

Monica Toledo Silva

Postgraduate Program in Communication and Semiotics, Pontifical Catholic University of São Paulo (PPGCOM PUC-SP), Brazil

<https://orcid.org/0000-0001-8273-8209>

To Depart and to Belong: Cartographing a Body in Languages Migration

*I rather don't speak of dreams, but of imaginary, as
dreams end up when we awake.*

Antônio Bispo dos Santos

Abstract: This essay brings a proposition of practice as research, as we cartograph a territory from affections to create images in the aesthetic languages of video and poetry. Places can activate embodied images, as we connect to the environment and create landscapes. This dramaturgy of images (from our experiences and imaginations) meets other forms of body presentation when we displace subject and object, as suggested in examples of creative production. I intend to suggest a content that establishes a dynamic interconnection of praxis and theory inspired by Bergson, Didi-Huberman, Leda Martins and Jean-Luc Nancy writings on image, narrative and visibility. The practice of a self-territoriality and performativity invite aesthetic displacements to take place.

Keywords: migration; language; video; poetry; body.

To depart and to belong: Cartographing a body in languages migration

A living body experiences realities and forms of existence in embodied narratives, as in visual and writing creation. This working procedure explores displacement as a metaphor for image creation in unknown sites in these aesthetic languages, from phenomenology, cognitive studies and semiotics of culture perspectives. A territory is performed, as an appropriation of a place, in a video, a poem, as methods of visibility to a performed cartography.¹

¹ In Monica Toledo Silva, “Migrant Images: Aesthetic Imagination in Experiences of Displacement”, *Journal of Linguistic Frontiers* 4, no. 2 (2021): 38–43, I address migration as an embodied experience of displacement from two video installations, “Tracing mermaids” (Mudhouse Residence, Crete/GR, 2018) and “Body lands” (Galeria Adro, São João del Rei, MG/ BR), 2019.

While walking by Tallinn's port, shooting my steps over the water limits between rocks and seaweeds, a smiley couple dressed in black leather, having a little party nearby, came over to me. The guy said unintelligible words (I do not speak Estonian) and his beautiful girlfriend with red lips came gently after him, saying, with laughing eyes and the situation (they did not speak English), what are you doing? Just come join us! I felt the strangeness of my figure and my action to them. I removed the sad feeling I had imagining how bad it was to live by such a beach (being familiar with abundant and shiny Brazilian ones), or worse, to cross the Baltic Sea for a nowhere land (Image #1).

In parallel visual researches, I visit the Aegean and Mediterranean seas, addressing them as crossing territories where the momentaneous absence of borders allow refugees to dream of a new life. This Baltic port, not tormented and instead an empty surface (although a similar locus of arrivals), seems to foresee and welcome other living beings, as I filmed this shore's small aquatic plants and heard their soft sounds.

A displacement experience as a performative practice of imaging creation "fuses reality in reveries of memory and imagination, at once object and subject, of a self-evolving to a continuing creative practice in a given environment."² Displacements generate new mappings, as we create and cartograph (through imaging creation) territories performed as moving landscapes, and are made visible in singular gestures, as writing and filming. Active perceptions, connected and ressignified, create a trajectory, or rather a cartography, as a mode of being present.

The subjectivity of the concept of territory, as both land and a site created from gestures of a displaced creative body, carries the shifts of deviant languages. Visual and written enunciations operate as living materials from which emerges this nature of connection to the environment based on in-site experience. Aesthetic languages bring possibilities of engagement to realities we feel affected by, and therefore can manifest through works, also related to other beings into new arrangements of body presentation and shared realities.

Creative texts can be engaged with successions of simultaneous body states, in such a way to produce new enunciations in a given context. Paul Klee (2001) suggests that form provides matter: an autonomous expression enabled by its singularity, providing self-narratives through singular gestures. Signs of enunciation give way to singular landscapes, in modes of presence made visible through videoart and prose, as presented here.

Visibility processes, the forms through which we choose to share experiences, include a multitude of inner actions. Practice as research updates knowledge in fields as communication, anthropology, social sciences, in increasing complexities of aesthetic compositions and epistemological insights, attesting inescapable intersections of distinct procedures to both art and body. When displaced in a context of work creation, art production helps us think and share knowledge, as it attests multiple aspects of reality.

² Gilles Deleuze, *Bergsonismo* (Editora 34, 2004), 99.

When lost at a bus station in the city center of Tallinn, I asked a young well dressed man sitting nearby for help. Can you guide me in this map to reach this gallery? He was an Ukrainian refugee. I felt embarrassed and didn't know how to thank him when he was the one in need of real help for food or shelter maybe? How to show my grief for his people at war with Russia? Should I ask about his family, manifest my sorrow for his suffering? I said I am sorry instead of thank you, as he seemed unwilling to receive condolences. Perhaps he just kept his good appearance of youth not knowing what to do, while truly lost at the Tallinn's bus terminal?

In *poem 1* a sentient being is in a flight of reveries: she screams as an absence, addresses verbs with sensed meanings for loss, and attempts to swim, or to survive, yet from a body distinct to human.

Aesthetic languages are intersected by mediation and subjectivity. A deviant, living sign, invites us to experience ever-new connections to the environment, and to generate new possibilities of enunciations, from a sense of presentness in outer lands. Language would be “merely an articulation of a general expressive function: its conception transcends our lived experience and incites us to search beyond the enunciation. Enunciative subjectivity, a narrative event, consists in situation and environment.”³ For Maurice Blanchot,⁴ language is “in inescapable conflict: it transcends our lived experience and incites us to search beyond enunciation.”

Cognitive sciences offer powerful insights into visual images. Cognition acts on corporeal experience, constituted by biological, psychological, socio and cultural realities, as a unity. For Francisco Varela (1991), our actions are the processes through which configurations emerge in phenomenological, structural and evolutionary contexts. Therefore, body narratives, as moving image creation, perform states of presence and generate visibility of different natures.

Iuri Lotman⁵ points that “mediated corporealities are expressive compositions in signal organizations that build corporeal domains”. Perception promotes an articulation of ideas and actions, in which “occurs a process of reduction, liberating a thematic object from its effectiveness”. Corporeality would be articulated on a multiplicity of levels, as it is “constitutive of all experiences of the object: a bond between me and things is the subject-object of sensitive experience”⁶.

³ Georges Didi-Huberman, *O que vemos, o que nos olha* (Editora 34, 2013), 21.

⁴ Maurice Blanchot, *O espaço literário* (Rocco, 2011), 95.

⁵ Manuel Cáceres, Desiderio Navarro, and Iuri M. Lotman, ed., *La semiosfera 1. Semiótica de la cultura y del texto, de la conducta y del espacio* (Universitat de València, 1996), 67.

⁶ Rosalind Krauss, in Didi-Huberman, *O que vemos, o que nos olha*, 66.

*white walls are never empty
she dared to scream
and not to forget*

*despite it all being nothing
she just felt heavy
pretending not to be an absence
to drift: to remember something you did not come to have
to love
to try: a non-reliable measure*

*misunderstandings: a ground filled with fallen leaves
adorable, ready to die
as a body sweat
a skin you may dry*

*a disturbance: something to dare for
never split never sink
so that when you drown*

you breathe⁷

Living images, displaced words

Before crossing the Finnish border by sea from Helsinki heading to Estonia's capital, in a two-hour trip, I planned to make a performance while on board: I would throw at the Baltic Sea small leaves with tiny texts, as small letters from migrants to their families, about love and loss, but also letters addressed to the Sea itself asking for help regarding their future and their dreams. I would read them aloud from the boat and throw them in the air while in motion, so they would reach the water after being carried by the wind.

The performance didn't happen, because it was a ship full of tourists gambling in a casino, listening to loud electronic music, and local people having pints, as regular as anywhere. I wondered where migrants were and how I could recognize them (by being sad or silent?), remembering not all of them cross the seas in inflatable boats sinking on the way. Also, what was the measure between what we see, what we suppose it is, and what actually is. Imaging creation is real and is only a part of many realities.

⁷ From Chicago to Palma de Mallorca, this poem was released by ABA Art Lab—Let it rain: Illustration Photography Graphic Design Writing, v.2, 2018, as a guest artist.

Moving images offer an involvement of the sight, embracing a singular perception and attention. An imaging creation moves thoughts and emotions through time and space, in forms of visuality related to modes of being present. Landscapes, in turn, are made visible by gestures of enunciation. To make something visible is to give form to a content in a present configuration; movement and duration come to be both body and image intrinsic qualities in ever new ways of expression.

Image is explained by Portuguese neuroscientist António Damasio (1999) as a responsive neuronal and mental action; images would be generated all the time, in relation to a given environment; they would dispose of physical properties, intrinsic spatial-temporal relations, and actions, and a constituted structure, in all sensuous meanings. Image, then, seems to reproduce what it actually is: a dramaturgy of the body, made from gestures and traces (accessed memories). It generates landscapes through a chosen process of visibility in aesthetic language.

This nature of the embodied image takes place as it creates a form related to a body's own subjects and subjectivities. In these aesthetic contexts, a sense of performative language is often present, as here in written and filmed forms, giving imaging production a wider sense of connection to environmental realities.

Paul Virilio⁸ suggests that visuality comes as an embodied and impermanent solution; as a gesture of body presentation, “visuality would amplify performative aspects of aesthetic languages, as performing images usually reject linear narratives in favor of fragmentary ‘open’ texts, and strengthen the slippage between signifier and signified.” In video practices, I put myself in forms of presentation and create connections for each scene or situation, juxtaposing frames, captured or written over the years. Reality becomes an affected subject, addressed as a familiar object of attention. The fiction genre also seems to melt, as if in a no-border of a given sense.

Singular practices of imaging production expand notions of a displaced body (lived and imagined) in a performed environment (Image #2). Taking visuality as an embodied practice and impermanent configuration, we come up with a diverse body at each time and place.

I cross a little bridge that also works for cars in a village filled with weekend tourists running away from city stress. They come in one street only and make noise with no attention to the natural blend of fruity trees and a small river silently running through. I stop to cheer it and stare at my own shadow. How much of us is blended, and how long does a presence endure at a meeting?

Body images become visual through dramaturgy at various levels of the individual. Moving signs relate to the body's awareness, while our images are filled with pauses and silences, levels of attention and forgetfulness, where an action is never repeated. Visible through gestures and traces of novelty, moving images evolve in renewed territories.

An image as a body landscape: singular and displaced. This aesthetic movement evolves from territories of affection and negotiates with the environment as we activate our patterns and affections. An embodied landscape generates a perceptive

⁸ Paul Virilio, *O espaço crítico* (Editora 34, 1994), 36.

image that operates as an ignition for bodily images, in a displacement in which something presents itself as a form of life and gains visibility by establishing a new process with its surroundings.

This quality of image, formulated through active perception, occurs as a form that makes sense to the body in relation to an environment. Body narratives organize a unique repertoire. The body presents itself as a deviant sign, open to the impossible exercise of mapping itself (*poem 2*).

The ways through which we share experiences include impermanence as a multitude of inner actions. Conceiving an aesthetic language as a dramaturgy of images (since they are embodied) opens a connection to other forms of life.

Embodied narratives generate conditions to express a diversity of singular beings, in a practice that consistently addresses textualities as performative gestures. Territory becomes a unique configuration, enabled to connect; a territory made from a living body, through its moving cartography (*poem 2*). This quality of landscape proceeds as a continuously moving trace, generated along one's path while meeting new subjects from other lands. As Marc le Bot suggests,⁹ "there is always a multitude of places in the body because it is unique in itself. One overcomes fissures of the lived space with discourses of emergency".

An animated plant feels out of place when surrounded by circumstances of animosity; she addresses herself as also an animal, as her body spreads into the air and space, as both tentacles and branches. Her dreamed flowers, though, remember her as she is, yet, only a human being.

*I was born as a tree
meanwhile my seeds spread
around gray concrete and deep sands
I asked the wind
where shall my body be*

*as time flew
and I was all but stalks
just as an octopus
only my brain my veins in each every wish of green
wondering
what nature is to blame*

*day came
when I heard a bird
saying not to me
wanna go for a ride?*

⁹ Henri-Pierre Jeudy, *Le corps comme objet d'art* (Armand Colin, 1998), 93.

*sudden sun said no
but my ever-dreamed flowers whispered
you are nothing
but a woman*

Processes of imaging and writing creation become confluent propositions, when past and future navigate in fresh images, activating subjects and objects in new modes of relation.¹⁰ The moving body, within its realities (emotions, gestures, perceptions, affections), is amplified in its very articulations and forms of existence: “Experience attests continuity of processes in time, and not stability. [...] Enunciation presentations of forms of discourse are displaced, as discursive formations are not limited to a language reality, and would correspond to one or many regimes of visibility.”¹¹ When I elaborate a poem, I think with my embodied images and my imagination, which in turn brings me a new word combination as a fresh settlement of my current relational thinking.

Migrant spaces, visible gestures

The word animacy is described by Mel Chen (2012) as a quality of agency, awareness and liveness, as means of conceptual and affective mediation between human and inhuman. In a language, it is a distinction between animate and inanimate. As an adjective it denotes living beings, beyond human and animal, a broad definition of consciousness in recognition of different subjects. Concepts such as locomotion and sentiency can also be incorporated into its cognitive domain. Territories, when perceived as singular trajectories and moving landscapes, engage in a relation enabled by a new quality of interaction.

In sensuous circumstances, space in its dynamics offers the engagement to re-enact our patterns to surrounding living elements. To move through different territories gives us a new sense of belonging, different from identity. In these terms, the way we address otherness can communicate thoughts, feelings and gestures (by filming or writing), and bring us a mode of presence, turning visible an embodied landscape.

¹⁰ Brazilian dancer Maria Basulto, in her work “Susceptible: a talking-dance about crossings and arrangements” (research for her Master degree in Dance, 2024, within the Center of Experimental Practices in Choreography of the Arts Institute of University of Campinas [NPEC, IA], BR), superposes body movement from different previous works in an actual one, and considers that each one brings materials to be manipulated by developing new combination abilities and arrangements. This practice leaks materials from one work to the other (the same way that the dancing body aggregates layers of gestures, memories, and body images). Basulto adds that sensation generates an image that ignites a gesture, activating a specific type of movement, and, from it, suggesting other reflections on new gesture connections and reformulating patterns, reaching a specific kind of movement that changes according to the context. Basulto makes me think that memory is what makes something new: the novelty exists because it is a fresh organization of a previous solution. This juxtaposed creation of different temporalities works for imaging creation, writing practice, and dance experience.

¹¹ Didi-Huberman, *O que vemos, o que nos olha*, 25, 79.

For Merleau-Ponty¹² the living being is not a pure identity, but a field: “The latent being is multiple, as the availability of the being for diverse perspectives.” Corporeality is articulated from a multiplicity of levels: “As a bond between me and things is the subject-object of sensitive experience”, that would reveal an “inadequacy of ordinary descriptive categories—subject and object, one and other”.

A displacement, a powerful quality of creation, stimulates this rather performative form of enunciation and reveals migrant possibilities of presentation of embodied and aesthetic images. Our body expresses singular routes (as we revisit our memories) of self-presentation, and “by the intersection of components of individual identity.”¹³ This nature of otherness beyond identification is the very genesis of enunciation, taken up by the flow of processual creation.

In our landscapes—memories, affections, perception, intentions, gazes—subject and object are blurred in fresh narratives. The concept of animacy, as a “marking that reflects hierarchical orders on kinds of entities, such as species or animate/inanimate things co-civility of language [...], can also have descriptive value such as gender.”¹⁴ Animacies confabulate and cling this proposition of embodied images in aesthetic production, as I address living things (any form of being) in artistic practice.

A performative cartography created by a moving body is the subject of Leda Martins,¹⁵ who thinks from this expanded context, the idea of cartography as performance, related to movement as an enunciative form:

A hieroglyphic body—that is: a poetic synthesis of movement; space and place of writing inscriptions; a body that alternates reinvented identities; a kinetic body of significant condensation; a performative synthesis in all its nature, conduct, lexicon, ideogram. [...] A “dialectic at work” of an embodied experience is writing, as it finds in this performative body its place and space extended to of inscription. From the body comes a rhythmic calligraphy, an embodied knowledge. A performance, even from a painting or a romance, occurs only in interaction and relation. It connects simultaneously a process, a practice, an episteme, a form of transmission and a medium of world intervention.

This Brazilian philosopher also considers corporeal knowledge a wide repertoire, as it “aggregates diverse present actions and events”. As we move, we reenact ourselves to things and to others, generating connections from the actual context. Cartographies recover a sense of belonging, generating territories of enunciation and unveiling signifiers in the act of imaging. Its dynamics update a place into a territory and reinvent the place of art in a moving textuality.

¹² Maurice-Merleau Ponty, *Le visible et l'invisible. Suivi de notes de travail* (Gallimard, 2005), 190, 33.

¹³ Felix Guattari, *As três ecologias* (Papyrus, 2011), 97, 123.

¹⁴ From Ph.D. in Linguistics and Professor of Gender & Women Studies Mel Y. Chen, in his speech at the Conference “Hiroshima 80 Years, from Tragedy to States of Creation”, at the Center of Research and Training SESC São Paulo (BR), 2025.

¹⁵ Leda Maria Martins, *Performances do tempo espiralar. Poéticas do corpo-tela* (Cobogó, 2021), 39, 79.

Achile Mbembe comments that African societies are of extraordinary plasticity, since they are mostly nomadic and migrant, and salute what is new and unprecedented with wonder, in the sense of wonder. Reality would come out of fruition and from the body, all inclined to enchantment. To the Cameroonian philosopher, reality “is focused on alterity and therefore will proceed multiplying others in their own alterity, embodied in the crossings of partial components.”¹⁶

A migration experience has always been part of the living condition in a broad sense, giving way to multiple aesthetic possibilities of narrative and content presentations, so that a dramaturgy of an environment invites us to a closer look at the inventive language of embodied presentation. A dramaturgy of the body is presented in migrant languages as body enunciations.

A migration between languages, in this sense, acts as an epistemological invitation for transcending aesthetic territories into embodied enunciations, widening the creative work in relation to other beings. Simultaneous realities from actual and imagined sites provide a practice of displacement that expands territoriality, corporeality, and language. This creative body reenacts migration as the displacement of one aesthetic language to another—and back again.

A landscape would be choreographic, rather than cartographic: a nomadic landscape, as nomadic as the body; a vibrant mapping, unplanned. A landscape can activate a sense of belonging, as when I travel by myself to unfamiliar places and among unfamiliar people. Literature creation—navigating words in length and duration, word choices and rhythm¹⁷— express evolving subjectivity in a performative language, as when cartographing a migrating experience (Images #3 and #4).

Animism has been present in my poems and gaze at things, although animism is a Western concept: in the Far East, as in Korean, Chinese, and Japanese cultures, all things are suitable to host a spirit. A chair, a glass. Tree trunks have written their stories, or rather, I seem to see them as a continuous calligraphy performance, since each tree of the grove tells part of a shared story.

Visible gestures come to sight through poetry and visibility, as dancing procedures: the flow, the pause, repetition, insistence, intensity, as presented in suggestive words and moving images. Performing embodied images and giving them visibility is similar to tracing a choreographic cartography, as living images expand dancing procedures.

Aesthetic research helps us think of reality across diverse fields; subjective aspects refresh established knowledge, as an intermittent and untraceable body, at once singular and diverse, and enable thinking procedures to displace scientific norms and domains. The production of knowledge attests unescapable confluences between theories, as epistemological procedures include bodily phenomena such as movement and dance. In dance studies, duration, weight, and speed determine modes of expression

¹⁶ Achile Mbembe, *Out of the Dark Night* (Columbia University Press, 2021), 73.

¹⁷ Previously I have presented this idea at the speech “Word Dramaturgy in the Dance of the Body” at the Practices of Resistance: Dramaturgy and Creative Processes in Performance Conference, held at the Center of Investigation in Performative Studies [CEHUM, FCT], Universidade do Minho (PT), 2024.

in both visual image and writing works (*poem 2*); how long a scene shall last before being cut, how short a sentence might be, how words are arranged according to their sounds and tones when suggesting solutions for a feeling or emotion.

Our performing presences, our image-making, our embodying landscapes lead to aesthetic processes arising from subjective experience at real and imagined sites. Once artistic practice performs memories and images, a choreographic mode of action permeates reality with new relations to signs. A body also creates meanings based on what is assimilated. Body images are committed to a dance language, a present moment also moved by intuition—narratives as moving imaging creation perform a presence, generating visibilities of different natures—here presented in the two poems and four video frames.

As seen, territories are places where we recreate ourselves, being affected by others' presences and realities. As we move, we reenact ourselves to things, to other living beings, and to images' derivations of other signs and previous patterns. An experience of sensuous migration, a desirable and strategic displacement, moves towards new modes of being present. The principle of migration as an epistemological tool operates to express subjects that share aesthetic experiments, figuring as a metaphor for speaking different vocabularies.

A landscape as an extension of the body connects temporalities and is not tied to a spot. To experience a landscape is to inhabit a created space in the present mode, as embodied images are renewed.

When presenting body narratives, our gestures generate images as provisional solutions. The self comes as a moving character to attend poetry practice, as I propose in this approach to migration studies that expands the physical displacement itself (understood as a language in embodied narratives in relation to different beings, not only humans). Reality perceived in this broader sense overlaps formal language categories, as a performative gesture is extended to all visibility procedures.

Migration, as an aesthetic experience of language, demands a dynamic set of singularities, as body landscapes blur specificities and the very enunciation the body presents. Migration, as an ignition for the creation of images, animates the performative action of displacement. A body image displaces given meanings and takes place, reconfiguring singular subjects in other objects (*poems 1 and 2*), as in a dance flow. Imagination embodies our imaging creation as we get involved by movement.

A relational praxis operates in these convergent concepts—migration and territory, space and place, cartography and choreography, displacement and language. To get involved with embodied textualities enlarges our senses, as a living body celebrates the very experience of aesthetic visibilities. To give body images visibility is to choose a way to perform a trajectory.

For Jean-Luc Nancy, a departure, in the sense of leaving, would be intimately its separation (which makes it distinguished: "The body being itself in departure, insofar as it displaces itself, right here from the there. [...] The by-itself of the subject exists only as the swerve of this a-part-self, which is the moment proper of its presence.

The a-part-self, as departure, is what's exposed.”¹⁸ A moving landscape, a body territory—lived through displacement and imagination—plays performative possibilities of an experience of connected, sensuous trajectories. The language becomes the body: multiple, experienced, and imagined.

This investigation is about what moves from our body: a migrant language promoting visual and visible landscapes, an image-capture procedure, an image dramaturgy, writing as a choreographic cartography through a singular space, a dance aesthetic, when words describe affections beyond subject and object. A creative body of no borders, working through performative practices of displacement. Dance practice displaces the subject, rewrites the object, and migrates images. A body of no borders translates itself while in movement.

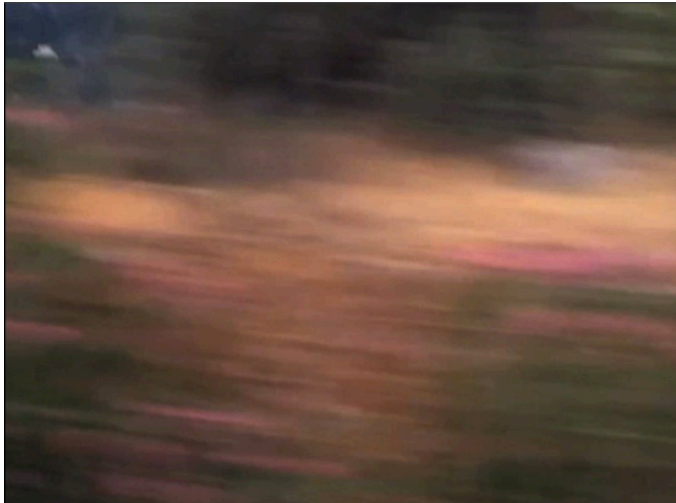
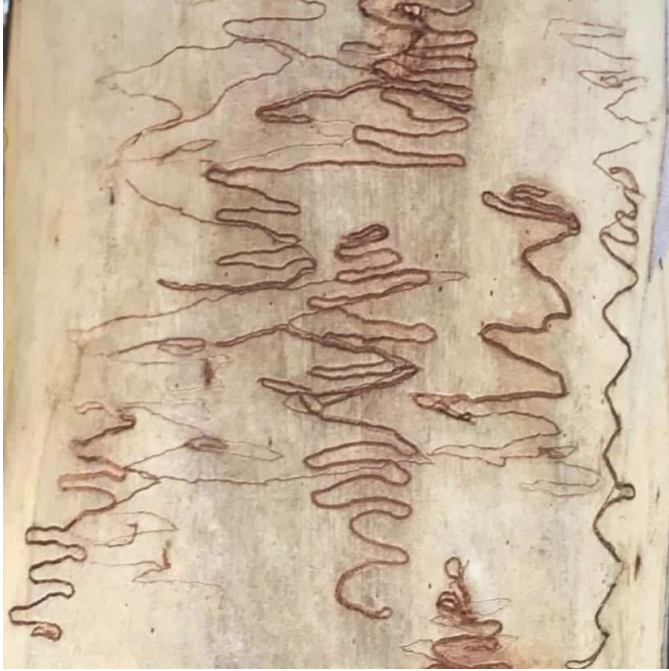


Image 1: A Tallinn shore (EE), 2022. Monica Toledo Silva



Image 2: São Sebastião das Águas Claras (Minas Gerais, BR), 2021. Monica Toledo Silva

¹⁸ Jean-Luc Nancy, *Corpus. Perspectives on Continental Philosophy* (Fordham University Press, 2008), 33–4.



Images 3 and 4: Study for the video series *Living Borders*.
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Scholarly analysis or debate