



Universiteit  
Leiden  
The Netherlands

## **Descolonizando Tiempo, Espacio y Conocimiento: El pueblo Kamëntšá en la encrucijada del patrimonio cultural**

Acuña Suarez, J.C.; Marques Miranda, M.

### **Citation**

Acuña Suarez, J. C., & Marques Miranda, M. (2023, September 20). *Descolonizando Tiempo, Espacio y Conocimiento: El pueblo Kamëntšá en la encrucijada del patrimonio cultural*. Retrieved from <https://hdl.handle.net/1887/3641485>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3641485>

**Note:** To cite this publication please use the final published version (if applicable).

**Stellingen behorende bij het proefschrift *'Descolonizando Tiempo, Espacio y Conocimiento. El Pueblo Kamëntšá en la Encrucijada del Patrimonio Cultural (Parte I)'* van Jully Acuña Suarez (Leiden 2023).**

1. Kamëntšá elders are in charge of storytelling and knowledge keeping, therefore they should be considered primary sources.
2. Kamëntšá art has been interpreted as syncretism and as transculturation, and not as art per se. In doing so, researchers have not recognized Kamëntšá cultural resilience and continuity.
3. Kamëntšá art is directly related to the creation, transmission and celebration of knowledge. Kamëntšá music, dance and weave are interrelated with storytelling and the conception of existence, the world and reality.
4. If Kamëntšá knowledge is relational, then curatorial and museological practices about Kamëntšá culture and art must also be relational.
5. Artistic practices are not only a product but an intrinsic part of a research process.
6. Museums are not, and cannot be, neutral. If museums do not address the disrespectful manner in which they represent Indigenous peoples, they perpetuate colonial violence, inequality and discrimination.
7. The distinction between crafts and arts has contributed to racism, exclusion and elitism. This is the consequence of a colonial mindset which has diminished the arts of Indigenous people.
8. Photography was a tool of colonization and oppression. It has contributed to the creation of an imaginary based on Western perspectives that dehumanizes Indigenous peoples.
9. Unlearning is a fundamental process to decolonize the mind and research.
10. The Church and the State have played a leading role in how Indigenous peoples are observed and defined.
11. The role of Indigenous women in the production of knowledge continues to be marginalized.
12. Taking into account the social and political context of Colombia, not everything should be mentioned or published in an academic work.

**Stellingen behorende bij het proefschrift '*Descolonizando Tiempo, Espacio y Conocimiento. El Pueblo Kamëntšá en la Encrucijada del Patrimonio Cultural (Parte II)*' van Marcelo Marques Miranda (Leiden 2023).**

1. The Kamëntšá people's conceptualization of time and space is intimately connected to its language, spirituality, rituals, and community celebrations. Ignoring such an aspect in a research process can lead to the production of erroneous theories and conclusions.
2. The celebration of the Bëtsknaté or Klestrinÿe is a symbolic and metaphorical expression of the Origins of the Kamëntšá people, its ancestral territory and cultural hero Uangetsmën.
3. The Kamëntšá people maintain spiritual and affective relationships with "archaeological" objects and sites that are not necessarily evident on a day-to-day basis nor are they linked to national or international Indigenous resistance movements.
4. The funerary practices of the Kamëntšá people were misinterpreted and, rather than being understood as practices of ritual veneration and affective relationship with the Ancestors, they were erroneously associated with cannibalism, human sacrifices and suicides.
5. The colonial position of many researchers is evidenced in the use of concepts and terms such as "myths" to refer to the knowledge and art of Indigenous peoples; concepts and terms they would not apply in their own cultural contexts.
6. Researchers must observe the social norms, ethics and values of the society they investigate. Not respecting these aspects is a serious offence and reproduces colonial positions on how to treat other peoples.
7. Archaeological research in Colombia has reproduced the denial of coevality in the past and in the present. Consequently, archaeologists reject the cultural continuity and affiliation between pre-colonial peoples and their colonized descendants.
8. The Western conceptualization of "cultural heritage" and the policies and institutions that have power and control and that dominate the narratives about the past of a people or a region, are founded on colonial ideals that disrespect and violate the rights of Indigenous peoples.
9. Decolonization refers to the deconstruction and elimination of colonialism in its political, cultural, psychological, religious and territorial scope. Collaborative work and Indigenous research methodologies are essential practices in working towards that goal.
10. A decolonising research process should benefit Indigenous peoples, dignify and respect their worldviews and religions, and create spaces for intercultural dialogue.

11. Traditional Western academia denies Indigenous peoples the possibility of creating knowledge about their own cultures, arts and territories.

12. Education in the so-called Latin America continues to reproduce racist and colonial ideas and representations about Indigenous peoples, their cultures and religions. Eliminating racism in education is a fundamental step to create a more just and equal society.