

## Communication, sociability and activism in Brazilian art groups

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### Abstract

This paper analyzes the relational dynamics involving art practice and activism in urban space in the context of art groups in Brazil. It discusses how what seems to be the renewal of forms of engagement and of political action and of the role of art in the context of the blur the boundaries between art and life today. It particularly focuses on the actions of Contra File, one of the so-called "collective of artists", groups which operate in public spaces producing performative interventions that mix art and activism in a quite different fashion comparing to those of the 1960's and the 1970's. Based on the connectionist logics of the networks (Granjon, 2001; Antoun 2004), these actions can be considered a social practice with interesting communicative aspects since they connect in a unusual ways urban spaces, media technology, social actors and artistic forms. These actions are often categorized as "urban interventions" or "site specific art" (Pallamin, 1998). However they use to escape all definitions as they problematize the very concepts of art and activism in order to discuss participation, social rules and control.

**Keywords:** Communication; sociability; art; urban space; activism.

### Introduction

This paper examines the relational dynamics involving artistic practice and activism in urban spaces. The object of discussion is the actions of the so called "collective of artists", groups who blend art and activism in Brazil.

Artistic collectives are groups who work at the crossroads of activism and unconventional art forms. Main of active Brazilian groups emerged in the beginning of the 2000's, although their history had started back in the 60's, in the context of military repression. Mostly are inspired by the vanguards of the early twentieth century and also by movements from counter-culture, their actions consist in a mediation of elements from social movements realm, media activism and urban interventions.

Often categorized as "urban intervention" or "urban art", such actions escape, however, to all major tags. In this sense, they evoke an aspect of otherness that Janice Caiafa called "communication gap" (Caiafa, 2005), which emphasizes not the recognition of codes by the subjects, but their capacity of produce alterity. As social and communication practices, such actions refer to this aspect of otherness, as they connect in unusual manners art forms, media technology and different social actors.

In Brazil, their actions are in part similar to the 60 and 70's spirit, as they often act out of institutionalized cultural backgrounds. However, their modes of organization and functioning also have discontinuities relating to former groups and actions. They would rather fit into the context of so-called "new social movements" (Granjon, 2001; Gohn, 2003; Offe, 2003; Cefai, 2007), where notions such as "engagement", "membership", "belonging" are redefined and the "relational capital" seem to outweigh the ideological level. Also, the "identity" aspect of these groups seem to be conjured up and the notion of "communities" is preferably replaced by temporary collations and networks where reticular and multiple bonds of solidarity - loose, but effective - are built.

In this paper, the focus will be the actions of Contra File, who creates performances and installations in the biggest Brazilian city, São Paulo. Our interest here is precisely to discuss the relational and communicative aspects of these practices, which mobilize different social actors and their networks in order to problematize our lifestyles, social patterns and rules and also to collaborate with social movements such as MSTC, a homeless movement pro-housing and against gentrification in the center of São Paulo.

#### **Brief historical overview on artistic actions and politics in the urban arena**

In the early twentieth century, Dadaists and Surrealists performed in public spaces to create actions characterized by an aesthetic of shock and scandal (Glusberg, 1987, De Michelli, 1991). Those were art movements who sought to break with representation and merge with life, causing cracks in traditional forms the artistic experience and also in the ways the relationship between man and society was conceived. Later, in the 60 and 70, groups of activists and artists got organized in the United States and Europe to transgress cultural codes, to protest and to promote an art (Figures 1, 2, 3) form which tried to blur the borders between art and life and then to struggle for minority rights and against the society of the spectacle (Debord, 1991). By the end of 1970's, we particularly see in Brazil non-hierarchical groups discussing civil rights, but also questioning cultural and political local codes in the context of political liberalization and democratization movements in the country (Mesquita, 2008, pp. 232-233).

Curiously, contemporary groups which have emerged by the end of the 1990's will be characterized by continuities and discontinuities with former art and political transgressive practices, mostly based on Marxism and Situationism. Taking inspiration from such a heritage, these groups will somehow try to renew an attitude of resistance fighting against the disbelief on representational, institutionalized politics. Differently, they would try to reinforce and to empower civil mobilization as "do it yourself" politics or a politics of the people and not of institutions. In this sense, these art groups will try to make a sort of "re-enchantment of the social and political participation" (Kellenberger, 2000), which results is the use of

unconventional forms of interventions, but which are not unprecedented (visual arts, performing arts, body, tactical uses of media).

Thus one can see what could be considered a kind of update of a same subject: instead of ideological and transgressive, emerging practices and artistic forms will consist on a more reflexive and proactive attitude to deal with contemporary social issues: unemployment, exclusion, poverty, abuse of advertising, homelessness and also on certain materials and subjective aspects of urban life. And once again performances, installations, collages, photography, video and new media will also show their communicative and relational possibilities and power.

As before, art groups will go on exploring the aesthetics of collective action, their figures, shapes and signs and will make streets become an arena for critical practice of deliberation and resignification of social codes. But they will also present changes in their "philosophical project" and in the ways strategies are designed. In the context of what Klaus Offe called "crisis of representation models institutional politics" (Offe, 2003), artists and activists will continue to perform, but they will do this quite differently, as a result of the reorganization of civil society.

The shape of militancy and of "political communities" of the 60 and the 70's (parties, associations, networks) are questioned. Artists and activists of so-called "new social movements (Melucci, 1999; Cefai, 2007) ask themselves specifically about the essence of institutional forms of political representation, codes and well-defined roles, the experience of belonging and hierarchy, repertoires of actions and modes of formal speech.

This kind of questioning puts the art groups together with new activists in the borderline of new forms of artistic and political action which propose more direct and horizontal forms of participation (Figures 4, 5). These forms might take "reticular" formats, based on temporary coalitions and actions organized among actual actors and no more through centralized and scripted forms of organization. So these forms can be critical and fun, serious and playful at the same time, sometimes chaotic but mostly effective.

### **Loose bonds and the logics of the networks**

In Brazil, the art groups which perform activism can be formed both by artists and activists or people simply interested in participating. For most of them, what really matters are the "actions" themselves and the very act of participation. So, on the one hand, terms such as "political mobilization", "urban art" and "activism" apply to these groups. On the other, they are not properly a form of "activism" or "social movement" or "art", although they may eventually be linked depending on the actions held. What seems to characterize them is a form of "intervention" which creates a state of impermanence, of flexible contract,

which is away from rigid formats of associations and also of crystallization of modes of current political actions.

This is a model of participation that corresponds to what French sociologist Fabien Granjon called participation "by design". The latter differs from those which are participative "by plan". For Granjon, participation "by design" does not imply rigidity of identity, but "multiplicity of transitional devices" (Granjon, 2001, p. 40). In this model, a network model, such notions as "engagement" would become more flexible, because the principle of mobility and affinity are considered tactical elements that allow a "possibility of choosing an action and not of collective choice that determines what and how a group will act together" (Granjon, 2001, p. 40).

This new generation of artists and activists has a very clear understanding of the importance of communication technologies and social networks to exchange information and to enlarge the repertoire of action (Scherer-Warren, 1993; Granjon, 2001; Blondeau, 2007). They realize that in an increasingly connected world, cyberspace and communication networks might become as important as former resources for artistic and activist expression and politics. Acting independently or sometimes in collaboration, many groups are embedded in virtual networks of communication, by means of which carry out discussions, exchange experiences and organize joint activities. Examples in Brazil are network and platform for art groups as C.O.R.O and BASE, or tactical media festivals and Art group events as "EIA Environmental Immersion", "Festival Reverberações" and Submidialogia Festival.

The model of the network involves both an operating logic and a form of social organization, as demonstrated Brazilian Communication scholar Henrique Antoun (2004). As a form of social organization, the network model presents a flexible and polycentric aspect, a principle of adhesion by affinity with more or less tied bonds. As an operating logic, it presents an aspect of decentralization, mobility and ephemerality. This model was adopted as a "war tactic" by various political organizations in the 60's and today inspires social movements and art and activist groups worldwide.

This operating mode can be observed in the performances of these groups. It is part of a constellation of social practices, of a network of actions, actors, situations and moments, which are entangled and produce an intensive power. One example is the group EIA (Environmental Immersion Experience, in Portuguese), created in 2004 in Sao Paulo. In addition to direct action, the group organized the annual Festival "EIA Week of Environmental Immersion", which includes collaborative intervention projects from all over Brazil to work in different parts of Sao Paulo. According to the group, their goal is to "deepen the relationship with the city and transform public space in 'laboratory experiences and socio-political environment'."

Since 2006, the festival and the projects are organized both locally and remotely, through blogs and online discussion lists which are not just a communication tool, but another space of activity that facilitates the

planning. The organization begins on the web, few months before the meeting and afterwards takes place in face to face debates and discussions in Sao Paulo.

"We provide specific mapped contexts (...) and reinforce the intention of enhancing the urban collective action, the intensity of the encounter, and to establish links with existing projects in specific regions in order to rethink our social practices in the city (...) We indicate areas for action to help proponents to have more information and to develop projects that encourage the collective participation and strengthen public space. These maps and information on areas of action can be obtained in <http://mapeia.blogspot.com> blog. These contexts must be taken into account in the preparation of projects (...)" (EIA, 2008)

Groups such as EIA seek to establish a "culture of action" in public spaces, introducing new signs in the public debate on urban life and culture. This "participative culture" is constructed at the confluence of two distinct contemporary art traditions: "urban interventions" and "collaborative practices". As an art practice, the "urban intervention" (Pallamin, 1998) works at the level of experience and memory of space, its meanings, the awareness of the moment, the emotional effects of city spaces. "Collaborative practices" are performances based on a "solidarity contract" between individuals and groups, which take into account similarities and differences in personal experiences and abilities of each one (Mesquita, 2008). In such festivals both traditions converge and constitute the base of "culture of action" of art groups.

The logic that prevails in this kind of actions is precisely the same of the network and its "loose tie": the logics of the reticular, the connectionism, the flexible engagement, adherence by affinity rather than by ideology. Such logic can be understood by French sociologist Michel Maffesoli's notion of "sociality", "a ludique form of sociability", where there is the emotional aspect is as or more important than the rational aspect, and where the sharing of feelings govern the encounters, form and bind social ties and forge a sense of belonging (Maffesoli, 1991). This allow us to also understand another Maffesoli, that of 'underground centrality' (Maffesoli, 2003), who presides the movements of social life and are not only enlightened nor valued by a rational, institutionalized social logic. So the logic of "loose bond" indicates the saturation of the traditional notion of "politics" which is based on the institutionalization of the vital energies that organize social experience. For Maffesoli, politics is not to be considered the representation of the polis, but as a "power" in the sense used by Nietzsche.

Based on what I suggest to be the logic of a reticular connectionism, some Brazilian art groups seem to make two juxtaposing operations: the renewal of forms of engagement and political action and the renewal of art practice in the context of the blurring of art x life borders.

### **The case of "Contra File" group**

The social dynamics of the cities might call the attention of contemporary artists in the same way the form and the color of landscapes, bodies and objects might interest to painters and sculptors. For the former, the city might also represent a space for creation and presentation as galleries, art centers and museums.

But some artists or art groups who work in the urban space might take it critically and politically. This is the case of Contra File. The group was "officially" formed in 2003, during the Festival of Tactical Media, which brought together groups of art and activism in Sao Paulo that same year. Describing himself as "a group of research and production of art works from their everyday experience in the city of Sao Paulo," the Contra File arose from the former group "Mico", created in 2000. From group Mico, Contra File maintained the concern with urban issues and activism, which would blend with their artistic productions.

Contra Filé itself particularly used not to work with media or online activism<sup>1</sup> (Meikle, 2002) as EIA or Bijari for instance do. As many Brazilian groups, Contra Filé preferred to work in a more presential basis, using their performance and sculpture background. Despite their work did not focus on media technology to problematize aspects of urban life and culture, its work can be considered itself as a technology of alterity production and as a kind of dislocation mechanism. Their focus is connecting people basically through street performance and mediating the relational dynamics emerging from their actions. So Contra Filé is more concerned in the relational aspects and the dynamics of the actions held in urban space in order to discuss it and then to raise questions and to intervene.

In 2004, the group was invited to attend the Zone of Action Festival, held in Sao Paulo, in partnership with a important cultural NGO institution called SESC, in São Paulo, as part of the activities of the World Cultural Forum. The idea of the event was that each group would investigate one of the regions of the city (north, south, east, west and center) and propose a local action. The Contra File chose to work in the East, a poor part of São Paulo.

Interestingly, after the decision, the group said that after that they started to have a weird feeling about working with this part of the city, which was totally unknown for the members. Questioning themselves about this feeling, the group realized that it was probably due to something else than just the distance, something that "obstructs a flow." Then they met with the team of SESC in the East Zone and asked some help to be introduced to the locals. Then they began with group discussions with the locals by the subject of day by day difficulties.

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<sup>1</sup> For information on media technology and internet activism in art context, see GONÇALVES, F. N. Art, Activisme et le transpolitique: étude sur des utilisations artistiques des technologies de la communication en France et au Brésil. *Sociétés* (Paris) **JCR**, v. 2, p. 115-130, 2009 and GONÇALVES, F. N. Resistência nômade: arte, colaboração e novas formas de ativismo na Rede. *E-Compós* (Brasília) **JCR**, v. 09, p. 1-20, 2007.

From such talks emerged the image of the "turnstile" as a symbol of this thing that "obstructed the flow." And the said: "each participant was giving concrete examples of experiences such as access to culture. For instance, there are many cultural centers, most of which are free, but people do not join because it seems that there is an invisible turnstile between" (Contra File in Mesquita, 2008, p. 384). Assemblies were also made to discuss the meaning of the term "turnstile", as explained Cybele Lucena and Jane Katz, members from Contra Filé at the time:

"Some people see the turnstile as a symbol of something that sticks, difficult. And it can be literal or subjective. There are 'turnstiles' that prevent people from going to physical places, from lack of money to distance and traffic jam. There are also social turnstiles, racial and historical turnstiles, which make life difficult in other ways" (In Mesquita, 2008, p. 383-384).

Then the group proposed an action: to create a program for "life disturnstiling", something like "make life more simple and unhindered." The intention was to make the program an official program, a governmental program. But as it did not come true, someone suggested building up a monument to the turnstile, which in fact has happened. So the group found a turnstile in a junkyard in the region and created the "Monument to the Invisible Turnstile" (Figure 6). The sculpture was anonymously installed during the night in Arouche Square, a very busy place in downtown Sao Paulo and the day after no one could explain its mysterious presence.

The artists said that one day they accidentally realized that there was a sculpture missing in the square and then decided to take it and to install the "monument". Some bystanders were surprised with the turnstile in the place of the sculpture and thought that it was an act of vandalism. The police have been called. The press found it out and reported the case and made the turnstile become *fait divers*. The group was found and ended by assuming the "authorship" of the "work". But the most curious were the consequences. Brazilian important newspaper Folha de Sao Paulo explained that the turnstile was actually a work of "art" that symbolized the forms of social control. Some months later, the subject became the theme of the writing exam for the entrance to the University of São Paulo, one of the most prestigious Brazilian Universities.

The action also triggered other appropriations: it also became a symbol for students protest against the system of university admittance itself and a symbol of the movement of bus "free pass" for students in Florianopolis. And, least but not last, it became the slogan of a major bank in São Paulo, which proposed "disturnstiling" services.

The "Turnstile case" draws attention to the dimension of contagion of this kind of action in the context of urban intervention. There the experience of communication is not restricted to media coverage of the events but to a complex process that will produce a collective action and their transformation into image of

disrupture. It is interesting to observe how this kind of action might have a strange power of contagion. It seems that such forms of intervention have a strong capacity of connection: they link and engage different actors from other contexts, showing that the daily actions can somehow affect the social.

What matters to these art groups is this ability to create what Deleuze and Guattari (1992) called "affects" and "percepts". For Deleuze and Guattari, what artists do is to "show emotions and perceptions", to cut or "capture pieces of chaos in a frame" (ibid, p.264). In this case, they capture settings of social life and form a kind of "image" of these sensitive aspects of such settings. It is so that actions by groups like Contra File can be considered what French philosopher Felix Guattari and Suely Rolnik called "micropolitics", that is to say, "formations of desire in the social field" (1999, p.227).

The case of the "turnstile" illustrates the relational aspect of the collective actions and their actions that they may embody object situations, situations or video performance, but actually condenses and sets out a process of collective creation and production of sense. As artistic act, implies a process of conceptual and symbolic construction and it is precisely through the communicative and aesthetic aspects of this process that this act will also express itself as a critical appropriation in the realm of activism.

#### **Poetics policies, political poetry: intersections with social movements.**

The case of the "turnstile" illustrates how the experience of the artistic and of the political can match but in a quite different way. But it is important to understand that in this context it is the very notions of art practice and of activism that are to change. In the context of art groups like Contra Filé, "artworks" certainly do not correspond to the canons of art and "critical action" is beyond the model of "political art" and "activism".

What seems to be curious here is that these practices produce "in between" spaces, interstices so that the political incarnates the poetic and vice versa and where one element is not reducible to the other. On the contrary, together they produce changes in each other. In an analysis of the relationship between art and politics, Brazilian scholar Suely Rolnik (2008) suggests that there is the game of variations in the field of micro and macro politics.

For Rolnik, these fields do not exactly mix but are not opposed either. Rather, they are part of a same movement of liberation. While activism seems to work in a dimension she calls "macropolitics", art would work in a "micro" level. According to Rolnik (2008, p. 4), while the macro-political action seeks to "work on the tensions that fall under the visible forms of domination" in the micro level actions works "the tensions operating in the sensitive field of forces pierce the subjective field".

Thus, in this perspective, the critical action might be artistic or political, as both might have micro and macro scales. Sometimes, for example, in the context of social movements and activism, it is the macro level of political action that is more commonly clear, just as in art often the micro level is more evident. But they are not opposite they can mix and complement each other. Nevertheless, as she remarks, in the history of political and artistic movements there are moments of encounter and conflict between them. It is not always clear that they "share the urgency of addressing the tensions of life at the points where their transformation is interrupted or at least dimmed (Rolnik, 2008, p.3). However, at other times, nothing prevents one or the other aspect is accentuated in these actions.

Like other art groups in Brazil, Contra File also "collaborates" with the social movements. In these moments, for example, the emphasis is clearly at the "macro level". But sometimes the group as a whole decides to act for a certain period of time in projects which are more "artistic". But both are almost always mixing. Two examples are 1) the participation of Contra Filé in the movement of mothers of children and young at risk who were in prison at FEBEM in 2005, and 2) the Homeless Movement between 2004 and 2007.

The "Rebellion of the children" emerged as an art/activist action to support groups defending the rights of children and adolescents at risk, such as the L.O.V.E Project. With this project, Contra Filé takes part in the mobilization and in the organization of performance-protests with the mothers of the "interns" of FEBEM in Sao Paulo. The actions seek to discuss and denounce the process of criminalization of youth in the correctional system and in society. In particular, the group was interested in discussing how the media constructs and disseminates images of this criminalization.

The art group attempts to understand the meaning of the term "rebellion" in the contexts of media and social construction of marginality and exclusion: "We started looking at the first riots in April 2005, looking at the newspaper and analyzing the speeches. The name of the project came from this idea of moving the name 'intern'. When we read in the newspaper 'intern', 'criminal' and 'marginal', we exchanged for 'child' to see what happened (...) We looked at the pictures to see how they behave physically in the rebellion, to understand what is a rebellion, as it arises and why, if it can be a time of resistance and if she can fight for human rights " (Contra File in Mesquita, 2008, p. 389)

Together with local civil rights associations, the group used to say they see themselves as "producers of symbolic struggle of an organized movement and of a life experience". They participated in meetings and informal conversations and collaborated in the organization of events (Ibid, pp.136 and 389). One example was an unconventional protest in front of the Municipal Court in 2006. Contra File, and AMAR Association of mothers of children and youth organized a "children's party" where they presented performances, photos and posters with official data on torture and misuse of funds in FEBEM. Children, homeless people, and

organizers "celebrated" the results of governmental policies with cool drinks, coffee and cake to childhood loss of hundreds of children, while seeking to raise awareness of the issue.

Another movement with which the Contra File has indirectly collaborated was the MSTC, Homeless Movement from Downtown São Paulo. The movement is part of the struggle against the phenomenon of gentrification and housing rights. A "symbol" of this struggle was Prestes Maia squat, an abandoned building that became housing for hundreds of families in the city center and was subject to repossession between 2002 and 2006. Many of these groups justify their participation "in the occupation" as a matter of "urgency of life." (Figures 7 and 8) The Prestes Maia meant for some of the participants an "arid" space, where people and things became "brutalized".

The notion of "aridity" comes from Cachorra Co., another art group, who carried out an action with prostitutes in the Luz Park in central São Paulo. Talking to the prostitutes, artists realized that the place had "affection and poetry," and decided to call it "Arid Poetry Zone" because there was "poetry but no do water to live". The action was designed to place a plaque in the park with the inscription "Arid Zone Poetry" and to deliver cards and red roses to the prostitutes. "We made paper boats to be given along with the roses (Figures 9, 10, 11 and 12). Each prostitute was asked to write a dream in his boat and put it in the lake of the park. But when they got there the lake was empty. Even so, they laid their boats in the empty bed in the mud that remained in the background. "The dreams of these women, most women on their 50's, were the same as ours, like having a house, a romance, to see their child back from school. One woman said: 'I dream of returning to dream' "(Cia Cachorra in Mesquita, 2008, p. 400).

Later, the concept of this work, which "investigated the aridity that is steeped in human relations", would be held in Prestes Maia squat, which was also considered a "Arid Poetry Zone" (Figure 13 - Source: Mesquita, 2008). These and other actions were undertaken at the squat, such as parties, meetings, art exhibitions, performances. But, once inserted into an organized movement, the participation of the artists was not reduced to "water the movement with poetry". Some have joined the residents to confront the police, other improvised barricades and banners and even took food and clothing. In an interview, the Contra File stated that it did not participate directly in the movement. Some of the members participated individually in collaboration with other art groups who decided to act there. Contra Fila members explained that the movement was not part of the group process at the time. Anyway, they supported, for example, the art exhibition *Sao Paulo Territory*, improvised inside of Prestes in 2006.

The exhibition was originally conceived to happen in the 9th Biennial of Havana, but it turned out in Sao Paulo. As the invitations came officially "over time", some of the groups were not able to attend and then they decided to exhibit their work inside the building, which increased public awareness to the squat. The

result was perhaps the greatest work of art out of the Biennale: the postponement of the eviction of more than 450 families from Prestes Maia Squat.

### **Final considerations**

Examples of a mix of micro and macropolitics (Rolnik, 2008), Contra Filé actions seem to be more than a simple trend in contemporary art or in new social movements. They seem to be part of a ongoing and permanent process of social and communicative experimentation. I suggest they are part of a historical phenomenon with very specific applications in which the interventions in urban spaces are a artistic, a political and a communicative practice at the same time.

Certain actions might seem simple at first glance, but would have a potentially transformative aesthetic value, as it acts directly on the field of production of meaning, producing strangeness and alterity. A performance of an "businessmen army" (Figure 14) - held by Esqueleto Coletivo and EIA in 2003) or the symbolical gesture of changing the name of Roberto Marinho Avenue to Avenue Vladimir Herzog in downtown Sao Paulo (Center for Independent Media, 2000) are all actions that may not pass by "Art" in existing canon, but its symbolic power is such that it serves to inspire more tactics to dismantle the conceptual framework mental dominant ", as states Rosas (2003). At the same time, in this in between space the political action and activism might be renewed, highlighting its aesthetic and creative aspects.

What actions such as those of Contra File seem to be doing is precisely creating a space for dialogue or a combination of micropolitics and macropolitics (Rolnik, 2008) and ensuring to political and artistic practices a transversal dimension. Rosas argues that the blurr of borders between art, life and politics should be considered an enhancement of the aesthetic aspect of art and the critical aspect of activism and not their impoverishment. In this context, the author claims that "art" is to be considered an experience of creation and the "artist", to be seen as a "thinker, creator of strategies, architect of acts that will reverberate" (Rosas, 2003, p.8).

So instead of "Art" and "Activism" with A capital we can have "art" and "activism" with low A in order to be conceived as practices of social experimentation and not crystallized, scripted genres of political action. So they could be closer to life and of the *socius*, with a greater level of legitimacy and complexity. What these groups are teaching us is that both notions of Art and Activism might be problematized in order to better understand and to perform in contemporary society, otherwise all actions might sound and look didactic, sterile and conservative rather than resources for liberation of obstructed social flows.

What stands out is the practice of favoring the emergence of a transformative power that is embodied in this "in between" space of art and activism. Embodying this interstitial place, such actions can be considered at once a political, a artistic and a communication act which promote creative articulations

between micropolitics and macropolitics. One aspect that helps to highlight these joints is sociability. Sociability is to be considered as a locus for observation and understanding of social dynamics of communication, as a process of articulation and combination of social practices and discourses (França, 1995).

In the actions and projects of groups like EIA and Contra Filé this relational aspect of communicative practices is present not only in their modes of organization as art groups and in the social mobilizations. Rather, it can be found in the constellational, networked aspect of all resources combination and articulation. Interestingly, for many of these groups, events, meetings with locals, meetings with passers-by, speeches, blogs, internet chats have apparently the same status or the same importance: that of produce the conditions of possibility of creative forms of artistic/political intervention.

Some emergent forms of political action in the context of Brazilian art groups point out to different dimensions of the experience of art and activism. Actions such as Contra File's seem to create a space for dialogue or combination of micropolitics and macropolitics (Rolnik, 2008) and ensuring to political and artistic practices a transversal dimension. This transversality seem to be achieved by the investment in processual forms of actions and in the production of creative social bonds and networks where what matters is the involvement with the action not necessarily with a cause. Perhaps "efficacy" and "practical results" on macro levels should not be seen as the only factor for analysis and understanding of new forms of social organization, political action today and the conditions of possibility of social change. While producing "otherness" and working as relational devices and dislocating mechanisms these emergent hybrid forms of social intervention suggest that the political, the poetical, the aesthetical, the urban experiences are connected and can be seen as layers of a larger process that we use to call social change.

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