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## SENSITIVE MOVEMENTS: METHODOLOGICAL DEVICE FOR ARTS CREATION WITH THE HOMELESS POPULATION

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**Abstract:** In this text, we intend to share one of the methodological devices for artistic creations with the Homeless Population - PSR. This device (mental map) was taken from the research arRUAceira: decolonial and sensitive artistic practices with ``Povo da Rua`` (Street people) in the city of Fortaleza/CE, and it can help in the realization of creative processes in the most diverse artistic languages. It was concluded that there are numerous methodologies for creating Arts with the Street Population, but it is necessary to be sensitive and understand the different bases that form individual repertoires, recognizing that their experiences are manifested directly within these processes.

**Keywords:** Creation in Arts; Methodological device; Homeless Population.

## **ORGANIC PROCESSES HAVE ALMOST IMPERCEPTIBLE STEPS**

Within the Professional Master in Arts, of the Federal Institute of Education, Science and Technology of Ceará - IFCE, the research arRUAceira was developed: decolonial and sensitive artistic practices with the Homeless Population in the city of Fortaleza/CE. Among so many observances and studies of the aforementioned work, which was motivated by the activities of the Collective arRUAça<sup>1</sup>, we, the authors of this article, identified that one of the methodologies applied (mental map as a methodological device) for the artistic elaborations of the group, has a range of interesting particularities for those who wish to develop works with the Population in Street Situation - PSR.

It is known that every procedural scheme of work, mainly in the field of creation in Arts, goes through stages that are not so well defined when they are in an embryonic stage, or when it is yet to be discovered as a stage of

1. ArRUAça is an independent collective, made up of members of civil society, with professional and academic experiences aimed at the Homeless Population, in which demands were identified with this public regarding Education, Art and Culture that are not covered by public policies current.

work in fact. It becomes even more difficult to identify each stage when the processes occur organically, where the actions instituted at a time are already hardened by empirical and fluid maneuvers, pre-established within a network already elaborated to sequence these actions, because:

artistic creation is marked by its dynamism, which puts us in contact with an environment that is characterized by flexibility, non-fixity, mobility and plasticity. I deliberately resort to apparent synonyms to be able to transport us to this environment of countless and endless cuts, replacements, additions or displacements (...) proposals for works changing throughout the process (...) from this perspective of mobility: not as a information storage location, but a dynamic process that changes over time. (SALLES, 2008, p.12)

This natural state of movement existing in the creation of Arts promotes a rhizomatic perspective of action, requiring planning that seeks interlocutions in each aspect to be observed.

It is necessary to be sensitive to the observation of the realization of each work. In this research in question, it is necessary to bring out even more sensitivity and attention, as we are dealing with people who have lost almost all of their rights, who are in a high state of vulnerability.

## **INVESTIGATIVE MOVEMENTS: THE DEVICE AS THE GENESIS OF CREATION**

We arrived at the motto of this article, the methodological device that helps in the observation of the work group, organized with the points of perception and particularities of each individual in the group that can help both in raising ideas for artistic creations, as well as to better understand the knowledge

who is involved in the process:

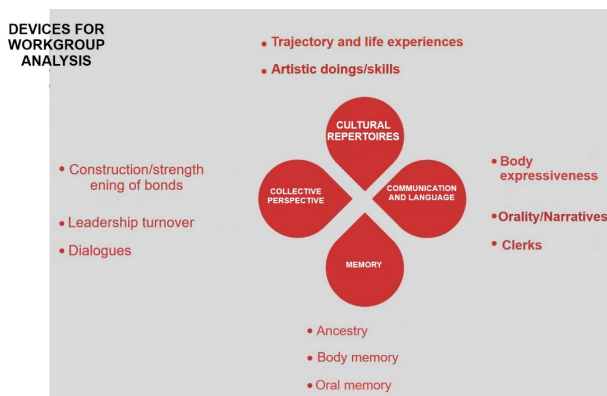


Image of the mind map as a device for the analysis of the work group.

Authors' collection, 2022.

In the mental scheme above, we can see the following divisions:

Cultural repertoires: trajectories and life experiences; artistic doings/skills. Communication and language: body expressiveness; orality/narratives; writings. Memory: Ancestry; body memory; oral memory. Collective perspective: building/strengthening bonds; leadership turnover; dialogs.

Each point has characteristics that underlie the subjectivities of each individual, they are understood and touched upon with a lot of observation and conversation. They expand the possibilities of creativity and are ways of *''Instiga''*<sup>2</sup> for the project. Making use of these characteristics as resources for creation and aesthetic conception enriches the process, the meeting, the exchange of knowledge and the cognitive aspects of all relationships.

## CULTURAL REPERTOIRES: TRAJECTORIES, LIFE EXPERIENCES AND ARTISTIC PRACTICES/SKILLS

Respecting and understanding this aspect that is intrinsically linked to ethnography, we are aware that each subject who is part of a certain place is the possessor of knowledge and a producer of knowledge that was acquired through the paths he traveled before arriving in that territory. Despite this, the PSR have their trajectories full of culturalisms. Listening is, initially, a method of recognizing knowledge contained in what is said and for us to understand how each individual can contribute to the accomplishment of the work.

Experiences are also directly linked to individual actions and abilities. For example, Wagner Gonçalves<sup>3</sup>, artist and former PSR, uses his skill with words to build texts guided by his life experiences. Below is an excerpt from one of his texts:

“I? Satisfied? Are you satisfied there? I am satisfied when I receive my rights. I am satisfied when I do not suffer prejudice. But above all, I am pleased when someone from society steps down from his pedestal, looks me in the eye and tells me: we are equal. (...) And you who are human beings, you who call yourself intellectual, do some thinking. We were not born to live on the streets. We are not garbage.” [Oral information - GONÇALVES, 2020]<sup>4</sup>

Wagner's manifesto text aligns with his thought, which was generated from his sensitivity and political vision motivated by his experiences on the street. It is noticeable that his artistic creation was generated based on his cultural repertoires, the alignment of his experiences with his artistic work, and

2. The term *''instiga''* has been used for a long time by the founder of Coletivo arRUAça (André Foca - capoeira master, social educator and PSR militant) to refer to the first contact with the homeless population at each new proposal for a work assembly or project to be carried out.

3. Wagner Gonçalves is a former PSR member and has been part of Coletivo arRUAça for approximately five years, working as a social educator and artist for the group.

4. GONÇALVES, Wagner: Text declaration. [out. 2020]. Fortaleza: Coletivo arRUAça, 2020. Audiovisual recording shared on 10/09/2020, 1 file of 3 min.36 secs., via the YouTube video site.

consequently political. In addition to this example, it is important to highlight what SANTOS (2002) prioritizes in his sociology of absences and the implication of the ecology of knowledge, which puts in vogue the decolonization and democratization of multiple knowledge, decentralizing the applicability of scientific knowledge, standing out from other knowledge, where the academic formulation itself can become an alternative means of knowledge, instead of absolute knowledge.

Lives and experiences are inexhaustible sources of knowledge construction, such as what we saw above in Wagner's work, because:

for human experience, an action of the subject that is closely related to the social environment is necessary. Taking into consideration, that this action entails something with cognitive power, one can conceptualize experience as being the corporeal sedimentation of the subject-environment interaction that drives new actions. In Art, completeness takes place in the immersion that takes place in artistic activity, whether as a creator or as a user, since the experience in art takes place in artistic creation and in the fruition of artistic production. The subject becomes actively and creatively involved, in order to complete the work of art. (PIMENTEL, 2015, p.92)

Bearing in mind this active involvement, and to exemplify what happens in one of the activities proposed by arRUAça, we can talk about the bumpkin marriage<sup>5</sup>, held last month (29/06/22) at Praça do Ferreira - Fortaleza/CE, where the plot is based on the marriage of two young people who are part of opposite sides of the city, and for reasons of rivalry between criminal factions and inequality (the boy was rich and the son of the mayor and the girl was homeless), they could only meet in

hiding. In addition, in the dramaturgy that was organized in an improvised and collective way, issues that are part of the daily life of ``povo de rua`` were raised, such as: the delay of the city hall or non-payment of social rent, the invisibility conditioned by society in the face of the PSR, the police violence, hunger, lack of incentives for professional training and income generation, among many other circumstances that make it difficult to overcome the street. There are so many demands generated, and yet there are more, which are directly linked to the reading they make of this population. Everything is political, each body that occupies this transient space; thinking in this sense and still reflecting on the sedimentation referred to by PIMENTEL (2015), we can observe that:

in the process of reconstruction and redirection of the experience are contained the biological adaptation and the possibility of the individual and society to improve in face of the interactions propitiated by the society. Experience in art can be conceptualized as the corporeal sedimentation of the subject-environment interaction that drives new sensory-perceptual-reflexive-cognitive-aesthetic actions. (PIMENTEL, 2015, p.92)

If such actions are driven in this direction, we can say that when identifying oneself as a trans, black person or as part of one of these "minorities", one must circumscribe oneself by occupying this space, that is, one's 'experience in art as being the corporeal sedimentation subject-environment interaction' as stated by Pimentel (op. cit).

In this sense, we found in the body a means of expression that also acquired a repertoire; and accompanied by it, speech as an extension of this body that can create countless creative possibilities.

5. ``Bumpkin marriage`` is a traditional staging of the June festivities performed before starting the square dance. It consists of the story in which a young man and a young woman have a romantic relationship, the young woman becomes pregnant and the young man tries to escape so as not to assume the child, but the young woman's parents go to the police station to file a complaint, as she is a minor. The police find the young man and then a forced marriage takes place. This much staged text has been modified because it is such a retrograde situation that actually occurred decades ago, mainly here in the Northeast

## **COMMUNICATION AND LANGUAGE: BODY EXPRESSIVENESS: ORALITY/ NARRATIVES AND WRITINGS**

The body of street's body, would that be a metaphor or the idea that each body and body of each PSR, when coalescing, form a third path of observation? We can do both readings, but what we really want to say is that each body that is part of the street's daily life is loaded with political meaning. Not only that, but also full of inscriptions of violence, class, race and gender prejudice, among many other consequences generated by public abandonment.

We authors, female Artists who also walk in the practical field of Art, have an organized thought in the perspective in which our socio-political awareness is aligned with our artistic work. Therefore, it is important to pay attention, because all verbal and non-verbal narratives still pass through the sieve of subjectivity experienced by each HP. This is not only legitimate, but also needs to be respected, welcomed and considered so that there are no judgments by any of the parties involved in these creation processes.

For these reasons, and connecting to the indications of the mental map, we can say that "there is no expression without experience, just as there is no experience without expression" (BIÃO, 2009, p. 145). Although the fields of language and communication are complex and have a wide range of interpretations and uses, we used, in this circumstance, clippings to objectify the action of how they serve the methodological device.

The body as a creative resource can multiply, reduce, establish boundaries and create metaphors when expressing itself to the other. Once on stage, and when he is no longer able to speak for himself, he seeks vocal support to extend his narrative. These narratives, loaded with: knowledge, fears,

happiness, sadness, anguish, anger, (dis)hope.

If feelings and sensations remain in that body, whether they are good or not, it is because the action of memory took care of preserving them for some purpose. This is the opportunity for action to transform (pain) Art, without romanticizing it, bringing relevance and recreating developments of this memory as an action strategy.

## **MEMORY: ANCESTRY, BODY MEMORY AND ORAL MEMORY**

How many time milestones have we passed in our life? For PSR, this may or may not promote triggers, and can be faced directly. The field of memory, whether bodily or oral, brings with it the possibilities of recreating stories and situations from memories, constructions of what was learned during each one's life trajectory. This way:

what we want to emphasize, after all, is that the space of memories is one of the most fertile for the strengthening of symbolic fields: the producer and the receiver of artistic manifestations in general. Thus, where you cannot find "conservation zones" in the geographic (regional or national) sense, make cultural memory nooks and crannies flow through the intersection of successive layers of interpretation, in order to seek to find values and expressions that become sources with which to dialogue; old sources to be worked (reworked or updated) as contemporary manifestations of art. (RABETTI, 2000, p. 4-5)

Memory needs continuous exercise, both for our body - such as muscle memorization of the movements performed, and for our mind - thinking about what we received or experienced from oral history and which fed our repertoires. Both can be related to feelings and sensations, but it will be in the repetition of the action of retelling a story or working on a certain body gesture that the understanding of what one wants to convey will be effective, enriching the process.

in this sense, places of memory and biographical objects can be considered as pillars of social identities, as monuments that have, so to speak, the function of preventing the present from becoming a continuous process, detached from the past and uncommitted to the future. (DELGADO, 2006, p.49)

### **COLLECTIVE PERSPECTIVE: BUILDING/STRENGTHENING BONDS; LEADERSHIP ROTATION AND DIALOGUES**

It is up to the collective, and especially to the people who are coordinating the activities, to know how to mediate how each information collection takes place and how it will serve for the process and for the production of the artistic work. Therefore, if a scheme has already been drawn up with which the final objective is, for example, the setting up of a show that will talk about what it is like to live on the streets, the directions for this to occur must come from the group's mediator. The mediator will need wisdom and especially sensitivity, in addition, he will also need to use other methodologies that help him in the creation.

However, actions can only be carried out in a democratic way in which everyone agrees with what will be done, without this becoming a rigid and colonial mode of production. Leadership rotation may arise at each meeting, with a participant telling a story, teaching something, carrying out a propositional activity within the group.

As an example of an earlier work by arRUAça, when Foca (founder of the collective) was still working at the Pousada Social, there was the staging of the show ``A peleja de Mateus para sobreviver no Cear  ``. This work is one of the most striking memories of our companion, he remembers that at that time in Pra  a do Ferreira there was a small group of people coming from Juazeiro

do Norte-CE (in the countryside of Cear  ), another person was a seamstress, the boy who played the character of Mateus knew how to juggle, among many other skills, they added up and the show emerged.

There is not a single formula, nor a single methodology, one has to think about the creation processes together, adding methods with which information is collected, with what may result in a theatrical workshop with so many other sensitive perceptions that compete to that field.

### **PERCEPTIBLE CONCLUSIONS IN THE TERRITORY OF “UNNOTICEABLE” PEOPLE.**

It is necessary to recognize, in the most diverse senses, the environment in which one wishes to carry out the work, as well as the participants. In order to strengthen bonds between all those involved, it is necessary to build trust and thereby support the meetings, guaranteeing in all of them: respect, affection, a sense of social justice and dignity. Our thinking is not based on charity, but on guaranteeing access to Art and Culture without restricting, limiting or diminishing any type of artistic-cultural manifestation of the participants. It is necessary to understand that the process is more important than the realization of the final product, and that working with ``Povo da Rua`` (Street people) implies understanding that every process is collective, horizontal, circular and democratic. Therefore, decisions are made through everyone's choices, and especially if the proposal you intermediate: makes sense for those who are participating; does not offend or disrespect any of the participants; fuels hate speech, religious intolerance or any other circumstances that compromise the physical and psychological integrity of any of the participants; among other situations that may affect any member involved in the

project. Creating a project with ``Povo da Rua`` (Street people) is a special moment that generates a lot of learning and makes us grow as political beings. Everyone produces knowledge and everyone is important. If you

know how to mediate by creating connections between the sum of qualities/skills of each one, you can indeed put on a show or at least have the experience of how this process takes place with the PSR.

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