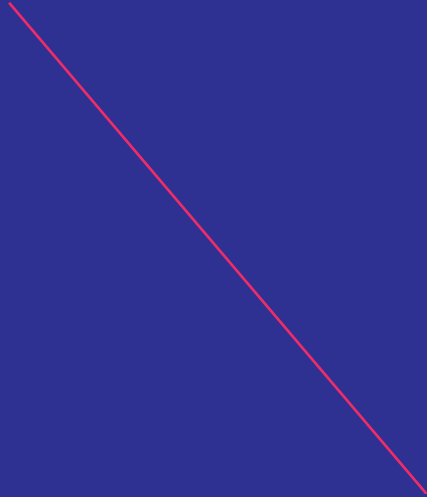
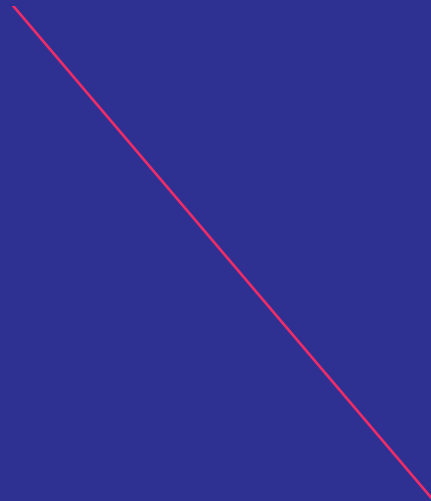


arts



A Colaboradora

memory of an open process



communities





Marilda Carvalho preparing for the Cabaret.

Contents

6	Foreword	
8	Editorial_ The value of collaboration networks	
12	Introduction_ Document to inspire	
16	01. The beginning	
18	/ Preliminary planning	
20	/ Open call	
22	02. Acquaintance	
24	/ Territory	
28	/ Collaborative methodologies to strengthen the commons: coexistence, self-management and collective intelligence	
30	/ People and projects	
	/ Aline Benedito (FIXXA)	
	/ Bruno Malagrino	
	/ Cássia Sabino	
	/ Ewald Cordeiro	
	/ Juliana do Espírito Santo	
	/ Marilda Carvalho	
	/ Marina Guzzo	
	/ Marina Paes	
	/ MID	
	/ Michael Xavier (MK)	
	/ Ornella Rodrigues	
	/ Révi	
44	03. Agreements	
46	/ Time banking: money can't buy me love	
47	/ Self-management: are we together in this	
49	/ Care work: who cleans your living room? Your kitchen? Your toilet?	
50	04. Studio	
58	05. Conclusion	
60	/ Festival_ Meeting cultures and communities	
64	/ Lessons_ “The art of living, which blossoms still”	



Foreword

ABOUT THIS PUBLICATION_ This is a publication about the Colaboradora - Arts and Communities (originally *Colaboradora - Artes e Comunidades*). The project, developed by Instituto Procomum in 2018, gathers a collaborative network of artists in a collective work space (LAB Procomum) and sets them off in an educational process geared towards cultural production and community action to defend the commons. Throughout one year we promoted the exchange of knowledge and cultural, aesthetic production, always connected to the idea of community and territory, specifically in the neighborhoods comprising the Market Wharf, in the city of Santos, in the coastline of São Paulo, Brazil. Based on testimonials and reflections from the participants (both artists and audience) and along with the project managers, we produced this document with the goal of inspiring similar initiatives.

READERS_ The publication is aimed towards civil society organizations, public entities, private companies, donors, social agents, community leaders, and citizen labs that wish to create, enhance and/or activate a network of artistic and community collaboration.

THE COLABORADORA - ARTS AND COMMUNITIES, BY INSTITUTO PROCOMUM_ The Colaboradora - Arts and Communities is a collaborative art school focused on the development of cultural projects with a community dimension. Its format is in itself an innovative solution for political-cultural mediation, as it is a cooperation scheme based on the active listening of territories, the use of a time-based social currency, and care practices.

In its first year, the project forged bonds with the community and established a network of socially engaged artists whose work seeks the objective and subjective transformation of life. By producing a continuous flow of relationships between the different communities, the Colaboradora became an experimental environment for practicing the commons. The project was inspired by *La Colaboradora*, a program by social innovation ecosystem Zaragoza Activa, from Spain, which is a Citizen Innovation Lab and a partner of Instituto Procomum.

THE COMMUNITY_ In this project, the connection between different community dimensions happened through art and culture, with different layers of action: incubated projects, residencies, mappings, continuing education, and cultural circuits. Culture is therefore the rhizome connecting active and creative citizenship. Under this perspective, citizens are not treated solely as the beneficiaries of social and human rights, but as co-creators of possible worlds. Our main raw material, in this sense, is the unique experience of each person.

The Colaboradora is:

- a physical, collective space of work and creation;
- a platform for artistic expression that changes lives;
- an ethical, aesthetic experiment of an art of the commons;
- a collaborative arts and entrepreneurship school;
- an experiment and systematization of a time-based social currency through the exchange of hours;
- a cultural and educational action in the Market Wharf, in Santos.

To know more about
La Colaboradora, visit:
zaragoza.es/ciudad/sectores/activa/lacolaboradora/

Read more content about
The Colaboradora:
labsantista.procomum.org/a-colaboradora-2018/

The value of collaboration networks

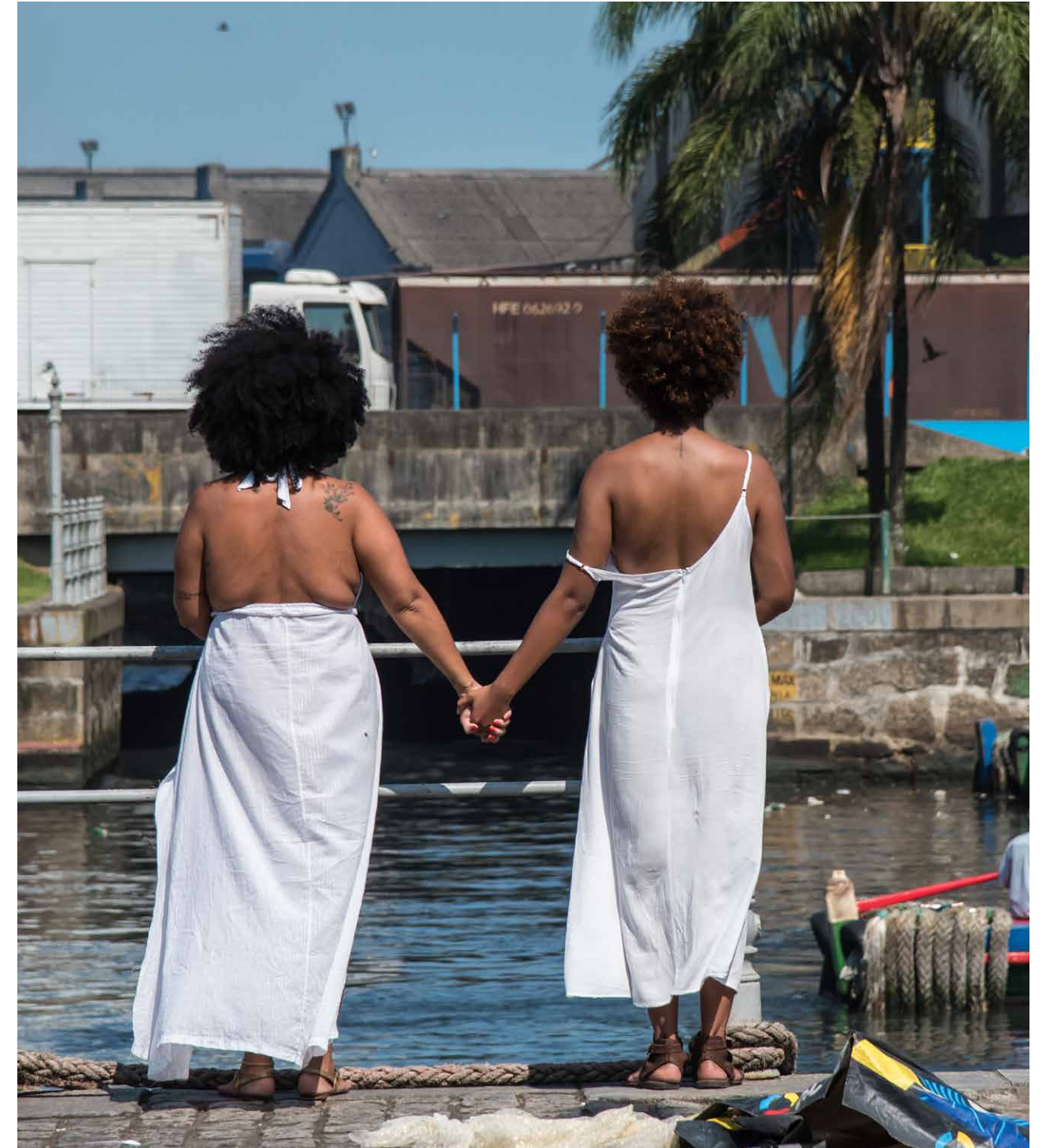
by Rodrigo Savazoni, director of Instituto Procomum

The Colaboradora project, whose documentation is the subject of this publication, was born as La Colaboradora in Zaragoza, capital of the province of Aragon, in Spain. Its mission was to challenge a chronic issue in today's world: the lack of jobs and income that blights the young population. Around 2013, its founders wanted to create a solidarity network of creative entrepreneurs and/or freelancers, offering them a collective work space as well as open, free education.

The selection of the collaborators was done through an open call and the spots were offered at no cost. In exchange, the selected professionals should donate hours to each other, creating a time bank and a social currency between peers. The process, innovative from the start, was a huge success and benefited over 300 people in the five first years. It ended up being acknowledged by the 2016 *EuroCities* Award.

I met La Colaboradora in 2015 and fell in love with it. It was during an citizen innovation exchange program promoted by the Ibero-american General Secretariat, which allowed me to take a one-month residency in Spain. At the time, neither Instituto Procomum (IP) nor our citizen lab existed: they were in gestation. The exchanges that took place during that trip were doubtlessly essential to what we would become.

Out of everything I witnessed in those days – and I witnessed many amazing things – nothing struck me as much as Zaragoza's creative economy project: Zaragoza Activa. Headquartered inside the Azucarera building, an old beet sugar factory remodeled to house a 75,000-square foot cultural venue, it had countless action categories. Among them was La Colaboradora, whose space felt like a dream with its brick walls, high-end design furniture, well-established cooperation methodologies, and network of interested and interesting people who seemed very happy to be there.



Ornella Rodrigues and Juliana do Espirito Santo during the Aporto / Tsunami performance.



Colaboradores, Etinerances Collective and the Team Procomum in their first immersion.

I returned to Brazil extremely inspired, knowing that one day we would experiment in the Santos Basin a tropical version of that Spanish methodology. And here we are, telling you what we learned from our Colaboradora - Arts and Communities, which was developed in 2018 and gathered 12 artists using different artistic mediums in a collective process that was extremely transformative for each one of us.

I must confess beforehand that we actually imitated certain things, because what is good deserves to be copied (and this is only possible when the projects are open source). Many other things, however, we sought to do differently, incorporating from the beginning the references and perspectives of our team at Instituto Procomum. For instance, we kept the public call, the free participation, the offering of a collective work space, the use of a time-based social currency and the fostering of self-education.

Other than that, there were many adaptations.

Over there, La Colaboradora is a public initiative, maintained by the administration of one of the biggest cities in Spain. Here, the Colaboradora is an initiative by a civil society organization focused on inventing and practicing the commons, funded by international resources. Over there, the scope is entrepreneurship and the transformations in 21st-Century labor. Here, we gathered artists and creators seeking social transformation in territories that were abandoned by the State, particularly the neighborhoods surrounding our headquarters known as the Market Wharf, in Santos.

Over there, although the network enjoys a lot of autonomy from the city administration, it gets basic services such as cleaning, power, water and other basic necessities. Here, reproductive labor and care among people and towards the space were at the core and were even part of the requirements listed in the open call.

Here, we also greatly emphasized race and gender issues and offered the selected artists a small scholarship. Initially this was not planned, but it turned out to be necessary given that social exclusion in the Global South is incomparably more harsh.

In hacker culture, which open-source software teaches us, there is a saying that goes like this: "publish soon, publish forever." After all, why keep information when you can share it with more people? That's what we believe in: together, through horizontal exchange, we can improve our lives. And, in this melting pot of good ideas, there is room for a lot of seasoning – including ours, picked in our gardens and *caíçara*¹ woods.

Finally, it is worth saying that we are part of a group of similar experiences taking place in other cities in Spain, in Argentina's Santa Fé and Rosario, and in Pasto, located in Colombia's Nariño province. If this publication gets our readers excited about building their own Colaboradora, here's an invitation to join our network.

¹ *Caiçara* refers to the traditional communities and culture of the coastal regions of Southeastern and Southern Brazil.



INTRODUCTION

Document to inspire

*by Marília Guarita, coordinator of Colaboradora
e Rodrigo Savazoni, director of Instituto Procomum*

The projects we carry out at Instituto Procomum are characterized by complexity. We are routinely faced with questions about the meaning of the commons, about our fields of work (after all, what is the focus of what you do?), and about the impact generated by our achievements. These questions haunt us and we have been preparing ourselves to get better at answering them. With the Colaboradora - Arts and Communities it was no different. The project, although inspired by a European experience, took new form here, mixing art and social work, culture and collaborative economy, care and territorial wanderings, all mediated by the special attention given to each person in our net of collaboration.

How, then, can we draw something tangible from this maze?

Since the beginning of our work, we have betted on the production of publications that document the knowledge we generate throughout our processes. This material is an attempt at a systematization with the goal to make known what we have done and also inspire partners in the invention of a common world.

It is not a closed methodology, a step-by-step or how-to guide. What we produced was the documentation of an open process, which is still underway (so far we only experienced the first year of this journey). Recently, under the influence of partner organizations such as CASCO - working for the commons, from the Netherlands, we started reflecting a lot on processes of learning and unlearning – what we incorporate to our hard drive and also what we need to get rid of to reach genuinely transformative results. Therefore, based on the testimonials and reflections of the artists and audience that were part of the project, as well as our partners and work team, we gathered the elements that made us learn and unlearn throughout the project.

To know more
about Casco visit:
<http://casco.art/>

The meaning of the commons

The commons are optics to see reality differently. These six points address the additional aspects of how our organization understands this concept.

- 1 The commons comprise common goods themselves (the planet, socio-environmental heritage, the body, the urban, and the digital) plus the management of these goods by self-governing communities through rules and procedures that guarantee their enjoyment by everyone – and that prevent them from being taken by one or some in the so-called enclosure. In the concise formula proposed by David Bollier, the commons = resource + community + protocols.
- 2 They are a governance model operated by a network of commoners, their communities, and the planet.
- 3 They are a political process that calls us to act beyond the stratified forms of the market and the modern State.
- 4 They are also an economic alternative that produces relations of reciprocity (gift), generosity and solidarity in communities (either local or global), favoring use-value over exchange-value.
- 5 They are collective life – this collective being formed by humans, their creations (nonhumans) and the other living beings that cohabitate Earth (a living being itself). Therefore, a socio-ecological system.
- 6 They are a cultural transformation of huge proportions, resulting from a process based on affection, senses and spirituality. A practical tutorial for a life of joy and imagination.

In its first year, the Colaboradora - Arts and Communities generated concrete results. It educated twelve artists (out of thirteen initially selected), part of whose voices and images are featured in this edition; it promoted 150 cultural activities, reaching nearly 1,800 people in the Market Wharf area; it mobilized social currency transactions that, if converted to the prevailing currency, would correspond to BRL 48,000.00 (or € 12,841.11), considering the hourly rate of cultural professionals in this region; it enabled first-time exhibitions, debut books, circus shows, and various performances, in addition to opening a channel for the subjective understanding of the world – something that is nearly impossible to measure, unless through eye-to-eye dialogue with those who participated in the project. In this sense, seeking to carry emotional reverberations into these pages, we wrap up this introduction with Luana's words.

A resident of Vila Matias, she got in touch with the Colaboradora at the city's Psychosocial Support Center (CAPS). She heard there would be a dance workshop promoted by the Colaboradora's artists, in close connection with resident Nemécio Berrio Guerrero (whose visit was also part of the project). Let's hear what she has to say.

"I imagined another kind of dance, such as a routine that we should follow... But they proposed that we created our own dance, that we let out what was inside us. That's when I discovered a ballerina in me, who I didn't know existed, and who I let out. From then on, I've been doing ballet and this is how I feel good.

This project was wonderful because it opened doors to so many activities... For people to see that there is a culture, a different reality out there beyond the one we experience here in the neighborhood."

We hope this is a pleasant read. We'll be happy to tell you more about the project in person. Come and meet us in Santos.

10
MONTHS

150
ACTIONS
in the territory:
performances,
interventions,
workshops,
wanderings

Nearly
1800
participants



Conrado Federici and invited during the presentation of the Cabaret.

The beginning

Study the details of the Spanish project developed in Zaragoza; define project management team; map artists and network with them; study the Market Wharf territory; select participating artists;



Preliminary planning

Once the initial plan was established and the resources for the project were guaranteed, the following steps involved some fine tuning:

SETTING UP THE TEAM_The Executive Board of Instituto Procomum handled the executive management of the project, especially strategic decisions, partnerships, institutional representation, and accounting. For daily management there was a general coordinator responsible for overseeing operations.

Inspired by the La Colaboradora model, we also selected a local mediator, who handled the relationship between the participants and the team of Instituto Procomum, and a local organizer, responsible for the participants' connection with the local territory and community. Both were selected out of the group of artists participating in the project.

TARGET AUDIENCE?_Because the project comprised the development of artistic and cultural projects with a community dimension, we prioritized artists whose life had been associated to community contexts, especially peripheral ones, and who knew how to engage with popular territories.

Another parameter was mixing different mediums and languages with the intention of fostering exchanges between different aesthetic realms.

In addition, we sought to work with artists in different states of maturity: some already working professionally, with experience developing cultural projects, and having a more defined work identity; others still in development, only beginning to recognize themselves as artists, learning to produce their own work and in search of an artistic journey.

IDENTIFYING THE PARTICIPANTS_We decided that the selection of the participants would be mixed: most of it would happen through the open call, while some of it would happen through a curatorial process done by the production team. To personally select some of the artists was our way to do active listening, aiming to become more precise in the selection of local artists and anticipation of future demands.

WHAT WE OFFERED_We invested in a space that was capable of absorbing the needs of the artists: a work room in which furniture could be easily moved around for body and music related performances; a table with the correct height and structure for painting; and proper light and ventilation.

As soon as the project began, each participant received the keys to the Procomum Lab and the Colaboradora work room. This allowed them to have free access to the space at any time of the day, as long as the pre-established agreements were followed.

COLLECTIVE RESOURCE MANAGEMENT_We offered two funds to be collectively managed by the artists:

- _ Continuing Education Fund: for courses, the topics and teachers of which would be defined by the beneficiaries themselves;
- _ Material Fund: the projects were entitled to funds for the materials needed in their production.

The idea behind this was that collective decisions would be the most effective and efficient way to use these funds, optimizing the resources and allowing collective planning.

LISTENING TO THE TERRITORY_To better understand the local territory and community, we decided that we would gradually map key people and places that could feed into the project with their stories and experiences. The mapping and the format of these gatherings would both be developed by the participants.

It is worth saying that, in this matter, the results were not so positive – especially in terms of autonomy for resource management. It would be premature to state whether this would have occurred in any group or if it was specific to the group participating in the first year of the project. But we learned that, particularly in the educational opportunities, we will need to develop a curriculum and determine what skills we wish to enhance during the educational cycle. Learning how to manage monetary and non-monetary resources is a major challenge for people in the creative sector, especially artists. And this must be addressed.

Open call

On March 2018, the Colaboradora launched an open call to select its participants and detail how the project would work. It was widely disseminated across the Santos Basin, the area on which it focused. This was the first public step taken by the Colaboradora - Arts and Communities, as a result of the meetings and debates carried out among the organizing team. **The content of the Open Call was precise, direct and easy to understand, allowing it to circulate through the most varied spaces and reach different audiences; it also served as the primary reference on the project.**

The main topics addressed by the Open Call were the following:

What will the Colaboradora offer to selected applicants?

- Connection with an international, national and local network of people and initiatives working with citizen innovation, free culture, community development, arts, and creativity, aiming at strengthening and preserving the common goods;
- Mentoring by the team of Instituto Procomum, which comprises professionals of different fields of knowledge as well as guests (some of whom will develop residencies at our lab);
- An exclusive work and creation space, equipped with power, internet connection, tables and chairs;
- Access to Laboratório Procomum's entire infrastructure: locker rooms, urban permaculture lab, kitchen, multipurpose room, classroom, dorm rooms for housing, storage space, library, recreational area, and everything else still to be invented;
- Access to a self-education fund to be collectively managed by the artists and producers selected by the Colaboradora;
- Support for project creation and development of sustainability plan;
- Opportunity to develop a social-artistic work in the Market Wharf.

What should selected applicants offer in return?

- Participate in the Colaboradora's community, its meetings and gatherings, which also entails being open to exchanging with the residents of the Market Wharf area;
- Develop an artistic project in the area surrounding Laboratório Procomum;
- Create an cultural-artistic intervention at the closing festival, to be held in the Market Wharf area;
- Develop a dynamic of shared care across the entire Colaboradora, ensuring that the upkeep of the space is everyone's responsibility;
- Exchange services with other participants through a time-based social currency.

Selection criteria

- Aesthetic relevance and creative capacity;
- Networking and collaboration capacity;
- Thematic diversity (seeking different mediums and formats);
- Valuing popular culture, traditional knowledge and marginal pathways of creation;
- Ability to share knowledge and educational experience.

Premises

Each of Instituto Procomum's projects are founded on the premise of strengthening the actions and creations of women (plural form), people of African descent and other people belonging to what are conventionally referred to as underrepresented groups.

Full text available for download at:

labsantista.procomum.org/edital-2018-a-colaboradora/

Acquaintance

Getting to know the territory and the people who will intervene in it are prerequisites to any project related to arts and communities. Therefore, the second stage of the Colaboradora prioritized the interaction between the selected artists and the Market Wharf area, in Santos, through an immersive process focused on care and common good guided by the Etinerâncias (Wanderings) collective. The collective employs various methodologies gathered throughout their experience with traditional communities and complex urban processes such as occupations. We also detail here the 13 selected applicants and the projects they developed during the first edition of the Colaboradora - Arts and Communities.



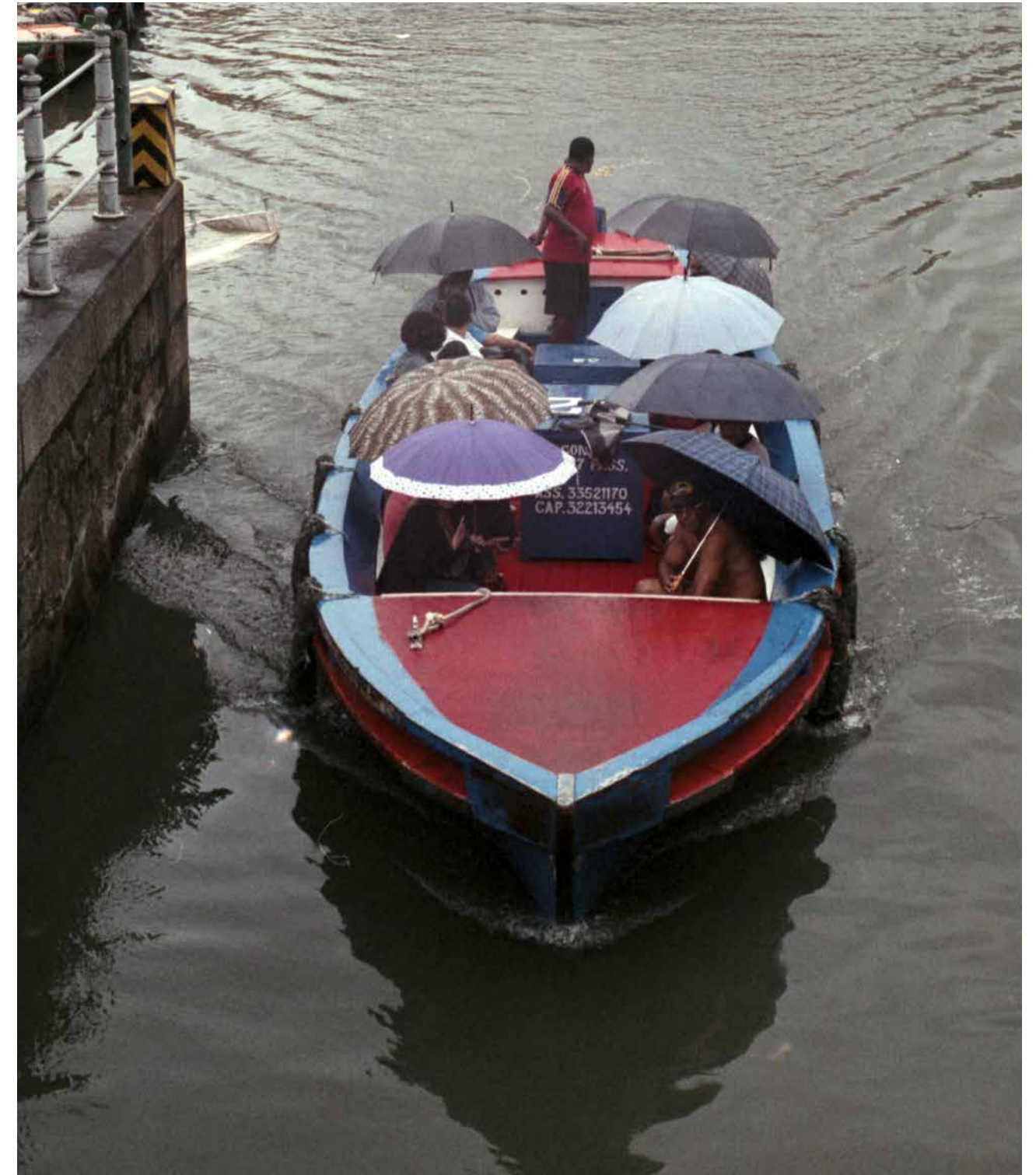
Territory

The first edition of the Colaboradora - Arts and Communities was held in the territory where Laboratório Procomum works, in Santos: the Market Wharf, an area surrounding the city's Municipal Market, inaugurated in 1902 (but rebuilt to its current style in 1947) following the merger of two other markets that operated in the city back then. Nowadays, the market has 54 stands with poultry, fruits and vegetables, dairy, fish and seafood, arts and crafts, antiques, and flowers – many of which, however, are currently empty.

In front of the Municipal Market, small boats called *catraias* arrive and depart. Similar to canoes, but bigger and motorized, these boat carry up to 20 seated people and are used for commuting between Santos and Vicente de Carvalho (a 130,000-people district of Guarujá) all day long, including at night. The straight-line, 245-foot journey is done by boatmen who dock in front of the Market; it costs BRL 1.50 (€ 0.40) and takes 10 minutes as it crosses the Santos estuary and its enormous boats headed towards the Port. To take the estuary, the *catraias* go through a small canal beneath the avenues and the huge warehouses at the Santos Port Docks, the biggest in Latin America. The *catraia* is the quickest way along this route.

The region surrounding the Market, also known as Vila Nova, is 20 minutes away on foot from the downtown area of Santos, where the city began, and another 30 minutes from the beaches at the neighborhoods of Boqueirão, Gonzaga, and Ponta da Praia – where the local middle and high classes are.

The Market Wharf has narrow streets, various businesses and tenements – cramped-up accommodations, normally located in old, deteriorated buildings, and inhabited mostly by large, poor families. It is an area with high rates of crime, drug trafficking, sexual exploitation of children, and militias. However, it is also very lively: a variety of products from different places – especially the Brazilian Northeast; spontaneous gatherings in bars, in front of the Market and the Catraia station; and street market known as Feira do Rolo, a large exhibit of diverse products and knickknacks that happens every Sunday morning.





Fixxxa and a girl looking at the moon on the deserted street next to the Market Basin.

“How will we place ourselves in this territory? We have to realize that the exchange might also happen less than pleasantly. We have responsibilities towards this place: we don’t want to be colonizers, to bring the truth, the one and only truth. How can art and aesthetics contribute in this aspect? How do we take what we know and put it towards building the commons here?”

Georgia Haddad Nicolau,
director of Instituto Procomum

“This region has been forgotten by the State and by the society of the Santos Basin, who doesn’t want to inhabit it. This also creates a void that escapes control: when you walk through the surroundings of the municipal Market, you see people making fires on the street.”

Rodrigo Savazoni,
director of Instituto Procomum

“This territory is very particular to Santos, timeless and old. The streets and houses take us back to another time, but the people’s lives are very current.”

Cássia Sabino,
participant in the Colaboradora

“It’s a very hardened, hurt and wounded area.”

Marina Paes,
participant in the Colaboradora



Samara Faustino, president of the slums association and responsible for the community bakery of the Market Basin.

To establish a journey of dialogue between the community, the aspirations of each artist, and collective interests, an important step in the preparation of the Colaboradora was the Immersion process. Three meetings were held, the first one to recognize each person and the territory; the second one to reflect on each collaborator's life plan and establish a medium and long-term strategy while placing art at the core; and, finally, the third meeting sought to adjust the projects that would be developed in the Market Wharf area, as well as establish the activities for the closing circuit. The Etinerâncias collective offers more details of how an immersion works.

Collaborative methodologies to strengthen the commons: coexistence, self-management and collective intelligence

By the Etinerâncias collective

Collaborating requires meeting one another. To meet is an art. It requires a breadth that intersects space-time and meaning.

For this reason, the Colaboradora was launched with a group immersion. Experimenting oceans and rivers of collaborative, decolonial Latin American methodologies, through which our bodies, our memories, and our territories navigate, facilitated by the Etinerâncias collective. Our first challenge is to immerse ourselves. To dive in, to enter, to deepen ourselves in the power of an experience inspired by collaboration. To become seed and forest at the same time, as is life. To be what we might become. To raise a core, filled with meaning – our first possibility of confluence. Then, to dance and maybe get to dancing with one another. To awaken the collective intelligence of

a group of artists that has just emerged. Together, for the first time.

How can we qualify this meeting between us? How can we get rid of all the dust that taints our relationships with the monochromatic logic of competition, the traces of colonization and the crisis of loneliness?

We live in times that demand creativity. To collaborate is to remember, a verb that has been kept alive since ancient times, keeping life livable in our homes and our neighbor's, avoiding the systematic logic of scarcity. How, then, can we access and bring into the center of the debate our baggage of practices and memories about collectivity and collaboration? How can we practice cooperation for the continuation of livable life in art? How can we build a space that stems from experiments on collaboration in order to create other methodologies of work, coexistence, and management of the tasks related to the production and reproduction of life? The principles of our method are listening, connection and coexistence. We intend to stimulate collective intelligence to address the challenge of helping the Colaboradora – a proposal as daring as it is current – stand on its own feet.

And so, we invite you to experience the potential bonds; to co-create an environment in which affection can blossom; to strengthen and remember the culture of collaboration as a daily, ancestral strategy that makes life possible; to allow the crossing of different journeys; to envision networks; to experience the territory through different feelings; to live the challenge of collective management of common issues; to interpret the power and limitations of the group; and to draw cartographies to keep memory alive.

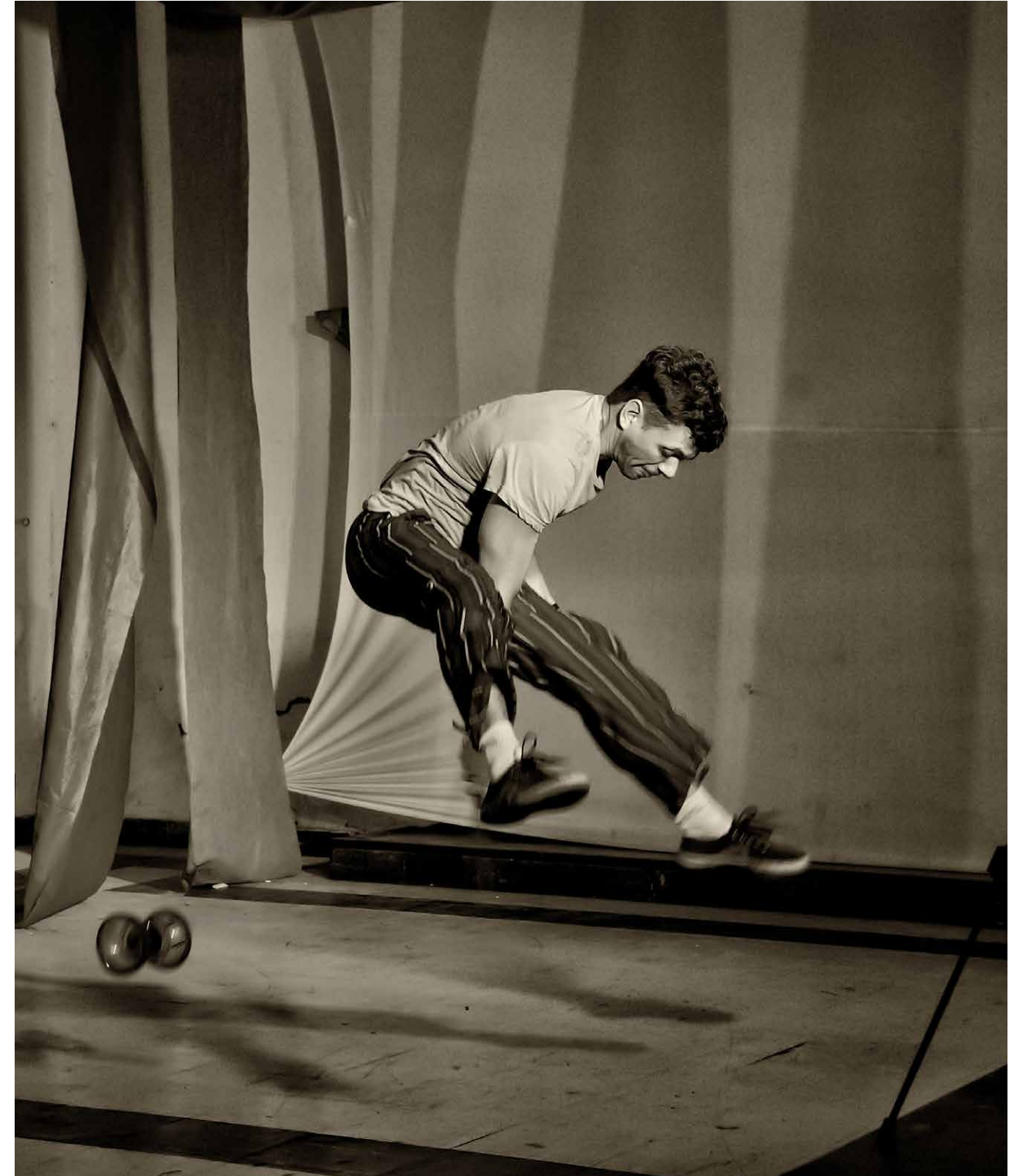
We set off in a *catraia** with 12 artists, the very special team of Instituto Procomum, the three facilitators of the Etinerâncias collective, a memory guardian, and a boatman towards the high sea. We are crossing the continent towards the other side, unknown to some, at times enjoying it, at times hit by a storm, sometimes serenading the fish, sometimes laying down on the ground to avoid the obstacles. Getting to know ourselves and the territories across the sea. So tiny and invisible next to the huge oil tankers, but still rowing. This is how this very ocean surrounding the Market Wharf receives everything that is born, grows and blossoms from this collective experience. For us, it was a huge pleasure to welcome, witness, and listen to each artist and the team of Instituto Procomum throughout these 10 months. Let us embrace now, after this experience, the memory of a perseverance that leaves no one behind.

The Etinerâncias collective is formed by Raissa Capasso, Débora Del Guerra, and Gabriel Kieling.

*a simple commuting boat that connects the Market Wharf to the district of Vicente de Carvalho

People and Projects

Participating artists in the first edition of
the Colaboradora - Arts and Communities and their projects:



Aline Benedito (FIXXA)

A pioneer in female graffiti in the city of Santos, art educator and cultural producer, Fixxa has been developing artistic interventions for 12 years with the goal of highlighting public spaces that were previously unnoticed by people. For her mural painting, she received an award in the 2014 Urban Downhill contest (Santos City Administration) and participated in an exchange program with the Tolosa Festival (Spain). Her inspiration is mainly the Santos basin, but also the capital and interior of the states of São Paulo and Pernambuco. Her stickers and banners now give color to Argentina, Japan, and Europe. As an art educator, she gives playful workshops on urban art for children and adults.



PROJECT “Living Atelier” was an artistic process conducted alongside homeless people, *ca-traia* boatmen, and women from the Downtown Tenements Association, the latter who are very active in the Market Wharf area. It produced wood engravings, photos and poems based on the interactions between the artist and the participants. She intends to make a book about her experience called “Similar Meanings” (“*Sentido Semelhante*”) and offer it as a gift to the participants, neighborhood associations, and schools. During the months of the Colaboradora, the artist also painted several murals and graffiti in the Market Wharf as a way to get closer to the territory and the people living in it.



Bruno Malagrino

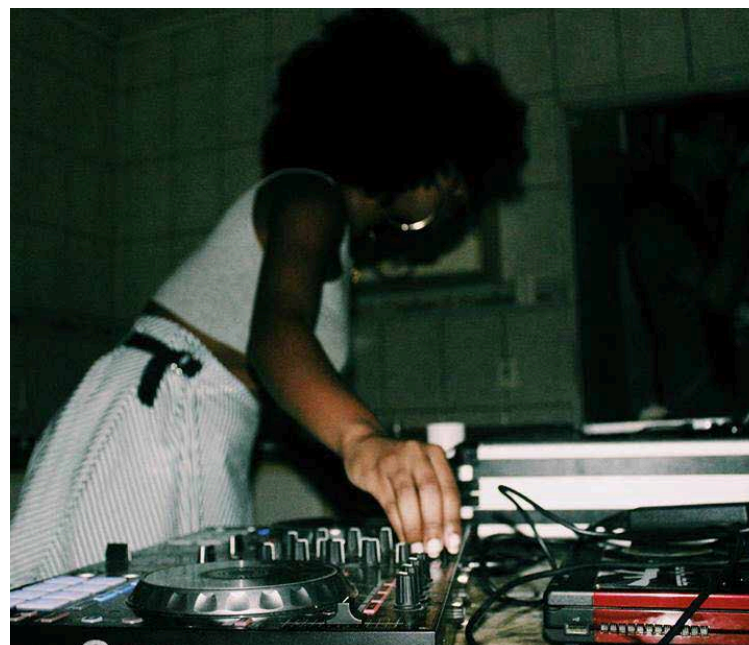
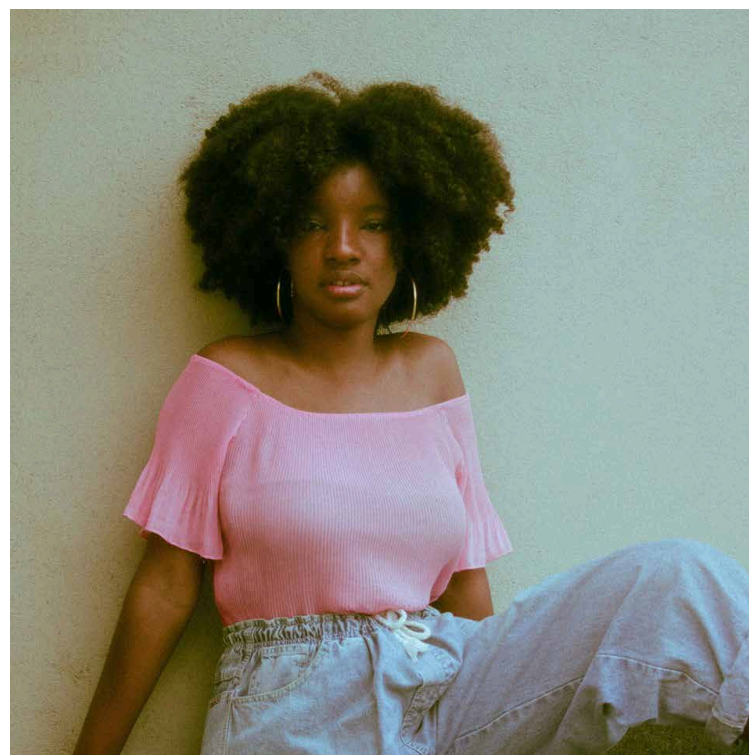
Born in São Paulo, in the neighborhood of Cambuci, one of the birthplaces of the region's street art, Bruno holds a Bachelor's Degree in Graphic Arts and Social Communications. He works as a freelancer for various projects related to illustration, product design, and brand design. In the last 10 years, he has developed his work as a graphic artist in murals, graffiti, and other mediums, working with dream-like characters and symbols.

PROJECT Bruno began his journey in the Colaboradora with a project related to the sea, a strong element in *caçara* culture and a “point of departure and arrival” for his research. However, during the process, he shifted the core idea towards a visual reflection about getting physically lost. Stemming from the reality he found while wandering through the territory and talking to local residents, he produced graffiti, murals, and an exhibition entitled “Missteps” (“*Desencontros*”) which gathered drawings, paintings, and poetry. Similarly to Fixxa, he used the neighborhood walls as a canvas for some of his creative processes during his experience at the Colaboradora.

Cássia Sabino

Born in Santos, Cássia Sabino is known as "Afreekassia", a DJ, MC, and producer. She is a member of the DJ collective Alce Negro and explores the sound of "Punanny Sound System", gathering the sounds of the "rude, sensitive intimacy of black women". Cássia is also the creator and coordinator of Portal Umoja, a collective that seeks to unite and represent black women through collective art production. At 21 years old, she was the youngest participant in the Colaboradora and, during the first edition of the project, was completing her Bachelor's studies in Public Relations at Unisantos.

PROJECT _Punanny Sound System is a platform for art, DJing, poetry slams, live editorial shoots, live painting, and dance workshops. It gathers elements of material, visual, sound, and sensory nature to celebrate the aesthetic, sound, sexuality, and identity of black women of the diaspora. Cássia carried out several Punanny Sound System interventions during the months of the Colaboradora, as well as one edition with DJing, poetry, graffiti, and dancing in December 2018.



Ewald Cordeiro

Ewald Cordeiro is a 30-year old Mathematics and Physics teacher and owner of an information technology consultancy company. In 2009 he began his research on magic, focusing on bewitching those who watch his tricks. Since then, he has been creating and participating in multidisciplinary works including magic, juggling, performing arts, and music. He performs in spaces and projects connected to circus and theater groups, often as his magician alter ego, Mister Duds. He is also a member of TraMar Coletivo, which researches integrated language and interventions.

PROJECT _The "(Un)Common Cabaret" ("*Cabaré (in)comum*") is a circus variety show that happened in different places across the Market Wharf during the months of the Colaboradora. The shows captivated the audience through magic, juggling, acrobatics, clowns, and other interventions. It also served as a space for artists (some of which participated in the Colaboradora) to test their numbers and interact with other guest artists and the community.



Juliana do Espirito Santo

An actress, performer and clown, with a Bachelor's Degree in Performing Arts from UEL (Londrina State University). In 2012, she founded the Vozavós Theater Company and, since then has been developing practices and research connected to memory. She is a member of the performance collective "The Amazing Performing Rotten Oranges" and of the Stupid Theater Company (*Estúpida Cia de Teatro*), both in the city of Londrina. She participates in the Black Scene Theater Group (*Grupo de Teatro Cena Preta*), PRAIAÇAS, the female clown movement of the Santos Basin, and Coletivo Lua, a group of women who research the connections between the body, movement, and space.

PROJECT _Juliana carried out a sensitive listening process through daily experiences in the Market Wharf. Through this listening process, the actress developed "Docked" (*Aporto*), an installation based on the meetings between the sea and the *catraieiros* – the boats that connect Vicente de Carvalho (a city district of Guarujá) and Santos through the Port canal. Juliana also co-created and performed "Tsunami" with Ornella Rodrigues.



Marilda Carvalho

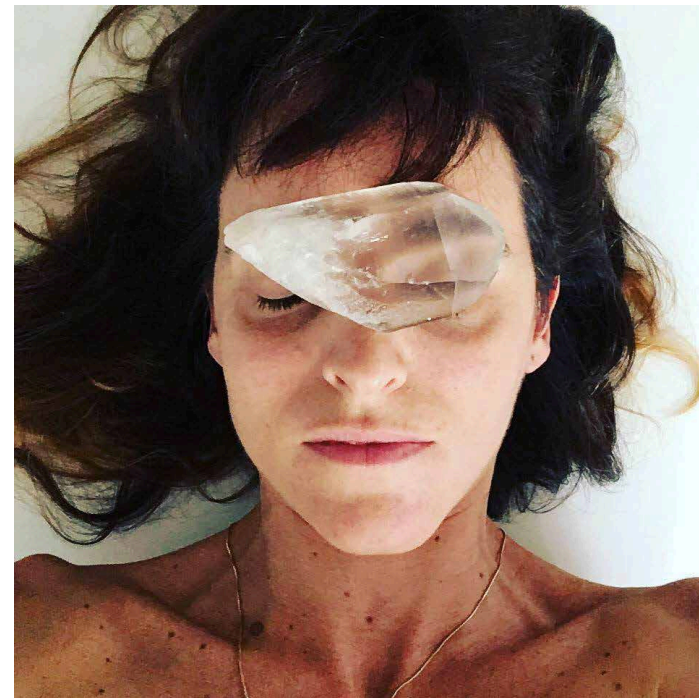
Born in São Paulo, Marilda has degrees in Theater Direction, Theater Pedagogy, and Community Theater. She founded and participated in several artistic collectives such as Viajou sem Passaporte, Oficina UsynaUzona, Théâtre Aye-Aye, and Ollin Théâtre. She worked as a theater teacher in public schools in São Paulo and taught classes at universities (UDESC, UNESP, UFT-TO). She created and produced the LusArts festival in Montreal. As a playwright and theater director, she created several plays, among which is "My color is green my heart is yellow" (*"Minha cor é verde meu coração é amarelo"*).

PROJECT _"Stories of people and plants" was a listening process, capturing stories of the Vila Nova neighborhood residents through exchanges: Marilda offered sunflower seedlings, sowed and grown throughout months at the headquarters of Instituto Procomum, in exchange for people's stories. At the end of the 10-month process, in December 2018, the artist developed and presented several installations representing the narratives that she collected. Because most of the stories belonged to long time residents of the neighborhood, the installation portrayed not only human stories, but also the history of the neighborhood.

Marina Guzzo

An artist and researcher of physical arts, Marina Guzzo is a professor at UNIFESP (Federal University of São Paulo) at the Santos Basin Campus. She is also a researcher at the Art and Body Laboratory and a coordinator of the Interdisciplinary Dance Group – N(i) D. Her work focuses on the interface between artistic languages and the uncertainty of contemporary life, mixing dance, performance, and circus arts to explore the limits of the body and subjectivity in cities and nature.

PROJECT_“Frictions” is an intervention in the Market Wharf area with the artists participating in the Colaboradora. It choreographs a state of presence and connection, joining the people on the streets with colorful chairs that were placed across the surroundings of Instituto Procomum. The project intended to unveil the artist to the territory and unveil the territory to the artist, getting people closer together, coloring the city and creating the possibility of sharing common time.



Marina Paes

A psychologist with a Master's Degree, Marina has been working for 12 years as a cultural agent and producer in the cities of São Paulo, Assis (interior of the state of São Paulo) and the Santos Basin. She has worked with popular participation in collective mental health issues; was part of the Managing Collective of the Cultural Warehouse, a Point of Culture in Assis; created and developed the project Ritmocidades; and produced the show A.F.A.F. - Autonomous Fragments on Affective Freedom (*F.A.L.A - Fragmentos Autônomos sobre Liberdades Afetivas*). She was also a producer at the Black Collective (*Coletivo Negro*) and a facilitator of circus workshops. Marina participated in Mergulhatu, a group that performs *maracatu*, *coco*, *ciranda* and other popular expressions of the Brazilian Northeast.



PROJECT_“Our refuge” promoted meetings between Brazilian artists and citizens, immigrants, and refugees, to experience what resonates from the merger between their cultures. It featured exhibitions and musical performances and was publicly presented in December 2018 during the Common Festival - Meeting of cultures and communities. Marina also coordinated the production of the same festival and produced the artistic activities held at Instituto Procomum's headquarters during the Colaboradora.



MID

Born and raised in the Santos Basin, Marcelo Mid-night (also known as "MID") is a regular at skate parks, rock concerts and electronic music parties across the city. A self-taught artist, he learned to paint at the CES (Santos Student Center, or *Centro dos Estudantes de Santos*), where he developed the critical thinking behind his paintings and graffitis, which reflect on the process of verticalization that the city has been going through. He often uses advertising pamphlets for new buildings to create chaotic images exposing real estate speculation, racism, social exclusion, and other capitalist oppressions.

PROJECT During the months of the Colaboradora, MID developed and enhanced his work as a graphic artist by creating a vast, prolific production in 2018. His first individual exhibition happened at Instituto Procomum in August 2018, when he invited other residents of the region to interact with his work; the second exhibition, in December 2018, converted one of the rooms at Laboratório Procomum into an extension of his creative mind, with paintings, graffiti murals, collage and installations all the way up to ceiling, portraying the oppression and distress he suffers as a black artist from the peripheries. MID was able to mature these feelings professionally during the Colaboradora.



Michael Xavier (MK)

Known as MK or Mika, Michael is a Literature student and works professionally with audiovisual documentation (especially photography) of the rock and rap scene in the Santos Basin. He writes poetry and music, both solo and in groups, and participates in the slam scene – typically in streets and squares – either riming, producing, or networking with poets and spaces. He transitions easily between poetry, rap and acoustic guitar songs. He was the main documentarist for the projects that happened at the Colaboradora.

PROJECT Michael developed two projects at the Colaboradora: the first one, called "The Market Wharf Slam" ("O Slam da Bacia do Mercado"), held marginal, peripheral poetry gatherings, open to everyone, across the streets of the Market Wharf. One of the editions happened during the Common Festival in December 2018. He also produced the book "I Listen to Your Love Story" ("Escuto sua História de Amor"), in which he collected love stories from the residents of the Market Wharf area.

ORNELLA RODRIGUES

A Santos-born poet, photographer, *candomblecista*² and feminist, with an undergraduate degree in Literature and a graduate degree in Psychopedagogy. A human rights defender, she began her activism as a collaborator at the Black Women's Culture House (*Casa de Cultura da Mulher Negra*) in Santos and was later a volunteer at the Educafro centers in the Santos Basin. She dedicates herself to literary production, disseminating writing among women. Ornella also produces photography work focused on accessibility, feminine identity and invisibilized people.



PROJECT Ornella developed the performance "Tsunami", presented in late 2018 at the *Catira* Station in front of the Municipal Market, as a result of her study of the "invisible body" in dance. She also produced "Perspectives on the Colaboradora", which addressed women's relationship with their self-image and their history/ancestrality through poetry workshops, banners, and photography. This work led to an exhibition at the headquarters of Instituto Procomum.

² The term *candomblecista* refers to the followers of Candomblé, a religious tradition based on African beliefs and heritage, practiced mainly in Brazil.



RÉVI

A multiple-medium artist, Révi (Matheus Ferreira de Mattos Coelho) studied the cello for five years at the Brás Cubas Municipal Theater, two of which he played violoncello da spalla at their orchestra. He has performed at several music, circus, and theater festivals in the states of São Paulo and Rio de Janeiro. A street artist, he is often seen throughout the streets of the Santos Basin doing juggling acts. He makes T-shirts out of his original drawings, sings, and plays the guitar and tambourine skilfully. He is a founding member, producer, juggler, clown, and acrobat at the Peripheral Circus (*Circo Periférico*).

PROJECT The circus brings entertainment to all of those who can access it, and sets new horizons for what is possible and impossible. Under this motto, Révi developed the Peripheral Circus with the goal of offering free circus workshops at the headquarters of Instituto Procomum, leading into a performance at Morro do Querosene in December 2018. He also worked alongside Ewald, another Colaboradora participant, in the project "(Un)Common Cabaret".

03

Agreements: seeking an authentic coexistence

Everything we do at Instituto Procomum has the mission to foster the culture of the commons – in other words, to affirm that it is possible to live a life based on collaboration, autonomy, and the exchange between peers, producing what Paulo Freire called an authentic form of coexistence: the cooperating unit. More specifically, at the Colaboradora - Arts and Communities, we have been investigating the building of a community of peers (artists) in a specific territory where social action takes place (the Market Wharf), based on three main pillars: self-organization, care, and a time-based social currency.



Time banking: money can't buy me love

Time banking is an age-old idea. While its origins can be traced back to the beginnings of anarchism and utopian socialism, in the 19th Century, to some extent it is connected to the birth of money itself. An important experience in that period was the Cincinnati Time Bank, in the U.S., which inspired many similar initiatives. Our interest, however, is to imagine money – as taught by Bernard Lietaer and Stephen Belgin in an article published in *Piseagrama* magazine – as “an agreement, inside a community, to use a standardized item as a means of exchange”. In other words, it is a convention, established by the Nation State – in this case, the entity on which its emission and organization depends. But this is only one possible agreement.

In the cultural universe, there is a common logic of camaraderie: nonmaterial exchanges to help projects happen, given that the circulation of money is short. In the case of the Colaboradora, peer cooperation was established as a pedagogical form of “payment” for the services offered by Instituto Procomum. This payment, however, should not be done to the institute, but to the network, creating an abundance flow that could demonstrate cooperation as an excellent way to advance local economies. Therefore, a hacker (and magician!) could “sell” development hours to build a website for a photographer and poet in exchange for promotional photos of his work. None of them might have the money to buy these services, but with a time-based currency this transaction becomes possible. And another, powerful economy begins to emerge when this happens.

Total
exchanged
between
participants
throughout
the project:

950
HOURS



Self-management: are we together in this

Self-organization is the process in which a group of people take on the responsibility of coexisting through self-established agreements. Differently from self-management, it is not about shared management. It is about collective organizing through autonomously defined methods and criteria. During the Colaboradora, we sought to encourage this capacity among the participants through immersions conducted by the Etinerâncias Collective, through collective work dynamics and, most of all, through a self-education fund to be managed by the participating artists. Out of everything we tested, this last aspect was the least successful. The group decided to split the resources equally and allow individual decisions about how to spend each quota. Therefore, what happened was a form of privatization of the collective resources through an equal partition. We did not stop this from happening precisely because we understood that the collective decision was more important than our interference. Doubtlessly, in today's society, we are used to other governance regimes, and developing self-organization continues to be one of the main challenges of the entire process of building the commons. Still, a broad education program was made available to the artists and, in some cases, to other users of Laboratório Procomum.

- Design Workshop (1 day)
- Project Writing Workshop (1 day)
- 2 seminars with local artistic and social leaders to exchange information about the territory where the Colaboradora takes place
- Afro-Brazilian Dance Classes (12 hours)
- Visit to Instituto Inhotim, one of the most important contemporary art collections in Brazil and considered one of the largest outdoor art centers in Latin America. This visit was planned in partnership with one of the visiting artists of Laboratório Procomum's Residency project, who, in addition to welcoming the group at this house, also guided the visits (2 days)
- Typography Workshop (Brush Mania) (2 days)
- Meeting of the Theater of the Oppressed Network Without Borders (3 days)
- Dramaturgy Supervision (4 days)
- Practices of Somatic Education (2 days)
- Brazilian Congress of Circus Activities (4 days)
- Clown Workshop (2 days)
- Lighting Workshop (1 day)
- Workshop on Matriarchal Principles and the Knowledge of Grandmothers (1 day)
- Dancehall Queen Style Workshop (1 day)
- Study and experience on the Situationist International (4 days)
- Curatorial Process for Exhibitions (2 days)
- Eutony Workshop: body language and ancestry (1 day)
- Photographic experience at the Recôncavo region in the state of Bahia (5 days)
- Music Video Workshop (5 days)



Women of the Colaboradora during monthly cleaning of the space.

Total hours
of care work
donated
to Instituto
Procomum:

96
HOURS

Care work: who cleans your living room? Your kitchen? Your toilet?

The Spanish Colaboradora, which inspired us, is a public project. Over there, at the La Azucarera Cultural Center, the public administration is responsible for the cleaning and security of the collective work space. At Laboratório Procomum, we have indeed hired professional cleaning services; however, influenced by feminist thinking, we established the issue of reproductive labor and care as a constant line of enquiry. Care is an essential component in building the commons. Therefore we decided that, in return for their participation, the artists should donate their time to reproductive work. We organized joint efforts to care for the work space and other spaces that were shared between the collaborators and other communities (especially the kitchen and bathrooms). Sometimes, the results were positive. At other times, extremely frustrating. Self-organization is a challenge: when it comes to cooperating for care, we are used to centralized leadership and alienation. In Brazil, we often adopt a predatory attitude towards everything that is not individual property. To build a different notion of respect remains a core challenge. Much of what we have learned in our lives has to be unlearned, allowing us to see how rich it can be to live in an environment of shared care.

04

Studio

The Colaboradora generated around 150 actions in the territory, among which were performances, artistic interventions, workshops, and wanderings, which benefited different audiences. Many artists also joined permanent Work Groups at Laboratório Procomum, broadening their circuits of exchange and production. Many of the actions were documented at the Studio (<https://labsantista.procomum.org/a-colaboradora-o-atelie/>), a platform which all artists could access to document their individual and collective processes. The following pages feature some of these moments of creation and collaboration between the artists.





Fixxxa, Malagrino and Mid and the first wall painted together.

"My children came with me to the activities and ended up participating too. In the end, the drawings they made during the workshops were also exhibited as part of the work. This experience was great because they got to see my reality, who I am."

Luana Camargo, participant in the Colaboradora and resident of the Market Wharf

"During my walk I see a #collaborator balancing a juggling pin on his nose; then, I meet the folks from the Germinação collective working full throttle to care for gardens and use new techniques to plow the land; and soon arrive other #collaborators from a trip around the neighborhood: they went painting, spreading enjoyment through walls that now transcend their condition as borderlines and acquire new meaning."

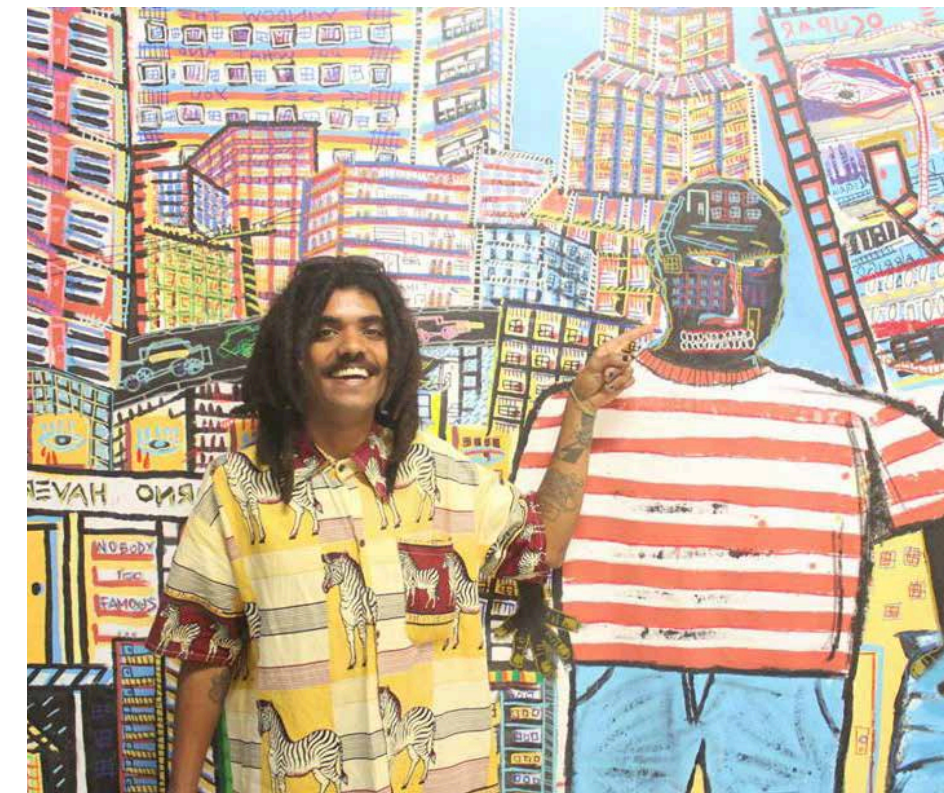
(Marina Paes, 6/2018)

"On one of the walls of the Colaboradora, we reproduced a map of the territory we're in. The proposal is for us to assess the space and be able to locate places where we had connections, affections, important experiences, and so on. A map as the possibility of a journey, of pathways, and not as a boundary, a frontier."

(Marina Paes, 7/2018)



Fixxxa, Marina Paes and her father the day they drew the Map of the Market Basin on the wall of the Colaboradora's workspace.



Mid at the opening of his first exhibition at the Procomum Institute.

"On August 31st we celebrated the launch of the exhibit of our friend MID. On his face, his gestures, his stride amongst his friends we could see the joy and satisfaction of someone who, with their talent and dedication, achieved recognition from a group of people and was embarking on a new, auspicious journey. His frenetic, dark production – as opposed to clarity – and at the same time enigmatic, entangled in the labyrinths produced by a deranged city, provokes astonishment and admiration due to its magnitude. And so I root for him. For this life. Disguised as letters turned inside-out, as lines that don't need explanation, that constitute meanings, and that free us from the small fascisms that spread through the air of daily urban life. The contradictions of love and happiness happened at the end of the night, on the streets, when MID wanted to extend his celebration and was interrupted by a violent attitude from someone exerting their putrid power..."

(Marina Paes, 8/2018)



Ornella Rodrigues and her students
at the Feminist Embroidery Workshops.

"Our second gathering had new women, but who were no strangers to us. My friend Simone joined with her Mother to knit and tell their stories: catholic school, religious education, a black family from the countryside. It's amazing how our bodies intersect in this movement. In every fabric, a story of love, care, and ancestry. In every thread, the interlacing of memories. There's more to come in October!"
(Ornella, 9/2018)



"On a humid Thursday night, following several days of rain in the city of Santos, my body danced through the streets. In the place where the *catraieiros*³ rest until they reach they turn taking passengers to Vicente de Carvalho, a city district of Guarujá, São Paulo, there is a lonely rectangle, a small near-pier. In the wanderings I took during the three months spent at the Market Wharf, this space was always empty.
On the street, an always empty space
Calls my attention
And listens to me
On the street, an always empty space
Puts me at the gap of the question
It makes me say
Where was my body that day?"
(Juliana, 10/2018)

"In August I participated in the "Lab for Sensitive Cartographies in Public Spaces" with Santiago Cao. I can say for sure that the way I see the places I go through will never be the same – either I'll be glimpsing ordinary practices, violations, and deviations, or I'll have the desire to constantly identify the places as public, private, or intimate. At the end of the process we did an intervention in front of the *catraia*. Through a body gathering device (the popcorn maker) and a story activation device (the music box) we created a place where we could experience all the knowledge we built and deconstructed."
(Ewald, 9/2018)



Group during Cartography workshops.

"I always hear, in meetings, that we have to do more grassroots work. But the very people who say and hear that only go to the hood to buy drugs. Why isn't the periphery the place where people actually perform? Why does the periphery become the stage only when a funding program forces you to do at least one performance there?
We are now all fearing a new model of life⁴, but if it unfortunately really happens, we're the ones to blame. While we skipped doing anything empirical, the churches were feeding the homeless people and paying visits in prisons... in the hood there's a church in every corner."
(Révi, 10/2018)

³ Boatmen who pilot *catraias*, small motor boats similar in shape to canoes.

⁴ Referring to the new conservative wave that would take Brazilian politics following the 2018 Presidential and State elections.



Fixxxa and Juliana do Espirito Santo in one of the drifts for the Sentido Semelhante project.



Cassia Sabino and the resident Val Souza

"My work and the work of many other black women tends to be about ourselves. Black women, when dedicated to their singularity, involuntarily foster plurality. There are many of us living inside a single woman. This is why the subjectivity of black women is so complex, unique, and divine; it is plural and only grows, swallowing everything that surrounds it. The subjectivity of a black woman is updated every time she exchanges with other black women."
(Cássia, 11/2018)

"For four months I have been gathering stories and drawings of people who live the reality of the streets. On Tuesday we went out for another day of connections and we approached a man and a woman; both had suffered from violent relationships. However, the man was more violent; he was sitting in a corner and looked like someone who could reciprocate exchanges, so we approached him as we usually do: "Hi, can you give us a minute of your attention?", and he said yes. I always introduce the whole trio: "I'm Fixxa, she's Juliana, and he's MK." "Juliana is my daughter's name", said the man, smiling. I started explaining about the project we're developing; when I mentioned painting a medicinal plant on his back, he sent us away: "get out of here, you and your lecture", he said, making a fist and threatening to punch. Doing such delicate work requires us to be careful, attentive, and wise, because the memories we access are nothing but constructions of past experiences through the present moment."

(Fixxa, 11/2018)

"This experience really changed my relationship with bad memories. In the [dancing] activity we had to face our bad memories and learn how to deal with them, so we no longer hid them inside us. And knowing how to deal with these memories made me stronger, made my humor more stable – to know that I have myself and I can be strong in tough situations. No matter what I am, I don't need to stop being me, I just need to face the situation."

Luana Camargo, participant in the Colaboradora and resident of the Market Wharf

"12 people, 24 chairs. This is how we set up a space not far from IP, over in the Market Wharf, as part of Nina's project in the Colaboradora. We did it with partners and documenting the action. In a circle, always next to an empty chair. Glimpsing at a partner who joined us. And so begins the game of musical (?) chairs (?). We move through the environment with an invitation (?), "would you like to sit down?", or anything else that this movement hinted at."

(Marina Paes, 8/2018)

Conclusion

For 10 days, the streets, squares, sidewalks and walls of the Market Wharf were taken by dance and circus performances, film screenings, poetry slams, graffiti, parties, and music jams for the COMMON Festival – Meeting of Cultures and Communities, a collaborative festival celebrating the daily connections with the community and territory that nurtured the work created by the participants of the Colaboradora.



Meeting cultures and communities

We planned to do an artistic exhibition to celebrate and demonstrate the results of the process experienced by the artists during the first year of the Colaboradora. Following connections with the Santos branch of SESC-SP (one of the most prestigious cultural institutions in the country), the Federal University of São Paulo (UNIFESP) through two of its extension programs, RadioSilva.org, and the Sensitivity Lab (*Laboratório de Sensibilidades*), we converted this exhibition into the first Meeting of Cultures and Communities of the Santos Market Wharf (<http://culturasecomunidades.procomum.org>).

The meeting lasted 10 days and, in addition to the final projects of each artist selected for the Colaboradora, it promoted conversation circles, artistic performances, and community interventions. Many of the actions were co-produced by other social and artistic institutions working in the region. Some of them are the Santos *Choro* School⁵, Instituto Querô, the Futuráfrica project, the Downtown Tenements Association, the Vila Nova Community Association, and the Vila Nova Creative Village, creating a broad process of political-cultural networking in the territory we're in.

The conversation circles invited the people to discuss the right to housing and to their territory, the history of land use and occupation, the stories and memories of the region, community practices and politics, black heritage and ancestry, arts and culture. The festival invested in art, culture, and actions in public space as forces for collective organizing and celebration, in all of their power to create connections and the coexistence between differences. It also sought to dialogue with the aesthetic

⁵ *Choro* is an instrumental popular music genre in Brazil. The word can be translated as the noun "cry".



Colaboradores during the performance Fricções.

and cultural repertoires and practices in the territory, mixing in with the events that constitute the identity of the region. Community and collaborative organizing were a standard, such as a breakfast and a picnic in which the people contributed voluntarily with items to be shared and enjoyed collectively.

In the neighborhoods of Paquetá, Vila Nova, and Vila Matias, the artists and creators joined the homeless population, the workers living in tenements, the sex workers, the managers and employees of local businesses, the alcoholics and addicts, the children and teenagers, the students from basic education to university, the beneficiaries of social welfare facilities, the catholic, evangelical and spiritist believers, the people from Afro-Brazilian religions, and the people coming and going through the catraias – forging a cultural-political environment based on belonging and on deep political and subjective exchanges.

The event showed that art in public spaces is a force for collective organizing and celebration, in all of their power to create connections and the coexistence between differences.

“Throughout these three months of collaborative experiences I begin to think about time. The proposals we arrived with changed as we experienced the territory. The impact of such changes on us depends on time, coincidence, daily life, and unexpected factors that cannot be accounted for. To belong to the territory is something that happens grain to grain”.

Malagrino



Fixxxa, Juliana do Espírito Santo and Marianny Passos.

“The Colaboradora drove an unparalleled growth in my artistic creation. The things I used to do with commitment now gain the status of truly professional practices”.

Mid



Final Exhibition Of Malagrino.

“The Colaboradora, for me, has been a turning point. It became a part of my maturing process as an artist. To be with other artists and exchange with them, with their different tempos and languages, made me expand my vision of what is art and, with this, sustain and shape my artistic purpose. I feel myself growing, and I can see that the art and the exchanges I’ve been experiencing have caused this growth”.

Cassia

“The Colaboradora is a place of affectionate relationships where we talk and experience the territory while going through the journey of giving meaning to the stories and memories of Vila Nova”.

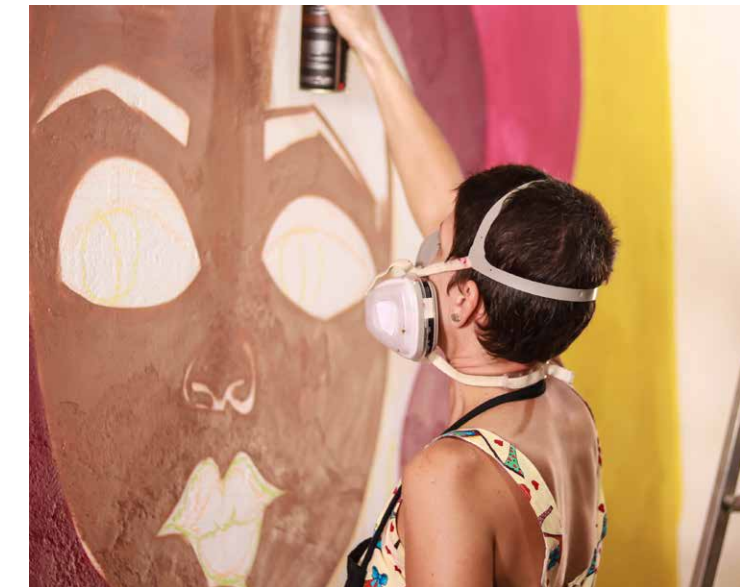
Fixxxa



Drawing of the study book of Malagrino.

“The Colaboradora is a device that, in addition to generating powerful connections between the artists, allows us to engage with the community by doing what we enjoy the most, which is art and culture. This fosters an exponential growth of our artistic career”.

Ewald



Fixxxa during the mural painting in the community bakery.

“I take the catraia, it’s ten minutes at sea, plus five minutes walking through Sete de Setembro [Street]: a common space inside and around. A place of passage and ethereal intersections on the ground. Exchanges and affection transform the challenges. The commons on the horizon and in a small room, in the body and mind that move through the space, in the collective memories of our childhood home. A dreaming device interfacing with realities”.

Juliana

“The art of living, which blossoms still”

What have we learned from the first edition of the Colaboradora - Arts and Communities? What have we begun to unlearn?

Let us go back to Jean-Luc Godard's "Je Vou Salue, Sarajevo", in which he states that "there is one rule and one exception: culture is the rule, art is the exception".

The culture in the territory surrounding Laboratório Procomum is one of exclusion, addiction, violence. What could art ever accomplish in a place like this? What could an artist accomplish? What kind of artists expose themselves to these streets, this culture, to confront the rule? With what tools?

We learned that only an artist who rises from this territory, with their body, their gaze, their hunger, the artist who belongs to the street and is willing to turn their own life into a wandering, the artist who turns the rule into an exception – only they can contribute to transform culture and produce beauty and joy where once was hardship.

Therefore, our first lesson was that the artist is not, cannot be, an outside agent. They are the *insider* who produces their own difference, who ruptures the rule. To allow the emergence of such an artist, a subject who can act in the territory to promote deep social transformation – that is what we witnessed at the Colaboradora. This was the main result of the project, which would not have been achieved had we not worked to break the boundary between artist and audience. Therefore, what we began to produce in this first year of work – and now we know what's necessary do it better the second time around – was a network-school, a web of creation, of horizontal exchange, in which the focus was on the transformation of the objective and subjective existence of all those who are excluded (us and them).



Ewald Cordeiro and a resident of the streets of the Market Basin.

Our second lesson was that autonomy cannot be taught, only lived. So it would be premature to say that what we produced here is a methodology that can be replicated. That it would be enough to read these pages, its texts and photos, to develop a similar project to ours. With this documentation we hope only to inspire, as we were once inspired by our partners from across the ocean. Above all, as we were inspired by each of the people who joined us in this experiment in social and artistic collaboration.

The Colaboradora - Arts and Communities existed in a specific time and place, in the city of Santos, in the neighborhoods of Paquetá, Vila Matias and Vila Nova (Market Wharf), in the year of 2018, when Brazil was pushed into the abyss of authoritarianism, by the vote, by manipulation, by fear. In this context, we did what was possible. And we know that we still have much to do to transform our communities.



EXPEDIENT

Editor in chief: Marília Guarita

Editor: Rodrigo Savazoni

Writer: Leó Fioletto

Images: Maurice Pirotte, Rodrigo Ribeiro,
Victor Marinho e Vlado Subirão

Editorial design: Estudio Rebimboca

Translation: Carolina Munis

