



TEATRO NACIONAL D. MARIA II



# Rite of Transition

3 - 16 February 2025 | Musibéria, Serpa

*Rite of Transition is an autobiographical play dedicated to the processes of bodily, hormonal, social and ecological transition. As a scientific experiment open to the public, it is also an ode to queer parenthood and childhood, playing with the language that is transmitted and that passes between adults and children (and vice versa). Ritó will construct a political fable about bodies, families and worlds that seem to be disappearing even from the language of children.*

## ARTISTS INVOLVED

### RITÓ NATÁLIO

*Artist and researcher. Non-binary lesbian. His spaces of practice combine essayistic writing and performance, whether in creation, teaching, research or the organisation of public programmes. He has organised a series of lecture-performances dedicated to the relationship between language and geology, presented internationally in various artistic spaces, theatres and academic contexts: 'Anthropocenas' (2017) with João dos Santos Mar-*

tins, 'Geofagia' (2018), and 'Fóssil' (2020). One of his most recent works - 'Spillovers' (2023) - proposes a fabricated and collective reinterpretation of 'Lesbian peoples: Material for a Dictionary' (1976), an iconic work of lesbian feminism by Monique Wittig and Sande Zeig. Ritó is currently completing a double PhD in Artistic Studies and Anthropology with an FCT scholarship, focusing on the Anthropocene and perceptions of humanity-nature. Natálio has a degree in Choreographic Arts (Paris VIII University) and a master's degree in Clinical Psychology (PUC-São Paulo). He has published academic articles, artists' texts and independent publications linked to his research. In 2019, at the Calouste Gulbenkian Museum in Lisbon, Ritó co-organised an exhibition of indigenous cinema with indigenous filmmakers and curators, together with a collective platform of researchers and activists from Portugal, including Ailton Krenak. Since 2020, Ritó has been the coordinator of Terra Batida, a network of people, practices and knowledge in dispute with forms of ecological violence and policies of abandonment. Since 2023, he has collaborated with rede least - an arts and ecology laboratory based in Geneva - on the project 'Peau Pierre' (Stone Skin), a long-term project focusing on eco-queer pedagogies in co-creation with local associations. He also co-ordinated two four-monthly workshops with Alina Ruiz Folini for young people aged between 18 and 25, in the context of the Calouste Gulbenkian Foundation's Educational Service's Imagina project (2022-23).

## **MIGUEL SARAIVA**

30 years old, from Viseu. He has a Master's degree in Medicine from the Abel Salazar Institute of Biomedical Sciences at the University of Porto. Currently a doctor specialising in Endocrinology and Nutrition at the Hospital de Santo António - Porto. Member and co-founder of that institution's Sexology and Gender Unit. Particularly dedicated to the area of Transgender Medicine and Differences in Sexual Development (intersex). Clinical Director of the Com Alma Social Clinic, a human rights NGO for equality and non-discrimination. Consultant for the Directorate-General for Health in the area of LGBTQIA+ health.

## **AMADOR RUIZ FOLINI**

They are a performer, choreographer and non-binary researcher. Born in Argentina, lives between Lisbon and Amsterdam. Their work moves between dance, choreography and curatorial practices, conceiving choreography as a practice to discuss the normative body and provoke somato-political transformations through listening, hapticity and language. They took part in the DAS CHOREOGRAPHY 2022/24 programme at the Amsterdam University of the Arts, on a scholarship from the Calouste Gulbenkian Foundation. Master in Performative Practice and Visual Culture from the Museo de Arte Reina Sofía (ESP) 2017/18. They realised PACAP 4 - Forum Dança (PT) in 2020. They have presented their work at the Center for Performance Research and Judson Church (USA), JUNTA International Dance Festival (BR), CCK (ARG), La Casa Encendida, Teatro Pradillo (ESP), NIDO Festival (UY), Centro NAVE (CL), FIDCU Festival (UY), Materiais Diversos and Feminist School (PT) at the TNDM (PT), among others. They run the ARQUEOLOGÍAS DEL FUTURO platform in Buenos Aires. With Ana Rita Teodoro (PT), they co-created the oracular device 'Reading Plant Being'. They collaborated with Ritó Natálio (PT) in the creation of 'Spillovers', with whom

they also co-created the 'Fabulatory' for young people at the CAM / Museu Calouste Gulbenkian Educational Service, between 2022 and 2024.

## **CE QUIMÉRA**

*She is an artist and researcher born in Argentina who has lived in Europe since 2000.*

*She co-founded the Quimera Rosa laboratory in 2008. She develops interactive installations, and biohacking experiments and takes part in the curation of Wetlab at Hangar, a centre for research and artistic creation based in Barcelona. She co-directs Pluriversidad Nómada and understands pedagogical processes as artistic production. She experiments, acts and writes about issues that cross bodies, identities and technoscience without losing sight of her commitment to collective knowledge. She approaches anthropology, biology and ecology in a critical, undisciplined way, focussing on processes situated within a transfeminist and anti-colonial framework. She is interested in the body as an engine of mutation, as a possibility of becoming not only sexogenetic dissidence but also species dissidence. She develops projects that link multi-species genealogies, living technologies, oracles as scientific research methods and speculative narratives in a cuir ecosystem.*

## **JONAS VAN**

*He is a transnortheastern artist and poet who lives between Fortaleza and Geneva. His practice is inscribed in transmutations, language, speculative fiction and spirituality, using sound, video and poetry. His work proposes intimate theoretical and fictional narratives, linguistic and temporal fractures from an anti-colonial perspective. He has been in residence in Mexico, Bolivia, Portugal, Spain, Brazil and Switzerland. He was awarded the EDP Art Prize (BR) in 2016 and the Helvetia Art Prize (CH) in 2022. Master in Visual Arts in the CCC (Critical, Curatorial and Cybermedia Studies) programme at HEAD-Geneva.*

## **LAILA ALGAVES NUÑEZ**

*She is a researcher, writer and project manager with more than 5 years of experience in the cultural sector, particularly interested in future studies developed in philosophy and the arts, as well as transfeminist contributions to imagination and social and ecological thinking. With a bachelor's degree in Social Communication with a major in Cinema (PUC-Rio, Brazil), a master's degree in Aesthetics and Artistic Studies (NOVA FCSH, Portugal) and a PhD in Art and Mediation (NOVA FCSH, Portugal), she collaborates professionally with various national and international initiatives and institutions, such as BoCA - Biennial of Contemporary Arts and Futurama - Cultural and Artistic Ecosystem of Baixo Alentejo, in the coordination of communication; Revista Umbigo, as author and responsible for the online magazine and partnerships; and Terra Batida / Ritó Natálio, Associação Parasita. As Natálio's production and creative assistant, she proposes and participates in research that traverses the intersections between words, performance, imagination and ecological activism - whether through the Fabulatório youth project (Calouste Gulbenkian Foundation 2023-24, European project ADESTE+, Lisbon); the annual Terra Batida programme; practical-theoretical workshops, such as 'Geoerotics' (Alkantara Festival 2023, Lisbon); or multidisciplinary creations, such as 'Spillovers' (Batalha Cinema Centre, 2023, Porto).*

## **DANI D'EMILIA**

*They is a white-italo-brazilian, queer-non-binary artist and educator working in the intersections of performance & visual arts, somatic practices, radical pedagogy, and social-relational-ecological justice. Dani's art-life practice is grounded in transfeminist and decolonial sensibilities and guided by a yearning for 'metabolic intimacy', a sense of responsible attunement with the web of inseparability that connects all relations, not only human. Since 2014 they have been developing a vast body of work around the concept-practice of Radical Tenderness and its potential to reconfigure connections between reason, affect and relationality, through practices of care and risk that foster 'visceral response\_ability'. Dani has been part of the collective Gesturing Towards Decolonial Futures (CA/BR) since 2017, is a co-founder of the immersive theatre company Living Structures (UK, 2007), and was previously a member of the collective La Pocha Nostra (US/MX, 2011-16), and a close collaborator of AND Lab Centre for Research in Art-Thinking & Politics of Coexistence (PT/BR, 2018-21). Dani was the first artist to be awarded a fellowship by the Musagetes Foundation (CA, 2018-19) through which they developed the artistic-pedagogic investigation Engaged dis-identifications, a collaboration with Vanessa Andreotti in dialogue with the GTDF collective. This collaboration also extended into work with the Teia de 5 Curas, a network of indigenous communities in Brazil, Peru and Canada, and gave shape to the publication of the text Co-sensing with Radical Tenderness (2019), and the series Art-Life Ritual Actions for Radical Tenderness (2021). In 2022-23 Dani was an associate of the Peter Wall Institute of Advanced Studies at the University of British Columbia (CA) investigating ways in which artistic practices can help us address the complexities of the crises of biodiversity and climate urgency. They have since become one of the facilitators of the course Facing Human Wrongs, hosted by the University of Victoria (CA), and continue to curate, coordinate and facilitate different workshops and residency programmes focusing on the role of the arts in helping to nurture cognitive, affective and relational resilience as we face ever-widening social and ecological collapses. Dani is currently also developing a personal research project entitled Abscession, in collaboration with Brazilian trans photographer Gabz404, in which they explore queer deviations from anthropocentric ideas of individuality and superiority as portals to activate a broad reflection on what we need to intimately and systemically leave behind in order to make room for other forms of coexistence and metabolic reciprocity to inhabit us. With over two decades of experience breaking down boundaries between performance and pedagogy, Dani works with the body as a 'primal material' and 'portal', exploring its its physical, emotional and relational limits and possibilities. Given the fusion between personal and collective life that happens in the body, over the years these experiments have become a basis for radical, self-reflexive and intimately political pedagogical processes, a landscape of elaboration and production of embodied knowledge. Making use of the potential of performance/art as a field for the expansion of a visceral sense of intimacy (also known as relational responsibility) Dani's work combines performance-pedagogy (performance practice as a pedagogical process of un/re-learning), radical tenderness (a mode of political-affective re-existence), transfeminism (intersectional and trans\* inclusive feminism) and decoloniality (interrogating colonial legacies on our bodies, subjectivities*

*and relationships) to explore ways in which we can create and nurture ways of being that face – and attempt to interrupt – different forms of violence inherent in our construction as modern subjects, while trying to orient our vital compass towards a re-enchantment with life itself. Working from the body Dani explores our ability to perceive and relate through multiple senses and modes of knowing, inhabiting the contradictions, incoherences and vulnerabilities that arise in the process of (un)becoming, daring to live through and beyond identity, dancing between matter and mystery through a constant and situated modulation of increased care in proportion to risk. Dani's artistic training includes: MA by the Universidad Autonoma de Barcelona (2016); MA from the Independent Studies Program directed by Paul B. Preciado in PEI/MACBA – Museo de Arte Contemporanea de, Barcelona, ES (in which Dani also participated as part of the pedagogical team, facilitating performance workshops throughout 2014-15); BA in Devised Theatre and Visual Arts Practices from Dartington College of Arts (Devon, UK, 2007); Diploma in Mime & Physical Theatre from the Desmond Jones School (London, UK); and training with several practitioners with whom throughout the years Dani has been studying Devised Theatre, Performance and Visual Art methodologies along with physical practices such as Qigong, Suzuki, Yoga, Butoh, Authentic Movement, contemporary dance, acrobatics, physical & Anthropological Theatre Training, etc. Dani has taught and presented work in a wide range of institutional and autonomous spaces in Europe (Italy, Portugal, England, Scotland, Greece, Austria, Latvia, Poland, Spain, Slovenia, Croatia, Germany, France, Bulgaria) and in the Americas (Brazil, Colombia, Mexico, Costa Rica, Curaçao, Guatemala, Ecuador, United States and Canada)*

## **THE RESIDENCY**

---

*Rite of Transition is an autobiographical play dedicated to the processes of bodily, hormonal, social and ecological transition. As a scientific experiment open to the public, it is also an ode to queer parenthood and childhood, playing with the language that is transmitted and that passes between adults and children (and vice versa). Ritó will construct a political fable about bodies, families and worlds that seem to be disappearing even from the language of children.*

*How can we talk about a whole range of species and voices that have disappeared from the world? How can we talk about what is changing and moving faster and faster? And what about new 'soft robotics' or liquid nano-interfaces that have rapidly changed the landscape of science and ecology, and are not always accessible in new metaphors for understanding the world? For example, TestoGel, applied to R.'s arm every night? Or the pollution of water with oestrogen, which has caused cases of precocious puberty?*

*Rite of Transition will also be a shared rite of transition, experimenting with an intergenerational language and an interstitial perspective between the arts and sciences.*

*In this residency, we worked with researcher and artist Ce Quimera to create a home scientific laboratory (kitchen-lab) for experimentation and collective discussion. The proposal was to carry out some accessible protocols and familiarise ourselves with laboratory practices (observing, magnifying, inoculating, etc.), together with games of imagination and performative practices (scientific oracles, exercises in fabulation through movement, fictional writing, etc.). With Amador Alina Folini, Laila Algaves Nuñez and Jonas Van, these laboratory practices (cultivating bacteria and fungi from the body, creating a vegetable skin, or extracting hormones from urine) came closer to dance, cookery and writing practices.*

*One of the main thematic focuses of the work was the relationship between the human body and the geological body of the earth, working on notions of scalability and transition and thinking about the processes of bodily transition and identity (E body) in conjunction with the processes of ecological transition (Earth body).*

*With doctor Miguel Saraiva, we worked on endocrinology and the relationship between hormonal transmission and ideas of health, gender and body perception. We discussed the role of endocrine disruptors present outside the human body, and the lack of discussion on these topics that connect E-body and Earth-body and materialise notions of 'transcorporeality' (Stacy Alaimo). We reflect on the scientific transmission of medical knowledge through fictional procedures, emphasising the issue of accessibility to knowledge.*

*Based on practices of speculative fabulation (Donna Haraway, Ursula K. Le Guin) and black sci-fi (Octavia Butler, Walidah Imarisha), we built a collective fiction that, like the kitchen-lab, could create accessible paths to dense critical debates through a collectivised political imagination. With this fiction, we put into practice the idea of fabricating an endocrinoplanetary transition myth (rather than a creation myth), short-circuiting logics of sequentiality and narrative causality.*

*This roadmap of actions has made it possible to identify that one of the project's main focuses is on notions of transmission (between scales, between science and art, between artists and the public), so that notions of sustainability are seen as collective tasks of imagination and sensitivity.*

#### UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

