

Ecosophy: intensive movements with the river¹

*Aionara Preis Gabriel*²

*Elaine Schmidlin*³

ABSTRACT

The paper discusses an investigation that articulates an artistic practice with Félix Gattari's concept of ecosophy, posed by the following question: What can we learn from the river? A memory, a teaching, the relationship between words and images through the search for knowledge. This is a piece of writing that seeks to examine doctoral research in Visual Arts retrospectively, not as a review but as a way to return to the text to think about it, which escapes academic research and converges with ways of living in society and the environment. Approaching the river from the ethical, aesthetic, and political perspective suggested by the philosopher is also a way of producing subjectivity that seeks for solutions to the crises of our time. Authors such as Gilles Deleuze, Suely Rolnik, Ailton Krenak, and Paola Zordan, collaborate with the risk of proposing a pedagogy of the river.

KEYWORDS: Pedagogy of Rio. Ecosophy. Transversality. Cartography.

¹ English version by Ana Carolina de Sousa. *E-mail:* carolinasou26@gmail.com.

² PhD in Visual Arts, line of research: Teaching of Visual Arts. State University of Santa Catarina, Florianópolis/SC, Brazil. Orcid: <https://orcid.org/0000-0002-0081-8617>. *E-mail:* aiopreis@gmail.com.

³ PhD in Education. State University of Santa Catarina, Florianópolis, Santa Catarina, Brazil. Orcid: <https://orcid.org/0000-0002-7478-1781>. *E-mail:* elaine.schmidlin@udesc.br.

*Ecosofia: movimentos intensivos com o rio***RESUMO**

O artigo discorre sobre uma investigação que articula uma prática artística com o conceito de ecosofia de Félix Gattari a partir da seguinte pergunta: o que podemos aprender com o rio? Uma memória, um ensinamento, a relação da palavra com a imagem pela busca de um saber-rio. Trata-se de uma escrita que procura ver uma pesquisa de doutorado em Artes Visuais em retrospecto, o que não consiste em uma revisão, e sim um retorno ao texto para pensar dele, o que escapa da pesquisa acadêmica e conflui com o modo de viver em sociedade e com o meio ambiente. Abordar o rio pela perspectiva ética, estética e política sugerida pelo filósofo, é também um modo de produção de subjetividade que busca saídas para as crises de nossa época. Autores como Gilles Deleuze, Suely Rolnik, Ailton Krenak e Paola Zordan, colaboram com o risco de propor uma pedagogia do rio.

PALAVRAS-CHAVE: Pedagogia do Rio. Ecosofia. Transversalidade. Cartografia.

*Ecosofía: movimientos intensivos con el río***RESUMEN**

El artículo aborda una investigación que articula una práctica artística con el concepto de ecosofía de Félix Gattari a partir de la siguiente pregunta: ¿qué podemos aprender del río? Una memoria, una enseñanza, la relación entre palabras e imágenes a través de la búsqueda del conocimiento. Este es un escrito que busca ver la investigación doctoral en Artes Visuales en retrospectiva, que no consiste en una revisión, sino en un retorno al texto para pensarlo, que escapa a la investigación académica y converge con la forma de vivir en la sociedad y el medio ambiente. Abordar el río desde la perspectiva ética, estética y política que sugiere el filósofo es también una forma de producir una subjetividad que busca soluciones a las crisis de nuestro tiempo. Autores como Gilles Deleuze, Suely Rolnik, Ailton Krenak y Paola Zordan, colaboran con el riesgo de proponer una pedagogía del río.

PALABRAS CLAVE: Pedagogía de Río. Ecosofía. Transversalidad. Cartografía.

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Introduction

Of the encounters between human beings and the river, which movements escape serialized subjectivity? In the search for these intensive movements capable of flooding the pre-established modes, which reproduce desires guided by capitalism, the concept of ecosophy will serve to guide this writing that elucidates, together with the documentary *Atravessamentos: memórias sobre o Rio Manoel Alves*⁴ (*Crossings: memories about the Manoel Alves River*), the making of other modes of existence provoked by artistic practices. The intertwining of artistic production with theoretical development is not an analysis of the product or its result. In this approach, it seeks to present how the documentary's development process unfolded and the triggers involving issues of education, environment, society, and subjectivity.

The motivation behind the documentary was the desire to reach the intimate places where memories are kept, and to get to know what the river that flows within each person is like. To reach this place, some guidelines were drawn up to guide and instigate the conversations that took place on the banks of the Manoel Alves River, located in the extreme south of Santa Catarina. The six people who participated in the conversation had some relationship with the river, whether through work, research, memories, education, or as inspiration.

The approach during the interviews was based on questions that could provoke reflection, lead the conversation to pre-established themes, and initiate other subjects, as the questions were open and susceptible to personal interpretation. The questions permeated impressions about territory, colonization, the environment, the economy, and followed the temporality logic of the watercourse and the life course between past, present, and future. Some practices were developed after the conversation

⁴ Available at: <https://www.pedagogiaadorio.com.br/projetos/v%C3%ADdeo-atravesamentos>. Accessed on: June 4, 2025.

to mark these temporalities, which could unfold into other works, other artistic productions on the same theme. In order to materialize the memories and record the stories lived and shared, each interviewee was asked to choose a stone around them and then write on its surface a word that represented a memory or that moment.

The stones were taken home so that the words, written in pencil, could be carved with a micro-grinder. This step of marking the stone with equipment was documented in the videos *Palavras Marcadas*⁵, which recorded the process and the insistent movement of sinking the word into the stone. With the stones ready, it was necessary to return to the river with them to then interpret each word and, through photography, obtain images that could illustrate postcards⁶. The distribution and circulation of these cards among the residents of Morro Grande and Meleiro, and among students from the schools in these cities, reflect the current situation.

To finish the artistic proposals, now covering the future, there was a moment after the conversation of making paper boats using the origami technique, so that each participant could express their conception of the river. These conceptions were written on the boat, read and interpreted⁷ by each person, and then the boat was placed on the surface of the river to be carried by the water, as a gesture to reach the future.

Among the subjects addressed throughout the conversations, those that stand out due to nostalgia for a time of few resources and a lot of inventions, evidenced the transformations in the way the river is used and managed. Such transformations are directly related to the capitalist subjectivation's system that, due to the rigid separation between the mental, the social, and the environmental, see the river and all natural elements as a set of resources that can be appropriated by man. This productivism logic of capitalism, which operates in exploiting the labor force to sustain the

⁵ Available at: <https://www.pedagogiadorio.com.br/projetos/palavrastreats> the river and all natural elements as a set of resources to be-marcadas. Accessed on: June 4, 2025.

⁶ Available at: <https://www.pedagogiadorio.com.br/projetos/cart%C3%A3o-postal>. Accessed on: June 4, 2025.

⁷ Available at: <https://www.pedagogiadorio.com.br/projetos/poemas>. Accessed on: June 4, 2025.

economy, is intrinsically and inextricably linked to the production of culture and human subjectivity. It is in this context that the philosopher Suely Rolnik develops her thought on how to subvert the politics that colonize both the economy and the production of desires, because according to her:

[...] it is life itself that capital appropriates; more precisely, of its power of creation and transformation in the very emergence of its impulse – that is, its germinative essence – as well as in the cooperation on which such power depends to be carried out in its singularity (Rolnik, 2018, p. 32, our translation).

In her critiques of the capitalist-colonial macropolitical regime that began with the philosopher Félix Guattari, the psychoanalyst warns about the extractivism this system produces by appropriating natural resources to its ultimate consequences, and about how it also damages the unconscious and subjectivity. For this, it is not enough to act in the macropolitical sphere; it is necessary to think about how to dissociate the relationship between capital and the power of creation. To counteract the macropolitics of society's institutional and structural power systems, the author invests in a micropolitics that acts on social interactions at the individual and everyday scales. With this, “the common”, or “immanent field of the vital drive of a social body is constructed when it takes it in its hands, to direct it to the creation of modes of existence for what asks for passage” (Rolnik, 2018, p. 33, our translation). In the list of the seven spheres that differentiate insurrections at the macro and micropolitical scales, namely: focus, potential agents, what moves their agents, intention, criteria for evaluating situations, modes of operation, and modes of cooperation, it is worth highlighting the second sphere in which potential agents are divided into two categories: human and non-human. For a macropolitical insurrection in this sphere, the potential agents are only humans.

However, for an insurrection to occur on a micropolitical scale, the potential agents are humans and all the elements that make up the biosphere, which manifest themselves in their own ways when some form of violence against life occurs.

For example, a river that dries up due to the excess of colonial-pimping garbage and that, in the face of this, rebels by moving underground, where it finds the possibility of flowing again, now protected from such poisonous effects; or even trees that bloom before spring, rebelling against the risk of sterility that can result from the accumulation of pollution (Rolnik, 2018, p. 124-125, our translation).

So there are the rivers, as non-human agents that have recurrently reacted to threats to their vitality, knocking down bridges, preventing passage, swallowing cities, drowning political and economic strategies of a regime that is unable to control these forces, to then regain their space, of course.

In every tragedy, the river is frightening due to the violent and overwhelming way that it breaks its limits, where what should scare is the violent way in which its banks are occupied. All societies' development took place close to water, and although we have learned almost nothing from the speech of rivers, it is necessary, according to Krenak (2022, p. 37, our translation), to “dive deep into the earth to recreate possible worlds”. A relationship of care, respect, and reciprocity, without any boundary between human and non-human. It is in this notion that Suely Rolnik (2018) advises that when one works with subjectivity, one must operate through the ways of form and forces to qualify the personal sensory-sentimental-cognitive capacity. Forms can be captured by perception and feeling: an apprehension of the world that is usually already associated with socially constructed codes and representations. The forces derive from the encounters between the body and the world, producing new relationships with different effects, other ways of seeing and feeling the same thing.

In fact, the screening of the documentary in schools along the Manoel Alves River aroused students' interest in sharing personal memories, stories heard from family members, or simply in recognizing a place. The attention to memories and desires revealed by the interviewees' speeches made it possible for other ways of inhabiting and getting to know the river to emerge within the classroom. Without the logic of modern capitalist extractivism thought being triggered, as Rolnik told us, but which could bring out different interactions between the river and the students' subjectivities.

This productivity, which disarticulates the whole and aims to “decolonize thought,” was developed by Félix Guattari through the concept of ecosophy, which works with ways of inhabiting and knowing this world that are not related to the hierarchical character dictated by the dominant system. Based on this introduction, this text is aligned with the postulation and deepening of the concept of ecosophy, with the river serving as a theoretical and practical link across the personal, social, political, and educational fields.

The concept of ecosophy as an ethical-aesthetic paradigm

Developed by the French philosopher Félix Guattari (1930-1992), the concept of ecosophy is composed of three registers: the social, the mental, and the environmental. His analysis relates, in a logical and heterogeneous way, what is natural, what is cultural, what is environmental, and what it is to be human. For the author, it is the incessant techno-scientific transformations that unleash ecological imbalances that threaten all the existing diversity of life. Individual and social ways of life are contaminated by mass-media consumption, standardization of behaviors and interpersonal relationships, compromising “the relationship between subjectivity with its exteriority—be it social, animal, vegetable, cosmic [...]” (Guattari, 2012, p. 8, our translation). The definition of ecosophy for the philosopher is not the characterization of a discipline, but an ethical, political, and aesthetic practice that aims to resume the human being and his way of living in society with the environment.

When faced with this word, one might initially think that it means a relationship with only ecological and philosophical issues. Before deepening the subject, it is necessary to distinguish the definitions of the words “ecology” and “ecosophy”. Ecology was created by the German scientist Ernest Haeckel (1834-1919), derived from the Greek *oikos* = house + *logos* = study, to designate the relationship between living beings and their interactions with the environment. Ecosophy, on the other hand, derives from the combination of the Greek words *oikos* = house + *sophia* = wisdom, or a wisdom of inhabiting (Melo da Silva, 2019). In a way, this neologism is associated with these concepts in the search for ecological balance, but it also has implications for society’s ethical, political, and aesthetic principles.

Guattari’s ecosophical thought serves as a compass for this research, which explores the river transversally, drawing on the three registers proposed by the author: the social, the mental, and the environmental. Let us take as an example the narrative constructed in the documentary *Atravessamentos: memórias sobre o Rio Manoel Alves*. All the reports reveal the same feeling that the way the river is used and managed has changed the landscape, the environment, and especially the relationship between human beings and rivers. Such a situation exposes how polluting phenomena are linked to changes in our habits, also affecting fauna, flora, and any collective construction of being-water and being-human. This need for progress at any cost is a socio-ecological issue arising from the colonization of desires by capital, as Rolnik (2018) argues, and prevents other forms of listening and involvement between human and non-human beings.

In terms of an ecosophical perspective, committed to discussing issues related to the invasion, the genocide of the original (indigenous) peoples who inhabited the Extreme South of Santa Catarina, and the entire capitalist economy’s logic, it is necessary to bring out the threat to life caused by the techno-scientific-social transformations. In view of the assault of these continuous modes of production, Ailton Krenak (2020, p.

22) poses the following questions about the dissociation between human and nature: “natural resource for whom? Sustainable development for what? What does it take to sustain?” (our translation). In this wake, that there is only one history that prevails and makes invisible the diversity of peoples and existences, the indigenous thinker reminds us about how this social construction distances us from our place:

The idea of us, humans, detaching ourselves from the earth, living in a civilizational abstraction, is absurd. It suppresses diversity, denies the plurality of forms of life, existence, and habits. It offers the same menu, the same costumes, and, if possible, the same language for everyone (Krenak, 2020, p. 22, our translation).

The worldview that Krenak deals with is produced by situated knowledge, built through connections between human beings and the ecosystem, and it is here that one assumes responsibility for one’s own life. Just as Guattari (2012), who writes about the “backlash” that nature can have in store for us if there is no collective and responsible management that guides the sciences and techniques towards human ends. It is not a matter of wanting to return to the past and reconstruct the former ways of living, but of acknowledging that it is necessary to face the facts and reorganize the methods used by the worldview. Realizing the urgency of these proposals also means understanding that humanity needs to reassume itself to continue having a history. As it appears in the excerpt from the documentary:

FIGURE 1 to 4: Frames from the documentary *Atravessamentos: memórias sobre o Rio Manoel Alves*





Source: <https://www.pedagogiadorio.com.br/projetos/v%C3%ADdeo-atravesamentos>.
Frames: 8'48" to 9'03". 1: Human being it self, by the way/2: Learned how to break through and win/ 3: In not so a harmonious way, these limitations/ 4: The environment, the mountain, the spring, the river...

A “non-harmonious” way that shows how behavioral transformations, whether individual or collective, have absolutely detached the human being from this organism that is the Earth. In this frame, the river, as a form and force, puts its ecosophical gear to work, opening spaces and moving flows between humans and non-humans as it turns the water wheel.

The meetings held on the riverbanks to share the daily experiences between river and human beings sound like an invitation to dive into these questions about the place we want to live, in view of the experience as an individual and also as a community. Still referencing Krenak, it is also the stories that, when told, open space for life to flow in its power as an exercise in fabulation, and thus it is possible to postpone the end of the world. In this process of integrative learning, bodily memories are also natural.

By provoking this tension between the river element and the human being's ethical-aesthetic principles, rather than ecology, it is the concept of ecosophy that justifies how these associations can contribute to formative processes. This is because ecology is also a product allied to the entire current production system, which is concerned with doing something with its own waste and still uses this as a marketing strategy (Krenak, 2020). It is known

that ecology plays an important role as an area of knowledge in the preservation of the environment and life, and as a means of reparation for human beings' behavioral changes. However, this concept, which is part of discussions across sectors of society, such as politics, education, economics, art, and the media, presents only an idea of conservation. Ana Godoy comments that there is in this larger ecology a dominant pattern that reproduces the truths of the world.

The truth of the greater ecology is not questioned, but rather the value of the knowledge it expresses, its capacity to create and institute values that do not dispense with the belief in truth (Godoy, 2008, p. 56, our translation).

When discussing greater ecology, the author refers to the concepts of major and minor, developed by Gilles Deleuze and Félix Guattari. The term is borrowed as a tool to distinguish the dominant (major) ecology—the one that creates its truths and policies according to its uniformizing interest—and ecology as the expansion of life (minor)—the one that creates and experiences other relationships with the world and things. For the author (Godoy, 2008, p. 152), the major ecology is the conservation of it, while the minor ecology is concerned with inventing new modes of existence.

In the context of a river, (major) conservation ecology can act as a pamphlet for political campaigns to show the creation of parks, ecological stations, environmental reserves, or clean-up projects, without necessarily addressing problems related to water use and management. The context of a river is different from the perspective of the minor, who, by recognizing how the different ways of inhabiting are intertwined and compromised with the ways of using its waters, opens spaces so that other ways of existing, which do not use the river only as a resource, can exist. To this end, Guattari (2012) suggests that there is a new ecosophical reference, indicating lines of recomposition of human praxis in the most varied domains, whether

individual or collective. A revolution that must reach the visible and structural forms of society and the sensible forces of the human being.

In his book *The Three Ecologies*, the author defines the three ecological praxis as follows: social ecosophy, which aims to work with human relations in order to modify and reinvent the ways of relating with each other; mental or subjective ecosophy, which ends at the psyche and consciousness of the subject as an individual, reinventing the subject with the body, with its ghosts, and with the mysteries of life and death; environmental ecosophy, which focuses on the preservation of species in the face of environmental catastrophes arising from human action.

It seems to me that it is in the set of these tangled and heterogeneous fronts that the new ecological practices should be articulated, whose objective will be to activate isolated and repressed singularities, turning in circles, procedurally active (Guattari, 2012, p. 34, our translation).

To practice the three ecologies, it is important to organize new micropolitical and microsocial practices, combined with new aesthetic practices that favor the formation of the unconscious—the place of production of desire. The unconscious as a power of existence, which supervenes the psychoanalytic analysis of desire as a lack and explores the power relations imposed by the capitalist production model, in order to develop ecological, social, and political practices that get out of this situation and contribute to humanity's development. By proposing these new approaches to working ecology through practices of subjective formation, which problematize the political, social and economic issues in which we live, from the philosopher's perspective, there's a way of working ecology for achieving the individual's emancipation, without its image being linked only to a small minority of environmentalists, nature lovers, and communities that depend on natural reserves to survive.

In view of the issues in Guattari's writings, as it is integrated with the transformations of the human being as a political and social individual, ecosophy is related to a process of recreating social and subjective identities, which the author calls resingularization. Therefore, ecosophy should provoke speculative practices by renewing the current dominant practices that guide human beings, society, and the environment.

New social and aesthetic practices, new practices of the Self in relation to the other, to the foreign, to the strange: a whole programme that will seem far removed from current urgencies! And yet, it is precisely through the articulation of: subjectivity in a nascent state, of socius in a constantly mutating state, of the environment at the point where it can be reinvented, that the way out of the major crises of our era will be at stake (Guattari, 2012, p. 55, our translation).

And how would these practices be able to intervene along these three registers? What to do with the subject's massification in the face of the media influence? How to make room for creation and for the reinvention of this look at nature to happen? For this revolution that Guattari supports to happen, it is necessary to build systems that articulate the three ecological practices beyond the production of material goods; it is about developing actions on a small and medium scale that consider social attitudes, desires, subjectivity, and the preservation of species. This way, by contributing to discussions across the three registers, ecosophy revalidates its foundations as an ethical-aesthetic educational practice. It is through the author's three ecologies that it was possible to establish a relationship with the river and its springs; with the residents who benefit from the water of this river, and with the local economy.

Pedagogy of the river

An approach that begins with a problem, that takes seriously Guattari's call not to stick to the myths of sustainability created by the production economy, and that seeks to problematize how this economy can be harmful to the health of man and the earth, requires that strategies be created to find not a solution, but conditions for an ecology open to variables and that can be connected with the wisdom of inhabiting to exist.

The documentary that guides this writing and that also structures this research introduces the dimension of a river inhabiting the third bank, where the river's aspects are approached through affectivity and its teachings. In this time of pause to listen and learn from the Manoel Alves River, a new relationship between human beings and the river appears, which, under a poetic bias, transforms it into a water-knowing. Thus, the Pedagogy of the River was born, which seeks to assert itself as a set of educational statements for an ethical-aesthetic formation, addressing the relations between earthly ecologies and subjective ecologies.

For the river to be able to move pedagogical practices, education becomes a tool that, from the perspective of a river-knowledge, converges the contents that are part of a teaching and learning context, as well as the common knowledge linked to the surface of the earth. It is in this notion that the river dynamizes a field of possibilities for pedagogical practices, becoming a reference for thinking about ethical-political and aesthetic practices. As an analytical device and at the same time a producer of subjectivity (Guattari, 2012). The Pedagogy of the River is a project that does not belong to the forms of hierarchization of knowledge between what is taught and what is learned, as it is committed to an education for Gaia, in which the river element is traced alongside the learning experience. A path to be followed between the three riverbanks, or a river that can be navigated with a paper boat, or even by diving into the geophilosophical bases that seek to compose, through pedagogical practices, an ethical-aesthetic formation with the river. As shown

in this frame from the documentary, one of the starting points of the pedagogical construction was the occupation process of the territory to which the Manoel Alves River is inserted.

Figures 5 to 8: Frames from the documentary *Atravessamentos: memórias sobre o Rio Manoel Alves*





Source: <https://www.pedagogiadorio.com.br/projetos/v%C3%ADdeo-atravessamentos>.
 Frames: 13'09" to 13'37". 1: So, I understand/ 2: It is important all this about education/ 3: If the family won't teach/ 4: What the river is, the school has to do it.

As in almost every place that was colonized, the riverbanks were occupied due to access to water for housing, daily activities, agriculture, and, consequently, the exploitation of natural resources. In this process of societal development, it is evident that the socioeconomic advances that have impacted the natural dynamics of water continue to be justified by the benefits they provide. In the context of the Manoel Alves River, this situation can be seen by stones being removed to be used to build roads, houses, and landfills; diversion of the river course for agricultural irrigation; water withdrawal using motors for agricultural irrigation;

pollution from local industries; inefficient basic sanitation and, mainly, the poisoning of the river's waters with the use of pesticides.

In view of all these facts, in 2016, the State Council of Water Resources (CERH) of the state of Santa Catarina, discussed the pilot project for the grant of water use for the irrigating sector of the Araranguá River basin in which the Manoel Alves River is inserted (Diário Oficial – SC – No. 20.454, resolution No. 15 of December 20, 2016). Although this practice of granting companies water use rights already occurred in other places, the Manoel Alves River was the first in the state to receive a project to grant water use for the benefit of farmers on its banks. Given that such a practice contributes to water pollution, it is worth asking why there is no compensation for those who obtain this entity solely as a resource.

The Brazilian agronomist and environmentalist José Lutzenberger (2012), who spent part of his life working in chemical industries specializing in agricultural fertilizers and another part acting against the use of these inputs in defense of the environment, reports in his books about how agriculture, which should be the main factor of human health, is one of the main factors of pollution. Along with the territory appropriation, rivers have also been colonized through actions that appropriate their waters as a resource and as a landscape, contributing to the loss of biodiversity and to the distance between human beings and rivers. Recognizing the use of the river as a social space identified here, as well as the natural behavior of the watercourse, is an indispensable analysis to be made in advance so that other futures, different from the already outlined, can be put into practice.

Let us return here to the action in the documentary: making a paper boat, placing it on the surface of the water to be carried by the current, containing the intentions of a river in the future. This is not only for cities along the Manoel Alves River, but also for the entire population that benefits from water use. In short, the Pedagogy of the River suggests a moving and transversal practice, aiming to incorporate the river's

temporality, spatiality, and materialities into its ecosophical perspective as resources for pedagogical practice in art.

Through these conceptual meanders, the geophilosophy of Deleuze and Guattari (2010b) follows the same flow because it understands that thought is made in the relationship between territory and land. By associating thought with the earth, the philosophers refer to the existence of a mental geography from a geographical perspective. Unlike other philosophical perspectives, thought is not made only in relation to the subject and the object, but rather through the primary relationship with the earth.

Thinking is not a thread stretched between the subject and the object, nor a revolution around the other. Thinking is rather done in the relationship between territory and land (Deleuze; Guattari, 2010b, p. 103, our translation).

With a punctual focus on the concept, the question arises as a criticism of philosophy's origin, since it is associated with a place, whereas, for the authors, philosophy does not depend on an origin but on a means. This is immanence, a space through which concepts move and which guides thought. For the authors, philosophy is the result of this exercise of thought between those who inhabit a place and relate to this territory.

Here we face another issue that is dear to the authors: the territory, which has two zones of indiscernibility, "the deterritorialization (from the territory to the earth) and the reterritorialization (from the earth to the territory)" (Deleuze; Guattari, 2010b, p. 113, our translation). Deterritorialization has two ways of thinking; one called relative, which is when thought is related to physical factors such as geography, the stars, and the cosmos; and one that is absolute, which is when the earth enters the plane of immanence of thought. Reterritorialization involves reconstituting a new territory from deterritorialized elements.

Since these two processes are inseparable and simultaneous, would it be possible to speak of a thought that is born with the flow of the river? According to the authors, it is possible as long as thinking occurs on the plane of immanence and is populated by concepts and figures. What is excluded is the idea that philosophy presents only internal needs, belonging to its conceptual field. Philosophy arises from encounters with the issues of the Earth, as manifested in its social and political characteristics; hence, a geophilosophy. The river becomes this plane in which thought happens from the interaction between Earth—or water—and those who inhabit it, whether its banks or its interior. This concept is also affirmed in the thought of Paola Zordan (2019), in her publication *Gaia Educação: arte e filosofia da diferença (Gaia Education: Art and Philosophy of Difference)*, when addressing the issues of education and ecosophy from the geophilosophy perspective:

To think of Gaia as a living body, interacting with other bodies, is to take the human out of the center of attention and understand that all created bodies are interconnected in a single being. [...] To act in favor of the planet is to stop thinking only about the human, opening up perspectives of thought in which machines created by humans and the forces of nature can coexist without humanity overriding planetary health (Zordan, 2019, p. 13, our translation).

As if the Earth were a skin that covers all the forms of life inhabiting it, and everything done within this layer influences everyone. This perspective brings teaching practice closer to the Earth, seeking to balance scientific knowledge with the practical knowledge this place demands. The contemporary way of life has generated a chain reaction that begins with the manipulation of the desire for capital, driving towards consumption and the need to have things, which generate piles and piles of waste that are not very recyclable, or, when possible, its cost

to be recycled is higher than the one for manufacturing a new product. The necessary knowledge that shapes how we relate to the Earth is the same knowledge that destroys the whole essence of life in favor of developing narrow-minded values. It is not a matter of proposing an approach to collecting, separating, and reusing waste, but of bringing about changes in the bases of human thought. The principle of the Pedagogy of the River is a primitive knowledge given by the action of using the materials of the Earth in ways that keep them healthy.

The announcement of a future where human service is replaced by machines is already the present. And such an event contributes to the loss of manual skills for producing objects and performing everyday activities. This distancing from manuality and consequently from the creation process inhibits the discoveries and surprises of the unknown that belong to this time of creation. In this way, Zordan brings art into his geoplactic thinking to provide a compositional plane that moves other ways of thinking. That is why, for the author, thinking with art,

it is to think with the materials of the earth, with their forms, with modes of expression that never depart from the bodies of the instruments and elements from which art has made use of its most varied manifestations (Zordan, 2019, p. 14, our translation).

It is an ecosophical perspective that brings earthly ecologies closer to interpersonal subjective ecologies, involving what she calls geoplactic productions. Geoplactic thinking aligns with this interaction that art can provoke between human beings and the physical environment, serving as a facilitator of new experiences and interactions with the world.

These productions consider both the artistic making a work of art requires and learning from an illiterate farmer as relevant. The intention is to unite the set of customs and habits that underlie knowledge in the

institutional and domestic dimensions, enabling the classroom to take place in other contexts, with “an existential aesthetics that promotes new values in the relationships between what humans do and what the earth offers us” (Zordan, 2019, p. 15, our translation). By using art as a non-academic science, prior to the Enlightenment divisions of knowledge, which used knowledge, techniques, and procedures on the subject from reason with useful results, the art of Gaia Educação (Gaia Education) multiply inventions that are not always related to something useful, because it focuses on the spirit.

The movement that drives art in Gaia Educação is the desire to learn, to learn from matter and take it to its depths. The Pedagogy of the River is this desire to create and extract much more from the river than it can tell us. It is to perceive in its hidden signs the intensities that are proper to all the elements that compose it. Therefore, it is in the interest of the Pedagogy of the River to intend relations of existence between human beings and nature, between human beings and rivers, crossing the plane of immanence with an education aimed at an ethical-aesthetic formation. It is necessary to experience this river to prove, through art, philosophy, and science, how to operate the diversity of knowledge. Because the practice of transversal education, combined with art, philosophy, and science, can cause significant changes in the ways of living and thinking about this world. And this requires adopting what Deleuze and Guattari call ethical-aesthetic existence, so that there is experienced, committed learning. It is not a pedagogical procedure that seeks to keep control of students and lead them to a pre-established objective, but rather to create unique ways of teaching and learning.

Thinking about the river is not alien to society; it is done on a democratic, collective, relational level, uniting aesthetics (art) and concepts (philosophy), because any action interferes with the community's life. From geophilosophy becoming closer to the pedagogy of the river, I venture to say that, from the ethical-political and aesthetic perspective of ecosophy, the

possibility of creating other versions of the river, different from those that inhabit the probable future of a dry and poisoned river, depends on the opportunity to give voice to the river as a call to existence. Thus, the problem of this research is to make art approach the territory of knowledge in a transversal way and create pedagogical practices in which learning is the production of difference.

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Received in May 2025.

Approved in December 2025.