



Peopling Culture with the *Performance of the Forest*: the life of *viadoplants* and the *trans-species scene*

Dodi Leal^I

Saile Moura Farias^{II}

^IUniversidade Federal do Sul da Bahia – UFSB, Porto Seguro/BA, Brazil

^{II}Universidade do Estado de Santa Catarina – UDESC, Florianópolis/SC, Brazil

ABSTRACT – Peopling Culture with the *Performance of the Forest*: the life of *viadoplants* and the *trans-species scene* – The text addresses the *performance of the forest* as a paradigm of cultural peopling that breaks with the totalizing notions of humanity-urbanity present in colonial sex-gender hegemonies. The core of the work is the bodily figures *viadoplants* and *trans-species* as vegetative ways of inclining life and the scene. Based on the lines of strength of the work *CorpoFlor* and the conception of *corpoluz* developed in the work *TRAVED: palestra-performance em realidade virtual*, the study articulates ethical-philosophical paradigms of peopling of culture, thus recognizing forests as sexualized and gendered performative entities.

Keywords: **Performance of the Forest. Cultural Peopling. Viadoplants. Trans-specie. Anticolonialities.**

RÉSUMÉ – Peupler la Culture avec la *Performance Forestière*: la vie des *viadoplantas* et la scène *trans-espèces* – Le texte aborde la *performance de la forêt* comme paradigme de peuplement culturel qui rompt avec les notions totalisantes d'humanité-urbanité présentes dans les hégémonies coloniales de sexe et de genre. Le cœur du travail sont les figures corporelles *viadoplantas* et les *trans-espèces* comme moyens végétatifs d'incliner la vie et la scène. Basé sur les lignes de force de l'œuvre *CorpoFlor* et le sens *corps-lumière* développé dans l'œuvre *TRAVED: conférence-performance en réalité virtuelle*, l'étude articule les paradigmes éthiques et philosophiques de la culture de peuplement, reconnaissant ainsi, les forêts comme entités performatives sexualisées et genrées.

Mots-clés: **Performance Forestière. Peuplement Culturel. Viadoplantas. Trans-espèces. Anticolonialités.**

RESUMO – Povoar a Cultura com a *Performance da Floresta*: a vida de *viadoplantas* e a cena *trans-espécie* – O texto aborda a *performance da floresta* como um paradigma de povoamento cultural que rompe com as noções totalizantes de humanidade-urbanidade presentes nas hegemonias sexo-gênero coloniais. Tem-se como cerne do trabalho as figuras corporais *viadoplantas* e *transespécies* como modos vegetativos de inclinação da vida e da cena. A partir de linhas das forças do trabalho *CorpoFlor* e da acepção *corpoluz* elaborada na obra *TRAVED: palestra-performance em realidade virtual*, o estudo articula paradigmas ético-filosóficos de povoamento da cultura, reconhecendo, assim, as florestas como entidades performativas sexualizadas e generificadas.

Palavras-chave: **Performance da Floresta. Povoamento Cultural. Viadoplantas. Transespécie. Anticolonialidades.**

Introduction

Hegemonic western configurations of sexuality and gender in the performing arts are founded on colonial notions of the humanity-urbanity binomial. It is observed that the set of creative processes and works produced under this aegis mostly settle the subjective and expressive sexual and gender dimensions of corporalities, whether dissident or not, in human and urban precepts. Thus, this study develops the *performance of the forest* as a paradigm of sex-gender cultural settlement and as a vein of anti-colonial rupture with the normative scenario in the performing arts.

From this discussion as the main instance regarding the text, some conceptual movements that can help us in this performative proposition of relationship with culture, or rather, to populate the culture through a *performance of the forest*, will be developed. Therefore, we will talk about the urban positioning in this anti-colonial proposition of culture, as well as its movement in the city spaces. Hence, the paper will seek to understand the cultural peopling through the *performance of the forest* in the face of mass cultural dynamics, taking into account colonial and neoliberal constructions that give rise to hegemonic technologies of propagation of a canonical cultural mode.

Peopling culture beyond the supremacy of the human species (Hara-way, 2022) and refusing the centrality of urbanity as an epistemic basis (Viveiros de Castro, 2018) has in the perspective of *performance of the forest* a fruitful guide for composing the scene and *life*¹. In Brazil, for example, the ancestry of the cultural modes of sex and gender of original indigenous peoples and enslaved African peoples has no politico-contextual relevance in the modern- Western urban vision nor in human primacy over other forms of life. In other words, we intend to show that the complexity of the ancestry of indigenous and Afro-diasporic people is not present in the modern programming of the city, of social space and of corporeal mobility, nor of the understandings of culture. In this sense, we are interested in investigating: *what are the potentialities of the performance of the forest as a sex-gender cultural peopling paradigm?*

This study is based on the premises of the work *Corpoflor (Body-flower)*, by Castiel Vitorino Brasileiro (Vitória, 2016), and the *corpolutz*

(*body-light*) signification developed in the work *TRAVED: palestra-performance em realidade virtual*, (*TRAVED: lecture-performance in virtual reality*) by Dodi Leal and Robson Catalunha (São Paulo, 2021). Both proposals tear up the colonial pact of normative notions of sexuality and gender by unveiling performativities in bodily vigour vegetative and of light. These are configurations that, by challenging the superiority imprinted in the *urban* and *human* units of manifestation of corporalities, consequently establish other modes of disposition of sexuality and gender.

For this, we will talk about the concepts of viadoplants (Farias, 2023) and trans-species (Habib, 2021) as scenic-political vehicles of fabulation of this performative peopling that takes into account new spatial aspects, material narratives and, above all, other bodily narratives in what can also be related to culture. In this sense, as a methodological assumption, the research develops a path that combines the bibliographic analysis with the epistemic-philosophical elaboration of the peopling of culture from the *performance of the forest*.

Regarding the two mentioned works, more than analyzing them in depth, we start from the propositions contained therein – *corpoflor* and *corpolutz* – to investigate the political tensions that draw the performance and the forest. The formulations *viadoplant*³ and *trans-species*⁴ are then presented as insignias of cultural peopling of sex-gender by the *performance of the forest*. Because this is a research in process, the investigation raises preliminary elements of the gendered and sexualized dynamics of the forest. Beyond this delimitation, the work is not generalist to all biomes.

Thus, in view of the aesthetic assumption of the *bodies outside of themselves* (Pérez Royo, 2022), the vegetative modes of corporal inclination⁵ in the field of performing arts are observed in the text. We have here the temporality as a fabular factor of body inclination constituting what we will call, then, *performance outside itself*. Still, from the milestone of *Amazonian philosophies* (Kopenawa; Albert, 2015), we put into action a set of referents that allow us to ground the *performance of the forest* as a practice of cultural peopling of sex-gender in life and in scene. Finally, we point out contrast frames of the *viadoplant* and *trans-species* figures in relation to cis-heterocolonial world dysphoria (Preciado, 2022), establishing them as a syntagma of popular sex-gender culture.

From the building to the stone: the *performance of the forest* in cultural peoplings

To populate culture with a *performance of the forest* requires that we lean into thinking about how this forest operates and how these bodies operate in cultural scopes. It also requires us to see in what ways this forest creates artifacts of peopling in cities, in communities, in institutions, in the bodies of people, of species, of species-other-of-people, on the pages of papers, etc. Beforehand, we are interested in sketching a visualization of this philosophical, ethical, and aesthetic exercise that subsists in the present study.

It is about thinking through what Eduardo Viveiros de Castro, in the preface to *A Queda do Céu*, calls *Amazonian philosophy*:

It is essentially a speculative onirism, in which the image has all the force of the concept, and in which the actively 'extrospective' experience of the ultra-corporeal hallucinatory journey takes the place of ascetic, brooding introspection (Viveiros de Castro, 2015, p. 40).

The *performative* exercise of *the forest* to articulate the peopling of culture through the life of *viadoplants* and the *trans-species* scene is configured in the imagetic and imaginative force of cultural occupations. It also occurs in the practices of political reconstruction of the condition of living bodies and in the germinative capacity of not only being able to dream more, but also to deliberate more affective modes of the forest. It is about inferring political performances that transmute cultural relations through inextricably critical and creative dynamics of spatial and temporal peopling.

Corpoflor, photographic series by performer and psychologist Castiel Vitorino Brasileiro, held in Vitória (ES) since 2016, deals with the processes of bodily transmutation in which the artist fruits in the radicality of her expressions with those of other plant species, animals, minerals and symbolic entities. Working with production of visualities and performative gestualities, the work consists in making photographs of herself and invited people expressing transformational processes of the body, emphasizing the experience with the body matter.



Image 1 – Castiel Vitorino Brasileiro, photographic record of the series *Corpo-flor*.
Source: Castiel Vitorino Brasileiro (Vitória, 2016).

The normative status of humanity of the body in this work is fundamentally broken. The bet of nervous continuity between the flesh and the leaf, between the skin and the energy, between the feeling and the transfiguration inscribe modes of culture peopling that are irreconcilable with the colonial sex-gender project.

My pleasure in transfiguring has brought me here. ‘Corpo-flor’ is the way I decided to name a promise I made to myself: to keep transmuting in a radical hybridism with lives from other realms and worlds. Because whenever Corpo-flor appears, there is a new appearance, a new mixture of signs, symbols, colors, textures, grimaces, look, because Corpo-flor is a spark of me that I created to remind myself that I can always assume ways of living and being not foreseen by me or me. This promise to continue my transfigurations of the flesh... in the images I record moments of fear, pain, courage, anger, horniness of this promise... and creating these images are rituals that give me the energy to continue my wanderings into the world of the living and the dead. For a long time I believed that, Corpo-flor referred only to me, and during this time, I built this Being, in a movement of resistance to the violence of racialization. I say, because also for a long time I lived an absurd loneliness in my first place of residence, Vitória. The gender transition threw me into an even deeper layer of this loneliness, and Corpo-flor accompanied such anguishes. However, over these six years of work, I realized that some layers

of my life changed route, and Corpoflor became a nomenclature that more designates a species than a name that concerns only one life⁶.



Image 2 – Castiel Vitorino Brasileiro, photographic record of the series *Corpoflor*.
Source: Castiel Vitorino Brasileiro (Vitória, 2016).

In *TRAVED: palestra-performance em realidade virtual*, with dramaturgy and performance by the lighting technician and performer Dodi Leal and with script and direction by the actor Robson Catalunha, we observe the concretion of the *corpuluz* form as a matter of transmutation of the body as a force of light. The work, which premiered in 2021, in São Paulo/SP, has a series of demonstrations of the inversion of the attributions of light to the machine and of the human to the body.

The work consists of a performative experimentation of the corporality-light in relation to other forms of machine. The work is composed of a prologue and an epilogue in person, and an intermediate session of fruition of a video in virtual reality with the use of 360° glasses. The dramaturgy of the spectacle deals with the conceptual presentation of the potentialities of scenic light, expanding the normative format of the lecture to the practice of lecture-performance. Gradually, the spatial diffusion of the positions in which the theoretical arguments are presented lead the spectator to the story of Dodi Leal's bicycle accident, presenting the bodily surgical transfor-

mations resulting from this process, besides the intimate relationship with her family and her gender transition from the body placement of titanium surgical materials.



Image 3 – Dodi Leal, photographic record of the *TRAVED* performance-lecture.

Source: Gau Saraiva (Porto Seguro, 2021).

The indicative prerogatives of light as a corporal form and of the body as a machinic, or technological apparatus, are given precisely by the fact that the protagonist carries titanium in her right elbow after surgery following a bicycle accident in 2015. In the spectacle's argument, by containing iron inside herself, the actress becomes not only a cyborg body: the iron body announces that Dodi has transmuted herself into a bicycle. The technological matter of her body is, then, a precept for the investigation of her light propulsion.

The *performance-lecture* brings together, on stage, human and other-than-human presences: a metal ladder, a bicycle, light, chairs, 3D virtual reality headsets, etc. Dodi starts from the accident she suffered in 2015, when she was riding a bicycle and broke her elbow, to reflect on processes of transition and transformation. Not only did she get a titanium plate and several screws in her right elbow, but also she confirmed her gender betrayal and welcomed the “strange force” (in Caetano Veloso's lyrics) that transmutes bodies into light. She resignified the bicycle, resignified her own vulnerability — made it resistance, agency, sing, enchant, and theory. The locked chain of the bike that made her fall also made her lift *travesti*.

Techno-organic crossing: After Dodi, at the top of the stairs, faces the risks of

her body-flesh (still handling cautiously with the bike dropped on the ground), we all embark in another dimension with the virtual reality glasses. It is at this moment that we, the spectators, become aware of our cyborg portion: we “lose” body to expand consciousness and perspective. There are no spatial or temporal boundaries; we flow with techno-organicity — after all, *traved* is traversing, crossing, as Dodi says on stage. The theoretical reflection accompanies a walk in the park on a day of sun and drinks, or a duet between mother and daughter in the backyard. The time is spiral. The space is expansion. (Now, what is this West that has separated thought and practice, sign and flesh?) The dramaturgy is based on the article *Bioteecnologias da cena: generética do corpoluz e filosofia estética das encruzitras* (2021), written by the artist⁷.



Image 4 – Dodi Leal, photographic record of the *TRAVED* performance-lecture.
Fonte: Gau Saraiva (Porto Seguro, 2021).

Both elaborations, *corpoflor* and *corpoluz*, contained in the mentioned works, present tensions to urbanity-humanity as hegemonic forms of the body. Both meanings suggest a practice of relationality between species, energies, imaginaries, and forms as a poetic- experimental path of deconfiguration and transmutation of norms of the body in which are inscribed, for example, the colonial sex-gender modes that legitimize who can conceive culture.

For indigenous worldviews, there is an essentially present relational mode between bodies, human and non-human, and the Earth. According to Ailton Krenak (2019), the Earth is a living organism. Therefore, to trace a diagramming that perspectives culture no longer succumbed in a nature-culture dialectic converges with the possibility of thinking it through the

ways of Amazonian multi-naturalism, which “[...] does not affirm a variety of natures, but the naturalness of variation, variation *as* nature” (Viveiros de Castro, 2018, p. 68).

According to the author of *Metafísicas Canibais* (2018), there is, in the Western perspective, a multiculturalism that understands a diversity of subjective and partial representations, organizing itself in a totalizing idea of nature (Viveiros de Castro, 2018). What is inferred, then, with multi-naturalism is the defense that there cannot be a perspective that effectively represents the multiple meeting of all bodies. Therefore, we understand that there is no single form of culture that can encompass peoples, knowledge, habits, affective modulations of sexuality and gender, etc. without already exercising symbolic and concrete violence. Therefore, proposing a *performance of the forest* as a cultural peopling, thought by and from *viadoplants* and *trans-species*, demands articulations substantially of *corporeal-vegetal relationship* in function of the political and relational projects of Nature.

The multi-naturalism of the *corpolutz* conception brings us not only to the expressions of the scenic illumination of the body, but also to the shadows and the corporalities in the dark room. Let us see, for example, the historical effect intended with the theatrical blackout: the magic of disappearance, whose weight and gravity are undone in an instantaneous phenomenon of ambiance (Perruchon, 2016). That is, the *corpolutz* technique-aesthetic considers the multiple presences on Earth as gravitational apparitions whose corporal masses are inscribed as scenic illumination.

In the context of *corpoflor* conception, we find procedures that suggest a multi-naturalist practice by questioning colonial black racialization. Returning darkness to black bodies means, then, recognizing that “their darkness belongs to the universe and not to modernity” (Brasileiro, 2022, p. 27). The author continues: “If we break the alliance with black raciality, what will our darkness become, if not everything that we can’t even imagine? We become immeasurable. Chance. We become free”.

Another aspect addressed in *TRAVED* that bears similarities to the operations of *Corpoflor* is the proposal that *corpolutz* is a rearrangement of photosynthesis into *afetossíntese*⁸ (affection-synthesis). *Afetossíntese* deals with the affective force of scenic-performative elaboration in order to generate nourishing vigour in existential-social relationships. Going through theatrical

pedagogies that shake the supremacy of the human species in relation to all other forms of life, the proposal of *afetossíntese* is the study and experimentation of the mineral and vegetative properties of affective corporality. Thus, the generation of body energy by the transmutation of affections into light is a vector for the scenic-pedagogical experience of gender-class-race-generational beyond a speciesist perspective.

We deal in *corpoflor* and *corpoluz* with existential modes in which bodies tend to displace themselves from a modern ideology, to which the figure of the building (western buildings of urbanity) is linked. The sense: to a life of the universe, to which is linked the figure of the stones (set of non-urban geo-psychic manifestations). From the buildings to the stones.

In this way, the *performance of the forest* is mediated by a search for new directions of mobilization of ethical groupings to populate the now, since “[...] the goal is not so much the other side, but the here, this here where we are going and where we already are. The here where we came from” (Mombaça, 2021, p. 17). Therefore, it is necessary to restore the image of the forest as an ethical-aesthetic entity for visualizing culture in order to embrace the multiplicity of existences as a cultural project, as an effective peopling, through the paths of *encantamento* (*enchantment*) of life (Simas and Rufino, 2020) or an *encantravamento* (*enchantranvment*) of culture (Leal, 2021a) as a potential agency.

In the following topics, we aim to continue indicating studies that are redistributing the peopling of culture, even from other ways of cultivating the other and the self as a method of self-care present in the means of redistribution of the monopoly of violence (Mombaça, 2021). It also operates in the face of notions of white-cis-colonial humanity and other practices that regroup the political and pedagogical actions of performative, forestry, planted-viado-transcourring-species peopling. It is sought, therefore, that we think culture with, for example, the *sistema radicular* (*root system*) (Coccia, 2018; Mancuso, 2019) as a corporeal and affective resonance for new cultural technologies, as is the overriding interest governing the creation of *viadoplant* and *trans-species* in scenic studies.

The life of *viadoplants*

The concept of *viadoplants* arises, firstly, from the observation that sexually dissident and gender disobedient bodies have inscriptions in urban landscapes divergent from the humanist hegemony. In this sense, there are in the cultural practices of non-heterosexual and non-cisgendered bodies existential and corporeal aspects similar to the ways plants are spatialized. Note that there is no way to be a *bixa*⁹ body without already being a plant, especially considering the city landscapes as spaces not designed for any of these bodies.

As an exercise in restitution of pejorative terms, the word *viado* is attributed here to plants, exercising a kind of refutation of the primary taxonomy to formulate the *viadoplant*. This mobilizes subsequent deflagrations about discourses that centralize the *human* (biological-colonial) as the main vertex. It is about establishing an effort of self-naming and self-re-signification through the choice of alternative terminological paradigms, as part of a cultural peopling that is *viadoplanted*¹⁰. It is understood, therefore, as “a technology of micropolitics that we need to understand and know how to elaborate” (Farias, 2023, p. 162).

It is taken into consideration that the term ‘universal human’ promotes symbolic and concrete violence through an exclusionary notion of humanity because it is white, heterosexual, cisgender, ableist, capitalist, and colonial. Therefore, one employs this interweaving of technologies of senses and feelings, such as those present in the condition of *viadoplant*, not only to foster non-heterosexual epistemological creations but also to speak through vulnerabilities and inventiveness, engaging in the exercise of fabulating knowledge through the victimized condition as a method of confrontation, as encouraged by Joice Berth (2020) in the book *Empoderamento*.

Thus, we add to this study the life of *viadoplants* as a vehicle to think culturally about the peopling of other bodies beyond a structuralist and segregationist perspective of hegemonic culture and its discursive unfoldings thought by heterocispatriarchy. To do so, we will weave some formulations regarding ethical and rational principles that produce, depending on the ethnocentric demographic character attributed, ills of inventive and critical-

political potentialization, in order to reflect on multifaceted and relational cultural aspects.

According to Roque de Barros Laraia (2001, p. 87):

Every cultural system has its own logic, and it is a primary act of ethnocentrism to try to transfer the logic of one system to another. Unfortunately, the most common tendency is to consider only one's own system logical and to attribute a high degree of irrationalism to the others.

This contribution by the Brazilian anthropologist Laraia already outlines structural aspects of a critical politics of culture as a living agency that redistributes itself through various formats, depending on the system in which it is constituted. The author discusses the limbo created by ethnocentrism when it delegitimizes some cultural dynamics, classifying them as irrational. It is not, in this case, the reduced act of forging validation arguments of *enviadescent* perspectives¹¹, thinking of culture as a way of belonging to a logical-western project in which reason is established as the prime parameter.

Paco Vidarte (2019), in the book *Ética Bixa (Faggot's Ethics)*, elaborates very sophisticated discursive confections regarding some terms that even cut and limit cultural readings, depending on the political system. The first concept we will reflect upon is precisely that of reason, considering an alternative perspective, namely, one that is less grounded in centralizing analytics and linear and productive undertakings.

[...] reason is patriarchal, it is also heterosexual, heterosexist, homophobic, and it gags us when we want to use it because it was invented to silence and massacre us. Beware of reason! It needs to be short-circuited. If something is too serious and rational, it is likely to be heterosexist and homophobic. [...] We were never exterminated or persecuted gratuitously, for sport. There were always reasons behind it, beliefs, religions, very decent motives, and the pursuit of good (Vidarte, 2019, p. 120).

With this point of view of the Spanish philosopher, we notice that, if one of the methods of violence of ethnocentrism is to classify as irrational a certain practice and/or cultural movement external to the neoliberal project, the negative instances of what would be an irrational thought are already refuted by means of Vidarte's political cut. We take into consideration, above all, that the system that delegitimizes a given epistemological formulation is

the same one that constructs highly strategic exclusion methods: the normativity program of gender, sexuality, race, ethnicity, and colonial thinking that, through universalizing notions, aims to encompass only bodies that reach the hygienic and select hegemonic corporeal formatting.

In light of this, we argue that readings of cultural modes as improper and irrational can be used as potential strategic openings to promote ethical-aesthetic formulations of another epistemological, scenic, discursive, etc., conjuncture, because they are contextualized, transitory, and multiple. This is possible if we evaluate and understand the systematic channel that underlies a given unilateral perspective. With this, we can reflect not only on the levels of transience of the content of a terminology, which is never only terminological, across decentered cultural territories, but also on the pedagogical capacity of readings of multiple modes of peopling.

The *performance of the forest* as a cultural peopling project, among its methods of realization, occurs through the appropriation of experience as the vertex of interpretative reconduction of cultural parameters. It enables embodied readings of discourses and ideals, conceiving creative capacity to even weave territories in which *viadoplants* can plant reformulations about what they understand by culture through a critical and *viadoplanted* epistemology, that is, through the inventiveness of the *vegetal bixa*, as well as the *viada plant* (Farias, 2023).

In light of this, it is worth pondering the notion of humanity, which is always worth recovering, since it traditionally composed cultural perspectives, with the assumption of being a bias of representation of all bodies. In fact, any universalizing assumption is first conditioned to the colonial exclusion system, such as ethnocentrism, triggering ethnocide and epistemicide. Such systemic spaces of heterocispatriarchal power generate limited and non-experimental understandings of peoplings, particularly a stagnant reliance on terminologies that do not keep pace with the political emergences of the various forms of life actively engaged in the possibility of creating a cosmopolitics of culture.

When thought of by the *viadoplant*, the latter is attuned even by the butthole of the *bixa* (Sáez; Carrascosa, 2016), embodying a sophisticated exercise of ontological elaboration and recovery of expressive dynamics and fabulation of marginalized bodies. Bodies that, through this exercise of cul-



tural, epistemic, and social repositioning, can effectively act as bodies also capable of promoting ecological, philosophical, and pedagogical peopling dynamics, encompassing the forest, the plant, the stone, the *viado*, the *travesti*. In short, the relational plots concerning dissident sex-gender bodies, so that we may establish other ways to cultivate cultural epistemologies in the resonances of the moans and whispers released by the butthole that cultivate new knowledges.

When thought through the butthole, culture presents itself through different textures, weavings, smells, and functionalities because we reenact the discourses (physiological and political) of the hole as a sphere of aesthetic and philosophical creation, rather than a condition of operational failure. Therefore, we do not want to remove culture from the hole but rather implement other modes of bifurcations that allow more members to enter our zones of scenic, critical, and cultural fabulation mobilized by the imagination of sexually dissident and gender disobedient bodies.

According to Sáez and Carrascosa (2016), the butthole is an organ that curtails the social condition of humanity of sexually dissident and gender disobedient bodies. As reflected above, this colonial and eurocentric programming of universalization agencies a cultural project potentially imbricated in prevailing understandings of political peoplings. Consequently, hitching culture to butthole as a discursively pedagogical element of culture embraces the interest not only in refuting it from a patriarchal morality, but also in resizing its field of image and imagination through a sophisticated exercise. Thinking with Jota Mombaça (2016), it is about seeking a peopling of the butthole (*memory of the butthole*), which both concerns us and is yet to be agencied upon.

This does not presuppose a mere updating of conceptual intersection, as in a kind of gratuitous imbrication. The butthole “[...] is a political space. It is a place where discourses, practices, vigilances, looks, exploitations, prohibitions, mockery, hatreds, murders, illnesses are articulated” (Sáez; Carrascosa, 2016, p. 73). Therefore, groping it alongside the peopling of culture by the primordial vertex of colonial redistribution of plastered discourses makes us reflect on the paths to which political perspectives can go when revisited by the contextual rupture of the *viadoplant*, primarily

reviving the segments that will make themselves present in the critical-philosophical understanding of culture.

According to Vidarte (2019), the *bixa ethic* is a carnal ethic, because it is thought with the butthole. In light of this, when we propose this relational aspect between the butthole and culture, peoplings are agencied through the embodiment of the *viado* that adds to the plant, inexorably, unleashing not only communal encounters but also other coreopolitics (Lepecki, 2012) in this mode of cultural peopling.

The *trans-species* scene

The configuration of intra-interspecies and technoecosystemic relationships in the field of the so-called biotechnologies of the scene (Leal, 2022) requires us to consider attitudinal modes arising from proposals such as trans theatricalities, which interrogate the status of ciscolonial humanity in scene. In order to avoid a naive and superficial view of the relationships between different species, it is essential to understand how the trans-species scene suggests modes of establishing theatrical parentalities.

One of Haraway's (2022) famous propositions can help us in this reflection: *don't make babies, make relatives*. Beyond the established biology of the reproduction of the species, *trans-species* brings us closer to modes of companionship as technologies of ecosystems that break with the human supremacy present in the Anthropocene. We are dealing here with parenting arrangements that split the hegemonic norms of the colonial sex-gender-race pact. From Leal's work, we understand that the modes of relation of the *trans-species* scene act to curb ecology through biopolitics of the scene and its technologies of body:

It is essential to note that there is no possible separation between technoecosystems and biopolitics. *Travar*¹² the ecology is to promote new articulations, recognizing first and foremost that cybernetics and elements originate from the same interconnected world. [...] *Travar* is to refuse the project of a global species and also to reject the binary reductionism of body or machine. New parentalities beyond the reproductivism of the human species are necessary. Recognizing, at the same time, the historical flows of geopolitics that are inscribed in techno-ecology (Leal, 2022, p. 11).

If the trans-species interposes modes of existence in life and in the theatrical scene, in which the centrality is not in the reproductivism of the human species, but in parentality, we must ask ourselves: how can we review the affective contracts that are signed between humans? How can we break the rationality of human supremacist species in which practices of pleasure and enjoyment are engendered in norms of body domination? How can we shake the rules of species reproduction, which treat one body as property of another based on the generation of offspring through sex? How can we find in the scene modes of *trans-species* companionship beyond marriage and monogamy?

Given these questions, let us analyze the *sistema radicular*, that is, the plant's intelligence agency, bridging gender practices with species existences. The root processing in plants, as discussed by botanist Stefano Mancuso (2019), addresses this system as a decentralized functioning in which plants act and record modes of communication. It is "[...] a physical network whose ends form a continuously advancing front [...]", corroborating the understanding that "[...] the exploration of unknown environments is not a task for instruments with centralized organization" (Mancuso, 2019, p. 100-101).

We can find in *trans-species* the affective-synthetic application of the notion of expanded gender (Leal; Denny, 2021) in plant-bodies, rooting the trans experience in variations of species configurations. We thus conceive, by varied modes of transmutation, affective contracts that promote respect and reverence as a bonding action of grouping: parentality and companionship. We ask: how do the relationship modes of the trans-species scene promote and recognize new pacts of body?

If the limit of the groupings of differences is questioned, so are their needs for conservations, hierarchizations, definitions, comparisons, localizations, inventories, and specificities of reproduction and variabilities that separate or unite beings. However, if Trans-species does not completely disengage from the species, it is that it still tells of ways of survival and relatedness from corporeal differentiation (Habib, 2021, p. 25).

We find ourselves, according to Leal (2022), in *encruzitravas* (*travesti* crossroads), in which the modes of affection of trans scene biotechnologies incur in ethical and aesthetic decisions that dimension the *encruzitravas* be-

yond the cisgender-colonial regime of theater. Thus, the trans-species align with the “encruzitravas” in establishing fruitful and democratic modes of scenic companionship beyond marriage (*casamento*), which confines us to the traditional conception of spectacle. “The parenting of encruzitravas advocates not marriage (*casamento*) as a relational practice, but *causation* (*causamento*)” (Leal, 2022, p. 12).

If we consider *causation*¹³ as a parenting that expands reproductive regiments of the species with regard to the theatrical scene, we could verify that causation is a mode of inclination of the body beyond itself, beyond an ontology of corporeality of the modern Western subject (Pérez Royo, 2022). “While the *casal* (couple) aims to inhabit a house, generating a whole architectural demand of traditional Brazilian family, *the causal* (cause + couple) *aims to inhabit a cause*” (Leal, 2022, p. 12).

The *trans-species* constitute themselves, then, as scenic causations in which life forms are respected as such and are exponentiated by the multiplicities of their plant processing, the forest potentialities of their ways of peopling culture. “From the perspective of ‘encruzitravas’, ‘causar’ is to establish relationships in which the appreciation for a common struggle blossoms the affection” (Leal, 2022, p. 12). The trans-species scene promotes modes of *afetossíteses* in which we expand corporalities beyond the colonial regimes of human familiarity, which are fostered by patriarchy, whiteness, cis-heteronormativity, and speciesism.

Ways of living and dying matter: what historically situated practices of multi-species life and death should blossom? [...] Worlds of companion species are turtles to the end. Far from reducing everything to a post- (or pre-) modern complexity soup where anything goes, companion species approaches must indeed engage in cosmopolitics, articulating bodies to some and not others bodies, nourishing some worlds and not others, and bearing the mortal consequences. Respeitar é *respecere* – olhar de volta, considerar, compreender que o encontro com o olhar do outro é uma condição de se ter rosto. To respect is to *respecere* – to look back, to consider, to understand that the encounter with the other’s gaze is a condition of having a face. All this is what I am calling ‘sharing the suffering’. It is not a mere game, but rather what Charis Thompson calls an ontological choreography (Haraway, 2022, p. 128).

We will verify in the following section how the trans-species, such as the viadoplants, constitute themselves as *performances outside themselves*. We are interested in developing, in the continuation of this study, the indication of the foundations of *Amazonian philosophies* as neuralgic in the ways of establishing parentality, companionship, and causation (“causar” + casamento [marriage]) in the scene and in life. To this end, we will evaluate the temporal inclinations that give rise to the expedients of the plant corporalities of the *performance of the forest* on the way to a cultural peopling.

Performance outside itself: temporal inclinations of vegetal corporalities

When analyzing the properties of the contemporary theatrical scene in view of the collapse of the modern subject, Pérez Royo (2022) coined the expression *bodies outside themselves* to refer to the experiences of corporal extension in which the misalignment of a centered axis as a mode of action and existence is noticed. In this sense, the theatricality reveals not only an otherness of characters, but a physical displacement, a reconfiguration of body norms. We can understand here, for example, the *radicularidade* (*root-iness*) of an ecological system (Coccia, 2018; Mancuso, 2019) as a vegetal modulation of the body as a plant out of the axis of self.

The vegetative modes of corporeality are always inclinations out of the self. In the performing arts, we find that there is a fundamental amalgam between the phenomena of presence and experience, so that it forges bodily acts. Pérez Royo’s study adds to these two expedients the bodily inclination as an act of theatricality in the sense of breaking with the requirements of the autonomous and sovereign modern subject:

[...] the common conception we have inherited of a body that self-owns, with a self that is intimate and self-contained, which first takes shape and then relates to others, does not fit with all these experiences. Therefore, I propose the expression *outside itself* (*fora de si*) as a way to name these strictly bodily impressions that extend far beyond where the physical body reaches, stretching out to others nearby, even to bodies distant in time and space, merging with them (Pérez Royo, 2022, p. 45, traduced).

In the notion of *outside itself*, there is an inherent value attributed to bodily displacement, suggesting cultural change as a factor of connection and a common political status of life, laden with vibrant expressions of

temporalities. In this sense, bodily inclinations are therefore managed as *performances outside itself*, as they refer to the aspects of sensibility and aliveness with which performance art has inscribed and transformed itself over the years (Goldberg, 2011). Performing the “outside” as an act of culture is a quest to confer the networked foundation in which bodily scopes of inclination and displacement are arranged.

Given the practice of culture peopling that we analyze here, the very notion of cultural change may be a fundamental attribute of *forest performance*. In it, a political practice of time configures bodies outside themselves, that is, in vegetal relation to communities that resonate in other species of systems that we can conceive of, as they are rooted in the ecological peoplings of the *viadoplant* and *trans-species*.

When discussing the dynamic character of culture, Laraia (2001) reflects on aesthetic and behavioral changes of peoples as they are affected by internal and external changes. He fundamentally encourages us to think about epistemological, philosophical, and conceptual renovations, renovations especially of understanding – or misunderstanding – that allow us greater transience in critical and creative acceptations. This is essentially related to the performance of time that runs through the modes of organization of cultural peoplings.

In this sense, it is worth thinking in the prospection of *tempografia sincopada* (*syncopated timegraphy*) (Leal, 2021a) as a way to conceive the narrativity of experiences that make time a temple: “More than the sanctification of hours, more than the beatification of moments, and beyond a hagiography of memory, the fabular *tempografia* prospects the experience as a true altar [...]” (Leal, 2021a, p. 6). Experience, by the way, is one of the ways we can think of culture not only in a more embodied way, but also as a philosophical movement of peopling, especially if we reflect that “[...] experience is something that happens (to us) and that sometimes trembles, or vibrates, something that makes us think, something that makes us suffer or enjoy” (Larrosa, 2019, p. 10). That is, active modes of “struggle against dominant forms of language, thought, and subjectivity” (Larrosa, 2019, p. 10).

Time is a fundamental artifact for us to think about the re-enactments that culture can exert in its dynamization processes. That is, depending on the points of view drawn, non-linear forms are assumed. This is related to

the updates not only of customs and habits of a people, but also to the new possibilities of understanding time, since the more syncopated it is, the more likely we are to perceive aspects of durability, according to the Bergsonian duration disserted by French philosopher David Lapoujade in the book *Potências do Tempo* (2017).

Duration, used here as a vehicle to explore this temporal syncope that potentially crosses cultural movements, refers, in the first instance, to a return to multiplicities. This is because, in order to outline new scopes about the dissection of time, Henri Bergson outlines two forms: “[...] the qualitative multiplicities of juxtaposition in space and the qualitative multiplicities of compenetration of time” (Lapoujade, 2017, p. 31).

This bias of compenetration as a way of understanding the new facets of the time- culture relationship gives us room to cultivate the life of peoplings that are established in their own systematic ways. It also allows us a more exploratory understanding of how the social performative propositions experienced by oppressed and persecuted bodies are currently structured, but which are considerably mobilizers of potential cultural knowledges, even guided by the *lack of reason* as a strategic project to weave concretely cultural discourses.

In view of this, it is noted the importance of temporalities being deprived of linear, or even successive aspects. We reinforce this because, when we think about time and culture, taking into consideration concerned peoplings, the interpretative complexity of this does not come down to purely chronological representations without this already being realized as a colonial work on bodies that are engendered by syncopated temporal meanderings.

The *viadoplant* and the *trans-species*, when reshaping time, they require from it the disruptive and mismatch capacity as a way to fabulate new *tempografias* (Leal, 2021a). This exercise enables us to recover also how cultural understandings are not only formed, but also established within public and private peopling projects. They reiterate, above all, the experience as a vertex that, being one of the reading optics of the time-culture relationship, allows us a greater critical and receptive elaboration regarding human and non-human existences, which, regardless of the ontological and biological

bias of normative reading, form groups of bodies that potentially make culture a living agency.

In this sense, *Amazonian philosophies* bring temporal inclinations from the forest, whose political unfoldings allow us to gauge dimensions of cultural peopling. We are not interested in exposing Amerindian cosmovisions as an accessory method to, *over it*, add statements. What we seek is the construction of other modes of an aesthetic environment, revised beyond the neoliberal and white cis-heterocolonial centrality of knowledge about culture. Therefore, it is necessary to reference indispensable words by Davi Kopenawa (2015) and Ailton Krenak (2019), who are two of the great indigenous potencies that redistribute the prevailing discursive politics. However, “[...] it is not a matter, finally, of proposing an *interpretation of Amerindian thought*, but of conducting an *experimentation*, and therefore with ours [...]” (Viveiros de Castro, 2016, p. 218).

In the words of Kopenawa and Albert (2015, p. 328):

[...] white people do not want to listen to our words. They only think about making our land as bare and scorching as the open field around their city [...]. That is their only thought when they look at the forest. They must think that nothing can destroy it. They are mistaken. It is not as big as it seems. To the eyes of the *Xapiri*, who live beyond the shores of the sky, it looks narrow and scarred. It bears the marks of the burnings by settlers and farmers on its edges, and in the center, the stains of mud from the gold miners. They all ravage it greedily, as if they wanted to devour it.

To propose, therefore, a study that aims to think culture through a *performance of the forest* requires us to understand pedagogically how this reality is posed within the epistemological and cultural field in the current capitalist society. This was one of the layers of the political movement of the indigenous authors cited: they bring to the fore knowledge of their peoples not because they simply needed non-indigenous peoples to have access to it, but because they saw the need, and emergence, of precisely non-indigenous peoples in the face of an epistemological predation, articulated to the necropolitics of the West (Mbembe, 2018). On this, Davi Kopenawa states:

I would like the whites to stop thinking that our forest is dead and that it was put there for nothing. I want to make them listen to the voice of the *Xapiri*, who play there non-stop, dancing on their shining mirrors. Maybe

then they will want to defend it with us. I also want their sons and daughters to understand our words and become friends with ours, so that they don't grow up in ignorance. [...] My words have no other origin. The white people's words are quite different. They are ingenious, it is true, but they lack much wisdom (Kopenawa; Albert, 2015, p. 65).

Of course, we are not interested in entering into a comparison of experiences or proposing a study that goes in the same political intention as the authors of *A Queda do Céu* ("The Fall of the Sky") and *Ideias para Adiar o Fim do Mundo* ("Ideas for Postponing the End of the World"). What we want, above all, is the reiteration of *intersectionality* (Akotirene, 2019) that regroups us through non-hegemonic discourses. We want to open fields to think other modes of worlds, of knowledges, and of epistemological formulations through the *viadoplant* and the *trans-species* as possessing their own temporal technologies of perspectival incorporations in the culture in which they act, in an articulated construction of networks of peoplings that feed-back on each other, because they are not seen as priority and centralizing.

Therefore, what Davi Kopenawa does with the magnanimous release of *A Queda do Céu* not only allows us to dream more about the other and less about gold (Viveiros de Castro, 2015), but also incites us to trace perspectives and secrets that will provide more strategic projects for confronting the means of peopling that we can exert culturally.

The very notion of inclination that allows us to think the body's out-of-itself, by printing itself in the *performance outside itself* as an act of non-linear temporality and by gathering from the foundations of *Amazonian philosophies* (Kopenawa; Albert, 2015), mobilizes links to understand the *performance of the forest*. The temporal inclinations of the scenic-existential vegetal corporalities of *viadoplants* and *trans-species* are acts of the flora and the fauna; ore and entity. The collapse of the modern subject is always a syncope of the time. Thus, in the rupture with urban-human normativity, the outside is always flora¹⁴. As a result, ecological peoplings cultivated by other existential agencies – such as sexuality and gender – inexorably flourish. *Performances outside themselves* are, therefore, *floral performances of themselves*.

Dysphoric humanity: popular cultures of *viadopplants* and *trans-species*

Culture as a technology of power and catalyst of systemic processes in the field of epistemic, economic and, above all, existential centralization, also builds social discourses that regroup bodies in conditions of pathologies and excluding foundations. Thinking this within cultural movements not distributed to other contexts (beyond just the heterocispatriarchal and colonial) deflates the perspective of some living bodies to the detriment of the lives of Others.

In this case, we bring to reflection *dysphoria* as a vehicle of repositioning of the political conditions of gender disobedient bodies and that, consequently, interrogate sexual dissident existences. *Dysphoria*, according to studies conducted by Preciado (2022) in the book *Dysphoria Mundi*, appears in the 20th century already as a pathological strand, without yet being linked to the understandings that would tie it to transgender people. Since then, these discursive modulations, especially maintained by the:

[...] modern disciplines, such as psychology or normative psychiatry and pharmacology, which work and commercialize psychic pain, must be replaced by experimental practices that are capable of elaborating and reducing epistemic pain. Art, activism, and philosophy possess this capacity (Preciado, 2022, p. 13-14).

The emerging proposal that the author of *Dysphoria Mundi* articulates is the resumption of the dysphoric bias as an ecological technique of a world that is dysphoric because it resists the capitalist and colonial onslaughts of abuse and violence. The peopling of culture occurs, then, as one more of the vertices of concatenation of knowledges that remodulate the planetary conditions of the earth, the bodies, the sky, the plants, the *viados*, the trans people, and the other species of life that circumscribe themselves in this ethical-aesthetic movement of rupture with dysphoria. In other words, just as gender dysphoria is a consequence of the colonial pact, coloniality itself is dysphoric and depends, fundamentally, on gender dysphoric violence to constitute itself as such.

The cultural peopling through the *performance of the forest* acts as a technology of epistemic peopling. Now, to perform the forest is thus not only to provoke the thinking of classical and contemporary medicines, but also to formulate the way in which sexual dissident and gender disobedient



bodies can organize themselves around new formats of knowledges and defenses against hegemonic techniques of *medicisne*¹⁵ (Leal, 2021b). By breaking with the dysphoric-colonial pact, *viadoplants* and *trans-species* rescind, above all, the very dysphoria imprinted in the concept of humanity, as it bears the sex-gender normativity.

Historically, discourses of violation of sexually dissident and gender disobedient bodies have been based on the disqualification of these existences as human. On the other hand, the claims of social groups that go against cisgender and heterosexual normativities have been associated with public policies and human rights agendas. Now, we observe that the abstract conception of humanity is one of the legacies of structuralism in the aesthetic-philosophical field. In the same way, the generalist designation of other social phenomena of subjectivation operates there, such as the art, the nature, the world, the culture, etc. This is what Krenak (2019) refers to as the *civilizational abstraction* of the West, a perspective that can help us explain the disconnection of sexual and gender dissidences within a global and comprehensive paradigm of humanity.

However, this observation does not entitle us to recover the social-biological-neoliberal condition of human beings for the *viadoplants* and *trans-species*. We intend here to extend Preciado's (2022) understanding of the notion of *dysphoria mundi* to a sense of dysphoric humanity, that is, not only the ideology of the world, but also that of humanity that brings with it dysphoric violence as a practice of domination. Thus, we can analyze the cultural peopling of oppressed bodies in the framework of popular cultures (Coelho, 2001), founded in an ecological and planetary project of existences that do not fit into the totalizing devices of the colonial human (Hara-way, 2022).

In the proposal of cultural peoplings through a *performance of the forest*, there is an epistemological notation as the foundation of dissident sexual and gender-disobedient bodies. In this cognitive approach, the use of what Mombaça (2021) calls the anticolonial redistribution of the monopoly of violence is fitting, aiming to deconstruct the prevailing cultural understanding: abstract, normative, and generalizing. We are interested, above all, in mobilizing the aesthetic-epistemic irruptions that deflate the hegemonic political discourses from a re-enactment of the bodies that exercise the work of

fabulating knowledge and pedagogies of cultural peopling as an act of theatricality. Thus, to erase zones centralized in the colonial and neoliberal power is to restore the practical exercise of performing frictional methods before the smoothness of heterocisnormative projects, such as language.

In the first chapter of the book *Pele Negra, Máscaras Brancas*, Fanon (2008) delves into the relationship of language in the dimension of the dialectic of self-other, essentially reflecting on the understanding of the work of language as a contextual position-taking. Rather than analyzing in this article all the implications of language as a cultural device, we consider it neuralgic in the discursive contexts of peopling culture. Among the political attributes of language are the enlargements, tensions, and experiences of peopling culture, especially because “to speak a language is to assume a world, a culture” (Fanon, 2008, p. 50).

In turn, to analyze the ethical-discursive constitution of popular culture peopling movements is to take into account cultural existence as a language of experience (Larrosa, 2019). Understanding sexual and gender dissident existences as presences of popular culture, we observe that the aesthetic, philosophical, and epistemological construction of these subjectivities takes place through non-human language agencies.

For Fanon (2008), the inferiorized bodies, also as cultural projects taken as below the hegemonic structures, are produced by the very political system that judges them minority. In this sense, the popular cultures of *viadoplants* and *trans-species* draw from the language of experience and the experience of language (Larrosa, 2019), forging reflections on the very language that frames them. Thus, a unilateral discursive understanding, that is, a colonialist and less relational language, triggers the generalizing condition upon which culture is systematically based. Put another way, rethinking language is rethinking culture.

Language is one of the main devices of the empire of dysphoria, whether in the abstraction of world or humanity. In this sense, dissident sex-gender popular culture experiences perform the forest from discursive acts that counteract the pathological and pharmacological condition of dysphoria of the world and humanity.

Sexualized and gendered forests: peopling culture

In this study, we went through elements that unveil potential ethical-philosophical paradigms for peopling culture taking into consideration, above all, the forest as an agency of the *viadoplants* and *trans-species*. We sought to verify that to populate culture through the *performance of the forest* is also to recognize the agencies that make forests sexualized and gendered entities.

By verifying the urban-human limits of the modern subject through the conceptions of *corpoflor* and *corpoluz*, we understand the attitudinal origin of the rupture with colonial sex- gender norms based on a supremacist notion of the human species. Thus, both the *viadoplant* life and the *trans-species* scene are configured as political propositions of regrouping the discourse as a sculpture of projects of peopling the culture.

The *performance of the forest* acts, therefore, as a paradigm and political, aesthetic and epistemological agent that forges temporalities that are not compatible with the colonial prospections of the body and the culture. Because we did not claim to generalize all biomes, we point out in this paper the realization of future studies of *viadoplants'* life and the *trans-species* scene in the Brazilian *sertão*, the *cerrado*, the *pantanal*, the *pampas*, etc.

The Amazonian philosophies, by reminding us of non-linear temporalities, provide a basis for us to understand the *viadoplants* and the *trans-species* as mobilizers of popular cultures. The very experience of time of dissident sex-gender realities confers paths of *afetossíntese* that resize the language and the way in which the phenomena of culture are conceived, beyond the abstract meanings that are also conferred in the field of theatricalities. The vegetative experiences, therefore, constitute themselves as inexorable in scenic projects that abort the colonial pact of human domination over other forms of life.

In turn, the arrangements *outside itself*, the body and the performance, by being in harmony with the vegetative existences *floral of itself*, exponentiate the presence, the experience and the inclinations as attributions of the scene and of life. With this, we sought to demonstrate here how ruptures with dominant configurations of humanity make room for other scenic and cultural relationalities, such as parentality, companionship, and *causamento*.



Notes

- ¹ “[...] when we pronounce the word life, it must be understood that it is not a question of the life recognized by the exterior of facts, but of that kind of fragile and turbulent center which forms do not reach” (Artaud, 2006, p. 8).
- ² “The word ‘as’ is part of those words that singularly change their meaning and function from the moment [...] we make them expressions of becomings, and not signified states or signifying relations” (Deleuze; Guattari, 2012, p. 70).
- ³ This concept, which is further detailed below, is being developed in the doctoral research entitled *A vida de viadoplantas: A morte é de quem? – corporificações crítico-pedagógicas ao humano-urbano nas Artes da Cena*, at the Universidade do Estado de Santa Catarina (UDESC), by the Programa de Pós-Graduação em Artes Cênicas (PPGAC). It is a scenic conceptual-aesthetic proposal that dialogues vehemently with political demands of ecological studies of sexuality and gender, as a way of creating new philosophical, epistemological, corporeal discourses, etc. (Farias, 2023).
- ⁴ According to Habib (2021, p. 25), “Trans-species is beyond the species, or what is meant by the limit of species, that is, it indicates that the species in Trans-species has no limit of its own. Trans-species questions the specific limit, breaking the limits of the human and the more-than-human, the living and the more-than-living, the animate and the more-than-animate, sex and gender, nature and culture, body and soul, the exterior and the interior, the visible and the invisible, literality and figuration. Trans-species also interpellates the productions of meaning about perceptions of beings, questions the scope and limitations of the operation and applicability of species, exponents onto-cosmo-epistemological evaluations of difference and spatial richness, fissures separabilities between bodily realities and unrealities, and inquires the very possibility of grouping beings into distinct material and immaterial universes – morphological, genetic, reproductive, environmental, spatio-temporal, of flow”.
- ⁵ The states of bodily inclination developed in Pérez Royo (2022), as will be seen below, are designed beyond verticality, which is associated with the markers of masculinity, whiteness, thin-centrism, and cis- heteronormativity.
- ⁶ Excerpt from the reflective text and presentation of *Corpoflor*, written by Castiel Vitorino Brasileiro, available at: https://castielvitorinobrasileiro.com/foto_corpoflor/ Accessed on: January 29, 2023.



- ⁷ Excerpt from the theater review of the spectacle *TRAVED: palestra-performance em realidade virtual*, entitled <<Eu, Você: Espectador/a-Ciborgue>>, written by Maria Fernanda Vomero for the portal Itaú Cultural and published on June 23, 2022. Available at <http://portale.icnetworks.org/secoes/opiniaio/eu-voce-espectador-ciborgue/>. Accessed on: January 29, 2023.
- ⁸ Subsequently to its dramaturgical reference in the premiere of *TRAVED*, the concept of *afetossíntese* (affection-synthesis) gave rise to the curatorship, with the same title, of the Pedagogical Actions Axis of the 8th São Paulo International Theatre Festival (MITsp), held in 2022, and signed by Dodi Leal. Available at: <https://mitsp.org/2022/>. Accessed on: February 28, 2023.
- ⁹ The appearance of this term references the book *Ética Bixa*, by Paco Vidarte (2019), in which the author elaborates perspectives that essentially ground ethical unfoldings outlined here, which will corroborate to think the theme of the present article by sexually dissident and gender disobedient bodies in culture.
- ¹⁰ The political movement of reappropriation of pejorative terms into an affirmative meaning goes back to a genealogy that goes through both Euro-American referents, such as uranists, pederasts, and *queers* (Preciado, 2022), as by Latin American referents, such as *viado*, *travesti*, *sapatão*, *bixa* and *cuir* (Leal, 2021b).
- ¹¹ This term refers to Linn da Quebrada's song, *Enviadescer*, featured on the album *Pajubá*, released in the year 2017. In Portuguese this term means becoming viado and to descend (get down).
- ¹² Translation note: *Travar*, according to Leal (2022) means an action of transgending in the sense of stopping cisnormativities. So, *travar* is a verb derived from the noun *travesti*.
- ¹³ Translation note: *Causation* refers to a wordplay created by Leal (2022) in Portuguese, that means the companionship, beyond marriage, as a cause and as a movement of structures, as shaking.
- ¹⁴ The outside is always flora: here we make a wordplay between flora and *fora* (outside in Portuguese).
- ¹⁵ Translation note: according to Leal (2022), the wordplay *mediCISna* express the cisnormativity of medicine.

References

AKOTIRENE, Karla. **Interseccionalidade**. São Paulo: Pólen, 2019.



ARTAUD, Antonin. **O Teatro e Seu Duplo**. 3. ed. São Paulo: Martins Fontes, 2006.

BERTH, Joice. **Empoderamento**. São Paulo: Jandaíra, 2020.

BRASILEIRO, Castiel Vitorino. **Quando o Sol Aqui Não Mais Brilhar**: a falência da negritude. São Paulo: n-1 edições, 2022.

COCCIA, Emanuele. **A Vida das Plantas**: uma metafísica da mistura. Florianópolis: Cultura e Barbárie, 2018.

COELHO, Teixeira. **O que É Ação Cultural**. São Paulo: Brasiliense, 2001.

FANON, Frantz. **Pele Negra, Máscaras Brancas**. Salvador: EDUFBA, 2008.

FARIAS, Saile Moura. A Vida de Viadoplantas: a morte é de quem? – rumo a outras reedificações de corpos dissidentes sexuais e desobedientes de gênero nas paisagens urbanas. **PÓS**, Belo Horizonte, v. 13, n. 27, p. 1-27, 2023.

GOLDBERG, RoseLee. **A Arte da Performance**: do futuro ao presente. São Paulo: Martins Fontes, 2015.

HABIB, Ian Guimarães (Org.). **Transespécie/Transjardinagem**. Uberlândia: O Sexo da Palavra, 2021.

HARAWAY, Donna. **Quando as Espécies Se Encontram**. São Paulo: Ubu Editora, 2022.

KOPENAWA, Davi; ALBERT, Bruce. **A Queda do Céu**. Prefácio: Eduardo Viveiro de Castro. 1. ed. São Paulo: Companhia das Letras, 2015.

KRENAK, Ailton. **Ideias para Adiar o Fim do Mundo**. São Paulo: Companhia das Letras, 2019.

LARAIA, Roque de Barros. **Cultura**: um conceito antropológico. 14. ed. Rio de Janeiro: Zahar, 2001.

LARROSA, Jorge. **Tremores**: escritos sobre experiência. Belo Horizonte: Autêntica, 2019.

LEAL, Dodi; DENNY, Marcelo. **Gênero Expandido**: performances e contrasexualidades. 2. ed. São Paulo: Annablume, 2021.

LEAL, Dodi. Fabulações Travestis sobre o Fim. **Conceição/Conception**, Campinas, v. 10, p. 1-19, 2021a.

LEAL, Dodi. **Performatividade Transgênera**: equações poéticas de reconhecimento recíproco na recepção teatral. Série TEATRA. São Paulo: Hucitec, 2021b.



LEAL, Dodi. Biotecnologias da Cena: generética do corpoluz e filosofia estética das encruzitras: In: DALAQUA, Gustavo; NOYAMA, Samon. **Boal e a Filosofia**. Curitiba: CRV, 2022.

LEPECKI, André. Coreopolítica e Coreopolícia. **ILHA – Revista de Antropologia**, Santa Catarina, v. 13, n. 1, p. 41-60, 2012.

MANCUSO, Stefano. **Revolução das Plantas**. São Paulo: Ubu Editora, 2019.

MBEMBE, Achille. **Necropolítica**: biopoder, soberania, estado de exceção, política da morte. São Paulo: n-1 edições, 2018.

MOMBAÇA, Jota. Rastros de uma Submetodologia Indisciplinada. **Concinnitas**, Rio de Janeiro, ano 17, v. 01, n. 28, set. 2016.

MOMBAÇA, Jota. **Não Vão nos Matar Agora**. 1. ed. Rio de Janeiro: Cobogó, 2021.

PÉREZ ROYO, Victoria. **Cuerpos Fuera de Sí**: figuras de la inclinación en las protestas sociales. Córdoba: Ediciones DocumentA/Escénicas, 2022.

PERRUCHON, Véronique. **Noir**: lumière et théâtralité. Villeneuve d'Ascq: Presses Universitaires du Septentrion, 2016.

PRECIADO, Paul B. **Testo Junkie**: sexo, drogas e biopolítica na era farmacopornográfica. São Paulo: n-1 edições, 2018.

PRECIADO, Paul B. **Dysphoria Mundi**: el sonido del mundo derrumbándose. Barcelona: Anagrama, 2022.

SÁEZ, Javier; CARRASCOSA, Sejo. **Pelo Cu**: políticas anais. Belo Horizonte: Letramento, 2016.

SIMAS, Luiz Antônio; RUFINO, Luiz. **Encantamento**: sobre política de vida. Rio de Janeiro: Mórula Editorial, 2020.

VIDARTE, Paco. **Ética Bixa**: proclamações libertárias para uma militância LGBTQ. São Paulo: n-1 edições, 2019.

VIVEIROS DE CASTRO, Eduardo. O Recado da Mata. In: KOPENAWA, Davi. ALBERT, Bruce. **A Queda do Céu**. São Paulo: Companhia das Letras, 2015.

VIVEIROS DE CASTRO, Eduardo. **Metafísicas Canibais**: elementos para uma antropologia pós-estrutural. São Paulo: Ubu/n-1 edições, 2018.

Dodi Leal is a *travesti* educator and researcher in Performing Arts. Adjunct Professor at the *Centro de Formação em Artes e Comunicação* (CFAC) and of the *Insti-*



*tuto de Humanidades, Artes e Ciências (IHAC) of the Campus Sosígenes Costa (CSC) of the Universidade Federal do Sul da Bahia (UFSB). PhD in Social Psychology (IP-USP), with doctoral internship in the PhD program in Artistic Studies at the Faculdade de Letras of the Universidade de Coimbra, concentration in the area of Theatre and Performance Studies. Graduated in Performance Studies (CAC/ECA/USP). Habilitated in Film and Video at the *Baccalauréat interdisciplinaire en arts* of the *Université du Québec à Chicoutimi* (UQAC, Québec-Canada).*

ORCID: <https://orcid.org/0000-0002-1875-8616>

E-mail: dodi@alumni.usp.br

Saile Moura Farias is graduated in Theatre by the *Universidade do Estado do Amazonas* (UEA). Master in Theater by the *Universidade do Estado de Santa Catarina* (UDESC), where he is currently pursuing his PhD in Performing Arts at the *Programa de Pós-Graduação em Artes Cênicas* (PPGAC).

ORCID: <https://orcid.org/0000-0002-7577-4102>

E-mail: silemouraf@gmail.com

Availability of research data: the dataset supporting the results of this study is published in this article.

This original paper, translated by Thuila Farias Ferreira, is also published in Portuguese in this issue of the journal.

Received on January 31, 2023

Accepted on May 23, 2023

Editor in charge: Gilberto Icle

