

ANCESTROFUTURISM Ancestralities and Technoshamanism

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Abstract

Ancestro + Futurism are two terms that apparently emerge from an impossibility, from the ambivalence between two disparate realms: archaism and future. **Future**, broadly speaking, is a term linked to the modern age, which is generally understood as the age that would remove humanity from obscurantism, false beliefs and superstitions, to place it in the path of progress and evolutionary development dominated by science and technology. **Ancestrality**, according to this perspective, is considered a series of traditional values ruling over archaic societies that are oblivious to scientific truth and cultivate obsolete knowledge devoid of empiric evidence. Nevertheless, Ancestrofuturism requests concepts that work with other notions of time and resignify the assumed linearity between past and future, i.e., concepts that deconstruct the idea of vertical time and history — from archaism pointing towards the future — and that horizontalize this perspective. Ancestrofuturism is a term presented by Fabiane Borges and was the theme of the Hiperorgâncos 8 event promoted by NANO Lab, May 2018. Fabiane joined NANO Lab in 2016 during her post doctorate research and has brought a broader discussion to projects and investigations in the field of art and technology related to biotelematics, hybridization and transcultural experimentation. This paper intends to re-publish content from the original paper “ANCESTORFUTURISM FREE COSMOGONY — “D.I.Y. RITUALS” by Fabiane M. Borges, and present examples of artistic and scientific practices, including at NANO, that explore these concepts. We understand that artistic research practice should reflect the concepts applied in the art works, knowledge should be constructed under transcultural experiences, and the sharing of traditional ancestral knowledge may offer a valuable perspective for constructing the future.

Keywords: Ancestrofuturism; technoshamanism; transcultural knowledge; anthropocene; NANO;

This paper offers a re-publication of the article “ANCESTORFUTURISM FREE COSMOGONY — “D.I.Y. RITUALS” that introduces the concept of Ancestrofuturismo in Brazil by the researcher Fabiane Borges. Since 2016 Borges has joined the Graduate program in Visual Arts PPGAV/UFRJ and in a partnership with NANO Lab she continued her research and developed a fruitful partnership with the laboratory team. The questionings and propositions brought by Borges contributed to the research developed in the lab mainly in what concerns reinforcing the rescue of traditional practices in the production of artistic objects, the ritualistic approach in the performances, and the transcendent overview towards the telematic processes that have been practiced by artists, designers and researchers at the lab since 2010. In this sense, we considered relevant to propose this revisit to Borges' text with insertions from the works with NANO, not only to reinforce the importance of this subject but also to update the discussion in other contexts of interest and relevance such as CAC.

Ancestrofuturism

Ancestor + Futurism are two terms that apparently emerge from an impossibility, from the ambivalence between two disparate realms: archaism and future. Future, broadly speaking, is a term linked to the modern age, which is generally understood as the age that *would remove* humanity from obscurantism, false beliefs and superstitions, to *place* it in the path of progress and evolutionary development dominated by science and technology. Ancestrality, according to this perspective, is considered a series of traditional values ruling over archaic societies that are oblivious to scientific truth and cultivate obsolete knowledge devoid of empiric evidence. Nevertheless, ancestrofuturism requests concepts that work with other notions of time and resignify the assumed linearity between past and future, i.e., concepts that deconstruct the idea of vertical time and history — from archaism pointing towards the future — and that horizontalize this perspective².

Modernity generates ever-increasing suspects about its promise of “future”. In a moment of climatic changes in which the anthropocene (and its parallels, capitolocene, chthulucene, etc) becomes the earth’s age, the future being heralded is that of modernity floundering in the muds of Mariana or in Fukushima and Chernobyl’s nuclear disasters³. We are in face of what Isabelle Stengers calls “Gaya’s intrusion”, when she mentions that to the humans will no longer be given the freedom to ignore Gaia as they have until now⁴.

This incompatibility between a future presented by modernity and a future verifiable in contemporaneity has been serving as a platform for a wide range of speculations, in fields ranging from economy to philosophy, science to metaphysics. It is in this conjuncture that technoshamanism presents itself as a speculation network too, as countless other social movements that dwell in this dilemma. It produces conjectures, it constructs narratives and develops practices that endorse a provocation against the present order of relations between culture and nature, and additionally proposes

alternatives while it experiments with new and remixed processes, one of them being ancestrofuturism, with its free cosmogonies and do it yourself rituals. Contrary to the understanding of an attempt at creating a monism⁵, or a unit, in the conjunction of the words ancestor + futurism, the goal here is an activation of ancestrofuturism's senses so that these permeate, connect and intermingle themselves, and generate other concepts and practices while at the same time not becoming paralyzed in one division or in one irresponsible union, where only one of the parts would survive. In order to understand ancestrofuturism's magnitude it is necessary to build a network of concepts that supports it, so that it can assume its creative character, so that it functions as a rupture device with systems fixated on metaphysical interpretation (theology/religion) and becomes a generator of free imaginaries.

In this sense, fiction enters here as a fundamental alliance, for as Donna Haraway says it is necessary to add science fiction and speculative fabulation in order to destabilize our own stories with other stories and with series of thought denormativization, in order to destabilize worlds of thought with other worlds of thought, in order to destroy worlds so envisioning other worlds becomes possible, or when she quotes Virginia Woolf in "Think we Must": *"it matters what stories tell stories, it matters what thoughts think thoughts, it matters what worlds world worlds"*⁶.

Hyperstition

It is here that concepts such as Nick Land's "hyperstition" matter to ancestrofuturism, for this is a concept that also deals with fiction, fabulation, narrative and speculation, and also has the potential to interfere in the world's history, or in the imaginary line between past and future. Hyperstition⁷ is a neologism that combines the words "hyper" and "superstition", in order to describe the action of ideas that in the end turn into reality. While superstition is considered a mechanism to produce false ideas and groundless beliefs, hyperstition means a potent and mobilizing idea, carrying the ability of materialization into reality at some point in time. *"Just because it's not 'real' now, doesn't mean it won't be real at some point in the future. And once it's real, in a sense, it's always been."*⁸ It is a way of registering the influence of the future over the past. According to Land, the following are examples of hyperstition: *"Capitalist economics is extremely sensitive to hyperstition, where confidence acts as an effective tonic, and inversely. The (fictional) idea of Cyberspace contributed to the influx of investment that rapidly converted it into a technosocial reality. Abrahamic Monotheism is also highly potent as a hyperstitional engine. By treating Jerusalem as a holy city with a special world-historic destiny, for example, it has ensured the cultural and political investment that makes this assertion into a truth"*⁹.

Delphi Carsten punctuates¹⁰ 4 characteristics of hyperstition, that Nick Land describes in "Catacombs" (1995): 1- The capability to turn itself into something real; 2- A fictional element capable of promoting time travel; 3- a intensifier of coincidences; 4- a call to the ancients. He warns that these characteristics have the power to produce direct influences on the cultural arena and therefore on the historical one too, but that above all hyperstition signals a return of the irrational or the monstrous "other" (radical alterity), and that it influences the history yet to happen. It is of our concern here to think about hyperstition as a fundamental device for ancestrofuturism in its ability to generate a

reality from a fictional quality, which helps us to think about the break of linearity of time's structure, while it hints us on how to operationalize the intensification of convergent happenings (what Land calls the intensifier of coincidence), since ancestrofuturism is more than a relation with the ancestors: it is a generator of actualization of imaginaries and temporalities.

The return of the “irrational or monstrous” dialogues greatly with the spectral world that once again populates contemporary thought, exactly because in a context of environmental catastrophes, “horror” appears as a background sensation; this horror is inhabited by spectral existences that were forcefully removed from the cultural arena in a first instance by the western catholic inquisition, followed by the scientific and technological project of development that strongly emerged from the renaissance period. However, this generalized cleansing had its greatest conquest in the last 70 years, a time imbued with outer space conquests, nanotechnologies and intelligent robots, while simultaneously the pharmaceutical and psychiatric industries collaborated greatly in the adaptation to a world that presupposes the definitive overcoming of humanity's constitutive animality.

Horror

Fabián Ludueña Romandini¹¹ articulates that “horror” is necessary to awaken humanity from the equivocation of the Kantian anthropological sheath, which is the human sovereignty over nature in general. In this moment in which Earth shows itself as a “becoming-monstrous” force capable of self-annihilation, it is necessary to develop other relations with the planet that do not follow the civilizational ideals promoted by anthropocentrism. If in a different time, such as during the period of French and German existentialism, anguish was considered a background tonality (sensation) resulting from a lack of sense of existence or the impossibilities of true transformation through political militancy, today horror appears as a contemporary tonality, not suppressing anguish but facing it through a state of constant planetary menace.

Environmental catastrophes generate a state of permanent horror at the same time that the powers trying to manipulate horror and fear are conjured. There is also a fear of horror evident in political and capitalist campaigns that attempt to manipulate this background horror in order to serve their own ideological and market interests. During the Cold War period for example, the constant threat of a nuclear launch that would cause the annihilation of the world served the interests of planning and construction companies with the proliferation of millionaire bunkers. Other example is the ongoing war on terror used to justify the extermination projects directed towards people and nations who do not get in line with the ideology of the sovereign countries, but above all to keep the “horror” under control.

However, Ludueña warns that if we think clearly we realize we were never in a different situation, even if we were never in the same one. In a way, we always knew that sooner or later life on Earth could come to an end, either through the byproduct of the civilizational system or when the sun becomes extinguished. This is no longer a set of beliefs produced by superstitions, for today we have this consciousness through several

technological devices that allow us to see beyond our senses' capacities, through telescopes, satellites and instruments of measurement and analysis, all of which tell us the planet is truly going through processes of radical change. This knowledge awakens both spasm and horror in its inhabitants.

This background tonality, can be useful in order to radically transform some constitutional traits of human civilization (or a part of it), since it can activate our hyperstitional abilities, our speculative fabulation, our creative ontology capable of inventing worlds and establish other relations with the planet instead of yielding to generators of fear and paranoia. As a last resort, the horror can be used as an escape mechanism from the path of apocalyptic collision, as a force against modern ideals and anthropocentrism, and in favor of the creation of new humans and new worlds.

Hyperstition and community of specters

There is an eloquent correspondence between Nick Land's hyperstition and Ludueña's "community of specters". This correspondence happens in a manner through which hyperstition is understood as an "operator" or as a "methodology" implicit in social construction. Somewhat like discovering a machinic operation mode that inhabits the scope of human cultures and says: if a group of people creates a fiction and starts nourishing its existence, sooner or later this will materialize "in some way" in the realm of reality, and this has the power to reconstitute both future and past. Furthermore, the community of specters is constituted by fictional entities that dwell in the collective and machinic unconscious, that are in the realm of the unheard-of and yet exist. This community is composed of incorporeal creatures, beings that survive their own death (even through a postulate that occurs in a few mythological entities: Oxum, Helen, Achilles, Jesus Christ, Buddha), beings that inhabit an indistinguishable point between life and death (cyborgs, androids in both science fiction and in scientific projects), immaterial things that might acquire different consistencies, that might materialize, for example, in the resurrected of Christianpolis¹² who slowly acquire materiality in transhumanist¹³ projects.

In the case of the transhumanists, the specter actualizes itself into reality through the relentless influence of an ultra sophisticated Christian theology on the moderns, which are the bodies of the resurrected in Jesus Christ. The bodies of the resurrected are thought as "bodies of light" whose functions are the purification and progressive abandonment of human animality. In Christianpolis the bodies of light have their digestive system's functions minimized, since eating, digesting and shitting display a nonsense animality towards the kingdom of heaven, where the great goal is to praise the glory of God. These are bodies characterized as liable, subtle, agile and light. They are resurrected bodies, which become the parameter for the transhumanist body project, bodies that belong to virtual reality, to the matrix, bodies that will have nanorobots in their blood cells in order to count, among other things, the exact nutritional requirements that sustain them. The project predicts these nanorobots are responsible for the reduction of the digestive system's operability, which possess the function of erasing the characteristics of a previous grotesque animality, and slowly approximate the transhumanists to the resurrected bodies' ideal: sublime and angelical¹⁴.

Procedurally a theological fiction materializes itself in the concreteness of scientific and technological projects.

Hyperstition is one of the operators of the specter's communities' constitution, whatever they might be and whatever ideologies they might withhold. Neither hyperstition nor the community of specters are structured as departing from a specific ethic or moral reference. Both operate in a potent system with real fabrications' execution, speculations and fictional narratives, which can be libertarian or fascist, angelic or demonic. What matters here is the understanding that fiction is not only imaginary information, but also material information or at least information that exists or might come to actually exist, and even not existing, it already exists.

Non-Human communities of specters

In order to complexify this matter, when we talk about communities of specters we should avoid the previously mentioned anthropocentrism, so these communities are not thought departing from an immaterial paradigm or a product of human imagination alone. The idea here is exactly to remove the "human" from the center of the world, so it becomes possible to understand specters produced by non-human imaginaries, for we live in a living planet, which produces spectral networks and is inserted in a cosmos that is both living and spectral.

The "Amerindian Perspectivism" of Eduardo Viveiro de Castro¹⁵ helps us to understand the nature of these non-human specters'. When he mentions Amerindian animism, he points towards the presence of what can be understood as communities of specters. For example qualifying the shaman as an interspecies diplomat who establishes relations with the spirit of the water, of the tree, of the bees, of the jaguar, or mentioning the shaman's embodiment into other species' bodies or vice versa. In "The Falling Sky"¹⁶, Davi Kopenawa confirms this idea when he gives an account of his shamanic initiation, his relationship with the xapiris who pre-existed their own existence, calling them the ancestors' xapiris. In one scene he describes how the xapiris left his body after they initiated him:

"Later the xapiri came to reassemble the segments of my body, which they had dismembered. They set my head and my chest in the place of my lower body and my lower body became my arms and my head. It's true! They reversed my body, placing my ass where once was my face, and mouth is in the place of my anus! Then, at the glued joining of the two parts of my body, they set a broad belt of colorful feathers "Heima si" and "wisawisama si." They replaced my entrails with those possessed by spirits: smaller, bright white, carefully wrapped on themselves and covered with light and soft down. Then they replaced my tongue with one they had constructed and set it in my mouth with teeth as beautiful as theirs, colored like the plumage of birds – it was like this – They also replaced my throat with a tube, we call it "purunaki" – so that I can continue to learn their songs with skill and speak with clarity. This tube is the larynx of the spirits. It is there they hold the breath of their voice. This is a door through which our words can emerge – beautiful and direct."

This description seems to demonstrate that after initiation, a witchdoctor — a *pajé* — will never again be the owner of his body, in order to be a “diplomat” between species, it is necessary to possess a body devoid of its individuality so as to become a vessel for multi-species’ specters.

In that sense Ludueña says that in order to think about spectrology it is also necessary to think about what pre-exists us as humanity and what will survive us. He is not exactly talking about God Jehovah the creator, or a metaphysic compromised with either a certain monotheism or polytheism, but about spectrology as an act of population, as multiplied humanized and non-humanized gazes that witness the passage of humanity on Earth. Not only might we be seen by those non-human specters, but going even further we ourselves can also be specters created by some sort of non-human community.

Applied to ancestrofuturism, this understanding should work more as a profound exercise of rupture with anthropocentrism than a religious precept or a foundation of doctrinal faith. As an exercise, it is valid to activate an imaginary generator, to intensify the feelings, to empower the effects and to validate non-factual but subjective and felt experiences. To dignify and expand the scope of what is understood as reality. A de-anthropocentric exercise must take into account non-factual relations, invest in the creation of spectral connections, or at least dignify fictional narratives. Potentially bringing a new conceptual and experimental source of how to think about and relate to madness, for example. There are also implications of an expanded subjectivity, less manipulatable by taming systems, which grow overwhelmingly at the same time that exponential technologies are developed.

Ancestrofuturism

When we discuss ancestrofuturism it is important to take into account the following facts: 1) the specters’ community is composed of human fictions that can be actualized into reality with hyperstitional resources; 2) the specters’ community can be constituted of non-human fictions’ actualizations; 3) earth, as a part of a cosmic movement can absorb non-human and non terrestrial specters that pre-exist humanity and can survive it; 4) the animistic Amerindian universe is not reduced to a earthly animism, but expanded to a universal and cosmic one, and operates with multispectral incorporation and possession; 5) hyperstition is a device of actualization of human and non-human spectral communities; 6) ancestrofuturism is a navigator that actualizes different temporalities between the ancestral and the future in a single time, actualizing the human and non-human spectral communities, terrestrial and non-terrestrial, existing and not yet existing, which are created by fictional convergences and materialize themselves through hyperstitional devices in the present directly interfering on the past and future in a non-linear way; 7) ancestrofuturism is a speculative fabulation (fiction) committed to potentiate imaginary generators and to expand the spaces for affect, sensation and experience, in order to attribute them dignity, so that this cooperates in the creation of other humans and other worlds, in a moment when the planet itself goes through structural changes.

To repeat a previous point: ancestrofuturism uses devices such as hyperstition and creation of spectral communities in order to build its own organizational plane. It is

departing from this point that the immersive experiences proposed in the do-it-yourself rituals are build upon, which have as a goal the production of a sensation of belonging (*communitas*), to generate a space/time of creative production (of free cosmogonies and mythologies — even if remixed with traditional ones) and to potentiate and dignify the experience (incentivizing new becomings, affects and perceptions.) Simultaneously, ancestrofuturism strays from theological, cosmological and religious traditions currently operating in our society; it demystifies their statuses as truths, it plays ancestry towards spectrality, and the future towards speculative fiction, with the power to actualize itself.

Free Cosmogony and Do-It-Yourself Rituals

Technoshamanism structures itself around networks related to the free software movement, open source and do-it-yourself culture, all of which claim freedom, collaboration and autonomy towards free science and technology. This explains technoshamanism's use of terms such as Free, Open and D.I.Y. (autonomy). Free Cosmogony enters here as an unfolding of these movements of scientific and technological autonomy, which now include cosmogonic autonomy.

Releasing the cosmogony of tradition and place it in the space of creation (of free spectrology) is one of the actions technoshamanism network has produced in its meetings, while the do-it-yourself rituals serve as practical mechanisms that foster inventive aspects and also propitiate experiences at levels more superficial or more profound, according to each specific case.

For a deeper understanding, we quote some of the characteristics the do-it-yourself rituals we have been producing: 1) creation of community; 2) feeling of belonging; 3) spontaneous individual and group therapies; 4) idea of commitment; 5) construction of mythological and cosmogonic specters (free spectrology); 6) aesthetic elaboration of “the entities”; 7) construction of fabulating transnarratives connecting the “entities”; 8) aesthetic elaboration of transnarratives; 9) construction of the scene (space) departing from the created elements; 10) production of the immersive experience (with or without audience).

Note: Think about the use of media records and pay attention the possibility of making a second episode of fictionalization departing from them, and so on.

Even if these characteristics have been numbered, we don't always use them in this order, or necessarily in the same way. Each place, city or country, or even each group of people coming together through technoshamanism, create a particular aura, a cosmogonic equation that builds itself only in that specific place with those specific people. The narrative constructions (or transnarratives) that emerge from these conjunctions are singular, which does not stop them from reappearing in other places or being transported to other spaces, continuing their existence in different contexts and at times meddling with other transnarrative constructions, taking part in a spectrology constantly in process that belongs to technoshamanism and related networks.

It is important to underline that technoshamanism is structured not only by scientific and technologic autonomy movements, but also by networks related to the anthropology, clinical psychology, contemporary art, philosophy, ecology, earth sciences and traditional communities. This demonstrates that technoshamanism is a platform that functions as a point of agglutination and production of multiple knowledge, that it is a space open to proposition and experimentation and that an enormous diversity of proposals crosses its domains, ranging from the agro-forest and the rescue of water springs to the development of software; from the creation of present or virtual communities to the art gallery; from clinical immersions to international festivals. In each of these encounters, countless other projects happen, such as the creation of painter-robots, or alchemical operations, free radio channels or web radio and educational proposals. However, in this specific text we consider to single out one of these experimental fields, which has for a theme ancestrofuturism, free cosmogonies and do-it-yourself rituals.

Networks – art, technology, nature and transculturality

The contemporary artistic production is a hybrid product, created from several languages that establish new relations between individuals, groups of individuals and a variety of cultures, preferably when performed with digital technologies. It is necessary to recognize that technology is generated from other technologies, and that this whole set of knowledge represents not only human thought but the existence of the human being, its culture and its presence at every moment of its development. NANOLab has proposed a conceptual tripod that supports the Hiperorgânicos event structured on the research axes: art, hybridization, biotelematics and transculturality. The concepts that articulate this tripod are motivated by the need to think of art in its intersection with science, information / communication technologies, as well as investigate the idea of nature and culture according to an organic model for the construction of aesthetic experiences. In particular there is interest in what concerns new possibilities of connectivity between natural and artificial organisms and the telematic potential of these possible connections. The 2018 edition, under the theme "Ancestrofuturist Reconnection" brought to discussion dialogues and artistic experimentation, ways of reconnections between past and future rethinking the present and the future. To this end, it played special attention to space culture as an investigative form of new models and discourses that motivate urgent actions reperspectivating nature under angles of the biospheres, the cosmos and the subtle connections between ancestral knowledge and data mining, fostering interconnected, dialogical artistic experiments from the perspective of organic and coherent processes, inspiring new unlikely creative processes in the form of open laboratories.

Here I'll give some examples of do-it-yourself rituals in which I participated directly (there are countless other examples I could give, from other groups and other paradigms, but I choose the following for they are in direct dialogue with previously mentioned concepts.) Considering the fact that the focus of my research lies in the intersection between the clinic (psychology), art (contemporary) and technology (free), it is departing from this trinity that I elaborate and organize those immersive processes¹⁷. Always with particular consideration for the production of subjectivity. I hope these examples are able to illustrate the content of these experiences.

1- Casa Nuvem — Rio de Janeiro. Ritual's theme: live Sci-Fi cinema — Fiction and Noisecracy (31/06 and 01/07/2015) — Organized by Fabiane M. Borges and Livia Diniz.

The ritual took the form of a live ancestorfuturistic science fiction cinema set. Participants were invited to board on a do-it-yourself spaceship in order to time-travel. The process was organized around three workshops: 1) BEAM workshop for the creation of OSS Solar Sonor Organisms, coordinated by Malu Fragoso with Marco Aurélio Damaceno and NANOLab team when mini-robots were produced to create noise through light using solar panels 2) Initiation to technomagic/technoshamanism through a performative ritual, techno-trance, allegorical body/fantasy and trance-inducing illumination (do-it-yourself light techniques) and 3) construction of sound gadgets and circuit bending¹⁸.

Departing from these workshops, the ancestorfuturistic sci-fi ritual's narratives were created, together with 7 characters — the coyotes — responsible for the initiation rite into the mother ship. In their turn, they were initiated by the indigenous tupinambá Anapuaka, who introduced the coyotes to the ritual universe with herbal baths and maraca beats (indigenous musical instrument) and soon after the coyotes did the same to the members of the audience who were then blindfolded and taken inside the mothership. Other characters gradually appeared, such as the sorceress standing at the ship's entrance²⁰, the drone that spread incense across the room and around the bodies of the members of the audience²¹, the room with the do-it-yourself lights and gadgets where participants produced experimental sound²², and furthermore there were video mapping²³ ritualistic projections and spontaneous performances both on the street and inside the house²⁴.

It is important to mention the crucial role the 7 coyotes had in this process, since they were the ones who initiated the audience. The public entered the spaceship blindfolded and was invited to emerge itself in the noisy space and then to relate to the rooms occupied by fictional characters, noises, herbal baths, sound robots, incense drones, among others. When the blindfold was removed, the audience was in the presence of a process from which they were already a part of, and proceeded to choose their place inside the mothership. At the end of the experience, several people expressed the feeling that something had happened there. It was a cathartic experience; trance happened; there were several communicabilities that prescinded the need for words. The audience's blindness produced states of fear and trust. And although the recordings²⁵ did not end up making justice to the narrative that happened there, they possibly serve as a narrative derivation of the happening, which turns these events into multi-narrative ones.

2- Schillerpalais — Berlin. Ritual's theme: Intersection between do-it-yourself technologies and ancestorfuturist knowledge (19-20/02/2016). Organized by Fabiane M. Borges

The ritual started with an online open call inviting the audience, attached with a small explanation and a document where whoever was interested in participating in the ritual could write what they could do and what resources they had. In the two days of this technoshamanism encounter, a meeting took place (one day before the ritual) with around 30 people in the basement of the cultural institution, where we started a dialogue

about what the encounter was about. Two people, one from Brazil (Vanessa Velasquez) and one from Japan (Kaya Hanasaki) brought up the questions of “Mariana’s Mud²⁶” and “Fukushima’s Nuclear Disaster²⁷”. The relation between both disasters marked two points on the map, and this became the ritual’s fundamental issue.

During the ritual both women brought paper boats with them and created a performance in which survivors sailed between the two disasters, while the rest of the participants received protection masks and sat around digital bonfires (created through sound and visual projections) while they watched the narrative unfold, which started with the two women but gradually changed protagonists. The majority of people who build this performative ritual were women, and this brought up a series of associations: witches’ rituals, maternity, burial of the dead, collective lamentation, dances of possession, evocation chants. At some point improbable improvisations started to happen, such as an Israeli that dragged her hair on the ground and moved a candle around her body according to the rhythm of the drumming coming from a Syrian, whose boat sailing towards Europe sank and after which he had to reach the shore swimming. If one takes into account the geo-political problems between Syria and Israel, the way these two protagonists came closer to each other during the ritual — one of them being a survivor of a shipwreck —, was a very sensitive one. Or an Argentinian woman who performed an incorporation dance while an English woman chanted. Or a robot with artificial intelligence assembled by Bruno Gola, which broadcasted information about Fukushima and Mariana while Deva Station played with do-it-yourself objects. Or Fernanda Sanchez performing a lost maternity while Laura Soubennes performed the role of the witch to the sound of Mariana Faé’s bass. Here I am leaving aside countless other people and characters that interacted with the question of both disasters, in a performative and ritualistic way.

In addition to the activities carried out in loco it was possible to propose a telematic action with a online performance by Malu Fragoso with the art piece SHAST. The artist created in the NANO laboratory an ambiance with projections and the installation of the object We Bees that has a communication system with a real beehive. This communication was intertwined with the telepresence environment used for the rituals in Berlin. The sound and visual data from the bees were retransmitted through Rio de Janeiro, to Berlin configuring a triangulation between the ritualistic spaces.

This was, without a doubt, the most eclectic ritual; its participants seemed to have come from all different places in the world to encounter each other exactly there, and together, in a Berlin basement, they created a ritual with the aim of opening the ports and overcoming bureaucratic obstacles that stand in the way of communion between different nations and people. Something happened there. It was a profound experience, and simultaneously a sort of healing therapy, and without doubt a performative, artistic and contemporary encounter. It only ended two hours later, because the police ordered the space to close after their second visit. When the sound ended, people remained there, in silence, looking down or staring at each other, as if they did not have any other place to go.

3- DeCurators — Brasília. Ritual's theme: Survival — Indigenism, Environmental and Industrial Catastrophes (01-02-03/04/2016). Organized by Fabiane M. Borges and Gisel Carriconde Azevedo

The ritual started departing from two laboratories: 1) Preparation for the ritual I²⁸ — on interwriting and sci-fi transnarratives —, during which participants were invited to enter into a voyage of creation of utopic and dystopic futures that brought up the questions of survival and catastrophes and 2) Preparation for the ritual II²⁹ — which consisted in the creation of electronic do-it-yourself totems, where participants engaged with electronics, set up small light and energy circuits and created the electronic totem.

Departing from the transnarrative laboratory, which ranged from methods of noiseocracy and collective imaginary production, other mythical (ancestorfuturist) characters were created, such as the lost radioactive wolves, the buried witchdoctors from the 17th century, and the door guardian reappeared along with some other already existing characters such as the cyber-witchdoctor and the heretic lover. While the characters interacted among themselves and a noiseocratic ritual was produced, the themes of survival and catastrophes strongly emerged.

There was a single person in the audience, who I called from the street. He did not understand what we were proposing, but was very touched with everything he saw. This demonstrates that in these ancestorfuturist rituals the audience can be a random variable; it is not a necessity. The ritual happened at the scheduled time as if it was something that had happened many times before, as if the participants always acted that way, with their invocations, liturgies, and their correlations in that mythical space and time — profane, ancestral and futurist. The experience happened. After a couple of hours, the participants gradually stepped out of their trances and returned to a state of normality. All of them remained quiet, some more touched than others, but almost all of them reporting the sensation that something had happened there.

I bring these three examples in a quick and even superficial way, for each of these would demand its own text taking into account the intricacies that each of them brought forth. However, with the aim of reaching an understanding, I hope these examples function as a way of generating curiosity and replication. Perhaps the most radical part of these experiences is the indication that a freer path relating to “spirituality”, “religiosity”, “trance”, “catharsis”, “immersive processes”, “consciousness’ intensification”, “singularity of connections “ and “collective creative process” exists. When a group of people gathers in order to bring forth processes of immanentization, unconscientization, and singularization, things happen, and it is necessary to analyze and understand these things, so that they don’t escape a certain control, nor that they awake radicalisms or fanaticisms or even a psychotic formation. What I mean here is that it is necessary to be careful and pay close attention to the surroundings produced during these rituals. Caution is a priority. However, as happenings, these rituals are very potent and innovative, as they are a key point in the production of technoshamanism’s network.

Notes

1 <http://tecnoshamanismo.wordpress.com> and Seminal Thoughts for a Possible Technoshamanism - http://www.modspil.dk/docs/technoshamanism_fabi_borges.pdf

2 Cfe. J. W. Dunne - "An Experiment with Time" - Publisher: A & C Black Faber & Faber. England. 1927

3 Cfe. Svetlana Alexievich - Voices from Chernobyl - The Oral History of a Nuclear Disaster - Editora Picador - 2006 - "It is over 20 years since the disaster, but until now haunts me the same question: What testify, the past or the future?"

4 Cfe. Isabelle Stengers - "In Catastrophic Times - Resisting the Coming Barbarism" - Published by Open Humanities Press in collaboration with meson press 2015 pag. 47 - *"The intrusion of this type of transcendence, which I am calling Gaia, makes a major unknown, which is here to stay, exist at the heart of our lives. This is perhaps what is most difficult to conceptualize: no future can be foreseen in which she will give back to us the liberty of ignoring her. It is not a matter of a "bad moment that will pass," followed by any kind of happy ending – in the shoddy sense of a "problem solved." We are no longer authorized to forget her. We will have to go on answering for what we are undertaking in the face of an implacable being who is deaf to our justifications. A being who has no spokesperson, or rather, whose spokespersons are exposed to fearsome temptations."*

5 Eduardo Viveiros de Castro elaborates a critique of some contemporary schools of thought that attempt to join the ancient with the ultramodern (neo-primitivism and technophilia), as in the case of transhumanists or cyberpunks that in the majority of times fall into the equation of unity, aim at the survival of the two but in fact merely make one of them disappear. I do not consider this is the case of technoshamanism, or ancestorfuturism, since these concepts search for multiplicity and not unity. Eduardo Viveiros Castro interviewed by Marc Kirsch -- La Lettre du Collège de France, in the special edition commemorating the one hundredth anniversary of Claude Lévi-Strauss. São Paulo 2009. Accessed 24/04/2016.

http://www.scielo.br/scielo.php?script=sci_arttext&pid=S0103-40142009000300023

6 Donna Haraway's Lecture "Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble", 05/09/14 – Acessado 24/04/2016 – (vídeo) <https://vimeo.com/97663518>

7 Cfe. HYPERSTITION – Delphi Carstens – 2010 - Accessed in 16/04/2016
<http://merliquify.com/blog/articles/hyperstition/#.VxLWz-Rplfb>

8 *Iden.*

9 Cfe. Hyperstition an introduction – Delphi Carstens interview Nick Land – 2009 – (free translation). Accessed in 24/04/2016
<http://merliquify.com/blog/articles/hyperstition-an-introduction/#.Vx2GfeRplfY>

10 *Iden.*

11 Cfe. Fabián Ludueña Romandini - A Comunidade dos Espectros - 1 Antropotecnia - Ed. Cultura e Barbárie - 2012 and the video -
<https://www.youtube.com/watch?v=7kQCQf8R98A> – Seen 16/04/2016

12 The resurrected for the city of Christ, the Christian theology.

13 Cfe. Wikipedia - Transhumanism (abbreviated as H+ or h+) is an international and intellectual movement that aims to transform the human condition by developing and

making widely available sophisticated technologies to greatly enhance human intellectual, physical, and psychological capacities. Transhumanist thinkers study the potential benefits and dangers of emerging technologies that could overcome fundamental human limitations, as well as the ethics¹ of using such technologies. The most common transhumanist thesis is that human beings may eventually be able to transform themselves into different beings with abilities so greatly expanded from the natural condition as to merit the label of *posthuman beings*.

14 Cfe. Fabian Ludueña Romandini - “Comunidade dos Espectros” - Ed. Cutltura e Barbárie – SC -2012

15 Eduardo Viveiros de Castro - Cannibal Metaphysics - Ed. Univocal Publishing Minneapolis 2014.

16 The Falling Sky - Words of a Yanomami Shaman - Davi Kopenawa and Bruce Albert - Harvard University Press - 2013

17 Cfe. Fabiane M. Borges and Marc Etlin – Imersões, Reciclagens e Singularidades – Multitudes Magazine. 2008/2 (nº33). Ed. Associ. Multitudes. Paris.
<https://catahistorias.files.wordpress.com/2011/03/imersc3b5es-reciclagens-e-singularidades.pdf>

18 Sound gadgets and circuit bending with NuvemHub -
<https://www.facebook.com/events/953932261326262/>

19 The organizer of the trans movement and of ENEN -Indianara Alves Siqueira

20 Drone piloted by Lot Elx- D.I.Y. drone assembler

21 With Ísis Passará and Bruno Queiroz Viveiros de Castro

22 Visuals by Rafael Frazão and Victor Guerra

23 As the performances of Marcela Lucatelli, Anapuaka Tupinambá and Paloma Klisys

24 Video recording crew: 1- Amanda FloU, 2- Bruno Vianna, 3- Victor Guerra, 4- Rafael Frazão, 5- Angela Donini

25 <http://www.ibtimes.com/brazil-dam-break-disaster-photos-toxic-red-mud-buries-village-mariana-minas-gerais-2172880>

26 https://en.wikipedia.org/wiki/Fukushima_Daiichi_nuclear_disaster

27 With Léo Pimentel, Fabiane M. Borges and Carol Barreiro.

28 With Phil Jones, Krishna Passos and Gisel Carriconde Azevedo (deCurators)

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