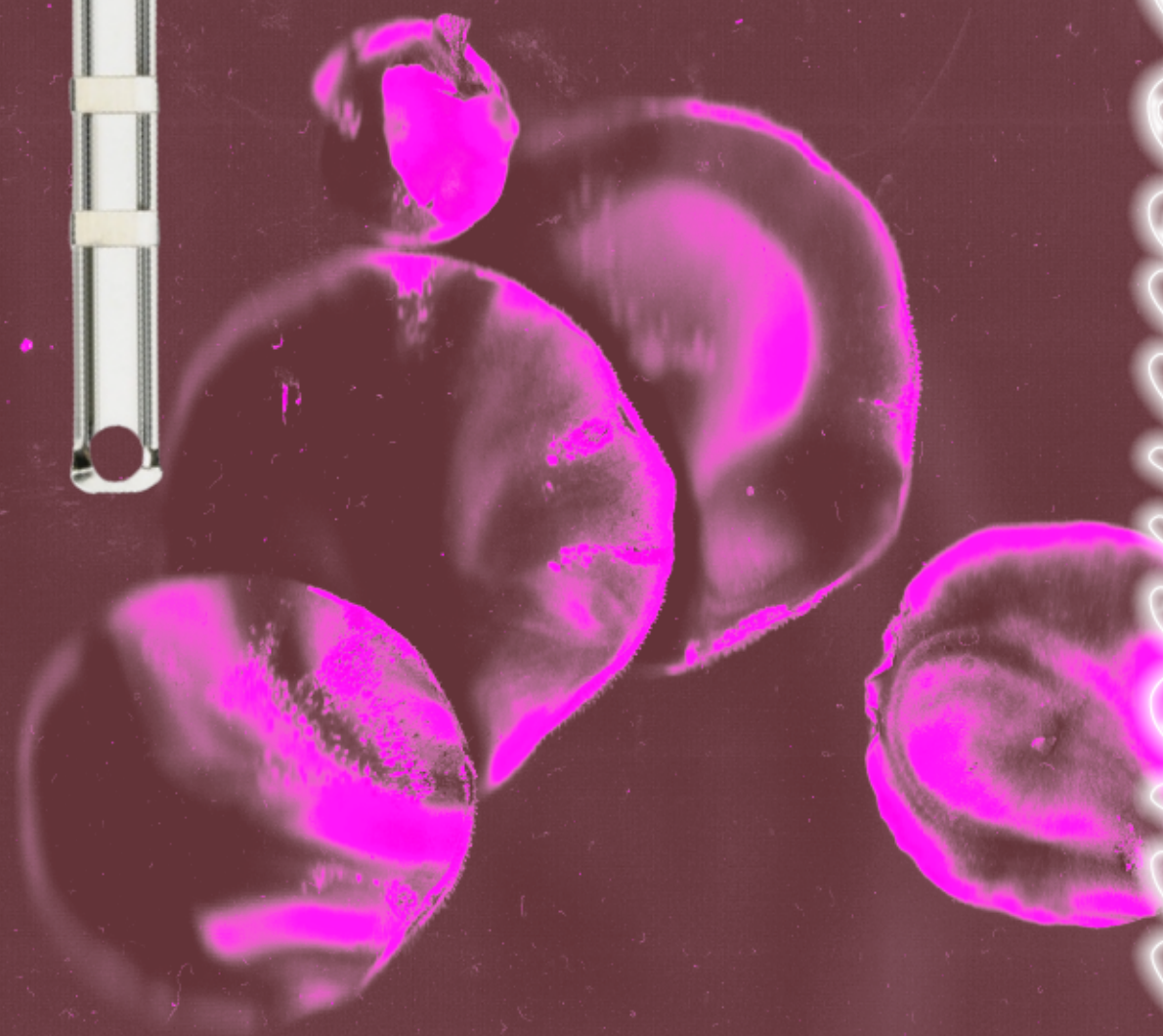
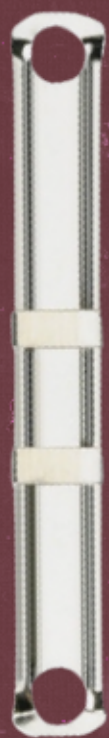


# Planetary

Cooking with words for *Systemic*  
*Change & Solidarity*

EMBOILED IN SPICE





*“The fact that we  
are here and that I speak  
these words is an attempt  
to break that silence and  
bridge some of those  
differences between us,  
for it is not difference  
which immobilizes us,  
but silence. And there  
are so many silences to be  
broken.” – Audre Lorde, “The  
Transformation of Silence into  
Language and Action”, 1977*



# Teaching with Reading Circles

Every semester kicks off with reading circles. We gather and read, but first, we acknowledge each other's presence in the classroom. It might be a garden, a building, a kitchen, or...? How did we all arrive here today? We take a moment to catch our breath and stretch out, whatever we are carrying – whether it is pain, excitement, or uncertainty. And then, once we see each other with honesty and openness, we pass the book around the circle.

For some of us, reading is not a simple task. That is okay. We have the option to listen instead. Or just be present. We can hit pause when we need to. Make space to heal together while we are learning. Speak without words, using gestures, sound, or drawings, as our language(s). In sync with this rhythm, prolong the duration we invest in understanding the meanings they hold and the worlds they contribute to shaping.

Doing this every week works its magic and transforms the classroom into something else. It becomes a place filled with intimacy, closeness and a sense of standing strong together. Our scars and joys hold stories that deserve to be told and listened to, especially in the classroom.

And as for what we dive into each semester? It always starts with Audre Lorde. Why, you ask? Because she has been teaching us how to turn silence into words and deeds. Her words push us to embrace vulnerability and to find our voices even when it is hard. And when we cannot, she reminds us to be there for one another – to lend a hand when swallowing our words is the only option and to stand up against injustices and speak on behalf of each other.

Being a student and a teacher, I make it a habit to regularly ask myself and encourage others to think about what privileges we have and how we use them. In the process of sharing knowledge[s] and turning silences into language and action, I also consider if there are other ways we silence certain voices. When should we find our voice and when is it important to only listen? This is the approach I invite you to have with this book and the messages it carries.

When voices start to speak up, the fears come to the surface and we can take care of them together. In this process, we stress not only the worlds that burn in flames and mourn the forests and stories that disappeared but also our inner landscapes that are sometimes drawn into the fear of seeing the Planet, the people and the things we love die or being silenced. And then when it becomes unbearable, we tell these stories. Instead of avoiding discomfort, we embrace it.

Yeah, it is a tough reality to swallow – our planet is literally burning up. That is why we scream instead. It's like we did not just come up with scenarios of how to fix things but somehow manifested this whole crisis. It's unsettling how we've brushed aside all those years when alarms were ringing and all those passionate voices shouting for eco-liberation, big systemic changes

and solidarity. We silenced those voices, never fully tuned in to what they were saying. We did not know how to listen.

After diving into Audre Lorde, we immerse ourselves in the writings of Ailton Krenak. It is a response to that heavy sorrow when it feels like our words alone cannot bridge the gap to meaningful action. That is when we seek solace in our dreams. As Krenak reminds us, our dreams are what will rescue us from the illusion of the world's end – a misconception that *his-tory* has proven wrong time and time again. He highlights how Indigenous peoples endured because they held onto their dreams without surrendering. This book is dedicated to them and the dreams of the Earth they protect.

With the reading circles, we welcome guests who inspire us and ignite another type of fire, one that pushes us forward in this exercise of speaking, listening and dreaming. Our first guest was Denilson Baniwa. You can follow the conversation we had in the last section of this book. Knowledge(s) are never individual. They are a collective weave of dreams, he reminds us. And even though the end of the world is another illusion of separation, some things, indeed, need to die, to give space to new ones. I did not mean they are supposed to be destroyed, or depraved of their worth, voice, beauty and sorrow. But those forces that do not allow us to speak, or express ourselves freely and instead question the importance of our dreams, the dreams of the Earth, indeed have no longer space among us.

And thus, we gather, we breathe, we read and we support each other, nurturing our dreams and composting those who still try to convince us to give up on them. But we didn't and we won't. What are these dreams about? And what fills those dreams? Countless things, some of which we might not even grasp yet. Ideas that our minds label as impossible, yet our bodies insist otherwise because they can feel. And they feel. So we dream, envisioning a convergence of voices that will break the silences, crafting a database, a repository, an archive of the visions of freedom that span our generation, the dreams, the limits and our ignorance.

The wisdom contained in this book was woven together by many voices, inside and outside the classrooms. It embodies a collective journey of turning silence into meaningful words and actions. A process of thinking with words and their power in shaping and erasing narratives, freeing or imprisoning us. It is not just an outcome of our gatherings and exercises, but a proposal for Earth-centric ways to exchange liberating wisdom. It echoes the voices of people who refuse to uphold narratives rooted in oppression and separation. And once more, it is a dream shared among us all. Dreams of justice, softness and togetherness.

As I engage in this pursuit of knowledge(s), I am reminded of bell hooks and her approach to education. She sees it as a tool for individual and collective liberation, urging us to challenge prevailing narratives with empathy and a commitment to change. And that change, fundamentally, revolves around transforming the classroom into a space of joy, pleasure and a deep sense of belonging, one that will later reflect upon the ways we perceive and cultivate life out of it.

# Sip

## At the Kitchen Table

In this ecosystem, a teacher holds the responsibility for sharing emancipatory knowledge(s), holding the classroom as an intimate safe(r) space. The aim is to empower students and teachers, helping them believe in their own capabilities and voices. Moreover, this teacher collaborates with fellow educators. These identities must embody the diverse range of existences and transformations possible in this world, serving as reflections of the paths their students may follow. This teacher who holds the privilege to teach has also the responsibility to question structures that limit, categorize, reproduce hierarchies and exclusions.

Students are not just learners; they are educators too. Encouraging them to take the lead while also recognizing their moments of self-identified limitations is essential. Both students and teachers have a chance to embrace transparency in their communication, perspectives, problem-solving approaches and mutual support. This applies both within the boundaries of institutional roles and beyond. This book emerges as a result of courageous, collaborative efforts that challenge and overturn these established norms.

The classroom evolves into a platform for experimentation, an ecosystem to test out various methods of learning and crafting knowledge(s). Over the past years, we transformed the university into a playground of exploration. We stretched our limits by creating temporary installations, curating exhibitions, facilitating meaningful encounters, exposing our wounds, actively listening, critically examining and reimagining the systems that have been imposed upon us. And now, we present this book as yet another way of translating and safeguarding the valuable insights that we have been forging and foraging.

This is not a book to read-only. It is for cohabitating and exercising the manifestation of other ways of being, based on mutual respect for ourselves, others and above all, the Earth from which we came and to which we will return.

In this process of exchanging knowledge(s), reevaluating narratives and shifting power dynamics, there are perspectives out there that can reshape the world we know into something different. We invite you to accept the risk of not knowing what you think you know. Of getting lost and finding yourself on the other side, differently.

Another world has always been possible. If we have become dependent on certain ways of living, speaking and doing, it is important to question them and dare to dream beyond the destruction of life. We are deeper, wider and much more complex than the surfaces that divide us and the categories that we carry. We dare you to speak up. We dare you to learn how to listen with ears all over.

It was a hot day in early July 2022, and we had too little time to collect too many words and prepare them with just a few hands. We sat around the kitchen table. Sipping golden oat milk. Hoping. Daydreaming our bodies awake. The silence of our empty cups stared back at us. Should we refill them to break this silence? Filling a cup or breaking a silence is a privilege that few have. It reminded us of gathering in the reading circle with Audre Lorde’s “The Transformation of Silence into Language and Action.” It was in this circle where we first met as guest students and discussed: Which words are needed to transform silence into agency? How can we rethink language to expand our worldviews, our palettes? Our response was to create a glossary for the final activation of *Planetary Embodiment*. But still the issue of time remained.

As we refilled the cups, we contemplated the privilege of dreaming and how rest nourishes creativity. We took another sip, and asked ourselves: Are we rushing the cooking-process for the sake of a final product? How can only a few hands cook a planetary meal? How can we make knowledging a collective exercise? In dialogue with Luíza Luz, previously our teacher, now our collaborator, we envisioned the possibilities of crafting this project through workshops in the following semesters. With this seed, the classroom, the kitchen, slowly became fertile soil for this collaborative cookbook.

As preparation for the workshops, participants created a collective ingredient list of words that are necessary for breaking silences and taking action. In the first workshop, “Cooking Dreams,” held in November 2022, participants were invited to co-write recipes for the four phases of dreaming. They explored the bodily reactions of each phase as well as their oniric state. Dreaming referred to the dreams that keep us awake, those that wake our collective agency. How can hallucinations, body jerks, sleep paralysis or lucid dreaming be translated into action?

The second workshop, “Being all Ears,” held in May 2023, was inspired by the teachings of Pauline Oliveros. An invitation to embody the practice of Deep Listening from inward to outward, starting in the classroom. Through breathing, sounding and practising Qigong we tuned ourselves as a form of self-care. Outside the university, we engaged with the more-than-human, transforming the non-audible: the visual, tangible, smellable, and tastable – into threads of an inter-woven story.

While the content of these pages was fermenting, we rolled up our sleeves and went out in the fields of word-worlding, collecting more terms to be defined. When we say define, we turn away from rigid dictionary definitions, and instead move towards thoughtful engagement with words, broadening their intentions and embarking on speculative journeys into their potential impacts. We think-with words that are

at reach to us at the moment, aware that some might be missing in the present, or even become irrelevant in the future(s). This cookbook aspires to meander beyond the false limitations of language, cross illusive borders, and create space for new wor(l)ds. These words are ingredients for an experimental potluck. They live outside of definitions and spill beyond the confinements of a square table. The recipes can be cooked to taste. They are an invitation for you to create new recipes, with existing ingredients or new ones.

The format of this book is not bound by words, nor glue, it is open-ended, and non-finite. We serve you these knowledge(s) as an aperitivo to evoke appetite when thinking and acting. The empty terms and free spaces are yours to define. What will you fill your empty cup with? Feel invited to add your own paper, fill it with the stream of your imagination and thoughts, your own personal touch.

As a reader you are welcome to join us in the kitchen, the classroom and beyond. Get curious, try out new ingredients, mix the seemingly unmixable, the bitter and sweet, the rational and the intuitive. Use your tongue to perceive unfamiliar flavours, and various mother tongues. Get creative, compost the rotten, revive the dead with a dash of a new beginning, use waste as inspiration for unexpected combinations.

Let's fill our cups with Ursula Le Guin's "The Carrier Bag Theory of Fiction." As we drink, the author reminds us that for centuries his-story was a man-made weapon, repeating violent narratives with a hero at the centre of attention. Her-story instead, uses language as a medicine for the ruins, tending to more-than-human approaches and a polyphonic storytelling. Let this book be infused with their-stories. Creating a kaleidoscope of narratives that is not yet a final dish but rather a growing conversation starter. We'll hand you the aprons, the rest is up to you.

non-linear /ˌnɒnˈlɪniər/

The authentic definition of passing time.

In reality, everything falls to one level, neither good nor bad exist; no polarities exist; no beginning, no starting point and no end. Non-linearity posits the aliveness of everything and nothing – and it also posits the death of everything and nothing.

History is as slippery as a series of dream-like events that shape and mould one another without having started at all; without having birthed at all.

Where are you continuing from?

Where do you come from, if not from everywhere?

I am from everywhere, she says – the bird who flew across the Atlantic, transporting salty oceanic grains gently tucked between her thick feathers. The salt is threaded with sand particles from the vast Sahara. She lands on the humid leaves in the Amazon, mingling with all the beings alive there, while all the grains and aliveness from everywhere else settle and land there as well. This journey x20 million times..

Where are you continuing from? here do you come from if not from everywhere?

transmutation /ˌtræns.mjuːˈteɪ.ʃən/

While transformation alters the appearance of the form of something (e.g. a makeover), transmutation affects the being as a whole and can be seen as a metamorphosis (e.g. a caterpillar turning into a butterfly).

end /ɛnd/ A terminal point in spacetime bridging two states of being. Going from one state into another. The end of a cycle as the beginning of a new one. The symbol of change but also of nothingness. It depends on your point of view. At the tipping point, when something is ending: do you grieve the loss of the old, or do you arise with the freedom for the new to come? Will we keep the memory of the thing which happened before?

ick /'iː.kəʊ.said/

ick /'veltsmerts/ Describes this sadness and numbness that overcomes the body and mind while being faced with the world's suffering mostly due to the unequal distribution of power. It can be triggered at any given moment and leaves

you

grief /'ɡriːf/ The response to loss, particularly to the loss of a living thing that has died, to which a bond or affection was formed. A state of intense sorrow. When grief is externalised, made public, it becomes the act of mourning.

disturbance /'dɪstrʊbəns/

The imposition of death upon life. It signifies the deliberate dismantling of structures, species or habitats due to human activities. Often leads to irreversible harm. This disruption obstructs the organic cycle of renewal and adaptation, inducing imbalances and depleting resources.

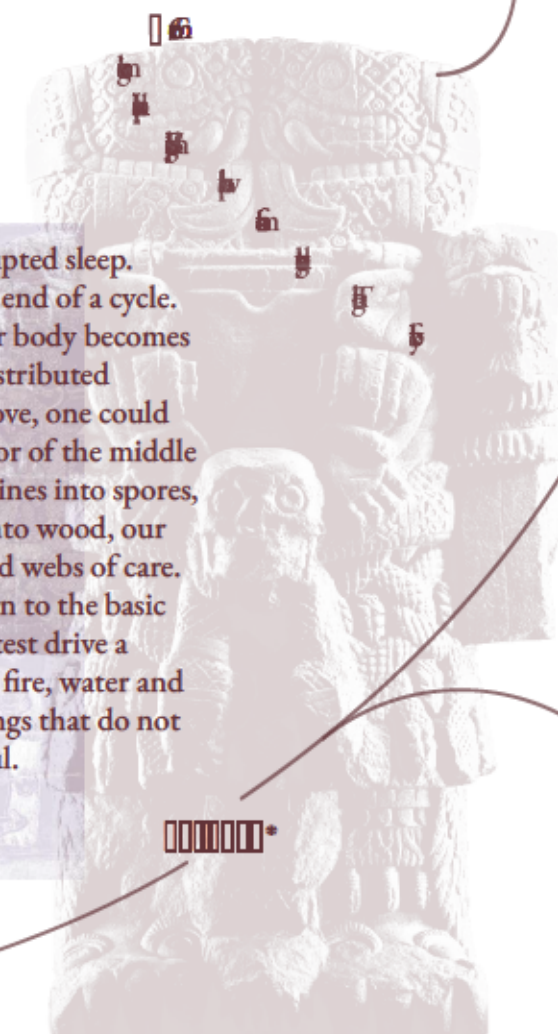
death /deθ/ Uninterrupted sleep.

New beginning (re-birth), end of a cycle. An upcycling plant, where our body becomes a mycelic thread's finest meal, distributed alongside pathways of care, or love, one could say, for the big green oxygenator of the middle plain. Death composts our spines into spores, our stories of personhood into wood, our self into shells and fossilised webs of care.

This hardware must return to the basic elements it borrowed to test drive a version of this form, air, fire, water and soil. And to be fair, things that do not die cannot be beautiful.

death

death



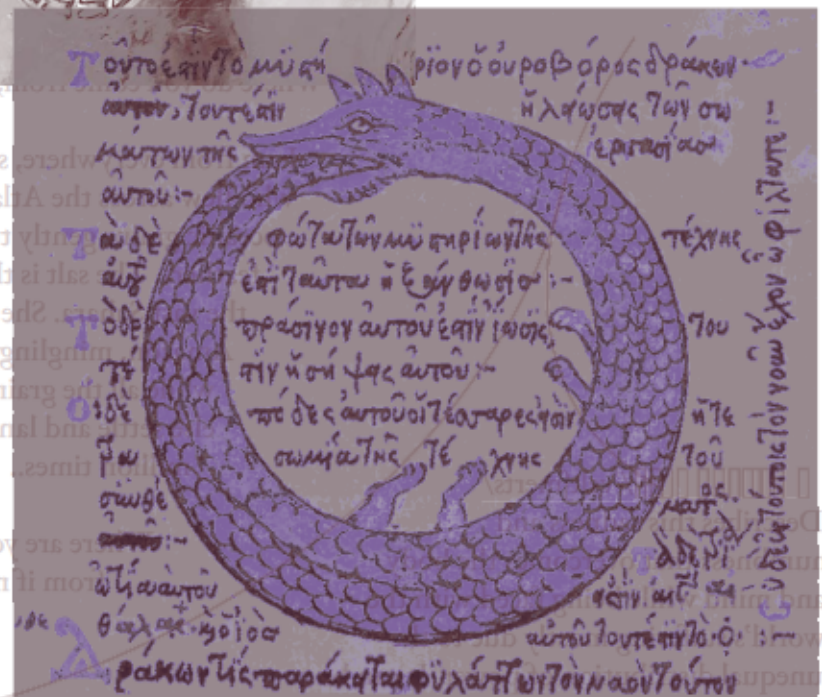


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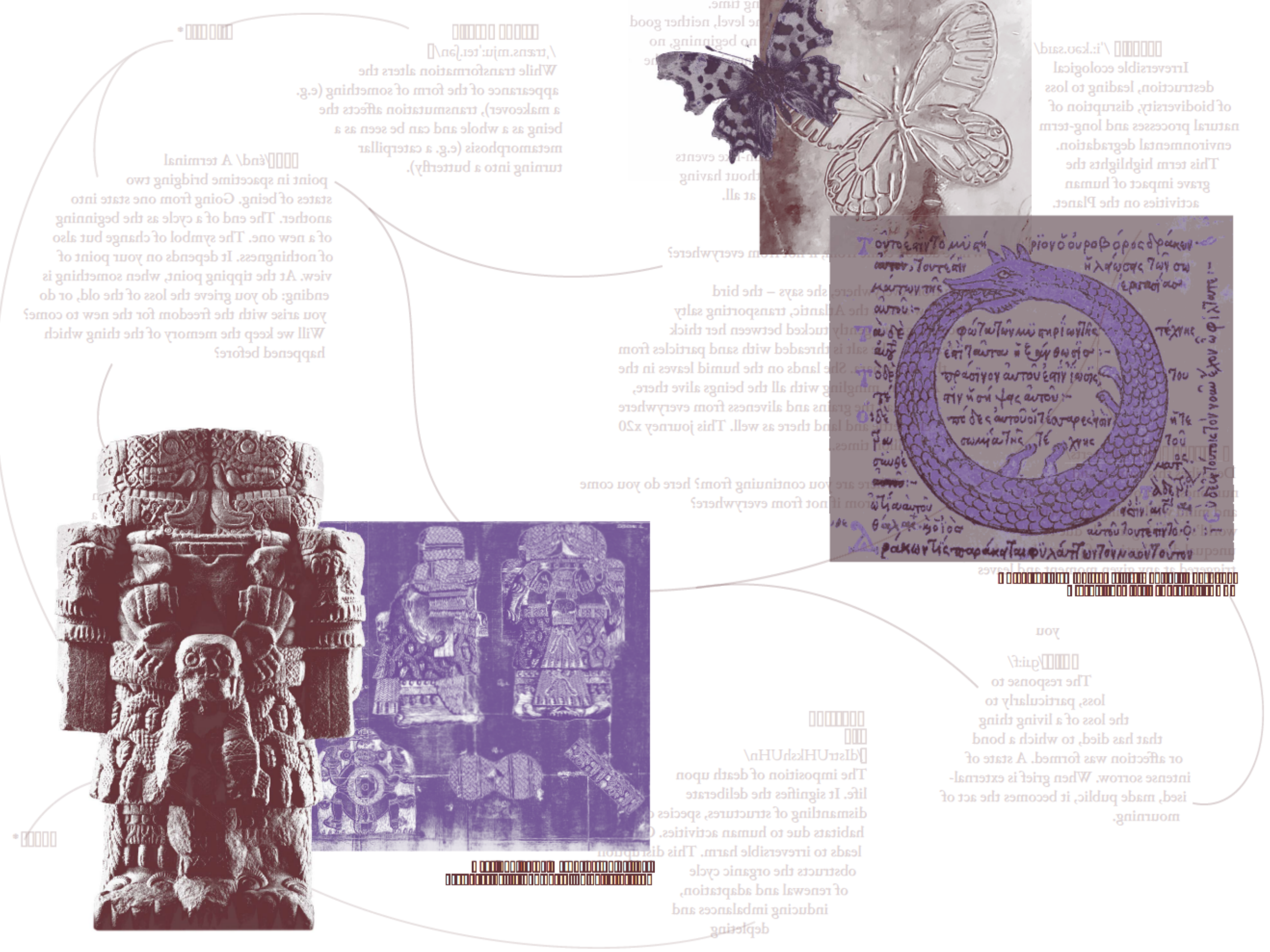
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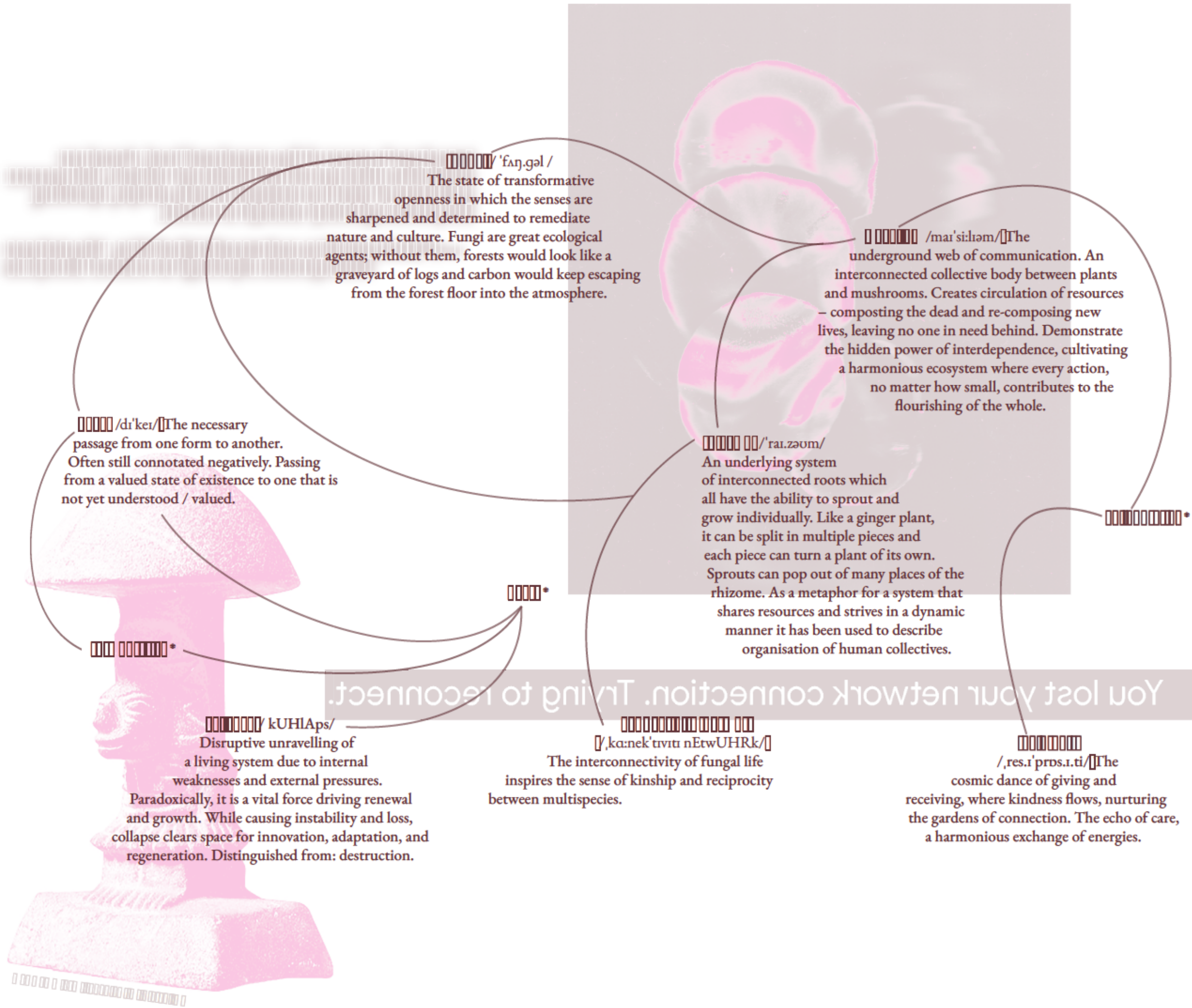
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activities on the Planet grave impact of human This term highlights the environmental degradation. natural processes and long-term of biodiversity, disruption of destruction, leading to loss of irreversible ecological







真菌 /'fʌŋ.gəl /

The state of transformative openness in which the senses are sharpened and determined to remediate nature and culture. Fungi are great ecological agents; without them, forests would look like a graveyard of logs and carbon would keep escaping from the forest floor into the atmosphere.

菌丝体 /maɪ'si:lɪəm/

The underground web of communication. An interconnected collective body between plants and mushrooms. Creates circulation of resources – composting the dead and re-composing new lives, leaving no one in need behind. Demonstrate the hidden power of interdependence, cultivating a harmonious ecosystem where every action, no matter how small, contributes to the flourishing of the whole.

蜕变 /di'keɪ/

The necessary passage from one form to another. Often still connotated negatively. Passing from a valued state of existence to one that is not yet understood / valued.

地下根 /'raɪ.zəʊm/

An underlying system of interconnected roots which all have the ability to sprout and grow individually. Like a ginger plant, it can be split in multiple pieces and each piece can turn a plant of its own. Sprouts can pop out of many places of the rhizome. As a metaphor for a system that shares resources and strives in a dynamic manner it has been used to describe organisation of human collectives.

解构 /kəŋ'strʌkʃən/

解构 /kUHlɪps/

Disruptive unravelling of a living system due to internal weaknesses and external pressures.

Paradoxically, it is a vital force driving renewal and growth. While causing instability and loss, collapse clears space for innovation, adaptation, and regeneration. Distinguished from: destruction.

共生 \*

互惠 /,kɑ:nɛk'tɪvɪtɪ nɛtwUHɹk/

The interconnectivity of fungal life inspires the sense of kinship and reciprocity between multispecies.

互惠 \*

互惠 \*

The cosmic dance of giving and receiving, where kindness flows, nurturing the gardens of connection. The echo of care, a harmonious exchange of energies.

You lost your network connection. Trying to reconnect.



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**Simbiyo** /sɪmbajowgenəsəs/ Theory of evolution proposed by Lynn Margulis\* which posits symbiosis as the key motor to evolutionary development. Opposed to Darwin's "Survival of the fittest," Margulis underlines the co-evolution of species through the collaborative "long-lasting intimacy of strangers."

**Kolektivitas** /kə'lek.tɪv 'blu:.mɪŋ/ The act of gathering with other beings. An experience of togetherness resulting from mutual flourishing of the parts of the collective. The outcome of common understanding between beings. Growing beyond and within conflicts. The point from which a movement can arise.

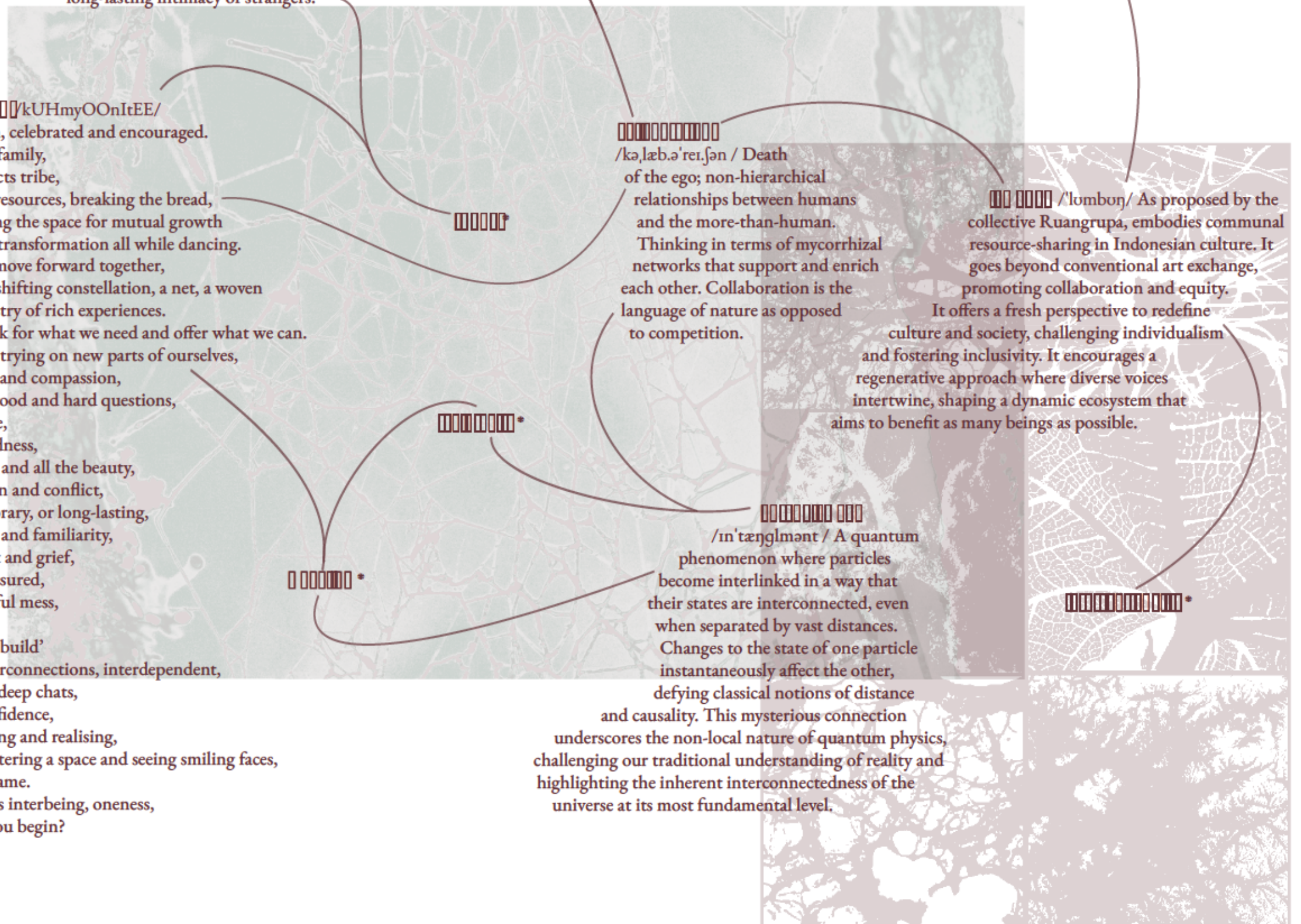
**Myongit** /kUHmyOOOnItEE/ Being seen, celebrated and encouraged. A chosen family, vibe attracts tribe, sharing resources, breaking the bread, holding the space for mutual growth and transformation all while dancing. We move forward together, as a shifting constellation, a net, a woven tapestry of rich experiences. We ask for what we need and offer what we can. We are trying on new parts of ourselves, it is trust and compassion, it is asking good and hard questions, it is supportive, it is loving kindness, it is all the pain and all the beauty, it is collaboration and conflict, it can be temporary, or long-lasting, it is newness, and familiarity, it is comfort and grief, it is being assured, it's a beautiful mess, it is political, it is 'unite and build' it is a web of interconnections, interdependent, it is small talk and deep chats, it is shyness and confidence, it is collective dreaming and realising, it is the warmth of entering a space and seeing smiling faces, it is always glad you came. It is in our bodies, it is interbeing, oneness, where do I end and you begin?

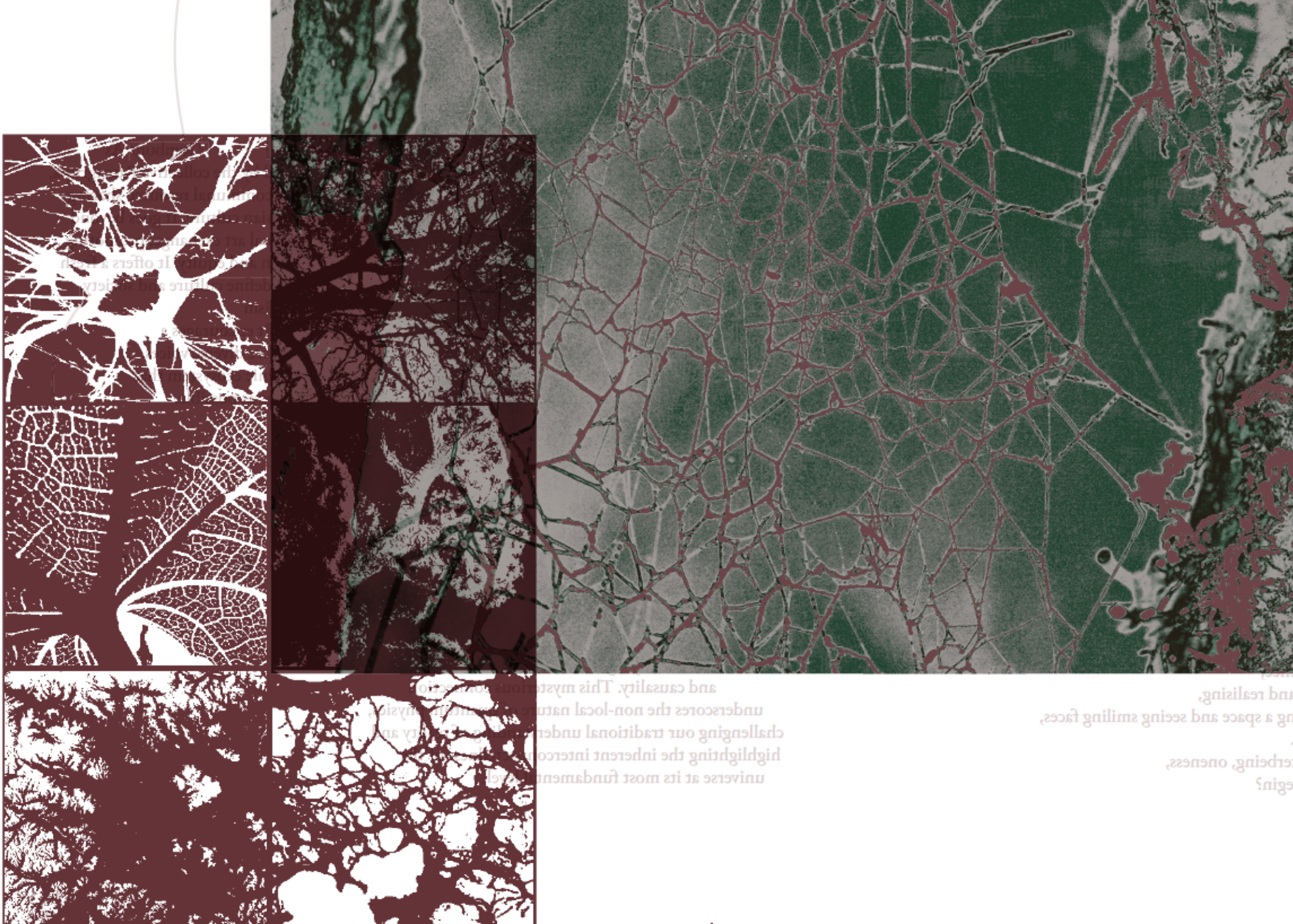
**Korribasi** /kə,ləb.ə'rei.ʃən / Death of the ego; non-hierarchical relationships between humans and the more-than-human. Thinking in terms of mycorrhizal networks that support and enrich each other. Collaboration is the language of nature as opposed to competition.

**Lumbung** /'lumbʊŋ/ As proposed by the collective Ruangrupa, embodies communal resource-sharing in Indonesian culture. It goes beyond conventional art exchange, promoting collaboration and equity. It offers a fresh perspective to redefine culture and society, challenging individualism and fostering inclusivity. It encourages a regenerative approach where diverse voices intertwine, shaping a dynamic ecosystem that aims to benefit as many beings as possible.

**Entanglement** /ɪn'tæŋɡlmənt / A quantum phenomenon where particles become interlinked in a way that their states are interconnected, even when separated by vast distances. Changes to the state of one particle instantaneously affect the other, defying classical notions of distance and causality. This mysterious connection underscores the non-local nature of quantum physics, challenging our traditional understanding of reality and highlighting the inherent interconnectedness of the universe at its most fundamental level.

**Interbeing**





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**Why?** /wIE/ Often used as a short spelling of the word “why?” A simple question that poses reflection and can unfold into radical thinking / change if repeated often enough. A call for action, followed by “how.”

**Why?** /AHts/

**Transdisciplinary**

/,tranz'dis.ə.pli.ner.i/

Involves merging different fields to solve complex issues, crossing traditional boundaries for deeper understanding. It is crucial for shaping a more cohesive society and culture by promoting collaboration and diverse cosmologies. By breaking down silos, it enhances our ability to address multifaceted challenges and innovation.

**Open Education** /EjUHkAYshUHN/

Picture a world where learning knows no boundaries, where every perspective matters. Imagine an education model where knowledge(s) is shared freely, not imposed and accessible to all. This new way empowers students as active participants, questioning with curiosity, collaborating, shaping their own understanding and autonomy. It is a future where empathy and action lead the way, preparing us to face planetary challenges. The seeds of this shift are here.

**Anti-disciplinary** /'æn.ti dIsUHplUHnæ rY/ Refuses categorization or boxing. The antidote of separating practices. Going beyond the limitation of specialisation, of choosing one practice over another.

**Access**\*

**Access** /AksEs/ The ability, right, or permission to approach, enter, speak with, or use resources, services, and/or spaces. Important to consider when thinking about access: *for whom and for what* access granted?

**Intersectionality**\*

**Intersectionality** /ıntə,sekʃə'næliti/ Acknowledges how different aspects of identity intersect, influencing privilege and oppression across societal and ecological contexts. It highlights interconnected struggles, nurturing inclusive understanding. Recognizing these intersections confronts oppressive systems more effectively, promoting inclusivity, empathy and dismantling interconnected forms of oppression.

**Embodiment**\*

**Embodiment** /rEEzUHN/ Historically has been used to draw a dividing line between the mind and body, as well as between humans and nature. This separation, stemming from Enlightenment thinking, elevated reason while devaluing bodily experiences and nature's wisdom. This approach has contributed to a fragmented view of reality.

**Interdependence** /,in.tə.di'pen.dənt 'kjʊətɜ/ The notion of in-ter-dependence acknowledges the interconnectedness of curatorial work with other aesthetic practices, formations of knowledges and care, as well as the diverse, more-than-human communities that compose a 21st century human – or rather post-human – experience.

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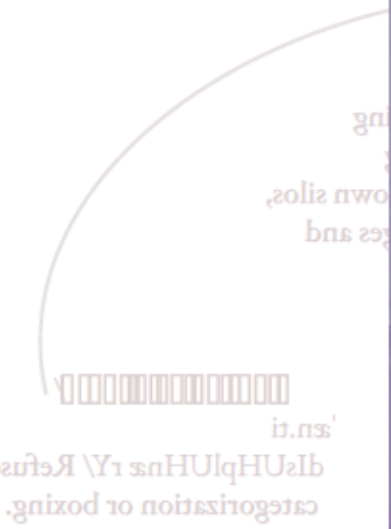
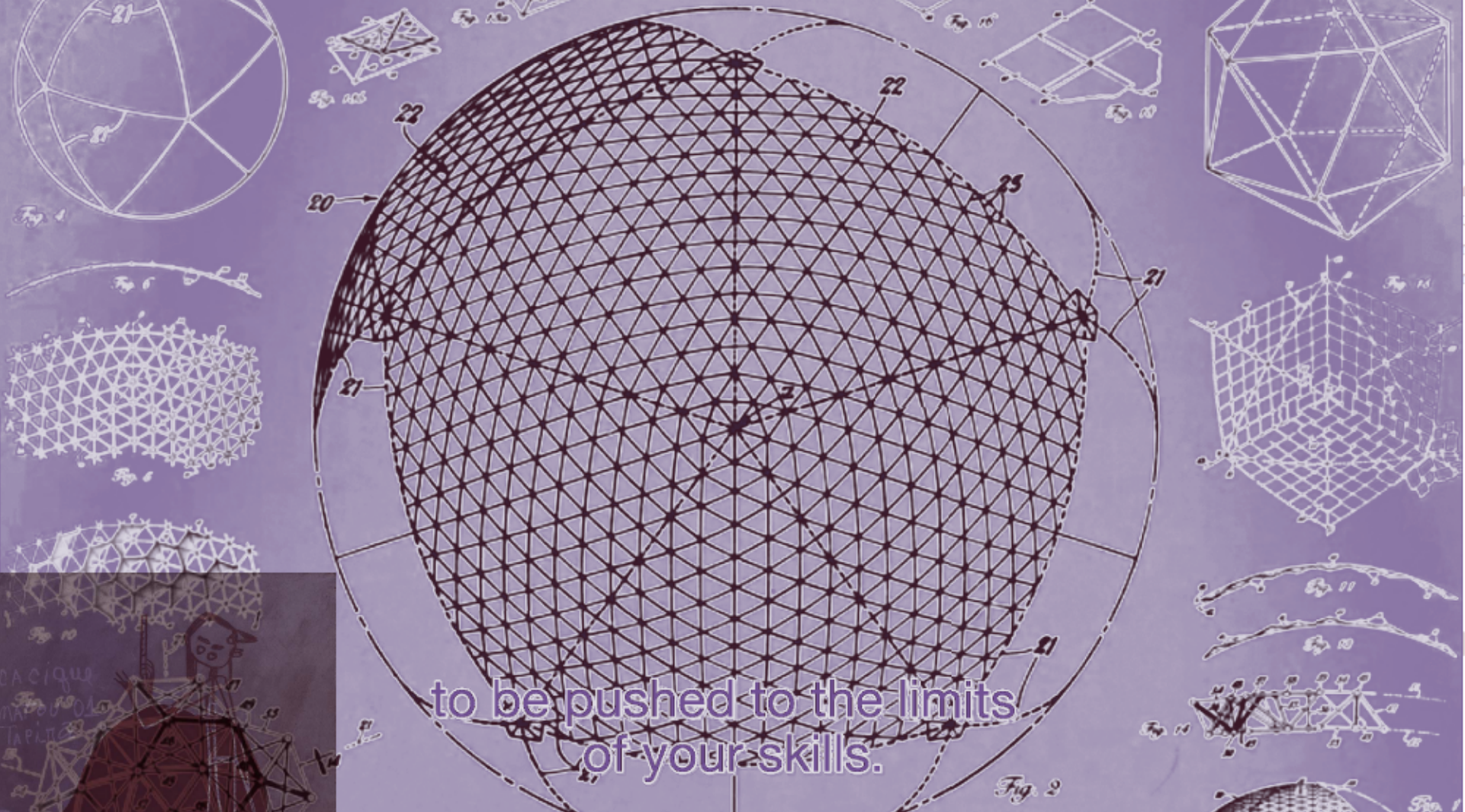
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contributed to a fragmented view of reality. bodily experiences and nature's wisdom. This approach has from Enlightenment thinking, elevated reason while devaluing as between humans and nature. This separation, stemming draw a dividing line between the mind and body, as well as

access granted? ing about access: for whom, by whom, and why is and/or spaces. Important to consider when thinking enter, speak with, or use resources, services, ty, right, or permission to approach, \\\\askes\\the abili-

to be pushed to the limits of your skills.



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/ē-kō-'femə,ni-zəm /

Social and environmental philosophy that examines the connections between women's liberation and ecological well-being. It critiques patriarchal structures that exploit both women and nature, aiming for more harmonious and equitable relationships. Prominent eco-feminist voices include Vandana Shiva, who highlights the impacts of globalisation on women and nature, as well as in the Indigenous context in Brazil, the Kayapó activist Raoni Metuktire, and the Minister of Indigenous Peoples Sônia Guajajara embody eco-feminist principles through their advocacy for Amazon rainforest protection and Indigenous rights, intertwining ecological and cultural preservation.

♀️♀️♀️♀️♀️♀️♀️♀️\*

♀️♀️♀️♀️♀️♀️♀️ ♀️♀️ ♀️♀️/plæn.i.tər.i im'bdɪ.l.mənt/

A form of artistic research that reflects the challenges and urgencies of the Planetary and seeks to foster artistic, cultural and embodied practices that engage with the revision of imbalanced power relations between humans, and more than humans. Collectively, it fosters the cosmology of Planet Earth as a living entity and sentient being. Recovers and revives ancestral wisdom of its ecological systems to imagine a regenerative and just world for all.

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/'ʃu:mæk KwSəy/

Emerging from Quechua cosmology, Sumak Kawsay embodies the ethical essence of Buen Vivir, "Good Living," integral to both the constitutions of Ecuador and Bolivia since 2008-2009. Propelled by the Indigenous movement, these ethics advocate for human-nature harmony, legally recognizing rights for Mother Earth's ecosystems. Departing from the commodity-driven perspective of nature, Sumak Kawsay presents a progressive framework, offering a potential planetary model for environmental protection and a balanced connection with the non-human world.

♀️♀️♀️♀️♀️

/plæn.i.tər.i/

Besides highlighting the importance of collective action and global solidarity, which are often undermined by capitalist values of individualism and competition, the Planetary proposes the radical imagination of a new economic system based on the values of life over profit. A way of understanding life beyond borders and the division between humans and nature. Gayatri Spivak, who strongly criticises the common superficial approaches of environmental issues detached from social responsibility, uses "planetary" to propose an intersectional approach when dealing with these struggles.

♀️♀️♀️♀️\*

♀️♀️♀️♀️♀️/sAYfr/♀️

The idea of safety is an illusion. It is possible to cultivate safer spaces and reduce discrimination. It is equally relevant to acknowledge that every space is not 100% safe and take responsibility for it.

♀️♀️♀️♀️/trOOth/ It is

very planetary. Combines everything and nothing. Science and intuition.

Often it is a yes or no, but sometimes the truth is a maybe.

Truth does not always need an answer. Some things have a very clear truth and some things are truthfully ever-evolving.

♀️♀️♀️♀️

/bAWdUHs/ Human

creations that impose the limit between where something starts or ends (e.g. countries, a gated community, West Bank, Trump Wall, etc). Historically it has been used by the hegemonic power to reinforce division. Borders maintain the illusion of safety, increasing hierarchies and public fear. Impedes the free movement of planetary citizens. Distinguished from boundaries.

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♀️♀️♀️♀️ ♀️♀️♀️/jUHjmUHnt/♀️

It emerges as a mental process, categorising and evaluating based on limited information, giving rise to divisions. To truly grasp its meaning is to acknowledge its capacity to isolate. Comprehending judgement can guide us to navigate beyond its divisive tendencies, nurturing connections rooted in empathy.

♀️♀️♀️\*

♀️♀️♀️ 'baɪ.əs/ Unfair

prejudice for or against one person or group. Biases can be innate or they can be learned. How can we unlearn them?



social and environmental philosophy that examines connections between women and ecological liberation and ecological well-being. It critiques patriarchal structures that exploit both women and nature, and explores more harmonious and equitable relationships. Prominent eco-feminist voices include Vandana Shiva, who highlights the impacts of globalization on women and nature, as well as the context in Brazil, the Kayapo activist Raoni Metukire, and the Minister of Indigenous Peoples Sonia Guajajara embodying eco-feminist principles through their advocacy for rainforest protection and Indigenous knowledge intertwining ecological and environmental preservation.

A for urgency and emphasis on human and planetary well-being. Emerging from Quechua cosmology, Sumak Kawsay embodies the ethical essence of Buen Vivir, "Good Living," integral to both the constitutions of Ecuador and Bolivia since 2008-2009. Propelled by the Indigenous movement, these ethics advocate for human-nature harmony, legally recognizing rights for Mother Earth's ecosystems. Departing from the commodity-driven perspective of nature, Sumak Kawsay presents a progressive framework, offering a potential planetary model for environmental protection and a balanced connection with the non-human world.

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□□□□□\*

□□□□ □/drEEEmz/

A manifestation of the subconscious mind encoded by symbols that carry meanings. Dreams reflect what one hopes for. A fluid stream between rooted intention and imagination. Inspired by Ailton Krenak's wisdom on dreams as tools for resistance, we ask "What dreams drive your agency? How can these visions empower us to postpone the end of the world?"

□□□□□□□□ /rEvUHIOOshUHn/ Going back, a movement backward, a cycle, a round shape. The turning back of a planet in the astronomic sky (retrogradation). The transformation of struggles and hopes into destructive/creative forces. A collective/intimate movement that draws its strength from a common/self-feeling of emergency and craving for changes. The action to overthrow and rebuild. In Tarot: XVI The Tower.

□□□□□□ /sUHIOOshUHn/

To dissolve, to separate in pieces. Going to the core of a problem and dismantling it. A liquid mixture with an effective power of healing. The process of solutioning as the answer. Comes from a necessity to resolve a conflict, a problem.

/,sɒl.i'dær.ə.ti/



differences to create

□□□□

['bɑ:ɪ.pɒk/

Has been questioned as it omits complexities, and pluralities within each of these groups. Acronym

□□□□□□□□□□□□

and institutions. Involves reconfiguring dynamics, often addressing deep-rooted

for Black, Indigenous, and People of Color, acknowledges marginalised racial groups in predominantly white societies. It highlights historical and systemic disparities these communities face, emphasising inclusion and solidarity among non-white groups.

□□□□□□/jUHstIs/

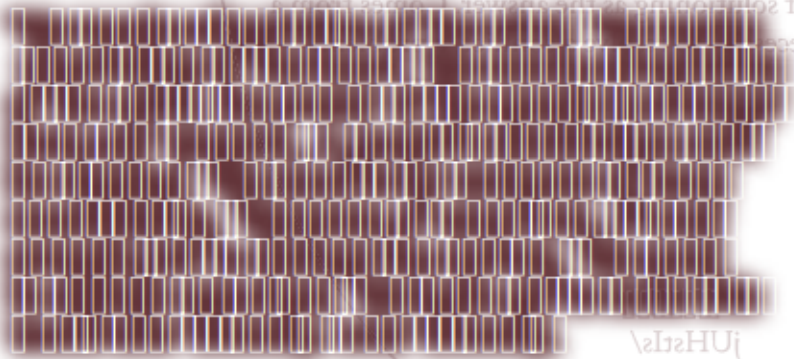
Subjective but lived collectively. When hearing the word justice, one can think of an African proverb that says: "U

□□□□ □□□□/kOmUHns/ A stable flow that we can all benefit from. The Commons speak, "We, the commons, belong to everybody. Ideally we are equally accessible for everyone. Sadly this is often not the case. Some people want us just for themselves and by claiming us theirs they kill us – for no common can be private."

□□□□□\*

This represents the exploitation that many non-western countries have been going through, an ongoing struggle for justice. Not justice that claims good, bad or evil but transformative justice, that gives us the chance to correct the collective wrongs and take on responsibility as a form of individual and collective agency. The accountability of the oppressor for the injustices gives space to understand the root of the wrongdoings in order to actively do something against it. Justice is connected to three A's: Acknowledgement, Accountability & Action.\*

Thea Reifler for going through my thoughts and contributing in my way of definition.



in my way of definition  
thoughts and contributing  
going through my  
These Rights for  
\* Thank you

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own side of the story, the tale of the  
hunter will always glorify the hunter."

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📖📖📖📖 \*

📖📖📖📖/mə'réwni:/  
From the Spanish *mar*

“living on the peaks.” To run away from a place of oppression, from the slave plantations to the mountain peaks where the land is wild. When the Maroons left they did not know where they were going, but the escape itself was a revolution - the necessary risk to recover freedom and imagine possible futures.

📖📖📖📖📖📖📖📖 /pɒzð,kɒ.lo'njəlSm/

The period after a colonised group attains independence from a colonial ruler. It is a complex epoch that requires the rights and voices of all the individuals from the group or nation to be heard and respected as they rebuild their new identity. Reclaiming one's culture and heritage, rebuilding one's homeland or region, tearing down colonial institutions and power structures are necessary during this time to recover from colonialism's lingering impacts. While gaining independence can be a victory worth celebrating, the processes have been brutal and the historical injustices are worth addressing to heal the wounds of colonialism.

📖📖📖📖📖 \*

📖📖📖📖 /dgrəʊθ /

A radical economic theory born in the 1970s, broadly calling for shrinking rather than growing economies, to use less of the world's dwindling resources. Degrowth highlights the importance of autonomy, care work, self-organisation, commons, community, open localism, work sharing, happiness and conviviality.

📖📖📖📖📖📖📖 /dɪ,kələnə'zeɪʃən/

Dismantling colonial legacies, restoring autonomy and embracing cultural diversity. Language becomes a potent tool, reshaping narratives and empowering disenfranchised voices. It revitalises heritage, reframes perspectives and challenges power dynamics. In this redefinition, decolonization fosters inclusive dialogue and cultivates empathy, crucially addressing historical injustices and nurturing a global community where all narratives are valued and equity flourishes.

📖📖📖📖📖📖📖 /rɪmEmbUHRnG/

Acknowledge the ga(s)ps and experience between past to present. Re-connecting of members.

📖📖📖📖📖 /,lɪb.ə'reɪʃən/

Deconstruction of hierarchies that organise individuals and groups based on sociological, political, environmental, and colonial categories. A collective and transformative journey. It asks to perceive all beings in their diversity, individuality, collectivity, agency, autonomy and freedom. It is not about a shift in “who” has power, but about the reconceptualization that, with radical transformation, power becomes obsolete, shedding the discriminatory, racist, sexist, heteronormative, ableist, transphobic, ageist, xenophobic, sizeist, sex-negative and other oppressive narratives.

📖📖📖 \*

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happiness and convi-  
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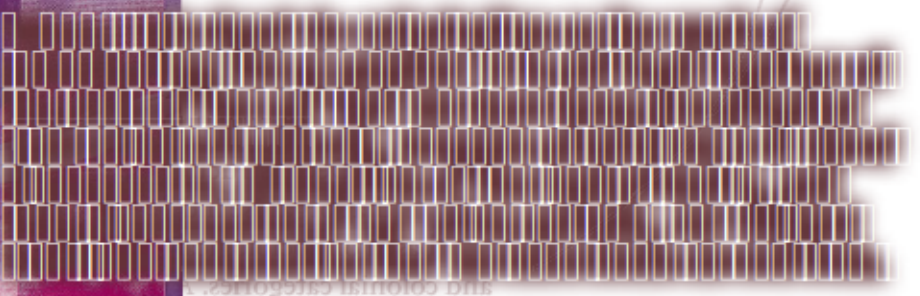


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The period after  
independence



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**Whiteness** /'waɪtnɪs/  
 As a social construct that does emphasise a contrast between white and non-white, perpetuating "othering". Encompasses a set of cultural and societal norms historically ascribed to people of European descent. This fabrication maintains the illusion of division by artificially separating races and perpetuating hierarchical structures. The invention of whiteness endures power dynamics and privileges, marginalising and subjugating non-white groups.

**Othering** /'ʌð.ə.nəs/  
 Describes the perception of individuals or groups as fundamentally different from oneself or the dominant societal norm. It often involves a sense of separation, marginalisation, or exoticisation due to distinct characteristics such as culture, ethnicity, or beliefs. This concept can reinforce stereotypes and hierarchical divisions, fostering a sense of "us versus them."

**Marginalisation** /mɑːrdʒənəˌlaɪzd/  
 The result of depriving communities of their power, rights, and agency leading them to live at the margins of society. Disenfranchised is a more suitable term when referring to processes of disempowerment imposed by others.

**Colonialism** /kə'ləʊ.ni.əl.zəm/  
 A system where one country or group of people exercises political and economic power over another. It is often resulting in the exploitation of labour and resources of the ruled group for the benefit of the colonial rulers. This oppressive structure intersects with race, class, and gender dynamics, as certain groups are more likely to be subjugated and disenfranchised under colonial rule. This process often involves assimilation and erasure of culture (e.g: disallowing the group's spoken languages in favour of the colonial power's language or banning customs and traditions). One of the main driving forces of the climate crisis.

**Neocolonialism** /'ne.ɒkə'ləʊ.ni.əl.zəm/  
 A modern-day type of colonial influence that frequently takes the shape of former colonial powers or international organisations dominating post-colonial groups and nations economically and politically. New colonial systems push vulnerable groups even more to the margins by keeping existing inequalities in power and combining them with various types of oppression. Neocolonialism can come in different ways, such as using economics to exploit (for example, currencies, banking and colonial debts), forcing culture on others (many colonised nations still use their ex-colonial ruler's language as their official language), and practising unfair trade (we can, for example, mention unfair visa policies). It is crucial to look at the full picture and use an intersectional lens when navigating such topics.

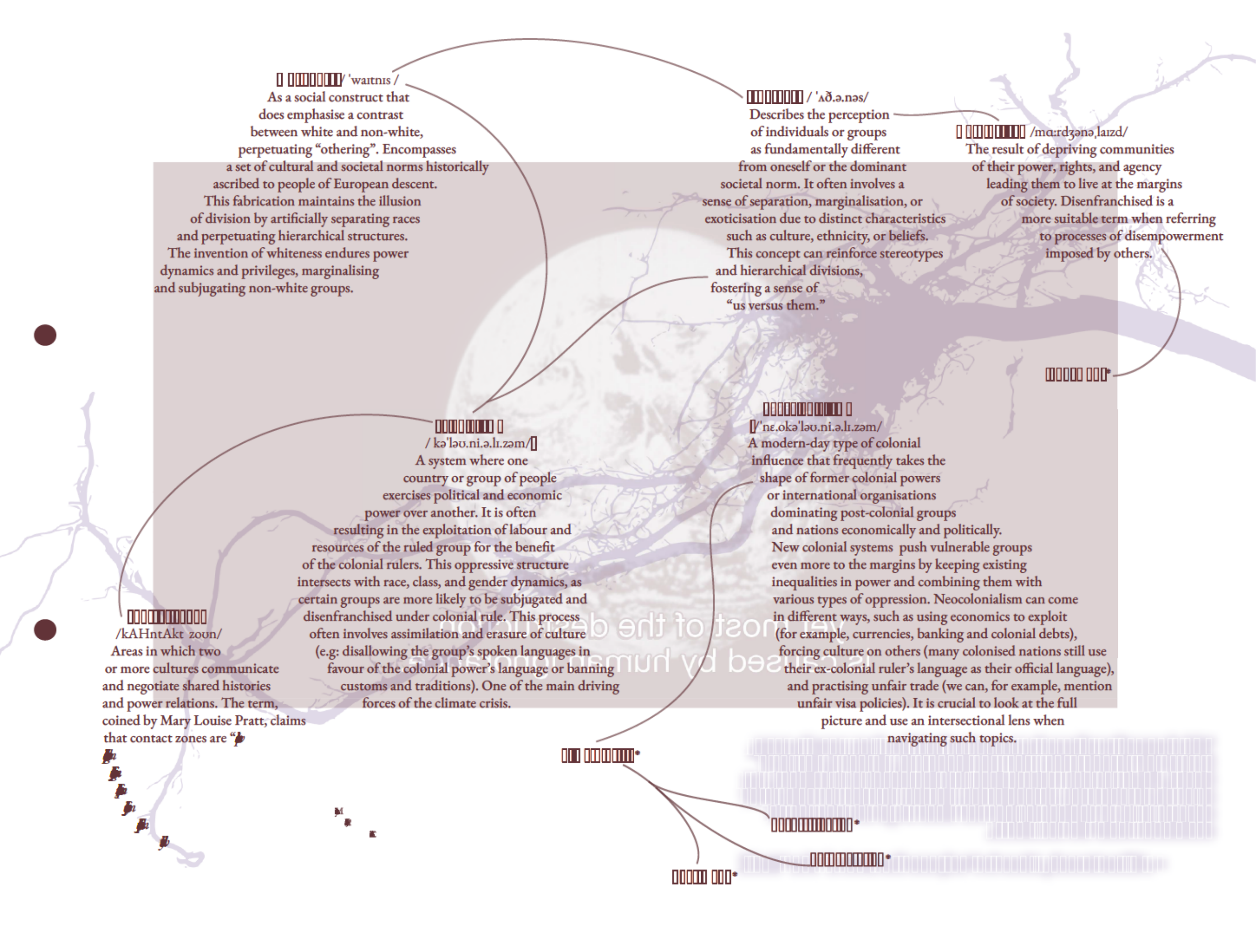
**Contact zones** /kə'kɒkt zəʊnz/  
 Areas in which two or more cultures communicate and negotiate shared histories and power relations. The term, coined by Mary Louise Pratt, claims that contact zones are "places where different cultures meet, clash, and grapple with each other, like in borders, in the eye of hurricanes, and in the wake of colonialism."

**Intersectionality**

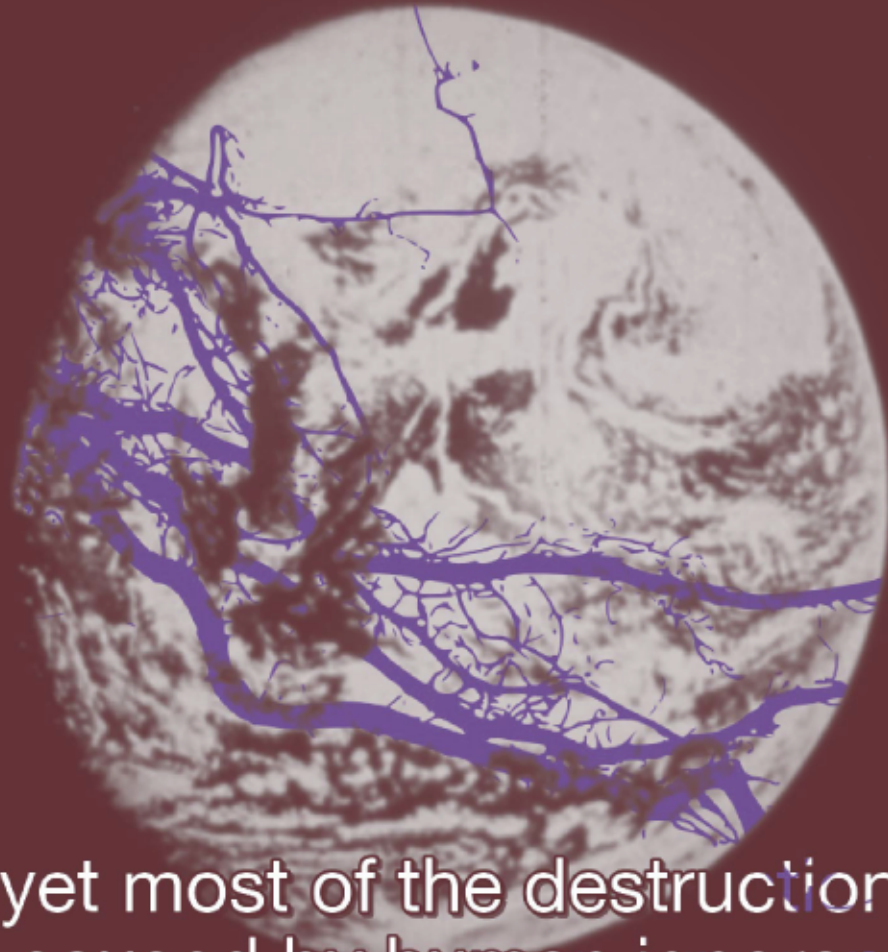
**Intersectionality**

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**Intersectionality**



yet most of the destruction  
is caused by human ignorance.



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or their descendants as they are  
lived out in many parts of the  
world today."

Mary Louise  
Pratt, "Arts of the  
Contact Zone"

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**Decolonial approach** /plɑ:n'teɪʃnəʊtsən/ A decolonial approach of our era as a reminder that the source of the destruction of the planet and of the climate crisis is rooted in colonialism, which built itself on plantations (slavery and extraction). This term shifts the attention from the universalism and selfcenterism of the anthropocene to ecocide, genocide of Indigenous people and necropolitics.

**The weight of a thousand raindrops** /'ɛ.ko-æŋ'zai.ə.ti/ The weight of a thousand raindrops, each carrying the burden of a changing world. Like a fragile leaf caught in the tempest, it dances between the fear of loss and the hope for renewal, stirred by the ever-shifting fates of our planet.

**Historical colonial exploitation and hegemonic dominance** /klIEmUHt krIEsUHs/ Driven by the historical colonial exploitation and hegemonic dominance of the Western world and mindset. Stems from unsustainable practices and excessive carbon emissions. Regrettably, the burden of this crisis falls on vulnerable communities, who did not contribute actively to this crisis. This injustice highlights global inequalities where disenfranchised groups endure the gravest consequences of environmental degradation and extreme weather events.

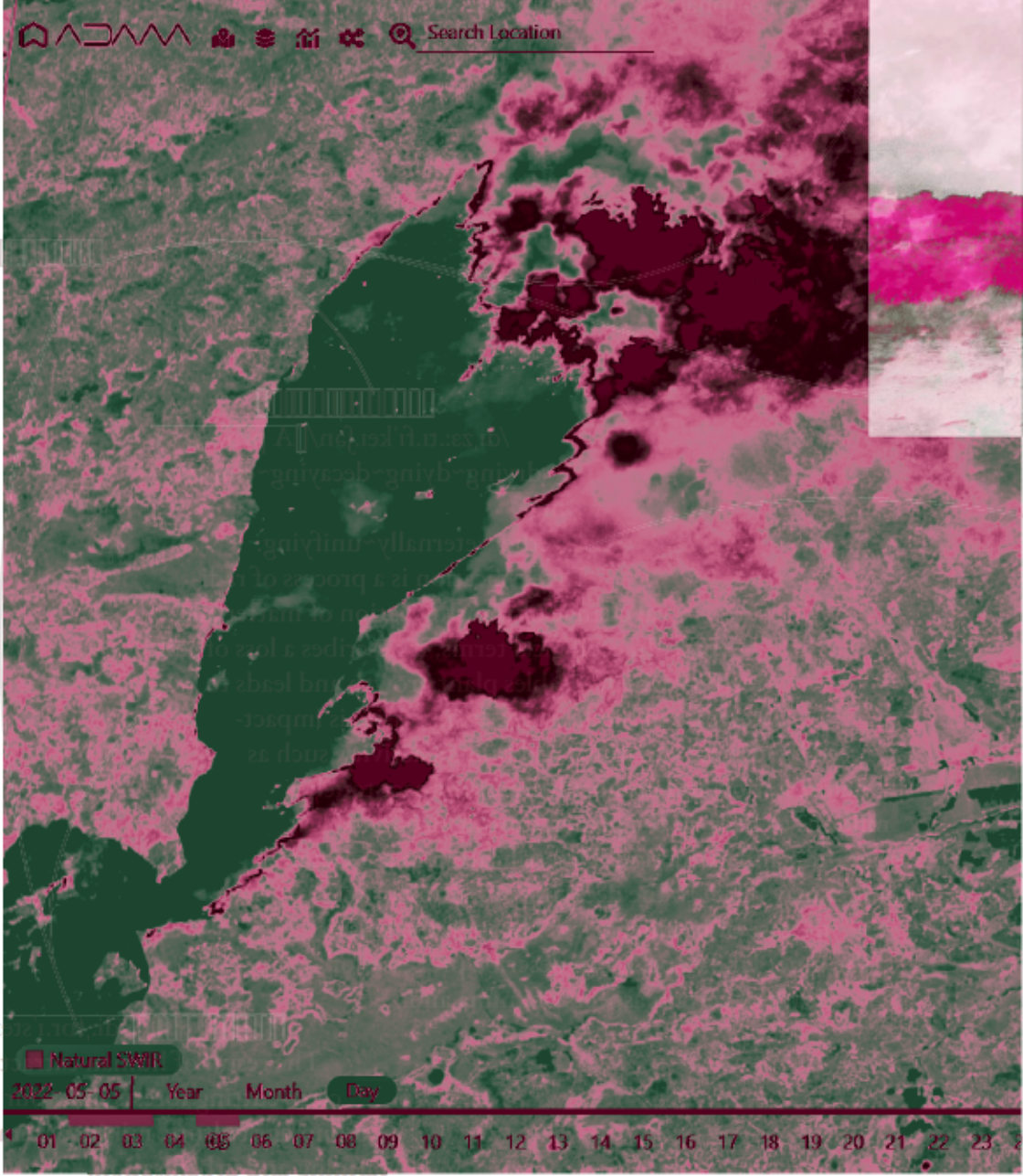
**The Earth is burning** /hi:twɜv / The Earth is burning. Despite the evident dangers and the climate crisis, politicians in power do not address this issue properly. Urgent and comprehensive policy changes are essential to counteract the impacts of heat waves and to safeguard communities from the severe consequences of extreme weather conditions.

**Thin and fragile layer** /'kɪt.i.kəl zəʊn/ A very thin and fragile layer that covers the surface of the planet. It extends a few kilometres downwards and a few kilometres upwards. This thin layer in which life is happening is opposed to the idea of the big unshakable planet and emphasises how easily our ecosystem can be destroyed.

**Desertification** /dɪ,zɜ:.tɪ.'fi'keɪ.ʃən/ A process of drying~dying~decaying~emptyfying~ether~eternally~unifying. Desertification is a process of radical change of transformation of matter and space. In ecological terms, it describes a loss of soil fertility which disables plant growth and leads to a decrease in biodiversity. Its intensity is impacted by climate variations and human activity, such as deforestation and monoculture. Its impact touches millions of lives on the planet, causing droughts, migration and extinction. Desertification in a societal context may relate to the decaying of culture or to the increase of homogeneity. Through the lens of the inner landscape, it can describe processes of death of certain aspects of anima and psyche.

**Human extractivism** /di:.'fɔ:r.i'steɪ.ʃən/ The result of human extractivism, clear-cutting forests in favour of mono-agriculture, mining, animal farming and urbanisation.

**Living organism** /'fɔ:ɪst / A living organism. Essential to stabilise temperature, reduce wind speed, and cast shade, creating the conditions for the persistence of a self-sustaining fabric of life.



A living organism. Essential to stabilise temperature, reduce wind speed, and cast shade, creating the conditions for the persistence of a self-sustaining fabric of life.

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Western world and mindset stems from unsustainable practices and excessive carbon emissions. Driven by the historical colonial exploitation and hegemonic dominance of the



END OF INNOCENCE

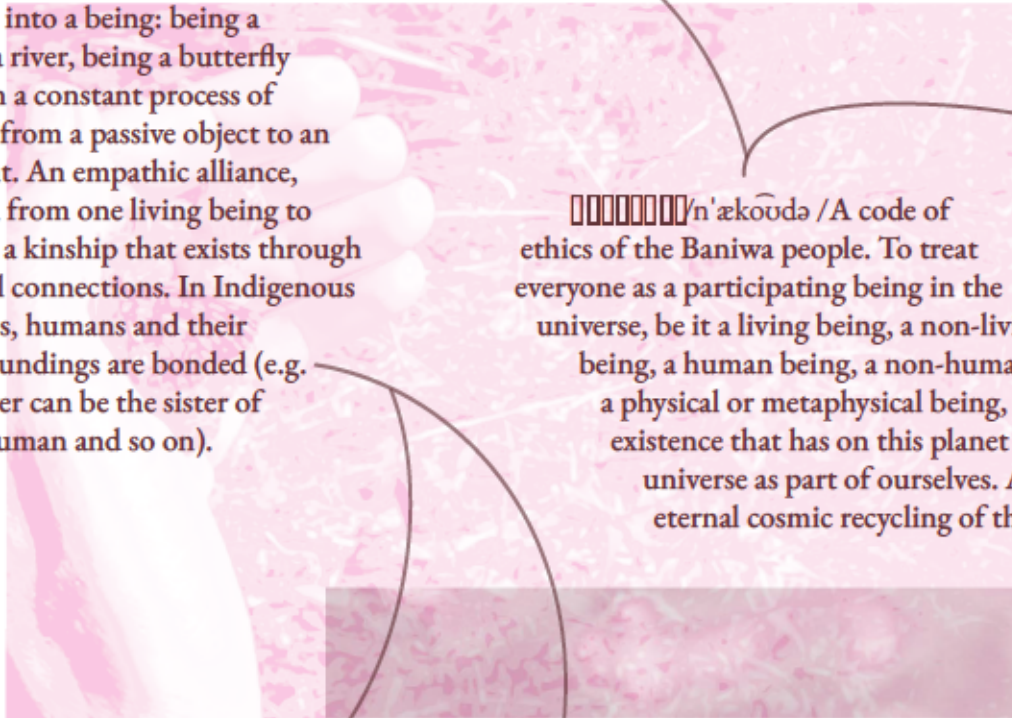


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Indigenous people of the anthropocene the attention from on plantations (sl climate crisis is to decolonial appro



𐄂𐄂𐄂𐄂 /'ænɪmɪzəm/ All beings have consciousness. Shifting from a noun into a being: being a tree, being a river, being a butterfly – a being in a constant process of becoming, from a passive object to an active agent. An empathic alliance, a filiation from one living being to another, a kinship that exists through spiritual connections. In Indigenous cultures, humans and their surroundings are bonded (e.g. a river can be the sister of a human and so on).



𐄂𐄂𐄂𐄂𐄂 /n'ækou̯də/ A code of ethics of the Baniwa people. To treat everyone as a participating being in the universe, be it a living being, a non-living being, a human being, a non-human being, a physical or metaphysical being, or every existence that has on this planet or in the universe as part of ourselves. As an eternal cosmic recycling of things.

𐄂𐄂 /'enhɪ'ou̯mi/

𐄂𐄂𐄂𐄂𐄂𐄂𐄂\*

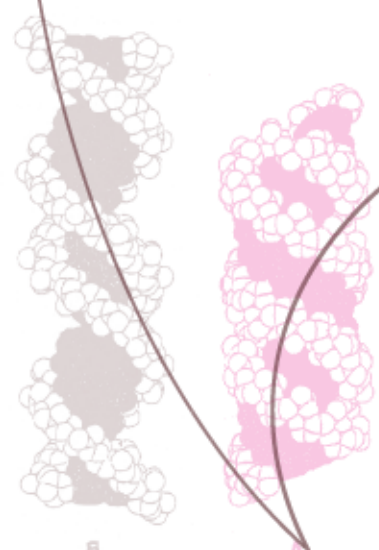
𐄂𐄂𐄂𐄂 /fər'get/ To lose one's connection to their roots, to stop tending: being tender to the soil of re:collection. Related to loss of recognition that all gifts we get come from the planet. To lose care for intergenerational wisdom about Earth.

𐄂𐄂𐄂𐄂 /'mæðz/ The origins of the world.

𐄂𐄂𐄂 𐄂𐄂𐄂𐄂𐄂 /nAHIjs/ Used to be deployed in favour of power – through religious, scientific and political regimes – today is an emancipatory and endotic process that has been renamed to 𐄂𐄂. The active verb suggests an ongoingness that expands to multiple knowledges, timelines and historicities simultaneously. A participatory, spherical and tentacular exercise that requires the growing of one's ears to cover the sky, and the cleansing of one's eyes from judgement and cartesian hierarchies. Transmitted through songs of ancestors, or whispered by sacred plants and geometries, or glare at us from pages of canons. While analytical knowledge sprouts from the object-subject duality, knowledging enables all forms of knowledges to become lived and embodied as spherical intelligence.

𐄂𐄂𐄂𐄂\*

𐄂𐄂𐄂𐄂𐄂𐄂 /ɪn'dɪdʒ.ənəs/ Refers to the original inhabitants of a land, encompassing diverse cultures and traditions rooted in their deep connection to ancestral territories. Recovering and honouring Indigenous knowledge(s) is crucial as they hold valuable regenerative practices. It involves rectifying historical injustices by returning stolen narratives and land. This is essential for cultural preservation, ecological harmony and acknowledging the rightful place of Indigenous communities in society.



𐄂𐄂𐄂 𐄂𐄂𐄂𐄂𐄂 /kɔz'mɔl.ə.dʒi/ A lens through which individuals and communities perceive and interpret the universe, encompassing diverse worldviews that emphasise the multiplicity of interpretations. Highlights the richness of human perspectives and the dynamic interplay between empirical, cultural and intuitive knowledge(s).

𐄂𐄂𐄂 /dEEEnAY/ A mixture of everything that has ever been before, and after us. Contains the memory of life, death, and rebirth. How do we recover the DNA of Planet Earth to reimagine the world we live in?

𐄂𐄂𐄂𐄂\*



**Floraissance**  
/fɜː.men'teɪ.ʃən/ A teaching for a healthy communal space for individual bacteria to thrive. When we are not attentive to the pureness of our intention, bad intruders may infect the whole community, making the good one rot and destroy the micro-environment.

**Floraissance**

**Floraissance**\*

**Floraissance**/fEEd/ Nourish. Sustain. Digest. Foster. Care-Taking.

**Floraissance** /flɔːrɪʃ/ Denotes the vibrant growth of a system, entity, or environment. Tied to ecological balance, where a harmonious flourishing of species and resources ensures regeneration. However, when ecological interactions break down, a once-thriving ecosystem can collapse, highlighting the delicate interdependence between flourishing and decay within the framework of ecology.

**Floraissance** /flɔːrɪʃnCe /  
A way to think of art as a garden, with a long-term mentality, whose goal is to move on from contemporary art and reconnect with cultural and biological nature. In the Floraissance there is a new figure called "art-gardener" whose job is to cultivate art with this long-term mentality considering both the interdependence of humans and more-than-human aspects of life, and art. The term "Floraissance" was coined by the art-gardener André Felicano in 2008.

**Floraissance**\*

**Floraissance**\*

**Floraissance**\*

**Floraissance**/wi:dz/ An extremely resilient type of plant, growing in, around, and within the consequences of human environmental interventions. The margins of the Western, productive agriculture. Medicinal herbs, often seen as unwanted pests, are holders of wisdom, teachers of Indigenous communities, witches and healers.

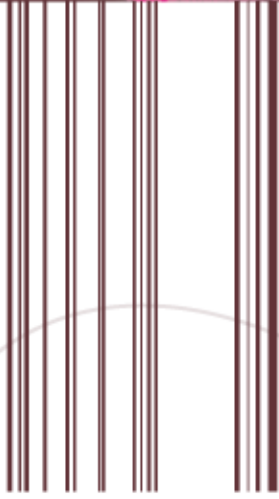
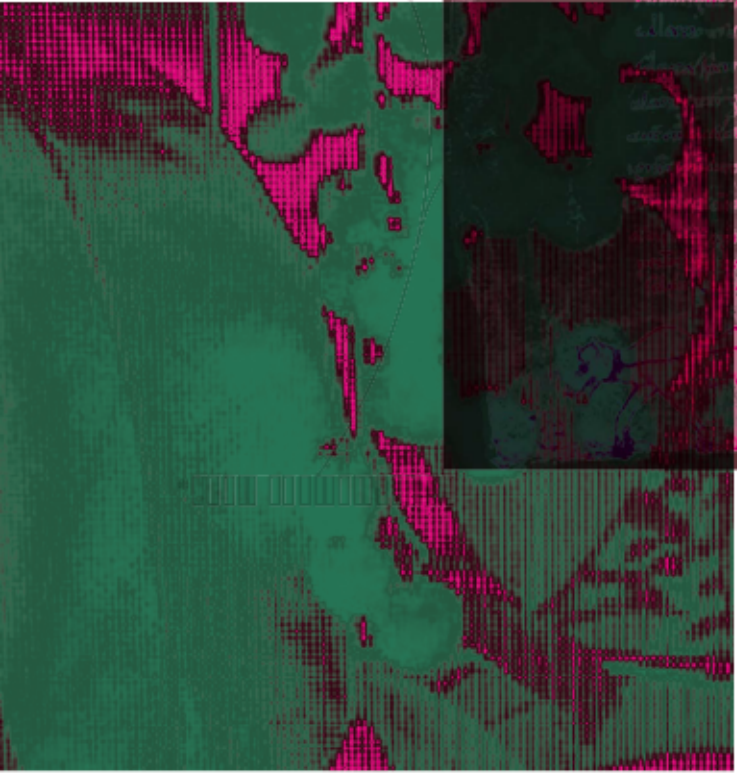
**Floraissance**\*

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**Floraissance** /'fɔɪɪdz/ Attunement to a living system. A practice of cyclic and more-than-human temporalities. Attention to details. Picking up the pieces. Taking responsibility for what is available. Taking care of what is left. Infiltrating in-between spaces. Life in and off the margins. Stealing from the Man, giving to others. Just passing through. Weeds are your friends. Everywhere you look and often where you least expect. Resourcefulness and abundance. Always thankful and never wanting.

**Floraissance**\*





André Felcino in 2008.  
 "Florissence" was coined by the art-gardener  
 the term  
 and more than just an aspects of life, and art.  
 Itality, considering both the interdependence of  
 "art-gardener" where he cultivates art with this long-  
 nature. In the Florissence there is a new figure called  
 art and nature with cultural and biological  
 with this on from contempo-  
 garden, with a long-term mentality,  
 way to think of art as a

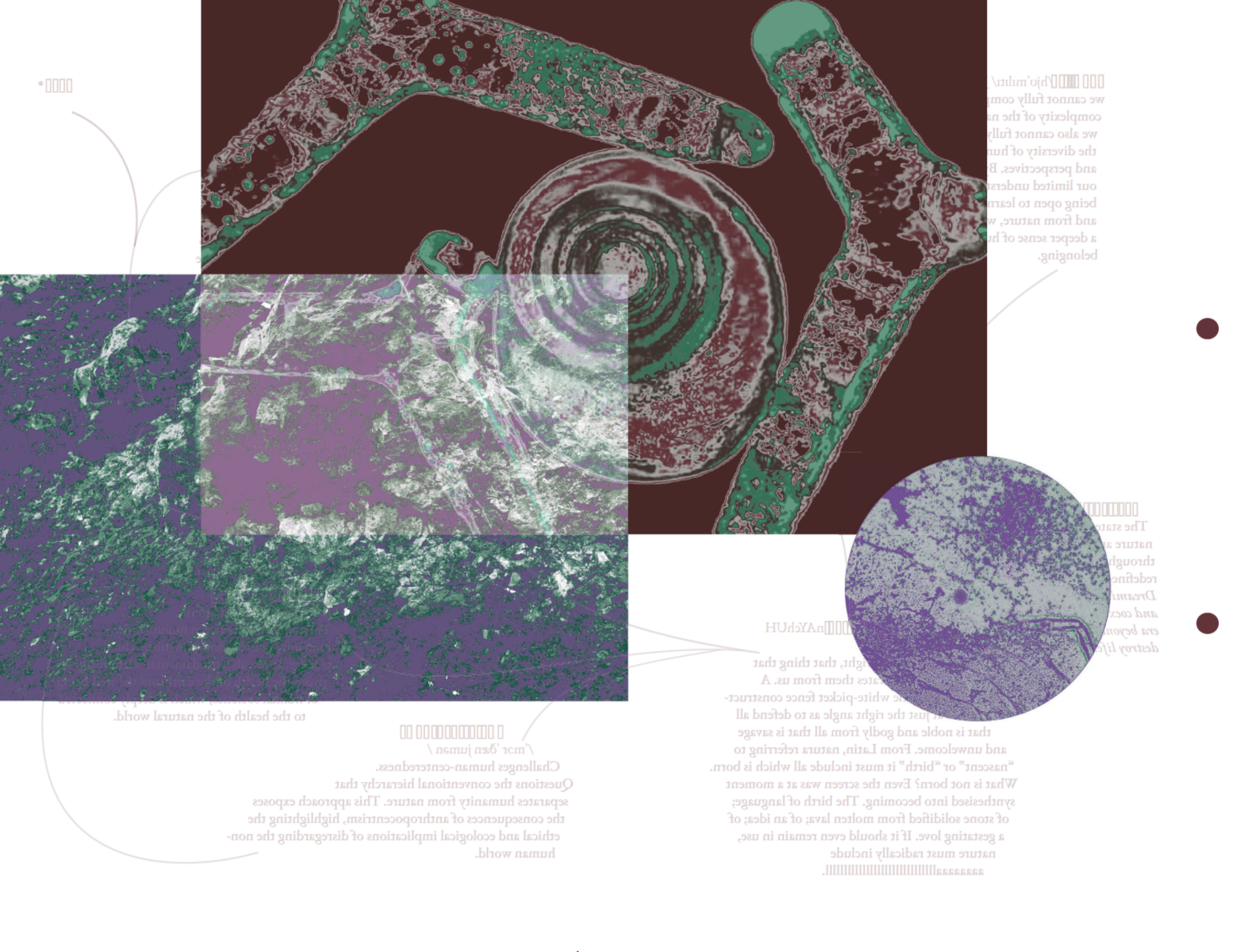


and decay within a network of  
 the delicate web of life, and  
 once-thriving system can collapse, highlighting  
 ever, when each individual action in the system a  
 species of resource ensures regularity in the system,  
 balance a harmonious flow of energy and matter,  
 entity, environment. Tied to the growth of a system,  
 the system's ability to Denotes

Digest. Foster. Care-Taking.  
 FEED\ Nourish. Sustain.

micro-environment.  
 the good one rot and destroy the  
 infect the whole community, making  
 of our intention, bad intruders may  
 we are not attentive to the pureness  
 individual bacteria to thrive. When  
 a healthy communal space for  
 \fa:men'te:jan\ A teaching for





we cannot fully com  
 complexity of the na  
 we also cannot fully  
 the diversity of hu  
 and perspectives. B  
 our limited unders  
 being open to learn  
 and from nature, w  
 a deeper sense of hu  
 belonging.

The state  
 nature a  
 through  
 defining  
 Dream  
 and coex  
 can beyon  
 destroy life

nature must radically include  
 a gestating love. If it should even remain in use,  
 of stone solidified from molten lava; of an idea; of  
 synthesized into becoming. The birth of language;  
 What is not born? Even the screen was at a moment  
 "nascent" or "birth" it must include all which is born  
 and unwelcome. From Latin, natura referring to  
 that is noble and godly from all that is savage  
 just the right angle as to defend all  
 the white-picket fence construct-  
 states them from us. A  
 right, that thing that  
 HUYA

human world.  
 ethical and ecological implications of disregarding the non-  
 the consequences of anthropocentrism, highlighting the  
 separates humanity from nature. This approach exposes  
 Questions the conventional hierarchy that  
 Challenges human-centeredness.  
 \ 'm r 'g e n j u m a n \

to the health of the natural world.

•

𠵼𠵼𠵼𠵼𠵼 /haɪ'brɪdəti:/  
Recognises the fluidity and complexity of a being, a landscape, an identity and beyond; acknowledges the combination of multiple parts to become something/someone/somewhere indefinable.

𠵼𠵼𠵼𠵼𠵼𠵼𠵼  
/ˌnɑːn'baɪ.nə.ɪ/  
Gender identity beyond the confines of male or female. It acknowledges that gender is a complex and personal experience. Embracing non-binary perspectives and dismantling rigid norms is crucial for our futures – fostering a world where everyone's identity is respected, where people can authentically express themselves without fear and with lots of joy.

𠵼𠵼𠵼𠵼𠵼𠵼𠵼 /'kwɪrnəs/  
A wave  
Fluid, slippery, juicy, wet  
Always moving, ever-changing, evolving  
A paradigm, another way of thinking, feeling and being, giving us multiple perspectives that are not the dominant story, critiquing classification

A state of becoming, of transformation, that does not ask you to choose  
It is deeply political, dancing outside the normative context  
It is shared power; inclusive, diverse, just; ancient, timeless, decolonial  
Being queer is Magick, tapping into unseen forces  
Queerness is formal experimentation, radical self-expression, collective liberation  
Queerness is feeling at home with other queers, being seen, understood, encouraged  
A force puncturing norms, poly-connected, multi-tentacled—pollinating, unifying, tidal.

𠵼𠵼𠵼𠵼 /bEEɪŋ/  
(b<sup>h</sup>uH) indo-european.  
Becoming.

𠵼𠵼 𠵼𠵼\*  
𠵼𠵼𠵼 𠵼𠵼 A  
Third person pronoun, regardless of the person's gender. Every single individual human being is called 佢 in spoken Cantonese. More than one person (~they): Keoi5 dei6 佢地.

𠵼𠵼𠵼𠵼𠵼 /nepantlah /  
A concept used in Chicano and Latino anthropology and the imaginary. Birthing from a Nahuatl meaning "in the middle of it." It is a metaphysical place for those who inhabit between the cracks, as Gloria Anzáldua says. It is the point of contact of spiritual and cultural realities, acknowledging the hybridity of language, culture, gender, sexuality or any positioning. We all inhabit our own 𠵼

𠵼𠵼𠵼𠵼 /'feə.ri / A playful trickster, luminescent being that stays within the world of multiple possibilities. Inhabiting both real and artificial realities it happily plays with facts and fictions, creating tools for dismantling old, outdated narrative. Tends to describe the world not by its agents and their agency, but by interconnections between them and their response-ability towards the ecosystem. It stands for margins and peripheries, nourishing others with care and abundance within the joy of inhabiting shared visions of what may still be there but seems to be hidden under the fear of hyperobjects.

𠵼𠵼𠵼𠵼𠵼 /prAspAYs/  
The alternate realm or dimension that coexists or runs parallel to our conventional comprehension of physical space. Denotes a space that is not confined by the customary restrictions of spatial boundaries, but is capable of surpassing the limitations imposed by physical distance and location. Paraspace delves into the non-physical, traversing a spectrum that encompasses the more-than-human, the supernatural, the spiritual, the anomalous and the latest advancements in virtual reality technology.

𠵼𠵼𠵼𠵼 /'krɑːsɪŋ /  
Movement comes to mind  
Physical movement  
Emotional movement  
Spiritual movement  
Mental movement  
Environmental movement  
Energetic movement

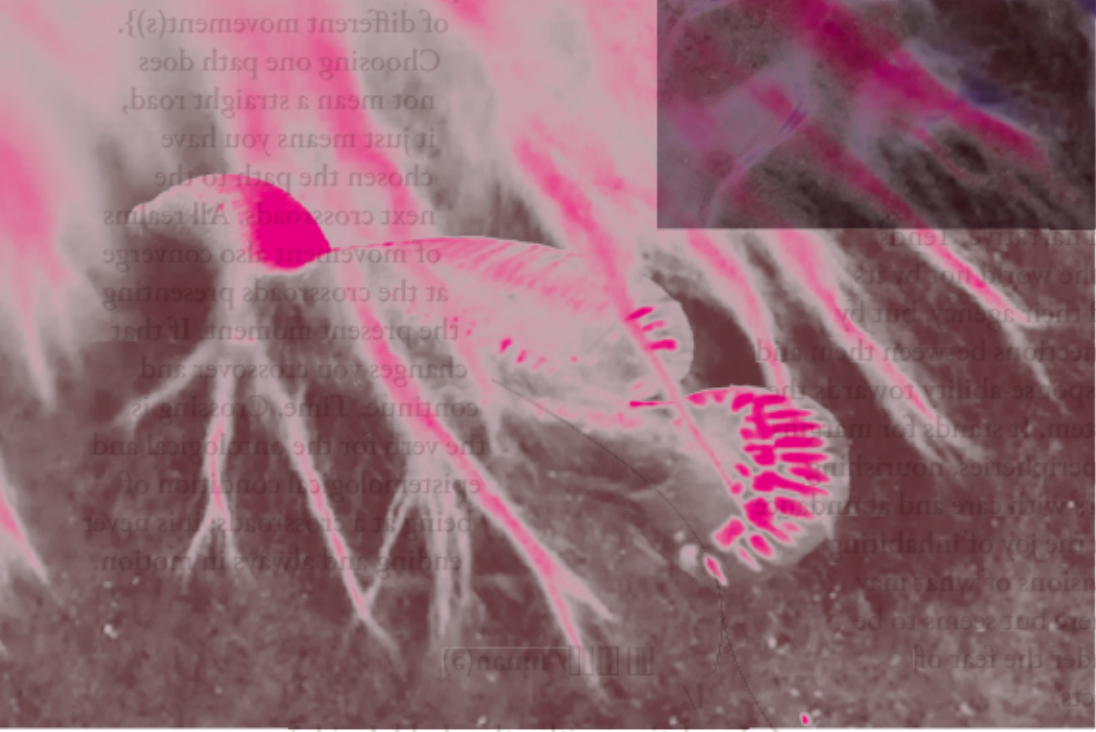
To meet at a crossroads, in the middle of all possible paths {within each realm of different movement(s)}. Choosing one path does not mean a straight road, it just means you have chosen the path to the next crossroads. All realms of movement also converge at the crossroads presenting the present moment. If that changes you crossover and continue. Time. Crossing is the verb for the ontological and epistemological condition of being at a crossroads; it is never ending and always in motion.

𠵼𠵼𠵼𠵼 /'lɪmən(ə)l/  
In relations with a threshold. Inside?  
In between? On both sides? Passing through?  
It is hard to say.

anomalous and the latest advancements in virtual reality technology. encompasses the more-than-human, the supernatural, the spiritual, the surpassing the limitations imposed by physical distance and location. customary restrictions of spatial boundaries, but is capable of space. Denotes a space that is not confined by the conventional comprehension of physical that coexists or runs parallel to our The alternate realm or dimension

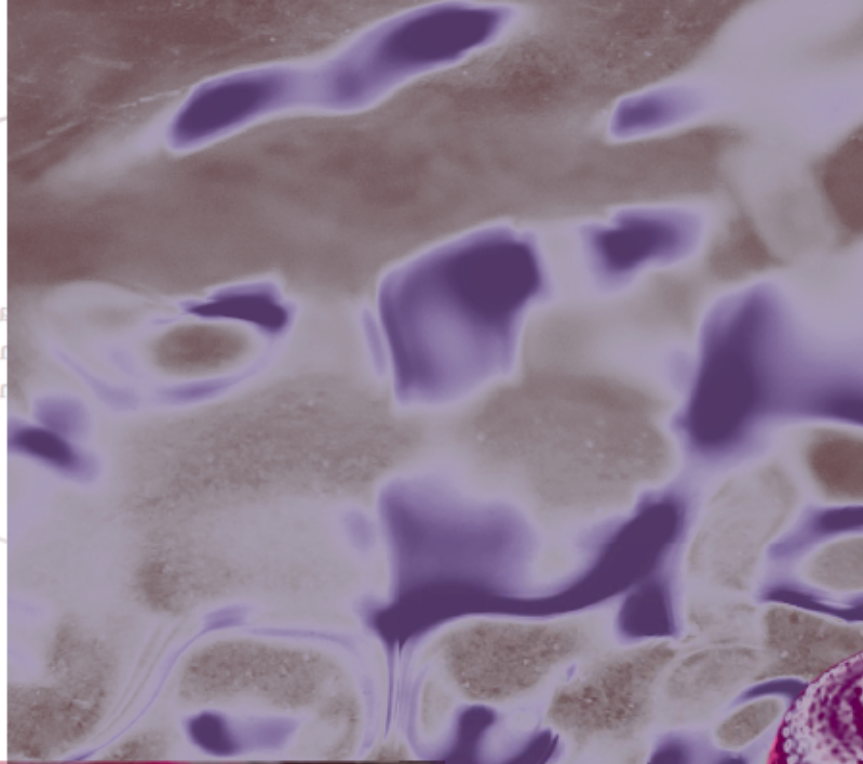
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In between? On both sides? Passing through? In relations with a threshold. Inside?



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- Energetic movement
- Environmental movement
- Mental movement
- Spiritual movement
- Emotional movement
- Physical movement



more than one person (they): Keoi's deid (巨地)

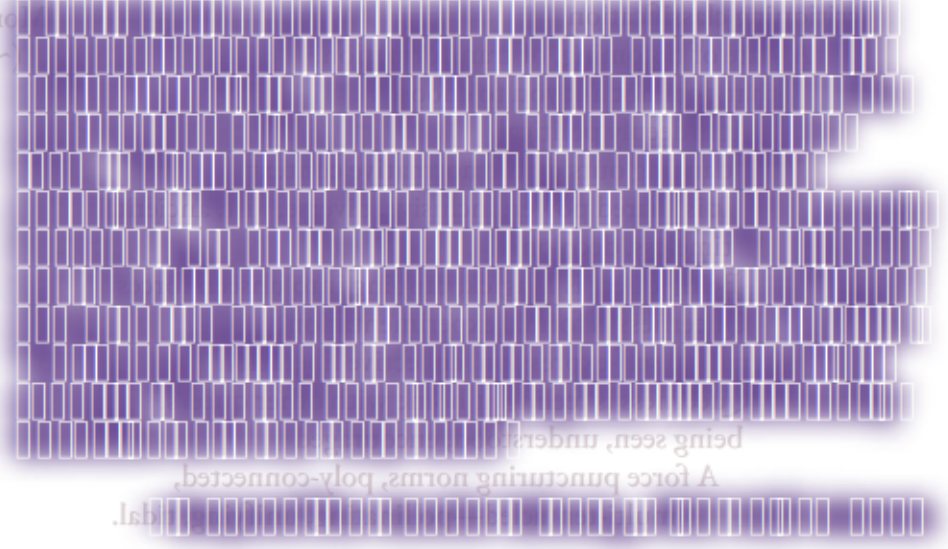
Every single individual regardless of the person's gender. A person pronoun,

perspectives that feeling and being A paradigm, another Always moving, even Fluid, slippery, juicy, wave A wave

authentically express themselves without identity is respected, where people can futures – fostering a world where everyone's dismantling rigid norms is crucial for our Embracing non-binary perspectives and a complex and personal experience. It acknowledges that gender is confined of male or female. identity beyond the

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combination of multiple parts to become something an identity and beyond; acknowledges the complexity of a being a landscape, Recognizes the fluidity and



A force puncturing norms, poly-connected, being seen, under



•

当代语言  
/pUHfAWmUHnts/

A contemporary language and practice that has the body as an impulse and action as a means to produce presence. Performance is elastic, vast, multimedia and transdisciplinary. Provides infinite unfoldings within the language to express the body, our political house. The place of the embodied experience. Takes place in life, gender, objects, in the sensitive, in rituals, in records, in sounds, and documents of it. The life of the performance expands beyond its happening. Even broader, performativity is the action of when saying is doing.

身体经验  
/im'bɒd.i.mənt/

The fusion of the physical and experiential, where the body becomes a conduit for feelings, sensations, thoughts, and knowledge(s). It is the tangible expression of our being, the bridge that translates inner states into outward action, making us active participants in the worlds within and around us.

身体记忆  
/em'ba:did 'nalɪdʒ(s)/

A form hard to transcribe. From word to mouth, from one generation to another. The body knows, all senses re:member. Hands contain ancestral knowledge(s) of ways of doing and creating. We smell the remembered aroma and taste home.

身体  
/bOdEE/

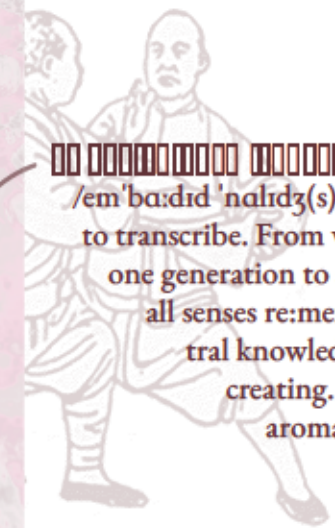
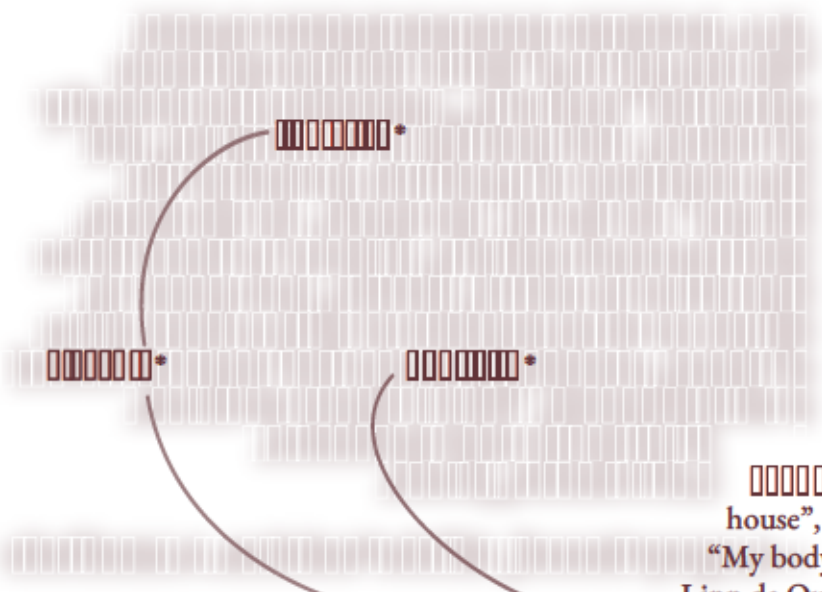
"The house", said Lygia Clark. "My body is political," said Linn da Quebrada. The body is our main embodied cognitive and spiritual consciousness. Incarnated awareness no longer dissociates reason-emotion, culture-nature, mind-spirit, it embraces the integrity of the being-wishing-wild, fluid, multiple, vibrating in the multiverse and also in the constructed and deconstructed metaverse of this self-dwelling. To deconstruct the body from the embodied experience is to understand it as an integrated, mutable, constant, interdependent system in a social-political context. It is and speaks from a certain place. It has active listening. It hears the wildness and the cry from within so that it can be heard by the collective. The voice of this body spreads in the crowd, the voice of those who have changed what is inside to revolutionise what is outside.

感觉，我知道  
/sən.so.ri'al 'nalɪdʒ(s)/

I feel, I know.  
we know, together, from our stories,  
our roots, our ancestors.  
the knowledge is in our body and our soul.  
the knowledge is in the collective, in the voices.  
the knowledge is in each of our movements.

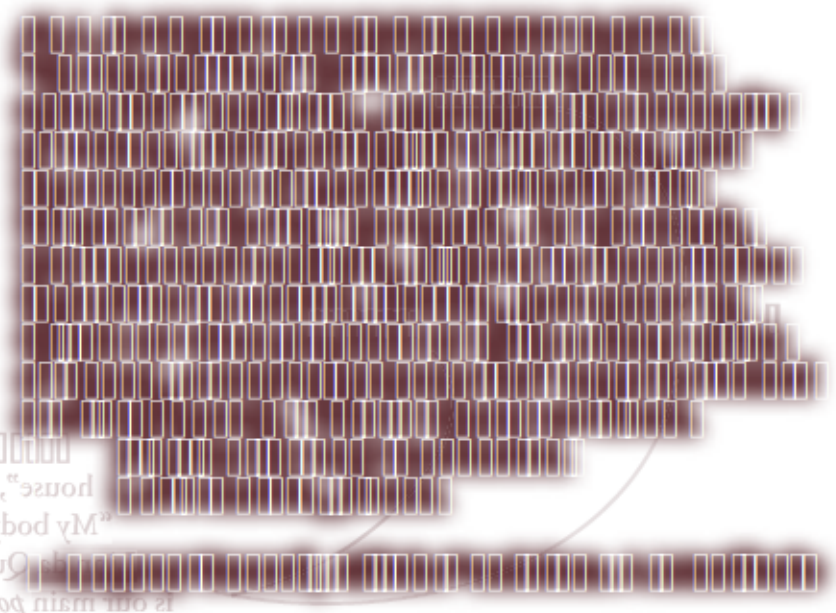
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fluid, multiple, vibrating in the universe and also in the construct  
mind-spirit, it embraces the integrity of the being-wishing-wild,  
longer dissociates reason-emotion, culture-nature,  
consciousness. Incarnated awareness no  
embodied cognitive and spiritual  
is our main political-horse, our  
Quebrada. The body  
"My body is political," said  
"house", said Lygia Clark.  
POBEN, The



the worlds within and around us.  
outward action, making us active participants in  
states into  
vision of our  
thoughts, and  
times a



ma and taste home.  
ing. We smell the remembered  
al knowledge(s) of ways of doing and  
senses re:member. Hands contain  
tion to another. The body  
From word to mouth,  
A form



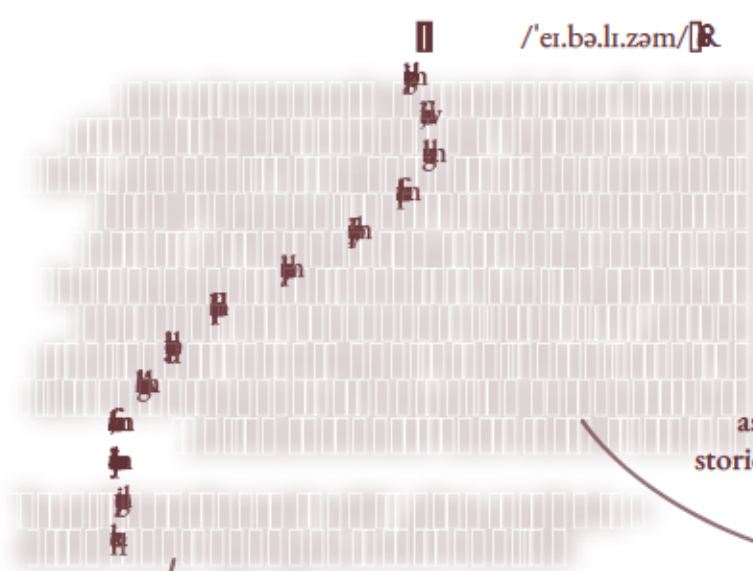
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our roots, our ancestors.  
we know, together, from our stories  
I feel, I know.  
\san so ri' al' naidg(s)  
POBEN

\*POBEN

POBEN

ec.  
in life,  
cuments  
nd its  
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tr/  
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**Embodiment** /'ei.bə.li.zəm/

**Disagreement** \*

**Disagreement** /,dis.ə'gri:mənt/ Can cause a conflict as a means for connection – finding unity across differences. How do we disagree but still co-exist?

**Mimicry** /mi:m kUHlchUH/ The digital phenomenon of creating and sharing humorous or thought-provoking images, videos or text that spread rapidly across social media. Its importance for critical thinking lies in its role as a tool for disseminating information and ideas. Challenges conventional communication norms, encouraging audiences to engage with complex topics in accessible ways. It demands a discerning approach, prompting individuals to critically assess the content, source and context of memes, thus nurturing a more informed and analytical digital literacy.

**Deep Listening** /dIEUHIAHg/ Between two or more entities requires deep listening. The will to listen as we would like to be listened to. The exchange of stories, knowledges and silences.

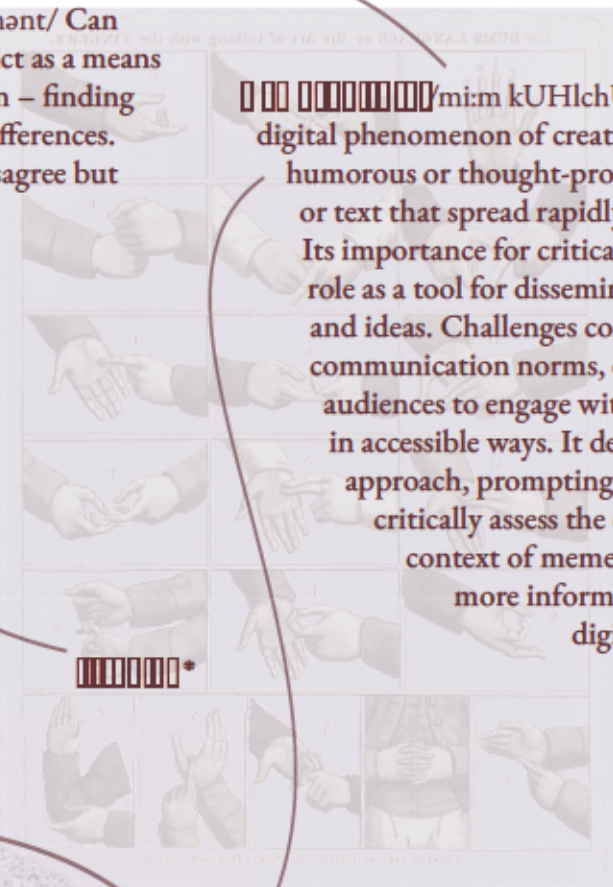
**Privilege** /prɪv.əl.ɪdʒ/ Words and concepts are used to categorise us. These categories define layers of worth and unworthiness. To recognize the category that was given to you is also to recognize the privilege you carry, but to question the category and propose ways to collectively move beyond it is to not comply with the systems invented to separate us.

**Agency** /AYjUHnsEE/ The action of every agent into the world starts

from their physical selves.\*

Agency is a movement that flows from the heart. The starting point colour is bright pink, the frequency is 528 Hz. Traveling from the centre of the heart it touches all cells, neurons, muscles and expands~traversing the body to the imaginary "outside." In that "outside" it manifests as "brzask"\*, the morning light, which awakens the gaze from which you may reflect ~

a World in a Grain of Sand  
And a Heaven in a Wild Flower  
~and~  
Hold Infinity in the palm of your hand  
And Eternity in an hour\*  
∞



**Agency** \*

**Language** /lAnggwIj/ The bridges we use to connect, share, or divide. Audre Lorde shows how it shapes cultures, challenges norms and influences our relation to nature. We have to be careful as it can also keep unfair things going if we do not question them. It is not just words on paper, or the words we speak – it is how animals interact, how trees communicate, how we listen, sing, dance, and act – or not. It has the potential to change how we perceive each other and the Planet.

**Outing** /p'ouiti:/

**Agency** \*

**Agency** \*

**Agency** \*



ing  
nght-provoking  
read rapidly  
tance for  
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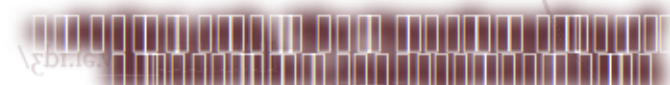
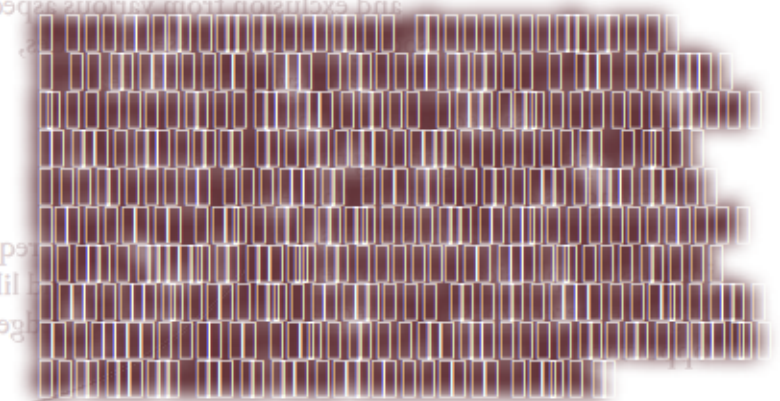
And a Heaven in a Wild Flower  
a World in a Grain of Sand

William Blake  
"Argures of Innocence"

An excerpt from  
"Special Agent's Manual",  
published by CIRCADIAN, 2017,  
production Special Agency,  
compilation Dmitry  
Paranyushkin

The action of every agent  
starts  
from their phys-  
cal selves.\*

Refers to discrimination, prejudice, or  
bias against individuals with disabilities,  
often leading to their marginalization  
and exclusion from various aspects of





□□□□□\*

□□□□□ /sIElUHnts/:

□□□□□ /sOUndz/:

□□□□□\*



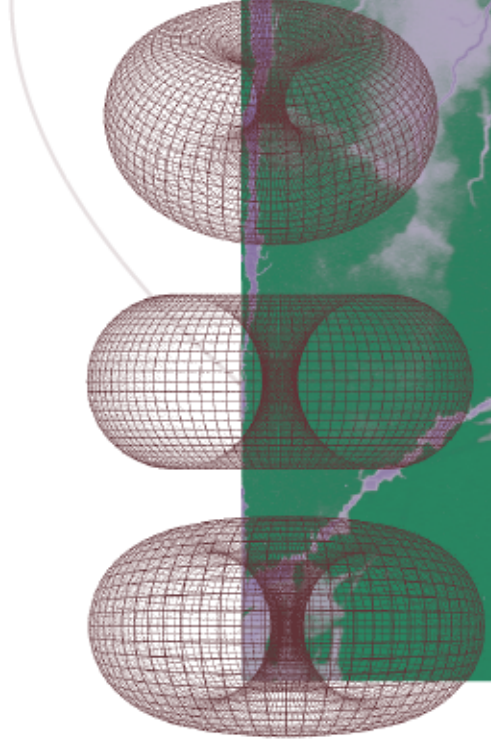
□□□□□ /'rɪðəm/  
 From heartbeats to melodies.  
 It is the underlying force that  
 brings order and momentum to  
 our experiences, reminding  
 us that life has its own  
 tempo and flow.

□□□□□□□□□□□□□□  
 /ə'ku:.stɪk ɪ'kɒl.ə.dʒi /  
 The study of soundscapes  
 within natural environments,  
 encompassing the interactions between  
 living organisms and their auditory  
 surroundings. It underscores the vital  
 role of sound in ecological balance, species  
 communication and habitat health. It deepens  
 our connection to the natural world, revealing  
 the intricate relationships between sound and  
 biodiversity.

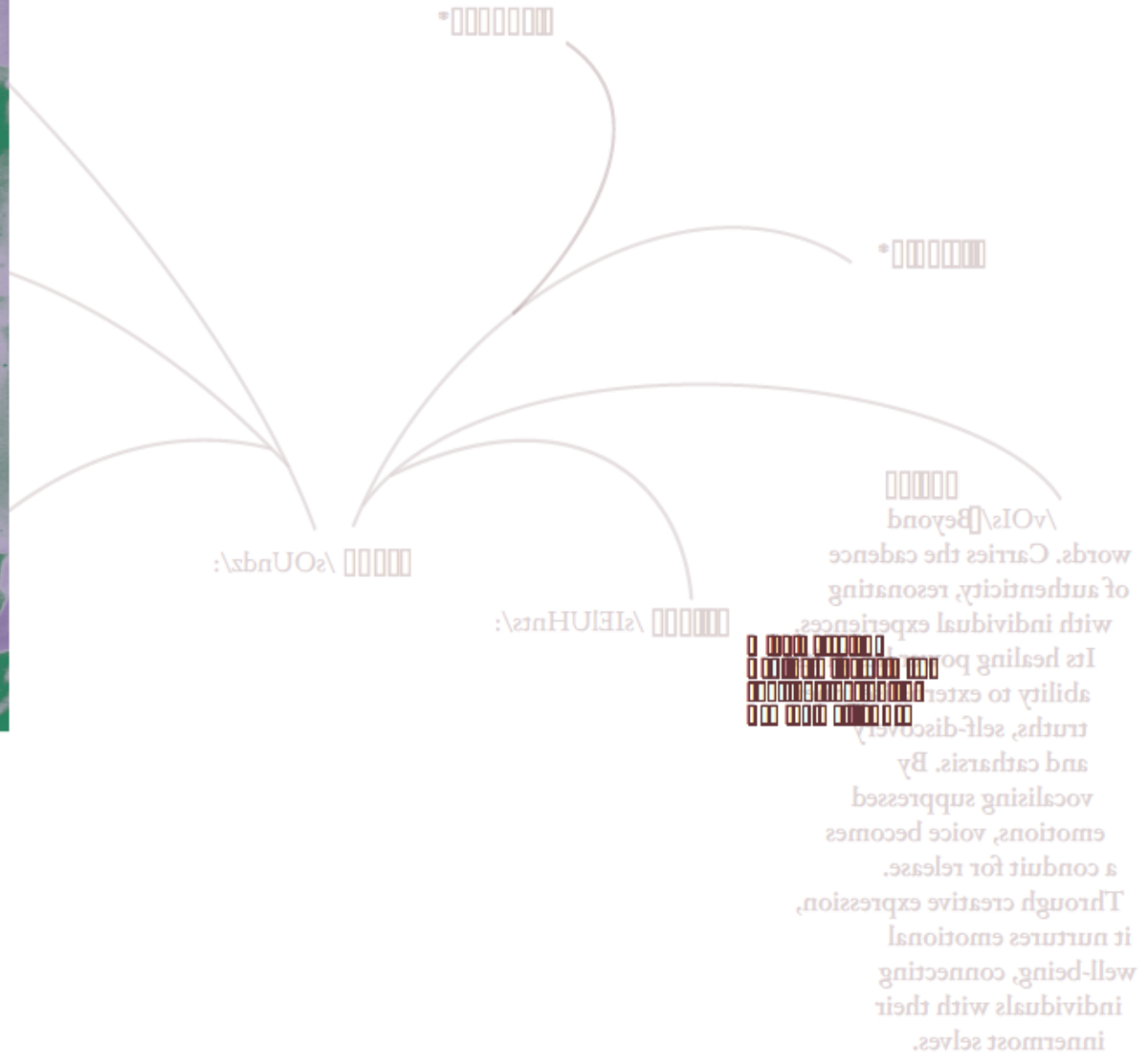
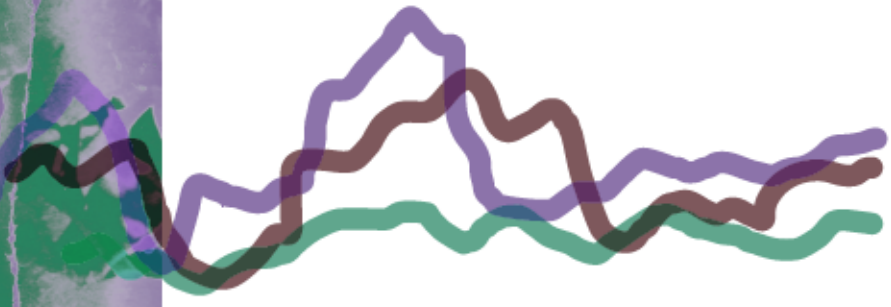
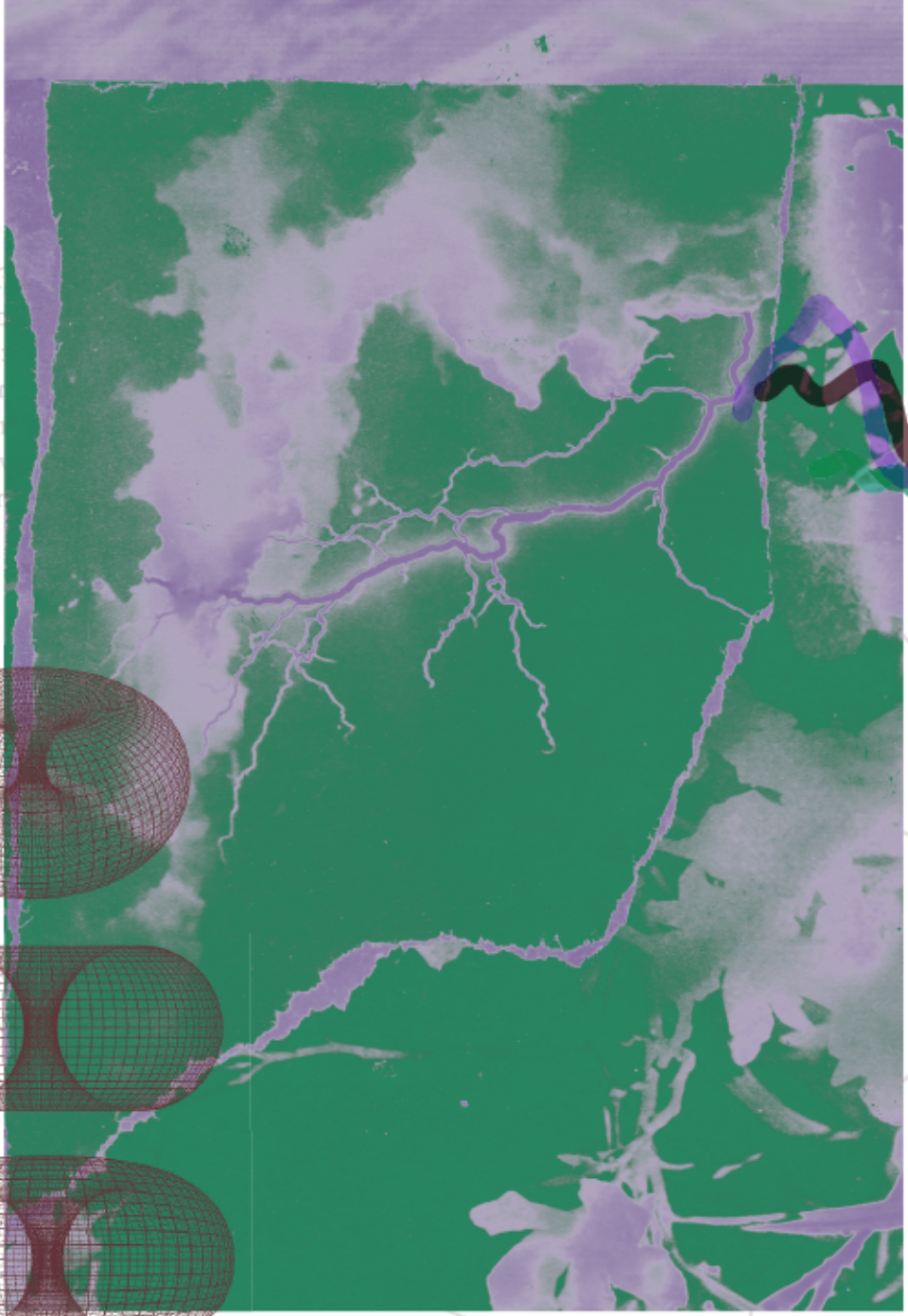
□□□□□□□□□□□□□□□□  
 /pə'lif.ən.i/  
 An assemblage of voices, ideas, and species.  
 A creation as an act of breaking  
 silence[s]. Oscillating between chaos  
 and harmony. Deep listening.  
 Acting and receiving. Overlapping but  
 not interrupting. Dawn chorus of birds.  
 A community.



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 The study of soundscapes  
 \ 'kju:stɪk ɪ 'kɒl.ə.dʒi \



forms of  
 overlapping  
 ning.  
 chaos and  
 of breaking silence[s].  
 oices, ideas, and species  
 \.n.i.\



redʒɪstər/ Under an open sky, a person told me of seeing things others did not.

I thought of registers, rastered fields of words, sensations and colours that open up, depending on the environment one soaked in. Those who pay attention to Twingo's see them everywhere, those who tune in to ephemera pulsate purples.

deeplɪsʊhɪŋg/

An invitation to the details so far unnoticed. In this process all senses become activated, from hearing to tasting, from sensing to feeling every incoming cue, from every direction, bottom to top, side-to-side, sonorically bounced, simultaneously, from the past, present and futures. Beyond the physical dimension.

pnTi/

A mystical creature from Greek mythology that was partly human and had enormous ears that could cover the body like a blanket. A creature that embodies the notion of "being all ears," a state of multi sensorial and multidimensional listening.

lɪsʊhɪŋg/

The active form of hearing. A form of reciprocity. An energy exchange through listening and being listened to. When one stops to listen, the other's presence disappears, and so their voices cease to exist, being silenced by violent ways of communication. Creates a dialogue between many voices, sounds, entities, technologies, environments, and a multitude of beings. A way of knowing and relating to each other.

sɪlɪhnts/

The state of being present or keeping silent. In the Gothic verb a word that denotes "the wind dying down," and the Latin desinere, a word meaning "stop." Both of these etymologies suggest the way that silence is bound up with the idea of interrupted action. When are we being silenced, not having the privilege to speak? When are we hiding behind privileges or silencing others? In the state of deep listening, does complete silence exist? Consider: comfortable silence, awkward silence, loaded silence, empty silence, intentional silence or forced silence.

bolɑŋ/

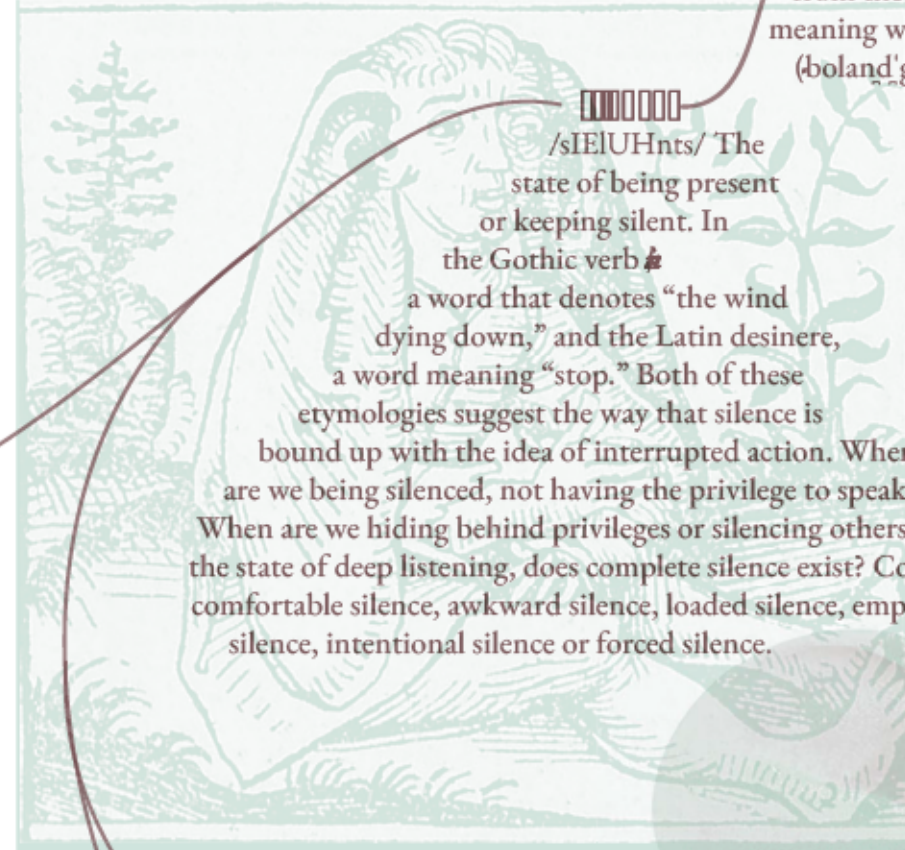
The act of breaking silence. Derived from the Chinese 波浪 (bō làng), meaning wave, and the Farsi وكدن لب (boland'gu), meaning loudspeaker.

peɪfəns/

Steady rhythm that paves the way forward, allowing us to navigate challenges with clarity and grace.

stɪlnəs/

The power of being present. Nature is there. Always here. Waiting. Standing. Lying. "Doing my own stuff quietly." Human body is the same. If we are quiet and still, there is a lot going on inside our bodies. We remember we are nature when we stop using language to think, speak and analyse.



Under an  
registers

open sky, a person told me of seeing  
things others did not.  
I thought of registers, tasted  
fields of words, sensations and  
colours that open up, depending on  
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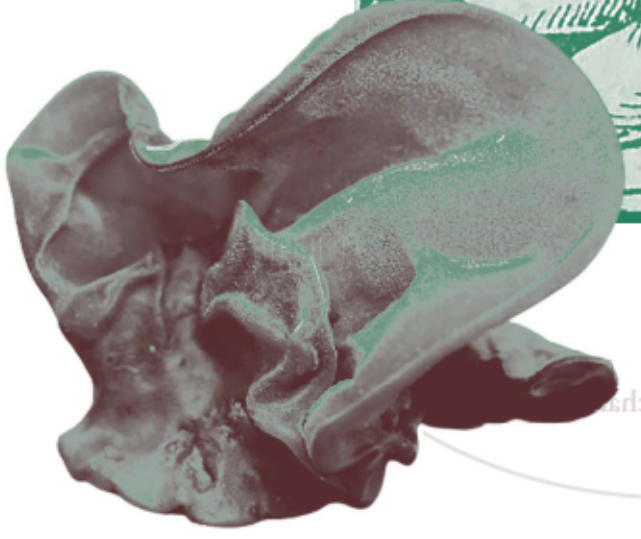
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multidimensional listening.  
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A



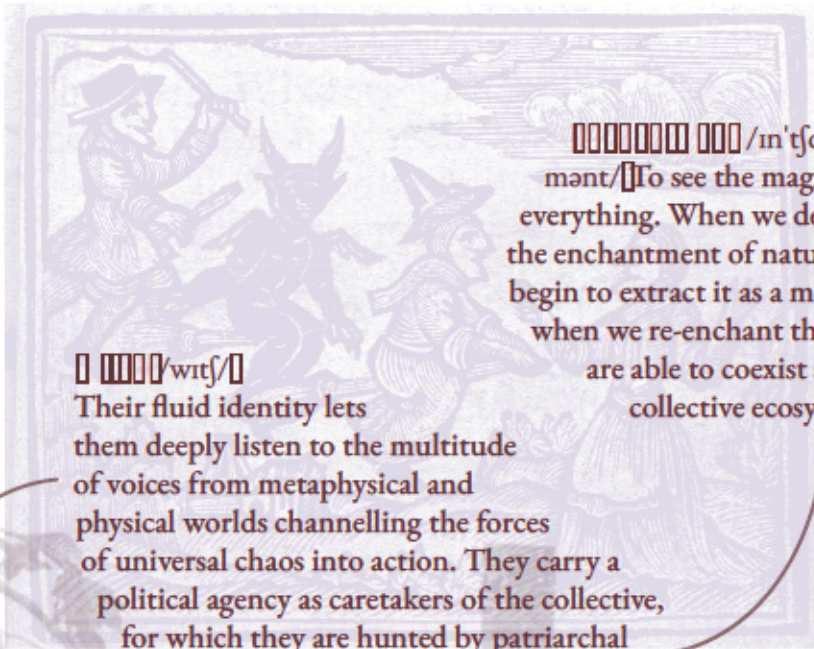
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"Doing my own stuff quietly."  
Waiting. Standing. Lying.  
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of being present. Nature  
The power

The power





**Witch** /wɪtʃ/ To see the magic within everything. When we detach from the enchantment of nature, we begin to extract it as a mere resource; when we re-enchant the world, we are able to coexist as a collective ecosystem.

**Witch** /wɪtʃ/ Their fluid identity lets them deeply listen to the multitude of voices from metaphysical and physical worlds channelling the forces of universal chaos into action. They carry a political agency as caretakers of the collective, for which they are hunted by patriarchal and capitalist toxicities.

**Witchcraft** /wɪtʃ.kra:ft/ An active practice form of somatic and sacred knowledges. Decentralised, non-institutional, subversive and various in its traditions. Consists of doings that follow the laws of nature and a witch is a living carrier of these knowledge[s].

**Intuition** /ɪn.tu:ɪʃ.ən/ Rooted in lunar, yin, and feminine energies, resonates with Taoist wisdom. The seat of our true cognition, guiding our sensory and emotional navigation in the world. Unveils the path and trajectory we must tread, embodying a profound sense of knowing that transcends mere thought.

**Healing** /hi:lɪŋ/ The body's inherent ability to heal itself is nature's sophisticated intelligence at play – constantly working to either disintegrate in order to regenerate or deconstruct in order to ensure balance. This mirror is a reminder that our anthropocentric belief that we are exempt from nature is in fact a disillusionment that hinders self-replenitive efforts extending beyond the physical surface. The spirit itself intuitively guides us to still places that speak of the living earth, its history and our birthright of transcending beyond suffering. An invitation to remember nature within our own bodies – this is where we begin. Sit, recognise and integrate our personal and collective trauma.

**Care** /kAIR/ To be connected and nourished. To care about someone or something. Attending to – care, anxiety, sorrow, grief, trouble – a form of attention imbued with soft touch (no skin contact needed). An ongoing witnessing. Making one comfortable. Self-care nurtures collective care in a feedback loop. Self-care nurtures collective care in a feedback loop. How do you take care of yourself so that you can take care of others (human and beyond)? Who are the caretakers in your surroundings?

**Mental Health** /,men.təl 'helθ/ A cornerstone of well-being, shaping how we navigate life's challenges and build relationships. Its importance is undervalued by the (op)pressing need of capitalist productivity. By addressing mental health, we ensure individuals lead healthier, more fulfilling lives, fostering a collective environment where understanding and support thrive.

**Nap** /næpnG/ An act of self-care, nourishing our own body and giving it a rest from the fast pace of our lives. Tricia Hersey, the founder of The Nap Ministry, calls for rest as a form of resistance to capitalist exhaustion. According to Hersey, enslaved people in plantations and mines used rest as a tool for Black liberation and healing.





When  
ment  
act it as a  
-enchant  
to coexist  
system.

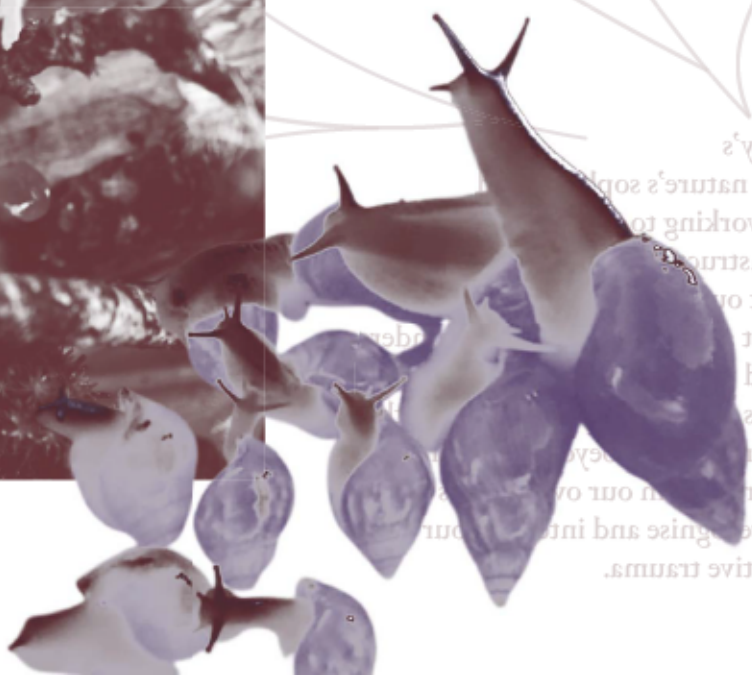
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follow the laws of nature. A witch is  
various in its traditions. Witches of different  
travels, non-insisting on a single  
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active practice for

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plEzhUH/

An all-encompassing, broad, general and personal term that has as many different interpretations as there are people on this Planet. It is a holistic state of being that surpasses binaries such as good/bad, right/wrong, or pretty/ugly. Pleasure is not about "what" is experienced but "how" it is reached. Pleasure requires safety, time, connection, communication and consent. The road towards it can sometimes be bumpy, leading us through valleys of hurt and mountains of excitement. While there are small(er) pleasures and more intense ones, pleasure is findable within each of us.

báwndrijz /

A plural noun, a shield against, an externalised fear, a sense of wholeness

firm yet permeable separation  
a container for ephemera  
fleeting protection  
flaky thick layers  
prickly pear  
past imprinted on the body  
heavy weight  
ancient bridges made of stone,  
eroding slowly,  
sometimes overnight

Blurring boundaries she became part of the rug then the dust between the shag and floated up up up up to the windowsill

collaboration

The cornerstone of collaboration. Cultivates longlasting systems of care and belonging. Empowers individuals to share ideas and resources fearlessly. Within an environment of trust, experimentation thrives, enabling the exploration of novel approaches without the weight of scepticism. The cornerstone of collaboration. Cultivates longlasting systems of care and belonging. Empowers individuals to share ideas and resources fearlessly. Within an environment of trust, experimentation thrives, enabling the exploration of novel approaches without the weight of scepticism.

græt.i.tju:d / Soft and happy pillow. Beauty of form and/or movement. Celebration of something. The acknowledgment of something to be grateful for, an attribution and recognition of value in one's life. Expression of love and appreciation.

rɪ'zɪliəns / The dream of a just world, where it should not be a constant demand. Blooms from the cracks of imperfect systems, highlighting the urgent need to mend society's fabric. In an equitable world, it would flourish not as a struggle, but as a choice, as individuals grow within nurturing landscapes of fairness and compassion.

fə'gɪv.nəs /

A gentle rain that washes away the stains of hurt and resentment.

tendərnəs /

A transformative force for radical connections. Emerges from vulnerability, empathy and emotional openness, nurturing relationships rooted in mutual respect and understanding. Softens patriarchal norms, and creates space for genuine care. Calls for an authentic, compassionate engagement with ourselves and others, cultivating a world where love and empathy guide our interactions.

collaboration



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everything possible. reciprocity. Makes A form of

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# Relationships: A Guide to Active Listening

Active listening is a skill that can be learned and practiced. It involves paying attention to what the other person is saying, without interrupting or judging. Active listening is a key component of effective communication and can help to build trust and understanding in relationships.

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## Relationships: A Guide to Active Listening

- Engage in active listening
- Seek understanding rather than judgement
- Embrace open dialogue
- Invite diverse perspectives
- Challenge assumptions
- Ask questions
- Explore underlying motivations
- Cultivate empathy
- Recognize shared emotions and experiences
- Nurture genuine connections
- Acknowledge the richness beneath preconception
- Foster authentic relationships
- Bridge gaps beyond the surfaces





Recipe for *Doing Being Done* by Céline Mathieu

Muscles and projections live  
semi-autonomous lives.

Make a soft soup of active and passive deeds and  
chew for tender focus. Beetroot and potato-y,  
potatoes are grounding, a woman told Chloé,  
who cried as she left a group of people  
she had been surrounded with.

Doing being done is what this group called up  
in us too; a mode of presence that  
did not require productivity.

It sort of dissipated the need  
to make or do, the being  
as a group provided all  
nutrients.

A recipe and a  
prescription, an  
illness and an  
ailment in one,  
it seems, to live  
in temporary  
community,  
where one does  
and is being  
done, moving  
between  
registers built  
with webs  
of words and  
images spilling  
gushing over  
and making  
fine silky sticky  
threads that the  
group braids  
into thicker  
strands  
that holds them  
doing being done.



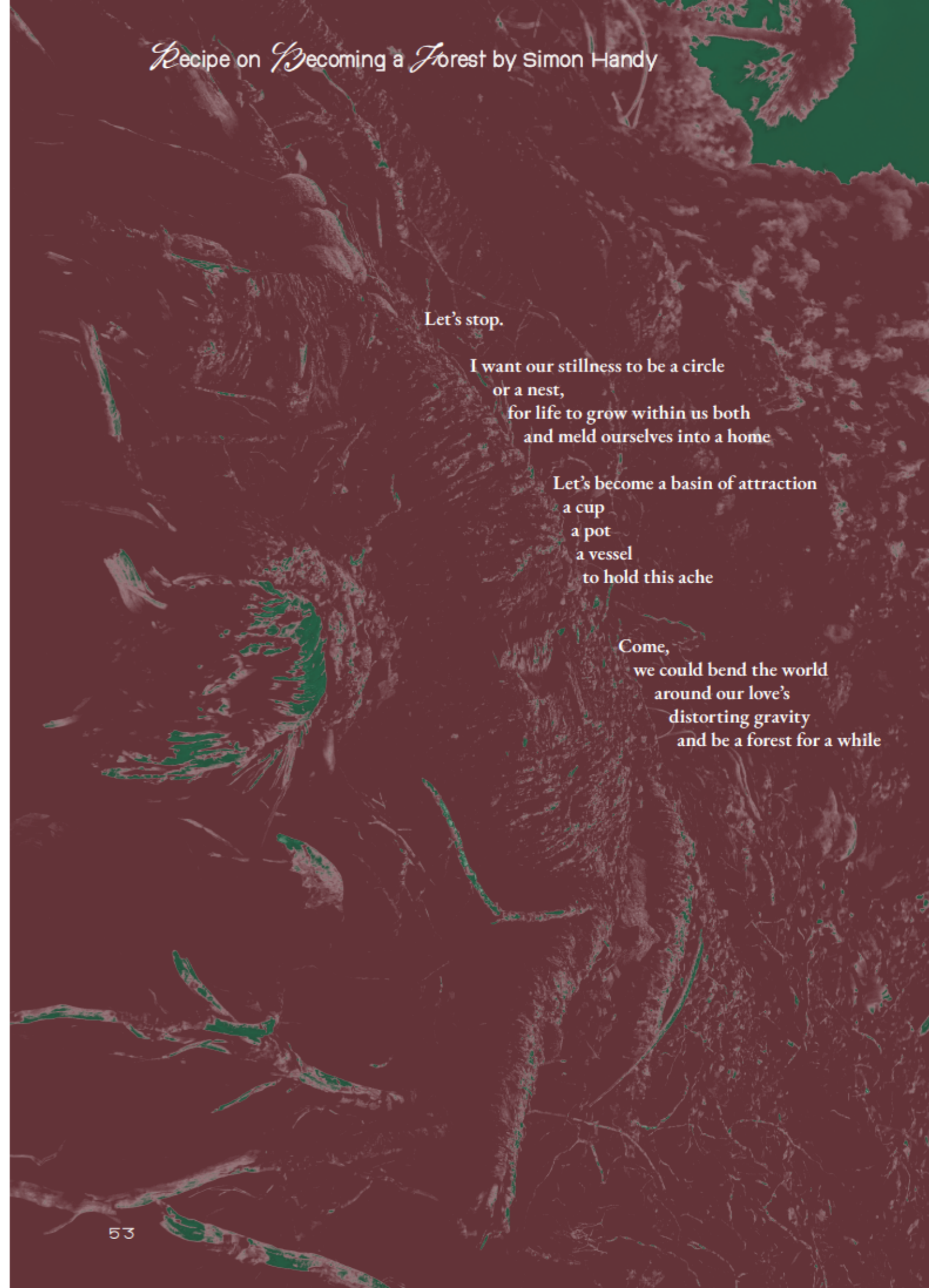
Recipe on *Becoming a Forest* by Simon Handy

Let's stop.

I want our stillness to be a circle  
or a nest,  
for life to grow within us both  
and meld ourselves into a home

Let's become a basin of attraction  
a cup  
a pot  
a vessel  
to hold this ache

Come,  
we could bend the world  
around our love's  
distorting gravity  
and be a forest for a while



A land free of isms; class, species, gender or otherwise.  
Its open borders welcome all without a passport, for  
new comings, for coming-outs, for laying down into its soft  
palms, like an ouroboros with a thousand heads, dreaming a  
thousand tales. The closer we nest to its infinite empire, a silent  
curve, hushed lips, the louder it begins to sing. The louder it all  
begins to sing.

Stay close to death, our ancient teacher, to stay close to life.

Learn its many laments and let it sprout open your  
flowering soul.

Borrow death's gaze to see the threads of interbeing and  
vulnerability, entwining you and me, and the curling grass  
of side-walk cracks, and the hydrodamalis gigas silent swim  
and resonant breath, and the hum of ancient woods, and  
Amy Winehouse, and the fall of silent stars on dark skies,  
and see how we are all one in death's ancient eye, gently  
closing on us.

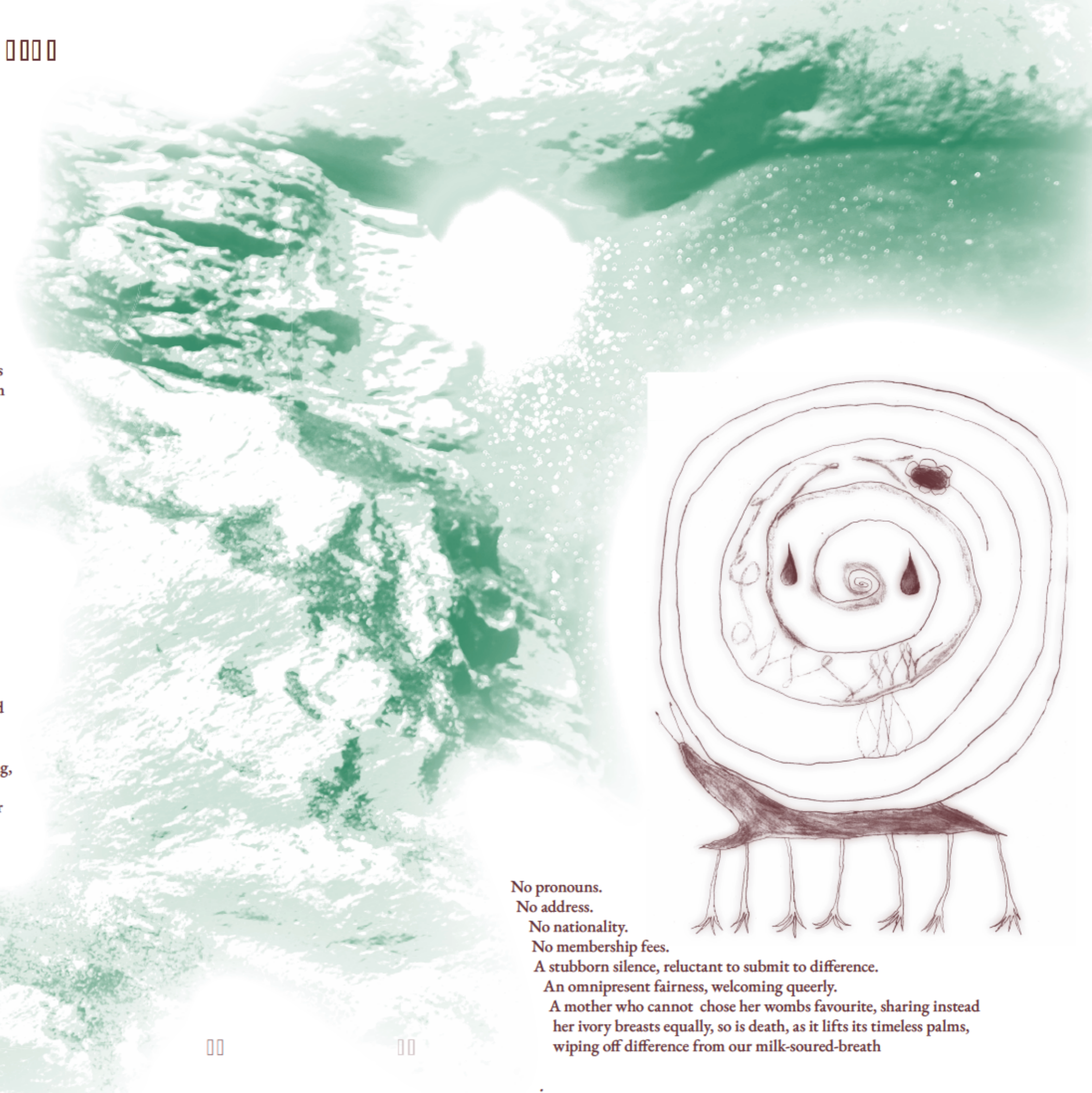
Let this atemporal fragility become the fountain of  
your solidarity.

Flow with the breath. Drop into this flesh fully.  
Release all tension, inside out.

Hold your breath for 4 seconds, and listen to the silence inside  
the silence as Kerouac inscribed under a pine-tree in North  
Carolina, or not even at all. And you will notice, mountains  
will crumble, but the emptiness of space, which is the one  
universal essence of mind, the vast awakenerhood, empty and  
awake, will never crumble away because it was never born.

Now listen deeply to the silence, inside this tingling, clinging,  
brimming ecstasy of the world, and you will hear with such  
clarity, that death will begin to lift its tired hands from your  
forehead, ears and lips. It is only the song of love here in  
death's quiet kingdom. It is only golden infinity, a stream,  
disappearing into its iridescent self.

Remaining open, as if. □



No pronouns.

No address.

No nationality.

No membership fees.

A stubborn silence, reluctant to submit to difference.

An omnipresent fairness, welcoming queerly.

A mother who cannot chose her wombs favourite, sharing instead  
her ivory breasts equally, so is death, as it lifts its timeless palms,  
wiping off difference from our milk-soured-breath

# Guided Meditation: Grief

## 1. Introduction

Grief is a natural response to loss. It can be a painful experience, but it is also a sign of love and care. In this guided meditation, we will explore the different faces of grief and learn how to hold our pain with compassion.

~ We might grieve the loss of a loved one, a pet, an unborn child, an extinct species, or a project, or the consequences of sexual abuse. All loss is valid. All loss calls to be witnessed and held.

Let us begin by taking a few deep breaths. Inhale through your nose and exhale through your mouth. Feel the air moving in and out of your body. This is a moment to be present with your experience.

~ We might grieve the loss of a loved one, a pet, an unborn child, an extinct species, or a project, or the consequences of sexual abuse. All loss is valid. All loss calls to be witnessed and held.

Let us now bring our attention to our hearts. Feel the warmth and love that is always present within us. This is a moment to be present with our experience.

~ We might grieve the loss of a loved one, a pet, an unborn child, an extinct species, or a project, or the consequences of sexual abuse. All loss is valid. All loss calls to be witnessed and held.

Let us now bring our attention to our bodies. Feel the sensations of our body, the touch of our clothes, the weight of our body. This is a moment to be present with our experience.

~ We might grieve the loss of a loved one, a pet, an unborn child, an extinct species, or a project, or the consequences of sexual abuse. All loss is valid. All loss calls to be witnessed and held.

## 2. Mindfulness

In this section, we will practice mindfulness to help us stay present with our experience.

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\*Grief has many faces. We might grieve loved ones, the loss of a pet, an unborn child, extinct species, or a project, or the consequences of sexual abuse. All loss is valid. All loss calls to be witnessed and held.

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## 3. Reflection

In this section, we will reflect on our experience and how we feel. This is a moment to be present with our experience.

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\*Guided vipassana or mindfulness videos are accessible for free via YouTube or Plum Village.



## Wide Open by s.e.e

Wide open  
& ready to receive.  
Keep eyes  
like alien vessels.

Illuminated. Interstellar.  
Transdimensional visions.  
Transtemporal velocity  
informs celestial body  
that is we.

Wide open.  
Fresh skin.  
Seventh spin since last.  
Been wrought in water sack  
which lacks longevity  
changes microscopic swift.  
Brain is fleshy effortless potential  
framing formlessness  
that is we.

Wide open  
& electric  
energetic  
eclectic  
eagerly exploring experience's edges  
emphatically expressing ego.  
extends eternally  
encompassing everything  
that is we.

Wide open.  
Vesselling  
Vacillating between  
Varying incarnations  
invariably strange  
struggling to survive.  
Striving skyward;  
succulent as the wind  
that is we.

Wide open  
& molecularly malleable.  
Atomic bombardment of time  
is refinement  
reimagination of an ancient dream  
thought lost,  
but this being only needed keys  
to free the beauty  
that is we.

Wide open.  
Web woven intricately  
in yarns spoken across  
history  
cast like starlit incantation  
in myriad mouths  
mounting  
power generation  
after generation  
cascading to the deity  
that is we.



# On the Possibility of a Planetary Embodiment

by JBA Dessléon

*On* JBA Dessléon. Welcome to *Planetary Embodiment*. In this study group, we embrace the challenges of inhabiting a world where human policies do not meet the policies of nature. A world of separations where humans do not meet themselves in their pluralities. Together we practice reimagining these narratives within the academic space and beyond it, within, and without the institutions, as art students, professors, researchers, cultural workers, humans, etc. To us, it is relevant to acknowledge and transform layers of privilege, histories of oppression, and subjective, social and ecological paradigms of degradation, while centering emancipatory knowledge, and ways of learning. To us, you are a reference in this discussion. Your practice inspires us to dream of a participatory culture sustained by the crossing of worldviews, and ecosystems, while it brings awareness of colonial history, the urgency of decolonisation, and structural change in the arts, and beyond. Today I am here in the position of apprentice and listener, and you are our teacher. We want to listen to you, and starting at the beginning, you can talk about yourself, and your trajectory. We are happy to have you with us today.

*On* the possibility of a planetary embodiment. The possibility of a planetary embodiment is a complex and multi-layered concept. It involves the intersection of various fields, including philosophy, politics, ecology, and art. At its core, it is about the potential for a shared, interconnected existence across different scales and systems. This concept challenges traditional boundaries and encourages a holistic view of the world. It is a call to action, urging us to consider the implications of our actions on a global scale and to work towards a more just and sustainable future. The idea of a planetary embodiment is not just a theoretical exercise; it is a practical one, requiring us to engage with the world in a new and transformative way.

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*On* Based on the history of colonisation in Brazil, what was an important moment for the Indigenous Movement, also in relation to your trajectory?

*On* The history of colonisation in Brazil is a complex and multi-layered concept. It involves the intersection of various fields, including philosophy, politics, ecology, and art. At its core, it is about the potential for a shared, interconnected existence across different scales and systems. This concept challenges traditional boundaries and encourages a holistic view of the world. It is a call to action, urging us to consider the implications of our actions on a global scale and to work towards a more just and sustainable future. The idea of a planetary embodiment is not just a theoretical exercise; it is a practical one, requiring us to engage with the world in a new and transformative way.

*It was also the first time that I realised that art is a tool for the confrontation of violent realities, and it can communicate what it means to be Indigenous, with an educational character.*

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Pirã-tapuya, Infogravura, 2020, variable sizes.

**Q:** What is the main contribution of these curators? And how does this connect with your career as an artist, and with the ever-expanding presence of the Indigenous Movement in contemporary art?

**A:** They have a very different way of thinking about curatorship as a participatory practice, which works with more people involved, with notions based on their regionalities, in short, their particularities. And I, as an Indigenous person, was already working with some notion about this Indigenous participation, not only in art but throughout the Brazilian power system, let's say. And one of my questions, together with Clarissa and Pablo, was about the Indigenous presence in the arts, only as part of the process, but not as central participants. They understood and were interested in knowing how to make this Indigenous art more present. Until then my desire was still to take part in the Indigenous Movement. Fighting for rights and for respect for the Indigenous population. I still did not

have an idea of wanting to be an artist or anything like that. In one of these conversations we had, Clarissa saw some material that I had been making over time as an exercise. She said, "Now, this is really interesting! I think you could work on that a little." And then she invited me to do an experiment, and I said "I think so, right?! It could be interesting." So it was from this 2016 exhibition called "Dja Guata Porã I Rio de Janeiro Indígena", at MAR - Museum of Art of Rio de Janeiro, which was also curated by Sandra Benitez Guarani, a central figure in the Indigenous Movement, and the arts as well, and José Ribamar Bessa. This was when I started to appear on the scene. When I gave up everything I had done in my life, to say look, I think this path can be interesting for me. That I can communicate differently than before in my life, that art can be another way to bring allies, and other Indigenous people to walk with me on this path.

**Q:** That is very relevant to understand the impact of the Indigenous Movement in contemporary art today. Maybe you could speak about the emergence of this movement in Brasil?

**A:** This path I am taking is to tell you exactly that. So Pablo Lafuente recommended I give a speech at the ANPAP congress, which is the National Association of Art Researchers of Brasil. At that moment I felt this was an opportunity to provoke these researchers. From the response I got at this congress, I also went after other Indigenous artists. In 2013 and 2014 there was an exhibition in Minas Gerais and I had already met some other Indigenous artists, such as Jaider Esbell, Arissana Pataxó, and Ibã Huni Kuin, the MAHKU Movement of Huni Kuin artists and other Indigenous artists. The idea was that alone I can not move this, so let's get together and let's think about how to create a fuss. We managed to get together in 2018 in São Paulo. Ten Indigenous artists, curators, and authors: Jaider Esbell, Daiara Tukano, Arissana Pataxó, Bu'ú Kennedy, Edgar Kanaykô Xakriabã, Ailton Krenak, Iba Huni Kuin, Fernanda Guarani Mbiã, Timei Asurini, Edgar Xakriabã, Sandra Benites, and myself. We managed to gather in São Paulo and it was from there that we started to move everything that exists today in Brasil, right? I think my work and the work of Jaider Esbell have been more in evidence because we really dedicated ourselves to abandoning everything that is our life for this work of "Indigenous Contemporary Art Movement", as they say. This name is still under discussion among us. We are trying to invent a word in some Indigenous language that can represent this whole movement. But anyway, from there and also me, as an artist, I was thinking about my own research, which started in 2019 when I really had the courage to present myself. It was after a trip I took to Mato Grosso do Sul,

where I had contact with a very harsh reality of that place where the Guarani-Kaiowã, the Terena and the Kadiwêu peoples live, which is a daily confrontation against agrobusiness. And it was from there, from this experience that I did the work called "Agro is not pop." This was my answer as an artist and as a result of the Indigenous Movement to confront this reality, where agrobusiness dominates, enslaves and violates these peoples who live there on account of the land.

Since then I started to use my work as a way to first present to the world an Indigenous reality that few in Brasil know. In Brasil most people think that Indigenous peoples live as if it was the last century, right? That they live naked, in the middle of the woods, in short, totally unassisted by any kind of technology. Showing a reality that the advance of large environmental or human exploration companies trample all Indigenous communities. Whether by mining, by "agrobusiness", hydroelectric dams, fishing, or deforestation. All of these large companies that advance on Indigenous territories. My work has this character of denunciation, of exposing these harsh realities that exist in Brasil. But also on the other hand, much of my work has an educational character, let's say, right?

*The Educational in the sense of bringing to the world this "Baniwa ethics".*  
*The Indigenous reality is not only violence and tragedy, but also knowledge and beauty, which is what Ailton Krenak and Davi Kopenawa also bring, trying to find in the chaos that is the world, the beauty of what it is to be Indigenous in this territory. And perhaps teach those who are not Indigenous how much the world is losing by not knowing this knowledge.*





this communication with others. If in fact, I came here from Rio Negro to Rio de Janeiro to communicate and use what I learned in communication, to bring voices and people together, today as an artist I can also have this "function." From this Contemporary Indigenous Art that we see today, what I imagine is no longer a podium, but a place for many people, Indigenous and non-Indigenous people together. There is no point in feeding, for example, a system of dispute or competition between us. It does not make any sense, it only makes sense for whom? For those who already live off of it, right? Which are usually already rich people who feed on our competition and our dispute.

So I understand myself as an artist, as this person capable of bringing more people together with me. And also as an artist capable of translating these teachings that at some point I lost, but that I went there and reconnected again, right? In other ways my work has also taken on this character that the collective and the translations of Indigenous wisdom can somehow, at least influence or open the mind, the eyes of some people, to understand that the planet is one, that we have nowhere to run, apart from these great millionaires, billionaires who manage with their ships to go live somewhere other than the earth. We need to take care of this planet we live on, right? And then this translation is also necessary. Just as Davi Kopenawa had to translate the wisdom of the Yanomami people into French, English or Portuguese, so did Ailton Krenak and other Indigenous peoples in this process. I

understand that as an artist, I can do this translation through art and that is what my path is now.

*We need to take care of this planet we live on, right?*

**Q:** We are talking to you from Europe, in the frame of an European art institution. Of course, the topic of privilege is very important in this context. I myself come from Brasil, still with a background of privileges. This is at the centre of our conversations. The recognition of the root of this problem. How do you see, for example, this idea of participation and collaboration between what is happening here and what is happening there? How to centre the Baniwa ethics that acknowledges us as part of the same living organism, and collaborate as Indigenous and non-Indigenous peoples in meaningful and reciprocal ways?

**D:** If someone is wanting to work with Indigenous artists in specific, or Indigenous groups, villages, the good thing is that there are still many Indigenous people in Brasil. There are hundreds of Indigenous peoples. So there is a possibility that some desires converge with some of these hundreds of people that exist in Brasil, but there is also the possibility that they do not converge. I think an example I can give of how we can work together is an exercise I have been doing more recently. This exhibition in Curitiba is one of those exercises. It seems to me that we have a lot of urgency in wanting to talk, in wanting to discuss decoloniality, but in this urgency, we end up running over some things and since we have several barriers, whether cultural or linguistic, we end up getting lost along the way. So one exercise I have been doing is to start the dialog with something that is common to us, which are these existing historical collections.

So I have been working with the ethnology museum in Berlin and the Getty Museum in Los Angeles, but also with the National Museum in Brasil and the Paranaense Museum, which is in Curitiba. So, from these existing historical collections that have a lot of documentation and are basically also of an academic nature, we can go through this collection starting a communication, starting a work of decolonization. If we can



Sukuryu-tapuya, Infogravura, 2020, variable sizes.

work from what we already have from both sides, we will be able to find what is missing there from our communication. To say, look, this collection here is very wrong, but why is it very wrong? Is it the way of presenting it? Is it the way of showing it? Is it the way of talking about it? Is it the way of writing about it? What can we work on from this to understand what has been done wrong so far and how we can work with it from now on, right? So that maybe, in the future, we can start thinking about new forms of dialog because everything is also very new, right? For us and for you.

Unfortunately, we will not be able to solve a centuries-long colonisation process in three months. Unfortunately, because I really wanted to have a magical power to snap my fingers and "solve the colonisation processes of the world" like that, right? Unfortunately, it is slow, so I think we can start from the academy and from our research as academic students, teachers, artists, Indigenous, non-Indigenous, start working from our collections, from our

repertoires, and deconstructing like this. What we did at the Paranaense Museum for the exhibition "Retomada da Imagem" [A Return to the Image], which is opening tomorrow in Curitiba.

This is a collaboration between myself and Gustavo Caboco, who is a Wapichana Indigenous artist. Together we made a provocation to the museum "give us access to your photographic collection of ethnography and we will call three Indigenous communities to talk about this collection. We are not going to destroy or tear anything, don't worry about that. We can even put our gloves on, right? Work in the proper space in the museum and everything. But we want to look at this collection and tell you, look, we need to change this or that. We need to work on this image..." And that is what happened. This experienceshowed Gustavo Caboco and I that things can happen in such magical ways. Even because, of course, it is impossible to see the entire collection of photographs, because there were years and

*We will not be able to solve a centuries-long colonisation process in three months. [...] Unfortunately, it is slow, so I think we can start from the academy and from our research as academic students, teachers, artists, Indigenous, non-Indigenous, start working from our collections, from our repertoires, and deconstructing like this.*

years of collections there by ethnologists, explorers, photographers, you name it, And

we made a selection of photos that dealt with the communities, the people we were going to bring. We invited Guaranis Mbyá, Xetã and Kaingang, who are the people of that region. Several women. The first thing that surprised us was that we invited these women to work with us, women of various ages and backgrounds, was that when they got there they brought their own guests, which was great, they were their partners, children, nephews, grandchildren, you name it. It just filled up like that and the museum people were already scared. But the surprising thing was also the solution we came up with.

In one of the photographs, there was the description "Indian with modern clothes" that was the caption of one of the photos. Indiamara Kaingang looked and said, "this person, she is the father of the chief of the village." And we thought, look, we have something interesting here. We have the name of a person, we no longer have an

identification of an "Indian with modern clothes". So this happened in several other photos, the people we invited recognized the people from the photos. The people in charge of the museum said they would delete the previous captions, then we will replace the other diligences. We said, "No! Leave the original caption and add the new caption to understand that there is a process of historical rupture here." If we hide what was before, it seems that what was before never existed, you know? So it is necessary to mark well what is a historical process, right?

**Q:** Yes, I agree. We must grasp the roots, to imagine the future. Thank you, Denilson. It has been really important listening to you, personally and collectively. Soon I want to publish this conversation so more people can also have access to it.

**D:** Thank you very much. Thank you for your time too, and for the exchange. We keep in touch.



kwatã-tapuya, Infogravura, 2020, variable sizes.

Denilson Baniwa is an Amazonian from the Baniwa nation. His work is based on research into the appearance and disappearance of Indigenous people in Brasil's Official History, while at the same time looking at Indigenous cosmologies and their artistic representations as a possible method of sharing ancestral knowledge and at the same time creating a database of these cosmologies as a way of safeguarding them.

# Dialogue

Dialogue is a process of mutual exchange and learning. It is a process of shared discovery and growth. Dialogue is a process of shared discovery and growth. Dialogue is a process of shared discovery and growth.

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*“This book does not belong to me alone. It is the culmination of many hours spent talking with comrades, students, colleagues, strangers. It is the outcome of life-transforming dialogues that take place in the context of community-building. Vietnamese Buddhist monk Thich Nhat Hanh teaches: ‘In a true dialogue, both sides are willing to change. We have to appreciate that truth can be received from outside of—not only within—our own group. . . . We have to believe that by engaging in dialogue with another person, we have the possibility of making a change within ourselves, that we can become deeper.’”*  
– bell hooks, Teaching Community

# Colophon

**Planetary Embodiment: Cooking with  
Words for Systemic Change and Solidarity**

First edition, 333 copies,  
September 2023

**Creative direction, editing, design, co (...)**  
Andrea Galano Toro, gal sherizly  
and Luíza Luz.

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is a seminar and  
transdisciplinary artistic  
practice coordinated by  
Luíza Luz at the Berlin  
University of Arts as part of  
Studium Generale. Engaging with  
‘The Transformation of Silence into  
Language and Action,’ as suggested  
by Audre Lorde, we envisioned this  
book with the intention of investigating  
the power of words in breaking silences  
and promoting awareness of intersectional  
environmentalism. The content was  
developed through workshops and  
guest lectures in collaboration with  
Andrea Galano Toro, gal sherizly,  
Denilson Baniwa, participants,  
and friends. In reciprocity for the  
causes we are addressing,  
the profits from  
this book will be  
directed toward initiatives  
supporting Indigenous,  
land, human, and more-  
than-human rights.