

# **Cultural Cannibalism and the Subversion of Monoculture in Brazil**

Christine Greiner



In the 1920s, cultural cannibalism or anthropophagy became a reference to Brazilian culture. Rituals of cannibalism have been a current practice in Amerindian and Afro-Amerindian culture since the sixteenth century. However, it was in São Paulo, after the 'Week of Modern Art' in 1922, that anthropophagy turned to be a metaphor and a way of thinking about cultural devouring strategies that characterize the eclectic appetite and mestizo ways of producing life and arts in Brazil.

Indeed, there are some possibilities of understanding cannibalism as a strategy of subversion of monocultures and, even among Brazilians and Latinos, it has been interpreted in different ways, according to the political context.

I will first give a brief historical overview to highlight some important questions that clarify what this devouring practice is all about. The purpose of this article is to think about cannibalism today as a *task still to be accomplished*, which means as an overture to multiple paths, in order to deal with *otherness as a state of creation*.<sup>1</sup>

In terms of methodology, this interpretation that sees anthropophagy as a task, recalls the way Jacques Derrida interpreted Marxism in his book *Spectres de Marx*.<sup>2</sup> According to Derrida, Marxism doesn't necessarily need to be considered as a doctrine, but could be understood as a task in the sense of some of its assumptions that still seem to reverberate, despite the radical conceptual changings of work, politics, and economy.<sup>3</sup>

By subverting machinic dualisms that strengthen ways of thinking that inevitably depart from the opposite notions of nature and culture, national and foreign, friend and enemy, this article assumes that anthropophagy can be understood as an epistemology of collective and cultural ambiguous bodies.

### The Early Beginnings and the Oswaldian Revolution

The Week of Modern Art took place in São Paulo from 11 to 18 February 1922. Despite the ideological pressure for progress and modernity that pervaded the early 1920s, this event was not related to any commercial target or international policy. It was organized by the poet Oswald de Andrade and a group of avant-garde artists working in various artistic fields (visual arts, literature, theatre, and music).<sup>4</sup> The primary step was to criticize the notion of identity policy, which could be considered a critical path away from the goals of the 'Centennial Expo of Rio de Janeiro' that

happened at the same time. This Expo was primarily focused on seeking a sort of 'nationalism for export', guided by foreign models of modernity and civilization in order to assert a new image to the world of Brazil as an independent nation.<sup>5</sup> On the other hand, the Week of Modern Art had little impact at the time but deployed initiatives that have left key brands, such as the work of the painter Tarsila do Amaral, the *Anthropophagic Manifesto* (*Manifesto Antropófago*) and *Pau-Brazil Poetry*, both written by the Oswald de Andrade, and the novel *Macunaíma*, by Mário de Andrade. In 1923, Tarsila, as she was known, travelled to Paris and studied with Fernand Léger, among others. It was during her stay in France, that she painted one of her most important works, *A Negra*. One of the subjects presented in various works such as *Morro da Favela* (1924), *Lagoa Santa* (1925), and *Abaporu* (1928) was to create Brazilian singularity with the liberty of using different techniques and gazes like the movements she experienced in Paris (Cubism, Futurism and Expressionism). Like Tarsila, Oswald and Mário de Andrade's proposal was to use the 'cannibal logic' of Indians as a metaphor to mark the Brazilian talent for devouring foreign cultures—from both outside of Brazil, such as European cultures, and from within, such as the Amerindian culture and that of African Americans—by digesting all according to their own peculiarities.

In this ambiguous cultural soup, it is possible to identify, especially in Oswald de Andrade, the remains of French Surrealism, a trace of Nietzschean proposals, and murmurs of Walt Whitman's poetry, which were important references for the writers of the Paulistana elite, who were interested in exploring different avant-garde processes of creation, outside the scope of the most conventional aesthetic models.

Always in good spirits, Andrade created a series of parodies including a translation of the Hamlet dilemma 'to be or not to be', which became 'Tupi or not Tupi'.<sup>6</sup> In 1929, he wrote the article 'Porque Como' (Why I eat), as an answer to the most nationalist Brazilian thinkers, and signed this text as *Marxillar*, by joking with Marxism and Jaw, because in Portuguese the word 'jaw' is translated as 'maxilar'.

Andrade considered Marx a romantic *antropófago*, and that's why he tried to read the Communist Manifesto in cannibal terms. According to him:

The *antropófago* will inhabit Marx's city. The pre-historical dramas ended. The means of production socialized. The syntheses we look forward to since Prometheus are founded. When the last screams of war announced by the atomic bomb have finished ... And because the last man willing to change nature will transform his own nature ... Nothing exists outside Devouring. The being is pure and eternal Devouring.<sup>7</sup>

In a way, the Centennial Expo and the Week of Modern Art shared the common purpose of defining Brazilian culture. However, their understanding of culture and nationalism was completely distinct. The Centennial Expo was based on settings such as territory, language, and nation; and it was focused on expectations for the international view of Brazil, by reinforcing the myth of an exuberant and exotic nation even when the main objectives were to transform the country into a modern nation. This project of increasing modernity was based on patterns established by the notions of progress, new technologies, and international markets rather than on local needs. By contrast, the Week of Modern Art in São Paulo was a preliminary attempt to create a singular and subjective strategy related to the notion of anthropophagy, and it was revived many times in different circumstances such as during the concrete movement of the 1950s, conducted by the semioticians Haroldo de Campos, Augusto de Campos and Décio Pignatari; in the neoconcretism of the 1960s, with the poets Paulo Leminski and Ferreira Goulart, the visual artists Lygia Clark, Lygia Pape, and Hélio Oiticica; and by the singers and composers Caetano Veloso and Gilberto Gil, who cannibalized foreign music (instruments and rhythms) to produce the Tropicalismo or Tropicália musical movement of the late 1960s, which was a strong political reaction to the Military Dictatorship (1964–1985).

In a broader sense, one may conclude that, despite the differences, all these artists addressed some sort of anthropophagical perspective, which involves: (1) a poetical and political attitude to deal with life by looking for zones of potential; (2) the recognition of the singularity and the diversity of experience, avoiding the tendency to transform everything in *a priori* categories; (3) the desire to enhance the perceptions of the body, without the domination of rational thoughts, by using intuition and empathy to rethink the boundaries of knowledge; (4) the denial of identity as something

essential, static, or monolithic; and (5) the recognition of the self as a dynamic cartography of thoughts, feelings, and actions.

### The Epistemology of the Shaman

As the anthropologist Eduardo Viveiros de Castro explained in his book *Metafísicas canibais*<sup>8</sup> (Cannibal Metaphysics), the roots of Brazilian culture are not European but primarily connected to Amerindian perspectivism, which means a particular form of 'multinaturalism'. As a result of this cosmology from the Amazon region, nature cannot be separated from culture. Instead of either natural or cultural productions, there are multiple perspectives. In other words, when we see something from a different perspective, it means we can deal with new realities (and not only with new interpretations of an *a priori* reality). Therefore, the anthropophagic strategy can be considered a subversive methodology to criticize the view of the colonizer by translating the imaginary stereotypes of the colonized through a multitude of ideas, feelings, and images. This point of view creates, more than a multiculturalism, a multinaturalism of bodies and experiences.

Indeed, according to Viveiros de Castro,<sup>9</sup> the Tupinambá cannibalism was, since the early beginnings, a very elaborated system for the capture, execution, and ceremonial devouring of enemies. The prisoners of war were usually people of the same language and customs as the captors, and they could live comfortably with them before meeting death in the central square of the village. Actually, before they were killed, the captors offered women from the village to the prisoners, so they would become brothers-in-law to their future assassins. In Tupi-Guarani language, enemy and brother-in-law are the same word *tovajar*—a term meaning 'opposite' or 'borderline'. That's why in Amerindian predation there is also some sort of affinity.

The cycle of cannibalism culminates in the execution of the prisoner. The man who kills the victim gains a new name after the act, plus the right to marry and have children, the right to speak in public, and free passage to paradise after death. The members of the community can eat the body of the deceased, except the executor, who, besides not eating the deceased, enters a period of mourning that is a kind of identification with the one who has just been executed. The aspect of sacrifice in this process is due to the revenge of the village's dead—avenged and celebrated by the execution and devouring of the prisoner.

But what is actually devoured during the ritual? The substance, flesh itself, was just a tiny piece, almost irrelevant. Therefore, it seems that the devoured 'thing' was indeed a sign meaning the enemy's relationship with the community, or in other words, his condition as an enemy. What is assimilated from the victim is the sign of *otherness*. Therefore, one may conclude that cannibalism would be a paradoxical movement to deal with excution and devouring from the enemy's point of view because the 'thing' that is devoured, is the *difference*.

Part of this process is also present in Amazonian shamanism, which represents the cross-communication between two worlds that actually cannot communicate to each other. According to Kopenawa,<sup>10</sup> the shaman is a kind of *rapporteur* who goes from one point of view to another. He embodies and relates the potential differences inherent to the diverging perspectives that constitute the cosmos. The power of the shaman derives from the differences between these worlds and there is also an epistemology around this ritual, which is opposed to the messianic culture because it is a primitive force of resistance to the indoctrination of the colonizer. It is not like an organized resistance, like those movements that were planned, for example, during the periods of catechization, colonialism, and military dictatorship. It is rather a carnivalesque insurrection that triggered the devouring of images, narratives, and movements in a chaotic way.

In this sense, indigenous cannibalism should always be interpreted in a symbolic instance, not restricted to the literal act of devouring the flesh. This symbolic moment of the process is called anthropophagy.

### Dealing with the Colonial Discourse

An important statement of the colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of *otherness*. However, as a sign of cultural and historical difference, it seems to be a paradoxical mode of representation. Homi Bhabha<sup>11</sup> points out that it connotes an unchanging order as well as a disorder, at the same time. Like all stereotypes, which are the main focus of the major discursive strategy of the colonizers, this ideological construction of *otherness* vacillates between what is always 'in place'—and is already known—and something that needs a representation that could be interpreted as a process of subjectification.

In this context, even if the forces of power attempt to reduce all processes to prior political normativity, there is always an articulation of differences. The main point is to avoid the notion of essential identity as observed by Edward Said in his book *Orientalism*<sup>12</sup> of the late 1970s, and also to recognize the dangers of a 'unique history' as noted by the Nigerian writer Chimamanda Ngozi Adichie.<sup>13</sup> When we try to encapsulate a complex culture in a single essence or history, we start working with stereotypes, which seems to be the primary points of subjectification from colonial discourse, for both the colonizers and the colonized.

This avoidance of fixed identities is an important starting point for contemporary Brazilian artists and intellectuals, such as the already mentioned anthropologist Viveiros de Castro; the sociologist Jean Tible, who has recovered an important bond between Marxism and Amerindian culture through a reinterpretation of the work of Peruvian journalist José Maria Mariátegui (1894–1930); and the psychoanalyst and philosopher Suely Rolnik, who has researched the evolution of anthropophagical strategies after the experiences of Lygia Clark in order to develop an original hypothesis about Brazilian colonial unconsciousness and anthropophagy as a possible strategy of insurrection.

These researchers have observed that the fracture is always deeper than we thought, and it cannot be restricted to the poetic experiences of the avant-gardes from the 1920s. Through anthropophagy it is possible to question the very notions of subject, identity, human, culture, and nature. Thinking about contemporary debates, these questions became more important than the ritual *per se*. The key is to focus on the possibilities of dislocation. For example, when Jean Tible studied the work of Mariátegui, he was not particularly interested in Peruvian history, but mostly in analyzing recent political manifestations in urban space, such as the big movements from June 2013 that happened all over Brazil.<sup>14</sup> Mariátegui has proposed a connection between Marxism and Indigenous America to think about the power of the collective. To make sense of what he has identified, it was important to set aside some of the references to 'Inca communism' as rhetorical flourish. He was looking for 'a culture of solidarity' that could contribute to the building of socialism in Perú. He believed that the indigenous population, descended from the Incas, gathers very favourable conditions where primitive agrarian communism survives in concrete structures and in a deep collectivist spirit. Mariátegui

saw the indigenous question as providing the key to unlock the socialist revolution. He had both knowledge and appreciation of the long history of indigenous resistance: first to the Spaniards, and then to the Republic. By reading Mariátegui's research and other sources related to Brazilian cannibalism and shamanism, Tible has tried to create possible connections to better understand the emergence of collective movements through cultural singularities.

From another point of view, Suely Rolnik has thought about cannibalism and anthropophagy as a cognitive tool to deal with our colonial unconsciousness without subservience.<sup>15</sup> She was inspired by the Brazilian artist Lygia Clark. In her essay 'Politics of Flexible Subjectivity: The Event Work of Lygia Clark',<sup>16</sup> she considered four types of producers that emerge from our past experiences: the creators, the consulting professionals (of the business and marketing world), the consumers, and the human self-presentation specialists (personal trainers, personal stylists, plastic surgeons, interior designers, and so on). Among them, one can recognize those trying to create a rigid identity in order to be included in the global market, and also those operating at the micropolitical level, looking for flexible ways to deal with art and life. There are always several territories of ambivalence to 'becoming-other' with a degree of instability that comes and goes, by representing new possibilities of communication, from invisible levels of perception to explicit discourse.

Alongside the discussions conducted by these intellectuals, the Lia Rodrigues dance experience at the Favela da Maré (Maré Shantytown) in Rio de Janeiro, can also be a good example of anthropophagical strategy of creation as a contemporary task in order to nurture collective movements in a context of extreme vulnerability.

In 2003, Rodrigues moved her company Lia Rodrigues Companhia de Danças (founded in 1990) to the Maré community—which is almost a city within the city of Rio de Janeiro, with 138,000 inhabitants. Since then, she has conducted important artistic work there. The community work began with the presence of the dance company at the Casa da Cultura da Maré, which is a kind of warehouse located just beside the Centro de Estudos e Ações Solidárias da Maré (The Maré Centre of Studies and Acts of Solidarity [CEASM]), a nongovernmental organization. The building is always open so people can come in whenever they want. During the rehearsals, a few young members of the community

asked to participate and were included in Rodrigues's company (Leonardo Nunes Fonseca was one of the first and continues to participate in the company today). Some of the dancers provide free workshops to the community, and several choreographers, including international artists such as the French choreographer Jérôme Bel, have presented pieces in the warehouse, thus creating a very unique environment.

Like Rolnik, Rodrigues was also inspired by Brazilian artist Lygia Clark's proposition of the 'collective body'. Clark created several performances between 1964 and 1981, focusing on the dissolution of boundaries between artists and audience. Rodrigues made a connection between Clark's work and Susan Sontag's discussion of the modern understanding of violence and atrocity in *Regarding the Pain of Others* (2004)<sup>17</sup> to consider empathy in relation to the performer/audience connection and the feeling that, for a brief moment, someone can be in the place of another.

Testing a collective empathic body in a shantytown like Maré is a huge challenge. How can a well-educated choreographer born into a rich white family empathize with, much less feel like, an inhabitant of Maré? Rodrigues and her dramaturge Silvia Soter are very aware of this barrier. They don't pretend there are no social differences between the artists and their audience/community. Quite to the contrary, the artistic research starts with the awareness of differences and seeks a possible exchange of singularities. Therefore, it is important to recognize a political strategy in the way she organizes her dance, and not just in the structure of her organization and its relation to the community and its location.

*Aquilo de que somos feitos* (That what we are made of) from 2000, was her first work inspired by Clark, who explored in greater depth the perception of the body and its relationship with objects in works like *Objetos Relacionais* (Relational Objects, created from 1976 to 1981); or the body within a group, as in *Baba Antropofágica* (Antropophagic Drool, 1973). *Baba Antropofágica* was part of Clark's body of work entitled *Arquitetura Orgânica ou Efêmera* (Organic or Ephemeral Architecture, which she began in 1969). All participants placed a spool of coloured thread in their mouth; the end of the unwound thread was in the mouth of another participant who was stretched out on the floor. This event was inspired by Clark's dream of an unknown material endlessly flowing from her mouth, material that was actually her own inner substance. *Objetos Relacionais* attempted to relate therapeutic

practice and artistic experience. These were created in the last phase of Clark's work, in which she developed a vocabulary of relational objects for emotional healing. She continued to approach art experimentally but made no attempt to establish boundaries between therapeutic practice and artistic experience, and at this point she was no longer interested in preserving her status as an artist. She started using the relational objects on the bodies of audience members/patients by stimulating connections among the senses in order to awaken the body's memories. The objects were made of simple materials such as plastic bags, stones, and sand, which acquired meaning only in their relation to the participants. The physical sensations stimulated by the relational objects as Clark used them on a patient's body, communicated primarily through touch, stimulating connections among the senses and with the body's traumatic memory.

Rodrigues did not intend to reproduce these experiences but to explore in her own way the breaking of barriers between artists and audience. By reinventing body knowledge through dancing, she creates alternative modes for a life without false utopias and illusory hopes. This is her corporeal project, which really seems to be more effective than many forms of verbal discourse, especially since the trilogy *Pororoca*, *Piracema and Pindorama*, which started in 2009, and was completely created at the Maré space. The last pieces, *Para que o céu não caia* (For the Sky not to Fall, 2016) and *Fúria* (Furious, 2018), became even more radical in the sense of blurring the instances of life and art.

*For the Sky not to Fall*, for example, was completely connected to the notion of anthropophagy. It was actually based on the book *The Falling Sky*.<sup>18</sup> This narrative was based on the words of the shaman Davi Kopenawa, after his conversation with Bruce Albert, a French anthropologist, born in Morocco. Kopenawa speaks to be heard by those who do not understand his language. He explains it is important to listen to the forest, especially to the things that constitute the 'deep' forest. What is at stake, is not only the description of a world, or the venturing of a political activist. In this context, talking is important to defend what is left behind—the forest and its animals.

The sky will collapse if nature continues to be disrespected and the thermodynamic imbalance becomes radicalized. Kopenawa points out that white people do not seem to care about it, but the event no longer depends on them. In the forest, politics

is the words of Omama (Yanomami demiurge) and the Xapiri spirits. These words can be listened to during dreams. However, the white people sleep a lot but only dream about themselves.

By contrast, the shamanic dream induced by hallucinogens is the way to know the invisible foundations of the world. It is a dream of the other. Indians and shamans are not interested in gold, merchandise, or greed, which seems like a fiction to neoliberal system of believes.

By looking for a connection with Kopenawa's words, Lia Rodrigues and her dancers dared to dream of the other, and at Maré, there are many others. The dancers have especially studied the junkies, who became examples of the shantytown's bare life. We can assume the choreography constructs an *incarnate biopolitics*, as a way of existing without exterminating what is not the same. This cultural cannibalism became the first source of resistance.

As has been widely discussed by several authors (e.g: Lemke 2011, Esposito 2008),<sup>19</sup> Foucault's concept of biopolitics was, after his death in 1984, received in different ways. Negri and Hardt, for example, have proposed a distinction between biopower and biopolitics. According to their books (*Empire*, 2000, and *Multitude*, 2004),<sup>20</sup> biopower represents the power over life and biopolitics refers to the possibility of a new ontology that derives from the body and its forces. By reading Foucault, they agreed that if there was no resistance, there would be no power relations. Resistance, and specifically body resistance, always comes first. Therefore, when I speak of 'incarnated biopolitics', I'm thinking about these forces of the body constituted by dancing. It is not the power over life, but the power of life as a creative force to deal with radical devastation.

Another good example of anthropophagical artistic experience was the project *1000 Houses*, conducted in Teresina (Piauí) by the choreographer Marcelo Evelin and the artists group Núcleo do Dirceu.<sup>21</sup> The proposal emerged from a concern within the Núcleo as they thought about the possibility of creating a place for spectators outside the theatre seats. The procedure was quite simple: the artists started to go into the homes of the Grande Dirceu district (where the collective was based) to generate what they called a 'co-responsibility of residents in art'. The interventions consisted of 'visits' or 'break-ins'; arriving without having been invited, to preserve the surprise effect. Each participant chose a

profile of homes to visit and a performance to do according to a list of criteria linked to the features of the chosen house (such as having tiles or white walls), or to the characteristics of the people living there (elderly residents), or also to an event (homes where domestic violence had occurred). Regardless of the choice, the artists' focus was always on the performativity of the encounter and the dialogue with the other, as well as on the creation of environments that were real (meeting face to face) but also fictitious (the narrative built from the dialogue with the resident). One of the intentions was to approach the private place with a public act. As the group explained on their website:

In the actions that we developed, private became public and vice versa, in an inversion that also blurs the notion of artist and spectator and the meaning of what art sphere is established politically by sharing what is common. And the private sphere [is defined] because the event takes place in the singularity of the individual, in his or her particular universe. With predefined themes for the performances in the homes—such as domestic violence—the artists generate an interest in art in the residents while proposing a joint participation and performing a public act in a private space, which results in a deliberate blurring of the function of the actor and the spectator.<sup>22</sup>

Aside from the installations that presented fragments of narratives and movements created during the visits, the project was turned into a book,<sup>23</sup> which gathered different documents (mainly photographs) on these experiences. In this case, the anthropophagical trace of these actions is the devouring of *otherness* looking for the potential of the collective.

After these experiences (intellectual, artistic, and activist), we may conclude the anthropophagical task is to deal with possible realities without restricting them to a priori categories, but to search for the activation of movements. In a radical way, anthropophagy can even destabilize the notion of alterity or otherness, by proposing multiplicities or pluralities.

In the history of Western philosophy and science, this devouring operation can be recognized by other names. They are not exactly the same, but came from a similar attempt to disclose the precarious and discontinuous nature of the self. I'm thinking

about the transduction proposed by Gilbert Simondon, the radical pragmatism of William James, the arachnid movements of Fernand Deligny, the enactment of Francisco Varela, and the minor movements of Brian Massumi and Erin Manning, among others. In the artistic field, scholars working with performing arts (e.g. Lepecki 2016, Cvejic 2015)<sup>24</sup> have been proposing artistic creation as a process that operates for and as differentiation. In these contexts, the epistemologies of shamanism and anthropophagy seem to be much more than exotic ways of thinking, or poetical tools. They should be considered an original perspective to problematize the neoliberal rationality and the illusion of autonomous subjects who seem to be eternally condemned to dream of their own lives.

## Notes

- 1 I have developed this idea of otherness as a state of creation in my book *Fabulações do corpo japonês e seus microativismos* (Fabulations of the Japanese Body and its Microactivisms) (São Paulo: ed. n-1, 2017). Through neoliberal economic policies, otherness is something to be avoided or tolerated—which according to Wendy Brown is a current discourse of depoliticization (*Regulating Aversion: Tolerance in the Age of Identity and Empire* [Princeton: Princeton University Press, 2006]). Strategies such as anthropophagy and fabulation can give us another perspective to deal with otherness as an operator to create something else, such as a flux of thinking-feelings, a dislocation of time-space, and sometimes a political disclosure of worlds never meant to appear.
- 2 Jacques Derrida, *Spectres de Marx: L'État de la dette, le travail du deuil et la nouvelle Internationale* (Paris: Galilée, 1993).
- 3 Some discussions conducted by Antonio Negri, Michael Hardt, Slavoj Žižek and Paolo Virno could be considered as post-marxist articulations or possible answers for hypothetical tasks, by concerning for example the notions of multitude and immaterial labour.
- 4 Some of the most notable participants were painters such as Anita Malfatti, Emiliano Di Cavalcanti, Vicente do Rego Monteiro, Inácio da Costa Ferreira, and Victor Brecheret; writers such as Oswald de Andrade, Mário de Andrade, Sérgio Milliet, Plínio Salgado, Menotti del Picchia, Ronald de Carvalho, Guilherme de Almeida, and Álvaro Moreira; musicians such as Heitor Villa-Lobos, Guiomar Novais, and Ernani Braga, among others.
- 5 In many ways, this plan has been very successful. The presence of more than thirty foreign countries (each with a specific pavilion or representative) highlighted the potential of Brazil, which at that time was considered to be the great exponent of Latin America.
- 6 Tupi is the linguistic family of the Tupi-Guarani tribe, which was one of the largest tribes in Brazil, spanning thirteen states, before becoming nearly extinct through successive attacks.
- 7 Oswald Andrade, 'Mensagem ao Antropófago Desconhecido' (1946), in *Estética e Política* (Rio de Janeiro: Editora Globo, 1991), pp. 285-286.
- 8 Eduardo Viveiros de Castro, *Metafísicas Canibais* (São Paulo: ed. n-1, 2015).
- 9 Eduardo Viveiros de Castro, *A Inconstância da alma selvagem e outros ensaios de antropologia* (São Paulo: Cosac Naify, 2002).
- 10 Davi Kopenawa and Bruce Albert, *The Falling Sky: Words of a Yanomani Shaman*, trans. Nicholas Elliot and Alison Dundy (Cambridge, MA: Harvard University Press, 2013).
- 11 Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 2004).
- 12 Edward Said, *Orientalism* (New York: Vintage, 1979).
- 13 Chimamanda Ngozi Adichie, *We Should All Be Feminists* (New York: Anchor Book, 2015).
- 14 The 2013 protests in Brazil started as the Movimento Passe Livre (Free Fare Movement) asking for cheaper public transportation. However, other issues came up during the protests, such as questions related to racism and gender; and it became the biggest mass movement since the impeachment of President Fernando Collor de Mello in 1992.
- 15 Suely Rolnik, *Esferas da Insurreição: Notas para uma vida não cafetinada* (São Paulo: ed. n-1, 2018).
- 16 Suely Rolnik, 'Politics of Flexible Subjectivity: The Event Work of Lygia Clark', in *Antinomies of Art and Culture*, eds. Terry Smith, Okwui Enwezor and Nancy Condee (Durham, NC: Duke University Press, 2008, pp. 97-112).
- 17 Susan Sontag's book *Regarding the Pain of Others* reverses the terms she sets out in 1977 in *On Photography*. Arguing instead for an interpretation of images that reveals their ability to inspire violence or create apathy, she evokes a long history of the representation of the pain of others—from Goya's *The Disasters of War* (1810-1820) to photographic documents of the American Civil War, World War I, the Spanish Civil War, the Nazi death camps, and contemporary images from Bosnia, Sierra Leone, Rwanda, Israel and Palestine, and New York City on September 11.
- 18 Kopenawa and Albert, *The Falling Sky*.
- 19 Thomas Lemke, *Biopolitics an Advanced Introduction* (New York: University Press, 2011). Esposito, Roberto *Bios, Biopolitics and Philosophy* Translated by Timothy Campbell (Minneapolis: Minnesota University Press, 2008).
- 20 Antonio Negri and Michael Hardt, *Empire* (Cambridge, MA: Harvard University Press, 2000); Antonio Negri and Michael Hardt, *Multitude: War and Democracy in the Age of Empire* (London: Penguin Press, 2004).
- 21 Núcleo do Dirceu participants in this project were Allexandre Santos, Caio César, César Costa, Cleyde Silva, Elielson Pacheco, Humilde Alves, Izabelle Frota, Jell Carone, Jacob Alves, Janaina Lobo, Layane Holanda, Marcelo Evelin, Regina Veloso e Soraya Portela.
- 22 See [www.demolitionincorporada.com/1000casas](http://www.demolitionincorporada.com/1000casas).
- 23 *1000 Casas* (São Paulo: Itaú Cultural, 2012).
- 24 André Lepecki, *Singularities: Dance in the Age of Performance* (London: Routledge, 2016); Bojana Cvejić, *Choreographing Problems. Expressive Concepts in Contemporary Dance and Performance* (London: Palgrave, 2015).