

Final Paper

POST-GRADUATE IN HUMAN
SCIENCES: SOCIOLOGY, HISTORY,
AND PHILOSOPHY

STUDENT: Ana Sofia Santana Calixto

MENTOR: PhD Raquel Rodrigues Lima

Summary

SUMMARY	2
TITLE AND ABSTRACT	3
INTRODUCTION	6
DEVELOPMENT	8
Part 1: Introduction of the body as a visual communication tool	8
Part 2: Wearing dirt as spice - examples of expanded bodies in cultural contexts.....	13
Part 3: What remains alive.....	25
CONCLUSION	27
BIBLIOGRAPHIC REFERENCES	30

SCIENTIFIC PAPER

1. SUMMARY

SUMMARY	2
TITLE AND ABSTRACT	3
INTRODUCTION	6
DEVELOPMENT	8
Part 1: Introduction of the body as a visual communication tool	8
Part 2: Wearing dirt as spice - examples of expanded bodies in cultural contexts.....	13
Part 3: What remains alive.....	25
CONCLUSION	27
BIBLIOGRAPHIC REFERENCES	30

2. TITLE AND ABSTRACT

Final Paper

Post-graduate in Human Sciences: Sociology, History and Philosophy

THE RESEARCH OF THE MORROW

Embodying what remains alive

STUDENT: Ana Sofia Calixto

MENTOR: PhD Raquel Rodrigues Lima

EVALUATION BOARD: PhD Raquel Rodrigues Lima and PhD Claudia Musa Fay

Dedication

To Marcelo Denny, who taught me the courage to accept the Yes

ABSTRACT

This paper aims to analyze how collectively processed traumas such as structural racism, poor socioeconomic conditions, and cultural marginalization are expressed in the performing arts of these same communities through the use of materialities that are culturally, politically, or socially relevant to the play-makers to construct expanded bodies.

First, activities that use plastic materiality as an expanded body to express themselves are investigated. An expanded body is defined as one that is superimposed on the participant, composed of different materials and objects, natural or artificial. Thus a personal exoskeleton is created, an extra-body that becomes its own through action. These activities include performances, happenings, cultural and artistic traditions, and can be considered traditional native practices, cultural events, or artistic processes in the performing and visual arts.

Next, the aesthetics, materiality, and action in each of these activities are analyzed, relating them to the historical and sociological context in which these practices began to be performed. Both the materials used and the movements of the performer and the overall image compose a visual message to be communicated to the spectators. The image itself creates a story, which is developed by the performativity of the performer. The origins and signs of these materials, actions, and aesthetics are analyzed, to then delve deeper into the sociological scope of these practices. What story is being told? What were the historical events that marked that community? What scars does the society of that play-maker carry? What remains alive after these events? From these questions, the performances are closely related to possible social traumas intrinsic to that society, and I observe how such performative processes can present themselves as a form of resistance.

Finally, I apply this same reasoning to imagine utopias of these scenarios in the virtual realm, and how digital colonialism can affect these practices.

Keywords: social trauma, performance art, ritual, digital colonialism.

3. INTRODUCTION

INTRODUCTION

Rituals are ceremonial practices in which themes relevant to a culture or people are repeatedly enacted, performatively or literally, through symbolic actions. These are encrypted because each one has a specific semantic and symbolic layer that assigns meaning to the practice depending on the cultural context in which it is performed. In contrast, the term trauma includes everything from major events to repeated and routine violence in a person's life. This is characterized exactly by the mark of brutal violence that makes the individual perceive signs with a fog of aggression, marking that body in such a way that the semantic and symbolic exchange of that person with the environment and society in which they are inserted is disconnected.

Trauma is often thought of as events that happen strictly in the personal sphere, but it also includes situations of social, political, and economic neglect experienced in a group or society. A current example happens in Brazil. After four years of the Bolsonaro government and on the eve of the 2022 elections, the cultural crisis in the country is at its lowest point. Between funding cuts and the dismantling of the Ministry of Culture, Brazilian artists are living death on a drip feed. Under policies of economic and cultural crumbs, artists' sense of identity constantly transforms, destroys itself, and recomposes itself. The relationship between the sense of cultural identity, and traumatic situations in scenarios of constant social, political and cultural depreciation in Brazil is intimate and acid.

One must be aware that the structural origin of the performative practice also has relations with processes of colonization and social neglect. When one speaks of de-colonialism in the scenic arts, it is necessary to take a radical trip to the guts of performance, in order to understand that just inserting decolonial content in the scene is nothing more than changing the seasoning of the recipe while maintaining the same ingredients and preparation form, announcing the final product as another totally different one. To rescue the radically popular practice, as less polluted with

colonized subjectivities as possible, it is necessary to understand, first of all, what is the logic of creation of these practices.

This article links the research of Resmaa Menakem, an American psychotherapist specializing in trauma and violence prevention, in his book *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (2017), to native and folkloric practices of communities that have undergone processes of collective trauma related to the colonization of the area in which they live. From this connection, it is reflected how these are processed, individually or collectively, in the cultural realm.

I believe that for the radical practice of the performing arts, it is first necessary to become aware of the taboos that inhabit the body. Art is an extensive social sculpture that reflects the political, economic, and cultural history of a society through images. Without melancholy, one must be aware of the pain that bodies carry. By becoming aware of artistic structures originating from violent processes, one avoids the repetition of political choices, in the micro or macro context, that perpetuate trauma.

Even if events related to rituals and trauma seem distinct when thought of in the personal context, in this paper I analyze the similarity and complementarity of both in the cultural context. In order to analyze how social traumas are processed, individually or collectively, in the cultural context, several artistic methodologies that use materials and objects to share a narrative are analyzed, and then observe how this happens in the performative and ritualistic context. The process of ritualizing trauma in colonized countries is observed, and the consequences of colonization are brought closer to possible digital post-colonization rites, supposing how a primarily invisible violence will traverse artistic bodies.

4. DEVELOPMENT

.

PART 1

Introduction of the body as a visual communication tool

It is possible to observe in performance practices, especially in colonized countries, the use of materiality to share narratives. An object can tell a story in many ways. In a more literal layer of interpretation, characters are attributed to such materials, in scenarios in which these inanimate objects come to life, receiving the characteristics and personality of a being.¹ Usually it has anthropomorphic characteristics, and one can observe examples of this practice in object theater. There is a linear narrative created beforehand, and these elements are assigned as characters, but they would have no meaning outside this scenario.

One example is the film *I think this is the closest to how the footage looked*, by Yuval Hameiri (2012). In the short film, the director makes use of ordinary objects, such as a paint tube and a doorknob, to try to recreate the memory of the last footage of his mother in life, which was accidentally deleted. Spectators relate to the narrative by the emotional aspect attributed to the objects, which generates empathy with these characters, a basic principle of object theater.

¹ CINTRA, Wagner; D ÁVILA, Flávia Ruchdeschel, 2012.

Fig. 1: Image of the film *I think this is the closest to how the footage looked*, by Yuval Hameiri.



Source: <https://vimeo.com/194729082>

In a deeper layer of performance practice with the use of materials, the materials are used as an aesthetic experience. The plastic, design and movement possibilities of these materials are explored to connect narratives to sensations. It is, in general, a non-literal experience. The object is not there to signify something, but as a plastic autopsy of the sensations that that performance wants to convey. If an object is an adjective, the performer is this very adjective. The canvas is empty; the person is empty. The fabric is hot; the person is hot. The fruit is acid; the person is acid.

Within this usage, I separate the examples into four categories, from the most explicit to the most subjective. I define them from three criteria:

1. The purpose for which materiality is used. For example, as a cultural, folkloric or artistic event;
2. How it is composed in relation to the environment. Whether it is organized as some kind of setting, what kind of establishment it is in, whether there is a relationship with performers and/or practitioners, and whether there is a relationship with other materials or objects in the event;

3. Context in which these compositions are presented, among them the white box, like sculptures in art galleries; black box, like the performative practice in theaters; or traditional or street happenings, without a spatial delimitation.

To categorize and analyze the elements, we analyze how plastic materials are used to bring a narrative to life, what type of narrative it is, and what historical and social context the composition is presented in - in this case, whether it is a cultural, folkloric, or artistic context.

The first is Carnival. The celebration tells a narrative that depends on materiality to come to life. This is defined prior to the practice, created using representative elements to tell it aesthetically.

The second are cultural practices like Bumba-meu-boi. The narrative not only depends on materiality to come to life, but is also partially told by elements in the practice. The narrative is also defined prior to the practice, and the elements change the details of it and the reason it is being told.

The third is cultural practices like Maracatu. The narrative is completely told by elements in the materiality of the piece and is created spontaneously. Each element gives a specific message that is only known at the time of the parade.

The fourth and most subjective category is plastic compositions. I define as plastic composition the situation in which materiality and poetry come together to tell a story, whether in white box, black box, or traditional or street happenings. In these, the narrative is the materiality, and the materiality is the narrative. The experience is an individual and subjective interpretation. It doesn't matter if it was possible to rationally understand the artist's intention, it matters the feeling conveyed by the practice. Not only is there no meaning, but there is an aversion to the act of attributing a Manichean understanding of what that is or is not.

It is within this category that the practices to which I refer in this article fall. Unlike the flattened communication of theater, where everything makes sense within the context and everyone understands what is being said, and also unlike performative theater, where signs and symbols may or may not be what is seen, communication can constantly change, in performance objects and speech are not what they are, and communication takes place through stewed semantic and symbolic codes. With the use of materiality under one's own body, an expanded body is created, a self with a

fantastic layer that conveys feelings and aesthetic sensations, caused by a haptic sense of materiality.

The expanded body is one that extrapolates the limits of the scene by allowing the actor to manifest himself through a layer external to his own body, which can be physical, by objects and materials, or non-physical, through the use of technology or by using his body to affect his surroundings (MELE, 2017). The expanded body is a porous body, where there is no separation between exterior (body-object with its contours) and interior (affections, sensations), but a multiple mixture.²

In these practices, it is convenient to think of the body as a transdisciplinary territory, a subjective and colonized space. If outside the performative context every feature or accessory tells which social groups we identify with, be it clothes, accessories, haircut, tattoo, one can interpret the body as a colonized subjectivity full of social labels, whose notion of self identity is tied to the sense of life in society. In the performative context, on the other hand, an expanded body is therefore a doppelganger of the self, expanding social relations through this layer of supra-sensations.

To relate expanded bodies to the cultural, political, and social history of the society in which the practitioner finds themselves, I propose first to reflect on the performative practice with materiality in hedonistic societies that deny hedonism, as in Brazil. The philosophical current understands pleasure as the supreme good and the final objective of human life; however, in contemporary Brazilian society, we see, for example, its interpretation with extremes, such as the objectification of people, liquid relationships³, exacerbated consumerism, and loneliness. It is an example of a society that admires sacrifice and, at the same time, denies freedom.

However, if sacrifice is the act of mortifying the body, what is ritual in these same societies? Performance art is keeping distance from death. It is to allow the body to escape from itself and construct other sensible realities. Only through the creation of a parallel reality is it possible to break out of the mediocre existence of the human being. The only way to create it is by denying the real one, by taking away the meaning and reason of the body's relationship with the social environment, through

² MELE, Claudia. A escuta no corpo expandido do artista cênico. *Cadernos Virtuais de Pesquisa em Artes Cênicas*, [S. l.], v. 1, n. 2, p. 229–233, 2017.

³ Termo criado pelo filósofo Zygmunt Bauman, relativo ao estabelecimento de relações frágeis, fluidas e flexíveis devido ao momento tecnológico de rápidas mudanças e adaptações.

art. Careful not to live intermittently in parallel realities, the artist applies delirium to personal life and borders, poetically, on madness. It is by overlapping realities that the artist has intense experiences catapulted by art, seeking sensitive meaning for life with a surrealistic courage.

In performance practices, it is possible to observe the rite as a form of resistance concerning a certain theme. The ritualization of an individual or collective trauma happens as a process of understanding the event, exposing the body to the same situation repeatedly. This can be done by staging a situation, that is, hypothetically repeating an event through the interpretation of the facts; by re-appropriating a narrative related to the event, telling another version of the facts through the body itself; or by submitting to the repetition of sensory stimuli related to the event, poetically drowning in the facts through materiality.

Therefore, when in communities that have suffered political and social impacts, such as colonization and armed conflicts, a state of neglect and social and economic vulnerability, or similar situations that violently take away from this group its sense of identity, the practitioner first becomes conscious of themselves. If before being conscious of art the artist becomes conscious of themselves⁴, self-awareness is the first art, and in performance the artist's body is, itself, art.

⁴ Gregory Battcock - The Art of Performance: A Critical Anthology Paperback (1984).

PART 2

Wearing dirt as spice - examples of expanded bodies in cultural contexts

This chapter analyzes this ritualization in communities that have suffered political and social impacts, such as colonization and armed conflicts, a state of neglect and social and economic vulnerability, or similar situations that violently strip this group of its sense of identity.

The relationship between clothing, make-up and performativity dates back to the early days of theater. Depending on how they are worn, costumes and body paints present themselves as the expanded body of the performer, especially in ritualistic contexts. Below is an example of the difference between using them as a stage accessory or as a supporting actor-siamese of the performer. In the first case, clothing and makeup are presented as representative accessories of the scene because they serve to identify a character through its characteristics. One can say that they help to build the character and the scene, because they are literal signs that do not suggest different interpretations of what they are, besides personal signature. In the second case, these present themselves as the persona of the scene as much as the performer is. The relationship between performer and makeup does not help to build a character because this relationship is the persona and the scene itself.⁵

⁵LEITE, Marcelo Denny de Toledo, 2004.

Fig. 2: Celso Frateschi in A Tempestade (2015). Directed by Gabriel Villela.



Source:

<https://www1.folha.uol.com.br/paywall/adbloc.shtml?origin=after&url=https://m.folha.uol.com.br/ilustrada/2015/08/1671269-gabriel-villela-estreia-shakespeare-com-referencias-a-cultura-brasileira.shtml?loggedpaywall>

Fig. 3: Olivier de Sagazan in the performance Transfiguration (2008).



Source: <https://olivierdesagazan.com>

Among the various uses of the resource of expanded bodies in performance, I highlight in this chapter those that are related to socially traumatic experiences, lived individually or collectively, as a way to ritualize the trauma.

I begin with the most literal form of the use of makeup and clothing as a form of resistance. The cultural manifestation Nego Fugido, performed by fishermen from the quilombola community of Acupe - in the city of Santo Amaro da Purificação, in Bahia, presents the history of resistance of slaves in the region. The folklore takes place in the streets and is mostly performed by men, who paint their faces black and their mouths and tongues red, and use local materials to build body masks. The narrative is told through dance, music with drums and atabaques, chants in Portuguese and Yoruba, and, differently from what is learned in the Brazilian school system nowadays, that the slaves received their freedom through the "kindness" of the colonizers and Princess Isabel, the celebration presents the slaves resisting and conquering their own freedom.

Folklore is presented as a form of resistance in relation to the traumas related to slavery in that region, and the ritualization of the event occurs by staging the situation to re-appropriate the narrative related to the event, telling another version of the facts through one's own body.

Fig. 1: Local resident during cultural demonstration Negro Fugido.



Fig. 2: Local resident during cultural demonstration Negro Fugido.



Fig. 3: Local resident during cultural demonstration Nego Fugido.



Pictures by Sinisia Coni

Another example of a cultural manifestation that uses the expanded body as a form of resistance is the Kathakali, performed in southern India. The folklore is presented as a dance-theater, and the performers dress and paint their faces in vibrant, eye-catching colors. There is no speaking or talking, only painting and body scenery along with movements that represent specific feelings to compose a narrative.

The practice was originally a celebration, but in 1930, during the colonization of India by the British, which lasted until 1947, it was classified as a symbol of national identity as a form of resistance.

During the colonial period, traditions of performing artistic practices were lost, as local folklores were categorized as a "classical and folk" practice by the British. Kathakali was not only a folkloric practice, but also a *cultural symbol that unified the people and promoted cultural resistance against colonial domination, empowering practitioners through independence.*⁶

⁶ GLYNN, John. Kathakali: a study of the aesthetic processes of popular spectators and elitist appreciators engaging with performances in Kerala. 2001.



In this case, the people resist colonial violence not only through their insistence on performing the practice independent of the English attempt to deny folklore as part of the culture of the colonized land, but also through the movement to adopt the ritual as a fundamental part of that group's identity. In doing so, the local community assimilates the exercise of dissolving personal identity into materiality the creation of a communal rite of cultural strength and ownership.

Source: <http://hotcore.info/babki/kathakali-kathi.html>



Source: <https://www.imb.org/?p=102412>



Source: Twitter. <https://twitter.com/indiandiplomacy/status/566228984925417473>. Acesso em 06/2022.

The example of a practice that stands out among these is the New Year celebration of the Lunda-Cokwe community, located in Sweja, a province near Saurimo, Angola. The region became Lunda Norte in 1980, after the Cokwe people resisted the Portuguese colonization, which demanded their submission on the grounds that it would offer a better quality of life to the population. Since then the rite had been suspended, in an attempt to silence that culture and claiming that for political and religious reasons the celebration should be abolished. In 2020, the ritual was resumed.



Source: Extracted from Marie-Louise Bastin (1984). *African Arts*, XVII, 4; 40-50. 92-93; 95.

The practice consists of dressing up in local materials, such as bamboo and straw, as well as in vibrant and brightly colored fabrics, forming creatures and characters that ask for prosperity from their ancestors, who parade surrounded by objects and artifacts cultivated by the population.

Even before or during colonization, in the 18th and 19th centuries, the time of the great kingdoms, the practice was at its peak. However, comparing how the ritual was performed before 1980, when it was suspended, with how the ritual takes place today, the make-up, masks, and body scenography were much more rudimentary. Below are images of the practice in the late 1980s and in the year 2020.



Source: Extracted from Marie-Louise Bastin (1984). *African Arts*, XVII, 4; 40-50. 92-93; 95.



Source: Jornal de Angola.



Source: Jornal de Angola.

Although the materials used are the same - resin, wood, straw, and objects of animal origin, such as feathers and beaks of birds, as well as colored fabrics, one notices a great difference in the practice during the pre- and post-suspension period. Not only is there a greater amount of material involved, but the bodies have become larger. It is as if that previous body, although expanded, was no longer sufficient when reproducing the ritual nowadays, after the process of claiming folklore. Larger, more alive, and in some ways "more expanded" bodies are created than the previous ones. The ritual and the shared narrative are the same, but there is a need for a more complex composition.

This movement is particularly interesting because it connects the materiality directly with the sense of trauma of that community. The expanded bodies become a form of reclaiming identity, and this happens collectively.

The ritual becomes a beauty that cuts through, tears through - a metaphor for transporting the scene from the violent grotesque of colonization to the beautiful.

PART 3

What remains alive

By analyzing the historical, social or political references behind a performative ritual, it is possible to interpret it as an act of resistance. For example, in the rituals mentioned above. Besides being traditions, these are a collective experience of memory and strength - by sharing the culture with new generations, the people perpetuate an awareness of the origins of the emotional scars of that community, thus generating a collective sense of ownership and resistance.

These are literal and illustrative examples of the thesis of Resmaa Menakem, an American psychotherapist specializing in trauma and violence prevention. In his book *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (2017), the therapist explains how trauma is carried through the body from generation to generation, especially in the context of race and colonization. The book explains how trauma is embodied and is part of the nervous system of people who have suffered a specific one-off event, or deal with structures of oppression and inequality such as structural racism, poor socioeconomic conditions, and cultural marginalization.

Menakem (2017) makes the analogy of the state of urgency of people in post-traumatic stress situations with the ocean. For example, if related to the racial context, *white supremacy and structural racism are not the shark, they are the water*. The same applies to other contexts of structural trauma, where the physical and mental environment in which the person is immersed are alert state hormones, which although primarily produced by the body to protect, over time become the condition in which this body finds itself. Thus, these feelings are passed on, decontextualized, to the next generation, who without the full understanding of the origin of these sensations and constant state of alertness, are reorganized by the person themselves to look like personality and cultural traits.

Research conducted at the Federal University of Rio Grande do Sul and the Federal University of Minas Gerais in 2012 exposes how a socially traumatic event can become a central reference point in the organization of long-term memory, in the Brazilian context. In the research, 195 people are interviewed, and asked to think about a particularly traumatic experience to react to the proposed statements, in

order to assess symptoms of post-traumatic stress and cognitive patterns related to the experience.

A PCA (Principal Component Analysis) analysis was performed and among the proposed statements, in order of relevance to the respondents, are the following:

1. This event has become a reference point in how I understand myself and the world;
2. I feel that this event has become part of who I am;
3. The story of my life can be divided into two main chapters: one chapter before this event, and the other, after this event;
4. If my life were represented as a web, this event would be at the center, with threads running from it to various other experiences.

If the traumatic event becomes paramount to the construction or reconstruction of a sense of self, an individual trauma, processed collectively, becomes a collective trauma. The sense of community can be a resource for recovery, but also a great identity domino in which porous bodies absorb some of the experience of others, consciously, as an attempt at support and empathy, or unconsciously - perhaps, for the same reasons.

Therefore, the extent of individual responses to communal trauma is not only reflective of what that social group has experienced collectively, but also part of the identity itself. Thus, the continuity of experience are customs and reactions developed as a form of survival - cultural behaviors, for example.

Returning to the expanded bodies in the performative context, these are so called because they turn the body of the player into a porous and playful space, a living and pulsating structure. By having so many elastic possibilities, the body, besides being crossed by the hybridism of the practice, is also involved in the socio-political experience of the community. Thus, the practitioner presents themselves in a self-anthropophagic cycle, consuming his own identity to fabricate a new self. By understanding the relationship between trauma and culture, the performer of the scene shows themselves as a guru who reads people's past, present, and future; a psychic who digs into the animal entrails of yourself while looking at you to show you who you are.

CONCLUSION

This paper examines the complementarity of ritualistic events and traumatic events, with examples of how this relationship plays out in the cultural context. The goal of this research is to present the history of the structure of rituals and performative practices, exposing cases in which it stems from the collective traumas of a society. With this, I intend to provoke the reader to observe with a critical eye the structure of cultural and folkloric practices in countries that have experienced social traumas, and to reflect on the extent of these same traumas, which subtly present themselves in a country's culture as well.

The article begins by analyzing artistic and cultural practices that appropriate the use of materials and objects to share a narrative, then shows how this happens specifically in the performative context. It then presents the process of ritualizing trauma in colonized countries.

By observing cultural practices of communities that have experienced collective trauma related to colonization, one identifies the exercise of creating another body on top of their own, made of plastic materials with which that community identifies and composes the story that is told in these performances.

The story is one of vindication, whether through sharing a narrative from the point of view of the colonized, through an exaggerated use of materials, or to assimilate the sense of cultural ownership to that community and not to the colonizers, as a form of resistance.

I believe that, perhaps because they have had their sense of identity ripped from them, these groups wear the trauma to appropriate their own restored identity. This is so malleable after the violent crossing of that community by another, that it dissolves in the impetuosity and needs repetitions of itself in community to be reconstituted. In my opinion, the use of plastic materials accomplishes this repetition, so that it creates a supra-human being that practices that folklore, to expose its fragility and vulnerability as a form of resistance.

I think that by understanding the way to develop a performative structure, one understands how much the artistic practice is related to the intertwining of ritual and

trauma - and, consequently, related to the history of that society from a decolonial point of view. From this article, it is possible to make this critical analysis in various cultural contexts. This allows for a deeper understanding of ritualistic practices, and to better understand their relationship to the term trauma.

Personally, I believe it is impossible to disentangle performance art from resistance. Firstly, because rituals of resistance are art itself. As analyzed in this article, by associating ritualistic practice with social trauma, it, when practiced by a colonized body, automatically resignifies history. Moreover, if ritual reflects politics, it is convenient in structures of governmental silencing, censorship, or neglect for these practices to be invisible or impractical. This feeds the trauma, which further destroys the possibility of artistic practices. It is a cycle that can only be broken with an awareness of how social trauma affects a community, its culture, and the space available for artistic practices within these communities.

Furthermore, one must reflect on the perpetuation of imperialist, dictatorial, and colonialist behavior in socioeconomically fragile communities. Despite the perception that colonization is an abolished practice, globalization is a tentacle of colonization. From data collection for sales purposes to predatory behavior towards women of any age using the Internet, digital colonization is already taking hold as well as hybrid performance.

The concept of data colonialism is defined as an emergent social order that functions on the extraction of data from social lives. In other words, this is turning social lives into a resource that can be extracted and exploited. The use of the term colonialism is not metaphorical, because these practices are not "colonial-like" but are in fact colonialism in the digital age.⁷

After observing how social traumas stemming from colonial structures affect cultural practices, I wonder how these practices will be affected by digital colonialism, and if they are not already. How does a primarily invisible violence traverse sensitive bodies?

I am especially interested in investigating how native performance creation processes because these communities are as violated today as they were during

⁷ Ulises A. Mejias, *The Costs of Connection: How Data Is Colonizing Human Life and Appropriating It for Capitalism* (2019).

active colonial practices 500, 1000, 1500 years ago. While not generating a direct visual response that presents violence, digital colonialism uses the same method to control marginalized communities, ripping away their resources and contributing to the loss of these groups' sense of identity. Today, as mentioned by Renata Avila, senior digital rights consultant for the World Wide Web Foundation, *the world's offline populations are the contested territory of technological empires, because whoever locks them into their digital feudalism holds the key to the future*. I believe that digital rituals will invite audience members to empathetically experience an attempt to resist colonialism in everyday life. Performances are not only safe spaces for artists to use their guts as a performative device, but also a complex understanding of artistic resistance in the digital age.

I suppose hybrid rituals assert themselves as a co-directing tool for scenes, so that the virtual and physical are on a level of co-creation, abolishing the hierarchy between people and machines. It is also a way to expand the perception of what is factual or not, without the understanding that what is digital is less real than what is physical.

If the performative processes are already driven by the mixture of disciplines, with strong reference to ancestry, group resistance history and folklore, the virtual element will also be an expanded body tool, unless there are spatial or access restrictions to these groups.

As personal folklore research blends with the non-physical sphere, there is then the possibility of developing surreal spaces that blend perfectly physical and digital, driven by the desire to tell stories that are not commercially heard, through expanded bodies.

I believe that the only way to recognize and slow down virtual imperialism is through seeking direct connection with diverse and plural voices, through digital media itself. In the cultural context, this means appropriating these structures into performative scenarios with native and traditional methods of creation, using what is poison as a cure. It is important to constantly expand the resistance techniques of marginalized communities and, more than anything, share them. This not only brings decolonized awareness and information to other creative spaces, but also, as Paulo Freire said, keeps the flavor of rebellion alive so that future circumstances have better outcomes than the perpetuation of exploitation.

BIBLIOGRAPHIC REFERENCES

MELE, Claudia. **A escuta no corpo expandido do artista cênico**. Cadernos Virtuais de Pesquisa em Artes Cênicas, [S. l.], v. 1, n. 2, p. 229–233, 2017. Access in: 2022-06-18. Available at: <http://seer.unirio.br/pesqcenicas/article/view/6727>.

LEITE, Marcelo Denny de Toledo. **Caleidoscópio digital: contribuições e renovações das tecnologias da imagem na cena contemporânea**. 2012. Thesis (PhD in Theory and Practice of Theatre) - Escola de Comunicações e Artes, University of São Paulo, São Paulo, 2012. Access in: 2022-06-18. DOI: 10.11606/T.27.2012.tde-21022013-153602.

GLYNN, John. **Kathakali: a study of the aesthetic processes of popular spectators and elitist appreciators engaging with performances in Kerala**. 2001. Tese (Doutorado em Filosofia) - Department of Performance Studies, University of Sydney, 2001. Available at: <https://ses.library.usyd.edu.au/bitstream/handle/2123/834/adt-NU20021119.13474602whole.pdf;jsessionid=BB2A9DA57FBA48CB9440B278EABB3238?sequence=1>. Access in: 2022-06-20.

PEREIRA, Filipe. **Asian Anthropology A Post-Colonial Instance in Globalized North Malabar: Is Teyyam an ‘Art Form’**. 2020. Available at: https://www.academia.edu/44241273/Asian_Anthropology_A_post_colonial_instance_in_globalized_North_Malabar_is_teyyam_an_art_form. Access in: 2022-06-20. DOI: 10.1080/1683478X.2020.1765465

BASTIN, Marie-Louise. **Ritual Masks of the Chokwe**. African Arts, publicado por UCLA James S. Coleman African Studies Center, v. 17, n. 4, pp. 40-45, 92-93, 95-96. Agosto de 1984. Access in: 2022-06-20. Available at: <http://www.jstor.org/stable/3336156>

GAUER, Gustavo et al. **Stressful events in autobiographical memory processing: Brazilian version of the centrality of event scale**. Psicologia: Reflexão e Crítica [online]. 2013, v. 26, n. 1, pp. 98-105. Published in May 2013. Available at: <https://www.scielo.br/j/prc/a/z9xpkwKhpWNqm5HNyGgCtKK/?lang=en#>. Access in: 2022-06-21. DOI: 10.1590/S0102-79722013000100011

CINTRA, Wagner; D ÁVILA, Flávia Ruchdeschel. **Teatro de Objetos, uma Prática Contemporânea do Teatro de Animação**. In: Anais do V Seminário Nacional de Pesquisa em Arte e Cultura Visual. Goiânia, UFG, 2012.

Available at:

https://files.cercomp.ufg.br/weby/up/778/o/2012-61_Teatro_de_Objetos.pdf. Access in: 2022-09-03.

LEITE, Marcelo Denny de Toledo. **A cenografia da face: Funções expressivas e comunicativas da maquiagem na arte teatral**. 2005. Dissertation (Master in Performing Arts) - School of Communication and Arts, University of São Paulo, São Paulo, 2005. Access in: 2022-09-03.