighting the signifier of the individual or collective body, separating unwritten memory from what is "historical".

> In societies without writing, such consciousness (in the absence of a "historical form" that could give it meaning) would be reproduced not through the disembodied transmission of meaning through text or lasting marks but through an embodied presence that does not separate the act of speech: the orality of myths, ceremonial invocations, sounds, and chants, but also from non-verbal structures: body paintings, objects, ritual dances, dreams. (Bianchi, 2019, p. 275-276)

As a gesture of destabilization of this consolidated notion of the archive, we turn our attention to the Brazilian documentary film Nühü Yãg Mü Yõg Hãm: This Land is Our Land! to observe the dynamics of recording, documentary reporting, and fabulation when the absence of an archive imposes itself.

"Nũhũ Yãg Mũ Yõg Hãm"

We can observe an interesting gesture of tension with archives in the Brazilian documentary film entitled Nühü Yãg Mü Yõg Hãm: This Land is Our Land! Rather than undertaking an analysis of the work, here we approach it as a way of concretely glimpsing dilemmas and contradictions in the processes of constitution of the Brazilian territory in the embodied relationship with contemporary processes of dispute that make fabulation, via the production and circulation of images, a political gesture. Directed in 2021 by Suali Maxakali, Isael Maxakali, Carolina Canguçu, and Roberto Romero, the film narrates a violent process of extermination of Indigenous peoples in the northeast regions of Minas Gerais and southwest of Bahia. It deals with the usurping of their lands in the colonization cycle, which continues today. Land, of course, concerns a territoriality linked to these subjects' existence and ways of life.

In the beginning, the film shows a sequence of old illustrations. The film's credits will later inform us that these are drawings by Prinz

von Wied Maximilian. Von Wied Maximilian was a Rhine prince who visited Brazil in the 19th century to study nature and Brazilian Indigenous territories. These illustrations are part of the collection of the Pinacoteca do Estado de São Paulo, a prestigious art institution in Brazil. According to information from the Pinacoteca, the price drew the images in 1822 in Paris.

Figure 1 – "Vue du rocher Jucutucuara sur la rivière près de Villa de Victoria", Prinz von Wied Maximilian

Source: Records of the Pinacoteca do Estado de São Paulo, Brazil. Coleção Brasiliana/ Fundação Estudar.

In the film, the narration accompanying the images says:

> An old White man made these drawings. The Maxacali lived here on their vast lands. They made their houses out of wood and palm leaves. They were not made of cement, brick, or stone. When they wanted to move, they abandoned their homes, built another village in the middle of the forest, and stayed there. Then, the White people came and occupied the Maxacali houses. Those White people were very angry. They killed many Maxacali, who fled in fear. (Nühü, 2020)

Next, the film recovers another sequence of archival audiovisual material. The old images show scenes of everyday life in the city of

Teófilo Otoni, located in Minas Gerais, close to the border with Bahia. According to the credits, these images are excerpts from a 1930 Brazilian film called "A Walk to the City of Teophilo Ottoni," kept in the archives of the Cinemateca Brasileira, the largest audiovisual preservation institution in the country.

Figure 2 – "Um passeio à cidade de Teophilo Ottoni", Nelli Films

Source: Records of the Cinemateca Brasileira on YouTube

As we follow this sequence, the film's narrator says:

> In the beginning, there was only one White people's house in Teófilo Otoni. But others came until their houses became many. The Maxacali wondered: 'How could the White people multiply so quickly?' The forest was large, and within it were enormous trees! But the White people took them, peeled them, and sold them to other White people to make wood planks to build their houses. But the trees are enchanted. They had spirits inside them. Today, there is no more forest here. The Whites destroyed everything. There is still forest in other lands in the Amazon. But the White people have also started to destroy the forests there. They will destroy the forest there until the day it disappears like the one here did. The long trees are gone. But their places still exist. (Nühü, 2020)

Later, in a drone image captured by the documentary's team, we see a panoramic view of this land while we hear a Maxacali chant that repeats: "We miss the long trees."

In the documentary This Land is Our Land, the recorded process of occupation of space by farms, villages, and cities that are predominantly White demonstrates inescapable materiality and historicity. By contrast, throughout the rest of the film, we see recent original images captured in the company of members of Indigenous communities who tell us what the contours of their lost territories are. In this sense, it is about the production and movements of circulation and consumption of images whose collective dimension is made explicit in the possessive pronoun "ours" itself, which marks the claim to a common space – physical and symbolic. This claim occurs precisely in the confrontation with exclusionary collective processes, which make the fabrication of this common a production of other visibilities and imaginaries within the coloniality's processes of subordination still underway in Brazil.

In another sequence of the film, we follow two Maxacali men showing where a White man murdered a member of their community. At the site, where there is no material evidence of what happened, they paint on the wall the statement that gives the film its title: "This land is our land". And then we hear one of them say: "May the earth be alive for us again! May our land become great again! For our children! So that we can spread out again, across these lands where the White people killed us" (Nühü, 2020).

Figure 3 – A still frame from Nühü Yãg MüYõg Hãm

Source: Nühü Yãg MüYõg Hãm: Essa terra é nossa!

No document or audiovisual record proves ownership of these Indigenous lands. We access a territory that does not exist in the plane of images, that does not exist except through the awareness of its impossibility. In a sense that subverts the conventional logic of the terms under discussion concerning Indigenous territories, we witness a negative or inverse archive produced in the absence of images and documents from the past. It is an archive that imposes itself to the detriment of White men, the process of imperialism, and the discourse of progress. These White men invade the film's field with a threatening tone, claiming official and documented ownership of this space, constraining the movement of the Indigenous people as they walk to present their territory.

In an essay for the film website À Pala de Walsh, Portuguese film director João Salaviza comments that This land is Our Land! is a film that calls us to witness annihilation while at the same time demanding that we definitively disbelieve in it. For him, the film's "life camera," treading on the ground of now and yesteryear, travels through the open veins of the earth.

> Nühü Yãg Mü Yõg Hãm is a breath of survival amidst the ruins; it gestures the revolution: that of retaking (the title of the film shouted and then painted in red on the city walls), the revolution of the spoken and sung word. In a moving film, the Tikmü'ün collective travels through the lucrative farms, mapping the destruction and turning over the earth and its memory. It is the earth that sees. It is the earth that speaks. (SALAVIZA, 2023, s/p)

The existence of this Indigenous territory depends on the encounter between these documentary filmmakers and Indigenous bodies that constitute memories and archives. Without a formal archive, they promote a fragile and provisional image-making movement. At the same time, they are everything these people must prove their existence and history. In this context, we must recognize that the dynamics of archives or the hegemonic idea of archives is limited to speaking of subjugated cultures and histories for which the right to image and preservation is unguaranteed.

Final considerations

The archive is a technology that controls which sources are valid, which documents have value or not, and, therefore, which lives deserve to be recorded, which lives can be seen as having historical value, and which lives matter. Archives thus carry a constitutive violence against worlds and lives that refuse inscription into the temporal linearity that assumes progress as the exclusion of other non-modern and non-Western worlds, that looks at historical processes in episodes, phases, and stages, that values great public events to the detriment of everyday street life. The archive operates as a classification regime that controls which sources, documents, and lives have value.

Through dialogue with researchers who have carried out important movements to problematize the relationships between history, the archive, and those excluded them (from history and the archive), we investigate the power relations implied in the constitution, organization, arrangement, and access to archives to understand the powers of the

fabrication of life. E. P. Thompson's attention to the lived experiences of ordinary people like prostitutes, tavern keepers, and thieves, Luiz Rufino's view of streets and bodies as archives, and Michelle Perrot's and Saidiya Hartmann's approach to the scarcity of sources, documents, and archives, making the gaps explicit, listening to the echoes, searching through the traces, and fabricating stories when silence, control, violence, and exclusion prevail help us to think about the archive and the transformative powers of fabricating a history that is not that of the colonial age of power/knowledge.

In our essay on the radical contextualization of the notion of archive, we seek to highlight other ways of working with archives, documents, sources, and even the absence of archives – with the exclusion of lives, subjects, and bodies, and to highlight the power relations in the very constitution of the notions of archive and history. Decontextualizing or destabilizing the archive implies other theoretical and political conceptions of archives and other methods and practices of historical analysis, demanding other conceptions of history and those who make history, alternative fabrications for the production of politics. In this sense, the documentary This Land is Our Land! articulates movements of deconstruction and reconstruction of the harmonious notion of the archive and allows us to explore the relationships between images and Brazilian Indigenous communities in their struggles to take part in history, to dispute the history of colonization, violence, and the dispossession of their territories in the same movement in which it proposes the production of a negative or inverse archive from the absence of images and documents from the past.

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