

Relational Art as a Healing Practice: The Participative Artistic Projects of the Platform Performers without Borders

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Abstract

The article discusses the work of the clinical-performative platform Performers without Borders (PsF), which works in contexts of people with punctual or chronic trauma, as well as in actions that cultivate and promote health. We will approach the art/healing interface based on the concept of PARC (Relational Art Performances as a Healing Practice), developed by Tania Alice, in some clinical-performative actions performed by the platform, set around three axes guiding the work of the collective: 1. The free movement as therapeutic practice by the creation of punctual platforms of free expression of the body. 2. The empowerment of the participants, based on work done by two members of the PsF together with users of the mental health network in Rio de Janeiro entitled "Every dream well dreamed can one day become a reality". 3. The potentiation of the affections within the performance "The hug Project Brazil/Nepal" by Tania Alice; 4. The two European participative projects performed in France by Tania Alice in 2018 in partnership with Les Têtes de l'Art association.

Keywords: Performance; Relational Art; Clinic; Therapy; Participative Projects

Introduction

The art of performance has become a current theme in several medium, groups, art institutions, universities, communities. A lot has been said about performance art, opinions have been given, controversies have been made. However, it is worth highlighting that, when talking about performance art, there is a broad spectrum of possibilities within the same thematic field. Performance art is not just one, it is an extremely heterogeneous, pluralist, hybrid art with a number of modulations in terms of history and cultural processes.

Its origins date back to the avant-garde movements of the 20th century, specially some artistic movements that took place in the middle of the 1960s, such as body art, situationism, conceptual art, among other influences. There is a way of producing art that is no more necessarily tied to traditional institutions associated to representation, such as museums, theaters, galleries. There is a dissolution of the frontiers between artistic languages and the role of the artist is put at stake, making us rethink the distance between the audience and the work, and therefore, more than spectators, people who engage with performative products and actions can also be participants and co-creators of these productions.

Performance art expands the notions of the "artisticity" of an action. The action in art achieves another amplitude, another breath of air, it starts to build other appreciation territories. Performance art is often seen as a cause of chock, unease, misunderstanding, strangeness, and, because of that, under a quick analysis, there is a risk of characterizing pejoratively the performance art, disqualifying it before

even trying to understand it. We can understand these reactions before performance art because of an inherent hermeticism to some works, but about that we can say that performance art is breaking a signification and representation field, and such as Gumbrecht [1] suggests, contemporary art is more focused on producing presence than producing meaning, and thus, the performers end up being an important and indispensable species of “cultural complicators” [2].

The definition of performance art itself is hard to be debated, because saying that performance art “is” brings us to a modernist ideal that esthetically categorizes and defines every art movement over history [3]. Therefore, when Austin suggests in his language studies that every speech performs an action when it is spoken [4], performance art is also a process that is made throughout its own path. More than defining, thinking about performance art as a cartographic process that should be analyzed under the contagion of every context where it is implemented, what seems to be the most powerful way to support these discussions.

As it is a kind of art that puts into short-circuit several artistic paradigms, as well as a gallery kind of art easily captured by a mercantilist and fetishized model of distribution, performance art also forges itself through immediately political, social, cultural aesthetics. An example is the way performance art can create a dramaturgy of the city through urban interventions that play, create, produce and toy with what the city itself brings out in its range of events. Therefore we see a mode of production in art that puts the body, aesthetics and politics into direct relation, deinstitutionalizing art, breaking the fourth wall of museums, theaters, and galleries, dissolving the power relation between the artist and the audience, questioning virtuosity and technique.

That way the performer is not interested in just accumulating a number of techniques, training, qualifications, but being able to unleash what is inherently powerful, and the performance arts is forged as a cultivation of what the artist can express about what is powerful in them and in relation to the others. There is not much more interest in exploring fictional situations, and we are starting to see works that have been created in collective, group, ethnic, anthropological, autobiographical contexts.

The modes of action in performance art are vast, varied, with an incalculable freedom of action. Francis Alys, a Belgium performer, invited 500 people of a community in Lima, in Peru, to move in 10 cm a sand dune, without any specific reason but establishing a solidarity network. Tehching Hsieh, a Taiwanese performer, locked himself inside a cell in his studio of a year, staying in there without talking, reading, writing, listening to music, or watching TV, with a hired person to bring him food and a lawyer to testify the action and keeping the key. These are examples of how performance art, after simple and direct propositions, can trigger strategies of affection that are extremely intense and complex.

Fabião [5] will call “performative program” the composition process of the performer. From the classic idea by Deleuze and Guattari [6] “November 28, 1947 - How to make oneself a body without organs”, from where the concept of program is the engine for the intensive experimentation of something, Fabião ([5], p. 4, emphasis added by the author) suggests that: [The] program is the engine of experimentation because the practice of the program creates a body and relations between bodies; deflagrates negotiations of belonging; activates a distribution of affections unconceivable before the formulation and implementation of the program. The program is the engine of a psychophysical and political experimentation. Or, quoting an important word to the political and theoretic project by Hannah Arendt, programs are initiatives.

The program is therefore and enunciates the performance art from a simple, direct, and precise compositional plan, with previously stipulated actions clearly articulated. In other words, it is a kind of temporality that is very different from the spectacle, the rehearsal, the choreography, or the improvisation. where what matters is more an exercise of an acute presence in what the performance arts evokes in terms of an occurrence. To illustrate the concept of performative program, Fabião [5] mentions the example of the American performer William Pope L, who elaborated the following program for one of his performances: over the American flag, placed on the sidewalk, eating the Wall Street Journal (“*Eating the Wall Street Journal*”, 1991). We have a clear, concise, and direct program that triggers an enunciation that simply allows, orientates, and moves the action.

The relational dimension of the performance art

After this brief introduction about performance art, it is clear that we are talking about a wide and heterogeneous dispositive, with a multiplicity of dimensions that embrace action that interfere in different ways in conjunction with social relations. The performances can go through autobiographical, relational, political, spiritual, ritualistic, cultural, scenic dimensions, among so many others, however, these dimensions may or not be intersected and be achieved in concomitance.

It is interesting to us discuss the relational dimension of the performance art. And for that it is crucial to think about the participation guidelines and relationship between the audience, the work, the artist and fruition spaces. Pablo Helguera, in *Education for Socially Engaged Art* [7], artist, performer and director of Academic Programs of MoMa, New York, can help us trigger some discussions. He suggests four kinds of participation in the relationship audience-work:

1. **Nominal Participation:** The spectator participates of the work in a passive manner, seeing paintings or watching a play, what already requires some kind of participation.
2. **Directed Participation:** The spectator executes a simple task, previously determined by the artist. Example: the work "Wish Trees" (1996) by Yoko Ono, where the participant writes a wish on a piece of paper and hangs it on a tree.
3. **Creative Participation:** The participant produces the contents that form the work within a structure previously established by the artist. Example: performative exchange fairs where there is no money circulation, but everyone is invited to suggest and exchange what they want, just like what the collective "Quandonde - intervenções urbanas" performs in Curitiba (Paraná, Brazil).
4. **Collaborative Participation:** The participant collaborates in the development of the structure and content of the work in collaboration and direct dialogue with the artist, as in the case the performer Marcelo Asth, who works with elderly people in the project "Performanciã", where the participants elaborate their actions.

Helguera problematizes the modes of participation asking some questions: Am I part of the work by simply entering an art gallery? Or am I just part of it when I am actively involved in the production of a work? These are some complex questions, and the suggestions to think about Helguera's four layers of participation, just as he says, must be seen without a hierarchy in terms of less or more successful when affecting the audience. He points out that those distinctions are just to help clarify a wide range of possibilities that involves participation in art.

However, it is always important to problematize these thresholds that module the participation guidelines, as well as question the modes of action in art that still maintain a certain hierarchization and detachment between the artist and the audience and, aiming to problematize a little these thresholds and experiment blurring these frontiers, we will discuss the concept of relational art.

Nicolas Bourriaud [8], in his book *Relational Aesthetics*, suggests that the possibility of a relational art, which horizon is the human relations and interactions sphere, creating a radical inversion of the aesthetical, cultural, and political goals suggested by modern art simply for not claiming art from an autonomous and private symbolic space. A contemporary work is no longer considered from a space to be visited, but a duration to be experimented in a launch of unlimited sensations.

Bourriaud recalls the expression "interstice", used by Karl Marx, which designates trading communities that scape the capitalist economy framework for not obeying the law of profitability. Then the interstice would be a space in human relations that, even if more or less placed in the global system, creates other trading possibilities beyond other kinds of trading that are captured by and exist in this system. An action in relational art that inhabits that interstice creates spaces of freedom, creating durations that are the opposite of the durations that sort our lives, favoring sensitive exchanges that are different from the communication zones by the great narratives of power and control.

That way, we see a possibility of working in art where more important than the production of a final piece, is what happens in the interstitial scope, or more precisely, in the relational scope, in what is most powerful between the people involved in this production. We can say that relational art configures itself as a production mechanism for relations between people, and entering this relational layer, the production becomes more important than the product, the affection exchange and the sharing of a sensitive field between people becomes the driving force of the production in art.

This radically breaks the detachment between the artists and viewing audience, and perhaps the artist acts here - using a dear term for Helio Oiticica and Lygia Clark's last works - as a proposer, much more than an author of a specific piece, therefore it is the proposition of sociability events, or objects that produce sociability, focusing more on a primacy of the relationship than the ready and finished aesthetical product.

However, the creation of relationships is within an extremely complex sphere and, for that, there is still the risk of reiterating relationships that reproduce forms of subjectivities captured by the power structures. Claire Bishop [9], in "Antagonism and relational aesthetics", criticizes the relational practices that do not empower the participants, but reiterate power or consumption relations already present in the society. Belenguer and Melando [10], in "El presente de la Estética Relacional: hacia una crítica de la crítica", also highlight the fragility of some social practices when they do not establish critical relations in front of the current power relations.

In the face of this complex affection network that involves the relation between people and things, it is indispensable to think in a practical way what would the construction possibilities of these relational proposals, so we will work with the performance platform "Performers without Borders".

Relational Art Performance as a Healing Practice (PARC) and the platform "Performers without Borders" (PsF)

From these reflections about the possible relations and sociabilities triggered by performance art, we focus on a specific piece concerning the performance practices that have some clinical/therapeutic degree or crossing. We call these cross-border experiences PARC (in Portuguese, Performance de Arte Relacional como prática de Cura, or Relational Art Performance as a Healing Practice), a concept developed by Tania Alice [11] and operator to help the understanding of these experiences that see the performance art as a possible healing practice through relational mechanisms triggered by a performer/therapist.

The idea here is to think about PARC as a clinical and therapeutic crossing in the performance. We do not want to simply link the clinical bias as something inherent to the performance art, but to think about which clinical possibilities can be activated in the achievement of relational art mechanisms. In that sense, it is important to highlight the discussion about clinical transdisciplinarity presented by Passos and Barros [12], where we can see a problematization over the disciplines that determine rigid borders in defining its research and action goals. When analyzing the efforts of the last decades to make those borders flexible, we see that attempt in different movements: The movement of disciplines added to handle an object that, for its multifaceted nature, would require different views (multidisciplinarity), or, in another way, the creation movement of an intersection zone between them, to which a specific object would be designated (interdisciplinarity). But what we see as an effect, as of multidisciplinarity or interdisciplinarity, is the maintenance of the borders of disciplines, objects, and specially the subject of this knowledge ([12], p. 74).

In that sense, the production of a clinical transdisciplinarity would be achieved in a plan where the subject and the object would arise from themselves, reinforcing the primacy of the relationship between these terms, and therefore it would be possible to actually problematize the limits of each discipline in its freezing and universal points, making these borders instable and always letting pass what emerges as a singularity, or what produces difference in these encounter guidelines between the terms of a relationship. And here our discussion gains another body, because blurring the borders between art, performance art, clinic, therapies, healing practices, becomes our main work motto.

Besides, another important concept that we should highlight in this discussion about PARC is the healing concept, because it is not our goal to say in savior tone that performance art can heal traumas and other symptoms alone within the work. Maybe thinking about the healing concept from health practices, such as the traditional Chinese medicine, the Ayurvedic medicine or yoga, which points healing much more like every practice that cultivates health and feeds what the human being has most powerful, could be used more as intercessor than a common-sense concept of healing as a mere termination of symptoms. In other words, in our works we see the healing process much more as the cultivation of health or a cultivation of practices that could result in health by contagion from the relational experience itself.

We can then illustrate this PARC concept better, and for that we will use the work of the platform Performers without Borders, a platform made up of performers/intervenors who are mutually interested in the elaboration of actions that could act in the contamination zone between artistic and social, clinical/therapeutic, ecological and spiritual projects. When uniting artists who are researchers and perform artistic participative interventions within the PARC concept, the Performers without Borders (PsF) aims to act in situations where there is space for collaborative working actions based on the respect for difference and cultural identity, suggesting artistic interventions that act, in a constructive way, on the individual or group management of traumas and on the construction of processes of peace. Trauma triggering situations are part of the acting scope of PsF, such as armed conflicts, natural, environmental and social catastrophes, as well as day-to-day situations in actions of health cultivation and promotion. Within the platform, the artists elaborate their action proposals together with the collaborators that live in the pursued realities, establishing connections and partnerships for the strengthening of thought and collective action, in a process that, diving in the experience, aims to manage subject and object, theory and practice in the same co-emergency plan.

Currently the platform meets in person fortnightly at the home of a group member and is periodically open for new members. This platform's construction process has been developed in a collective, ecosophic, relational, constructivist, transdisciplinary, complex and systemic line of thinking from cartographic and somatic procedures that aim to: establish cartographies of what emerges "in" and "from" the body; the research of somatic-performative procedures of action in the world; the study and mobilization of the resources provided by the communication as a relational mediator; the reflection about a possible training for this artist. The space of encounter is presented as a space for crossing instrumentalizations and mutual potentiation, within the construction of a safe universe for sharing of experiences, questions, and doubts, which facilitates the process of individual artistic-interventive guidance of each member of the group.

Right now the platform permanently consists of Diego Baffi (performer and professor at the State University of Paraná, FAP/UNESPAR, and PhD student and the Federal University of the State of Rio de Janeiro, UNIRIO), Diogo Rezende (performer, dancer, therapist, and PhD student at UNIRIO), Marcelo Asth (performer, creator of the project Performanciã, and PhD student at UNIRIO), Gilson Moraes Motta (theater director, shadow play artist, and professor at the Fine Art School of the Federal University of Rio de Janeiro, UFRJ), Fernanda Paixão (clown and Master's student at UNIRIO), Tania Alice (performer, somatic experience therapist, professor-coordinator of this research project at UNIRIO), and Ana Raquel Machado (performance art assistant in the undergraduate program of the Federal University of the State of Rio de Janeiro, UNIRIO).

Recent actions by the Performers without Borders

At this point, more than making a list of the performative actions performed by the platform, we intend to take as starting point three transverse axes of the performed actions: the free movement, the potentiation of affections in relational art and the empowerment of the participants in relational art actions.

The free movement

One of the common axes of the actions performed by the platform consists in suggesting spaces where listening to themselves and their body, and the expression of what emerges from it is a regulatory practice. The first experience in that sense was the development of the performance "Dança livre para todos", performed at the Dominican Republic International Festival in 2013, at the 1000 in 1 International Festival in 2013, in Rio de Janeiro, and after that, in partnership with Diego Baffi, from Curitiba, who had been doing the performance "Espaço disponível para dançar" at Curitiba's Mostra p Arte, curated by Fernando Ribeiro. In this performance, firstly a workshop is offered and then a free dance performance is spaces, where a free and open space is provided for dancing, making an invitation to anyone interested in sharing the experience of dancing together.

Inspired by the contemporary dance of Gabrielle Roth's 5Rhythms, for 2 hours, guided by songs that mark these 5 rhythms, the body goes into a regulation process through preparation, activation, and integration. There are no rules for this dance besides listening to the body, not worrying about how you dance, lowering the judgment and adjectivation filters. "Ugly dancing with lots of drooling" is some

kind motivational motto for this work. Dancing, in that sense, is like a moving meditation, during which the body can express itself in a spontaneous way. According to what Gabrielle Roth points out (2016, online), creator of 5Rhythms: When we practice 5Rhythms, we learn to creatively express aggressiveness and vulnerability, emotions and anxieties, edges and ecstasies. It reconnects us to cycles of birth and death and hooks us into humanity and the spirit of all living things. [...] 5Rhythms transcends dance. The movement is the medicine, the meditation and the metaphor. Together we peel back layers, lay masks down, and dance till we disappear...¹

The combination of this practice with the SE² resources was analyzed by Tania Alice and Diego Baffi [17] in “Traga seus problemas para a arte! Performances de arte relacional como cura”, that shows how the different phases of *5Rhythms* (flowing, staccato, chaos, lyrical, and stillness) correspond to the nervous system curve in its regulation process. This work was performed in other occasions by Tania Alice and kept being performed weekly with a constantly open group for free at UNIRIO between 2014 and 2016.

The potentiation of the affections in relational art

The performance “The hug Project Brazil/Nepal” was created by Tania Alice after the earthquakes that happen in Nepal in April 25 and May 2, 2015. This action came from a feeling of impotence in front of those events and the alarming news that international donation were being deviated by the Nepalese government. In that sense, the following question resonated in the performer: What would be possible to be done that could express this solidarity seen in those international donations that at the same time could not be deviated and corrupted by the Nepalese government?

“Pick a 5, 10, or 15-minute hug. Come to deliver your hug. On July 5 I’m flying to Nepal and I’m delivering the hug in person to the recipient that you chose or visualized during the hug”. These were the words of a poster that the performer carried with her for five straight weeks. Seated in squares, waiting rooms, public transportation, festivals, different meetings, day after day, she collected long hugs. After every hug, the person who delivered the hug could choose the person whom the hug was destined to. Sometimes it could a vision that they had during the hug (“I saw a seven-year-old boy wearing green clothes”), sometimes it could be a rational choice (“I want my hug to be delivered to a seventy-year-old woman, a child, a mother etc.”). That way, during the months of May and June of 2015, the performer collected 605 minutes of hugs from Brazilians to 124 recipients inhabitants of Nepal. On July 5, together with other health professionals, Tania Alice flew to Nepal with printed photographs of the senders in envelopes for their recipients. In Nepal, with the help of a local artist/interpreter, she went on foot, by bus, van, or scooter looking for the 124 recipients. She found children, groups, elderly people, adults in the most diverse regions of the country and in diverse social-economic, sanitary, and health situations. Some hugs were also destined to plants and animals. For every delivered hug, a photography with the delivery confirmation were sent for the sender. The performer went back to Brazil in August 5, 2015. The 124 hugs had reached their recipients. This performance is registered in a memory game made from the hug pairs between Brazil and Nepal and was launched in December of 2016 in Rio de Janeiro.

The empowerment of the participants in relational art actions

During the second semester of 2015, Diogo Rezende and Tania Alice, in articulation with the occupational therapist Roberta Carvalho from the Psychiatric Center of Rio de Janeiro (CPRJ), regularly attended the creation in art and body workshops guided by Roberta herself together with the users of these mental health service.

From that work, the creation of a relational performance was articulated with those users, built in a collective manner, and posteriorly were presented at the 10th Social Medicine Seminar of the University of the State of Rio de Janeiro (UERJ).

¹For more information about the 5Rhythms, see Roth [13,14].

²Somatic Experiencing, somatic technique for the resolution and healing of traumas created and based by Peter Levine [15,16] that the performer Tania Alice uses in some of her performative actions.

The CPRJ users who attended this group had a long history of mental health treatments, some of them with long periods of hospitalization, and all of them with a certain chronicity within their treatments. That way, a bonding work was made from what the users were interested in the artistic proposals to the group guided by Roberta. And after attending these groups weekly, Diogo and Tania suggested the creation of a collective performance by the users themselves. The group was big, with approximately 25 users, and among them, four of them expressed an interest in building a collective performance.

From then on, we started a weekly creation work with those four users, clarifying the proposal to perform this action to the health professionals attending the 10th Social Medicine Seminar of UERJ, what got us really motivated. In our meetings, every four of them expressed what they liked to do the most and what they would like the most to share with the health professionals attending the event at UERJ.

In the end we came to the collective action “Every dream well dreamed can one day become a reality”, a name created by one of the users to the performance where every one of them, during an entire afternoon of the event at UERJ, could share with the health professionals that were present at the event what they liked to do the most: a joint poetry creation roundtable, a talk about the political situation of the country, a roundtable about electronic devices and informatics, and an invitation to wash the dishes with some great conversation to pass the time.

The challenges of the work in mental health are immensurable, and the deinstitutionalization is something to be done on a daily basis, but there, during an entire afternoon of an academic event with lectures and work presentations, another trading guideline between health professionals and mental health users could be established. And so, the protagonism of that performance was taken over for this complex, rich and a lot of times suffered subjective landscape of these four performers.

The healing field establishment by the collective creation

In the year of 2018, two other projects were performed by Tania Alice in Marseille, France, in partnership with Les Têtes de l'Art. Both projects showed how the cooperative strength acts as a healing and social reconstruction factor, both of them based on the collective intelligence and creation. The first project, called “Dans ma Maison” (“Inside my House”) were part of the European project Art4Act/Erasmus+ of fight against discriminations and racism. In this project, there was firstly a training in socially engaged art for social workers in a performance workshop offered by the performer. After this workshop, the workers took the performative creation project to their young people and migrant groups and worked in little groups which they were involved for years, supervised for three months by Tania Alice and the project assistant, Aziz Boumediene. The artistic goal proposed by the performer was recreating together a big open-air furnished house to where the passers would be invited to share domestic-poetic experiences with the performers/young people/workers, elaborated all by themselves. That way, they created an open-air office with discussions via Skype about racism and discrimination with people of various countries, a karaoke-shower, a colored ball pit, a participative kitchen with peanut shell mandala workshop, a living room with temporary family photographs, a bedroom with sharing of secrets about discrimination moments, a children bedroom with living stuffed animals. All teenager and young adult groups of every background created a room of the house, offering relational performances, poetic experiments, and life stories sharing. The installation took place at the event Les Dimanches de la Canebière on February 2, 2018, from 3 P.M. to 5:30 P.M, in Marseille, and counted on the attendance of a numbered audience. The migrants and teenagers could offer a welcoming place collective created by themselves, inverting the role of reception, traumatic to most of them. Collectively, they invented a house where everyone live together for some hours in a joyful and including atmosphere, establishing a world that existed in the participants' dreams and become real for some hour, despite the overwhelming macro-politics.

The second project, called “Tour de Danse” (“Dancing Tower”), also produced by Les Têtes de l'Arts association and conceived by Tania Alice, was part of a bigger project, called “Culture for Solidarity”, implemented by the European Commission in seven pilot-cities in Europe with the caption “How the Art of with can put Europe back together”. Within this project, Tania Alice developed a delivery dancing project in the building Bel Horizon, asking the residents to dance with each other, in their own way, to their favorite songs inside their

homes. After each dance, a photograph would be taken by the participants and the performer. After that the photo would be hanged on the property lobby in the place of a tower apartment, reconstructed with masking tape on the entry door glass, where photographs were hanged little by little, stimulating the participation of the other residents. By the end, there was a collective party organized on the tower lobby, where the DJ played all the residents' favorite songs, celebrating the common challenge: making the tower dance. In that case, the collective creation was also a ferment for healing, creating relationships, connections around a common goal. In both cases, the field of healing is established by the connections produced by the collective creation.

Conclusion

Far beyond the so-emphasized "performer's body", "dancer's body", and "artist's body", the expanded time-space by the somatic-performativity transforms a coercive virtuality (disguised in consumption reality) into a transgressive and somatic reality (through an aesthetical virtuality), emphasizing the sense-perception and the connection with and in the whole ([18], p. 4).

Ciane Fernandes has been working in the Post-Graduate Performing Arts Program at the Federal University of Bahia the proposal of a somatic-performative research (PSP), and with that proposal we have a kind o research where the practice is not a study object anymore, on the contrary, the practice is a research method itself, in other words, it is a kind of research where the practice is the main and organizational axis of the research experience. However, beyond this practical angle, there is also a somatic angle in this research proposal. It is taking the somatic conception of these practices, a somatic conception which axis is the living experience as a whole (pulsations, sensations, images), as well as every connection between what is inside and outside, what is mobile and steady etc. Besides an integration of the physical, emotional, cognitive, cultural, spiritual, and social levels [18].

Ciane Fernandes emphasizes however that is not necessarily about applying somatic education techniques nor studying performance art to be considered a PSP, because the fundamental thing is to take the corporeality as a somatic, autonomous, and relational whole. The modus operandi of this kind of research takes the creative somatic connections as its guiding axis. There is an amplified conception regarding a somatic experience, there is a somatic-performative perspective that takes the research experience to the amplitude of the living practice in and with the space-time whole.

Bearing in mind the works of the platform PsF presented here, we can understand in a general matter that are three common overpassing concepts between all of them, namely: the clinic, the somatic, and the performativity. From these three concepts, Diogo Rezende has been elaborating in his PhD process in Performing Arts at UNIRIO the concept of somatic-performative clinic. It is a practical and conceptual work that allies the transdisciplinarity of the clinic with some somatic education perspectives and the performative paradigm in contemporary art to think about the body and the relation between bodies raised by different relational art works.

A version of this clinic will be installed by the Performers without Borders at UNIRIO in the first semester or 2019 to assist the university students, acting a prevention program against depression, anxiety and suicide, with the idea of expanding the clinic to other universities along the year [19].

In the contagion of those works, it is important to highlight the indefinite article "a", as well as the word "version". We talked about a somatic-performative clinic, because it is not about a proposal or a defined and finished clinical model. It is about an experimental proposal made in its own happening process, and, in that sense, we could say that the works performed by the platform PsF put us in a place of cultivation and promotion of a health, a health that is held by relational perspectives that could foster sociability and sensitive sharing between people.

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