

The poetics of the Brazilian Cerrado in dance creation processes: an overview on academic production

Renata de Sousa Bastos

Federal University of Goiás
Goiânia, GO, Brazil
renatabastos.go@gmail.com
orcid.org/0000-0001-6737-2587

Renata de Lima Silva

Federal University of Goiás
Goiânia, GO, Brazil
renatazabele@gmail.com
orcid.org/0000-0002-7551-1468

Abstract | This article reflects on how the relationship between the body and the Brazilian Cerrado has been addressed in the field of dance creation. For this propose, we present a description of three creative processes from academic works whose corporeal poetics are inspired by the Cerrado biome. The aim is to outline some of the elements that can help with the reflection on the creation processes, considering perceptions that seek to break, or breach, the colonial mentality, promoting a pluriepistemic understanding in a permanent dialogue with Ailton Krenak's perspective of nature.

KEYWORDS: Dance. Creation process. Brazilian Cerrado poetics.

Poéticas cerratenses em processos de criação em dança: um olhar para a produção acadêmica

Resumo | Este artigo reflete sobre como a relação corpo-Cerrado vem sendo abordada em alguns trabalhos acadêmicos no campo da criação em dança, e cujas poéticas corporais são construídas a partir do universo cerratense. Para tanto, traz uma descrição dos processos criativos de três trabalhos acadêmicos. O interesse do artigo é apresentar alguns elementos para pensar a criação considerando percepções que buscam romper ou criar brechas no pensamento colonial, valorizando uma compreensão pluriepistêmica, em diálogo com a perspectiva de natureza de Ailton Krenak.

PALAVRAS-CHAVE: Dança. Processo de criação. Poéticas cerratenses.

La poética brasileña del Cerrado en los procesos de creación de la danza: un panorama sobre la producción académica

Resumen | Este artículo reflexiona sobre cómo la relación cuerpo-Cerrado ha sido abordada en algunos trabajos académicos en el campo de la creación en danza, y cuyas poéticas corporales se construyen desde el universo del Cerrado brasileño. Para ello, trae una descripción de los procesos creativos de tres trabajos académicos. El interés del artículo es presentar algunos elementos para pensar la creación considerando percepciones que buscan romper o crear brechas en el pensamiento colonial, valorando una comprensión pluriepistémica, en diálogo con la perspectiva de la naturaleza de Ailton Krenak.

PALABRAS CLAVE: Baile. Proceso de creación. Poética del Cerrado.

Submitted in: 09/27/2022
Accepted in: 10/11/2022
Published in: 10/16/2022

Introduction

Some academic research, in the field of creating dance, has been developing its poetics permeated by the relationship between the body and the earth. In this journey, they are driven by the bond with the place, with the landscape, with the people, with the culture, with the stories, as well as by the attempts to silence their voices and erase their stories. Getting to know experiences with creative processes in dances that deal with the themes of the Brazilian Cerrado is a way to give visibility to the many elements that constitute this biogeographic system, which has been explored and devastated, due to the colonizing processes, throughout its history. Diana Taylor (2013) notes that the expansion of scripts and paradigms historically instituted by colonialism permeates the valorization of knowledge derived from expressive behaviors, the incorporated knowledge. Thus, the process of creation in dance as an embedded knowledge plays an important role in the conservation of memory, in the consolidation of identities, and in the recognition of the struggles and achievements of the subordinated peoples.

Krenak (2019), in turn, draws attention to the relationship of consumption that a certain conception of humanity, which perceives themselves as superior to other beings and life forms, establishes with the earth. With the mind to postpone the end of the world, he invites us to think of life experiences integrated into nature: “[..] we have been alienated from the organism to which we belong – the earth. So much so that we began to think of Earth and Humanity as two separate entities. I can’t see anything on Earth that is not Earth.” (KRENAK, 2019, n.p.). In this sense, we approach works constructed from the poetics of the Brazilian Cerrado that resonate with the perspective presented here, when thinking about the body integrated into the Cerrado. For this purpose, we describe three creative processes in dance, all of which are the result of creative-academic research: two master’s dissertations and one doctoral thesis.

By reflecting on the body-Cerrado relationship within the field of creation in dance, we seek to approach a production of knowledge that strains the colonial conception, thinking on how this relationship can give agency to corporeal poetics, and thus gaining experiences from a perspective that does not polarize humans and non-humans. Here, the body is understood not only in relation to the Cerrado, but as part of this diverse and pluriepistemic organism in which dances emerge from this state of being in and from the Cerrado.

What we here call poetics of the Cerrado is not bound to a fixed Cerrado identity, but rather to the aesthetic senses constituted in such a way as to elevate the experience with certain materiality or immateriality to a state of art – in this case, they are poetics constructed from the Cerrado, in the Cerrado, with and for the Cerrado. This is the Cerrado which ought to be considered in terms of plurality, considering that this biogeographic system and its cultures are composed and express themselves in many ways, both through its rich biodiversity, the landscapes that change into different subsystems, as well as the various voices and bodies that constitute the daily life, the rituals, the knowledges, and the practices, among other elements that constitute its plurality. It is in this sense that Maria Fernanda C. Miranda, whose work we will present later, points out that “*cerratense* is not only the fauna and flora in its diversity, but also the culture and the peoples that inhabit

the Cerrado” (MIRANDA, 2016, p. 21; our translation), remembering that it is only possible to think of the Cerrado poetics in the plural form.

Focusing on the notion of body and Cerrado, and how they reverberate in the creative processes, the research of Maria Fernanda C. Miranda (2016), Marlina Dorneles de Lima (2016), and Erica Bianco Bearlz (2018) will be herein presented. In the sequence, we shall reflect on the Cerrado as a component of creation, starting from its vivacity in dialogue with Krenak (2019), so that we can then look at how the creation of Cerrado poetics is expressed in the body-Cerrado relationship.

Between threads, roots, and mountains: academic-artistic production and Cerrado poetics

Acknowledging works that have already focused on Cerrado poetics, in the field of creation in dance, is an opportunity to look at the tracks and paths of a production of knowledge. The selected works open the way to reflect on the creative processes from experiences that break away from colonialist logics.

The three selected works incorporate theory and practice in the production of artistic and academic knowledge, without establishing hierarchical relations between them. The preference for dissertations and theses is due to the need to access a detailed and dilated description of the creation process, making it possible to visualize the elements that signal toward the body, the Cerrado, and how such notions constitute the process of creation and its poetics. Thus, we started with the works of Miranda (2016) and Lima (2016), which share the conception of *lived field* and of *poetnography* as a methodological resource, and we conclude with Bearlz’s dissertation (2018), bringing the *somatic* perspective for their analysis.

The three studies focus on the female universe, whether looking toward the women who shape Cerrado cultures with their rites and daily lives, or by a weaving that unfolds in written and danced movements from the bodies of these three women, mothers, dancers, teachers, and dance researchers, who seeks the encounter with the other, and with the Cerrado being.

As a living being (KRENAK, 2019), the Cerrado is at the center of these meetings, being occasionally perceived by its landscapes, as in Bearlz’s work; by its cultural aspects, as in Lima; or even by the parity between nature and culture, as in Miranda. Nature and culture, however, are always presented in a connected and interdependent relationship, in an understanding that both, while interconnected, shape the body and movement.

In the dissertation *Mulheres de Linha: dos cantos femininos do Vale do Rio Urucuia ao processo de criação em dança* (2016), Miranda shares her crossing through the Cerrado, in the northwest region of the State of Minas Gerais, along with the cotton spinners, weavers, and embroiderers of the Urucuia River Valley, guided by the will of developing a research and creation in dance moved by the possibility of a dialogical relationship between dance and singing.

The encounter with the field of research follows the notion of *lived field*, in which the subject experiences the world in a living and integrated way in and through the body, by means of a sensitive knowledge. The field of research is understood, thus, as a space of encounters, affectations, and affective and contagious experiences. In this way, Miranda walks, dances, sings, spins thread,

embroiders, weaves, writes, hears, and shares stories during the encounter with the cotton spinners, weavers, and embroiderers of the Urucuia River Valley, as “a way to promote the encounter of this personal history and ancestry with the universe of the other, in its symbolic, bodily, and historical dimensions.” (MIRANDA, 2016, p. 29; our translation). This encounter with the lived field is marked by landscapes and socio-environmental issues, which is highlighted by both its biodiversity and by all the devastation promoted by the exploitation of the land, either by monoculture or by mining activities.

By seeking the relationship between dance and music in the process of creation in dance, Miranda raises the understanding of dialogism and polyphony developed by Mikail Bakhtin (2000, 2002 apud MIRANDA, 2016). In the polyphonic sense, dance and music are perceived in an equipotent way, by the recognition of their voices in an equal relationship. The dialogical relationship proposes an attentive and responsive listening to the other. Thus, in the encounter with the other, or rather with the others, with the Urucuia women of thread and their knowledge, Miranda learns to sing while spinning, embroidering, and while listening and hearing stories of longing. Thus, her dancing body is taking singing forms, becoming aware of the timbre, of tuning, and of the equipotent possibility of singing, playing, dancing, and composing a spectacle of encounters and interweavings instead of a synthesis.

Through the term “cerratense” (that which is from the Cerrado), the work presents an understanding of the biogeographic system of the Cerrado as fauna, flora, culture, and its inhabitants. The Cerrado is perceived in its biodiversity and heterogeneity, while simultaneously representing the equilibrium point between the various Brazilian biogeographic systems. As an old wise man, it carries a multiplicity of resources and structural balance, but finds itself at its apex, and once devastated it will turn into desert.

These landscapes are perceived and expressed through the twists observed and felt in the trees, during the drought, in the fire that makes its fauna and flora reborn, in the waters, all of which the Cerrado cradles welcomingly. This perception also takes place in the multiplicity and possibilities of using the *Buriti* tree, which feeds, dresses, adorns, and quenches the thirst. The same landscape that speaks of drought and aridity, also gives fruit and presents a variety of colorful ipe flowers. In its diversity and ambiguity, the Cerrado goes on to be lived, presented, and recreated in *Mulheres de Linha*. In her wanderings, while Miranda presents the power of the Cerrado, she exposes the changes in landscapes and the socio-environmental consequences produced by the exploration.

The researcher begins her contact with the lived field by the “*Caminho do Sertão*,” a socio-environmental initiative of militancy by the Cerrado and “its standing culture,” as a way of sensibly introducing the body in this universe. With the understanding of the *liminal body* as a corporeality that transits between past and present, sacred and profane, of the I and the other, Miranda assimilates, in and through the body, the knowledge and the practices of the women of thread, in dialogue with landscapes, parties, and dilemmas.

Through a danced *poetnography* (SILVA; LIMA, 2014), “[...] as theatrical fragments in a dance constructed from the affections seized during the field

experience and poetically organized in the form of danced expressions.” (MIRANDA, 2016, p.43), the process of creating *Mulheres de Linha* is woven with songs, with gestures created from everyday poetics, with the rhythm of either walking through the *sertão*, or of parties and joint work effort. Through singing and dancing, the Cerrado landscapes start taking shape. As if in a danced map, the crossing through the 13 cities of the Urucuia valley gains volume and sound in space. With the sensitivity of a body that walked, sang, danced, and, above all, listened to the universe of these women, the show goes on recounting in a subtle way about its delicacy and strength.



Figure 1. Miranda in presentation of *Mulheres de Linha* (2015) at the Sagarana Culture Festival. Source: Miranda, 2016, p. 100.

In *Entre Raízes, Corpos e Fé: trajetórias de um processo de criação em busca de uma poética da alteridade*, Lima (2016) conducts a study in the field of creation in dance in which she combines academic research and artistic creation to investigate devices of the creation process. From poetics present in the aesthetics of daily life and in the rituals of midwives, *benzedeiras*, and *rezadeiras*¹ that inhabit the Cerrado, Lima composes the performance *Entre Raízes, Corpos e Fé*, and, from this process, she builds the theoretical construction of her doctoral thesis.

Imbued with the notion of *lived field*, Lima seeks the field research, an interactive encounter with the knowledge of these women, residents of the community of São Domingos, in the municipality of Cavalcante, from the Povoado de Moinhos, in the municipality of Alto Paraíso, in the State of Goiás, and the Village Santa Isabel, on the Bananal Island, in the State of Tocantins. The corporeality of the creative process is constituted from the contact and experiences lived alongside

1 Translator's note: *Rezadeiras* and *benzedeiras* are folk healers, they use a combination of ritual, prayers, and medicinal plants in their practice.

them. The body is marked by Cerrado territory, by its landscapes, histories, cultures; in a nature-culture, individual-collective interrelation.

In this thesis, the body is reflected from decolonial epistememes and understood as a theme, place, and vehicle of discourse, having its corporeality organized by the experiences and adversities of daily life, in a porous relationship between body and space. Constituted by the body and its crossings, the corporeality also enables the understanding of identity processes. Thus, in *Entre Raízes, Corpos e Fé*, corporeality was built on the same level of research, driven by the exploration of poetic territories, with the body at the center.

In a very careful way, Lima warns about the danger of romanticizing, neutralization, and exoticizing, which often happens in studies on traditional knowledges and practices, highlighting that these knowledge and practices are not static or homogeneous, they present arenas of conflicts and ideologies, being a dynamic and collective construction. Thus, she emphasizes that the research was conducted to understand the aesthetic matrices present within the knowledge and practices as corporeal sensory experiences, as experiences that open crevices of understanding and readings of different realities, by means of artistic practices.

The Cerrado, therefore, is intertwined in the conception of the body. There are twisted bodies, bodies of advanced age, with the origin and vocation of a *matuto* – the countryside brute – as highlighted in the poem by Avelino Miranda that Lima refers to in her writing. The Cerrado is also perceived as a cultural frontier that converges, converts, and creates a singular culture using varied origins of bodies and landscapes, either by the interconnections and presence of Indigenous, African, and European peoples in the Cerrado culture, or by differences in the natural patterns that make up its landscapes – the dry forests (*cerradão*), the highlands (*cerradinhos*), and the grasslands (*campo limpo*), etc. Thus, the Cerrado presents itself in a human-nature integration, cohabiting diversities.

In this understanding, Lima presents the female universe that makes up the Cerrado. They are *Quilombolas*, Indigenous, older women who, in their daily practices, are bound by the rituals of survival and consecration. This universe delivers the poetic tones and textures generating states and aesthetic matrices that constitute the creation process for *Entre Raízes, Corpos e Fé*. They are hands like roots looking for the ground and reaching for heaven; they are the campfire translated by the body's mutated movement; the ruggedness of the elders, of the Cerrado trees, expressing the experienced knowledge of the herbs, of midwifery, of prayers, among others; it is the exhaustive movements that refer to childbirth; or by the dragged voice of the songs, referring to a time gone by or to a proximity to nature's time.



Figure 2. Lima in ritual essay *Entre raízes, corpos e fé* (2015).
Source: Lima, 2016, p. 176.

In *Poética Ponderal da Montanha: uma proposta de sistematização composicional em dança* (2018), Bearlz narrates her own trajectory of life, intertwining personal and professional stories, highlighting creative processes experienced in the field of Art/Dance. In her master's research, she sought to apprehend the experiences and knowledge that emerge from the process of creation of the *Montanha* performance, by analyzing the constructed corporeality and the corporeal path experienced in the process. In this journey, Bearlz relies on her corporeal experiences with *Ideokinesis* and the *Bearlz ball* (a physical practice created by the researcher herself).

As Bearlz states, the artist-researcher is the very "body of research," and thus they elaborate their work from the body and dance, from a body that dances and produces knowledge from the dance. Analyzing her own practice in a sensitive and detailed way, she moves away from a narcissistic position, seeking to contribute to the autonomous construction of body knowledge. She brings out her own way of creating and articulating knowledge, without the intention of creating a specific method or technique. With "[...] reports of an intense corporeality, experienced at the time of its record, with the intention – or pretension – of making visible the constructions of the poetic textures that emerged in the body in this practice [...]" (BEARLZ, 2018, p. 36), she explains and expands the path taken, sharing forms of observation of corporeal paths, creating forms of recording and analysis of movement, showing possibilities for the construction of dramatic scripts, finally, pointing directions for the study and creation in dance.

Bearlz looks at her experiences with movements to produce knowledge, approaching the Somatic Education's concept of body, in which the body is understood as an experience, perceived and experienced from within itself, understanding that corporeal experience leads it to think and generate thought.

Armed with these experiences and with how they reverberate in corporeality, in artistic production, in the way of relating to the world and producing knowledge, Bearlz not only proposes to experience a creative process guided by sensations of

the Cerrado but also performs a thorough analysis of the construction of the corporeality from the conducted performance.

In *Montanha*, the corporeal design changes from the perception of the natural elements of the Cerrado, noting its roots, its flowers, its cycles, and oppositions. Thus, the rain season and the dry season, the life and death relationship of the cicada, are highlighted, evidencing the fire as an important transformative element of this biome. In this performance, she presents the Cerrado by the sensations it provokes in her body, such as when her foot perceives the soil, or when it seeks the subsoil, knowing that the hidden and deep roots are more voluminous than the visible parts of the Cerrado trees. Or by perceiving the cycle of the *Cicadas*, which burst from their own shell when the rains are coming, to continue their life and reproduction cycles.

In a position of four supports, in which feet and hands touch the ground during most of the choreography, Bearlz translates these sensations, at times with her scapula sliding to the ischium, in a movement against the current, opposing gravity, as if roots taking the deepest of waters to the very top of the trees. The movements are small and subtle for those who look, but with its intimacy, it highlights a whirlwind of internal adjustments that form this diverse, underground, and sensitive universe.

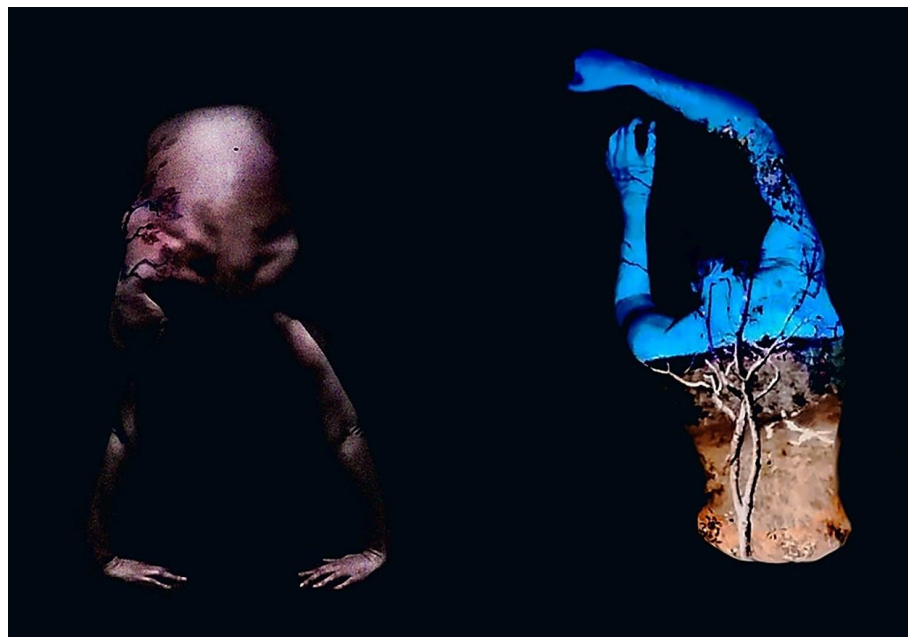


Figure 3. Bearlz in studies for *Montanha* (Mountain). On the left, the Mountain condensed. On the right, the Mountain evaporated. Source: Bearlz, 2018, p. 53.

In the three works presented, the processes of creation are guided by the experiences lived from the encounter with the Cerrado universe. In these encounters, corporeality and dance are constituted in affinity with the elements of nature, with the cultures, with the stories, with the people, with the experiences, and with how these elements are expressed in the Cerrado landscape. That is, corporeality does not exist without its relationship with the environment. Virginia Kastrup (2007) draws attention to the need for creative processes that are

unrelated to solutions for pre-established problems, which limit the scope of creative freedom to this need and predictability. She states that the epistemological project of modernity shaped the field of cognition as a space of representation, conditioned to universal and invariant responses aimed at given problems, limiting creation to common sense responses, preventing new forms of gaining knowledge. Thus, we can observe that these works are contrary to the cognitive nexus of modernity, proposing to meet and listen sensitively to the environment, open to the unpredictability of the result, aimed at the problematization of the environment, and not at the search for solution.

Being Cerrado: looking at creative processes from an Amerindian perspective of nature

Seeking to broaden the understanding of body in scenic research as part of and in dialogue with nature, we turn to an Amerindian perspective of nature, understanding it as living being and in dialogue with other living beings. In *Ideias para adiar o fim do mundo*, Ailton Krenak (2019) states that everything is nature, provoking us to think about the idea of humanity that we build: a colonized humanity that has been alienated from this organism of which we are part. Thus, it operates under an imposing logic, stating that there is only one way of existing on Earth, sustaining the belief that nature and humanity are separate things. It is in the name of this humanity, which we think we are and to which we are at the service, that violence and misguided choices are justified throughout history.

Even without binding their works directly to Amerindian perspectives, Miranda, Lima, and Bearlz raise the idea of a body integrated with nature, proposing a combined poetics, dancing and creating through a responsive listening alongside the Cerrado being. The relationship between body and the Cerrado presented by them provides a disruption of the idea that the body is detached from nature, since it presents itself in a dialogical relationship with the Cerrado, either by the most intimate dialogue in which Bearlz's body (2018) takes the Cerrado by the sensation of the roots, the subsoil, and by the oppositions between rain and drought, life and death; or by the festive dialogue of the body that walks through/with the Cerrado and its *Mulheres de Linha*, by Miranda (2016); or even by the old Cerrado tree of Lima (2016), which sprouts children and stories. In these works, the Cerrado is conceived as a living being.

According to Krenak (2019), the depersonalization of nature, in which the senses are attributed only to humans, makes room for its exploration as a consumer good. Miranda (2016) highlights this relationship when she talks about the ways of cultivating the land, in which the current form of monocultural agricultural production, export grade, are devastating the region, changing the course of rivers, their water regime, as well as changing their landscapes through the suppression of their natural resources and the contamination of different forms of life through the high use of pesticides. Therefore, to think of a body as part of nature, for the creation in dance, is to allow oneself to look and be placed in this biogeographic system based on the questions and possibilities that constitute it, looking at socio-environmental, cultural, and historical aspects, among others.

The search for poetics combined with nature leads us to hundreds of narratives, considering that the Earth is full of meanings, with different worldviews, since, as Eduardo Viveiros de Castro (apud KRENAK, 2019, n.p.), “We are not the only interesting people in the world, we’re just part of the whole.” Thus, the Amerindian perspective becomes an antidote against the idea that we humans can separate or differentiate ourselves from nature, alienated from the exercise of being, generating a homogeneous, globalizing, and superficial perception of humanity, suppressing the diversity and plurality of life forms and existence. From her lived field, alongside the *raizeiras*, *benzedeiras*, and midwives, Lima (2016) tells how the various stories, memories, gestures, and the traditional knowledges and practices of these women expanded the cosmogony of their research universe and how they guided the process of creation for *Entre raízes, corpo e fé*. She stresses the importance of breaking with hegemonic epistemologies, recognizing the plurality of heterogeneous knowledge that intersects, proposing to think of a decolonizing approach to body and dance.

In this body/Cerrado, humanity/nature friction, Krenak proposes a displacement of our idea of human being and existence, recommending the implosion of this eurocentric epistemic heritage, the result of colonization. He values not only our critical but also our creative ability of being in and from the world, thinking of space not as a confined place, but as the cosmos, as a space of possibility for creation and pleasurable enjoyment.

The times we’re living in are expert at creating absences: sapping the meaning of life from society and the meaning of experience from life. This absence of meaning generates stringent intolerance toward anyone still capable of taking pleasure from simply being alive, from dancing, from singing. There’s still a whole constellation of little groups of people who dance, sing, make it rain. The kind of zombie humanity we’re being asked to join can’t bear so much pleasure, so much fruition in life. So they holler on about the end of the world in the hope of making us give up on our dreams. (...) My main reason for postponing the end of the world is so we’ve always got time for one more story. If we can make time for that, then we’ll be forever putting off the world’s demise. (KRENAK, 2019, n.p.)

Dancing, Bearlz, Lima, and Miranda confront the understanding of nature, body, and patterns of knowledge production. Through dance, they perceive, and recreate the world, just as they present, learn, and teach. Lima and Miranda make this movement in two ways: not only do they dance, but they do so while being traversed by the dances they find in the daily life of the lived field. This creative friction, enhanced by fruition, allows a constant invention of oneself and the world, activating the principle of autonomy, as pointed out by Kastrup (2007). According to the author, “The invention implies [...] a preparation that occurs on the inside of the plane of visible shapes. It is a practice of groping about, of experimentation, and it is in this experimentation that one delivers the shock, more or less unexpected, with the material.” (KASTRUP, 2007, n.p.; our translation). That is why the author warns that automatism prevents not only the possibility of recreating the world, but also encloses us in old cognitive domains that suppress the manifestation of any kind of anguish. Creative processes permeated by alterity and

by recognizing the Earth as a living organism that interacts with all beings expand our ability to experience, to enjoy, to create, and to dance, experiencing the pleasure of being alive.

Body-Cerrado: thinking about the creation in dance from Cerrado poetics

Different areas of knowledge have been dedicated to defining body conceptions, be it philosophy, theology, medicine, anthropology, among other areas of knowledge. However, we cannot claim a consensual or single definition for this concept since it is established from different understandings of the world and of being human. Considering a conception of body that values the knowledge of dance, breaking away from ideals of body and dance for the benefit of a production of more heterogeneous knowledge, Bearlz (2018) features the concept of *somatic body* to her research and artistic production of master's degree. Thus, the body is understood as an experience, perceived and lived from an internal and integrated perspective, promoting an autonomous dance, opened to the imaginary and to the sensitive, generating changes to the aesthetic, the pedagogical, and the patterns of movement. In this understanding, Bearlz engages with Débora Bolsanello (2005) who states that the somatic body follows a holistic and ecological ideology, with the body and the consciousness as inseparable, contradicting dualistic logics that detaches body from mind. Ciane Fernandes (2019) states that somatic understanding, as a living and integrated experience, is not restricted only to human beings, but to all life forms and relationships, highlighting that the somatic body is integrated into the environment.

The conception of a somatic body provided new forms of expression and configured an important change in the paradigm of movement and, consequently, of dance, by taking the body experience as the basis of the production of knowledge in dance, having the body itself as the subject, the content, and the mobilizer of creation. Movement researchers and dancers such as Rudolf Laban (1879-1958), Martha Graham (1894-1991), Steve Paxton (1939), among others, dedicated themselves to the study of movement as a way to reconfigure new ways of practicing and thinking about dance, bringing the movement to a more perceptive sphere, more incarnated, valuing different experiences (LZ BEAR, 2018). This conception of somatic body represents an important development in the understanding of body and dance, questioning the logic dominated by classical models, such as those dictated by ballet.

The term somatic is related to the word *Soma*, a word, of Greek origin, meaning body, referring to the being in its complete integration of body and mind (FERNANDES, 2015 apud BEARLZ, 2018). For Roberto Freire, creator of Somatherapy, a therapeutic-pedagogical process linked to the work of Wilhelm Reich and influenced by anarchist thinking, Soma's concept is inseparable from the policies of the body and everyday relationships (FREIRE; BRITO, 2001). The political dimension, which sheds light on power relations and domination, on authoritarianism that involves personal and social relationships, makes it possible to broaden the debate about the somatic body, since the commitment to the political dimension linked to Soma leads the discussion away from the individual approach,

into the collective, without one invalidating or overtaking the other. Thus, the body as an experience (in the somatic conception), intertwined by the policies of everyday life (presented by somaterapia), is not oblivious to the power relations or to the cultural, political, socio-historical, and epistemic issues that permeate the creative process in dance. This expanded understanding interacts with the concept of a *liminal body* adopted by Lima and Miranda.

Interested in the poetic state of the body, persecuted and elaborated in artistic work, Lima (2016) and Miranda (2016) approach the *liminal body*. A body that moves, plays, dances, creates, and recreates from the tensioning of an everyday body; an everyday which is weaved by power relations, be it at the individual or collective level. The liminal body is a body that overflows the “[...] daily body into actions and states that propose the creation of a poetic territory and, then, as one, in *communitas*, transgresses and overrides the norms that regulate the structured and institutionalized relationships that operate in daily life” (SILVA, 2010, p. 74; our translation), it creates escape paths within power relations.

The liminal body marks a coexistence between scene and life, transiting between daily life and ritual, being at the limit between these two possibilities of existence (LIMA, 2016). It is the body of the crossroads, of the in-between places, of the place of intersections in which past and present, sacred and profane, I and the other overlap and constitute themselves by encounters, conflicts, passions, and assimilation. The liminal body is presented from the phenomenon of liminality, discussed by Victor Turner, a temporal interface that intervenes on already consolidated orders, creating scenarios for new paradigms, being fertile soil of creativity, for subversion and playfulness. This corporeal state has the potential to release “[...] human capacities of cognition, affect, volition, creativity, etc., from the normative constraints incumbent upon occupying a sequence of social status [...]” (TURNER, 2012, p. 240). In this sense, the liminal body offers the opportunity to reflect on the body within the process of creation in a frontier situation, enabling both encounters and differentiations, a locus of plurality and transgression, a necessary disorder to dissolve the norms of social structure and power relations. A body that places itself in the encounter with the other, seeking the challenge and overcoming defensive and conservative postures for the exercise of creation.

The interaction between this body and the Cerrado refers to the debate on use of lands, passing through historical, cultural, political, and environmental issues. In this direction, I borrow from biology the terms parasitism and mutualism, perceiving the body-Cerrado relationship as a symbiotic system, as an interdependent complex between living beings, with concrete and/or abstract elements capable of forming an organized whole, either to constitute relations of exploration or cooperation.

“For [Michel] Serres, parasitism is the relationship that is at the basis of human institutions and disciplines. Society and the economy; the humanities and the ‘hard’ sciences; religion and history all have as a fundamental component the parasitic relationship.” (CORREIA, 2012, p.32; our translation). This intersubjective relationship offers a single direction, generating an asymmetric imbalance, capable of altering the entire system. This state of crisis can launch the body to its death as well as to the path of healing, while also knowing that the death of the parasite can

also occur with the death of the host. The understanding of this parasitic relationship in the Brazilian Cerrado also goes through the notion of external and internal colonizing processes, with the movement and colonization of the Midwest led by the *bandeirantes* explorers, using the hunting of Indigenous people as justification. These exploratory processes characterize the methods of land occupation and the relationship with nature, at first with the way of the *sertanejos*, bound to agriculture and cattle raising, and later in the mining exploration and in the monoculture of soybeans and corn to supply the foreign market.

The exploitation of the land by the cultivation of monocultures represents well this parasitic relationship that, in an expanding motion, has been occupying and multiplying, replacing different forms of land cultivation with a single form and product, in addition to the fact that they are genetically modified foods, contaminated by pesticides, associated with the increase of deforestation and the deviation of the course of rivers, as Miranda reports in her wanderings and dances through/with the Cerrado: "It is not difficult to find, walking deep into the Cerrado, the large expanses of soybean and eucalyptus monoculture, with large irrigation pivots that have their waters coming from rivers that have had their courses diverted to favor this form of extensive agriculture." (MIRANDA, 2016, p. 56; our translation). In *Mulheres de linha* the form of land exploitation and the serious environmental problems in the Cerrado region do not go unnoticed in the creative process. Miranda allows herself to be affected by the encounter with Cerrado, in which she commits ethically and politically to the experiences lived, and she immediately encounters several issues that permeate this biogeographic system.

Like a true parasite, monoculture is not restricted to the cultivation of land. With its expansive capacity and contamination, it merges with relationships, as if it were part of our organism since, as Correia (2012, p. 36) states, "The parasite is not in the thing, but beside it, in the relationship. [...]," standardizing the different forms of relationships, raising processes of domination and epistemicides. Vandana Shiva (2003), in *Monocultures of the Mind: Perspectives on Biodiversity and Biotechnology*, exposes that monoculture first occupies the mind to then be transferred to the ground, disappearing with alternatives and diversity, not only in the use of land, but in the way of thinking and living, promoting the control of relationships. "The expansion of monocultures has more to do with politics and power than with enrichment systems and improvement of organic production." (SHIVA, 2003, p. 18: our translation), since the standardization of knowledge and practices is aligned with a culture of exploration, silencing and erasure, reported in the creative processes presented here. Krenak (2019) also recalls that this exploratory market relationship with Earth is linked to the idea that there is a humanity detached from nature, in which nature is at the service of man. In contrast to parasitic relations, the authors bring a proposition of promoting of the Cerrado region, its biome, popular culture, and traditional knowledge.

Understanding the knowledge and practices that connect the earth in a relationship of mutual exchange, we highlight another perspective of the symbiotic system, the mutualism.

Since then, we began to think like the Earth, or the expression of Aldo Leopold, think like a mountain. Hence, Serres' "mountain philosophy" proposes that the other, all beings of the Biosphere, ought to be considered not as a rival or as belligerent in combat, but as symbiote or mutualists. Fewer wars and deaths; more exchanges of reciprocal services, in order to find a pact of solidarity and mutual benefits, so that we can all move from parasitism to symbiosis. In the impossibility of fully suppressing evil, it is better to know how to deal with its presence. [...] (CORREIA, 2012, p. 56; our translation)

With this gaze, Lima and Miranda present the Cerrado women; they are *raizeiras*, cotton spinners, *benzedeiras*, and so many other people who relate to the Cerrado in a dialogical way, based on mutual respect. Establishing a relationship between the old trees of the Cerrado and the midwives, *raizeiras*, and *benzedeiras*, Lima speaks of this shared corporeality that inhabits and gives meaning to the Cerrado.

Metaphorically, this body can be, at the same time, the old midwives, *benzedeiras*, and *raizeiras* of the Cerrado, which are reborn from the fires and (up)rooted in/from the earth expanding their existence. They know the secrets of the plants and the blessings that heal and they relate to the river waters, having, in their relationship with nature, their source of survival, social relationships, pleasure, art, and life. (LIMA, 2016, p. 183; our translation)

There are several stories of these women that proves this complicity between body, culture, and nature, expressed in the cultivation, harvesting, and knowledge of plants for diseases, childbirth, and protective rituals, within the deep connection with the nature's time, from picking to ginning, carding, spinning, weaving, and embroidering with cotton. This relationship of reciprocity that benefits all beings is being continuously constructed, thus experiencing the collectivity. This is the collectivity that is not restricted to human beings, and which is bound to the pleasure of the encounter; as Krenak points out "Either you hear the voice of all the other beings who inhabit the planet with you or make war against life on Earth." (KRENAK, 2020, n.p.; our translation). "Thus, we enter (in) a new logic in which bifurcations and intersections multiply, in a wider space where it is possible to idealize and design numerous channels and paths to open various options." (CORREIA, 2012, p. 62; our translation), not only opposing the idea that there is only one way of action and existence in the world, but confronting this existence by sharing spaces, by the ability to live and have fun together, attracted by the diversity and plurality of the Cerrado, be it from the point of view of nature or culture. Miranda (2016) brings an example of this aspect in Cerrado culture through the formation of task forces, a form of mutual help and work experienced as a celebration, in which relatives and neighbors help to carry out overdue work of some farmer or housewife besieged in the vicinity, which always end with a party, as she says: "[...] And there, they worked singing all day. Something around 12 to 14 hours of work. And for the closing, a party was assembled gathering everyone from the community." (MIRANDA, 2016, p. 77; our translation).

Considering the creation in dance based on Cerrado poetics, from an

Amerindian perspective, is a way of thinking about the body and the relationships based on the political and geographical use of the Earth. A way to destabilize the dominant aesthetic and epistemological patterns, by recognizing the multiple expressions of life, knowledge and practices that make up this biogeographic system. The sensitive encounter with the Cerrado, based on aesthetics and affections seized in the relationship of the body with the components of the landscape and/or with culture, creates a dancing corporeality by the diversity and adversity of daily life and rituals related to popular and/or traditional knowledge and practices. A “[...] look at the margins, at other sources of research, to the invisible side of the abyssal line [...]” (LIMA, 2016, p. 189; our translation), which articulate themselves by creating rifts amid eurocentric aesthetic conceptions of dance. Silva and Lima (2021) speak on the importance of breaking away from colonizing relations, by proposing the unfolding of the self through encounters and reunions with Afro-Amerindian poetics as an alternative to blur the boundaries constructed from the colonial paradigm. Thus, we recognize the Cerrado poetics as Afro-Amerindian poetics, capable of illuminating and giving voice to the erasure and silencing processes imposed on the Cerrado culture by movements of exploitation and domination derived from colonizing processes.

Final considerations

To look at the trodden paths committed to the Cerrado poetics is an opportunity to retell stories, to value knowledge, to think about the recreation of worlds with other references, that is, of Afro-Amerindian references. An epistemic transgression that takes place by/in the dancing body, in the encounter with other beings and their pluriepistememes.

Taylor (2013) paves the way to discuss the creation in dance as a way of understanding and producing knowledge by embodying action, expanding the parameters of knowledge production. In this sense, a process of creation committed to the Cerrado and its cultures while producing embodied knowledge also learns and perceives the environment through this way, linking the source of knowledge to the connoisseur, which are constructed from the principles of otherness.

In their interaction with Krenak (2019), the described works allow us to look at the Cerrado, in its plurality, not only as a component of creation, but as a living being and a driving force of creative processes. Through their vivacity and dialogicity, multiple voices are echoed, placing diversity and plurality as a condition of existence of these beings and the understanding of Cerrado poetics. Thus, it challenges our understanding of existence, proposing an expansion of this horizon by the expansion of our subjectivities, by the creative and pleasurable freedom of its reinvention, breaking with the colonial idea that there is only one way to be in and from the world.

The body-Cerrado interaction discussed by Miranda, Lima, and Bearlz, guarding the limits of each research, allows an understanding of the body as part of nature, non-dualistic, porous, and involved by a responsive listening. This body connected with Cerrado, while searching for the Cerrado poetics, leads to the debate about the earth, reflecting on exploratory relationships that permeate this biome, as well as on collaborative relationships. Paulo Freire (1967) recalls that our colonization was a commercial endeavor over the land, permeated by overwhelming

and alienating power relations, which can be clearly observed in the Afro-Amerindian stories, knowledges, memories, aesthetics, and poetics of the earth bound to the Cerrado universe, which were silenced, de-characterized, and often annihilated.

The described works allow us to also think about the creation in dance by means of invention, as proposed by Kastrup (2007), fleeing from the idea of a creation at the service of a capitalist society and the epistemological project rooted in modernity, which regulates both science and the construction of an officious history, as well as the domain of cognition and creation, restricting their margins of freedom. In an inventive sense of the process of creation, the result is not bound to predictability or a universal response, it also does not operate under the sign of enlightenment, but is linked by groping about, by experimenting and listening to what happens at each encounter. It is by groping along the Cerrado that Miranda, Lima, and Bearlz compose and recompose corporealities, dances, and paradigms of the production of knowledge, leaving traces to reflect on the creation in dance beyond a colonial perspective.

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