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Inhabiting Art to Experience Presence: She as a Bird

Abstract

Exploring the arrangements and interactions that space reveals in its expressions, such as cities, forests, parks, and their hybridizations, I search for ways of living in the art that reveal ancestral paths, which I present in self-referential narratives. Through travels and driftings, I experienced the transition between the visible and invisible, and then I sought to create performances as an expanded field, which involves the body's energy states, exploring symbolic layers.

Keywords

Performance, Uncivilization, Deep Ecology, Dance and Presence, Art Residency

Introduction

As a phenomenological research project, the path for investigation was not evident at the start and was gradually developed as I lived experiences. Gil (2010, 7) affirms that phenomenological research has diffuse questions in which the objectives are not recognizable at first but emerge as responses to certain disturbances caused by a particular phenomenon. Because of this characteristic, it is more honest to use the first person in scientific writing, understanding that there is no separation between the self, scholarship, and art. This choice leads to the truth of the matter, where the researcher is not an impartial observer but an actual person, with historicity, emotions, and beliefs shaping the creation of knowledge.

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In my art-life practice, healing processes and interdisciplinary studies led me to recognize that we possess an invisible body, one that is made of energy. This energy is strongly connected with art-making, present in the body and in matter itself, and can be felt through artistic sensibility. In my travels, some encounters shifted my whole concept of humanity and civilization, bringing a perspective of life integration that can be recognized in the worldview of Native Americans.

In this article, I will share stories that took place in different points of the Americas and which led to cosmological exploration and self-discovery within humanity and the patterns of life. I present these thoughts with nostalgia and the wish that words can transmit some understanding.

Dance Brings a State of Presence

The starting point of this study is the investigation of weight transfers, elements that are part of the Theater of Movement method (Lobo & Navas 2007). The moment happened one afternoon when I found myself relaxing, sitting on the trunk of a mango tree. I cannot explain how this transition occurred, from just being there to the creative practice. Is there such a transition? Or is there a state of being-in-art, always ready to mobilize vital energies into an impulse of creation?

In the work of Klaus Vianna, we see the effort toward bringing the dancer's day-to-day body to the dance room to break the barriers between art and life. The body that dances is the same one that eats, runs, defecates, and sleeps (Vianna 1990). The same happens conversely: the body that learns concepts, that experiences logic and techniques in dance classes is the same one that eats, sleeps, walks on a sidewalk, and climbs trees to rest in the afternoon.

Dancers such as Klaus Vianna (1928–1992) and his school of thought recognize that the physical matter that makes up our organism is entangled with elements invisible to our eyes but can be perceived as sensorial. Eastern philosophies have accepted this knowledge for millennia. In Traditional Chinese Medicine (TCM), this energy grid forms the meridians used for treatments with acupuncture and other techniques (Martins & Leonelli 2014). The prominent energy nodes are nested along the torso in Hindu traditions. This notion became more popularized in the West through the widespread practice of Yoga.

Currently, in several countries around the world, extensive work is being carried out in the field of bioenergetics, which supports the idea that energy is the basis of life itself. How to potentialize and channel this energy in a creative sense is what interests us most closely, both in the domain of art and of life itself (Vianna 1990, 105).

Indeed, it was during a dance class the first time I experienced a moment in which I saw myself linked to energy and freed from anxieties and social projections that brought self-doubt about my abilities and my identity. I was pure movement, a body existing in time and place. This experience, which I later called a state of presence, guided my journey through life in art, searching for patterns that channel and potentialize vital energy.

Five years after that first instant, I achieved a new creative level in which the barrier between art and life crumbled. The performance *Jamais Seremos os Mesmos* (*We'll never be the same*, 2009) had a self-prophetic title. Consisting of five artists and directed by Luciana Lara, the journey began at the National Museum of Brasília. It went to the Central Bus Station, where we mixed with passersby, inserting unusual actions amid common gestures, such as saying goodbye to no one repeatedly or doing handstands randomly on the sidewalk. We rode the subway, with choreographic spurs at each stop, ending 10 miles later at Praça do Relógio in Taguatinga-DF.¹ This experience allowed me to live in a state of art: everything surrounding me became a dynamo for the creative vortex of energy nested in our invisible body.

¹ Brasília is a Federal District, a unit of the federation with a peculiar characteristic, in which its Administrative Regions are not considered municipalities or neighborhoods, being subordinate to a central district government. These Administrative Regions were popularly called Satellite Cities, and their origin is linked to the construction camps installed at the time of Brasília's building as well as to the villages and rural areas already inhabited before the implementation of the city project. Its development, therefore, is marked by vulnerabilities and social achievements over the decades following the inauguration of the capital. With the creation of the Federal District Culture Support Fund (FAC-DF) in the 1990s and its subsequent focus on generating opportunities for decentralized artistic dissemination, from 2000s and 2010s onwards, there was an expansion of the offer of experiences of culture in peripheral regions. I participated of this movement as an artist living in Gama and working on projects in the cities of Brazlândia, Ceilândia, Varjão, Sobradinho, Planaltina, Paranoá, Vila Telebrasília, Guará, Itapoã, Samambaia, Estrutural, Recanto das Emas, Riacho Fundo, Taguatinga and Plano Piloto. The Federal District currently comprises 33 Administrative Regions, with the creation of RA Arapoangas in October 2019.



Fig. 1. Tríptico *Jamais Seremos os Mesmos*, 2009
Source: Cia ASQ press release.

When the powers break the barriers generated by invisible meshes of social conventions of creativity, we challenge the limits between being-in-art and losing sanity. These limits are fuzzy, changeable, and point-of-view dependent. What is normal and what is healthy? These questions generally analyze individuals and their relationships with themselves, things, people, and space. I wish to expand this view, to question human groupings in their ever-changing configurations.

Art and the Ecology of the Invisible

If there is an invisible energy body in each individual, does the city's flows also make up a body of energy? This question arose from having contact with people in a state of vulnerability that live off collecting trash in the dumpsters of the student housing where I lived in 2008. Trash becomes invisible to those who discard it. When investigating the path taken by these discarded materials, we can identify the house-backyard-city route, that is: the trash that is produced in our homes passes through the backyard (or service area) and goes to the urban flow, finding its destination in deposits, landfills, recycling centers. In Brasília, a whole city was born through this process: Estrutural, an Administrative Region established in January 2004. Its population was initially formed by communities of recyclables collectors, who were attracted by the high availability of these materials. Today, as an Administrative Region, it has a school, library, and other public facilities.

People speak with pride about being Londoners, being from Jozié (Johannesburg), or of being Bombaywallahs, Caieren, Madrilenos and so on. By invoking the name of the city as their own they also incorporate, and bring into existence, the myth of the city as something that lives within themselves. It is an urban habitus they do not entirely own because it is larger and more enduring than themselves, or any individual life (Verkaaik, Hanssem 2009, 5).

Cities have stories, and according to Verkaaik and Hansem (2009, 2), they have a soul, spirit, and charisma. For these authors, the term charisma has a double connotation, which encompasses both the charisma *of* the city—vibrations that emanate from its soul, its architecture, infrastructure, historicity—and the charisma *in* the city, entangled in the crowds, in the styles and reputations of the people, their knowledge, special skills and extraordinary acts that the city allows and needs. Typical urban figures such as artists, application drivers, police officers, and drug dealers weave charisma in the city through their actions and resources (Verkaaik & Hansen 2009, 6).

We can associate this concept with Lygia Pape's work *Espaços Imantados* (*Magnetic Spaces*). She called places endowed with magnetic force with that title due to the expression of the movement of bodies, physical structures, or their creation stories. The artist, who lived most of her life in Rio de Janeiro, had traveled frequently to different parts of the city. From 1968 and over the following decades, she began to perceive and note "places and movements of bodies in which she identifies the dynamism of ordinary life and the intense power of mobilization of the senses, often recording them in photographs" (Dos Anjos 2011, 96). However, it is truly in the artist's description of her experience and perception that the most potent artistic material resides—art made through the voice—while photographs are records of an impossibility or indexes of something that transcends materiality (Dos Anjos 2011, 97-98).

Thanks to Lygia's sensibility, squares, parks, and other urban structures were endowed with a magnetizing power with their dynamics of interacting beings. In addition to these consolidated spaces, transitory events, such as a group of Tai Chi Chuan practitioners in a public court, or the individual action of a traveling magazine seller, who mobilizes the attention of passersby, create power lines generating a pattern of energy (Dos Anjos 2011, 97). Charisma would be the whole of these magnetic forces. Following this poetic logic, we can affirm that dumps and landfills are magnetized spaces. The life forces of those who used the objects before discarding them are mixed with those who manipulated moving them to their destination, where other forces will continue the transformation process.

This process is not natural nor healthy for the environment. However, society is organized around the concept of discarding. This realization compelled me to search for experiences of deep connection with the natural world. I was trying to understand when we got so distant from the natural cycles of life and death that we overestimated the manufacture of stuff, overlooking the vital process of deconstruction that allows complex industrial materials to return to their natural cycles.

America Above

In 2016, I embarked on immersing in wilderness environments, mediated by technology and motivated by art. I was invited to join an extreme experience in the wilderness: the artist residency “Signal Fire Unwalking the West” (SFUW). Signal Fire is a US nonprofit² that promotes an extreme experience of urban distancing. For a month, we traveled the route of the famous explorers of the United States territory in the 17th century, Lewis and Clark. Departing from the west coast to Montana, in the center of the country, we traveled from one city to another in a twelve-seater van, passing through small towns, Native American reservations, Forests, and National/State Parks.

There were several places where I established a “home on this expedition.” Inside national parks and forests, the shelter was pretty rustic. It was generally located close to water sources, where we bathed, washed utensils, and collected water for cooking and drinking. The water was purified adequately with filters, through boiling, or ultraviolet rays with the aid of a device called “steripen.” I was looking to distance myself from civilization, but civilization presented itself through significantly modified materials, precisely organized, such as a “steripen,” a tent, or a sleeping bag, to fulfill functions that ensure human health and life. All these objects were made from materials that once came from the Earth. Dealing with this paradox raises questions that are difficult to express in language but that emerge as urgencies in the body.

Annoyances populated my existence in those days. High in the Rocky Mountains of Bitterroot National Forest (Montana-USA), skin cultivated in a tropical climate was not prepared to withstand the cold of altitude. The muscle aches generated by the exertion of walking with a backpack loaded with supplies and equipment were intense, but they eased on the days of solo camp when I slept in the hammock instead of on the hard ground.

The hammock is an ancient technology still widely used, especially in northern Brazil. Its two-pronged mooring structure creates a state of tension in which the body flexibly inserts itself. The effect of gravity appears to be attenuated. The weakness of this contraption is its vulnerability to cold,

² Formed by artists and indigenous/environmental cause activists, Signal Fire is based in Portland, Oregon (USA). It regularly promotes immersive residencies in national parks, each year defining themes connected with geopolitical history of the place. In 2016, with the theme “Unwalking the West” the trips went, in a symbolic gesture, traversing the paths of 18th century explorers. My participation was funded by resources from the Federal District's Cultural Support Fund (FAC-DF).

which in that context was undesirable. It also does not offer an exterior structure, a solid and resistant casing like the roof and walls of a house. I slept unprotected from what would be the most substantial discomfort in those solo days: fear—the real possibility that a tree might fall on me, which could bring death in my sleep.

In coniferous forests, trees remain standing for years after they die, and it is sometimes difficult to distinguish which ones are alive in clusters of plant individuals. One day they fall. The Rocky Mountains of Bitterrots Forest were populated with dying trees, and the place where I found myself, in particular, had several of them. The crashes of the trunks falling in the distance were frequent, but luckily we did not witness any falls nearby.

Though menacing, those trees were endowed with a strange beauty. Their vertical afterlife emanated a kind of energy, perhaps evoked by the memory of fairy tales and dreamlike settings. I opened myself to the connection with those (ex?) beings, experiencing their contours, curves, and points. Of course, even if the tree's body did not take more substances from the soil and the sun to maintain an internal flow, it was undoubtedly populated by life.

What is a tree, and what is a non-tree? Where does the tree end and the rest of the world begin? (...) Is the bark, for example, part of the tree? If I take a piece out and look at it more closely, I will see that the shell is inhabited by several small creatures that got under it to make their homes there. Are they part of the tree? What about the moss that grows on the outer surface of the trunk, or the lichens that hang from the branches? (...) If we consider that the character of this tree is also in its reactions to the wind currents, in the way its branches sway and its leaves rustle, then we might wonder if the tree was nothing but a tree-in-the-air (Ingold 2012, 28-29).

Ghostly beings, in their muteness, generated affections. I saw myself connected with these non-human corporeal presences by transcribing the line of their contour on paper. I filled the space of their presence with bright red on the paper. In this visual and kinetic interaction, it was as if I was getting to know them at every stroke of my drawing. They began to inhabit my inner world as friends of a long journey in an ever-changing existence on the same planet. I knew that just as they presented themselves to me as a memory of existence, I would become just a vestige.



Fig. 2. *Red Dead Trees*, 2016. Drawing and digital composition
Source: Compiled from the logbook of SFUW.

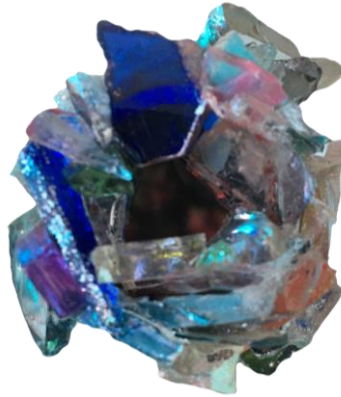
My ecological purpose awakened by observing the trash disposal process came into a center: the unity of life-death-life. Each atom inhabiting me belongs to a long thread of life that makes up the planet's history. "Communities of organisms have evolved over billions of years, using and recycling the same molecules of minerals, water and air" (Capra 2013, 54).

The fear of death and the need for comfort impelled human communities to develop strategies to mediate the relationship with threatening natural forces. Over generations and the successive choices within communities, a particular way of life was improved, specialized, expanded, spread, and disseminated. This way of life, which was possibly at first a solution, became a succession of problems in a catastrophic chain. Furthermore, it established its hegemony by ignoring or rejecting the existence of other ways of living that respect and preserve other non-human forms of life and acknowledge the invisible world of energies. This particular chain may not seem generous enough with the "good things in life," but I wonder: isn't it the attachment to these that cause us to feel, as Krenak (2019, 274) says: "a state of ecstatic pleasure that we don't want to miss"? After all, maybe civilization is not that generous to those who survive from garbage collection.

In the same way that, in bodywork, it is necessary to create spaces for creativity, deconstructing the rigid forms of everyday movements and postural conditions (Vianna 1990, 124), to recreate a way of living in the world, it is

necessary to expand the perception and deconstruct the crystallized notions of society. One of the premises that support this notion is the nature-culture dichotomy, or “the myth of separation from nature,” as stated in the Manifest of Uncivilization (Mountain 2009). More than launching oneself into unknown and dangerous environments, deconstructing this dichotomy involves understanding the integration of human culture into natural processes and vice versa. This understanding can take place rationally or poetically.

**If there's one thing
we can always count on for sure
it's the law of gravity
So far is true
There is a force that brings us
to the ground**



Weight is what allows life to unfold. Weight allows support. “Our daily movement is nothing more than an eternal transference of support points on the ground, producing, at all times, the movements of walking, sitting or lying down, among many others” (Lobo, Navas 2007, 64). The two possibilities of support points are noteworthy: external (body \neq ground and/or body \neq other body and/or body \neq thing); and internal (of the bones upon the bones itself). It is interesting to look at body movement from this perspective of internal support points and remember that we must support ourselves by balancing our bones on top of each other.

What kind of intelligence allows us to learn to find the necessary support points by creating configurations of forms and interactions? A kinesthetic perception, whose domain belongs to the unconscious. I do not need to think

to walk, and it is something that the *self-body*³ knows how to do without the need for the intellect. This instinct is skeletal wisdom. By studying contemporary dance and getting involved with the various exercises proposed for conscious movement, I pair the instinctiveness of the bones with thought, learning to follow the movement in its sensitive discovery. I consciously accept the medullary decivilizing property once the bones keep the symbolic value of “what remains unscathed, which will never accept the rigors and demands of a dead civilization” (Estés 1999, 29).

A type of external support that has great relevance in our daily lives is that of feet on the ground, allowing us to walk, run, jump, and dance. This fundamental base also organizes internal support:

different weight distributions on the four soles of the foot: metatarsal, heel, outer and inner edge, bring totally different postures and types of people. Our weight, which should be supported in the center of the feet and distributed throughout the sole, when prioritizing one of these four supports, it produces other points of tension in the posture which, in this case, serve as compensation in the eternal search for balance (LOBO, 2007, 65).

Dance leads us to challenge the body in its structuring paradigms. In the Skyline choreography, the opening scene of *Cidade em Plano* (2005) by Cia Antistatus-Quo (ASQ), the logic of the organism is inverted, abundantly using shoulder and cervical support. This show was in theaters for several years and had several casts, one of which I was part of in 2009. The scene that seeks to translate the feeling of elevation, fluctuation, and the beauty of the city’s lines, brought me injuries and the weight of pain, which began to dwell in me, opening portals to new ways of being and being-in-art. When I got injured, I looked for other ways to move, and I found the energy dance that is Tai Chi Chuan. The pain was a portal to a new perception, as by integrating Taoist philosophy into my way of life, I learned to deconstruct my Western linearity and accept paradox as an inherent force in life.

While surfing on paradox, art took me away from civilization to a place where civilization presents itself as precisely organized items that once came from the Earth, the one that is the primary support for our weight transfer, that allows movement to unfold. The stories of the encounters generate layers, constituting the performance in an expanded field—*hyperthing art* (Morton 2013). Back at that mango tree in 2008, the touching points of my body at the trunk started an investigation based on the elements learned

³ Understanding that we are a body, in opposition to having a body.

with the Theater of Movement method (Lobo & Navas 2007). At that moment, I understood that what was happening was not just a dance performed by me but an act in confluence with the living being that supported my weight.

I received an invitation to participate in my friend Gaia Diniz's work: a thematic magazine about street art. Brasília is full of trees, but dancing with them in a public space is not socially allowed, encouraged, or appreciated. "How much of the blockade created, of cultural constructions that make us believe that we cannot move forward?" (Konrath 2017, 122). To break this invisible barrier, I used the semantic key of Contemporary Art, through which borders are blurred, limits expanded. That is how "Eles Passam Enquanto Ela Pássara" or *She as a Bird*⁴ (2015–current), came to life.

In each city I visit, I try to enter its intersections as someone who penetrates an organism and establishes an exchange relationship with the system. Each landscape I encounter also penetrates me with the force of poetic signifiers. I collect expressive material—photos, video, notes—and leave my marks, whether they are footprints or the gas exchange of breath that flows in the environment. There are also financial exchanges, a compulsory requirement of capitalist society. Some cities harbor personal affections and memories; others are just passages. All the ones I visited are inhabited by trees, some more prominent, some smaller. I dance with the trees with which I connect.

I try to identify the variables in the layout and compositions of public space and how trees, living beings whose consciousness inhabits the realm of dreams (Schutz 2016), occupy these spaces. When I find a partner, I activate the presence state and start a connection process in five steps: 1) share the same space with the awareness of this sharing; 2) connect through the gaze; 3) bring the self-body closer to the tree-body; 4) touching the tree-body with the self-body; 5) divide the weight and let the tree-body supports interfere with my movement, suggesting new configurations.⁵

⁴ The title in English plays with the beetle song "Free as a Bird", as the title in Portuguese makes reference to a poetry of Mario Quintana, that says "Eles passarão, eu passarinho", which can not be satisfyingly translated to English without losing its poetic power. It plays with the word *passarinho*, which is a diminutive of bird, and has similarities with *passarão*, which means "they will pass".

⁵ The exercise of establishing relationships in stages is described in the Theater of Movement method (2007), to which I made my adaptations to compose the performance system of *She as a Bird*.

Today I see myself tuned into point number five from the Manifest of Uncivilization: “With care and attention, we will reconnect with the non-human world” (Mountain 2009). The connection process allows me to study the conditions in which dancing will occur: the type of terrain surrounding the tree, whether walls are nearby, and the volume of people circulating. By connecting with her through the gaze, I ask permission to approach her and invite her to the dance, emanating the intention through thought. Alternatively, maybe I get invited by them, as something attracts me even before I make the invitation. The approach and the touch are always done carefully, both in respect for the plant individual and the other beings that inhabit the trunk and may not have noticed my arrival. I give them time to move around, protecting themselves from possible shocks.

The shape of the body-tree determines the weight division and the exchange of supports. When I performed in Rome, Italy (2015), I met ancient trees with very thick and tall trunks, allowing me to support my self-body laterally, hugging them, wrapping them with my legs, and supporting my upper body with their trunk. Here in Brasília, there is a Guava Tree close to my home, with branches that allow me to support all my weight and play in the air. Its bark is smooth and pleasant to touch. Other trees, which have a rougher bark, sometimes fragile and with lichens, end up suffering wear from the friction of the movement. This mediated destruction is mutual, as I also suffer some scratches and sometimes muscle pain resulting from the exaggeration of movement.

**(Dance always brings some kind of surrender to deconstruction,
even if they are the excess fat cells in the body)**



Fig. 3. *She as a Bird*, Brasília, 2015
Original photo: Gaia Diniz. Digital art: Tkuri



Fig. 4. *She as a Bird*, Florianópolis, 2017
Photo: Ingrid da Costa



Fig. 5. *She as a Bird*, Brasília, 2021
Photo: Roberto Peixoto de Araújo



Fig. 6. *She as a Bird*, Brasília, 2021
Photo: Roberto Peixoto de Araújo



Fig. 7. *She as a Bird*, Digital Art, 2021
By: TKuri

I am interested in dancing in several cities worldwide, interacting with urbanity as space and sound systems populated by human and non-human beings. The trees, previously objectified, are detached from the landscape in the performative moment to become a pair in this duet. By repeating the same structure in several urban scenes, I establish a dialogue with the standardization of human-built spaces and the imprisonment of living beings as decorative elements.

Understanding plants as companions is not an artistic eccentricity. Robin Wall Kimmerer holds a Ph.D. in botany and is a member of the Potawatomi Nation, Great Lakes region of the USA. In an interview offered to *The Sun* magazine in April 2016, she shares her integrated vision, stemming from her indigenous ancestry and her insertion into the Western scientific world. Her journey describes circles, moving towards the Academy, but returning to her way of knowing plants as a child. She says she was driven by curiosity in her childhood, observing how many forms of existence can happen in a small space of land. In this experience, the plants were “companions, teachers, neighbors, and friends.” However, upon entering college, a change occurred. She was pressured to adopt a scientific worldview, which conceives of living things as mere objects, of asking not “who are you?” but “How does this work?” (Kimmerer 2016, 148).

The defiant desire to become a scientist led her to put aside her tradition and girlish vision to enter the game of mastering knowledge as an assertion of power. Later, after doing her postdoctoral studies and starting to teach, she was able to circle back and change her patterns of understanding to another paradigm, more integrated into her experience. And it was at a meeting of indigenous traditional knowledge, for which she was invited to sit with the guardians of the wisdom of the North American tribes, that she regained contact with the understanding of plants as beings with their sensibilities: “in presence of the plants themselves, I woke up from the sleep I had fallen into. I was reminded of what I had always known in my heart: that my primary relationship with plants was that of an apprentice. I learn from plants, as opposed to learning about plants” (Kimmerer 2016, 148). The scientist can integrate Western and traditional indigenous academic knowledge into her vision, identifying observation and experimentation as common points as tools for constructing knowledge. However, traditional knowledge unites the visible and the invisible and “includes spiritual relationships and spiritual explanations” (Kimmerer 2016, 149).

In the Krahô tradition, a people from the Cerrado (a Brazilian savanna) who now inhabit a demarcated land in the north of the state of Tocantins, the cultivation of vegetables is a social relationship:

Each plant has its way, its way of walking and reproducing. Cultivated plants are not just born; they 'spring for someone', a social relationship that may or may not be successful, involving exchange, breeding and predation. And, if they have their human owners, they also have their 'non-human' owners, with whom it is necessary to establish a negotiation. If the farmer takes good care of her plants, she will be seen by them as 'good mothers', and her gardens will be beautiful and diverse (Lima 2018, 168).

Due to my urban background, all this knowledge has remained unavailable through formal education. The sensitivity to connect with the non-human world came gradually through art. Avid resonances of presence vibrated in my bones, capturing magnetized fields of ancestral knowledge, ancestral messages that "rode the wind" (Sams 1993), and charismas taught me about living in a way that necessarily encompasses alterity.

Final Words

In the path of art-life, I understood that it is necessary to face the challenge of expanding the perception and deconstructing the crystallized notions of society by seeing ourselves as part of nature and nature as part of culture. This understanding can take place in rational or poetic ways; playing with weight is a good metaphor for how to recreate a world. After all, artists have historically been on the front line of major cultural shifts.

Performances in their expanded field involve synchronicities and memories, invisible communications of non-human beings. *She as a Bird* activates its poetic force with a deterritorialization of the environment. Anyone who sees the red dot in movement on a tree does not imagine the paths that led to that meeting-in-progress. Also, photos and digital documentation do not reveal the threads of life that connect and web in order for that moment in the art to exist. Traveling through threads of life intertwined in an unusual, almost improbable, and perhaps even ridiculous way, I find a *hyperperformance* materializing and dematerializing in reports, images, memories, and all art-life, memory and invention.

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