

# Concertations of a Body in Montage: to deal with research and materiality after Cao Guimarães

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**ABSTRACT – Concertations of a Body in Montage: to deal with research and materiality after Cao Guimarães<sup>1</sup>** – Based on a conversation with the short film *Concerto para Clorofila*, by Cao Guimarães, the article explores the possibilities of a research dedicated to the processes of assembling of a body, interested in multiplying stories attentive to the plurality of modes of existence that participate in the corporal materiality. In the company of Cao, but also with artists and anthropologists, the text discusses procedures to construct a corporally situated investigation attempted to the necessarily communal status of the corporeal unit.

Keywords: **Cao Guimarães. Corporally Situated Research. Body-in-Common. Corporal Assembling. Modes of Existence.**

**RÉSUMÉ – Concertations d'un Corps en Assemblée: faire face à la recherche et à la matérialité après Cao Guimarães** – L'article est basé sur une conversation avec le court métrage *Concerto para clorofila* de Cao Guimarães, à partir duquel il explore les possibilités de recherche dédiées aux processus d'assemblage d'un corps, intéressés à multiplier les histoires attentives à la pluralité des modes d'existence qui participent à la matérialité corporelle. Avec Cao, mais aussi en compagnie d'artistes et d'anthropologues, le texte aborde des procédures favorables à la construction d'une recherche corporellement située, à travers de laquelle se développe l'attention sur le statut nécessairement communautaire de l'unité corporelle.

Mots-clés: **Cao Guimarães. Recherche Corporellement Située. Corps-en-Commun. Assemblage du Corps. Modes d'Existence.**

**RESUMO – Concertações de um Corpo em Montagem: lidar com a pesquisa e com a materialidade depois de Cao Guimarães** – A partir de uma conversa com o curta-metragem *Concerto para Clorofila*, de Cao Guimarães, o artigo explora as possibilidades da pesquisa dedicada aos processos de montagem de um corpo, interessada em multiplicar histórias atentas à pluralidade de modos de existência que participam da materialidade corporal. Com Cao, mas também na companhia de artistas e antropólogos, o texto discute procedimentos favoráveis à construção de uma investigação corporalmente situada, pela qual se mantenha a atenção ao estatuto necessariamente comunal da unidade corpórea.

Palavras-chave: **Cao Guimarães. Pesquisa Corporalmente Situada. Corpo-em-Comum. Montagem Corporal. Modos de Existência.**

First, we have to remember that there are always stories<sup>2</sup> of cacophonous bodies to be told. Like the one in the chapter of a podcast, that recounts a certain *seductive offensive*<sup>3</sup> in international politics. It is about telling the strategies by which a certain leader of the Islamic *Jihad*, in search of the legitimacy he needs to be seen as a civil actor, tries to set up another body for himself, one that removes him from the image of a terrorist, an enemy sought after by important Western countries.

The leader seems to be repeating a globally repeated political gesture in his attempt to forget the image and threatening actions that led international military coalitions to offer rewards for his capture. At the head of a parallel government organization operating in a town in northwest Syria, he calls for social support for the population. In videos, he appears with a clean-shaven face, so different from the long beards recognizable on other Islamic State faces. He wears jackets and casual clothes. He modulates his voice, walks through shopping malls, eats in restaurants where he helps to make the food and sits with other customers. He talks to American reporters and is directly involved in reopening Christian churches.

Many existents are involved in the reassembly of this body, including clothes, razors, strategically placed cameras and places of visitation. But he is there, at all times, working to submit them to his will, inventing a pastiche that is unable to imitate what happens when modes of existence actively participate in the materialization of a body.

Perhaps believing too much in a bodily reinvention that can take place strictly by his own hands; the leader tries to ignore the historicity of his encounters, the bodies, the weapons and the frightened people, while they continue to cry out for their participation in the making of their existence. If this leader's body continues to frighten and put the international community on alert, it is because it screams out modes of existence that continue to participate in its materiality, whether he wants it or not. However, existences like this also raise another kind of alarm: that we need to remain attentive to the dynamics by which a body is assembled, so that something of the worlds and politics that produce it can emerge.

### Bodies in concert

In the arts, Cao Guimarães seems to have invented a very different way of telling stories about bodies, often minimal, microscopic. It has been said that some of his films don't even have characters (Lins, 2012), but perhaps, in order to see some of them, it is essential to pay attention to bodies that can only be glimpsed in emergence, that can only be glimpsed in their paradoxical permanence, at once evanescent and necessary, tiny and gigantic<sup>4</sup>. These bodies attest to the fact that their very possibility of existing depends on their condition of being supported by an ecology of other modes of existence, which constitute them to the same extent that they do not submit to them.

This is how Cao conducts his *Concerto para Clorofila* (Concerto..., 2004). Any concert sets up an opposition; more than a hundred years have passed since the Portuguese musician Ernesto Vieira translated this notion into musical terms as a “[...] very extensive and developed composition for one instrument, with orchestra, quartet or piano accompaniment” (Vieira, 1899, p. 163).

In its development, the concert takes place through movements of links and distances between sonorities, which act in a dynamic of differences that brings out, in its singularity, the persistent individuality of a certain instrument. Vivaldi's flute concerto in F major, for example: if the string instruments initially resonate with such force, it is to the extent that their bodies support the very appearance of the flute that asserts itself among them. There is a whole politics involved in this appearance to be taken into account<sup>5</sup>: it is in the midst of the composition of sounds in *concertation* that the possibility of the flute's action emerges and, therefore, its very condition of existence. On its own, the sound of the flute would not act in that way, it would not find a certain drama quality; it would be another sound and therefore another flute. In Deleuzo-Guattarian terms, there would be other longitudes<sup>6</sup>.

To think of a concert only in terms of isolating the sounds that make it up is to give too much to the individual body of each instrument. It is also to keep it in an ontology that is too hilomorphic, incapable of realizing that the materiality of a body owes much more to the historicity that makes

it possible than to the physicality by which we learn to delimit it (Barad, 2017). A body can only be delimited, therefore, in connection with other bodies and modes of existence; on the other hand, to abandon the power of creation and participation in worlds of that same body, as an individual, is to forget that it is a “densification of agency” (Barad, 2017, p. 31) that is persistent enough to continue acting.

Perhaps it is, therefore, in the affective dynamics of “attachments and detachments” between this densification and the modes of existence, in what we can call, with Donna Haraway (2023, p. 65), their “responsibility”, that we need to rely on every time we want to affirm the unity of a body. The *concertation*<sup>7</sup>, this movement by which certain existences move away in a kind of ontological reverence for another, giving it support to continue, is just one of the possible dynamics in this making of corporeal individuality, but it is on this that we will focus.

Compared to a musical concert, the one promoted by Cao shows the multiplicity of modes of existence working in the ontological support that enables the emergence of a chlorophyll-body, invisible, which both evanesces and shows the forces and actions linked to its persistence. While we may have become accustomed to the maxim that “a body is a tumult of activities that develops” (Ingold, 2022, p. 125), it is still from an organic logic that we usually submit such a multitude of movements, thinking in terms of the immense microscopic ecologies that populate, for example, the human body.

Cao Guimarães seems to do the opposite movement. It is from macroscopic reality that the filmmaker brings out his praise for the tiny and necessary chlorophyll existence, affirmed incessantly from the green that so often inhabits the images in the short film.

*Concerto à Clorofila* in fact seems to be an ode to the modes of existence that participate in the materiality of a body in its paradoxical appearance. Its little more than 7 minutes tell a possible story of a pigment made of body, from actors intertwined with it and who support the thickness of its capacity for action, the permanence of its existence, therefore.

Stories about the bodily materiality of chlorophyll have been told for many years. Its unity is often associated with a certain evolutionary historicity involving absorption capacities and luminous phenomena:

A pigment is any substance that absorbs visible light. [...] Chlorophyll, the pigment that gives leaves their green color, mainly absorbs light at violet and blue wavelengths as well as red; because it reflects green light, chlorophyll appears green. [...] An evidence that chlorophyll is the main pigment involved in photosynthesis is the similarity between the absorption spectrum and the action spectrum of photosynthesis (Raven; Evert; Eichhorn, 1996, p. 94).

These ways of telling the story of chlorophyll's persistence as an active unit – as a body – are particularly well known and circulate very frequently in scientific literature: they usually involve electrons, complex molecular structures, fluorescence in test tubes, light absorption and cyclical modeling. In these histories, the concertation of bodily unity takes place between modes of existence that are commonly intertwined in laboratory spaces; to approximate what happens in music, it is they who *lower their voices* so that we can hear the sonorities of the body-chlorophyll.

The story of the materiality of the body-chlorophyll invented by Cao Guimarães contemplates other intersections between modes of existence. The sun rises between clouds, the reflection of which can be seen, along with that of the trees, in the water of a river. Day light illuminates the water and the trees. *Zooming* in, the camera meets a large leaf, making us participate in its grooves; it sees the resonance of a rain drop in the river, which in the reflection of the light makes the vegetation twist. He sees other drops, which also fall into the pool, on other leaves. He sees a leaf falling in the wind, making the trees sway. He follows the leaf down to the ground, where he sees an airplane streaking across the sky; a sky that is also the sky of the sun and the clouds.

Like in those stories told by science, Cao's short story deals with different meshes of existence – it would be impossible, by the way, to tell stories about a body if it were not for them. With Cao or in botany books, all the modes of existence that Étienne Souriau (2020) was able to map: the ephemeral modes of existence, such as the drop of water in the duration of its encounter with the river or the fluorescence inside the tube, called *phenomena*. Those that, like the electrons and the trees, persist with relative indifference to chronological time, which he defined as *things*. The *imaginaries*, which, like the trees twisted in the water, have the permanence of the affections or phenomena that provoked them. Finally the *virtual*, which

are no more than sketches that may not even be formed, like the unrealized part of the plane's scratch in the sky, which allows us to invent the becoming of its trajectory.

However, the story of chlorophyll told by Cao is somewhat different from those told by botanical concertations. Aiming at the visible, it tells of the partnerships between other existents that support the active density of the body that gives its title to his work. Through the immensity of the existents with which it relates – the rivers, the sun, the clouds, the forests – it witnesses the action of a microscopic body-pigment, somehow countering the molecular emphasis of science histories.

If Cao can tell another story for the chlorophyll, it is precisely because there are an infinity of existences participating in this agential tangle that we call “*a body*”, which creates a responsibility for us to multiply the ways of telling it in a pluri-existential<sup>8</sup> attention. In any case, by relating to the ways in which a multiplicity of existents are crossed in the making of a body, Cao seems to make visible the aspect of *assembling* inherent in the emergence and permanence of any bodily materiality. A body is, above all, an agential thickness emerging from a politics that plays with the *position* and transgressive force of different actors – the modes of existence, here. It was precisely this positional play between heterogeneous elements, from which *pathos* derives, that Didi-Huberman (2021) recognized as the very process of montage.

In the story that materializes the body he is talking about, Cao captures fragments of the relationships that make up the chlorophyll unit. Although he cannot be the one who assembles the body he is talking about – that would be, once again, giving too many rights to human agency – it is visible how his production remains attentive to a certain set of things, phenomena, imaginaries and virtual, that participate in the unifying materialization of the body-pigment that interests his work. The film is, therefore, a montage that would not be established were it not for the filmmaker's attention to a first montage, which makes this kind of paradoxically invisible but fully active main character possible.

## Bodies in montage

In the cinema, by the way, it seems that good editors are particularly attentive to the edits that precede the one that is the center of their work. Often, these prior ontological montages, to be respected in the cinematographic work, give unity to the *raw material*, in other words, they participate in its corporeal materialization:

In the raw material there is a sum of energies; it is not just an inanimate image. There is the photography, there is the direction, there is the art direction, there is the acting, etc. So it is the sum of these energies that will reach my hand. And I am going to have to interact with all of that. It is a process of seeking an understanding that transforms you and creates an existence for the material (Bernstein et al., 2022, p. 37).

This raw material will then drive the assembly process (Bernstein et al., 2022). It seems that what assemblers are telling us is that we need to be able to tell stories that are more respectful in concern of the ontological plurality that participates in them, starting with what goes on in their own craft: Joana Collier talks about discovering the “strength of each shot” (Bernstein et al., 2022, p. 167). Jordana Berg, in listening to it: “Sometimes it [the raw material] says things that were not intended to be said, and sometimes it says things contrary to what the initial film or the director wanted” (Bernstein et al., 2022, p. 183).

At all times, complex compositions of modes of existence are available for us to face and, attentive to them, tell stories capable of valuing them in their implication in the making of a body. I call *corporeality* this ecology of existents involved in the materialization of a bodily unit, in its different dynamics of action, in favor of views of the body that are more responsible towards the myriad of participants, human and non-human, of greater or lesser permanence, that make up this “imminent collectivity” (Manning, 2010, p. 118) that we call *a body*, and this, by the way, goes beyond cinema. Dance, for example.

*Encantado* is a spectacle by Brazilian choreographer Lia Rodrigues, who seems to take on the responsibility of paying attention to the arrangements involved in assembling a body in a different way. While Cao seems to work by telling stories based on fragments of the relationships between modes of existence, Lia makes the spectacle she directs the very place where

bodies are made. She ensures the presence of certain existents – dancers, colored blankets, luminous phenomena, indigenous and Afro-Brazilian cosmogonies – so that, from them, it is possible to see the body montage itself in operation.

A dancer's body with a black, bare back is joined by a dark blue blanket that covers him from the pelvic girdle to his legs. A light-colored turban covers the enchanted man's head and neck, while his once-human eyes close and his mouth twists. A third blanket builds elongated arms that protrude in rigorous movements accompanied by leaps that characterize that being's movement. After a while, two other superimposed human bodies assemble another enchanted body, a giant, whose underside shows orange flowers, which move at the creature's slow pace. Face, head and a partially bluish back now present a being that moves its arms delicately from side to side.

If Cao's concert chooses to observe the corporeal existence of chlorophyll emerging among existents that did not depend on the human hand to surface, Lia chooses to manipulate objects produced by human action to see emerge from them, in surplus, other beings that can no longer be reduced to their artificial components. There is a double insufficiency of humanistic centrality in relation to the body in these stories: in them, the human is not able to keep any full rights over corporalities in his hands, nor is he able to keep the vitality that emerges from the bodies in their appearance under control.

Cao and Lia seem to be saying: there is nothing natural about thinking of a body from a previously individualizing and humanistic matrix. Any perspective based on the prior individuality of the body, producing certain dynamics from it – whether thought of in terms of perception, consciousness or movement – would therefore need to be aware of the ecology of existents that it chooses to set aside, otherwise it could cause the disappearance of modes of existence that witness the ontologically situated character of any bodily unit<sup>9</sup>.

The attention to the ontological plurality that acts in the materialization of the body has fundamental political effects. In their capacity to establish the “truth or falsity” (Latour, 2020, p. 81) in the midst of which a body is emergent, modes of existence actively produce this “shaping process” that

we call reality (bodily, in this case), as well as its more or less “open and contested” character” (Mol, 2008, p. 63).

To look at the multiplicity of existents, and to multiply the stories, is to re-establish the place of bodily unity through a space of responsibility between the existents that produce the mesh that sustains them, far beyond an *individualism of unity* that can end up isolating it within its own limits. To tell more stories, and stories that are ontologically more abundant, is to keep the limits of what we call a body in constant contestation: if we are indeed composed, it is in the midst of the multitude of existents that we can problematize any body – including the one we have learned to call human.

Nastasja Martin is a French anthropologist who has been called upon to deal with the radical force of the immense ecology of existents in the making of the human body. On August 26, 2015, a bear crossed her path in the mountains of Siberia, attacking her and marking her with injuries to her brain, face, jaw and hips, as the French newspapers reported that day<sup>10</sup>. More than that, however: it threw her into an unexpected ontological mesh, before which what she understood as *her body* was completely disfigured:

On August 25, 2015, the event is not: a bear attacks a French anthropologist somewhere in the mountains of Kamtchátka. The event is: a bear and a woman meet and the boundaries between their worlds implode (Martin, 2021, p. 97).

It is necessary to deal with such an implosion, which is none other than that of an irremediable encounter between ecologies of such diverse existents. The explanation in terms of *an anthropologist's body* meeting *a bear's body* is once again insufficient, and Nastasja knows it. The challenge she recounts is precisely that of dealing with the destabilization in which her own bodily materiality is at stake – it is necessary, as she says, “[...] to be able to survive despite what has been lost in the body of the other; to be able to live with what has been deposited in it” (Martin, 2021, p. 8).

These are myriad of existences are deposited in what used to be Nastasja's body, in an almost unbearable intervention of otherness: medical procedures, nurses, psychological models, imagined predators, oneiric beings, cosmogonies that now give her the *status* of living between two worlds. Faced with them, you can no longer see your own body as anything other than this kind of unstable and multiple *point of convergence*:

My body has become a territory where Western surgeons dialog with Siberian bears. Or rather, they try to establish a dialog. The relationships that are woven within this small country that has become my body are fragile, delicate. It is a volcanic country, everything can change at any moment. Our job, hers, mine, and that of this indefinable thing that the bear has deposited at the bottom of my body consists, from now on, in ‘maintaining communication’ (Martin, 2021, p. 55).

*Maintaining communication* between existences – taking care of corporeality – defines the very permanence of a body as such. With David Lapoujade (2022), we can think of this task as dealing with the capacity to produce other worlds that every relationship between existences carries. In fact, he says, “limits always need guardians” (Lapoujade, 2022, p. 75) in order to remain as such; it is then in their trembling that the possibilities of establishing other ways of living lie. There is an ethical attitude, therefore, in revealing, to oneself and to the world, the liminalities that never cease to summon a body to be another, and another, and another.

### **Assembling a corporally situated research: what to do in the midst of so many concerts?**

Nastassja Martin seems willing to help us think about what remains when a body she researches finds itself hopelessly immersed in other ecologies of existence. An anthropologist who follows the *Even* ethnic group, Nastassja is faced with worlds that keep colliding with the one in which her body participates: she is asked by an *Even* friend to forgive the bear; she now needs to recognize that she is a “miêdka” (Martin, 2021, p. 23), a hybrid life that cannot be touched by the people with whom she is so closely related.

There is no other choice: the encounter with the bear floods the body-anthropologist with existences hitherto unseen in the world she inhabited, and from then on, the compositions cannot be avoided. Then, they must be followed despite everything. Nastassja keeps a “nocturnal” notebook (Martin, 2021, p. 27), which, unlike the detailed transcriptions and descriptions in her field diary, it carries, as she says, an “[...] automatic, immediate, pulsating, wild writing, which has no other vocation than to reveal what is passing through me, a state of body and soul at a given moment” (Martin, 2021, p. 27). It is to it that she turns to look the implosion of worlds in the face and follow their ruins.

Nastassja follows the new compositions in order to “[...] disarm the animosity of the fragments of worlds between themselves and in themselves, to take into account only their future alchemy” (Martin, 2021, p. 54). This is not far from Lapoujade’s (2022, p. 18) invitation to “go down into the depths of reality” of one world, among many others, in order to then “guess that new deliriums are already at work there”. In this thought, there is no separation between delirium and the force of creation and secretion of worlds that resists the objectivity of a single world.

In this ontological call to open up to unknown compositions, Nasstasja is also not far from another anthropologist, Jeanne Favret-Saada (2005), who, in her studies of the practices of the French *Bocage* region, comes across the ontological plurality of sorcery in its forces of affectation. Exposed to hundreds of sessions to undo the sorcery, Favret-Saada has to occupy a position in the ecology of existences she encounters, participating in its meshes and actions. Immersed in the ontological thickness of the experience that takes her as a researcher, she sees the insufficiencies of her research multiply – that of the science itself that she carried in her propositions, of the communication and understanding of what was going on, of the operations of knowledge that have been so fragile for so long. However, like Nasstasja, Jeanne does not give up following the complications of the other worlds that collide with hers.

*Following the complications* can be another way of saying *telling stories*. In her attention to the lives of young black Americans, Saidiya Hartman (2022, p. 12) draws on the political importance of multiplying this exercise of “counter-narrative”, as she defines it:

[...] I strained the limits of records and documents, speculated about what might have been, imagined things whispered in dark rooms and amplified moments of confinement, escape and possibility, moments when the vision and the dreams of rebellion seemed possible (Hartman, 2022, p. 13).

To tension. To speculate. To imagine. To enlarge. I believe that multiplying stories of the materialization of bodies in research is a way of approaching another rebellion: the one inherent in *each* body, given the ecology of existents that inhabits it and which, so often, is erased by gazes that stubbornly situate it, as an individual entity, in an overly generalizing framework of models, statistical series or organic systems.

There are perhaps other research ethics to explore, more situated ones, through which we can pose problems that are sufficiently thick in terms of attention to the ontological plurality that participates in the individuation of a body in its materiality, while being respectful of the multiplicity of existents that participate in its montage. Cao Guimarães' cinema is full of this ontologically respectful position. As he himself says in one of his interviews, his films are interested in the "things that remain adrift", in the "limbo of attention" (Conversas..., 2023, n.p.); it is to them that he dedicates the other temporality that emerges from the companies he generates in the images his cameras capture. *Existences* adrift, I prefer to specify here: foam from the waves of the sea, walkers, children's toys.

In the stories of concertation of a chlorophilic body told by Cao, there are two somewhat exotic lines of existence; two paths that seem to go beyond the various compositions between waters, lights, vegetation and climatic phenomena that multiply in different points of view in the work. One of them denounces the passage of a being that is no longer there: a thread of web between leaves, an Arachnian trail so well told by Deligny (2018, p. 19) as one that does not depend on projects or desires, but is a way of acting for the species that keeps tracing in its "attraction to the vague", to the "wandering". Solitary, minimal, it seems to remind us that we are dealing here with a multitude of existences that began composing worlds long before us, that owe nothing to our anthropocentric desires and that are left with the possibility of continuing to tell their stories.

The other path, even more eccentric, seems to announce something. In the midst of so many existences that support this chlorophylic story, the camera's gaze rises from the ground to the sky, from the presumed humus of the falling leaf to the airplane that traces the sky in the midst of a still unfinished journey. With its carbon emissions and high technology, with the hundreds of passengers it carries or even with the baggage of a certain modernity that it symbolizes, the ship is perhaps inviting us to tell many more of these stories of a body-chlorophyll, perhaps not so hopeful, perhaps bothered by our presence, but still open. An invitation to continue complicating these stories in favor of the possibility of other worlds and other bodies.

## Notes

- <sup>1</sup> This text was developed as part of the research project “(Des)montagens de um corpo: cartografando modos de existência em comunidades de educação somática” [(Un)assembling a body: mapping modes of existence in somatic education communities], funded by the Programa Jovem Cientista do Nosso Estado, by FAPERJ (Proc.: E-26/200.294/2023).
- <sup>2</sup> This text is written between stories and histories. I choose to use both differently in order to demarcate a distinction that the generalization of the term *history* has effectively erased. Thus, in order to remain attentive to dictionary definitions, I want to treat histories as narratives assumed as factual or listed in official historiographies. I reserve the term *story*, on the other hand, for productions that assume their fabulative character and affirmatively carry the fundamental openness that the creative operation assumes in its mixture with elements considered factual.
- <sup>3</sup> “A jihadi on a charm offensive” is the title of the first chapter of *The Global Jigsaw*, a political podcast broadcasted by BBC. Available at: <https://open.spotify.com/episode/24jE5RPPgeK8Gujyu5itqB>.
- <sup>4</sup> One of the texts that comes closest to a paradoxical condition that anybody carries is by Jose Gil, but which becomes especially visible in some cases. Gil (2001, p. 59) considers this condition based on the space of the body which, in his words, “results from a kind of secretion or reversal [...] of the interior space of the body towards the exterior”. From this emerges a texture and scope of its own, which does not obey Euclidean space in its ability to act. Gil talks about the dancer and his occupation of the entire stage space before he is even there. Around here, I take the all-encompassing presence of an objectively invisible *body-chlorophyll* that emerges in Cao Guimarães, as will be seen next.
- <sup>5</sup> Judith Butler (2018) sought to analyze it from the point of view of human relations involving gender. In this text, I try to briefly raise the question of these alliances through which a body exists in other terms, through a certain operation of the notion of montage, as will be seen.
- <sup>6</sup> Deleuze and Guattari (1995) see longitude as the kinetic coordinates of a body, given by the rhythm that circumscribes it for a certain period. It is important here to understand the ways in which these coordinates are constituted, by looking at the multiplicity of existents that participate in them.

- <sup>7</sup> A fundamental analytical effort seems to be precisely that of exploring the dynamics between modes of existence in the making of a body, among which are the movements of this dynamic of concertation that interest me in this article.
- <sup>8</sup> Visible, for example, in the multispecies stories of Donna Haraway (2023) or Anna Tsing (2019). The dialogue with these authors has led me to deal with such a plurality of existents, even though discussions based on Souriau make me think much more in terms of modes of existence – that is, the capacity for permanence of modes of action – than of species. Furthermore, my current gaze is mainly focused on this entanglement involved in the materialization of the bodily unit, while the gaze of these authors focuses, in general, on much broader compositions.
- <sup>9</sup> One can think, for example, of the importance of paying a certain attention to the somatic ways in which we approach bodily unity. In this regard, by the way, it is worth considering the ecosomatic approaches (Bardet; Clavel; Ginot, 2018) interested in the interactional processes between consciousness, biological functioning and the environment, but from the “diversity of relational modes that constitute beings themselves” that seem to underpin “both somatic thought-practices and ecological thought-practices” (p. 10). However, I will leave this discussion for another time, as it is far from the debate of interest in this text.
- <sup>10</sup> The article entitled “Une française attaquée par un ours en Sibérie” (“A French woman attacked by a bear in Siberia”) was published in the newspaper *Le Point* the day after the incident. Available at: [https://www.lepoint.fr/monde/une-francaise-attaquee-par-un-ours-en-siberie-26-08-2015-1959478\\_24.php](https://www.lepoint.fr/monde/une-francaise-attaquee-par-un-ours-en-siberie-26-08-2015-1959478_24.php). Accessed on: June 11, 2023.

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