

Anthropocene writings: lecture-performance "Anthroposcenes" (2017)

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Abstract | In this article, I present the original text I developed for the lecture-conference "Anthroposcenes" (2017). The text, often accompanied by binary and ternary rhythms, sought to delve into the discussion around the Anthropocene and the current climate crisis, narrating an intertwined and partial story of the perspectives of "nature" and "humanity" in Western art. In between a poem and a lecture, "Anthroposcenes" was engaged with a critic to human exceptionalism, Philippe Descola's contributions to the critique of Western thought as naturalist ontology and a failed non-anthropocentric vision of the Anthropocene.

KEYWORDS: Anthropocene. Dance. Poetry.

Escritas para o Antropoceno: conferência-performance "Antropocenas" (2017)

Resumo | Neste artigo, apresento o texto que desenvolvi para a conferência-performance "Antropocenas" realizada em 2017. O texto muitas vezes acompanhado de ritmos binários e ternários, procura mergulhar na discussão em torno do conceito de Antropoceno e da atual crise climática, narrando uma história entrelaçada e parcial das perspectivas da natureza e humanidade no contexto da arte ocidental. Entre o poema e a conferência, "Antropocenas" se implicava (tanto quanto se complicava), entre as teses do "excepcionalismo humano", a importante contribuição de Philippe Descola para a crítica ao pensamento ocidental como ontologia naturalista, e a fracassada visão não-anthropocêntrica do Antropoceno.

PALAVRAS-CHAVE:
Antropoceno. Dança. Poesia.

Escrito para el Antropoceno: conferencia-performance "Antropocenas" (2017)

Resumen | En este artículo presento el texto que elaboré para la performance-conferencia "Antropocenas" celebrada en 2017. El texto, muchas veces acompañado de ritmos binarios y ternarios, buscaba ahondar en la discusión en torno al concepto del Antropoceno y la actual crisis climática, narrando una historia entrelazada y parcial de las perspectivas de la "naturaleza" y la "humanidad" en el contexto del arte occidental. Entre el poema y la conferencia, "Antropocenas" estuvo envuelto (tanto como "complicado"), entre las tesis del excepcionalismo humano, la importante contribución de Philippe Descola a la crítica del pensamiento occidental como ontología naturalista, y la fallida visión no antropocéntrica del Antropoceno.

PALABRAS CLAVE: Antropoceno. Danza. Poesia.

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Introduction¹

"Anthroposcenes", a conference-performance created in 2017 in Portugal and presented in the cities of Lisbon, Cartaxo, Guimarães, Évora, Porto, Nyon and Metz, resulted from the collaboration between myself and the choreographer João dos Santos Martins with the contribution of several active people in the areas of ecology, dance, anthropology and visual arts, such as choreographers Ana Pi and Ana Rita Teodoro, and visual artist and writer Pedro Neves Marques, musician Winga Kan, performer, writer and researcher Jota Mombaça, and indigenous artist Macuki Jaider Esbell, among others. In this project, we started from the discussion around the Anthropocene and the current climate crisis, but also from Amerindian cosmologies, multispecies ethnographies and structural racism to think and invoke different positions in the face of the division between nature and humanity. Through the juxtaposition and confluence of different artistic practices that implied the coexistence on stage of: marble sculptures; topiaries; diverse dance practices such as *butoh*, *twerk*, *voguing* and baroque dance or American modern dance; about twenty traditional musical instruments; a video with documentary montage of references from the history of dance, atomic bombs, prostheses, therapies in water and etc. The proposal updated the dispute around the nature/humanity division by questioning the conceptual bases that inform the geological concept of the Anthropocene.²

Responding to the challenge of Conceição Magazine, I chose to present a part of the original text of this performance, written and performed by me in the broader and collective context of this project. In this text, I tried to think about a change in the language of the Anthropocene and to propose a politicization of this concept through a non-hegemonic perspective of the natural world and a critique of its aesthetic representation in the Euro-North American context, as well as a questioning about the responsibility and ecological violence, from a racial-colonial-cisgender matrix. Considering that the radical *anthropos* of Anthropocene is advertised as the "whole species" (and the species is projected as a super-powerful geological agent), the debate around the concept tends to intentionally hide the capitalist, racist, ethnocentric, patriarchal and colonialist infrastructure that conditions a process of segregation and separation between humans, and that

¹ Conception and curation | Rita Natálio, João dos Santos Martins; Initial proposal and text | Rita Natálio Dance | Ana Pi, Ana Rita Teodoro, Bhenji Ra, João dos Santos Martins; Visual arts | Pedro Neves Marques; Music | Winga Kan; Dramaturgical assistance and rehearsals | Joana Levi; Performer-lecturer | Jota Mombaça AKA Mc Katrina; Special appearances in different cities: Melissa Rodrigues, Jaider Esbell, Maria Inês Gameiro, Pedro Fazenda, Manuel Miranda Fernandes, Alexander Federau | Sculpture | Alexandra Ferreira, Vera Mota; Arlette Vos; Topiary | Sr. Vilarinho | Lightning | Eduardo Abdala; Sound | João Pratas; Publishing consultants and authors | Renato Sztutman, Suely Rolnik, Ailton Krenak, Paulo Tavares; Publication Design | Isabel Lucena; Production | Circular Associação Cultural; Production support | Associação Parasita; Coproduction | Centro Cultural Vila Flor, Materiais Diversos, São Luiz Teatro Municipal/Festival Temps d'Images; Support | Fundação GDA, Goethe-Institut São Paulo, Departamento de Biologia Vegetal da Faculdade de Ciências da Universidade de Lisboa, MARE — Centro de Ciências do Mar e do Ambiente, Forbo Flooring Systems, Departamento de Escultura em Pedra do Centro Cultural de Évora, Linde, LX Road Lights, O Espaço do Tempo, Rua das Gaivotas 6, Pólo Cultural Gaivotas Boavista, Câmara Municipal de Lisboa; Residences | Alcantara, Arquipélago – Centro de Artes Contemporâneas, Centro de Criação do Candoso, Culturgest, Devir Capa, Materiais Diversos, O Espaço do Tempo, 23 Milhas; Partnerships | BUALA| Projeto apoiado pela República Portuguesa: Cultura / DG Artes Direção—Geral das Artes.

² The introductory text of this article was translated into Brazilian Portuguese, and as the later text is an artistic work by the author, we kept it in Portuguese from Portugal.

attributes to certain humans the status of objects or non-humans, preventing them from thinking about different responsibilities in the face of the contemporary climate imbalance.

As a performance-conference, the proposal focused on the different ways of assembling nature or natural space in the artistic and discursive context, invoking historical models that inspired the aesthetic representation of nature and economic and political thinking in the West (e.g. nature as object and resource of the economy or nature as the norm and reference of philosophy). The main concern was to promote, through writing, the dismantling of a hegemonic scientific voice and its "objective", "neutral" or "universal" points of view, allowing saturated and overlapping points of view to cohabit. This dismantling was also stimulated by the opening to the fluctuation of associations created by the bodies on stage (as the performers danced in parallel and autonomously in relation to the text and according to their own choreographic references), bringing attention to the multiple perspectives in which nature and humanity could be placed, but also questioning a clear hierarchy between text and movement for their absolute simultaneity.

From the text point of view, the literary styles of scientific communication on the Anthropocene theme were mixed with poetic or rhythmic alternatives. The text was put in tension in the face of a process of standardization, fixation or consolidation of meaning. The text was divided into scenes or situations in which an attempt was made to diagnose the role of the speaker and/or what is described, taking into account some naturalized functions in communication. For example, the first scene approached the audience about being in the theater at that moment, taking into account the ecological collapse and the perception of theater architecture from a *deep time* scale. The second and third scenes worked mainly with the description of the performers' action based on a relationship between art history, rhythm and the "western-centric" representation of nature, juxtaposing the act of speaking to certain rhythmic patterns played on drums. The fourth situation - which I do not present in this edition - established a relationship between writing and speaking with prosthetic environments and the idea of citation or bibliographic *corpus* (e.g. doing gymnastics while reading aloud, and on a computer, in addition to several quotes about nature and climatology) and only in the last scene there was a more conventional conference on the theme of the Anthropocene, where different specialists with interventions on topics leveraged by the proposal participated, in each city we performed.

With this introduction, I do not intend in any way to anticipate the sociopolitical and operative performativity of the work, because the writing is intertwined in its interaction with a team of about 8 people in a live performance situation. On the other hand, even if the aesthetic experience established a commitment to a perspective of social change, it is also necessary to trust that poetry exceeds the form and the control of the form, but that also operates a fugitive planning (MOTEN; HARNEY, 2013), a "reopening of the indefinite" with "the ironic act of exceeding the meaning of words" (BERARDI, 2012, p.158). In this sense, creating a counterpoetic of the Anthropocene can only yearn for a dismantling of fixed figures, but never for solutions. Writing about the Anthropocene as a "misanthropocene" (or a false *mise-en-anthropo-scène*) invites above all to question universalism and to produce a collision between mourning, responsibility and resistance.

Anthroposcenes (2017) – Excerpt from the conference-performance text

Situation 1. Climate change and geo-referenced portrait

(The text is addressed to the audience. A guided meditation through theatrical space, on the limits between human and non-human bodies.)



Figure 1. Conference performance "Anthroposcenes", João dos Santos Martins and Rita Natálio, Festival Far, Nyon, 2018, photography by Arya Dil.

Good evening, welcome.

Thank you for coming and for being seated (where you're supposed to).

It's hot here and for a change we're tired of the temperature changes.

Is the air conditioning too cold

or is the room too hot? It's muggy.

You can smell the morbid smell of our uneven bodies.

Either it was that lady on the side who didn't shower,

or it was me who forgot to put shoes on,

or it was that person who forgot to wash their eyes.

Whatever.

This climate is no longer what it used to be.

This body is no longer what it used to be.

The environment is an environment split in half.

Bees have been replaced by pollination machines.
 Fans have been replaced with pre-recorded sounds
 and even the humming of old televisions
 or the sound of this ax chopping wood (inside my head),
 were stored in soundbanks to put people with insomnia or boredom to sleep,
 and well, no one turns off their cell phones at the theater either
 so that one can accept here and now
 the smell of *coltan* batteries and death.

Good evening, welcome.
 This room is about 30000 m³ for non-human people.
 This room has about 200 seats for human people.
 "Air", air is a short word, very short,
 to describe what we breathe,
 or what we filter from this encounter.

But I believe that humanity,
 the humidity in this room,
 that is, the pestilent sweat that we all produce together,
 could eventually generate 2, 3 or even 4 liters of pure water
 ... if we had a good machine.
 We need to be seated to think this.
 We don't need to be seated to think about this.

Our intestines were intensely inhabited by microorganisms,
 that can make us laugh or cry,
 and that can make us feel pain.
 Our tongues have been divided:
 ghost tongue, snake tongue, robot tongue.

Words like "gender" or "nature"
 they are ways of cataloging abstractions, they are metaphors.
 Like saying: "breathing through the nose means to say that I am alive".
 And this sound we hear now
 it's a pre-recording of someone breathing in through their mouth
 mixed with the sound of their early

extinction.

(Pause)

Hello welcome.

I would like to invite you to do an exercise.

I would like to invite you to raise your hands
and to focus your attention on the space between them,
a space where a pillow could fit
or possibly a smaller pillow,
or even a small suitcase.

In fact, I would like you to bring your hands together,
until you leave as little space as possible between your fingers,
a space where only one sheet of paper would fit
and what the Japanese call *kamihitoe* 紙一重.

To carry out the theoretical-practical experience,
I invite you to imagine a sheet of paper
deposited under your chairs.
Take that sheet, feel its texture.

This sheet of paper was printed in risograph,
a quick and cheap technique
which consists of using pre-defined frameworks
to duplicate a text image
through soy-based inks
(transgenic or not),
with very strong pigments
like hot pink or fluorescent orange.
And with the tips of your fingers
you can feel the soy inks
passing through microscopic holes, in these perforated frames,
through a rotating drum.

To make this impression,
you can choose between different porous papers available on the market.
You can opt for *munken lynx* paper

a high quality paper
made from certified wood pulp,
white, natural...

Or you can opt for the *shiro alga carta*,
a paper made from seaweed
which started by taking advantage of the excess of algae in the Venetian Lagoon,
and which is now a beautiful and elegant kind of paper,
but also a little expensive.

Or you can opt for *shiro tree free* paper
paper made from bamboo, cotton or bagasse and
that dispenses the wood pulp.

In fact, the type of paper to choose depends a lot on the buyer's ecological vocation.
And in your case, the sheet of paper you have in your hands
is called *papago*.

Papago is not recycled paper,
it is not certified paper.

In fact, it was ordered from a designer friend
who, in turn, bought the paper at a print shop on Horta Seca Street, in Lisbon
which, in turn, ordered the paper from Spain, more precisely from Costa Brava,
who, in turn, acquired the paper in a place we cannot trace.

As you can see, the space of *kamihitoe* 紙一重 is a space of contradiction.
As it asks us to bring our hands together,
it also demands that we put them away.

The Yanomami indigenous people,
represented in the white world by the shaman Davi Kopenawa,
refers to "books" as "picture skins taken from dead trees"
they are disgusted by white men's obsession with memory fixation.

Can you hear? This sound that we hear now is trees asking for help
mixed with the sound of my voice appropriating the speech of a South American
shaman to re-attribute a minimal humanity to writing.

(Pause)

Now I would like to invite you to imagine a vibrator.
 I don't want you to use that vibrator right now.
 I just want you to let yourself be guided by the sound of its vibration.
 Or the vibration of a coffee machine.
 Or the noise of a hair trimmer... Pubic hair.

Under your chairs,
 you can feel the foundations of this room vibrate.
 They are anti-seismic and were built thinking about the 200 human places placed here.
 Between 7 and 12 meters below the surface, these foundations are essentially made of cement and metal, and their structure depends largely on the height of the building to be constructed.
 Further down, about 20 or 30 meters below the surface,
 we begin to find some life:
 a sandy soil,
 composed of a lot of dry land, a lot of sand,
 low water holding capacity,
 low content of organic matter,
 mixed with tar scraps, plastic and earthworms.
 Plastic is a human being
 which comes mainly from water bottles
 that will be deposited over the years in the sensitive layers of the earth.
 When the temperature rises too much, human plastic melts
 and eventually mixes with the non-human stones,
 with the cement of human streets
 and also with non-human earthworms.
 So the worms, embracing the plastic, the cement, the tar, the earth,
 they dream of us sitting here, upstairs.
 They eat dirty and descend deeper into the earth,
 they eat the earth's crust towards the mantle.

The sound you are hearing now
 it's the sound of worms melting in plastic.
 The sound you are hearing now is my digestion.

Further down, about 100 meters below ground,
 or maybe 1100, 2100, 3100, 4100 meters,
 there we can find a water reserve - an aquifer - the Tagus river,
 or what's left of it when it drains out of the shores.
 A hypothetical water source of the future,
 who may one day become "human",
 when plastic sensitizes the earth so much,
 that all surface water sources will have dried up
 and humans are still thirsty,

Further down, at about 5, 6, 7, 8, 9 thousand, 10 thousand meters, 11 thousand
 meters, 12 thousand,
 it is necessary that you concentrate on this penetration,
 there we can find heat
 we can hear a pulsing rhythm of the bowels
 a liquid soup of pestilent smells
 where several several several
 translucent and opaque matters of power,
 crossed in the bowels of the earth,
 a throbbing heart of the microorganisms in these intestines,
 a kind of cardiac and circulatory percussion,
 where we can find archaeological evidence of a universal rhythm.
 Or rather, a massacre,
 a massacre made on top of this universal rhythm
 of many peoples and cultures
 microscopic, bacteriological, macroscopic,
 but also geological, cosmic and anthropological
 a pestilent smoke of inhuman black and gold energies
 excavated, drilled, sucked in, penetrated
 thousands of feet below the ground
 horny energy,
 that only some people can understand,
 I mean only some people have access to that vaginal energy
 from extraction
 of oil.
 A political mud.

Within the earth - black blood, earth's circulatory system -
 and then brought to the surface - energy, finance, property.
 The largest religious system in the world -
 what brings oil from the deep to the surface,
 the center of the earth in our eyes,
 the inhuman to the human.

Situation 2. Description of a still-life on stage

(The text is structured around a drum rhythm, like a prosthesis attached to different rhythms. At the same time, performers activate different languages of dance history through their bodies)



Figura 2. Conferência performance "Antropocenas", João dos Santos Martins e Rita Natálio, Teatro Municipal São Luiz, Lisboa. Fotografia de José Carlos Duarte, 2017.

Rhythm 1

Good evening, welcome
 I would like to tell you about someone
 who speaks in a natural way.
 Something or someone that talks about the earth,
 something or someone or almost nobody
 that focuses on the planet to talk about the planet
 something that focuses on the deep
 something or someone that focuses on the center
 figure no longer exists
 Planet Earth does not exist
 Pacha Mama oxalá

Mother Tierra I don't think so.

but something makes focus
 center does not exist but someone speaks
 something speculates
 it is speculated about eating dirty
 speculates on cooking with lava
 about mud and lava larvae crammed into parallel virtual worlds
 post-human, post-retinal worlds
 embedded in experiments in post-Euclidean spaces,
 fed by multi-universal multi-species feelings
 where elephants and people can love each other in the ponds of polyamory
 where human and non-human people enjoy verbal combinations
 in consequent times or durations with a queer ecology
 an ecology without nature
 where the boundary between the living and the dead is not so clear
 the boundary between species and specialty is not so clear
 the boundary between you and me is not that clear
 (and it is not certain that there is a big division between João dos Santos Martins
 and that potato).

Rhythm 2

On the surface lines
 shapes hover.
 There, a flower is drawn
 there, you jump in gravity
 there, you do gymnastics
 here, someone massages a skin
 kiss the skin of a dead cow
 the picture was painted with parasitic techniques

which consist of applying
 perspectives of a place
 in another place

like using a machine
 to translate
 the organic shape of a tree

or overlay tribal rhythms
 to western techniques.

Ladies and gentlemen:
 it's a still life
 that tries to represent
 a really still-life, cadaverous,
 deformed by uses and europeans

and North Americans
 concepts,
 that one we put on a pedestal and called Mother Nature
 and then we had it killed

a sick, violated Mother Nature,
 penetrated by credit cards
 spanked
 by nuclear weapons
 lying down
 in a hospital bed
 assisted
 by machines
 with you.... Isadora Duncan in Beijing!!!

Rhythm 3

It is important to remember that much of the western relationship with nature begins with techniques of representation of the natural world based on processes of imitation. Nature is conceived as something separate from the human sphere, placed "there" to be seen, then copied, and only then contemplated. Then, in the modern regime of art, the separation between subject and object is so blatant that we could think that a painted landscape replaces "looking at a tree". The artist's gaze is like a universal tripod, objects exist to be seen by them. Or rather, objects exist from the moment they are looked at. Descartes imagines the world projected onto a still-life canvas.

But the techniques of immobilization, containment and historical silencing of nature go beyond a mere visual representation. They replace everything we mean by vision. And even when nature is no longer copied or imitated, the works of art that try to create a transforming vision of the world convey the idea that, by transforming the "vision" of the world, it is possible to transform the world. Nature is represented outside the human body, as something inert/still/stagnant, or with a speed infinitely lower than human speed, therefore, available to be thought, represented and organized by humans. Concepts and aesthetics about the world are presented based on the abysmal distance - between humans and everything else.

Understand everything! Represent everything! Frame everything, organize everything... It's a compulsory still-life technique that created the biggest accidents in history! And notice, I'm not talking about nuclear or atomic accidents. I am simply talking about organizing cows and dogs and other talking, cackling, neighing goods in supermarkets and galleries. I'm talking about the landscape as something to see from the outside. I am talking about mimetic art, conceptual art, political or supposedly political art, and all kinds of art based on the principle of white visual and intellectual supremacy of representation.

Philippe Descola, a French anthropologist of the 20th century, will start from this problem of the conception of nature to think about the infernal dualism of the West between nature and humanity. He will propose to call "naturalism" the scheme of

composition of the world divided in two: on the one hand, a nature devoid of all will, and on the other hand, a culture super invested in meaning. Naturalists do not think of themselves as a people because the world is already given. They consider themselves only human and claim the right to think all of humanity. Naturalists are "us". Or rather, naturalism is all the "we" that thinks of itself as universal. Because naturalism considers the existence of a single nature and many cultures, or rather, a single still life, and many living cultures, but dependent on still life, and perhaps, undead.

Rhythm 4

But what would become of the West if there were as many natures as cultures? In Amazonian cultures for example - although differentiated by their bodily forms - animals, plants, and other beings of the cosmos that we tend to think of as non-human, think of themselves as human. Humanity is a matter of perspective, therefore it can be stolen, lost, and must be permanently traded. And if everything is human, then everything is very dangerous, because nature disappears from the picture. Everything is war, everything is a game of diplomacy between beings on the same level of equality, everything is "without representation".

So I ask: if for the West there is only one nature, what is it after all... this nature?

Rhythm 5

trees, stones, fish,
 mice, cats, weeds, ducks, rags
 pandas stones plates
 cactus pussy
 pipes houses shells mice
 but also
 thin stars
 stairs roosters
 left stem
 fall lime

fuck
 and also
 tortoises cells
 lamps pencil
 and creeds crimes
 and so many and so many
 plastic bags

and pieces of packaged meat
 in super
 markets
 and also
 plates lines scratches platters
 of cocaine
 and bagged bodies
 at the door of my house
 in Sao Paulo
 and slugs and lesbians
 sunk in sofas
 pork ribs
 adam's ribs
 fluff stems
 cars and sputum and cars and sputum
 whole families having picnics
 in Monsanto
 lunches full of tropical fruits, Asian fruits, seafood,
 and tables, chairs, plates, glasses, plastic
 silverware
 nuclear power plants
 tsunamis
 Nature...

the rights and duties of nature!
 the rights and duties of nature!
 the rights and duties of nature!

padlocks keys bags algae wheels
 anemones mist water air
 limestone calcite coal
 natural resources:
 the cheap nature
 nature available
 pussy anonas tits beds
 bread, asshole, cheese, cheese

and also
 the sexual animals
 females males
 and also the races
 white black mulatto brown creole mestizo
 and also the spells
 indigenous indian tribal primitive native
 nature as the norm
 the normal the abnormal,
 the natural nature
 unnatural
 social contract
 what a good nature
 what a beautiful nature
 what a pretty nature
 it's sublime
 it's beautiful!

Situation 5. Anthropocene conference

(Last scene where the scientific voice and the politicization of the Anthropocene concept are focused. Other lecturers participate in this moment with their research. The text presented here is just the introduction to the lecture given by Rita Natálio)



Figure 3. Conference performance "Anthropocenes", João dos Santos Martins and Rita Natálio, São Luiz Municipal Theater, Lisbon, 2017, photography by José Carlos Duarte

Well, welcome. We will start with a conference on the Anthropocene. "Anthropocene" is a concept recently introduced in international panel discussions on climate change. It is a phenomenon, a problem, this scientific concept is attributed (invented?) by two scientists and tries to name the relationship between human beings and the climate, or the environment that surrounds them, saying that the climate we have today is the result of human activities. But what does that mean? It is suggested that it is possible to put into an entirely new perspective what happened in the last centuries of the geological history of the planet and to say that, although the Earth continues to revolve around the Sun, it is humans who make it revolve around... whatever is needed. That temperature is not a divine attribute. That geology is human. "Anthropo" from "human". And "scene" from scene or geological epoch. Anthropocene: the epoch or genealogical scene of humans.

Welcome to the Anthropocene! This is the first image I want to show you. Everything that happens now, at this very moment, would/is/was/will be determined by the human scene. But to whom and from where is this scene presented? And who painted the picture? Anthropocene would be the name that allows us to look at the climate crisis we are currently experiencing and which, therefore, would be after the Holocene convention - "holo" from *all*, *halls* or *for alls*- an age that lasted thousands and thousands of years - *for halls*. A kind of new modernity in reverse. The human species is seen as a determining force or "geological agent" instead of "holo", instead of all.

However, if "Anthropos" is this extraterrestrial species, all other intraterrestrial beings are affected by it. The humanization of the climate is expressed by the exponential, unregulated, uncontrolled increase in the emission of carbon gases, the rise in sea levels, the global increase in temperature, the speed of melting ice, the extinction of species, the acidification of the oceans, the increase in the human population on earth, the increase in *McDonald's* restaurants, in short, about 20 markers that were established for scientific analysis and that would accelerate to the peak and all at the same time, translating an excellent idea of formless choreography. Synchronization would entail a loss of reference values for the analysis, and we would lose the ability to understand the movement as accelerated. So all the graphics about the Anthropocene are the same - the human dissolved in big, severe acceleration curves.

So let's start without graphics. I would like to bring up an image of indigenous communities in North Dakota carrying a banner that reads "We are water" in a demonstration against the construction of a pipeline in Standing Rock in the United States - one of the strongest countries of the Anthropocene - which was recently approved by Donald Trump - the father and president of Anthropocene. This image is followed by a video in the same context, of an activist being interviewed about Standing Rock, which is suddenly cut short by an advancing herd of buffaloes who join the demonstration, and march on police forces. If it were possible to equate what happens on the geographic environmental plane (also called the natural plane) and what happens on the human plane (also considered the cultural plane), this coincidence between the natural and cultural plane would be given by the Anthropocene: *kamihitoe* 紙一重. The idea of barbarism to come from this encounter is impossible for the western eye. But I ask: where are the buffaloes of Standing Rock in this equation? Where would we put the cooperation between the 370 million

indigenous people spread across the planet - about 5% of the terrestrial population - who stand against large mining and oil extraction projects led by extraterrestrials? Or the billions of inhuman animals enslaved by the Anthropocene?

Recently, the scientific debate on the Anthropocene has migrated from the field of so-called "natural" sciences to the field of so-called "social" sciences. When making this migration, some authors preferred to call this picture "Capitalocene" because they understand that the human as an extraterrestrial is something that does not need to be further encouraged, and that the species should not be confused with a specialty. Therefore, we are in the Capitalo-scene, it deals with a problem of capitalism, capital generates an idea of nefarious humanity. Inequality between humans is assumed. And that the climate crisis comes from the transaction, the maddening purchase and sale of inhuman inhuman non-human bodies, of the goods that speak and those that do not speak, of the private property that makes humanity divided between degrees of importance.

But perhaps it is even more accurate to say that the time frame for the human impact on the environment would have started with the colonial project, establishing the arrival in the Americas in the 16th century as a historical landmark. The beginning of capitalism: colonialism. Colonialocene or White supremacist: the scene of white supremacy. The first plants and seeds traded between continents on a large scale, the logistics of ships loaded with black bodies dispossessed of humanity, the spread of epidemics, the decimation of indigenous communities through simple contact with whites. The first large deforestations, the apex of monoculture. And in the middle of this picture, a mushroom called "white rot" that eats the wood of British ships during their journeys across the oceans, and creates a real problem for the advancement of white colonization. However, even the protagonism of this possible Fungo-cene is covered by the White Moon of the Colonizers, because even in the field of ideas, the end of the world must be signed by whites. And it is between Moon and fungi, cenos and scenes that I would like to present and guest of this night: _____.

Conclusion

Since 2016, in the doctoral research developed on language and the Anthropocene for the set of three conference performances entitled *Anthroposcenes* (2017), *Geophagy* (2018) and *Fossil* (2020), as well as in the preparation of the film show *Ameríndia - percursos do cinema indígena do Brasil* (2019)³ at Calouste Gulbenkian Foundation, or even in the research trips organized to Guarani villages in Mato Grosso do Sul and São Paulo (2018, 2019, respectively), I could see the difficulty in operating through the Anthropocene concept for the elaboration of an aesthetic research. If in the European world, where I developed these performances, the concept was understood and replicated in certain aesthetic universes as a shortcut to a simple realization - that we are in crisis - with indigenous friends the discussion did not allow more than the juxtaposition of a new word something they have always experienced - the end of their world operating on different scales, making ethnocide and ecocide coincide. The performativity of an "anthropocene effect" would thus go back to despotism and the historical overvaluation of a certain meaning of the organic over the inorganic, of a certain concept of humanity imposed on other perspectives,

³ See: <https://parasita.eu/rita-natalio/mostra-amerindia-2019/>

of a certain way of preserving and defining the living that rests on the unbridled consumption of less noble lives or non-lives. Machismo, racism, capitalism, anthropocentrism, westerncentricism and cisgenderism build the Anthropocene temple, which looks more like a dam intentionally modifying and containing the flow of thought, than the emergence of a new stream of water in an unlikely place. A conditioning, therefore, more than a portal to reflection and action.

What would be the point, then, to declare a new geological epoch, if not to mark with novelty an ancient fractal process of violence? Wouldn't it be a question of assigning new names to old problems? And what real change would this concept cause, in addition to reallocating some attention to the processes inherent to the disciplines of geology and geography?

In conclusion, I would like to emphasize that the writing practice of the performance "Anthroposcenes" was aware of these doubts and sought less to redefine artistic practice from the Anthropocene concept, than to re-elaborate a language predisposed to live with the symptoms of "loss of the Earth", or rather, to live with the loss of plural worldviews about the Earth. Inhabiting the failure of the Portuguese colonial language, experiencing its limit as an instrument of cut and separation, or even seeing the limit of the theatrical space and its representation conventions, were some of the processes that "Anthroposcenes" allowed to experience, opening the way to a work practice more linked to the problems that it (d)enounces, and also embraced to other practices, people and knowledge. In a way, this work was at the origin of a path that culminated in the formation of the Terra Batida network⁴ which, since 2020, has been organizing artistic residency programs for artists, scientists and activists to meet in the monitoring of socio-environmental conflicts, in an aesthetic process in dispute with forms of ecological violence and abandonment policies in Portugal, closely studying hegemony and monoculture of ecological violence through artistic processes and the cultivation of biodiverse sensibilities.

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⁴ See: <http://terrabatida.org>