CHAPTER 27

Modes of Presence: Perpresentation Applied to Afro-Brazilian Culture and Art

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1 Introduction to Categorizing Modes of Presence

Rodrigo Duarte, in his article entitled "From the unrepresentable to perpresentation: revisiting modes of presence in aesthetic phenomena", presents the specific characteristics of the objective and subjective elements associated with the aesthetic perception of phenomena. Based on these characteristics, he establishes four modalities of sensory stimuli linked to the perception of cultural and artistic facts, which he calls modes of presence: presentation, representation, the unrepresentable and perpresentation. This reflection is a deepening of studies on the subject, whose preliminary results were published in 2019, in the article "Modes of Presence in contemporary aesthetic manifestations".[1]

Among the modalities suggested by Duarte, this study focuses on perpresentation, which encompasses immemorial manifestations, such as certain rituals that simultaneously and synchronously bring together sound, imagery and textual phenomena (since the advent of writing). It is noted how perpresentation is distinguished by its reference to events closely tied to the formation of Western culture, with Greek tragedy serving as its "classic" form of occurrence. According to Duarte, in perpresentational phenomena

> the text – a representative element – in the form of the plot itself, is inextricably associated with "harmonies", in the aforementioned sense of musical melodic scales – pointing to the unrepresentable – and the scenography, costumes and other markedly visual and imagistic elements of the theatrical scene evoke what I have called presentation. It is worth noting that, in this fundamental

1 Duarte, Rodrigo. 2019. "Modos de presença nas manifestações estéticas contemporâneas", in *A questão do estético: ensaios*, organizado por Nadja Hermann e Raimundo Rajobac. Porto Alegre: Editora EdiPUC-RS, pp. 117–32.

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> phenomenon of Western culture, all three modes of presence act in a harmonious way and simultaneously.[2]

Regarding the most common contemporary form of perpresentation, namely multimediality, Duarte draws upon the contribution of Vilém Flusser to explain the peculiarity of contemporary phenomena, largely configured through technological apparatuses. According to Flusser's sieve, contemporaneity is shaped by a clear tendency towards domination through techno-images. As Duarte explains, these are images created by devices, stimulated by programs, forming a synthesis between images and writing. Since they are generated by linear codes, they resemble traditional images.

The perpresentational character is first discussed in the light of Aristotle's Poetics, concerning the "character in action" in Greek Tragedy, which encompasses the presentational aspect, while, in the extension of the narrative, in its relationship with the myth, the representational form is employed. However, at this point, Aristotle makes no mention of music, possibly because "poetry in Ancient Greece had such an integrated musical element that Aristotle may have considered it unnecessary to make explicit reference to music as an essential constituent part of this dramatic form".[3]

Nonetheless, when considering the Aristotelian argument in Politics, it is understood that "melodies contain within themselves imitations of moral emotions", which would not be verifiable in "objects of touch and taste", nor in "objects of sight"[4] (Aristotle, 1982b, p. 982), since these last would imitate moral feelings in a weak way. In any case, in this definition, it must be borne in mind that "these objects do not in themselves imitate moral feelings, but the forms and colors that the artist creates are rather signs of these moral states, signs that are manifestations of such emotions".[5]

In addition, it is worth mentioning the considerations surrounding the myth of Argos, as discussed by Agrippa von Nettesheim, in the Renaissance, as well as Rousseau and Hegel's critiques of certain aspects of the fruition of music, which form specific characteristics of this medium to the detriment of the visual arts. The myth of Argos refers, without going into detail, to the power of Pan's flute in causing the hundred eyes of Argos to fall asleep, so that

2 Duarte, Rodrigo. 2023a. "Do irrepresentável à perpresentação: revisitando os mo-dos de presença nos fenômenos estéticos", in *A história nas artes*, edited by José Adriano Fenerick, Ana Raquel Portugal, and Marco Aurélio Conte, Curitiba: Appris, pp. 170–171.

3 Ibid.

4 Aristóteles, Politica. In *Aristóteles. Obras*. Traducción del Griego, estudio preliminar, preámbulos y notas por Francisco de P. Samaranch. Madrid, Agriar, 1982b, p. 982.

5 Ibid.

Hermes could free Io from Juno's scheme, Zeus' jealous wife. In this context, Duarte understands that

> this myth was established as an archetype, in the West, on the perception of the antithesis between two types of immediacy: one that I assume to be unrepresentative of sound and the other—presentative—of image, since Argos' listening to Hermes' flute extinguished his vision.[6]

In this sense, the author goes on to argue, in agreement with Rousseau, about the power of music to touch the listener more deeply than the plastic arts, or, in Duarte's own terms, "about the greater possibility of internalizing musical sounds in our minds, suggesting the connection between musical sonority and what has been called in contemporary aesthetics as irrepresentable", and by drawing on Hegel's arguments[7] (1989, 135–136), he also notes that the content of music is "inherently subjective, and its exteriorization, far from tending towards an objectivity in space, hovers, as it were, in the air and thus shows that it is a communication [....] sustained only by subjective interiority and exists only by and for it".

Still with regard to the specific characteristics of the means of expressing sound as *unrepresentable* when tensioned with the image, Duarte[8] mobilizes Nietzsche's writings in *The Birth of Tragedy*. In this work, the philosopher discusses the intertwining of art and life, based on what he called the artistic impulses of nature, through the archetypes of the gods Apollo and Dionysus. These impulses are seen as antagonistic, although complementary, and concern the fundamental faculties of humanity, namely: "The figurative imagination, which produces the arts of the image (sculpture, painting and part of poetry), and the emotional power, which finds its voice in musical language".[9] Thus, the figure of the God Apollo symbolizes appearance; plastic forms; dreams; and serenity "is the ordering principle which, having mastered the blind forces of nature, submits them to a rule",[10] in other words, it is the principle of individuation, which orders and imposes on the form its "precise

6 Ibidem, p. 7.

7 Hegel, G. W. F. 1989. *Vorlesungen über die Ästhetik III*. Frankfurt am Main: Suhrkamp, pp. 135–136.

8 Duarte, Rodrigo. 2023a. "Do irrepresentável à perpresentação: revisitando os mo-dos de presença nos fenômenos estéticos", in *A história nas artes*, edited by José Adriano Fenerick, Ana Raquel Portugal, and Marco Aurélio Conte, Curitiba: Appris, p. 9.

9 Dias, Rosa Maria. 2015. Arte e vida no pensamento de Nietzsche. In *Cadernos Nietzsche.* São Paulo, v. 36, no 1, p. 228.

10 Ibid.

contours", capable, therefore, of establishing the "distinctive character and determining in the whole, its function, its individual meaning"[11] while the God Dionysus represents drunkenness, pain, excess, deformity and chaos, but also the pleasure of ecstasy and joy. "He is the god of music, the mother of all the arts".[12] In this state, the principle of individuation is dissolved, "the veil of illusions is torn to reveal a more fundamental reality: the union of man with nature",[13] so that, by eliminating subjectivity, the subject is intensely debated, "in the world of harmony and disharmony, of consonance and dissonance, of pleasure and pain, of construction and destruction, of life and death".[14] It becomes evident that both dreams and drunkenness are, in Nietzsche's conception, indispensable states for artistic creation.

That said, the Apollonian and Dionysian impulses, when combined, determine the integration of presentational, representative and non-representational *media*. Finally, with regard to *perpresentation*, it is worth pointing out that a certain decline in art is conceived when it is converted, in contemporary times, into mere entertainment, thus emptied of the expression of an authentic culture.

In this logic,

> the products are almost always aesthetically precarious – manifestations of pure and simple kitsch – and ideologically perverse, as they seek to undermine individuals' capacity for self-determination, either by directing their consumption towards goods of questionable utility, or by shaping their minds to adhere to the *status quo*.[15]

Nevertheless, there are aesthetic manifestations to be considered in the context of so-called post-history that deserve attention because they are configured in the opposite direction of daily and routine production. Although Arthur Danto does not use the term post-history as a noun, but rather as an adjective, for example when referring to "post-historical art", it can be considered that he understands the perpresentational character in favorable terms, because, as suggested by the thinker, it is possible to observe, for instance, the creation of art grounded in diverse media and practices such as "installation,

11 Ibid.

12 Ibid, p. 229.

13 Ibid.

14 Ibid.

15 Duarte, Rodrigo. 2023a. "Do irrepresentável à perpresentação: revisitando os mo-dos de presença nos fenômenos estéticos", in A história nas artes, edited by José Adriano Fenerick, Ana Raquel Portugal, and Marco Aurélio Conte, Curitiba: Appris, p. 11.

performance, video, the computer, and various forms of *mixed media* [....] land art, body art, which I call 'object art', and a significant amount of art that was once sarcastically stigmatized as handicrafts",[16] in other words, in these artistic expressions, different techniques operate collaboratively, so that there is no overshadowing of one over the other in the making of the work, thereby avoiding the privileging of any single *medium*. Therefore, the conclusion reached by Danto reveals the inherent synergy of perpresentation, aligning with Duarte's conception, in which there is synergistic cooperation between each medium that composes it. Added to this characteristic is the potential to be understood – given its unique complexity as art.

2 The Phenomenon of Representation and Afrobrazilian Culture: Ketu Candomblé

Although the conceptualization proposed by Duarte refers to facts that are more related to the formation of Western culture, this text appropriates the categorization elaborated by the thinker to elucidate aspects of a specific aesthetic phenomenon intrinsic to AfroBrazilian culture, particularly the xirê in Ketu Candomblé, based on the concept of the perpresentational mode of presence, just as the categories coined by Vilém Flusser are employed to analyze culture in Brazil. Through the articulation of these theoretical precedents, the aim is to establish certain distinctions within the context of Brazilian culture, which can, to some extent, be characterized as possessing three aesthetic levels that, while distinct, are complementary.

According to Flusser, it is possible to identify the existence of a "basic non-historical cultural level", which encompasses predominantly Afro-descendant aesthetic expressions. Simultaneously, there is a "para-historical intermediate level", or "pseudo-historical level", which shares structural similarities with elite Western culture, which, in Brazil, is subdivided into elite and mass culture. A third aesthetic level is conceived as a higher stage devoid of historical character, whose realization would be associated with a new conception of human culture. This culture could be a synthesis of basic elements and Western influences, while maintaining a detachment from the traditional historical perspective. It is important to emphasize that the similarities suggested by Flusser do not arise spontaneously, but result from an intentional comparison between the dominant cultural expressions of Europe and the United States

16 Danto, Arthur C. 2006. *Após o fim da arte: a arte contemporânea e os limites da história*. São Paulo: Edusp, p. 150.

and those produced in Brazil. The justification for this Flusserian perception points to the fact that this phenomenon stems from the tendency of the Brazilian bourgeoisie to identify with the foreign ruling classes and the effort to replicate, within the country, the events and cultural patterns typical of the Northern Hemisphere.

From a Flusserian perspective, non-historicity engenders a society and its corresponding culture. This conception is grounded in the perception that the history of Brazil does not align with the phases of Western history, even though European and American knowledge often exerts such dominance and manipulation, which are employed in an outdated manner to characterize Brazilian culture, highlighting a certain peculiarity in national critical productions. According to this theoretical perspective, the basic culture, devoid of historicity (and thus non-historical), is not expressed through datable artistic works; rather, its expressions are primarily evident in everyday gestures. These expressions take shape within a concrete and spatial structure, marked by anonymity, global collective participation and a religious character. In this context, it becomes meaningless to attribute a historical dimension to such culture or to establish its division into distinct periods.

In the light of the above, attention turns to the characterization of the basic, non-historical cultural level, focusing on the foundational perpresentational aspects embodied in the xirê of Ketu Candomblé.[17] Notably, this aesthetic phenomenon brings together multiple *media* in its praxis, i.e. when the xirê festival is performed in a circular arrangement, its participants use music, through the playing of the *atabaques* and chants in the Yoruba language, in addition to choreographed dance, enabling gestures to represent the mythological deeds of the Orixás presented and exalted there. The phenomenon is further realized through the use of attire by beginners, associated with the use of the insignia of African Goddesses and Gods, facilitating the personification of the Yoruba deities greeted during this meeting.[18]

Evidently, in the xirê and certain private initiation rites in Candomblé, artistic practices are employed with the purpose of promoting the personification of the Orixá and its subsequent vivification, which makes it possible to renew the axé (understood as the sacred force of each Orixá, reinvigorated by the rites proper to Candomblé) which begins to flow through the bodies of the Ẹlẹ́gùn and those involved in the ceremonies. Axé also encompasses the

17 For a more detailed discussion of Candomblé Ketu and its artistic practices, see: Lecci, A. de C. L. 2022. "As práticas artísticas rituais e a fruição do axé no Candomblé Ketu." *Palíndromo* 14 (34): 11–34. Accessed June 21, 2023.

18 Ibid.

force of nature, the natural elements, such as earth, fire, air and water and its physical states: liquid, solid and gaseous, in addition to the mineral, vegetable, animal kingdoms and the masculine and feminine principles (BENISTE, 2006, s/p).[19] These practices aim both to represent the ìtàn, that is, the myth, and to preserve the ancestral and sacred teachings of the Yoruba people. As an effect, a certain functionality can be discerned in the practice of these arts, given that they contribute to a corporeal formation that involves the individual as a whole, encompassing their senses, emotions, intellect and even aspects unique to the unconscious. In this way, the entirety of the being is incited, in trance, by the artistic techniques employed in the ritualistic act.[20]

As argued by Muniz Sodré (2019), ritual dance provides, through its gestures, the diffusion of traditional knowledge to be experienced by the observer. In this sense, there is a pedagogy of dance or even a philosophy to be considered within the realm of the sensorial, as these practices transmit knowledge composed of meanings and significance to subsequent generations. However, this knowledge evidently diverges from intellectual reflection, i.e. it is not a question of attributing meanings to the movements presented and encouraging their comprehension through fruition. Instead, "for Africans, [...] dance is an impulse and an expression of fulfilling force. It is indeed the transmission of knowledge, but knowledge that cannot be communicated in absolute terms, because it is not reduced to the signs of a language, whether constituted of words, imitative gestures or writing. It is a knowledge bound to the experience of one's own body".[21]

The Nagô initiatory dance encourages the body to vibrate in harmony with the cosmos, allowing it to feel like an integral part of the whole, because it creates "an opening to the advent of divinity (ecstasy), as dance fosters a meditation that simultaneously engages body and spirit, reflecting on the being of the group and the individual, on the essential architectures of the human condition" (*Ibidem*, 126). According to Sodré (2019), dance generates its own space and time. Drawing from the Greek term *rhýtmos* (derived from *rheím*, which means to flow, to pour, to speak) it designates the fleeting and variable form, always in a state of becoming, which emerges from the body in motion, always subject to transmutation, since it establishes, from itself and in synergy with the embodied myth, through the rite, a temporal sense distinct from

19 Beniste, José. 2006. *Mitos Yorubás:* o outro lado do conhecimento. 1. ed. Novo Hamburgo: Bertrand Brasil.

20 Ibid.

21 Sodré, Muniz. 2019. *O terreiro e a cidade: a forma social negro-brasileira*. Rio de Janeiro: Mauad Editora, pp. 125–126.

the chronological time, showing itself capable of establishing an original time, given its power of creation and realization derived from its ritualistic potential.

That said, it is argued that Candomblé cannot be understood as a typical expression of "mass culture", nor as an expression of "elite culture" (outdated), either because the former overflows "through broad and easily accessible communication channels (such as radio, television, film, a cheap magazine)",[22] or because the latter "spreads through narrower, less accessible channels (such as theatre, concerts, expensive books)".[23] The aforementioned characteristics of mass culture and elite culture are understood by the philosopher as the para-historical intermediate level of culture. To some extent, this level, as suggested by Flusser, seems to bear a certain proximity to aspects related to the so-called "coercive" polymedial expressions, being that "the coercive dimension of polymediality[24] stems [...] from the consideration of its action in the sense of domesticating and instrumentalizing the critical potential of both the subject and the art".[25]

From another perspective, within the framework of this theoretical approach proposed by Flusser, the rites of Candomblé perform an Afro-descendant cultural identity through the combination of both original and assimilated elements, so that this experience fosters the creative transformation of culture, culminating in an authentic and unique identity, in such a way that this identity ingeniously modifies the natural and social situation, imbuing life with meaning. This complexity, which interweaves numerous and distinctive aesthetic elements, aligns the practices of Candomblé with authentic perpresentational expressions.

In this context, it is worth noting that Flusser considers basic non-historical culture, which we discuss here in terms of Candomblé Ketu, to be a profound and expressive culture reflected in everyday gestures, as well as in cuisine,

22 Ibid.

23 Ibid.

24 It is worth noting that the term polymediality was conceived by Rodrigo Duarte in 2019, when he published the first results of his research into modes of presence in contemporary aesthetic manifestations. With the progress of studies on the subject, the term was replaced by prepresentation and published in the article published in 2023 and referenced here. The structure of this new word is intended to express, in a more assertive way, the peculiarities of this mode of presence, which brings together the other modes outlined by the author, mentioned above.

25 Coli, Anna Luiza and Thiago Borges de Almeida. 2023. "Um dia na vida: como a TV brasileira exemplifica a coerção em produtos estéticos polimediais", in *Modos de presença nos fenômenos estéticos*, edited by Rodrigo Duarte e Rízzia Rocha. Belo Horizonte: Relicário, p. 38.

costumes, dances, music, tales, stories and, especially, religious rites; hence the possibility of conceiving anonymity in authorship at the same time as understanding collective participation. Finally, it is important to recall that for the "culture of the new human", the third category proposed by Flusser, a rupture with both mass and elite cultures is necessary in order to enable the recognition of Brazilians within this fundamental culture, with the aim of synthesizing it with Western elements.

Through this line of understanding, Ana Pi's work is examined for elements that either validate or challenge Flusser's perspective on Brazilian culture, in synergy with the conceptual framework proposed by Duarte regarding the modes of presence of aesthetic phenomena in contemporary times.

3 Noirblue – Displacements of a Dance

Ana Pi, as her name suggests, is one of those artists whose representation and representativeness are never extinguished or confined to a repetitive pattern. Both artist and work resemble transcendent figures, whose presence does not necessarily solve an original problem, but instead serves as fundamental tools for investigating other essential questions.

Although Pi and her work defy fractional expressions, we commit this sacrilege by focusing on NoirBLUE: displacements of a dance, an audiovisual work created without cinematographic pretensions, given that, at first, it was just a logbook, a mere instrument for recording and observing dance research, amid the artist's (re)encounter with Africa. The *starting point* for the work came about through algorithmic influence, in which through Facebook, Pi presented short videos like diaries of his journey on African soil. However, it is worth pointing out that Ana Pi is a dancer, choreographer, pedagogue and image artist, as well as a researcher of Afro-diasporic and urban dances. Pi is internationally recognized for her work in image and choreography. The Brazilian black artist began her dance studies at the Center for Artistic and Technological Training (Cefart), linked to the Palácio das Artes in Belo Horizonte. She later graduated from the School of Dance, at the Federal University of Bahia, and furthered her studies in dance and image at the Center Chorégraphique National de Montpellier, in France, where she took part in the EX.e.r.ce training program under the artistic direction of Mathilde Monnier.

In the introduction to her website, Pi provides a text entitled "transit" in which she assumes that her practice materializes "between the notions of transit, displacement, belonging, overlapping, memory, colors and ordinary

gestures",[26] and it is possible to suppose that it integrates embodied traditions of the black diaspora associated with contemporary peripheral dances, whose inventive gesture accentuates, at the same time, through creative movement, facets of the intimate and the collective, materialized through transitional exercises of freedom, imposing on the fabric of the world, as Jota Mombaça (2019) proposes, micro and multiple interruptions into the normalized choreographies of capture and violence.[27]

As Mombaça (2019) ratifies, through an aesthetic commitment to performative practice, NoirBLUE, the result of research that places Atlantic transit at the core of its fiction, emerges as a study on how to be attentive as a dance that embodies a powerful applied political philosophy. Conscious of itself and the type of practice it creates, the philosophy in movement structured by Pi, a powerful link between decolonial and performance studies, articulates a complex network of rhythms, beats, leaps, vibrating hips, *quadradinhos* and *sarradas* meticulously elaborated through and beyond racial violence, embodying a sensitive cartography of gestures and compositional elements committed to the definition of dance as an act of struggle and an escape strategy.

It is in this vein, which is also guided by research, creations, lectures and presentations in Latin America, Europe and Africa, that NoirBLUE came into being, first as a logbook, then as a solo choreography/performance, and finally as an award-winning short film. The premiere of the NoirBLUE choreography took place at the Artdanthé Festival in Vanves, France. Only in 2018 did Ana Pi take her research work to the cinema. NoirBLUE: displacements of a dance was shown for the first time at the Georges Pompidou Center in Paris. However, it should be noted that, given the density of each component that makes up NoirBLUE as a whole, this reflection focuses exclusively on the audiovisual work.

In her (re)encounter with the African continent, Ana Pi, who is in constant movement, reconnects with her origins through her choreographic gesture, engaged in a space-time experiment that combines traditional and contemporary movements, allowing her compositions to reflect the geographies she traverses and the influences she absorbs from each place and environment. This

26 Free translation of: "*among the notions of transit, displacement, belonging, superposition, memory, colors and ordinary gestures*". Excerpt from the text *Transit*, available on the artist's official website.

27 It's worth considering that a current drive that mobilizes the artist, and very likely her current works, is the disappearance, in Brazil, since March 4, 2018, of her father, the visual artist Júlio César de Oliveira, who was 55 years old at the time.

symbiotic encounter reveals the notion of identity as a rhizome (an identity root that takes shape through interactions with other roots, regardless of their heterogeneity). As highlighted by the artist herself in the description of her audiovisual creation, available on her YouTube channel, the work represents a dance of fertility and healing. The black skin under the blue veil integrates into space, reenacting shapes and colors that evoke ancestry, belonging, resistance and the feeling of freedom.[28]

The title NoirBLUE, a Creole name formed from the combination of French (*noir*) and English (blue) terms, denotes a composition that brings together all the modes of presence of contemporary aesthetics (narrative, gestures, music, moving images, sounds, noises, silence, pauses etc. mediated by digital know-how), acting in concert and simultaneously in what Duarte terms per-presentational fashion. From this manipulation of technical images, as envisioned by Vilém Flusser, Pi sustains opacities that circumvent the imperative of transparency, cultivated by the *mainstream*. As Mombaça rightly points out, the artist bets on concealing the complexity and critical density of her work in order to build a sensory platform that radiates a powerful anti-racist force, which often falls on the audience without being perceived as what it is. By establishing itself in this way, NoirBLUE rises as a singular universe that refuses transparency. The opacity it preserves is aimed at self-preservation, not only of the polysemic architecture of meaning it mobilizes, but also of the lives and speculative projects specific to the black diaspora.

The first-person narrative she creates is both an account of an experience and a performance capable of building a singular universe without making it completely visible, since it articulates layers of the unrepresentable (instrumental music, silences, pauses, sounds, noises and opacities) that can only be overcome (or not) by the sensory imagery intervention of her interlocutor. By immersing herself in Africa and in the ancestral threads that shape it and weave her inherently contemporary choreography, the artist, through her per-presentational work, encompassing diverse modes of presence, consolidates a singular universe, which presents an equally particular way of being and existing both in Africa and within the contemporary Afro-diasporic world; and as she emerges with her creation, of which she is an integral part, she presents herself as a new human, fully and permanently crossed and transformed by this performative New World which, in itself, is an emanation of this body/artist that penetrates and shapes it into a redefined human existence.

28 *NoirBLUE – les déplacements d'une danse* (2018, 27') – Ana Pi. 2018. Accessed July 20, 2024. https://www.youtube.com/watch?v=VaoGxLMoF4E.

4 Possible Considerations

Through her video performance NoirBLUE, Ana Pi promotes a reunion with herself and her ancestral past, shaped by her African ethnic-racial heritage. As the artist says in her audio-visual narrative, she is thrilled to be recognized, while in African territory, as a descendant from there, and poetically affirms that she comes from various places in Africa. Brazilian culture is in fact made up of different African cultures, highlighting the diverse African cultures that contributed to the formation of Brazilian culture which is significantly expressed in Afro-Brazilian religions and mass cultural representations encompassing sacred practices and artistic languages such as singing, dancing and ornamentation.

As the symbolism of the Adinkra bird (2022) reveals, by having her feet planted on the ground, facing forward and her head turned backwards, Ana Pi reconnects with her past in order to situate herself in the present and build a future in a movement that ultimately promotes self-knowledge and an understanding of her ancestral history. In this sense, her return to Africa involves a reconnection with the urban dance of that territory, whose gestures become part of her choreographic repertoire for being in the world. Thus, the work is about an existential experience that crosses her, from her ancestral memory to her body and self-perception.

It is also important to remember that the shade of blue used by the artist invokes the color that symbolizes Ogun, considered the firstborn of *Odùduà* and one of the oldest Orishas, whose symbolism refers to metals and those who handle them. He is, therefore, the "God of iron, blacksmiths and all those who use this metal: farmers, hunters, butchers, barbers, carpenters and sculptors".[29] Ogun also represents the image of the warrior, winner of countless battles. "Without his permission and protection, none of the useful and profitable work and activities would be possible. He is, then and always, the first, and opens the way for the other Orishas".[30] In this way, his archetype reminds us of fearless and courageous people, who emphatically intend (and tension) their existence in search of the realization of their purposes. They are also frank and sincere in their intentions.

From this perspective, it is possible to agree that Ana Pi, through her per-presentational creation, as outlined by Duarte (2023) – by combining gesture in movement, audiovisual elements, silence, pauses, darkness etc. – imbues

29 Verger, Pierre. 2018. *Orixás: deuses iorubás na África e no Novo Mundo*. Salvador: Fundação Pierre Verger, p. 92.

30 Ibid, p. 94.

everyday life with a ritualistic and sacred aesthetic experience (akin to Édouard Glissant's[31] notion of creole synthesis), either because of the complex and sophisticated symbolic organization she makes available or because of the black authenticity, visibility and futurity she establishes, challenging the commonplace imposed on black people by the pact of whiteness, as articulated by Cida Bento (2022).

In addition, it is worth noting that the artistic practices within the xirê of Candomblé Ketu closely align with a characterization that includes aspects of perpresentation, as they simultaneously encompass sonic, visual, gestural, and textual phenomena. The first elements appear notably in the music presented by the *atabaques* and the chants in the Yoruba language, while the visual aspects are found in the garments, the insignia of the Orixás, the choreographed dances, as well as all the ornamentation in the physical space. The presence of representational elements specific to the textual scope can be seen both in the dance compositions and in the lyrics that accompany the ritual's melodic line.

Notably, from a close reading of Ana Pi's work and the characteristic emanations of Candomblé Ketu's xirê, alongside the conceptual frameworks provided by Duarte, Flusser, Danto, among others, it is considered that both expressions emerge as authentic, complex, unique and sophisticated manifestations of creative knowledge, which encapsulates the power inherent in Vilém Flusser's ideal of the "new human", embodying, to a large extent, aspects of the AfroBrazilian culture and art.

Both emanations of the typical Afro-diasporic culture of the Brazilian people transcend the boundaries of conventional art by integrating a combination of sensory and symbolic elements – such as gestures in motion, pauses, darkness and silence and, in Pi's case, audiovisual resources –, that transform everyday life into a ritualized, impregnated with unique modes of perpresentational presence that are not only capable of perpetuating and reinterpreting an entire ancestral legacy, but also of infusing the orb with unprecedented and necessary layers of meaning and gestures of ethical resistance.

31 For Glissant, "creolization requires that the heterogeneous elements brought into relation 'mutually valorize each other,' so that there is no 'degradation or diminishment of being in this contact and mixture,' neither internally (from the inside out) nor externally (from the outside in)". Glissant, Édouard. 2005. Introdução a uma poética da diversidade. Juiz de Fora: Editora UFJF, p. 22.