



**TERRITORIES OF EFFUSION:
Kurüche Festival in Wallmapu**

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María Moreno Rayman

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Abstract: This text is shown as a bodily processed memory, felt in the need to promote the relationship between historically racialized bodies, thus giving rise to an effusion of multiverse, actively enunciative, and creatively expressive corporealities that convene the Mapuche and Afro-descendant performing arts festival called “Kurüche,” which has been held three times in La Araucanía, in southern Chile, which is the ancestral territory of the Mapuche people. This calls for visibility, multi-expression, and reflection on blackness, the Mapuche, and the Kurüche as a Mapuche-Afro existence that finds a place of manifestation in this instance, constituting a space of significant and precedent-setting effusion around these corporealities and their scenic and political potentialities.

Keywords: racialization; Kurüche; self-representation; corporealities; Afro-descendant; Mapuche.

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Resumen: Este texto se presenta como una memoria procesada corporalmente, sentida en la necesidad de favorecer la relación intercuerpxs históricamente racializados, emergiendo así una efusión de corporalidades multiversas, activamente enunciantes y creativo-expresivas que convoca el Festival de artes escénicas mapuche y afrodecendientes llamado “Kurüche” que lleva tres versiones en La Araucanía, sur de Chile, territorio ancestral mapuche convocando a la visibilización, multi expresión y reflexión en torno a la negritud, lo mapuche y lo Kurüche como existencia mapuche-afro que encuentra en esta instancia un lugar de manifestación; Constituyendo un espacio de efusión significativo y precedente en torno a estas corporalidades y sus potencialidades escénicas y políticas.

Palabras-clave: racialización; Kurüche; autorrepresentación; corporalidades; afrodescendiente; Mapuche.



My name is María Moreno Rayman but I am known as Neyen, I like more renaming myself, I am the daughter of Angelina Rayman Aillañir and Rosalino Moreno Catrilaf, I live in the Lof Chukawko, Wallmapu, which is a Mapuche territory in resistance for more than 500 years, I share reflections and feelings written in my role as a Mapuche artist and cultural agent at the Kurüche festival¹. The last two years have been to think about the festival in its artistic and cultural-social dimension, sharing a written and narrated memory.

While writing this text I relived many situations of violence that my body has subsisted and, although now I process it from another place and with another consciousness, it is still strong, then I think that insisting on the way we relate to other bodies must be approached and understood from care, no longer from that invasive and trusting curiosity that many of us have experienced, as our appearance determines the way we are treated, a fat, trans, black, or indigenized body has never escaped comments of non-acceptance and abuses of trust, at least from my experience, usually there is still a morbid contact that often continues to objectify us, delving into the origin of pain rediscovers me and makes me feel/inhabit my bodily territory and externalize its power, I am grateful to be able to narrate myself from my bodily experience, embodying what seems to be inconsequential or derisory for those who do not live it, but that in this opportunity to rethink the corporeal and racialization enables us to resignify our lives, in my case it is to be here writing and creating from that place and from that trajectory.

It is really important to see the colonial wound of denial to take charge, the most common thing is not to see it and hide it, which is the most effective thing about colonization, to camouflage oneself in the apparent integration and normalization of pain or self-rejection, I believe that it is always the body that speaks for itself, claims its own place, claims its existence/presence; then it owes us that which we do not know how to process in any other way, which is only inhabited from body language, from its memories and liberations, this is why enhancing the relationship between bodies is so vital and urgent, thus emerging an outpouring of multiverse, actively enunciating, and creative-expressive corporalities that convenes the Festival of Mapuche and Afro-descendant performing arts called “Kurüche” that has been held in Wallmapu² for three versions our ancestral territory where my corporeality, as well as that of my ancestors, have experienced racism, discrimination, territorial, and cultural dispossession, but despite that it continues in an unwavering resistance.

Racialization is like a scab that permeates and hinders, sometimes the slightest touch makes it ooze, so walking wrapped in those scabs can be more lethargic, finding a way out; as detachment as a break that becomes self-definition, the relationship itself to think about plurality and its inherent social circulation.

1 The Kurüche festival has three versions in Wallmapu, constituting an important instance of exhibition for both the Mapuche and Afro-descendant performing arts of Abya Yala, since it has summoned artists from Chile, Brazil, Colombia, among others.

2 Mapuche ancestral territory that demands its political and territorial self-determination from the state of Chile.



A revealing aspect of this meeting has been to see how co-creation and co-management can subtly ignite a biocultural and social territory such as this, taking place in an instance in which many people, some known and others tremendously unknown, agree to narrow certain distances to share a type of vital experience and artistic-expressive work, which is otherwise deeply intimate and personal, as well as insistent and stubborn searches to generate a language that is both bodily, poetic, aesthetic, and political, channeling a drive of its own to inhabit itself and open itself to the encounter, to allow us that place of implosion that is finally the artistic language as a sphere that intervenes but is also imbued in the process itself, is what mainly gives me a perception that is both gratifying and moving.

Varied confluences-experiences in interaction that tend to be intensely dizzying in the “affective quilombos”³, because in effect, they mobilize a lot of energy, a lot of dispersed will that is distributed around the entire instance, where what is happening involves a socio-territorial concurrence that is at times evasive and complex, so all the events of those days become noisy but ended up constituting an interstice of embracing and integrating time.

I especially remember the repeated instances in which the audience is asked to go on stage and surround it, an interactive process in a circle that is symbolically a gesture of rapprochement and equality but also of closeness with those who share their process, certainly the body-expressive language overcomes many distances or differences in the welcoming and engaging proximity of that whole situation, I saw myself looking from the outside but also wanting to be part of these circularities and proximities that bordered the corporeality on stage and narrowed it from the interpenetrated and most intimate, as well as diluting many distances to bring them closer and make them common.

It always floods an expectation and uncertainty that are necessary for any festival but that in its passage release emotions and dissipate separations that are later much closer and complicit, the opening is given by the word, the definition of what the festival summoned, which means kurüche as much as presence and/or absence. Generating a reflection and geopolitical approach to naming and recognizing is imperative to open spaces for reflexivity and interaction, which is an urgent discursivity in a Mapuche territory in tension but that also seeks recognition that makes it possible a necessary and respectful listening.

We observe a redefinition and reappropriation of the scenic space in the transfer of the audiences to different places of the cultural center, which certainly enables a mobility and drift that takes the audiences out of the conditioned immobility, to also become part of the works, to imbue themselves with them in the stage and scenography, it is too necessary to generate those ruptures that generate distances and demarcations, to also open the movement between bodies and their displacement as an energy participating in the action and moment itself. Certainly, linguistic or

3 This was the name of the third version of the Kurüche festival in January 2025 in Temuntuko, (Temuco) Wallmapu under the curatorship of Anderson Feliciano, artist and performer from Brazil.



cultural differences are overcome and a common moment is accessed that can only be understood by being there, by becoming part of it.

What happens with the dimension of time is also super interesting, silent, imprecise moments, of inaction and waiting, uncertainty, and reiteration, generate a very challenging, sometimes uncomfortable, perceptual tension that displaces the patterned rationality, or the very control and notion of time, that is very destabilizing of normality, which undoubtedly contributes to reinventing other territories, to the dismantling of what can be quantified as the only possibility or reality.

Before the festival I had a dream, on my way *pewma* is a process of knowledge in which mandates or corrections occur, so they cannot be ignored, to count on the tremendous presence of the *papay* Elisa Avendaño⁴ was clearly a very significant unveiling as my dream showed me before, she emphasizes the urgency of communicating with the birds again, of listening to the wind and feeling the earth and the sky in us, not separated, that moment was the one I am most grateful for because it is also what is most needed in times like these and in instances such as festivals, in which they can cross the ancient word with contemporary expressions in an accompanied and simultaneous cause.

For the same reason, I reiterate our relational wisdom as bridges with other states, such as sleep and its learning sphere, that is, signifying a cognitive experience. The ignorance of our expressions and conceptions of the world has had no place in Western Euro-anthropocentric rationality, but today we validate them as places that do exist and demand their own place and validation. These are precisely the opportunities to be able to develop and at the same time carry them out without restrictions or denials, from our geolocated experiences in the extensive sociocultural relationship.

As the first nations that inhabit the world, our expressions have also walked and derived in places and times unsuspected until today, the flow of our bodies and presences has also gone with our polysemy of meanings and manifestations, our sounds, colors, infinite expressions of joy and pain at the same time, of courage, and determination above all else, also interwoven in the search for our heritages, entangled in memories and feelings, enveloping and overcoming cultural or ontological demarcations, then I wonder in this millenary trajectory that today is taken and appropriated by a historically extractivist and expropriatory system, by a thought that seeks to value and sell everything in its path without the slightest resentment or consideration; Our bodies-existences are not exempt from these expropriatory logics, so here self-representation becomes an emancipatory place that claims a possibility of re-existence, of making it effective to finally subvert those places of confusion and negation.

The body is a place of knowledge, not merely in the logo-centric sense but from the action and sensitive and vital displacement, activation of emotionality and memory, a place of

⁴ Ulkantufe, cantora tradicional mapuche, premio nacional de música el año 2024 en Chile.



problematization that detaches experience as an engine of subjectivation and subversion, it is also a place of disagreement and escape, a space of autonomy, that is how I am interested in expressing it.

For those of us who were sensitive spectators of this instance, we can say that we witnessed a broad polysemy that is sensory, perceptual, and of multiple contents that demanded an openness, a clash with the common passivity of being audiences or mere receivers of a show. I believe that in practically all the performances a relationship was involved that challenged us to process gesture, movement, listening, sensoriality, emotionality, subjectivity from the bodies and their potentiality towards others. In the interaction between bodies, new dialogues, looks, and encounters, circularity of experiences unframed from the alienated daily life stand out, which is a shock, especially in a very racist, classist, and prejudiced region.

Final considerations

Being able to process and embody difference in relation, digest it, absorb it is one of the many effects that these instances could place, generate encounters in which we rebuke our differences as a point of shock that at the same time are implosive of intersubjectivity, radicalizing difference as a contextual effect that requires processing, an imminent multisensory symbiosis for the encounter or disagreement between bodies.

Counternarratives and countervisualities also sustain a counter-desire, a counter-poetics, a search against the instituted regime of representation and a need for autonomy from the hegemonic model. The paradox is that they also arise or are conducted fundamentally within academic instances or spaces, in specific social circles, in which often only those who “understand” these languages, and certain specific audiences can of access and reflect, for the same reason opening these possibilities of interrelation and experiences requires breaking with these types of liminal zones, which can also become exclusive if discussions and thoughts are not opened to all social spheres, a festival, although it appeals to massiveness and broad convocations, also has the effect of intervening socially and culturally in a territory, the visibility and discursivity to which it necessarily appeals are an interference that breaks with the exclusionary and apathetic pseudo-normality. In general, the effect expands to the streets and conversations of a territory that is quite denial of its own racism, questioning and contravening the aspirational monoculture of whiteness that we racialized existences in our own Wallmapu show so much.

This instance leaves me with the need for openness to understand the infinity of types, feelings, and expressions of coexistence, which are and which must be and expand our vitalities transversally, enriching all existence in the world, for that it is necessary to have a sincere disposition and open the will to encounter as an essential part of common coexistence in the world. Nowadays, more than ever, when the capitalist civilizational crisis sharpens difference as a problem and conflict.



The truth is that both societies and individuals have always had, in search and mobility, a new possibility of existence that supervenes their own needs and desires.

Recognizing totality in its infinite amplitude, beyond bodies, beyond veils, and prejudiced biases, as existences that seek to free and discover themselves, in their agency displacement, they also redefine and remove other lives, those trajectories of the intersocial, interterritorial, and intercultural relationship fertilize the need for shared and corporeal coexistence, as it has always been and as it needs to be recognized. Recognizing the other is an inherent imperative.



Academic Biography

María Moreno Rayman

Zamife zomo, weaver of vegetable fibers, visual artist and independent Mapuche researcher, shoemaker-seamstress, and intercultural manager of the Lof Chukawko, Mapuche Wenteche territory. She has worked as a workshop leader in Mapuche textile arts and visual arts. As a researcher, she has published “Pegeluwam mapuche zomo ñi az: corpovisibilidad y presencias estético-simbólicas en la mujer mapuche” in 2021 and “pu zamife: tejedoras de fibra vegetal” in 2024, both with Mallolafken editorial, as well as digital publications on Mapuche corporality, body territory, aesthetics of resistance, and Rutran Mapuche silverware. She investigates audiovisual language as a tool for dissemination, research, and artistic creation that is anti-colonial, anti-racist, and counterhegemonic.

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