

Resistance actions in Complexo da Maré: production of life in a context marked by necropolitics

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Abstract | Complexo da Maré's historical is fulfilled by necropolitics (MBEMBE, 2018b). The Organization Redes da Maré, by working as a resistance, tries to repair Some injuries made throughout the process. This article clipping points out the Centro de Artes da Maré as a pivot that does not split up artistic action and citizenship, and through its performativity action (NYONG'O, 2019), promotes an ongoing exercise of radical empathy (VALVERDE, 2015) understood as a potential movement of transformation.

KEYWORDS: Necropolitics. Redes da Maré. Centro de Artes da Maré.

Ações de resistência no Complexo da Maré: produção de vida em um contexto marcado por necropolíticas

Resumo | O histórico do Complexo da Maré é marcado por uma série de necropolíticas (MBEMBE, 2018b). Como forma de resistência, a organização Redes da Maré busca reparar algumas marcas deixadas nesse processo. O recorte escolhido por este artigo apresenta o Centro de Artes da Maré como eixo que não aparta ação artística e cidadania e que promove, através de suas ações performativas (NYONG'O, 2019), um exercício constante da empatia radical (VALVERDE, 2015) como movimento latente de transformação.

PALAVRAS-CHAVE: Necropolítica. Redes da Maré. Centro de Artes da Maré.

Acciones de resistencia en el Complejo da Maré: producción de vida en un contexto marcado por necropolíticas

Abstract | La historia del Complejo da Maré es marcado por una serie de necropolíticas (MBEMBE, 2018b). Como forma de resistencia, la organización Redes da Maré busca reparar algunas marcas dejadas en ese proceso. El recorte escogido por este artículo presenta el Centro de Artes da Maré como eje que no aparta la acción artística y ciudadana y que promueve, a través de sus acciones performativas (NYONG'O, 2019), un ejercicio constante de empatía radical (VALVERDE, 2015) como movimiento latente de transformación.

PALABRAS CLAVE: Necropolítica. Redes da Maré. Centro de Artes da Maré.

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Introduction

Redes da Maré, a civil organization that operates in Complexo da Maré with art and culture, territorial development, public security, and education, has tracked the transformation of the region since 1997. Over twenty-three years, the gathered sixteen shantytowns of Complexo da Maré have been places in which necropolitics repeatedly overlaps politics based on equality and social justice. This article presents a brief historic of the Complexo da Maré's formation, as well as the several social problems consolidated from its very beginning and seem to be part of the present structure. Through the cut given here in the theater and dance actions promoted by the Centro de Artes da Maré (Maré Arts Center), Redes da Maré acts as resistance to that logic by pointing out changes through cultural actions.

Marked by slavery since its beginning, the growing up of shantytowns in Rio de Janeiro shows the inequality and the social injustice in Brazil. Accordingly, the necropolitics concept presented here by Achille Mbembe (2018b) helps to understand why, in Brazil, the politics of death is implemented before the first shantytowns in Rio.

In proposing the necropolitics concept, Mbembe opposes to another important contemporary scholar of biopolitics: Giorgio Agamben. According to Mbembe, Agamben, in relating the deaths produced by Holocaust during the first half of 20th century, depicts something more recent in our history: the thanatopolitics.

Agamben (2008) attempts to a singular character in concentration camps: the Muslim. The Muslims' strength was exhausted due to the starving, what blocked them to make simple things, such as walking or even articulate a thought. The term Muslim, in that sense, was not related to the Islam. Rather, it was used to reference the picture of the body closing itself, an image from the moments of pray of that religion. To sum up, the Muslim was a "no-man", someone who "reached the deep" (AGAMBEN, 2009, p. 61), and even though being still alive, used to put himself facing the death.

Mbembe (2018b) in his turn states that several resources that produced death during the Holocaust are, in fact, older, referred to the times of colonization. In the plantations and in the human trafficking process that turned free people into slaves, life was treated as an object, which justified its destitution.

It is remarkable that both thanatopolitics by Agamben, and necropolitics by Mbembe play with different levels of production of death. For Agamben life is dessojectivated, i.e., disqualified for being removed; for Mbembe dessojectivation leads to objectivation that induces to the death. In thanatopolitics, the impossibility of life is built as a process of subjectivation throughout the life, and its final goal is the death. On the other hand, the dessojectivation promoted by necropolitics aims the transformation of people into things to be used to specific proposals.

However, in the process of Brazil's colonization, which is a notorious example of necropolitics, we cannot belittle countless deaths just because some lives were considered minor or worthless. Still, we must consider that the very sense of living has been radically affected by a context marked by violence (whether directly or indirectly), by profound inequalities, and by the precarity of essential services, such as healthcare and education. As Mbembe warns, several ways of precariousness of capitalism have spread over all the planet, and affected everything and everyone:

For the first time in the humanity history, the noun black is not only attributed to African people during the time of the first capitalism (predations of the whole specie, destitution of any possibility of self-determination, and above all the two matrices of the possible, which are the future and the time). We name as the becoming black of the world the new fungible and soluble condition and its institutionalization as a pattern of life, as well as its generalization over all the world (MBEMBE, 2018a, p. 19-20, italics by the author).

According to this logic, one might say that the becoming black of the world mentioned by Mbembe (2018a) scatters vertiginously, since the precariousness of life conditions not only commits black people, but also wider social groups. Everywhere such becoming produces a raise of ways of exclusion. It is important to emphasize that in many cases the black skin keeps being a stigma for the radicalization of violence – a fact that, in Brazil, is more than evident.

In this scenario, some actions work as activators of life beams. This article suggests that Maré Arts Center, through its performative actions, settles as an important organization that triggers what the Spanish researcher Clara Valverde (2015) names as radical empathy. Fulfilled of desire of understanding, accepting and feeling supportive with the other's emotions and experiences, the radical empathy destabilizes the relation between included and excluded as it reports that the exclusion system may commit all of us, according to a specific interest and context.

The concept of performativity has been vastly debated. In general, from what is put by Georges Yúdice (2013, p. 81) to analyze distinguished dynamics of culture, we can understand that:

Performativity is based on the belief that the maintenance of the status quo, i.e., the reproduction of social hierarchies related to race, gender, sexuality is obtained by repetition of performative norms. Daily, we rehearse the rituals of the conformity through dress, gestures, gaze, and verbal interaction within the context of the workplace, the school, the church, the government agency. Repetition never is accurate, though; people, especially those with the intention to disidentify or “transgress”, do not stop repeating, they just “fail to repeat faithfully”.

For this article's proposal, the way Tavia Nyong'o (2019) understands the performative action, which expresses through the process of fabulation, seems to highlight some issues close to the Maré Arts Center's context. The author remarks that fabulation exposes the relation between the truth and the lie in a way that overcome the possible moral sense presented in such terms. Fictions are not only those that regard an unpretentious fantasy or a socially shared storytelling. Rather, they emerge from the indetermination and from the flow of life and death, and life itself seems to be the greatest fiction (NYONGO'O, 2019, p. 15). Fabulation is seen by the author as a theory of the event, and regards what is not explicitly described, but when it is put on the surface, it may afford changes in the surroundings, which sounds to emerge from the out of the blue.

Playing as a kind of slot in Maré scenario, Maré Arts Center seems to practice a form

of empathy, especially when it provides a description flow that is communicated only through artistic and cultural actions. As will be seen below, Complexo da Maré's history is full of cases and neglects that deeply mark its social and cultural network. Notwithstanding, the performative actions promoted by Maré Arts Center, especially through dance and theater, incite actions of resistance. Instead of understanding the performative action as a thing that keeps invisible, under the shadows, the issues developed by that Arts Center, in a way, follow what is proposed by Tavia Nyong'o, who understands the fabulations as the possibility of the transformation of the History's heart (NYONG'O, p. 18-20). Thereby, the desubjectivation of life supported by devices of necropolitics is retorted by activities that invite the body to dilate expand. This expansion, in its turn, may be understood both as a possibility of the body to comprehend itself as a life that deserves – and must – to be lived, and as a political dimension of macrosocial change.

Foundational necropolitics of Complexo da Maré

1888 is a year that officially brings the end of a period of more than 300 years of slavery in Brazil. From there to here, 130 years passed away, and they were not enough even to heal the profound marks left. There are countless heritages from the slavery, and maybe economic and social inequalities are the main causes of forms of violence which still draw our current landscape.

The city of Rio de Janeiro has an important role in this history. Rio settled a radical transformation that started when the Portuguese real family arrived, in 1808. The historians Lilia Schwarcz and Heloisa Starling (2015, p. 175-180) signalize that when Rio became the empire capital in that year, there were just few accommodations to shelter the royalty. Thus, the houses chosen by them should be expropriated by dwellers. Schwarcz and Starling (2015, p. 177) comment that in the expropriations forced by the Law of Accommodations the letters "RP" (royal prince) were printed on the buildings, that was meant by the popular language as "put yourself in the street", or "stolen building".

A profound urban modification took place in Rio de Janeiro from that moment onwards, but it was in the beginning of 20th century that the landscape we know nowadays was demarcated. Schwarcz and Starling (2015, p. 327) point out that the with the "civilizing purpose", by President Rodrigues Alves, during the period of Regeneration, between 1902 and 1906, that Rio started to be a kind of showcase for foreign interests. Due to the urbanization process from that time, the authors underline that the population was expelled from the downtown.

In addition to the migratory flow after the abolishing of slavery, several soldiers from Canudos War settled down in Rio de Janeiro, and created at the portuary zone the Morro da Providência, the first shantytown of the city (SCHWARCZ; STARLING, 2015, p. 337). Temporary camps built close to the War Ministry claimed for dwellings, and turned into definitive afterwards, what increasingly crowded the hills on the side of the city.

Throughout the 20th century, countless shantytowns were built in Rio de Janeiro, among them: the Complexo da Maré, a conglomerate of 16 shantytowns in the north zone,

and the biggest of the city. Until the beginning of that century, the region was a bog close to Guanabara Bay. The government of Getúlio Vargas during the Estado Novo (New State) projected to turn the area into a huge industrial belt. As mentioned by Simon Marijsse (2017), the building in 1976 of Variante Rio-Petrópolis Expressway – called Brazil Avenue afterwards – had a significant role to the expansion of the nowadays Complexo da Maré.

The promise for creating employments by industries invited innumerable people to live in there. In that process, Brazil Avenue also became a freeway to provide construction materials for people to build their houses. Marijsse reminds that the migratory flow to Rio de Janeiro (and to São Paulo as well) is mostly due to an intense period of dryness in Brazilian northeast. The author mentions that “by that time, the Morro do Timbau was the single continental zone, surrounded by water and bog”, and “as the migration had intensified, people used to build stilts above the water, and created in 1940 the Community of Baixa do Sapateiro” (MARIJSSE, 2017, online).

Throughout the 1950 and 1960 decades, the number of stilts increased. Maré Park, Rubens Vaz Park, and Union Park began an expansion at the area. Marijsse stresses that the “favelização” (the increasing of shantytowns) is a national connection with the urbanization. He also points out that from 1950 until 1991 the population increasingly was concentrated in urban areas and overcame from 36,2% to 75,2%. The author reinforces that, specifically in Rio de Janeiro, during the 1950 and 1960 decades, the modernization projects of the south zone of the city contributed to remove some shantytowns.

Antônio Carlos Pinto Vieira (apud MARIJSSE, 2017, online), a former president of the Association of Inhabitants of Morro do Timbau, reminds us:

I have been told about that there were removals of inhabitants still in the 1950 decade. But it was a process of resistance too. Despite this process, Maré was built. The former associations of inhabitants were organized in here. The Timbau shantytown was founded in 1954, and Baixa do Sapateiro in 1956 or 1957.

During the military regime in the 1960s, several areas in Rio de Janeiro South Zone were urbanized. The construction of tunnels, viaducts, and parks removed dwellers from the poorer areas. Many of them went to live in some places of the city, such as Maré, and specifically in that time and with those people, it was formed what would be a temporary habitation, but that is nowadays the Community New Holanda.

Until the beginning of the 1980s, there were six shantytowns in Maré: Morro do Timbau, Baixa do Sapateiro, Maré Park, Rubens Vaz Park, Union Park, and New Holanda. However, in 1979, the Rio Project, implemented by the Habitation National Bank with the Interior Ministry, projected a landfill in the Guanabara Bay region. Marijsse states that Rio Project aimed to remove Maré shantytowns in order to replace them with a “modern and civilized” way of life. In the end, it was allowed the inhabitants to stay, but the landfills should be removed, which made several people to move to house estates nearby: João Village, Pinheiro Village, Pinheiro and Esperança Housing. As it is mentioned by Marijsse, the removal project of shantytowns by that time turned inside out its mean goal: instead of

decreasing, it increased the number of communities in Complexo da Maré.

In the 1990s, the removal of the inhabitants from the last landfills (in Ramos, and Roquete Pinto) started the New Maré. At the same time, aiming to house inhabitants who had been affected by heavy rains, Salsa and Merengue Housing was built by the government. Marijsse reminds us that, in 1994, Maré Village was officially declared as the 30th administrative region of Rio de Janeiro, as well as some others, such as Rocinha, and Complexo do Alemão.

In spite of each community created over the 20th century's decades having its own history, there is a common axle that marks them all: a constant process of urban, social, and economic marginalization. Marijsse (2017, online) mentions that the communities' narrative of Maré "is formed almost literally by water". In the nearly 80 years as a village, many heterogeneities and identities were and still are being formed. At the same time, the whole complex net that constitutes Maré not only as an urban conglomerate but also as a set of cultural diversity faced and keeps staring multiple faces of violence.

The data quantification in shantytowns, which can correspond both to the number of inhabitants and deaths caused by armed conflicts, is a great challenge. The difficulty is methodological, but not exclusively. Eugênia Motta (2019) states that, from the first demographic research made in shantytowns in 1950 until the current days, three different methods were created to count data. The author points out that the proposed reconfigurations must be seen as forms to acknowledge the political importance of statistics.

In the first method, Motta signalizes that the shantytown was categorized as a "subnormal agglomerate", in other words: when a certain way of understanding poverty became accepted by official statistics. In the second method, the researcher stresses the "residence" category, an idea based on immobilization and stabilization of people and houses. And it is the third method, the "self-count", that the author considers as a resistance way found by organizations that let them speak for themselves. By the way, on this third method, Motta highlights: "the statistic reality produced by official reports may be false for some because it is based on an inappropriate methodology that is fulfilled of prejudice and stigmatization" (MOTTA, 20019, p. 75).

Following the self-count indicated by Motta, differently from analytical texts which try to show neutrality, Maré rises political and moral arguments which justify efforts to create new statistics. It is in this way that Redes da Maré, with Observatório de Favelas (Shantytowns Observatory), and with Censo da Maré (Maré Demographic Research), has elaborated reports that, by translating Maré into numbers, also proposes alternatives for the development of the local reality.

According to the 2019 report Right to the Public Security in Maré (REDES DA MARÉ, 2019), the impact of violence in the local reality not only had a significant increase in relation to the previous year but also the abysses with other regions widened. The report points out: every 9,4 days, one police operation took place in Maré, resulting in 300 hours during the year; 30 people were hurt in those operations, whereas 15 people were hurt in actions by armed groups; every 7 days one person dies by fire guns, and from the total of 49, 34 were due to the police action, and 15 because of armed groups (REDES DA MARÉ, 2019).

In addition to the violence wave, the inequalities are radicalized as other social sectors also suffer because of this process. According to the same report, due to the police interventions in 2019, 24 school days were lost, which corresponds to 12% of the total.

Similarly, in healthcare, 25 days of activity were canceled, which resulted in a loss of 15 thousand attendances for the population. Beyond the numerical impacts on education and healthcare, it is important to remark the way that such violent interventions straitly reach people's quality of life. Armed confrontations generate deep traumas in inhabitants' health, as well as in professionals from schools and from the seven health units of Maré.

It is fundamental to highlight the racial cutout. From the 49 thousand lethal victims, 96% were black or brown people; 94% were men, and 85% aged between 15 and 29 years old. In Maré, these data are even higher than the unacceptable national parameters, which in racial cutout correspond to 75,4% of black and brown violently dead. Several years after the official abolition of slavery in Brazil, the young black still is the target of politics of death, for which, according to dwellers' speeches about the police, "the order it to shot to kill" (REDES DA MARÉ, 2019, p. 18).

According to the report:

As we know, the trivialization of the young black's life shows up in data of violent lethality year after year. If the 20th century science used to state that the black man had biologically tendencies to criminality and so strengthened the idea of a "born criminal", in the present the black guy, specially from the shantytown, is first of all considered a potential suspect, and hence a "killable body". Historically, we recognize how racism manifests through the practice of some security professionals. For this reason, structural racism needs to be severely confronted by Brazilian society to overcome the common sense that draws a stereotyped vision on this profile of young and consequently on shantytowns and suburbs dwellers of the country (REDES DA MARÉ, 2019, p. 18).

All the statistical data pointed so far reinforce that the generated necropolitics goes beyond the direct death of those which involve themselves either in police conflicts or armed groups conflicts. As aforementioned, insofar education and healthcare are areas affected by this process, another type of death is generated as well. Violence is the extreme expression of inequalities presented in our society, since shantytowns dwellers are read as "dangerous", and so as "enemies". The war against drugs is often used as a legitimizing speech of the truculence practiced by the State, since it must "keep the order".

It is also important to remark that in shantytowns there are forms of resistance against the official statistic systematization. For instance, in Maré, as mentioned by Motta (2019), the 2010 demographic research not only repaired some data, but also instigated an action that allowed the dwellers to name the streets, which suggested a transformation from the statistic reality into daily reality. Both the creation of public statistics and the alternative ways aforementioned are forms to classify and frame people, spaces, and relations. "Therefore, treating this kind of quantification means to deal with dynamics which surrounds the definition about the counted realities, and which are worthy" (MOTTA, 2019, p. 88).

We have to keep in mind that besides the necropolitics generated from the very beginning of shantytowns there are also the resistances which look for alternatives to create new life forms. Through its several actions, Redes da Maré sounds to walk along this way.

Among the resistance axles: the Maré Arts Center

Actions developed by Redes da Maré are driven to the 140 thousand inhabitants of 16 shantytowns of Complexo da Maré. For such, Redes da Maré is structured in four axles: 1 – Territorial Development; 2 – Right to Public Security and Access to the Justice; 3 – Education; 4 – Arts, Culture, Memory and Identity. Even though this article's focus is specifically the latter, which is understood here as a trigger of performativity, before we continue the other three axles are shortly presented below, since they are extremely important for the local reality. They all work interconnected and cooperatively, in spite of managing specific spaces and projects.

In the territorial axle, the previously mentioned mapping that is done with the dwellers works as a guiding point. Since 2018, there is a priority in four dimensions: women and gender; reduction of injuries and politics against drugs, social environmental projects for the youth. This axle is responsible for two installations: House of Maré Women, driven to improve the conditions of women's life; and the Normal Space, a reference location to prevent drugs usage. In addition to these spaces, the axle develops several projects, such as: Maré Demographic Research, Green Maré, and Flavors of Maré.

The axle Right to Public Security and Access to the Justice aims to alert the dwellers about their rights, so they can claim improvements for public security and justice. Previously, it was written that the armed combat, which is commonly justified as a war against drugs, is the paradigm that this axle tries to confront. For such, some of its purposes are: Rights for Maré, which aims to guarantee and expand rights for inhabitants; Get the eyes on Maré, which systematizes violence data from the 16 shantytowns of Maré; and the Forum Enough Violence! Another Maré is Possible, which debates the public security issue with dwellers, public and non-governmental institutions.

The Education axle is linked with Redes da Maré origins, when it aimed to broaden the scholar possibilities as well as the professional qualification of the dwellers. In addition to training professionals to the market, this axle tries to develop the critic consciousness, especially in what concerns the historical difficulties of shantytowns. Among the several projects it develops, some of them are: the Preparatory Course for High School; the Pre-University Course; the Pedagogical Complementation; and the project None Unless, which aims to avoid the children school dropout.

As its general proposal the Art, Culture, Memories and Identities axle aims the artistic experiences as enhancer of the subjective territories of the subjects, in a way that the capacities of imagining, understanding and acting in the world can be expanded. For this reason, such axle is presented as instigator of performative actions, since as the imaginary skill is developed the possibilities of destabilization of the local reality arise – and, among them, every necropolitics device which ravage Maré dwellers' life. Furthermore, as mentioned by Tavia Nyong'o (2019, p. 27), it is a way of storytelling that during the showing up process of the narrative the engines of the story can be undone.

There are three installations managed by the Art, Culture, Memories and Identities axle: Lima Barreto Writer Popular Library; Herbert Vianna Municipal Cultural Tent; and Maré Arts Center. In addition to the installations, several projects are developed in partnership with

dwellers, artists and cultural producers, such as: the Maré Music Show; Maré Looks Film School (ECOM, acronym for Portuguese); the Nucleus of Memories and Identities of Maré (NUMIN), and Free Dance School of Maré (ELDM).

Despite the fundamentality of the aforementioned axles (Territorial Development; Public Security and Justice; Education) for combating necropolitics which ravage Maré over decades, the Art, Culture, Memories and Identities axle may be specifically analyzed here through the actions developed in the Maré Arts Center, which triggers essential performative actions responsible for becoming visible some narratives. Maybe, the form of action managed by this axle presents itself as a way to face life's precariousness which are drawn in a way less evident, by acting in the language and in the production of subjectivity. Considering the necropolitics which ravage Maré, the actions of Maré Arts Center indicate the development of a radical empathy (VALVERDE, 2015).

Clare Valverde acknowledges that in countries with political violence and traumas from the past, the ability of feeling empathy is damaged. Nevertheless, it keeps central if we hope for any possibility of change.

To feel empathy, it is necessary to regret the harms still carried by consciousness and unconsciousness; to recognize and to be able to make up the wish of sharing and polarize which interferes in the work for the social justice. It is necessary to elaborate, through words with emotions and emotions with words, the stories of each family, of the lost, of fear and anger (VALVERDE, 2015, p. 130).¹

Settled in New Holanda, next to Brazil Avenue, the Maré Arts Center occupies a shed of about 1200 square meters, and it is subdivided into two wide halls. Marina Henrique Coutinho and Silvia Soter (2019) rise the hypothesis that Maré Arts Center is a kind of fissure in Rio de Janeiro, a city extremely marked by social inequalities, by neglect and precariousness of education and healthcare, by the gentrification of housing speculation, and by the violence previously mentioned. Following some statements by the geographer David Harvey, Coutinho and Soter claim that in this scenario there is an abyssal difference of the rights on the city, which means that people who have these rights are allowed to enjoy the city, and those who do not have it, they live in a situation of extreme difficulty. That said, the authors present Maré Arts Center as a place of "meeting, of conviviality and of solidarity that sounds to us as an example that the city may be reinvented from the collective practice of several people who realize, at the space, the unprecedented-practicable" (COUTINHO; SOTER, 2019, p. 64).

¹Own translation of: "Para poder sentir empatia es necesario hacer el duelo del daño que aún se lleva en el cons-ciente y en el inconsciente, reconocer y poder hacer las paces con esas ganas de dividir y polarizar que interfieren en el trabajo por la justicia social. Se necesita elaborar, a través de las palabras con emociones y de las emociones con palabras, las historias de cada familia, de lo perdido, del miedo y de la rabia" (VALVERDE, 2015, p. 130).

A concept by Paulo Freire, the unprecedented-practicable is a proposal of overcoming the oppressive aspects which draw the reality. Coutinho and Soter underline that this is a struggle with utopian nature and convoke the critical consciousness from a collective wish for change. Born from the partnership between the choreographer Lia Rodrigues, and the founder and director of Redes da Maré, Eliana Sousa Silva, the Maré Arts Center gathers people of every age, inside and outside Maré inhabitants, students, teachers, artists, researchers from different cities and countries.

From John Holloway's proposal (apud COUTINHO; SOTER, 2019, p. 64), which arguments that it is necessary to create fissures because of the sensation of non-hope promoted by capitalism, Coutinho and Soter point out that the actions in the Maré Arts Center might be understood under this viewpoint. Following Holloway, the authors sustain that fissures begin with a not, and it is from it that dignity emerges as a weapon against an unfair, violent, and discriminatory world.

To what extent can we consider the MAC (Maré Arts Center), and its actions, as an "against world" threshold? How to create a space-time fissure in the unequal and contradictory city? Is this one of the reasons for the enchantment that snatches many of those who coexist in there? After all, if the dynamics of the world where we live in is full of individuality, competition, violence, fear, insecurity, there, during the meetings promoted by art, there is an attempt for rescuing the greatest values to the human conviviality (COUTINHO; SOTER, 2019, p. 65).

This way, the Maré Arts Center shows up as a space that experiments the contrary values to those sustained by the most perverse logic from neoliberal necropolitics. In the place of competition, for instance, solidarity, companionship, and friendship are sustained. However, Coutinho and Soter observe that it would be naive to acknowledge the full autonomy of the Maré Arts Center since we cannot consider it apart from the wider context. Nevertheless, the simple fact of wishing to quit this system by acting for such is, according to the authors, one point that qualifies otherwise the actions which are developed there.

In the proposal of generating spaces that rouse new states of being together, Maré Arts Center proposes, among others, projects focused exclusively on teaching and propagation of theater and dance. The partnership between the Federal University of the State of Rio de Janeiro (Unirio) and Redes da Maré is responsible for the Community Theater Extension Program since 2011. Also, in 2011, the partnership with Lia Rodrigues Dance Company resulted in the Free Dance School of Maré.

The Community Theater Extension Program offers theater classes for young people between 13 and 21 years old, taught by students from the theater course of Unirio. In addition to the classes and the visits to the university, they also watch theater plays. At every end of the year, the Maré of Spectacles shows theatrical performances to the audience of Maré Arts Center. Coutinho and Soter acknowledge that such an event is fundamental not only for the students and artists who perform but also for the families and Maré dwellers who crowd the exhibitions over the last years.

Another point underlined by the authors and can be understood as a performative action is an exchange between the students from Maré and the theater students from Unirio. Such encounter contributes to both formations. The students from Unirio practice essential abilities, by developing pedagogical activities that must be opened to the local reality. On the

other hand, the students from Maré have the opportunity of having contact with a faraway reality for most of them. Moreover, they can experiment with ways of learning which are not usual to certain teaching considered more formal in which the roles of who teaches and who learns are already fixed.

Phellipe Azevedo (apud COUTINHO; SOTER, 2019), a theater student from Unirio and one of the teachers of the program, states that it is common that the performances of the teenagers to bring both usual subjects concerning their age (such as bullying, passions, body changes), and issues of Maré's reality (such as police intervention, violence, and drug trafficking). According to Azevedo, the aesthetical choices have also invested in the narratives not sustained by characters, playwrights, and already done lines. Rather, it is used elements closer to daily life, such as testimonies, stories, and letters done by the very participants. Coutinho and Soter point out that due to the self-biographic-featured performances, and to the inclusion of non-actors to the processes, "it would not be a risk to state that, more than actors, the teenagers act like performers" (COUTINHO; SOTER, 2019, p. 70, italic by the authors).

The Free Dance School of Maré, in its turn, is structured with two nuclei. Nucleus 1 offers dance classes of different styles, and body practices, such as yoga. Nucleus 2 sets a narrower connection between the school and the Lia Rodrigues Dance Company. In such a nucleus, students have an intensive formation on dance, with four-hour classes from Monday to Friday. Silvia Soter, the pedagogical coordinator of this nucleus, remarks that the formation is not "certificated", this is, its final proposal is not to deliver certificates, as it is done in usual courses. Rather, it intends to "expand the horizon of possibilities of those young people through dance, and even to make it as a professional choice" (COUTINHO; SOTER, 2019, p. 71).

Through the actions developed in the Nucleus 1, it is noticeable the democratization of the access to free dance courses, which are not offered exclusively to Maré dwellers, but also other people interested. Students from the intensive formation of Nucleus 2 earn a subsistence allowance that covers the payment of transportation to school, and minimally helps students to dedicate themselves.

The Free Dance School of Maré is maintained by incentive laws, by partnerships with the Redes da Maré, and with Lia Rodrigues Dance Company. It is important to remark that the latter, in its turn, keeps existing due to the associations created with foreign entities.

Ana Pavlova's analysis (205) shows that, for instance, in 2015, the company earned R\$ 225 thousand from the Municipality of Rio de Janeiro, a value that was decisive to create the performance of 2016 (So that the sky does not to fall). In the same year, the company earned R\$ 100 thousand from the Klauss Vianna Award, which allowed the continuance of the works of the Nucleus 2. One year before, in 2014, Lia Rodrigues earned 25 thousand dollars from the Prince Claus Awards, given by the Dutch Government to international artists, and it was invested in the daily work of the company. For the creation of So that the sky does not to fall, in 2016, producers from France and Germany also helped to support it.

The financing instability of Lia Rodrigues Dance Company directly affects the budget of the Free Dance School of Maré, which forces the coordination to often rethink the strategies of action. Coutinho and Soter emphasize that, for this reason, Lia Rodrigues bets in a "mutant methodology", since the maintenance of the school needs to adapt itself to the

limits, to the possibilities, and to the opportunities that change all the time.

Coutinho and Soter detach the Maré Arts Center as an important and necessary laboratory of meetings. It is not only a space of formation to Maré dwellers and other neighborhoods of Rio de Janeiro but also a place in which, through experimentations and artistic performances, other subjectivities are instigated. Maybe, one of the most powerful elements of the Maré Arts Center is the radical empathy mentioned by Valverde (2015), since it enables, through performative actions both in teaching and in the artistic performances, meetings that instigate modes to deal with and to learn with the differences.

Final Considerations

Even after almost 200 years of Brazil's independence and more than 120 years of the official abolition of slavery, there are still strong vestiges of the colonial process. The extreme economic and social inequality, and the multiple faces of violence seem to be wounds that most persist to heal. In the Complexo da Maré, these marks could not fail to be present, since its history concentrates several facts surrounded by the politics of death.

Redes da Maré, aged around one decade, tries to resist the historical necropolitics, which also reinvent themselves and set new forms to catch the life. In addition to the police violence and armed groups, we must consider the desubjectivation processes, which, among other causes, restricts the Maré dwellers the possibility to recognize themselves as citizenships.

For some minimal repairs, it is fundamental to act in some areas, such as public security, urban planning, healthcare, and education. However, Redes da Maré is aware that there are domains that are not always visible and thus must be taken care of. Therefore, it intends to strengthen the creation and the narrative dimensions through the arts center. The contact with the diversity and the relation with the surroundings are instigated in such descriptions levels which do not apart artistic action and citizenship. It is created, therefore, a performative action that, in persisting over time, is expanded from what is created and performed, and thereby looks to activate new modes of perception and action of the body.

In the Maré Arts Center, those who pass over there are invited all the time to practice the gest of being and dealing with the other. In such a context marked by the production of death, maybe this is a way to create in the body the necessary vitality to continue and to transform.

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