

The (Un)forming cycle is guided by original Brazilian thinking about the end of the world in order to reflect about out perpetual present, something impossible for us to do without recognizing that "the limit is the requirement for the leap" (Mombaça and Matiuzzi). Is there a following day? What is the role of the arts and artists in this context? How can the arts and artists be part of building communities and networks that point to possibilities beyond the end? What to do now, on our islands? Perhaps we should (un)form, in dialogue with Gilberto Gil's (Re)fazenda, one of the works of his 1970s pan-African trilogy. Where is our farm, this space to unite, in solidarity, and produce new meanings after the pandemic ? Depose modernity. Restore affection. Institute. The prefixes "un-" and "de-", in brackets, propose a game of affirmation and negation of the main word. We want to (un)learn because we want to learn, which is impossible without freeing up space on our saturated hard drives. We applied the same linguistic exercise to the other words - (de)territorialize, (un)occupy, (de)materialize and (dis)enchant - which we pursued in this cycle of six encounters that intended to bring together artists and thinkers.

Colaboradora - Arts and Communities is an art school that seeks to encourage collaboration between different artists and mediums and promote social impact in the territory surrounding our Citizen Laboratory, LAB Procomum. This school is also a space for reflection and experimentation on art and the commons, understood here as a collective, community based, self managed process of creation.

In 2020, in the midst of the second season of the program, which brings together resident artists and a multidisciplinary team of mentors, we were confronted with the Covid-19 pandemic. Faced with this unprecedented historical crisis, the idea of the end of the world began to project onto our mental screens.

The collapse of human experience is obviously not a new issue. The climate crisis of the 21st century, the technological catastrophes of the 1980s and 1990s, the nuclear threat, the world wars; it is fair to say that the riders of the Apocalypse have always been wandering among us. The novelty may be in the emergence of a group of Brazilian thinkers-artists who approach the end of the world as something necessary, and to some extent positive. Do we need to die together to stay alive?

This apparent paradox appears in the work of writer Ailton Krenak, in two books that compile speeches he gave in recent years on "ideas to postpone the end of the world". With a similar and extremely original approach, the work of Denise Ferreira da Silva, a Brazilian artist and researcher based in the United States, defends the end as a possibility.

This idea is at the core of "The Unpayable Debt", where she proposes a theoretical inversion based on the thought and the creativity of black women, with the destruction of the modern world created by white philosophers who are ethically and politically racist.

We see echoes of this proposition in the work of anthropologists Eduardo Viveiros de Castro and Débora Danowski, whose "Is There Any World to Come?" explores the contemporary ends

and fears, inventorying their origins. Viveiros de Castro has long told us about a becoming-Indian, which displaces reason and repositions those who should teach and those who need to learn. To survive as a species, we must become indigenous. Global science lives precisely in this conflict between a new "organicity" and the "post-human". The tectonic plates of Gaia Pachamama are in motion.

The mother tries to breathe, suffocated by the human species that cannot choose between welcoming her or deserting her once and for all (as if it were possible). The technological issue at the center of life. Is the end of the world the only answer to the nefarious work of the patriarchal figure, who, trapped between animality and deity, decided to destroy itself, destroying everything around it?

What actually needs to end?



Rodrigo Savazoni Director, Instituto Procomum "I confess that I have lived".

Pluralizing the name of Pablo Neruda's work, I could use this phrase for almost everything when thinking about the experiences of 2020, including Colaboradora - Arts and Communities. Euphoria, learnings, love, partnerships, life, death, grief, fear, suffering, anger, commotion, solidarity, inventions, work, insecurity, support, care, limits... and an endless number of sensations and events. Many were seemingly dichotomous, others concomitant, but all of them made us look at the relentless dynamics of existence, whose balance is dynamic and never absolute; "There would be no light if it weren't for darkness."

Since the beginning of the pandemic on Brazilian soil, we thought about how to overcome the barriers and carry on, generating possibilities of enjoyment and exercising ways of working together under the tenets of the commons.

As artists of the most diverse backgrounds and references, we decided to infect ourselves with much more than a virus. We safeguarded our coexistence and nurtured in each of us a presence, a curiosity, an interest. A desire grew to stay, to share in order to grow: "I'm sharing so I can remain."

In a country where hunger plagues the multitudes, we often ask ourselves how it is possible to create and preserve the relevance of the arts. But then we understand artistic practice not as the elixir of nothing, but as the very possibility of breathing.

(Physiological shortness of breath is usually due to our difficulty in exhaling, not inhaling).

And when faced with so many and such different realities, absorbing them all, we searched for ways to recover the oxygen that keeps us alive, exhale it and, hopefully, make others levitate.

In this beautiful yet complex path, we decided to expand our reflections, inviting people from so many corners of the world to join our impact zones and gather other perspectives for the making (and may it be a tranquil one) of a world, who knows a livable one, for all beings.

The ensuing cycle of conversations, homonymous to this publication, were inspiring to the point of suspending us, pulling us out of the wearisome rationality and infodemic, so that we could explore alternatives with our our body, soul, and heart.

And they were all intertwined with brilliant participations by the artists who, alongside Instituto Procomum, got involved in breathgiving productions! You can watch everything on our social networks.

We lived to hear that creative freedom has flourished; that, if it were not for this experience and the entire support network that was established, this year would have been unbearable; that Colaboradora - Arts and Communities has awakened the return to the collective cadence. Oh, brave cell of a new world! May we be able to extend these possibilities beyond our borders - real or imagined.



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(DE) TERRITORIALIZE THE WORLD AS WE KNOW IT

The presence, the touch, the body, essential elements for any and all territorial action, were be interrupted by the pandemic. Isolation became necessary to prevent the viral spread. However, once again, inequality shows that certain protection rules in our country are only valid for a small portion of the population. In the peripheries, self-reliance once again imposes itself, widens in the face of a negligent state and an economy that strangles and asphyxiates the poorest. What is the relationship between art, artists, and territories in this scenario?





THERE IS NO HEALING OUTSIDE THE BODY

Part One - The present

"The city is for those who live in it and not for those who live off of it," said the narrator as the actors danced freely across the square.

I have heard director and playwright Amir Haddad repeat this phrase in several of his theater plays, probably not to let us forget that a city doesn't survive only through technology and architecture. Humanity and affection are pillars to the healthy organization of a community. However, we know that this healthy organization is not the focus of the authorities.

The city is cruelly divided, the criminalization of poverty is normalized and territories are not only neglected, but attacked. Necropolitics fulfill their role efficiently and the war takes place in a distinguishable territory. it comes as no surprise that every 23 minutes a young black man is murdered in Brazil and, according to data from the Integrated System of Penitentiary Information (InfoPen), black and poor young people represent 54.8 percent of the Brazilian prison population.

During the Covid-19 pandemic, it was no different. Even with such deeply exposed wounds, we watched as the government supported great whites and great corporations while citizens were abandoned. Slums, indigenous communities, riverain and quilombola communities were guided by the old motto of self-reliance.

In the favelas of Rio, it was cultural agitators and activists who once again stood on the frontline and organized the collection and distribution of food and hygiene kits to the poorest population, mainly the elderly and informal workers. This group took on the responsibility of educating residents about social isolation policies. Densely populated communities that already experience a routine of isolation had to restrict their occupied space even more. These are impoverished families squeezing into extremely tight homes. The streets, which were already violent, became even more deadly.

The squares, beaches, streets, and cultural facilities became empty and yet the population did not feel safe. Architecture is not capable of protecting people.

This obscure time imposed upon us the reflection and the possibility of observing and understanding that geographical and architectural boundaries do not delimit the space that our citizenship inhabits. In the wild, in the cities, and I dare say in any corner of the universe the essential territory is the body.

Part Two - The past

European colonization created the way of life that we live today and compulsorily displaced diverse people of completely different communities, ethnicities, and experiences. It forced these people to erase their memory, their relationship with God, with time, space, community, work, nature, and certainly with the body.

While the white, patriarchal system is organized around capital, the communities that it tried to decimate and enslave for centuries center the individual's body at the core of their social organization. The Yorubá philosophy of the peoples of Nigeria travelled to Brazil through the hearts of enslaved individuals and resisted the genocidal acts of colonization, ingraining itself in the cultural formation of the country through Candomblé and other cults of African origin. Despite being widely demonized, it teaches us that each person's body is a divine realm and must be treated with affection and special care. The body and its health are the core of this form of social organization. The individual is taught from an early age that having a strong body is fundamental to integrate with a strong community. By sourcing food locally, maintaining a harmonious relationship with nature, and honoring spirituality we seal a health pact that constitutes the citizenship of these communities. People's routines are nourished by beliefs that prioritize self care and self responsibility.

According to Yorubá cosmology, time is split into two dimensions: Orum, where the Gods and Ancestors live; and Ayê, the dimension where humanity lives and develops its societies and technologies. Communication between both dimensions is fundamental for the good functioning of these communities, and it happens through the body, music, and dance. This system places dance, movement, and body sensations at a very different level from that of white, hegemonic culture. Dance is not a trivial civilizational milestone for this community or a mere leisure activity. Physicality, flexibility, mobility, rhythmic cognition are important values and they are not alone. The Yorubá have, for example, specific rituals for the mind, putting mental health care first.

Dr. Aris Lathan, a food scientist and activist who works to fight the nutricide of the world's poor says: "It is necessary to pull white men out of our stomachs. How many international corporations command your intestinal functions?" He claims that colonization has globalized a unique diet that is disconnected from the local characteristics of each group and hence the epidemics of diabetes and cancer. Aris says people are educated to invest in luxury items, luxury homes but not in a luxurious body - a healthy, conscious, proactive body.

Part Three - The future

I watched a TV show where an immunologist said that the trend in the near future due to the globalization system is that worldwide pandemics happen in the shortest intervals. We already know that governments and capital lords will once again follow the bankrupt, necrosed philosophy of its colonizing ancestors: capital is the core, ignore the body, the desires, the senses, the pleasures, the skills...

"After 2,000 years of white ethics... Has anything improved?"



urr marçar

Public policy manager and cultural producer

(DE)TERRITORIA-LIZE THE WORLD AS WE KNOW IT

In the midst of the urgent issues of our time, reflecting on "The End of the World as We Know it", allows us to reorder, create, and even extinguish social contracts and forces without losing our history and advancements, so that it is becomes possible to build fairer social, economic, and symbolic relations for a new world.

Cultural expressions and memories are basic references to this day in the construction of what we call the history of humankind.

The history of art accompanies the history of humanity as we know it: rock paintings are direct references to what we call prehistory; the various architectural references connect to a certain time or period; holding hands and dancing in a circle are phenomena that occur in all parts of the planet and mark our relations as a society.

Culture therefore plays a central role in the development of humanity. In a society with such divergent interests, the recognition of different existing cultures without hierarchization or attempts at suppression or erasure has to be a basic rule for the construction of a new world.

In Brazil, social inequalities are geographically marked in cities and states, which reinforces the need to think about a territorial development that takes local singularities into account, but also connects with a wider reality.

During the time that I worked at the Municipal Secretariat of Culture in São Paulo, from 2003 to 2014, I had the opportunity to work on programs that connected youth, culture, and the peripheries. These experiences included the inauguration of the first 21 CEUs (Unified Educational Centers) in the city, the coordination of the VAI (Valuing Cultural Initiatives) Program, the implementation of programs such as Points of Culture and Cultural Agents, and the Promotion of Peripheral Culture initiative, which allowed me to circulate through all the territories of the city, but mainly through its outskirts.

But it was only in 2013 that we thoroughly incorporated the territorial dimension into cultural policies in the city. At the time, former Secretary Juca Ferreira had just taken over the department, with Rodrigo Savazoni as Head of Cabinet, and both brought from their previous term at the Ministry of Culture the concept of the symbolic, economic and civic dimensions of culture.

Developing the territorial emphasis of public policies is necessary given the geographic scale, diversity, and complexity of our country, its states and cities. Despite this very diverse scenario, there is a habit of favoring public investments in the central regions of these states and municipalities, depriving many people of basic rights who live in the most remote areas, such as urban peripheries, suburbs, traditional coastal areas, and the countryside.

Public policies for culture are no different, and perhaps this socio-territorial inequality is even more pronounced. In the city of São Paulo, the public programs and cultural facilities are mostly located in central areas and therefore end up catering mainly to São Paulo's middle class, which in general already has the financial means to purchase culture.

The territory is geopolitical, that is, the geographical conditions of each place directly influence our way of living and our social, racial, and economic relations. We still value hegemonic European culture, from a symbolic point of view, and North America from an economic perspective. The continents of Africa, Asia and all of Latin America are still considered the peripheries of the world.

But what makes the situation in Brazil even more atrocious is the fact that the territories considered to be peripheral, especially in large cities, are related in our social imagination of crime, violence and worse. However, some symbolic events have sparked a change in people's minds - at least those who live on the outskirts.

Take a classic São Paulo tale: in the 80s and 90s, young people who lived in the outskirts used different addresses in their resumes to make it seem like they lived in more central neighborhoods. This was meant to bypass the strong belief at that time that those who lived in the peripheries were criminals. People were afraid of not finding work because of this socio-territorial condition.

A milestone of change happened when rap group Racionais MCs gained popularity through lyrics that named the neighborhoods that young people were afraid to put on their resumes. Examples are such as the song "Fim de semana no parque" ("Weekend in the park"), which also promotes the motto "My neighborhood is all I have". Rap affirmed the importance of the territory by talking directly to the black and peripheral youth of that time, propelling another relationship between these young people and their communities.

Another paramount moment to the reframing of peripheral territories happened in 2002, when Brazil won the FIFA World Cup. Player Cafu raised the shirt of the Brazilian team only to expose another one with the words "100% Jardim Irene", showcasing his peripheral neighborhood to the world.

It is also important to highlight culture public policies created at the turn of the millennium, under the tenets of cultural citizenship, such as the Points of Culture in the Federal Government (which inaugurated a national policy of support and partnership with cultural initiatives in civil society throughout Brazil) and the VAI Program, which supported non registered youth groups of young people in the outskirts of São Paulo.

The VAI Program was created in 2003 in the city of São Paulo with the purpose of offering subventions to artistic and cultural activities, mainly for low-income youth and areas of the city lacking cultural resources and facilities.

Both programs, Pontos de Cultura and VAI, had innovation in common, supporting decentralized initiatives and embracing the diversity of cultural actions and mediums practiced and proposed by civil society groups committed to cultural activities in their communities.

The VAI Program strengthened a movement that has been developing over time in a local, but very powerful way, known as "Peripheral Culture". It has gained strength in the last 20 years and had literature as its first exponent to reach local and international repercussions. The poetry slams that take place in bars, squares and alleys in the peripheries connect artists with the public, foster the local economy and promote the community as their primary beneficiary and protagonist.

This movement reverses the prevailing logic when it states that "the periphery is the center." The poet Sérgio Vaz, creator of the Cooperifa Poetry Slam, says: "This is our nouvelle vague, our Peripheral Spring." These artists, however, are clearly interested in breaking with this or any label, because for them what matters most are the real changes in the lives of people in the peripheries.

When people ask me if the idea of Peripheral Culture does not confine these artists to a certain "ghetto", I usually reply that the Mangue Beat Movement was not limited to the mangroves: it reached all of Brazil with its authentic musical aesthetic, presenting other realities and expressions of the Northeastern people, some of whom migrated and went to other states in the country, but never lost their identity.

Most people living on the outskirts have never seen theater and other artistic expressions. When they experience it for the first time, it is usually a cultural group operating in that territory that makes this possible. Anyone who has never been to the cinema is able to have a first audiovisual experience with the groups that produce and exhibit films in the alleys, stairways, and soccer fields of the "quebradas" (hoods).

During the Covid-19 health crisis, artistic activities were restricted to actions on social media, adapted to different forms of digital interaction. This was a need of the times, but at the same time helps ingrain these technologies in the cultural field. In addition, many of the cultural groups that operate in the peripheries have partnered with nonprofit organizations to carry out solidarity actions and distribute food to low income families in their communities. As they put it, "We are not only artists, but artivists."

The social affirmative policies implemented in universities during the Lula government, has strengthened this agenda in the academic world.

I am often called by students interested in talking about cultural production, art in the periphery, territories, race, and ancestrality, among other subjects. These requests did not exist 15 years ago, which leads me to understand that these issues have now entered academia, but from the own perspective of peripheral people.

In the universities, this youth finds either welcoming professors, who are willing to "ignite the flame" and champion the development of these works and research, or those who try to maintain this world as unequal as it is. Hence the need for black, peripheral and indigenous people to be and occupy these and other spaces that serve to validate knowledge.

In spite of the attacks committed daily by the current federal government at this very delicate moment in our history, some seeds of the social advancements of the last two decades are still sprouting. Today, the cultural movement taking place in the peripheries has members with Master's degrees and PhDs teaching classes in universities about their identities, territories, and modes of production, often considered precarious, but which in reality carry immense technology and innovation.

Unlike before, there is now a significant portion of the youth who do not want to move from the periphery, but to change it.



(UN)FORMING: UNDOING EVERYTHING

The invitation to participate in the Conversation Cycle on Arts and Communities organized by Colaboradora, Instituto Procomum's free school, arrived with the following heading: "(Un)forming: the end of the world as we know it." The "un-" instead of the "re-", immortalized in the work of singer-songwriter Gilberto Gil, shifts the utopia in order for us to (re)unite in solidarity. How can we weave a space to produce new meanings, during and after the pandemic?

On his website, Gil tells us that Guariroba, which closes the song "Refazenda" [Refarming], in addition to being the name of a palm tree from Brazil's central plains, was also the name of a farm owned by a group of friends who were thinking about creating an alternative community there with their families. In that context, to (re)farm was actually to share. But today, when a policy of confinement makes the issue of distribution of space even more sensitive, while conflict over land causes destruction and death, it is worth reflecting on what a farm can represent.

According to the dictionary, a farm is a set of goods, means or property. In Portuguese, the word also refers to the public financial resources, or the net liabilities of the State. It can also be a large rural property intended for farming or livestock. A headline recently published on a news portal illustrates quite well the type of rationality produced by such institutions: "Farmer loses 6,000 hectares in the Pantanal wetlands, but defends fires."

¹ The original title, "(Des)fazenda: Desfazendo tudo, Desfazenda", is a wordplay on Gilberto Gil's acclaimed song "Refazenda".

That is why the concept of (un)forming, and why not, of (un)farming is necessary. Because the men who have historically benefited from property and power built on our blood and bodies are the same who continue to shape the colonialist, racist, sexist world we wish to end. Today, the chorus could actually be:

"(Un)forming everything, (un)farming!"

Back to "Refazenda", on his website Gil also says that it is a "tribute to the country, to life around nature, a reminder for us to engage in dialogue with nature and learn from its rhythm." Through the work of Coletivo Etinerâncias in different territories and with Good Living [Buen Vivir], our bodies come closer to an understanding that the relationship with nature is not separate from us - on the contrary, it is a relationship between ourselves, as we are nature. To understand this relationship, we need to put at the center of the debate the existence of other cosmovisions, other experiences of time, other epistemologies, other worlds that exist / resist inside this one we wish to overcome, sustaining life. Mario Rodríguez Ibáñez, in "Conversations on Good Living", refers to nature as the mother who reproduces life. He introduces us to Fausto Reinaga, a great thinker of indigenous Bolivia, who says that a human being is the land that thinks. Ailton Krenak teaches us that the name of his people is made up of two terms: "kre", which means head, and "nak", which means land: "Krenak is the inheritance we got from our ancestors, the memory of our origins that identifies us as "a head in the land", as a humanity that cannot conceive itself without this connection, this profound communion with Earth." Aline Munduruku tells us that the first Munduruku was a fish and, when explaining why she defended the river amid the Belo Monte Dam scandal, she says: "I am the river."

The constitution of the wixarika person is not based in the personal pronoun "I", but in the plural "we". This happens through uninterrupted dialogue with "them", namely, the humanization of the mountain of Wirikuta (Gutiérrez del Ángel 2010) and the sacred places that form that concept so well defined by Paul Liffman (2005), the Kiekari, a cosmopolitical term that comprises the spaces lived in the same kieyari, which is the body or the home where we dream. (Libro de los Saberes - The Book of Knowledge)

Therefore, we have expanded the meaning of territory and placed the decolonization of this body-territory as a South that guides us towards understanding the territories that we are. The rivers that we are, intersecting with the oceans, the life and movement that insist on running through the cracks, the head of the land, the land that thinks, the home of the heart, the cosmos, the mysteries and enchantments, the technology of dreams. Rethinking our notion of time is urgent if we want to **postpone** the end of the world, but also if we want to end it **now**, as proposed by the theme of the gathering that motivated this article.

Avocado tree
Your seclusion is precisely
The meaning
Of the word early
While time
Doesn't bring your avocado
Tomatoes will rise
And papayas will fall

Early-growing fruit is that which ripens before its time. Here in the country, the wise men and women say that an avocado tree planted from the seed takes seven years to bear fruit. As we are in 2020, seven years after June 2013, it is now time to pick the fruits of seclusion, whether to play together in the creek or to be the creators of the end. No wonder new thinkers and artists are arising to create new pathways, parting ways with the logic imposed by this system of death.

(DE)territorializing the world as we know it

If "the leap is contingent on the limits", as Jota Mombaça and Musa Michelle Mattiuzzi teach us in "Carta à leitora preta do fim dos tempos" [Letter to the black reader in the end of times], which opens the book "A dívida impagável" [The Unpayable Debt] by Denise Ferreira da Silva, we desperately need to learn how to leap, because we have reached the limit. Is the fear of the fall (or the unknown) making us freeze while facing the abyss, waiting for one last puff of wind? We can either prepare to leap, or fall. Either to watch the end or to provoke it. Either way, we are called upon to transform our mourning into struggle and hold a celebratory wake for this world.

"Who says we can't fall? Who says we haven't already fallen? [...] If this is an abyss, it is also a fall. The question would then be: why be so afraid of a fall if we haven't done anything but fall in other eras? Why does the feeling of falling make us uncomfortable? We haven't done anything lately but to plummet. Falling, falling, falling. So why are we uneasy with the fall now?" questions Krenak in "Ideias para adiar o fim do mundo" [Ideas to Postpone the End of the World]. And he suggests: "Let's use all of our critical, creative capacity to build colorful parachutes. Let us think of space not as a confined place, but as the cosmos where we can fall with colorful parachutes."

I see the work of artists as something connected to the (de)construction of new imaginaries and new possible worlds that make themselves present and exist above any specific time. Working at the frontline of the (de)invention of daily life. In this sense, the artist opens pathways so that other people can bond with themselves through their work and, once they are better connected with themselves, they can broaden their capacity of coexisting and creating bonds with other people, communities and territories.

Community life is permeated by the commons. A common unity. Coexistence. The territory is the space where community bonds operate, where decision-making happens, where activities take place, where collective management happens alongside the building of a shared horizon. Therefore, by understanding the body as the first territory, a question becomes necessary: how can we not lose collective meaning while under social distancing?

Singing, dancing and living the magical experience of suspending the sky is common in many traditions. To suspend the sky is to broaden our horizon; not a prospective horizon, but an existential one. It is to enrich our subjectivity, which is the matter that the current times want to consume. If there is a thirst for consuming nature, there is also one for consuming subjectivity - our subjectivity. So let's live it with the freedom that we are able to create, and not put it in the market. (Krenak)

The experience of the Etinerâncias Collective, who has been in touch with several territories during the pandemic, has brought about certain questions: how are communities still alive? How were they able to go through a pandemic with no access to basic rights, with no State, and despite the colonialist, racist and sexist project that has operated necropo-

litics for generations? How have they resisted being homogenized by a system that invests so heavily in monopolizing not only means of production, but also dreams, thoughts, imagination? The answers are varied and all revolve around strategies and practices of resistance and care that we have named "beyond the State".

After a few years of working with care networks, we observed that during the pandemic this issue became unprecedentedly central to the political debate of institutions. In communities, however, care has always been a condition of life. Zica Pires, an artist, educator and leader of Quilombo Santa Rosa dos Pretos in the state of Maranhão, tells us that since the beginning of the pandemic the community has organized according to the guidance of the elderly. They mobilized to monitor the cases of Covid-19 and carry out all assistance internally, in partnership with a nurse and teacher at the federal University of Maranhão who was interested in building community health processes during the pandemic. They knew it was necessary to avoid people from going to the hospital to increase their chances of living; considering the history of negligence towards black people in the health system, a sanitary emergency would certainly not be the time when the State would hear the call to preserve life in quilombo communities. A local treatment hub was set up with respirators, thermometers and other items obtained through partnerships, as well as other self-managed strategies that so far have been guaranteeing the control of the pandemic in the area. No deaths by Covid-19 have happened so far.

Building on his metaphor for the current condition of humanity, Krenak states that the colorful parachutes we need can only be designed in the places where envisioning and dreaming is possible. In the traditional communities of Brazil, celebrations have been momentarily interrupted, but the drums have not stopped beating, the maracás keep accelerating particles, the enchantment goes on, and the invisible continues to weave the web of life.

Based on my thoughts and feelings, I can say that our south is the South. We are used to abysses. And the winds that never cease to transform everything, as they meet us in our colorful, collective parachutes, will keep us going forward - as Arturo Escobar proposed as he entitled a recent article - abajo y a la izquierda y con la tierra [from below, from the left and with the earth].

(DE) MATERIALIZE THE WORLD AS WE KNOW IT

For a long time we have inhabited immaterial realms. Music and film are languages that have already been deeply affected by digital culture. With the pandemic, this reality takes on other dimensions: theaters, cinemas, visual arts exhibitions, and festivals are emptied along with the collective dynamics of creation among artists. In Europe, theaters reopened only to close again. Meanwhile, other dynamics of aesthetic fruition emerge.





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AMULET DREAM MADE XAVANTE

In an attempt to present something relevant that could encourage, strengthen, serve as a parameter do be deconstructed or came as a breath of meaning for this moment, I ended up facing my own limitations of language and practice, reviewing what I had built as a specialty that could be exchanged: being available to work as an artist and educator, not necessarily to produce something in itself, but to offer the world the attention of a physical body, one that can reveal what is penetrated by the beauty of relationships, shapes, colors, hidden meanings, and that which is unspeakable outside of visual grammar.

Poetic manifestation, identity construction, the strained language, the "leap into the abyss", intertwisting our feet at the foot of what cannot be named. That which is to come.

The empathetic radicalness as a daily exercise with the aim to dissolve historic nodes of oppression, death, disgrace. This social utopia proposed as a practice based in an art studio dissolves boundaries once we understand that the matter will be worked with as a mirror-surface - be it engraved, drawn or painted on - that imposes a physical regulation common to all, delimited by the individual body, but supported by the capacity of refraction and acceptance of the collective body active at the time. The practice in the studio as a social horizon that allows equalizing relationships in the face of doing, mediated by the perception of the materials

with which they work, from the fibrous hardness of the wood, to the smooth, subtle roughness of the paper. All of these stimuli awaken sensitive information within the contours and limitations of each individual. This mutual confrontation in the face of inert matter reveals itself as a multiple mirror that splits a single condition with everyone, this feeling of being a creature in the face of an unknown path.

The clash with wood, metal, stone brings elements that reinforce what is human even before our social organization, when the studio was but a plain to be walked on beneath the open skies.

Teaching how to dream and calibrate this connective relationship with a shared reality is not something that can be presented in any methodological program. An engaged design organized through dreams, imagination and desire is something that is contained in the work of art and emanates from it. As a child, I dreamed of an orange room with three symmetrical shelves where I kept, in an organized way, small toys and objects. It lasted for a good portion of my childhood and I noticed it had been remade and materialized 40 years later in my studio, in the corner I prepared for my children: shelves with clay, wood and stone toys that we made to contemplate and play. Believing is not something to be taught, but lived. It is to incorporate like a breath the immateriality of art itself and to sustain that resignation towards the incompleteness, the finitude, of a formative, temporal and borderline path. The real value of the work is what becomes common, sensitive, viable and engaging for others.

Artistic production as a radically empathetic. Is it possible? How can one assess the level of engagement needed to produce a work of art? How to mobilize energy to face critical expression?

Believing in the manipulation of matter as a way of transcending and subverting reality, modifying the present through shared knowledge. What we cannot dematerialize: coexistence and the ethical exercise of understanding the other. These are foundational aspects in the production and interaction with artistic production in any vehicle, in any context.



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performer, artist and writer

END OF THE WORLD

End of the world is the stamp we use to validate distances, lands, journeys. End of the world is a place so close and so far, so interior and exterior, magnets arranged face to face. End of the world is a place in my backyard, in my area, in that space-time-playground of experiencing life that I learned to call my city, São Joaquim de Bicas, in my state Minas Gerais, in my inner state of trial and error, falling down and rising up. End of the world is the place chosen by industries of various types to cause pain, torment, crying and gritting of teeth without having to give an explanation afterwards, or pay any (fair) compensation, or offer a restoration program. End of the world is the more-than-beautiful tax haven on which all the corrupt people of this world gather, celebrate: they drink, eat and dance as if there were no tomorrow for us, those on the continent, the ever-below ones, because there is no tomorrow in fact, just dreams and sighs and struggles and a lot of organizational effort for some achievement within some agenda within today's most violent cycle - an endless cycle. End of the world is the dam of mining companies, dams that burst - and when I burst, I remember the wombs of pregnant women who pour life and blood in the world, but the womb is a living system, a mystery, a world, a potent organism, huge, a mystery; a mystery. The dam is a crime, a failure, a ready-made, stupid joke - we raise our eyes to the hills, and there comes the outburst, sudden and sad. Dams are at the end of the world, a place where there is not enough media attention - until someone dies, until the scene becomes movie-like, until the horror, the wreckage, the details of the bodies and the numbers of bodies and of

days without bodies support broadcasting companies with extra audience scores until something more frightening and deadly leverages that score. Until another end of the world appears. I continue: the end of the world is the dead river, the one that nobody saw as much as I did, that nobody set foot on or risked the edge of or went down the trail alone to check its current - neither drank its water straight from the current nor watered the plants to feed the families of the world right from its bed. End of the world is the fish that no one has laid eyes on, as well as the unknown birds and spiders that no longer float on the water. End of the world is mining at the end of the world, in the lowest places, the great and infinite well of the universe, millions of them in every small town with a church, not only Catholic, no more, not today, at the entrance of city some iron monument or other cheap or not so cheap material depicting a historically acclaimed dominant man. End of the world is a dirt road of fantastic, breathtaking proportions, found after an endless walk (which could crush your feet from walking so much) or a quick bicycle ride, because despite the unfortunate proliferation of cars in the entrails of the planet, people deprive themselves of great experiences - oh, I wish. End of the world are mass murders in the entrails of the Amazon, of every kind of being that breathes and prays, all praise stolen, cut, shot in the chest from behind; every love we proclaim is a post-scruple, a farce of a revoltingly crystalline tone: it exists only in the beginnings of the world, especially if such beginning is the navel of the body of a white man with some constitutional power.

MMX END OF THE WORLD

The end of the world is also a place in my city, an arena-hole of dirt, open, lowered, depressed, dragged; opened in 2013, in the neighborhood of São José, by a mining company, to build lodging, which was built and also abandoned - all for money and, in this case, abandoned due to the impossibility of earning more of it. No money comes in so we get out, and at the end of the world nobody cares, nobody is going to scream because what the eyes don't see and all that. And they didn't even see it, it really was the end of the world. I only saw it myself when I started working nearby, in a federal program of non-formal education that no longer exists. I walked around what verged on the end of the world with my students, children who knew they could implode / explode the system, and they did - in the micro-local system of things, orders, havoc. We moved everything around - we invented. On the crest of the revolution wave, we were walking on the street that led to the end of the world, or rather, around MMX (that mining company that built / abandoned the end of the world).

We decided to enter, we crossed the fence and became, ourselves, the owners of that place. It was our land, our new classroom to experiment without rules, without having to clean and put the stuff away, without having to throw stuff in the trash and score on efforts, a land to disobey and play a new type of soccer, called sokker, and make a new type of art that we would decide on two to three times a week. You who are reading this, I believe that you cannot imagine the beauty and glory that it is to have your private end of the world to enjoy, a chaos surrounded by an extensive blue sky with some rain from time to time and enough grass to play sokker, without the usual (male) dominators. It was better than receiving any amount of money - for which people kill, die and offer themselves daily. It was the huge freedom, the huge life, arms wide open, almost being pulled out of the body, so stretched they could be. A hug - giants hugging one another. This end of the world was made up of cement, nails, wood and some construction materials, archaeological remains of the passage of a kind of man who has a navel. It was the realm of chaos - which came before us and which now we took over without the commitment to rebuild that previous story, letting our sovereign, libertarian will flow away from any school warning or current pedagogy. A community of people practicing experimentive collaborativity: each meeting could generate a collective production without any initial pretensions / without the responsibility to yield a definitive final product: it is the gathering of these people, with the will to occupy and permit, that the great event inhabits. It is the possibility, not the end of the thing. It is the opportunity, not the organization. It is experimentation, not the re-establishment of structures that do not interest us and do not take us into account. It is to ruin, not to embellish a ruin. It is to descend, not to rise. It's new, not the same. It was by stepping on the fragments of old desires that we spread our colorful, powerful presence throughout the end of the world. We didn't call any external authorities, we didn't invite any political candidates - we owned and did what we believe in: something new, something other than. That disorganized end of the world, about which no one spoke and no television station filmed and no printed newspaper covered and no policeman pretended to care about was an entire country, oceans, a childhood city without a monument honoring some dominant white man at the entrance. I don't have any recipes, but when I did something, it was with a group of children, an unrepeatable group of children who were shouting down a paved street in the countryside that MMX was theirs, and that nobody was going to take it back. In fact, nobody took it. What happened is that it was over.

The end. Of. The world. Has come.

(UN) OCCUPY THE WORLD AS WE KNOW IT

The call of the last few years of insurgent politics is clear: we shall occupy. If we have to occupy, we shall occupy heaven, as the old anarchists sing. The high school youths, the squares of the big capitals, the vacant lands, the vacant lots. Occupy the virtual space, with narratives of social transformation. How can we practice artivism in the postepidemic world? Is occupying still the watchword?





OCCUPYING, VACATING, RE-OCCUPYING: THE NECESSARY DYNAMIC OF CONVULSIVE TIMES

In recent years, and perhaps for a long time now, no political gesture has been more assertive than the act of **occupying**, populating the most diverse spaces with bodies. Squares and parks overtaken by inflamed hordes set in motion an unexpected spring in many Arab countries, generating the most unlikely social upheavals. Young people settled on Wall Street for days going on weeks and finally months, sparking a deep questioning of the global financial system. We also saw the streets of our country crowded with enlivened bodies, and public buildings, schools and universities were soon to follow.

In order to write my novel "The occupation", I closely followed the experience of homeless residents in downtown São Paulo as they transformed destroyed and abandoned buildings into a possible home. The occupation in that case was a matter of survival, of tending to the most immediate and fundamental needs. The justice of that act was evident, its intrinsic reason, its power to corrode the mindlessness to extract some order from it - an order so different from the one imposed by the authorities. There I perceived an antidote to the ruined world that has surrounded us, the world that is the confluence of so many ruins, the wreckage of the present piling up over the wreckage of the past. The force of regeneration applied to the space by that collective was impressive, simply because they was there, and because they allowed themselves to transform it.

Against the timeless ruin, and against the country's convulsive present, I began to consider the possibility of more abstract occupations. Ones in which my voice could be occupied by other voices, by the powerful voices I heard in that occupation of downtown São Paulo, the voices of militants and refugees - refugees in a foreign land or their own land, as they never got tired of saying. That my writing, that the book I was writing could also be a building they occupied. And that I could then be able to produce an occupied literature, borrowing the strength of this collective act, a literature occupied by the present, by the struggle, by the free spirit.

It is strange the world we inhabit now, in such atypical months of 2020, it is a strange world where fighting has temporarily become **vacating**. Vacating the streets, the squares, the universities, to contain the spread of a disaster. Vacating to break the peremptory logic of utility, of economic progress so burdened with death. Vacating the city, isolating yourself in every physical aspect, in order to fight the sordid exercise of necropolitics, never as explicit as now.

But there is also the possibility of devising a less literal, more abstract way of vacating. A commandment to vacate has also been presenting itself in a symbolic, subtle, complex and delicate way.

In the design of my book, the difficulty was: in order for the voices of others to occupy me, it was necessary that mine, in some degree, be vacated, it was necessary that the personal word also let itself be inhabited by silence. For some time I had been carrying out an expansive process in my books, even if stemming from myself, engaging in a process of searching for the other, for otherness, which ended up opening some space in me and in the world.

I was then, and now, faced with yet another pressing issue of our time: the need to give way, to vacate more uncertain instances. It hardly makes sense for me to say it, but it also makes no sense to keep silent: a guy like me, in

a world like this, in a country like ours, needs to take up less space. There must be some retraction in the discourse itself, a greater consideration about the place where I must exist. I do not disregard the controversial and problematic character of what I say, and I affirm that in this gesture there can be no silencing, not even self-silencing. It is, of course, not appropriate for the conscience to serve as an escape or an erasure. Still, it is necessary to keep this awareness, it is necessary to realize when some violence, some form of suppression of the other, is acting surreptitiously to defend our very exclusive presence. And it is necessary to oppose this violence.

Occupying and vacating are, in any case, contingent acts. They take place to transform the function and meaning of a space, of an idea, but only temporarily. For a moment, the street is no longer a street to deal with other pressing causes. For an instant, the school stops being a school to concern itself with other thoughts, thus preserving its pedagogical power. For an instant, literature ceases to be merely literature to occupy itself with its era, to break with its perennial lack of purpose, to rediscover itself as necessary.

The dynamics of these movements are intricate, but something seems evident, even if still undefined, incipient. In the act of occupying, in the act of vacating, physically or symbolically, the act of **reoccupying** will soon have to follow. We will once again take the squares, the streets, the schools, and the meaning of this renewal is not yet given - in this unstable world that has clouded the most obvious senses, which has promoted the debacle of all previous, dogmatic meanings.

We will only be able to rebuild this meaning as a community. Or rather, to reoccupy meaning and thus reoccupy the world, the struggles, the thought. Collectively, we can already begin to break with isolations and merge ideas, in search of meaning for future occupations, for future struggles, a more open and more alive meaning. A meaning that also preserves, against all expectations, some degree of optimism, by understanding the role that negativity plays in the nefarious execution of necropolitics.

Reoccupying utopia, this is the unequivocal act that the future demands of us. Politicizing literature, yes, politicizing culture, yes, but not as an end in itself, but rather to contribute to a poetization of politics. We will not do this out of an intimate, unique, exclusive impulse. Only in a collective effort, only reoccupying each other, multiple times, will we come to reconstruct a meaning.



(UN)OCCUPYING THE WORLD AS WE KNOW IT

We weave these words based on a psycho - political - pathological - multi-artistic experience.

We risk our bodies by jumping over walls to reclaim land. Some worlds were destroyed, and new ones were created, danced, sung, embodied, written, and now we are going through the process of desquamation of the planet, reconstituting the literacy of our subjectivities.

Ruin, catastrophe, natural disaster, the scar is the decisive point of a dissident body, with intelligence we have managed to sculpt time with the raw material of our scars. We create and exist artistically so that our sky does not collapse, we set our subjectivities into combustion, which are like erupting volcanoes.

"The eruption of a volcano can result in a serious natural disaster, sometimes with planetary consequences. Like other natural events, eruptions are unpredictable and cause indiscriminate damage" (according to an informative website on geography).

These words come from the entrails of the collective skeleton: voluminous hair - head - rib - lung - hip - feet - body - thread - combat - affection - fury - precision - detail.

This skeleton is a process of everything that we already love, of all the paths (singular and plural) we have walked. When we vacate the world, we enter the altered state of consciousness, we create collective strategies for existence, in order not to be sentenced to survival, in other words, strategies of imagination and creation of new possibilities.

We no longer believe in the colonizing lie that we are universal. We are dissidents, and there is nothing wrong with our bodies. Colonialism decides when the world emerges and when it ends, therefore, we want to build an experience that is neither devouring nor being devoured.

We want to pause, interrupt, suspend time. We are children of the end of the world, badly born, fragile and powerful. When we were born the world had been destroyed a long time ago. We are on the move, so if destruction, ruin, catastrophe have been left to us, we will turn it into clay.

Our dance never ends, we are not finished, everything dances, just like the planet earth around itself and around others. We are creative subjects in a spiraling time, we run away from any notion that empties us of this experience of existing artistically in between.

Always in between.

To (un)occupy the world is to transgress what is understood as matter-body-space. The world we know is serves its aggressors, and its aggressors are CYStemic, they receive orders and do not dance, their time is a vertical line. They repeat terms and logic that favor the symbols created by colonialism.

To these powers of control we say no,

They say no. They leave, we enter.

We are the colors that they have not yet seen, we do not define but name, we are the matter of what is new, our body is a battlefield and says no, it transgresses spaces and knowledge, our time is spiraling, our voices are loud and echo, they breathe through generations.

We do not know what is past, what is present and what is future. When we looked, we were already gone; when we look, we are; when we created it, it already existed.

We are bodies that catch no respite and whose momentum is not lost, but transformed.

Their world is twisted and ours is wicked, theirs is dried soil and ours is mud. We enter the corners where they swear no life is born, we pierce the hot concrete and we flourish.

Persistence has our face, the wind has our air, and always, whenever our name is uttered, life goes back to the beginning. We created from the wreckage that they left. We recycle what they call garbage. We cut through what they think is expensive. And we give meanings to what is not here.

We exist in shapes that the eyeball cannot follow.

Our movement is cyclical and not remote.

They kill and we give life. (Un)occupying this world is to vacate those who do not see what exists, they see what they have and we create what is in the technology of millenary cells.

And once it is time, we will vacate and make way for the new, which devours what we build and recreates what they need, and when the time comes, they leave again, but in truth they are already gone, we come and go, we are daughters of the earth and we stand back up whenever we need to.

The world we know does not know what we are.

We skip the turnstiles of the old structures.

We create the new.



Thi Gresa

Non binary person, artist, researcher, arts teacher, and mentor of creative processes

WHAT BODIES ARE WE TALKING ABOUT WHEN WE TALK ABOUT PERFORMANCE ART?

Introduction

This article seeks to deepen discussions about the art of performance and gender dissent by relating them to "indisciplinary" practices. We understand as indiscipline the aesthetics that are established in order to produce new forms of existence in addition to new ways of producing subjectivities and subjectivations.

These indisciplinary aesthetics are related and directly connected to the issues associated with the discussions, as well as the actions that seek in their complexity the approximation between aesthetics and politics, and action (performance) and politics. In other words, we do not wish to dissociate the actions of dissident bodies from their political practices. In addition, our view focuses on unconventional territories, those that escape the realm of narratives, precisely the ever-shifting territories of performance art.

In this same direction, as we reflect on the issues of aesthetic dissidence - which concern both the art of performance and gender dissidence - we dialogue, unequivocally, with the tension and friction of narratives that can be generated by the debate itself, which also (or in turn) launches us into what we call "impossible possibilities of existences in performance".

In this article we seek to move in the direction of indiscipline. While writing the article, we propose the tracing of paths that point us towards the directions and reflections on the dialogues between forms of dissidence in the field of performance art.

The friction of aesthetics produces noise, and makes us reflect on the limits of fields of performance. Therefore, our writings, in the same direction as indiscipline, also build on practical experiments, considering that part of what appears and is produced in this article is also necessarily contingent on the practice and production that I develop in the field of performance, simultaneously and concurrently with theoretical research.

Thinking about new practices in the fields of performance, and in the field of art, leads us to investigate new forms of production and creation in the territories of performance.

Such an investigative labyrinth institutes itself artistically and, through performance, triggers new forms of political practice, new aesthetic forms and new ways of being in the world - in other words, new, inventive forms of existence.

We are fundamentally interested in the aesthetics that set out to question the politics of bodies, the political-aesthetic politics of bodies.

Therefore, the article develops three lines of investigation: performance, aesthetic experiments and, that which conjoins these two aspects: political practices.

Performance is understood as an artistic movement established in a conceptual manner in addition to permeating the writings that we will develop in the article. We will discuss what we call rebel performances - rebellion understood as a fundamental process for the production and construction of indisciplinary, political aesthetics.

Rebellion as a form of gender disobedience, of aesthetics, and fundamentally as a deviation from rules and norms. Aesthetic experiments, in turn, are the paths that lead us to new forms of existences or to the "impossible possibilities of existence". Possibilities that are established in the face of a dialogue and a proposal for aesthetic research involving dissent and, more than dissent, constant investigation that leads us to broaden perceptions of normativity.

Finally, as we have already stated, there is the topic of political actions: how does the constant dialogue take place between art and politics, mainly between the actions of performance and politics?

These encounters between performance, studies of dissidence / indisciplinary practices and the questions that guide us to political actions mark and highlight the boundaries of our theoretical and practical actions.

We thus attempt to penetrate aesthetic disobediences and, from there, write from a perspective of artists and non-binary people in a state of constant aesthetic experimentation.

In light of this, we are fundamentally interested in the issues that permeate performance, the body, aesthetics, my aesthetics, and the permanent investigation of genres. Which, finally - but not to finalize - sets the territory of our political actions.

Performance

Researcher Liliana Coutinho (2008) launched a question 12 years ago that we still try to answer today. In all of these spheres (indisciplinary, practical, theoretical processes, collective reflections) the following question always arises: "what are we talking about when we talk about performance art?"

In an article that places the question stated above as a title, the author seeks to locate the uses of the word performance throughout history, producing a kind of genealogy of what we understand as language and the art of performance.

Some time later, Lúcio Agra (2012) proposed the same question in his article "What do we call performance?". Observing the Brazilian context, the performance of Latin American artists and the possible intersections between the practices and fusions of performance and Anthropology, Agra then proposed other questions that resulted in echoed the impossible attempt to reach a fixed solution for the initial question.

In the same article, Agra addresses reflections on the connection between performance and aesthetic dissent. Two excerpts of the text deserve to be highlighted. The first refers to the art of performance: "tracking it can help us to understand the search itself"; the second, later: "Such uncertainty or instability is precisely what interests us for the permanent mutation of the concept that this word mobilizes".

These moving borders and frontiers of performance are what interest us, given that it is in the unstable field of investigation of performance that the connections between practices of bodies and political practices are established, allowing aesthetic experimentation.

¹ We do not seek in this article to trace a genealogy of the term performance, nor a genealogy of the intersection between performance and gender. Our goal is to present the intersection between these two issues, seeking to reach discussions on gender, dissidence and aesthetic experimentation. For this, I choose to use the questions presented at the beginning of this section to reflect on and present the complexity upon engaging in a discussion of performance.

We understand that the performance territories are built and established as bodies experience and establish themselves with new aesthetics.

Therefore, we cannot ignore that performance, the field of investigation of this medium, is constantly related and associated with the political making of bodies.²

When we talk about performance, it is thus impossible to separate the political dimension from the artistic dimension. And these two, in turn, are equally inseparable when it comes to investigating the possibilities of gender experimentation - and more than that, when we talk about the "impossible possibilities of existences".

We understand as "impossible possibilities of existences" those that have found, or even more, discovered in the field of performance ways of being in the world with their processes of subjectivity.

They are the bodies which dematerialize into existences, which have subverted notions and norms, while creating and expanding through experimentation. Bodies that roam through aesthetic incompleteness, that don't seek a fixed identity, but rather to blur and commute across borders, bodies that express and expand - two opposing, but complementary forces - causing the expansion of ways of being in the world.

The tensions related to expansion are what we mean by the broadening of subjectivities. To investigate these possibilities that are found in incompleteness, in vagueness, is what interests us in the language of performance. Such aesthetic experiments always refer to gender, and thus lead us to reflect on the fields of performance, the territories of performance and the object of this article: "what bodies are we talking about when we talk about performance art?".

It is the friction of impossible aesthetics in bodies and the friction of bodies in performance that makes us reflect and investigate the dimensions that lead us to move between politics and the language of performance.

It is the practice of disobedience and rebellion (Gómez-Peña 2011), that is established a political practice of the bodies, producing and establishing new aesthetics and new forms of existence.

In addition to the practices of disobedience and rebellion - as a political possibility of performance - the indisciplinary practices materialize in incompleteness.

² The collective Corpos Informáticos [Informational Bodies] (Brasília), coordinated by artist-researcher and professor Bia Medeiros, organizes the website / blog "performance corpo politica" [performance body politics] (http://performancecorpopolitica.net/) in addition to being the organizers of the festival "Performance política" [Political Performance] (PPP) festival and "Performance corpo politica" [Performance body politics] (PCP), which reflect on micro and macropolitical practices, performance as a political activity and the micropolitics of the body.

Yet another dimension, another perspective of these impossible possibilities of existence is that of the incompleteness of aesthetics; that of the desire not to arrive at something specific and static; and of the artistic field that we are looking into. It is precisely in the absence, error, and deviation from the end, the ending and the completeness that what we seek as a political aesthetic is established, associated with what we want and call and do as a performance practice.

Also in incompleteness and impossible possibilities one finds what is characterized as a work in process of gender investigations, political practices and aesthetic experiments.

We give up linearity in our investigations to launch ourselves into collages, which is the dissent of the narrative, and at the same time the inversion of the logic of construction and the normativity of gender perspectives.

Furthermore, it is in this perspective of collage - in order for us to understand the dimension of incompleteness - that we enable part of this intersection between performance art and aesthetic dissidences / experiments. Here, "pasting" means the practice of tensioning languages and tensioning completeness.

While producing new aesthetic dimensions, new dimensions of actions through the art of performance, all that remains for us is to affirm that linearity, completeness and even the possibility of completion are not desired, because these processes establish a finitude that is undoubtedly not desirable for the impossible possibilities of existences.

Returning to Agra's article, when talking about aesthetic possibilities within performance, we recall the following question: "what we do not discern that can be seen by the performance?" (2012, 82). Within what is visible in the performance, and to paraphrase Coutinho, we can raise the question: "what bodies are we talking about when we talk about performance?" What are the aesthetics of performance art, and what are the aesthetic experiments of performance?

We must then highlight the aesthetic dissident bodies. We propose a look at those existences that, in addition tensioning aesthetics, stretch discourses and invert / intervene in ways of seeing.

The proposition is no longer to be seen, but to change the possibilities of gaze. As we change the possibilities of looking, instead of abrading the eye, we abrade the aesthetics of the body. The aesthetics of the collage-bodies are the aesthetics of the bodies that associated with the collage.

Deviation, dissidence and experimentation

In 2016, the Oi Futuro Flamengo Cultural Center held the third edition of the performance festival "Transperformance", with the theme of "Foreign Body".

One of the pillars of the exhibition were performances that carried out "investigations around sexuality and gender roles". The main focus, according to the curatorial text signed by Luisa Duarte and Gabriel Bogossian, "are works that open doors to deviation and risk" and that "reenact their difference, their unfeasibility and their refusal of the militarism of production".

Both the exhibition and the reflection that we propose here are based on triggering gazes and perspectives on unfeasibility, the incompleteness that takes us to the sphere of the impossibility of existence.

The impossible possibilities of existences are precisely the space of risk. The risk of the body that produces indiscipline, incompleteness, and guides us along a trail towards the unknown of rebellion. On the other hand there is deviation, error and the collage that take us to the ever-shifting territories of the performance.

The risk of gender experimentation, the deviation from dissident aesthetics and the error of incompleteness is what drives aesthetic experiments in performance.

Aesthetic risk - aesthetic experiments - are beyond the scope of uncertainty. The risk and, furthermore, the impossible possibilities of existences are everything that could not exist, but do, and in addition to existing, are materialized in counter-streams. They are everything that marks and destroys aesthetics (in the sense of transforming these aesthetics into political actions without a territory).

For Gómez-Peña, "it is precisely in the tension of risk that we find our bodily possibilities and our raison d'être" (2011, 446), that is, it is precisely in the frontiers of experimentation and in the limits of risk that pertain to aesthetic experimentation that we find performance and our reason for being.

Through the friction of these notions - incompleteness, collage, indefinition - we reach the understanding that this glued body is the exact measure of what we talk about when we touch on the perspectives of aesthetic experiments.

Let's go back to the question of the article, "which bodies are we talking about when we talk about performance?" Gómez-Peña repeatedly refers to the bodies of the performance through the expression "aesthetic refugees". Underlying this question are those who place themselves beyond

the bodies we refer to when we speak of performance. On top of that "what do we not talk about when we talk about performance?"³

Through these new questions, we can create in performance an (unstable) territory of openness to aesthetic dissidences, noisy perspectives and impossible aesthetics – nomadic bodies that move through the territory, move between aesthetics and tension aesthetic norms.

The exiled, those who move between borders, the impossible existences that have no fixed territory, that are not in a single place. Those who inhabit the non-territory, the non-space, are precisely those who are in the impossible possibility of existence - the bodies of the cracks.

At this point, it is necessary to produce and activate an inversion of the reflection in order to build new performance reverberations on the bodies that are producing other aesthetics, and even more than that, the bodies that are prompting other ethical processes to be instated in the discourses about the art of performance.

Finally, but refusing the end, the friction produced by dissident aesthetics creates new dynamics when thinking about the edges of performance: the mobile space / territory that the body occupies, but mainly recreates and transforms through questionings, collages and impossible processes of existences.

Something out of place is

I reach the end of this article naming some events that involve the bodies that are tensioning aesthetics and thinking about new possibilities of existences that are impossible to exist.

On March 3rd, 2020, I accessed the open call "VeiculoSUR", proposed by Sesc-SP. On the day before, March 2nd, the Lavra exhibition had been censored at the Hélio Oiticica Municipal Arts Center as a result of the exhibition of the work of Órion Lalli.⁴

Now, not only are bodies strange, but the time-space we occupy is also strange.

- 3 We do not intend to question here performance theories about the exclusion of bodies from the history of performance, but rather to point out a new perspective the ruptured perspective of redimensioning to think about and expand tensions and existences in the field of performance.
- 4 About censorship, Orion Lalli wrote on social media on August 8, 2020. "It is unacceptable for an artist to have to answer criminally for exposing a work of their own. The project EM.COITROS Encounter of a body living with HIV denounces the erasure of different bodies and the speeches against the public treatment of bodies living with HIV, in addition to blatantly rejecting social prejudices. It is unacceptable for public authorities to close exhibitions, when their role is to guarantee that cultural spaces are open and in full working order, with quality infrastruc-

ture. 'No wonder the target of CENSORSHIP is an LGBTQIA+, non binary, HIV+ artist."

(UN) LEARN THE WORLD AS WE KNOW IT

What should we leave behind when the world ends and we can start over? Spivak, in her feminist writings, calls on us to unlearn to desert every form of prejudice. How can we educate ourselves for the world to come? Through a liberated, liberating education, going against the grain of the times.





EXCUSE ME SO I CAN TELL A STORY

Education comes to me in an image of streams that intersect. A wind rose of what we share in life. First of all, education is something that happens together. It entails more than one. How do we get to the crossroads?

I, who have been active in formal and popular education, think about the amount of circularity that may exist in the cross cast by the bodies in communion and the lives they support. And what makes a circle become more than geometry? That would already be so much: the possibility of the intersection of those winds of coexistence.

As I think about the rooms, garages and other grounds where we dare to think about the dialogics of education, I wonder about the ways we can enter these spaces and the possibilities of crossroads-bodies coming into being.

"Conceptually, the crossroads-body is a space-body penetrated, intersected by the elements and knowledge-practices that compose the universe where it is located. It carries a spiral, curvilinear notion of space-time, which indicates a gnosis in a movement of eternal return, not to the initial point, but to the reminiscence of a sacred past for the strengthening of the present and the envisioning of the future."

(The Crossroads-Body as a Performance Experience in the Congadeiro Ritual, Jarbas Siqueira Ramos)

I like to tell who I am as I enter these circles. It is an ancient practice. My listeners, once children, now stop me on the street, all grown up, and we remember those moments together. Inside me, every new circle is a blank canvas for me to tell who I am based on who we are. When I approached the Parakundê Project in 2018, I asked for permission to tell a story. It was mine. And it was ours. The magic of this practice is in its mystery. The point is that the subject of the narrative remains anonymous. A girl, a woman, a mermaid... I? And I never had to explain. The node became a knot once my listeners found themselves in the story whether when they know which white foam I refer to as I narrate the ferry ride between Santos and Guarujá, or because they find themselves in the rhythmic chant as if they were treading in the same pulse.

As I tell who I am, I recount my territory, my affections, my permeabilities. The Afro-indigenous heritage offers us a thread to weave other ways of being and doing. Capoeira has a widely echoing motto: "Excuse me". Whoever asks for permission is much less submissive than graceful and poised. Those who ask for it must say who they are and what brings them there.

How much do practices in an educational perspective carry a Euro-referenced essence in both content and form? The logic of the mission, of enlightenment against darkness, is a foot against the chest of multiple existences: a boot of colonial heritage.

This is my contribution to "(Un)learning: The End of the World as We Know It", hosted by Colaboradora - Arts & Communities, an initiative by Instituto Procomum: to think about the agglutinating potential of sharing, listening and the politics of arrival.

As a breath, diction and performance event, the word that is spoken and sung is recorded in the performance of the body, portal of wisdom. As an index of knowledge, the word is not petrified in a deposit or static file, but is essentially kinesis, dynamic movement, and lacks attentive listening, as it brings us to a whole poiesis of the performance memory of sacred songs and sung speeches in rituals. (Performances of oraliture: the body, a place of memory, Leda Maria Martins)



Marina Guzzo¹
Artist and researcher of physical arts

(UN)LEARNING TO LEAVE THE COUCH OF WHITENESS²

"The first is alive. It will only die if whites insist on destroying it."

Davi Kopenawa, 2015

"The Dream" is a large oil on canvas painting created by Henri Rousseau in 1910, one of over 25 paintings the artist made with the theme of the jungle. "The woman asleep on the couch dreams that she was transported to the forest, listening to the sounds of the wizard's instrument." This is the artist's inscription for the painting. In a letter from 1910 to André Dupont,

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- 2 Text based on my lecture as a guest speaker at the event "(Des)Fazenda: o fim do mundo como o conhecemos" [(Un)doing: the end of the world as we know it], which was part of the closing activities of the second season of Colaboradora Arts & Communities, the free, collaborative school created by Instituto Procomum in Santos, São Paulo.



Image 1: Henri Rousseau, The Dream, 1910. Oil on canvas, 204, 5×298 , 5×298 . The Museum of Modern Art, New York

he explained the presence of the couch in the painting. He attempted to explain the insertion of a musician and a nude woman reclining in a jungle by the full moon, filled with exotic foliage and wildlife - it was a dream. The dream of a tropical forest.

Henri Rousseau had never left France. He painted the forest inspired by his visits to *Jardin des Plantes* in Paris, a botanical garden and zoo with large greenhouses and taxidermy images. It was there that he dreamed of the jungle, of a forest that did not exist.

Known as the Customs Agents (le Douanier), for his employment at the Paris Customs Office, Rousseau is one of the unique cases of art history that was considered the initiator of naïve painting, creating a particularly original work and distant from aesthetic conventions." (Lima 2020, 166)

He was thus considered one of the first naïve, or primitive, painters. He was self-taught, never attended classical schools, started painting at the age of 40 and his drawings were despised by specialized critics. However, he influenced important artists like Picasso and set a crucial precedent for surrealist artists like Salvador Dalí and René Magritte, who also relied on incongruous combinations and dreamlike images to create their mysterious and unforgettable paintings.

Back to the forest, or dream, painting. We can see rich details of animals, flowers, plants. The moon brings in a charming atmosphere. And the music is played by a black figure, probably a forest native, who enchants the white female figure, lying on the couch, dreaming. An organized, harmonized, idealized forest. A forest based on the colonial dream. A forest where the human being is kept apart from the living world. The separation between nature and culture is also rather emphatic. The ideal of modernity, in relation to the exotic world, as a place that presents itself only as a dream - as if the forest were a separate world, or as if whiteness were separated from the living world. Or, as Gayatri Spivak teaches us in "Can the subaltern speak?" (2010), it is important to open the debates about the position of subjects in colonial and racial domination backgrounds - and also in art history, even if in the forest dream.

Colonialism, its perpetuation throughout the colonization process, encouraged this ideal of the forest as something separate from us, which can be destroyed and usurped by human action. The capitalist system has always operated in the logic of opposition to nature, understanding it as a resource that must therefore be traded, exploited and transformed into a commodity. In contrast to the forest, we have seen the deserts of monoculture grow in Brazil. The plantation (Mbembe 2018; Kilomba 2019) established by the colonial process generates territorial and subjective wounds and inequalities that must be confronted, recognized and cured by processes that take time and different forms of agency. The plantation brings with it the management of the racialized bodies in it, spreads the desert, pain and disaffection. From sugar cane, coffee, soybeans, pasture. The cattle. The destruction of biodiversity, the space for the exercise of punitive power and the management of certain bodies within it - who deserves to live and who can we let die? The anti-forest.

As per the logic of plantation, today, amid the Covid-19 pandemic, we are tempted to devise new "forests" for the unsustainable life in Brazilian cities. Apart from the reality imposed on a minority of the population, who were able to isolate themselves in houses and apartments, running only the "essential" errands, we saw a large majority of people unable to protect themselves from infection and the spread of the virus, having to work and commute in precarious, crowded public transport. The lack of spaces for contact with nature, parks, dense vegetation - and art - makes us feel that the forest is increasingly distant from us. The effect of this is a feeling of desert, of scarcity. Also on computers and televisions, we watched, astonished and passive, the Amazon rainforest and the Brazilian savannah on fire. This tragedy was ignited by the great drought that we have been going through due to the climate change announced by scientists and en-

vironmentalists for some time, but mainly due to the lack of protection and prevention policies by the current genocidal government in Brazil.³

Faced with these two pictures (Rousseau's "The Dream" and Brazil in 2020), I propose to imagine - as artists, teachers, educators, social practitoners - ways of fighting necropolitics (Mbembe, 2018), which not only assumes racism as the "condition for the acceptability of death", but also excludes everything that is diverse, represented by the metaphor of the forest, reforestation or LIFE. What is our role in the face of this social, historical and cultural condition? What do we need to (un)learn at this moment?

How do we make a forest?

First, we must leave the couch where whiteness was installed (in the painting and in social and political actions). From the uberization of the world to the illusion that white people can "save" others from the condition of ruin that we are in, it is important to become aware of your role in the cycle of social exploitation. Following the awareness, standing up and joining the struggles is fundamental. As Bell Hooks points out:

Structures of domination work in one's own life, as one develops critical thinking and critical consciousness, as one invents new, alternative habits of being, and resists from that marginal space of resistance inwardly defined. (Hooks 1990, 15 cf. Kilomba 2019).

There are many possible fronts to invent new habits and actions that produce differences. Considering that there is no recipe, perhaps a good place to start is by practices (or praxis) guided by sensation and sensitivity. Listen, look and be present. Inhabit the problem. Learn to dream the present and nature.

As Emanuele Coccia (2018) suggests, we may start with a philosophy of nature: making nature and the cosmos privileged objects of thought and affirming that we can only think, exist and feel from / with these objects. It is through nature that we allow ourselves to be human, not separated from it, but penetrated by every physical force that permeates and transforms it. Based on a philosophy of mixing, which has plants as a starting point, Coccia (2018) explores plant life, and presents us with a way to discover a world through plants, with its surface of sensations, with the leaves producing the atmosphere, the roots meeting the Earth and the flowers as cosmic forces. Plants coincide with the forms they invent, their existence itself manifesting through the shape of their body, and the way such

^{3 &}lt;a href="https://g1.globo.com/natureza/amazonia/noticia/2020/08/02/incendios-na-amazo-nia-aumentaram-28percent-em-julho-em-comparacao-ao-ano-passado-mostram-da-dos-do-inpe.ghtml">https://g1.globo.com/natureza/amazonia/noticia/2020/08/02/incendios-na-amazo-nia-aumentaram-28percent-em-julho-em-comparacao-ao-ano-passado-mostram-da-dos-do-inpe.ghtml

body produces and relates to the world. It is also transformed by it. The possibility of communication with a living world can only happen once the human being is no longer the center of communication processes, when humans open up to what is to come and allow themselves to be populated by non-human forces (Dias 2020). No longer dreaming about the forest in order to be a forest and make a forest. Or, once again, as Gayatri Spivak (1990) echoes, "unlearning our own privileges".

I end with Paulo Freire, who for a long time has helped us leave the couch of dreams and enter the dream of the struggle of teaching and learning with freedom, respecting all beings of the living world:

Only the beings that can reflect on their own limitations are capable of freeing themselves, as long, however, as their reflection is not lost in an uncommitted vagueness, but happens in the exercise of action that transforms the conditioning reality. Therefore, the conscience of action upon reality is an inseparable constituent of the transformative act through which men and women become relational beings. (Freire 2002, 78, free translation)

(DIS) ENCHANT THE WORLD AS WE KNOW IT

We have nothing but ourselves. "We build circles, practice corners, raise barns and temples, invent worlds." The opposite of life is not death, but disenchantment. In the production of spells, as bodies in free flight, we are resisting: among ourselves, with each other, weaving webs, making communities, inhabiting crossroads.





Dance artist, anthropologist and cultural mediator

KNOWING YOURSELF, ENCHANTING YOURSELF

MOVING TOWARDS THE QUESTION: HOW TO (DIS)ENCHANT THE WORLD AS WE KNOW IT

The first suggestion I offer to those who read this text, is to put your feet on the ground and feel yourself pushing towards the center of the earth, in a sharing of forces. If you are sitting down, feel your hamstrings on the chair and imagine that your pelvic floor is pushing against the center of the earth, that your upper body is growing and your plexus is opening up, emitting light and dignity.

And why should we start by organizing the body? These times demand that we capture all forces, visible and invisible, to remain in existence. The body is one of the targets of the colonizing thought which, over centuries, defined and validated a certain type of knowledge production, conceptu-

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alizing "primitive" and "civilized" and establishing perverse dualisms that are impregnated in the hegemonic forms of perception of human experience. The body and language were fundamental pillars for the definition of the order of this world as we know it. The communities who used their bodies as locus of knowledge were ranked in the earlier stages of the evolutionary line by those who narrated the world (or the warlords).

In the era of Covid-19, as we observe the staggering face of human frailty, we cannot refrain from reflecting on the body, its importance, the ways it can possibly overflow and escape the forces that suppress it. We cannot refrain from reflecting on the powerful presence of the bodies that create, as a form of interrogation that influences the senses of people and their contexts.

With the belief that enchantment is a reality that requires decentralization, transferring weights, notions of centers, attention to extremities, looking at ourselves and our surroundings - I perform a few short movements... or a little more.

Movement 1 - Enchantment as the mobilization of different areas

Over the past few decades, criticism of the rigid divisions between the different spheres of knowledge production has escalated. Such criticism has been guided by the belief that knowledge, when organized in isolated boxes, limits the possibilities of problem solving and deeper critical readings. Through my interdisciplinary experience in anthropology, dance, education and cultural critique, I have come to understand that the articulation between these fields generates broader, more democratic knowledge, because it allows us to pay attention to the various axes that permeate social events and the multiplicity of agents that compose our territories. As an example, I can mention the influence of racial debates driven by cultural studies, which has been deconstructing hegemonies in the fields of visual arts and performing arts, pointing to the fundamental black artistic and intellectual thinking that allow us to review concepts and practices in the field of arts.

Movement 2 - Enchantment as a reference to other intellectuals

Turning our gaze over to narratives about the world that encompass the magnitude that we are requires - for both traditional scientists and the scientists of everyday life, with their "sweat and blood theories" - people who think through praxis, or through that which is theorized and practiced in social relations.

Movement 3 - Enchantment as producing a pulse of life

I draw the notion of the pulse of life from my doctoral research, where I addressed two reasons for movement: the inexorable communication with the force of gravity; and the vibration that disorganizes certain orders, moves spaces and resolves what would otherwise be fixed and immutable. The black arts, in several of their aesthetics, provoke us remarkably to engage in this creation of pulse rather than in the depressive sense of life so present in the contemporary art aesthetics with a European reference. And this is not a frivolous ode to a superficial notion of joy so often related to a certain African ethos. Let us remember the teacher Muniz Sodré's view of the notion of joy in the African realm: "joy is a metaphysical category to show a perfect tuning with the world".

Movement 4 - To enchant is to "de-mercantilize" difference

One of the feats of racism in these tropics is the consumption of the body of the other. Often named wild, curious, primitive or native, the other is swallowed, erased and disconnected from their contexts when desired by the hegemonic body. In a country with racial relations as complex as Brazil, we need to return to two fundamental concepts: ethics and responsibility. Once these are well understood, relationships may become less cannibalized.

Movement 5 - Enchantment requires overflowing

Yet another perspective yielded by the Afro-Diaspora: Kalunga. For the Kongo people, Kalunga is, among other things, a mother-force and a reconfiguration of the void (I turn here to Tiganá Santana and his writings on philosopher Fu-Kiau). The diaspora demanded of the black peoples a series of strategies, structures and bodily ways that remain in the bones of the Brazilian people. The transformation of realities requires a deep dive in history and in the notions of the present as well as a desire to emerge.

Movement 6 - Indigenous and black epistemes and cosmologies - a leap into enchantment (if your feet are anchored)

The non-Eurocentric ways of perceiving and narrating the world grant us ancestral knowledge, the perception of the present and imaginations of a future untied to the colonial knot.

Systems, languages, materialities and movements with which we can deepen knowledge. There is no way to develop without using of one's own resources, said the Burkinabe philosopher Joseph Ki-Zerbo. Here, development is linked to the idea of making the best use of what we have, aiming to fructify and not exhaust it.

Movement 7 - Awareness of race and false forms of enchantment

The racial divide that ruptures and traumatizes the human experience is now updated and replicated in the ways of reading the world, in the structure of institutions of education and art fruition, in the ways of producing and evaluating academic knowledge and in the very perception that people have of themselves. To enchant requires facing the contradictions and false truths generated by racialization in a responsible and ethical way and an examination of oneself that reformulates, for instance, the meaning of empathy, often understood as the attempt to imagine the adversities experienced by Others. It is, rather, an engagement of forces to actually do something about the situation experienced by the Other.

Movement 8 - Enchantment and justice

In the past 20 years, a number of Brazilian public institutions have changed remarkably, although such a change is far from ideal. In the case of universities, for instance, there are affirmative action policies and the expansion of the human spectrum that make up these institutions. In addition to an advance in the critical perspective that makes up these spaces, a profusion of proposals emerges from them as possibilities of new futures. The faculty slowly transforms, bringing in professionals committed to non-hegemonic epistemologies; students who defend "matri-strength-

enings" and "sambiences" [samba sapiences], seem to dare to break some old marble statues; student bodies engage in redesigning curricula and the university gradually transforms itself. Equity in powers, opportunities, and social dignity is a premise for enchantment. As the cousins of the north say: "No justice, no peace".

Movement 9 - (...)

To enchant is to conjure
To conjure
Is to
Have courage



Luiz Antonio Simas
Writer, professor, historian, educator,
songwriter, and babalaô

DEATH, LIFE AND RE-ENCHANTMENT

I begin with the myth.

Olodumare, the greater God, once gave Obatalá the task of creating human beings so that they could populate Ayê. Obatalá shaped human beings from a primordial clay; for that, he requested authorization from Nanã, the venerable lady who looked after that clay. Once shaped, humans received the emi - the breath of life - and came to the earth. Here they lived, loved, farmed, harvested, enjoyed themselves and honored the divinities.

It so happened, however, that the clay from which Obatalá shaped human beings gradually ended. Soon, the primordial matter for new human beings to be created would be no more. Couples would not be able to have children and the earth would descend into the sadness brought by sterility. The matter was taken to Olodumare.

Aware of the dilemma of creation, Olodumare summoned the Orixás for them to present an alternative. As none did, and facing the risk of interruption of the process of creation, Olodumare determined that a cycle be established. After a certain time living in the Ayê, men and women should be undone, returning to their original matter, so that new beings could, with part of the restored matter, exist.

Once the dilemma had been resolved, it remained to be seen who would be in charge of taking the breath of life from beings and leading them back to the primordial whole - a necessary task for other women and men to come into the world.

Obatalá dodged the task. Several other Orixás argued that it would be extremely difficult to lead people back to the original clay, depriving them of living with family, friends and the community. It was then that Iku, hitherto silent, offered to fulfill the designation of the greater God. Olodumare blessed Iku. From that moment, with Olodumare's acquiescence, Iku became essential for the creation cycle to be maintained.

Since then, Iku has come daily to Ayê to choose the men and women who must be guided back to Orum. Their bodies must be undone and their vital breath taken so that, with that matter, other people could be created - a condition for the renovation of existence. They say that, after seeing the restitution of human beings to clay, Nanã cries. Her tears soften the raw material and make the task of shaping new lives easier.

This iorubá myth, a powerful synthesis of the idea of death as a necessary condition for life, encompasses a fabulous variety of interpretations. I would like to believe, for instance, that in it lives a plethora of perspectives for us to reflect on tradition as the foundation of the culture of axé.

First it must be said that African knowledge usually refers to an idea of tradition that is not static. In oral cultures, knowledge rests on the act of transmitting or delivering something so that the recipient is able to put another link in a dynamic, ever-changing chain. To pass it on, in other words. The set of inventions of the world that constitutes the field of culture presents itself as the ability to create and recreate life from the legacy of the ancestors. The perception of culture, in this case, refers to the way in which a group creates or re-develops forms of (re)invention of life and establishes complex meanings about the reality that surrounds them. The ways of talking, dressing, eating, praying, punishing, killing, being born, burying the dead, crying, celebrating, growing old, dancing, not dancing, making music, silencing, shouting... All of these are components of a group's culture that necessarily connect with ancestrality.

The metaphor of clay that is constantly renewed, shapeable, takes on new forms through ancestral knowledge, engenders unlimited possibilities of recreation and points to continuity based on the dynamic aspect of tradition; it is the very foundation of life with axé (vital energy).

Axé cultures are, above all, changeable. For some it may seem like a paradox, but they are only dynamic because they are traditional. It is like life, which is only possible by virtue of a creative force fed by death; a vigorous sign of ancestral renewal continually celebrated. If the world is over, let the world be remade. If life is over, let life be remade. If disenchantment arises, let the re-enchantment of the being as a caboclo flourish.

That who is enchanted, the being in a state of caboclamento, is the one who surrenders, transgresses the effects and limits imposed by a system that produces scarcity to embroider experiences outside the imposed standard. In this plot, the enchanted is not the spirit of a human being who died. They are the being who overcame death and life as biological concepts and started to live transformed into a tree, stone, landform, plant, wind, sand, flower, bird. Without ceasing to be themselves and what they have become, the enchanted being interacts ritualistically with the living through the trance (the ability to move between the visible and the invisible nestled in the bodies of mandingaria and art).

Remaking beings, practicing life through its finitude and breadth, as an ebb and flow established in the daily practices of loss and restart, the task that imposes itself is none other than to relearn, from the mud, the axé of the world.

AN UNREHEARSED BREAK IN LANGUAGES THAT POINTS TO FREEDOM

WHEN ART IS CORNERED INTO
THE DIGITAL UNIVERSE AND
ITS ARCHITECTURE OF POWER,
EXPERIMENTATION AND PURPOSE
ARE THE AIR TO BREATHE IN A
COLLAPSING WORLD

"The photographer's gesture as the search for a viewpoint onto a scene takes place within the possibilities offered by the apparatus. The photographer moves within specific categories of space and time regarding the scene: proximity and distance, bird- and worm's-eye views, frontal- and side-views, short or long exposures, etc. The Gestalt of space—time surrounding the scene is prefigured for the photographer by the categories of his camera. These categories are an a priori for him. He must 'decide' within them: he must press the trigger."

Vilem Flusser

Colaboradora - Arts and Communities is a project that, in essence, questions certain values of mercantile art. First, by offering a free, multidisciplinary educational process connected to the concepts of the commons; second, by placing collaboration as opposed to competition, and territory and community as alternatives to individuality.

In 2020, this essence was jeopardized. The pandemic and social distancing restricted territorial and community actions. Collaboration, which is driven mainly by physical coexistence, was pushed against the wall, cornered. After all, most artists had their professional activities paralyzed, and Brazil was slow to create a public policy that would meet their demands and those of other cultural agents.

Like almost all art and culture initiatives, the second edition of the project found shelter in the digital universe. This happened first through weekly meetings in which the group was able to maintain a sense of collectivity while individually finding new territories and proposals for their ideas and actions.

Then, the digital sphere became the common platform for the participants to publish and disseminate their own projects. This path was strengthened by the group itself when they decided to create a collective platform to expose their narratives, journeys, and final works.

At that moment, artists of different mediums became audiovisual producers, web developers, or digital artists. Although this transformation was not a choice, but a necessity, it presents interesting points for reflection.

Let's pause to think of photography as a metaphor for this issue.

Photography and its main apparatus, the camera, are the result of a series of advancements in individual studies, but mainly advances in the industry. The photographer, when dealing with a camera, regardless of its condition or ideology, is dealing with the limitations imposed by the industry itself, one which they often critique. Technical and aesthetic limitations and impositions.

The photographer creates technical images with an apparatus that loads pre-configured settings. Carelessly, even a well-intentioned photographer can collaborate with the construction of images that foster narratives of the architecture of power. After all, the apparatus belongs to the industry. And industry is capital and war.

In a way, the artists at Colaboradora experienced this limitation and imposition, aggravated by other modern and even more complex problems.

In a collapsing world, in which the pandemic has highlighted and further exacerbated social inequalities and injustices, the very role of art and artists is already in checkmate.

When placed as audiovisual producers, web developers, digital artists or members of an online community—often without any prior experience in the field—artists also become subject to the hegemonic logic of the big privatist internet conglomerates, especially social media and its competitive, quantitative quality logic in which the metric of success is the "like", the number of followers, and the monetization and gamification of life; and the dominant phi-

losophy of private software, in which data is closed, information is restricted, and the feeling of community is swallowed up by the will of the market.

Obviously, it is not the role of the artists at Colaboradora to break with this modern crossroads in which they find themselves and which they have to deal with - and even favor - for obvious issues of survival and promotion; but it is interesting how the direction taken by the productions can lead to some disruptions.

I believe that, when an artist departs from their original medium, they already enter a journey towards freedom and experimentation. And when they do so in collaboration with artists from using mediums, these possibilities expand.

It is not the act of experimenting in itself that constitutes a milestone for a possible disruption or new direction. After all, that alone would hardly be able to break away from structures of power and architectures of domination. And the break should not condition the experimentation, after all the commitment of the latter is exactly with the act of experimenting.

But when experimentation and art come close to the concepts of the commons and collaboration, it is as if we took a step back. To breathe, to find support and solid ground, to understand what is the apparatus of the industry that limits us and what is the metric that conditions us. To, at least for that moment, find a possible territory to think about another architecture of practice.

In that moment, experimentation finds purpose. It forgets the symptoms and seeks the problems. Like a photographer who spends years looking for a perfect image and realizes that the eyes are round and panoramic, but the technical image is linear and rectangular. And he realizes that the limitations imposed on him are not exactly his, but of the structure that surrounds him.

How symbolic it is, then, to look at the sky and dare to create another / a new constellation.



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