

Queer Gestures in the Garden: Gesture as an Articulator of Contacts, Relationships, and Other Sensibilities

This essay deals with the Huerto Agroforestal Universitario (Agroforestal University Community Garden, or HAU) and the diverse artistic practices that unfolded there in 2023. During that year, three Mexican artists conducted workshops and installations stemming from research-creation residences. These events introduced queer gestures that suspended the common organizations of the sensorium and agroecological production. Such gestural initiatives enabled new distributions of supports, attention modes, and other forms of relationships between the bodies and identities that inhabit these spaces.

Located in the National School of Higher Studies—Morelia Unit—UNAM (ENES Morelia), in the center-west of Mexican territory, in the state of Michoacán, the HAU dates back to 2017. It was designed to facilitate the teaching, accompaniment, and collective experimentation of both organic and traditional cultivation processes.¹ The communal garden strives to cultivate horizontal rhythms and utilizes an interdisciplinary approach to tackle challenges in agroforestry, socioecology, and biology, including water scarcity and the impact of the agROTOXIC industry. The garden develops sustainable techniques that gently address climate change by incorporating both scientific and traditional regional knowledge.² Under the framework of the project, and in respect to its vital rhythms, the *Entre Campo y Campo: Operaciones, Prácticas y Géstos Pedagógicos entre Agrosilviculturas y Artes* (Between Field and Field: Operations, Practices, and Pedagogical Gestures between Agroforestry and the Arts) initiative, coordinated by Dr. David Gutiérrez Castañeda, seeks to merge agroecology with artistic practices. It explores the intersection of operations, practices, and pedagogical gestures within agroforestry and the arts, forming the backdrop for the queer gestures discussed in this essay.

Entre Campo y Campo, as a research project, advances a collective initiative in México spearheaded by Eugenio Tiselli and José Miguel González Casanova, both artists specialized in community practices and ecology debates. From 2021 to 2022, Tiselli and González hosted the eponymous symposium *Entre Campo y Campo: Arte + Agroecología* (Art + Agroecology), which served as a platform for exploring strategic connections between these two disciplines. For them, agroecology represents a counterhegemonic alternative to land exploitation economies, merging diverse knowledge from technical/technological to cultural/artistic domains. Agroecology not only supports but also enhances a broad spectrum of strategies, including artistic approaches. Consequently, Tiselli and Gonzalez believe that art is a creative force with poetic significance that can actively shape cultivation processes, fostering strategic alliances between the aesthetic and the pragmatic realms regarding

crops.³ This perspective guided the implementation of *Entre Campo y Campo* in Morelia's communal garden, emphasizing art's role in enhancing agricultural practices.

The proposal of a queer gesture aims to highlight the queerness in the garden's artistic practices, which includes elements such as disidentification, disorientation, de-ontologization, and erotic desire. In this context, «gesture» refers to the concept that Marie Bardet, a philosopher of dance, identifies in her analysis of agronomist André-Georges Haudricourt's writings on forms of cultivation or pastoralism. These forms organize relationships between humans, animals, and plants. For Haudricourt, the practices of a far-eastern yam farmer contrast starkly with those of a far-western herder, each employing distinct techniques for working with livestock or crops. These techniques represent a form of action-intervention (a gesture) that affects both their exploitation of their environment and their interactions with other humans. Pastoralism promotes a vertical relationship with animals that in turn reproduces the domination of nature and man by man, characteristic of modern capitalist societies. Whereas agricultural practices in the East fosters, for Haudricourt, a dependent and caring relationship, respecting times and the vitalities of more-than-human entities without exploitation by humans, thus establishing an overall gentler relationship.⁴

Based on Haudricourt's research, Bardet extends the concept of gesture as societal organizer to the field of dance and artistic practices, defining a gesture as a dynamic «body/object/force/context» relationship – a continuum between style, body technique, corporeality, and mentality.⁵ Bardet emphasizes a notation system that brings visibility to the composition of a gesture by two vectors: perception and action.⁶ Being non-autonomous and producing a form of relationship-with, we can say that a gesture is composed of reactions and perceptions, it produces and is produced-by, it effects and is effected-for.⁷ This gestural thinking allows us to facilitate discussions about the relationships and impacts of human activities in their contexts, thus introducing a social and ecological dimension to artistic and dance practices.⁸ This strategic articulation of artistic practice allows us to deploy a vocabulary that describes how bodies create, perceive, and relate to each other, raising questions about conviviality and the sensorium that unfolds momentarily during a human practice. Artistic practices, therefore, have the potential to reconfigure established orders of sociability and perception. In this light, we explore two propositions about the critical role of gestures in reshaping the perceptual realm: the *partage* (dividing-within and also sharing-with) of the sensitive, and the *gesture* as a form of reorientation of attention.

In her book, *Pensar con mover* (Thinking with Moving), Bardet proposes a re-interpretation of Jacques Rancière's *Le partage du sensible* (The distribution of the sensible). By playing with distances within languages, she translates «*partage*» to «*com-partir*», which simultaneously means «to-divide-within» and «to-share-with». Through this linguistic play, Bardet argues that non-trained *gesture* in dance can heighten awareness among both viewers and practitioners, thereby transforming the movement of the body into a collective and democratic practice that establishes a shared sphere of the sensible. An observer who witnesses a non-trained *gesture*, gains awareness of their own capacity to move in a similar way, changing their perception of their body. Consequently, by emulating that movement, the observer shares the sensible experience of a certain bodily disposition.⁹ In many

cases, a *gesture* serves as an indication (this indication, as will be discussed in the article, can be explicit or implicit) of an action to be performed in groups, led by the artist; making the *gesture* allows one to realize the unexplored capacities of their body to feel and move.

In other instances, Isabelle Stengers proposes the notion of «the art of paying attention» in the context of climate activism and taking/making responsibilities for the environments we inhabit. Paying attention encourages us to consider aspects that are usually neglected.¹⁰ In this way, a *gesture* can provoke collective attentions that unfold into collective sensibilities, directing our attention towards materialities, living being, and bodies beyond conventional perception. Attention is a matter of taking into account, to turn our bodies towards forgotten bodies.

We adopt the concept of a queer gesture following Karen Barad's use of the term «queer», not to denote the strange or unusual but to suggest that these queer gestures reconfigure and interrogate existing relationships, perceptions, and identities¹¹ within the communal garden and agroecological imaginaries. In dialogue with members of the HAU, we observed that the conventional configuration of these relationships, albeit gentle, adheres to a Cartesian gesture that differentiates, opposes, and hierarchizes the lives within the space. Following Bardet, this is articulated through a form of possession and use, based on a mode of knowledge that is «[...] at a distance, clear and distinct [...] that establishes this logic of possession and use [...] that establishes rational logic that regulates and sanitizes its relationship with all sensoriality» that results in the «[...] institution of a political project that seeks [for humans] to become «master and possessor of nature»».¹²

The queer gesture unfolds as an action-perception interplay among humans, animals, and plants, implying a horizontalization of the subjectivities involved in the formulation of, following Timothy Morton, bodily counter-imaginings that challenge essentialist fictions defining the boundaries of a body.¹³ Bardet proposes studying the body as a series of gestures, a strategy that queers it by treating it as a contingent and unstable network of relations and perceptions.¹⁴ We propose that the artistic practices at the HAU employ gestures that invoke key strategies for destabilizing the Cartesian mode of relation; including haptic ontologies, intra-actions (Barad), disorientation/dorsalization (Ahmed and Bardet), self-experimentation and disidentification (Preciado and Muñoz), as well as the deployment of erotic-ethics of care.

De-orienting a space and paying attention to intra-actions.

***Infusión Multi-sónica* by Fernando Lomelí and the Laboratorio de Gestos Agroecológicos**

From March 7 to 9, 2023, the *Infusión Multi-sónica* (Multi-sonic Infusion) sound installation (fig. 1) was exhibited in the HAU of the ENES Morelia. Developed by the Laboratorio de Gestos Agroecológicos (Laboratory of Agroecological Gestures or LGA), which includes sound artists Fernando Lomelí and Barush Fernández Zamorano and agroecologists Ana Rojas and Alexis Rivero, the piece was the outcome of a workshop with students in their final semester of Bachelor's degree in Music and Art Technology, Art History, and Art and Design. *Infusión* featured a curatorial text alongside a sensitive cartography of the communal garden's sounds, supplemented by the installation of speakers and motion sensors in a yurt for reproducing sound art pieces created during the workshop. The piece displays two queer gestures that address concatenated processes from the development of the sound installation to



1 Fernando Lomelí and *Laboratorio de Gestos Agroecológicos, Infusión Multi-sónica*, 2023, installation view, variable dimensions, Morelia, UNAM. Seated in the center, Fernando Lomelí and Richard Barush Fernandez Zamorano; in the back standing and wearing a hat Alexis Daniela Rivero, members of the LGA. In the picture they appear inside the yurt with visitors of *Infusión Multisónica*. They talk and listen to the pieces. Photo: José Carlos Castro



2 Fernando Lomelí and *Laboratorio de Gestos Agroecológicos, Infusión Multi-sónica*, 2023, installation view, variable dimensions, Morelia, UNAM. A visitor trying to detonate a wind sensor inside the installation. Photo: José Carlos Castro

the strategies of assembly and design of the visitor experience: listening to relationships and disorienting listening.

Listening to relationships is the pedagogical strategy and queer gesture that addresses the initial conceptualization process of *Infusión Multi-sónica*. The workshop facilitators invited the participants to develop listening gestures in the garden, guided by questions like: «How are bodies heard in the presence or absence of water? Do you hear the contributions of plants to animals? Do you hear the contributions of animals to plants? Do you hear the contributions of water, light, and air to plants and animals? Do you hear the contributions of plants to animals, air, water, and light?». ¹⁵ Students were encouraged to visit the HAU periodically at different times to listen and pay attention to the varying sound configurations dependent on the environmental setting. The LGA applied the teachings and pedagogical methodology of sound artist Pauline Oliveros: deep listening – a somatic and attentive experience that goes beyond contemplative listening. Oliveros' experiential methodology demonstrated how bodies configure resonant fields that constitute ecosystemic relationships. ¹⁶ These exercises were adapted to critique political ecologies, moving beyond conventional soundscape protocols. Rather than merely recording and reproducing territory sounds as instrumental compositions of nature, this approach generates perceptual artifacts that reveal the impacts of our presence, fields of flight, and perceptual influences. What we hear is the consequence of our presence and mediation.

Karen Barad challenges traditional notions of ontological individuality by contrasting intra-action with interaction – the former assumes the inseparability of elements within a phenomenon, while the latter presupposes their prior independence. ¹⁷ She advocates for analyzing phenomenon as difference producers, asserting that the essence of the phenomenon precedes the existence of its components. This perspective influences the methodology used on-site for the recording of the garden sounds, focusing on the interactions between different bodies rather than individual contributions. The approach to listening gestures eschews to a modern Cartesian paradigm, which sharply delineates subjects and objects from their autonomy of one concerning the other. ¹⁸ Instead, it fosters a form of listening/perception concerned with how sounds are produced, not merely what they are – a perceptive mode that allows itself to be touched and that attends to contacts (contributions).

The LGA poses question about the tangible relationships among elements such as air, water, dirt, living beings, and the bodies of cultivation that are procured in the HAU. Drawing from principles in quantum physics, they note that their presence – even when listening attentively – affects the perceptible sound relationships and narratives, which they seek to capture as evidence of ecosystemic connections. If their presence affects must be because they are also part of these same relationships. Their presence, therefore, is not neutral but integral to the affective and material fabrics that constitute the garden and its cultivation. This realization shapes the sound ecology of the installation, recognizing human actions as equally significant as the behaviors and manifestations of more-than-human entities that negotiate their coexistence. In seeking a term that honors the co-constitution of the event, the notion of *Infusión* emerged.

In agro-silvicultural terms, an *infusión* is a technique for extracting soluble compounds from substances like herbs, spices, flowers, fruits, or tea by immersing them in hot water or another solvent liquid in a container device that becomes the

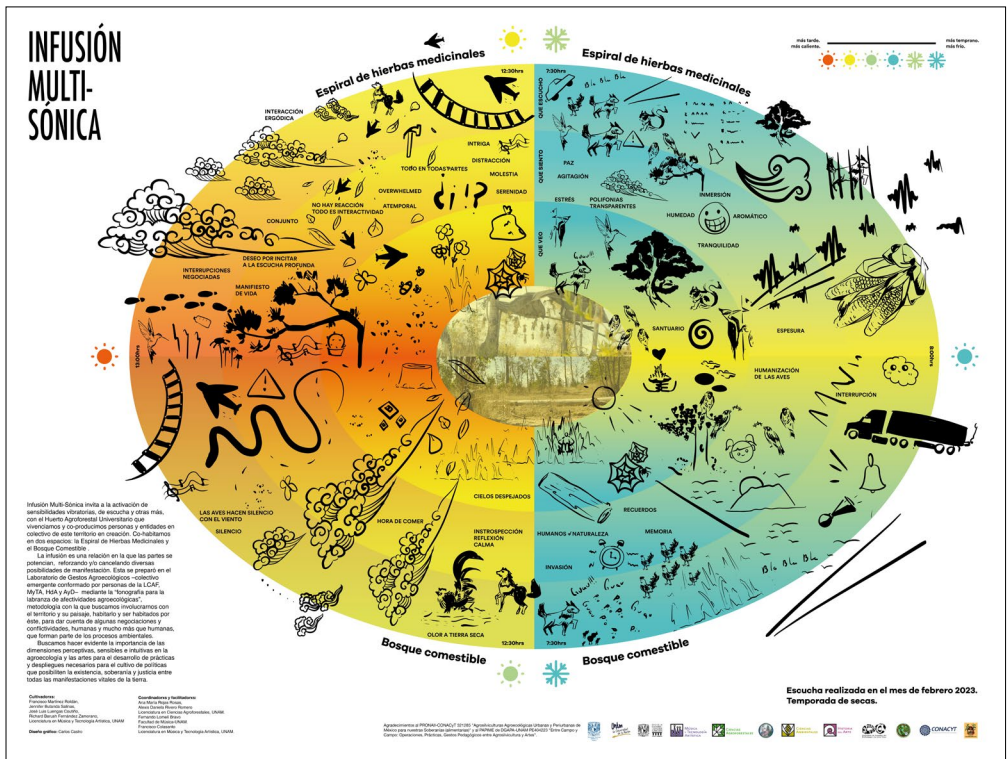
condition of possibility of the infused and participates materially in the configuration of the solvated. This process not only forms a complex assembly of solvent and solute but also transforms the ontological status of the combined materials. What results is not merely an aromatic drink or juice but a potentiated matrix of material agency, exemplified in concoctions and potions by their density, composition, and absorption capacities. The *Infusión Multi-sónica* proposal extended beyond mere molecular composition to encompass the orchestration of energies and forces, enhancing their sonic transmutation in fields and perceptive intensities of auditory forms.

This listening experience inspired participants, including Francisco Martínez Roldán, Jennifer Butanda Salinas, and José Luis Luengas Coutiño, to create sound art pieces. These works, crafted individually, were later mixed live during the installation, with triggers set off by sensors responding to visitors, wind currents, or soil humidity (fig. 2). This assembly decision generates an apparatus that, instead of constituting an individual delimitation of what is represented (where the sounds used and the pieces of each of the students are discernible one from the other), and fosters a sonorous opacity where human creation, communal garden sounds, and authorship intertwine. The reproduction of the pieces is subordinate to the human-garden-environment collaboration, as movement sensors are activated by these variables.

The visiting experience is structured around two moments as designed by the artists: entering the yurt to listen to the pieces and interact with the sensors, and then moving to another area in the garden for solitary listening to the gestures that integrate the space. This setup predisposes visitors to tune into the organic and environmental sonorities assembled within the orchard. Once outside the yurt, the body engages in organic listening unmediated by sound technologies, enhancing awareness of previously unnoticed sound elements and disorienting the everyday habitat of the space.

Infusión invites us to disorient the pre-established relationship between spaces and actions. By curating distinct listening spaces, the relationship of the human body to the HAU space is momentarily reconfigured. In this context, the transient state of bodies and orchards becomes apparent, while listening to the latter repositions corporeality and reveals an unexplored spatial constitution. Following Sarah Ahmed, we can say that «the question of action is a question of how we inhabit space. [...] [Quoting Husserl] ‘A ‘corporeal’ or postural schema gives us a global, practical, and implicit notion of the relation between our body and things and our hold of them’».¹⁹

Listening to the contributions redefines the orchard's habitat and establishes new interrelations between the bodies. Bardet, recounting various workshops on bodily creativity conducted with Moyi Schwatzer, notes that «new relations of corporeality/spatiality/temporality»²⁰ can be formulated through gestures. As a gesture, the disorientation of listening enables, through the body's displacement and interaction with the installation, a type of perceptive sensitivity that does not overlook existing but were previously discarded by a dominant hegemonic perceptual mode focused on a frontal, focal, central sensorium.²¹ This shift towards a listening that is neither passive – since it activates attentions – nor taxonomist-individualizing – since it engages with sound as an intra-action between bodies – establishes a touching form of listening. In the final device of the installation, a sound cartography designed by Carlos Castro, sonorities are mapped considering space-time-temperature variables.



3 Fernando Lomelí, José Carlos Castro and Laboratorio de Gestos Agroecológicos, *Infusión Multi-sónica* sound-temperature cartography, 2023, digital, 14411 × 10868 pixels. Colors and drawings in the picture track the temperature / sound continuum and the passing of time in diverse spaces in the communal garden

This approach dismisses the listening that responds solely to perceptive senses, revealing it as conditioned by the disposition of the listening body and its ecosystemic affectation (fig. 3).

To be amazed to be disoriented by relations between objects and the body.

Competencia by Griselda Sánchez

From March, 29th to 31st, 2023, the *Competencia* facilitated by Griselda Sánchez took place. The term was coined by Oaxacan anthropologist Jaime Luna to describe a communal organizational model that counters competition by promoting exchange and complementarity, celebrating diversity and reciprocity.²² The term *competencia* merges *compartir* (to share) and *competencia*, from the Latin *competere*, meaning to meet, to coincide, to gather; thus it roughly translates to ‘gathering-to-share’.²³

Sánchez encouraged participants, referred to as the ‘sharers’, to develop gestures that would allow them to experience amazement. Echoing Rachel Carson’s invitation in *The Sense of Wonder*, participants were urged to explore nature by being receptive to their surroundings and to (un)learn using perceptual senses to open up to disused sensory channels.²⁴ Carson’s insights, derived from her background as a marine biologist, resonate with Ahmed’s queer phenomenology, suggesting the possibility of disorienting the sensorium to produce new relationships between bodies and objects.

Sánchez asks the participants to explore the orchard in search of materials that could collectively inspire the creation of sounds. Those involved in the gestural exercise are invited to imagining how different forms of touch and contact with the materials can produce specific sonorities, deconstructing visual and auditory biases. Each person selected a material and applied a particular action to elicit a sound. After collecting these materials from the orchard, participants reconvened to share the strategies they discovered for producing sounds. They then passed the objects to others, guiding them on the body posture and touch techniques necessary to replicate the sounds. This exercise reinforced the idea that the quality of sound depends on how the object-subject relationship is enacted (fig. 4).

Ahmed suggests that an object's properties and its manner of existence depend on the subject's orientation towards it,²⁵ implying that identities and relationships are not fixed but are shaped by these interactions. This concept is exemplified Sanchez's exercise, emphasizing that sonorities emerge from human interaction with objects, necessitating a reevaluation of existing notions of corporeality. Contact between an object and a body is itself a form of orientation, and as Ahmed notes, bodies «take shape through being oriented [being touched].»²⁶

In this context of relational orientation and intra-action, contact not only shapes bodies and imparts them with ephemeral properties but also generates entanglements and distinctions among

5 Vanessa Rivero, *Encuentros matéricos*, 2023, workshop, variable dimensions, Morelia, UNAM. Photo: José Imanol Basurto Lucio. A participant of the workshop with Vanessa Rivero, with diverse materialities attached to his body



4 Griselda Sánchez, *Compartencia*, 2023, workshop, variable dimensions, Morelia, UNAM. Photo: José Imanol Basurto Lucio. A participant of the *Compartencia* (Ana Rojas Rosas) shows to the others the way in which she enables a particular sound in a fig.



bodies. Returning to Karen Barad's theories, it becomes evident that touching is an intra-action, through which the materialities of bodies and objects are co-constituted. Barad reminds us that «touching, sensing, is what matter does, or rather, what matter is: matter is condensations of responses, of response-ability.»²⁷ Thus, touching reveals the ontological indeterminacy of matter and human bodies, making these agencies necessarily queer.²⁸

Encoding and decoding (re-imagining) a body through ties and entanglements. *Encuentros matéricos en el huerto* by Vanessa Rivero

Encuentros matéricos en el huerto (Material Encounters in the Garden) is the title of the artistic workshop presented by Vanessa Rivero on August 12, 2023, as part of her collaboration with the Huerto Agroforestal. In her intervention, Rivero invites participants to walk through the communal garden, seeking materialities that provoke alternative forms of meaning and perception. She emphasized the importance of attentiveness to what goes unnoticed in crowded spaces and the creation of compositions from unexpected assemblages. After this exploratory phase, participants collectively engaged touch exercises to reconsider their intentions and haptic prejudices. The workshop culminated with the participants using pieces of rope to attach found material to themselves, first individually and then as a group, forming various sculptures with the human body as a support. This activity prompted participants to question the codifications of the body and the distribution of gravitational supports.

Participants were also invited to explore how self-intervention could trigger different forms of movement (fig. 5). This approach echoes Paul Preciado's description of Drag King workshops, where he invites participants to experiment with packings, chest flattening, and the creation of artificial beards by cutting locks of hair. According to Preciado, these actions alter «the body axis and the balance that is established between the shoulders, arms, and legs»²⁹ Similarly, Bardet discusses how the redistribution of weight during dance improvisation leads to «an ongoing subjective differentiation: rolling, distributing the weights in the body, and experiencing a changing continuity, a process, a becoming other.»³⁰ In both instances, a disorientation occurs, or, as Bardet describes, a dorsalization, where the world is experienced through other movements, support sharing, and perceptions.³¹

Additionally, participants created short narratives to explain their body modifications, allowing for a transformation in self-perception. The narratives ranged from envisioning hybrid bodies to articulating personal identities through the materials integrated with their bodies. Paraphrasing Preciado, the workshop fostered a collective awareness of the cultural-environmental orthopedies,³² generating disidentifications concerning an imaginary of the body as autonomous and detached from the orchard. This integration of ecological insight into what Esteban Muñoz calls disidentification challenges the heteronormative, white supremacist, and misogynist symbolic systems,³³ as well as the traditional forms of domination of nature in modern thought. Workshop participants proposed counter-imaginings of the body, making new senses of its materialities, and opting to redefine it through personal codifications and narratives that breathe new lives and other modes of being into a body affected by the materialities of the communal garden.

To create these sculptures, a rope was used to form knots and entanglements between the human body and the material bodies of the garden. This process was reminiscent of Fina Miralles' photo-action *L'arbre i l'home. Lligada a l'arbre* (The

tree and the man, Tied to a tree), which involves tying oneself to a tree to explore the ensuing relationship.³⁴ Karen Barad's concept of entanglement is brought to life through these gestures, emphasizing that entanglement does not blur the boundaries between human and non-human, nor does it erase distinctions and differences. Instead, it seeks to understand the materializing effects of how boundaries are drawn between 'humans' and 'non-humans'.³⁵ Experiencing bondage allows one to feel both together-separated from another body and, through collective bondage—hand to hand, skin to skin—the potential to become a common yet distinct body. In Bardet's interpretation of Barad, through strategic touches, one disowns «(...) the strict, binary, and logical opposition between who is *unx* [oneself] and who is *otrx* [the other], what is before and what is after, what is inside and what is outside, what is giving and what is receiving.»³⁶

Cultivating Desire and Desire of Cultivating. Queer gestures and the reformulation of an a posteriori relationship with the orchard

Paying attention to the sound of an orchard without seeking to categorize it involves recognizing the intra-action that constitutes it. Paying attention to an inert object explores other forms of relationship between the body and the object to produce unexpected sonorities. Paying attention to the materialities of an orchard allows for assembling complex ties that reveal alternative gravitational forms of the body and recode the signifiers of the nature-culture relationship. These queer gestures are underpinned by a politics of attention (attention that is itself a gesture), which suspends, for the duration of a workshop, installation, or a *compartencia*, the typical forms of production in the communal garden. The HAU, already committed to an ethic of gentle intervention and non-exploitation of the land/territory, thus becomes a laboratory for gestures that momentarily reorient, dislocate, and reconfigure rhythms of production. This underscores the importance of developing the art of paying attention, as Isabelle Stengers describes. Faced with an unyielding world obscured by unawareness and driven by the pace of thought for productive-extractive purposes, we must insist on the possibility of slowing down, of deconstructing haptic and auditory prejudices, and of recognizing the vitality and importance of all elements within ecosystems.³⁷

Omar Felipe Giraldo and Ingrid Toro situate the agroecological debate in Mexico around two gestures: empathizing and refining the senses. They propose that collectivities responsible for cultivation identify aesthetic compositions that are convenient, appropriate, and proportional.³⁸ These aesthetic empathies are mobilizing gestures of forms of cultivation not centered on production but on the cohabitation of the territory in gentle terms. We argue that such principles are naïve in the face of the colonial and modern legacies of that is termed 'aesthetic'; following Bardet, we contend that advocating for imaginaries of the appropriate, the convenient, and the proportional attends to the Cartesian gesture that differentiates, opposes and hierarchizes the perceptible.³⁹ Thus, we speak then of generating erotics and spaces of perverse desire within the communal garden, exploring another temperament of previously established relationships. Cultivating a desire for cultivation [*cultivar el deseo de cultivo*] through gestural practices revitalizes the experience of the space and draws attention to that which is commonly ignored. As explained in the text, it takes a necessarily queer gesture to make other forms of approach, contact, and intercourse flourish.

This text seeks to insist on a queer ecology centered on the politics of touch and attention. It matters because it accounts for how contacts – between fluids, cells, airs, atmospheres, perceptive faculties, smells, tremors, joys, and pleasures, – experienced communally, materialize. We are concerned with understanding how perceptions and tactile interaction in environmental processes, cultivation, communal gardens, and learning communities can be viewed as materially co-constitutive experiences. To diffract the interpellation of queer is to consider it as an emergent field of manifestations in which we co-constitute ourselves through acts, perceptions, reactions, affects, and gestures, in a queer, *abigarradx*, restless and deeply engaged manner, directed towards the care of lives to come.

Notes

- 1 Huerto Agroforestal Universitario ENES, UNAM: Nuestra historia, in: Huerto Agroforestal Universitario ENES, UNAM, <https://www.huertounam.com/>, last accessed 14.12.2023.
- 2 Fernando Aldair Valencia Vázquez: *Agrosilviculturas-meteorológicas en una ciudad intermedia: Análisis de la adaptación ante el cambio climático en Morelia, Michoacán, México*, Licenciata thesis, National Autonomous University of México (UNAM) 2023, <https://hdl.handle.net/20.500.14330/TES01000844639>, last accessed on 12.12.2023.
- 3 José Miguel González Casanova/Octavio Moctezuma/Eugenio Tiselli/Miriam Torres (eds): *Entre Campo y Campo. Congreso colaborativo. Tramar redes de arte + agroecología*, México 2021.
- 4 André-Georges Haudricourt: *Domestication des animaux, culture des plantes et traitement d'autrui*, in: *L'Homme* 2, 1962, No.1, p. 40–50, <https://doi.org/10.3406/hom.1962.366448>, last accessed on 12.12.2023.
- 5 Marie Bardet: *Hacer mundos con gestos*, in: Marie Bardet (ed.): *El cultivo de los gestos, entre plantas, animales y humanos*. Buenos Aires: Cactus 2019, p. 81–111, here p. 89.
- 6 Marie Bardet: *Pensar con mover. Un encuentro entre danza y filosofía*, Buenos Aires 2012, p. 134–144.
- 7 Marie Bardet: *Saberes gestuales. Epistemologías, estéticas y políticas de un «cuerpo danzante»*, in: *Enrahonar. An International Journal of Theoretical and Practical Reason* 60, 2018, p. 13–28, p. 22. Online: <https://doi.org/10.5565/rev/enrahonar.1206>, as of December 19, 2023.
- 8 Bardet 2019 (as Note 5), p. 96.
- 9 Bardet 2012 (as Note 6), p. 63–89.
- 10 Isabelle Stengers: *In Catastrophic Times. Resisting the Coming Barbarism*. Lünenburg, 2015, here p. 62.
- 11 Karen Barad: *Nature's Queer Performativity*, in *Qui Parle* 19, No.19, 2011, p. 121–158, here p. 126. Online: <https://doi.org/10.5250/quiparle.19.2.0121>, as of 19.12.2023.
- 12 Marie Bardet: *Perder la cara*. Buenos Aires 2021, p. 27–29.
- 13 Timothy Morton: *Queer Ecology*, in: *PML* 125, No. 2, 2010, pp. 273–282.
- 14 Bardet 2019 (as Note 5), here p. 108.
- 15 Fernando Lomelí: *Gestos agroecológicos*. Laboratorio de investigación/creación, YouTube. Online: https://www.youtube.com/watch?v=32SfcZXNZEM&ab_channel=VisionesSonoras, as of 19.12.2023.
- 16 Pauline Oliveros: *Deep listening: una práctica para la composición sonora*, Buenos Aires 2019.
- 17 Karen Barad: *Meeting the Universe Halfway. Quantum Physics and the Entanglement of Matter and Meaning*, Durham 2007, p. 139.
- 18 *Ibid.*, p. 140.
- 19 Sarah Ahmed: *Queer Phenomenology. Orientations, Objects, Others*, Durham/London 2006, p. 53 and 58.
- 20 Bardet 2021 (as Note 12), p. 183.
- 21 *Ibid.*, p. 176.
- 22 Jaime Luna: *Eso que llaman comunalidad*. Culturas Populares, Oaxaca 2009, p. 128.
- 23 Note of traduction: *Competencia* possesses two disputed etymologies: *Competere* or *competens*, these words confer different meanings to the word *competencia*. *Competere* (go to the encounter of something) complies to the translation proposed in the article, meanwhile, the meaning of *competens* refers to «being capable of», and «being able to compete». These paradoxical meanings can expand the implications of a possible translation of concepts native to the spanish language. See: Ernesto López Gómez: *En torno al concepto de competencia: un análisis de fuentes*, in: *Profesorado. Revista de Curriculum y Formación de Profesorado* 20, 2016, No. 1, p. 311–322, here p. 312–313.
- 24 Rachel Carson: *El sentido del asombro*, Madrid 2012.
- 25 Ahmed 2006 (as note 19), p. 50–51.
- 26 *Ibid.*, p. 54.
- 27 Karen Barad: *Trans*/Matter/Realities and Quees Political Imaginings*, in: *GLQ: A Journal*

of Lesbian and Gay Studies 21, 2015, No. 2–3, p. 387–422, here p. 400.

28 Karen Barad: *Tocando al extrañ interior*, Buenos Aires 2023, p. 28.

29 Paul Preciado: *Testo Yonqui. Sexo, drogas y biopolítica*, Barcelona 2020, p. 267.

30 Barad 2012 (as Note 6), p. 101.

31 Bardet 2021 (as Note 12), p. 208–213.

32 Preciado 2020 (as Note 29), p. 267.

33 José Esteban Muñoz: *Disidentifications. Queers of Color and the Performance Politics*, Minneapolis/London 1999, p. 5.

34 Miralles, Fina: *L'arbre. L'arbre i l'home. Lligada a l'arbre*, Catalunya, 1975/2020, MACBA, <https://www.macba.cat/es/arte-artistas/artistas/miralles-fina/larbre-larbre-i-lhome-lligada-larbre>, as 12.12.2023. © Fina Miralles.

35 Barad 2011 (as Note 11), p. 123–124.

36 Marie Bardet: *M/e toca*, in: Karen Barad: *Tocando al extrañ interior*, Buenos Aires 2023, p. 67. Note of traduction: Oneself and The other are gendered nouns in spanish. One can be either uno/una or otro/otra depending on the gender identity of the speaker, putting an «x» instead of a consonant removes the gender of the noun. This queer subtlety in the original text is lost in the translation from spanish to english.

37 Isabelle Stengers: *Prestar atención*, in: Amador Fernandez-Savater/Oier Etxeberria (ed.): *Eclipse de la atención*, Barcelona 2023, p. 79–86.

38 Omar Felipe Giraldo/Ingrid Toro: *Afectividad ambiental: sensibilidad, empatía, estéticas del habitar*, Chetumal 2020, p. 16.

39 Bardet 2021 (as Note 12), p. 30–31.

Image Credits

1 Fernando Lomelí and *Laboratorio de Gestos Agroecológicos*, 2023. *Infusión multi-sónica's* installation view. (Photo: José Carlos Castro)

2 Fernando Lomelí and *Laboratorio de Gestos Agroecológicos*, 2023. *Infusión multi-sónica's* installation view (detail). (Photo: José Carlos Castro).

3 Fernando Lomelí, José Carlos Castro and *Laboratorio de Gestos Agroecológicos*, 2023. *Infusión multi-sónica's* sound-temperature cartography.

4 Griselda Sánchez, 2023. *Compartencia* installation view. (Photo: José Imanol Basurto Lucio)

5 Vanessa Rivero, 2023. *Encuentros matéricos* workshop (Photo: José Imanol Basurto Lucio)

Photos were taken in 2023 by José Imanol Basurto Lucio and José Carlos Castro, these were comissioned by David Gutiérrez Castañeda and by the artists of the performances/installation.