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Score for a Reader: Ši, Book of Entities

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Abstract: Reading as a dynamic act resists contracting into the path of linear writing. In “Ši, book of entities”, different elements of reality create the unimaginable, each universe that materializes sometimes just to simply disappear – like the growth of a mushroom or the memory of childhood – constituting the multiplicity and polyphony of the living, shaped by its interdependencies. The book of entities is a book-organism fungi, its codes are inaccessible to human perception, the relationship that is established is affective as human and ‘other’ mutually modify each other. In an in-between of scientific and artistic research, the words of this text that can be read as arguments are interrupted by letters, phonemes, and QR codes. Through interruptions by sonorities such as *tik*, *ši*, or *jo*, categories of autonomy and equality are fissured, creating hybrid corporealities that reach beyond humanist understanding of time, space, and language.

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Score for a Reader: Ši, Book of Entities¹

Introduction

This text is constructed from a hybrid model of scientific and artistic research, it is organized in the between, in the multiplicity of voices that erupt from their own universe of sensibility, perception and interpretation. In this way, the words not only constitute argumentative structures, but are also graphic textures and at the same time sonorities within this text. The interaction between words that can be read as arguments, which suggests for the certainty of a clear and unambiguous meaning or the conceptual keys of theoretical decipherment, is interrupted by a block of letters or phonemes, or even QR codes that take the reader to a visual graphic that functions as a digital intertextuality (since they interconnect with the screen and the video). In my view, this reading dynamic, resists contracting into the univocal path of a linear writing.² Sometimes words appear that just resonate and do not require you to find meaning in them. Breaking with the inertia that language is an exercise in “humanist thinking”, a practice within a system of meanings created by a subject of knowledge (Lindig 2013), the sonority of these words places us face to face with interspecies narrative speculation.

Ši: skins, sounds and entities

What is a book of entities? This image (Fig. 1) refers to the ambivalence of a possessed matter, usually thought of as spirits, but my reference evokes that which is not seen. On the one hand, the biological processes that arise when fungi transform organic matter – in this case books. And on the other hand, there are

1 This score is a work in progress, it may have modifications of content and form made according to the reader.

2 These forms of writing that are committed to creating paths on the margins of the traditional divisions between styles and models, in this case, are proposed from the fissure of the frameworks of academic production, it is presumed that they can expose concerns of a personal and at the same time political order. One of the writers, from the sphere of the relationship between literature, journalism and cartoons, is Eduardo Galeano (Uruguay 1940–2015), who is committed to a creative practice that breaks with genres and trusts in subjective memory as the support for a permanent denouncement. That brings us closer to the confluence of the individual and the collective (González 1998, 100), as well as rethinking the act of reading as the extension of the dynamic experience of reconfiguring memory and creative action.

Non-linear writing exercises can also be found in the proposal of anthropologist Michael Taussig, who reflects on drawing as representation while questioning the authority of the writer and the anthropologist as witness in his book *I Swear I Saw This* (2011).

the spectral voices of the authors we read, which we incarnate in the singularity that each reader gives them. In this way the entities are not gods or spirits but forces that emerge from the vital relations between physical, symbolic and biological matter.

Fig. 1: 'History. our rotting past'. Pleurotus djamor on book cover. Photographic record of mycelial growth on a cellulose substrate (book pages), maize stubble, and canine bones. Digital photography.



Source: mayra rojo 2022.

In “Ši:³ Book of entities”, fictions are created with different elements of reality, creating the unimaginable as far as possible, and each universe of reality simply happens, materializes and sometimes immediately disappears: the growth of a mushroom or the memory of childhood.

The word *ši* comes from the Hñähñú language, indigenous peoples of central Mexico, and rather than a meaning, the word *ši* refers us to a vision of the world, where every organism is interconnected with each other. In the same way, *ši* is not only a noun, ‘skin’, but at the same time participates in verbs related to the transformations that happen in and with the different ‘skins’: the surfaces of the living.

In this way, *ši* introduces the existence of a book of entities, of ‘skins’ that constitute the multiplicity and polyphony of the living. A juxtaposition of forms of life that are not reduced to a unity of singulars, but to the complex interaction of interdependencies.

However, a non-Western worldview is beyond its reference and translation, how can the vibration of ‘i’ inhabit us? Beyond a word transformed into a concept, the vibration of non-Western languages separates us from the certainties of knowledge models, which administer and regulate discursive practices and forms; the universe of other languages comes with worldviews that push you into the unexpected and unfinished of existences/experiences.

It opens the way for the imagination and the need for other ways of feeling and representing beyond the gaze. Displacing visuality with sonority makes it possible to question the urgent need for epistemic displacements: how and what are the paradigms of creating scientific knowledge with respect to the development and/or focus of aspects such as sensitivity, affects and personal stories. An openness to experimentation, disorientation from the objectivity of the sciences, as well as the urgency of encouraging listening, self-reflection and critical thinking in the face of merely instrumental knowledge that today still to give priority to paradigms of specialization, high-level educational training and control over the content of work with a trend towards individuality and competitiveness.

In this sense, artistic practice as a hybrid between the sciences and the arts is proposed more as an event of interaction and community than a piece that

3 It is significant to note that one of the central sources for the semantic tree of *ši* was developed by the French anthropologist Jacques Galinier (1990). However, in the process of the present research and with the interaction of Hñähñú speakers, writing is not the system of language exchange. Maricela Mejía, a ñāñho woman from the town of Santiago in Querétaro, tells me that she cannot read books and dictionaries in ñāñho, nor can she write them. This makes me wonder about the universe of sonority and practice of the word *ši*, which does not go through what I frame my own anthropological gaze.

carries a conceptual and aesthetic meaning aimed at a unilateral form of reception that calls for passive contemplation (Casanovas 2024).

Activating an artistic piece from its interspecies interaction appeals to the imagination of episteme-stesis, “foregrounds sensations, sensibility, senses and affections” (Giraldo/Del Toro 2020, translated by the author) rather than logos. In this context, sounds are an inventive force that facilitate other interactions and sensibilities between the shifting boundaries of the human and more-than-human, because they extend the possibilities of representing and envisioning mutable bodies. Where does a body begin and end?⁴

To suppose the existence of a book of entities⁵ brings into play the status of the book as a symbolic materiality of our affections towards knowledge. Jorge Luis Borges, in his lecture “El Libro” (1979), points out that in addition to its condition as an instrument, it is a repository of “the memory of humanity”. The book for Borges is mute, it contains the death of the written word compared to the vitality that some philosophers, such as Pythagoras, attributed to orality. Even the Platonic dialogue interprets it as the need to break the dumbness of the book. On the other hand, Jacques Derrida, in his text “The Gift of Death” (1995), associates human responsibility to the exercise of history as part of its European heritage, with paradigmatic condition of mystery encoded in books.

4 Where does a body begin and end? I asked Judith Catellanos, a passionate mycologist and my new experimental partner in the Mycology Laboratory of the Universidad Autónoma Metropolitana –that question makes my head fly off!–.

With fungi you never know, because fungi can produce conidia which are asexual spores, it is as if a part of them breaks off and flies away, thinking that each of these conidia is a new individual, but in reality, it is genetically identical to the organism that produced it. In addition, fungi can influence the organisms around them without having to touch them because they produce metabolites, which although not a part of the body are produced in the body and somehow spreads in those substances until it reaches other bodies and affects them.

5 When I began this book inhabited and consumed by mushrooms, the notion of entities came from the observation of the process of mycelium growth, which transformed the selected books on the idea of the body and the individual – as was the case with Merleau-Ponty’s Phenomenology. Also, part of the rites and myths of the Hñähñú communities refer to entities of nature such as death and the *nza’ki* which can be translated as ‘force’ that flows and connects bodies of all natures (Galinier 1990, 431–443).

In this respect, there is a conception of community and an erasure of individuality that I am interested in presenting in the very structure of this text: a) the idea of score for the reader was proposed from the process of appropriation of the person reading this text, in a way the erasure of Mayra Rojo as author, so that the experience of whoever reads it is part of those entities. b) bringing this experience to a written essay with the possibility of reading, seeing and listening to oneself also implied this exploration of the multiple and non-linear of a process. The exploration of the limits of writing has also involved reconfiguring the footnotes as a dialogue with myself and the editing process. This reconfiguration of the very structure and use of footnotes breaks with the traditional function of giving additional information or constant reference to the main text. In a way, the footnotes were configured with the editorial linkage that not only plays a technical role, but also clearly opened up the space for direct and indirect dialogues with who reads, who is read and self-reading: not only as a double voice of top-down, but beyond that dichotomy, multidirectional paths are opened up. “The subversive, ambiguous or destabilizing potential of the author-reader relationship (as well as the author’s intentionality and the unity of the text), of the footnote was almost immediately perceived, and not only in the historical sphere” (Pron 2016, paragraph 8, translated by the author).

But what happens if this object of historical value that accounts for the universal vision of humanism is transformed into a fungal organism? An organism that eats and inhabits the book, digests and metabolizes its contents in a more-than-human key: an unwritten to-be.

Is a book-organism a destructive action that refers to the prohibition and access to the knowledge that is encrypted in the pages of the book? The presence of transgression is present in the inhabiting of an organism, the fungus colonizes⁶ the inert book, transforms its function: It exposes the loss of memory and the obsolescence of the uses and abuses of documents.

Its pages can no longer be separated, the risk of decaying life is now incubated, the versatility of the death that inhabits, there is no prohibition to look, touch and smell. The book, as organic matter, enters a phase of decomposition and thus becomes an event.



A QR code is located on the left side of the page. To its right, there is a large rectangular area filled with the repeating text "TIK TIK". The text is arranged in a grid-like pattern, with each row starting with "TIK TIK" and followed by more instances of "TIK TIK" separated by spaces. The overall effect is a dense, rhythmic visual texture.

A book of entities describes itself, it is an inscription beyond the text, it crosses the limits of the act of writing and meaning. Writing is the existence of gesture,

6 The word colonization is historically charged with a process of expansion, domination and exploitation of the European empires, perhaps it is possible to place it in the time between the 1400s and the present day. This system of occupation and domination of territories in America, Asia, Africa and Oceania has been an economic, political and cultural paradigm that has given rise to critical thinking about the interactions and exercise of power by the so-called economic powers. In the biological world, however, microbial populations increase in density and complexity around movement and multiplication with respect to the energy centers of soil and organic matter. Luis G. Wall argues that in the world of microorganisms, those that colonize more are those that are more mobile and have the capacity to live in community (2020, 113–114). Although the author draws the parallel to a war, he also points out that – in the case of plants, roots and bacteria – the plant – presumed colonized territory – does not have a passive role but on the contrary has agency: ‘it selects its colonizers’ (2020, 113–114). There is a vital interaction that alerts to the multiple beneficial relationships such as nutrient uptake, growth, defense responses, etc. While relationships are handled in a classification of positive and negative, they are not aligned to a historical, moral-religious or punishable value, rather they are loose or strong, general or specific associations between agents. In other words, different types of interactions between organisms can be identified in micro and macro-biological communities. Ecology has defined these as: neutralism, commensalism, mutualism, symbiosis, antagonism, competition, amensalism, parasitism and predation (Ruiz Herrera 2008, 109–114).

words do not touch bodies by their metaphorical evocation, but disrupt, overstep and pierce them (Nancy 2003, 13–20).

The bioperformatic practice⁷ of these organism-books operates in the possibility of transgression of writing, which exceeds the word and separates itself from the functions of protecting and preserving the memory of humanity. A space of hybridization is created between art/bioprocesses, disciplinary and symbolic borderlines that add to the disparity of the body-bug proposed by the Brazilian artist Lygia Clark.⁸

Suely Rolnik describes the *bug-body* (*cuerpo-bicho, corpo-hi cha*) as “a vibrating body, sensitive to the effects of the agitated movement of the environmental flows that pass through us” (Rolnik 2021, paragraph 1, translated by the author). Clark and Rolnik expose the more-than-human inhabitation as the existence of mutable bodies, “the feast of life and death” (Rolnik 2021, paragraph 12, translated by the author) from which we should not escape.

The question is, how to fissure the dominant mode of subjectivation? One possible way is to situate ourselves on the edges that hybridization⁹ embodies in order to reorient our practices, although the internalization and normalization of the dominant culture in our creative processes cannot be denied.¹⁰

7 I thought of the notion of bioperformativity from the interaction and relations with the living and the multiplicity of territories and bodies, given that this book of entities is integrated by human and more-than-human experiences of micro and macro magnitudes. In principle, this would be the own constitution with the prefix bio, however the frameworks of contemporary art practice have subjected it to the direct relationship with the development of digital technological devices and systems, particularly in the practices of data sensing to obtain aesthetic sound and visual expressions. See Alejandra Cristina Ceriani’s work (2021).

8 A reference to Lygia Clark’s series of mobile sculptural pieces in metal made between 1960–65 (2019).

9 In the specific case of Clark and Rolnik, their hybrid is the art-clinical relationship, which allows them to traverse the edges of each practice in their experience of therapy and psychoanalysis. Central to Rolnik’s work are the notions of schizoanalysis and micropolitics, which she worked on with Félix Guattari (Rolnik/Guattari 2005).

10 It is difficult not to conclude that the professionalization of the arts in its characterization of the contemporary, in the particular case of Latin America, has been systematically constituted under the development of a neo-liberal culture, founded on theories of backwardness and progress that have been a framework of humanism exported from Europe and the United States. The basis of which, even today, is the historical and cultural inequality of the paradigm of modernity and the hegemony of capitalism. Even if we start from an artistic practice that is committed to decolonial theory, we can find that it involves the system of symbols, interactions and generalizations of the economic system of symbolic capital and its financialization, particularly during the circulation of discourses in the formats demanded by the cultural industry, which to a large extent defines access to artistic processes and products and scientific and technological knowledge, which perpetuates the extractive system of the arts and sciences.

Darcy Ribeiro points out a “transition from agro-artisanal to industrial-based economies. [...] In the most extreme formulations of this conceptual scheme [which were called underdeveloped in the framework of the dependency theory of the 1970s], underdeveloped societies come to be described as hybrid or dual entities because two economies and two social structures coexist centuries out of phase with each other.” (1977, 17, translated by the author)

It is important to note that today there is a critique of the academy that has developed the notion of decoloniality. One of the criticisms made of the development of decolonial

In this reflective exploration of a book of entities, I consider it central to state that the practice and experience of languages such as Hñähñú and Tojolabal and the resonant bodies are not aimed at an identity claim. Rather, it is an approach to language as a cultural act, which Carlos Lenkersdorf proposes as an approach to another language from an emic perspective, which means from the perspective of another culture, with which the researcher questions his own culture and allows for a multifocal perspective and understanding. As well as opening the way to the experience of the notion of '*tojolabalizarse*', '*tojol'ab'alaxi*', '*alaxi*' verb that refers to becoming, 'to become', and '*destojolabalizarse*' or '*jnalaxi*', this verb refers to the practices that turn you into an exploiter. That is, what we are we are not because of biological or genetic determinations, but because of personal commitments in the historical context (Lenkersdorf 2010, 18–21).

But the proposal is not to leave artistic practice in its demotion of aesthetic experience, or the contradictions that emerge from crossing the borders with the social and biological sciences, but to inhabit the frictions of hybridization in order to recover their critical potential.

The future opens up to reiterate the possibility of mutable bodies that not only evoke the blurring of boundaries but also the overwhelming individuality of the human as part of a new ethical relationship with the living. Lygia Clark already proclaimed that:

"If the loss of individuality is in any case imposed on modern man, the artist offers him¹¹ a revenge, and the opportunity to find himself again. As he dissolves into the world, as he fuses with the collective, the artist loses his singularity, his expressive power. He is content to propose to others to be themselves and to reach the singular state of art without art." (Clark quoted by Rolnik 2021, paragraph 28, translated by the author)

In this state of blurring, even of the arts, *tik* grows in the fissure, in the crack of individuality and an interspecies ethic, a word from the Tojolabal communities of Southern Mexico that calls for a polyphonic sensation, because it allows the limits of the physical body to be reinvented as an expansion of resonant bodies, in the location of the multitude and the changing, as part of interspecies imaginations.

thought is that it is limited by an essentialism of ethnic and racial identities, whose discourses are developed, circulated and function in academic centers. For further analysis, see Zárate (2023).

We also suggest reading Pablo González Casanova's "*Colonialismo Interno*" (2003).

11 In the translation, the masculine pronoun 'he' is used because the previous sentence refers to the 'modern man' as the subject, as well as the masculine article in Spanish and Portuguese.

(INSTRUCTION 5: to ssssssss inhale air once more as you exhale through your mouth, almost the tip of your tongue approaches the alveolar 'mountain' of the lower teeth. You can repeat as many times as you like until you get your whistle. Once you have achieved it, try two more times. The first time you make your hissing-whistling sound, play a little with the tip of your tongue moving in different directions on the floor of the mouth of your lower teeth and the sides of the tongue touches the upper molars, the upper and lower teeth leave a small gap for the air to escape the S S S S S S S S S S S S S. The S S S S S S S becomes a small hissing sound if you relax your lips and your tongue curves a little.

To remember your point of support, place the palm of your hand on your lower back. Inhale and exhale to make your last seseo and let your hands move your cheeks).

Fragment of the piece "Score for a reader: Ši, book of entities"

Lecture at the annual conference of the German Gender Studies Association, member(I)nes, 2023, Academy of Fine Arts Leipzig, Germany.

The book and its deaths

The book in its traditional function, as a document of history, contains symbolic entities as testimony to human responsibility¹⁴, a vestige of the conversation with the dead, a store of secrets.¹⁵ An inert materia, a fetish.

A secret is often controversial because not everyone can share the information it contains. Like archives, the secrets contained in books are guarded by those who can access, read, understand and hold them. Does every written word, the product of rational thought and the technologies of writing and printing, 're-veil' any of the secrets or hide even more in a sea of words, concepts and themes?

However, I cannot eliminate from modern affectivity what is involved in reading and understanding a book: every time we open a book it is a 're-turning', a 're-

14 The idea of human responsibility as a mark of the writing of history appears in Jacques Derrida's book "The Gift of Death" (1995). It is in the condition of historical subjects that one can understand the relationship between a written history linked to the relationship of responsibility and faith as the foundation of the three axes that Derrida discusses in Patočka's discourse and the notion of mystery: orgiastic, Platonic and Christian. These are made more complex by the fact that they are explained through the processes of construction of an epistemology structured in the tension between the divine, reason and ethics.

15 The mark of the secret is inherently linked to the historical subject and its condition of being able to take responsibility for its historicity. A "becoming-historical" (Derrida 1995, 6) and becoming responsible. How does responsibility come about? Within the framework of this question, Derrida raises the "aporia of responsibility" in so far as it is subordinated to the objectivity of knowledge, given that this path only sets in motion a "technical deployment of a cognitive apparatus, the simple mechanistic deployment of a theorem" (Derrida 1995, 24).

visiting' of the dialogue with the dead and the mark of a historical past where faith was knotted with responsibility, secret with mystery, politics with the divine: homeland, freedom, and rational. These irreconcilable tensions are the basis of the aporia of responsibility insofar as the impossibility of historical responsibility is created by a moral politics.

Thus, the written word and the theorization of historical responsibility make books into divinized objects, and the reader is immersed in a spiral of secrets within themselves. Without escape, the dazed reader does not take responsibility for his history and heritage. In the sense of bewilderment, perhaps it is worth glimpsing Borges' perspective on the attribution of symbolisms of death: there is a book that represents every country:

"It is as if each country thinks that it has to be represented by someone different, by someone who can be, a little, a kind of remedy, a kind of triaca, a kind of counterpoison for its defects." (Borges 1979)

Perhaps these books of biological entities emerge in that other possibility of countries that are not represented but exist as organisms, as an unrepresentable entanglement. In some way it is a 'twist' to interpret death as a gift of life, there is no immortality in the book or in the inheritances, there is no secret in history that does not demand taking responsibility from the commitment of doing, to turn things around, because death does not arrive carefully and by request but abruptly crosses bodies and disorganizes them.

The alliance of death and life reveals the different organizational stages of organic matter, beyond any civic morality, the book-organisms are a heresy, a materiality of the present-future, a poetics that pushes us to imagine other ways of interacting beyond the human. These hybrids between the inert and the living, between the past and the future contain a multitude of sounds that we have yet to hear.

The philosophical, literary or religious doctrine of reason-knowledge given to books is cancelled for a moment and with this cancellation the same institutional community that regulates it is affected, which facilitates dissidence.

The book of entities is a book-organism fungi, it is secret in itself because its codes are inaccessible to human perception, the human is no longer reflected in the gaze of the 'other' nor vice versa, the relationship that is established is affective, in that they mutually modify each other. No longer does the book-organism demand to be looked at, written history does not demand the responsibility of its theoretical theme, the book-fungus is a book of emergent entities that exposes us to the speculation of our past: how did we get here?

[illegible][illegible]

|||||

J0

(INSTRUCTION 6: Take one more breath in and out as you hear Andrew's voice pronouncing Jo, mushroom. It is more of a puffing out and the air is exhaled through the nose as the fulcrum of the diaphragm grows and expands. It is not a ho ho ho ho in the manner of the sardonic laugh of Father Christmas, but rather a push that brings the sound down, drives it into the ground.

Place the palm of your hands on your abdomen so that you again feel the push of the diaphragm as you exhale the air rushing in and out of the diaphragm through the throat, interwoven with a low movement of the nose muscle.

Don't try to imitate Andrew's Jo, find your own with your breathing and the resonance, the thrust of your breath. J O O O O O. Inhale and exhale by pushing down and opening the throat to let the air out).

So many skins make us inhuman beings, it is a mistake to assume an identity with which one is familiar... we are mutants....

A book that is not read, a book in full mutation... those hairs that surround an invisible and imaginary corporeality... until they grow around some materiality and then we ask: where is it here?

Sound recording by Mayra Rojo and Andrés Cruz Martínez (2nd video)

Mexico City

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Can we still look for a conclusion?

In the arguments of Borges and Derrida, there is the transcendental condition of the book that surpasses human finitude and at the same time affirms its condition of aporia of what we could border on as the undead.¹⁶ The materiality of

16 A route analyzed on the figure of the undead and the multitude as imaginaries against the

a book of invisible biological entities, inaudible to the human register, expresses in decomposition the exuberance of life-death, which, in its symbolic and poetic play, questions our conception and representation of death. It challenges us, as Rolnik and Clark put it, to flee from the body-vibrational that emerges when the artist exhibits and confronts the discomfort of death (Rolnik 2021), the risk of disappearing in the 'disruption' of putrefaction.

From inert matter arises life more than human, from the histories of violence arise the struggles to conquer decaying matter, the struggles of the living, which reveals to us that more than the tragedy of the disappearance of the book and that human history lived until now, we are exposing ourselves to the composting of the book that creates a horizon made possible by the sonority of history more than human: Fungi that metabolize human history into histories of the future that we do not yet know how they are written in a fungal non-history. I inhabit, even with regret, the contradictions and tensions of the borders, these living books have their origins in the domestication of the land, in the cultivation of edible mushrooms. In a discussion with the researcher Rodrigo Liceaga, he ended up affirming that my interspecies perspective was entirely human. How to invent another vision of the world that does not start from the human? I accept the contradiction because one of my interests in the scenario of narrative speculation and interspecies imagination is an epistemological dislocation of the human, that is to say that in interspecies imaginations the animal-human bodies, as well as the exercise of hegemonic languages are questioned, interrupted from a process of pluri-directional critical self-reflection, which undoubtedly crosses my own body and the contexts of my practice.

The notion of identity claim is hollowed out as well as its instrumentalization, and with the interruptions of other sonorities such as *tik, ši, jo...* categories such as autonomy and equality, which have been at the heart of our modern and revolutionary histories, are fissured.

What do these fissures imply? Approaching the deconstruction of the human from everyday practices, radically overthrowing the self-sufficiency of modern-urban autonomy, which functions individually (Casanovas 2024), opening affective space to the existence of interdependencies.

However, the approach of Ager Pérez Casanovas discusses 'the myth of autonomy' from the perspective of bodies and disability. This brings us closer to the fact that interdependent practices, as a social exercise, also involve other ways

representation and affectivity of standardized bodies: "Fragmented bodies that far from being alienated, being unattached heads, arms or torsos [...] each fragment can be added to another and that is how they will be able to move [as radical otherness] in the formless, extemporaneous and spontaneous of mass revolt" (Rojo 2019, 55–61).

of feeling and reinventing bodies. On the road to deconstructing autonomy, Pérez Casanovas talks about the politics of care and social ethics, which appeal to the discussion on the operational and symbolic structure of democracies.

Based on Pérez Casanovas's journey, a critical path opens up on the horizon of interspecies relations, in terms of their radical alterity and their insertion in the ethical-political organization and functioning sustained in the representative democracies of our countries. Do interspecies relations demand, as an ultimate end, 'more-than-human', the recognition of the rights of water-bodies, of vegetable-bodies, of fungi-bodies or bacteria-bodies? Perhaps a question that is closer to environmental studies and with multispecies ethnography¹⁷, where the power of 'agency' of more-than-human bodies is speculated upon. Agency means a break with the continuity of inheritance, hence cultural and more-than-human kinship is not centered on a lineage or a bloodline, the result of which is descent. Rather, states of bodies emerge, states of composition-decomposition that turn books into organisms and fungi into agents interconnected with other agency, such as that made by resonant-bodies with the sonority of words. In the intimate atmosphere of the domestic they ate and metabolized Aristotle's politics, Rousseau's social contract, Merleau-Ponty's phenomenology and even a manual of non-verbal language, all selected to 're-edit', if we can give a name to the fact that mushrooms colonize, eat, inhabit and transform books. In these hybrid corporealities remains a new horizon of time, space, and language beyond the humanist thought and philosophy, which for centuries have

17 It is worth noting that the discourse on multispecies relations has led me to doubt the imaginaries that I myself work with, due to the frameworks, mostly centered on the development and culture of Anglo-Saxon thought. That is to say, what would be a possible genealogy from Bio-Art with the relation of the multispecies discourse? It began with the imaginary of Donna Haraway's *Chthulucene* and the possibility of extending kinship to the more-than-human universe. With it the encounter with the multispecies nation that aims to overcome nature-culture dichotomies. This discussion has as its starting point the Multispecies Salon developed by the American Anthropological Association as an annual meeting (2006: "The phrase 'Multispecies Salon' emerged in a dinner conversation between Rosa Ficek, Heather Swanson and Eben Kirksey, when they were graduate students at the University of California (UC), Santa Cruz" (Kirksey/Helmreich 2024, 12)), but it is until 2010 that the category of multispecies ethnography emerges from the artistic deployment of transgenic technology with domestic artefacts and a kind of speculative fabulations in the Multispecies Salon. Within this historical framework, conceptual relations are established with post-humanism, the Anthropocene, as well as Bio-Art and its contextualization with genetic engineering, as well as its interaction with non-Western traditions (as developed by Haraway in *Camille's Tales*). However, I am still left wondering about the unbalanced relations between the development of discourse and the social and cultural realities that are alien and excluded from access to these kinds of aesthetics and technologies but implemented in our discourses. The question is not how to open up this access but how to reconstitute our relations with the living from other paradigms and epistemes beyond progress and modernity; beyond academic practice, on the margins of what we produce as art.

constructed us as societies – and perhaps also as civilizational solitudes¹⁸ – of modernity and progress.¹⁹

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18 Jacques Derrida affirms that there is no civilization but the historical subject and thus Europe's historical responsibility (Derrida 1995, 4–5).

19 Today, through interaction with organisms as complex as fungi, scientific thought is questioning fundamental categories of anthropocentric thought such as the biological individual and natural selection, which have hegemonized the observation and interpretation of relations with the living from the perspective of evolution, contrasting them with a vision of more complex realities that appears in fungi. Researchers César Marín and Javier Suarez question these categories from the challenge of symbiosis, the dynamics of interdependence and community as part of the development of a fungal philosophy (Marín/Suarez 2024).

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