

FOR A MAROONAGE PEDAGOGY: AN INTERLACE BETWEEN JOTA
MOMBAÇA AND ROSANA PAULINO¹

*POR UMA PEDAGOGIA ACUIRLOMBADA: UM ENTRELAÇO EM JOTA MOMBAÇA
E ROSANA PAULINO*

*HACIA UNA PEDAGOGÍA ACUIRLOMBADA: UM ENTRELAÇO EM JOTA
MOMBAÇA E ROSANA PAULINO*



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How to reference this paper:

SILVA, J. H. J; DIAS, A. F. For a Maroonage pedagogy: an interlace between Jota Mombaça and Rosana Paulino. **Revista Ibero-Americana de Estudos em Educação**, Araraquara, v. 19, n. 00, e024130, 2024. e-ISSN: 1982-5587. DOI: <https://doi.org/10.21723/riaee.v19i00.19247>



| Submitted: 10/01/2024
| Revisions required: 17/03/2024
| Approved: 18/04/2024
| Published: 21/10/2024

Editor: Prof. Dr. José Luís Bizelli

Deputy Executive Editor: Prof. Dr. José Anderson Santos Cruz

¹ The absence of a direct translation for the word *acuir lombamento* into other languages allows us to approach its conceptual dimension through other terms and concepts, such as "Maroonage."

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ABSTRACT: This article is based on understanding the thought and poetics of Jota Mombaça and Rosana Paulino in the construction of a quilombola pedagogy, grounded in their dissident Black experiences. Through a conceptual investigation of the works of these two intellectuals, our aim is to understand the concepts of quilombamento and acuilombamento and their applicability to the educational field, exploring their potential. We reference the work “They Won’t Kill Us Now” (2021) by Jota Mombaça and the visual artworks “Settlements” and “Walls of Memory” by the visual artist Rosana Paulino. We use poetics and art as empowering resources for a decolonial departure, combating racism and anti-Blackness, and contributing to a critical perspective in favor of freedom. These elements weave paths in everyday education for an anti-racist education and its critical approach to fighting racism and its subtleties.

KEYWORDS: Countercolonial Education. Rosana Paulino. Jota Mombaça. Aquilombamento. Acuilombamento.

RESUMO: Este artigo parte da compreensão do pensamento e da poética de Jota Mombaça e Rosana Paulino na construção de uma pedagogia acuilombada, baseada em suas experiências negras dissidentes. Numa investigação conceitual das produções dessas duas intelectuais, objetivamos entender os conceitos de aquilombamento e acuilombamento e sua aplicabilidade ao campo educacional, investigando suas potencialidades. Tomamos como referências a obra “Não vão nos matar agora” (2021) de Jota Mombaça e as obras visuais “Assentamentos” e “Paredes da Memória” da artista plástica Rosana Paulino. Utilizamos a poética e a arte como recursos potencializadores para uma deserção colonial, no combate ao racismo e à antinegritude, contribuindo para uma visão crítica em prol da liberdade. Esses elementos tecem, no cotidiano educacional, caminhos para uma educação antirracista e sua criticidade no combate do racismo e suas sutilezas.

PALAVRAS-CHAVE: Educação Contracolonial. Rosana Paulino. Jota Mombaça. Aquilombamento. Acuilombamento.

RESUMEN: Este artículo parte de la comprensión del pensamiento y de la poética de Jota Mombaça y Rosana Paulino en la construcción de una pedagogía acuilombada, basada en sus experiencias negras disidentes. En una investigación conceptual de las producciones de estos dos intelectuales, nuestro objetivo es entender los conceptos de aquilombamiento y acuilombamiento y su aplicabilidad en el campo educativo, investigando sus potencialidades. Tomamos como referencias la obra “No nos van a matar ahora” (2021) de Jota Mombaça y las obras visuales “Asentamientos” y “Paredes de la Memoria” de la artista plástica Rosana Paulino. Utilizamos la poética y el arte como recursos potenciadores para una deserción colonial, en la lucha contra el racismo y la antinegritud, contribuyendo a una visión crítica en favor de la libertad. Estos elementos tejen en la cotidianidad educativa caminos para una educación antirracista y su criticidad en la lucha contra el racismo y sus sutilezas.

PALABRAS CLAVE: Educación Contracolonial. Rosana Paulino. Jota Mombaça. Aquilombamento. Acuilombamento.

Introduction

This work analyzes the contributions of Brazilian intellectuals and artists Jota Mombaça and Rosana Paulino within the field of education⁴, considering their productions as acts of witchcraft and enchantment aimed at decolonizing knowledge. By exploring their works, we highlight paths that promote the decentralization of normative and whitened perspectives on educational theories, proposing a reformulation of educational thought in light of the concept of escape as an act of education for freedom, as evidenced in their lives and works.

To underpin our investigation, we adopt a border position between the epistemologies employed in this work, seeking their connections between quilombos and cuirlombos to question the normative rules ingrained in education through an experience of dissident Black subversion. This article draws on the contributions of intellectuals such as Nascimento (2019), Nascimento, M. B. (2018), Lélia Gonzalez (2020), Glória Anzaldúa (2000), Jota Mombaça (2021), Rosana Paulino (2011), and Sofia Favero (2020; 2022), whose knowledge informs the understanding of the concepts defended in this article, advocating for an education oriented towards social justice in opposition to coloniality and anti-Blackness.

Through a dialogical weave of educational and philosophical perspectives between Jota Mombaça and Rosana Paulino, we begin the provocations that will be unearthed and cultivated in this work. We start with Rosana Paulino's works *Assentamento* (2012) and *Paredes da Memória* (1994 - 2015), seeking to understand the expressions of subversion and subjectification they produce. We observe in her works the rewriting of Black history and the influence on other ways of perceiving and speaking about Black existence. For this analytical and epistemic exercise, we draw on Jota Mombaça's thought in the work *Não vão nos matar agora* (2021), investigating the concept of rupture and the dialogue found in Rosana Paulino's production regarding the understanding of the practices of *aquilombamento* and *acuirlobamento* as forms of subversion against the logics that extinguish Black lives, established by racialization standards and gender policies (Leal, 2021).

To understand *aquilombamento*, we reference two authors who, in their intellectual trajectories, propose another way of speaking about quilombo, expanding the territorial category into a bodily and political position. According to Nascimento, M. B. (2018) and Nascimento (2019), *aquilombamento* emerges as part of an emancipatory project that elevates

⁴ We would like to thank CNPq for funding the project "Life-research in education: writings, artivisms and political alliances in education" through CNPq/MCTI Call No. 10/2023 - Range B - Consolidated Groups, process: 422131/2023-7.

Black individuals to the pursuit of their freedom, outside colonial dictates. For Nascimento, M. B. (2018), the quilombo arises as a dimension of resistance that extends to the re-humanization of Black people through their existence, expanding the quilombo beyond a territorial dimension of gathering to an existential heritage. The body is thus established as a territory where the quilombo is experienced, becoming something greater than merely being understood as Black. Similarly, Fred Moten (2022, p. 140) highlights the Black experience as "quilombola in search of quilombos."

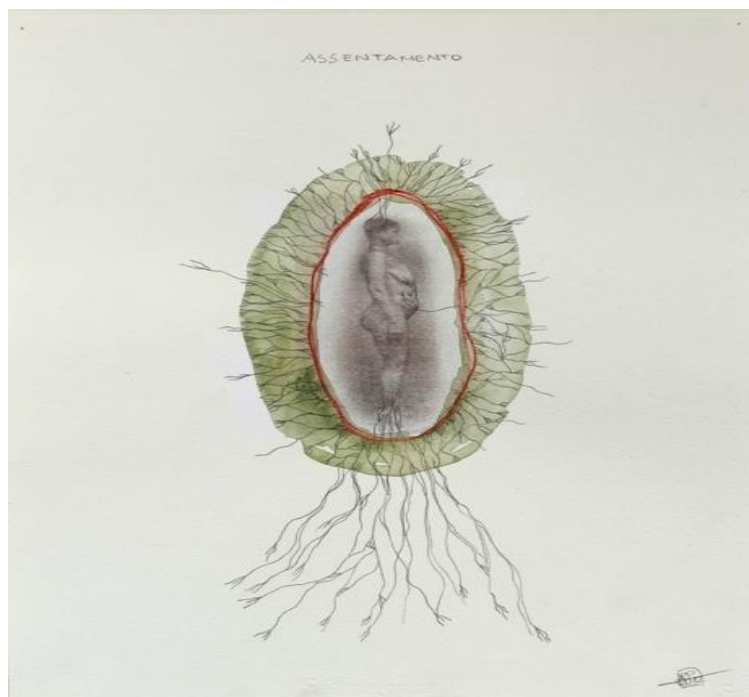
On the other hand, *aqueerlombamento* also emerges as a category of engagement, specifically in the collectivization of a safe space where dissident Black existence is made possible through *quilombismo*. According to Leal (2021), *aqueerlombamento* arises from a fusion of queer and quilombo, where the equivalences result from the strategy of organizing around freedom, as well as from the stance taken by the poet Nascimento, T. (2018) when discussing literary *cuirlombismo*. However, the position we adopt is rooted in the conceptual and emancipatory dimension that we encounter when considering the enunciation of *acuirlombar*, as articulated by the poet Nascimento, T. From an Afro-Latin American perspective, we explore and conceptualize *cuir* as a mode of understanding the dissident Black experience and its forms of organization that transcend structures of definition and subversion of language, seen as a reclamation of what was stolen in an Afro-American territorialization driven by quilombos and *cuirlombos* (Gonzalez, 2020).

In this creative exercise, we propose the understanding of the art created by Rosana Paulino and the thought of Jota Mombaça as a means to free ourselves from the blindness that the modern colonial world has imposed on our retinas and tongues. This text serves as an opening for us to reflect upon and foster the work of these two intellectuals, demonstrating their contributions to the field of education as an essential dimension of *acuirlombar* and *acuirlombar*, in the development of a *cuirlombada* pedagogy as an anti- and counter-colonial exercise against colonial forms of learning.

In the quilombo, we *acuirlobamos*

We stand before an image. What fits within this image? What does this image say about you? What belongs to the nation? We perceive movements, ruptures that the sea exercises in an irregular trajectory. A white flower, a basket, an offering that carries and brings forth desires crossing the Black and Red Atlantic⁵, restarting lives Rosana Paulino (2019). Roots, wombs, and flows of blood expose the potentiality of life in a transfiguration that defines another way of seeing what we are observing. This is no longer a forensic photograph objectifying the Black body. It is no longer a slave, but an ancestor who, amidst the horror of colonial actions, settled and conditioned those with the potential to know her and proclaim freedom, I am free.

Figure 1 - Assentamento



Source: Rosana Paulino, 2012.

⁵ The conception of Black and Red Atlantic comes from Rosana Paulino's (2019) access to Paul Gilroy's work Black Atlantic, where the artist considers red as the bleeding of black bodies in transatlantic transit on slave ships.

Is it possible to heal the colonial wound? Rosana Paulino transports us into an encounter with her work that leads to a different narrative, where the colonial horror is present. However, the artist transcends this to a different sense of understanding and interpretation regarding the passivity often attributed to enslaved subjects. Paulino reminds us of the position that Cameroonian philosopher Achille Mbembe (2018) articulates concerning the active agency of enslaved Black and African individuals, as life, desire, and dreams were present in their daily existence, even under the condition of enslavement.

Another significant aspect that marks the development of the *Assentamento* series is the acknowledgment of the *colonial memory's obliteration*, as discussed by Nascimento (2019), where the traces of colonial processes persist, distancing themselves but being rewritten in a sense that does not align with passivity. The artist creates a symbiosis between the stories told and those that are deliberately excluded, thereby promoting the practice of *aquilombamento* in the demarcation of an alternative history that dismantles the myth of racial democracy, which continues to be lived today, both in the social sphere and the cultural universe.

Rosana Paulino's art does not merely provide an understanding of racism and gender as guiding elements but constitutes an understanding of an alternative history, emphasizing points of critical importance for reflecting on the psychic condition and subjectivity of Black individuals in reclaiming their humanity. This perspective holds significant importance for education, particularly in rethinking how the Black individual and their social context are understood, towards an *Afro-Brazilian praxis* (Nascimento, 2019).

Art becomes an extremely important approach for articulating the pedagogical learning process as a position of interaction and paradigm shift, by displacing the notion of written text as the sole valid form of knowledge production or articulation with other avenues of knowledge creation. Rosana Paulino (2011), in her works, produces her lived experiences as a form of engagement in response to the social issues that affect her life and the lives of other Black individuals. By drawing from a *quilombola* creation, Paulino confronts the hegemonic meanings present in the art world, reclaiming these from *her Black heritage*.

We are led to consider the thoughts of Jota Mombaça (2021) as a model for fracturing the projections of scientific and philosophical structuring in the educational field, to contemplate ways of deserting the colonial world through the dissident Black experience and the expansion of social life. Jota Mombaça (2021) deconstructs the colonial world through a politics of bleeding driven by rupture and the shattering of norms, using the production of dirt as a pedagogical exercise. Bleeding all those who make us bleed is one of the pedagogical forms

of rupture that Mombaça's thought proposes as a means of confronting the dimensions that colonial structures impose on practices and the production of knowledge. The rupture becomes an uncapturable dimension within colonial norms, representing a continuous flow of movements that intertwine, bury, and unearth themselves amid their expansions, much like a rhizome, in its involuntary and expansive movements that counter colonial, racist, sexist, and transphobic determinations.

To understand the notion of dirt, we highlight the contributions of Sofia Favero (2022) and her concept of *Psicologia Suja* (Dirty Psychology). Favero invites us to reflect on the act of *militarizing words and bombing neutralities*, demonstrating cleanliness as a colonial effect of sanitization and violence against abject lives. In this way, becoming dirty is one of the effects that constitute rupture, moving over the blood that falls from open wounds, staining the curriculum, and brushing it with other cosmologies, revealing how the humanized is dehumanizing.

Through *rupture* and *dirt*, we express and question the narratives of an education supported by a model of coloniality that spreads through curricula and everyday practices. The rupture directs elements that lead to a deconstruction of theoretical dimensions and questioning of methodology, with norms based on modern scientific paradigms. What is established is a call to the exercise of change, of becoming, which shatters amidst any fixed determination.

Dehumanizing the humanized: education in context

Figure 2 - Wall of Memory (1994-2015)



Source: Rosana Paulino, (1994 / 2015).

What is the life statistic of a dissident Black body? Who kills first, the police or society? How many faces of dead Black lives can fit on the wall of a museum or a gallery? How can we address the politics of death directed at Black people who defy gender and sexuality norms as part of the strategies integral to racial capitalism? How have educational studies engaged in the production of anti-racist education? We start with these questions as elements that touch upon important issues in educational processes to reflect on social life and the dictates that dissident Black bodies face in their lived experiences, in the germination of dreams and desires. How many dreams and lives die with the death of a young Black person?

We begin by highlighting the annihilation of Black lives as one of the evils determined by the colonial world. According to Frank Wilderson (2020), the colonial world confines the Black experience to the withdrawal of its humanity, operating through the spectacle of Black social death to maintain its humanism. It is within these systems of colonial reactivation that we can question the whitening policies as a means of securing the place of dehumanization and subjugation of Black people, perpetuated through education.

Up to this point, this text has sought to clarify the mechanisms of violence that the colonial world and anti-Blackness impose on Black life experiences. The theft of our minds is one of the tools that educational systems have conditioned as a means of sustaining the policies

promoted by colonialism, aiming to preserve and uphold its powers through discursive forms of embracing diversity in acts of recolonization (Walsh, 2009). Through the practices of *quilombamento* and *aqueerlombamento*, we confront colonial institutions as an emancipatory dimension of freedom, to think about the mediations of an *aqueerlombada* pedagogy as a model of engagement in confronting the colonization practices experienced in the subtlety of discursive categories within alliance policies that masquerade as diverse and inclusive.

In this execution, we draw inspiration from Jota Mombaça (2021) to investigate and deconstruct the world that has been taught to us, as well as to unlearn what has been instilled in our minds. However, this is not a (un)learning that leads to abandonment, but rather a subversion of the categories of learning that induce a process of stripping away our existences in the “modes of being, knowing, believing, and existing in the world” (Feitosa, 2022, p. 68). This process describes the inscription of an *aqueerlombada* pedagogy, in which dissident Black bodies engage in the retrieval of buried memories, creating fissures for desertion from the colonial world and a confrontation with anti-Blackness policies, thereby dissolving the fictions of power that permeate our subjectivities (Leal, 2021). This reflects the teaching of Grada Kilomba (2019), who reminds us that it is not the Black subject we need to address, but rather the white fantasies that must be destroyed so that we can, in turn, subvert the colonial establishments and their onto-epistemic dimensions (Mombaça, 2021).

We are led to understand the concept of rupture as a potent sphere for pedagogical production and *aqueerlombamento*, enabling us to pierce, through the shards of rupture, the white fantasies that pervade Black experiences and the processes of consciousness that are established in the relational symbiosis between subjects. This exercise is what Jota Mombaça and Rosana Paulino promote in their work. It is a humanistic tensioning and assertion of Blackness that contests the condition of humanity that the colonial world and white humanism inscribe upon the subjectivities of non-white, Black colonized subjects (Ferreira da Silva, 2019).

Through rupture, we can glimpse the dimensions that we refer to as *aqueerlombada* pedagogy. In its projection, rupture catalyzes a form of disorder that the subject cannot subjugate. Thus, rupture is reflected as part of *aqueerlombada* pedagogy, moving against domination, control, and restraints, forming its essence in the performativity of acts that gift the responsibility of freedom, stitching together memories and politicizing wounds. To better understand the concept of rupture, the author provides the following definition:

It is likely, in fact, that this text will end without offering a sufficiently well-articulated definition of what is presented here as 'rupture.' This may be the way rupture—less as an autonomous entity and more as an incapturable force—defines itself in its resistance to definition. Thus, rupture would be what cannot be defined, not out of postmodern heroism, but rather out of failure and insufficiency. Rupture cannot be defined because it does not fit within itself, because when a glass shatters, the shards scatter far and wide, with no plausible order (Mombaça, 2021, p. 24, our translation).

Rupture transcends any notion of essentialism or determination outlined by colonialism, coloniality, racism, and anti-Blackness, as its action shatters fixed structures, producing movement. What is understood, essentialized, and determined is dissolved. It is within this entanglement that *aqueerlombada* pedagogy finds its crossroads, in movements of expansion, transgressing forms of surveillance normalization, and embracing errancy as a strengthening force, since every rupture entails the expansion of what cannot be fixed. Thus, through rupture, *aqueerlombada* pedagogy challenges the certainty of moral and ethical values, subverting the humanistic relations established by the colonial world.

Rosana Paulino's art (2011) emerges from an intimate connection between the artist and her *Black-descendant* life, confronting the lack of recognition encountered in schoolbooks and soap operas, where her image reinforced the colonial positions reserved for Black people. It is through movements of rupture and errancy that Paulino (2019) executes her art, infiltrating art spaces, transgressing categories of legitimacy, and demonstrating the subtlety and poetics that safeguard Black-descendant art, revealing in her observational approach a forgotten space regarding the eventualities of art. This stance reinforces the narratives perpetuated by education when adopting a limited and colonial view of superiority, universalization, and monorationality of knowledge based on the creations of white subjects as true and valid (Noguera, 2012; Feitosa 2022).

In her work, Rosana Paulino (2011) sows a new way of feeling art, or better yet, of rethinking the model of history that intersects subjectivity with emotions. Paulino's art creates a space for recognition and, at the same time, accountability for the colonial structures projected onto the lived Black experience. It also exposes the facets of racism and anti-Blackness, revealing, through the dimensions of body and subjectivity, the place that has determined Black lives' experiences, asking us in her strokes, lines, and forms, "When did you see us as human?"

We perceive Rosana Paulino's art as a catalyst for restructuring subjectivity and as a possibility to relearn social narratives. This restructuring is reflected in the way Késia Rocha (2024) portrays the memories created by Rosana Paulino as models of denunciation, which can be understood as existential heritage, as Nascimento, M. B. (2018) explains. "The challenge

embraced by the artist was to suture the ancestral memories torn apart by colonial deeds, in an attempt to re-edit them, to rediscover the tastes, the rhythms, the beliefs, the knowledge" (Rocha, 2024, p. 64, our translation). The sutures of these memories reedited by Paulino reinforce the mechanisms of rupture and fragmentation as models of expansion, errancy, and escape, as activations that create possibilities for knowledge in the historical reconstruction as an exercise of experimentation and the realization of an education for freedom in the reformulation of images that objectified the Black body as a tool of manipulation, desire, and spectacle.

When observing *Paredes de Memórias* (1994 / 2015), we are confronted with one of the forms of *rupture*. We notice that the work is not merely an exercise in valuing the senses related to the artist's lived experience, but rather, it manifests an act of accountability to the Brazilian colonial project, bringing Black perspectives into galleries and museums as a way of confronting those who annihilate Black lives. It assumes responsibility for the social acts that constitute systems of institutionalization, extending beyond the grid-like reality of art spaces, making its engaged pedagogies a subversive element to the stages of power legitimized by whiteness in the art world (Kilomba, 2019; Mombaça, 2021).

Referencing Rosana Paulino's art (2016) with the concept of rupture, as Jota Mombaça (2021) presents, carries great responsibility, particularly in understanding the forms of errancy and failure that rupture entails. However, it is written as a gift for understanding a logical confrontation with the terminations of places that fit into scientific, philosophical, and artistic discussions. By invoking rupture and understanding Rosana Paulino's production, we visualize the politicization of the wound that Mombaça describes. The exercise of imagery in her work performs errancy as a movement of violation against the paths that racism and colonization structure within production practices—a rupture is executed in this sense, causing the retinas of those who gaze to become fragments when they look upon *Paredes de Memórias*.

In this exercise of retrieving lost and buried histories, we find in Rosana Paulino (2018) the reminiscences through the poetic creation of her art, thereby demonstrating the humanistic characterizations imposed upon Black lives. In this sense, her art embodies a duality, highlighting both the projections that the colonial world has built upon the Black experience and the subversion through the engagement that these lives create as a means of valuing the humanity of Black people. Through her artistic practice, the artist engages in the humanization of the Black body and, beyond that, promotes settlements, secrets, and foundations that support the survival of Black life.

The *politicization of the wound* is one of the notions that rupture projects as a driving force behind the acts that can be visualized through the fragments it creates. According to Mombaça (2021), the *politicization of the wound* is a way of finding refuge in unbreathable spaces, unstable paths in this limbo where rupture assumes a transformative power, transgressing the understanding of Black bodies that diverge from gender and sexuality norms, echoing in an eruption of disordering what is fixed as permanent.

It is in the place of rupture, in the fragments, that we condition ourselves to contemplate the abandonment of the colonial world. This is a way to break with imposed models, curricula, and epistemologies that essentialize and objectify Black experiences. As fragmented, border-crossing subjects, we traverse these paths, projecting escapes, and creating gaps in the spaces of captivity where our bodies are confined, transforming into splinters, particles, and molecules that expand beyond the modern Anthropocene dimension and shatter the mirror of white narcissism, descending into the infernos as a drive to live (Fanon, 2008).

Within this intricate web, we observe the forms of articulation that the Mombaçian movement exercises in the disintegration of the colonial world, and the dimension that Rosana Paulino's art (2018) introduces as a pedagogical tool for understanding other modes of knowledge production and the creation of alternative spaces. "It has to do with inhabiting unbreathable spaces, advancing along unstable paths, and being alone with the discomfort of existing in a group, the discomfort of, once together, touching each other's rupture" (Mombaça, 2021, p. 26, our translation). It is within this immersion of collectivity, enabled by the escape routes woven through the fissures created by the fragments, that the art of Rosana Paulino and the thought of Jota Mombaça ignite our flight as a displacement of colonial determinations.

Igniting the Language

To ignite the language, we must consider the intensity of the burn that can be created. This manifestation is merely a way to assert that when projecting fire, we cannot be sure if we will fully control the flames that arise. However, this is precisely what we seek. We consider fire as a symbol of transformation that characterizes a break with any existing matter; setting fire as a pedagogical exercise is one of the dimensions we launch as an anti- and counter-colonial action.

Igniting is one of the exercises we can understand from the teachings of Jota Mombaça (2021), Fanon (2008), Leal (2021), and Nascimento (2019). Fire, in its metaphorical sense, projects movements of errancy, and it is in disorder that we advance. By presenting the world

as trauma in the experience of Black dissident people, Mombaça (2020) positions us within the frameworks that colonialism and anti-Blackness impose on Black lives, describing their social existence as a zone of terror, characterized by forms of brutality and the place of dehumanization assigned to Black lives.

This anti-Blackness, which manifests as a hatred of color, flesh, and performance, results in the asphyxiation of Black lives, in deaths in the open air, under the bombardment of stones and unrecognizable dead bodies at the entrance of favelas. These are the non-existences of dissident Black life that Mombaça (2020; 2021) addresses. It is within this entanglement that the author leads us to a way of recapitulating this non-existence, as a trigger for existence that is created and ruptured when read, an exercise we enhance by moving through language.

When reflecting on the burning of language present in Jota Mombaça's thought, it is necessary to recall one of the theorists who provides an initial framework for understanding the forms of tearing that language executes on Black subjectivity. According to Frantz Fanon (2008), language is one of the primary tools of domination used by the colonizer to determine the subalternization and inferiorization of a people, often conditioning the removal of their humanity. In this exercise, Jota Mombaça (2021) teaches us the need to propose the burning of this language that Fanon discusses, conceiving it as a model of non-existence imposed on Black people, and thus seeking an existential reclamation of their humanity.

Language becomes a field of dispute, as it renders our existences unknowable, declaring the non-existence of our lives and providing both dimensions of humanization and dehumanization. In this context, we recover the Chicana thinker Gloria Anzaldúa (2000) and the role that language played in her life from her school years, used as a tool for usurpation of her subjectivity and control over her form of humanity in the face of social, cultural, political, and aesthetic structures.

The fissure that Gloria Anzaldúa (2000) creates in the colonizer's language, used for her subalternization and dehumanization through her Creole language, reflects a specific case when considering Brazil and the forms of subversion that were created. According to Lélia Gonzalez (2020), "*pretuguês*⁶" (a colloquial term for the Portuguese spoken by Afro-Brazilian communities) is a mark of Africanization that enslaved people brought with them and which persisted in forms of domination of a language that was not their own. This mark, reinforced by whitening policies and Eurocentric ideology, contributes to the production of *pretuguês* as a

⁶ This term was coined by intellectual Lélia Gonzalez to refer to the influence that languages of African origin have on the Portuguese spoken in Brazil.

popular and national folklore culture, or, through colloquial grammar, as indicative of those who do not speak Portuguese well. However, for González, this mark represents a subversive meaning embraced by Black experience as a form of ontological reconduction.

In contemplating a burning of language, we provoke the possibility of writing in other languages, presenting alternative grammars and thoughts that exist outside the certainties established by colonial modern knowledge production categories as true and valid. This is evident in the works of Jota Mombaça and Rosana Paulino, who rewrite "*pretuguês*" and "*pajubá*" in their productions, as well as in Leal's (2021) discussion of an onto-graphical tear against colonial production models and their theories. Burning the language taught to us is about weaving new forms of communication that manifest in ways that transform the reality in which they are embedded and the presumption of a language that liberates and humanizes.

We reflect on the "*pajubarian*" ethics proposed by Sofia Favero (2020) as an exercise in subverting colonial apparatuses as a potential path to humanization. According to Favero (2020), pajubarian ethics enable conscious relationships regarding the repercussions of transphobia, exercising not only a transgression of language but a rupture of what is secure and stable. Thus, we see *pajubá* ethics as a practice of igniting the forms of objectification enacted by colonial determinations, as its emergence lies on the borders of *cuírlombos*, where the breaks and burning of language that confines and subordinates our lives are enunciated.

It is within this narrative that we observe "*pretuguês*" and "*pajubá*" as languages that restore and reawaken our existences. In "*pretuguês*," we encounter swords emerging from our tongues as a contamination that horrifies the colonial world (Gonzalez, 2020). In "*pajubá*," we find razors dancing over our mouths, tearing away the masks of silencing and spitting in the faces of dis-allied alliances. "*Pretuguês*" is born in the quilombo, and "*pajubá*" is born in the *cuírlombo*, conditioning "*aquilombamento*" and "*acuírlombamento*" as pedagogical methods, weaving memories and moving engagedly towards a subversive dimension against social institutions (Favero, 2020).

Final considerations

The exercise undertaken thus far demonstrates the form of fissuring that Jota Mombaça and Rosana Paulino develop in their reflections on the narratives executed by the colonial world in maintaining its humanism. The process developed by these intellectuals establishes a reorganization of struggle forms as a principle for desertion from the colonial world through

the counter-colonial practices exercised in their creations. We understand the break as a form of expansion, organization, and disorganization to reconsider learning and teaching practices in light of colonial production exercises.

In the two artistic works by Rosana Paulino presented in this article, we find the paths that lead to the beginning of this burning of language. We observe that the artist engages in an exercise of highlighting the facets composing the construction of language, revealing the colonizer's language. By reclaiming photographs of African women enslaved by white men and women, Paulino sparks the initial flames addressed by Jota Mombaça in the act of combustion, leading to an understanding of how the colonizer's gaze was woven onto the Black body.

When we confront Jota Mombaça's thoughts and Rosana Paulino's works, we see how their ideas, art, and activism have paved the way for understanding new meanings and pathways in the reconstruction of history, charting a route of escape and tension against colonial apparatuses. We view Rosana Paulino's art as a field of speculation on learning and memory that enhances new forms of knowledge and ways to challenge colonial control mechanisms.

Jota Mombaça and Rosana Paulino present the world with a new way of thinking and questioning humanity, as well as framing the events that history has excluded by highlighting the Black body and its dimensions within the Brazilian social process. In this exercise, we observe how the concept of quilombo is determined in their productions, as it represents a source of freedom, a living organ that expands to produce another form of engagement known as "*acuir lombamento*," wherein dissenting Black bodies highlight categories of gender and sexuality through the understanding of their Blackness and subjectivity.

From Mombaça and Paulino, we see pathways to an "*acuir lombada*" pedagogy and the expansion of a struggle that is created and recreated as an element of engagement against structures that position the thought and production of dissenting Black bodies, and gender and sexuality deserters. Thus, "*acuir lombada*" pedagogy allows us to claim the place of dirt and abjection imposed on our bodies within the colonial sphere that directs the non-place of the dissenting Black body. Promoting an "*acuir lombada*" pedagogy is about weaving reality in a concrete manner, showing its unmasked face through freedom movements, provoking an education that is "*aquilombada*" and "*acuir lombada*," subverting the traps and norms of what is considered normal.

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Processing and editing: Editora Ibero-Americana de Educação.
Proofreading, formatting, normalization and translation.

