QUESTIONNAIRE ABOUT TECHNOSHAMANISM

Abstract: Complete interview about technoshamanism conducted by Beatriz Garcia, publisher of the spanish Laudano Magazine, with Fabiane M. Borges, Carsten Agger, Ariane Stolfi and Raisa Inocêncio, participants of the technoshamanism network. English translation by Carsten Agger, Ariane Stolfi, Isabella Aurora and Iaci Kupalua. (http://www.laudanomag.com/tecnochamanismo-indios-hackers/)
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1- Could you explain to us what technoshamanism is and how this community / idea emerged? Is there any relation with other practices that encompass technology and spirituality like Gnoise or technomagic?

We can give a Brazilian point of view that doesn't represent the history of all the people involved in this network. Since the network is diverse and alter-globalist, each person has their own vision of how they became a part of it. But from a Brazilian perspective we could start with the World Social Forums in Porto Alegre since 2001, where there were already practices that related 'do it yourself' culture with traditional cultures and permaculture, where lots of people from free software and DIY networks had met. We could also situate as a specific point the Media Tática Brasil Festival (MTB, "Tactical Media Brazil"), which happened in 2003 in Casa das Rosas, organized by activist groups working with free software and urban art. At that time, the Leftist Party had come to power through the election of president Lula (PT), who nominated Gilberto Gil as Minister of Culture. Gil joined the MTB and expressed interest in taking the project inside the ministry. Very shortly, activist groups were implementing one of the PT government's biggest Free Software projects, called Cultural Hotspots (*pontos de cultura*).

Through the implementation of this program, hundreds of hackers, hacktivists and open-source programmers gained access to a 'deep Brazil' consisting of communities and ways of life very different from those of the big cities. The word "technoshamanism" started to appear about that time, as a consequence of the meeting of the implementers with traditional Afro-Brazilian, indigenous and riverside communities. The sensation arose that the Free Software movement was not only about technological inclusion but also a meeting point for different cultures, perspectives, knowledges and technologies. It was at this point that the word "technoshamanism" started to show up in the networks, with a number of connotations, some of them more technophobic and other more technophile, but the essence was a re-enchantment with the native cultures, with shamanism, with magic and with the idea that the technologic production was very far from its immanent potential and from the connection with Planet Earth. So in 2014, when the majority of the implementers of the program had already left their government jobs, we decided to make the I International festival of Technoshamanism, following a tradition of festivals that used to relate free software with alternatives or traditionals ways of life as Digitophagy, Submediology, Metarecycling, Tropixel, Technomagic, Satelliteless movement, etc.

The first Festival of Technoshamanism was organized in Arraial d'Ajuda, in the Itapeco Institute of Permaculture, with collaboration of the Bailux lab (an offshoot of the Meteracycling network) the Hacker Bus, Voodoohop, LCCP - laboratory of body-creation-performance-interference, the Pataxó from nearby Aldeia Velha and lots of other contributors. At that festival, it was more clearly defined what technoshamanism is about: 1) Plant

Technology, agroforests, permaculture, water springs, seed banks etc; 2) Production of communities, coexistence, exchange of knowledge and free technology, relations between different communities; 3) Free software, open source, do it yourself culture; 4) Art, subjectivity and electronic technologies: rituals, aesthetic production, music, cinema, videos, performances, imaginary and fictional construction, medicinal plants, teas, baths, all at the same time and now.

After the I Festival several meetings happened, in many of them other partnerships were made, with people from networks like Cryptorave, Chaos Magic, Climatic Caravan, Hacker Bus, Hacker Camping, Baobáxia, etc.
The current stage is to decentralize technoshamanism from Brazil, so the III International Festival will be held near Aarhus (Denmark) under the care of Carsten Agger in July or August of 2019.

2- Shamans have one foot in the scientific and the other in the spiritual world; they are witches and scientists all at once. But could they also be called "hackers"? In which sense?

Technoshamanism is not a technical "training" for shamans. We see the network as a radio antenna, a syncretic apparatus of imaginary production, an empowering enabler in defence of the earth-bound. Perhaps the best way to understand it is to perceive it as an articulation plan that doesn't encompass the principles and ends but is more like a platform located between related things and creating alliances between them. Thenceforth it's possible to forge some practices, methodologies, concepts, these being parts of a continuous entropic and experimental process.

Some surviving traditional communities who had their worldviews devastated by colonialist and industrial systems join these alliances. It is with lots of difficulty that they manage to save their own memories, but most of them just do it. This transversality raised several groups that see in computer networks, in programming languages, as well as in the use of technological apparatus, ways to survive and to expand their ways of life. These contemporary Indians, quilombolas, bedouins, aboriginals can certainly be hackers, but of course, the systems they can build from this may suffer the same kinds of prosecution, annihilation and silencing that the normal hackers already suffer, or even more. Hackerism can in principle go to any side and serve any ideology. That's why it's still so important to discuss the hacker's ethics and its relation with these wasted ontologies. Maybe here technoshamanism works as yet another soapbox, between so many others, suitable for this kind of discussion, and works also as a base for creation of concepts and transversal practices as well, that tries to recover ideas of futures lost in the past, #takebackthefuture.

3 -Shamans themselves are also "technologies", as they are vehicles of spirits. Can we use technology to become shamans and connect ourselves more with nature? And to connect ourselves with the Supernatural? Can everybody become a shaman?

We think there are some possibilities for science to answer to this in the epistemological implications of the theories of quantum physics, multiverse, wormholes, string theory etc. Metaphysical speculation and science fiction also collaborate in the approximation between technology and contemporary science to what you call the "supernatural", as for example in the Einstein-Podolsky-Rosen paradox, that helps us understand the role of observation in the creation of reality, which for many can represent the role of God, but which from a shamanic point of view could also represent the human capacity of continuous creation of reality through language. Another example is virtual reality and the experience of possession. Using 3D glasses it is possible to understand such a pragmatic shift of perspective, incarnation or possession of other points of view.

When it comes to the matter of everybody having the possibility of being shamans, this would depend on a structural change in the human relation with other modes of existence, and with the Earth and the Cosmos as well. It would represent lots of changes and transformations, but it would be a wonderful goal. We, like many others, desire this transformation.

4- You compare Yanomami chief Davi Kopenawa with Peter Sunde from Pirate Bay. What do indigenous and pirates have in common?

They have lots of things in common: indigenous and pirates are both forbidden to be nomads; both fight nowadays to maintain their presencial and virtual territories; both constitute support networks to amplify their possibilities of existence and maintain their earthly lifestyle; both suffer relentless prosecution. Davi Kopenawa and Peter Sunde, seen here as conceptual characters, represent the indigenous fight and hacker movement that announce the end of the world (the end of the forests - the end of the internet). They have the same enemies, the owners of the world. They fight for autonomous existence and communitary life. Both are being decimated. Both refuse to shut up and continue announcing tragedies that are about to happen. Both also represent all other struggles that don't fit into this system of production, consumption and control.

5- We are living in the Anthropocene, the age when the human beings are the geological agents of devastation. The Yanomamis' prophecy says that we are close to the end of the world. Are you pessimists (or realists)? Can we stop this progressive destruction using technology or shamanism to save the planet?

We are not pessimists, but we can't ignore the potential consequences of the anthropocene and its correlates. The indigenous people don't have any place in it, as Sonia Guarani, one of the spokeswoman of the Guraní village of Jaraguá, once said, in one of our encounters in São Paulo, at Casa da Luz in 2016: "We are looking for an "Earth without evil", where we could have the possibility of existence. We are your protectors, if the indigenous die, you are all gonna die as well. Or, in Ñanderu's words, it is like this: when there's no indigenous on the Earth anymore, there will be no more white, nor black, no one. The Earth stays, we are the ones that are going. This land without evil exists".

It's important to think that when we use the word TECHNO it is about conceptualizing, problematizing and reinventing technology. It's not only about access and digital inclusion. Here's where shamanism comes in as a reference word for all these wasted ontologies. What science could we have had if all the projects of futures made long time ago were not so violently slaughtered by inquisitions, monotheisms, rationalism, capitalism, neoliberalism, right and left-wing fascists? This alliance between technology and shamanism is political. And it brings the future of technology itself to the center of the debate. It's not enough to solely make the connection between words. It's the means of production of science and technology and its uses that are in question.

6- You write about recycled myths and free cosmogony. How does this work?

It's a very simple thing. An interested crew joins together and creates hyperstition, put ideas, imaginaries and their unconsciouses to work, create new fictions or recycle old fictions to amplify the memory spectrum. Rituals have been fundamental for this, as they re-create corporeal dimensions, amplify perception and constitute communities of symbols and coexistence. We have lots of examples of do it yourself and free cosmogony rituals that we have organized in technoshamanism meetings, as well as in the clinical work with dreams.

7- I was shocked by the concept of "hacking the unconscious". What do you mean by that? Can the Internet be a sort of collective unconscious?

We can give some sci-fi movies as examples: In the Matrix series, society is monitored by computer programs, the reality is virtual and desire is completely connected with algorithms. To wake up from this is a painful process, and in Neo's case, the navigators of the spaceship Nebuchadnezzar, inhabitants of Zion, had to hack his unconscious, so that's why his saga begins through his dreams and signs. In the Black Mirror series, in the episode "Playtest", when the traveller accepts a job to play within a virtual reality show from his own unconscious and ends up developing a tecno-psychosis that leads to his death, the hacking was performed solely by the game, there was no hacker war to free his unconscious. Or in the Japanese animation film Paprika, where a dissident investigator hacks people's minds with criminal intents and ends up creating a parallel world of nightmare and madness. That is, sci-fi has already been talking about that for a long time. In the society of control, the collective unconscious is a disputed territory.

All communication media, including internet robots, make use of these tactics of appropriation of the unconscious to promote their ideal worlds. In this dispute of which world we want, the collective unconscious is one of the most elementary battle fields, since it's where desires, values, ethics, ideological projects and conversions in every level are formed. In this case, technoshamanism with its theories, construction of networks, transcultural projects and immersions tends to fortify a network of free collective unconscious, as well as to promote mental health.

It's worth to remember that we work with the schizoanalytic idea of a machinic unconscious, where the unconscious is seen as a factory for the production of worldly desires, and this factory is also made by external forces, that direct these unconsciouses according to the intensity of their interferences (control algorithms in social media, memes, association between business and political struggles, etc). So that the building of unconscious communities produces a strength that is capable of resisting against noxious demands and resize the standard of collective desire, thus intervening in the sociopolitical realm; it's the resistance itself against the zombifying promoted by capitalism. This communities of unconsciouses are built from collective experiences, which include work with immersions, dreams, experience of enhancing perception states, which we could call the clinical part of technoshamanism (social clinics for the future).

8- Some cultural hypotheses, such as the Gutenberg parenthesis or theories like hyperstition, indicate that we are living in a second oral period, where the fictions (myths) have effect on "reality"; they can change things. What do you think about that? Are we returning to a time of magic and myths?

Fiction always had an effect on reality. What are mythologies, monotheisms, capitalism itself, else than a fiction taken seriously and defended with weapons? We think that only now are we aware of how powerful is our capability of imagination, and this is emancipatory, because it puts ourselves closer to the production of reality. We need to exercise more profoundly our capability of producing our own fictions and to amplify our imaginary, as well as investing more in the power of our dreams. Memes and "fake news" (post-truth) are part of this process of acknowledgement that language is a virus (William S. Burroughs, Laurie Anderson), that history is a struggle to materialize the collective fiction of a gang (catholicism, protestantism, all monotheisms, totalitarian ideologies and colonial projects). And the most important is to understand that fiction is not an abstract symbolic operator of reality, but more effectively a producer of reality.

9- Regarding that, tell us about the concepts og "ancestorfuturism" and "noisecracy". Could you give us some example of ancestorfuturistic practices and rituals? (Dreams, ancestral memories ...)

Ancestorfuturism is a concept that orchestrates the junction between two fields of thinking, traditionally separated by the church and subsequently by science. *Ancestrality*, seen here as a broad field of beliefs, values, projects of future, interpretations of the past, ethnic experiences, ritual practices from several old and new communities. And *futurism*, identified with modernism as a process of continuous development. However, the concept of ancestorfuturism problematizes exactly this idea of evolution spread by modernity, and nowadays in face of the climatic catastrophes and projections of the end of the world, it becomes clear that this futurism is currently in crisis, since it did not come out as the project was described and ended up not bringing freedom to people, but rather enhancing their conflicts and deepening social issues as surplus value and class inequality.

We notice that the ontologies wasted during the modern civilizing process contained seeds for a much more abundant and sustainable future, connected to the planet Earth and its cosmic surroundings. In that way ancestorfuturism, and here we can also quote afrofuturism (and its critical correlates), problematizes the modern project of the future, bringing to this problematization all the projects of future that succumbed under the mountains of garbage created by monotheisms and capitalism.

Noisecracy are these voices that come from all sides, the encounter of the living and dead ontologies, the noise of the people that succumbed through the projects of domination. But it is also a listening technique for creating intensive communication from noisy proposals, yet efficient in building other intelligibility territories. It comes from the practices associated to Noise, the destruction of ocidental harmonic music, that in its turn realizes that everything emits sound, that there is no containing the noise of things. It's a clinical, aesthetic and also technological experimental field. Regarding the technological aspect, we think about the electronic devices that facilitate our listening of matter, the magnetic fields, the outer space, etc. Noisecracy is also a movement of experimental musicians related to noise and electroacoustic that creates a space of collective experimentation and catharsis, trance, consciousness emancipation, alteration of rhythms and creation of sonorous worlds.

One example of ancestorfuturism, and more specific in this case, afrofuturism: The Mocambos network, a technological network composed of about 200 Brazilian quilombos, that works in the process to integrate these communities with a system for preservation of ancestral knowledge, called Baobáxia. Besides implementing a local node – a Baobáxia Mucua, a digital collection system shared between communities, it also plants in each one of them a baobab tree, representing the future perseverance of the ancestral african knowledge in Brazil, connecting it with an ancestral practice. These trees can survive for thousands of years, so this process symbolizes the creation of a millenarian Afro-Brazilian future.

10- You organize ritual DIY and also make electronic totems. Could you explain us about the most notable rituals and totems you created?

In the II international festival of technoshamanism, that took place at the village of Pará, of Pataxó ethnicity, in the South of Bahia, we got involved in a series of traditional indigenous rituals, since the opening day, but we were saving one of the nights to do a noisecratic ritual, were we would use all of our gadgets and noise machines. We discussed between us non-indigenous how to set up our apparatus and to prepare our collective performance for them, but surprisingly, on that day the electric power went out in all the villages on the region. The result was that we had to do the ritual around the fireplace, using our voices and acoustic instruments . This surprise brought

us closer to the indigenous technologies and generated a very rich ritual, with the sky fully open and starry, of hours and hours of collective catharsis between indigenous and non indigenous people.

11- And what about some of the most notorious performances, according to you? I loved "Cassandra" when Fabiane presented in Barcelona!

We copy here part of the text "Ancestorfuturism", as we consider it one of the best DIY rituals we made.
Casa Nuvem – Rio de Janeiro. Ritual subject: SCIFI live cinema - Fiction and Ruidocracy (31/06 e 01/07/2015)
https://tecnoxamanismo.wordpress.com/2016/02/17/tecnoxamanismo-ficcao-e-ruidocracia-na-casa-nuvem-3001-e-0102-de-2015/
Ritual was mounted up as a live science fiction ancestorfuturist cinema set. The participants were invited to board into a DIY spaceship to do a time travel. The process was arranged from three laboratories: 1) mini-robots that emitted noise from light sources on solar sensors (NANO/PPGAV/EBA/UFRJ); 2) Initiation to technomagic/technoshamanism with performative ritual, techno trance (DIY light techniques) (Fabi Borges e Lívia Diniz) and 3) construction of sounding gadgets and circuit bending (Traquitanas sonoras). Form these labs we started to create the narratives of the final sci-fi ancestorfuturist ritual that counted with 7 characters - the coyotes - responsible for the ritual for initiating the mother spaceship. They were started by the tupinambá indigenous Anapuaka, that introduced the coyotes to the ritual universe with herb baths and maraca, and soon they also did the same with the public, that was blindfolded and taken inside the spaceship. Other characters also started to show up, as the witch of the ship's entrance, the drone that incensed the house and people's bodies, the room of the DIY lights and the room of the gadgets where people produced the experimental sounds and besides that there was also ritualistic projections with video mapping and performances on the streets and in the house.
About the seven coyotes, we may say that they fullfilled a very important role in the process, as they were the ones who made the public's initiation. The public entered the spaceship with their eyes blindfolded and were invited to plunge into the noise scenery and to relate themselves with all these rooms occupied by fictitious characters, noises, herbs baths, sonic robots, incense drones, among others. When they had the blindfolds removed, they were standing beyond a process in which they were already part, and they could choose their place in the mother spaceship. In the end, people were talking about something that had happened there. It was a cathartic experience, the trance had happened, there were several different communicablities who preceded the word. The blindness of the public produced states of confidence and fear. And the shootings didn't took account of the narrative that occured, but possibly stayed as a narrative deviation of the happening, which turns these events multi-narrated.

12- Aldous Huxley wrote in "The doors of perception" that peyote and other drugs can amplify our vision in order to perceive something he calls "Free Intelligence" (similar to free software and free access to knowledge in a cosmic way). Can we use other types of technology to amplify our perception and obtain different states of consciousness? I am thinking of electronic music, for instance, or 3D…

Entheogens are a pathway that can lead us to different states of consciousness, to trance states and perception of the "augmented supernatural", to other dimensions within reality or brings us closer to different anthologies. But there are also other technologies that can be used as gateways to distinct states of consciousness. If we consider the indigenous societies of Latin America, the usage of entheogens is an element of a complex ritual practice that, in some cases, can encompass several days of preparation, fasting, purification, without which the very usage of said substances would lose meaning, due to the practitioners being overly intoxicated with other things.

Many ritual practices can have similar performances without necessarily involving the employment of entheogens. These practices can include the use of technologies such as singing, dancing, concentration, sensory deprivation and also the use of modern technologies, such as electronic music. For Technoshamanism, electronic noise, lighting effects and VR can perform a singular role in search of perceptive intensification. Even because it's important for people to experience locally, and if we consider daily life in big cities, where electronic is the easiest access, this can promote new experiences, not necessarily demanding physical migration (anthropologic). Noise and sound experience are always very welcome in technoshamanism. This means that experiences, considered mystic to some and intensifier to others, can exist anywhere, even in a cell phone. It's a form of initiation, from which each individual or group searches for their own fields of interest.

13- Tell us about the International Festivals of Technoshamanism and the social projects related to it. When will the next festival take place?

The first festival took place in Arraial D'Ajuda, in the permaculture institute ITAPECO. It had a strong queer and performatic attendance and a strong participation of the indigenous Pataxó of Aldeia Velha near Arraial d'Ajuda. The second took place in the Pataxó village Aldeia Pará, close to Caraíva in the extreme south of Bahia. We camped in the matriarch Mother Jabuticaba's campsite. We did a crowdfunding and subscription campaign that raised an estimated twenty thousand reais and built, with the Pataxós, a cultural hotspot (*ponto de cultura*), a collective kitchen and a ritual space in the center of the village. The Pataxós instructed us about their way of constructing houses with adobe and wood and shared their culture of collective work (so-called "mutirão") and improvisation ("gambiarra"). It is also important to say that almost all the funds were spent on indigenous products, so that the festival contributed to the local economy.

For the duration of the festival, which counted with about 140 non-indigenous integrated with a slightly greater number of indigenous, we focused our activities in a few themes: Agroforestry, which besides offering resources for the village's future in the form of food and wood will also help recovering water spring in the village; installation of a cultural hotspot with radio-broadcasted internet; installation of a node of the Baobáxia system, a peer-to-peer autonomous network that connects different traditional communities; video and audio editing workshops, which generated a short film with indigenous cast and script; circus workshops and mapping of the village with the children; seed exchange, collective planting of seedlings and plants, discussions and debates on matters related to practices of collective interest such as health, ecotourism, permaculture and economy, in addition to performances, parties and rituals throughout the week. We are now trying to create a support or residency program to further develop the collaboration with the indigenous of Aldeia Pará.

The next festival will take place in July or August 2018, and we are debating the possibility of it being carried out in Aarhus (Denmark).

14- The festival gathers artists, makers, biologists, hackers and also indigenous… While some people think that indigenous have a less developed culture, much can be learned from them. Which values and knowledges can our society learn with the indigenous communities?

There is no such things as a "less developed" culture. As Viveiros de Castro clarifies, these are different ontologies, world perspectives (his theory of Amerindian perspectivism). The non-indigenous can definitely learn a lot from the indigenous communities. Each encounter is a life lesson, but we learn above all about the possibility of existence of a different way of life other than the one offered by the capitalist society and forced state socialism to the "civilized" society. We are enslaved, our time sold to subsidy our lifestyle, slaves to work,

the calendar, the clock, the deadline, the funding systems. Indigenous know that learning comes from time and nature, and in nature everything has its time, every fruit and animal has their time, a time to learn, a time to work and to pass on one's knowledge. In cities we lose this purpose of time because we live in the time of the pression, a time dominated by control systems. Indigenous are not obsessive specialists, because they can handle all circumstances and necessities of their lives, they are agronomists, crafters, builders, psychologists, teachers and nutritionists. Though their lives have been long threatened, and many of them have to work to survive, they suffer with this situation, because they know of other possibility of life, and dream of it. We also know, but we're much more blocked than them by excessive identification with modernist values for a longer period of time. It is a time experience.

Many urban to countryside exodus movements have occurred in recent times, worldwide. This desire of re-engaging in a community life in the fields, forests, clean rivers with better quality of life and sustainability is an answer to the failure of the aforementioned modern promises. Because it is known that this way of production and excessive consumption such as enslavement of time causes irreversible harm to the Planet Earth, to general ecology and to human health. So this reaction is much needed and welcome, and might help us to figure new ways of life and relation beyond individuality and competition preached by the capital control system. In this sense, there is much to learn from indigenous communities, in terms of surviving or resisting.

15- **Mircea Eliade wrote that, for primitive societies, time is circular in relation to our linear time. How can we comprehend "progress" or evolution in a society where time is circular?**

If the notion of time is not linear, perhaps we would not call it circular but rather spiral-shaped, as put by Deleuze and Guattari in their book A Thousand Plateaus … Spirals all around that gather and move away. Through dream techniques, the use of entheogenic plants, consciousness-intensifying rituals, collective immersive processes, this comprehension can be accessed more easily. These technologies were kidnapped from us in name of monotheisms and afterwards capitalism. We consider that this relation of returning to the countryside and reforestation, to clean water, also brings within itself the need to amplify these comprehension states in which life exists also in diverse formats other than closed apartments and money in the bank. How to make this happen more effectively and in larger numbers is a challenge to us all. But the very living planet we inhabit has its forms of convincing us, beyond our logic and conscious decisions. Identifying with nihilism, with nothing, has perpetuated in Europe and was taken to its colonies. All these time and space technologies lived by many cultures were restricted, being held as exotic, superstitious or groundless beliefs. But nowadays a movement of perceiving the loss of these memories is advancing.

Evolution or progress in a circular society (or spiraled all around as we like to think) would lead us to another idea of future. Firstly, the idea of evolution and progress would be taken into question, for structural change in societies could occur, without necessarily constituting the unambiguousness created by capital, along with the desire of control and empire over the minds and bodies of the planet (and others planets). And here we can only speculate.

In the Amazon for instance, different indigenous groups were amidst a fertilizing and soil change process, burning wood to create a layer of black dirt, human creation that presently covers an area of land twice times bigger than Spain. In these black soils, the indigenous would probably carry on living a life within the same previous culture and traditions, but now in a forest based on more fertile ground. Thus the change wouldn't be an "evolution" towards something new, but towards a variation of a same life, with better conditions. Spiral-time as we discussed before, "same but different".

In the nordic countries and other classic pre-christian cultures, the concept of history was not related to evolution, but rather to the creation of a perfect world, that would enter decay and reach an endpoint, until it's replaced by another creation. A cyclical concept of history.

The pre-hispanic Andes held a great arsenal of astronomical knowledge that linked the mountains and measured the summer and winter solstice, for instance, and connected the mountain tops through sunlight to measure climate and temperature. This was a technology that was being developed, and in these mountain tops catholic churches were built, appropriating this technology.

That is, in the speculative field there are many theories of how the Americas would be had the colonizers not arrived, or how the viking societies would be if they not forcibly yielded to orthodox catholic monotheism, or the bedouins of the arabic world if Islam not emerged. In other words, monotheism is much to blame for the intrusion of this linear time system, obsessed by the concept of "evolution".

16- In the book "Technoshamanism", Fabiane M. Borges mentions Fabian Ludueña and his "spectral communities" theories - immortal beings such as Buddha or Jesus, cyborgs and maybe spirits… Are we capable of communicating with them? Are they archetypes?

Before wondering how we could communicate with these archetypes or entities, the question must shift to something less objective, because we tend to humanize and domesticate what is not human.

We are living in a world that currently produces innanimation for the domesticated comfort and labor of humans (and the whole planet) by one side, and on the other side we experience the insurgence of the environment, that we usually saw as variable or inanimate, or largely tammable. In consequence of the climate changes, destruction of biodiversity in favour of agribusiness monocultures and industrial waste (anthropocene), this "nature" has been revealing to be more and more animated and full of movement and singularity, dismissing us of a place of owners of the world and putting us in another relation, more afraid, more terrified with the future. So the speculations about these animated entities and their articulatory ecological force and also politic in its terms, brings us back to ancient animistic, but also profoundly futuristic matters. As said by Hilan Bensusan (2017) in his book " Lines of Future Animism", this ancient cyborg (animism) resurfaces because *"crisis with the environment is a crisis with nature. It brings to life an ensemble of discomforts with the theological-political constitution that popularized all that is non-human by the nickname of "nature" (...) Descola considers that naturalism, that surfaces in Europe between the XVI and XVII centuries, is the typical way of dealing with the others in the Modernist discourse - that what is not human is merely a part of nature. "* This erroneous view of "the others" has its consequences, as we are being forced to understand in face of what is called "the intrusion of Gaia".

Also the perspectivist theory of Eduardo Viveiros de Castro tells us that, for the Amerindians, all the things that exist are human, the rock, the river, water, clouds, only in different apparel, another nature, but it is because of the humanity existing in all things that communication between them is possible, in many levels of languages not necessarily verbally, intellectively oriented.

That is, if we change our structure of thought regarding "the others" to a structure that incorporates animistic theories, for instance, this communication expands. In the deepest immersive rituals, with or without the use of entheogens, it's possible to undergo this experience. There are also more sensitive individuals that are more

animistically connected to non-human beings, or with their ancestry, that are more given to time travelling, for still keeping within the seed of these possibilities.

In the case of the archetypes or entities of literature and mythology there have always been many narratives about communicating with them, this communicability functions as a structure of beliefs and rituals. This is strong, for example in the Yoruba culture, the African people who now live in West Africa (Nigeria), who due to enslavement have been dispersed in a strong diaspora in the Americas, creating other aspects of these ritual customs such as candomblé in Brazil, which in turn, in this regime of forced exile, ended up expanding the myth / religious narratives and potentializing the patterns of communicability with the entities.

How this relation of transition from a fiction to our current reality is a source of many narratives, but in terms of, let's say, technology, countless electronic apparatus or applications help us grasp this. For instance, psychoanalysts that are robots with artificial intelligence, like Elisa, that can sustain an analysis based on data informed by the patient, and thus learns to communicate more specifically with each person. Or electronic games of 3D virtual reality, that help us understand incorporation, being that one enters in another body, and engages in another point of view, other set of body skills, as well as popular video games with narratives based in several mythologies in which the protagonist or player turns into an entity or hero of this mythology.

Overall, these examples help us process these communications with the spectral communities. It's worth saying that the book "The Spectral Community" by Fabián Ludueña Romandini is very inspiring, and effectively traces a relationship between transhumanism and renaissance-era catholicism, or the commitment of capitalistic science in producing the imagined God of that era.

17- You are creating an event in the Dome of Visions, in Denmark, in august/2017. Are you planning a performance or a conference?

In Denmark we made a small encounter in the university of Aarhus in the Digital Living Research Commons Lab in which we discussed mildly with the researchers about technoshamanism and practices that involve DIY ritual, free cosmogony, ancestorfuturism, collaboration with indigenous and quilombola communities and perspective-shift systems with virtual reality. Carsten Agger was responsible for this connection with the university research nucleus.

In the following day we dedicated a whole day to technoshamanism in the Dome of Visions, located in the harbor area in the city, with talks about themes related to ancestrality and technology. There was a presentation of some ritual performances, and at night time we promoted a noise jam session, that can also be seen as a do it yourself ritual.

Aarhus technoshamanism meeting program:
https://tecnoxamanismo.wordpress.com/2017/08/06/technoshamanism-in-aarhus-rethink-ancestrality-and-technology-2/

Resume of the technoshamanism in Aarhus:
https://tecnoxamanismo.wordpress.com/2017/08/17/review-tcnxmnsm-in-aarhus-denmark2017/