

Travesti fabulations about the end

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Abstract | If the time heals, what is the time for healing? Is the end transitive or intransitive? What are the features of a temporized art curatorship? The text addresses, from the travesti worldview, the highly publicized speculative interjections in the pandemic of the new coronavirus of "end of the theater", "end of the gender", "end of the human species" and "end of the world", trying to apprehend the economic-philosophical curatorial operability of the apocalypse and the curatorship of the end. It is intended to equate what is in the basement of these speeches, coming up the fabled way of transgenderities in the sense of disarming the end commercialization arrangements (Krenak, 2019) and social mourning market bargains (Žižek, 2012). It aims to understand the limits of the body, race, gender and scene beyond the dilemma of capital scarcity, with a view to widening the linear chronological dimensions of whiteness and cisgenderity. We note, therefore, that the spiraling craftsmanship of time (Martins, 2002), corresponds to the audacity of elaborating the inexorable unfinished existence and aesthetics. In this sense, travesti fabulations about the end bring to the studies of the future paradigmatic inscriptions of syncopated tempographs, not obsolescent in art and life.

KEYWORDS: Art and temporality. Theatrical gender studies. Curatorship of the end.

Fabulações travestis sobre o fim

Resumo | Se o tempo cura, qual o tempo da cura? O fim é transitivo ou intransitivo? Quais os traços de uma curadoria de arte temporalizada? O texto aborda, desde a cosmovisão travesti, as interjeições especulativas altamente publicizadas na pandemia do novo coronavírus de "fim do teatro", "fim do gênero", "fim da espécie humana" e "fim do mundo" procurando apreender a operatividade econômico-filosófica curatorial do apocalipse e a curabilidade do fim. Pretende-se equacionar o que há no subsolo destes discursos, aventando o modo fabular das transgeneridades no sentido de desarmar os arranjos de comercialização do fim (KRENAK, 2019), e de barganhas mercadológicas do luto social (ŽIŽEK, 2012). Almeja-se compreender os limites do corpo, da raça, do gênero e da cena para além do dilema da escassez de capital, tendo em vista o alargamento das dimensões cronológicas lineares da branquitude e da cisgeneridade. Notamos, assim, que a artesanaria espiralar do tempo (MARTINS, 2002), corresponde à audácia da elaboração do inacabamento inexorável da existência e da estética. Neste sentido, as fabulações travestis sobre o fim trazem para os estudos do futuro inscrições paradigmáticas de tempografias sincopadas, não obsoletas da arte e da vida.

KEYWORDS: Art and temporality. Theatrical gender studies. Curatorship of the end. PALAVRAS-CHAVE: Arte e temporalidade. Estudos cênicos de gênero. Curadoria do fim.

Fabulaciones travestis sobre el fin

Resumen | Si el tiempo cura, ¿cuál es el tiempo de la cura? ¿El fin es transitivo o intransitivo? ¿Cuáles son las características de una curaduría de arte temporalizada? El texto aborda, desde la cosmovisión travesti, las interjecciones especulativas muy publicitadas en la pandemia del nuevo coronavirus de "fin del teatro", "fin del género", "fin de la especie humana" y "fin del mundo", tratando de aprehender la operatividad económico-filosófica curatorial del apocalipsis y la curabilidad del fin. Se pretende equiparar lo que hay en el sótano de estos discursos, provisionando la forma fabular de las transgeneridades en el sentido de desarmar los acuerdos de comercialización del fin (Krenak, 2019) y los negocios de duelo social (Žižek, 2012). Intentase comprender los límites del cuerpo, la raza, el género y la escena más allá del dilema de la escasez de capital, con miras a ampliar las dimensiones cronológicas lineales de la blancura y la cisgeneridad. Observamos, por tanto, que la artesanía en espiral del tiempo (Martins, 2002), corresponde a la audacia de elaborar la inconclusividad inexorable de la existencia y de la estética. En este sentido, las fabulaciones travestis sobre el fin traen a los estudios del futuro inscripciones paradigmáticas de tempografías sincopadas, no obsoletas en el arte y la vida.

PALABRAS CLAVE: Arte y temporalidad. Estudios cênicos de género. Curaduría del fin.

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The healing time does not belong to coloniality.
(When I meet you – Castiel Vitorino Brasileiro)

The “end of the world” deals gained very high marketability during the new coronavirus pandemic in 2020. The experiences that break the norms of gender, race and class — already speculated by the pre-pandemic white, cisgender, elitist and ableist society — never had the colonial privilege of the credential of “humanity”¹. The commercialization of the end then added to a *commoditization* of non-hegemonic knowledge, which always had to deal not with the end of the species, but with the fact that the “human” rubric was never a prerogative of recognition of many peoples (KRENAK, 2019, 2020a; LEAL, Abigail, 2020a; MBEMBE, 2018).

This is the text's occasion. Not only to investigate the exercises of fabulation of the end from the transvestigêneris perspective, but, mainly, to analyze the enunciative force of the travesti assumptions about what is conventionally named the “end of the theatrical scene,” “the end of the gender,” the “end of humanity,” and the “end of the world.” However, it will not be through the path of exhaustion of the scene/humanity/world that this study will be developed, but through the curvilinear paths of the disconcerting intensities of the travesti existence. We will search in the gaps of trans bodies for the burials of the colonial end and then understand, from these travesti traces, which are the remains of the scene, of humanity and of the world that demand fabulation. In this sense, this essay falls within the scope of anti-colonial studies of the performing arts (LEAL; ROSA, 2020).

From a travesti perspective, the West is no accident. And, as it does not come from an accident, Westernity is much bolder than an apparent ambivalent dispute over pronouns. If there is ample attention in Brazil today regarding inclusive language policies², the configurations cannot be reduced to a false binary opposition between “o” and “a” (“O”ccident versus “a”ccident). Nor should a possible break with the cisnormative language of the Portuguese language be called “neutral” or reduced to the vowel optionality between “o,” “e,” “a.”³ Breaking with the Occidental “O” requires exercises where language works in the cracks of coloniality; where fabulation is sway and not accident — being the West acid (it corrodes its own world) and cisgender, we forge the language corruption OCCISdent to describe it, also taking into account its gnashing of teeth as a metaphor for cis fear, where the modes of value in their priceless infinities (SILVA, 2019) were not, are not and will never be neutral in the arrow of colonial cisgender time.

¹ “This is sub-humanity: caíças, Indigenous peoples, quilombolas, aborígenes. There is, then, a humanity that integrates a select club that does not accept new members” (KRENAK, 2020b, p.8).

² Linguagem neutra: proposta de inclusão esbarra em questões linguísticas [Neutral language: inclusion proposal collides with linguistic issues], by Marie Declercq, UOL TAB, October 7, 2020. Available at: <https://tab.uol.com.br/noticias/redacao/2020/10/07/linguagem-neutra-proposal-de-inclusao-esbarra-em-questoes-linguisticas.htm>, accessed on 01/15/2021 at 10:16 am, Porto Seguro - Brazil

³ Translator's note (TN): In Portuguese, the letter “o” marks the masculine gender, the “a” marks the feminine and “e” is considered by some as neutral

I don't believe in colonial redemption, I bet on the crack, I defend that there are other possible paths. However, these possibilities, in order to remain operating in the struggle for cognitive/social justice, will have to cross the colonial continuum, will have to emerge as actions of transgression and resilience. The dimension of the perpetuation of this sphere of terror reflects how sick our mentalities are, how shielded are our knowledge schemes, how regulated our bodies are, making us cognitively impeded from extricating ourselves from this weave. (RUFINO, 2019, p.37).

Language is emblematic for the study of the end. Because, apparently, a superficial opposition to the cisnormativity of the Portuguese language is reduced to putting an end to a supposed binarism, giving rise to a *todesficação*⁴ of the language — assuming, rightly, that the nomination “todes” is representative and totalizing to human population groups (without thereby recovering the humanity that has never been given to many existences). However, the simplification or reductionism of the use of a neutral article (as if there were neutrality in language) does not put an end to any colonialism and, on the other hand, it is often an escape from the gender game of language. The expression “todes” is not even committed to its foreclosures⁵, nor to the temporalization of gender mourning in language⁶.

More than a crossroads (“encruzilhada”), we collectively live in several *encruzi-travas*⁷, like this one operating in language. Another recurrent example in activities that took place in times of confinement in online activities with projections of shows, classes and meetings, is the excessive, trivialized and offensive use of the verb *travar*. Abusively uttered by cisgenderness in situations of connection failure or freezing of screens, there is an exercise in pejoratization of the verb *travar*. An alleged avoidance of the *encruzi-trava*. For, if Eshu is the guardian of the crossroads, the Pombas-Giras are the queens of the *encruzi-travas*. And there is no way to sustain the fabled escape and the marvels of *travar* to which cisgenderness is called to take a stand.

In this text, we will deal with travesti fabulation as a narrative exercise that expands the curatorship of the end beyond the speculation of apocalyptic commercial value, which insists on favoring the colonial cisgender white elite. We then ask: Is there a cure for what does not last? Fabulating is not to accept the end of the narrative as the thread of the narrative? What does *travar* an online theatrical show mean? Are non-obsolescent curatorships around the

⁴ TN: *Todesficação* is a Portuguese neologism. “Todos” and “todas” are the masculine and feminine forms of the English “All”. “Todes” is claimed to be used as a genderless word.

⁵ In terms of Lacanian psychoanalysis (Žižek, 2012), foreclosure is a paradoxical operation of the temporality of language in psychosis in which the non-inscription of signifiers occurs in terms of the prescriptibility of the exercise of the libido. The sense used here that the formulation “todes” is not committed to its foreclosures is in the sense that, as we name it, the *todesficação* of the species operates as a hyperbolization of the anxiety of language; that is, still in Lacanian psychoanalysis, the anxiety as “the lack of lack” finds in “todes” a possible desperation of renormalizing language without adherence to the underlying historicities and their consequences. In the next section, we will point out two models of fabular timegraphies, one of which is the processualization of social mourning adjacent to the binomial end of times x end of capitalism.

⁶ In the next section, we will point out two models of fabular timegraphies, one of which is the processualization of social mourning adjacent to the binomial end of times x end of capitalism.

⁷ TN: *Trava* is a short form for the word *travesti* in Portuguese.

disposability of the end possible? What are the syncopated times of the fabular performativity? How to bewitch, from a transgender perspective, the expiration dates of the scene, the body, the human species and the world? The performative temporalities of gender racialization and race gendering bring which cures to the wounded world?

Fabular Performativity of Travesti Healings

Capitalism has no end. Not because it is infinite, but because in colonial society it is easier to imagine the end of the world than the end of capitalism⁸. And, right at the beginning of the section, we asked about the end: what is in the corners of *tomorrow's sale*⁹? The commercialization of the future is a self-destructive narrative because it is part of the practice of transforming the end of the narrative into a narrative thread. The cisgender pact with whiteness is seen in the economic gains of the idea of "the end of the theatrical scene." For, if there is no longer value or support for maintaining the headquarters of collectives and theatrical buildings and that non-white and non-cisgender life is disposable, making the scene online only makes sense with the following economic-philosophical attribute of ciswhiteness: the lives that matter to be lived are the ones that are connected. But what are the facets of necropolitics in which the present fits?

Is it possible to rub gender disciplines without narratively jeopardizing the capitaliCIST colonizing project? The insurgency to pronounce the moment of the travesti body threatened by the coronavirus pandemic is a chronic act that takes advantage of the flow of productivism to promote unproductive becomings. The negative theatricality of epic poetics has in gender indiscipline a temporality of the body that reveals the ways in which the State violates rights. The positive theatricality of dramatic poetics, in turn, is supported by illusionist fiction outlined by commotion and conviction. This is the biopolitics of gender that has its own dramatic necropolitical counterpoint: *the management of lives that must be lived takes place through commotion and conviction, in parallel with the management of deaths that must be died*. Since the Brazilian State is phallic (neca) and sexist, we live here not only necropolitics, but necapolitics. (LEAL, Dodi, 2020a).

In fact, faced with the cis-white-screen pact, we live digital *necapolitics*¹⁰. In this context, social networks are an alternate field for the production of life's nano volatilities. Fate perhaps more fabulous than fabular. Instagram¹¹, for example, is perhaps the most paradigmatic platform in which, while it produces spaces for reception, expression and recognition for non-hegemonic groups, it is also the space where co-option is not only agreed, but desirable. The

8 In reference to the work *It is easier to imagine an end to the world than an end to capitalism?* by Mark Fisher. (São Paulo: Autonomia Literária, 2020).

9 Krenak 2020b.

10 TN: In pajubá, neca means penis.

11 Instagram cresce na pandemia e já é 31% maior que Facebook [Instagram grows in the pandemic and is already 31% bigger than Facebook], Monitor Mercantil, September 21, 2020. Available at: <https://monitormercantil.com.br/instagram-cresce-na-pandemia-e-ja-e-31-maior-que-facebook/>, accessed on 01/15/2021 at 14:46, Porto Seguro - Brazil.

measurement of stories is done in “instant grams,” in which to fabulate is reduced to having fabulous stories. According to Pavis (2015), in narrative analysis, fabulation can refer, on the one hand, to the story told or action (with the *story* category as a parallel in Anglo-Saxon criticism) and, on the other hand, to constant discourse or intrigue (with the category plot as a parallel in Anglo-Saxon criticism). In fact, what we live with Instagram stories is a pixelation of the depths of what theatricality can do in terms of its narrative forms of speculated value. So, from a travesti perspective, we ask: would Instagram stories be microfables of the fable's end? Studies of the fabulation of the end based on the transvestigêneris theatrical criticism could then indicate the possibility of a redesign, in the last two decades, of the ideology of the film “Le fabuleux destin d'Amélie Poulin”¹², from the beginning of the century, for “The Fabular End of the Pixelated Travesti.”

If there is the cisgender brand of capitalism (capitaliCISm), we could infer that, just as it would be remarkably easier to imagine the end of the world than the end of capitalism, it would also be easier to imagine — and commercialize — the end of the world than to conceive—and fabulate—the end of cisgenderness? Would it not be the idea of the “end of the world” trying to camouflage the real colonial failures? We point out here that the so-called “end of the world” refers, rather, to the end of a world: the world of whiteness, the world of cisgenderness, the adult-centric world, the ableist world, etc.

But, in the fabular performativity of the end, in contrast to the discursive saleability of the end, could travesti healing be digital? To what extent to fabulate is to cure? The notion of transgender performativity (Leal, Dodi, 2018) points to the path in which, in transitional fable constructions, legitimacy goes hand in hand with legibility. So the fabled cure can only be a transmutation (BRASILEIRO, 2019) if it is tainted with the theatrical reception of digitality.

But asking whether travesti healing can be digital would give us the same prerogatives, therefore, to question the digitality of deities. Could drops and oceans be translated into pixels like faith? How to operate the apocalypse narratives by coloring the end of capitaliCISm with the end of Christianity? Can the Internet save us?¹³

Fascinated by nothing
Forgotten by all
I'm screaming, it's for help
For Deisy to come save me

Sensitive as a stone
I'm smoking my weed
And building our ark for the flood to
Start (and building our ark, ark)

Renew me

¹² (Jean-Pierre Jeunet, France, 2h9m, 2001).

¹³ In reference to the work *Pode o subalterno falar?* [Can the subaltern speak?], by Gayatri Spivak (Belo Horizonte: Editora da UFMG, 2018).

It's getting fucked up
 I can't wait
 From the flood to begin and all
 Start over

Pling, pling, pling, pling
 Plong, plong, plong, plong

Only saved, those who believe in the trava
 Only saved, those who enter the ark
 Only saved, those who have the mark
 Only saved those who are

Rain of life trava (trava)
 Washes, invades, remakes, restores
 River of life trava (trava)
 Nourishes, floods, drives, ploughs
 Rain of life trava (trava)
 Takes all dry land, makes every soul fertile
 River of life trava (trava)
 Quench the thirst of the thirsty that with faith destrava [unlocks]?

Glory Heaven, travesti
 Glory Heaven, travesti
 Healing for us all

It moves you
 Power and release

(Dilúvio - Alice Guél ft. Ventura Profana).¹⁴

The processes of spirituality today can be scenic insofar as they are digital. However, more than a religious study, we seek here to understand travesti healing as a fabular performativity about the end. Let us look, then, at two models of what we will call *fabular times*. But, first, we ask: what does timegraphing fabulations consist of? Perhaps we are aiming for a graphic writing of narratives that aims to *understand time as a temple*. More than the sanctification of the hours, more than the beatification of the moments, and beyond a hagiography of memory, the fabular timegraphy prospect the experience as a true altar that, in addition to the analogue/digital ambiguity, advocates the vivification of acts that require fabular elaboration time. In this sense, Instagram's gram does not manage to timegraph the fabulation of existence.

Cura travesti, no entanto, não deve ser confundida com as travestis salvarem o mundo de si mesmo. As transgeneridades, até 2019, eram consideradas manifestações de transtorno mental. Hoje, fica nítido que quem está doente é o mundo, a humanidade, a branquitude e a cisgeneridade. Mas, o comprometimento da cura travesti não é com a inversão dos padrões de patologização do gênero e de salvação dos parâmetros normativos de

¹⁴ Dilúvio - Alice Guél ft. Ventura Profana. Available at: <https://www.youtube.com/watch?v=cnkGWJqqUxY>, accessed on 01/15/2021 at 11:01 am, Porto Seguro - Brazil.

existência. O pacto travesti é o de contribuir para as anúncias de que o mundo colonial é indefensável e insustentável.

Let us have then, as a contribution, these two models of fabular timeographies. In the first, we refer to Martins (2002, p.70) who, in her studies of the rituals of Congado de Minas Gerais, analyzed that the cosmograms of African peoples in diaspora in Brazil form spiraling meanings of performances of the time in which "creation processes of many supplements that seek to cover the gaps, voids and ruptures of cultures and subjects who have reinvented themselves here, dramatizing the pendular relationship between memory and oblivion, the origin and its loss." Thus, in Monarchies, the secular enslavement and humiliation of black peoples is fabled from the curvature of time in the gaps between: (1) the description of the repression experienced; (2) the symbolic reversal of this situation; and (3) the institution of a new power founded on the mythical and mystical framework. Now, in addition to a linearity, the fabular activity gains in this timegraphy a syncopated rhythm in which the pendulum of memory goes back and forth, acting on the colonial marks of oblivion and acting in the temporal hiatus of the history traced by dominant groups.

The second model, on the other hand, refers to Žižek (2012) who develops a scheme for understanding the apocalyptic crises of the beginning of the 21st century: ecological crisis, energy revolution, intellectual property problems, coming struggles for raw material, food and water and the explosive growth of social divisions and exclusions¹⁵. The psychoanalyst matrix of his philosophy provides the basis for his argument that the spiritual perversity of heaven (in reference to the Occidental Hebrew-Christian project in the process of self-annihilation) organizes the economic forces of world social life collapsing as if in a mourning process in relation to neoliberalism. Thus, in this perspective of fabled timegraphy, the study of the end surrounds itself with staggers from the denial of the liberal utopia to the anger of the political-theological reality; from anger to the market bargaining of existences; from bargaining to depression as neuronal trauma and a new proletarian pulse in the world; and, from depression to acceptance that removes the forces of the left from an astonished position, recovering the workers' cause today from the redimensioning of the class struggle around emancipatory subjectivities.

The travesti healing, if we blend the two models of fabular times with the song *Dilúvio* by Alice Guél ft. Ventura Profana¹⁶, is a syncopated inscription of

¹⁵ Note that all these foreshadowings were already subscribed before the new coronavirus pandemic and that they deepened with it (Leal, abigail, 2020a; Leal, Dodi, 2020a; Krenak, 2020a; Preciado, 2020).

¹⁶ "Daughter of the mysterious entrails of mother Bahia, from where arteries of living water sustain in faith, abound. Ventura Profana prophesies multiplication and abundant black, indigenous and travesti life. Breaks the mist: erotic, atomic, taking red as a religion. Indoctrinated in Baptist temples, she is a missionary pastor, singer, evangelist, writer, composer and visual artist, whose practice is rooted in researching the implications and methodologies of Deuteronomism in Brazil and abroad, through the dissemination of neo-Pentecostal churches. The oil of daisies, dragon-tail plants and reginas descends powerfully down the paths until flooding her with desire: anointing. Praises, like the digging of a dagger licked with abrasive wax and rust into Pharisees' hearts." Goethe-Institut Salvador - Ventura Profana. Available at: <https://www.goethe.de/ins/br/pt/sta/sal/ueb/vil/ven.html>, accessed on 1/15/2021 at 4:32 pm, Porto Seguro -

a practice of symbolic reversal of pain aiming at emancipatory subjectivities of grief/struggle. Avowedly spiritual, travesti healing activates soul forces in the world with the view that gender is as susceptible to Christianization as to anti-colonization.

In this sense, the technical instruments of the dramatic theatrical theory about the end, which comprise the categories of “clause, denouement, conclusion, end, summit, epilogue (...)” (PAVIS, 2017, p.133) gain, with the fabular performativity of travesti healing, a pendular scale that dynamites the liturgical Christendom of the narrative. But, in these timeographies, the spiritual forces do not occur exactly from the gender of earth, from the gender of water and from the gender of fire and from the gender of air. But through the digital perception that there is a transmutation of gender in the unfinished business of earth, water, fire and air. Through confabulation with time, deifying it in a temple where racialized life inscriptions teach new ways of waging war (LEAL, abigail, 2020b) and new logics of poetic pulse (TÉO, 2018) based on transgenerness.

Let us see, below, the intricacies of art curation in the context of travesti fabulations about the end.

Encantravadas Curatories and Enchanted Unfinishings

In 2020, on the occasion of the 7th São Paulo International Theater Festival (MITsp), the *Encontra de Pedagogias da Teatra: afetividades do saber riscar e arriscar*¹⁷ was held, curated by Dodi Leal and coordinated by Maria Fernanda Vomero, within the framework of the axis of the festival’s pedagogical actions¹⁸. One of the hallmarks of the curatorial proposal was to provide transgenerness as an essential scenic foundation of the present time. It should be noted, however, that far beyond the aforementioned exhibition itself, *Encontra* reveals some fundamental traits of what we will discuss here as a formulation of *encantravada* curatorship.

The notion of enchantment of the world is a proposal to assume the tactical authorship of prospecting and reconnecting life, devastated by the hyper-commodification of the colonization's leftovers. According to Simas and Rufino (2020, p.6), it is necessary to circumvent the conditions of exclusion, break with the logic of “sobras viventes” [living leftovers] (from survival to “supravival”) and acting against “disenchantment: loss of vitality, which reifies the deepest roots of

Brazil.

¹⁷ *Encontra* is a space to revitalize the methodologies for theatrical creation of space and scene. The combination of circles with workshops, soirees and moments of conviviality intends to instigate affections vectored by the transfeminist perspective of gender transition in the theatrical area: from teatro to teatra. We intend to instigate new pedagogies based on trans knowledge. (...) We are here enlisting a space of resistance, circular, ephemeral in its provisionality; permanent in its impact. It can be repeated. It can just be the beginning. The density of *encontras* lies in the expansion that can promote our narratives and exchanges in society. Although the qualitative value that catches the attention of this curatorship is their names, many linked to recognized trans people in the scene, we found that their greatest reach lies in the erratic reconfigurations that they aim for. Let us find, then: to make teatras our ways of *encontras*.” (LEAL, Dodi, 2020b, p.22-23). — excerpt from the *Encontra* program.

¹⁸ It is important to highlight that the development of the *Encontra* project, conceived by a trans curator, was articulated in the context in which the exhibition contained shows by trans people in its programming, in addition to having trans translator-interpreter, theater critic, master and teacher of ceremony and director.

colonialism.”

(...) enchanting is an expression that comes from the Latin *incantare*, the singing that bewitches, intoxicates, creates other meanings for the world. In some cultures in North Africa and Asia, the ritual of serpent enchantment is common. By opening the basket where the snake rests, the enchanter knows that the snake will wake up with the light to see what is happening. Upon seeing the flute, the serpent assumes a natural defensive position, with part of the body in vertical position. Who will attack first?(SIMAS; RUFINO, 2020, p.4-5).

The world is sickened by colonality. To think about curatorial action in this context, we observe, from the theatrical transfeminist perspective (Leal, Dodi, 2018), that scenic projects need to deal with the male, cisgender and white predominance of institutionalized theatricality. If the world is hurt, it is because it is full of males. And, in this panorama, it is necessary to provoke transitions, not only in people, but also in areas of knowledge (as we will indicate below, the transition from teatro to teatras).

I determine that it ends here and now
 I determine that it ends in me, but it doesn't end with me
 I determine that it ends in us and unties
 And that tomorrow, that tomorrow can be different for them
 That they have other problems and find new solutions
 And that I can live in them, through them and in their memories

Between prayer and erection
 Now they are, now they are not
 Anointing
 Blessing
 No nation
 Even if not born
 But live and live
 And come

if men Love each other
 Jealousy
 If hymen
 Unite

Whom customarily loves
 The mind loves too

Don't burn the witches
 But amen [love] the
 Faggots
 But amen
 Amen Cry
 Amen
 Amen the travas too

Amen

(Oração - Linn da Quebrada ft. Jup do Bairro, Alice Guél, Danna Lisboa, Liniker Barros, Ventura Profana, Urias e Verónica Decide

Morrer).¹⁹

This collective travesti prayer is a prophecy that the world needs to love, and will love, the travas. The travas of the world need to be loved. Returning to a theme commented on at the beginning of the text, when an online theatrical show freezes (“trava”), the act of travar should never be a reason for anger, but a reason for love. Love for the interruptions of CISTems. While condemning their travas (both trava people and travas in the sense of screen freezes), cisgenderness will be blaspheming itself because the spell is already cast. And the connection block could be the first attack of many.

*Encantravar*²⁰ is the travesti enchantment of the world. Assumption of the interruptions of dominations and freezing of colonial gender marks: cisgenderness and masculinity. No wonder, encantravada art curatorship is an improvement of the world from the womanization of the world. Womanizing is meliorating: to act in the cispatriarchal domination of the world that forges masculinity as a paradigm of nation and authority: domination (“of-man-nation”). The teatras' curatorial encantravamento is inexorably a healing process in the performing arts as it alters the structures of the scarcity of imagery and regimentation of bureaucracies that aim at self-maintenance. Travesti is excellence. To *encantravar* the world is to reject the disciplinary paradigm of cisgender productivity and competitiveness and to establish transgender indisciplines as a fabular episteme.

Seeking to evaluate a previously indicated question, we return to: is it possible non-obsolescent curatorships around the disposability of the end? Now, the encantravada curatorship seeks its paradigmatic node for the study of unfinishedness in interruptions. The disposability of the end is signaled in the devaluation of the pause or the cutting of indefensible models. Those who fear interruptions are because they capitalize on them. The new coronavirus pandemic was exemplary in this sense (PRECIADO, 2020), by demonstrating how the fear of the ineffectiveness of capitalism reveals that non-productive life does not matter for this colonial project. That is why the end becomes disposable in capitalist society, as the finishing is linked to its commerciality. Here is what the auratic work of art says — and even the “finished” ones will always require finishing/elaboration by the reception.

But how to enchant, from a transgender perspective, the expiration dates of the scene, the body, the human species and the world? Well, if curatorial encantravamento brings announcements and interruptions, whether it is announcing to interrupt or interrupting to announce, what is designed is the study of unfinished as spell casting. Scene, body, humanity, world, etc. enchant themselves as unfinished

The informational contributions of the encantravada art curatorship is necessarily a traffic. The ideas that circulate in prohibited places, the artists who

¹⁹ Oração - Linn da Quebrada ft. Jup do Bairro, Alice Guél, Danna Lisboa, Liniker Barros, Ventura Profana, Urias e Verónica Decide Morrer. Available at: <https://www.youtube.com/watch?v=y5rY2N1XuLI>, accessed on 1/15/2021 at 11:08 am, Porto Seguro - Brazil

²⁰ TN: Neologism formed by two Portuguese verbs: encantar (to spell, to enchant) and travar (to freeze)

present themselves with their works now censored, the research carried out by trans people — despite the academic institutional discouragement and the scientific subjugation experienced by transgenerness in Brazil today. To traffic the end is not to allow it to be commercialized. To fabulate trafficking so that what is prohibited today flourishes tomorrow, despite anachronistic conservative forces.

In this sense, it is necessary to note the difference between the *encantravada* curatorship and its enchanted incompleteness in relation to the news ways in which information is exchanged in society. Journalism can and should play a role in amplifying voices and investigating events. However, the commercialization of the news has been in collusion with the sellability of the end. In this sense, there are contexts and situations in which the value of *encantravada* information must exceed the dictates of the institutionality of news. *Encantravar* as curatorship is also an editorial action that can advocate less journalism and more *bajubá*²¹, less speculation and more mystery. The spell of *travesti editorials* — *editravas*²²— has already been released.

The Danger of a Single Trava and Species Extinction Reversals

Cisnormativity is colonial (VERGUEIRO, 2018). Transforming mediocre and violent CISTems requires *travesti* fabulation modes that fray the disenchanting dictates. One of the most perverse ways of exercising the oppression of trans people is the *tokenization* of our existences. Token is an electronic key that gives access to a situation to be acquired. In the context of economic value formation, colonial cisnormativity works from the fetishization of non-hegemonic experiences. Applied to transgenerness, constructs such as “the pet *travesti*” (LEAL, Dodi, 2018) denounce not only the animalization of trans bodies, but an exercise in *cisgender* tutelage of trans existences.

One of the metonymic effects of having only one trans person in a collective or theatrical cast, in other spaces of work, study, family, affection and friendships, is that the part is taken for the whole. In other words, there is a colonial ethic of *pimping* in the tutelage that operates in the narrative context of the population as a whole. There is a formation of value that gives access to another social level. Relying on trans people in the social circle of cis people has become a *ciscolonial* economic advantage that only works with the intellectual demotion of transgenerness. In these regimentations of what we could call *Ecuirnomia* of *CULTURE*²³. Trans people are neither bought nor sold: they are the currency itself.

²¹ “(...) *pajubá* or *bajubá* which, in *Candomblé* or outside it, means: gossip or news.” (Loyal, Dodi, 2018).

²² In *pajubá*, *edi* refers to the asshole (Leal, Dodi, 2018). *Editrava* would be, in this sense, the fabulation of information from/by the ass of the *trava*, in the sense of a triple prohibition (information/gossip prohibition, ass prohibition, *transgender* prohibition).

²³ *Ecuirnomia da CULTura* [*Ecuirnomia* of *Culture*] was a conversation by Professor Dodi Leal with cultural producer Daniele Sampaio, performed by SIM! *Cultura*, from Campinas - SP on 09/16/2020. Synopsis: “From the perspective of *sudaca* epistemology *sudaca* de by *abigail* Campos Leal, who, in the *gerund*, presents us with cultural making by darkening from the trans darkness and also bearing in mind the fissures of *Pêdra* Costa, who *transpofagizes* *Boaventura* de Souza Santos — from the *Epistemologies* of the South to the *Epistemologies* of CU — we will investigate in this dialogue the new artistic *ecuirnomies* of the 21st century, trying to understand the production of undisciplined wealth, the unsubmissive management and the insurgent financial recursions. From *bitcoins* to *travecoins*. The activity took place in partnership and within the framework of the Curriculum Component “Special Topics in Stage Body Arts - self-management and production” of the course *Body Stage Arts* at UFSB. Available at: https://www.youtube.com/watch?v=_pcRYzL8Ua0, accessed on 1/15/2021 at 21:49, Porto

The electronic key for cisgenderness' access to other valued positions

Trans people are seen by cisnormativity as not complex. However, transgenderism is an exercise in cubist montage, with pieces in *collage*²⁴, ou bricolagem²⁵. "In 2010, I put 375ml of breast implants. I was putting it together like a puzzle, piece by piece. Joining each cutout. The travesti is a cubist woman with a picasso"²⁶. The ciscolonial formation of value on trans bodies is not based on the Marxist principles of sequentiality and separability, keeping proportions with a primitive accumulation and appropriation of the work product. When Silva (2019) points out the procedure of negative accumulation as a colonial operation that forges capitalism, she shows us an interesting way to understand the formation of the ciscolonial value on the trans body.

We advocate here that the temporality of travesti collages is negatively accumulated by the colonial force of cisgenderness from "double-link transformational coercion procedures established by colonizing CISTems" (HABIB, 2020a, p.70). According to the author, who assesses the economic circuits of co-opting the transformability of bodies in the context of the performing arts:

Double bond is the designation of a situation in which a subject receives two or more conflicting and paradoxical information simultaneously, one denying the other. A correct answer to one of these pieces of information together results in a failure in the answers to the others. This makes any possible answer automatically wrong. The double bond, as simultaneity of visible and invisible worlds, is a place inhabited by Transformational Bodies, whether they like it or not. (HABIB, 2020b, p.189).

In this sense, the negative accumulation of transformability of trans bodies is a ciscolonial value formation operation that combines abjection and objectification. The double bond occurs not because abjection cancels out objectification: both complement each other to nullify the value of false inclusions or false successes socially relegated to transgender bodies. In view of the perspective of Adichie (2019) whose work "The Danger of a Single History" partially gave rise to the title of this section "The Danger of a Single Trava," we visualize two dimensions in which negative accumulation acts on the sellability of the end by dignifying transgender experiences and not recognizing our narrative complexities.

The first is the aforementioned metonymic effect of taking the part for the whole. Adichie (2019) reports that the reiteration of a single story, or fabular model, led her to believe that such logic was inherent in what could be the ontology of a book. Now, a single travesti in the spaces (without the occupation and frequency of other trans people in these spaces) reiterates that all transvestigêneris existences have the same fabulation about the world or about

Seguro - Brazil.

²⁴ See Leal, Dodi (2018).

²⁵ See Araruna (2019).

²⁶ Excerpt from the medium-length documentary *Corpo, sua autobiografia*, by Renata Carvalho. Available at: <https://www.youtube.com/watch?v=nEx6s7b4a9U>

transgenderness itself. The second effect is the co-option of dangerousness. Being trans is dangerous to the CISTem. However, it became an appropriative value for cisgenderness to attribute characteristics, gestures, words and even narratives of trans people to “play nice,” sell an image of deconstruction. In other words, taking ownership of trans collages to convey a cool image.

Such hallucination could be called aluzcisation (“a-light-cis-nation”), as opposed to the construct luzvesti — the lyrical force of the expression of gender disobediences from the performativity of scenic light (Leal, Dodi, 2018). In this sense, the light of cisgenderness is its inexorability with the prospect of the notion of nation. While transgenderness carries with it the potential of losing the nation with the transition (becoming stateless of transgenderness), cisgenderness is amalgamated with the delirium of the formation of National States and, therefore, with the very advent of coloniality. If we think of the loss of the nation's credentials as a loss of the species, we are talking about a fabulation of the end of a humanity that was never given to certain bodies considered non-national (non-cis, non-white, non-elitist, non-ableist). The cisgender appropriation of transgender actions and discourses is an aluzcisenogenic delusion that only works with the maintenance of gender norms as a pillar of the nation.

It is necessary to act on the ideas that cisgenderness created about transgender bodies: from fetishes to spells. Continuing the reflection from the previous session on the encantravado editorial/curatorial spell cast in unfinished information, we note that trans bodies allow it.

(...) imagining a cheap, self-experimental form of a do-it-yourself gender bioterrorism that we could call — in reference to free software management policies — gendercopyleft policy, a micro-politics of cells that, in addition to representational policies, seeks escape points from the state control of flows (hormones, sperm, blood, organs, etc.), codes and institutions (images, names, protocols, legal inscriptions, architecture, social services, etc.) and the privatization and commodification of these gender and sex production and modification technologies by pharmacopornographic corporations. The lamb axiom: the self-guinea pig principle. The lamb's objective: to fight against the privatization of the body and the reduction of the potentia gaudendi to the workforce, to a trademark, a copyright and a closed biocode. The way the lamb works: piracy of hormones, texts, body techniques, practices, codes, pleasures, flows, chemicals and cartographies... The transformation of the body of the multitude into an open political archive: the common somathèque.²⁷ (PRECIADO, 2018, p.404).

In the age of the encrypted economy, digitality of currencies makes us think about the value of information from trans bodies for today's society. If the trans body is a free, open source system, would we be thus facilitating the economic and narrative appropriation of transgenderness by cisgenderness? In a way, there are temporal values of trans existences that promote an electronic inversion of the

²⁷ “My notion of somathèque in French refers to somatic technologies for the body as a technoliving cultural collection — as in the word bibliothèque, which means library” (Preciado, 2018, p.406).

narrative of extinction of the human species. For, the protection of value to trans existences that cannot be lived is also given by cryptography. Not *bitcoins*, but *travecoins*.²⁸

Given the disposability of discourses about the end, deep economic values are kept in the trans experience that can never be co-opted in the sense of objectification, even though we apparently function (in the eyes of cisgenderness), and due to our annunciations, as open gender codes. In this sense, Preciado's *somathèque* (2018) needs to be equated, as we proceeded in this study, with the cryptographic modes of *encantramento* of trans experiences in the global South since, here, the cryptography of gender codes works on the basis of *macumba* and *amarração* [amorous entanglement spell].

Even if the thrown enigma is untied, this feat is only possible through the launch of a new enigma, a new entanglement. In other words, its unraveling is always provisional and partial, since the reading that unravels it may become only part of the construction of the enigma and is only possible from a new enigmatic verse that adds to the one previously elaborated. In this sense, the notion of *amarração*, like the *macumba*, is understood as a polyphonic, ambivalent and unfinished phenomenon. (SIMAS and RUFINO, 2018, p.15).

In this sense, *amarração* is an act of making the gender open source process unfinished because it is averse to any kind of appropriation. The suspicion of existence of cisgender opportunism is a spell theme for *amarrações encantradas*. And here we have an economic and agency inversion operation for the extinction of the human species. For the *travecoins* encoding teaches the new informational entanglements that are fundamental to the performance of the mystery of gender, bringing brand new notes about the agency of the mysteries of the species.

Are travestis endangered? If capitalism promotes the sale of the discourse of the apocalypse, travesti art is temporalized in the apo-Calypso²⁹ (Leal, Dodi, 2020a). While trying to sell the future, the dominant powers of the nation promote the cisgender imagery as a robotic body. Engineering studies call "trans-humanism" the imbrications of the organic-machine human species, yet they foster a bourgeois and cisgender cyborg. And, the cyborg body will not be cis-bourgeois³⁰.

Encantavar humanity is transposing the gender enigma into spells of enigmas of the species. Trans people have always been cyborgs, bricolages of the future and syncopated with timegraphed rounds of mysterious unfinishedings where dangerousness is the unsustainability of the CISTem with the presence of many *travas*.

Teatra as the Endtude of Teatro

We will call here the speculation of the end as a way of posing the future

²⁸ TN: When spoken, the neologism seems like a plural augmentative form of travesti in Portuguese.

²⁹ TN: Calypso is a Brazilian music genre.

³⁰ The cyborg body will not be cis-bourgeois. Review of the play BURGERZ, conception and performance: Travis Alabanza, United Kingdom| 2018 | 1h10min | Age rating: 14 years old). São Paulo: 7th São Paulo International Theater Festival - MITsp, 2020. Available at: <https://mitsp.org/2020/o-corpo-ciborge-nao-sera-cis-burgues-por-dodi-tavares-borges-leal/>. Accessed on: 12/22/2020 at 3:49 pm (Porto Seguro, Brazil).

as *endture*. The *endture* is, then, a stage in which the saleability of the end is marked by the formation of future value. But what is to be gained from the theater's planned obsolescence? In the same way that the sellability of the end of the species, the gender and the world as a whole incites consumption desperation: in classical liberal economics, generating shortages in supply is an attribute of cleavage for demand to position itself with activation of consumption — obviously with the concomitant increase in the value of what is traded. In fact, the end is big business, the future is packaging, and derivatives are just the familiar gears that allow the whole to operate.

It goes along with what Mombaça (2020, p.8) called cognitive planting, referring to the systems and circuits of art that, by brokering ideas, the visual, sound and textual production of non-hegemonic bodies, repeat colonial schemes of the plantation (inherent in the slavery of black peoples), in the following terms:

(...) an entire ecology of terms, such as queer, blackness, decolonization, deconstruction, feminism, anti-racism, dissidence, etc., [are articulated] (...) simultaneously with a work of appropriation of these terms and positions as a currency of exchange in the framework of trading for funds (...). A whole speculative economy put on the scene and, again, the extraction of a total value, potentially infinite because it is speculative, drained from life forces historically devoid of value and, therefore, expropriated from the total value of its own creation and work. This extraction process, while creating certain conditions (always partial and contested) of access for those of us who do not access the social world in a linear way, reshaped the political territory of the plantation, as it reinscribed black, indigenous, colonized life and dissident (our life) in an ethical and economic equation of value as that which is expropriated from us.

Endturezation depends not just on the sellability of the end, but on the planned obsolescence of whatsoever. Because in disposability there are reasons to buy more. After all, durability is the secret, the shelf life, of what can be arranged. The fact is: theater has worn out over the centuries. Their colonial shapes and alignments are no longer sustained. So we ask: is there co-optability of the paradigmatic reinventions of the performing arts? Yes! We point to *teatra* as the end of *teatro* not just as an assumption that there is a necessary break between the performing arts and standards and bosses. The colonial cispatriarchy of the performing arts is over. But what is seen is: not only the co-option of the end of this theater as a specular way of forming the value of its *endture*, but also a potential co-option of the ideas and projects that challenge this hegemonic order.

And, what could be a syncopated timegraphy of the end? How to fabulate the end beyond the *endture*? Is there a cure for what does not endure?

The world ended
It wasn't an explosion
It was very slowly, no one noticed
And what's left is overtime

Of a game we've already lost

Welcome to the after, the after, the after of the end of the world
Welcome to the after, the after, the after, the after (...)

I am the xepa, you are the xepa³¹(...)

Your face, your rest, your trail
Your taste, your gesture, your expense
Between treats and portraits
Fall to pieces
Disguising the facts
Protecting fetuses
And taking futile pictures, futile pictures, futile pictures
Futile, futile
At parties like this (futile)

Look around, enjoy the end
Enjoy while it's over (if it's not over)
Look around, enjoy the end
Enjoy that we are fucked [fritos]
That we are fucked [fritas], that we are fucked[frites]

(O After do Fim do Mundo - Clarice Falcão ft. Linn da Quebrada).³²

Perhaps the endtute is worthless between the current pandemic and an eventual next devastating disease. Or maybe the endtuturization gets a software design modeled on Instagram stories. Indeed, Instagram *stories* seem to be microfables from the end of the fable. We emphasize that, subscribed in the paradigmatic complex at the end of the fable, the digital spaces where the production of knowledge and theatricality took place during the pandemic of the new coronavirus in 2020, did not shy away from producing performances enchanted with artistic plenitude.

The fabular performativity of the travesti healing is an action of the endtute of the theater. The deification of time as a process of healing the scene takes place through the bewitched digital action of the elements earth, water, fire and air. The earth has a curatorial duration of space geology. The air promotes syncopated timing of the musicality necessary to rhythm any end. Water is, in itself, the depth of the memory of the sea (*seamory*³³). And lastly, fire time is the modification of solids into powder. But what is the relationship of the powders with the endtute?

In the sense of "end of fair," as it appears in the song *O After do Fim do Mundo*, by Clarice Falcão ft. Linn da Quebrada, xêpa shows us teatra as works with what is left of teatro. The endtute as a temporal xêpa of the scene also has to do

³¹ TN: Brazilian Portuguese popular term for the end of the street fair, when products are worse and cheaper.

³² *O After do Fim do Mundo* - Clarice Falcão ft. Linn da Quebrada. Available at: <https://www.youtube.com/watch?v=00sZgTwo500>, accessed on 1/15/2021 at 10:48, Porto Seguro - Brazil.

³³ *Marmória* (seamory): the action of memory of the sea brings in its formulation the memory, recorded in deep waters of memory, of the crimes of trafficking of black people enslaved through the Atlantic Ocean to Brazil. The marmória concept was created by Dodi Leal in conversation with professor and researcher Fabiana de Lima, in the Ser é Fiar project (from the Federal University of Southern Bahia). The project was carried out during the period of the new coronavirus pandemic by Instagram and aimed to integrate the knowledge and experiences of UFSB art teachers and students from live transmissions. This conversation was held on 8/28/2020 and was entitled: "Being Atlântica: writing and the body of black women." Available at: <https://www.instagram.com/p/CEc9XpvJyOF/>, accessed on 1/20/2021 at 2:54 pm, Santa Cruz Cabrália - Brazil.

with the ruin of the colonial and modern project of theatre, of the human being, of gender and of the world. Teatra is postcolonial not only because it develops a scenic anti-coloniality, but because it stands on the crumbling debris — powders — of the theatre. Powdered cocaine is called “padê” in pajubá. Thus, the work of teatra with the powder of coloniality and the powder of the modern subject project is necessarily a bewitched padê, a padê-of-power. The teatra encantravada is a sign to the world, a seal of opening and expansion: yes, it is possible! It is possible to theater at the end.

End-More Com Sidereations

Sorcery reached the moon before any human rocket, for sorcery is the moon's creation and her daughter. And I'm a sorceress.

(Quando encontro vocês [When I meet you] – Castiel Vitorino Brasileiro)

The game with time is a fabular travesti operation about the end.

We are sidereal because we have always been Uranists (PRECIADO, 2019). In this sense, mourning must be travestized: “It is the end that turns certainties into ruins, that makes the truth collapse, that erases the contours, the margins, that dilutes the one and the other, that propitiates the meeting, that is wounded and it is a cure.” (RAVENA, 2020, p.18).

The encantravamento of the world is a theatrical cure for wounds that demand fabulation about the end as a counterpoint to their sellability. What is the end of the colonial Occident, amalgamated with the racial elite? Are there syncopated timeographies of the sidereal end?

The extinction of social groups (genocides) has always been a diagnosis of the extinction of the human species. Given that the life expectancy of trans people in Brazil remains 35 years in 2020, more than infinities, travesti fabulations about the end stamp our existences opposed to this statistical rate of the temporality of our lives. From the end to the end-more. The end-more is the travesti apo-Calypso.

The end, whether transitive or intransitive, is always trans. The curatorship of art can only be temporal if it keeps the spell of time. To fabulate the cure is to encantrar time. After the dust of coloniality, after the dust of the modern project and after the dust of capitalism, there are still powerful padês where the teatra's scenic witchcrafts are the foundation for the melioration and womanization of the world. Sidereal ends are curatorial.

And the elite must just accept that!

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