

On Body Borders and Creative Processes

Bruna Martins Reis

Universidade Estadual de
Campinas
Campinas, SP, Brasil
bru_psi@yahoo.com.br
orcid.org/0000-0001-6285-8131

Abstract | This article presents discussions that were raised during a doctorate's program research which investigated an artistic intervention in the field of Mental Health, through a dance practice developed with people with mental disorders, performed weekly at the Centro de Atenção Psicossocial Antônio da Costa Santos (Center for Psychosocial Care Antônio da Costa Santos), located in the city of Campinas - SP, throughout one year. This text introduces considerations regarding creative processes such as the process of subjectivation while discussing the inseparability between artistic and pedagogical processes, thus, establishing connections among art and clinical practice. It also presents a few stories from participants, which were gathered during dance workshops. These narratives integrate the construction of this cartographical research through the "Diário de Vivências" (journal of experiences), one of the documenting devices developed during the research, which aims at expressing the multiple voices and experiences involved in this creation.

KEYWORDS: Dance. Madness. Creative processes.

Sobre corpos fronteiras e processos criativos

Resumo | Este artigo apresenta discussões levantadas em uma pesquisa de doutorado, que investigou uma intervenção artística no campo da Saúde Mental, a partir de uma prática de dança desenvolvida com pessoas com transtornos mentais, realizada semanalmente no Centro de Atenção Psicossocial Antônio da Costa Santos, na cidade de Campinas - SP, ao longo de um ano. O recorte deste texto traz considerações sobre processos criativos como processos de subjetivação, discutindo a indissociabilidade entre processos artísticos e processos pedagógicos, estabelecendo, também, aproximações entre arte e clínica. Apresenta, ainda, algumas narrativas de participantes, colhidas ao longo das oficinas de dança, e que compõe a construção desta pesquisa cartográfica através de um dos dispositivos de registro criados, nomeado como "Diários de Vivências", que se propõe a expressar as diferentes vozes e experiências implicadas nesta criação.

PALAVRAS-CHAVE:
Dança. Loucura. Processos criativos.

Acerca de los cuerpos límite y los procesos creativos híbridos

Resumen | Este artículo se presenta discusiones surgidas en una investigación doctoral que investigó una intervención artística en el campo de la Salud Mental, a partir de una práctica de danza desarrollada con personas con trastornos mentales, realizada semanalmente en el Centro de Atención Psicossocial Antônio da Costa Santos, de la ciudad. de Campinas - SP, más de un año. El recorte de este texto trae consideraciones sobre los procesos creativos como procesos de subjetivación, discutiendo la inseparabilidad entre procesos artísticos y procesos pedagógicos, estableciendo, además, aproximaciones entre arte y clínica. También presenta algunas narrativas de los participantes, recogidas durante los talleres de danza, y que conforman la construcción de esta investigación cartográfica a través de uno de los dispositivos de grabación creados, denominado "Diários de Vivências", que propone expresar las diferentes voces y vivencias involucradas en esta creación.

PALABRAS CLAVE: Danza. Locura.
Procesos creativos.

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This text deals with unusual bodies and spaces in the field of performing arts, it deals with a marginal experience and, at times, invisible as an artistic practice. Above all, it deals with subalternized and excluded lives because they do not corroborate the norms of productive bodies, inserted in an unequal society, whose dominant policy is based on an anthropo-phallo-ego-logo-cis-heterocentric logic (ROLNIK, 2014), in which black, trans, mad, disabled, indigenous, transvestite, homosexual bodies, among others, are bodies that experience insistent processes of dehumanization, bodies that do not matter, as Judith Butler will tell us (2020).

This article is made up of traces and materialities of dissident lives. It is part of a doctoral research, whose thesis is entitled *Body Border – dance and madness in states of creation*¹, carried out between 2014 and 2018, at the Unicamp Arts Institute. The work proposes an investigation of a dance practice developed between art and madness, between dance and clinic and between creative processes and pedagogical processes. To do so, it addresses a body practice with people with mental disorders, users of the Center for Psychosocial Care Antônio da Costa Santos², in the city of Campinas, in addition to some of its developments in other artistic and self-creation processes, in a perspective of inseparability between researching, resisting, exposing, caring and creating.

In this research, a dance workshop was developed, held weekly in this health service, over a year, in which we sought to investigate some premises of the Klaus Vianna Technique of dance and somatic education as one of the triggers of the proposed actions, trying to understand the necessary updates of working with this technique in that context. Finally, the physical and subjective territories visited were researched from the movements experienced in the practices during the process. At the same time, the body that writes/researches launched itself into the experimentation of the many lived materialities, and marked, as provocateurs of movement research in concomitant creative processes that, during the four years of this research path, widely opened the inseparability of the intensities of the body that dances as a proposer of a workshop at CAPS and the body that dances and performs in scenic contexts³.

In this sense, the arguments of this work are articulated as an expanded field of the performing arts by understanding that this practice allows exploring a way of doing/thinking the practice of dance in a social context outside the usual circuit of

¹ This article presents excerpts from the aforementioned thesis. It is available at: <http://repositorio.unicamp.br/handle/REPOSIP/334354>. This thesis was supported by the Coordination for the Improvement of Higher Education Personnel – CAPES

² The CAPS are open and community health services, which are part of the Mental Health Network of the Unified Health System (SUS), and are places of reference and treatment for people with severe mental disorders. The practice of this research was carried out between 2015 and 2016 and had the collaboration and active participation of the team and people who use this service. It is important to point out that this is the second workshop of this type carried out by the researcher at the same health service, and the master's dissertation "Body Border: Clinic, Dance, Madness – an experience" addresses this first practice, which began in 2009. Dissertation available at: <http://repositorio.unicamp.br/jspui/handle/REPOSIP/313070>.

³ Throughout the aforementioned thesis, other creative processes experienced during the research are presented, such as marks that explain writing as a network of affections of different orders and registers, in which artistic and pedagogical practice are inseparable

the performing arts, allowing to reiterate creative processes involved in the self production. Thus, the dance approached in this experience is taken as a trigger of subjectivation processes, which can culminate in the creation of other horizons of existence and that, by assuming their unusual ways as qualities, overflow normative logics of accepted codes and consensual spaces of art as an institution.

In this article, some considerations of this work will be exposed, which raises a discussion about a "doing in dance" that is also a subjective doing, which triggers other relational modes, expanding possibilities of presence and life movements.

In the present cutting, some of the discussions raised appear as remnants of the immersion in the field of research, conceived as an intervention, in which the conclusions were apprehended as openings of worlds, or as a movement of sharing the states and processes triggered in the plan of creation that this practice opens. It is, in this sharing, that some narratives of the people participating in the research were brought in the thesis text and kept in this article, minimally outlining some of the idioms of the generated cartography, since the text of this work was given as an *assemblage*⁴ of voices, sensations, reflections and certain unspeakables, which sought, in the performativity of writing, to also give visibility to the singular expressivities of the various bodies involved, accompanying them in their dances and follie.

Of the follies of accompanying

Accompany: be together with; move along; have with you; surround oneself. When we talk about madness, what kind of accompaniment are we talking about? What strategies do we follow? Who are the accompanied people? Certainly, bodies marked by social stigmas, prejudices, histories of segregation and marginality. We often talk about miserable bodies, born into families with little (or none) access to schooling, culture and equal opportunities for social circulation. We talk about blacks, prostitutes, drug users, homosexuals, residents of invasions, residents of streets, residents of shacks, holes, culverts, rural nomads and of cities, subjects considered wanderers. We also talk about mothers and fathers of families, well-born young people, evangelicals, spiritists, Umbanda practitioners, Buddhists, Catholics and atheists. Bilinguals, teachers, musicians, police officers, bankers, artists, carpenters, retirees, pastry chefs, doctors, maids, university students, transvestites, bricklayers, writers, singers, among others. We talk about the world and people for whom the condition of life has become what has historically been called madness, this cultural institution commonly associated with unreason, social failure, maladjustment, exclusion and abnormalities. However, not always the spaces destined to the treatment and care of madness are so equally busy.

The CAPS welcome, in most cases, a SUS-dependent population, which, in the logic of the functioning of access to Brazilian Public Health, indicates a layer of the population considered to be a lower layer, very low or miserable middle class. Therefore, the relationships established by the Mental Health Networks go beyond the scope of clinical, psychological and psychiatric care; receiving at the same time a huge demand related to social issues. Stories of violence by family members, the

⁴ The thesis cited is composed of texts in different formats, which also bring narratives and elaborations of the participants involved.

community, drug traffickers and the police are common; abandoned children, entire and large families that make use of government aid to support themselves, families with more than one user in the CAPS are common; lack of food is common and, of course, a high rate of worsening of psychological conditions due to social vulnerabilities is common⁵.

Thus, health services and their teams find themselves, most of the time, trying to invent strategies that deal with such complexity; which ends up making this accompaniment a work of political, social and community militancy. But there are also other commitments, subtle internal struggles to persevere at work without letting yourself be contaminated to the point of getting sick from the pain of the other, from the diseases of things that sometimes seem to be pushed to the cursed corners of society. There, in the day-to-day of these intrinsic guerrillas, the powers and impotences of being together are discovered in the body, in the concomitant work of taking care of the other and taking care of yourself.

And it is in the body, affected and affectionate of each one, that walks alongside those who, due to their unusual ways of proceeding with existence, are placed on the margins of society, that is imposed the clash of ethics of each encounter, moving between different demands. Deleuze (2016, p. 32) points out that "the schizophrenic"⁶ is like the limit of our society, but a limit always conjured, repressed, execrated". Being next to people and extreme situations is to amplify displacements between joys and sadness, helplessness and creation, strength and vulnerability.

Between limits and fragilities, we circulate in dealing with madness. In the limits of the known, the expected, the pains, expectations and impositions. There is a weakness that wants to be included in the vital processes, accepted as a strength of relationship. A way, another, to face losses and gains. To even face madness and sanity. As if it were necessary to carry, deep in the eyes and ears, the words of Nietzsche (1983, p. 89): "There is wisdom in that, wisdom of life, in prescribing health itself only in small doses".

And, in this exercise of being open to other health possibilities, it is also necessary to think about the potential discovery of other corporeities, other eyes and hands to touch unusual bodies loaded with limit-stories, overflowing what crosses them from different temporalities and intensities of existence. In the meantime, it is not a matter of conceiving madness as a loss or as a catastrophe originating in the socialization process. It is always necessary to look at the singularities of these bodies as territories of existence, processes of subjectivation, integral living processes like all living beings.

In this sense, provoking body-madness movements, bringing up a discussion about bodily states in this field, requires the same ethical exercise of openness to the encounter with the alterity in the other and in oneself, since the body is made

⁵ These data could be experienced in the daily work at CAPS, since I was part of the team of this service as a psychologist for three years (between 2009 and 2012). In addition, I also worked as a professional on the team of another CAPS in the same city in previous years, among other experiences in the field of Mental Health and Collective Health, experienced since the beginning of my training in psychology.

⁶ Schizophrenia is a type of mental disorder that is part of the spectrum of psychoses, it is important to note, however, that there are different mental disorders that cover the wide range of psychic conditions called "madness" and, although schizophrenia is quite recurrent, the profile of users of Mental Health Services is not reduced to schizophrenics.

of experiences, joys and illnesses.

Anamaria Fernandes Viana (2015)⁷ makes an interesting consideration about the way to conduct her practice in a body work developed in institutions specialized in the treatment of autistic people or people considered mentally handicapped - a term that the author refuses, preferring to name such people as "extraordinary people". According to the author, in this type of work it is necessary to carry the meaning of the word experience in two distinct and complementary ways: as experimentation that contemplates the attempt and taking of risks; and as knowledge or practice for which we qualify. In this way, if we consider maintaining this apparent paradox, possibilities can be opened to walk, in a more joint way, in a certain complicit honesty through the unknown paths of these extraordinary encounters.

In the way I propose, wanting a form of ignorance for yourself opens the door to discovering what is produced in the present moment, enabling reciprocal learning with those who carry with them the label of the inferior, the incapable, the impotent. And it also naturally allows the invention. (VIANA, 2015, p. 14)

Thus, a dancing complicity with these unusual, "extraordinary", singular and plural bodies, takes place as an attempt in which technical premises need to be updated to support the frequency of intensive exchanges. With such materialities, a small trail of what is this cartography drawn by many hands is opened and that, even taking shape in a thesis, continues to be deciphered because it is a work that exposes, above all, paths of creation and recreation of life.

Creation plans and unfinished processes

How many beings am I to always seek from the other being that inhabits me the realities of contradictions? How many joys and pains has my body opening like a gigantic cauliflower offered to the other being that is secret inside myself? Inside my belly lives a bird, inside my chest, a lion. This one wanders back and forth incessantly. The bird quacks, kicks and is sacrificed. The egg continues to envelop it, like a shroud, but it is already the beginning of the other bird that is born immediately after death. There isn't even a break. It's the feast of life and death intertwined. (CLARK, 1997 apud ROLNIK, 2002, p 01)

According to Cassiano Sydow Quilici, the transformation of everyday life is linked to the discovery of a certain way of acting that is not a mere forgetting in occupations or in the crystallization of what daily actions are, aimed at the economic and practical function of living. For the author, the renewal of action is related, above all, to the significant change in perception itself, moving from codified ways of seeing the world to "an opening that sustains the moment of amazement and admiration in the face of what appears, passes and fades away" (QUILICI, 2015a,

⁷ The cited work is registered in the Doctoral Thesis Dance and Autism, spaces of encounter. Anamaria Fernandes Viana, Campinas - SP. Defended at the College of Education of UNICAMP in 2015.

p.143). Thus, creating conditions for a look that welcomes the impermanence of what emerges in order to apprehend the “poetics of events” from there (Ibidem, p. 143).

From this point of view, we will begin to think of ways of articulating this de-stressing of acting as latent processes, present as a power in any and all human conditions, but which, in order to become effective, require a level of effort and constant engagement in a plan of (re) creation of oneself. In this sense, the body reaffirms itself as a place where forces clash, in which small revolutions can take place in the plane of the sensible and the invisible that constantly transforms us, these micro-movements being sources of constitution of our subjectivities in the incessant path of creating themselves. A vital and autopoietic movement of creating existence. Movement that requires attention, care and displacement; a certain state of lurking of what is presented, cleaning the look and the sensitive surface, to enter a plane of consistency of the encounters.

When raising such aspects of the renewal of action, Quilici (2015), points us to the possibility of thinking about the “art of existence” as a continuous work of ethical repositioning in the face of everyday actions, taking into account the derisory, tiny character of what happens to us, as a power for the deconstruction of automated aspects incarnated in our bodies and in our relationships.

The expression “art of existence” inspires us here to talk about something that takes place in the smallest actions, and that is not necessarily identified with established and predictable aspects for the realization of artistic activities, although it does not exclude them either. Anyway, it all starts with a change of point of view that releases man from reactive doing and acting, overloaded with desires to secure the self and expand control over things. (QUILICI, 2015b, p. 143)

We can understand, therefore, the work on oneself as an artistic act imbricated in banal, common and everyday actions, outside the conventional field of the arts, but which, through artistic devices, can be potentiated. Such devices can be thought of in terms of making (or experiencing) artistic languages and practices, as a means of accessing other relational states; as well as in contemplative terms or what is experienced in the event-encounter with a work or artistic activity.

It is also possible to understand such displacements from the idea of an expanded field of art, considering the formulations of Illeana Diéguez (2014) about social theatricality as a field of action of art, where the threshold between art and life dissolves, giving space to ways of conceiving creative states of relationship with the world.

We can also delve into Lygia Clark's poetics, based on the analysis carried out by Suely Rolnik, in her propositions about creating conditions to “achieve the singular state of art without art” (CLARK, 1966, p.30 apud ROLNIK, 1998, p. 05), these conditions are directly related to a work of restoration of subjectivity. In this phase of the artist's work, she starts to use her Relational Objects⁸, employing them

⁸ Term coined by Lygia Clark to name the objects created by her for the work in the work “Structuring of the self”, in which the artist starts to receive her clients in a kind of experimental office, at her home

directly in the relationship with their subjects in individual sessions, as devices to open up other possibilities of being, the outside-humans that transform the inside. Thus, other references of objective and subjective existence are created, coined as resources to “rescue life as a creative power, whatever the terrain where such power is exercised” (ROLNIK, 1998, p. 05).

In this way, we can think of different strategies, in which the thought that guides an artistic act is more directly involved in the creation of a field of experience in which “the subject is thrown into continuous differentiation by the plane of experience; the subject itself is formed/differentiated/transformed by this plane. Plane of experience as a real plane of micropolitics, always dynamic and unstable” (REIS; FERRACINI, 2016, p. 131). Thus, entering a plane of experience is opening up, permeable to affections, composing with this plane of forces, in an ethic of expanding the power of action. To be thrown out, to the foreigner, following unthinkable paths, recognizing or being strange in other singular spaces. As Ana Maria Rodriguez Costas puts, about another work by Lygia Clark:

The word experience has the ex of exterior, of external, of exile, and also the ex of existence. Experience is the passage of existence, the passage of a being that has no essence or reason or foundation, but simply “ex-ist” in an always singular, finite, immanent, contingent way (p. 25). The dynamics of experience, as in the construction of a Moebius strip in Lygia Clark's “Walking”, implies an inside-outside movement. The contact with the outside world (the journey, the crossing, the strangeness) reinforces and is at the same time possible, because there is someone, a singular, with contour: an inside, therefore. But, to strange or to be strange (rescuing my interest in questions related to the routine breaks of perception) means that there was a movement towards the diverse, the different, what we do not know, of ourselves and of the world. (COSTAS, 2011a, p.5)

From this will, some questions arise: how to aim at the emergence of the creation of existential territories in the interstices of a body work, developed with people with mental disorders? By what records does this proceed:

“For me, it was a little difficult. I don't know if it's because it's cold or if it's because I need to walk more, to get more exercise and when I do the exercise I don't get so tired. Hence, people feel calmer, more meek to make movements and expressions, because that controls that we do, makes us more active, the arm, so we can see that it is more flexible. There's not that weight on the body of someone who doesn't do anything, I liked it. It was also a little difficult for me because I have a certain problem with my arms and legs, what I always have to know is not to look back too much, I really look to see. If I'm on one side or the other, left or right, then I'm always dealing with the body, balancing. Also, when it's time to... to do, I realize that all that exercise that was difficult is a magic of the body, and after doing it, I felt well. (Ana, audio transcript, 04/28/2016)⁹.”

in Rio de Janeiro, for sessions in the which uses such objects in direct relationship with the body of these subjects. On this see Rolnik, 2002; and the mini-documentary Lygia Clark – Memory of the Body (1984), available at : www.youtube.com/watch?v=9ymjW6yVKAq

⁹ The narratives in this format are from CAPS users participating in the dance practice, investigated during the aforementioned research process, they make up the aforementioned doctoral thesis. The

Without succumbing to the risk of generalizations, the plots of meaning woven here are made by singular, infamous, small registers; tracking in the ballast of the encounters lived some opportunities, which seem to indicate the opening of other spaces, in the body, in relationships, in continuing to live. In discovering new body limits, other joints and flexibilities, other moods, other strengths are also revealed. Events that do not need external proof to be legitimized, but that subtly alter the "magic of the body", in Ana's words, acting on what is the urgency of each one. Whether a "calming down", a "balancing", a new look or an "exercise", each of these effects speak about other ways of perceiving, inhabiting and, above all, taking care of oneself. Whether for pleasure, provocation, curiosity, to create dances or to create yourself, in a craft of minimal and inseparable things. Following in the wake of the things that touch us and are not always decipherable or analysable, since they are situated on a plane of sensations and move us to places still unnamed, areas of estrangement; the perception of a pulse that reveals the creation of something.

Rolnik (2002, p. 04) tells us that "Sensation" is precisely what is engendered in our relationship with the world beyond perception and feeling. When a sensation is produced, it cannot be located on the map of meanings that we have and, therefore, it is strange to us". To deal with this estrangement, it is necessary to decipher unknown sensations, creating signs, which will also be deciphered, however, without explanations or interpretations, inventing meanings that make them visible and give place, integrating them to the map of existence from the mutation of the sensitive, which, by producing meanings, creates worlds. It is in this deciphering that generates universes that the work of the artist is based and from there arises a conception of art as a "practice of experimentation that participates in the transformation of the world" (Ibidem, p. 4).

Still according to the author, through this prism, we can expand the notion of artistic making as an aesthetic practice. This is involved in a relationship that goes beyond the concept of "work" or aesthetic result, with the practice itself being considered a dimension of the work that changes the map of current reality, reaffirming life as a power of creation.

Settlements of the sensitive

If, in tracking certain displacements, we come across segments that can be confused or compared with the clinical and therapeutic domains, such possibilities must be thought of as effects and not as propositions for this purpose. The approach with the clinic is given by the possibility of subjective interference, which is a basic condition both of this space and of the artistic processes, as works that act directly in an ethical, aesthetic and political register as a power to create worlds. It is from this perspective that the possibility of effects, which can also be considered therapeutic, is not ruled out, especially when they are referred to singularly, by the participant in the practice. However, it is important to emphasize, once again, that

names of the users were replaced keeping their identities confidential. The transcripts were carried out by the researcher herself, the audio recording was made during the conversation circles that took place at the end of each day of the dance workshop, composing this practice as one more movement. Such transcripts are part of the "Journal of Experiences.

there was no specific investment in this research in creating strategies for this purpose. The therapeutic, when seen in this context, will be considered a consequence of actions and proposals that aim to provoke the body to other sensitive explorations, expressed in dances, pauses, gestures, words, looks. It is through the paths of the body that some affective and singular necrosis are touched, without pre-defined therapeutic goals.

It is also assumed, in the wake of what Viana (2015) tells us, the bet that practices that do not target subjects considered "abnormal" proposed exclusively in therapies, constitute an emancipatory social intervention, which can reverse discriminatory and even evaluative views regarding the place of the artistic making and the place of abnormality in our society.

If treaties turn into rules and discoveries into techniques, if "our bodies are socially constituted and historically produced" (MARQUES, 2010, p. 08), and if society can reveal itself, so many times, as a scary and sneaky prison, we must question ourselves about the importance of promoting spaces for awareness, emancipation and transformation - especially with regard to working with socially discriminated people who carry on their bodies marks left by the label of inferiority (VIANA, 2015c, p. 37)

Therefore, I am interested in highlighting dance as the power of any and all bodies. Resistance strategy. Not as opposition, but to make it possible to reinvent oneself as a possibility of life and art. Engaging once again, the thought of artistic making as a strategy for expanding a field of possibles, a force of coexistence, as Paulo Oneto tells us:

In addition to their greater or lesser technique, the artist is a militant who goes almost against the grain of institutional politics. They engage or militate for new types of relationship (not yet thought of, and therefore "impossible") with a malleable reality. In short, the artist struggles less to make a change in society than to make it possible for us to see this society in another way, as we can infer from the thinking of Gilles Deleuze, the question of creation in a strong sense is never to make a possibility, but to make it possible. (ONETO, in LINS, 2007 p. 199)

Still on this almost indiscernible approximation between artistic proposals and a clinical-political bias of action in the world, we return to the contributions of Lygia Clark's work to encompass another perspective of blurring the limits between these fields. Taking as a reference again the moment in the artist's trajectory called "Structuring of the self", in which she starts to consider "the body and the involvement of the other as a condition for the realization of the work" (ROLNIK, 2002, p. 07), we resume the idea of the need to mobilize other meanings in the event-work, replacing it as the very relationship that is established between artist and "public", in the case of this work named as "clients" (Ibidem, p.7). Considering what happens between bodies as the creation of conditions for something to happen, formal aspects of the work are deconstructed as an object, starting to consider the action on the subjective body as a place where creation takes place.

In this artist's work, such actions consisted of various strategies for mobilizing the body, mediated by the "relational objects", already mentioned, with the aim of

entering a sensitive zone of displacement of the subjective plane. Thus, "Favoring the exposure of subjectivity to the beyond of the human in man: the authentic animal (the living)" (ROLNIK, 1993a, p. 04), reconquering conditions for subjectivity to support the contingency of forms, overcoming an "absolutized inside lived as identity" (Ibidem, p. 5), unmasking in individual and collective existence the flow of subjectivation processes.

According to Rolnik, Clark's work gives back to art the ability to welcome the outburst of the animal, the non-human, as an appeal to creation. Giving visibility to the emergence of creative flows of life forces that, in a context where subjectivities are reduced to the market sphere, are taken as destabilizing outside the artistic contours, due to the scarcity of sensitive resources and the chronicity of the idea of subjectivity as a fixed individuality.

When the experience of this scarcity presents itself as a destabilizing limit, we enter the domain of clinical work which, in turn, will operate through other resources with the same parameters of subjective restoration as art as understood here.

Outside of art and the artist, each animal's cawing, each death of a human figure, tends to be experienced as a threat of total annihilation. This sensation is so terrifying that it can lead to pathological reactions. When this happens, we fall into a completely different domain: that of the clinic. (ROLNIKb,1993, p.03)

In this way, the conception of art raised by the artist is founded as a hybrid, acting in the confrontation of the tragic from the direct action on the subjectivity of the living. And, in this hybrid, we find what is also, in other ways, the confrontation of the clinic as a possibility of dealing with symptoms or traumas, arising from the complete destabilization of one's place as a human from the impossibility of managing impulses arising from the contradictory movements of being alive. This conception reaffirms a bond between the two fields, places of ethical and political clashes, in relationships of reciprocity of creation:

We saw that the clinic was born exactly in a socio-cultural context that silences the animal's cawing, caging it in art, in such a way that in the rest of social life, it tends to be experienced as trauma. It is curious to remember that Lygia gave the name "state of art" to what in us hears this cawing and Deleuze, the name "clinical state", to what silences it in us. The hybrid art/clinic that is produced in Lygia's work makes explicit the existing transversality between these two practices. Problematizing this transversality can mobilize the critical power present both in art and in the clinic. First, this hybrid makes visible a clinical dimension of art: the revitalization of the state of the art, potentially implies an overcoming of the clinical state. And, conversely, an aesthetic dimension of the clinic gains visibility: the overcoming of the clinical state potentially implies a revitalization of the state of the art. (ROLNIK,1993c, p. 06)

Still in the sense of these approximations, looking through the more direct prism of bodily practices, Hubert Godard's reflections on Lygia Clark's works bring another understanding. The author treats her works as devices that carry out an artisanal work of subjective restoration, dealing directly with patterns triggered by a

certain impoverishment of our perceptive capacities:

[...] often, the history of perception will mean that, little by little, I can no longer reinvent objects in the world, my projection will always associate them in the same way. I mean, I always see the same thing. Always through the filter of my story. Therefore, we could say that there is a "neurosis of the gaze". Something that would relate to the fact that my gaze is no longer capable of playing a subjectivity again in its relationship with the world. (GODARD, 2006, p. 05)

This author situates Lygia's propositions as a hybrid. He recognizes that all work that touches aspects of perception is necessarily accessing psychic aspects, since the constitution of these two fields is indiscernible. Thus, when we propose to raise, through perceptive experience, the expansion of spaces in the body, we are necessarily expanding possibilities of subjective movements. Creating, therefore, conditions for other ways of experiencing the body to transform our history and our present.

Also in this sense, in the sphere of dance practices, Godard (2004, p. 03) states: "I can't change my gesture if I don't change the relationship I have with my body and the space through perception". Thus, we broaden our view to the notion of a certain cultivation of other logics of encounter with the body to gain other pores, skins, bones, looks, hearing. So that they can open up the potential for action, dissolving the subjective split imposed by a daily life that reiterates the stagnation of subjective processes aimed at creation, for being distanced from the forces of confrontation and the frequencies of vital pulses (ROLNIK, 2014).

By dismantling, even in small proportions, the anesthetized body of everyday life to give way to the experience of other flows of sensations, affections, desires and perceptions, maintaining some level of "non-form", premise of the unpredictable of the encounters, we invest in a "poetics of the construction of man, from the opening to other possibilities of being" (QUILICI, 2015c, p 120). In other words, as the ability of an art that asserts itself as such by assuming its ethical and political challenge of action in the world, by engaging in processes of subjectivation.

When other qualities are inaugurated for the encounters with what is called madness and what is called dance, other temporalities and materialities of life are also created, coined in an excavation of empty spaces, vacating the automatic pilot of the body in the name of resuming other flows. These contingencies update singular presences, in relation.

In the dialogue that follows, José Pedro lets us see some concerns raised from another way of perceiving the body, in a kind of knowledge of the little parts that makes room for another to inhabit:

"José Pedro: Then, you also do a work of perception, of us perceiving certain parts of the body. It's as if you're looking at a part of the body like that, but it's just your consciousness that makes this selection. You talk and listen and immediately detect the body part. You said "lumbar region" I... at least I can see that part of the body and emphasize that lumbar part that I heard, so besides that it's an anatomy class too. It's to apply, right.

Bruna: It is interesting that each one has an apprehension of the work. This perception of anatomy is a little thinner, sometimes it takes us a while to get to it. Because there's a lot of layer until we get to the bone, a lot of tension layer, a lot of thought layer... so the idea is to get to this anatomy of the felt body.

José Pedro: I like that it seems that it develops a perception that we don't usually have in everyday life, especially in movement, in movements that are not common like this, for example, walking sideways, walking backwards and synchronizing the way of observing the environment around you like this. Which changes as you change focus; this influences the movement you are doing, you turn sideways, backwards, forwards. Today, I also learned the plane, the medium plane, the low plane and that increases even more the range of creative activities that you can find, this routine of always walking in the same way, with the same posture. You end up also working the part of the body that is also not common to work at times.

Bruna: Interesting what you're talking about attention. You can try to observe, now when the CAPS returns to the house, if it is possible to take this attention to these other spaces or if we develop here and stay here. I mean, try to observe it in everyday life. If this other attention can be taken to everyday life". (Excerpts from dialogue, audio transcription, Journal of Experiences, 10/14/2016)

The acquisition of another consciousness is also linked to new materialities, such as contours or bridges, which allow other possibilities of exchanges, which are, in turn, part of the marks that alter the malleable cartography of the present.

This consciousness will not be thought of here as synthesis, analysis, interpretation, but as a point that touches contents present in the body, incorporating them into its repertoires of action, as extensions of internal and external movements. As discoveries of other active universes, other surfaces-skins-contours that establish exchanges and relationships. As Letícia Teixeira will tell us:

Bodywork requires some basic conditions or means to make consciousness the active element. First, it is not rationalized or interpreted. It is a bodily activity whose main modality is the sense, regardless of what is being expressed or happening: sense of discomfort, pleasure, tactile sense, sense of amplitude, drowsiness, reverie, etc. Despite being equivalent to an "inner sense", consciousness exists in relation to the environment, with the "object" and not in relation to itself, that is, this change of self-state is necessary in the face of the real moment of the "here (time) and the now (space)" (TEIXEIRA, 1998, p.75-76).

Acting on this margin, whether in the context of Mental Health, or in conventional contexts of dance or the performing arts, implies principles of processes that accept the transitory to put oneself in a state of (re)creating action, conceiving each gesture to come as a living space that opens up. Assuming that, with each new step, a world moves, without certainties, in the impermanence of what it is to be

alive. "It is from this paradoxical familiarity with the formless and with the impermanence, experienced in one's own body and in relationships, that a new quality of action and presence may emerge" (QUILICI, 2015d, p.122).

If, in this practice, other settlements begin with simple actions - such as perceiving the breath, touching one's own body, perceiving weight and temperatures, recognizing joints and tensions, listening to the needs of the body on a daily basis - these must be thought of as entrances or invitations to entrances that allow reaching other possibilities of relating to oneself and to other bodies.

Ana's narrative tells us some gradations of these repositionings:

"I noticed that my leg was numb, only one, it had no weight or life and when we put the weight on the floor I discovered this, and on the walk I realized that I have to be persevering to put strength in my foot and gain momentum to go forward" (Ana, Journal of Experiences¹⁰, 12/15/2016).

According to Jussara Miller, the body in an exploratory state places internal experiences in constant relationship with the surroundings, gaining awareness of the movement while assuming the transformations of itself, emerging a plan of creation in varied sensations and reverberations that are incorporated "revealing that the body is clothed in its vestiges" (MILLER, 2012, p. 118).

In this way, we return to what Godard (1995) names as the emptying of the space of action to allow other qualities of perceptive and active relationships to emerge. It is necessary to empty the meaning of the gesture to reach a state of emptiness that opens a new potential, like groping a suspension space that deconstructs the known registers of how and with what to create.

But, if it is also the so-called "crazy" body that we are talking about, its deconstruction of patterns, we have to look at other types of constructed schemes, since they are bodies that are daily appeased by drug interventions and that live on the margins of access to different places of conviviality, often having their bodily experiences impoverished, either by the continuous use of medication for long periods and/or by the psychic state itself. Bodies seen, historically, as less human, bodies silenced and that live, most of the time, in contexts of socially produced containment, in which the naturalization of a certain pattern of drug use and its side effects is common, so that the numbness daily life, excessive sleep, excess appetite, sexual impotence, involuntary movements, among many other unpleasant effects, become part of the field of madness, as secondary symptoms.

Such delicate issues do not go unnoticed in dealing with such subjects, especially when we propose to take care of their bodies. They permeate the investigation of this research and establish criteria of prudence in which talking about the deconstruction of body patterns and movements requires a certain limit. Implicit in it is the double work of deconstructing habits and creating other edges that give conditions to each one to take care of themselves in their own way.

Prudence is also presented when we assume another exchange relationship in which new contours are revealed in the body of those who research and/or dance

¹⁰ The Journal of Experiences was a device that also had free writing, held at the time of the conversation circle after the dance practices, in which participants could record their sensations, perceptions, memories or just a few words raised by the dance lived there.

together to face the different spaces of creation and life. As Viana tells us:

Sharing the act of dancing, reflecting on the ethical and aesthetic dimension of the practice, the artist opens up a whole space of emergence, contaminating themselves, transforming themselves. By democratizing their space and allowing themselves to learn with these people so discriminated, despised and rejected, they are reflecting on their own limits as much as on their concepts of dance and normality. (VIANA, 2015d, p. 15).

Resistance, precariousness and other landscapes

Still on this path, it seems important to address a certain aspect of some artistic processes that access states of affairs that escape the order of understanding, acquiring a character of catharsis or a kind of cure. This, which has sometimes been named as therapeutic, even though it is not endorsed by the practice of a therapist, but by the practice of an artist, and which can be read, in terms of the discussion raised above, as a device that operates sensitive resignifications and engenders other possibilities for sharing the common.

It can be said that certain practices, artistic or not, can be seen as strategies for the production of the common, of collective bonds, of updates of forces that are made in between, as places of power for the “reinvention of the coordinates of enunciation of life”, as Peter Pál Perbárt tells us (2013, p. 129). This gives legitimacy to existence, without the judgment of representative systems, in a policy of the smallest things that welcome singularities, update urgencies, reformulate spaces, requalifying us as a vital connection.

It is, then, about conceiving the common as a premise that contemplates the multiplicity and the singularity, without previous unity, without ideal form, but as a “reservoir of singularities in continuous variation, an a-organic matter, a body-without-organs, an unlimited (apeiron) suitable for the most diverse individuations” (PELBART, 2003, p. 30). In this way, when we position ourselves in a practice, in an action, or in a relationship, with the perspective of establishing sensitive exchanges in multiple and heterogeneous connections, we also speak of compositions and recompositions that update the conditions of common, already present as virtuality in each singular body.

And, in this way, we can also reposition the question of resistance as a power of creation that makes possible other states of composition, building new criteria for the assimilation of the heterogeneities that constitute us on a common plane, reifying difference and multiplicity as a condition of life. This sense, once again, brings us closer to clinical ethics; an approach that does not seek to merge the action of art and the clinic, but updates some aspects that expand the social function of both fields. As suggested by Elizabeth de Araújo Lima, from a perspective of clinical practice as a process that welcomes the unfinished, the precariousness, the anomaly as potentialities.

In this sense, anomaly, precariousness and incompleteness embody forces of resistance to the modeling of functionings and bodies and bring an instigating approach to art, be it the artistic product or the creation process. The clinic, in this new configuration, is the one that takes place in the territory. It is not aimed at the remission of symptoms, but at the promotion

of life and creation processes, and may, therefore, lead to a different health. Not a dominant iron constitution, but an irresistible fragile health, as Deleuze (1997) would say, marked by an essential incompleteness that, for that very reason, can open up to the world; a health such that you not only have it, but constantly conquer it, and you have to conquer it, because you give it up again, and you have to give it up! (LIMA, 2006, p. 327).

When we talk about a clinic that is made as a resistance for welcoming different ways of dealing with the precariousness of vital processes or even for engendering new configurations to what would be a “good health”, by which ways the processes that become hybrids, between art and health, engage in the production of other conceptions of health)?

Isabelle Ginot (2010) brings an important discussion in the field of somatic practices, conceiving them as “somato-politics” and processes of “de-subjecting” bodies. The author addresses this issue, above all, when she develops such practices with publics in situations of social and health precariousness, with socially marginalized diseases, which directly affect the corporeity and social life of these subjects.¹¹ In this sense, the disease constitutes a mode of discursive and subjective construction, forged from medical knowledge, which historically has the power to interpret, predict and evaluate the body, its actions and the subject's own capacity for life, especially when it comes to diseases considered chronic. So that the experience of illness ends up constituting a kind of “authority” over the gesture, inscribing deep marks in the body image and in the modes of social relationship, directly affecting body attitudes - even when the illness process is not directly linked to the physical structure, posture or inability to move.

According to the author, it is in this way that the practice of somatic education can act as a device to empower and create other horizons for the experience of illness. Giving non-therapeutic bodily practices, such as the case of dance discussed here, possibilities of a sensitive listening work, in which a process of reconnection is constituted by feeling in aesthetic experiences which expand the relationship between art and life, health and disease.

If, following Foucault, it is through the control over bodies that societies exercise the “capture” of subjects, can somatic practices – as practices of learning and self-invention – be constituted as tools of resistance? (GINOT, 2014a, p. 17, my translation).¹²

Exploring this issue, we are invited to look at chronic diseases as an element, among others, that affects gestures and postural organization, which leads to questions about the “place of the body” or, above all, the absence of the body and the gesture in the contexts of medical-social follow-up. It is worth remembering that

¹¹ Isabelle Ginot, works with a group of researchers linked to Université Paris8 and AIME - Association d'Individus en mouvements engagés, practical work and research aimed at HIV carriers (so-called seropositive), who attend care and support services for this public; that in the context of France, are also considered people in situations of social and health fragility; above all because they are often immigrants, homosexuals, people who are marginalized in different ways. Such practical research is endorsed by the Feldenkrais method of somatic education.

¹² “Si, en suivant Foucault, c’est par une emprise sur le corps que les sociétés font “prise” sur les sujets, les pratiques somatiques – comme pratiques d’apprentissages et d’invention de soi – pourraient-elles se constituer en outils de résistance?”

body readings, in these contexts, are performed, in most cases, as an analysis of symptoms related to a specific diagnosis. With this, bodily states appear as a result of the social control that is exercised over the subject and as a cause of impediments, justifying the impossibility of fulfilling objectives set by society, whether they are “productive”, such as social integration and work, or the compliance with social rules.

We discover to what extent Foucault's analyzes of biopower are embodied precisely in the management of the bodies of users of medical-social institutions, which manufacture the fragmentation of the experience attributed to different territories: that of the disease, controlled by the injunction of productivity; that of identity, controlled by social categorizations (immigrant, man, woman, homosexual...) and the injunction of “integration”... Above all, we discovered the finesse of analysis and interpretation of the bodily experience by those said without voice, and the power of invention and appropriation of the potentials of the gesture offered by our technique, to point out desires and intentions that we had not imagined. (GINOT, 2014b, p. 2)¹³.

Still according to the author, somatic practice, in these contexts, can be thought of as an impure or mixed practice, where gestures, touches, texts, words circulate through heterogeneous spaces that share feelings and concepts without hierarchical distinctions, frictioning dialogues between multiple specialties, experiencing unexpected contacts between different modalities of decontextualized knowledge.

It is with this perspective that a political use of somatics is conceived, forged as a practical knowledge that includes the knowledge of the body of users and, when inserted within a health institution, “radically open a space-time of exception where one can manufacture a “common”, also fragile and provisional, be it of gestures, affections or words” (GINOT, 2014c, p. 25)¹⁴. Understanding that does not exclude an aesthetic horizon, but updates its meanings.

Ginot assumes a somatic proposal addressed to the so-called “subject to precariousness”, or “subject from precariousness”, - subject to it and to a set of social devices in charge of opposing it -, as a possibility of taking care of the imaginary of the gesture, guaranteeing its power of re-subjectivation, present in each subject as an unpredictable contingent of re-existence. In other words, “the undeterminable is here precisely what is outside representation, outside identity determination, but in the always reconstituted horizon of its alterity relations” (GINOT, 2014d, p. 25)¹⁵.

¹³ “Nous avons découvert à quel point les analyses de Foucault sur le biopouvoir s’incarnent précisément dans la “gestion” des corps des usagers. Ères.s par l’institution médico-sociale, qui fabrique la fragmentation du vécu assigné à divers territoires: celui de la maladie, contrôle par la logique médicale; celui de l’action (et de l’activité), contrôle par l’injonction de productivité; celui de l’identité, contrôle par les catégorisations sociales (migrant.e, homme, femme, homosexuel.le) et l’injonction de “l’intégration”... surtout, nous avons découvert la finesse d’analyse et d’interprétation de l’expérience corporelle par ceux. celles que l’on dit sans voix, et la puissance d’invention et d’appropriation des “potentiels de gestes” offerts par nos techniques, pour servir des désirs et intentions que nous n’avions pas imaginés.”

¹⁴ “(...) ouvrent de façon radicale un espace-temps d’exception où se fabrique un “commun”, aussi fragile et provisoire soit-il, de gestes, affects et de paroles.”

¹⁵ “Le non-déterminable est ici précisément ce qui se tient hors représentation, hors détermination identitaire, mas dans l’horizon toujours reconstitué de ses relations d’altérité.”

According to Violeta Salvatierra¹⁶ (in GINOT, 2014, p. 118), a significant part of this re-subjectivation process takes place from the collective elaboration, also in the case of this author's works, carried out from the conversations after each corporal practice. According to her, such moments allow us to weave incarnate words that create possibilities of "discursive articulations, supported by powerful affective processes, which recompose the knowledge of the self and elaborate new organizations of feeling to potential de-subjects"¹⁷. Such contents are considered "statements of the self", anchored in dynamics of an inter and trans-subjective territoriality, which open up parts capable of serving as vectors to other horizons of the participants' desire and actions. The author names the compounds of these subjective dynamics as "somatic affects" (GINOT, 2014e, p. 119) and emphasizes the perceptual and affective processes that cross the participants, as inter-relational productions, reiterating an ethical-aesthetic premise of somatic practices as practices of the relationship.

Practice founded on an exercise of the common. Hybrid that mobilizes the body from the reconnection with feeling. Care of the gesture, the perception, the enunciation of oneself that also slips into caring for oneself, paying attention to oneself, accompanying oneself. Experience of exchanges that de-anesthetize the body and the senses, leaving them susceptible to events. Ana Maria Rodriguez Costas brings us another perspective on this:

Anesthesia and apathy are not synonymous with surrender, receptivity, acceptance, submission to the experience. Whether in Clark's propositions or in somatic-dancing practices, when someone exposes themselves to being stimulated by an object, or to moving contact with a partner, to the perception of sensations, what is in focus is the aesthesia related to the senses (feeling) and apathy, from the Greek pathos, which means passion, which refers to everything that can be experienced as something new, when suffering in the face of an event, something related to mobility and imperfection. (COSTAS, 2011b, p. 05).

Elisa, Ana and Flávio then talk about other health possibilities. Clues of some places visited in the encounters with other contingencies of feeling. Perhaps signs of expressiveness that are outlined. Perceptive qualities that open spaces of articulation in bones and in desire, deterritorializing some layers of the instituted corporeity of the "crazy" in connection with other possible territorialities. New places of speech in which each word also moves internal and external micro-universes, whether at the level of institutional beliefs of what the user's body can and cannot, or in the unique ways of empowering self-knowledge, anchored in feeling.

"It's a stimulus of not having to be worn out in everyday things, but we just keep thinking and we don't have that stimulus to accept ourselves and improve the expression of being healthy". (Elisa, Journal of Experiences, 10/06/2016)

¹⁶ This author is also part of the group of researchers linked to Université Paris 8 and AIME, carrying out her research in these same medical-social contexts aimed at caring for people with HIV.

¹⁷ "(...) articulations discursives inédites, soutenus par de puissantes processualités affectives, recomposent de savoirs sur soi et élaborent de nouvelles organisations du sentir aux potentiels dés-assujettissants. (My translation).

"...I have to keep my health, doing all the exercises, and as I was doing it I was realizing that everything I put in my life in terms of quality I could express back to the environment. It's something like a reaction to relax and get moving for attention, right, well, something in the head (...) But it's outside of what I feel, like, I like myself, appreciating myself, having that self-esteem so that in harmony I can express myself well. Because the expression of the body is important, then we know how to use it better". (Ana, audio transcript, Journal of Experiences, 03/26/2017)

"Very good for the spirit and for the body, you can say that I am a boy in my body and in my bodily expressions". (Flávio, Journal of Experiences, 06/09/2016).

In the folds of this work, other insubjections were placed in the possibility of inhabiting a contagion zone. In this, artistic-clinical-pedagogical relations are intertwined and, both practice and writing, touch states of creation of life. In the clash between dancing with madness and dancing the madness, it is life that is put on the scene and creates expressive materials. It creates nomadic territories and passages, exposing, beyond the limits of a practice, desires from other worlds, without barriers between dimensions such as normality and abnormality, art and life, artistic creation and creation of the self.

Worlds where all living bodies matter, and dance, and create, and can recreate themselves.

"It works the body for the mind to renew physical and mental attitudes". (Sergio, Journal of Experiences, 03/10/2015)

"I'm fine, more aesthetic like this, in the dance, stretching and body, it's like a wind, a practice for people to change". (Tony, audio transcript, Journal of Experiences, 12/01/2016)

"I think everything we did stayed inside my body, I feel it, a change inside". (Ana, audio transcript, 03/3/2016)

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