

Invention and production of encounters on diversity's territory: cartography of a Community Center¹

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Abstract: Introduction: This article discusses part of the management experience of a Community Center (Ceco) in Campinas; equipment/device that composes the psychosocial network, guided by Psychiatric Reform guidelines, SUS and Psychosocial Attention, dialoguing with practices in the fields of arts, culture and leisure. We historically contextualize the origin of the Cecos in São Paulo and Campinas, reaching the field of our research, Ceco Rosa dos Ventos. Objective: The Ceco is our field, and its production is our main object of interest. Therefore, among the main objectives, we highlight the analysis of its hybrid productions in a variable territory, in the level of the meetings. Thus, expanding in the field of mental health practices the diverse possibilities of clinic, work and management. Method: We work with intervention, research and cartography, mapping the plan of the meetings and their sensitive productions in the daily life of Ceco, listening to the dissonances, breaking with hegemonic models of health care. Results: Among the results mapped in this article, we map the hybrid productions of the CECOS, highlighting the hybridity between the clinic the art and the culture and the hybridity of the clinical productions and health care. Conclusion: Ceco's productions radicalize the powers of light technologies, their movements, their mutations, their anchorages in the territory of chaos. These are experiences to be shared and present themselves as possible lines of openness to the suffocating contemporary massification.

Keywords: *Mental Health, Occupational Therapy, Subjectivity.*

Invenção e produção de encontros no território da diversidade: cartografia de um Centro de Convivência

Resumo: Introdução: Este artigo aborda parte da experiência de gestão de um Centro de Convivência (Cecos) em Campinas. Trata-se de um equipamento/dispositivo que compõe a rede psicossocial, orientado por diretrizes da Reforma Psiquiátrica, SUS e Atenção Psicossocial, dialogando com práticas nos campos das artes, da cultura e do lazer. Ainda, contextualizamos historicamente a origem dos Cecos em São Paulo e Campinas para poder chegar ao campo de nossa pesquisa, o Ceco Rosa dos Ventos. Objetivo: O Ceco é nosso campo, e sua produção, nosso principal objeto de interesse. Assim, entre os principais objetivos, destacamos a análise de suas produções híbridas em um território de múltiplos, no plano dos encontros. Dessa forma, ampliam-se, no campo das práticas em saúde mental, possibilidades diversas de clínica, trabalho e gestão. Método: Trabalhamos com a pesquisa-intervenção e com a cartografia, mapeando o plano dos encontros e suas produções sensíveis no cotidiano do Ceco, pondo-se à escuta das dissonâncias e rompendo com modelos hegemônicos de cuidado em saúde. Resultados: Entre os resultados cartografados neste artigo, mapeamos as produções híbridas dos Cecos, destacando o hibridismo entre a clínica, a

arte e a cultura, assim como o hibridismo das produções clínicas e do cuidado em saúde. Conclusão: As produções do Ceco radicalizam as potências das tecnologias leves, seus movimentos, suas mutações, suas ancoragens no território do caos. Trata-se de experiências a serem compartilhadas e que se apresentam enquanto possíveis linhas de abertura ao sufocante momento de massificação em que se vive no contemporâneo.

Palavras-chave: *Saúde Mental, Terapia Ocupacional, Subjetividade.*

1 Introduction

The Coexistence Centers (Cecos), or Ceccos (Coexistence and Cooperatives Centers), are spaces for circulation, inclusion, socialization, and promotion of meetings between mental health patients and the population/general community during the process of Psychiatric Reform and Psychosocial Care.

The first experiences in Brazil were born in the city of São Paulo, at the end of the 1980s. They were inter-secretarial services, in tune with the ideas of the Psychiatric Reform and with the overcoming of the hospital-centered model (GALLETTI, 2004).

The Cecos emerged as a device of an articulated network of mental health care, but with strategies of actions different from other health equipment, focusing on the production of meetings and coexistence through workshops, groups and community actions, aligned with the idea promotion and prevention.

This service - the Coexistence and Cooperative Center (Cecco) - with specific characteristics in its mode of operation had the workshops as the main intervention tool with the users. Inspired by the principles of the Psychiatric Reform, this equipment had in its conception, the fundamental proposition of Psychosocial Rehabilitation of mental health users, that is, the workshops were to insert patients into the social circuit (GALLETTI, 2004, p. 51).

The main objective of this equipment is in the production, mediation and investment of possible forms of meetings and coexistence with diversity, seeking inclusion, care, belonging, grouping and discovery of other possible forms of expression of life - while manufacturing social networks.

By problematizing this conception of inclusion, we understand that the Cecos can do more than "include excluded people." The Cecos have fabricated new modes of sociability, or forms of alternative sociability, of which we are all excluded, as we are all deprived by the neoliberal society project of living a way of coexistence that values collective action (FERIGATO, 2013, p. 101).

The Cecos bring the rupture with the hegemonic way of thinking health only as a remission of symptoms. It is equipment based on the guidelines of the SUS and Psychosocial Care, with the promotion of coexistence producing care-mediated inclusion.

Therefore, it uses production spaces, developing workshops of arts, sports, handicrafts, self-care, integrative practices, dance, theater, etc., and aiming to develop potentialities, inter-subjectivities, exchanges, learning, experimentation, and construction of a diversified area in the production of meetings.

These parameters guide the actions of Ceco teams and their relationships with the territory, the health network, the community, making interfaces with cultural and artistic actions, as well as seeking to build intersectoriality² in several sectors of the territory.

The Ceccos in São Paulo were structured with teams formed by professionals, such as psychologists, social workers, occupational therapists, educators, speech therapists, sociologists and support staff (administrative, hygiene, lookout) to guarantee the technical and qualified care of these actions in the face of this daring task. This "inventor-facilitator of coexistence" team (SÃO PAULO, 1992) sought to create multiple possibilities of communication, offering no more a "total institution", but an open institutional space, as well as a port, from which one could go and return (GALLETTI, 2004).

Currently, there is no a team initially offered at Ceccos in São Paulo. Also, there is great concern about the continuity of existing experiences, since it is one of the few services of the city hall, but with a significant number of professionals in the process of retirement.

Recently, the Cecos were mentioned in the mental health policy through Ministerial Ordinance Number 3,088, of December of 2011, in which the Psychosocial Care Network was officialized, being in the Basic Care axis and defined as:

Public unit articulated to Health Care Networks, in particular to the Psychosocial Care Network, where spaces for sociability, production and intervention in culture and city are offered to the population in general. The Coexistence Centers are strategic for the social inclusion of people with mental

disorders and people who use crack, alcohol and other drugs, through the construction of social spaces and support of differences in the community and in various spaces of the city (BRASIL, 2011).

However, there is still no specific ministerial regulation for Cecos. It is a situation that weakens them, since it places these services on the margins of investments directed at public policies. There is recognition of its existence and its expression in care practices, but there is still no commitment to make the Cecos in regulated services with their own investments, composing the scenario with other RAPS services and strengthening the alternative to the asylum mode.

Currently, there is a great mobilization of the Cecos in Campinas, São Paulo, Embu das Artes and Belo Horizonte, to build partnerships and build guidelines that can support portfolios, intersectoral partnerships and greater involvement of political actors that enable greater support to projects.

1.1 Coexistence Centers in Campinas

In Campinas, the Cecos are not structured based on a regulation of the public power and often do not have professionals hired specifically for these services or functions. The experiences were born in a variety of ways, in the midst of the movements of the Psychiatric Reform and the co-management process, begun in 1990 between the Dr. Cândido Ferreira Health Service and the Campinas City Hall. As far as possible, the principles and characteristics of the Cecos model of São Paulo were assimilated, regarding the definition of space, target population, activities and objectives.

These services are most often not bureaucratically planned, not directly linked to the actions of central management, but they are the result of social movements of workers, users, initiatives of cooperation between institutions and communities, instituting movements consolidated in a form of Coexistence Center escaping from the demands and sanitary bureaucracies, bearing the positive and negative burdens of this characteristic (FERIGATO, 2013, p. 120).

The projects were instituted in 1997 with the practice of some health professionals from Caps and Health Centers, allied to experiences of collectivities in diverse communities, in partnerships with NGOs, care centers, cultural centers, projects related to education, as The Municipal Foundation of Community Education (Fumec) etc.

The attendants that access the Cecos in Campinas arrive through different networks. They are people from the local community who “discover” the service spontaneously or arrive by appointment of other patients. There are also referrals with the Caps, Health Centers, Therapeutic Residential Services, Assistance Centers, Schools and different equipment of the territory, as well as visitors who also come from distant neighborhoods and even from nearby cities. These are characteristics that make up the Ceco diversity scenario. There are children, adolescents, the elderly people, street people, the LGBT population, people who bring multiple circumstances into the space of intergenerational coexistence, pulverizing the spaces of experience and exchange.

The physical spaces also reflect a great diversity. There are Cecos in public spaces, such as squares, old community centers and NGOs, and in rented houses, where it takes a great job to make public the physical space. Today, Campinas has seven Cecos, distributed in four districts of the health of the municipality.

On the diversity of establishment and constitution of the Cecos,

We value this diverse movement of the Cecos constitution in Campinas because it expresses the transdisciplinary character of this device and its resistance to being captured by established movements of Basic Care or Psychiatric Reform, as it happens in many municipalities with services such as Caps or Health Centers [...]. The Cecos announce their multiplicity of connections to different institutions, to various social and political movements from the diversity of their birth possibilities, not previously captured as an exclusive device of the Psychiatric Reform or any other field (FERIGATO, 2013, p. 109).

The history of each Ceco brings aspects highlighting the constitution of each space, transforming each of these Centers into a singular proposal. The way in which the meetings are produced, how they think about living together, the health model, the community involvement in each Ceco have its own records not disconnected from its trajectories. Nevertheless, many aspects are produced in a network, in consonance, in common (FERIGATO, 2013).

1.2 Rosa dos Ventos Coexistence Center

From the context described above, that is, from the network of Coexistence Centers of Campinas, we chose one of these devices as a research field, the Ceco Rosa dos Ventos.

Inaugurated in 2005, Ceco Rosa dos Ventos was born from Caps III in the southern region of Campinas, in partnership with Fumec. Part of the Caps team has a space beyond the service of circulation and socialization of users with the local community. Negotiations began for the rent of a house nearby.

With the strong partnership of education, initially, space came to be called Casa-Escola Rosa dos Ventos. Actions began with adult literacy classrooms and some craft workshops offered by Caps workers. There was no dedicated staff assigned to the service, so hours of work were set up for some Caps employees.

The Campinas³ Cecos Forum started to strengthen the Centers' policies, structuring management proposals and teams. The debate was broadened around this theme in the mental health forums with workers and managers. At that moment, Rosa dos Ventos Schoolhouse became the Rosa dos Ventos Coexistence Center, because its actions were close to the proposals of the Cecos.

Of the proposed activities, we highlight those that happen in the headquarters of the Ceco, coordinated by the team; those of the groups in partnership with other services of the network, that take place in the Ceco; and those of the traveling groups, which happen outside the seat. Many trajectories tell of these possibilities, many identities, other places to be experienced from the plane of the meetings.

Many Marias, Pedros, Paulos, Teresas, Anas ...

These meetings and their productions will be discussed in this article.

1.3 The Ceco in the experimental productions area

In this path of the management experience of the Coexistence Center, we are faced with the theme of production-productivity-indicators, which is restless and challenging. In the management spaces, when health services, financing, and investments are discussed, productivity indicators are quickly pointed out. They are health products, expressing materiality in their quantitative indicators, being determinant in the validation and effectiveness of a service. A service with high indicators is a productive service that can be more invested in financing and practices that strengthen its actions. This is the dominant prerogative in the discussions captured by the modulations of capitalism in health.

Thus, we came to a great challenge. How to numerically quantify practices that are established from the open meetings, become experimental,

clinical in movement, in which the instituting actions inaugurate the coming to be of a service-device that is strategically located at the margin, at the border? In the intertwining of the networks, acting health, art, culture, leisure practices, blurring the formal margins of relationship given, in this hybridization of multiple, processes are created no longer fitting into the formal standardizations of traditional actions in the fields described.

How to quantitatively measure a production that does not fit the traditional categories? How to create other indicators approaching these practices? What strategies of visibility to give to this production that is not calculated in the Cartesian sum that does not fit in ministerial ordinances, in the worksheets of productivity that does not appear in favor of capital profits?

After all, what productions do we want to talk about?

And so, we return to the central question that triggered our research: what is the production, in the level of the meetings, of the Rosa dos Ventos Coexistence Center?

When constructing this question for research, we think of the topic of production as broadly as possible and, at the same time, the singularities of the Ceco. Production in the work area, in the subjectivity area, in the clinical field, in the possible materialities of production field: numbers, indicators, financing ... And also the materiality produced by the groups and activities developed in Ceco, handicrafts, paintings, clay sculptures... There are also productions that acquire materiality and transform themselves, such as cakes, bread, recipes produced in our busy kitchen... And how to think about the production of groups that happen to music and dance? What materiality of this production that passes through the agency of the bodies that dance, that deterritorialize and reterritorialize in the rhythms, sounds, melodies, songs, gestures?

This question arises from the tension of occupying a place of management, where it is answered by a Ceco and by a production that does not account for quantifying and measuring the intensities of the meetings produced. A question that twists as it strives to meet as many answers as possible.

Therefore, it is not a question of answering from the traditional place of management, the production of Ceco in its extensivities, its quantities and parts of existence, but rather to map out the place of annoyance, the place of affectation, the unspeakable, of the interests that capture us when searching for a possible language, to build what happens there.

What happens in these sensitive, intensive, minor, dissonant, quasi-mysterious lines that produce living mutations in their intense expansion?

Then, we move into the dissonant productions that harmonize in an ethic of Ceco's polyphonic care, where we construct our question and our mysterious interests.

We are interested in mapping productions that do not fit into the worksheets handed out month by month to the Health Department. We are interested in productions that are not accountable, reductionist evaluations of services, arid spaces of management discussion, escaping the bias of managed care and prevailing managerialisms.

We are interested in these smaller productions that do not concern the macro health policy, which is not absorbed in managerialist plans, it is captured by the eyes of the traditional field of health production, which is not present in the key services of the Psychiatric Reform, in the focus of the larger productions that mobilize central and normative responses.

By naming smaller productions, we approach the minor literature that for Deleuze and Guattari (2014, 39), it is not that a minor language, in disqualifying or banalizable meanings, but rather that a minority does in a larger language. "Kafka says precisely that a smaller literature is much more apt to work the matter," characterized by a strong coefficient of deterritorialization of the language, connection of the individual in the immediate-political, with intense processes of collective assemblages.

There is not as great, nor revolutionary as the least one ... to use less of their language, supposing that it is unique, that it is a larger language, or it has been. To be in their own language as a foreigner... to make this a minor or intensive use, to oppose the oppressed character of that language to its oppressive character, to find the points of non-culture and underdevelopment, the third linguistic world zones where language escapes, an animal grafts, an agency installs. To dream the opposite: to know how to create a minor-becoming (DELEUZE; GUATTARI, 2014, p. 52-53).

Minor productions in work area, in the subjectivities area, in the clinic area. Minor productions in intensive uses in which it is made to flow, following of creator lines of escape, in surprising forms of deterritorialization, mutation, breeding.

When we are concerned with the smaller productions of a Ceco, we are particularly interested in these

tensors, escapes, degrees of affections that touch us in the sensitive forces of meetings, of assemblages.

We are also interested in the materiality produced in these meetings. For the groups and activities developed in Ceco: handicrafts, paintings, canvas, clay sculptures... There are also productions that acquire materiality and are transformed, like cakes, bread, recipes produced in our busy kitchen... And how to think the production of groups that happen to music and dance? What materiality of this production that goes through the agency of the bodies dancing, deterritorializing and reterritorializing in the rhythms, sounds, melodies, songs, and gestures?

Subject, production, and consumption are shown as movements of an act, movements of a process, in which production is as a starting point, as a predominant movement, as an uninterrupted process. It is possible to speak of production as a plan, plan of a constitution, of engendering, becoming permanent.

Barros and Passos (2012) point out that, by revealing the scale of production in the field, we denature their realities and their constitutive dichotomies. The revealed plan is presented as a production process.

Whether it is the plan of the constitution of psi practices, the plan of creation of the schizophrenic, the plan of emergency of the politician, the plan is always a processuality, that is, one doing.

At the level of micropolitics, in the daily life of relationships,

The term produce is linked to networks, connections, movements associated with ways of thinking, conceptions of the world and ways of acting in function of the forces in dispute. Life, as a field of forces, can be referred to as a succession of events-of productions whose effects are embodied by expanding the production into the most diverse forms of relations, affections, desires, ideas, expectations, subjectivities [...] (SCHEINVAR, 2012, p. 195).

Here the subject will be the effect of a production process, subjectivization process, plan of subjectivization or creation of the self. Production of the subject, unfinished production, heterogenetic, never having total exhaustion of the potential energy of creation of the forms. Plural, polyphonic, hybrid productions, connected to the experimentation of production-process-product compositions, moving them, destabilizing them, allowing the appearance

of the plane of production forces that this reality is constituted.

Producing is the chaining of embodied practices materially or affectively. To produce is to affect: to provide a feeling, to create an object, to build a desire, to make a movement, to construct fields of possibilities. The modes of being, desires, sensations, expectations understood as historically constituted subjectivities are productions, often perceptible in their uniqueness. To understand the practices is to trace the historicity in which they were produced (SCHEINVAR, 2012, p. 196).

To analyze the production plan of the meetings of the Coexistence Center, to map production processes in constant movement, to analyze the forces on the scene... forces organized from the production of the meetings.

2 Method

It is important to emphasize that we already inhabited the research territory, also a hybrid, as a manager of the service, master, and coordinator of the dance group of Ceco. The tools of implication and overlap analysis were fundamental to problematize the place of the researcher-cartographer in this space, analyzing the powers and captures of inhabiting these places at the same time. Field journals, photographic records, and videos also composed the research material with its proper authorizations (users and staff). As the object of our research was formulated from the hybrid productions of Ceco, it was necessary the approval of the ethics committee of the institution to access the records and archives of the Ceco groups, as well as submission and approval to the Brazil Platform (CAAE Protocol 44453715.4. 0000.5401).

We think of research as intervention research. Since all research is intervention, and every intervention in health is always a clinical-political attitude, the field of analysis is not separated from the field of intervention. Thus, we compose with a search mode that aims to follow processes in constant mutations, processes of subjections, lines of forces, putting into analysis forces of capture and power. Active exercise of a constant cointegration between the production of, political and clinical knowledge, in which the research is a way of production of care allowing the operation of changes (BARROS; PASSOS, 2012).

When thinking about the Center of Coexistence as a field of research-intervention and its productions

in the plan of meetings, the search for references in which the point of support is the experience understood as a know-how makes sense, that is, a knowledge that comes and emerges from the action of doing (BARROS; PASSOS, 2012). It is about researching a mobile device service in its actions and productions, mapping an extensive network of connections and conversations that compose it, extract from the experience of its actions, its knowledge...cartography, mapping.

Cartography of events and psychosocial landscapes in the Center of Coexistence makes us seek the construction of research in the act, including subjectivities in the transformation that accompany the walk of a hybrid service, in which the possibility of difference in the difference is experienced in coexistence, experiencing this work as an intense network of conversations.

Unlike the maps, in which we see the representation of a static whole, cartography is a drawing that accompanies and it is done at the same time as the landscape transformation movements. "Psychosocial landscapes are also mappable" (ROLNIK, 2011, p. 23). It accompanies and it is done at the same time as the disintegration of certain worlds, their loss of meaning and the formation of others: "Worlds created to express contemporary affections, in relation to the existing universes becoming obsolete" (ROLNIK, 2011, p. 23).

For Suely Rolnik (2011), the task of the cartographer is to give tongue to the affections that ask for passage. For this, it is expected that he is immersed in the intensities of his time, attentive to the languages he finds, devouring what seem to him possible elements for the composition of the cartographies that are necessary. "The cartographer is, first of all, an anthropography" (ROLNIK, 2011, p. 23).

For the cartographer, as proposed by Rolnik (2011), the theoretical references are produced with ways of thinking that can come from multiple conceptual cartographies. The theory is always cartography and it is done with the landscapes whose formation it accompanies. Thus, the cartographer absorbs materials of any origin, without excluding languages or styles. "All entries are good as long as the outputs are multiple" (ROLNIK, 2011, p. 32). For this reason, the cartographer uses a variety of sources, including not only written but also theoretical. Its conceptual operators can come either from a film or from a conversation or a treatise on philosophy. He is always looking for elements/foods to compose his cartographies.

Thus, the criterion of his choices is found, to discover that matters of expression, mixed with

others, which compositions of language favor the passage of the intensities that run through his body in the encounter with the bodies he intends to understand.

To understand, here, does not mean to explain, let alone to reveal. To understand delving into the geography of affections and at the same time inventing bridges to make their crossing, bridges of language, the creation of worlds, as a vehicle that promotes the transition to new worlds, new forms of history (ROLNIK, 2011).

The cartographer tries to create the procedures according to what the context demands and therefore does not follow standardized, predefined protocols.

The research is done as a cartography of the environment in which the researcher is immersed in the production of maps related to the lived meetings in these paths and to the affections and sensations produced there (LIMA; LIBERMAN, 2015, p. 183).

Suely Rolnik, in *Sentimental Cartography*, describes the Cartographer's manual, that is, what the cartographer would carry in his pocket: "A criterion, a principle, a rule, and a brief agenda of concerns (which is constantly defined)" (ROLNIK, 2011, p. 67).

The criterion of evaluation is the degree of openness to life that each one is allowed to at each moment.

The principle is extramoral; The expansion of life is its basic and exclusive parameter, how much life is finding channels of effectuation.

The rule is to act and invent strategies having a life as a criterion and its defense. In this sense, the rule is also a rule of prudence that allows discriminating degrees of danger and power, functioning as alert in the necessary moments. There is a tolerance limit for disorientation and reorientation of affections, a "deterritorialization threshold." Sustaining life in its movement of expansion, this is the ethic of the cartographer (ROLNIK, 2011).

In the Coexistence Center, practices are connected to new forms of production and sensibilities in the field of care in Psychosocial Care. New ways of doing, of care, of work, broadening, innovating and resizing the understanding of care and work in this field of actions, making necessary the composition of new languages, new references, that can bring to the scene new regimes of visibility to the practices there produced.

Thinking about the Coexistence Center as a field of research puts the frontiers of knowledge in abeyance, blurring margins, bringing to the scene new

compositions, mixtures, confusions, destabilizations... a field that for excellence deterritorializes the formal fields of knowledge and professional places.

Thus, cartography, with its criteria, principles, rules and its ethics, is intrinsically connected to the production of the Coexistence Center, bringing approximations and elements that allow analyzing this space as a field of intervention research, analyzing its powers, their captures, their lines of force, bringing to the scene the creation of new regimes of visibility.

3 Results: Cartography of the Meetings in the Ceco Rosa dos Ventos

3.1 Meetings with art, culture, and clinic: hybrid productions

In the daily practices of the Coexistence Center, built in the interface with the universe of art, culture, integrative practices, and leisure practices, we often find aesthetic experiments that expand from the field of traditional health, art and culture.

They are practices that cross the border delimiting these fields and connect, hybridizing in a new field of difficulty naming, in which the art meets this people-margin that access the territory of the Coexistence Center. Aesthetic moments in which subjectivities in the work can be built, configuring and giving shape to the chaos and ruptures of meaning that often inhabits them (LIMA, 2006, p. 326).

This fact has a powerful effect on the lives of people experiencing clinical states... Each subject, by building an object, painting a screen, singing a song, does more than exposing oneself and suffering. He performs a culture fact... The value that certain productions can gain, starting to interest precisely by its character of singularity, dissidence, drift and unfinished, and its circulation in a collective, causes an enrichment of those lives; And here we are taking life, not art as a criterion. By articulating themselves with dominant modes of expression, dissident modes of expression crossed the dividing line separating them from cultural production, gaining cultural citizenship... and a certain power in the real relations of forces [...].

These are limit experiences that have been rejected to some extent by the established fields of art, culture, and health. Creating experiences on a border line. Aesthetic fragments or performances that cannot be reproduced and are privileged moments in which art,

health, insanity and precariousness connect, putting in check the boundaries between art and non-art, between art and life, art and clinical (LIMA, 2006).

Thus, we notice an intense territory of hybrid productions of the Coexistence Center. It is a constant walk between a frontier region in which art, culture, and clinic are implicated in their connections, in their dissonances, generating a space of tensions provoking destabilization between the fields.

We see it as a challenge not to reduce these productions to any of the traditional fields, trying to fit them, giving places more easily legitimized and recognized, but to keep open the tension that these productions establish between them. To experience the uncertain, the unfinished, the transitory, the ephemeral, which bears the deterritorializations and imbalances of the subjects of which it connects.

The meaning here is to find tools for recomposition, for reterritorialization of existential universes and for a mutant production of enunciation.

3.2 Dance meetings: clinical productions and occupational therapy

In this meeting, we present a scene lived in the dance group of Ceco, space in which we lived as an occupational therapist-coordinator-researcher for five years.

Cartography of Ceco's productions puts us in the midst of challenges in so many experiences in the diversity. Multiplicities of subjectivities in expression in the presence of many artistic, expressive and clinical possibilities. In our master's research, many narrated and lived scenes are present. However, for this report, we chose the dance group because it is a body of work-clinic-artistic, in which the body is expressed by the unspeakable words, gestures, putting on the scene other forms of giving passages to the lived, presenting the body as a place of experimentation, relationship and production of subjectivity. It is also in this space that we can think of possibilities of occupational therapy in a space such as Ceco.

Being in a device where potentially artistic, expressive and corporal activities are shown as possibilities of care, coexistence, and exchange connects us with the universe of occupational therapy. The focus of the actions in occupational therapy can happen in the meeting in an act that occurs through an action or an activity. The languages of action on the collective plane are one of many ways of knowing oneself, knowing others, the culture we live in, transforming and redefining life projects.

Thus, within artistic and expressive approaches, the occupational therapy expands the construction of other forms of expression, composing processes of creation in relation to these resources, expanding the repertoire of skills and experiences, engaging subjective transformations and building new social places.

The expressive activities, such as dance, bodywork, music, and theater, have been increasingly used in occupational therapy, either in the direct use of methods, composing or not with other resources (clay, painting, etc.). Either to understand the subject from a perspective that privileges the body and its potentialities [...] different experiences in the fields of the arts can contribute to the perception of the subject as such, identifying their different "modes of functioning" for rethink them and (re) build them. Thus, the body is a fundamental indicator of the knowledge of the subject's stories, his ways of functioning, his daily life, his pains, tensions, yearnings, etc. (LIBERMAN, 2002, p. 40).

On the scene...

On a rainy Thursday afternoon, Mary shyly arrives at the belly dance group she had already started. We began warming in a circle, elongating, introducing ourselves, slowly occupying the small room of the Ceco. She was invited to enter the circle, I introduce myself. The embarrassed smile, the clumsy body, the stare, curious, looking for other glances, other bodies, adjusting next to other women, other Marys present in the group. There are many Marys in this Mary.

We continued to prepare for dance, moving the hips, exploring directions and forms, side strokes, vertical accents, trembling, shifting, rotating, walking, experimenting and discovering the possibilities of movements of this complex feminine structure to the sound of Arabs rhythms and percussive instruments. Mary smiles and shows *ginga*, attentive to the bodies that surround her. Bodies that let go, that are found, that are talked about, that come and go away, joking that move. The feeling of joy spreads through the room.

We go to the wave movements, sinuous round, eights, belly undulations, finding different directions and displacements in each possibility. Lightness, delicacy, introspection, concentration, sensuality, femininity. Mary becomes clumsy, stiffens, looks sideways, perceiving the group more attentively and does not give up. She follows the challenge of

experiencing her woman's body in the steps that summon the feminine to pulsate.

The path through the group looking for processes to be mediated and facilitated. I perceive Mary tense. I touch her hip, and together we draw the eight with our bodies. As she loosened her hands, calmly her hip continued to dance, exploring the directions proposed. Immediately the glitter that takes care of her eyes, the broad smile returns to appear in the suffered face.

Mary is with her children in a shelter for women victims of domestic violence, undergoing treatment by Caps and Health Center. In her welcome, made before joining the group, reported not being able to give her address. Rule of the shelters that host women who have spent with their children through innumerable situations of violence with their partners.

Returning to the group, before concluding our meeting, I propose a moment of impromptu. Listen to the music, experiencing the exploited movements, letting the body lead to the directions felt, what she desires. Connect, take a chance. Mary does not hesitate. She closes her eyes and dance. She smiles, turns, releases her arms, now clumsy and stiff, now precise with her wide hip marking the Arabic rhythms, with a *ginga* and discreet femininity that already waves on the scene.

At the end, we come again so Mary meets the other guests. When introducing herself, she says:

My name is Maria. I heard from SOS Woman. I'm unemployed and I have to do something. Something for me. Something that takes me away from so much suffering.

Thus, Mary regularly attends the dance group. A few months later, we received the invitation to present us at a Mental Health Practices Show, organized by the Dr. Cândido Ferreira Health Service. We joined the two dance groups of Ceco and began the rehearsals of a small choreographic sequence, followed by a moment of collective impromptu.

In our last rehearsal, at the end of the meeting, Mary realized that she has no costume to perform. It had been lacking in the previous rehearsal, in which we combined experimenting and designing costumes for presentation. I quickly picked up the pieces that were not chosen, somewhat worried because they were small and did not seem to be composing each other.

The group was agitated, hitting the last detail to get to the event at the combined time. In the corner of the room, Mary looks at the costumes sadly. I ask if she likes something, and she says

she thinks it will not work because they are small, and so she prefers to dance on another occasion. Quickly some women approach and begin to help her with the pieces, begin to dress her, take them out, put them on, create them, appear with thread and needle and, suddenly, Mary is dressed, with her Arabian costumes ready. I asked her to see in the mirror and again her broad smile took over. She's beautifully dressed to dance. She says shyly, her eyes filled with emotion: "I've never looked so pretty."

The body as an issue that imposes itself... Thus, we lived in these laboratories as "passage" and "moldable matter", place of experimentation, creation, and reflection, which seeks to expand more and more the capacity to affect and be affected by the meetings. Anesthetes, automatisms, modes of stiffening and marked by moral values, tend to homogenize and standardize the subjects, and undermine the recognition/production of the differences that carry the germ of the invention of self and of worlds (LIBERMAN, 2008, p. 117).

These productions we want to give language. Productions that connect subjects to the plane of subjectivation, to the plane of production that is the collective plane. We understand here, as suggested by Barros and Passos (2012), collective not as the sum of individuals or the result of a contract that individuals make with each other. Collective as a multitude, potentially unlimited composition of beings taken in the proliferation of forces. Collective as a production plan that experiences all the time the differentiation. There is no collective private property, personalities, nothing private, but available forces to be experienced.

The clinical experience as a return of the subject to the plane of production in experimentation in the collective plane, in public experimentation, destabilizing forms and forces instituted, captured by given and naturalized realities.

We must think of the clinic as an opening for the production of other sensitivities. Meetings like this in the Coexistence Center carrying this tonic, almost fleeting moments that are eternal in the discovery of other possible connections. Being sensitive to other ways of being and presenting to the world, attentive to one's vital pulse, constructing resistance-resistant singularities and social models, which restrain the powers and the production of creative and pulsating life realities (LIBERMAN, 2008).

Sensitive, gentle clinic that lurks, discreetly enlarging the connectivity of the meetings, expanding and increasing surfaces of contact with the living,

facilitating expositions to the affections, to the events. A dancing clinic that moves, assembling other responses to the dominant effects in capitalistic subjectivities.

4 Conclusion

Announcing new ways of dealing with experiences is to relate to them. There is a need for surrender and trust: surrender to what connects us to areas of community and trust in dealing with differences in the zones of singularities.

Affect and be affected by the strangeness experienced in the meetings, so it does not suit us, so it also decomposes, strange and diverges.

To inhabit these new zones of singularities, in which other modes of existence are announced. Stranger to the territories of existence is to meet with them.

The cartographies of the sensitive productions in Ceco invite strangeness, by getting away from common sense, by listening to the dissonances, seeking to incarnate them in the practices of the meetings, creating fissures to the plane flattened of the homogeneous, supporting the pressures of lines of escape that gradually take shape, forming other planes, opening edges, gaps, cracks, cracking, decomposing, falling (ROLNIK, 2011).

We try to combine the intensive productions of Ceco in the micropolitical dimensions of the meetings produced from the work-clinic-management dimensions, understanding these places as transversality positions that do not separate but form part of the multiple-line traffic, experiences emerge that extend the understandings of care, work, management, health.

The “anti-capitalistic” component of these practices and their productions open up multiple lines of possibilities to the confrontation of the normalizing and disciplinarizing processes, so high in this moment of the productions in health. Possible experiences of experiencing other modes of existence distinct from their own, in non-threatening ways (MERHY, 2009, p. 287).

Then, it would be a possible indicator of a new ethical-aesthetic paradigm for a new forms of life, which would imply not only the end of predatory acts against current forms, but the construction of ways of life guided by solidary and life-giving relationships of modes of being, in which differences would be expressions of desiring vitality and not

threats. In which the only ethic would be to act in the direction of favoring the autopoiesis of living solidarity in individual and collective differences, in which my freedom is your freedom in difference.

Ceco's productions radicalize the powers of the light technologies, their movements, their mutations, their anchorages in the territory of the chaos to the meetings with the singular zones, in the stages of the difference. These are experiences to be shared and be present as possible lines of openness to the suffocating moment of massification in which one lives in the contemporary. Lines of resistance, of possible openings in the course of processes.

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² Yasui (2010, p. 155) pointed out a way of thinking about intersectoriality: "Articulate integrated actions with the Education, Culture, Housing, Social Welfare, Sports, Work, Leisure areas, with the University, the Public Ministry and NGOs, meaning to build a process that involves an intense dialogue, which presupposes recognizing and respecting the specificities and the diversities of each are; to explain the conflicts and interests involved, so they can negotiate and agree on actions; to unite powers, to produce meetings around themes that permeate all these areas: the improvement of the quality of life, social inclusion and the construction of citizenship of the population".

³ Open collective space for sharing experiences created in 2005. It was organized by professionals and managers involved with the Cecos project, hosting technical and political discussions and working to define minimum parameters for the operation of services, such as objectives, team building, strategies, indicators, forms of records, database, billing, etc.