

**FRONTERA VERDE:  
TOWARDS ECOCRITICAL-DECOLONIAL IMAGE/CINEMA**

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## 1. INTRODUCTION

The Colombian television series *Frontera Verde* is set in the Amazon Rainforest on the tripoint of the Colombian, Brazilian, and Peru border, in the *Tres Fronteras* area. Even though it is represented on the mainstream Netflix platform and by its genre as combining crime thriller and fiction, *Frontera Verde* draws attention to critical observation between colonial history and the present appropriation and deterioration of the Amazon region. In contemporary society, colonial agendas are often disguised under the concept of globalisation, ecological crisis, and the narrative of the Anthropocene. Ecological/green projects and the colonial hegemony of land and resources are two sides of the same coin. It is necessary to raise the question and awareness of the material means of production that serve colonial hegemony by visual means. Visual coloniality cannot be understood outside the legacies of colonial racial extractive capitalism and the expropriation of resources of the so-called New World. We approach the analysis of the series *Frontera Verde* by discussing the importance of decolonisation of visual/symbolic representation and imagination in the sense of having a collective refusal of the whole status quo of history, art, cinema, and other parts of the socio-cultural heritage based on the colonial order and its grammar. We are opposed here to writing on the 'cosmology' of Indigenous people, often narrated from the romanticised and exotic narrative, by which it is easy to perpetuate the colonial grammar of representation of Third-World spaces.

Not all communities conform to Western constructs of wealth, its notions of under/un/development, and the accumulation of material goods. Alberto Acosta explains how Indigenous communities presuppose a distinct worldview from the Western one, based on communitarian and not capitalist roots. He notes that *Buen Vivir's* life philosophy rejects anthropocentrism and the dominance of capitalism, entailing the process of depatriarchalisation and decolonisation.<sup>1</sup> Rita Laura Segato argues that in Latin America, the concept of *Buen Vivir* has always been a way of life of human and natural environment relations.<sup>2</sup> As an essential segment of the philosophy of many non-Western societies, *Buen Vivir* is a pluralistic view, which considers different ways of living well in harmony together within a community as well as between different communities, and living well with nature, in a harmonious relation of

humans and nature.<sup>3</sup> *Buen Vivir* could be translated from Spanish as 'good living', or 'good life'. However, Unai Villalba-Eguiluz and Iker Etxano oppose the meaningless translated term. Instead, they advocate prioritization of *Buen Vivir* as a general term, in line with Indigenous and original terms *Sumak Kawsay* (in Ecuador/Kichwa lang.) and *Suma Qamaña* (in Bolivia/Aymara lang.), or *Ñande Reko* or *Tekó Porã* (Guaraní lang.). Not exclusively related to South America, but concepts in many diverse cultures and regions, such as the Indian term *Swaraj* (radical ecological democracy) and the African term *Ubuntu* (sense of community) depict the same notion.<sup>4</sup> Both in Ecuador and Bolivia, the *Buen Vivir* principle has had constitutional status since 2008 and 2009 due to the struggles of Indigenous communities. The Amazon rainforest faces immense impacts of extractivism on its biodiversity. The Ecuadorian Amazon, with the highest rate of biodiversity per square km, notably the *Yasuni National Park*, is harshly affected by oil extraction. The Indigenous population suffers disastrous consequences, triggering increasing resistance. In view of the fact that nature cannot defend itself before any court or administration of human creation, under the Ecuadorian Constitution art. 73 it is declared that “every person, community, people or nationality can demand that the public authority should fulfill the rights of nature.”<sup>5</sup>

In the series, the Amazon forest represents the cosmology of *Buen Vivir* life, narrated through the Indigenous vision of life-Mother Earth, which is personified through the characters of Ushë and Yua – the eternal beings, guardians of the jungle and keepers of its sacred knowledge. The danger of the jungle, ecocide, genocides, and exploitation of nature is represented by the character of Joseph Schultz, the Nazi doctor who wants to master the ancestral knowledge of the jungle in order to bring power to the white man and the ideology of racial supremacy.

Through the four thematic units (*Racial Extractive Capitalism*, *White Anthropocene*, *Cinematic ‘Color-Line’* and *Decolonising: Ecocritical Image-Cinema*), the article will bring in close relation the means of colonisation: dispossession, genocides, ecocides, cultural appropriation, and subjection of the Indigenous culture of the Amazon basin within the formation of the colonial Eurocentric worldview. We argue that *Frontera Verde* represents action toward decolonial thinking and opens crucial questions in that process: What is the relation between visual and colonial/Anthropocene order? How can we collectively refuse the knowledge of imposed ‘Christian humanism’/modernism (Wynter, Segato) in visual culture? What is the connection between the materiality of media and extractive capitalism? How do epistemological/cultural knowledge and its production persist in being made on the same colonial order that we here are calling a whitewashing cinematic/visual machine? And finally, how can we bring about Silvia Wynter’s legacy that urged for a new humanist revolution?! Our aim is not to advocate for a neoliberal narrative of green/ecological cinema (as much as it occurs

to be the way of engaging with ecological world problems) but to expose instruments and ideology behind the appropriation of land and resources of the so-called Third World spaces.

## 2. RACIAL EXTRACTIVE CAPITALISM

With the historical juxtaposition of the colonial past and neocolonial present, the series *Frontera Verde* leads the viewer to a critical urge to understand how the Amazon region has been the main resource of extractive capitalism. As Cajetan Iheka states, in the context of African media, we need to understand and “turn to the socioecological implications of resource extraction on the continent in order to begin the work of imagining an eco-conscious future.”<sup>6</sup> The central point to note here is that the neocolonial grammar of scientific practice is hidden under the concept of sustainability, climate changes/crisis, ecology, green cinema, bio food, and similar programs. Thus, ecological degradation, on a global scale, serves the same aim of maintaining the White Anthropocene.<sup>7</sup> Western ecological science is represented as an abstract process (or better to say, dehistoricised, depoliticised and deracialised) based on a scientific calculation of CO<sub>2</sub> emissions, or GDP statistics, material flow analysis (MFA), ecological footprints, and other instrumental parameters/narratives which are to avoid considering the century of colonisation, wars, genocides, extractions, slavery and other forms of violence. Scientific ecological projects serve as means of preservation of colonial capital, and knowledge underpinned by the western system of education. Kathryn Yusoff explains:

Contemporaneously, the effects of ecoimperialist measures such as REDD in the Amazon that evicted Indigenous peoples of their land in attempts to offset carbon emissions created elsewhere and the location of waste sites in low-income and predominately black neighbourhoods continue this disproportionate legacy of harm. The imperative is to recognize the regime of offsetting—of carbon, ecosystems, deforestation, pollution, forced migration, land grabs, climate change—as a neocolonial enterprise that continues extraction through displacement of waste and the ongoing legacy of colonial “experiments.”<sup>8</sup>

Andrea Smith has shown that white supremacy is constituted by three separate, distinct, but still interrelated, pillars/logics: Slavery/Capitalism, Genocide/Capitalism, and Orientalism/War. Neoliberal capitalism enveloped in democracy is nothing but what Cedric J. Robinson termed *racial capitalism*. Robinson argued that racial capitalism is based on racism and nationalism, in which Western feudal society is a key tool within the ideology of Christendom. He asserts further that capitalism cannot be seen just as displacement from feudal modes to capitalist ones, but as the means of agrarian production through the slave labour force of non-Europeans that created the white European bourgeoisie/capitalists. The appropriation of land through the system of slavery and colonial racial order is what makes it possible today to

have the accumulation of wealth concentrated in post-imperial and colonial Western European lands. Along this, Yusoff writes, “As land is made into a tabula rasa for European inscription of its militant maps, so too do Indigenes and Africans become rendered as a writ or ledger of flesh scribed in colonial grammars.”<sup>9</sup> The present ordering of the world with the centralized power of Western European Union countries established on the same colonial ideology, where all those methods are serving the same goal of resource exploitation, labour, and cultural wealth appropriation into white Western capital. Denise Ferreira da Silva argues that the total extraction of value from slavery and violence is what made possible Western culture, civilization, humanism, and expropriation to be “authorized by modern juridical forms, colonial domination (conquest, displacement, and settlement) and property (enslavement).”<sup>10</sup> Thus, the racial colonial capitalism feeds itself on necropolitical<sup>11</sup> practices: wars, sadism, genocides, and refugee ‘crisis’ that enable the management of human populations through their exposure to death.

Historically, colonization of the Amazon region started under the patronage of imperial churches, which sent missionaries from Western Europe to South America to spread Christian humanistic ideology by “evangelizing the people of the so-called New World and converting them to Christianity.” Among the first imperial missionaries sent was cartographer Samuel Fritz, a Bohemian Jesuit in charge of the Spanish missions on the upper Amazon.<sup>12</sup> Camila Loureiro Dias notes:

Samuel Fritz presents the natural and human geography of the river and the status of the Society of Jesus missions in the territory. In the first part, he describes the Amazon and the geographical features that are important for its navigation. He also identifies some of the river's natural resources that could be amenable to economic exploitation, and he describes fish, beasts, poisonous animals, crocodiles, and anacondas, highlighting the savage and inhospitable aspects of the territory.<sup>13</sup>

He created a detailed cartography<sup>14</sup> from 12 years of missionary experience and mapped the whole of the Amazon basin in detail. Fritz occupied the territory for his parish large as Europe, around 30,000 miles, “most of Brazil, Columbia, Ecuador, Peru and Bolivia.”<sup>15</sup> He and all the missionaries sent by imperial state churches established so-called ‘Jesuit reductions,’<sup>16</sup> the space for a concentration of Indigenous peoples which served as a camp for converting native tribes to Christianity. José Alejandro Restrepo writes that Jesuit Missionaries,<sup>17</sup> coming to South America in the 18th century, not only colonized the spaces but served as space-time experiments of the subjection of Guarani Indigenous people by isolating them in orthogonal sites around the plaza and church, where time is regulated by the bells.<sup>18</sup>

The Society of Jesus extended its branches from Rome to every corner of the known world where the Jesuits had founded provinces and vice-provinces as basic units of the order's network. The provinces were brought together into five broad administrative divisions called assistancies, which corresponded to the major European states and their imperial possessions.<sup>19</sup>

Following this assertion from America's geopolitical context, Yusoff writes that when Europeans invaded the Caribbean in 1492 “[...] they began to use the islands as an experimental archipelago in terms of both the social organization of categories of human and the ecological arrangements of flora and fauna.”<sup>20</sup> We introduce the book *Travels in Brazil, in the Years 1817-1820: Undertaken by Command of His Majesty the King of Bavaria* as the central source of insight into a detailed project of colonization of South America by Austrians and Germans:

Accordingly the Emperor of Austria sent several learned men, well skilled in the various departments of natural history and natural philosophy, in the suite of the Archduchess his daughter, and His Majesty the King of Bavaria embraced this favourable opportunity to send two members of the Academy of Sciences at Munich, who would thus be under the protection of the Austrian embassy, and enjoy the best recommendation to the Court of Rio de Janeiro.<sup>21</sup>

Among missionary members of the Academy of science were zoologists Johann Baptist Ritter von Spix and Johann Natterer, and botanist Karl Friedrich von Martius, who explore the ‘vegetable kingdom’:

But besides the observations and researches in the departments peculiar to each professor, in which reciprocal assistance and support were presupposed, they were particularly enjoined to complete, as far as possible, the collections of the academy, by sending specimens of all the natural productions of the several kingdoms, as the best certificate of the observations made.<sup>22</sup>

On the website *Brasiliana Iconográfica* can be seen detailed illustrations by landscape painter Thomas Ender, who came to Brasil with the Austrian Mission in 1817, together with Carl Friedrich Philipp von Martius (1794-1868) and Johann Baptist von Spix (1781-1826).

Another scientist who benefited from Thomas Ender's talent for drawing landscapes was Austrian physician, geologist and botanist Johann Baptist Emanuel Pohl (1782-1834), who came to Brazil in charge of mineralogy in the same mission as the painter. Pohl turned off the expedition and traveled for four years in the interior of Brazil, passing through Minas Gerais, Goiás, Tocantins, until reaching the border with Maranhão. In 1821, Pohl returned to Rio de Janeiro and from there he embarked for Vienna, taking about 200 live animals and more than 1,500 plant species.<sup>23</sup>

In those excerpt paragraphs, it is evident how the logic of colonial extractive capitalism operates under a scientific system of measurement and data collection, applying it as the legitimised toll of “colonial hierarchy that allowed ‘whites,’ later called ‘Europeans,’ to control labor—functions as the fulcrum for the system as a whole.”<sup>24</sup> Until today, the *Weltmuseum Wien* in Austria displays a collection from imperial/colonial conquests of Brazil, called Austrian “scientific expedition.” The museum also possesses an extensive collection from Brazil, titled *An Austrian Mosaic of Brazil*,<sup>25</sup> dating back to the 19th-century marriage between Maria Leopoldina of Austria and Pedro I of Brazil. Among the artefacts are watercolours depicting black slaves by Thomas Ender, created during the Austrian-Bavarian mission to Brazil in 1817. The collection of watercolours is made for the imperial gaze and today is housed

in the *Kupferstichkabinett* (Graphic Collection) of the Academy of Fine Arts Vienna.<sup>26</sup> Segato, via Aníbal Quijano, argues that the source of value and hierarchies are always Eurocentric:

They refer to unequal, unrooted, and distant relations between a subject who observes and administers, and an object or nature reduced to the status of a thing and epistemologically reified. They refer to anthropocentrism rather than cosmocentrism, and they are thus a form of epistemic racism that forms nothing less than the relational dimension of the Eurocentric world. Eurocentrism and epistemic racism are thus nothing other than two names for one and the same colonial gesture.<sup>27</sup>

Shifting to the 20<sup>th</sup> century, Stefania Barca and Felipe Milanez elaborated that through an Indian Emancipation statute in 1973 (the integration plan of Indigenous peoples), there was a grouping of Indigenous populations of Brazil into categories “depending on their relationship with white settler society: (1) isolated, (2) in the process of integration and (3) integrated.”<sup>28</sup> The Neo-colonial grammar of extractive capitalism today rests on the same colonial basis of racial extractive capitalism. The present example of occupying territory can be seen in the so-called scientific project of the *Amazon Tall Tower Observatory*,<sup>29</sup> and appropriation (colonization) of land behind the narratives of ecological/preservation and care, led by forester Christoph Jaster, a native German who is serving as director of *Tumucumaque National Park*: the largest rainforest reserve in the world, bordering with French Guiana and the former Dutch colony of Suriname.

### 3. WHITE ANTHROPOCENE

In the series episode *The light*, the shaman (eternal man) of the jungle speaks that the white man wants to get into the depths of the jungle, and if he conceives the knowledge of the earth of humanity it shall be his.<sup>30</sup> In *A Billion Black Anthropocenes or None*, Kathryn Yusoff (2018), brings racial exclusion and violence towards Indigenous people in close relation with the formation of the geopolitical concept of White Anthropocene. According to Yusoff, it is essential to rethink the empirics of science and epistemically stop reproducing the constructions of power in the telling.<sup>31</sup> Da Silva argues that racial knowledge transforms centuries-long colonial expropriation into efficient reasons, such as laws of nature, which function through forms of bodies and societies.<sup>32</sup> Colonial hegemony of the Global South from the 15th century was firstly done by scientific “earth expedition geography,” conducted according to medieval Christian geographers, in finding the so-called boundary “marker between the habitable temperate zone of Europe and the inhabitable torrid zones.”<sup>33</sup> The second mode of colonisation was done by employing classical Christian doctrines of the education system and science. For example, the study of philosophy in most schools in Brazil was taught according to the system founded upon Johann Jakob Brucker’s institutions and Kantian philosophy.<sup>34</sup> The central point

to note here is that the system of feudal Christian Europeanisation is what constructed and governs cultural representation and human perception – the worldview, which is based on ‘Christian feudal geography and astronomy’ that “bring into being our present single world order and single world history.”<sup>35</sup>

The creation of the Anthropocene is based on “Whiteness as the colour of universality,”<sup>36</sup> a colour that “became established as a right to geography, to take place, to traverse the globe and to extract from cultural, corporeal, and material registers.”<sup>37</sup> Barca considers the world as kept alive by the very agencies of “racialized, feminized, waged and unwaged, human and non-human labours” that deny the Anthropocene master’s narrative.<sup>38</sup> Racial extractive capitalism conducted through over 500 years of slavery enables the power and imperial hegemony of the White Anthropocene until the very present day.<sup>39</sup>

The very “matter” of territorial impulse that materially comprised the Anthropocene is anti-Blackness; it is racialized matter that delivers the Anthropocene as a geologic event into the world, through mining, plantations, railroads, labor, and energy. While Blackness is the energy and flesh of the Anthropocene, it is excluded from the wealth of its accumulation. Rather, Blackness must absorb the excess of that surplus as toxicity, pollution, and intensification of storms. Again, and again.<sup>40</sup>

In Wynter’s seminal work, *1492: A New World-View* (1995), she showed that conquest, invasion, environmental crisis, and native-genocide by White Western Christians started in 1492 where so-called Columbus voyage “was the prelude to a mode of exchange in which ‘genocide and ecocide’ were traded off for ‘the benefits of horses, cutglass beads, pickup trucks and microwave ovens.’”<sup>41</sup> Wynter explains that exploration of the ‘New World’ by Columbus, under the Spanish crown, legitimized colonization of the island and taking Indigenous people as slave trade exchange value, just on the basis that they were idolaters. With juro-theological legitimation of the slave-trade system out of Africa, established by the Portuguese in 1441, the enslaved people were used as a substitute for a labouring force in founding the new societies and economic development of America.

Exploration of nature goes in direct line with colonisation. Alexander von Humboldt’s exploration of nature called *Naturgemälde*<sup>42</sup> and his famous *Chimborazo Map* from the 19th century depict the triumph of Western science instrumentalization and European exploration.

Though humanity, in Kant’s formulation, already refers only to Europeans, the closing of humanity’s ethical boundaries occurs in the nineteenth century, both in Hegel’s revision of the Kantian program and in the deployment by scientists of man and society of the tools of scientific reason to account for human difference.<sup>43</sup>

The glory of Humboldt is based upon the numerous praiseful literature depicting the “history of science that is patronizingly colonial”<sup>44</sup> and “relentless in its prejudices,” as Jorge Cañizares-Esguerra describes the narratives as being always the same:

Humboldt brought the larvae of Kantian, Goethean, and Forsterian ideas with him. Once exposed to the tropics, these ideas metamorphosed into beautiful butterflies in Humboldt's mind and cabinets.<sup>45</sup>

Going further into the 20th century, during Nazism and the Third Reich, Germans (Hans Krieg, Gustav Giemsa, Ernst Nauck, Adolf Schneider and Helmut Sick) organized many expeditions to Brazil from the southern state of Paraná to the northern state of Amazonia. According to Jens Glüsing, in 1935 Nazi Schulz-Kampfenkel was in charge of the *German Amazon-Jary-Expedition*, with the mission to map the whole region and to look for signs of Aryans in South America and on behalf of the *Kaiser Wilhelm Institute* to discover new rivers, and visit isolated Indian tribes, and also to hunt and collect rare jungle animals for Berlin museums.<sup>46</sup> For seventeen months, in the period from 1935 to 1937, under the guidance of Otto Schulz-Kampfenkel, Nazi explorers went through forests around Brazil's border with French Guiana. They collected animal skulls, and Indigenous jewellery, and studied topography along the Jari River, a 491-mile tributary of the Amazon. A more horrifying fact is that after the war, Schulz-Kampfenkel dedicated himself to film productions and documentaries for teaching in schools. In 1962, he founded the *Institut für Weltkunde in Bildung und Forschung* (WBF - Institute for World Studies in Education and Research),<sup>47</sup> which even provides audiovisual teaching materials to regular schools. He also made nature films about the Wadden Sea and documentaries about the struggle for independence in West Africa.

*Frontera Verde* directly refers to the German colonization of the Amazon. In one of the episodes, Helena (a detective) encounters a monument with an engraved Nazi swastika in the forest. The series directly references the recently discovered Nazi grave cross deep in the Amazon Jungle, on Jari River island near Laranjal do Jari. On the wooden cross, about three meters high, with an engraved swastika, stands a text in the German language saying that Joseph Greiner died of fever on January 2, 1936, in the service of German research work.<sup>48</sup> As Glüsing argued, the irony of history is that Schulz-Kampfenkel's megalomaniac project with the expedition in the mid-1930s is now in German hands. Namely, the director of the *Tumucumaque Mountains National Park*, to which the river Jari belongs, is Christoph Jaster, who was born in Germany and studied forestry in Göttingen. *Frontera Verde* points out the contemporary racial and colonial problems in the Amazon region and the Global South by incorporating the historical references/facts of colonization of the Amazon. The series exposes the connection between Christian missionary orders and Austro-German Nazi ideology in South America, represented in the figure of Joseph, the Nazi doctor (who calls himself of the new race of Jungle), supported by a female religious missionary order of the Church of Eden. The fact that today exactly a German man lords and administers the *Tumucumaque Mountains National Park* - the largest rainforest reserve on the Earth, tells us how urgent it is to unveil the



past colonial relations, and its present neo-colonial continuation disguised under ecological agendas.

In 1911, the anthropologist Franz Boas published the study *The Mind of Primitive Man*. Many scholars consider this work pivotal, where Boas rejected the hierarchical evolutionary thinking/Darwinism, and his work persists in being recognized in anthropology. There are not many critics of Boas's legacy, and very few, such as da Silva, correctly point to Boas's concept of 'cultural difference' extended in the early 20th century into the neoliberal doctrine of 'cultural wars.' Da Silva has made clear that Boas "[...] performs major shift in the knowledge of the human condition with the claim that social, rather than biological aspects account for the variation of mental (moral and intellectual) contents."<sup>49</sup> She further argues: "[...] it names an expression of its diversity, in order to justify naming the mass killings genocide and crimes against humanity."<sup>50</sup> In a book from 1913,<sup>51</sup> Walter Hardenburg describes in detail how the Amazon valley ("a region nearly as large as the whole of Europe without Russia – was early divided between Spain and Portugal") was a place of horrible genocides and modern environmental disasters.

The 1610 natal moment does, however, tie the origin of the Anthropocene to the death of 50 million Indigenous people (80 to 95 percent of the population), systematic violence, and chattel slavery. This spike of brutality, sadism, and death, coupled with the subsequent dispossession of Indigenous peoples from their land and the beginnings of global industrial slavery, enacts a foundational spatial inscription of colonialism (and race) into a monument of global environmental change.<sup>52</sup>

According to Hardenburg:

This has been done, not in single instances at the command of some savage potentate, but in tens of thousands under a republican Government, in a Christianised country, at the behest of the agents of a great joint-stock company with headquarters in London: the "crime" of these unfortunates being that they did not always bring in rubber sufficiently fast - work for which they practically received no payment - to satisfy their task-masters. In order to obtain rubber so that the luxurious -tyred motor-cars of civilisation might multiply in the cities of Christendom, the dismal forests of the Amazon have echoed with the cries of despairing and tortured Indian aborigines.<sup>53</sup>

Furthermore, relating to the German culture, Angela Last showed a direct line between the German fascist ideology of 'blood and soil' and genocides/colonisation of native lands, arguing:

When Germans speak of the genocide they committed, they never think of Namibia and the other places where men, women, and children also died at their hands: gathering diamonds, building the railway, digging a harbour, levelling the ground for their own death camp. Women, raped and forced to scrape the skin off the skulls of their executed men for "science."<sup>54</sup>

## 4. CINEMATIC “COLOR-LINE”

In the fundamental work *The Souls of the Black Folk* (1903), W. E. B. Du Bois said, “The problem of the twentieth century is the problem of the color-line.”<sup>55</sup> The color-line is not imposed just in geopolitical colonisation of the Earth, contemporary world order based on the racial, but in media as well. Wynter argues that the medieval habitable/inhabitable mapping of the world created a geographical color line between the white feudal Christian order and nonwhite torrid zones (today segregation policies between inside white Europe and outside nonwhite/subaltern Third World).<sup>56</sup> John Akomfrah states that racism inheres in the film apparatus “[...] was firstly about the inherent ‘biases’ of most film stocks and secondly on the way in which film processing laboratories, set up to process these stocks, worked with a ‘correct exposure truth’ which increasingly worked against appropriate black skin tones.”<sup>57</sup>

The color line is the Western biopolitical (Foucault, Agamben) system central to racist-colonial white supremacy representation that shaped visual culture. From racist entertainment - minstrel shows of the Jim Crow Era or *The Birth of a Nation* (1915),<sup>58</sup> to contemporary American Hollywood TV series and movies<sup>59</sup> that use the yellow filter to represent the undeveloped-Third World/Global South. One of the most debated cases of yellow filtering is the film *Extraction* (2020), which takes place in Bangladesh. No matter its technological base, whether celluloid film or digital, the racial basis is indoctrinated into apparatus and aesthetics that affect perception and create a ‘collective unconscious.’<sup>60</sup> Thus, yellow filtering serves as a geopolitical and biopolitical frontier between Western America and South America. In his capital book *Orientalism* (1978), Edward Said showed how the Western colonial narrative racialized the Arab culture through Orientalizing ideology, by representing non-Western cultures as an uncivilized, dangerous, and mysterious ‘other.’<sup>61</sup> The mutual ideology of racial colonial capitalism, necropolitics, racialized aesthetics, and knowledge is striving to reduce the world outside the Western hemisphere (legitimized with the Christian Enlightenment project) to the space of racialized otherness. The atmospheric arrangement in representing the so-called Third Countries always inscribes the blurred/filtered scenes. For example, (not sufficiently critically examined) the greyscale color line for representation of the Balkan and Eastern Europe, underpinned with aesthetics of Magic Realism, is also an effective segregation line, alluding to the Cold War dichotomy between ‘East’ and ‘West.’ Likewise, in racial vocabulary and grammar, the Balkan is racialized through metaphoric narratives (the land of honey and blood, black lamb and grey falcon, etc.).<sup>62</sup> Thus, the present Eurocentric propaganda that stands on a representation system of ‘cultural diversity’ at its core is the hegemonizing toll of the Eurocentric worldview.

Following Stuart Hall, it is notable that every representation has its historical and ideological background that stands on the White Western colonial hegemony of knowledge.

Accordingly, during the centuries, as well as today, Hollywood normatized racial and segregating production, which underpins racialized narratives and representation of White and Black American culture. In its material (invisible) basis, the media culture was constructed on racial grounds and functions as a mode of production of third-world narratives. As Wynter said, aside from the geocolonial, colonization is “carried out within a system of symbolic representation.”<sup>63</sup> A blatant example of the continuation of colonial modernity is the documentary film *Anaconda Wanted – in Search of the Giant Snake* (2006) by Rainer Bergomaz, a biologist, who changed his profession to (not surprisingly) exploration and research of ‘exotic worlds,’ just like Christoph Jaster the forester and director of Tumucumaque Mountains National Park. The film is shown at the *Green Screen International Wildlife Film Festival* in Germany, which declares itself as “the most popular festival for nature documentaries in Europe and an important international industry meeting place for professionals.”<sup>64</sup> The description of Bergomaz's film is represented with the following words:

A team of German filmmakers and biologists are seeking the truth behind the myth with the latest measure and observation technique. The plains of Gyanas with savannahs, marshes and impenetrable forests are the ideal habitat for a lot of animals. The team succeeds taking a look inside the life of the unexplored snake.<sup>65</sup>

As it was in the colonial past, the same matrix of representation of *White Innocence*<sup>66</sup> is used today in the narrative about the Amazon as an exotic and mysterious land that needs to be discovered and culturalized by heroic male white Western men. Another example is a website called *Rainforest cruises*, where Western European tourists can find packed information and a recommended compilation of the *Top 11 Movies About the Amazon Jungle* with an alluring slogan:

Looking for movies about the Amazon Jungle? The largest rainforest in the world, at over 2.3 million miles squared, is home to over 5,000 species of known fish (including the infamous piranha!), over 1,800 species of known birds, and the largest river in the world. The unknown of this vast wilderness intrigues film directors and movie producers alike, often experimenting with stories about the mythical giant anaconda or the traditional healing powers of the Amazonian shaman. Browse through our list of films about the Amazon jungle and set a few aside for your next Netflix binge!<sup>67</sup>

If we look at the list of those films,<sup>68</sup> except for *Embrace of the Serpent* (2015), each of them is conceptualized on colonial exotic/Orientalized narratives addressed to the white Western gaze and its pathologies in discovering other lands. *Embrace of the Serpent* is based on the expedition diaries of German ethnologist Theodor Koch-Grünberg (in 1909) and American biologist Richard Evans Schultes (in 1940). What differentiates this film from those produced for the white gaze is the witnessing of colonial atrocities against Indigenous populations and the devastation of natural resources by Western expedition missions. The most popular among the listed films from the site is Werner Herzog's *Fitzcarraldo* (1982), which we

are using here as an example of the realization of spectacle for the Western gaze. The man's dream of building an opera house in the Amazon jungle alludes to the German Faustian figure of a 'madman' (Klaus Kinski's madman character in the film). The figure of 'madman' shows the transcendent representation of European knowledge ruled by reason and "master morality," or "will to power,"<sup>69</sup> which instituted white Western men at the centre of modern representation.<sup>70</sup> Behind the fictional film narrative occurs the factual appropriation of land and natural resources by Walter Saxer, none other than the producer of *Fitzcarraldo* and manager in finding 650 Ashaninka Amazonian natives<sup>71</sup> to participate in the film serving as a labour force for the difficult working scenes. Saxer generated extra profits from the film by opening a hotel called *La Casa Fitzcarraldo* for the white elite at the site of the film scene, offering visitors a 4-level treehouse on a cedro tree and views over a pool and garden, the Amazon River and the diverse world of birds.<sup>72</sup> One can find a similar case in the documentary film *The African Twin Towers* (2008), by German director Christoph Schlingensiefel. Obscenely, his project is to build a rotating ship-opera stage in the Namibian desert, in the land where the German colonial empire, or the Second Reich (1904-1908), committed genocide against the Indigenous Herero and Nama peoples after they rebelled against the settler-colonizers.<sup>73</sup> Just as Fitzcarraldo, Schlingensiefel's film is nothing more than the perverted colonial pathology of white-male genius in the creation of sublime artistic work. As Achille Mbembe reminds us, "the creation of modernity is complete in the colony."<sup>74</sup>

## 5. DECOLONIZING: ECOCRITICAL IMAGE-CINEMA

*"The master's tools will never dismantle the master's house"*<sup>75</sup>

— Audre Lorde

To be aware that cinema has the color line is to deconstruct/decolonize the technological racialized production hidden behind racial representation ideology legitimized and incorporated into conventional forms of aesthetic/art and materiality of media. Moreover, the digital promise of a race-neutral era is rendered even more technologically racialized in software and coded media. An important decolonial agenda of the series *Frontera Verde* is the epistemological refusal of colonial narrative, in calling for awareness of what sociologist Boaventura de Sousa Santos calls "cognitive injustice" as a form of epistemicide imposing Western science as the only civilisation paradigm and that marginalised the knowledge and wisdom of the global South.<sup>76</sup> Furthermore, Zainab Amadahy in her article *Why Indigenous*

*and Racialized Struggles will Always be Appendixed by the Left* (2011) calls for moving beyond Marxism and other Eurocentric knowledge:

You don't need Marxism to teach you about equity, social justice, and right relationship with the land when you have Patanjali or Yoruba masters or ubuntu or Laozi or Kemetian wisdom or Tich Nhat Hanh or Indigenous Elders from across the Americas, et cetera.<sup>77</sup>

She continues further about the concept of decolonisation, saying it is not compatible with Eurocentric philosophies and its strategy acts, as many Indigenous and racialised communities agree on the same.<sup>78</sup>

The first impetus of decolonial cinema was formed by anticolonial and anti-imperial struggles and the independence movement from colonial rule in the 20th century. Central to this struggle was the rise of the visual field of decolonisation, starting from *The Battle of Algiers* (1966), and the manifesto *Toward a Third Cinema*,<sup>79</sup> continuing with *Yugoslavian Partisan Films* during the 1960s, 1970s and 1980s, the *Black Audio Film Collective* (1982-1998),<sup>80</sup> the *Smoking Dogs Films* (since 1997) production company,<sup>81</sup> *The Black Panther Party* (1966-1982), the *Black Power* movement, and the presently-active *Otolith Group* (since 2002). John Akomfarh pointed out that cinema is implicated in biopolitics and colonial film. He gives an example of Jean Luc Godard's *Histoire(s) du cinéma* (1988-1998) as privileged history based on availability that does not consider colonial/postcolonial diasporic identity into its historical axes. He asserts "As a series of film essays, Godard's *Histoire(s) du cinéma* are ambitious, fantastic and very powerful but, equally, you could watch them without realizing that black people have been in the cinema."<sup>82</sup> Put clearly, eco-consciousness introduced via so-called green cinema is just colonial capitalism converted into green capital. It is not possible to talk about ethico-political challenges of the global present or ecological issues separated from the 500 years of slavery, native genocides, colonizing lands/extraction, and ongoing spreading of right-wing ideologies based on the same racial/colonial doctrines. Thus, decolonisation cannot be accomplished with the western "onto-epistemological arsenal" (da Silva) and its concept of humanism, which postulated white European man as the only historical subject, but persistently to articulate indigenous ethics, critiques of colonial worldview for alternative imaginings towards sustainable futures.

## 1. CONCLUSION

Following da Silva's critique of modern ontoepistemological grammar born out of the Western enlightenment project, it is crucial to develop a critique of the whole field of modern representation that is constituted as an institutionalized model of racial colonial order that positioned the white-western-European subject at the centre and nonwhite-others into Torrid

Zones of segregation. As Gloria Wekker asserts, decolonisation should start from the awareness that “modernity is coloniality”<sup>83</sup> just as Segato calls to dismiss colonial modernity as a powerful visual machine that directly constructs social and cultural understanding, way of living and symbolic production. Thus, the *Frontera Verde* is a welcomed cinematic production in the 21st century that speaks from a plural, Indigenous perspective and its philosophy of *Buen Vivir*, subordinated by the colonial and neocolonial-neoliberal ideology of fake multiculturalism and green-ecological agendas. We hope this small contribution will provoke further critical inquiries about genealogy and the relationship between visual and racial capitalism, heteropatriarchy, White Anthropocene, and white supremacy, rearranged today into the new grammar of the so-called sustainable projects that work on the future scenarios of colonial capitalist hegemony reproduction.

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<sup>1</sup> Alberto Acosta, “Buen Vivir: a Perspective for Rethinking the World,” in *Degrowth in Movement(s): Exploring Pathways for Transformation*, ed. Corinna Burkhardt, Matthias Schmelzer and Nina Treu (Winchester, Washington: Zero Books, 2020), 87-99.

<sup>2</sup> Rita Laura Segato, *The Critique of Coloniality: Eight Essays* (New York, Oxfordshire: Routledge, 2022).

<sup>3</sup> Acosta, “Buen Vivir,” 87-99.

<sup>4</sup> Acosta, “Buen Vivir,” and see Unai Villalba-Eguiluz and Iker Etxano, “Buen Vivir vs Development (II): the limits of (Neo-) Extractivism,” *Ecological Economics* 138 (2017): 1-11.

<sup>5</sup> Villalba-Eguiluz and Etxano, “Buen Vivir vs Development (II),” 7.

<sup>6</sup> Cajetan Iheka, “*African Ecomedia: Network Forms, Planetary Politics*” (Durham: Duke University Press, 2021).

<sup>7</sup> Kathryn Yusoff, *A billion Black Anthropocenes or None* (Minneapolis: University of Minnesota Press, 2018).

<sup>8</sup> Yusoff, *A billion Black Anthropocenes or None*, 50.

<sup>9</sup> Yusoff, *A billion Black Anthropocenes or None*, 33.

<sup>10</sup> Denise Ferreira da Silva, “1 (life) ÷ 0 (blackness) = ∞ – ∞ or ∞ / ∞: On Matter Beyond the Equation of Value,” *e-flux Journal* 79 (February 2017): 8, <https://www.e-flux.com/journal/79/94686/1-life-0-blackness-or-on-matter-beyond-the-equation-of-value/>.

<sup>11</sup> Achille Mbembe, “Necropolitics,” *Public Culture* 15, no. 1 (2003): 11-40.

<sup>12</sup> See more in detail John Hemming, *Red Gold: the Conquest of the Brazilian Indians, 1500-1760* (Cambridge, Massachusetts: Harvard University Press, 1978).

<sup>13</sup> Regarding the relationship between cartography and missionary colonization by Samuel Fritz and other Christian orders, see Camila Loureiro Dias, “Jesuit Maps and Political Discourse: The Amazon River of Father Samuel Fritz,” *Americas (Academy of American Franciscan History)* 69, no. 1 (July 2012): 95–116, <https://doi.org/10.1017/s0003161500001814>.

<sup>14</sup> Samuel Fritz, Cartographer, *The Marañon or Amazon River with the Mission of the Society of Jesus*, (Quito, Ecuador: Juan de Narvaes, 1707), Map, <https://www.loc.gov/item/2021668377/>.

<sup>15</sup> Derek Severn, “A Missionary on the Amazon, 1686-1724: Fr Samuel Fritz,” *History Today* 25, no. 4, 1975, 279-286.

<sup>16</sup> See the movie *El abrazo de la serpiente* (Eng. *Embrace of the Serpent*), directed by Ciro Guerra (Buffalo Films, 2015), 125 min.

<sup>17</sup> “[...] toward the end of the seventeenth century the Jesuits began to map considerable areas of the provinces to which they were assigned. Many of these Jesuits came from the central European Habsburg possessions: Austria, Bavaria, Bohemia, Croatia, and so forth. They had generally followed the standard Jesuit curriculum, the *ratio studiorum*, which in its various versions stressed the natural sciences, particularly cosmography and cartography [...] the Jesuits were preeminently the order known for studies in the natural sciences. It is no exaggeration to say that many areas of the Americas were more closely mapped by the Jesuits than they would again be until the late nineteenth century, the time of the national

governments.” In David Buisseret, “Spanish Colonial Cartography, 1450-1700,” in *The History of Cartography Volume Three, Part I: Cartography in the European Renaissance*, ed. David Woodward (Chicago: University of Chicago Press, 2007): 1148.

“Many of the Jesuits who came to Spanish America, including Fritz, were from the Hapsburg holdings in Central Europe like Austria, Bavaria, Bohemia, and Croatia. Once in their postings, these priests were the first to map various parts of the interior of South America.” In “Barry Lawrence Ruderman Antique Maps Inc,” n.d., “The First Printed Map of the Amazon from First-Hand Experience and the First Map Printed in South America,” <https://www.raremaps.com/gallery/print/56849hs>.

<sup>18</sup> José Alejandro Restrepo, “Las islas de la utopía,” in *Estéticas y opción decolonial*, ed. Walter Mignolo and Pedro Pablo Gómez (Bogotá: Universidad Distrital Francisco José de Caldas, 2012), 139. (authors’ translation)

<sup>19</sup> Alexandre Coello de la Rosa, “Gathering Souls: Jesuit Missions and Missionaries in Oceania (1668–1945),” *Brill Research Perspectives in Jesuit Studies* 1, 2 (2019): 1-115, <https://doi.org/10.1163/25897454-12340002>.

<sup>20</sup> Yusoff, *A Billion Black Anthropocenes or None*, 31.

<sup>21</sup> Johann Baptist von Spix and Karl Friedrich Philipp von Martius, *Travels in Brazil, in the Years 1817-1820. Undertaken by Command of His Majesty the King of Bavaria, vol. 1* (London: Longman, Hurst, Rees, Orme, Brown, and Green, 1824), x, <https://doi.org/10.5962/bhl.title.85332>.

<sup>22</sup> Spix and Martius, *Travels in Brazil, vol.1*, 5.

<sup>23</sup> Autor’s translation from Spanish (Original text: “Outro cientista que se beneficiou do talento de Thomas Ender para desenhar paisagens foi o médico, geólogo e botânico austríaco Johann Baptist Emanuel Pohl (1782-1834), que veio ao Brasil encarregado da área de mineralogia na mesma missão do pintor. Pohl desligou-se da expedição e viajou durante quatro anos pelo interior do Brasil, passando por Minas Gerais, Goiás, Tocantins, até chegar à divisa com o Maranhão. Em 1821, Pohl voltou para o Rio de Janeiro e de lá embarcou para Viena, levando cerca de 200 animais vivos e mais de 1.500 espécies de plantas.”), See Equipe Brasileira Iconográfica, “As paisagens de Thomas Ender para os naturalistas,” *Brasileira Iconográfica*, April 20, 2021, <https://www.brasilianaiconografica.art.br/artigos/20256/as-paisagens-de-thomas-ender-para-osnaturalistas>.

<sup>24</sup> Segato, *The Critique of Coloniality*, 31.

<sup>25</sup> Wien, Weltmuseum. “Weltmuseum Wien: Permanent Exhibition.” Weltmuseumwien.at, June 30, 2022, <https://www.weltmuseumwien.at/en/permanent-exhibition/>.

<sup>26</sup> Akademie der bildenden Künste Wien. “About the Graphic Collection.” Accessed January 15, 2023, [https://www.akbild.ac.at/en/museum-and-exhibitions/art-collections/graphic-collection/about-the-graphic-collection?set\\_language=en](https://www.akbild.ac.at/en/museum-and-exhibitions/art-collections/graphic-collection/about-the-graphic-collection?set_language=en).

<sup>27</sup> Segato, *The Critique of Coloniality*, 32.

<sup>28</sup> Stefania Barca and Felipe Milanez, “Labouring the Commons: Amazonia’s ‘Extractive Reserves’ and the Legacy of Chico Mendes,” in *The Palgrave Handbook of Environmental Labour Studies*, ed. Nora Räthzel, Dimitris Stevis, and David Uzzell (Cham: Palgrave Macmillan, 2021), 325, [https://doi.org/10.1007/978-3-030-71909-8\\_14](https://doi.org/10.1007/978-3-030-71909-8_14).

<sup>29</sup> “ATTO - Amazon Tall Tower Observatory.” 2020. ATTO - Amazon Tall Tower Observatory. January 21, 2020. <https://www.attoproject.org/de/>.

<sup>30</sup> *Frontera Verde*, Series 1, episode 7, “The light” Directed by Laura Mora Ortega, aired Aug 16, 2019, (Netflix 2019), <https://www.netflix.com/at-en/title/80205594>.

<sup>31</sup> Yusoff, *A Billion Black Anthropocenes or None*, 105.

<sup>32</sup> Da Silva, “On Matter Beyond the Equation of Value,” 8.

<sup>33</sup> Sylvia Wynter, “1492: A New World View.” in *Race, Discourse, and the Origin of the Americans: A New World View*, ed. Vera Lawrence Hyatt and Rex Nettleford (Washington, London: Smithsonian Institution Press, 1995), 9.

<sup>34</sup> Spix and Martius, *Travels in Brazil, vol.2*, 9.

<sup>35</sup> Wynter, “1492: A New World View,” 13.

<sup>36</sup> Yusoff, *A Billion Black Anthropocenes or None*, 51.

<sup>37</sup> Yusoff, *A Billion Black Anthropocenes or None*, 69.

<sup>38</sup> Stefania Barca, *Forces of Reproduction: Notes for a Counter-Hegemonic Anthropocene* (Cambridge: Cambridge University Press, 2020), 18, <https://doi.org/10.1017/9781108878371>.

<sup>39</sup> Yusoff, *A Billion Black Anthropocenes or None*.

<sup>40</sup> Yusoff, *A Billion Black Anthropocenes or None*, 82.

<sup>41</sup> Wynter, “1492: A New World View,” 7.

<sup>42</sup> Between 1799 and 1804, Humboldt and his team of naturalists were led by indigenous guides through present-day Venezuela, Colombia, Peru, Ecuador, Cuba, and Mexico, concluding their trip in

the United States of America. Caroline Schaumann argued that the oil painting by German artist Friedrich Georg Weitsch *Alexander von Humboldt und Aimé Bonpland in der Ebene von Tapia am Fuße des Chimborazo* (1810) “depicts the Europeans with their respective scientific instruments before a backdrop of Indians, mules, cacti, and Chimborazo towering in the distance, maintaining a strict nature-culture and old new world divide.” In Caroline Schaumann, “Who measures the world? Alexander von Humboldt’s Chimborazo Climb in the Literary Imagination.” *The German Quarterly* 82, no. 4 (2009): 454.

<sup>43</sup> Da Silva, “On Matter Beyond the Equation of Value,” 7.

<sup>44</sup> Jorge Cañizares-Esguerra, “Humboldt and Epistemological Colonialism: Alexandra Wulf’s *The Invention of Nature*,” in *Asymmetric Ecologies in Europe and South America around 1800*, ed. Susanne Schlünder and Rolando M. Carrasco (Berlin, Boston: De Gruyter, 2022), 20, <https://doi.org/uaccess.univie.ac.at/10.1515/9783110733211>.

<sup>45</sup> Cañizares-Esguerra, “Humboldt and Epistemological Colonialism,” 22.

<sup>46</sup> According to Glüsing, in May 1937, the young researcher returned to Germany with thousands of animal skulls, Indian jewellery and tools, and a rubber bag full of films. He exhibited his exhibits in several cities; a few monkey skulls from the *Schulz-Kampfenkel Collection* can still be admired in the Natural History Museum of Berlin’s Humboldt University. In Jens Glüsing, “Amazonas-Expedition 1935 Nazis im Dschungel-Camp,” *Spiegel Geschichte*, October 2008, <https://www.spiegel.de/geschichte/amazonas-expedition-1935-a-947979.html>.

<sup>47</sup> Wbf-medien.de. “Wir über uns.” Accessed January 15, 2023, <https://www.wbf-medien.de/wir-ueber-uns>.

<sup>48</sup> Jens Glüsing, “Amazonas-Expedition 1935 Nazis im Dschungel-Camp.”

<sup>49</sup> Denise Ferreira da Silva, “On Difference Without Separability,” *Catalogue of the 32a São Paulo Art Biennial, ‘Incerteza viva’ (Living Uncertainty)* (2016): 61-62.

<sup>50</sup> Denise Ferreira da Silva, “Many Hundred Thousand Bodies Later: An Analysis of the ‘Legacy’ of the International Criminal Tribunal for Rwanda,” in *Events: The Force of International Law*, ed. Sundhya Pahuja, Fleur Johns, and Richard Joyce (New York: Routledge, 2010), 172.

<sup>51</sup> Walter Ernest Hardenburg, *The Putumayo: The Devil’s Paradise, Travels in the Peruvian Amazon Region and an Account of the Atrocities Committed Upon the Indians Therein* (London: T. Fisher Unwin, 1913).

<sup>52</sup> Yusoff, *A Billion Black Anthropocenes or None*, 32.

<sup>53</sup> Hardenburg, *The Putumayo*, 12.

<sup>54</sup> Angela Last, “Geopoetics, via Germany 1,” in *Geopoetics in Practice*, ed. Eric Magrane, Linda Russo, Sarah de Leeuw, Craig Santos Perez (London: Routledge, 2019), 315, <https://doi.org/10.4324/9780429032202>.

<sup>55</sup> William E. Burghardt Du Bois, *The Souls of Black Folk* (Chicago: A. C. McClurg & Co., 1903).

<sup>56</sup> See Wynter, “1492: A New World View.”

<sup>57</sup> John Akomfrah, “Digitopia and the Spectres of Diaspora,” *Journal of Media Practice* 11, no. 1 (2010): 23, <https://doi.org/10.1386/jmpr.11.1.21/1>.

<sup>58</sup> *The Birth of a Nation*, directed by David Wark Griffith (D. W. Griffith Inc. and Epoch Producing Corporation, 1915), 190 min.

<sup>59</sup> *Blade Runner* 2049 (2017), *Fauna* (2015), *Breaking Bad* (2008-2013), *Queen of Katwe* (2016), *Extraction* (2020), *Shumdog Millionaire* (2008), *Red Sparrow* (2018).

<sup>60</sup> Franz Fanon, *Black Skin, White Masks* (London: Pluto Press, 1986).

<sup>61</sup> Edward Said, *Orientalism* (New York: Pantheon Books, 1978).

<sup>62</sup> Referring to Angelina Jolie’s film *Land of Blood and Honey* (2011), and the travel book by Rebeca West, *Black Lamb and Grey Falcon* (1941). Katarina Luketić gives an example of Peter Handke (a supporter of Serbian aggression and ethnic cleansing of the non-Serbian population, who travelled to Srebrenica in the time of genocides over the Bosnian Muslims), a writer who was inspired by the exoticism of the war amid the disintegration of Yugoslavia writes the novel *A Journey to the Rivers: Justice for Serbia* (1997), see Katarina Luketić, *Balkan: od Geografije do Fantazije* (eng. *The Balkans: from geography to phantasy*) (Zagreb: Algoritam, 2013).

<sup>63</sup> Wynter, “1492: A New World View,” 12.

<sup>64</sup> “Anaconda Wanted – In Search of the Giant Snake,” Green Screen, <https://www.greenscreen-festival.de/en/festival/films/d/show/anaconda-wanted-in-search-of-the-giant-snake/>.

<sup>65</sup> “Anaconda Wanted – In Search of the Giant Snake.”

<sup>66</sup> Term by Gloria Wekker as the pivotal problem of the Dutch culture of denial of racial discrimination and colonial violence. See Gloria Wekker, “White Innocence,” in *White Innocence* (Durham: Duke University Press, 2016), <https://doi.org/10.1515/9780822374565>

<sup>67</sup> “Top 11 Movies about the Amazon Jungle,” Rainforest Cruises, posted on March 30, 2016,



<https://www.rainforestcruises.com/guides/movies-about-the-amazon-jungle>.

<sup>68</sup> The website proposed the following films: *Embrace of the Serpent* (2015), *Medicine Man* (1992), *The Emerald Forest* (1985), *Fitzcarraldo* (1982), *The Mission* (1986), *End of the Spear* (2005), *The Forest* (2002), *Anaconda* (1997), *Amazonia* (2013), *The Sacred Science* (2011), and *David Beckham into the Unknown* (2014).

<sup>69</sup> See Martin A. Ruehl's important work on demystifying Nietzsche as an apolitical spiritual philosopher. Ruehl argues that "Nietzsche scholars have either ignored his pro-slavery comments or urged us to read them metaphorically." "In *The Gay Science*, he significantly mentions 'subhumans' as the natural attendants of heroes and supermen." "There are more than 300 references to slaves, slavery and similar terms in Nietzsche's works. The vast majority of these affirm the necessity of human bondage." In Martin A. Ruehl, 2018, "In Defence of Slavery: Nietzsche's Dangerous Thinking," *Independent*, January 13, 2018,

[https://www.independent.co.uk/news/long\\_reads/nietzsche-ideas-superman-slavery-nihilism-adolf-hitler-nazi-racism-white-supremacy-fascism-a8138396.html](https://www.independent.co.uk/news/long_reads/nietzsche-ideas-superman-slavery-nihilism-adolf-hitler-nazi-racism-white-supremacy-fascism-a8138396.html).

<sup>70</sup> Da Silva shows how the ontoepistemological construction of Eurocentric supremacy determines the racialized representations. She criticized the figure of a madman as a modern western Eurocentric concept, what she termed "transparent subjectivity" associated with self-determination that possesses the ontoepistemological primacy of interiority (mind-reason). See Denise Ferreira da Silva, *Toward a Global Idea of Race* (Minneapolis: University of Minnesota Press, 2007).

<sup>71</sup> See "Walter Saxer Room," n.d. La Casa Fitzcarraldo. Accessed January 7, 2023, <http://www.casafitzcarraldo.com/en/walter-saxer-room/>.

<sup>72</sup> "The Tree House," La Casa Fitzcarraldo, <http://www.casafitzcarraldo.com/en/the-tree-house/>.

<sup>73</sup> "It has been called the first genocide of the 20th century, the 'forgotten genocide.'" "Even today, many German tourists visit Namibia, especially Swakopmund, a city on Namibia's Atlantic coast, where the restaurant menus serve German food and beer, and where well-preserved colonial-era buildings line streets named after German chancellor Otto von Bismarck." In Onishi, Norimitsu, and Melissa Eddy, 2021, "A Forgotten Genocide: What Germany Did in Namibia, and What It's Saying Now," *The New York Times*, May 28, 2021,

<https://www.nytimes.com/2021/05/28/world/europe/germany-namibia-genocide.html>.

<sup>74</sup> Achille Mbembe, *Critique of Black Reason* (Durham: Duke University Press, 2017), 36.

<sup>75</sup> Audre Lorde, *Sister Outsider: Essays and Speeches* (Berkeley: Crossing Press, 1984), 110.

<sup>76</sup> On this matter, see: Boaventura de Sousa Santos, *Epistemologies of the South: Justice Against Epistemicide*. London and New York: Routledge, 2015.

<sup>77</sup> Zainab Amadahy, "Interview with Zainab Amadahy," interview by Feral Feminisms' Guest Editors, *Feral feminisms, Complicities, Connections, & Struggles: Critical Transnational Feminist Analysis of Settler Colonialism*, no. 4, summer 2015, <https://feralfeminisms.com/zainab-amadahy/>.

<sup>78</sup> Zainab Amadahy, "Why Indigenous and Racialized Struggles will Always be Appendixed by the Left," *Rabble.ca*, July 19, 2011, <https://rabble.ca/anti-racism/why-indigenous-and-racialized-struggles-will-always-be-appendixed-left/>.

<sup>79</sup> Fernando Solanas and Octavio Getino, "Toward a Third Cinema," *Cinéaste* 4, no. 3 (1970): 1-10, <https://www.jstor.org/stable/41685716>.

<sup>80</sup> John Akomfrah, "Black Independent Filmmaking: a Statement by the Black Audio Film Collective (UK, 1983)" In *Film Manifestos and Global Cinema Cultures: A Critical Anthology* edited by Scott MacKenzie, 307-309. Berkeley: University of California Press, 2014, <https://doi.org/10.1525/9780520957411-086>.

<sup>81</sup> Matthias De Groof and Stéphane Symons, "Introduction: The Muses of the Black Audio Film Collective and Smoking Dogs Films," *Black Camera* 6, no. 2 (2015): 52-57, [muse.jhu.edu/article/583170](http://muse.jhu.edu/article/583170).

<sup>82</sup> John Akomfrah, "Digitopia and the spectres of diaspora," *Journal of Media Practice* 11, no. 1 (2010): 28, <https://doi.org/10.1386/jmpr.11.1.21/1>.

<sup>83</sup> Gloria Wekker, "'Decolonisation is a Constant Struggle:' An Interview with Gloria Wekker," interview by Wasafiri Editor, *Wasafiri*, March 10, 2022, <https://www.wasafiri.org/article/an-interview-with-gloria-wekker/>.