



ON ART, CULTURES, AND REEXISTENCE: VIEWS ON THE *MOVIMENTO NEGRO EDUCADOR* (MNE) IN CONTEMPORARY TIMES¹

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Abstract: In this article, we present an interview with Professors Ana Lúcia Silva Souza (Federal University of Bahia), Professor Paulo Melgaço da Silva Júnior (Municipal Theater of Rio de Janeiro), and Professor María Laura Pardo (CONICET-FFyL-UBA). The interview addresses key themes related to the work of Professor Nilma Lino Gomes on the *Movimento Negro Educador* (MNE), a concept developed in the Brazilian context that conceptualizes Black movements as educational, political, and epistemic agents, while also naming the research project to which the interviewees are affiliated. Drawing on a critical, intersectional, and decolonial perspective, the discussion explores art as a vehicle for liberation and identity formation, the role of the body and discourse in the construction of subjectivity, shared struggles among socially vulnerable groups, as well as South–South relations.

Keywords: *Movimento Negro Educador* (MNE); Art; Discourse; Body.

¹ We are grateful to CNPq for their support, grant numbers 441968/2023-6 and 409067/2024-5.

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SOBRE A ARTE, CULTURAS E REEXISTÊNCIA: OLHARES PARA O MOVIMENTO NEGRO EDUCADOR NA CONTEMPORANEIDADE

Resumo: Neste número da revista, apresentamos a entrevista realizada com as professoras Ana Lúcia Silva Souza (Universidade Federal da Bahia), com o Prof. Paulo Melgaço da Silva Júnior (Theatro Municipal do Rio de Janeiro) e com a Prof. María Laura Pardo (CONICET-FFyL-UBA). Nesta, os/as professores/as discutem temáticas vinculadas ao trabalho da Prof. Nilma Lino Gomes sobre o Movimento Negro Educador, que dá nome ao projeto de pesquisa ao qual pertencem os entrevistados. A arte como veículo de libertação e identidade, a importância do corpo e do discurso como manifestação da subjetividade, grupos em situação de vulnerabilidade que compartilham lutas com o Movimento Negro, a relação sul-sul são alguns dos tópicos que atravessam este artigo a partir de uma perspectiva crítica, interseccional e decolonial.

Palavras-Chave: Movimento Negro Educador (MNE); Arte; Discurso; Corpo.

SOBRE ARTE, CULTURA Y REEXISTENCIA: MIRADAS SOBRE EL MOVIMIENTO NEGRO EDUCADOR EN LA CONTEMPORANEIDAD

Resumen: En este número de la revista, presentamos la entrevista realizada con las profesoras Ana Lúcia Silva Souza (Universidade Federal da Bahia), con el Prof. Paulo Melgaço da Silva Júnior (Theatro Municipal do Rio de Janeiro) y con la Prof. María Laura Pardo (CONICET-FFyL-UBA). En ella, los/las profesores/as discuten temáticas vinculadas al trabajo de la Prof. Nilma Lino Gomes sobre el *Movimento Negro Educador (MNE)*, concepto desarrollado por la profesora Nilma Lino Gomes en el contexto brasileño, que concibe los movimientos negros como agentes educativos, políticos y productores de conocimiento, que da nombre al equipo de investigación al cual pertenecen los entrevistados. El arte como vehículo de liberación e identidad, la importancia del cuerpo y del discurso como manifestación de la subjetividad, los grupos en situación de vulnerabilidad que comparten luchas con el movimiento negro y la relación sur-sur son algunos de los tópicos que atraviesan este artículo desde una perspectiva crítica, interseccional y decolonial.

Palabras clave: *Movimento Negro Educador (MNE)*; Arte; Discurso; Cuerpo.

DE L'ART, DES CULTURES ET DE LA RÉEXISTENCE: REGARDS SUR LE MOVIMENTO NEGRO EDUCADOR DANS LA CONTEMPORANÉITÉ

Résumé: Dans cet article, nous présentons l'entretien réalisé avec les professeures Ana Lúcia Silva Souza (Universidade Federal da Bahia), le Prof. Paulo Melgaço da Silva Júnior (Theatro Municipal do Rio de Janeiro) et la Prof. María Laura Pardo (CONICET-FFyL-UBA). L'entretien aborde des thématiques



centrales liées aux travaux de la professeure Prof. Nilma Lino Gomes sur le *Movimento Negro Educador (MNE)*, un concept élaboré dans le contexte brésilien qui conçoit les mouvements noirs comme des acteurs éducatifs, politiques et épistémiques, et qui donne son nom à l'équipe de recherche à laquelle appartiennent les personnes interrogées. À partir d'une perspective critique, intersectionnelle et décoloniale, la discussion explore l'art comme vecteur de libération et de construction identitaire, le rôle du corps et du discours dans la formation de la subjectivité, les luttes partagées par des groupes socialement vulnérables, ainsi que les relations Sud-Sud.

Mots-clés: *Movimento Negro Educador (MNE)*; Art; Discours; Corps.

INTRODUCTION

In this article, Professors Ana Lúcia da Silva, Paulo Melgaço da Silva, and María Laura Pardo discuss the work of Professor Nilma Lino Gomes entitled *The Black Movement in Brazil: the absent, the emergent and the production of knowledge*, whose relevance lies in its in-depth and reflective analysis of the role of the Black Movement in Brazil in promoting education for ethnic-racial diversity and the need to achieve several changes through affirmative action policies.

Adopting an interview-based format, the authors analyze, from a critical, intersectional and decolonial perspective, the role of art as a territory of liberation, the construction of identities, the importance of the body and discourse as a manifestation of subjectivity, and how socially marginalized groups share a history of struggles in dialogue with the *Movimento Negro Educador (MNE)*⁵ within the framework of South-South relations established through their practices. The authors, thus, advocate for an educational approach in which reexistence can inform ways to question crystallized social

⁵ Translator's note: I have chosen to retain the term *Movimento Negro Educador (MNE)* in Portuguese, as it refers to a specific theoretical concept formulated within the Brazilian context by Professor Nilma Lino Gomes. A literal translation could dilute its conceptual, political, and epistemic specificity; for this reason, the term is maintained in italics, and its abbreviation is used throughout the text.



spaces that seek to constrain discourse, while also proposing pathways for recognizing the body and mind in their complexity and for revaluing art in all its manifestations. They further emphasize the importance of collective action alongside other social groups whose rights have been systematically violated, including people experiencing homelessness, LGBTQIAPN+ communities, and Indigenous peoples, among others.

THE INTERVIEW

ANA LUCIA SILVA SOUZA (ALSS): Let us start the interview, a round of dialogues within the proposal of our project “The Black Educator Movement: discourses, practices and knowledge in circulation in Latin America”. Let us take turns, starting with brief introductions and then moving on to the questions, responding to them one by one.

I am Ana Lucia Silva Souza, people call me Analu, and I am a professor at the Institute of Letters of the Federal University of Bahia. And I would like to ask my colleague Laura and my colleague Paulo: *how do you connect the concept of MNE, developed by Professor Nilma Lino Gomes, with your field of research?*

MARIA LAURA PARDO (MLP): Good afternoon, everyone. I am Maria Laura Pardo; I am a professor at the University of Buenos Aires and a senior researcher at the National Scientific and Technical Research Council (CONICET) in Argentina. The concept of MNE, developed by Nilma, connects with my research, mainly because I work in other movements that could also be considered as educational movements, such as the National Movement of People Experiencing Homelessness, people living on the streets, and people living in poverty. I believe that there is an interrelation between the MNE and these other movements, and in this sense, my project seeks, mainly from a



decolonial and discursive cultural perspective, to foster a South-South dialogue between the different movements of what are sometimes called, or perhaps miscalled, minorities.

PAULO MELGAÇO DA SILVA JÚNIOR (PMSJ): It is a great pleasure to talk to Analu and Laura. I am a professor at the Municipal Theater of Rio de Janeiro, and I also work in Basic Education in the outskirts of Rio de Janeiro. In my line of research, I work with arts and Black culture. I work with Black masculinities, and at the Municipal Theater, I teach classical dance. So, the MNE is very present in my line of research, as one of the key figures of the Black Movement in Brazil, Abdias Nascimento, was also one of the founders of the Black Experimental Theater, which sought exactly the transformation, emancipation, and occupation of spaces by Black people. And the Black Experimental Theater had its inaugural performance in 1945, right inside the Municipal Theater, the place where I work today and develop my research that focuses mainly on the Black body in classical dance. Just as Abdias showed us, Black people, beyond working with their own cultural forms, we can interpret, inhabit, and live any and every role, and just as he did, I argue: we can dance any and every style of dance. Therefore, the intersection of the MNE concept in my research is the search for awareness of who we are, how we are, where we are, and how we can occupy different spaces. A search for emancipation. In Basic Education, the focus is on representation. It is about knowing Black bodies and Black figures who can inspire children and help them to have a perspective on the future.

ALSS: That question is a gift to me. I come from the social and political sciences, where I completed my undergraduate degree and master's degree, and later, in my doctorate, I moved into the field of language studies. Since my undergraduate years, I have been thinking about the importance of the social uses of language. In the 1980s, the concept of literacy was not yet circulating in Brazil. For that reason, it was only later that I realized I had long been thinking



from a literacy perspective, because I was deeply interested in understanding and questioning how people use language in everyday life, as discourse, as social practice, as struggle, and also as a possibility for emancipation. And it has always been very important in my life to participate in the Black movements in São Paulo from an early age. In my doctorate, I started working with literacies in the Hip Hop cultural movement. I am very interested in the framework proposed by Elaine Nunes in her 1996 master's thesis, proposing Hip Hop culture as a new stage of the Black Movement in Brazil. In this sense, we can think of the Black Movement in a broad dimension, from the crossing of the Atlantic to here, we have been in Black movements. And as Professor Nilma Lino Gomes recently stated, in March 2025, during the ceremony in which *Racionais MCs* received an *Honoris Causa* doctorate at the State University of Campinas - Unicamp: "Hip Hop is the Black Movement, Hip Hop is culture, Hip Hop is politics." So, thinking about this movement is, therefore, important to me, and this focus is evident in my research. What interests me is thinking about the social uses of language by socially minoritized groups, especially collectives and Black youth movements, who, like us, fight and act through language and, concerning Hip Hop, through art, as Paulo also mentioned. Researching the Hip Hop movement, and also in dialogue with Professor Maria Laura, is to discuss the MNE and its intersections, to discuss sexuality, gender, the Black body in motion, which ultimately means thinking about life itself. This is the MNE. It does teach us to reflect on demands, denunciations, and also on the announcement of possibilities and transformations. And, without a doubt, this perspective is extremely important for us as Black people. To think about how we produce knowledge, and produce knowledge, is to produce life. Within and beyond the spaces of formal education through which we circulate, we educate others, and we educate ourselves.

PMSJ: How does the same movement connect with the research? I believe it is a symbiosis. The research connects with the movement at the same



time that the movement connects with the research. I realize that from the moment I bring to my students or into my research, the Black representation, who are the Black figures who came before us, how they worked, how they struggled, how they opened the path for us to be here at this moment, I see that this is already a connection, and that is what Analu said. It is a connection of life. Today, I am able to serve as vice-director of the School of Dance at the Municipal Theater. A Black body within a Eurocentric structure, where I can work on problematizing and deconstructing this culture so that they can encounter new bodies and so that those bodies can occupy spaces. This is a line of research that differs from Analu's, when she speaks about Hip Hop and the valorization of a culture that is Black; I focus on the right of Black people to occupy and experience other cultures, such as, for example, dancing Swan Lake, dancing classical ballet, and on the need to deconstruct and problematize this notion of a single model of body and a single way of thinking in that space. This is because figures such as Abdias do Nascimento were there, alongside Ruth de Souza and Mercedes Baptista, and these people began to open up this space for transformation and emancipation. The Black Movement teaches us that to occupy these spaces, we must also work with multiple forms of knowledge. I believe that this is one of the issues that mark me a lot in the struggle of the Black Movement. I return to this Black Movement, thinking not only of Nilma Lino Gomes, but also by taking a step back to references such as Abdias do Nascimento, Ironides Rodrigues, and all those who started the Black Experimental Theater. We need to work with knowledge in its multiple dimensions to dialogue with those who hold what is considered Eurocentric knowledge, or, in the context of 1945, what was considered erudite knowledge. Therefore, I believe that the connection between the Black Movement and research, and between research and the Black Movement, is a single path, because the two meet and interconnect constantly. I cannot, even in Basic Education, stop addressing this, which I believe is an anti-racist education in



school, especially in public schools attended predominantly by Black students. I work on the outskirts of Duque de Caxias, and most of the students are Black. They need to see, to know, to envision possibilities of the future and dreams. Thus, at this moment, the Black Movement is also connected to this work. Those Black figures who came before us are the references for the continuity of this process. That is because when I enter the classroom, whether to write or to work with my students, at the Municipal Theater, or even at events within Black communities, I believe that I am not alone. I believe that those who preceded us in the Brazilian Black Front, and particularly, in my case, in the Black Experimental Theater, in the Black Congress Struggle in the 1950s, accompany us. They were the ones who opened the path for us to be here today, occupying spaces such as the universities and the Municipal Theater. This is where the connection of my research lies.

ALSS: It is interesting, listening to Paulo, how I start to make connections. In researching the Hip Hop movement, and through this process, I elaborated together with the research participants the concept of *Letramentos de Reexistência (LR)*⁶, which necessarily requires rethinking the social uses of language, challenging the discourse of the crystallized positions that are imposed upon us. The idea of LR moves in a different direction, because it is not only about understanding language as an action that responds to oppression, but, above all, it is about generating pathways, strategies, and internal and collective possibilities within socially marginalized groups. We have the right to everything that has been socially constructed, and more than that, to question and propose other trajectories despite existing constraints. Thus, LR, with its proposal of making still largely untold histories visible, is grounded in a

⁶Translator's note: I have also chosen to keep the term *Letramentos de Reexistência* in Portuguese, as it designates a theoretical concept developed by Professor Ana Lúcia Silva Souza, one of the interviewees. The term refers to forms of literacy practices through which socially marginalized groups produce knowledge, resist oppression, and reinvent everyday life through language, discourse, and cultural expression. For this reason, the term is maintained in italics and will hereafter be referred to by the abbreviation LR.



threefold structure: school literacy, though not without problematizing it, and everyday literacy, which circulates on billboards, in the streets, on T-shirts, everywhere and at all times, and, above all, what we might call Black literacies. In dialogue with a professor at the Institute of Letters at UFBA, my close colleague and friend José Henrique Freitas, this concept calls on us to rediscover and tell our own history. Evidently, our art, political culture, and economy. So, LR carries the possibility and the necessity to say: “we want everything!”, but also everything with some modifications, what we want, we need, in short. Recently, I have been interested in studies on affirmative actions in the form of quotas in higher education, particularly regarding the conditions of permanence of Black students within Brazilian universities, which goes beyond what is often thought of simply as scholarships, which is food. We also want to consider epistemic questions in these studies, including how our bodies bring other references into the university space. As we are also there disputing narratives, notions of what counts as knowledge, methodologies, and ways of writing and telling these histories, including the authors and concepts we put into circulation. I have been engaging in this movement of reflecting on the effects of affirmative action within Universities, but also on affirmative action beyond the diplomas. For us, a university degree holds great significance, but it also has other effects. They have effects inside our homes, in the neighborhoods... We celebrate this arrival at the university, but we also want a different university. And, without a doubt, young people have been voicing this. They have been saying to us, “But who is this author you are assigning for us to read?” or “I also want to introduce you to another author.” Because these LRs and the academic literacy also open up other possibilities for us to be professors within universities from a more dialogical perspective. Affirmative action policies place pressure on research agendas within the university. This is another possibility we have, despite all the challenges, including budget cuts and the increasing precarization of universities. Yet today, we, Black people,



Indigenous people, LGBTQIAPN+ communities, are experiencing what can be understood as an expansion of new bodies within universities. The effects are not confined to the university space alone; even if we do not always perceive it, walls are being dismantled, and new boundaries are being created. Without a doubt, this is an achievement of the MNE. When we speak of affirmative action, when we speak today of the Law of Guidelines and Bases of National Education (LDB) as amended in Articles 26-A and 79-B by Law 10.639, we are speaking of the long-term effects of the struggles of the MNE. We want more, more, and more. But this is a possibility for us to think about and to write from. We are already writing here in a format that previously would not have been considered a scientific academic work. We are using orality, our bodies, our smiles, and doing so with joy, which I believe is also very important when we think about producing knowledge from within the MNE. This reminds us of the work of the great researcher Azoilda Loretto da Trindade, who says about the Afro-Brazilian civilizational values such as playfulness, circularity, and ancestry, among others. This is another way of doing science, a Black science, a science that wants to be inclusive, let us say, to dialogue with Professor Laura.

PMSJ: Can I just add something, Analu? Because I found your point was wonderful. And when you talk about new Black bodies, new bodies in universities, I would like to broaden that idea to include new bodies in different cultural spaces as well. So I think we are entering a moment in which young people are looking for spaces in many different places, places that thirty years ago were unthinkable. Places we did not even dare to walk past the door of. And I think that this is a result of the grassroots struggle of the Black Movement. That is, you already begin by educating students, and here I am thinking specifically about Basic Education, we are already working with our children when they are five or six years old, and we begin to show them: it is possible. My generation, for example, and here I take into account the cultural spaces in Rio de Janeiro, could not imagine seeing exhibitions by Black artists in certain



cultural centers, or imagining Black people in spaces of classical dance, taking leading roles in ballets. And now we see Black people seeking out these places, occupying these spaces. And as you said, all of this is the result of the struggle of the Black Movement. It was just to expand on your point, because I found the way you framed that idea of new bodies in the university really interesting. And I think we now have new bodies in many different spaces, including spaces of political power. We are seeing more and more Black people fighting to occupy these spaces and, when they do, they fight for our rights.

MLP: Well, thank you, Paulo. Thank you, Analu. Well, responding a bit to the question, but also to what Paulo and Analu have said, the MNE and Nilma's work invite us to reflect, in my case, which my investigation focuses on the people living in situations of indigence and poverty. Above all, I work on the life stories of these people and the representations they have of themselves, of poverty, of work, of their family conditions, of different forms of projections, and I also work extensively in the legal area, particularly with laws that are meant to protect them. On the one hand, this notion of body challenges me a little, precisely this idea of inhabiting a body and positioning it. Because in poverty, the body is not a differential factor. Someone can be poor and that not be visible in their body; it is not always something that can be seen. So just as in universities, in academia, or in literacy processes, a body can embody a structure of poverty or of living on the streets. And this is a very complex issue, because here, for example, just as Analu studied, and continues to study, Hip Hop, I have worked extensively on *Cumbia Villera*, which was a musical movement that represented many people living in situations of extreme vulnerability and poverty in Argentina. But unfortunately, it was a movement that lasted for a period of time and then became highly spectacularized; it was appropriated by television and other media and eventually turned into a form of stigmatization. So, on the one hand, it produced something innovative and provocative, and on the other hand, it later had to endure all this type of



stigmatization. This was also during a period in Argentina that was extremely difficult. There was an economic crisis similar to the one we are having now, and many television series and films were produced about people living in situations of extreme vulnerability. In other words, bodies came to represent these people, but they also became confined to a particular historical moment. I think this helps me think, above all, about how people living in poverty, and many of them living on the streets, can transcend the body. Because, in the body, suffering is not visible. So how can this situation be made visible? And I think this is where discourse becomes central, where words represent a condition that is not represented in the body. Sometimes there is a kind of stigmatized image of what it means to be poor or to live on the streets, but that is not always the case. Another question that also calls my attention, and that we discussed with Analú, is affirmative action. We worked very hard to try to achieve a law for people living on the streets. We worked with community priests (*curas villeros*), with people inside the government, and senators. Unfortunately, instead of a law, what we obtained was an affirmative action policy. It is an affirmative action for a person who is homeless simply to be able to access a public bathroom, to be able to have a place to spend a night, but it does not solve the structural problems these people face. It does not solve the issue of access to housing, to housing credit, to university education, or even to have access to primary and secondary school. Education is public in Argentina; in order to study, one does not need to buy books, make photocopies, travel, or pay for transportation. So I think affirmative action is one step, a first step to reach later on, but it requires a much more structural transformation.

PMSJ: Laura, I would like to ask you a question, since we are in this conversation circle and dealing with different realities. Because you told us that you are working with people in vulnerable situations. In Rio, Bahia, Brazil, I do not know if Ana Lúcia will agree with me, but poverty and vulnerability have race, it has color, especially when it comes to Black people, and particularly



darker-skinned Black people, and they also have gender, right? So when we talk about people living on the streets, about poverty indices, about violence rates, here in Brazil, we can racialize this issue.

ALSS: Laura, in Argentina, how has this discussion been taking place?

MLP: No. No, because it is not a matter of race. Here, there is no question of raciality over poverty. A poor man may have green eyes and be blond, with thinning hair. So the body does not necessarily identify him. There is, however, a link between what is often referred to here as *moreno*, or sometimes even as *negro*, but not in reference to the Black race, rather to people with very dark, straight hair and darker features, the result of miscegenation, that is, a mixture of Europeans who arrived during the colonization of Argentina and Indigenous peoples of Argentina. This mixture produces a certain typology that is often associated with people living in poverty, because many of these individuals, precisely because they are not seen as white, do not like these benefits.

This does not mean, however, that there are no people who carry these markers and who, for example, currently occupy the mayor's office of the city of Buenos Aires. In fact, his name is Macri; people call him "Blackri," Macri negro, because he does not look like his blond cousin, he has darker skin and black hair, but he is in charge of the city of Buenos Aires. So what defines one's position more is whether one has money or not. Since he has money, he occupies that position. If he did not have money, he would not be there. So, to summarize and synthesize, what these conversations have triggered for me is the idea that there needs to be much more dialogue among different movements, because, deep down, we are seeking very similar things. We seek very similar changes, but we come from a moment of very strong identity-based separation, which I think perhaps we have already moved beyond, a stage marked by the intense need to identify and to construct identities, and now we can take a second step, which is to dialogue with other identities. As Analu said,



to be inclusive of other identities, to take into account an intersectional perspective, to open an intersectional dialogue, to become a majority, a majority that fights on behalf of different minorities, but in a more universal way.

PMSJ: Another question then: *How does the MNE connect to contemporary contexts in the way you think about them?*

ALSS: This question allows me to continue this very productive dialogue. When Laura points out that in Argentina, poverty is not racialized, here in Brazil, when it comes to the struggle to guarantee rights, there has been an increasing emphasis on the need to racialize poverty. Why? Today, we have a reality captured by data from the Brazilian Institute of Geography and Statistics (IBGE), which, based on self-identification, indicates that more than 50% of the population falls into the Black category. We reached this figure as a result of the claims made by sectors of the Black Movement that fought for the understanding that Black Brazil is composed of both *pardo* and Black people. This enables us to think about public policies specifically directed toward the Black population. Who dies? Where does one die? How do Black people die? These data allow us to fight within public policy structures for rights and for targeted budgets, for example, in the areas of public security and health. When we want to think about education in Brazil, I recall Paulo saying, "In Basic Education, at five years old, a child already says: I want to be this person, I want to do this." I see dreams there. So, I keep thinking that this conversation is telling us that data allows us to dream. Data from the Brazilian Institute of Geography and Statistics, which indicate that more than 50% of the population is Black, and at the same time data from the National Household Sample Survey (PNAD), the Basic Education Development Index (IDEB), and the Basic Education Assessment System (SAEB), show that in education, for example, the Black population still does not equally enjoy all rights. At least thinking about the right to access education. But...this is war, this is a struggle, but this is also a dream. We want to reach this point. And when we talk about politics in Brazil,



we are talking about a politics that passes strongly through art and culture. Our culture is politics in motion: culture in food, culture in language, culture in everyday life, culture in the protection of bodies. I see that today we can think more about the possibilities. I am taking a bit of a leap here, and I am not sure I will be able to fully close this thought, but the MNE teaches us to dream. I think it teaches us to dream, and art invites us to dream. But perhaps, Paulo, it is not only the art of the Municipal Theater, but also the art of preparing a good meal with foods we learned from our grandmothers, healthy foods. I heard Paulo saying he is going to Minas Gerais... How we create art on our plates with that wonderful *polenta*. Those collard greens, those mashed beans. We need to understand that this is much better than processed snacks. So today we are beginning to return to our roots, to our ancestries, to our references. Because I come from a family from Minas Gerais, with a history rooted in São João da Chapada, in Diamantina, I understand that our struggle cannot be only a struggle of shouting. It is also a struggle of cleverness, of wisdom, of collectivity. It is a struggle that allows us to celebrate the fact that more than 50% of the population is Black, as IBGE tells us: we are a Black country. At the same time, SAEB tells us that we face problems. But how do we think, for example, about the spread and diversity of approaches within our cooperation project? How do we think about tourism, for instance? How do we think about artificial intelligence? All of this through the lens of the MNE. That is a key insight. I believe that in contemporaneity, in peripheral contemporaneities, as Jorge Augusto (2018) teaches us, we are also reinventing this Black Movement that educates.

PMSJ: Let me jump in here for a moment. Because when you say this, I think it is about life. It is not just the cooking, it is not just...the dance, or the body as mere movement. What we learn from the Black Movement in this contemporary context is how to know and recognize one another. How to value the other. To look at someone and say, for example... "Wow, Analu, your hair



looks beautiful!" "Wow, how beautiful you are!" I think we learn this. I think this is the art of you recognizing beauty, recognizing flavor, recognizing life, and everything that belongs to our people. These are things that, years ago, we might have felt ashamed of, or we might not have known how to admire. For example, I am talking about something from 50 or 40 years ago. How we would admire our hair, our noses, and admire one another. I believe that contemporaneity helps us to admire ourselves. Since you mentioned Minas Gerais, chicken, *angu*, and *okra* served on a well-prepared plate, I believe that today we are able to admire this flavor, admire this cuisine. Admire the existence of the other, the way of speaking, the way of walking. So, I believe that contemporaneity, the movement, just following what you said, connects us to all of this. And it connects what I believe is most important: young people. Today's girls and boys can admire and fight for life. Because when you start to see the data, be it poverty, the sad data of victims of violence, that is, you can also see Black youth struggling to reverse these realities. So at the same time that we see admiration for what is ours, for this culture, for Black people in contemporaneity, we also see the struggle to occupy all spaces and the struggle to transform the painful realities of our society, whether in education, health, or violence. I believe this is the great connection between the Black Movement and contemporary issues.

MLP: Thank you, Paulo. Thank you, Analu. Well, speaking of data and numbers, in Argentina, not long ago, we had around 54% poverty. I understand Brazil's concern, but for us, the majority of people are poor. And another point is that some research institutions, such as the Latinobarómetro Corporation, indicate that the greatest concern in Latin America is poverty. Brazil's situation is quite particular in terms of the percentage of Black people, as Analu mentioned. But, well, I am mainly concerned, above all, with people who are in situations of poverty, especially structural poverty, which also exists in Brazil and in other Latin American countries. And, in this sense, it is a very large



proportion of our continent. Well, answering the question more directly, I think we also need to consider how our work within movements, or how the studies we carry out related to discourse, connects us to South–South problems. That is, problems linked not only to the American or Latin American continent, but also to Africa and Asia, where they also feel connected to these issues. I work closely with Professor Shi-xu and Professor Prah. Shi-xu is a professor from China, and Prah is an African professor. They deal with similar problems and also study cultural dimensions, as Analu mentioned, bringing together cultural and discursive perspectives. Much of this work, especially in Africa, is oriented toward literacy, how to promote literacy within a Black culture, where there is a MNE. In this regard, Professor Prah is highly recognized. And I think that, precisely, what we refer to as Eastern paradigms are cultural paradigms shared by Latin America, China, and Africa. It also opens up this South-South dialogue, which allows us to move beyond the problems and more closed or entrenched perspectives of our own, and to see what is happening in other continents, particularly Africa, which is deeply connected to the Black question in Brazil and offers different viewpoints that can enrich our academia and our work. Another issue is that, perhaps from a social and political point of view, we are facing new directions that, in some way, feel challenged by all these movements and that are made up of people who sometimes feel distant from, or isolated from, the movements through which we seek an identity and try to find a place within the social and political life of our countries. I think that we should reflect carefully on our role in relation to these global shifts and what may be the closing of a phase of globalization.

MLP: I believe it is now my role to ask the final question. Opening the last question: *with which languages does this movement engage, or could it engage, with society?*

ALSS: Look, I believe that if we think of this movement as educating society, as it appears in Professor Nilma Gomes's writings, it educates society



and it educates itself. It is inscribed within a scenario of transformations related to identities, and it allows us to glimpse aesthetic and corporeal effects. It seems that there are many possibilities, even though we still face many restrictions and constraints. Even without explicit public recognition, these possibilities exist. These possibilities are reinvented daily. Sometimes not by the state. We have a reinvention of knowledge and possibilities. I bring the notion of reexistence into dialogue with what the rapper GOG, Genival Oliveira Gonçalves, says when he affirms that “the way out is inward.” The groups themselves are searching for their own ways out, not individually. It is never an individual act, but a collective one. Today, it is through a collective subject that we can think. And for me, making a reference here and bringing into the conversation a major event currently underway, now in 2025, which goes beyond Brazil and reaches Latin America and even the world, namely the Black Women’s March that will take place this coming November, who better than women to think through this language of struggle and daily labor? To think about this reexistence, this reinvention of everyday life? It is no coincidence that when we think about redistributive policies in Brazil, the cards used to withdraw benefits are in the hands of these women. They are the ones who ensure that resources reach where they are supposed to go. In the small details of everyday life, we encounter tragedies and setbacks, but we also find the courage to call for change. This movement that reinvents everyday life. I believe we can say that these are new forms of knowledge emerging from Black movements, turning silence into voice. Do you know what else? We have been witnessing the decline of traditional political parties, while at the same time, new parties are emerging, and there are countless new arrangements. And the major novelty lies with women. Women are the ones who can bring these new possibilities to our politics. Black women, Indigenous women, trans women, and impoverished women, bringing Maria Laura into this conversation. We need to pay attention to the Black Women’s March, which can be a major *guidepost* for understanding



where the new forms of knowledge emerging from *Movimentos Negros Educadores* are emerging in Brazil. And we must think about our girls, our women. Today, our girls in schools already know that there is a law regarding menstrual dignity. If not for Black girls, then for whom? In the field of research, we are engaged in implicated and applied research, research written into our own lives. These are fields of research that call everyone to participate. We have new forms of knowledge in a science that is deeply embedded in everyday life. We sign, publish, and dance this science. It is so much that is new, painful, and beautiful at the same time. And it invites us to celebrate, does it not? We have art, orality, our gestures - no one can hold our hands back when it comes to speaking louder.

PMSJ: I totally agree with you, Analu. And when I begin my response, what I want to say is this: we communicate through the body. It is our body that enters, it is our body that expresses our desires, it is our body that expresses all of our feelings. And to continue this line of thought, you have provoked me to reflect on some things that I would like to think through with you. Everything you bring up becomes evident when we consider our history and our culture, which come from a matriarchal society, from matrilineal traditions. But we cannot forget to walk alongside Black men as well. I think we have the Women's March, but this is a collective struggle on behalf of Black people, for the benefit of our people. For example, I find it very important how you raise the issue of girls. We do need to think about girls, but my work in schools and in education also leads me to think, based on the data, about boys. Black boys are the ones who drop out of school the most; the worst educational outcomes are among Black boys. In class councils, they are the least questioned, the least discussed. Black boys are the first to drop out of school. And public policies, which I already see as a major achievement, as the result of struggles and victories, and they often end up not including these Black boys, these men of tomorrow. And they end up connecting us... I also think it was a mistake of the past: when our



predecessors became men, they aligned themselves with a patriarchal and hegemonic structure, which created distance. But we also need to think about spaces for these men of tomorrow, these young Black men. One thing that deeply concerns me, for example, is the current Black youth policy in Brazil. The data on violent deaths show that those who die are Black boys between the ages of 14 and 17. So, what about politics? Is there a policy for everyone? And when do we begin to think about this Black man, in this boy who is dying? The data show us: Black boys are the ones who drop out of school. Black girls, in terms of schooling, are below white men and white women, and then I thank everyone: public policy has already begun to address them. There are programs for Black women scientists and a range of initiatives that already include these girls. And then I ask myself: what about these boys, these men of tomorrow? And what about Black men like me who did not learn anything? We need to think about these men of tomorrow. So, just to comment, I agree, and I think the women's march will be fantastic. But within this march, I want to emphasize that we cannot forget that this is a hand-in-hand struggle. That we cannot forget, mainly, these young Black men, these Black boys who will become the men of tomorrow. And then they need health policies, as well. I think, for example, the policy on menstrual products for girls is wonderful. But what about sexual health policies for men? Is it just "use a condom", and this is it. But is that all? And the other issues affecting these Black boys and Black men that I believe we also need to think about. Still, I believe that the way we communicate our struggle, the art is the main path forward. But art in its entirety, as you said, art through the body, art in dance, art in food, art in thinking, art in life. Living is a great art, and the Black Movement teaches us this all the time: we need to value living and living together with others.

MLP: Well, yes. I will not say much more, because I have already spoken about the languages we need to engage with. I think we need to open up, to dialogue, to create dialogue among movements and across South–South



contexts. Above all, I would like, on behalf of all of us, to thank the National Council for Scientific and Technological Development (CNPq), whose support made this project and this research possible. Thank you all very much. Thank you so much, Analu. Thank you so much, Paulo. Thank you to everyone behind the scenes who helped make this work and these interviews possible. Thank you all.

ALSS: Everyone, this conversation was really wonderful. I also want to thank you for this opportunity.

PMSJ: This was a great conversation. I also want to express my gratitude. Thank CNPq for this opportunity. And I want to say once again that I learned a lot from Maria Laura and from Analu. It was a great pleasure to be here with you. A good afternoon to all of you.

CONCLUSION

In this work, we presented an analytical synthesis derived from an academic dialogue on the *Movimento Negro Educador* (MNE), a concept formulated by Professor Nilma Lino Gomes. This theoretical framework functions as an organizing axis for understanding the struggles, forms of knowledge, and practices of resistance of Black populations, not merely as reactions to oppression, but as a pedagogical force capable of transforming society as a whole. We explored the multifaceted nature of the MNE, its strategies of struggle, and its relevance within contemporary contexts in Brazil and Argentina.

We sought to highlight the concept's capillarity, its influence, and its capacity to generate knowledge and action across diverse fields, including linguistics, the performing arts, and studies on social vulnerability. This multidisciplinary dialogue reveals a wide range of approaches that, rather than



fragmenting Gomes' concept, demonstrates its robustness and theoretical relevance.

Professor Ana Lúcia Silva Souza links the MNE to the social uses of language as a form of political struggle. Her work on Hip Hop culture, understood as a contemporary manifestation of the Black Movement, demonstrates how discourse and art operate as means for identity construction and for articulating new possibilities. For Souza, Hip Hop is simultaneously culture, politics, and a historical continuation of resistance initiated during the transatlantic crossing.

Professor Paulo Melgaço da Silva Júnior connects the MNE to his work in classical dance and to his analysis of the legacy of the Black Experimental Theater. Melgaço's approach emphasizes the occupation of historically Eurocentric spaces, such as the Municipal Theater, as an act of emancipation. For him, the movement not only encourages the creation and valorization of Black cultural expressions, but also affirms the right to inhabit and interpret "any and all" cultural forms, thereby challenging hegemonic models of the body and of thought.

Professor Maria Laura Pardo extends the applicability of the concept by arguing that other movements, such as those involving people experiencing homelessness in Argentina, can also be understood as "educational." Her analysis highlights the importance of South-South dialogue among these struggles, acknowledging that while they share objectives of visibility and structural transformation, they operate within distinct sociopolitical contexts, which call for differentiated yet complementary strategies.

Taken together, these perspectives demonstrate that the MNE is not a monolithic concept, but rather a dynamic framework that is continually reshaped through its uses and expressions, particularly through art, the body, and discourse.



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Received on: March 12, 2026
Approved on: August 11, 2026