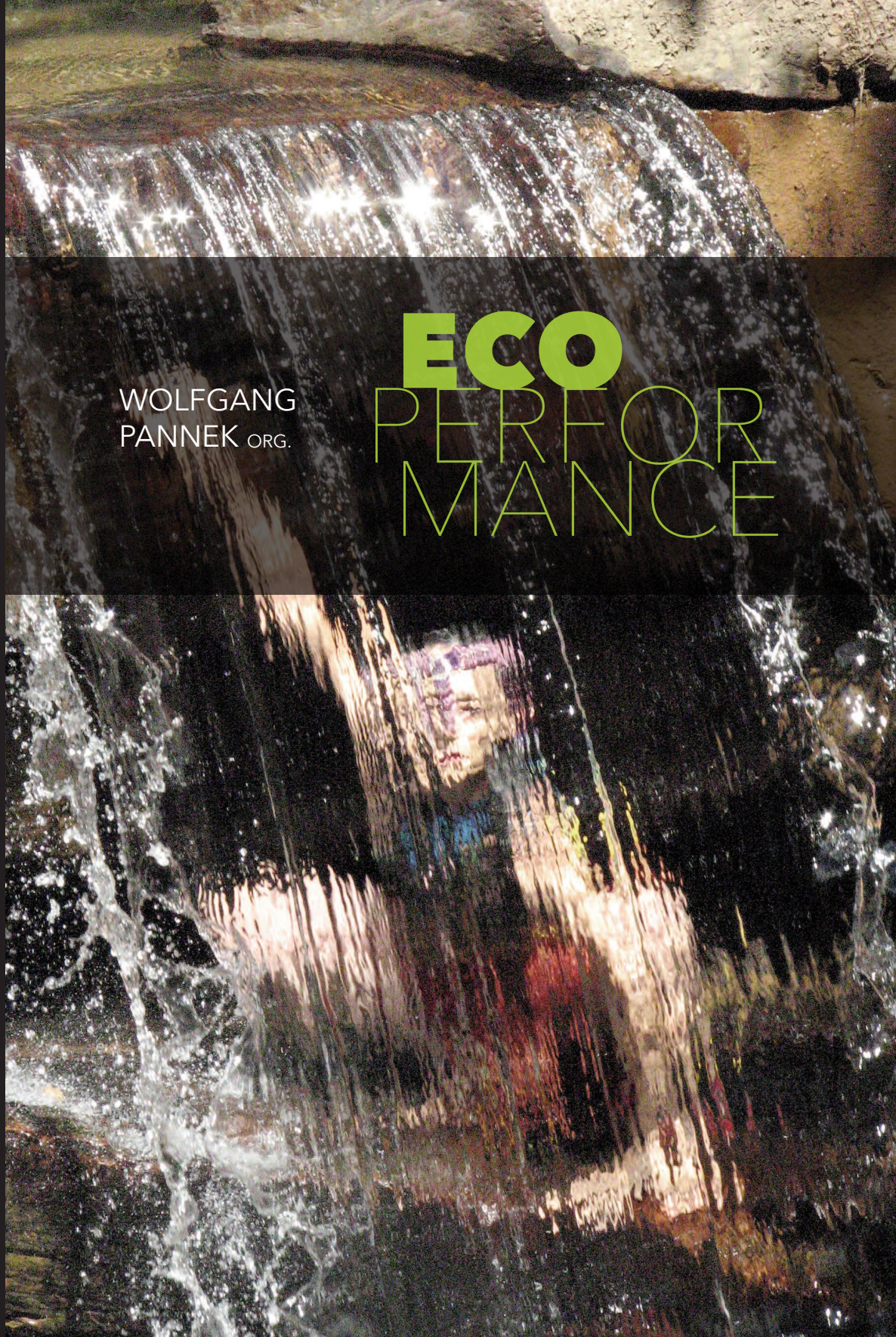


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VOLUME I


transcultura
São Paulo, Brazil 2022

ECOPERFORMANCE

Wolfgang Pannek (Org.), 2022.

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Published in Brazil by Transcultural Marketing e Comunicação Ltda.

**Dados Internacionais de Catalogação na Publicação (CIP)
(Câmara Brasileira do Livro, SP, Brasil)**

Ecoperformance [livro eletrônico] / Wolfgang Pannek, org. ; tradução Wolfgang Pannek. -- São Paulo, SP : Taan Teatro Companhia, 2022.
PDF

Título original: Ecoperformance.
ISBN 978-65-993670-2-1

1. Arte da performance 2. Artes cênicas – Brasil
3. Dança 4. Taanteatro Companhia 5. Teatro experimental – Brasil I. Pannek, Wolfgang.

22-109329

CDD-792.0981

Índices para catálogo sistemático:

1. Taanteatro Companhia : Teatro experimental :
Artes 792.0981

Eliete Marques da Silva – Bibliotecária – CRB-8/9380

Welcome Words by Maura Baiocchi

Texts: Wolfgang Pannek Et al.

Edition and translation: Wolfgang Pannek

Produção editorial: Mônica Cristina Bernardes

Cover photo (featuring Maura Baiocchi in

DAN – ancestral becoming): Suzana Lenzi

Graphic design: Hiro Okita

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Editorial Note

Ecoperformance is Taanteatro's first more comprehensive publication concerning a relatively new concept and practice in the field of the performing and audiovisual arts.

The book is comprehensive in so far as it voices not primarily and exclusively the ideas of the creator of this concept, the Brazilian choreographer Maura Baiocchi, but a diversity of perspectives of a considerable number of artists.

All of the authors from fourteen countries assembled here participated in the 1st International Ecoperformance Festival held online in March 2021.

The generous resonance of this heterogeneous group of performers, theatre and movie directors, visual artists, musicians, and scholars to a call for statements and articles about ecoperformance, but from the point of view of their respective artistic productions, made this book possible.

We are grateful for their contributions which, in their variety, enrich not alone the practice of and the discourse about ecoperformance, but also relate to the wider range of contemporary art forms engaged in the existential entanglement of humankind and nature.

The publication of this book coincides with the realization of the 2nd International Ecoperformance Festival in April 2022, online and in-person at Cine Satyros Bijou in São Paulo, Brasil.

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Welcome Words

by Maura Baiocchi

In 2008, while teaching at the Art Institute of the University of Brasilia in the Federal District, I started dreaming of an ecoperformance festival. At that same time, I began to work on a multimedia stage project entitled *DAN – ancestral becoming*.¹

The title DAN is a contraction of the expression 'ancestral becoming', but it is also another name for the androgynous orisha-serpent Osumare, worshiped in Candomblé. S/he, Dan, transits between heaven and earth like the rainbow and has the mission to end tragic cycles and to engender new cycles with joy and abundant vital energy.

DAN – ancestral becoming proposes to dilute the anthropocentrism of human presence and give protagonism to the Cerrado, one of the oldest biomes of the American continent that appeared more or less 60 million years ago. It is an exercise of symbiosis between the performer and this ancestor-biome.

And it was during the creation period of DAN that the breath-word 'ecoperformance' appeared. And the word came windy like a sea wave, an eagle's song, and a wild horse's mane, spreading, initially, in Brazilian lands and from 2021 across the planet with the inauguration of the *1st International Ecoperformance Festival*.

Hello, hello! Welcome ecorporealities from everywhere, hues, memories, and ancestries!

Thank you for sharing with courageous passion and art your becoming-stone, -sea, -waterfall, -tree, -animal, -sky, -sun, and -moon to help to heal our relationship with the earth and the cosmos by building forms of artistic awareness, by awakening and moving hearts and mountains.

Ecoperformance joins the current of environmental art which, in addition to revering natural beauties, is, above all, a form of activism for environmental justice, intimately linked to social justice.

Thanks to the significant participation of artists from different countries and cultures, this festival has fulfilled and will continue to fulfill its vocation as a fertilizer for encounters, dialogues, ideas, and practical actions that promote communication and citizen participation in the defense of natural resources in general and, consequently, in the improvement of our collective and personal lives, in the countryside and the cities on all continents.

The ecopoet[h]ical experience provided by the images and sensations of your film performances touches us much more truly and strongly than the rational analysis alone of such a disturbing subject as the complex relationship between society and nature. And, in this way, the urgency of awareness and action in order to change the way we deal with the life of and on planet Earth becomes explicit in each affected heart.

The environment is us!

¹ Cf. the webpage of the work:
<http://www.taanteatro.com/obras/devir-ancestral.html>

1st International
Ecopformance
Festival - Works



1st International Ecoperformance Festival - Works²

ECOPOET[H]ICS I - March 16, 2021

WHILE WE WAIT	Kristina Watt	Canada	2020
SKIN	Vadim Stein, Tasha Koleso	Russia	2020
TRANS-PLANTE	Junior Romanini	Brazil	2016
ANTES QUE LOS PÁJAROS	Mercedes Chanquía-Aguirre Leandro Navall	France, Argentina	2019
ÊTRE-CHAT	Sebastian Wiedemann Et al.	Colombia	2014
ALUMÍNIO	Inés Terra	Brazil	2020
INCENDIO EN FALDA DEL CARMEN	Candelaria Silvestro	Argentina	2020
SAND AND STONES	Renée Koldewijn, Bushra Arbawi	The Netherlands, Morocco	2020
CLEPSIDRA	Marcela Cavallini & Coletivo Marcas D'Água	Brazil	2020
GRANDE PERCHE	Clyde Lepage	Belgium	2020
DEUS NOS ACUDI	Pak Ndjamena	Mozambique	2020

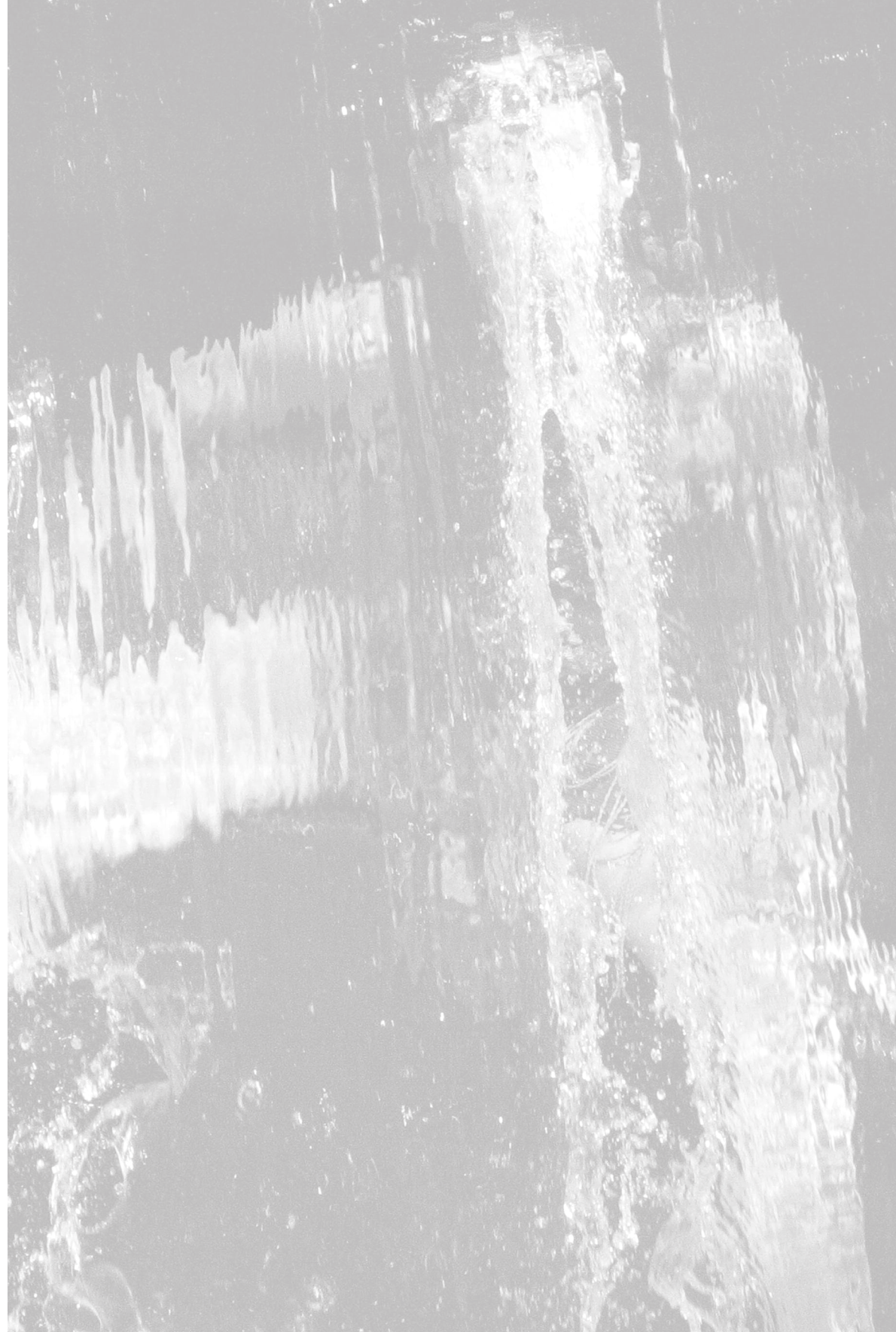
ECOPOET[H]ICS IN PROGRESS - March 17, 2021

OAT FLAKES	Lisa Lotte Giebel	Germany	2021
ECOPANFORMANCE	Alexandre Nunes & Laborsatori Teatro	Brazil	2021
A MULHER BESOURO	Clarice Gonçalves	Brazil	2020
ENCLOSURE OF LAND AND SOUL	Elisabeth Einsiedler	Germany	2020
WHEN WHALES WASH ASHORE	Ella Tetrault	Canada	2020
RELACIÓN IX: ELEMENTALES	Efimerodramas	Argentina	2018
DZIAŁOSZYCE: BODY, SONG, BORDER	Eda Erçin, N. Agnieszka Mendel, Ben Spatz	Turkey, Poland, USA	2021
YURUSANAI - Enquanto isso em Alcântara	Elise Hirako	Brazil	2020
GOELA	Rodrigo R. Reis Mathias Reis	Brazil	2021
TRIADA	Marina Sarmiento	Argentina	2020
TERRA CÉU	Flrido, André Papi	Brazil	2020
MOTHER EARTH PERDONA	Valeria DeCastro	Brazil, USA	2021

² For details about the works and artists, see the festival website:
www.ecoperformance.art.br/1st-edition

ECOPOET[H]ICS II - March 18, 2021

pE.HSen	JulianneK. & Romanowitch	Belgium	2020
EXERCISES IN CONSCIOUS LISTENING, FOREST	Monika Tobel	Hungary, UK	2018
GEOPOESIS	Grupo Totem	Brazil	2019
GIISHKIBOOJIGANANKE	Hilary Wear	Canada	2020
SILÊNCIO E SOM	Eva Maria Santoro Et al.	Brazil	2018
HAIKORPOS	Coletivo MÓ	Brazil	2020
DIALOGUS INTER FEMINAS ET NATURA	Sabina Andrea Allen	Greece, USA	2020
WEIRD DRAWN AT LAND	Rolf Gerstlauer Julie Dind	France, Switzerland	2019
ASPHYXIA	Plastic Art Collective	Romania	2020
AONDE HABITAMOS?	Lara Dau Vieira	Brazil	2011
SECTOR	Wojciech Olchowski	Poland	2019



Ecoperformance³

Wolfgang Pannek

The 1st International Ecoperformance Festival

Faced with the ecopolitical and economical challenges to the living conditions on planet Earth in the 21st century – global warming, nuclear threat, pollution of air, land, and sea, urban overpopulation, pandemics, income concentration, social polarization, racism, post-colonial and neoliberal violence in physical and virtual territories, the worldwide emergence of oppressive regimes, etc – and motivated by the desire to create a platform for artistic responses to this apocalyptic avalanche of problems, Taanteatro Companhia held, from March 16 to 19, 2021, the *1st International Ecoperformance Festival*.

Conceived by Brazilian choreographer Maura Baiocchi, founder-director of Taanteatro Companhia, and produced and organized by Wolfgang Pannek, co-director of the group, the festival was part of the program of the *Taanteatro 30 Anos* project and executed in col-

3 The text is an updated version of the article originally published in HETERO-TOPÍAS, Revista del Área de Estudios del Discurso de la Escuela de Letras, Vol. 4 Number 8 (2021): “Aesthetics, politics and nature: languages and eco-poetic experiences”. Pannek, W.P. (2021). Eco-performance: towards the symbiocene. *Heterotopias*, 4(8), 1–17. Retrieved from <https://revistas.unc.edu.ar/index.php/heterotopias/article/view/36171>

laboration of N'Me – Center for Studies on Research Methodologies in the Arts of the State University of São Paulo (UNESP), under the coordination of Wladimir Mattos and Rodrigo Reis Rodrigues. The curator team was composed by Mônica Cristina Bernardes, Jorge Ndlozy, and Baiocchi.

The self-financed production process began in September 2020, caused by the social isolation imposed by the Covid-19 pandemic and imbued with the cross-cultural mission of bringing together artists from the most varied places in the world committed to the investigation of performative interactions between the body and the environment.

In its first edition, the festival received submissions from participants from five continents. It selected 34 video-performances lasting between 2 and 26 minutes, mostly produced between 2019 and 2021, by artists and twenty-two countries⁴, mainly women⁵, from the performing and visual arts.⁶ Over three days, the festival presented these works categorized as *Ecopoet[h]ics* and *Ecopoet[h]ics in Process* to highlight the confluence of the poetic and the ethical in eco-performative work and to indicate the opening of the program to a plurality of proposals with different degrees of artistic elaboration. As a result, the event's agenda included the work of experienced and professionally consolidated artists and collectives, as well as those of students and professionals at the beginning of their careers. It presented works produced with state-of-the-art technology as well as equipment for domestic use. An online artist talk closed the program on the fourth day of the festival.

The works exhibited by the festival were filmed in the most diverse environments: apartments, houses, offices, art studios, terraces, backyards,

4 Thirty percent of the program of the 1st International Eco-performance consisted of Brazilian works. The other works came from Argentina, Belgium, Canada, Colombia, France, Germany, Greece, Hungary, Morocco, Mozambique, Holland, Norway, Poland, Romania, Russia, Switzerland, Holland, Turkey, United Kingdom, USA, and Venezuela.

5 Distribution of authorship of the works from the 1st International Eco-performance Festival by gender: female authors = 58.8%; female and male authors = 20.6%; male authors = 17.6%; non-binary authors = 2.9%.

6 The artists participating in the 1st International Eco-performance Festival work in the areas of cinema, photography, performance, dance, theater, clown, music, and painting.

abandoned buildings and synagogues, sites and farms, caves, waterfalls, streams, rivers, salt pans, mangroves, beaches, mountains, and plateaus. The program invited the audience to a virtual intercontinental voyage. Its geographic script included the interior of the Province of Córdoba, in Argentina, and the Marracuene District of the Province of Maputo, in Mozambique, on the east coast of Africa. Among the European destinations were the Vistula Spit Strait off the Baltic Sea coast in Poland and the Lista Peninsula in southern Norway. It passed through Ottawa and Ontario, Canada, returned to the South of the Americas, and offered the audience the opportunity to lose and find itself in the remote areas of Chapada dos Veadeiros, in Goiás, and the Pankararu, Xukuru, and Kapinawá Indigenous Territories, in Pernambuco, Brazil.

Corresponding to this geographical diversity was an equally varied range of themes, performing languages, and artistic treatments around the encounter, separation or fusion between body and environment, civilization and nature; the evocation of the sensitive receptivity of the body, and the rescue of ancestral memory; of the possibilities of eco-artistic militancy against environmental destruction and its processes and agents, as well as through the invention of new ways of living and interacting with local geographies and their inhabitants:

the teenage unease in the face of the global pandemic and a world-on-pause in *While We Wait*; the dissolution of the boundary between body and landscape in *Skin*; the criticism of agribusiness through an act of interference in the landscape of the Atlantic Forest in *Transplante* [Trans-Plant]; the cry in defense of exterior and interior nature in *Antes que los pájaros* [Before the Birds]; the invitation to a dance-cinema of becoming-world in *être chat* [being cat]; the (dis)continuity between the organicity of the body and the inorganic in *Alumínio* [Aluminum]; the problematization of criminal wildfires in Cordoba in the painting-performance *Incendio en Falda del Carmen* [Fire in Falda del Carmen]; the choreographic Zen meditation on the emergence of the unexpected in *Sand and Stones*; the discovery of an ecology of the place in *Clepsydra's* micro-gestures; the performative documentary-protest against deforestation in *Grande Perche* [Beanpole]; the evocation of ancestral memory as an antidote against the anxieties of globalization in *Deus nos Acudi* [So Help Us God];

the *pas de deux* with sheep in *Oat Flakes*; the reinterpretation of ancient myths in face of the technological domestication of nature in *EcoPanFormance*; the liberating cry of a violin in *Enclosure of Land and Soul*; the claim of a pulsating animality in *A Mulher Besouro* [The Beetle Woman]; the investigation of repetitive minimalist systems of movement in natural spaces in *Relación IX: Elementales* [Relation IX: Elementaries]; the questioning of the absence of ocean conservation in *When Whales Wash Ashore*; the dialogue with the dead and the living inhabitants of an abandoned synagogue in *Działoszyce: Body, Song, Border*; the indignation in view of the governmental socio-political negligence with the quilombos in *Yurusanai*; the perplexity over the cutting of a centenary tree in *Goela* [Throat]; the tension between the telluric aspect of nature and the machinery of urban life in *Triada* [Triad]; the reflection on gender binaries in *Terra Céu* [Earth Sky]; the act of gratitude to our planet in *Mother Earth Perdona*; the butoh protest against the destruction of a forest reserve in *Sector*; the sensitive entanglement with multi-species surroundings through listening in *Exercises in Conscious Listening, Forest*; the sensorial and symbiotic journey through sacred indigenous territories in *GeoPoesis* [GeoPoiesis]; the reassertion of sisterhood relationships with murdered trees in *Giishkiboojigananke*; the dance of conjugation of the existent and the possible in *pE.HSen*; the immersion in the intimacy of the Cerrado in *Silêncio e Som* [Silence and Sound]; the creation of body poems in pandemic environments of isolation in *Haikorpos* [Haikorpus]; the eco-feminist conversation with mother nature in *Dialogus inter Feminas et Natura* [Dialogue between Females and Nature]; the Nordic reflection on the uncertainties of time and human destiny in *Weird Drawn at Land* -the corporeal-visual experiment on the effects of consumerism and plastic waste in *Asphyxia*; the fluctuation between human and animal states and ancestral memories in *Aonde habitamos?* [Where Do We Live?].

Ecoperformance from the point of view of the festival participants

Stimulated by the quality and diversity of the works presented at the festival and motivated by the proactive attitude of the artists, Taanteatro

Companhia decided to publish the e-book on the *1st International Ecoperformance Festival*. To a certain degree, the publication that you are reading now intends to document the festival, but, mainly, it hopes to advance and diversify the reflection and debate about ecoperformance based on testimonies and articles written by the participating artists.

To illustrate how ecoperformance, in its conceptual and practical aspects, resonates in the work of these artists and scholars, I hereby anticipate a selection of remarkable aspects of these contributions; questions concerning the conceptualization, motivation, language, reception, and function of ecoperformance, as well as of its cinematographic medialization.

Hilary Wear, author and performer of *Giishkiboojigakananke*, opines that “‘ecoperformance’ could simply be a way of describing daily life on the planet.” From this Ojibwe clown's perspective, the festival contributed to the “devotion to our *Mother Earth*” by focusing on *Shkakimikwe*⁷, which means “what is needed, right now.”⁸

According to Kristina Watt, this need for a radical paradigm and behavioral shift is reflected in the idea of ecoperformance. The Canadian director believes that this concept not only awakens the perception of an imbalance in the “relationship between humanity and nature”, but implies the call for “urgent action”⁹ in the face of the calamity of the current climate and health crises.

The capacity of raising awareness, noted by Watt, is also highlighted by Coletivo MÓ. The Brazilian author-performers of *Haikorpos* encounter an “affinity with the concept of ‘ecoperformance’” because it “fine tune[s] the perception that human existence makes up a large interconnected web to all manifestations of life on earth.”¹⁰

In the eyes of the Hungarian artist and performer Monika Tobel, the per-

ception of these affective affinities contributes to the fading of the “lines dividing nature/culture, human/animal, male/female”, to give rise to a “deep acknowledgment of belonging”, accompanied by a notion of “responsibility, a necessity for mutual care, which transforms the personal to the political and vice versa.”¹¹

This conjunction of moments of awareness, belonging, responsibility, and (inter)action explains why the German violinist Elisabeth Einsiedler understands that “cultural projects such as Taanteatro's *Ecoperformance Festival* are of immense pedagogical importance to the creation of possibilities to express and to deal with” environmental challenges “on an artistic level”.¹²

“From the perspective of ecoperformance”, and taking into consideration the cinematographic treatment and transmission of Grupo Totem's performative work, director Fred Nascimento defines the film *GeoPoesis* as a search for a *body-nature symbiosis* through the “historical resumption of ancestral connections” and the “sensorial and metaphysical dive into the sacred lands” of “the indigenous peoples of Pernambuco” with “contemporary technological possibilities”¹³.

After participating in the festival, Wojciech Olchowski, the director of *Sector*, adopted the term ecoperformance to present his collection of immersive videos. The Polish filmmaker considers this “very inspiring concept” useful “to describe works which investigate the play of tensions between body and environment” and emphasizes that the “recording of ecoperformance in immersive video format may be a very interesting way to capture the interaction of a performer with the surrounding of Nature”, in addition to transforming “the environment [into] a partner of performance”.¹⁴

In their article *Cenotaph For Weird's Well And T[h]ree Missing Bodies*, Rolf Gerstlauer and Julie Dind identify a certain temporality of movement as an

7 *Shkakimikwe* can be translated as Mother Earth in the Anishinaabe (Ojibway) language of North America, Central Canada.

8 Wear, Hilary. Compare the entire text below.

9 Watt, Kristina. *A Quest for Balance in While We Wait*. Compare the entire text below.

10 Coletivo MÓ. *More Integrated Lives*. Compare the entire text below.

11 Tobel, Monika. *Interconnectivity through performance and the importance of listening*. Em correspondência à Taanteatro Companhia em 30 de abril de 2021.

12 Einsiedler, Elisabeth. *Enclosure of Land and Soul*. Compare the entire text below.

13 Nascimento, Fred. *GeoPoesis*. Compare the entire text below.

14 Olchowski, Wojciech. *Sector - Ecoperformance Recording in Immersive Video Format*. Compare the entire text below.

ecoperformative characteristic. For the French-Swiss filmmaker-performer duo who participated in the festival with *Weird Drawn at Land*, it is *slow time, crip time, or autistic time* – expressed in the primary experiences of the bodily and climatic transmutation of an aimless dance – what makes their *ethnofiction* also a *true ecoperformance*. According to Gerstlauer and Dind, this ecoperformative movement-time was thematized by filmmaker Maya Deren, being the “cinematographic-movement itself, as a totally new dimension of movement”¹⁵. A movement not of the dance, but of the film, which echoes in the “reflexivity of the viewer recognizing, or being affected by, the performativity of a screened crip time alone.” In *Weird Drawn at Land*, the movement-time of ecoperformance manifests itself, according to its authors, in “two successive modes”: first, in the performative “privacy of the act” still “without a language” and, secondly, in “the cinematic slow-moving artificial reality that creates movement or engagement in terms of a possible reflexivity inspiring viewers to inhabit a fictional film, land or uncertain ground.” For the artist couple, the double movement of “the alchemy of the transmutation between bodies and matters that is crafted on film – is the magic that makes the movement of ecoperformance.” From the perspective of reception, the action of this eco-performative magic on the body only aims to a lesser degree at the positioning of rational judgment, but above all, it appeals to the imagination of the public, in the sense of “a powerful invitation to just want-to-experience one’s own land” and “to imagine differently the ways of moving with the land”.¹⁶

Resonance and continuity

The transmission of the *1st International Ecoperformance Festival* on YouTube¹⁷ and a bilingual website exposed the program to a considerable intercontinental audience, and lead Taanteatro’s engagement concerning the triangulation of performing arts, cinema, and environment to an

15 Deren, Maya. *At Land*. 1944. em *Essential Deren: Collected Writings on Film*. McPherson & co., 2005.

16 Gerstlauer, R., Dind, J., *Cenotaph For Weird’s Well And T[h]ree Missing Bodies*. Compare the entire text below.

17 See the International Ecoperformance Festival Youtube Channel: <https://www.youtube.com/c/InternationalEcoperformanceFestival>

unprecedented scale, diversity, and resonance.

In addition, the festival contributed to the dissemination of the concept and practice of ecoperformance in artistic and academic fields, in Brazil and abroad, in the form of articles, symposia¹⁸, university courses¹⁹, laboratories²⁰, and exhibitions²¹.

The *2nd International Ecoperformance Festival*, scheduled for the period from April 28 to May 1, 2022, registered a 250% increase in submissions. The second edition of the festival, with 48 films created by artists from 26 countries, will continue the online transmission format but will also become part of São Paulo’s annual in-person cinema calendar in partnership with Cine Satyros Bijou.

Ecoperformance in the *choreographic theater of tensions*

The ecopoet[h]ic orientation of Maura Baiocchi’s work predates the formulation, in the late 1980ies, of the basic concepts of her performing arts approach – *taanteatro* or *choreographic theater of tensions* – as well as the foundation of Taanteatro Companhia in 1991, in São Paulo. Even before studying butoh dance with Kazuo Ohno and Min Tanaka, Baiocchi performed interventions in natural, urban, and architectural environments in Brasília, the capital of Brazil.

In 1988, after returning from Japan, Baiocchi created a variety of “environment-performances”, among which *Isadora Duncan and the Bull*, *Martha Graham in the Forest*, and *Pina Bausch Sleeping*, as well as a

18 Cf. *Jornada Internacional Atuação e Presença*. Simpósio Reflexões Cênicas Contemporâneas [International Day of Performance and Presence. Contemporary Performative Reflections Symposium], <https://re4919.wixsite.com/simposiolume>.

19 Cf. Artists and Climate Change. <https://artistsandclimatechange.com/eco-performance/>
20 Cf. Performance Making Workshop: Climate and Eco-Performance Lab. <https://www.wellsreserve.org/event/13831/performance-making-workshop-climate-and-eco-performance-lab>. Wells Reserve at Laudholm. 7 de agosto de 2021.

21 Cf. *Mostra de processos criativos revela percursos da Ecoperformance* [Exhibition of Creative Processes reveals Ecoperformance Paths], <http://www.cultura.pe.gov.br/canal/leialdirblanc/mostra-de-processos-criativos-revela-percursos-da-ecoperformance/> Cultura.PE. 29/03/2021.

sequence of eco-politically engaged stage works like *When the Butterflies Get Lost – Transparent Dances* (1988), *Forest* (1989), and *Himalaya, the Ancestral* (1990).

In *Himalaya, the Ancestral*, Baiocchi evoked an entity inspired by ecstatic experiences, the Feifei, a mythical inhabitant of the mountains peaks who descended from his solitary snowy abode to manifest their angry revolt against the human destruction of the planet. *When the Butterflies Get Lost*, a work in homage to the assassinated Brazilian environmentalist Chico Mendes, thematized the degradation and de-souling of the environment signalized by the disappearance of these multicolored winged and pollinating creatures. In 1992, the same year in which Taanteatro Company staged its inaugural play *Alice's Book of the Death*, Baiocchi performed *When the Butterflies Get Lost* at the *United Nations Conference on Environment and Development* in Brasília.

With the notion of *environment-performance*, Baiocchi anticipated an idea-practice that she would call *ecoperformance* twenty years later, on the occasion of *DAN – ancestral becoming* (2009/10)²², a performance initiating a new cycle of works that would investigate the tensions between body, environment, and ancestry. *Cerrado Ancestral* (Ancestral Cerrado)²³, a triptych film conceived, directed, and performed by Baiocchi was part of this multimedia production.

Between 2011 and 2019, the introduction of this new concept in the field of the performing arts was followed by the promotion of several editions of the *Ecoperformance Forum* held in Brazil and Argentina. By bringing together artists, producers and environmentalists, the forums explored suggestive title themes such as *The Environment is Us*, *Ecology and Performing Arts*, and *Environment as Performance* under a four-pillar perspective of performative sustainability: aesthetic, ecological, ethical, and economic.²⁴

22 See the webpage - <http://www.taanteatro.com/obras/devir-ancestral.html> - and the video of *DAN ancestral becoming*: <https://vimeo.com/273608188> .

23 Cf. the triptych film *Ancestral Cerrado* here: <https://vimeo.com/85623662>

24 Cf. the blog of the *Fórum de Ecoperformance* [Ecoperformance Forum]: <https://forum-de-ecoperformance.blogspot.com/>

The more recent endeavor of the *International Ecoperformance Festival* envisions creating and extending networks between artists invested in eco-performativity.

Taanteatro – Concepts and Practices

The emergence of ecoperformance as a concept and practice can be traced back to taanteatro's conceptual and methodical framework, initially outlined in 1991 in *Taanteatro: a research for the transformation of dance*, a Baiocchi project based on practices and investigations developed since the mid 1980ies and supported by grants from Vitae Arts Scholarships.

Taanteatro's performing arts approach – *taanteatro dynamics* – is based on the *tension principle* and on a concept of the body named *pentamusculature*, respectively, *ecorporeality*. Taanteatro dynamics' goal consists in the toning of the performers' affective anatomies and the development of their creative autonomy; a goal based on the attempt to mediate practice and theory and to develop artistic languages independent from the formal impositions of preexisting aesthetic models.

Consequently, the dynamics created by Baiocchi integrate "concepts that dance" – *tension, will to tension, ent[r]e, pentamusculature/ecorporeality, schizopresence* – with bodily practices such as *Effort, Walking, Corporal Calligraphy, Sonorous Alphabet* and creative processes like *Mandala of Body Energy (MAE), Rite of passage, Rite of the Shaman*, and *[De]construction of Performance based on [Trans]Personal Mythology*.²⁵

Here follows a rough summary of taanteatro concepts:

Tension principle

The *tension principle* is based on the assumption of energy interrelationships between all forces and forms of life (including performance) and postulates tension as the necessary condition of creativity.

25 The set of concepts and practices that form taanteatro dynamics was object of several publications by Taanteatro Companhia, among which: Baiocchi, M. and Pannek, W.: *Choreographic Theater of Tensions: Forces & Forms*. São Paulo: Transcultura, 2020.

As a potential difference, tension relates, articulates, and reconfigures the polyphony of environments, bodies and languages constituting the performing arts, and, therefore, operates as their common non-discursive denominator. Taanteatro's tension typology distinguishes between *intra-tensions*, *inter-tensions*, and *infra-tensions*, that is, tensions *in* bodies, *between* bodies, and *over* bodies.²⁶ From taanteatro's perspective, the quality, intensity, and effectiveness of a performative encounter result from the ability to perceive, synthesize and operate these tension types simultaneously, be it in everyday or artistic actions.

Pentamusculature and Ecorporeality

This tension typology is linked to a relational and energy-based conception of the body, expressed by the terms *pentamusculature* or *ecorporeality*. Pentamusculature is a tension complex composed of five – porous, interconnected and interactive – musculatures, each of them referring to a specific dimension of the body. The apparent, internal, transparent, absolute, and the foreign musculature refer to the bodies composition, appearance, relation to space, time, and objects, material and mental. The metaphorical pentamusculature concept aims to raise awareness of the performative complexity of the body. It conceives the body at the same time as a decentralized compositional element of performance, along with other important elements, and as an extension of these elements (and vice versa). Due to connectivity, porosity, and interactivity, pentamusculature extends the limits of the body through contact, intersection, and exchange with immediate and distant, concrete and immaterial environments, ultimately with the universe as a whole. *Ecorporeality* is another word for Pentamusculature. Both words point to the idea of the body as an environment. A dynamic body-environment or environment-body that is actualized by interpenetration with other environments. The term pentamusculature emphasizes the differentiation and connectivity of the body; ecorporeality points to the integration of its differential dimensions. Both notions pretend to enrich the perception and operation of the body and are designed to overcome anthropocentric performing arts conceptions.

26 In addition to intra-tensions, inter-tensions, and infra-tensions, taanteatro dynamics distinguishes pragmatic, syntactic, semantic, and modal tensions. Regarding this typology of tensions, see Baiocchi, M. and Pannek, W. (2020), p. 25.

Ent[r]e

Together, the tension principle and ecorporeality establish performance as a phenomenon of composition and mediation *between* forces and forms. In taanteatro's vocabulary, this in-between character of performative events is expressed by the Portuguese neologism *Ent[r]e*. The term fuses the words *entre* [between] and *ente* [entity/being] – into a kind of *be[twee]ing* – exemplifying the process character of objects, and the entity aspect of processes.

Schizopresence

The in-between character of performance is correlated with our understanding of performative presence as *co-presence*; not mainly as an innate property of a body but as the developable expressiveness of the performer's relational potency. *Schizopresence* – a concept of Nietzschean-Deleuzian inspiration – goes a step ahead. It designates a non-representative type of performative presence that incentivizes the performers to dive into the virtual ontological plane of performance: the *tension flow* – a becoming in which forces and forms, energy and signs tend to be indistinguishable: "The schizo dimension adds to performative presence a flight, not from form but any formal standardization, implying a creative break with any ideological, moral or aesthetic hyper-code."²⁷

Ecoperformance

One may argue that Baiocchi's work is guided by a transcendental idea. The world, in the choreographer's mirror and paraphrasing Nietzsche, the world is a tension flow, and nothing more. And the body, respectively, the performer, is a converter, catalyst, and diffuser of tensions. This image of the world as a virtual ontological plane of flowing energetic interrelationships, or a becoming-in-between, has consequences both for the conceptions of the performative event and performative presence. In addition, it requires the performer to adopt distinct preparation protocols.

As energy converters, performers need to transcend the conditionings of their social personalities, but to succeed in this attempt of self-overcoming, they must first deepen the awareness of their identity traits. Hence, the process of *[de]construction of performance based on [trans]personal mytholo-*

27 Cf. Baiocchi, M. Pannek, W. (2020). P 35

gy which always implies a *[de]construction of the performer*. Hence, the investment in tuning the performer's shamanic faculties, for example, through the mandala of body energy and the rite of the shaman.²⁸

Performance as a rite of transfiguration strives to dive into the tension flow, to submerge in the Dionysian element. The guiding idea here is that true experience implies transformation, by contagion, but that performative experience can only be transformative if the performance implies the transformation of the performer. In relation to ecoperformance, this transformation or transfiguration depends on the interpenetration between body and environment. The body becomes landscape: natural landscape, cityscape, light-, color- and soundscape which, in turn, become part of the body. In other words, invasion, extravasation, dissolution of the subject; neither the representation of a fictional character nor of the performer's real-life character as the focus of dramaturgy and object of reception, but rather, as Artaud said, the explosion of identities *under ten thousand aspects*.

Now, if ecoperformance does not privilege the representation of the intricacies of social identity dramas, it is, nevertheless, capable of illuminating identity traits at the moment of symbolic death, that is, at the time of the performer's immersion in the virtual plane of tension flow. A plane where divisions between subject and environment disappear, where the environment ceases to be the surroundings of the human body as its exclusive reference point. In fact, the environment, in its mineral, vegetal and animal complexity, becomes the subject of the scene; a centralized periphery, everywhere.

Ecoperformance breaks in when the habitual images of reality orders dissolve, at the moment of the liquidification or explosion of mirrors. Despite, or rather, precisely because of this dissolution of the individual in the environmental and the diffusion of the environmental in each body, ancestry is part of the ecology of performance. Performers – including their critical stances – belong to the evolution of natural environments and the tradition of social environments, ambiances in which they inhabit and grow in affec-

28 The description of these creative processes - *[De]construction of performance, Rite of passage, and Rite of the Shaman* - mentioned above can be found chapter 2 of Baiocchi, M., Pannek, W. (2020).

tive and cultural terms. Via evolution and history, performers participate in comprehensive and interwoven geological, biological and social orders and in always mestizo ancestral lineages. For this reason, the temporality of ancestry, as conceived by taanteatro, is not limited to lines of origin located in the past, but unfolds in an open movement towards the future, in ancestry to be created. The environmental immersion of ecoperformance is also an immersion in an ancestral becoming. As Baiocchi points out, this idea of ancestry comes accompanied by a challenge: What kind of ancestor do I want to become?

Ecoperformance in Theses

- Ecoperformance conceives environment and body as inseparable dimensions of life and performative creation.
- The body is an environment.
- Environments are complex and interactive games between heterogeneous forces and forms.
- Performers are not the central agents but important components of this game.
- Ecoperformances can occur in any kind of environment – natural, urban, and virtual.
- Ecoperformance conceptualizes itself as an environmental process and considers environmental interactions as performative.
- Ecoperformers are receptive and active agents moving and interacting with the environment in terms of intensity and information.
- Ecoperformance is inseparable from the eco-poetic and eco-ethical presence of the performer.
- Ecopoet[h]ic presence is always co-presence and motivated by the perception of a (problematic) mutual immanence between environment and body.
- Consequently, ecoperformance should not be confused with self-aestheticizing poses, gestures, and movements in front of picturesque and passive backdrops.
- Ecoperformance is political because it generates and problematizes forms of life and the coexistence of natural and cultural beings and their environments.

REFLECTIONS ON ECOPERFORMANCE





Daily life on the Planet

Hilary Wear²⁹

Ecopformance could simply be a way to describe daily life on the planet. Yet, with its call (and care) for artist contributions, Taanteatro Companhia exalted *Ecopformance* – through centering *Shkakimikwe*.³⁰ Devotion to our *Mother Earth* IS what is called for, evernow. Even though she is hurt – she still gives us what we need. This International *Ecopformance* Festival gave a bit back. Within it, all can recognize their relations and, thereby, be reminded of our responsibilities. So grateful to meet all you others and know you are here: to be unisolated within fierceness/fear, Gchi-Miigwech.³¹

29 Hilary Wear is a Métis theatre artist specialized in clowning and also works as a therapeutic clown in health care settings. In 2019, she received a Peterborough Arts Award for Outstanding Achievement by an Indigenous Artist.

30 *Shkakimikwe* can be translated as Mother Earth in the Anishinaabe (Ojibwe) language of North America, Central Canada.

31 Gchi-Miigwech, expression of the Anishinaabe language for Big Thanks.

Where do we live? - Memories of two bodies in the mangrove space

Lara Dau Vieira & Ricardo Fornara

*The whites do not know how to dream, therefore they destroy the forest in this way.*³²

Davi Kopenawa

In 2008, I perceive the growth of lodgings in the mangrove area of Jabaquara beach in Paraty, Rio de Janeiro State, and I motivate myself to document this habitat which is about to lose its medicinal riches for the skin. The mangrove is an ancestral space, a breeding ground, and important to the Serra da Bocaina region. Currently, Jabaquara beach is still proper for swimming, but its mangrove is polluted. I nourish a powerful dream wishing that men will discover a harmonious connection between the body and nature, preserving the environment and its biodiversity.

In the *ecoperformance Aonde Habitamos?* [Where do we live?], I present in poetic and sensory images the experience of two bodies in the space of mud, a habitat with a specific texture, gravity, and natural sunlight at dawn. This process of creation meets my dreams, connected with our ancestors' way of life in the natural environment and the relationship between life and art. The bodies in the act of experience are traversed by a plurality of sensations that conduce their relationship with the environment, giving rise to memories.

Each body has its history and this factor makes the body unique, modifies posture, thinking, and choices, in short, the way that each dancer relates to themselves, to the other, to the space, and to everything that surrounds them will reflect in their internal and external,

32 KOPENAWA, Davi; ALBERT, Bruce. A queda do céu. Palavras de um xamã yanomani. [The Falling Sky] São Paulo, Companhia das Letras. 2015.

psychic and physical movements in change; their actions transform, "re-sig-ni-fy-ing" themselves all the time in quantity, quality and intensity.³³

In this mangrove space, I encounter a chance to find silence and emptying as a power for organic movement, fluid and subtle. The body needs to find its imagetic and sensory memories. Are memories invisible? Is energy invisible? What makes us move is invisible?

My body in action gets empty, dilates, vibrates, and dies in a continuous flow in the gray and thick mud. In these immersions into the body-nature connection, I shift my perception – from vision to skin pore sensation – promoting a state of silent attention in the natural space. We live in the world of images, we become their hostages in the contemporary world, but haptic perception reveals the importance of looking through the skin.³⁴

In the procedures of constructing the body, images, script, and editing, I follow the propositions followed in my architecture degree and the teachings of butoh masters. I explore perceptions of smells, sounds, textures, gravity, and temperatures by investigating ancestral memories, sculptures by Camile Claudel, crab legs, and uterine gestation states. The body in the ancestral space of the mangrove explores the metamorphosis between the human, the animal, the vegetal, and the mineral. I lie on the pasty texture of the mangrove mud and the body reverberates a different way of being in this habitat. My body reveres the wise nature of the waters mixed with the earth.

Godard says

"The work on sensitivity allows us to open and reinvent the volumes



of air to which we authorize ourselves, to pacify the space so that the body finds its place there".³⁵

The movement in the mud activates memories of the relationship between life and death. In Afro-Brazilian spirituality, the mangrove is the habitat of the orisha Nanã Burucu, the lady of the mangroves, deep waters, and lakes. She removes the clay from the bottom of the lagoon for the modeling of man by the orisha Oxalá. The deities Nanã and Oxalá have the key to the portal between life and death.

The mangrove of Jabaquara beach in Paraty is dying and the environmental reality in our country hurts me in the gut. In this movement, I carry the squirms of the womb, the lack of breath, and the power to survive, die, and

33 GODARD, Hubert. 2002, p. 6

34 According to Kastrup, *haptic* means "relative to the tactile" and derives from the Greek *haptikós, ê, ón* proper to touch, sensitive to touch. It is the tactile correlate of optics (for the visual) and acoustics (for the auditory). The haptic system goes beyond touch and is one of the most complex means of communication between the internal and external world of man. The haptic system is related to the perception of texture, movement, and forces through the coordination of efforts by receptors of touch, vision, hearing, and perception. The haptic function depends on the active exploration of the environment, whether it is stable or in motion. (2007, p. 3) KASTRUP, Virginia; MORAES, Márcia. Exercícios de ver e não ver. Histórias de cegueiras. Editora NAU. Porto Alegre. 2010.

35 ROLNIK, Suely. Olhar cego. Entrevista com Hubert Godard. (Blind look. Interview with Hubert Godard) In: ROLNIK, Suely (org.) Lígia Clark, da obra ao acontecimento. Somos o molde. A você cabe o sopro. (Lygia Clark, from the work to the event. We are the mold. You have the breath.) São São Paulo: Pinacoteca do Estado, 2004, p. 73-80.

be reborn. To build the bodies of this creative team, I use immersion in nature. We lived for three days in a hut in the middle of the Atlantic forest of the Serra da Bocaina reserve, in the village of Trindade near the city of Paraty, without electricity but with the power of the forest, the animals, and the fresh and salty waters.

Lara Dau Vieira³⁶

Memories of the construction procedures of the performative body in the relationship between life and art.

We headed for Paraty – Lara, Daniel Sêda, in charge of the filming, and me, in addition to Teco and Juju, Lara's cats. We arrived in Paraty at the 2008 carnival. Many people took a mud bath in the mangrove of Jabaquara beach. Then, they moved on in blocks to play in the city streets.

We arrived at night in Vila da Trindade and stayed at Cachadaço beach, difficult to be reached. With our backpacks, film material, and two boxes with cats, we crossed a rock separating the Vila from the beach. We had two tiny flashlights, one didn't work. This failure already became part of the “adaptation and awareness training” before filming. Even falling into the sea. I guess that fall of the rock would not be much fun in the darkness of the night. We settled in an extremely simple and small cabin, one single accommodation in the middle of the forest.

At the Paraty carnival, we were very *paulistano*³⁷, disconnected, hasty, wanting to overcome the mud instead of letting ourselves be led by it. The next day, I woke up early and went down to a natural pool on the beach, separated from the sea by rocks, beautiful. I walk inside the pool and climb a rock, where I practice Yoga accompanied by the sea and the blue sky.

After spending a while in the warm and salty pool, we took an awareness walk in the forest. A beautiful trail led us to *Cabeça do Índio* [Indian Head], a viewpoint allowing us to see the ocean disappear into the horizon. On

36 Lara Dau Vieira is a dance artist, researcher, and educator with a background in classical, modern, and contemporary dance. She graduated in Architecture and Urbanism in 1994 at the University of São Paulo, holds a master's degree in Arts from the University of Uberlândia, and is currently a doctoral student at the Unicamp Institute of Arts

37 The expression *paulistano* designates a person born in the city of São Paulo



the trail, we passed streams, a snake, jackfruits hanging from the trees or fallen on the ground, birds, lizards, and a cave with a spring. The breathtaking spectacle of colors offered by the forest.

Early the next day, we returned to the film location. There was another rhythm in us, another sensitivity, our bodies were calm, permeable to the surrounding. It is necessary to let nature in before we want to represent it; it is necessary to move in its rhythm, to be a note of its melody, to tune our instrument with its tone, and only then to be part of its harmony.

This time we surrendered ourselves to the mud. Its density conducted our movements. We accepted its appeal to slowness, perception, and integration with the whole. Our breathing was in tune with the rhythm of that place, it was no longer urban and “paulistana”. It was deep, silent, and pleasant, allowing us to interact with that habitat, realizing that we are the place that we inhabit.

How can we watch the death of a mangrove and our biodiversity? Surely the heavens will come crashing down on humanity if we continue to destroy our holy temples. And where will we inhabit?

Ricardo Fornara³⁸

38 Ricardo Fornara is a dance artist and body therapist based in São Paulo.

Interconnectivity through performance and the importance of listening

Monika Tobel³⁹

We live in an era of ongoing catastrophe where climate change is perceptible in our daily lives, for some of us it is a slight inconvenience in the weather, while for others it is the end of a way of life. In order to find possibilities for a continuing existence, to provide solutions for all creatures, it is imperative to override the dystopian negativity and to advance from mourning the world, towards embracing what is here while finding new ways of living together. I feel the way forward is to learn how to interact with all that is around us and within us:

using communication methods that supersede language, finding communicative tools in the quiet places of listening, and exchanging information via all the senses. Let's engage through tactile means, be it by intercepting olfactory messages, listening to the rustles of movement, or touching and allowing to be touched; being open to the messages offered to us by our co-habitants in order to find possibilities of a continuing coexistence through "giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful that wasn't there before."⁴⁰

Art has a privileged status. It is art that can ask questions and propose possible answers, prompt questioning, debates, thoughts. Within art it is allowed to play, to experiment and to fail. Through performance direct action happens, all elements are partaking in the unfolding newness. Performance includes more than just the artist, the performer, everything that is within the time and place of that action creates the performance together. We listen, we react, we give and receive multiple messages

³⁹ Monika Tobel is a London based Hungarian artist interested in interspecies communication and nature-culture dichotomy. Her work consists of performance, video, and sound alongside installations. She holds an MA in Fine Art from the Chelsea College of Art.

⁴⁰ Haraway D, 2016, *Staying with the Trouble. Making Kin in the Chthulucene*, London, Duke University Press, pp10.

through, sound, touch, scent, movement. Listening is an action in itself; listening is one half of all interactions, listening is communication. By listening one can allow the other to open up, to become, and through listening an understanding, an acceptance of multiple ideals, multiple ways of life emerges and paves the way for possible futures outside of anthropocentric, westerner thinking.

In my practice I devise simple exercises to de- and re-learn the imbedded behaviours and thought processes of occidental existence. These include *Exercises in Conscious Listening*, a series of blindfolded meditative interactions with the environment and its inhabitants through sound, touch, and scent.

By taking away visual interaction sounds become enhanced, the whole-body listens, the sensitivity of the skin intensifies. The environment around us awakens, through our enhanced senses. Every movement, every micro action becomes perceptible. Skin cells intermingle with the bark of an oak tree, ants scurry over us, leaving pheromones on tree and skin alike. We breathe together, exchanging gases, the molecules circulating continuously through millions of bodies. Via these listening exercises it is possible to recognize that we are part of nature and not outside of it, lifting the heavy veil of the dichotomies embedded in modern existence. The lines dividing nature/culture, human/animal, male/female fade away and a deep acknowledgement of belonging arises. With belonging comes responsibility, a necessity for mutual care, which transforms the personal to the political and vice versa.

Listening is acknowledging agency and giving power. Listening is opening-up and letting-in, listening is becoming-with; listening is mutual transformation. By recognizing agency in all intra-action, power relations shift, kinships arise and communities form. Communities where care and belonging give rise to positive action.



Mutual exchange between all living beings

Lisa Lotte Giebel⁴¹

I Performance encounters with non-human species

While non-humans and humans populate the world together, they are perceived and understood as so different. This perspective of otherness has a big impact on how we live and what values and priorities we set. The following text is based on the angle that in life as well as in art, the world can be understood as one ecosystem in which everything is interconnected and in which there can only be one 'us' and thus no outside. How can this intertwined unity find an artistic expression?

Eco-performance and interspecies communication can create emphatic environments and awareness of the entire ecosystem. The key points of this work (the performance Oat Flakes; TN) are the accessibility and experimentalism of the human body and performance in their relation to non-human species and the transformation of environmental concerns into creative processes.

Sheep are fascinating with their attentiveness, wide-eyedness, sensitivity, curiosity, coziness, and calmness that they radiate. All these parts and aspects can be used to explore the animal in humans and find performative approaches from them. As herd animals, they show many ways of reactions and social affection among themselves. This constant movement through the strong influence among each other leads to many exciting compositions and choreographic patterns. It is certain that animals are playful – but do they also have performative traits?

⁴¹ Lisa Lotte Giebel is a dance artist based in Leipzig, Germany. She completed her dance education at Riviera dance school in Outokumpu, Finland, and Erika-Klütz Schule in Hamburg, Germany.



II Eco-performance

Human arrogance towards non-human nature has anchored a strong discrepancy between humans and the environment, leading to forms of structural discrimination and inequality. Within the patriarchal heritage, it has been fundamental to establish a distinction between what is essentially human and that which is non-human, thus solidifying a rigid understanding of culture and nature.

Both historically and in the present, many human as well as non-human beings in the world are made human and state property; slavery was and still is one form of doing this. If the world is considered as a whole organism in which we are all interconnected and therefore every action affects a whole interwoven network, the consequence for one's freedom can only be that all beings must become free.

But what is equality? What is freedom? And how do they relate to giving protection, caring, and concern?

One approach to these questions may be to encounter, explore, and potentially embody the more than-human worlds. Thus, it is impossible to enter into an encounter apart from a subjective and humanly embodied perception, but through a performative gesture and playful communication, it can become possible to put oneself in a situation that resembles this and step into communication.

Through the "embodiment of nature" in the context of Ecoperformance, there is the potential to overcome this discrepancy, to return to a universal physicality and kinesthetic in connection with nature. Ecoperformance can be seen as an approach to understanding the way bodies and environmental consciousness build on each other, as well as articulating the relationships to nature within and around us. Through ecoperformance and interspecies communication, mutual empathy can be created, which leads to people being able to perceive and acknowledge themselves as part of nature and thus make an important contribution to environmental awareness. From this point of view, it is a necessity to pay attention to the topic of art and nature and therefore possibly avoid further ecological crises.

III Ecoperformance and other(ed) species

Within Ecoperformance the question of the necessity of what one does artistically arises. The examination of body and nature is a possibility to ask this question again and again and to pursue it in one's own practice. Looking at and experiencing life as a whole ecosystem, a single organism, is a chance to escape hierarchical thinking and action. Instead, there can be cooperation and interaction between all species. With responsibility and respect, there can be a physical dialogue between non-humans and humans beings as an encounter between equals.

The aim is to create interspecies communication and emphatic environments to enable awareness of all living beings and the whole ecosystem. Thus, with an animal in a performative situation, a close, emphatic and sensitive interspecies contact can arise, and an affective and emotional relationship can grow on both sides. Interactions between humans and animals do not always have to mean exploitation.

This can be linked to an approach of finding a way to work with sheep as performance partners without owning them and imposing one's own (human) will onto them. Accordingly, a central question is how domestication and 'othering' can be challenged and an equal situation can be created in the context of performance.

IV Sheep – the other(ed) species

The following section gives an overview of some qualities and attributions of sheep in connection with performative and choreographic methods. These qualities and attributions are a small selection based on what might become relevant in communication with another species in a performance. It might be important to keep in mind that attributions are made by humans and therefore reveal something about the very perspective that attributions are made from.

Sheep are herd animals and a prey species whose only defense is flight. It is very interesting how they use and shape space. They have a strong social instinct that allows them to associate closely with other sheep and preferably with related flock members. The basis of their behavioral patterns, among other factors, is alertness, herding, promiscuous mating, and strong mother-offspring bonds. They show highly developed forms of affection, reactions, and physical closeness with rules, principles, and structures.

The herd is in constant flux. Group formations like duets, trios, solos, the individual in the mass, and many other choreographic basic structures emerge from that. Moreover, they all wear a similar 'sheep costume'. From these factors, a kind of composition develops within the flock and allows a performative and choreographic interpretation. Additionally, the sheepskin symbolizes warmth, security, and protection. These symbols can have a great influence on one's own movement as well as become a reference to one's skin.

A high attention span and curiosity are also characteristics of sheep so that a foreign body that enters the flock is inspected by the sheep over a long time period. This attention of the sheep can provoke a strong physical response, then again, leading to a performative exchange.

There is an interesting historical, cultural, and religious background attributed to sheep. For example, the sheep as the "Lamb of God" is con-

sidered synonymous with Jesus Christ. The Greeks, Romans, and other cultures use sheep as the most common sacrificial animal. It takes all sins upon itself and is then ritually slaughtered as a sacrificial animal. Attributions such as maternity, femininity, fertility, and birth arise, among other things, from the fact that sheep can reproduce for almost a lifetime, as well as from the close mother-offspring bonds. All these aspects can touch upon, trigger images, and inspire movements.

It is also very exciting to involve the different senses of sheep and humans in the artistic and communicative exchange with the sheep. Sheep perceive a wide range of sound frequencies – 125 Hz to 42 kHz and so they can perceive sounds from a low rumble to a high bleat. It is said that humans can only detect sounds in a frequency range from about 20 Hz to 20 kHz. They can also hear and smell very well and have a large field of vision of 270-320 degrees. Spatial depth, on the other hand, is difficult for sheep, and they can for instance be startled by a shadow or a ditch.

By activating certain senses through different techniques humans can approach animalistic strategies. Instead of the common centering of the organ of sight, approaching and perceiving the environment with all the senses provides an alternative perspective. Smelling, tasting, hearing, seeing, and feeling become methods to explore performative possibilities. Music, sound, and different frequencies can influence the behavior of the sheep as well as affect the choreographic view from the outside. For example, when using different genres of music, there may be a correlation between a certain style of music and the sheep's tempers. Their rhythmic presence and everyday composition are particularly expressive with certain kinds of music and underpin their movements with choreographic content.

V Ecoperformance and sheep

In performative actions in natural or urban environments, it can often be observed that the environment – ultimately the world in which we live – is ascribed a merely decorative or spectacular value in relation to the artist. From this, the anthropocentric perspective – placing the human being at the center of nature, and nature directed towards humanity – can be questioned.

Working with animals requires a different work situation than working among humans. Rules of nature apply. It is necessary to adapt to this and to

adjust one's own schedule according to the rhythm of the sheep. This point also plays an important role if we assume that the human being does not control nature, but that there is a relationship of mutual influence. Thus, a necessary point to reflect on is how humans take nature out of its environment for their own purposes. The basis of this work is thus to enter the habitat of the animals themselves, with the attempt to commit and entrust oneself to them and their life influences.

The point is to experience affectively and kinetically how the body and the language of the sheep change one's own body and thus engage with things one does not yet know. Likewise, the culture, metaphors, and characteristics of the sheep can be embodied. The method of becoming an animal is not about imitation, but about the development and expression of potentials in contact with nature.

It takes a long time before a human is no longer perceived by the sheep as an individual foreign body. This gives rise to the idea of spending a lot of time on the spot in nature and empathizing with the sheep in order to create something out of this experience. Through physical expression and mediation between humans and sheep, as well as continuous contact, an interspecies relationship can grow and a sense of connection can develop.

VI Rethinking

Instead of a coherent end, this text aims at setting an impulse for a process to rethink: From the human-centered view to an equal and diverse wholeness. A world in which all human and non-human living beings exist together in one unity. From exploitation to mutual appreciation. Too much suffering has already been caused by patriarchal and hierarchical heritage. The work wants to contribute to the end of this suffering through artistic expression and the cultivation of mutual exchange between all living beings.

Ecoformance & EcoPanFormance

Alexandre Silva Nunes⁴²

My goal here is to present some contributions to the reflections on what can be understood as ecoformance, accompanied by the transmission of discussions about the experience of creating the work in progress *EcoPanFormance* for the *1st International Ecoformance Festival*, within the scope of *Laborsatori Teatro*.

For this, I will start by analyzing what the denomination of this form of artistic expression, in itself, can inform us, for a possible conceptual approach to the subject. Ecoformance is a neologism formed by the juxtaposition of the radicals *eco* and *performance*, the first of Greek origin, the second English. As for the second radical, it is necessary to note that the discussions on performance studies are extensive and it would not be possible to adequately cover this discussion in a few words, which is why I will present only a few observations that can work as a poetic image, useful to the present approach.

It can be said that performance, as a field of artistic studies and practices, arises from a double movement, anthropological and poetic. In the first case, we have the gradual change from the ethnocentric perspective to the so-called cultural anthropology, which becomes increasingly interested in the myths, customs, and ritual practices of peoples on the margins of Western civilization. Another look at the ways of life of these peoples, with regard to human dignity, the horizontality of relationships with other living beings, and animist principles, which also report respect for inanimate elements, such as stones, rivers, and mountains, allows questioning about our own

42 Alexandre Silva Nunes holds a PhD in Performing Arts from the Federal University of Bahia – UFBA (2010), a Master in Arts from the State University of Campinas - UNICAMP (2005). He is an Adjunct Professor at the School of Music and Performing Arts (EMAC) at the Federal University of Goiás (UFG), editor-in-chief of the *Arte da Cena* magazine, and coordinator of the *LABORSATORI* – Multidisciplinary Center for Research in the Arts of the Scene and the University Festival of Performing Arts of Goiás - FUGA.



ways of social organization and ethics of life. In this way, cultural anthropology establishes points of contact with the archetypal approach to psychology and philosophies of religion, open to cosmogonies other than those of the great monotheistic religions. A cultural logic that brings us closer not only to the connections between ritual and performance but also to issues related to our ways of dealing with the environment.

From a poetic point of view, we have a course of historical development specific to the artistic environment, but which in its development process is in tune with various aspects of the anthropological approach mentioned above. The notion of performance, or performance art, takes shape among the artistic avant-gardes of the mid-twentieth century, from experiments such as *live art*, *happening*, *body art*, and conceptual art, deeply questioning the status quo of conventional productions in theaters, museums, and galleries, stiffened by boundaries of form and boundaries. A movement of subversion that also questions the submission of art to the marketing purposes of buying and selling works, provoking a kind of leap outside the frame.

For this reason, what began to be called performance art refused, from the beginning, to be framed in one or another poetic language, seeking to locate itself in a locus of uncertainty and transit, open to the confluence of experiences, knowledge, and ways of operating plurals, including those that could not be considered artistic, according to the conventions in vogue.

But a connection, specifically, with the field of theatrical theories seems to have had significant relevance in this process of search for an open specification of performance: the elaborations of Antonin Artaud. Its relevance lies precisely in its ability to theorize theater from a negative point of view, from a procedure of opposition to the very theatrical establishment then in force. In short, everything Artaud thought about theater consisted of a literal denial of theater, according to the way theater was then culturally framed. This is because theater for Artaud would be, *par excellence*, a stillborn poetic experience. An artistic experience aborted in the very act of its birth. And the references he presented to oppose the prevailing theatrical logic were precisely those that were either somewhere in the remote past or on the fringes of Western civilization: the ecstatic rituals of celebration of Dionysus, the hermetic treatises on alchemy, the theater from the Island of Bali, the rituals of the Tarahumara Indians, in Mexico. And if this negation started from the theatrical locus, it was not fixed on it. Taking the theater as a reference, his criticism expanded to the entire way of life in the West, starting with the concept of culture, in his view, a notion completely detached from the real experience of life. It is therefore in Artaud that performance finds one of its main ethical-aesthetic references and it is from the theoretical framework he erected that we find a nexus of relationship between these two lines of thought about performance, initially mentioned: the poetic way and the anthropological way. These are the observations that I would like to present as an image, like that of two tributaries flowing into the same river.

The other radical present in the neologism eperformance is eco, which is present in the word ecology and it is precisely with this word that the concept is connected. The Greek term *oikos* is the origin of this radical, which can be translated as house, habitat, and, consequently, environment. Therefore, ecology refers, according to the etymology of the term, to the study of the habitat, the environment that is our largest home, as an animal species on the planet. And if we understand the planet itself as a house, we are led to a horizontal vision regarding everything and all the other beings/elements that inhabit/compose it with us, in a logic that can even establish a certain similarity with that of pantheism. The way Western civilization understands this common home, however, diverges on a large scale

from such a vision, which is much more similar to what we find in indigenous tribes, such as several of those that still inhabit Brazil: we are in a relationship in this common habitat and we exist in codependency in it. The reasons for this dissociation are diverse and are spread throughout our history, and the mechanistic thinking of reality, which provoked the process of disenchantment in the world, cannot be overlooked. Another reason lies in the economic organization in which we operate. If mechanistic thinking contributed to the objectification of the planet, with regard not only to living beings but also to minerals and water tables, the current economic thinking extended this objectification to human beings themselves: deprived of their dignity, taken as a piece of the wealth accumulation gear.

Interestingly, the term economics has the same radical as ecology, as Taateatro rightly noted in its second forum on eperformance. Economy, in its linguistic root, also speaks about our common home, although the word does not include the radical *logos* but *nemein*, a Greek verb related to the art of administering or distributing. And again we find ourselves in a reality that distances itself from the roots of the very terms that are used to communicate meanings in it. A reality, so to speak, schizophrenic. But both theater and the arts, from a traditional point of view, find different ways of fitting into this reality, which brings us back to the problems related to the birth of performance, in its divergence from the establishment, as well as from the anthropological foundations of performance studies. The term eperformance points, therefore, to a broad desire for transversion with regard to its poetic, ecological, ethical, and economic connections (or subversions).

In our eco-performative experiment, we started from these thoughts, in the context of the discipline *Myth and Imaginary in the Performing Arts* of the Masters in Performing Arts at the Federal University of Goiás. To these notions, however, we added two poetic freedoms generated by semantic assonance and related to the studies of the mythical imaginary then in progress. The first of these associative freedoms came from the semantic substitution of the meaning of the radical *eco-*, related to the Greek term *oikos*, by the meaning of the equally greek *ekhó* – from which the Portuguese term of equal spelling (*eco*) derives, – related to the sonorous phenomenon of repetition. But echo, in its Greek root (*ekho*), is not just a sound concept. As in several cases, it refers to an ancient goddess, characterized by inhabiting the forests and by the impossibility of speaking, unless by echoing the words spoken by others. Naturally, when immersed in woods, we can more strongly experience this sound experience of the echo, as well as the speculum-like mystery of altered solitude that accompanies it, like a speculum.

According to ancient Greek narratives, Echo would have been in love with Narcissus, who however refuses her, preferring to immerse himself in the reflection of his own image. But if her passion didn't resonate with Narcissus, she provoked the admiration of another god. This is Pan, the goat god who personifies all wild nature and who is characterized by being always elsewhere in any civilization. Pan was syncretized with the Christian devil himself and this tells us something about the religious demonization of nature, as well as the demonization of the body itself, as evidence of our animal condition. Pan may have seen in Echo the possibility of echoing his wild nature, perhaps communicating that, despite the saying popularized by Plutarch, he is not dead. According to some commentators, the idea that Pan died is related to the beginning of the domestication of animals, which, removing their wild characteristics, transforms them into human properties. It is therefore a double movement of removing their natural alterity and making them trivial, through submission.

Moving around these ideas, but without intending to narrate a story, we have been experimenting with some forms of embodiment of these personifications in the video performative exercise *EcoPanFormance*. In circumstances of social isolation, derived from the COVID-19 pandemic, our *modus operandi* has been to establish unique dives in the context of the pandemic experience itself, based on the mythical image of these ancient gods and around the notions of body, house, habitat, and environment. In these experiments, the Homeric Hymn to Pan proved to be operative as a possibility of creating a resonance within the cultural and ritual structures of a time characterized by greater symbiosis between man and nature.

What echoes in us from the immersion in wild environments or in the absence of these in our urban isolation? Because if the repetition operated by Eco can denote the absence of identity then, on the other hand, it is through the echo of our ideas and experiences, perceived in the relationship with the other, that any sense of connection can emerge. Eco as a mediator of affinities. Pan and Eco, in explorations free of the experience of being an animal and inhabiting this common home called Earth. Even though under the aegis of narcissism that ignores otherness and objectifies everything around it.

GeoPoiesis

Fred Nascimento⁴³

Grupo Totem (Totem Group), from Recife, emerged professionally thirty-three years ago, in 1988, and carries out a work of artistic, performative, and ritualistic interconnections. Since its creation, the group has been coordinated by Fred Nascimento and Lau Veríssimo, who have developed together with artists from different languages and who are now part of Totem, as well as with many others who passed through the group along its trajectory. Together, they have shaped a continuous research project of performative language which takes the body as the main vector of creation within an a-centered, rizomatic system that seeks to intertwine theater with dance, ritual, music, visual arts, poetry, enabling the construction of a performative poetics; with hybrid, intersectional works without hierarchy between languages.

In recent years, Totem has been increasingly engaged in approaching ritual and ancestry, a journey that began ten years ago, more precisely with the research for *A Performance do Humano: da pedra ao caos* [The Performance of the Humaine: from stone to chaos] (2011/2012), during which authors linked to anthropology such as Joseph Campbell and Claude Lévi-Strauss, Van Gennep, Victor Turner, and Richard Schechner were studied.

Another important point to better understand Totem's basic principles is the importance of Oswald de Andrade's 'cultural anthropophagic' thinking, which provided the opening of a creative horizon for the group. Antonin Artaud is another figure of fundamental importance for Totem. Even distant

43 Fred Nascimento is a teacher-performer of the performing arts, director, musician, performance researcher; director of the Totem Group; Master in Performing Arts (2012-UFRN); Specialist in Performing Arts (1991-UFPE); Graduated in Performing Arts (1983-UFPE); Teacher trainer/technician of the Sec. PE Education; Theater Professor at EMAJPE/PCR; Professor of the Post-Graduate Course in Sociodrama and Psychodrama at ESUDA; Professor of the Post-Graduate Course of Pernambuco Culture at FAFIRE. He is a member of ABRACE and FAEB.

in time and space, Artaud, whose visionary proposal of a sacred theater turned towards the origins and invisible forces is the group's main master and major influence.

Given the limited space to discuss further suns and sources of Totem, we will not go into too much detail in this introduction. It is, however, important to point out *performance* as an influencer of the Totem's thinking, observing it from the perspective of the hybridity of languages, embracing it as the language that takes the body as the center of artistic creation, as a departure from representation, as an approximation with rituality, an approximation with the event, with the ceremony, taking it as the contemporary ritual. This artistic vision, governed by a performance thinking, injected into the group's works another way of relating to the constitutive elements of artistic languages, placing the group in a border zone, in an inbetween place, which, in a way, violates rules and invades territories.

In its trajectory, Totem has always cultivated a look towards the past, a look in search of origins, and, simultaneously, a look forward, towards the contemporary. Currently, the connection with ritual is more evident, deepening with each research and each new work, but the search for rituality and the connection with ancestry has always been the basis of the group's poetics. Its performances establish a ritualistic space-time seeking to activate metaphysical forces and intensities through the body and capable to affect people and make them leave the ritual, stirred, open to reflection and possible transformation.

Simultaneously, Totem has been consolidating itself as a multimedia group, with polysemic shows, concerts by Banda do Totem (Totem Band), photo exhibitions, etc. There was, however, a lack of insertion in the audiovisual art, beyond the mere the recording of their performances. The film



GeoPoesis [GeoPoiesis, TN] is a direct result of the research project *Rito Ancestral Corpo Contemporâneo* [Ancestral Rite Contemporary Body], which began in June 2015, based on the mapping of the indigenous peoples of Pernambuco and their rituals, and the decision to elect the Pankararu⁴⁴, Xukuru⁴⁵, and Kapinawá⁴⁶ people as the main research focus. The research development led the group to experience some rituals with these peoples and generated the show *Retomada* [Recapture].

Indigenous peoples are the main guardians of the environment, of ecosystems, precisely because of their sacred relationship with the land. The immersion in indigenous lands made us see the land as something sacred, the greater good. The land is what gives them the necessary strength to resist and fight for the home of their ancestors, a fight that is motivated by the collective soul and a strong feeling of belonging.

The experiences of the *Rito Ancestral Corpo Contemporâneo* project gave rise to Totem's need to return to the indigenous villages and to deepen the immersion in the surrounding land as a creative power, as material for the expansion of the *Retomada* itself, in addition to presenting the show in the heart of those communities, a long-cultivated desire. This retribution would be the least the group could do, given the amount it received. Both of these actions in combination with the experience of carrying out an audiovisual

44 The Pankararu are an indigenous people from Pernambuco. The Pankararu Indigenous Land is located between the current municipalities of Petrolândia, Itaparica, and Tacaratu, in the Pernambuco hinterland, near the São Francisco River.

45 The Xukuru are an indigenous people from Pernambuco. The Xukuru inhabit a set of mountains, known as Serra do Ororubá, located in the agreste mesoregion of the State of Pernambuco, between the municipalities of Pesqueira, Arcoverde, Mimoso and Poção in the State of Paraíba.

46 The Kapinawá are an indigenous people of Pernambuco. The Kapinawá people inhabit the lands that extend between the municipalities of Buíque, Tupanatinga, and Ibimirim, in the transition area between the Agreste and the Sertão of Pernambuco.

production based on various performances formed a new project entitled *GeoPoesis*.

During the months that preceded the trips to the sacred lands, Totem immersed itself in creative processes, corporal and sensorial laboratories, not only in rehearsal rooms but also outdoors, in natural environments, seeking the artistic deepening of body-environment interconnections which would result in the performances constituting *GeoPoesis*.

From the perspective of ecoperformance, *GeoPoesis* is a cutout that seeks to integrate the body in performance with the landscape and the language of audiovisual. The work aims to integrate, even more, ancestral references with contemporary technological possibilities, a characteristic that accompanies Totem's thirty-three years.

Within the perspective of horizontal, non-hierarchical creation, Gabi Cabral, Inaê Veríssimo, Juliana Nardin, Lau Veríssimo and Taína Veríssimo, developed their performances, coordinated by Fred Nascimento, artistic director of Totem, who, together with the experienced director and editor Zé Diniz, directs the audiovisual part. With a lot of experience and a lot of sensitivity, Zé Diniz entered the universe of Totem to create *GeoPoesis*, an audiovisual work without pre-established frameworks, on the contrary, with a creative structure that even incorporates risk and improvisation.

GeoPoesis is the historical resumption of ancestral connections. It is the body-nature symbiosis, the opening of remote portals, the body-landscape crossed by itself, a sensorial and metaphysical dive into the sacred lands, the stage of so many struggles fought by the indigenous peoples of Pernambuco. The archetypal forces emerge from the bodies when stepping on indigenous territories, when penetrating the forests, when contacting the water sources and the caves, home of the enchanted, finally, here they are performed, revered, through the connection of bodies with the territories sacred, physical and metaphysical.

In *GeoPoesis*, the Totem makes use of a symbology linked to the four elements, water, earth, air, and fire as natural symbols and driving force of the body in full connection with nature, with ancestral wisdom, connected with the enchanted beings that inhabit these sacred places, such as caves and water springs.

But we also have a political body, which reaffirms the need for a recon-

tion with the planet, which speaks of how much we need to return to Mother Earth. A body in solidarity with the peoples and their wisdom, peoples that neither separate the body from the spirit nor the metaphysical dimension from daily work; peoples that fight for the right to exist and continue to inhabit the territories of their bodies and spirits, peoples that fight for the preservation of their culture and the memory of their ancestors, warrior peoples driven by a force forged in the collective spirit, in the sacred rituals, in particular, by the *toré* present in all the peoples of the Northeast of Brazil.⁴⁷

The body immersed in urban chaos has long forgotten that it is composed of the same elements that make up the planet. This is precisely what *GeoPoesis* tries to show: that we are one thing. That we need to review our relationships established over time with nature, with indigenous peoples, with ancestral knowledge.

Totem works with personas, not with characters, with archetypes. In *GeoPoesis*, the personas gradually reveal themselves, the shaman, warriors, healers, deities, myths, evoking links with the land in images collected in each visited territory. Little by little, *GeoPoesis* shows the bodies of women, and then the surrounding nature, remembering that these bodies are traversed by the four elements, evoking the various elements present in the ecosystem, from the smallest details to the immensity of the geopoetic landscape, from the grain of sand to the immensity of the rocky mountains, from the leaf to the forest, the sunset, the sky of the Pankararu village and the star movement, the galaxies, the time, and again it is morning, and the sunrise is present, a vital spiral movement repeating itself for millions of years.

The film follows its flow, accessing cracks, scars, blossoms, veins, and lands, making associations between elements, images, and materials in communion with bodies immersed in the landscape. The performances of the bodies are governed by totemic principles, such as state, presence, persona, mythical field, personal mythologies, all this combined with a concept that ranges from the micro to the macro, from subtlety to strength, from the individual to the collective, captured by the camera's thinking gaze.

GeoPoesis is also revealed in abstract images, in vegetal and mineral textures, reflections, wefts, flows, skin-environment, and body-nature. A body revealed to be collective, stamping the feet in a single pulse, a *toré*, a mean-

47 TN: *Toré* is an indigenous ritual featuring dance and music.

dering along the beaten path towards the heart of the forest. The image that follows is the immensity of the territory of the Xukuru people.

The first individual performance, anchored in the archetype of the mother, the matriarch, appears through the presence of Lau Veríssimo, a red-skinned shaman immersed in the forest. Concentrated, connected with herbs and plants of power, the shaman prepares the *terreiro*⁴⁸, a clearing inside the woods, arranging it for the ritual, to receive the visitors and to open the portal between the worlds. We are in Pankararu lands. The image and sound flow continues. Living and dead trees, buzzing insects; the shaman evokes her ancestry, the spirits of the forest, making a connection with the invisible.

A new archetype emerges in Juliana Nardin's performance, a symbiosis between the body and the earth, the imposing rock that emerged from the earth and has been there for millions of years, and time transforms into sandy rock spreading across the plain. At the top of the rock, one can glimpse the present power of an intense body, of a brown jaguar-woman from the Brazilian caatinga, who honors her ancestors and knows her duty to defend her territory under the sky.

Waterdrop, water eye, source hidden in the forest, this is the ambiance of Inaê Veríssimo's performance, a backland lara, water as the primordial vector of life, an inexhaustible body-fountain of water, which, when moving, leaves its water trail, river source, a symbol of the deities linked to water and life. Water that fertilizes the sacred ground, quenches the thirst of all living beings, that pours life into the villages.

The sensitive, thinking eye of the camera displays new reliefs, colors, and abstract, enchanting textures of the exuberant rock hosting the performance of Taína Veríssimo, who chose her breath as the performative epicenter and the skin as a revealing element of the fusion with the environment, with body painting made of sediments extracted from the rock, a body on fire that intensifies in sinuous movements.

The land contains hidden wombs, grottos, caves, and symbols of the feminine, a place where the enchanted people of the Kapinawá live. Gabi Cabral brings us a performance where the body mixes with the walls of exuberant colors, pipe, herbs, the smoke that is carried by the wind spreading clean-

ing and healing, evocations, hands in evidence, all contoured by movements of the sacralization of the elements of the air and plants with healing power.

The sun ignites the sky with its fire at dusk, and the mantle of night extends over the Kapinawá land, in the clearing of the forest a new fire inaugurates the light amid the darkness, light that emanates from the bonfire of the red-skinned shaman, the lady of fire, the *terreiro* is ready for the ritual.

Gradually, the other women arrive and approach the fire pit, make their offerings, and begin a circular shamanic dance, the dance of the purifying fire, during which bodies and fire mix, mingle. Fire reigns in the night, and enchanting music echoes in the treetops, bodies, and everything around. In this moment of encounter, of sensitive communication between the dancers, of reverence, the dancers are part of a whole, they are a single collective body, a collective soul. Dance and moon keep moving into the night.

Once again the sun appears on the horizon. From the top of a rock, in ritual, the women greet and embrace the sun, and receive its light supplying themselves with the essential energy for everything alive on earth. They put their hands on their chests and point to the sun, connecting it to their hearts; it is an act of reverence and at the same time of thanksgiving. In the end, the exaltation of the woman's power to transform life becomes evident.

GeoPoesis would not possess its strength without the powerful soundtrack composed by Fred Nascimento and Cauê Nascimento and performed by the composers, plus Alexandre Salomão and Zé Diniz, the co-director of the film. With *GeoPoesis*, Grupo Totem turns once again towards ancestral knowledge, in the search for other symbols and other times. A film that is difficult to define – experimental, performative, eco-performative, among other criteria – as it is an intertextual artistic work, open to the most diverse interpretations.

GeoPoesis made its debut at the 20th edition of FestCine (Recife), where it won first place in the Videoart/experimental category and the Award for Best Soundtrack. It was shown at the Cefalù Film Festival 2019, in Spain, and at the I ENREFAEB NORDESTE (São Luiz/MA), among other festivals.

48 TN: *Terreiro* is the name for the ritual space of Afro-Brazilian religions.

How to Cross Walls?

Ara Nogueira; A Cecília C; Amanda Moraes; Dulce Lyssyj;
Edzita SigoViva; Marcela Cavallini, Clarice Rito

The pandemic catastrophe intensified a discussion very pertinent to performance, the question of *presence*. In general, presence is associated with the quality of the artist's bodily state when mediating the relationship with the spectator, in an event that takes place *live*. Undoubtedly, it is a term that raises a problem of the here-now in the relationship between audience and artist (Feitosa, 2020). Such a human ontological turn [provoked by the pandemic; TN] opened us, at least, to think about the dichotomies that the very thought about performance was already facing. Can computer-mediated performances still guarantee states of the presence of the performers? Why still talk (we hear this in evaluations about the degree of commitment of the performer in an action) about presence as something detached from space-time and responsible for causing a metaphysical illusion of experience with the work by imbuing the artist with a status quo? We do not intend to discuss the degree of veracity of the different experiences provided by a work that involves the live physicality of the artist, of a live work mediated by screens, or even of a recorded work⁴⁹, but we propose that the discussion about presence should permeate the course of the sensory event that is only triggered by a potential action that takes place, since its conception, together and in co-presence. Instead of identifying presence by framing it through some sort of validation model, we do this, guided by practice and based on the process character required by *Clepsydra*'s⁵⁰ video-art.

In the last decade, we have seen an improvement in the “democratization of access to machines and the internet” (in quotes, as we know that a large part of the population still does not enjoy this facilitated access). We can broaden the spectrum in which the relationship between art and the environment becomes present in the creative processes. The performance no

49 For further discussion, see Bernstein, A. Performance, Technology, and Presence: The Builders Association. Black Room Magazine, Vol. 17, n. 1, 2017.

50 *Clepsydra* names a water-powered time-measuring device, and one of the first human measuring instruments, developed in antiquity.



longer focused on performer centered action invoked the relationship with non-human worlds including, by the way, machines. Categories such as video art, video-dance, photoperformance, and tele-performance seem to suggest as well that the coexistence between languages awakens an opening for the interaction between media and materials of different origins, in a process of de- and rematerialization imbricated with a new notion of the event in the arts.

A type of differential ecology is being redesigned with these border practices that imply different bodies in (not only linear or chronological) space-time. Recently, we were called upon to face our processes of creation, perhaps no longer mediated by machines, but in collaboration with them, intimately incorporated into them. No longer as a means, but tending to relate affectively, magically, and reflexively, in a kind of contingent temporality⁵¹ that

51 We make a correlation of the new temporalities with the question of technique discussed in the book *Tecnodiversidade* [Technodiversity] (São Paulo: Editora Ubu, 2020) by Yuk Hui. By reinventing other ways of dealing with instrumental rational consciousness, the author proposes that we rescue an ethical and aesthetic world with technique, considering the connection with nature, with the lack of resources, and with peoples (humans and non-humans) silenced, for example. The author criticizes cybernetics, as it initiated a process of differentiation between organic and non-organic, hindering the encounter with otherness.

emerged from the body's urgency to communicate. We do not have the dimension of how this affects our experiences, and how big this transformation is, but we feel the effects of time-bending on our daily sensibilities and practices. And perhaps, in this borderline context, performance can be seen as a sensory event in an expanded field.

Such contingencies incorporate the process of encounters and the feature of the video performance *Clepsidra*, presented at the International Eco-performance Festival (2021) and at the Bienal Black Brazil (2020). As a result of the encounter between 7 artists, we proposed the artistic residency process [that led to *Clepsidra*; TN] at a turning point, and, therefore, on the border between live work and the contingency of physical isolation, when the uncertainty of the times to come was stolen from us on a daily basis. We started the process of composition and research at the catastrophic turn, and the leitmotiv that communicated the threads of creation consisted of the question: How to cross the walls now?

Bearing in mind that the word 'residence' already triggers the idea of living together but, in our case, paradoxically, while staying in our private homes; an action that I wanted to be performative was performed day after day. We created micro-gestures in different spaces and times and, in a bricolage procedure, we performed an assembly that interconnected the images, in such a way as to allow one to cross over the other, in undoings of the limits of the alterities that made up the scene.

We are crossed by the dimension of performativity that crosses our lives, parallel to the ongoing mutation of the sensitivity of people and the environment in general. The feeling of extreme instability and uncertainty drives possible engines for the reformulation of practices in the face of new rhythms and altered links in the various relationships that cross us. Among them, are those that we create with everyday life and those that open up to the singularities between techno-living networks. At the same time, in the face of the possibility of maintaining standards of normality, new flows of capital, generated in the repetition and the difference that power produces, debouch. Such flows reinforce the extent to which the disregard for planetary lives that are, by default, directed toward tragic ends is still fully underway.

In *Clepsidra*, the flows of water and blood, as well as those of eviction, such as sewage, united the bodies in direction of the fabulation of modes of coexistence and performance. We dealt with subterranean bodily and planetary rivers to show what is invisibilized but what makes the surface vibrate,

like the pipe containing water behind the reinforced concrete. We tried to visibilize the underground of our self-care practices, from liquids to solid foods, of the cries that clean our becomings in a contained flow; freedom to the rain that sustains the earth. In this process, we felt the porosity that the event causes when infecting us through the intensities that pass between the bodies:

Marcela Cavallini⁵²

Clarice Rito:

I was flooded by a different kind of state of presence. The house, which initially only witnessed my quarantine catatonia, became an entire organism once we decided what we would do from then on with our creation. The house grew like the walls of Carroll's Alice, or even more unusual... Everything was pulsating material, stimulus... all the everyday waters became an inspiration, transpiration, respiration; the noises, my crushed face, my chewed body, the way the light bathed the colors of objects, of food; the veins of the paint covering the living room and the bedroom became more visible... I performed for myself the once banal actions in broad and also whispered gestures. ... At this time, I was delighted to realize how unique everything was, there, in parallel to what my project partners uniquely did within their walls... Corners, movements, discomforts, confrontations, plops, gaps... with established interlace points, our entanglement grew every day, dizzily... life had the taste of instigating poetry... to register the images of existence, there, a lifebuoy was made ...

Dulce Lyssyj:

In March 2020, after a brief dip in face-to-face activities, we were crossed by a reality that changed the course of the residency. The Covid 19 Pandemic. In the beginning, we moved without having much idea of the danger that surrounded us. Until the arrival of moments of fear of this threatening unknown. The artist residency was flooded, dragged, and immersed in this context. Each of us was affected in a particular way. But, with a common

⁵² Marcela Cavallini is a sudaka performer and yoga teacher. She is interested in fictional processes of the body in its relations between culture and society, and from the perspective of memory, ethics, feminism, and the environment. She graduated professionally in Contemporary Dance at the Theater and Dance School Escola de FafES and holds a degree in Dance from Faculdade Angel Vianna, as well as an M.A. in Contemporary Studies of the Arts at the Fluminense Federal University.

denominator: complying with social isolation for the good of oneself and the other. Which way to go? The unthought made its determination: our residence became our Residence. We were confined. However, physical distance did not mean disconnection. Our connection went far beyond any corporal distancing! We transmuted from confinement exile to communion with the waters that circulated and flowed through our homes and provided vital energy for our internal rivers. Together we set out to experience this challenge, creating mechanisms to overcome walls, even if metaphorically, as antidotes to immanent traumas, and thus keep ourselves alive.

Ara Nogueira:

How to travel between the restrained walls and so many other spatial and creative limits of my small apartment? My house has no palm trees. I live in the back of a building in the center of the city – the heart – stage of all the precariousness that haunts us. I live on the 7th floor. In 1 of the 120 apartments of this mega real estate project to contain and agglomerate bodies, a poorly made and unfinished construction. My house suffers from infiltration. Things are ugly. During the pandemic, the problem worsened. Now it reaches the 5th floor. The entire column is compromised. A risk that advances and announces itself to everyone. I share space with two cats. I barely reach the sink. The narrow kitchen has a stove, worktop, fridge, and a washing machine. Our bodies don't fit in the same space. I bump. One of these days the pipe burst and all the water from the washing machine spread across the place. I tried to save the cat's food and spent the entire afternoon drying a 10kg bag of food. Now all the waters run through me. The food has fungi. Mold. Nothing compares to my state. Or that deep state of unease I feel now while I smoke a cigarette at the window. Or the daily, tired and inexhaustible performance of my neighbor, an elderly man who spends the whole day lying on the couch, in the same repetition, lying-position, changing the channel with the television control. The same face, the only possible one, the open conformism, the apathetic calm of someone who now awaits the end of life. I drink water while I despair. I live drunk, almost, or almost every day, without order. I observe the small drain installed in the bathroom. Everything that flows and goes down I deposit there. And my body seems to now take on the same hard and rigid shape of that space. I hardly know who is who. I dare not separate. My skin peels off, as do the walls that I dare to try to cross. Crossing. In March, I had the experience of crossing the pre-collapsed city. A harbinger of the apocalypse to come. I wish to have touched more the faces of my sisters, my housemates, when I had the opportunity to be in another residence. Besides mine. I wish to have reached the Maracanã River,

or drawn more traces of its existence or indications of its routes, bifurcations that I left behind on that walk towards Despina. The sun throbbed. Now I miss the hot, stuffy air, which I don't even know yet, but I won't feel it for so long. I've been breathing with a mask for a year now.

Edzita SigoViva:

My thought-body was already molding itself to the blueprint of that apartment where I spent the first moons of the pandemic. I think my waters had long begun to be piped. Bone-pipe, straight mind-line. A head registering the runs. A migrating body invited to cross and to know that walking the streets will always be a rebellion when you want to hear the rivers that have been clogged underground. I remember the morning when I went out on action to the residence and we filmed the cold refreshment, boiling inside that transparent glass, in that bar. Boil, entangle, flow. Rio is hot? I remember that I wanted to sew a strainer like the one my mother uses to strain rainwater. Did not happen. What would I strain? The hair that clogs the drain and pollutes Manila Bay. Every morning, I woke up thinking that I didn't create art. A mouth-throat that became a gully. The forgotten river that is vein and ditch. The separation of fluids. The collective wall. The experience of finding myself bottled up, trembling, breathing, a plant seeking a mouth, a leaf swimming on walls, in nets. Sea flow down the knees. The pororó. And not to strain that morning when I was still riding a bike without being afraid to hold the handlebars.

A Cecilia C:

For a long time, I felt evaporated, without a specific space, always in transit and transition. Only in the year 2020, I changed my house 4 times. It is difficult to draw contours when you change space, house, room, and bed so much. The creative call of the residency made me agglutinate in a way, made the water condense and join its particles in the search to create a body, the own body. The water never stands still, even though when frozen it seems to. But, out of the freezer, it doesn't take long, it expands and goes in other directions. The weight of isolation is daily and it's strange that even when "the world stops" you have to keep moving. Where? How? All I wanted was to stop and weigh in. Changing the state, you can go very far being water, and at every hour in which conditions change, my ways of falling into space change as well. To penetrate, fill, leak, weigh. Weighing. Weighing.

A QUEST FOR BALANCE in *While We Wait*

Kristina Watt⁵³

Ecoperformance. When I first heard that word, I envisioned a dance, a duet in movement in which two bodies breathe together, listen and respond, lead and follow, follow and lead. When I first wrote the word, I saw a planet, with its resilience and frailty; and I saw human beings in partnership with this planet, equally vulnerable yet with power. Yet, despite the energy of the dance, I saw imbalance. One side was not listening. One of the partners could not breathe. The dance was becoming one of dominance – at a great cost.

While We Wait, my project for Taanteatro's festival addresses this imbalance, or rather, *While We Wait* is an urgent quest for re-balance. The focus of much of my company's work is driven by a curiosity about the relationship between humanity and Nature. At present, human beings are confronted with and challenged by an ongoing climate crisis – in addition to a health crisis. And both crises demand urgent action. As artists, I believe we should respond, through the voice of our work, to this calamitous present. We must contribute to the conversation, and provoke an experience that may translate into behavior. Through our work, we must disrupt any misconception that artists operate in a silo, disconnected from "important" issues that affect both the planet and one another. With this goal in mind, I decided to turn to teenagers and children, a group of the population who are rarely invited to the table of adult decision-making. Since their present and especially their futures are directly implicated by the crises, don't they deserve to play an active part in the exchange? *While We Wait* communicates the hearts, hopes, fears, and questions of a group of teenagers through a combination of theatre and film.

Ideally, a project with "eco" as its prefix should take place outdoors. Not

⁵³ Kristina Watt Villegas is an award-winning theatre artist, and Artistic Director of 100 Watt Productions. She has worked at theatres including the National Arts Centre, Great Canadian Theatre Co, New Theatre of Ottawa and taught acting & theory at the University of North Carolina at Chapel Hill, the Universidad Nacional de Colombia, and the University of Ottawa.



only that, a project that centers on youth should depict them outside – running, dancing, playing – their anarchic, hormonal energies in fierce interplay with the natural world. What happens, though, when a pandemic confines the teens to their homes, and their homes are surrounded by concrete highways, skyscrapers, and cars? *While We Wait*, in its very absence of a natural world, points directly to the imbalance I speak of above. It is filmed entirely with cell phones by actors in their homes ("safe" isolation), and rehearsals took place through a computer screen.

The text of *While We Wait* is written by the youth. I have observed many projects with youth that consist of adult-driven content which is then put into the mouths of the youth. This script comes from the writings, improvisations, and conversations the teens, ages 13 – 17, had with one another, their parents, and friends. It carries their authentic and unedited voice. It comes directly from their current experience, from their research into their climate concerns, and investigations into the lives of youth outside of Canada.

The video creation was done with a minimum of resources, every artist was safely distanced from one another in Ottawa, Canada. Given that the essence of this 'Ecoperformance' centers on the younger generation, it is appropriate that I now turn this article from my own voice to theirs. What follows is an interview with the group this past year.

Do you think that the arts can actually change people?

Natasha: Yes! Theatre can absolutely change people! When the arts bring up complex topics in an emotional way, the audience will start to think about the topics. Eventually, they'll think about the world in a different way. I've changed since working on *12* and *While We Wait*. Before, I was aware of the climate crisis and doing my best to help, but since I became part of the project, I'm facing the facts. Instead of just trying my best to help (reusing grocery bags, etc.), I now want to spread the message and share the facts far and wide. I think the audiences we've had so far also felt the need to spread the message. I hope they've actually done so.

Anna: I don't believe the arts can "change people," but I absolutely believe it can provoke thoughts and feelings that lead to change. Maybe theatre can be thought of as emotional information – it all depends on what you do with the information. Some may watch a production, feel something, then go home and never think about it again. But others – I hope our audience – will watch, feel and think, then go home and reflect. Reflection means they look deeper than their initial reaction, and hopefully, that leads to responding, and responding means changing behaviors. If the arts can do that, then our job has been successful – though it is never complete.

Sophie: But we don't want to rant. We use theatre – and film – to send a wake-up call to all generations, including us. Yes, we're doing what we can, but is it enough? And if it isn't, what else should we do?

In March 2020, you were told that you couldn't perform live anymore due to the global pandemic.

What did that mean to you?

Sebastien: The pandemic came at a time when we were productive. We had a lot of shows on our schedule and we were rehearsing every weekend. We stopped. Then we had an idea to continue spreading our message through a screen. But we didn't feel it was the right medium for *12*. In that show, we use a lot of movement; we have human pyramids and we make formations with our bodies. This is necessary, it adds to the story. Would the audience react the same watching us on a screen? Probably not.

Paige: It was hard at first. We lost the connection with each other and the audience. We needed to look them in the eye and ask why they leave the

burden of climate change to us. On top of that, even though we actors were together online, it felt like we weren't together in the same space.

Anna: Theatre is about sharing art live. We weren't sure what to do.

Quinn: But we brainstormed and created a digital project, *While We Wait*. It's our way to share our experience and still ask questions while living during COVID.

Natasha: Digital theatre is very different... We recorded scenes together on zoom, and others by ourselves around our house.

Kaatje: Our first play came out of our fears regarding climate change and the role that it plays in our futures. *While We Wait* is about our need to still take action, even when there's a global pandemic.

Olivia: We ask adults why it took a global loss of human life for countries to take substantial action, and to work together even?

Natasha: We couldn't just wait till all this is over. Climate change isn't waiting so how can we?

What's your biggest climate change concern these days?

Ethan: I'm worried about the next generation of humans. If we don't fix what we're doing now, me or you might not feel all the effects, but the next generation will have to go through the horrors of climate change. They will go through seeing entire cities go underwater, and entire species of animals go extinct. They won't see what life could have been. They will see the downfall of humanity, and that it's our fault.

Olivia: I think my biggest concern right now is how everything we do contributes to the climate crisis. The food I eat was made in a factory and then taken by plane to get to my store. I go to the store and it's cars, cars, cars, and even I would rather take the bus than a bike! It feels like as long as I'm human, I'm contributing to the problem.

Ines Leokadia: My biggest concern is that I don't think we can reverse this.

Quinn: I'm scared that humans are going to cause more animal species to go extinct – maybe even some that haven't been discovered yet. What we're



doing right now is exactly what we're not supposed to do!

Anna: One of my biggest concerns is the animal agriculture industry. It causes more greenhouse gas emissions than all forms of transportation added together... but diet is something that many people aren't willing to change.

Kaatje: I often lose hope, I admit it. Those in charge seem to have "more important" things to do. Why does our government give the oil industry advantages instead of putting that money into sustainable options? Our prime minister says he plans to ban single-use plastics by 2021, but how can I be sure a bill like that will pass?

Paige: I'm afraid of human apathy. There are people who sit in their big houses and say "it doesn't affect me so why should I care?" And those are the same people who have enough money or power to make a change – but they choose not to. How can someone care so little?!

Anna: The most affected countries have more poverty and more Indigenous,

Black and People of Colour [BIPOC], and not as much aid goes to them. The climate crisis involves racism, classism, and elitism.

Sofia: I honestly don't know how to answer this. I'm scared of everything. Of not knowing where to begin. Of not knowing how – What if that straw I used ended up in the sea? No. We don't get to do anything. That's not an option for us.

If you could ask one question to other youth around the world, what would it be? And how would you answer?

Quinn: I would ask them, "How are the challenges you face different from the challenges I face?" Different people face different issues in different parts of the world. If someone asked me this, I'd say some of my challenges are missing the bus, getting to school late, or not knowing what clothes to wear. My challenges in Ottawa are minimal. But kids around the world? I've heard some are scared to go to school by themselves. That makes me think of how privileged I am compared to them. So what do you struggle with?

If you could ask your parents' generation one question, what would it be? And, if you were them, how might you answer?

Sebastien: I would ask them, "Was the information we now have on climate change available to you at the time? Were others trying to tell you about it?" And if I were one of their generations, I think I'd say that the information was out there but I wasn't looking into it.

So what keeps you going? Where do you find hope?

Sophie: Our powerful generation keeps me going! We refuse to stay silent. We use the screen and internet for activism. Fear also motivates us – fear of what will happen if we don't act. The idea that our future is in danger drives us.

Ethan: My friends and family keep me going. Without them, I wouldn't be where I am today.

Anna: I want to be a good person. Tomorrow, or in ten years, I want to look back on my life and know that I did what I could – whether I was successful or not.

Olivia: Hope is a tricky thing. Sometimes I put most of my energy into just

getting out of bed. What gives me hope is our work together. I'm making my voice heard and people are changing as a result. (She pauses) And embroidery. I love embroidery.

Quinn: Going for walks with my friends.

Kaatje: It's so easy to blame. I'm often just as guilty. I contribute to fast fashion... I try not to... I use plastic straws even though I know they end up in the oceans. Let's just say I don't have a clean record when it comes to being green. And I feel guilty. I have to do better. Otherwise, how can I expect others to do the same?

Ines Leokadia: I'm an ally. I'll rally beside anyone if they need my help — and right now the Earth needs my help.

Sophie: This interview, even, helps; I just wish we could hear back from you!

Paige: For me, writing keeps me going. Working on my story ideas.

Natasha: Some days I go hard on myself that I preach to others but I still use plastic and drive to school. But I've stopped buying as many things!

Sofia: I think it's really tricky balancing what we like to do with what the environment needs. But I think that worrying about what we've done in the past isn't going to change anything. What can I do now? (Slight pause) Oh, and being outside with my friends keeps me going.

Kaatje: My morning coffee makes me happy! (She laughs) I have an inexplicable need for a future. I love the outdoors. I just turned 16. When I look at my younger sister, I never want her to feel the fear that I feel, and that keeps me going.

Paige: Despite it all, there are people out there who are fighting to make a difference. I just won't sit around and be hopeless.

Thank you. Courage, all.

Eco-performance: that magnificent word that invites artists to dance and converse — even converge — with Nature. Like Nature, the youth embody that beautiful collision of resilience and vulnerability. With *While We Wait*, I deeply hope audiences are compelled to respect them both.

Sand and Stones

Renée Koldewijn, Bushra Arbawi

The rake scrapes over the sand in a repetitive movement. A regular pattern in the sand occurs. It makes things visible. By following what is already there a new reality arises. Two women explore the concept of the Japanese 'Zen garden'. This brings them in contact with sand, seaweed, sea, and themselves. A journey inspired by Japanese Buddhist monks.

The ancient Zen Gardens of Japan were created to enable meditation in motion. The monks placed several large stones in a garden of gravel. By raking regular patterns in the gravel the mind became calm. The stones became islands and the gravel turned into rivers floating around them.

In the film *Sand and Stones*, our inspiration is taken from what is already there. The Zen garden transfers us to another level of consciousness. The dance is not about changing or moving things for the sake of change or movement. In a sense, we resemble children playing on a beach. There is no plan or story, we let be what is and from there new insights emerge.

*Renée Koldewijn*⁵⁴:

"I grew up in Holland and I remember my mother's fascination for Japanese art. Her search for balance and harmony in the decoration of the house and garden. She was a keen raku pottery artist. The process of shaping the clay was more important than the final result. Her enthusiasm for Japanese art triggered my curiosity about the concept of the 'Zen garden'. I started dancing at a young age and later focused on African, Brazilian dance, and improvisation.

The Rake feels like a dance partner. Through these movements, we become

⁵⁴ Renée Koldewijn is a visual artist. In her art, she processes mixed media to tell her story. Her curiosity and hunger for spiritual food motivate her to co-create with people from different cultural backgrounds.



one with the elements. The dance with the rake reminds me of the Brazilian forró dance. The intensity of the dance and partner gently turns it into the meandering flow of a river. Bushra became my stone in the Zen garden. Her hair resembled the seaweed. I danced around her with the rake. I let the rake take the seaweed until I realized that it took quite an effort. At that moment, I understood that I had to leave the seaweed in place and the rake moves around it. Mother Nature took the lead."

*Bushra Arbawi*⁵⁵:

"How do I reach the state in which the people from my childhood danced? My experience with the Japanese Butoh dance comes close to what I am looking for. Through study and research, I come to realize that getting to a state of being that is transparent to the inside and the outside, helps to embody the elements above. I can acknowledge the animal, the godlike, the non-seen, and my environment in my dancing. My empty movements are full and because of this, the dance seems to be outside time and in an endless space.

⁵⁵ Bushra Arbawi is a researcher of soul and body, a multidisciplinary artist working with voice, movement, words, and drawings. What drives her research is the state of existence.

I grew up in the south of Morocco, my childhood play was full of gods, the devil, and other invisible creatures, people, elements, and animals. The dancing in my youth, as I experienced it, was dancing *in the now*, but at the same time in another dimension. I remember the lightness that dance can bring to this 'sacred' dimension through erotic, playful, humorous movements. I like to experience those elements in my dancing and my performances.

As a child, I remember that watching Gnawa, Issawa, and some forms of Ahidous dancing was accompanied by a feeling that I get when I am facing fears. The feeling that I am crossing a boundary. A very tangible, yet unseen boundary. I am and I am not. The dance is at the same time very personal and not personal at all. Is that where the godlike meets the Earthlike? Maybe.

My dance is not about 'to be or not to be' but about 'to be and not be' at the same moment. It is a state of detachment from something (is that the ordinary me? Are those my fears?). This state allows me to be empty and full at the same time. The movement seems to emerge by itself. I am danced. I am like a stone on the sand; nothing exists except the sound of the rake and the sand that my body feels, the smell of the seaweed and its touch.

The Beetle Woman

Clarice Gonçalves

"God made me fruitful in the land of my misery"

Mar Becker

In a peripheral satellite city of the capital of a pandemic and ungoverned Brazil, contaminated by religious dictates and where motherhood is compulsory, an autonomous single mother, artist, and housewife squirms in the process of recovering herself, of her body's territoriality, creative surroundings, individuality, humanity, and animality. Margaret Atwood would be astonished.

The beetle with its seemingly non-aerodynamic anatomy (according to man-made laws) still flies. However, with increasing urbanization it is not uncommon, at some times of the year, to find a lot of them dead or dying upside down in our homes, trapped on the flat surface we call civilization. They have no option but to agonize and squirm until they find a groove or something that allows them to get their feet back on the ground.

The woman born with a uterus has the clitoris as an organ evolved especially for her pleasure, reverberating throughout her body, mind, and being. However, she is still socialized for reproduction and the silencing of pleasure. Her pleasure is still tied to the validation by the other. And just as the anatomy of the beetle, shaped by millennia of evolution, completely loses its meaning and functionality within our 'civility', so the woman with her body made for pleasure also finds herself trapped, still, in the roles imprinted on her by socialization, by the entire society and its unfolding.

In *A Beetle Woman*, Clarice responds to an invitation with her raw reality – the real space of the natural, urban and political environments surrounding her. Armed only with her cell phone, whose precariousness is also the mat-



ter and the denunciation of her condition, she rescues excerpts from her nighttime routine, the end of a walk with her son, the urban lighting embraced by the canopies of trees, the continuous sound of cars on the highway flanking her house, a lunatic dance, ironically in the moonlight, surrounded by darkneses and silences between engines and the wind.

When she became a mother, Clarice said goodbye to the daylight, she no longer had the time and silence necessary for her creative work in painting, and she was left with transforming herself into a nocturnal creature. Just as the beetles are attracted by artificial lights and trapped in morbid environments. During the day, mother, housewife, cooking, cleaning, shopping, organizing, guarding, school activities, educating, explaining, repeating, losing patience, and nurturing a being, unpaid housework, invisibility, exhaustion, trying to create, trying to talk, to sell, to make art.

During the night, sometimes she has something of a drive left to transmute. She started to paint at night using as reference photos of herself in situations of acceptance and belonging – nature, photos of women in nature, pleasure, animality as a rescue, the elements, the torments ... she started to connect with performing artists like Ana Mendieta, Maria Eugênia Matricardi, Marta Rosler, and Maura Baiocchi herself.

Painting is also a way of dancing with one's shadows. And Clarice dances with her leftovers and shadows. Retrieving excerpts from her puerperium notes, and having the pandemic as an expanded collective puerperium, she recites and performs her transformation. Kafka's cockroach is now a beetle that was once a single mother in Brazil in 2020. And its transmutation is a flirtation with darkness and invisibility, the same invisibility that society spills over nature, the idea that we are (mothers and nature) primarily intrinsically female beings and therefore condemned to meet everyone's demands indefinitely while the State continues to oppress human and reproductive rights, the genocidal State that claims to be pro-life.

The State only protects life when in the womb of its mothers, against their will, and slaughters black and peripheral people *en masse*. That State was never secular. With disturbingly precarious images, reminding security cameras, with an air of being caught red-handed, the video performance obliges those who really want to see to place themselves also in the dark and in silence, an organic request to which the pupils dilate in the face of this archetypal, contemporary, supernatural being, omnipresent in every human life on earth.

Clarice Gonçalves was born in Brasília in 1985 and holds a degree in Visual Arts from the University of Brasília. Her production mainly in painting has always probed themes such as socialization, gender roles, sexuality, motherhood, body, and nature. With the confinement and the intensified social isolation – since mothers already live in social isolation in this society – her production turns to seeking breath in moments of freedom of the body itself, and of other bodies, the body of the planet, its facets, and adversities.

Clarice always had dance as an essential practice to better sip life. Parallel to her deepening in painting, she dedicated decades to belly dance, and less time to other body practices such as Yoga, Kung Fu, Contemporary Afro Dance, aerial dance, pole dance, and contact improvisation as well as popular dances, such as funk and samba, pagode, forró. Tantra is her philosophy of life, and nature is her most diverse and present lover. Her painting ever since flowed from the restlessness of the body, even though Clarice only recently made her body public as a performance center of her knowledge, her searches, and questions through video and photo performances.

Fire in Falda del Carmen

Candelaria Silvestro⁵⁶

In the year 2020, in the Province of Córdoba approximately 182724 acres of land, equivalent to three times the surface of the City of Córdoba, burned down as a result of forest fires. The fires mentioned are of anthropic origin: burning of open dumps, burning of pastures; thus generating regrowth to feed livestock and the dismount of native mountains for real estate projects and urbanizations.⁵⁷ This happens every year.

Falda del Carmen where my family, my home, and my painting studio are located, is one of the places affected by the fires. I began to register the fires together with my children and neighbors and upload these materials to the networks. Soon after that, the co-director of Taateatro Companhia, Wolfgang Pannek, suggested I create an eperformance based on the ongoing forest fires.

Thus begins the development of *Incendio en Falda del Carmen* [Fire in Falda del Carmen] documenting and reflecting, as an inhabitant of the region and an artist with my painting tools. With a large-format canvas, I prepared a film set in my studio, and, together with my daughters, I recorded the pictorial and performative action. The pictorial work is made with elements of fire: soot, ash, coal, and charcoal. I made a natural brush with the leaves of a native plant of the region, the *pampas grass*. I created a performance by experimenting and adding a distinct language – choreography – to my habitual medium of expression, painting. Spontaneously, but with many images in mind, I painted the landscape on fire.

56 Candelaria Silvestro is a painter, performer, and aikido instructor from Córdoba/Argentina. She is a professor in Fine Arts and has a degree in Art and Cultural Management from the Provincial University of Fine Arts UPC Dr. Figueroa Alcorta. Since 1998, she has had exhibitions in art galleries and public and private museums. Her work is part of public and private, national and international collections in Argentina, Brazil, Holland, and the United States. Since 2000, she has collaborated with Taateatro Companhia, becoming a member in 2021.

57 Cf.: <https://ig.conae.unc.edu.ar/informe-parcial-incendios-cba/>



Within this rudimentary artistic exercise, primeval and primitive, I spoke a text that emphasizes the registration function as something instinctive and foundational of art and man. Now, I'll add to this function the action of Evoking and Summoning. In my register, I evoke a landscape and a transformative event, the landscape will never be the same and the event became unique. Through the art of magic, this landscape will no longer be ephemeral. And with its dissemination, through the power of artistic language, I invoke the protection of attentive and sensitive eyes looking at us from the web in this situation of pandemic isolation.

Because of the pandemic, a new way of working and collaborating remotely was established. The production of the recordings with my two daughters Victoria and Lucia Fraticelli, edited by Wolfgang Pannek, was carried out in permanent dialogue over the internet.

58 Cf.: <https://noticiasmendoza.com.ar/candelaria-silvestro-dono-su-obra-incendio-en-falda-delcarmen>

59 Cf.: <https://noticiasmendoza.com.ar/candelaria-silvestro-en-el-festival-internacional-deecoperformance>

The pictorial work *Incendio en Falda del Carmen* today is part of the cultural heritage of the Municipality of La Para, Córdoba, Argentina.⁵⁸ The film *Incendio en Falda del Carmen* has been awarded by popular vote in the section Foreign Short Film at the Santos Film Festival, Sao Paulo, Brazil. It was screened online and in-person in cinemas.⁵⁹

My neighbors of Falda del Carmen, who collaborated by providing documentation material, were surprised to see the wildfire transformed into an artwork: an experience so close appeared on the screen, not as local news on the media networks but as an artistic expression and reflection, as an aesthetic accomplishment.

This surprise, I think, generated a certain sense of belonging and participation in an artistic work that takes a real-life event to another plane. Perhaps this kind of experience helps the population to get closer to art and to understand it better than certain contemporary art forms that often seem to move away from the general community. The public reception of this work has been different from previous occasions. In my view, the reason for this change is that all of us were affected by this disaster, in one way or another, either because of the sheer number of fires in much of Córdoba or because of the extensive media coverage.

Enclosure of Land and Soul

Elisabeth Einsiedler⁶⁰

In Germany, nearly 50% of the country is used for agricultural purposes, and more than half of this area especially for animal food. Today's agricultural politics of the EU results in subsidizing farmers proportionally to square meters. Thus, the money spent is mainly addressed to big agroindustrial companies. Small farmers and ecological agriculture don't have a realistic chance to make profits. Destructive consumption of space, the obstructive building of industrial, commercial as well as living space sum up to 56 acres per day. This damages the natural resources of intensely populated Germany.

In many countries, one may find similar scenarios. Public awareness in Germany might be considered quite high when compared, for example, with the situation in Brasil, given that ecologic interest groups have a certain influence in Germany. In Brasil, the annual destruction of rainforests recently reached the same level as that of the past 12 years. Strangely enough, some German car companies import leather for their vehicle seats from Brasil. Brazilian meat also appears on German supermarket shelves.

Nature and protected areas are overcrowded by masses of city inhabitants searching for recreation and nature, trying to escape distress, narrow town streets, and electric smog. What disappears more and more: Places where wild animals find space to live, oases where rushing humans can listen, find back to the source and the essence, and connect to nature.

At the beginning of my film, one can see huge, seemingly endless areas. This is the result of something called *Flurbereinigung* meaning "land consolidation" or, literally, "cleanup of the open fields". Cleaning up what? Removing

⁶⁰ Elisabeth Einsiedler is a German violinist. She studied in Augsburg, Vienna, and Würzburg, graduating with a master's class diploma. She was first violinist in the Eidos String Quartet and worked as a violin teacher at the Munich Cultural Foundation and the Neuried Music School. Her further training includes theater pedagogy, clowning, mask making, and mask acting, as well as several years of training in Movement Concept.



original nature and its diversity? Keeping as less space as possible between the productive areas to create maximum returns. This tendency shapes more and more the outlook of landscapes.

Tired, overfertilized, exhausted earth. Hectare after hectare furrowed straightforward, forage corn for renewable gas and tortured animals, monocultures. Pesticides exterminate countless species. Meadow breeders, insects, bees, and wild animals cannot find protected areas for retreat and rest.

Then us, human beings: our primordial longing for nature – perceiving the beings in plants, trees, animals – creates connections to our essence, to the origin from where we developed. Where can we recharge? Find quietness, stillness? To protect such natural oases and stop the destruction – that is the task of our generation.

Cultural projects such as Taanteatro's *Ecoperformance Festival* are of immense pedagogical importance to the creation of possibilities to express and deal with this task on an artistic level. And last but not least: to set up gravestones for what has already been destroyed. The festival became an opportunity for me to create a cinematic expression of the situation in my close surroundings and to value my little secret oasis. The movie is accompanied by the sound of my violin, – the voice of tortured nature and the voice of the longing of the soul.

More Integrated Lives

Coletivo MÓ

*The flower exists to be seen. The flower is there all open.
Just by contemplating it, we become the flower.*

Kazuo Ohno

Created in 2015, Coletivo MÓ is a scenic research and experimentation group, based on the investigation of the body-in-art. Guided by Naomi Silman, actress from LUME Teatro, its members are Ademir Apparício, Carolina Moreira, Gracyela Gitirana, Mariana Gabriel, Mariana Rotili, Miriam Freitas and Renata Carlomagno, artists who live in different parts of Brazil and in Portugal.

The relationship with the natural world has been present since the beginning of MÓ's work. In its performative practices in different spaces (urban and rural), MÓ has always sought to listen, observe and transpose the elements of nature to the body. In 2019, this relationship took on new dimensions with the artist residency in the Vale of Matutu in Aiuruoca, an area of vibrant environmental preservation. In Matutu, in addition to exchanges with the local community, the performative action 'Seres-Árvore' ('Tree-Beings') was born from outdoor training and exploration of the region's trees and in the heat of the news – received on the last day of the residency – of the smoke of fires in the Amazon rainforest that made the sky of São Paulo turn dark at three in the afternoon.

We continued this investigation in 2020 with the video performance 'HAIKORPOS', offering us the possibility during the Covid-19 pandemic, to dress in art and recognize that we are nature despite living in cement squares. Created collectively at a distance, we were able to vent our imaginations in connection with the different spaces in which each of us was isolated. 'HAIKORPOS' was presented at the 1st International Ecoperformance Festival, organized by Taanteatro. MÓ, in its expressive becoming of the nat-



ural world, reterritorializing the body, finds an affinity with the concept of 'Ecoperformance', viewing art as a precious tool to fine-tune the perception that human existence makes up a large interconnected web to all manifestations of life on earth. We are one great CONNECTIVE AND LIVING NETWORK.

The deep planetary crisis in which we find ourselves has called human beings to pause and has exposed, as never before, the weaknesses and weight of human presence on Earth. For more than 500 years native peoples have been losing their lives to viruses and bullets of genocide. Ancestral trees are forcibly felled to make way for monotonous soybean fields or cattle pastures, perpetuating monocultures of ideas and practices. Looking to indigenous world views and agro-ecological practices, we find that there are indeed multiple possible futures and that they invariably follow the path of care and dialogue with the Earth.

The desire that pulses within us is to connect with different fields and expand our projects beyond artistic production to include actions that involve educational practices and ecological partnerships. To approach communities that live and work in the construction of more integrated lives with the environment and create dialogues with those who have not yet incorporated more sustainable practices, activating networks and strengthening paths of exchange as agents for the transformation and regeneration of life.

pE.HSen

Julianne Kasabalis, Romain Toupin

Nobody knows what *pE.HSen* is. Maybe a journey. A wandering. Inside the layers. Exploring the depths, erasing/acknowledging borders between parts of us and the physical and contextual surroundings – that is also a part of us. Bringing to the night the coexistence of potentials, of all realities between what “is” and what “could be”.

Introduction and sociopolitical context

pE.HSen is a video performance created exclusively for the *International Ecoperformance Festival* call. Because of the pandemic situation, we had to continue creating our own projects, just the two of us. What we did was illegal, overpassing strict confinement rules. *pE.HSen* was developed in a very short time. As the piece is inspired by and performed in an environment (an old swimming pool occupied by an artist collective) under threat of eviction, we had only three days to visit the place, develop the concept and the storyboard, and shoot the video.

On the following day, the occupation was evicted. Soon, the building is going to be a luxurious hostel. This fever state, one can feel it everywhere. Even in the middle of winter, in a pandemic situation, violence was used to evict the place. In a cultural and artistic context of distress, with a confined population, people continue to be thrown into the streets, artists are still shaded, and money and police are still winning.

The piece reflects our interaction with these surroundings, the feeling of oppression, the need to express ourselves, to exist inside and across the brutality we face every day, this climate of emergency. Fighting to bring air to our suffocating freedom.

Artistic Process: Layers and « mise en abyme »

We started by visiting and feeling the space. We connected with the differ-



ent rooms, atmospheres, lights, and also people occupying the place and their state of being at that moment. Nature is very present outside of the building and increases the feeling of being inside an aquarium placed in a forest. But outside of this wall of nature, there is the city center, the greyness, and the agitation. Quickly, this feeling of multiple layers appears. The idea was to break down every lid to enlighten what lives underneath. Exactly what the characters are going through.

The main character [of the work] is walking in a building. As time goes by, the character has glimpses of other realities, of feelings that are not allowed to exist, feelings of what it “could be”. The swimming pool creature is the representation of the most internalized feelings, the ones under the crusts, that nobody wants to see in the others but especially in ourselves.

The process can go further out and in, it has no beginning or no end, no limitations. The dance and movement performance is entirely improvised, based on the feelings of every nature, in constant interaction with the present moment, the camera, and the space.

Techniques: Image and Sound Process

Concerning the technical aspect of and the overall approach to this video,



the concept was pretty simple, yet tricky. Everything had to be done manually. No fancy procedures or crazy tools to support our creation. We had this wonderful place that contained its proper amount of stories and force. We had a tight schedule and nothing more than our minds, creativity, and basic devices to dive into. We used the old basic camera we own, a Canon T3i, one lens, and a monopod. The light came through the windows; from the early winter morning.

For post-production, our only guide was the storyboard created together. After choosing the rushes, we began to edit the muted video. We worked with the feelings the images gave us, and the rhythm that inhabited them. Then, after a few trials and errors, we agreed on a sort of template of the visual story that had to be heard then.

The process of designing sounds began in the same way, linearly. We plugged my modular synth and began to seek sounds relating to the vibe of the images, and we used sounds recorded directly during the shooting. Pretty quickly, some gnarly piano textures came up forming the basis of the composition. We continued the process along the timeline and the sound structure and textures appeared by themselves. As if you could turn black and white pictures into colored photos, but with another weird palette you never thought of.

There are 3 «themes» in this piece, one for each stage of the character's evolution/introspection. The sonic violence decreases as long as the intensity and tension increase. That emphasizes the symbolism of the acceptance of the inner passion, after the feeling of being overwhelmed and of wild anger. *pE.HSen* was inside of us, and now, it's out, running, living, and breathing on its own. Thank you.

Działoszyce: Song, Border, Body

A video essay-in-progress by N. Eda Erçin with Agnieszka Mendel and Ben Spatz

N. Eda Erçin⁶¹

While there are undoubtedly experimental aspects of theatrical processes, it has never been clear exactly how and when theatrical performances can be understood to generate knowledge, or how such "performed" knowledge might be compared with that produced in the sciences or humanities.

In theater-making, the aims of experimentation and knowledge production compete with those of artistic composition and public spectacle. How should we distinguish the space of the theatrical laboratory from that of theatrical production? (Spatz, 2020, pp. 24-25)⁶²

The identity of the practitioner in the laboratory is contested, inventive and inconsistent... Even within the walls of the sterile enclosed studio space, the identity is constantly recalled as a force to move through/around/by, and *from*.

It is contested because the practitioner constantly negotiates with grand cultural categories of being, becoming, and *from*-ness in her action. It is inventive because the practitioner creates and blends bodily techniques and methods to circumnavigate the stereotypes and go beyond the representational.

61 N. Eda Erçin is an instructor of Performance Studies and Hopkins Black Box Theater Manager. She holds an M.A. in Performance Studies from the Department of Communication Studies, Southern Illinois University Carbondale, US (2011), and a Ph.D. in Performance Practice from the Department of Drama, University of Exeter, UK (2020).

62 Spatz, B. 2020. *Making a Laboratory: Dynamic Configurations with Transversal Video*. Goleta, CA: Punctum Books.



It is also inconsistent because it carries traces of intersecting and disparate geographies one identifies with: geographies of birth, growth, travel, trauma, and exile. (Erçin, 2018, p. 200)⁶³

I am writing this statement as the editor of the video essay-in-progress, *Działoszyce: Song, Border, Body*, which captures a laboratory session of the Judaica Project⁶⁴ (September 2017). The statement contextualizes the video essay without trying to repeat or explain its content. It wants to draw attention to the following questions:

- 1) What is significant about this site, Działoszyce, performatively, ecologically, and politically?
- 2) How is the video essay an ecoperformance?
- 3) Why is it critical to conceptualize a performance laboratory as ecological?
- 4) What aesthetic and ethical responsibilities are born as a result of such conceptualization?

63 Erçin, N. E. 2018. *From-ness: The identity of the practitioner in the laboratory*. *Journal of Interdisciplinary Voice Studies*. 3(2), pp. 195–202.

64 *The Judaica Project: An Embodied Laboratory of Songwork* (funded by Arts and Humanities Research Council, UK, 2017). Detailed information about the project and the collection of research outcomes, including the *Songwork Catalogue* and other video essays, can be found at <https://urbanresearchtheater.com/judaica/>.

The video essay is a deliberate montage from the audiovisual recordings of a two-hour-long performance laboratory work marking a critical point in the research process. The video montage shows layers of ecological entanglement (Hopfinger, 2020)⁶⁵ and makes an environmental manifestation referring to the interrelatedness of ecological and racial injustice (Hage, 2017). The main argument here is that the Judaica Laboratory demonstrates a form of ecological performance not in its thematic composition or representational mode but in its embodied, material and “archeological” nature (Pearson and Shanks, 2001). In other words, it doesn’t illustrate an ecological crisis; it embodies it (Lavery, 2016).⁶⁶

The Judaica trio, N. Eda Erçin, Agnieszka Mendel, and Ben Spatz, voice, sing, read, speak and work with songs as cultural artifacts, physical actions, collective memory, historical data, and multisensory stimuli for critical and creative engagement with technique (performance and everyday techniques), identity and place. In the context of the research, songs are investigated as multilingual laboratory material through a systematic and rigorous exploration of sound, voice, singing, gesture, movement, training, story, character, ritual, and affect. Songs mediate and unfold the relationship between bodies and borders (including cellular, gendered, topographic, and national borders) across time and geographies.

Działoszyce is an eighteenth-century synagogue in the historic southern Poland town of the same name. In the center of the town stands the abandoned ruin of the synagogue next to the city dumpsters. It is an open but inaccessible site with no roof nor windows, yet with locked doors. Działoszyce does not present itself as a typical, ‘clean’ site of cultural heritage. There are no tourists or guided walks inside the space; no ‘authentic’ objects of historical significance except the remains of the building itself. It is now home to living and dead nonhuman inhabitants. An overwhelming number of pigeons nest within the sides of the open roof as many dead ones are lying on the gravel surrounded by bird bones, eggs, feathers, droppings, broken glass, and used candles.

65 Hopfinger, S. 2020. Doing the ecological through performance. *Studies in Theatre and Performance*.

66 Lavery, C. 2016. Introduction: performance and ecology – what can theatre do? *Green Letters*. 20(3), pp. 229–236.

Agnieszka Mendel, the only native Polish speaker of the Judaica trio, obtains for us a special permission from the city hall to access the space by convincing the officials that we would not cause any damage during the research practice; we would not eat or drink in the site; we would keep the doors locked the whole time. We let and lock ourselves in to conduct the first open-air laboratory session of the project after four months of practice in an isolated studio in northern England at the University of Huddersfield working with Jewish songs from the archive of Smithsonian Folkways Recordings.

The performance laboratory sessions are structural improvisations with no prior thematic selection or common aesthetic goals. The only predetermined variables are 1) the cycle of the division of labor, in other words, the order of configurations of lab roles – the practitioner, director, and videographer, 2) the materials each practitioner brings in the lab (the songs and other objects), 3) the site and 4) the structure of time (each lab session has three sections with a decided time limit for each section from five to ninety minutes where each lab member practices one of the roles at a time).⁶⁷ The person in the role of practitioner starts the practice by choosing an entry point (e.g., a song, a story, a gesture, an action, or a book) and a technique of engagement with it (e.g., somatic, dramatic, conceptual) which can be intervened, guided, redirected and shaped by the director, and to a subtler and indirect degree by the videographer.

In editing *Działoszyce*, I witness how the Judaica trio develops an archaeological approach to performance in this particular lab session to re-encounter and experience “what is at root ineffable” in the collective experience of the past (Pearson and Shanks, 2001, p. 10).⁶⁸ An archaeological approach in performance is a personal, ecological and collaborative task of imagination in which the past is “recontextualized” in relation to place, objects, and other material traces such as sounds which elude denotative language and an all-encompassing pictorial portrayal (ibid., p.11).

This site is a place of excess that challenges each lab member in unpredictable and visceral ways due to each practitioner’s unique socio-cultural positionality as well as everyday techniques of being in a new place (e.g., habits of mobility, safety, security, and hygiene). Each lab member has grown

up with a differing depth and scope of knowledge about the history of the Jewish community in this town and elsewhere. The history and embodiment of diasporic identities hit each of us from a different place. Consequently, everyone uses different materials and techniques to remain present, attentive, ethical, and responsive as we sing, move, interact, read or remain silent. The trio merges and bends techniques to cope with the historicity of the place which is dominated by a sense of aging, absence, deterioration, death, and extinction.

I am the first practitioner in this session. I find myself surrendering to the acoustic ecology of the site, listening to the chorus of pigeon wings, traffic sounds, and crowds cheering momentarily. The church bell cuts across the natural soundscape and pierces the space loudly. I respond to it automatically with a simple action. I move one leg up and down sitting on the gravel matching the rhythm of the church bell – something which looks effortless and mundane but uses a great deal of abdomen strength; it invisibly exhausts me. I use somatic techniques as a retreat, a way of permitting myself to perform an action in this place as the non-Polish and non-Jewish member of the lab. It is the most organic and ‘authentic’ attunement I can cultivate. Agnieszka, on the other hand, engages with dramatic technique and characterization. As a long-term former performer and singer of The Gardzienice Centre for Theatre Practices (Poland), she sings and recites sections from performances that she performed before. She uses precise and choreographed gestures in a form of ritual. Ben, the last practitioner of the session, sings excerpts from the book, *Is Racism an Environmental Threat?* by Ghassan Hage (2017).⁶⁹ They engage with a conceptual, theoretical technique responding to the site and the other collaborators.

The video essay juxtaposes those unfolding moments of density and interaction between the trio and the site in which nothing or no one is supplementary or secondary in meaning-making. The plurality and layers of relations, absence, and presence are manifest in the style of the montage. As an ecological rendering, the video editing prioritizes the relationships emerging, shifting, disappearing, being sustained, and being broken constantly within the structure of the laboratory and the landscape. For example, the editorial choice of split-screen with one half always in a plain grey color – the color of pigeons and gravel – functions as a performance of absence and continuity between what is present and what has been absent in the given place.

67 This method of “dynamic configurations with transversal video” is extensively discussed in Spatz, 2020.

68 Pearson, M. and Shanks, M. 2001. *Theatre/Archaeology*. London: Routledge.

69 Hage, G. 2017. *Is racism an environmental threat?* Cambridge: Polity.

The abandoned synagogue ruins enable an ecological entry into history. The space simultaneously performs the absence and presence of the past and today. It is occupied by the absence of the past as the signifiers of worship, ritual, and community are erased. It is also occupied by the absence of today as the place does not function as a synagogue anymore and there is no 'sleekly' preserved representation of it like in the form of a museum. Działoszyce is a part of the urban ecosystem affected by human activity resulting in pollution and pest bird infestation. The trio enters the place, looks around, listens carefully, and feels different degrees of discomfort. Each practitioner negotiates a way of settling in (for instance, each needs to make new decisions – whether to take the shoes off as in our general practice or not, or to touch the things around or not, or to touch each other or not after touching the surroundings).

The boundaries of our bodies reshape as our muscles are contracted and released and postures shift. There is hesitancy, avoidance, and even fear accompanying a sense of wonder, care and attention. The lab is porous and permeable. The practitioners perform a present past and a historical presence through the symbolic, cultural, and material affordances of the place. The songs, gestures, and interactions do not compose a representation of what was once told, sung, and communicated here. The vocal and physical improvisations do not illustrate an imaginary past but a physically present, ethically responsive, and ecologically entangled re-encounter.

The video essay extracts the archaeological by making what is absent present. The symbolic, cultural, and material co-constitute the present ecology of the place and are inextricable in this videographic extraction.

Sector – Ecoperformance Recording in Immersive Video Format

Wojciech Olchowski⁷⁰

Immersive video (360-degree video, spherical video), often used with virtual reality (VR) technology, is a type of video content designed to make viewers feel like they are inside the recorded space, environment, and landscape. The idea is to give viewers a lifelike perspective. These recordings are made where a view in every direction is recorded at the same time, and are shot using an omnidirectional camera or a set of cameras. Immersive videos can be uploaded to streaming platforms like standard videos and can be watched by rotating images using the cursor on the video image. During playback on a normal flat display, the viewer has control of the viewing direction like a panorama.

Starting from 2015, we have access to a lot of immersive videos free on YouTube. Facebook did the same later that year. There is also support for the more accessible 180-degree format. Best to watch this content are VR goggles (like Oculus Quest), to be used both at home and in special presentations during which organizers safely introduce viewers to equipment and experience, and start playback for a group of all viewers. It can also be played on displays or projectors arranged in a sphere or some part of a sphere.

What makes it immersive is mostly the filming style and the technology that is used to access it. Videos made with recorded footage are not interactive. Immersive videos allow viewers to become more active by choosing their own point of view to experience a scene and not just follow the director's frame shot, providing in this way a more personalized and realistic experience.

⁷⁰ Wojciech Olchowski is a Polish moviemaker. He graduated from Adam Mickiewicz University in Poznan in media education and is a doctoral student of CVR (cinematic virtual reality) at Lodz Film School and Film University Babelsberg.



The actors' role design involves the scripting of the actions of humans captured in the video scenes. Human actors efficiently integrated with the scene, taking over the role of narrator or used to motivate the user to look around, could provide an element of engagement supporting users to immerse in the story and environment. The human's actions and narrative specifications should be produced and used during the video production and editing process.

The very inspiring concept of ecoperformance was proposed by the Brazilian performing artist Maura Baiocchi and can be used to describe works that investigate the play of tensions between body and environment. Recording of ecoperformance in immersive video format may be a very interesting way to capture the interaction of a performer with the surrounding of Nature, because, especially with only one performer, most of the field of view is context (not only background) of the presence of the human body. This makes the landscape, the environment a partner of performance, also because the viewer may choose to focus more attention on the image on the opposite side to the performer.

„Sector" is an artistic impression of a controversial man-made transformation of landscape and biotope which is expressed by butoh dance, immersive 360 degrees video with suggestive sound design, and original music. The shooting of the film „Sector" took place in September 2019, in the nature

reserve forest on the narrowest section of the Vistula Spit, on the Baltic Sea coast, which in February 2019 was in few days stripped of 10 thousand trees. This area is dedicated to digging a shipping channel, which according to most specialists will not have any significant economic utility, but it will cause huge losses for local nature and tourism.

Text in „Sector" inspired by „Roadside Picnic" by Arkady & Boris Strugatsky:

„The Sector – as we look at it – the ground is just the ground. The sun warms it, as it warms the rest of the forest around, only the trees are gone. They took away most of them, but there are still some left. The Sector determines itself – the trees on both sides end abruptly, as they were cut with a knife. Here, the wind is blowing differently, it would seem it is the same one, from the sea. The Sector is easiest to reach from the asphalt road. Asphalt is even, smooth, and there are those hills, you have to go between them, climb them. You see them from the road, they stand, they invite. They marked it all the way to the sea, to the point where you can admire the sun setting over the bay. Oh, here is the Valley of Despair, and here is the Field of Bones, and here the Skull Hill. The Sector does not ask if you are good or bad, it shows the way. The path we are all taking now, where it leads – you see it, you'll know. The Sector is a place scarred with greenery, maybe it will heal, maybe by itself, or maybe with help, or maybe not at all..."

THROAT. Between Ecosophy and Ecoperformance

Rodrigo Rodrigues Reis, Mathias Reis

Eco Performs

Rodrigo Rodrigues Reis⁷¹

In the unfolding of the encounter with Felix Guattari's essay *The Three Ecologies* (1990) and in a plane of compositions that became increasingly more consistent up to the present time, I established a productive relationship with the concept of ecosophy.

It was in this context that I first met Maura Baiocchi:

In 2010, I watched the solo *DAN – Ancestral Becoming*, in which Taanteatro exposes the concept of Ecoperformance and launches the proposal of linking the performing arts with ecology. The show would start at the amphitheater of the former Theater of Dance, in the basement of the Itália Building in São Paulo. There, Maura Baiocchi, incorporating an ancestral cerrado entity, stood with eyes fixed in front of some audience members. There, I then had intensive contact with the performer and the entity she carried. In this exchange of fixed gazes: an explosion, a capture, vertigo, marking the beginning of a powerful and fertile alliance that unfolds to the present.⁷²

Starting from this encounter, some collaborations took place in our respective areas of artistic research and production. In 2014, I participated in TTOR, the annual Taanteatro Residence Workshop, which brings together artists from several countries at the company's headquarters. During this

71 Rodrigo Reis Rodrigues is a composer and Master of Arts from the Institute of Arts of UNESP (SP), where he organizes the N'ME Center for Studies on Research Methodologies in the Arts.

72 RODRIGUES, R. R.. *Glossolalia Intensiva: como criar uma voz para o corpo sem órgãos (ou ecologia de práticas para um esquizovocalidade)* [Intensive Glossolalia: How to create a voice for the body without organs (or ecology of practices for a schizovocality)]. São Paulo: Instituto de Artes da UNESP, 2020.



training period, I had an in-depth experience concerning the concepts and techniques created by Taanteatro: states of matter, ent[r]e [in-between], ancestral becoming, pentamusculature, sonorous alphabet, schizopresence, and eperformance.

From the intersection between Taanteatro dynamics and my activity as a composer and my research on ecosophy, intensive glossolalia, and schizovocality, several laboratories, performances, concerts, a feature-length documentary, and a master's thesis evolved. At N'Me – Center for Studies on Research Methodologies in the Arts – organized by me since 2018, Taanteatro dynamics in the presence of Maura Baiocchi and Wolfgang Pannek is a constant.

The creation and production process of *Throat* (Goela), the video eperformance with which Mathias Reis and I participated in the *1st International Eperformance Festival* took place in Monteiro Lobato, a small rural and touristic municipality to which I moved from São Paulo.

Monteiro Lobato is located in the Serra da Mantiqueira, a long mountain range that delimits three states in southeastern Brazil – Minas Gerais, São Paulo, and Rio de Janeiro – whose lush geography spills water over thousands of rivers and waterfalls. The municipality is named after the journalist and writer Monteiro Lobato, who lived there and was inspired to describe the landscapes and characters of *Yellow Woodpecker Site* (Sítio do Pica-Pau Amarelo), among other important works of Brazilian literature.



The move to this city in the summer of 2020 forced me to work hand-in-hand with countless streams and waterfalls and, consequently, with countless species of snakes and tropical snakes. The back door of my house is surrounded by a stream and small waterfalls between rocks; my backyard is a riparian forest. The permanent contact with snakes and waterfalls triggered precious ancestral subjectivities in me: Osumare and Ouroboros, from the Jeje and Greek cosmologies, respectively. It was in this context of visiting the Yellow Woodpecker Site for the first time, in the encounter with its fabulous waterfall, the Kingdom of Christal Waters, that the eperformance *Throat* was made entirely. Faced with the beauty of that giant throat, I was perplexed to witness a huge fallen, uprooted, and shredded ancient tree in the surroundings of the mythical waterfall. At this crossroads between forces and forms, Eco performs in me. Eco performs below and beyond me. Or rather, Eco performs, period. And invites me to compose with its permanent dance. I tacitly accept, how can I not? From this encounter an irresistible desire is born, a desire to immerse the body in antlers and waterfalls. Not as a subject-performer, but as a mythical serpent, a rainbow in the realm of clear water, a giant throat,

The *performance script* is structured along 2 walks, 2 stations, and a coda. For that, I make use of Taanteatro concepts, developing the performance by a displacement in space and at the station, at a fixed point.

Walk 1: the snake emerges from the antlers, crosses the bridge-trunk, peers at the root of the fallen tree;

Station 1: the snake settles in an open plane that reveals a root and a waterfall.

Walk 2: the snake climbs the waterfall-throat;

Station 2: throats overlap, that of the snake and the waterfall;

Coda: the snake swallows its own tail and returns to the lake of the waterfall-antlers, in an eternal originate.

My *sound composition* concept is that it can exist and sustain itself, independent of the video, therefore there is no subordination between audio and visual. In this sense, the composition should suggest structure, coherence between materials, arrangement, and development. In *Throat*, the sound is composed of soundscapes captured in the environment of the waterfall, original glossolalic vocal work and insertion of existing orchestral music. What I called “The voice of the waters” resulted from 18 different captures of the waterfall environment, equivalent to 9 aquatic phenomena in 2 modalities – strong and weak – referring to the volume of water: open, semi-

open and closed waterfall; surface, medium and deep water-shock; open, semi-open and tapered stream. The different aquatic textures were edited in congruence with the images, thus composing *Throat's* soundscape.

*Intensive glossolalia*⁷³, this way of dancing with the voice, is part of my research and my creative and compositional processes. In *Throat*, intensive glossolalia is arranged in 4 dynamic *glossomotifs*, that is, the vocal emission is supported by 4 metamorphoses between phonemes. Being 1, the serpent's hiss between the alveolar [s] and the palatal [ʎ]; 2, between the stop velar [k] and the fricative [x]; 3, the glossolalic exploration of the word *Throat* [g] [g o] culminating in [y] [l]; and 4, the glottis stroke [ʔ] exhaling and aspirating the airflow. Each glossomotif runs on a single air exhalation. The creation of this vocal synthesis for this eperformance is based on the gestural development filmed (and later edited) during the climb of the waterfall.

I invited Mathias Reis, a skillful visual artist with whom I share the research in environmental cartography, to shoot and direct the film. The following text is his.

Between cinema and performance

Mathias Reis⁷⁴

The pandemic circumstances brought about by COVID-19 changed the modes of exhibition and reception of art, conditioning their dissemination inevitably to digital media. The understanding of this process as an opening to new possibilities of artistic expression, requires, as its main challenge, to review and experiment with techniques and languages that turn it viable. In the digital environment, particularities are affecting both the expression and the reception of content. Considering that performance is altered when transcoded into video and presented online in digital media,

73 Ibid.

74 Mathias Reis is a visual artist, researcher, and professor at FAAL in arts/design and postgraduate courses in Digital Marketing. He holds a degree in visual arts with a master's degree in Languages, Media, and Art from PUC-Campinas.

can the techniques and languages of the audiovisual and broadcast media fields be ignored?

While in galleries and art spaces there is a form of fruition in which the medium contributes to the contemplation of the works by the visitors⁷⁵, in the digital medium (mainly related to social networks), we find a characteristic of associative reading which, in its fast dynamics, makes it impossible to detain long-lasting attention on the same image. The same exhibition space contains personal content, pets, news, and political manifestations.

The concern with the reception of works was irrelevant to my artistic processes until the pandemic. Now, the question of how much the enjoyment of artwork requires an active posture became an important change in my thinking about art. A painting hanging on the wall requires us beforehand to stop in front of it. As an image without effective movement, our eyes have to travel throughout its space creating sensations, meanings, and narratives.⁷⁶

Without this active attitude, we would pass through the room without paying attention to it. A Hollywood movie does not require this activity because the sequence of its image movements passively conditions our attention. In the dispute for digital attention, streaming platforms significantly increased their market. The movies not only survived the changes imposed by the pandemic, but they also succeeded in taking users off social networks for consecutive hours, often in a single production. Rather than marginalizing the value of passive enjoyment or establishing dualisms between entertainment and art, it is up to us to inquire about the becomings and thoughts deriving from the characteristics of our artistic means as well as the techniques that allow us to deal with them.

In the creative process of *Throat*, we dealt with performing arts techniques already familiar to us. But our reflection also needed to take into account that, once filmed, the results of these techniques would be transcoded into video. While Rodrigo developed the research on concepts, script, stage design, costumes, sound, and body work, my work focused on the transformation of his creation into a visual narrative suited to the proposed means without compromising his original conception.

75 O'DOHERTY, Brian. *No interior do cubo branco: a ideologia do espaço da arte* [Inside the White Cube. The Ideology of the Gallery Space]. Martins Fontes, 2007.

76 Cf. MASSARO, Davide et al. *When art moves the eyes: a behavioral and eye-tracking study*. PloS one, v. 7, n. 5, p. e37285, 2012.

To achieve that, my process was also hybrid. Before carrying out the decoupage of the chosen plans, we visited the space where the filming would take place. Not only did I dwell on the visual conception by photographing, but I also linked myself to the place as an artistic performance. What was the perceptual and sensory information offered to me by this environment? Which places attracted my body? How would my body – confined in the city and indoors by the quarantine – react to a forest and waterfall environment? My feet were so flat they had no grip to walk and balance on the rocks.

With these questions in mind, we analyzed and discussed the collected images and I started to develop an audiovisual concept, including the general decoupage of scenes, but open to improvisation with the environment. At first, climbing the waterfall did not seem a viable option, however, after viewing the images it became clear that there would not be any visual appeal to sustain the action's tension if Rodrigo's climb was to be filmed from below.

One of Rodrigo's favorable contributions was his conception of performance arising from the butoh dance and choreographic theater, linked to a porous and symbiotic absorption with the environment and its immanent events. And how could my body performance influence camera shots and movements? Certainly, this reflection was helpful to the filming, since there was no way to stabilize the tripod at the waterfall and most of the shots would be made with a handheld camera. I chose to climb and take the risk of crossing the waterfall from the side to film Rodrigo's ascent from above, thus obtaining an impressive visual result. This idea stemmed from my conception of visual storytelling, influenced by Alfred Hitchcock.

Even today, Hitchcock's movies, made nearly a century ago, motivate any viewer to watch them until the end. Far beyond trivial entertainment, this filmmaker demonstrated that is possible to reconcile fun and curiosity with existential, conceptual, and artistic reflections. Thus, his films show that the concern with the public's attention does not compromise the quality of a work of art:

"I never film a slice of life because people can easily find that at home or on the street, or even in front of the cinema door. (...) To make movies, means for me, first and foremost, to tell a story. This story may be far-fetched, but it should never be trivial. Preferably, it should be dramatic and human. Drama is a life whose dull moments have been

eliminated. Then technique comes into play, and then I try to place the camera at an angle that provokes the cameraman's enthusiasm. The only question I ask myself is whether installing the camera in this or that place will give the scene its full strength. The beauty of the images, the movements, the rhythm, the effects, everything must be submitted and sacrificed to the action.⁷⁷

Based on these reflections, it became a principle for me never to neglect the audience of the footage. But how to reconcile this principle with the idea of filming, at the same time, according to the action of the performer, who, in the case of *Throat*, had composed a choreographic score in three sequences of dilated time actions? I suggested filming some of the scenes, such as crossing a log, in first person (subjective camera), and with a contraction of time.

Otherwise, if the camera had no movement, the image would be disagreeable but, on the other hand, the option of a camera movement with fast cuts would compromise the impact of the scenes ascending the waterfall. Another aspect of this choice was its environmental meaning. From an ecological perspective⁷⁸, the work of the body in the environment does not conceive the environment as an object, or, in the case of video, as a scenario, but as a subject in a reciprocal relationship with the artist and their interference.

Under this aspect, the perceptual/phenomenological relationship is an inexorable quality of performance. In the case of an in-person performance, this kind of relationship would be in evidence, but in the case of a video this quality requires to be emphasized cinematographically in such a way that the performative expression would become manifest to the recipient.

Filming in first person – or close to the limbs in third person (objective camera) and with great background blur – confers a sensory appeal to the textures of things that are close.

But, when I chose open plans showing the scale relationship between environment and performer, I meant to highlight the environment as a subject that plays a leading role in a certain action. This was the only circumstance

77 TRUFFAUT, François. *HITCHCOCK, entrevistas. Edição definitiva* [Hitchcock. Interviews] Translated by Rosa Freire d'Aguiar. São Paulo: Companhia das Letras, 2004. P.101.
78 GUATTARI, Felix. *As Três Ecologias* [The Three Ecologies] Campinas: Papirus, 1990.

in which I chose to slow down the image pace providing enough time for the viewers to perceive all visual information presented. In some cases, this duration happened at Rodrigo's request and as a part of our broader reflection and dialogue about narrative arcs.

While my attention was directed towards the development of the dramatic flow and increase of suspense of the visual narrative through successive paroxysms, by expanding and contracting time and in search of a pleasant result sustaining the audience's interest and curiosity, Rodrigo's attention was focused on maintaining the original conception of the script, a fact fundamental for the overall coherence of the result.

Although being a video, *Throat* is a video of a performance with choreographed actions and a dramatic arc – including beginning, middle, and end – in each scene, which was an approach different from my own. In this manner, we found and established certain points of convergence, but followed our respective performative flow throughout the production.

The confrontation between different conceptions of performance – regarding temporality and narrative arc and arising from distinct techniques of the visual arts and dance-theatre – contributed to the pluralistic dimension of *Throat*. A powerful alliance motivated by dialogical frankness and generosity, affective-effective exchanges, and a poetic-aesthetic language led to a collaboratively produced work.

Cenotaph For Weird's Well And T[h]ree Missing Bodies

Rolf Gerstlauer & Julie Dind

In our ancestors' time, inside a hall, the gods held court for three Norns who lived in a well nearby the hall. That well was Weird's well, and it was placed under the tree named Yggdrasil, and the hall had had No Name.⁷⁹

The Lista Peninsula in Southern Norway is known for its dramatic and multi-faceted landscape, its saturated light, and a harsh climate with almost constant gale winds. The inland and coastal wetlands are home to unique and endangered flora and fauna. Lista also features a vast amount of (partly unexplored) relics dating back several thousand years, being one of Norway's earliest settlements.

Nazi Germany's *Festung Norwegen*⁸⁰ infested the peninsula with wartime installations, many of which were directly built on top of ancient tombs and grave mounds... The Lista Peninsula, in parts created by the Lista terminal moraine, indeed is a condensed, stratified, layer upon layer and layer into layer time-depth affair. Nominated as Norway's candidate for The Landscape Award Alliance of the Council of Europe 2018-2019, the municipality of Farsund prepares Lista for tourism while at the same time, parts of the diverse cultural heritage – some of its most distinct features –, are being demolished.

The land is undergoing great transformations. Next to the obvious impact of the change in climate, forests, bunkers, and ancient landmarks are being taken down while other things are being created anew. Sand drift

79 TN: The Norns are deities in Norse mythology responsible for shaping the course of human destiny.

80 TN: *Festung Norwegen* (Fortress Norway) was a German term for the defense system of Norway during the occupation of Norway by Nazi Germany during World War II.

becomes a problem. Sand drift is also welcome. Attempts are being made to re-establish biodiversity. Monocultures are reinforced. Windmills kill eagles. The sea level might rise. Floods hit more often. Fish has left. People lose work. Producing more pastures. Breeding more cows. Some birds don't return. Some moths are new to the land. Things... happen... and move... fast...

Since 2014, Lista is a landscape in and with which we move and stay still, sometimes fast, most of the time slowly, always autistically. The silent short *Weird Drawn At Land*, our contribution to the *1st International Ecoperformance Festival* in 2021, is as its title indicates in parts inspired by Maya Deren's 1944 experimental film *At Land*. In film, Deren found "a medium which could project in real terms those inner realities by which people truly live" (204).⁸¹ In our work, then, the filmic medium projects in real terms the autistic inner reality of our encounter with a land.

Lista is not a place where we "make work" but rather a place that we encounter – and perhaps, a place that encounters us. Or rather, Lista is a place where the boundary between "us" and "the land" is disrupted, a place that works us and in us at least as much as we work it or in it.

Maya Deren's avant-garde films escaped documentation and narration to find a "purely cinematic coherence and integrity".⁸² In her work, and our work, the camera is not there to "capture" or "seize," but rather to co-create, to find new ways of relating with the land beyond "taking," beyond exploitation, and beyond the imprinting of story-boarded or otherwise pre-conceived ideas. It is, perhaps, a question of *magic*, a term that frequently appears in Deren's work and that leads us to think of our own meetings in and with the land – the way we dance and draw things (films) forth with it – as being of the unmeasurable magic quality in alchemy; a process of transmutation, and a particular kind of coming together.

In Lista, we explore the encounter between bodies deemed as problematic – *autistic* bodies – and land deemed as problematic – land on which humans constantly intervene, planting and removing the trees, draining bog holes and wetlands, dismantling grave mounds and bunkers, destroying so many cultural relics year after year after year, in an attempt to



"restore" a never before existing "productive and aesthetic optimum." Lista is a space where we explore the encounter between neurodiversity and biodiversity ...and, ultimately, also ancestry.

Weird Drawn At Land is the second drawing (or take or sketch or version) on the story of how the present deals with the past and worries about the future. Julie is NN; Nomen Nescio, No Name ...or just Not Neurotypical. NN has always been WEIRD. Also known as Urðr or Wyrð, she's the past. With her are her sisters Verðandi and Skuld; the present and that which yet has to become. The three Norns are in Norse Mythology the fate makers that sway human destiny. The way the present reads the past influences the future, yet, the inner workings of how the three Norns influence(d) the destiny of humans, one may argue, remain hidden from humanity. The reading of the past never makes a true understanding other than what the looking at (and the dubious interpretation of) alchemy of transmuting matter can do.

The film is part of the Drawing NN project which investigates body and space morphologies – phenomenology (in architecture) studied and practiced by ways of performativity of acting and making with and within the world, we're entangled with. Julie's autistic and immediate performed dance-brut as a resonance of and in time, place, space, and humanity at large makes for a desired embodied more-than-human postanthropocentric acting, sensing, and thinking. The work seeks to bring aspects of her

81 Deren, Maya. *At Land*. 1944. *Essential Deren: Collected Writings on Film*. McPherson & co., 2005. P. 204.

82 Ibid. 206

intangible and ephemeral danced resonance into the state of a “drawing”; video and photography installations supported by sculptures and ready-mades that serve as mnemonic tools in an attempt to create a timeless particular and/or alternative reading of her performance and that which she had performed with or within.

As stated before, the idea of the drawings or *voodles* – the latter a term coined out of the combination of video and doodling – is to fight representation and documentation of a performance that is both tangible and intangible, manifold or simple, but always belonging to more than just the eye and body of a singular beholder, screen or spectator. Hence, we look at our dances and performances on site as being the main work – the primary or primal experiences. They ritualize obsession and exhaustion in preparation as well as in the way they unfold. The dances are our own owned crip time, a time where the beforehand mentioned transmutation of matter and/or bodies occurs and resides in, a time where those (incomplete) bodies insist in the meeting and exchange to be a necessary as well as rightful one. To quote Alison Kafer on the term:

Crip time is flex time not just expanded but exploded; it requires reimagining our notions of what can and should happen in time or recognizing how expectations of “how long things take” are based on very particular minds and bodies. [...] Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds.⁸³

Crip time is also what we look for in the sculptures, installations, books, and films we make. Films that move in crip time, autistic time, and that allow for the conspicuous or the readily prominent in a performance to exhaust itself into an awareness of duration, time that unfolds and the presence this creates.

Weird Drawn At Land montages many dances together. Some footage was captured in 2014 and created by our love for Maya Deren’s already mentioned silent movie *At Land*. Those double-voodled-blind-captured clips are rawly montaged with recent works that occurred because of the processing of the land at hand. The docu-fiction, ethnofiction, or the ecoper-



formance in our film(s) are in fact narrative non-narrative slow-moving images. No matter what one might read or interpret into this film, no matter right or wrong intentions in the processing of the things at hand, the one statement we could wish to make is to ask for crip time, slow time, autistic time – also in the ways we treat and stay... slowly... moving... in silence... with the land.

While it is so that we consider our crip time to be performances as acts of transmutation with, in, and within an infinite amount of bodies, an uncertain ground or time depth, as well as climatic and other fluid or temporary visitations that are present – and the fact that we render these to be our primary or primal experiences, an aimless dancing, moving, but never alone –, we nevertheless believe that the making of our “drawings”, the films we make, to be true ecoperformance too.

Refracting documentation, illustration, and representation, the narrative non-narrative slow-moving images of the drawings can make docu-fictions, ethnofictions, and ecoperformances in the echo or reflexivity of the viewer recognizing or being affected by, the performativity of a screened crip time alone. As a consequence, it is perhaps possible to speak of two modes of ecoperformance: first, the one that occurs in the privacy of the act and that is without a language, pure and absolute, a moving subsistence of the particular kind – it is NOT communicated outside of itself and its participants –, and secondly, the cinematic slow-moving artificial real-

83 Kafer, Alison. *Feminist Queer Crip*. Indiana University Press, 2013. P. 27

ity that creates movement or engagement in terms of a possible reflexivity inspiring viewers to inhabit a fictional film, land or uncertain ground.

Archeologist Ian Hodder, one of the most prominent proponents of reflexive methods in archeology, writes in the introduction to his essay “The Interpretation of Documents and Material Culture” about “mute evidence, that is, [...] written texts and artifacts”.⁸⁴ He states:

Such evidence, unlike the spoken word, endures physically and thus can be separated across space and time from its author, producer, or user. Material traces thus often have to be interpreted without the benefit of indigenous commentary. There is often no possibility of interaction with spoken emic “insider” as opposed to *etic* “outsider” perspectives.⁸⁵ Even when such interaction is possible, actors often seem curiously inarticulate about the reasons they dress in particular ways, choose particular pottery designs, or discard dung in particular locations.⁸⁶

The filmed and photographed “raw drawings” of the performed dances can be considered our *mute evidence* – danced artifacts or performances (figure 2) that make new artifacts and again new documents. Rather than being concerned about the interpretation of our own aimless doing, we wish to stay inspired and in the place of affordance, which we call imagination. And/or to put it slightly differently:

“If film is to make any contribution to the realm of movement, if it is to stake out a claim in an immeasurably rich territory, then it must be in the province of film-motion, as a new dimension altogether of movement”.⁸⁷

It is that movement Deren speaks of that we now can identify as being the movement of a created *ecoperformance* in our film(s). To some extent, we



also perceive this to be a trait in some of the other films screened as part of the festival. Rather than addressing issues and presenting judgmental viewpoints or purviews, the movement of *ecoperformance*, as a powerful invitation to just want-to-experience one’s own land, is the echo of the film we are left behind with. We think this to be diametrically opposed to the ways in which performances in the land can be spectated by a passive onlooking crowd. This type of movement – the alchemy of the transmutation between bodies and matters crafted on film – is the magic that makes the movement of *ecoperformance*.

Cenotaph for Weird’s Well and T[h]ree Missing Bodies, the title of this essay, stands for us as the awareness of what an *ecoperformance* on or in film might be able to do: to imagine differently the ways of moving with the land, and to understand the urgency in the presence of the times we are in as the demand for more slow-moving, more crip time, our autistic time, your time, and their time, all times. Cenotaphs are memorials without the honored body being literally present. Cenotaphs are beholders or containers for missed missing bodies. For a container or beholder to work, it must be able to contain as much as it necessarily also has to leak. A container can only be one if an equal entity of that which enters it simultaneously moves out of it. Light mingles and mangles and replaces the darkness. Movement mingles and mangles and replaces the stillness. The missing bodies, silent, as mute evidence, are always there. They constitute the morphology of body and space, they are all in one, and cenotaphs too.

84 Hodder, Ian. “The Interpretation of Documents and Material Culture.” *Handbook of Qualitative Research*, edited by N.K. Denzin and Y.S. Lincoln, Sage, 1994, pp. 393-402.

85 TN: *Emic* and *etic* are terms belonging to anthropology and the social sciences, designating different viewpoints related to a field of research. *Emic* refers to a perspective immanent to (a subject of) a specific group, while *etic* refers to an observer perspective, that is, to a view transcendent to the social group in question.

86 Hodder, Ian. 1994.

87 Deren, Maya 2005. P. 103

Dancing the image: Or how to achieve a butoh-image.⁸⁸

Sebastian Wiedemann⁸⁹

I believe that the words that follow, written a few years ago, still remain actual and relevant. Since then my cinematic practice – proliferating today under the idea of cinematic modes of experience that I have been cultivating – has not ceased to inquire about the possibility of attaining a butoh-image.

An image always to come that may also be conceived as an autistic image if we think, with Fernand Deligny, of a more than human cinema oriented – as radical constructivism – towards the event. Under this aspect, I invite the reader to access this scriptural experimentation as a cinematic gesture by other means, but also as an interval arrangement between the films “être-chat”⁹⁰ and “Ondas”⁹¹, in whose medium the words here expressed flow; as well as inquiry of cinema that situates the body at the core of its propositions and problems. A cinema that dances the image.

What can a body do?

Or for someone who comes from an audiovisual culture, what can an eye do? A question that, at best, can be expressed in terms of “what can a pair of eyes and ears do in their interrelationship?” In short, this is the question concerning the cinema's acting and affecting power which frequently encounters a sad answer in our contemporary world.

88 An earlier version of this text was published by Hambre|espacio cine experimental. See <https://hambrecine.com/2014/11/10/dancar-a-imagem/>.

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90 *être-chat* (being cat) / 20min / 2014. <https://vimeo.com/111744086>

91 *Ondas* (Waves), 9min40, 2015. <https://vimeo.com/167269853>

1.

Whoever cannot undo and get rid of the organization of their body, is unable to perceive the cage imposed on us by culture and market logic from the outside. Godard⁹² rightfully reminds us: culture is the rule and art is the exception. Cinema as a search for a false movement, as a place where culture is defined as a locus of repression where perceptive habits fix us. Or cinema as *cinématographe*⁹³ that affirms itself as an exception by always being willing and open to encounters with the outside, with the air that flows and that reaches other velocities, different from the one that suffocates and maintains inside the cage.

At this point of searching for the air that flows, it would seem that dance and cinematograph encounter each other and resonate as dimensions of the same movement, of the same total movement. In its most radical extremes, where both mediums manifest themselves as singularities, this vicinity and contagion can be called Hijikata-Brakhage, Butoh-Handmade Cinema.

2.

The approximation to this Butoh-*cinématographe* “move” will require to linger temporarily on a moment of personal anecdote, for this being the only domain in which the transitional thread between both mediums is attached and able to actualize the question that summons us here and that, in its vertigo, may precisely abandon and even erase the initial anecdote. A thread, always uncertain and secret, that draws the line of flight, that undoes the knots atrophying perception.

Our anecdote, as a first intuition, goes like this:

- A misstep, a miss-movement: to believe that dance in front of the cam-

92 GODARD, J.-L. Je vous salue, Sarajevo. . [S.l.: s.n.], 1993.

93 BRESSON, R. Notas sobre o cinematógrafo [Notes on the Cinematographer]. São Paulo: Iluminuras, 2005. We have appropriated here Robert Bresson's notion of *cinématographe* (cinematographer), in order to differentiate ourselves from a cinema that defines itself as a cultural product. We advocate cinema as cinematographer, cinema as an act of resistance to any will of finitude. *TN*: Bresson uses the term *cinématographe* in the sense of cinematography, that is, as the art of creating an audiovisual language in motion through photography, not to designate the director of photography.

era, that the dancer's dancing body would do the work that cinema by its own means needs to attain.

- Like any good encounter, the encounter between cinema and dance is not sought or expected, it simply happens. *Ikiru*, a solo by Tadashi Endo, translated into Portuguese as "Life", came to tell me that dance should not be filmed but should be experienced and, above all, lived.

- Then I felt: We haven't seen anything yet! And today I can add: We have not seen anything yet, because the body is not an immediate datum, but a process to be unfolded infinitely. We haven't seen anything yet, because to see/perceive is to feel the vertigo of the unthought.

- First step: to experience Butoh, to feel in the bones what it means to undo a body, that what Artaud called the Body without Organs, later developed in depth by Deleuze on the conceptual plane.

- To apprehend oneself and to know oneself forms the deformation without a priori. At this point and after having gone through the experience of Butoh dance, I can perceive Guattari's words about Min Tanaka as my own:

diagrams of intensities
at the intersection of all the scenes of the possible
the choreography of desire throws the dice
on a continuous line since birth
becoming irreversible of rhythms and refrains of a
haiku-event
I dance not in the place but I dance the place
Min Tanaka
the body weather⁹⁴

Dropping the anchors and becoming-dance. Not dancing in the place, but dancing the place, as Min Tanaka reminds us. Not to film dance, but to dance while filming, by making cinema, even without it being present because it is in dance where one becomes.

94 GENOSKO, G. *Felix Guattari: An Aberrant Introduction*. London: Continuum, 2002, p. 122.
95 GREINER, C., *Butô: pensamento em evolução*. (Butoh: thought in evolution), São Paulo: Escrituras, 1998. In her book, Greiner makes a detailed study of Japanese dance, dedicating the second chapter to the notion of *ma*.



3.

What can a body do?

Body as becoming-dance, body as dancing the place.

In Japanese culture, the place inhabited by Butoh is called *ma*. In *ma* – or the space-time interval - dance captures forces and happens as a transit. In this place, it is constantly reborn and a foreigner by choice. From *ma*, from that -between-, there is no return. Place/non-place, space-time between one movement and another, zone of indeterminacy where the virtualities and powers of the body glow.⁹⁵ Dancing the place is being on the edge, taking risks, being out in the unknown, that is, leaving the comfort of our humanity as a given place. Becoming-animal, becoming-stone, becoming-imperceptible, and reaching the cosmos. To be fragile and precarious, to be at a minimum of balance, always escaping from any stability.

Who dances the place is the dead body, the one who gave death to the organizing consciousness and who has autonomy beyond it. When the dead body expresses itself, it is not an ego that speaks, but each muscle in its autonomy and uniqueness. With it, possibles actualize themselves con-

stantly and the body asserts itself as a multiplicity. It is the *Body without Organs* that dances and the organisms that die, but not life.⁹⁶

About the dead body, Akaji Maro will tell us:

“First, you need to kill your body
To build a body as a larger fiction.
And you can be free at that moment”⁹⁷

The dead body dances this -between- where the infinite dwells, where, according to Shigehisa Kuriyama, “personal breath may be harmonized with cosmic breath. But [as] the character of every wind, interior or exterior, is to retain some chaotic contingency, [there is always] the possibility of suddenly blowing in new and unexpected directions”.⁹⁸

Hijikata danced the place, he felt the *ma* as his *Umwelt*⁹⁹, as this invisible there that contains a chaotic broth, to be dived into in order to obtain a new body. Hijikata wonders “what would happen if we would descend into the body by putting a ladder down to its depth?”¹⁰⁰ Certainly, it is in this place where becomings are to be found, where one can dance inside out as Artaud used to say, where one is out of joint, and, above all, where the dead body puts an end to limits, fixations and identities by revealing itself opposed to self-satisfied interiority, opposed to miserable anthropocentrism.

The flame of Hijikata's *Revolt of the Flesh*.¹⁰¹ The revolt against the organism, against the cage that asphyxiates and suffocates us.¹⁰² This dead body dances the place because it is there where it can start over. The dead body, a place of passage between the human and the non-human, aspiring to merge with nature. And let's not forget, in Japanese “na-ture” means “that

what exists by itself”. We could add, what exists by itself and without a subject. The dead body is the oblivion of ourselves, so that another skin may emerge.

The Japanese kanji designating the term “animal” means, in its origin, “insect”. Hence, birds are “flying insects”, caterpillars are “hairy insects”, turtles are “shell insects”, and “naked insects” are men. But, while dancing the place, we are insects in transition between their countless skins. Becoming-animal, but also becoming-germ/-worm/-caterpillar, becoming all that what precedes the butterfly, but which is already endowed with all its potency.¹⁰³

Dancing the place, dancing the dead body because there are no hierarchies, we detach ourselves from our poor humanity – “human, all too human” – and simply care about a certain “state of being alive”, a border, a threshold between life and death. We are de-grading, we are in a process of constant decomposition, so that this other state may appear and exist with us.

As Hijikata states, “Butoh is a corpse rising, desperately, in search of a little life”¹⁰⁴. One dances the place because one is a corpse and by being a corpse life is affirmed, a life that passes through the humane and contin-

101 *The Revolt of the Flesh* (Nikutai no Hanran) is a Tatsumi Hijikata performance from 1968.
102 In this respect, Hijikata adds: “All civilized moral forces, in collaboration with the system of the capitalist economy and that of politics, firmly exclude the flesh as an object, means or instrument of joy. Not to mention that the use of flesh without an object, which I call dance, will be the most execrable enemy and a taboo for the productive society. This is because my dance is an operation aiming to exhibit absolute sterility to the productive society” (UNO, p. 44). In this opposition, a proximity to Lepecki's ideas is perceptible. In his analysis of the work of Jérôme Bel, and concerned with the political ontology of choreography, he perceives in *suspension/slowness* a critique of representation and of the institution-dance, an act of resistance that decolonizes the body, as well as it generates lines of flight for new modes of subjectivation. (LEPECKI, A. *Agotar la danza. Performance y política del movimiento*. (Exhausting dance. Movement performance and politics). Alcalá de Henares: Universidad de Alcalá, 2009.) We, however, view these trends in contemporary dance with skepticism, as we feel that they only reveal our state of confinement inside the cage, but not possible worlds outside of it. This is probably a substantial difference between contemporary Western dances and Butoh, expressed also by the absence of *ma*, or its equivalent, in most Western thought.

103 In this context, we remember the blue caterpillar in Lewis Carroll's “Alice in Wonderland”, who, when asking Alice, who she is, actually asks about the power of her being. CARROLL, L. *Alice no País das Maravilhas*. São Paulo: CosacNaify, 2009.

104 GREINER, p. 88.

96 DELEUZE, G. *Francis Bacon – Lógica da sensação* (Francis Bacon - Logic of Sensation). Rio de Janeiro: Jorge Zahar, 2007a, p. 51) About the complex concept of the Body without Organs, Deleuze says: “In addition to the organism, but also as the limit of the lived body, there is what Artaud discovered and labeled named: the body without organs.” “The body is the body, it is alone and does not need organs. The body is never an organism. Organisms are the enemies of bodies”.

97 GREINER, p. 22.

98 *Ibid.*, p. 24.

99 *TN*: Umwelt is the German word for environment.

100 UNO, K. *A gênese de um corpo desconhecido*. (The Genesis of an Unknown Body). São Paulo: n-1 edições, 2012. p. 56.

ues its path beyond ourselves. It is this corpse that can be inhabited by the cosmos, where other lives can be lived, where other modes of existence can assert themselves and new connections in thought can be established.

Being a corpse is to have no owner, but to be a pure possibility because the presence of death is the guarantee of life. Being a corpse is to forget oneself, but not to forget to die. That latter would be death. Cancer cells are cells that have forgotten to die. That is why Hijikata asks himself: "What is memory if not the sum of all those things that have been eaten, erased, eliminated – everything that has been extinguished to exist?"¹⁰⁵

"Thus, there is talk of the "state of being alive" in order to think about Butoh because, as a system, the living being has a list of characteristics, properties that, at a given moment, express a state. It is not being alive, life itself, but one of these states that is mapped by Butoh, where it is so complicated to distinguish between life and death. This possibility of replication occurs in the *ma*."¹⁰⁶

4.

What can a body do?

From becoming-child to becoming-imperceptible.

As the poet Manoel de Barros¹⁰⁷ reminds us, childhood is pure inventiveness, it is a pure reserve of becoming. Childhood is made up of molecules and particles. At the end of his life Hijikata had stopped dancing in terms of performance, but only to dance more intensely in his writing. His book "Yamaru Maihime" (The sick Dancer), is described by Kuniichi Uno as a book of becomings, as "a research of all atoms, of all the flows that passed through the body of a child, of everything that belongs to a land without a name, without a border."¹⁰⁸ While becoming-child, one is in a constant explosion, one with the world.

105 Ibid., p. 76

106 Ibid. p. 94

107 BARROS, M. DE. *Memórias inventadas: as infâncias de Manoel de Barros*. [Invented memories: the childhoods of Manoel de Barros]. São Paulo: Planeta, 2010.

108 UNO, p. 48

109 Ibid., p. 49



Kuniichi Uno adds:

"The child does nothing but describe or inscribe the speed and fluctuation of everything that happens in its formless body (...) everything is part of that small body extended and dispersed in the immensity, [and] for which everything is at the same distance, close by. The child flies in the sky, crawls on the earth and runs between the living and the dead. (...) [It] barely sees its movement, it dances with what it sees and it sees making its eyes dance. That is to say: contemplation and movement go together."¹⁰⁹

In this sense, to dance, to live while dancing, to experience a becoming-child is to reduce the body to its pure existence. It no longer matters what we do, but what we allow to happen; then, it can be said that it is the world that launches itself into the body because we launch ourselves between what we are and what we will be. What happens in this -between- is always a becoming-unknown and imperceptible.

Becoming-child means not being afraid of the unknown. Everything is discovery. And to be in a state of catastrophe is what one is looking for. Without fear of falling, the body drags time into catastrophe by constructing new temporalities. A body that discovers itself in the immensity of the time that crosses it, that fulfills it. Open time, time of molecules, where the

body encounters its genesis and where all its metamorphoses arise from the plane of intensities. Artaud speaks of the necessity “to dilate the body of my internal night”. Body as pure flow, composed of infinite particles that vary without ceasing. A body open to virtualities, willing to encounter the vertigo of chaos, of chaosgerm. There,

“the body is this intersection between the visible and the invisible, the inside and the outside, between that what touches and what is touched. It is not a thing, nor an idea, but it is that what makes a thing and an idea exist for us. The body is this spiral, this circulation, this connection, the fold of my interior and exterior, between the world and me, visibility and opacity.”¹¹⁰

On one occasion, Hijikata asked Min Tanaka: “The fact of being born is already an improvisation, why then do you improvise the dance?” Hijikata's provocation only reaffirms the need for a becoming-child. For it is in childhood, where *ma* manages to give way to the unique desire by remaking birth, by having a second, a third, a fourth ... infinite births. Artaud's war against the organs.

110 José Gil had called this body *paradoxical body*. The body as an intensive investment, as a fractal space, as a Moebius strip. A body that secretes space, that folds and unfolds, that is desiring and without lack. (GIL, J. *Movimento Total*. (Total Movement). São Paulo: Iluminuras, 2005.) The point of contact, between the Portuguese and the Japanese philosopher, is reaffirmed in this passage: “The dancer digs, searches the space and there he finds the limits between the elements of space. It also traces unknown limits and does not cease to overcome them. The limits are found between the body and the space as well as inside the space and inside the body. There is no dance without transposing these limits, without displacement of all those limits, crossing all the heterogeneous elements. And this dance, at times, inaugurates limits or demarcations in an almost imperceptible way, but, little by little, singularly sensitive. There we see multiple limits between the perceivable and the imperceptible. We discover, inside our body, the dancer who works our body. The space is wrapped around the dancer's body. Dance performs at the same time the connection and disjunction of the elements of everything that wraps around the body and in the body, enveloping and de-enveloping them, folding and unfolding. And that what wraps itself through space and body becomes, more and more, time and memory, memory of bodies, faces, grimaces, wandering postures which seem more and more connected to the life with which they become entangled, with the layers of past and distant time. I am speaking of Min Tanaka's dance, of his unique art which is dance, and yet it does not look like any dance, which is the dance of molecules and the imperceptible shadows of life. To probe and to discover the limits of space, to rediscover and reconstruct the density and heterogeneity of space, crossing these limits always gently.” (UNO, p. 63)

Becoming-child, becoming-imperceptible, to understand that:

“Basically, life and the body are nothing but the same thing, but in order to be truly the same and the body to be worthy of life, it becomes necessary to discover it in its own power of genesis, in its own time. The body is this unique existential (and even political) place on which all determinations of life overburden, collect, and curve themselves. It is a battlefield where visible and invisible forces, where life and death intertwine, where all social networks, powers, and “stupidities” are interwoven.”¹¹¹

5.

Hijikata-Brakhage. *Butô* – Handmade Cinema

If at first glance these two singularities seemed distant, now they share the surface of a common depth. Hijikata's concern and research transcend the limits of dance as performance, for his greatest concern has always been how to make thought dance. What matters is not the image, but what happens between the images, what happens between the movements and not in the movement itself, the duration, the virtualities that flow between them. The time of catastrophe, the time of the child who is reborn without measure, the time in which a new eye can blossom.

In this respect, Brakhage says:

“Imagine an eye unruly by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of perception. How many colors are there in a field of grass to the crawling baby unaware of 'green'? How many rainbows can light create for the untutored eye? How aware of variations in heat waves can that eye be? Imagine a world alive with incomprehensible objects and shimmering with an endless variety of movement and innumerable gradations of color. Imagine a world before the ‘in the beginning was the word.’”¹¹²

111 UNO, p. 61

112 BRAKHAGE, S. *Essential Brakhage: Selected Writings on Filmmaking*. New York: Documentext/McPherson, 2001, p. 12.

If “the act of dancing can only display or turn visible the unpredictable inorganic temporality -Body without Organs, revolt against the organism, love for the body-”¹¹³ then this act takes on a very unique form in the cinema of Brakhage.

The revolt is provided by the hand because the hand will impose itself over the eye. Only by yielding its primacy to the hand, the eye, the visual perception will be able to reach its highest potency.¹¹⁴ Disorganized senses, disjunctive senses, liberated senses. It is by dancing that the images emerge. Dance of perception, the dancing eye, by letting yourself dance guided by the hand.

The cinema achieves a becoming-manual and learns with it to dance. In order to leave the cage, to become a corpse, it abandons its relationship with the camera, in favor of an alliance with the hand. The hand paints directly on the frames, handmade cinema, and through the movement of the hand one discovers the depth of the surface in the inside/outside of dance that engenders the emergence of images in the filmic matter.

“Running without leaving the place, [without leaving the frame, but entering it more in it while painting] and without chasing away the becomings, seems to be the sustenance of Butoh’s dancing nomadism”¹¹⁵ or of a cinema that dances Butoh. Before filming dance, cinema has to dance within its own thought, its own means. It has to dance the image without leaving it, diving into the depth of its surface. The becoming-dance of cinema, Butoh-image. Even without knowing Hijikata, Breakage inhabited the same ma as him. We do not know when dance begins or ends, for it is pure delimitation, constantly shedding life’s movement on itself in order to make it more powerful. Likewise, we do not know when a Brakhage film actually begins or ends. This may perhaps be the virtue of a butoh-image, the virtue of being immanent.

113 LINS, D. *Para uma cartografia insubordinada da dança*. (For an insubordinate cartography of dance). In: LINS, D. (Org.). *Nietzsche Deleuze Imagem Literatura Educação*. (Nietzsche Deleuze Image Literature Education). Rio de Janeiro: Forense Universitária, 2007. p. 90.

114 DELEUZE, G. *Pintura. El concepto de diagrama*. (Painting. The concept of the diagram). Buenos Aires: Cactus, 2007b. In this volume, in which Deleuze develops the conditions for the possibility of effectuation of a pictorial machine, the becoming-manual, as an inversion of the hand-eye relationship, is fundamental.

115 LINS, p. 91

Towards a Symbio-Scene¹¹⁶

Wolfgang Pannek, Maura Baiocchi

From the Anthro-Scene to the Symbio-Scene

Like all forms of life, the arts are inevitably influenced by the determining infra-tensions of their time. According to Crutzen and Stoermer¹¹⁷, since the beginning of the industrial revolution, that is, during the last 250 years, the “environmental significance of human activities” on the Earth became so *profound* – exponential population growth, predatory mechanized exploitation of natural resources, and pollution of the biosphere – to the point of establishing “the central role of mankind in geology and ecology”. From the point of view of these scientists, this unprecedented anthropogenic impact on the planet justifies the proposal of “the term *Anthropocene* for the current geological epoch.”¹¹⁸

Anthropocene, according to the Australian environmental philosopher Glenn A. Albrecht, does not only designate the observed human influence on the geological and environmental conditions but refers to the entire “capitalist development paradigm that [...] destroys the very foundations of all life on Earth.”¹¹⁹ The new normal of the Anthropocene, oriented by the biblical

116 The article is a updated version of the article originally published in HETEROTOPÍAS, Revista del Área de Estudios del Discurso de la Escuela de Letras, Vol. 4 Number 8 (2021): “Aesthetics, politics and nature: languages and eco-poetic experiences”. Pannek, W.P. (2021). *Eco-performance: towards the symbiocene*. *Heterotopias*, 4(8), 1–17. Retrieved from <https://revistas.unc.edu.ar/index.php/heterotopias/article/view/36171>

117 Paul J. Crutzen e Eugene F. Stoermer. *The Anthropocene*. Pp. 17 -18. Global Change Newsletter. N° 41. The International Geosphere-Biosphere Programme (IGBP): A Study of Global Change of the International Council for Science (ICSU), 2000. Pp.17 -18.

118 Ibid.

119 Albrecht, Glenn. A. (2015). *Exiting the Anthropocene and Entering the Symbiocene*. <https://glennaalbrecht.wordpress.com/2015/12/17/exiting-the-anthro-pocene-and-entering-the-symbiocene-via-sumbiocracy-symbiomimic-ry-and-sumbiophilia/>. This “planetary distress manifests itself in global warming, climate change, erratic weather, ocean acidification, disease pandemics, species threat and extinction, bioaccumulation of toxins, and the overwhelming physical impact of the exponential expansion of human development.”

guideline of "human dominance of the planet" and boosted by technological development, implies, says Albrecht, "an apocalyptic turn in human-nature relationships." This fundamental change of earthly living conditions does not only cause "planetary distress" correlated with "human physical and mental distress" but it is defined by the corruption of constitutive social "concepts like democracy, sustainability, sustainable development, and resilience."

As stated by the professor of environmental studies, the Anthropocene "puts us on the path to dislocation, then extinction" and its overcoming demands new visions of the future made concrete by "an act of positive creation." For this reason, and in the context of an "innovative conceptual development", Albrecht defends the concept of the *Symbiocene* as a designation for the "next era in human history". He argues that symbiosis, "as a core aspect of ecological thinking [...] affirms the interconnectedness of life and all living things", without, however, ignoring the existence of intra- and inter-species conflicts. If the Anthropocene starts from the principle of human dominion over the Earth, the ecology of the *Symbiocene* presupposes "the sovereignty of nature [...] in all its aspects, cycles and interrelationships" demanding coexistence "within the limits of nature and [...] with all the other life forms that share this home we call the Earth" to their *mutual benefit*.¹²⁰

Anthropo-Scene

Given that the modifications of the Earth by human activities have reached the point of jeopardizing the very conditions of survival not only of humanity but of biodiversity as a whole, it is worth questioning how the infra-tensive field of the Anthropocene affects artistic creation and if the paradigm shift, so necessary to the modes of production of contemporary capitalism, shouldn't also be reflected in a change of the images, propositions, and practices that guide the performing arts. The urgency of finding answers to this question takes precedence insofar as the mere discursive opposition against the dominant trends of our time does not, in any way, guarantee the exemption of art from the interior logic of the Anthropocene, both in terms of cre-

120 The primacy of *mutual aid* constitutes for Albrecht the ethical foundation of the *pre-existing evolutionary matrix* of the *symbiocene* and guarantees that as long as "the processes that nourish ecosystems and biomes are identified, protected and conserved – the species within these healthy ecosystems will also flourish", enabling the "full and harmonious integration of human industry and technology with physical and living systems at all scales."

ative principles and at the level of the procedures of the organization, communication, reception, and commercialization of the artistic work.

Inspired by Albrecht's article – *Exiting the Anthropocene and Entering the Symbiocene* –, taanteatro holds that the Anthropocene, as a geological and socioeconomic epoch, is the expression of an anthropocentric cosmovision that reflects in the performing arts as an aesthetic paradigm: the *Anthropo-Scene*. And, following Albrecht's invocation, the choreographic theater of tensions proposes a performative departure from the *Anthropo-Scene* towards a *Symbio-Scene*.

The concept of *anthropo-scene* outlined here concerns the idea of a *theatrum mundi* thought as a dramatized representation model of the undertakings and transformations of the human spirit in history. In this model, world (*mundi*) and nature are reduced to the role of antagonistic surroundings opposing the endeavor of human self-realization. In an otherwise meaningless universe, all events, processes, beings, and things are devoid of self-worth and life of their own, and acquire significance only in relation to the human protagonist. The *anthrópos* – as the beginning, middle, and the end of a tyrannical drama or narrative – engages in the simultaneously historical and transcendent mission of acquiring knowledge and transforming it into a tool of domination and exploration of the Earth and all fellow beings. During the course of this drama, the *anthrópos* watches, studies, applauds, and criticizes his self-enactment as the creator, subject, media, and purpose of knowledge and power.

The instrumentalization of nature, the degradation of other life forms to a supporting role in the service of its human highness, ultimately implies the exhaustion and extinction of terrestrial life and leads to the dominance over an entirely abstract domain in which nature has become obsolete. The *anthrópos* is no longer part of the Earth's vital tissue; as the protagonist of a *theatrum* already without *mundi*, s/he ascends, in a final apocalyptic turn, to the luminous future of extraterrestrial multi-planetary existence and the transcendent paradises of artificial intelligence.¹²¹ While revolving obstinately around human destiny, the *anthropo-scene* culminates in a double separation: the separation of human beings from nature and, therefore, from humanity's naturalness. The self-referential anthropocentric and nihilistic

121 In this context, see the techno-based redemption scenarios promised by companies such as SpaceX (www.spacex.com) and deepmind (<https://deepmind.com>).

logic that dominates the Anthropocene reflects as well in the dramaturgy and mise-en-scène of the anthropo-scene. The reduction of nature to a mere surrounding of human endeavor in the Anthropocene is mirrored by the subordination of the polyphonic performative environment to the centrality of the anthropo-scene's protagonist.

This anthropocentric tyranny – which affects both the aesthetic conception and the production modes of artistic work – finds its paradigmatic expression in the phenomenon of stardom. Driven by the absolutist illusion 'la performance c'est moi', stardom places the work always in second place, aiming to capitalize individually on the profits of the essentially collective character of performative creation, its symbolic processes, media recognition, and economic resources.

It so happens that the mission of the anthropo-scene is doomed to fail due to its logic, by depriving its subject – trapped in a circle of self-devotion and self-devouring – from perceiving, understanding, transforming, and realizing itself in contact with the outside (including the outside immanent to the subject himself), within the scope of a much broader cosmivision, devoid of the power-illusion of a central agent.

Symbio-Scene

The idea of the fundamental interrelationship between all living beings in the sovereign sphere of nature, basic to the ecology of the Symbiocene proposed by Albrecht, connects seamlessly with the conceptual environment formulated by the choreographic theater of tensions, with the exception, perhaps, of a change of accent in formulating the *mutual benefit* of symbiotic coexistence.

The differential energy interactions immanent to the tension flow, primarily, benefit the in-between and, consequently, the interrelated singularities. *Tension* – as the energy-based principle of interrelationships between organic and inorganic phenomena – in combination with *ecorporeality*, a concept that blends body and cosmos through porosity – and with *schizopresence*, an idea of performative presence based on the immersion in the virtual plane of tension flow; this confluence entails, almost inevitably, a decentralized, non-hierarchical conception of performativity: eperformance.

If we accept the terms Anthropocene and Symbiocene as denominations of

entire geological epochs, one of them designating our present time and the other a hypothetical future, then we may also accept – based on a certain metaphorical analogy – the terms Anthro-Scene and Symbio-Scene as paradigmatic categories characterizing the aesthetic orientations of these epochs.

Ecorporeality and eperformance belong, then, to a new category of the performative, a category that abdicated the centrality and exclusivity of the anthrópos as the exclusive origin, theme, structure, parameter, and finality of performative creation, presentation, and reception. The performative event of the Symbio-Scene does not stem primarily from the anthrópos but the copresence and composition of multiple performative forces and forms at play. Here, the symbolic production is not reserved for privileged protagonists but emerges from energetic and symbolic interactions between all its natural, cultural, and technological agents.

By abdicating anthropocentrism, the symbio-scene leaves the Anthropocene's master narrative and its characters behind, opening itself to multi-perspectivist forms of dramaturgy that include – not only the most diverse ethnic, cultural, social, and individual perspectives but also points of view and action beyond the all-too-human – animal, vegetal and geological – non-human and human.

The (almost impossible) departure from anthropocentrism – the Anthropocene, the Anthro-Scene – is not equivalent to naive idealizations of supposedly and exclusively harmonious relationships between bodies and environments. Quite the contrary. Due to its multi-perspectivism, in the Symbio-Scene the asymmetry of forces tends to proliferate. Conflict and collaboration coexist as complementary modes of natural and social interactions: conflictual collaboration, collaborative conflict.

By critically and creatively overcoming the anthropo-scene – through the transvaluation of its values and the construction of new forms of presentation – the symbio-scene will also overcome the apocalyptic and transcendence-based paradigm of the Anthropocene, and vice-versa. Beyond the anthropo-scene, the symbio-scene celebrates its essential entanglement with nature and thus affirms its status as a scene of immanence, *faithful to the Earth*.¹²²

122 In the prologue to Friedrich Nietzsche's *Thus Spoke Zarathustra*, Zarathustra appeals to the people to flee the temptations of transcendence in order to remain *faithful to the Earth*.

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Texts translated by Wolfgang Pannek:

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